

## Full Orchestra Repertoire

**Michael Abels** (b. 1962)

**Global Warming** <1991> 8'

Instrumentation: 3[1.2.pic] 2[1.2/opt Eh] 2 2 — 4 3 3 1 — tmp+2 — hp — str  
perc: timbales, tri, tambn, tamtam, xyl, marim, güiro, congas, bodhran, tablas; optional additional percussionists playing ethnic instruments

Recording: <https://www.youtube.com/watch?v=RnxA6J02Jj8>

Score: [http://store.subitomusic.com/index.php?main\\_page=product\\_info&products\\_id=344](http://store.subitomusic.com/index.php?main_page=product_info&products_id=344)

Subito Music Rental Library: <https://www.subitomusic.com/rental/place-rental-order/>

Abels' title, *Global Warming*, depicts the warming of relations among cultures after the fall of the Berlin Wall.<sup>1</sup> He seamlessly weaves together various folk music (Irish and Middle Eastern). Framing the piece are virtuosic cadenzas written for solo violin and solo cello. The largest middle “lively” section is characterized by rhythmic passages which later include mixed meter. The dance sections have infectious energy. This is a great piece to program as a concert opener or ending. It can be programmed with a dance, folk, cultural, or American theme. The Boulder Philharmonic Orchestra recently programmed this piece as part of a “Global Warming” themed concert. The idea, as their conductor Michael Butterman proposed, was that global warming as we know it today, will truly take the nations of the world coming together to solve.<sup>2</sup> This piece demonstrates this. Featuring a professional string quartet, another work by Abels, *Urban Legends*, would be an exciting piece to program.

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<sup>1</sup> Abels, Michael. “Orchestra Works.” Michael Abels, August 17, 2022. [https://michaelabels.com/js\\_albums/orchestra/](https://michaelabels.com/js_albums/orchestra/).

<sup>2</sup> Butterman, Michael. *Boulder Philharmonic Concert: Hymn to the Earth*. Presented at the Boulder Philharmonic Concert: Hymn to the Earth, October 2022.

**Clarice Assad** (b. 1978)

**Bonecos de Olinda** <2019> 8'

Instrumentation: 3[1.2.pic] 3[1.2.Eh] 3 3 — 4 3 3 1 — tmp+4 — str

perc: triangle, whip, bass drum, tam-tam, drumset, toms, snare drum, djembe, congas, cymbals, woodblocks, suspended cymbals, tambourine, xylophone, castanets

Recordings:

[https://vimeo.com/336147629/94b2854944?embedded=true&source=video\\_title&owner=39061873](https://vimeo.com/336147629/94b2854944?embedded=true&source=video_title&owner=39061873)

<https://www.youtube.com/watch?v=FHPEfEajvn4>

Rental Inquiry: <https://clariceassad.com/rental-inquiry/>

Commissioned by the Boston Youth Philharmonic Orchestra, *Bonecos de Olinda*, has been performed by other advanced young orchestras such as the Seven Lakes High School Orchestra and the Quad City Symphony Youth Ensembles.<sup>3</sup> Assad typically writes important percussion parts and this piece is no exception. There is a wonderful soli percussion section towards the end of the piece. Assad incorporates traditional Brazilian musical styles and rhythms like the frevo and maracatu to illustrate the atmosphere of the Carnival of Olinda.<sup>4</sup> The melodic content is shaped by a vocal and scat-like quality. In Benjamin Zander's introduction of the piece at the world premiere, he asks Assad to demonstrate the tempo and musical style. Her singing in this video is exceptionally instructive.<sup>5</sup>

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**Joseph Bologne, Chevalier de Saint-Georges** (1745-1799)

**Symphony No. 2, Op. 11 or Overture to L'amant Anonyme** <1780> 11'

I. Allegro presto

II. Andante

III. Presto

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<sup>3</sup>“*Bonecos De Olinda Archives.*” Clarice Assad. Accessed October 31, 2022.  
<https://clariceassad.com/tag/bonecos-de-olinda>.

<sup>4</sup>Ibid.

<sup>5</sup>*Assad: Bonecos De Olinda - World Premiere . YouTube.* YouTube, 2021.  
[https://www.youtube.com/watch?v=u70\\_XSq-dWQ](https://www.youtube.com/watch?v=u70_XSq-dWQ).

Instrumentation 0 2 0 0 — 2 0 0 0 — str

Recording: <https://www.youtube.com/watch?v=dfEOf2Rorfo>

Score and Parts:

[https://imslp.org/wiki/L'Amant\\_anonime\\_\(Saint-Georges%2C\\_Joseph\\_Bologne\)](https://imslp.org/wiki/L'Amant_anonime_(Saint-Georges%2C_Joseph_Bologne))

While movements can be performed separately, the overall shorter length of the symphony allows for a complete performance. Musical decisions regarding dynamics, phrasing, and shaping of this French classical work will engage a younger advanced ensemble. If possible, including a harpsichord to play with your ensemble would add to the character of the work as a whole. The smaller instrumentation allows for a focus on a chamber music-like approach to performance. Another similar work to consider is Saint-Georges' Symphony No. 1 in G major, op. 11. Both symphonies have no winds in the middle movements so string orchestras may program them.

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**Samuel Coleridge-Taylor (1875-1912)**

**Danse nègre, op.35, no.4 <1898> 6'**

Instrumentation: 3[1.2.pic] 2 2 2 — 4 2 3 0 — tmp+3 — str

perc: bd, cym, tri

Originally for pf & str 4t; orchestrated by the composer.

Recording: <https://www.youtube.com/watch?v=p9kLMaeGEfE>

Score and Parts (under Arrangements and Transcriptions tab):

[https://imslp.org/wiki/African\\_Suite%2C\\_Op.35\\_\(Coleridge-Taylor%2C\\_Samuel\)](https://imslp.org/wiki/African_Suite%2C_Op.35_(Coleridge-Taylor%2C_Samuel))

String Orchestra arrangement by Deborah Baker Monday (Grade 5)

<https://www.jwpepper.com/sheet-music/11398760.item>

Orchestrated by the composer, Danse nègre, op.35, no.4, is the final movement of his *African Suite* originally for piano. The piece offers a spritely and euphoric primary melody contrasted with a slower and more lyrical central section. Two other pieces to consider which Coleridge-Taylor composed in 1911 include The Bamboula, op.75 (Rhapsodic Dance No.1), and

his multi-movement Petite suite de concert, op.77. The Othello: Suite, op.79 is also a wonderful option, and his Christmas Overture is a fantastic choice for a holiday concert. Coleridge-Taylor also wrote Four Novelettes for strings and percussion (tambourine and triangle) which can be performed separately.

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**Kevin Day** (b. 1996)

**Danza Del Sol** <2018> 7'

Instrumentation: 3 3 3 3 — 4 3 3 1 — tmp + 3 — hp — pf — str

Recording: <https://www.youtube.com/watch?v=WfuEklQa0Cw>

Purchase Score and Parts:

<https://www.kevindaymusic.com/sheet-music-store/p/danza-del-sol-for-orchestra>

Day describes his piece as “an energetic work that features elements of romantic and latin music.”<sup>6</sup> The piece begins with a spirited dance theme which returns at the end of the piece bringing it to a rousing close. Of note is Day’s wonderful countermelodies which he introduces and layers after the introduction of beautiful themes. This provides an opportunity for an ensemble to focus on aspects of balance. The harp part is important especially for some transitional moments and a final glissando.

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**Louise Farrenc** (1804-1875)

**Overture No. 2, op.24, E-flat major** <1834> 7'

Instrumentation: 2 2 2 2 — 4 2 3 0 — tmp — str

Recording: <https://www.youtube.com/watch?v=EjnZ8LDvUFk>

Score and Parts: <https://peckhampublications.com/louise-farrenc/>

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<sup>6</sup>Day, Kevin. “Danza Del Sol - Midi.” SoundCloud, 2018.  
<https://soundcloud.com/kevindaymusic/danza-del-sol>.

Conductor and composer, Diane Wittry, has created editions of Farrenc's Overture No. 1 in E minor as well as her Overture No. 2 in E-flat major, both composed in 1834. Notable are wind transpositions to help players of younger orchestras. Understanding the difficulties of renting music for younger advanced ensembles, Wittry created these editions for purchase as a way to make these works more accessible. Additionally, these overtures can introduce audiences and young musicians to this great composer and her symphonies and chamber works. The work is an interesting example of an early non-programmatic concert overture. There are many different characters and memorable themes with a triumphant finale.

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**Nancy Galbraith** (b. 1951)

**A Festive Violet Pulse** <1997> 3'

Instrumentation: 2[1.2/pic] 2 2 2 — 4 2 3 0 — tmp+2 — str  
perc: bd, sus cym, timbales, tri, tamtam, xyl, marim, vib, crot, templeblks, bongos, marac, sandblks, 2tomtoms

Recording: <https://www.youtube.com/watch?v=bKxTg29uK9U>

Score:

[http://store.subitomusic.com/index.php?main\\_page=product\\_info&products\\_id=442](http://store.subitomusic.com/index.php?main_page=product_info&products_id=442)

Subito Music Rental Library: <https://www.subitomusic.com/rental/place-rental-order/>

This is a compact, vibrant, and spirited piece. Conductor James Welsh, who has programmed this work, explained that it helps students facilitate independence within their individual sections and can be a primer for other large works.<sup>7</sup> Galbraith uses multi meter and syncopation throughout the piece as well as various textures, layering, and instrumental color in an intuitive and approachable way.

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<sup>7</sup> Welsh, James. Personal, September 2021.

**Fanny Mendelssohn Hensel (1805-1847)**  
**Overture, C major** <c. 1830> 11'

Instrumentation: 2 2 2 2 — 4 2 0 0 — tmp — str

Recording: [https://www.youtube.com/watch?v=a4\\_6e0eu2jY](https://www.youtube.com/watch?v=a4_6e0eu2jY)

Fischer ed. JoAnn Falletta; Furore ed. Elke Mascha Blandenburger

Score: <https://www.carlfischer.com/c993f-overture-in-c-major.html> (users can view a perusal score)

Carl Fischer Rental Request: <https://www.carlfischer.com/request-rental>

Furore Rental Request: <https://furore-verlag.de/en/produkt/ouverture-c-dur-2/>

Scores Reformed:

<https://scoresreformed.co.uk/store/Hensel-Mendelssohn-Fanny-Overture-in-C-p131431637>

Unpublished during her life, this overture is the only piece for orchestra alone written by Hensel. After a soft opening, the piece features a variety of faster tempi with exuberant runs and fanfares, as well as beautiful melodies that unfold upon one another. The piece captures an operatic and sweepingly dramatic impression. Through the fluctuating fanfare-like sections with the more legato sections, the strings cover a great deal of stylized bowings and technique.

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**Augusta Mary Anne Holmès (1847-1903)**  
**Interlude – La Nuit et l'Amour** <1888> 6'

Instrumentation: 3 2 2 4 — 4 2 0 0 — tmp — 2hp — str

Optional Smaller Instrumentation: 3 2 2 2 — 4 2 0 0 — tmp — hp — str

Recording: <https://www.youtube.com/watch?v=JQOnmqc4Fus>

Score: (IMSLP)

[https://s9.imslp.org/files/imglnks/usimg/b/be/IMSLP673332-PMLP947751-HOLMES\\_Ludus\\_pro\\_patria - La Nuit et l'amour \(full score\).pdf](https://s9.imslp.org/files/imglnks/usimg/b/be/IMSLP673332-PMLP947751-HOLMES_Ludus_pro_patria_-_La_Nuit_et_l'amour_(full_score).pdf)

Parts: (IMSLP)

[https://imslp.org/wiki/Ludus\\_pro\\_patria\\_\(Holm%C3%A8s%2C\\_Augusta\\_Mary\\_Anne\)](https://imslp.org/wiki/Ludus_pro_patria_(Holm%C3%A8s%2C_Augusta_Mary_Anne))

The non-profit organization, ComposHer, promotes the work of female musicians. They have created an edition of this romantic piece by Holmès for free. In return, they ask that

organizations mention their work in programs or social media if possible. The first primary theme is given to the celli which combine with the first violins at the end when the melody returns. In the middle is a wonderful climactic moment. It requires flexible tempi and explores a range of sounds from delicate accompaniment to rich and powerful fortissimos. The harp part is critical and balance among connecting lines is also important. Collegiate or professional orchestras might also explore some other works by Holmès including her pieces *Irlande* and *Andromède*.

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**Li Huanzhi (李煥之) (1919–2000)**

**Spring Festival Overture <1955-1956>**

Instrumentation: 3 2 2 2 — 4 2 3 1 — tmp+perc — str

perc: cymb., chinese small cymb., chinese large cymb, chinese small drum, chinese large drum

Recordings:

<https://www.youtube.com/watch?v=VQ7ORf9l3Qs>

<https://www.youtube.com/watch?v=6Ki9BhXJm4>

Score: <https://publishing.naxos.com/products/li-huanzhi-spring-festival-overture-sheet-music>

This overture is the first of four movements that make up Li's larger work, *Spring Festival Suite*. This exuberant piece engages all the sections of the orchestra and features many solos including prominent oboe and trumpet solos. Many of these solo parts are balanced nicely with either pizzicato or short ornaments in upper winds. There are some high registers for the first violins, but they are doubled in the lower octave in the second violins and upper winds. These melodies are also very accessible and will help strengthen the higher position work in your

first violin section. Traditional folk dances as well as “prayers for peace and good fortune” are represented in the piece which is a celebration of the Lunar New Year.<sup>8</sup>

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**Arturo Márquez** (b. 1950)

**Conga del Fuego Nuevo** (New Fire Conga) <2005> 5'

Instrumentation: 3[1.2.pic] 2 3[1.2.Ebcl] 2 — 4 3 3 1 — tmp+4 — str  
perc: congas, sd, tambn, claves, bd, chimes, cym, sus cym, quijade (jawbone)

Recording: <https://www.youtube.com/watch?v=lpZ-1yOsail>

Score and Rental Parts:

[https://www.peermusicclassical.com/classical-us-catalog/results\(modal:classical-us-catalog/9504/3359\)](https://www.peermusicclassical.com/classical-us-catalog/results(modal:classical-us-catalog/9504/3359))

While Danzón No. 2 by Márquez is one of his most famous pieces, this shorter and more recent work is perfect for an encore. Conga del Fuego Nuevo is infused with dance rhythms and inspired by a conga from Veracruz which marks the new year called, “The Conga of The Old Man.” Marquez witnessed a ritual heralding new periods called “The New Fire,” during a festival welcoming the new millennium (2000). The principal trumpet is featured throughout with extensive solos. Marquez recently gave some advice to orchestras putting the piece together. He emphasized the importance of the percussion parts as well as the correct placement and stylization of accents. “The accent of the conga has to be very marked. Attention must be paid to the way of playing it, within the orchestral percussion, then playing the conga, the güiro, the clave. Much of this Latin American music has made orchestras revalue how percussion is played. Be very careful with the percussion and the accentuation of the genre. The conga has some very special accents that must be constantly taken care of. The way in which the melody of a bolero, a

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<sup>8</sup>“Program Notes: Lunar New Year.” Program Notes: Lunar New Year - Minnesota Orchestra. Accessed October 31, 2022.  
<https://www.minnesotaorchestra.org/stories/program-notes-lunar-new-year/>.

danzón, a conga is interpreted, always has to be very intense, even exaggerating the expressive part, without reaching the cheesy, without doing it with so much rubato, but keeping it very expressive.”<sup>9</sup>

[https://chicagosinfonietta.org/horizon/our-interview-with-arturo-marquez/#english\\_translation](https://chicagosinfonietta.org/horizon/our-interview-with-arturo-marquez/#english_translation)

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**Quinn Mason** (b. 1996)

**Toast of the Town** <2016–2020> 7'

Instrumentation: 3[1.2.pic] 2 2 2 — 3 2 3 1 — tmp+2 — hp — str

perc: cym, tri

Recording: <https://www.youtube.com/watch?v=jz9fl1FUFZY>

Score: <https://www.notationcentral.com/product/toast-of-the-town-for-orchestra/>

Parts: (Rental Inquiries)

<https://www.notationcentral.com/product/toast-of-the-town-for-orchestra/>

Mason describes his work *Toast of the Town*, as a “festive and fun overture to an operetta that doesn't exist. It is designed in the style of light operetta, comparable to Gilbert and Sullivan or Offenbach overtures.”<sup>10</sup> The triangle is prominent throughout much of the work and there are short solos for the concertmaster and principal second violin as well as principal viola. There are wind solos throughout, including a dialogue between the first horn and the tuba player. Light and energetic, the piece features repeated melodies with some dotted rhythms that may need attention as well as challenging sixteenth note interchange between the violin sections. Another piece to consider programming would be his *Christmas Eve Festivities*.

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<sup>9</sup> Martinez Marrugo, Paula. “Our Interview with Arturo Marquez.” *Chicago Sinfonietta*, April 11, 2022.

[https://chicagosinfonietta.org/horizon/our-interview-with-arturo-marquez/#english\\_translation](https://chicagosinfonietta.org/horizon/our-interview-with-arturo-marquez/#english_translation).

<sup>10</sup> Mason, Quinn. “*Toast of the Town* - Masonian Music.” *home*. Accessed October 31, 2022. <https://www.msonianmusic.com/toast-of-the-town-overture>.

**Emilie Mayer** (1812-1883)

**Faust Overture, op.46** <1880> 12'

Instrumentation: 2 2 2 2 — 2 2 3 1 — tmp — str

Recording: <https://www.youtube.com/watch?v=sWGu3tntNoo>

Score: (IMSLP)

[https://s9.imslp.org/files/imglnks/usimg/9/92/IMSLP674601-PMLP258050-MAYER\\_Faust\\_Overture\\_-\\_Full\\_score.pdf](https://s9.imslp.org/files/imglnks/usimg/9/92/IMSLP674601-PMLP258050-MAYER_Faust_Overture_-_Full_score.pdf)

Parts: (IMSLP)

[https://imslp.org/wiki/Faust-Ouverture,\\_Op.46\\_\(Mayer,\\_Emilie\)](https://imslp.org/wiki/Faust-Ouverture,_Op.46_(Mayer,_Emilie))

Mayer's Faust Overture captures the drama of Goethe's play. The opening begins with the lower strings and bassoons playing a brooding melody contrasting sharply with the repeated 6/8 melody that is heard in the Allegro section. The melody from the Allegro returns notably transformed to B major in a section that Mayer marks as "Sie ist gerettet," translated to "she (Margaret) is saved." The piece also features an expansive chorale. Due to the more difficult keys, it would be helpful to provide excerpts from the piece as audition material for students to learn in advance. Also, the students would likely find the many variations of the Faust story to be fascinating and could be engaged to discover how Mayer musically tells the story. Mayer composed fifteen concert overtures and eight symphonies. Slowly these works, such as some of her other overtures are being made more accessible to orchestras. Her first symphony in C minor, which has now been edited and uploaded to imslp by the organization ComposHer, also includes a score and parts for free.

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**José Pablo Moncayo** (García) (1912-1958)

**Huapango** <1941> 7'

Instrumentation: 3[1.2.pic] 2 3[1.2.Ebcl] 2 — 4 3 3 1 — tmp+4 — hp — str

perc: xyl, claves, güiro, bd, metal rttl, American Indian drum

Chamber Orchestra Instrumentation: 1 1 2 1 — 2 2 1 0 — 4perc — pf[or hp] — str

A Curated List of Diverse Repertoire Compiled by Dr. Renee N. Gilliland

Recordings:

<https://www.youtube.com/watch?v=6j0GOaDS2VQ>

<https://www.youtube.com/watch?v=5HAmrz3-ehI>

Perusal Score:

[https://issuu.com/peermusicclassical/docs/moncayo\\_j\\_huapango\\_00-p\\_b4\\_p-g](https://issuu.com/peermusicclassical/docs/moncayo_j_huapango_00-p_b4_p-g)

[https://www.peermusicclassical.com/classical-us-catalog/results\(modal:classical-us-catalog/3174/2134\)](https://www.peermusicclassical.com/classical-us-catalog/results(modal:classical-us-catalog/3174/2134))

Rental Materials for the chamber orchestra version:

[https://www.peermusicclassical.com/classical-us-catalog/results\(modal:classical-us-catalog/3174/958\)](https://www.peermusicclassical.com/classical-us-catalog/results(modal:classical-us-catalog/3174/958))

Huapango is inspired by musical traditions from Veracruz, much like Conga del Nuevo Fuego by Arturo Márquez. “Moncayo incorporated three traditional Veracruz huapangos – “Siqui-Siri,” “Balajú,” and “El Gavilán” – into his orchestral masterpiece. Colorfully orchestrated with an emphasis on instruments typical of the Veracruz style (trumpet, harp, and violins) and driven by the distinctive huapango rhythm, Huapango has become an enduring classic.”<sup>11</sup> The piece features harp, trumpet, horn, violin, and oboe solos, as well as a trumpet and trombone duet and flute and horn duet. The rhythms of Huapango are one of the most pronounced elements of the piece including hemiolas, syncopations and ties among others. Moncayo himself was a percussionist and includes traditional percussion instruments.

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**William Grant Still (1895-1978)**

**Serenade** <1957> 8'

Instrumentation: 1 0 1 0 — 0 0 0 0 — hp — str

Recording: <https://www.youtube.com/watch?v=VxC-qgyvnyA>

Score and Parts: <http://www.williamgrantstillmusic.com/WorksforOrchestra.htm>

A larger orchestration is available from C.Fischer:

2[incl pic] 2 2 2 — 3 2 2 1 — tmp+perc — hp — str

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<sup>11</sup> “Huapango (José Pablo Moncayo).” LA Phil. Accessed October 31, 2022. <https://www.laphil.com/musicdb/pieces/1956/huapango>.

perc: bells, cymbals., glock.

Score and Parts: <https://www.carlfischer.com/sc88-serenade.html>

Or a smaller instrumental version for string orchestra, piano, solo violin

Score and Parts:

<http://www.williamgrantstillmusic.com/WorksforStringQuartetMixedChamberGroupVoiceChamberGroup.htm#Serenade>

The Serenade opens with an overall rising, warm and tender melody in the celli. This particular instrumentation allows the harp, solo violin, flute, and clarinet to come through wonderfully as soloists. The colors of these instruments shine with the background of the warm strings. Additionally the clarinet when paired with the lower strings is a wonderful timbre. The piece was originally commissioned by the Great Falls High School in Great Falls, Montana.<sup>12</sup> Another full piece to consider would be The American Scene: The Far West (Suite 4) composed by Still in 1957. Three other recommended string works by Still are his pieces Danzas de Panama, Mother and Child, and Out of the Silence (with piano and flute).

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<sup>12</sup> Son, J.W. Pepper and. "Serenade." Serenade (Full Score ) by William Grant Still| J.W. Pepper Sheet Music. Accessed October 31, 2022.  
<https://www.jwpepper.com/Serenade/11341179.item>.

## String Orchestra Repertoire

**Grażyna Bacewicz (1909-1969)**

**Concerto for String Orchestra <1948>**

I. Allegro 5'

Instrumentation: str

Recording: <https://www.youtube.com/watch?v=uJk1flnPj4w>

Score: (IMSLP)

[https://petruccimusiclibrary.ca/files/imglnks/caimg/8/8b/IMSLP611937-PMLP983969-----\\_\(1\).pdf](https://petruccimusiclibrary.ca/files/imglnks/caimg/8/8b/IMSLP611937-PMLP983969-----_(1).pdf)

<https://www.eamdc.com/rental/>

Featured in this movement is a solo violin and cello in dialogue, sul ponticello, fugal-like exchanges and challenging counting in various meters. While all parts are difficult, the second violins have a demanding technical passage at the end of the movement. The violas also have a prominent melody in treble clef reaching a C6. The work showcases the virtuosity of all the sections of the orchestra. Additionally, it brings them together in moments of strength and power, beginning with the opening relentless first violin eighths against the lower string quarter note line in contrary motion.

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**Reena Esmail (b. 1983)**

**Concerto for You <2019> 12'**

Instrumentation: solo violin and string orchestra (high school level)

Recording: <https://www.youtube.com/watch?v=kZu1qrXHlIM>

Score and Parts: <https://www.reenaesmail.com/catalog-item/concerto-for-you/>

Esmail's Concerto for You is "specifically designed for a professional violinist to perform with a youth orchestra."<sup>13</sup> She has written a work in which the soloist plays in a truly integrative and supportive way with the orchestra. The solo part is choreographed, and the violinist must change locations on stage. One effect is that the orchestra does not just see the back of the soloist during the performance, but has a physically and aurally closer connection. Another effect that this has is that the audience's attention is drawn to different sections on the stage where the soloist is standing. Parts of the orchestra are then sonically highlighted due to the location of the soloist. The sound, blend, and collaboration is an altogether unique experience for the orchestra and audience. This is perfect for an orchestra that can create a kind of residency experience in which the soloist is encouraged to rehearse a number of times with the ensemble.

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**Gabriela Lena Frank** (b. 1972)

**Leyendas: An Andean Walkabout** <2001; rev 2008>

VI. Coqueteos            3'

Instrumentation: str

Recording: [https://youtu.be/4Mc\\_zGgpF0I?t=1096](https://youtu.be/4Mc_zGgpF0I?t=1096)

Rental Score and Parts:

<https://www.wisemusicclassical.com/work/25531/Leyendas-An-Andean-Walkabout-string-orchestra--Gabriela-Lena-Frank/>

Coqueteos is the sixth and final movement from Frank's piece, Leyendas: An Andean Walkabout. Frank says that the title refers to "a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de

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<sup>13</sup> "Bio." Reena Esmail, May 9, 2019.  
<https://www.reenaesmail.com/catalog-item/concerto-for-you/>.

guitarras (“storm of guitars”).”<sup>14</sup> The challenges of this movement include cadenza-like solis and complex rhythms. Learning to sing the melodies as a section could be helpful. The piece was originally for string quartet, so this is a great opportunity to work on ensemble cohesion with soloistic material. Pizzicato is important in the movement, allowing the strings to work on a resonant sound while imitating the guitar.

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**Adolphus Hailstork** (b. 1941)  
**Sonata da Chiesa** <1992> 19'

Instrumentation: str

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

Score and Parts:

<https://www.halleonard.com/product/viewproduct.action?itemid=3773573>

Hal Leonard lists this work as a grade five, which is one level below professional. The Sonata da Chiesa is a seven movement work played continuously. The movements are relatively short with contrasting moods reflecting their titles like, Exultate, O Magnum Mysterium, Adoro, etc. The second movement has no celli or basses. There are violin, viola and cello solos featured. It is possible to play selected movements. The opening and closing movements are triumphant and allow for the orchestra to showcase a full and rich string sound similar to a resounding organ. There are a few measure numbering errors in the score and parts that should be checked prior to rehearsal. Some challenges include some higher registers for the first violins, accidentals and chromaticism, key changes, and multimeter sections (especially in the Jubilate). To create a

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<sup>14</sup> “Leyendas: An Andean Walkabout (String Orchestra): Gabriela Lena Frank.” Wise Music Classical. Accessed October 31, 2022.  
<https://www.wisemusicclassical.com/work/25531/Leyendas-An-Andean-Walkabout-string-orchestra--Gabriela-Lena-Frank/>.

tempo relationship for the last movement to be in the same tempo as the opening of the piece, one would need to take the previous sections slightly faster than indicated.

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**Philip Herbert** (b. 1960)  
**Elegy: In memoriam - Stephen Lawrence** <1999> 6'

Instrumentation: 18 string players in 3 sections

Recording: <https://www.youtube.com/watch?v=zHsa0tfdQSc>

Score and Parts: Email: [info@serendipity-uk.com](mailto:info@serendipity-uk.com)

Below are the words of composer Philip Herbert about his work *Elegy: In memoriam Stephen Lawrence*.

“Elegy was composed in February 1999 as a gesture of empathy after watching the shocking news coverage of the tragic murder of Stephen Lawrence. Subsequently, an invitation was given to perform this piece at the Stephen Lawrence Charitable Trust’s first Annual Memorial Lecture in 2000. It is a chorale for 18 string players in 3 sections, having influences of English composers such as Tippett, Finzi and Vaughan Williams. The piece is slow and reflective, moving between C major and various minor tonalities throughout. The music moves through a kaleidoscope of soulful harmonies with gentle dissonances in sonorous chords. There are sections where solo violins, viola and cello can be heard in poignant discourse and later some ‘cello solos. The middle section of this piece is characterised by a solemn theme accompanied by a march-like texture. Thematic material in the recapitulation is abbreviated and ultimately heads to an extended cadence in C minor.”<sup>15</sup>

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<sup>15</sup> “Past Projects.” Philip Herbert. Accessed October 31, 2022. <http://www.philipherbert.org/projects-1>.

**Jennifer Higdon** (b. 1962)

**Dance Card** <2015>

V. Machina Rockus 3'

Instrumentation: str

Recording: <https://www.youtube.com/watch?v=xtPbnylD9ug>

Score and Parts: <http://jenniferhigdon.com/orchestralworks.html>

Higdon wrote the five movement work, Dance Card, with the intention that movements could be played separately. The fifth and final movement, Machina Rockus, is short and dynamic with angular rhythms and effects like glissandos in the violas and harmonics in the violins. As this movement is the ending to the work as a whole, it also works as a wonderful finale piece to a concert. This movement really teaches independence of parts, but also how well they interlock together rhythmically.

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**Jessie Montgomery** (b. 1981)

**Starburst** <2012> 3'

Instrumentation: str

Recording:

<https://wwwnotationcentral.com/product/starburst-for-string-orchestra/>

<https://www.youtube.com/watch?v=5GvbVnXgYxg>

Score and Rental Inquiries:

<https://wwwnotationcentral.com/product/starburst-for-string-orchestra/>

This electric string work features fragmented phrases that coalesce into literal bursts of sound. The colors of each section are emphasized by cascading runs, glisses, harmonics, sul ponticello, pizzicato, short syncopated ostinatos, and energetic runs. There is a slightly longer version for a large full orchestra written by Jannina Norpoth also available with Notation Central.

Other challenging string orchestra works by Montgomery include her pieces Source Code and Strum.

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**Florence Price (1887-1953)**

**String Quartet No.2, A minor: III. Juba (Allegro) <1935> 5'**

Instrumentation: Str

Recording: <https://www.youtube.com/watch?v=Jfc7wqBcQ1Q&t=6s>

Perusal Score and Rental Inquiry:

<https://www.wisemusicclassical.com/work/61314/Juba-for-string-orchestra-from-String-Quartet-In-A-Minor--Florence-Price/>

This movement incorporates the dance character of the Juba. The opening allegro section returns after an allegretto followed by a short coda. Notable are some cadenza-like figures in the viola. The opening Allegro is in C major and the allegretto is in E major. The allegretto in particular has a great deal of modulations and accidentals. Another notable string piece to consider would be the arrangement of Price's second movement from her first string quartet. This movement incorporates a slower lyrical theme with contrasting sections before a final return to the main theme. These movements allow for students to be introduced to the quartets in their entirety. Price's larger full orchestra works such as the third movement of her Symphony No. 1 in E minor (Juba Dance: Allegro), Dances in the Canebrakes, and Ethiopia's Shadow in America, are all works that younger advanced orchestras could consider.

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**Jerod Impichchaachaaha' Tate (Chickasaw) (b. 1968)**

**Chokfi' Sarcasm for String Orchestra and Percussion <2018> 7'**

Instrumentation: String Orchestra and 2 Percussionists

Percussion 1: small, medium, and large sus cym, bongos on a stand, large one shot shaker, 1 maraca, 3 octave C crotales, 1 field drum, 1 bass drum

Percussion 2: 5 toms, large sus cym (possible to share this instrument with perc 1), chimes, bass drum (also possible to share this with per. 1)

Recording: [https://www.youtube.com/watch?v=\\_CxRaT-WED0](https://www.youtube.com/watch?v=_CxRaT-WED0)

Score and Parts: <http://jerodtate.com/contact/>

<https://theadoreproject.org/wp-content/uploads/2021/02/Chokfi-Full-Score.pdf>

Commissioned by the Oklahoma Youth Orchestras, this piece features syncopated multimeter passages as well as a slower section based on a Creek Indian hymn. The two contrasting sections represent the duality of the legendary rabbit character, Chokfi. The University of Colorado Boulder Chamber Orchestra, conducted by Gary Lewis, recently programmed this piece. Tate zoomed in for a rehearsal to offer insight into his piece. Tate said that it was a great opportunity for the strings, especially in the melodic lines, to generate “more of a straight sound” with the “use of bow speed and bow changes versus vibrato,” almost like an “amplified Renaissance approach.” Tate also mentioned that percussion is very important in his works and he is very specific when it comes to the notation. For Chokfi, he wants a “drum corp tightness” as well as for the crotales to have a resonant and suspended sound.

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**George Walker** (1922-2018)

**Lyric for Strings** <1947; rev 1990> 7'

Instrumentation: Str

Recording: <https://www.youtube.com/watch?v=gZLLVacAT6Y>

Request Score and Parts:

<https://www.keisersouthernmusic.com/compositions/lyric-strings-scpts>

**Lyric for Strings: for Young Musicians** arr. Gregory Walker 7'

Recording: [https://www.youtube.com/watch?v=8dEl\\_cvXjUU](https://www.youtube.com/watch?v=8dEl_cvXjUU)

Score and Parts:

<https://www.keisersouthernmusic.com/compositions/lyric-strings-young-musicians-scpts>

This piece was originally the slow movement of a string quartet that became a dedication to Walker's grandmother Malvina King. Originally titled Lament, Walker weaves long lines written with beautifully balanced counterpoint and overlapping sequences. A powerful melody in octaves in the violins over punctuations in the lower strings creates a poignant climb to the climactic moment. The students will have to find familiarity in less often played keys such as F sharp minor and F sharp major. Walker's son, Gregory Walker, has written a version of the piece for young musicians which captures the spirit of the piece in more familiar keys.

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