

All-State: New Music Reading Session — An Annotated Bibliography

by Mary Ann Bashaw

James Clemens, *Fiddle-Fest, Highland/Etling.* This composition, presented in the key of D would be a good selection for a Spring High School Orchestra concert and would be appealing to the students and audience alike. The arrangement is full and complementary to the string section. The

violins get a “fiddle work out” while in the Grazioso the violas are showcased in a very melodic section. The violas will appreciate this piece!

Handel/Clark, *Overture to Rodelinda, Latham.* Overture to Rodelinda could be

presented to a younger high school orchestra to introduce the Baroque/Classical style such as the double dotted eighth-sixteenth note. This composition starts out with a very slow majestic style and then changes into the fast sixteenth note arpeggiated and scale passages. There is also a limited use of the second and third positions without over taxing the younger student. This is a very appealing selection and would be good in the beginning of a program.

New Music Reading Session

by Julie Guerber

Here are the top picks from this year’s New Music Reading Session at the All-State Teachers Workshop. The pieces on the “Two Thumbs Up” list received a score of 8 or 9 out of 10 from the teachers at the Reading Session. The pieces on the “One Thumb Up” list received a score of 7 or 8 out of 10. Pieces with * are described in the accompanying article.

Two Thumbs Up

Shirl Jae Atwell, *Greensleeves Millennium 2*, Gr. 3,5, Kendor, \$40

* James Clemens, *Fiddle-Fest*, Gr. 3, Highland/Etling, \$55

* Handel/Clark, *Overture to Rodelinda*, Gr. 3, Latham, \$35

Bob Mathews, *Small Overture*, Gr. 2,5, Kjos, \$40

Richard Meyer, *The Idylls of Pegasus*, Gr. 3, Highland/Etling, \$55

* Mozart/Dackow, *Symphony No. 15*, Intermediate, Ludwig, \$40

* Keith Sharp, *Worse Than A Curse*, Gr. 2, Music House, \$45

One Thumb Up

* Arlen & Harburg/Cerulli, *If I Only Had a Brain*, Beginner, Belwin, \$40

* Bach/Doan, *Fugue in G Minor: “The Great,”* Gr. 3, Ludwig, \$35

* Bach/Leidig, *Brandenburg Concerto No. 2*, Gr. 3, Highland/Etling, \$45

* Jeffrey Bishop, *Adagio*, Gr. 4, C. Alan, \$50

Jeffrey Bishop, *Bridgid’s Fire*, Gr. 3, C. Alan, \$50

* Corelli/Dackow, *Concerto Grosso Op. 6, No. 7*, Intermediate, Ludwig, \$25

* Robert Frost, *Mango Tango*, Gr. 1+, Kendor, \$42

Haydn/Niehaus, *Menuetto*, Gr. 2, Kendor, \$42

* Catherine McMichael, *Water Critters*, Gr. 3, Latham, \$55

Mozart/Dackow, *Symphony No. 17 in G Major*, Intermediate, Ludwig, \$40

* Soon Hee Newbold, *Arabian Dreams*, Gr. 3,5, FJH, \$45

Soon Hee Newbold, *Dragon Dances*, Gr. 2, FJH, \$40

* Miriam Overholt, *Irish Fantasy*, Gr. 4, Kjos, \$40

Philippe & Rameau, *Two French Dances*, Gr. 2, Highland/Etling, \$40

Roberts/Sharp, *Suite from “The Tempest,”* Gr. 3, Sharp Mountain, \$35

Frank Rodgers, *Rhumba-Bumba*, Gr. 1, MSB, \$40

Shaffer and Barrera, *The Creepy Crawl*, Gr. 2, FJH, \$40

Keith Sharp, *Mota Moas*, Gr. 2,5, Music House, \$45

Mark Williams, *Scaling Mount Pizzicato*, Gr. 1, Highland Etling, \$55

Arr. Kathy Fishburn, *American Tribute*, Gr. 2, Wingert-Jones, \$40

Arr. McCashin, *Egmont Overture*, Gr. 5, FJH, \$50

Mark Hellum, *Felize Navidad: Spanish Carols*

Mark Hellum, *Medieval Court Dance*

Julie Guerber teaches junior high school in the Stillwater District. She is a long-time activist in MNSOTA, coordinating and organizing many events. She currently serves on the MNSOTA board as Past President.

Mozart/Dackow, *Symphony No. 15, Ludwig.* This is another good arrangement by Sandra Dackow. It is in the key of G Major with interesting scale and arpeggio passages. Both first and second violins have some third position in the parts. Ninth graders or a young high school orchestra would enjoy this piece as either a concert selection or a chamber piece for Solo/Ensemble Festival.

Keith Sharp, *Worse Than A Curse, Music House.* This composition is rated as a Grade 2 in difficulty however I would rate it just a bit higher. It is written in the key of G Major and played all in the first position. This would be a good piece to program in your concert to add some fun to the program. It has interesting movement in all voices.

Arlen & Harburg/Cerulli, *If I Only Had A Brain, Belwin.* A selection from the *Wizard of Oz* is always a winner with the audience. Students will have fun presenting this and it works on hooked bowing in a fun way. The swing beat could be introduced to a younger high school or middle school group.

Bach/Doan, *Fugue in G Minor: “The Great,” Ludwig.* The fugal form for string orchestra is presented in a well-arranged format that is very playable by an intermediate high school orchestra. This arrangement is very close to the original but avoids some of the more technical and prolonged string crossings that make the Temmienka arrangement difficult.

Bach/Leidig, *Brandenburg Concerto No. 2, Highland/Etling.* Eighth and ninth grade string students would find this arrangement both interesting and challenging. This composition is in the key of F

Major to teach the use of flats. The melody is found in all voices but the bass line. This would be good for a smaller ensemble to present at Solo/Ensemble Festival.

Jeffrey Bishop, *Adagio*, C. Alan. This composition is presented in the key of D. This is a piece that I would use with a more mature high school orchestra because of the bow control that is needed for lyrical phrasing. Much attention to the bow speed will be needed to develop the dynamics and phrasing. The cello and viola section have a lovely lyrical melody line.

Corelli/Dackow, *Concerto Grosso Op. 6, No. 7*, Ludwig. This short but delightful piece could be presented by a middle school orchestra. This selection is in the key of D and presents some passages in third position. This composition would be good as a good warm up piece for an orchestra festival or competition.

Robert Frost, *Mango Tango*, Kendor. This light, appealing selection is in the key of F and would be good to use with the younger high school orchestra or middle school group. This selection would add a bit of the Latin American flavor to a concert program and at the same time introduce the Latin American syncopated rhythms to the younger string student.

Catherine McMichael, *Water Critters*,



Latham. This four-movement collection presents some very interesting material for a ninth grade or older string orchestra. The first movement is a bit bland; the second movement has some very interesting rhythmic material while the third movement is very melodic, presenting a nice warm and full tone for all voices. The fourth movement also presents a very full sound for the orchestra and presents some challenging materials for the cello.

Soon Hee Newbold, *Arabian Dreams*, FJH. This interesting selection is written in the key of C but is very modal. This composition is filled with lots of accidentals and definitely has the Mideast tonality. The

cello part tends to be very repetitious but as a whole this is an interesting selection for both the student and the audience. I would program this for an intermediate high school orchestra.

Miriam Overholt, *Irish Fantasy*, Kjos. *Irish Fantasy* is written in the Key of F Major and contains a good variety of thematic materials. Students will encounter meter and keys changes and accents that fall both on and off the beat. The second violin part is quite repetitious but the over all sound of this composition is very full and exciting. I would definitely program this for the more mature students. ‡