



Dear PMEA All-State Wind Ensemble Member,

Congratulations on being selected to perform in the 2021 PMEA Virtual All-State Wind Ensemble April 14-17, 2021. I wanted to pass along my sincerest congratulations on making this prestigious ensemble. I know the preparation you have done to achieve this honor is significant and I cannot wait to work with you as the spring progresses. My hope for you is that, although many of you have been frustrated by not being able to participate in the honor bands through the past year, you do not allow it to define who you are as a musician but, instead, show resiliency and continue to thrive and grow as the very best musicians and leaders in the state of Pennsylvania no matter what pandemic obstacles you encounter.

My name is Dr. Brad Genevro and I am Director of Bands and Professor of Music at the University of Texas at El Paso. I am a native of the great state of Pennsylvania growing up in PMEA District 6. Prior to my appointment at UTEP, I have served on the faculties of Messiah College, the University of North Texas and Oklahoma State University and also taught public school in Pennsylvania. I am looking forward, with great anticipation, the opportunity of working with each of you in this Virtual All-State Wind Ensemble Performance.

I know that this All-State experience looks very differently than any of you would have hoped it would. As musicians and artists, we thrive off of each other's energy and enthusiasm in ensemble playing. In today's pandemic environment, each of us will have to provide that energy and enthusiasm individually and trust that every ensemble member is bringing their absolute best to the ensemble in the areas of preparation, concentration, and artistry to ensure that the 2021 PMEA Virtual All- State Wind Ensemble performance will be lauded for years to come as one of the truly best in the history of this great convention. It is not about comparing our performance to previous years, but instead, it is about us achieving the absolute highest performance and artistic standards possible not matter what obstacles we faced. Musicians are leaders in society and leaders that people look to when life becomes difficult. Our success depends on each one of you being committed to this experience and ensuring that, when together, even though it will be virtual, we have done everything within our power to lift up everyone around us and provide them with the ability to achieve higher performance standards than they ever thought possible for

themselves. We are stronger together than any of us could be alone.

So, everyone practice and do what you can to be as well prepared as possible for our virtual time together this spring. If each of you does that, I know that it will be the best experience possible for all involved.

## **Symphony No. V: Elements**

### **I. Sun in C**

Below are program notes, from the composer, for the entire symphony and then, the movement we will be performing.

Julie Giroux writes:

*Symphony No. V, "Elements"* is my attempt to describe the three elements, Sun, Rain and Wind with music. It was my goal to literally submerge the listener in musically graphic situations so much so that, after listening to the respective movements, they would emotionally "feel" like they had been physically touched by each. I wanted to musically present sunrises as well as sunburn to the audience with intense heat, then drench and heal them with rain, and finally blow them back against their seats with the power and excitement of wind. Each movement can stand alone. Applause is welcomed after each movement even if the entire symphony is being performed. There is a revisit of some of the thematic materials in both "Sun" and "Rain" in the finale "Wind." Some of the settings in "Wind" depict hot winds and blowing rain to name just a couple. There is also an interesting graphic representation in notes in the score. Be sure and ask to see those two pages in the "Wind" score.

*I. Sun in C* – Before composing "Sun" I researched all the science I could concerning the sun's age, projected life span, atomic makeup, flares, and other interesting facts. Formed approximately 4.6 billion years ago and with approximately that many years left, the sun is a radioactive middle-aged ball of hot plasma comprised of 73% hydrogen and 25% helium. Once the sun's hydrogen fusion core diminishes to a critical level, the sun will go from being a classified G-type star referred to as a yellow dwarf to being a Red Giant and will render the earth uninhabitable roughly 5 billion years from now.

The opening of "Sun" actively describes the dynamo process of constant motion in and on the sun. Broken motifs are stated, changed, repeated and grow with strength of number and dynamics for 59 quickly paced measures ending with the first sunrise witnessed by earth represented by a huge open fifth C chord which is neither major or minor and there are no 3rds. In my mind, I did not see the sun as good or evil-just existing-thus not major or minor overtones. The middle section of "Sun" depicts the sun more as a sentient being with the music showing

the loneliness of floating in space for billions of years; the monotony and perhaps the unavoidable onset of insanity and depression such existence would impose on a human as a soulless planet. The sun is then musically devoured by the chemical reactions and builds back up into another huge chord, but this chord is a C-Major chord, representing the joy of life that the Earth enjoys, for without the sun, life on earth would not exist. After that chord the music captures the magnificent power of the sun with huge bold chords surrounded by an arsenal of 32<sup>nd</sup> notes in the woodwinds and keyboards representing the artificial life of the sun and is meant to sound like the artificial synthesized music sounds and textures of the late 1980-1990's electronic music. The miracle of the sun ends the work with another, final massive C-Major chord.

\* As a side note, when I was actively composing and trying to create the feel of oppressive heat, I would always picture in my mind the desert scenes from "Lawrence of Arabia." I always felt like that movie captured the power of the unrelenting sun and heat better than any other motion picture.

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### **Performance Parameters – Sun in C**

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#### **Measures 1 - 71      Hydrogen & Helium Sunburn**

**Measures 1 – 28**      Players should enter and exit within the allocated note duration, producing a smooth addition and diminution of sound – but with some player(s) starting and ending the note as indicated. Make sure you sustain the notes with quality sound and start loud enough to provide room to do a diminuendo.

**Measures 24 – 35**      Timpani Solos need to be VERY dramatic

**Measures 38 – 39**      Trombones, use a lot of portamento drawn out over the entire time

**Measures 58 – 59**      A lot of energy in the releases to make the rhythm clear

**Measures 60 – 63**      This effect should sound like the following example: A Sunrise

<https://youtu.be/uYMpMcmpfkI>

Composers notes: Measures 60-62, transitioning notes should meld into the new notes, nothing abrupt. For parts with changing notes, one person plays what is written. Others on the same part resolve the chord one/two beats prior to what is written. \* Example: Player 1 plays what is written, Player 2 resolves the chord 1 beat earlier than what is written, Player 3 resolved the chord 2 beats prior to what is written.

#### **Measures 72 – 89      4.6 Billion Years of Solitude**

**Measures 72 – 89**      This is chamber music. Soloists play with confidence.  
Feeling of alone and a lot of space. No one near you. A voice in the dark.

**Measures 90 – 99**     **Life Giver, Earth Watcher**

**Measures 90 – 99**     All chord changes should be SMOOOOOOTH with no hard attacks. Changes should melt into each other, especially in measure 94, please, SMOOOOOOOOTH!  
Diminuendos are really important in this section. It helps to create the contour we want to achieve.

**Measures 100 – 143**     **5 Billion more Birthdays**

**Measures 100 – 139**     Control your dynamics. Do not get too loud too soon. Listen for the solo voices.

**Measures 139 – 142**     This effect should sound like the following example: A second Sunrise  
<https://youtu.be/uYMpMcmpfkI>

Composers notes: Measures 139 - 142, transitioning notes should meld into the new notes, nothing abrupt. For parts with changing notes, one person plays what is written. Others on the same part resolve the chord one/two beats prior to what is written. \* Example: Player 1 plays what is written, Player 2 resolves the chord 1 beat earlier than what is written, Player 3 resolved the chord 2 beats prior to what is written.

**Measure 143**             As much crescendo as we can get in the percussion!!!!

**Measures 144 – End**     **Glorious Sunshine in C**

**Measures 144 – 153**     The huge bold chords are supposed to capture the magnificent power of the sun. Surrounded by an arsenal of 32<sup>nd</sup> notes representing the artificial life of the sun.

**Measure 154 – End**     The miracle of the Sun ends the work with another, final massive C-Major chord.

I have produced a recording session with the composer in attendance and the recording link is below:

Eastern Wind Symphony, Conductor Todd Nichols

<https://youtu.be/24i39oECIWg>