

Dear PMEA All-State Wind Ensemble Member,

Congratulations on being selected to perform in the PMEA All-State Wind Ensemble April 17-20, 2024! It is a great achievement, one you should be very proud of, and it is an honor to be invited to guest conduct such an accomplished group of musicians, something that I am truly looking forward to!

Allow me to introduce myself, my early childhood memories are growing up in Clarence, New York. I started playing the clarinet at a very young age and when my family moved to Georgia, I continued to play in district honor bands, All-State bands/orchestras, and community ensembles in the Atlanta area. And yes, I did experience "culture shock" moving from NY to GA!" With that said, when we meet, I will refer to the group as y'all and "you guys." Lol Participating in those ensembles left such an impression, that I knew early on that I wanted to become a music educator. I have taught elementary school, middle school, high school, college, and community band for over 35 years and I am the first woman college band director in Georgia. As Director of Bands at Georgia Tech, I taught music theory, research in music education, music literature, and directed the music minor degree program in addition to conducting the symphonic band and chamber winds. Early in my career, I was Associate Director of the Atlanta Olympic Band and Director of the Atlanta Olympic Concert Band, performing in the Opening and Closing Ceremonies in the 1996 Olympic Games. Now that I am retired, I enjoy travelling and leading the Tara Winds, a community band which I have been a member of for 35 years. Interestingly, my husband is principal trumpet in Tara Winds and that is how we met! Tara Winds recently performed for the Festival des Anches d'Azur in La Croix Valmer, France and I have guest conducted in Germany, Italy, Ireland, and Japan and have adjudicated in Canada and Ireland. This will be my 8th All-State Band to guest conduct, and I am so excited!

Perhaps one of the best aspects of the PMEA All-State experience, is that you receive the music in advance! This is a huge advantage towards making your participation musically meaningful, but it requires great preparation on your part to not only prepare the correct notes and rhythms, but to acquire a relationship with each piece of music, going "beyond the notes." Listen to the recordings while studying your part, read about the composer and what the piece is all about, gain an understand of how your part fits into the tapestry of the musical structure both melodically and harmonically, delve deep into the emotional content of each piece to best express the feelings that the music is trying to convey. This takes time and maturity. I challenge you to "go the extra mile" to prepare your part so that you "know" the work before we meet. Then our time in rehearsals will be spent on making connections and creating beauty, together. This approach will not only assure musical excellence, but it will enrich your musical experience beyond your imagination.

I LOVE the music that we will be performing because each piece is well-crafted, has a variety of emotional content for optimal musical expression, and there is something for everyone!

Our first selection "**Just Flyin'!**" (2015) (3:30) (Grade V) by Julie Giroux is a short energetic opener; a dynamic work that requires having your part prepared and learned (know how it sounds) before April 17 of 2024. It opened the Tara Winds concert at The Midwest Clinic in

2015. The piece is fast and features the woodwinds with particular focus on the clarinets. Exciting dynamic contrasts and harmonic conflicts appear throughout the work which ends with frenetic activity over a solid and moving chorale. The horns are “on fire” at the end! View the score to see how your part fits into the overall structure.

Audio link:

http://www.musicapropria.com/musicpages/just_flyin.html

Just Flyin'! – Triplets Articulation Study – on Bb or F Concert practice correct articulation markings and spacing on all triplets at the quarter note = 144 tempo

Just Flyin'! - Triplets

Giroux

m. 57, 59, m. 57, Tpt. 60 m. 61 m. 67, 68 m. 52

m. 69, 114-120 m. 69 m. 122 m. 62 eighth notes m. 121

Rehearsal Notes:

1. In general - Less articulation on all notes that are without accents
2. All staccato notes with no accents need to be short but lighter
3. Any mp and p dynamics need to be played softly...no really...less volume
4. m. 26 is a silent measure for everyone G.P.
5. m. 57-62 Tutti look at articulation spacing on the triplets
6. m. 97 make 4 measure phrasing
7. m. 114 more **Trumpet 3 /Mallets** since it is dissonance
8. three measures from the end look at articulation on the tutti triplets (play it cleanly by adding more silence, uniformity in separation)
9. m. 10 and 79 eighth notes on +4+ staccato only, no accents and tune these notes and the down beat of m. 11 and 80 with a tuner
10. m. 120 **Woodwinds** play clean articulation
11. m. 123 **All woodwinds** emphasize beat 3 in the sixteenth note runs and WATCH
12. **All upper woodwinds** as a general rule, notes above the staff play 10% less volume and notes below the staff play 10% louder, I call this the RANGE RULE! Apply it to this piece.

The instrumental player who is ranked first in the overall seating assignment after auditions will play these solos.

Solos:

m. 17-21 Flute

m. 21 Piccolo

m. 22-23 Trumpet (change p to mp and mp to mf)

Make the following changes –

m. 22 **Everyone** except for solo trumpet start pp not p

m. 85 If you have a p change it to pp except 2nd/3rd Bb Clarinets

m. 85-94 Solo **Oboe** m. 95 tutti

m. 85-88 Solo **Alto Sax (Alto Sax 2 omit m. 85-88)** m. 89 tutti

m. 89-92 Solo **Piccolo**

m. 89-94 Solo **Trumpet** change mf to f

m. 89 If you have a mp, change it to p

m. 90-94 Solo **Flute 1** and Flute 2 m. 95 tutti

m. 93 **Everyone** start at pp

m. 113 **French Horns** Bells up!

Three Dances of Enchantment (2007) (11:00) (Grade V) by Luigi Zaninelli. It is a suite of 3 dances inspired by Luigi's own personal experiences. By the way, he is the oldest living composer writing for wind band today, and a dear friend of mine. His harmonies are dissonant at times, so be sure to listen to the recording to get acquainted with his tonal and harmonic palette. There are tons of accidentals so be sure to know your part before we get together and watch out for the "rule of the accidental."

Audio Link:

<https://c-alanpublications.com/three-dances-of-enchantment/>

I. The Via Veneto is a fox trot which is characterized by long, continuous flowing movements across the dance floor. The dance is similar to a waltz but in a 4/4 time signature. The ballroom dancers (a couple) would glide across the floor in a counterclockwise direction, usually to big band music. Therefore, the dynamic range is much more controlled and lighter than that of Just Flyin'! Staccato must be played very lightly. The beginning states, "With Elegant Charm!" Even though it is in 4/4, I will be conducting in 2/2 since the half note = 80-85. If your part states soli, to the fore and play it solo-istically!



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Solos:

There is a Solo **Bb Clarinet** part

m. 4-16 Solo **Trombone**

m. 22-29, m. 58-71 Solo **Alto Sax**

Make the following changes –

m. 2 **Tenor Sax** last note in that measure should be a D natural

m. 36 **ff**

m. 97-100 I will conduct the **molto rit.** in 4 to the end of the movement

II. **She Walks Through the Fair** is a Waltz in 3/4 time signature, a Celtic folksong that is a haunting, somewhat melancholy melody. It feels more like a sad lullaby to me. The electric piano is very important. If your part states *sol*, play it solo-istically! All accompanying parts must play softer than the solo/*sol* lines. Measures 1- 62 are *pp*, *p*, *mp* with only a few moments that are *mf*, so play accordingly and keep it soft. The first *f* in in measure 62.

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Solos:

Pick-ups to m. 8, m. 24-31, m. 47-50, m. 66-72 Solo **Piccolo** and **Bells**

III. **The Feast of San Rocco** is a Tarantella in 6/8 time signature which will be conducted in 2 “With joyous vigor!” dotted quarter note = 138, exceptions will be in the **molto ritards** m. 10, m. 137, m. 139 I will conduct the melodic notes. Please note that there is flutter tonguing for trumpet, horn, and trombone. This piece flies by so be sure to listen to the recording to follow the “road map.”

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Solos:

m. 53 Solo **Timpani**

Penultimate measure solo **Tam-Tam**

Dances from Crete (2003) (Grade VI) by Adam Gorb was commissioned by Timothy Reynish. We will only be programming the first and fourth movements. The work is intended to celebrate the good things in life, drawing much of its material from the Greek island of Crete where many of the ancient Greek myths took place.

Audio Link (Timothy Reynish, conducting)

https://www.youtube.com/watch?v=8wFtqTJRK_Q

1. Syrtos (3:15) is a portrait of the Minotaur, the famous creature that is half bull, half man, that fed upon the young men and women sacrificed each year, before being killed by the hero Theseus. The character of the movement is harsh and ruthless. So therefore, the opening dynamic is *ff* and should feel very heavy and large. The introduction is Andante quarter note = 72 but changes quickly in m. 7 to quarter note = 144.



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Solos:

m. 41-60, m. 72, Solo **Bb Clarinet**

Some rehearsal notes -

Clarinet/Bassoon – very important transparent melodic material Rehearsal Block 8-10

Alto Sax – very important melodic material measures 78-103.

All Saxes – important material measures 103-107.

French Horns – Very important melodic line at Rehearsal Block 10.

Trumpets – Calls for straight mute.

m. 3-8, m. 133-135 Correct notes and rhythms/octave balance/articulation/intonation in upper reg./dyn contrast

Euph/Tuba - m. 1-8, m. 14-21 Important section so be sure to have correct note and rhythm accuracy/intonation in upper reg/correct articulation.

m. 113-122 Important section so be sure to have correct note and rhythm accuracy/detached articulation play the long-tied note starting in m. 114 softer mf

m. 131-135 (same as intro) Play heavy and large be sure to have correct note and rhythm accuracy/intonation in upper reg/correct articulation.

Trombones – Calls for harmon mutes

Reh Block 2 m 24-33 Important section so be sure to have correct note and rhythm accuracy/intonation in upper reg/correct articulation.

m. 43-44, 47-48 bring out gliss

Reh Block 6-7 m. 61-70 Important section so be sure to have correct note and rhythm accuracy/correct articulation/ more detached style overall.

m. 73-75 Important, check for correct tone/intonation and dynamics/start with a clean attack even though it's pp

Reh Block 10-3 measures after 11, m. 114-124 very important melodic material play ff detached style overall.

Tuba - Reh Block 6-3 measures after 7, m. 61-72 Important section so be sure to have correct note and rhythm accuracy/correct articulation/detached style overall.

Percussion – Each instrument is important to the drama of the piece, be sure to keep accurate and good time in the quarter note = 144. Adhere to the dynamics written. Measures 73-76 are very important, be sure to balance within your section.

4. Syrtaki (6:40) is a modern Greek dance in the key of G Major (check out your key signature), that begins with the trumpets swaggering onto the stage playing a deliberately vulgar theme.

The music soon becomes very fast and eventually ends up in a total festive anarchy, but before the final apotheosis, the ghost of the Minotaur can be heard joining in on the fun!

Audio Link

<https://www.youtube.com/watch?v=8mBMcpX8CY0>

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Solos -

m. 554-563 **Change** to Solo **Oboe**

m. 499, m. 561, Solo Bb **Clarinet**

m. m. 583-609 Very important Solo **Eb Clarinet**



Some rehearsal notes -

Bassoon - m. 611 Change to ff

Bb Clarinets – Reh Block 60 Very important melodic line, play ff very metronomically in time, do not rush.

Alto Saxes – m. 658 very important melodic line

Alto/Tenor Saxes – Reh Block 56 change to mp

Tenor/Bari Saxes – m. 665-667 very important

French Horns – m. 475-483 Stand up and play (memorize the part)

Trumpets – The beginning of the piece calls for “walking” so IF THERE IS ROOM ON STAGE, we could have you go off stage after the first movement and walk back on stage, but you will need to memorize m. 469-483.

Trumpet/Trombones – Reh Block 64 for 3 measures very important melodic material ff, don’t drag

Trombone - Bring out all glisses especially m. 586-587, 606-608 start mf not p cresc. to ff

Reh Block 48 quarter note = 176 adhere to tempo

m. 542-553 Detached style start ff with slight decrescendo to f on descending eighth notes then play as written.

m. 595-597 Bring out melody with correct articulation.

Reh Block 64 for 3 measures melody with Trumpet play ff but don’t drag.

Euph/Tuba - Reh Block 48 quarter note = 176 adhere to tempo

m. 521-523 Melody more detached with dynamics without slowing down.

m. 544-Reh Block 52 detached style start ff with slight decrescendo to f on descending eighth notes then play as written.

m. 564-566 and m. 580-583 Melody play f detached without slowing down.

Euph - m. 589-608 Singing style but detached only mf not too loud don’t drag (quarter note = 176)

Tbn/Euph/Tuba - Reh Block 63 change to ff very short style.

Percussion – at Reh Block 61 it says “smash a plate” ...well I tried that and it was dangerous! So you will be hitting cymbals with sticks. Last measure, hit cymbals with sticks.

Dance of the Jesters (1873/1997) (4:40) (Grade V) by Peter I. Tchaikovsky arranged by Ray Cramer was written as incidental music to famed Russian playwright Alexander Ostrovsky's work

The Snow Maiden. It premiered in 1873 as a cross-genre collaboration between Moscow's opera, ballet, and theater companies, all forced (due to renovations) to share the Bol'shoy Theater, with the 33-year-old Tchaikovsky composing the music for the production over a span of just three weeks.

This work will act as our ENCORE! It has great energy and excitement, a whirlwind of technique and always entertaining! Never let the accompaniment become heavy, nor too loud, it must stay light and “effortless” sounding. Observe the accents but be sure to not accent notes that are not indicated. The tempo will be quick but not so fast that it sacrifices musicality or technique. The tempi on these records should be your goal! Practice with a metronome quarter note = 184. Be sure to play softly when indicated especially subito *p*, and be sure to not slow down when playing soft!



Audio Link

<https://www.youtube.com/watch?v=rUNWidRsD9Q>

or

<https://www.facebook.com/watch/?v=2664135337180238>

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Solos

m. 115-122 **Upper woodwinds** and **bassoons**, parts are slimmed down to 1 or 2 players.

m. 197-210 **Change** from solo **Clarinet** to 2 players

m. 197-210 **Change** from solo **Cornet** to 2 players
m. 197-210 Solo **Alto Sax**
m. 205-210 Solo **Euphonium**
m. 228 best 2 Solo **Percussion**
m. 233-246 Solo Cornet play ff
m. 233-246 **Change to one to a part**, m. 247 Tutti

Rehearsal Notes

Alto Saxes – m. 33-48, m. 155-168 bring this out
1st Cornet – m. 91-106 play lightly and keep tempo, phrase
m. 233-246 **Change to one to a part**, m. 247 Tutti
Final measure **Trombone 1 Should have a C note** (not an E)

I'm looking forward to working with you and my goal is for you to have fun playing great literature with your friends in the PMEA All-State Wind Ensemble.

Dr. Andrea Strauss
Tara Winds, Conductor