

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

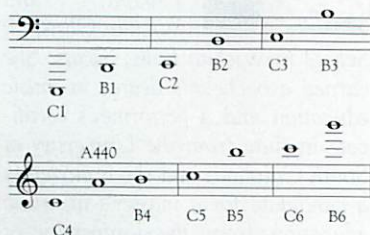
4 – For advanced high school musicians

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.



New Music Reviews

Concert Band

(C1) Voyage of the Dragon Armada

By Timothy Loest

✓ This attractive composition intends to depict the fearless expeditions of China's great naval admiral Zheng He. Nearly a century before Christopher Columbus sailed to the New World, Zheng He led seven voyages throughout Southeast Asia and as far as East Africa. While Columbus commanded three ships and less than 100 men, Zheng He's expeditions were massive in size and scope with nearly 250 ships and 28,000 men. Scored in a brisk $\frac{4}{4}$ time ($\text{♩} = 152$), the character of the piece is largely drawn from bold melodic material derived from a pentatonic scale, effective contrasts of timbre and dynamics, and well-conceived percussion scoring for bells, medium tom, bass drum, slapstick, temple blocks, crash cymbals, vibraslap, China cymbal, tam-tam, and triangle. Ideal for inclusion on a beginning band's first concert of the year, the piece could also be programmed in collaboration with a presentation from a class studying world geography. Also included on each part are two short Musical Jump Start exercises, *Ming Dynasty Chorale* and *Pentatonic Passage*. (\$40, FJH, 1:00) M.H.

(C2) Memories from Another Time

By Jeremy Bell

✓ Intended to evoke feelings of serenity and nostalgia, this beautiful composition begins with an expressive opening section featuring lyrical melodic material for clarinets, alto saxophones, and horns. Melodic opportunities are then spread throughout the ensemble as the piece moves to a dramatic climax before proceeding to a slow, reflective ending. With interesting, occasionally independent lines for winds that require expressive playing throughout, the piece includes two-part scoring for clarinet, alto saxophone, and trumpet. Sensitive percussion writing for six players includes parts for bells, chimes, mark tree, snare drum, suspended cymbal, crash cymbals, triangle, and timpani. Well-suited

for showcasing a young ensemble's emerging musicality, this attractive piece will be a memorable addition to any program. (\$48, Alfred, 2:40) M.H.

(C2) Gradients

By Andrew David Perkins

✓ One definition of gradients is "an increase and decrease in the magnitude of a property observed passing from one moment or point to another." In this creative new work, the composer musically expresses gradients through dynamics, cluster chords, and the extensive use of the melodic minor scale. Following a brief atmospheric beginning, the lyrical primary melody, in G melodic minor, is introduced by the flutes, oboes, tenor saxophones, and horns against a rhythmic accompaniment, while a contrasting second section highlights descending chord clusters. A D.S. repeats some of the opening material and leads to an extended coda and finale. Seven players will be needed to cover the percussion scoring, which includes three mallet players covering chimes, orchestra bells, vibraphone, and marimba (four mallets). Commissioned by a consortium of nine middle and high school bands, this innovative selection is best suited to those ensembles, but it does play at the more difficult end of the grade level. The composer suggests that an industrious band director working with science and math departments could develop this composition as a successful interdisciplinary tool. (\$150, Apollo Studios, 3:10) J.T.

(C3) Fanfaronade

By Dennis O. Eveland

✓ This a celebrative concert opener that is dedicated to the composer's friend and teacher, Dennis Johnson, currently Director of Bands and Orchestras at Murray State University (Kentucky). Presented in one tempo throughout, the quick-paced work begins in E \flat major. Following a brief introduction, the primary thematic material is introduced by the woodwinds with low brass accompaniment. Secondary melodic material leads to a key change, a repetition of the original theme in the new key, and a climactic and satisfying



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short transition introduces a quiet, lovely Habanera that offers a sense of respite and quiet reflection. Short solos by oboe, horn, flute, and tenor saxophone are offered before the brisk opening tempo returns in a final celebratory section based on Afro-Cuban rhythms. A soft passage drawing on previous material then builds to the end, bringing the composition to a powerful and dramatic conclusion. Wind parts are engaging, and active percussion scoring for eight players includes standard percussion instruments as well as parts for splash cymbal, drum set, China cymbal, low and mid tom toms, claves, guiro, timbales, cabasa, congas, maracas, ribbon crasher, and castanets. Providing an excellent opportunity to showcase an ensemble's musicianship, this exciting piece would be a memorable addition to any concert or contest program. (\$125, FJH., 8:40) M.H.

(C6) Yankee Doodle Fanfareture

By David DeBoor Canfield

✓ Originally written for the Bloomington Pops Orchestra, this exciting version was written especially for The United States Marine Band. The term "fanfareture" was a concoction of the composer who views the composition as being too long to be called a fanfare and too short to be considered an overture. Creatively scored with significant technical challenges and effective contrasts of texture and dynamics throughout, the piece uses the tune *Yankee Doodle* in various ways including fragments of the melody being used in sometimes discordant and humorous fashion. A steady tempo, precise rhythmic execution, and careful attention to dynamics are needed for a memorable performance. Ideal for showcasing an ensemble's technical proficiency and musicality, this dynamic piece is appropriate as an exciting opening number on any concert or festival program. (\$85, TRN, 2:20) M.H.

(C2) Rise of the Avatar

By Vince Gassi

This engaging composition depicts motifs as avatars that harbor energy, generate impulses, and ascend. An intense, full ensemble opening introduces an initially reserved statement of the bold melody by baritone, tuba, and bells. The intensity grows as additional motifs are introduced before moving to a soft, brief contrasting passage that quickly builds in volume. A bright and energetic final section draws upon ear-

lier stated material as the composition moves to a powerful conclusion. (\$52, Alfred, 2:50) M.H.

(C3) Fantasia in C

By Johann Sebastian Bach

Arranged by Jordan Sterk

This attractive setting effectively conveys the spirit and style of the early eighteenth century Baroque organ work. Faithfully preserving the original rhythmic material, this arrangement is transposed to the key of B \flat for better accessibility. For an outstanding performance, players must have command of legato style articulation, closely observe dynamic markings, maintain proper balance between moving lines and sustained passages, and demonstrate the ability to play with rhythmic independence. Percussion requirements are minimal, with parts for suspended cymbal and timpani. (\$68, Alfred, 2:30) M.H.

(C3) The Lost Temple

By Jared Barnes

This engaging composition with a cinematic flair captures the intrigue of ancient legends, lost treasures, and adventures into the unknown. A soft, mysterious opening section with melodic material initially in the flutes evokes images of ancient civilization. First clarinets and percussion then set the pace during a suddenly brisk section that conveys a sense of adventure with bold themes, driving percussion, and dramatic dynamic contrasts. The tempo slows during a calmer passage that conveys a sense of wonder and conjures up images of the past. The brisk pace returns as aggressive rhythmic material elicits a sense of danger ahead. Soon the adventure theme heroically returns leading the work to a triumphant conclusion. (\$60, Alfred, 4:05) M.H.

(C4) Einherjar

By Jeremy Bell

Subtitled "Warriors of Valhalla," this dynamic work evokes the valor, courage, and strength of Viking soldiers. According to Norse mythology, Vikings that died in battle were either chosen to enter Valhalla or sent to the field Folkvangr. Those chosen to enter Valhalla were known as Einherjar. Conveying a sense of forward motion and adventure throughout, the composition includes bold and heroic melodic material, energetic rhythmic figures, driving ostinatos, and effective contrasts of texture and dynamics. Aggressive, well-conceived per-

cussion scoring for seven players includes parts for chimes, xylophone, snare drum, bass drum, suspended cymbal, crash cymbals, toms, tambourine, and timpani. A challenging and engaging work for performers, the composition is appropriate for concert or contest programming. (\$78, Alfred, 3:30) M.H.

Full Orchestra

(04) On Top of the World

By Brian Balmages

✓ Commissioned by the East Chapel Hill (North Carolina) High School Symphony Orchestra and conductor Ryan E. Ellefsen, this virtuosic overture is equally thrilling for players and audiences. The work contains three primary themes, two rhythmic in nature and one more lyrical, and each theme is developed thoroughly. The piece also features a short fugue and a powerful tutti passage before culminating in a majestic brass chorale and triumphant D major close. Great for developing rhythmic independence, several passages are in mixed meter and parts act independently. String parts are carefully bowed, but fingerings are not included and first violins require proficiency in sixth position. (\$120, FJH, 6:15) S.G.

String Orchestra

(S1) Cat, Dancing

By Bud Woodruff

✓ Inspired by a cat dancing, pawing, stalking, and pouncing, this charming work will delight players and audiences. Students practice the one-octave D major scale in fun bowings and styles, while working on the coordination of pizzicato to arco and the rhythmic challenge of playing clean off-beats. A brief duet for solo violin and bass opens the piece, and several comical left-hand pizzicatos punctuate the texture. Parts are well organized with fingering reminders for accidentals. (\$35, LudwigMasters, 2:00) S.G.

(S2) Intrada

By Brian Balmages

✓ Commissioned by a consortium of over thirty middle and high schools, this fiery work offers a great introduction to mixed meter. Easy

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