

Music for Youth Orchestras

Selected in conjunction with National Association of Youth Orchestras (UK)

Boosey & Hawkes invites youth orchestras to explore the rich and exciting repertoire created by 20th century and contemporary composers. Works have been specially selected and graded for youth orchestra, and information includes helpful suggestions for training and rehearsals.

- 1 Symphony Orchestra
- 10 Chamber Orchestra
- 11 String Orchestra
- 13 Wind Orchestra

Levels of difficulty are from 1-5 (hardest)

* these works are on sale through good music retailers, all other works are on hire through B&H

** in addition to the inspection scores available upon three week loan, scores of these works are available on sale for continuous study

For further information, inspection scores and tapes of the works in this brochure, please contact Unafrances Clarke on +44 (0)20 7054 7258 or composers.uk@boosey.com

Symphony Orchestra

Adams, John

Two Fanfares (1986) **

Duration 8 mins Level 4/5

2.2.picc.2.corA.4(III,IV ad lib)—4.4.3.1—timp.perc(3)—
2 opt.synth(Casio 200 or Yamaha DX series)—pft—harp—strings

The two orchestral fanfares by American composer John Adams (b.1947) are amongst his most popular works, performed by leading orchestras throughout the world. The scoring of *Tromba Lontana* highlights two solo trumpets placed either side of the platform and their calls are accompanied by ethereal orchestration which demands great subtlety in performance. The contrasting *Short Ride in a Fast Machine* is a brilliant study in minimalist pulsation, whose exciting challenges will ensure an enthusiastic response.

Argento, Dominick

Fire Variations (1981-82) **

Duration 20 mins Level 4

3(III=picc).2.corA.3(III=bcl).3—4.3.3.1—timp.perc(2)—pft—cel—harp—strings

The American composer Dominick Argento (b.1927) is best known for his widely-performed operas, but he has also written a number of very attractive orchestral works, including *Fire Variations*. The opening theme is a musical setting of the blacksmith's worksong sung by the apprentice Pip in Dickens' *Great Expectations*. The eight variations and finale illuminate different aspects of the forge's flames, which may be smouldering, crackling, comforting or threatening. The clear sectional structure will aid rehearsals.

Bartók, Béla

Hungarian Pictures (1931) **

Duration 11 mins Level 3

2(II=picc).2.2(II=bcl).2—2.2.2.1—timp.perc—harp—strings

Bartók (1881-1945) created this orchestral work from earlier piano pieces, capturing the full flavour of the Hungarian folk material through characteristic use of instrumental colour and rhythmic vitality. The movements are titled *Evening in the Village*, *Bear Dance*, *Melody*, *Slightly Topsy*, and *Swineherd's Dance*. The composer's simple style here was intended to facilitate performance and the work should appeal to younger youth orchestras.

Berkeley, Lennox/Britten, Benjamin
Mont Juic (1937) **

Duration 12 mins Level 3

2.2.2.asax(ad lib).tsax(ad lib).2—4.2.3.1—timp.perc(2)—harp—strings

This attractive set of four Catalan dances was created as an unusual collaboration between two of this century's leading British composers. Berkeley (1903-89) and Britten (1913-76) visited a music festival in Barcelona in 1936 and attended a performance of Catalan dancing in the district known as Mont Juic, which inspired them to work together on a folk-influenced orchestral suite. The resulting score is richly orchestrated but rhythmically straightforward, making it suitable for learning on a short music course.

Bernstein, Leonard
Symphonic Suite from
'On the Waterfront' (1955)

Duration 22 mins Level 3/4

2.picc.2.2.E♭cl.bcl.asax.2.dbn—4.3.3.1—timp.
perc(3-4)—harp—pft—strings

Bernstein (1918-90) fashioned this highly dramatic symphonic suite from his music for the Oscar-winning film starring Marlon Brando, set in the urban landscape of the New York dockyards. A presto barbara featuring percussion and piano is followed by a chase scene with scurrying violins, a luxuriant love scene reminiscent of *West Side Story*, and a broadly melodic finale with blues inflections. Confident brass is required, particularly horn and trumpet, but otherwise the score is straightforward technically. Players and audiences will love the work's theatrical and emotional power.

Bernstein, Leonard
Three Dance Variations
from 'Fancy Free' (1944) **

Duration 7 mins Level 5

2(II=picc).2.2.2—4.3.3.1—timp.perc(2-3)—pft—strings

The ballet *Fancy Free* by Leonard Bernstein (1918-90) was one of the composer's earliest successes, telling of three sailors with only 24 hours leave to enjoy the delights of New York. The *Three Dance Variations* from the ballet, a *Galop*, *Waltz* and Latin-American *Danzon*, are full of Bernstein's jazz-inspired energy and will be a surefire audience favourite. Despite the short duration, there are plenty of rhythmic and metrical challenges, and time must be spent on producing the authentic 'swing' style in performance.

Britten, Benjamin
Canadian Carnival (1939) **

Duration 14 mins Level 5

2(II=picc).2(II=corA).2.2—4.2.3.1—timp.perc(2)—harp—strings

Britten (1913-76) wrote the *Canadian Carnival* overture seven months after leaving England for North America at the outbreak of the war. Its 'outdoors' energy shows his rapid assimilation of American music, particularly that of his new friend Copland. The work explores a variety of folk material culminating in the familiar French Canadian tune *Alouette*. There are plenty of technical challenges and, thanks to the clarity of Britten's orchestration, some high profile solo writing, all of which could be effectively mastered by a confident youth orchestra on a short course.

Britten, Benjamin
Matinées musicales (1941) **

Duration 13 mins Level 3

2(II=picc).2.2.2—2(or 4).2.3.0(or 1)—timp.
perc(2)—pft(or harp and cel ad lib)—strings

These five, sparkling, miniature movements by Britten (1913-76) are all inspired by Rossini and are just as much fun. Written for a Balanchine ballet they revel in dance rhythms and demonstrate Britten's orchestral mastery and tongue-in-cheek sense of humour. An offbeat March (used as a TV theme) is followed by a toybox Nocturne, a stamping Waltz brillante with humorous wrong harmonies, a light-hearted Pantomime with solos for flute and bassoon, and a furious Moto Perpetuo which pokes fun at scales and trills and the stuff of private practice - highly appealing entertainment for a youth orchestra.

Chavez, Carlos
Symphony No.4 (1953)

Duration 21 mins Level 4
3(III=picc).2.corA.2.3(III=dbn)—4.2.3.1—timp.perc(3)—strings

The Mexican Carlos Chavez (1899-1978) was the leading Latin American composer and conductor of his generation, writing music in all genres, including ballets and seven symphonies. His 4th symphony bears the subtitle *Sinfonia Romantica* and is a work of bold dramatic gestures and colourful orchestral textures. The work will appeal to orchestras wanting to explore new international repertoire in a relatively traditional format.

Copland, Aaron
Our Town (1940) *

Duration 11 mins Level 3
3.2.corA.3(III=bcl).2—3.3.2.1—perc—strings

Our Town originated in a film score that Copland (1900-90) wrote for the Hollywood version of a Thornton Wilder play, depicting everyday life and homespun pleasures in provincial America. The film was a success and the composer immediately extracted a suite for use in the concert hall. The prevailing mood is one of slow tranquility, and the clear musical lines and clean orchestration make it suitable for younger players. This is Copland in his most popular vein but without the tricky rhythms.

Copland, Aaron
The Red Pony Suite (1948) **

Duration 24 mins Level 4/5
2(=picc).2(II=corA ad lib).3(III=bcl).
E♭cl(ad lib).2—3(or 4).3.3.1—timp.perc(2)—harp—pft(=cel)—strings

This all-American concert suite by Aaron Copland (1900-90) offers a first-class alternative to *Billy the Kid*. Based on a John Steinbeck novel, the film tells of a ten-year old boy who is given a pony by his father and Copland deploys magical colours to depict life out-West. The seven short movements includes daybreak over the prairie, a march with a limp, a riot of a circus parody for wind and horns, and grandfather's poignant tales of pioneering days. The score requires a good first trumpet and incisive ensemble to point Copland's clean-cut orchestration.

Einem, Gottfried von
Capriccio (1943) **

Duration 9 mins Level 5
3(III=picc).2.2.2—4.3.3.1—timp—strings

This work by Austrian composer Gottfried von Einem (1918-96), written for the Berlin Philharmonic, was one of his earliest successes. It is action-packed and would provide a stimulating work-out for an ambitious orchestra. Driving outer sections with jazzy cross-rhythms and energetic counterpoint are contrasted with a Romantic central episode enjoying echoes of Strauss and Wagner. Sectionals will bear fruit in tackling some enharmonic and angular string writing, and in tightening the challenging ensemble work for wind and brass. Detailed preparation will ensure a confident and high-adrenalin performance.

Einem, Gottfried von
Philadelphia Symphony (1961) **

Duration 16 mins Level 3/4
2(II=picc).2.2.2—4.3.3.1—timp—strings

The Austrian composer Gottfried von Einem (1918-96) is best known for his orchestral works and operas including *Danton's Death*, *The Trial* and *The Visit of the Old Lady* which have been performed throughout Europe. His *Philadelphia Symphony* fulfilled an American commission from the Philadelphia Academy of Music, though the first performance was given by the Vienna Philharmonic conducted by Georg Solti. The work is traditional in idiom, with large gestures and full scoring. Particularly suitable for an orchestra with little prior experience of contemporary music, it could be learnt quickly on a residential course.

Fine, Irving

Toccata Concertante (1947) **

Duration 10 mins Level 5

2.picc.2.corA.2.bcl.2.dbn—4.2.3.1—timp.perc—pft—strings

American composer Irving Fine (1914-62) was a close associate of Copland, Stravinsky and Bernstein, writing scores of masterly craftsmanship. *Toccata Concertante* is an energetic neo-classical gem in the Stravinsky mould that will keep all departments busy. Driving ostinati and quirky rhythmic displacements will need secure control. Despite the short duration there is a lot of detail to cover, with constantly changing patterns, exposed trumpet writing and some high work for viola and first violins. For a talented conductor and a very experienced youth orchestra this work provides a thrilling showcase.

Gerhard, Roberto

Albada, Interludi i Dansa (1937) **

Duration 10 mins Level 4/5

2(II=picc).2(II=corA).2.2—2.2.2.1—timp.perc—strings(10.10.8.6.6)

This attractive short suite of folk-inspired movements by Gerhard (1896-1970) was intended as a loving reaffirmation of his Catalan roots at a time of threat from the Spanish Civil War. The opening *Albada* is a dawn song with distinctive woodwind colouring, and a lilting Sicilienne interlude leads to the quirky and humorous final *Dansa*, full of Mediterranean warmth and lively rhythms. Each orchestral section has its share in the spotlight, with some brass passages requiring agility. Careful intonation is vital for doublings at octaves, thirds and sixths, while string sectionals will help the few passages of high position work and negotiation of some colourful enharmonic changes.

Gerhard, Roberto

Dances from Don Quixote (1941) **

Duration 16 mins Level 4/5

2(II=picc).2.2(II=bcl).2—2.2.2.0—timp.perc(2)—pft—strings

At the outbreak of the Spanish Civil War, Gerhard (1896-1970) fled Catalonia for England where he composed the ballet *Don Quixote*, finally staged at Covent Garden in 1950. When Simon Rattle revived the complete score at the 1992 Proms it was described by the press as being “vivid and picturesque, infectious in its Spanish rhythms and ravishing in its seductive lyricism”. The *Dances from Don Quixote* includes many highlights from the ballet and, though there is some challenging orchestral writing, it is music of instant appeal.

Gerhard, Roberto

Pedrelliana (1941) **

Duration 12 mins Level 4

2.picc.2(=corA).2.2—4.2.2.1—timp.perc(1)—harp—strings

Gerhard (1896-1970) composed this powerful score as the finale of a memorial tribute to his teacher Pedrell. It is one of his most Spanish works, combining Pedrell's colourful folk melodies with lively dance rhythms and brilliant orchestration. The score's darker side conjures up the wartime period of composition and culminates in fatal stark chords that 'cut-off' the final bars. It will suit an orchestra with a good woodwind section that is familiar with Sibelius symphonies and looking for sunnier Mediterranean climes.

Ginastera, Alberto

Dances from 'Estancia' (1941) **

Duration 12 mins Level 4

1(=picc).picc.2.2.2—4.2.0.0—timp.perc(5)—pft—strings

Ginastera (1916-1983) is the most admired and widely-performed 20th century South American composer, particularly renowned for his skilful and original orchestration. The ballet *Estancia*, with choreography by Balanchine, was one of his earliest successes, depicting a day in the life of an Argentinian ranch. The dance suite has plenty of rhythmic challenges, but few exposed passages to frighten younger players.

Glanert, Detlev
Aufbruch (1986) **

Duration 13 mins Level 2/3
2.2.2.2—3.2.3.0—timp.perc(2)—strings

This drama-filled work by the young German composer Detlev Glanert (b.1960) was written for the Hamburg Youth Orchestra and provides a rewarding introduction to contemporary music. The title *Aufbruch* means 'departure' but also carries associations of 'breaking out or away' from the old and searching for the unknown. Glanert's score examines Romantic music from a modern perspective. The split grading reflects harder writing for the brass but simpler string parts (though a good principal cello is required).

Goldschmidt, Berthold
Ciaccona Sinfonica (1936) **

Duration 12 mins Level 4
2(II=picc).2(II=corA).2(II=bcl).2(II=dbn)—2.2.2.0—timp.perc—harp—strings

Fleeing persecution in 1930s Germany, Goldschmidt (1903-96) settled in London where he composed *Ciaccona Sinfonica*. The work was revived successfully by Simon Rattle and the CBSO at the Berlin Festival in 1987 and the Proms in 1993. It is a set of variations on a chaconne theme, combining ironic humour with lyricism, and will appeal to orchestras who respond well to the dry wit of Prokofieff or Shostakovich. The sectional form will aid rehearsals, and the variety of material offers excellent training opportunities.

Goldschmidt, Berthold
Greek Suite (1941)

Duration 13 mins Level 2
2(II=picc).2.2.2—2.2.2.0—timp.perc—strings

The music of Berthold Goldschmidt (1903-96), is currently attracting a resurgence of interest. The *Greek Suite* is an attractive collection of eight folk melodies arranged by the composer. The writing is simple in technical terms, particularly for the strings, and the repeated sections reduce rehearsal time. However, there is plenty of contrapuntal activity, some exposed writing for first horn, and some oriental modal touches to keep young players engaged.

Holloway, Robin
Wagner Nights (1989)

Duration 20 mins Level 4
2(II=picc).2.corA.3(I=E♭cl,III=bcl).2(II=dbn)—3.2.3.0—timp.perc(2)—harp—strings

Robin Holloway (b.1943) wrote this orchestral fantasy on themes from *Parsifal* for the Royal Opera Orchestra conducted by Bernard Haitink. An affectionate, light-hearted tribute to Wagner, the work refracts the original material through a French looking-glass after the example of composers such as Chabrier. Players will respond to the melodies, gallic charm, waltz rhythms and sumptuous orchestration. Front desk strings have solo opportunities and the first horn must provide a full Romantic bloom, but generally the load is evenly spread to keep all sections occupied.

Jolivet, André
Les Amants magnifiques (1960)

Duration 12 mins Level 3
2(II=picc).2(II=corA).0.2—2.2.0.0—timp.perc(2)—harp—hpschd/pft(=cel)—strings

In 1954 Jolivet (1905-74) was asked to write incidental music for a staging of Molière's play *Les Amants magnifiques*. He went back to the original incidental music by the French baroque composer Lully, treating the themes in a neo-classical manner. His later set of concert variations, with its strong emphasis on the spirit of the dance, has proved highly popular. There is a firm underlying pulse for each section, which will be readily grasped by a young orchestra, and the work is suitable for preparation over a school term.

Lees, Benjamin
Passacaglia (1975) **

Duration 13 mins Level 4

2.picc.2.2.3(III=dbn)—4.3.3.1—timp.perc—pft—strings

Benjamin Lees (b.1924) is an American composer particularly noted for his attractive symphonic works written in an enriched tonal language, which are widely performed by the USA's leading orchestras. His *Passacaglia* was commissioned by the National Symphony of Washington to celebrate the American Bicentennial and consists of theme, 19 variations, and coda. The work provides an excellent training piece for an orchestra exploring new music for the first time.

MacMillan, James
Into the Ferment (1990)

Duration 25 mins Level 4

Professional ensemble: 1(=picc).1.1.1—1.1.1.0—perc(1)—harp—strings(1.1.1.1.1);

Youth orchestra: 2(II=picc).2.2.2—4.2.3.1—timp.perc—strings

The eminent Scottish composer James MacMillan wrote this piece so that a youth orchestra could play alongside a professional group, as equal participants on stage. The idea has proved successful and the work has received numerous performances. The work was inspired by a Robert Burns poem, *Willie brewed a peck o' maut*, concerning the antics of three friends that get together for a lively session of whisky tasting. The result is an extrovert and ebullient work in nine sections, which attempts to capture the humour and sense of conviviality in the Burns original. The orchestral writing requires rhythmic precision and a confident, swaggering brass section.

Maxwell Davies, Peter
Five Klee Pictures (1959, rev.1976)**

Duration 10 mins Level 4

2.2.2.2—4.2.2.0—perc(5)—pft—strings

Written when Sir Peter Maxwell Davies (b.1934) was working as a schoolteacher, the pieces are based on paintings by the 20th century Swiss master Paul Klee: *A Crusader*, *Oriental Garden*, *The Twittering Machine*, *Stained-Glass Saint* and *Ad Parnassum*. The work has proved popular with school and professional orchestras, and can provide a rewarding introduction to techniques such as irregular metrical patterns, cross-rhythms, unusual instrumentation and improvisation.

Panufnik, Andrzej
Concerto Festivo (1979) **

Duration 15 mins Level 4

3(III=picc).2.corA.2.bcl.2.dbn—4.3.3.1—timp.perc(3)—strings

The Polish-born composer Panufnik (1914-91) wrote *Concerto Festivo* as a celebratory show-piece for the London Symphony Orchestra. Though it was intended as a conductorless work, the challenges of the last movement make it advisable to have direction from the podium. The unusual instrumental deployment will benefit from sectional rehearsals, with a dynamic opening *Allegro* for brass, an atmospheric and lyrical central movement for wind and strings, and the full tutti in an exuberant finale which will develop counting and rhythmic skills. *Concerto Festivo* is an ideal choice for an orchestra with talented percussion and confident brass players.

Panufnik, Andrzej
Sinfonia Sacra (1963) **

Duration 22 mins Level 4

3(III=picc).2.corA.2.bcl.2.dbn—4(or 6).4.3.1—timp.perc(3)—strings

The most popular symphony by Panufnik (1914-1991) was written a few years after the composer's escape from Stalinist Poland, and is an uplifting musical celebration of his homeland's national and religious roots. The work is divided into three Visions and a final Hymn which builds from a pianissimo to an impressive close. This is a dramatic work which is ideal for an orchestra with a talented brass section. Work in sectionals will be needed particularly for brass and strings, though there is plenty of tutti writing in Vision III and the Hymn.

Reich, Steve
Variations for Winds, Strings, and
Keyboards (1979) **

Duration 22 mins Level 5

3.3.0.0—0.3.3.1—2pft—3elec.organs—strings—
sound technician

The winds and pianos should be amplified and mixed

Steve Reich (b.1936), America's minimalist master, is at the cutting edge of new music. His *Variations* represents a challenge in terms of rehearsal and performance, but the up-to-date soundworld, influenced by popular idioms and African music, will excite young performers. It is particularly suitable for an advanced music school with confident wind and brass and some talented keyboard players.

Rorem, Ned
Eagles (1958) **

Duration 9 mins Level 4/5

2.picc.2.corA.2.E♭cl.bcl.2.dbn—4.3.3.1—timp.perc—harp—cel (or pft)—strings

Ned Rorem (b.1923) is widely acknowledged as America's leading composer of vocal music. His skill at realising visual and literary imagery is also demonstrated in his orchestral work *Eagles*, inspired by the Walt Whitman poem *The Dalliance of the Eagles*. The calm opening describing the poet's country stroll is disturbed by the brilliant orchestral colours depicting two eagles and their amorous play on wing. Challenges abound here for all sections and careful preparation is needed to bring Rorem's detailed instrumentation to life.

Rorem, Ned
Lions (1963) **

Duration 14 mins Level 4

3(III=picc).2.corA.2.E♭cl.2—4.3.3.1—timp.perc—strings
band (4): asax—perc—pft—db solo

Ned Rorem (b.1923) based this beautiful and imaginative tone poem on a fantasy he had dreamt as a teenager. His compositional style is like that of a contemporary American Ravel, with music that is tonally-based, lush, descriptive, dynamic and romantic. *Lions* employs a large percussion section and effects such as glissandi and flutter-tonguing to achieve its fabulous web of colours, whilst a jazz quartet is used to fade from reality into a dream world in a nerve-tingling manner. A good brass section and a talented alto sax player are musts, while the string parts are largely easier.

Schnittke, Alfred
(K)ein Sommernachtstraum (1985)

Duration 10 mins Level 4

4(=picc).4.4(IV=bcl).2—4.4.4.1—
perc(4 or 5)—cel—harpsichord—pft—harp—strings(16.12.10.7.7)

(K)ein Sommernachtstraum by the Russian composer Alfred Schnittke (b.1934) has become one of his most popular works, with professional and youth orchestras alike. The meaning of the cryptic title, translated as *(Not) a Midsummer Night's Dream*, becomes clear as a Mozartian idyll is attacked by grotesque images and militaristic violence. This amusing yet disturbing work parades its black humour with a number of musical jokes, including a prominent role for a back desk 2nd violinist. It is a valuable training piece for exploring extreme swings of mood, chamber-style solo writing and multiple string divisi.

Available on hire from Boosey & Hawkes for performances in UK, British Commonwealth (excluding Canada) and Eire.

Schwertsik, Kurt
Tree Songs (1992)

Duration 18 mins Level 3/4

3(II,III=picc).2(II=corA).2.E♭cl.bcl.ssax.3(III=dbn)—4.3.3.1—timp.perc—harp—pft—strings

The Austrian composer Kurt Schwertsik (b.1935) wrote this highly playable suite of six movements as a reflection on the destruction of the forests, a theme of major concern to youngsters. Inherently tonal, *Tree Songs* offers a wide range of styles, moods and time signatures, from dark menacing movements to the hot calm of a summer picnic, from the first song's earthy swing to the finale's wild Brazilian minimalist dance of destruction. An ideal youth orchestra work, it includes solos for all woodwind, and requires good horns and a fearless timpanist in the last movement.

Schwertsik, Kurt

Uluru (1992)

Duration 12 mins Level 4/5

3(III=picc).2.E^bcl.2.bcl.3(III=dbn)—4.3.3.1—timp.perc—harp—pft—strings

Uluru is the aboriginal word for Ayers Rock which rises majestically from the Australian desert. The recent symphonic poem by the Austrian composer Kurt Schwertsik (b.1935) depicts the mystery and power of this geological phenomenon in a dramatic and brooding Mahlerian slow movement. The notes are not technically difficult, but the expressive demands and the rich and complex scoring make the piece more suitable for orchestral players with some experience.

Smirnov, Dmitri

Symphonic Prologue to Tirieli (1983)

Duration 9 mins Level 4/5

3.3.3.3—4.3.3.1—perc—cel—harp—strings

The Russian composer Dmitri Smirnov (b.1948) emigrated to the UK in 1991. His music is widely performed both at home and abroad. Like many of Smirnov's works, the opera *Tirieli* is based on the extraordinary poetry and art of William Blake. The Symphonic Prologue to the opera is an excellent training piece for orchestras wanting to explore contemporary music. Essentially slow and Romantic, it offers training opportunities in many modernist techniques such as cross-rhythms, staggered entries, and multiple divisi writing in the strings.

Available on hire from Boosey & Hawkes for performances in UK, British Commonwealth (excluding Canada) and Eire.

Suolahti, Heikki

Sinfonia Piccola (1935)

Duration 20 mins Level 2/3

2(II=picc).2(II=corA).2.2—4.3.3.1—timp.perc—harp—strings

The Finnish composer Heikki Suolahti (1920-36) studied as a teenager with Sibelius, but his prodigious talents were cut short by his untimely death at the age of 16. *Sinfonia Piccola* is a neo-classical gem written when Suolahti was only 15. This is perfect fare for young orchestras with some intrepid 1st violins to negotiate the scherzo.

Stravinsky, Igor

Divertimento (1928, rev.1950) **

Duration 12 mins Level 3/4

2.picc.2.corA.2.bcl.2—4.3.3.1—timp.perc—harp—strings

This lively suite of four dances by Stravinsky (1882-1971) from his ballet *The Fairy's Kiss* is tailor-made for a youth orchestra, with its soaring Tchaikovsky melodies, familiar Romantic harmonies and humourous burlesque style. It will be popular with younger players happy to tackle frequent metrical changes and filigree woodwind writing. Ideal for an orchestra that prefers to select a more traditional work, whilst at the same time paving the way for more testing repertoire.

Stravinsky, Igor

Four Etudes (1914-18, 1928) **

Duration 9 mins Level 3/4

3(III=picc).3(III=corA).2.E^bcl.bcl.2—4.4.4.1—timp—harp—pft—strings

Stravinsky (1882-1971) created these four studies from his pieces for string quartet and for piano. The brilliant instrumentation and quickfire comic changes of mood are close in spirit to *Petrushka*, and styles range from folk-like repeating motifs, through modernist experimentation, to the exuberant Spanish finale, *Madrid*. As ever with Stravinsky, there are plenty of metrical changes to develop an alert rhythmic sense, and some energetic solo writing for winds and piano.

Torke, Michael
Bright Blue Music (1985) **

Duration 9 mins Level 5
3(I,II=picc).2.2.2—4.3.3.1—timp.perc(4)—pft—harp—strings

The popular young American composer Michael Torke (b.1961) has written a series of rhythmically exciting and colourfully scored orchestral works which successfully combine classical music with pop and rock influences. *Bright Blue Music*, minimal and tonal in idiom, was written for the New York Youth Symphony and has subsequently been recorded by the Baltimore Symphony for Decca Argo. It will thrill performers with its jazzy sprung rhythms and flamboyant flourishes but requires a considerable degree of virtuosity together with meticulous care over ensemble.

Torke, Michael
Green (1986)

Duration 12 mins Level 4
3(I,II=picc).2.corA.2.bcl.2—4.3.3.1—timp.perc(3)—pft—harp—strings

Music by the American composer Michael Torke (b.1961) has proved highly popular with youth orchestras thanks to its vibrant combination of classical music with pop and jazz idioms. *Green*, heard at the BBC Proms in 1995, is no exception with its minimalist pulsing, Beethovenian drive and shifting rhythmic energies, perhaps suggesting the new life of Spring. This upbeat study in 12/8 will keep all sections intensely occupied without being impossibly hard for the strings. It is ideal for a large orchestra with high levels of stamina, keen percussion players, and enough rehearsal time to perfect the testing rhythms.

Tormis, Veljo
Overture No.2 (1959) **

Duration 10 mins Level 2/3
2.picc.2.2.bcl.2.dbn—4.3.3.1—timp.perc—strings

Veljo Tormis (b.1930) is one of the most talented composers to emerge from Estonia since the country regained its independence from Soviet rule. This exciting and dramatic overture is so skillfully written that it is well within the reach of young orchestras, offering easy rehearsal and effective performance. The outer sections conjure up a stormy Nordic landscape through vigorous motoric string ostinati and thunder and lightning effects in brass, woodwind and percussion. Tormis's love of Baltic folk music emerges in the darkly lyrical central section. String players will be encouraged by the block writing, and there are thrilling opportunities for a confident side drum player and timpanist.
Available on hire from Boosey & Hawkes for performances in UK, British Commonwealth (excluding Canada) and Eire.

Williamson, Malcolm
Santiago de Espada (1957)

Duration 6 mins Level 4
1.picc.2.2.2—3.2.3.1—timp.perc(2)—strings

Malcolm Williamson, born in Australia in 1931 but now living in the UK, holds the title of Master of the Queen's Music. His overture *Santiago de Espada* was given its first performance by the London Philharmonic under Sir Adrian Boult. The background to the work is the legend of St James, patron saint of Spain, who is said to come to the country's aid when a decisive military victory is required. The score abounds in rhythmic energy and there is varied writing for all orchestral sections, without straying too far from the familiar.

Chamber Orchestra

Gerhard, Roberto *Alegrías* (1942) **

Duration 13 mins Level 3/4

1.picc.1.corA.1.bcl.1—2.1.1.0—timp.perc(1)—harp—pft—strings

This delightful suite by Roberto Gerhard (1896-1970) from the flamenco ballet *Alegrías* is one of his most colourful creations, revelling in Spanish folk traditions. The title means 'rejoicings' and the festive mood is maintained throughout, calling for high levels of energy and enthusiasm. The masterly instrumentation provides plenty to occupy all departments, including a rewarding part for a talented orchestral pianist. Once some tricky moments are mastered, this is a tuneful showpiece ideal for a lively youth orchestra.

Holloway, Robin *Inquietus* (1986)

Duration 10 mins Level 4

1.1.corA.1.1—1.0.0.0—harp—
strings(minimum 6.4.4.2)

Robin Holloway (b.1943) wrote this expressive piece as a memorial tribute to the singer Peter Pears. Using the same scoring as Britten's *Nocturne*, Holloway replaces the human voice with solos for the wind instruments, as if each is making a personal verbal tribute. There are good opportunities for a confident harpist and for the strings in the central tutti section. Although the piece does not appear to be too technically demanding, it requires sensitive rehearsal to develop key skills, particularly ensemble listening and the ability to project lyrical solo passages.

Lees, Benjamin *Spectrum* (1964) **

Duration 12 mins Level 3/4

2(II=picc).2.2.2—2.2.1.0—timp.perc—pft—strings

Benjamin Lees (b.1924) is an American composer particularly noted for his dramatic symphonic works written in an enriched tonal language, which are widely performed by the USA's leading orchestras. *Spectrum* is a musical realisation of a bright object seen after the eye is turned away. Lees's highly imaginative orchestral writing effectively conjures up the tingling sensation of the after-image on the retina, using echoing and shadow effects. The burning impression of roulades and trills, at first eerie and sinister, gathers momentum towards the Bartók-like rhythmic dance, which forms the work's climax. Good trumpets and strings are needed and enough rehearsal time should be allowed to master the orchestral flourishes.

Piston, Walter *Sinfonietta* (1941)

Duration 16 mins Level 4

2.2.2.2—2.0.0.0—strings

Walter Piston (1894-1976) was a master of American neo-classicism and his *Sinfonietta* would provide a substantial addition to the repertoire of any chamber orchestra. The Romantic first movement is restless and melancholy, the second a heartfelt elegy, while the rumbustious finale with its brain-teasing jubilant rhythms is guaranteed to send any audience home with their toes tapping. There are solos to keep all areas of the orchestra happy and, as sections, the woodwind and strings will each benefit from the imaginative, sympathetic scoring, the long melodic lines and syncopated rhythmic energy.

Rautavaara, Einojuhani
Isle of Bliss (1995) **

Duration 12 mins Level 3
2.2.2.2—2.1.1.0—timp.perc—harp—strings

This lush tone poem by the Finnish composer Rautavaara (b.1928) offers an escape into an exotic world. The original title, *Lintukoto*, means “bird haven” and the work explores the sounds of nature as heard on a paradise island, with chirruping songbirds and tapping woodpeckers. The score is rich in colour, combining Sibelian ostinati with arching Romantic lyricism. It is eminently accessible to most youth orchestras with capable principals in the wind and brass sections, including an oboe comfortable in the high register and a confident trumpet. This is an ideal choice for an orchestra that has enjoyed performing Sibelius symphonies or tone poems.

Available on hire from Boosey & Hawkes for performances in UK, British Commonwealth (excluding South Africa), Eire, Germany, the USA and Mexico.

Rouse, Christopher
Iscaiot (1989)

Duration 12 mins Level 2/4
1(=picc).1.corA.1.2—3.1.0.0—perc(2)—cel—strings

Iscaiot is a passionate and intense work written by one of the USA's most widely performed orchestral composers. Rouse (b.1949) has succeeded in breaking down barriers between classical music and rock, and this score has immediate visceral impact. Based on Bach's chorale *Es ist genug*, it alternates rich string passages with solo cadenzas, so the onus of virtuosity is on principal woodwind and percussion, leaving strings to concentrate on tone and sustaining power, hence the split grading. Although a chamber orchestra work, it could benefit from a full string section.

Smirnov, Dmitri
Mozart Variations (1987)

Duration 14 mins Level 5
1.2.2.2—2.0.0.0—strings(min:4.4.4.4.4)

Dmitri Smirnov (b.1948) emigrated from Russia to the UK in 1991. He based his *Mozart Variations* on a section of *Symphony No.40* in G minor. The 35 variations transform the material through a range of exciting soundworlds and textures. Much of the piece is contrapuntal and chamber-like, and it offers excellent opportunities for introducing players to polyrhythms, pointillist writing, non-metric notation, and multiple string divisi. A challenging work which will appeal to orchestras with some experience in performing new music.

Available on hire from Boosey & Hawkes for performances in UK, British Commonwealth (excluding Canada) and Eire.

String Orchestra

Einem, Gottfried von
Concertino Carintico (1989) **

Duration 13 mins Level 5

This attractive work by the renowned Austrian composer Gottfried von Einem (1918-1996) is ideal for a high standard orchestra looking for a contemporary alternative to the great Romantic string favourites. The three short movements combine the classical clarity of Dvorak, the lush harmonies and contrapuntal textures of Richard Strauss, and the intimacy of Wagner's *Siegfried Idyll*. The greatest challenge will be the initial negotiation of accidentals which will require advance preparation of position-work and fingering but, once in place, the piece offers a wealth of rhythmic, melodic and textural interest for the players.

Fine, Irving
Serious Song (1955) **

Duration 10 mins Level 4/5

American composer Irving Fine (1914-62) was a close associate of Copland, Stravinsky and Bernstein, writing scores of lyrical beauty and masterly craftsmanship. *Serious Song*, subtitled a *Lament for String Orchestra*, is in Fine's neoclassical style with strong melodic lines and considerable contrapuntal activity. String players will enjoy the rich string textures and the work's passionate conviction.

Haas, Pavel
Study (1943) **

Duration 9 mins Level 3/4

Pavel Haas (1899-1944), a pupil of Janáček, wrote his *Study for String Orchestra* in the Nazi prison camp of Terezín, a year before being sent to his death in Auschwitz. Its dynamic power demonstrates the human will to create music even in the most extreme adversity. The score was reconstructed after the war and has been attracting frequent performance in recent years. Young players, aware of the pathos surrounding its composition, will come to embrace the marching optimism of its folk-inspired melody and the beavering ostinato patterns. Sufficient rehearsal should be allocated to secure good intonation and to negotiate the rhythmic challenges.

Holloway, Robin
Serenade in G (1986)

Duration 14 mins Level 5

In his *Serenade in G*, Holloway (b.1943) views Straussian opulence from a contemporary perspective. The overall mood is sunny and relaxed but between the returns of the opening lyrical material are more turbulent or playful episodes, making it a good training piece for string orchestras wanting to expand their expressive range.

Panufnik, Andrzej
Hommage à Chopin (1949, rev. 1955)
with solo flute

Duration 15 mins Level 4

Andrzej Panufnik (1914-91) was born in Warsaw but left Stalinist Poland for England in 1954. *Hommage à Chopin* was commissioned by UNESCO in 1949 for the centenary of the composer's death and was originally written for soprano and piano. Panufnik later created this version for flute and string orchestra in 1966, which draws on the Polish folk melodies and rhythms that so influenced Chopin. Apart from the rustic *vivo* movement, the work is refined and explores some beautiful string sonorities. It would suit all string orchestras that have access to a talented flautist.

Panufnik, Andrzej
Old Polish Suite (1950) **

Duration 12 mins Level 1

Panufnik (1914-91) wrote this appealing suite for strings in Warsaw, drawing upon court orchestra music by Polish composers of the 17th and 18th centuries. The resulting style is folk-inspired and diatonic and the suite consists of three dances separated by two chorale-like movements. The work would suit a young string orchestra looking for an alternative to Warlock's *Capriol Suite*. This is an excellent training piece for inexperienced players, as it explores a wide variety of bowing techniques and articulation, and encourages the development of a refined string sound.

Schnittke, Alfred
Mozart à la Haydn (1977) **

Duration 10 mins Level 4/5

The Russian composer Alfred Schnittke (b.1934) is most well-known for his fascinating and often entertaining works which combine together a variety of musical styles. The main material in *Mozart à la Haydn* is the fragmentary remains of Mozart's pantomime music K446, which Schnittke takes on a bizarre musical journey, whilst the 'à la Haydn' of the title refers to the surprise ending of the work. This highly theatrical piece is ideal for string orchestras with two good solo violins and an offbeat sense of humour.

Available on hire from Boosey & Hawkes for performances in UK, British Commonwealth (excluding Canada) and Eire.

Theodorakis, Mikis
Oedipus Tyrannos (1964)

Duration 10 mins Level 4

Mikis Theodorakis (b.1925) is best known for his film music for *Zorba the Greek*. This string ode is a lament for the vain folly of King Oedipus, inexorably trapped by the gods into a web of patricide and incest. Technical challenges rest only with first violins and cellos who have some high-flung passages. With the predominantly slow tempo, the long phrases of folk-inspired melodies must be sustained with firm tone and legato. The work's overall shape, particularly the gradual build to the impassioned climax, needs to be carefully paced and controlled.

Wind Orchestra

Bernstein, Leonard **Divertimento (1980) ***

Duration 14 mins Level 4

flutes.picc.2ob.corA.E♭cl.3B♭cl.E♭ alto cl.B♭ bass cl.

B♭ contrabass cl.2E♭asax.B♭tsax.E♭barsax.2bsn—4hn.2B♭ftpt.3B♭cornet.3trbn.bar trbn.bass trbn—timp.perc(4)—harp—db

Divertimento by Bernstein (1918-90) was commissioned for the Boston Symphony Orchestra's Centenary season and was later arranged for wind band by Clare Grundman. It is a tribute to the city of Boston where Bernstein grew up, and draws affectionately on the music he associated with at that time. The dances that evolve vary in character from the wistful to the swaggering, from the brash to the tender, but all have the unmistakable Bernstein fingerprints.

Copland, Aaron **An Outdoor Overture (1938) ***

Duration 10 mins Level 2

2.picc.2.6.E♭cl.altocl.bcl.dbcl.2asax.tsax.

barsax.2—4.4.4crt.3.euph.2—timp.perc(4)—db

Copland (1900-90) was so enthusiastic when commissioned to write for the New York High School of Music and Art that he interrupted work on *Billy the Kid* to compose *An Outdoor Overture*. His wind orchestra arrangement retains all the freshness and open-air quality of the original, with its memorable prairie tunes and brilliant scoring. The work presents few technical difficulties, other than some exposed solo writing for cornet and occasional high notes for the brass section as a whole. This excellent introduction to Copland will be a firm favourite with audiences.

MacMillan, James **Sowetan Spring (1990)**

Duration 12 mins Level 5

3fl(III=picc).ob.corA.E♭cl.3B♭cl.E♭altocl.B♭basscl. 2E♭asax.2B♭tsax.E♭barsax.2bsn—4hn.6tpt.2trbn.bass trbn.2ttuba.2tuba—timp.perc(4)—db

The young Scottish composer James MacMillan (b.1959) wrote *Sowetan Spring* to commemorate Nelson Mandela's release from prison in 1990. The work employs a rhythmic hocketing technique which develops with other materials, including the South African people's national anthem, into a loud and thrilling musical drama. This is a challenging score that has become a firm favourite with young wind bands of an advanced standard.

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