

Reviewers

Julie A. Carr

Ithaca College (Ithaca, New York)

David Fodor

Evanston (Illinois) Township High School, retired

Samantha George

Lawrence Conservatory (Appleton, Wisconsin)

Mark Hosler

Clemson University (Clemson, South Carolina)

John Knight

Oberlin Conservatory of Music (Ohio), retired

James Lambert

Cameron University (Lawton, Oklahoma)

Kevin Schoenbach

Oswego (Illinois) High School

John Thomson

New Trier High School, retired
Winnetka, Illinois

Quality Rating

Reviewer's Choice – Music that may become part of the standard repertoire

✓ – Highly recommended

Performing Group

C – Concert Band

J – Jazz Band

M – Marching Band

O – Orchestra

S – String Orchestra

E – Solos and Ensembles

Grade Levels

1 – For first-year players

2 – For second- or third-year players

3 – For intermediate students in junior high or high school

4 – For advanced high school musicians

5 – Difficult works for college or advanced high school players

6 – Virtuoso pieces for advanced college and professional players

Notation Guide

Pitches are referred to by the letter plus the number of the octave. A (440), which appears in the fourth octave, is called A4.

The notation guide shows two staves. The top staff is a bass clef with notes B1, C2, B2, C3, B3. The bottom staff is a treble clef with notes C4, B4, C5, B5, C6, B6. A440 is marked above the C4 note.

New Music Reviews

Concert Band

(C2) Let There Be One Nation

By David Marlatt

✓ Subtitled “An Olympic Celebration of Unity,” this work is a depiction of the closing ceremony of an Olympic Games and is scored for band and optional two-part or SATB choir. Although the tempo never changes, there are three complementary sections. The opening *Fanfare* is marked “Majestically.” *Parade of the Flags* continues forward as the flutes and voices enter with the principal theme. Modulating from E \flat major to F major, the concluding *Celebration* highlights an African groove in the percussion section. Although only five percussionists are needed, additional hand drums (bongos, djembes, and shakers) are encouraged if players are available. The wind scoring includes two-part writing for clarinets, alto saxophones, trumpets, and trombones. The choral parts are not included in the set of parts, but a rehearsal piano part is included. Originally commissioned by an elementary honor band and choir, this unique selection could work well in a variety of civic, ceremonial, and festival situations, but the varied syncopated rhythms will initially create a few rehearsal challenges. (\$60, Eighth Note, 4:00) J.T.

(C3) Click

By David Marlatt

✓ This work is set in three contrasting movements. The first movement begins in an up tempo $\frac{7}{8}$ (2+2+3), although there are meter changes throughout. The much slower second movement is set in $\frac{4}{4}$ and marked “With a sense of calm.” It features solo clarinet in the opening bars, with solo flugelhorn and alto saxophone also highlighted as the movement unfolds. The closing third movement is set in cut time and marked “With funk.” The movement has an active bass line, syncopated percussion groove, shakes, and fall-offs, along with other stylistic jazz effects. The integral percussion scoring can be covered by six players, including two mallet specialists on xylophone, vibraphone, bells,

and chimes. There is an extensive percussion equipment list. At the more difficult end of the grade level, this distinctive selection will be enjoyed by students and audience alike. Be sure to get after the many stylistic details in the third movement early before bad habits are formed. (\$9, Eighth Note, 8:10) J.T.

(C4) Celtic Wedding

By Jeremy Bell

✓ Composed in two distinct but complementary styles that sonically portray a solemn wedding ceremony followed by a joyous reception, the work begins with an arpeggiated figure in the harp (cued to piano) along with an introductory melody in the solo oboe (cued to clarinet) and later in the solo flute (cued to piccolo). This opening section prepares the main theme in the style of a strathspey, a slow stately dance tune that is heavily ornamented and makes extensive use of the Scotch snap (a sixteenth note followed by a dotted eighth note). The wedding ceremony gives way to the festive reception in the style of a jig. Eventually, the strathspey melody returns as the work builds to an exciting conclusion. The otherwise standard instrumentation calls for piano and optional harp while the integral percussion section scoring requires seven players, including two mallet specialists covering bells and chimes. This work will program well in a number of situations, but a successful performance will require close attention to the varied articulations and ornamented rhythmic figures as well as the other stylistic details. An engaging composition for performers and audience alike, this well-constructed new selection might also be an ideal fit for adult community bands. (\$80, Alfred, 4:20) J.T.

(C3) Spontaneous Beings

By Brian Balmages

Written as a sort of tribute to several Native American tribes in Minnesota, this song has all the elements of a Native American concert band song that your students will crave. Rhythmic vamps, dissonant chords, and chant-like melodies start the song off. The tempo continues to accelerate

throughout the tune, as do the complexity and rhythmic difficulty. Pentatonic passages give way to scalar backgrounds and melodies with large jumps. Percussionists have much to do, including parts for buffalo and powwow drums; a minimum of seven players are needed. Texturally, there are thin sections as well as thick sections in which the whole ensemble is playing at full volume. The key center is G minor, and time signatures range between $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{5}{4}$. (\$75, FJH, 5:45) K.S.

(C3) Big Cat Mountain

By Thom Sharp

There is a great deal of valuable teaching material here to get your band excited. Plugging along at a medium march tempo throughout, there are some rhythms that will challenge players in every section. Exposed difficult melodies occur in the euphonium and flute, and other difficult sections occur in the brass and low woodwinds, with the clarinets' challenging sections scalar and background in nature. Trills in the woodwinds and non-chord tones in background parts add to the tension and release. There are no sleeper parts anywhere, so if you are looking for a piece that will push the whole ensemble, this is it. Percussion parts take a minimum of six players. (\$50, Ludwig, 3:01) K.S.

(C4) The Sound of the Eastern Shore

By Justin Williams

This dynamic work was commissioned by and dedicated to the Daphne High School Wind Ensemble in Daphne, Alabama, a charming gulf coast town known as "The Jubilee City." The title of the piece is a reference to the school's marching band, known as "The Sound of the Eastern Shore." The composer's visit to the town inspired the composition as the melodies are intended to be a jubilant celebration of the history and character of the Alabama Gulf Coast. The piece begins with a bold, aggressive fanfare that introduces a vibrant main section with smooth, carefree melodic material representing a calm, gulf coast sunset. The piece soon becomes more intense and emotional as it reaches an energetic transition passage that leads to a dramatic restatement of the opening fanfare. A sudden accelerando then drives the piece to a powerful and victorious conclusion. The percussion section makes important contributions throughout, with scoring for bells,

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