

All-State: Picks from the Podium

Advanced Elementary/Junior High Literature

by Sue Radloff, Austin Public Schools

Level 1

Bartok Rock, Full or Strings, Bartok/arr. Feldstein, Alfred Music. Good introductory piece for drum set and electric bass.

Christmas Canon, Strings, arr. Green, Alfred Music. Includes *Canon in D* and *First Noel*.

Fancy Fiddles, Strings, Williams, Alfred Music. Based on *Come dance, Josey*; all parts get melody.

La Boca Grande, Strings with Percussion, Kriechbaum, Kjos. Off the string bowing; all parts get melody.

La Rejouissance, Strings, Handel/arr. Meyer, Alfred Music.

Little Drummer Boy, Strings, Davis, Onovati, Simeone/arr. Cerulli, Belwin.

Level 1.5

Ragtime Fiddles, Strings, Chase, Hal

Leonard. Good introduction to syncopation, all sections get melody and harmony.

Silver Bells, Full or Strings, Livingston & Evans/arr. Whitely, Columbia Pictures (15800 NW 48th Avenue, Miami, FL 33014). Uses Bells.

Bridge Around The World, Strings, arr. Caponegro, Kendor Music. Uses narrator.

Scherzo, Strings, Siennicki, Out of Print. Introduction to a musical joke.

Phantom Dance, Strings, Elledge, Kjos.

Simple Gifts, Strings, arr. Chase, Hal Leonard.

In the Hall of the Mountain King, Full Orchestra Only, Grieg/arr. Carlin, Carlin Publishing.

Level 2

Dance of the Tumblers, Strings,

Rimsky-Korsakoff/arr. Dackow, Ludwig. Off the string bowing.

The Syncopated Clock, Anderson/arr. Applebaum, Belwin Mills. Uses temple blocks.

Level 2.3-3

Themes from the Moldau, Smetana/arr. Frost, Kendor.

Sue Radloff has taught elementary and junior high orchestra in the Austin School District for over fifteen years. She is a frequent guest clinician at festivals and summer programs. She maintains a private violin studio in Austin. She is concert master of the Austin Symphony and performs with the Rochester, Mankato and Winona Symphonies. ‡

High School Literature

by Kevin Hoeschen, Superior High School

Medium Easy

Vaughan Williams, *Rhosymedre*, Galaxy. A beautiful work of small dimension. Not technically difficult; allows time to work on playing beautiful lines. Works for strings alone or with any or all of the following: 2 flutes, 1 oboe, 2 clarinets, 2 bassoons, 2 horns, 1 trumpet.

Medium

Gliere, R., *Russian Sailors' Dance*, Carl Fischer. Another one of my orchestra's favorites; this is a real musical kaleidoscope with many changes of mood and tempo. Violas, cellos and basses enjoy the melody. Ideally played with concert orchestra; we have performed it with strings and harp and with strings and piano.

Handel, G.F., arr. Wieloszynski, *Air With Variations*, (*The Harmonious Blacksmith*), Kendor. A recent (1994) treatment of Handel's *Harmonious Blacksmith*. It's a catchy tune and all sections of the string orchestra get interesting material.

Handel, G.F., *Harp Concerto in B \flat* ,

Kalmus. This piece was originally written as an organ concerto (Handel's Op. 4, No. 6), but it is standard repertoire for the harp. The string parts are not difficult, the music is beautiful and it is an excellent vehicle for allowing your harpist to shine...or to invite a guest soloist.

Holst, G., arr. Leidig, *Jupiter from the Planets*, Etling. A good festival piece for full orchestra. This arrangement is much easier than the original, but is still enjoyable to play. The violin parts are nearly unison. I recommend strings play pizzicato in measure 73 only so as not to cover the woodwinds. The opening theme played by the violas, cellos and basses is not bowed very well and may need to be changed.

Holst, G., *St. Paul's Suite*, Boosey & Hawkes. All of the movements of this suite are delightful. The first movement (a jig) is very playable except for some tenor clef in the cello which will take careful preparation. The C \sharp major section between 8 and 9 is quite formidable. With less advanced groups I have taken a cut from the end of the eighteenth bar after

8 to rehearsal number 9. The finale (the *Dargason*) also exists in one of the Holst suites for military band. I have written out parts for woodwinds and French horns and combined to share the best of both worlds.

Jenkins, K., *Palladio*, Boosey & Hawkes. Perhaps best known as the Debeers diamond commercial, the first movement of this suite is more enjoyable for the violins than for the low strings. A suitable piece for a pops concert or dinner music.

Lecuona, E., *Andalucia Suite*, Edward Marks. A dramatic arrangement for large orchestra. Requires good woodwinds, brass, and percussion. There are several extensive clarinet solos.

Telemann, G.P., *Don Quixote Suite*, Kalmus. A wonderful piece of program music. I have taught this piece at the junior high and high school levels. It's fun to have students introduce the various movements describing the events in their own words.

Vivaldi, A., arr. Isaac, *Concerto Grosso in d minor*. An excellent arrangement

of the first movement of this concerto grosso for larger orchestra. The viola parts are much more interesting than Corelli's original orchestration. I have conducted this only once with full orchestra. I think it actually works better with string orchestra.

Williams, J., *The Empire Strikes Back*, Warner Bros. A fun arrangement of this perennial favorite. We use it when we visit elementary schools. We include a light saber duel between the conductor and the school principal (dressed as Darth Vader) at letter J. The string parts are not difficult. Violas could double cellos at letter A. The trumpet parts are challenging; woodwind and percussion parts are interesting; string parts are easy to medium difficulty.

Medium Difficult

Copland, A., *Hoedown from Rodeo*, Boosey & Hawkes. The lesser known arrangement for strings alone works well. There are solos for principal viola and principal first violin. Piano is optional, but adds a lot.

Handel, G.F., arr. Kindler, *Prelude and Fugue in d minor*, Belwin. A dramatic Baroque number scored for large orchestra by Hans Kindler. It also works well for strings alone. The opening is sort of like the *Tocatta and Fugue* in the movie *Fantasia*.

Respighi, O., *Ancient Airs and Dances (1st Suite)*, Ricordi. Available for purchase only recently, this is a marvelous work for small orchestra. Requires an excellent oboist. The string parts are not

terribly difficult. The violin and flute parts in the last movement are treacherous and may require a cut.

Webber, A., *Selections from Phantom of the Opera*, Hal Leonard. A favorite of my orchestra. They would like to play it every year. Difficulties lie in the E \flat minor sections. This does give the conductor an opportunity to discuss opera and the significance of the key of E \flat minor indicating death. Interesting parts for all sections. Be sure to plan for the synthesizer. An effective pipe organ sound is crucial to the success of this arrangement.

Difficult

Beethoven, L., *Symphony No. 7, Movement 2* A beautifully haunting work that stands well alone. (See, for example, the movie *Zardoz*.) I conduct this piece at my high school once every three years. The students beg to do this every year, but I never give in. Requires solid woodwinds. Do not attempt the entire symphony; the horn players will not survive with their egos intact.

Elgar, E., *Enigma Variations*, Kalmus. *Variation IX (Nimrod)* is the most often played and stands well alone. Other variations playable by an advanced orchestra include the *Theme (Enigma)*, and *Variations I, IV, V, VI, VII, VIII*. The *Finale* is especially challenging, but playable by an advanced orchestra.

Hardiman, R., arr. Larry Moore, *Music from The Lord of the Dance*, Hal Leonard. Beautiful music from *The Lord of the Dance* which requires solid fiddling techniques.

Heitzeg, S., *On the Day You Were Born*, available from the composer, 1693 Ashland Avenue, St. Paul, MN 55704. A beautiful and moving work. Requires a number of rare percussion instruments (such as llama hooves) which are available from the composer. Some of the string passages are high and may need to be dropped an octave for all but the most advanced ensembles. The showing of slides is an integral part of the performance. We performed this work with the Duluth-Superior Youth Orchestra and performers and audience alike loved it.

Tchaikovsky, P., *Serenade for Strings*, Boosey & Hawkes. One of the best known works for string orchestra. Every movement is challenging. The viola part in the *Waltz* is especially difficult. The third movement (*Elegie*) and fourth movement (*Finale*) can stand well alone or as a pair. The last movement is more accessible for high school ensembles if a cut is taken from rehearsal no. 4 to rehearsal no. 12. (Eugene Ormandy does it with the Philadelphia Orchestra.)

Kevin Hoeschen is in his tenth year as conductor of the Superior (WI) High School and Central Junior High orchestras. He holds a Bachelors degree in Music Education as well as a Masters degree in Musicology, with emphasis in Ethnomusicology. Kevin is principal violist with the Duluth-Superior Symphony and is active as a clinician and adjudicator. ‡