



SARAH AND ERNEST BUTLER SCHOOL OF MUSIC  
THE UNIVERSITY OF TEXAS AT AUSTIN

2406 Robert Dedman • E3102 • Austin, Texas 78712 • 512-471-4093 • FAX 512-471-6449

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Dear All-State Wind Ensemble Member:

CONGRATULATIONS! Although we have not yet met, I feel I know a lot about you: you are bright, talented, disciplined, dedicated, and possess a determination to set high standards for yourself that has placed you in the top one percent of the musicians in your state. This is indeed a hard-earned honor attained by few.

In order to perform this extremely challenging music at the highest level of excellence, it is expected all will arrive having mastered the technical demands of each part. Your commitment to arriving fully prepared will transform our rehearsals into an event that will allow for unlimited musical artistry.

I have referenced audio links for each piece, so that you may become cognizant of the elements of style, balance, phrasing and technical demands. These recordings should also elevate your level of musical perception so that you may make value judgments on the relative importance and compositional function of each individual part.

During my musical career, I have taught at all levels. I have enjoyed conducting in 48 states and 10 foreign countries. Making music at the highest level is a privilege I never take for granted. Following the many challenges of COVID, making live music together becomes even more special. When we begin rehearsals in April, we will form an ensemble comprised of a wide variety of backgrounds, interests and talents; an ensemble that will never perform together again. It is my goal to make this All-State an unforgettably memorable musical experience. I consider it an honor to have the opportunity to share my passion for music-making with you.

Best Wishes,

A handwritten signature in black ink that reads "Paula A. Crider".

Paula A. Crider, Professor Emerita  
The University of Texas

## PENNSYLVANIA ALL-STATE WIND ENSEMBLE NOTES

N.B. ALL first players should prepare solos. With so many talented players, some of the solos may be shared by other first players.

### **SACRED SPACES** – John Mackey

Recommended recording : [https://youtu.be/n8B\\_10PQFtE](https://youtu.be/n8B_10PQFtE)

This high energy concert opener was commissioned by Col. Jim Keene for the United States Army Field Band. The opening heroic horn octaves set the stage for a constantly shifting metric opening, culminating at letter “A” when a beautifully crafted lyric theme first appears. Piano and harp parts are integral to the piece.

Challenging keyboard percussion is featured throughout, and will require no small amount of practice! The tempo (quarter note=120) remains constant throughout the piece.

As you listen to the recording, allow your musical intellect to inform as to the relative importance of your individual part. Is it melody? Harmony? Countermelody? Obligato? Play your part at a dynamic level that will enhance and not obfuscate the more prominent musical ideas.

This piece is both celebratory and reflective in nature. In order to make music meaningful, I believe we must make the music meaningful...personal. I invite you to listen to the recording with eyes closed, and allow your imagination to take you to your own sacred space.

### **PACEM** – Robert Spittal

Recommended recording: <https://www.youtube.com/watch?v=kISJ004kTjg>

Translated from the Latin, “Pacem” means “peace,” a fitting title for a beautiful work which opens with brass solos, then a brass choir. Woodwind solos follow in the second section. In this troubled world, I am reminded of the words of Leonard Bernstein:

*This will be our reply to violence:*

*To make music more intensely, more beautifully,*

*More devotedly than ever before.*

This will be our goal on this intensely expressive and moving piece.

### **YIDDISH DANCES** – Adam Gorb

Recommended recording: Youtube: <https://youtu.be/PAMkfERdRfY> - Mvt.1 (Khosidl)

<https://youtu.be/798UjSz3vic> - Mvt. 2 (Terkishe)

<https://youtu.be/TosFh02pVrE> - Mvt.3 (Doina)

<https://youtu.be/AuFrGsuO2XU> - Mvt. 5 (Freylachs)

Written to celebrate well known British conductor Tim Reynish’s 60<sup>th</sup> Birthday, the composer describes the dances as “very much a party piece.” As the title suggests, Yiddish folk dances form the melodic material upon which the piece is based.

Note: **Please omit movement IV (Hora)** There will be a cut from the end of the tuba solo in movement 3 to the downbeat of movement V (Freylachs).

#### Mvt. 1 (Khosidl)

- \*This is a Klesmer dance, and should be felt in a subdivided “two.” (eighth=132/quarter=66)
- \*Listen carefully to the styles on the recording. Bending of notes(falls) are characteristic of this style.
- \*Important Eb clarinet solo is introduced at #4.
- \*Note smooth continuation of 16<sup>th</sup> woodwind line 1 pre #11.
- \*Trumpet/trombone sections require Harmon mutes. Tuba/euphonium: straight mutes.

#### Mvt. 2 (Terkishe)

- \*Described as “an up tempo Jewish tango,” woodwinds are featured prominently on the opening section, later picked up by brass.
- \*French horn, trombone line at #20 is important, as is first trombone at #21. Glissandi should be aggressive!
- \*Careful balancing of accompaniment voices to more important melodic and countermelodic lines will bring this movement to life.

#### Mvt. 3 (Doina)

This movement is composed in a free recitative style in which many principle players are given the opportunity to be featured with virtuoso solos...none more so than the Eb clarinet! Klesmer style falls on designated notes are essential. All soloists are encouraged to play with much expression....go “beyond the notes” and inject your spirit, personality and musical nuance to these solos. (Only the accompanying chord changes will be conducted, leaving the soloists free to play with ultimate artistry.) Soloists are encouraged to listen to the recordings, then make it your own!

Special note to tuba soloist: If you would like to lengthen your solo to include a brief characteristic recitative of your own, please feel free. Ex: state the first three quarter triplets, then insert your cadenza, culminating with the last eighth triplets leading to the ‘D’ natural.

#### **ITALIAN RHAPSODY – Julie Giroux**

Recommended Recording : <https://youtu.be/7LrGntFNyoo>

This tuneful masterwork was written for the United States Air Force Band, and features many recognizable Italian melodies.

- \*Beginning with a virtuoso clarinet cadenza, there are many solo and soli opportunities throughout the piece.
- \*Soloists at 39 should memorize solos and stand while performing.

\*MM 86-101. All trumpet and trombones will receive the soli parts. Top half of each section will play the first part, the remainder of the section will perform the second part. This will feature the entire trombone and trumpet sections, and should be MEMORIZED, as players will be required to stand.

\*Two anvils are required for the Anvil Chorus. If no anvils are available, then two brake drums with different pitches should be played with large hammers or better, small sledge hammers.

\*Flute, clarinet, oboe solos figure prominently at 146 & following.

### **TARENTELLA** - Carol Chambers (commissioned by Phi Beta Mu)

Composer's Notes- A tarantella is a type of lively dance, usually in compound meter. Possibly dating back as early as the 14th century, the dance derives its name from the southern Italian town of Taranto and originated as a manic response of field workers to the bite of a spider (tarantula is also related to Taranto.) Apparently, victims could be cured by frenzied dancing. I wrote this tarantella in overall ABA-Tag form, with the 6/8 A sections serving as the main tarantella theme. I chose to add a slowish, "tango-esque" B theme in the middle to add some variety of style, mood, and color. Think of this episode as an interruption in the dance, in which the spider tries one more time to take control, even hypnotizing the dancer or putting him/her in a trance. (I hope you will catch my musical nods to a well-known nursery rhyme in this section. :) Despite the spider's attempts, however, the dancer snaps out of it upon hearing the chimes and begins to dance again. The final tag revs up even more with an accelerando to the end.

Opening section: quarter = 132 calls for a light, playful articulation. Note: "Heavy Swing" style at 117. It is indeed a rare privilege to perform a piece commissioned specifically for the occasion of the All-State Wind Ensemble. I know you will enjoy bringing this joyful and cleverly constructed piece to life for the first time.

### **PLEASE BRING PENCILS TO ALL REHEARSALS**

*EXCELLENCE is not a destination,  
but a perpetual journey.  
The true challenge is to give your all  
to making music, while taking time  
to enjoy the ride...awhile never losing  
sight of the destination.*

L .Reynard

Enjoy the journey, and arrive prepared.

If you have questions, feel free to contact me: <[pcrider@austin.utexas.edu](mailto:pcrider@austin.utexas.edu)>

This promises to be a once-in-a-lifetime experience!

PC