

American Frontier

Joshua Reznicow

for
STRING ORCHESTRA

Full Score

Instrumentation

1 Full Score
8 Violin 1
8 Violin 2
5 Viola
5 Violoncello
5 Double Bass

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PUBLICATIONS

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About the Composer

A native of the Twin Cities, **Joshua Reznicow** holds a BM in String Education and Composition/ Theory from the University of Northern Iowa, and a Masters in Arts and Teaching (MAT) from Coe College. Mr. Reznicow is currently director of Orchestral Activities for the Linn-Mar Community School District in Marion, Iowa, as well as adjunct faculty at Coe College in Cedar Rapids, Iowa, for Composition and String Methods. While at Linn-Mar his orchestras have won several awards and superior ratings at area contests as well as twice being named a Grammy Signature music program. Mr. Reznicow has won the 2005 TODA (Texas Orchestra Directors Association) annual composition contest and was named the 2011 Classroom Teacher of the year for the state of Iowa.

Mr. Reznicow has been a frequent guest director of youth orchestras and honor orchestras throughout the state and region, guest directing the Cedar Rapids Youth Philharmonic, the West Des Moines Elementary Orchestra festival, on several occasions the Cedar Rapids Metro Honor Orchestra Festival, the Davenport Intermediate String Festival, the Waterloo Community Middle School Honor Orchestra, the All-Milliard Orchestra Festival in Omaha, Nebraska, the Dubuque All-City Festival, and the Iowa Junior Honors Orchestra Festival in Ames, Iowa.

Program Notes

American Frontier was originally commissioned by and is dedicated to the 2023-2024 Anderson High School Orchestra under the direction of Jessica Cox in Cincinnati, Ohio. A very special thank you for all of your hard work and the willingness to premier my piece.

American Frontier for string orchestra was written utilizing various ensemble configurations from within the string orchestra. Solo lines, quartet, quintet, and sectional soli all help to make up the overall design and orchestral colors of the piece. As a juxtaposition to this, large divisi string writing is utilized to help balance the smaller ensemble writing within the score. The various colors that both the small voices present versus what the larger full string orchestration offers varies in a continuous way throughout. This, along with strong melodic writing, aims to keep the audience's attention throughout the performance. The aesthetic of the composition is one of large, expansive storytelling coupled with smaller, rhythmic motives that offer the listener a lot of character and personality. When writing, I routinely had images of a western frontier...one filled with large fields, mountains and sunsets, as well as subtle character-filled details that would have a forward and fast-moving feel. The piece was not based on anything specific or retelling any specific story. With that in mind, my hope is that the listener is encouraged to conjure up their own images and story when listening. Allowing everyone to personalize the piece and performance in their own way.

Josh Reznicow

Rehearsal Notes

Although the piece is considered a grade four composition, the technical requirements are not overly challenging for the individual students within the ensemble. Most passages are very idiomatic for the instrument and allow individual players to execute their lines with relative ease and success. The real challenge comes in the construction of the piece and how each section of the ensemble interacts with each other. As stated in the program notes, the piece utilizes a lot of solo/small ensemble writing versus large divisi full-string section writing. Because of this, dedicated rehearsal time on connecting each thematic passage and solo passages within the ensemble should be paramount within the rehearsal process. There are several solo and small ensemble sections throughout the score, but none fall outside of the piece's technical demands. To help with pulse, the pizzicatos within the bass section should not be ignored. They function both as color within the orchestration and as a guide for the orchestra. Consideration of how one wants to assign the solos and divisi's throughout will also be necessary for a successful experience and performance, especially in measures 72-90. Nothing is technically beyond the assigned grade, but there are enough small ensemble and solo sections that, if not planned well, would take away from the overall experience. Finally, the fermata at m. 100 is not intended to be a long held out moment. It's more of a full-bow moment on that chord before moving to the next phrase.

Editor's Notes

Orchestral bowings and fingerings can be highly subjective and personal. The choices a string editor makes are designed to be pedagogically appropriate for specific grade levels while facilitating student musicality and honoring composer intent. The editorial additions in the following composition will provide guidance "right out of the box" for the non-string player and suggest some options for the advanced string specialist. Enjoy!

J. Cameron Law, String Editor

11

(V)

tutti pizz.

p

16

17

tutti

p

ff

tutti

p

tutti

p

f

arco

f

tutti pizz.

p

f

21

(V)

(V)

22

23

24

25

26

28

solo

f

solo

f

solo

f

solo

f

27

28

29

30

31

V

tr

f

solo pizz.

arco

f

36

tutti

mp

tutti

mp

tutti

mf

tutti

mf

tutti

f

3

(V)

(V)

41

42

f

f

f

tutti
mf

f

mf

f

46

div.

1

51

rall.

pizz.

f

56

57 Flowing $\text{♩} = 52-56$

mp

p

(pizz.)

p

62 *poco rall.* **65** A Tempo

62 *poco rall.* **65** A Tempo

mf

v

(V)

mf

(V)

mf

(V)

mf

mf

67

2

(V)

(V)

(V)

(V)

(V)

(V)

(V)

(V)

10
72

solo

mf espress.

Vln. 1 gli altri

mf solo

Vln. 2 gli altri

mf espress.

mp

arco

mf espress.

solo

mf espress.

78

pizz.

p

tr

poco rall.

82 A Tempo

pizz.

p

1

solo

mf espress.

solo

mf espress.

Vla. gli altri

pizz.

p

Vcl. gli altri

pizz.

p

D. B. gli altri

pizz.

p

1

2

4

[illegible]

90 *unis.*

f

f

div.

unis.

unis. arco

f

6/4

6/4

6/4

6/4

6/4

molto rall. (v) **99** A Tempo

96 97 98 99

103 A Tempo

101 102 103

50250230

113

118

mf

tutti

p

mf

tutti

mp

mp

mp

tutti arco

120

f

mp

ff

pp

sub. pp

solo

ff

mf

f

mf

f

126

127

pp

pizz.

mp

mp

132

133

ff

f

f

f

tutti arco

f

f

138

Musical score for measures 138-143. The score is written for five staves. The key signature is two sharps (F# and C#). The time signature is 6/8, which changes to 4/4 at measure 139. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, faint watermark 'SAMPLE' is visible across the score.

144

Musical score for measures 144-149. The score is written for five staves. The key signature is two sharps (F# and C#). The time signature is 6/8, which changes to 4/4 at measure 145. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, faint watermark 'SAMPLE' is visible across the score.

Measure 144: *ff* (first staff), *ff* (second staff), *ff* (third staff), *ff* (fourth staff).

Measure 145: *mf* (first staff), *ff* (second staff), *ff* (third staff), *ff* (fourth staff).

Measure 146: *f* (first staff), *f* (second staff), *f* (third staff), *f* (fourth staff).

Measure 147: *f* (first staff), *f* (second staff), *f* (third staff), *f* (fourth staff).

Measure 148: *f* (first staff), *f* (second staff), *f* (third staff), *f* (fourth staff).

Measure 149: *mf* (first staff), *mf* (second staff), *mf* (third staff), *mf* (fourth staff).

150 *tr* *ff*

154 *tutti* *mp*

arco *f*

tutti arco

156 *poco rall. div.* *mf*

160 *A Tempo e maestoso* *ff*

tutti *mf*

tutti *ff*

Vcl. gli altri

mf *ff*

162

168

div.

rall.

molto rall.

div.

ff

pizz.

arco

div.

pizz. arco

SAMPLE

More Music for String Orchestra

FULL ENSEMBLE WORKS

BLACKWOOD, MICHAEL

50250129 Rogue's Revenge (Grade 1.5)

An E minor driving rock beat and two sets of parts will allow you to combine absolute beginners and second year students with great success. The easier parts are all high 2s, simple rhythms, and use limited range. Advanced parts use 4th fingers, high and low 2s, and have some longer note values for developing counting skills. Adding a drumset helps keep the ensemble together.

CHAMINADE, CECILE

Levin, Andrew

50250143 Danse Creole (Grade 4)

This charming dance features translucent harmony as only Chaminade can write. There are dramatic moments of rubato that will force your group to grow musically. There is a need for some skill in bowing and a good deal of chromaticism along with some extended range.

GRAINGER, PERCY ALDRIDGE

Longfield, Robert

50250068 Three Movements from Lincolnshire Posy (Grade 3)

Long a staple of wind band literature, Lincolnshire Posy has never been set for any other medium. Robert Longfield has crafted this stunning arrangement for strings that has all of the Grainger style and spirit.

GRIESINGER, KATHRYN

50250105 Popcorn (Grade 1)

No bows required! This unison pizzicato piece for beginning strings and piano is perfect for the very first concert. Using only quarter rests and quarter notes of the D major scale, the upbeat tune gives students the chance to "pop" up out of their chairs in the middle section of the work. A delightful treat for young musicians and audiences alike!

KOLLER, INGRID

50250144 Adeste Fiddles (Grade 1.5)

A traditional carol with a distinctly non-traditional approach! Some old-time fiddling figures combine with the carol in a comfortable key of D major. Easy parts for violin, viola, and violoncello allow students who haven't advanced to extensions perform with success.

PACHELBEL, JOHANN

Svendsen, Johan Severin

52250498 First Finger Pachelbel (Grade 1)

REZNICOW, JOSHUA

52250538 American Sketches (Grade 4)

52250372 Eclipse (Grade 2)

50250133 Phantom's Night: Legends Of Cuba Road (Grade 2.5)

Perfect for your Halloween concert, this spooky piece in G minor has a good bit of divisi in the violins. There are two cello parts, one that shifts and one that does not. Special effects such as glissandi and tremolo abound, including heavy accents and easy double stops. Bases use half position extensively and there are many chromatic notes in all sections -- plus a cello solo!

ROSENHAUS, STEVEN

50250137 Tangled Tango (Grade 2)

Don't get your fingers tangled in the chromatic fingerings! Alternating arco and pizzicato makes things even more interesting (plus some hooked bowings for the fun of it). Everyone gets the melody, with the exception of the basses, who are kept occupied laying down the tango groove.

SAINT SAENS, CAMILLE

Hall, Percy

50250003 Danse Macabre (Grade 3)

There are very few cuts made in this eerie, phantasmal tour de force. At least two solo violinists are needed because of unusual tuning. Be ready for a frightened audience!

SANZ, GASPAR

Longfield, Robert

50250109 Canarios (Grade 2.5)

The guitar music of Gaspar Sanz retains its popularity to this day. This particular excerpt crackles with rhythmic vitality and a fascinating use of hemiola.

SEITZ, PAUL

52250362 Iowa Spring (Grade 2)

SHARP, THOM

50250080 Fiddle Faddle Hoedown (Grade 1)

Your first year players will fiddle their hearts out with this foot-stomper from Thom Sharp.

SMETANA, BEDRICH

Walters, Harold L.

50250071 The Moldau (Grade 3)

Smetana's epic My Country was exceeded in popularity only by his opera The Bartered Bride. The second of the six symphonic poems in the work describes the course of the Moldau River from its beginnings as two springs to its ends as a majestic and mighty river.

SVENDSEN, R. ANNE

52250338 Arpeggio Antics (Grade 1.5)

52250346 First Finger Suite (Grade 1)

50250087 Tango Por Uno (Grade 2.5)

An open string/first finger masterpiece, this work focuses on the tango rhythm and stretching that low first finger. Harmonically, there is some lovely, shocking dissonance -- just like a real tango!

TCHAIKOVSKY, PETER

Longfield, Robert

50250013 Nutcracker: Dance of the Sugar Plum Fairy (Grade 2)

Every holiday concert needs music from Tchaikovsky's immortal ballet, The Nutcracker. Robert Longfield's masterful transcription brings Dance of the Sugar Plum Fairy into the range of grade 2 string orchestras. The celesta part has been made more 'user friendly,' having been scored for piano but can be played on celesta if one is available. The March and Waltz of the Flowers have also been adapted for use by your string orchestra.

50250014 Waltz of the Flowers (Grade 2)

As with the other Longfield arrangements from The Nutcracker, the piano adds much support to the string orchestra. The beloved Tchaikovsky melody will allow your group to 'sing' with their best tones. The March and Dance of the Sugar Plum Fairy are published separately. A classic you'll come back to time and again.

VIVALDI, ANTONIO

Frackenpohl, Steven

10250063 Allegro in D for Strings (Grade 3)

One of Ludwig's all-time best sellers, teachers and students love this work.

WOODRUFF, BUD

50250145 Cedar Hollow (Grade 1.5)

Cedar Hollow is a small valley in the Ozarks. This work captures the essence and tranquility of the area. The optional harp part will enhance the ensemble wonderfully if used, while skillful writing makes the work playable with no shifting.

SOLO STRINGS WITH ENSEMBLE

HEWSON, DAVID G.

Latham, Lynne

54260001 Baroque Fantastique (Grade 3)

An intense, 16th-note driven homage to the baroque with a thrilling solo cello part which ventures into thumb position. Reminiscent of Palladio from the diamond commercial. Orchestra grade 3; solo grade 4½.

MCMICHAEL, CATHERINE

50260005 Esperance (Hope) (Grade 3)

Esperance (Hope) ventures into the realm of French impressionism, with luscious, thick harmonies and colorful orchestration for strings and harp. An easy grade 3 for strings, it allows your harp soloist to shine through.

MIXED INSTRUMENT(S)/ VOICE(S) WITH ENSEMBLE

SHARP, THOM

50250098 Kitchen Poltergeist (Grade 2)

You can add percussionists to your orchestra. Just give them a couple wooden spoons and step back! That's because anyone can play kitchen utensils in this spooky, imaginative offering from Thom Sharp.

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