



Boyer College of Music and Dance
2001 N. 13th Street
Philadelphia, PA 19122

Dear PMEA All-State Wind Ensemble,

Congratulations on being selected to perform in the 2023 PMEA All-State Wind Ensemble! My name is Dr. Patricia Cornett and I am the Director of Bands at Temple University in Philadelphia, Pennsylvania. I have the wonderful privilege of being your conductor for this year's festival. I understand how hard you've worked to get to this point and I know we are going to have a wonderful weekend of music making.

I have selected a program that will provide interesting musical challenges in every section, so it is important for everyone to prepare their individual parts in advance of our first rehearsal. Remember, rehearsals are not for you to learn your part. Rather, they are for you to learn everyone else's part, and for everyone else to learn your part. One excellent way to prepare for our first rehearsal is to listen to recordings of these pieces so you can start to understand how the parts fit together. See the notes below for recommended recordings available on YouTube.

As with any ensemble, make sure you have all the equipment you need in rehearsal, including a pencil, mutes, extra reeds, etc. And of course your cell phone should remain out of sight during all rehearsals. This will help everything run smoothly and lead to a successful performance. Again, I am so looking forward to meeting and working with all of you in April. Until then, happy practicing!

Sincerely,

A handwritten signature in cursive script that reads 'Patricia M. Cornett'.

Dr. Patricia Cornett
Director of Bands
Temple University

CONDUCTOR NOTES

***Overture to Candide* – Leonard Bernstein, arr. Grundman**

While originally an orchestral piece, this transcription has really become a band standard over the years. It is an excellent concert opener because it is relatively short, and contains virtuosic passages throughout. When practicing, bear in mind that our performance tempo will be half note = 136 or quarter note = 272. Make sure to practice slowly and work up to this tempo so the technical passages are clean and controlled. Anyone who plays between measures 64–83 should practice counting these rests, as they are often counterintuitive. Rhythmic accuracy is very important here so all these small figures fit together to make a larger line. Horns: measure 123 has one of my favorite countermelodies of all time—you'll enjoy playing this section. A good reference recording can be found on YouTube here: <https://www.youtube.com/watch?v=xaEgCclXDBs>

***Only Light* – Aaron Perrine**

This beautiful piece will require controlled dynamics and sustained phrases from you. Pacing is key to the success of the piece—we can't get too loud too soon. While the tempo is marked quarter note = 55 we will likely go a bit faster than that, with a lot of “push and pull” throughout. As a general rule, any accents should be interpreted as “breath accents” rather than “tongue accents.” Percussionists will be asked to play a number of instruments including carriage bolt chimes and key chimes (both homemade instruments) and crystal glasses. These are intended to provide shimmering colors in the background. There is a euphonium solo beginning in measure 10 that comes back in a shortened form in measures 82 and 107. The euphonium player who is ranked first in the overall seating assignment after auditions will play these solos. A good reference recording of this piece can be found on YouTube here: <https://www.youtube.com/watch?v=VhDV7n3Ezgw>

***The Spellbook* – Paul Dooley**

While the notes and rhythms in this piece may look straightforward, there are a lot of unison passages so accuracy will be very important. In other words, it will be noticeable if a wrong note or rhythm is played. Notice there are a number of tempo changes (including *ritardandos* and *accelerandos*) throughout the piece that we will be observing. Anyone

playing the 8th note passages beginning at rehearsal A (and all similar passages) should plan to play slightly louder than the marked dynamic; there are some optional instruments assigned to these passages that we will not be using, so other instruments will need to play a bit louder. Also, be careful about all those accidentals; these are among the unison passages I mentioned earlier, and any wrong notes will be noticed. This piece hasn't been performed many times, so there are limited recordings available. This is one of the few available on YouTube: <https://www.youtube.com/watch?v=5FoEMTQzLog>

Steampunk Suite – Erika Svanoe

I am confident you are really going to enjoy playing this piece. We will only be performing movements 1, 3, and 4, but as you will see, there is still plenty to sink our teeth into here.

In the first movement make sure to put your metronome to quarter note = 208; it is important to use the quarter note as your pulse because there are $\frac{3}{4}$ bars that appear every once in a while to disrupt the “march.” Beginning at measure 58 we hear the march theme again, but the trombones and euphoniums play one beat “early” so everything sounds wrong—but on purpose! Counting carefully will be really important. You can find a good reference recording here: <https://www.youtube.com/watch?v=gbXETsO6P2o>

The third movement begins with clarinet and oboe solos. (The clarinet 1 player who is ranked first in the overall seating assignment after auditions will play the solo, and the oboe player who is ranked first overall in the seating assignment after auditions will play the solo.) Everyone else is playing an accompaniment role in this section, and it should feel like a waltz. While the tempo doesn't really change at measure 54, the “feel” of the piece changes and becomes a little more frantic. Everything returns to the way it was at the beginning—including the oboe solo—at measure 121. You can find a good reference recording here: <https://www.youtube.com/watch?v=xqOTGqrsL48>

The fourth and final movement should be a lot of fun and will be a fantastic way to end our portion of the concert. The tempo will be blazingly fast—we will plan to go at the marked tempo of quarter note = 160, if not a bit faster. Percussion will provide all kinds of interesting color with bicycle horns, bicycle bells, and the like. Tubas have the melody (!!!) in measure 77 so be prepared to play that loud and proud. Percussionists: I will draw your attention to the solo/highlighted xylophone passages in this movement. Note that the composer would like things to go “faster, if possible” at measure 154, and that will certainly be our goal! You can find a good reference recording here: https://www.youtube.com/watch?v=FQYQlzh_RPU