Kendor Concert Favorites

10 Concert Pieces for Grade 1 String Orchestra

C O N T E N T S

Title	CD Track	Page
About The Music		i
Ode To Joy - arr. John Caponegro	1	1
Landler - arr. John Caponegro	2	5
Beginning Bach - arr. Stephen Wieloszynski	3	9
Wexford Circle - Elliot A. Del Borgo	4	16
Shoe Symphony - John Caponegro	5	20
Rustic Dance - Elliot A. Del Borgo	6	24
Christmas Fiddlers On The Housetop - arr. Frank J. Halferty	7	32
Classic Sinfonia - Elliot A. Del Borgo	8	37
Fiddlin' To Boston - arr. Frank J. Halferty	9	42
Habañera - arr. Robert S. Frost	10	48
About The Composers		52

FOR PREVIEW ONLY
REPRODUCTION PROHIBITED

PART BOOKS AVAILABLE SEPARATELY:

1st Violin (#7972, $5.95)
2nd Violin (#7973. $5.95)
3rd Violin (Viola T.C.) (#7974, $5.95)
Viola (#7975, $5.95)
Cello (#7976, $5.95)
Bass (#7977, $5.95)
Piano (opt.) (#7978, $7.95)
Full Score (#7971, $12.95)

KendorMusic.com

COVER DESIGN © 2006 BOOM DESIGN GROUP, INC.

About The Music

Ode To Joy - arranged by John Caponegro

Take care to avoid rushing the opening pizzicatos, and try to maintain a steady tempo throughout. Observe the mezzo piano at measure 25 and make a nice crescendo to forte at the key change at measure 29. Likewise, from measures 37-41. Most of your students will have played this tune before (in their lesson book) or heard it elsewhere.

Landler - arranged by John Caponegro

"Landler", a tuneful piece by Mozart, was taken from a collection of German dances (KV602). Its lively rhythmic character should appeal to young string players. While 1st Violins carry the bulk of the melody, the inner parts are sufficiently challenging to maintain a high level of interest throughout.

The rests on the second beat of the upper parts in measures 8, 25, 33, 42, and 51 should be carefully observed to allow the cello and bass parts to be clearly heard on the second beat.

The 1st Violin part is very demanding with regard to second finger placement for the C naturals and F sharps, and the C sharps and high G naturals. In measures 35-41, the upper note in the viola part should be stressed more than the repeated D's.

There are no difficult bowings, but the lifts indicated by commas should be observed. The dynamics are rather straightforward; start the sections marked "piano" softly enough to allow for an effective crescendo where indicated.

Finally, care should be taken to ensure that the tempo does not get away, since a landler is not a fast dance.

Beginning Bach - arranged by Stephen Wieloszynski

The music of Bach, and for that matter the entire Baroque period, is absolutely essential study material for the developing musician. I've scored the three movements of "Beginning Bach" so that the young string players can commence study of this great master even earlier in their careers. Bach wrote these keyboard pieces as etudes or studies for his students. The "Marche" and "Musette" appear in the "Clavecin Book of Anna Magdalena," Bach's second wife. The "Minuet," originally unsigned, is now also attributed to Bach. Having had 22 children, many of whom became accomplished musicians and composers, it appears obvious that someone in the Bach household must have been practicing constantly. This would require a good deal of study material such as this.

The "Minuet" appears here in its original key. However, the keys of the other two movements have been changed here for young string players. Style, of course, is a major concern in the performance of Baroque music. The lines should be kept crisp and clear, with all bowings well-defined. Some may question the use of pizzicato in this music, but upon listening to the added definition, I think most will agree that the plectrum effect is desirable.

The use of keyboard with strings is commonplace in Baroque performance practice. Here, too, it is highly desirable. The teacher/conductor may want to play the piano part just to hold things together at first, but later a student should be encouraged to perform the part. If a harpsichord is available, all the better.

It is my fervent hope that "Beginning Bach" will not only serve the string student's pedagogical needs, as it has for keyboard students for years, but that it will serve as an introduction to Bach and the Baroque style.

FOR PREVIEW ONLY
NO REPRODUCTION PROHIBITED
KendorMusic.com

Wexford Circle - by Elliot A. Del Borgo

This piece is a very energetic overture featuring strong rhythmic drive and a fresh harmonic approach. As one would expect, it should be played in a bold and confident manner.

Be sure all bow recoveries get back to the frog so the lower half of the bow is used for the repeated-note figures. Encourage a full bow stroke for the main theme which appears for the first time at measure 6.

Also note the important decrescendo before measure 35. Dynamic contrast is essential for the second theme. And finally, close from measure 53 to the end with very aggressive playing.

Shoe Symphony - by John Caponegro

"Shoe Symphony" is a novelty piece featuring foot stomping and shuffling! All shuffles and stomps must be executed exactly together to preserve the overall effect of the piece.

Since bass players usually stand up when performing, they may experience greater difficulty with the foot shuffling. Nonetheless, it is still included in their part for those that can do it.

Be careful not to let the tempo get away. The three-beat pickup to measures 5 and 25 must maintain the established tempo.

Rustic Dance - by Elliot A. Del Borgo

Play the opening with long quarter notes that have a firm "bite" to each bow change. At measure 17, the bow should be flat and broad so the double-stops have a full, robust tone. Note the style change at measure 33; the music is now more sustained, with careful attention to the flow of each line. Strive for an equal balance of parts for the contrapuntal texture. Really "scrub" the eighth-notes at measure 63, and get a "gritty" tone from the lower strings. Make a strong crescendo and accelerando to measure 97 after the transparent and delicate pizzicato section. End with a powerful and dramatic flourish.

Christmas Fiddlers On The Housetop - arranged by Frank J. Halferty

This piece is full of both fundamental and fun passages that will strengthen your students' technique. Although you may be tempted to begin work on this in 4/4, playing the straight-forward rhythms in cut-time will give your players a great chance to become more familiar with this time signature. Have your students clap their parts before playing them to build rhythmic confidence. This is especially true at measure 51 when all three melodies are played simultaneously.

Although there are a few slurs in the violin parts, this piece primarily demands a clean bowing technique. Cut-time eighth notes (unless they are familiar melodic patters) are kept to repeated pairs except for the groups of four for the 1st Violins at measure 51. Time spent applying these rhythms to scales during warm-ups will reward students with improved skills and a stronger performance.

The fiddle techniques included here will add a lot of pure fun to this piece while giving an extra challenge for those students who are ready for it. Double stops will be accessible to more advanced players; other players should play the top note first, then attempt the complete double-stop when ready. If your students have trouble with this, feel free to play the double-stop notes divisi. This will allow the hoe-down flavor to shine through even if true double-stops are beyond the abilities of your group.

The slides from one pitch to another will not be effective unless the final note is played in tune. Some students may have trouble with these slides while others will catch on quickly. Don't worry - those that catch on will easily carry the rest.

FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

Classic Sinfonia - by Elliot A. Del Borgo

This sparkling, energetic original effectively emulates the classic Mozartean style in very playable terms. The opening should be performed with broad, vigorous bow strokes that get "into the string." At measure 21 the initial marcato mood changes to a legato, relaxed style. The dynamic contrast here is sudden and very important.

Strive for a very strong and dramatic build-up with the long crescendo to fortissimo at measure 43. Bowing technique on the repeated eighth notes should be a scooping motion in the middle of the bow to approximate an off-the-string Classic style.

Close out the piece with great energy and power.

Fiddlin' To Boston - arranged by Frank J. Halferty

This spirited version of the classic fiddle tune "Goin' To Boston" exposes very young players to authentic, highly motivational stylings. With careful attention to the techniques presented, the results will be very satisfying.

The first of these techniques is the slide that takes place from a lowered third scale step to the major third step. This creates a bluesy folk mood that will appeal to young players. Be careful that the final pitch is clearly in tune. It will help to learn these passages first without slides so that the focal point of each pitch is clear before the slide is attempted.

Another stylistic item is the shuffle bowing that appears in numerous places. This quarter note followed by two eighth notes (all on the same pitch) is common in fiddle music and offers young players a great chance to polish their bowing techniques.

The hand slap should be done with the left hand on the top of the violin near the F hole. Students should place the palm of their hand against the edge of the sound box (next to the neck) and search for the place that gets the most effective sound on their instrument. Foot stomps will also be great fun, but shouldn't be so loud that they overpower the hand taps.

Where there are double stops, the lower note can be eliminated at first and added later, or they can be used as a special challenge for your more advanced students.

Habañera - arranged by Robert S. Frost

Widely acknowledged today as Bizet's greatest achievement - however, when the opera Carmen premiered in Paris on March 3, 1875, it was openly condemned by leading critics because it broke with the established conventions of French "opera comique" by featuring true-to-life characters, a libretto with realistic language, and a score featuring passionate Spanish themes. "Habañera" is among the most popular of these, a slow dance number in which syncopated rhythms and capricious melodies play major roles. Its name is in direct reference to Havana, the Cuban city from where it originates.

The familiar chromatic melodies of this masterpiece lies well for young string players in the keys of D minor and D major. A mix of legato and staccato bow strokes typify the lead melodic lines throughout, while supporting parts contribute a good deal of rhythmic pizzicato for essential contrast. When it all comes together, the results are dramatic.

FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

KENDOR PRESENTS

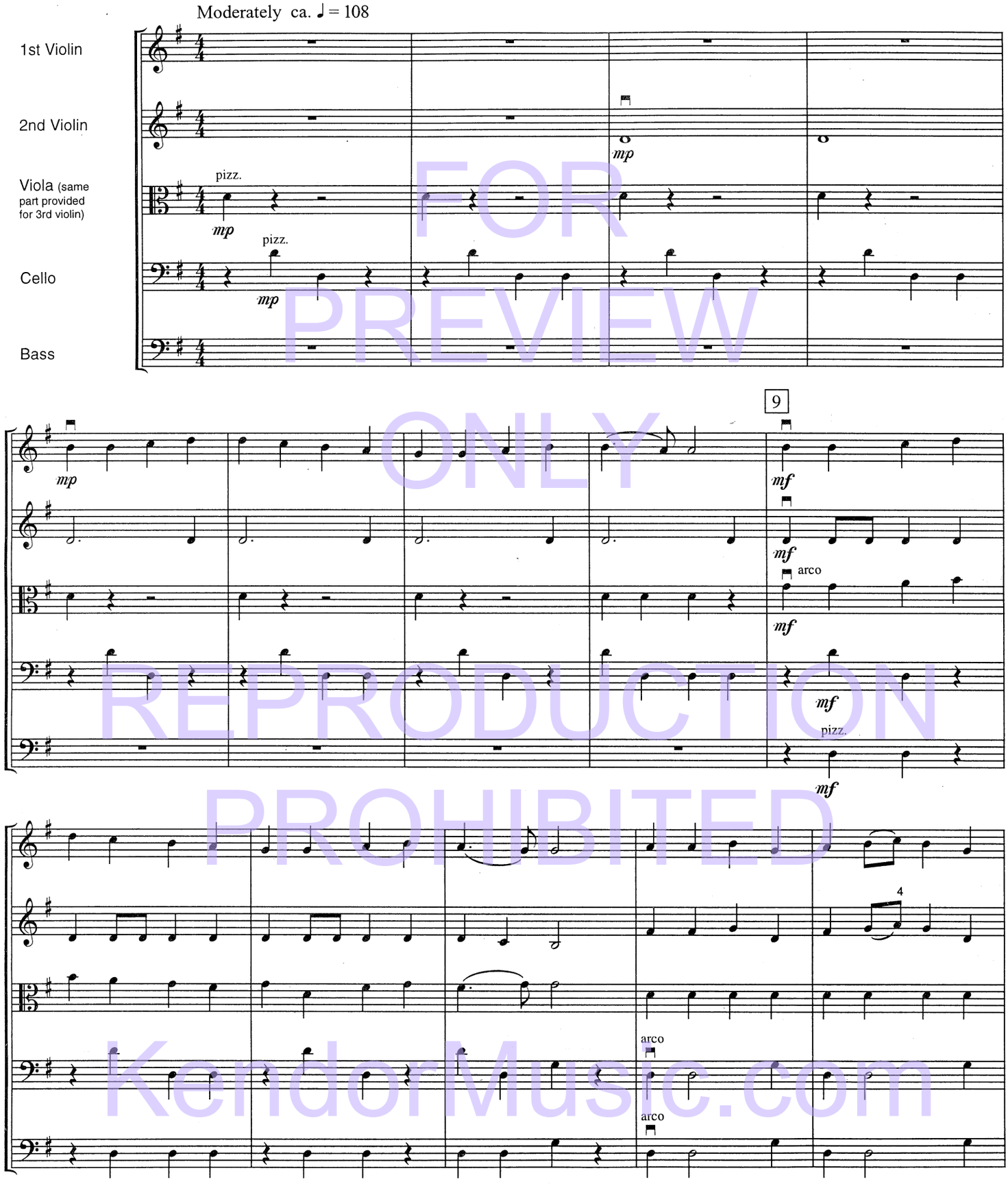
Ode To Joy

(theme from "Symphony No. 9")

Grade 1
duration 2:00

FULL SCORE

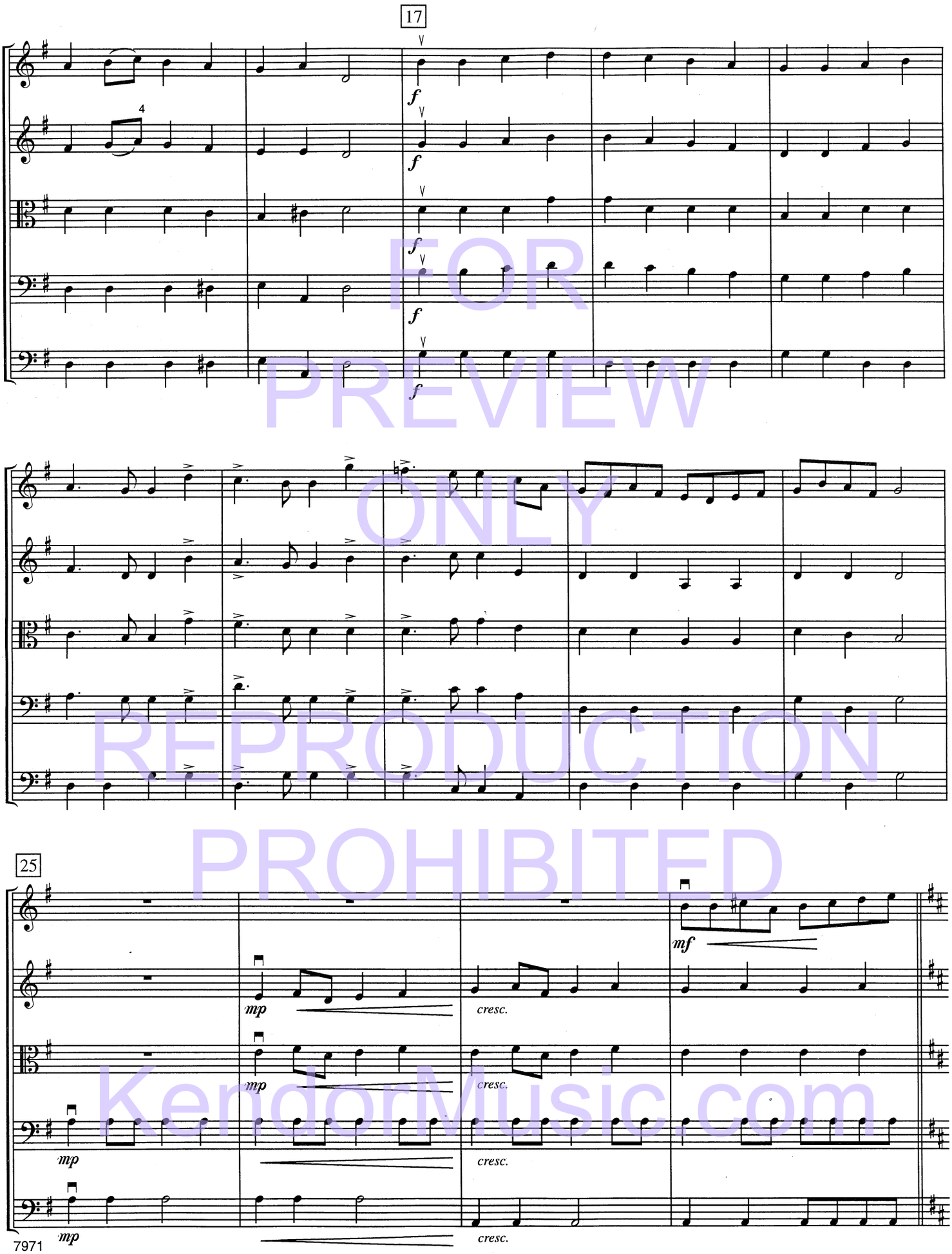
by Ludwig van Beethoven
arranged by John Caponegro



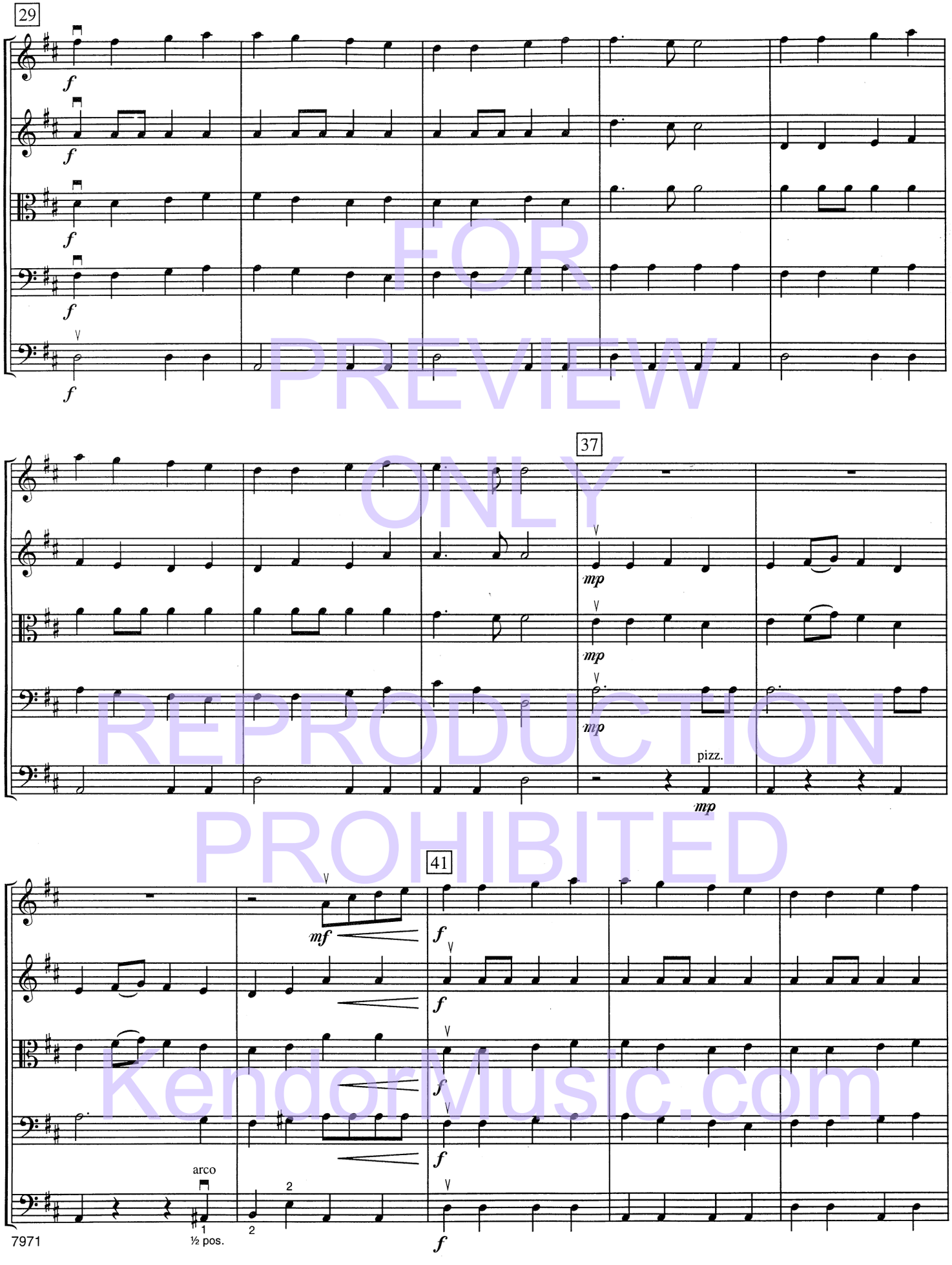
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

COPYRIGHT © 1984 BY KENDOR MUSIC, INC. (SESAC), DELEVAN NY 14042 U.S.A.
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.

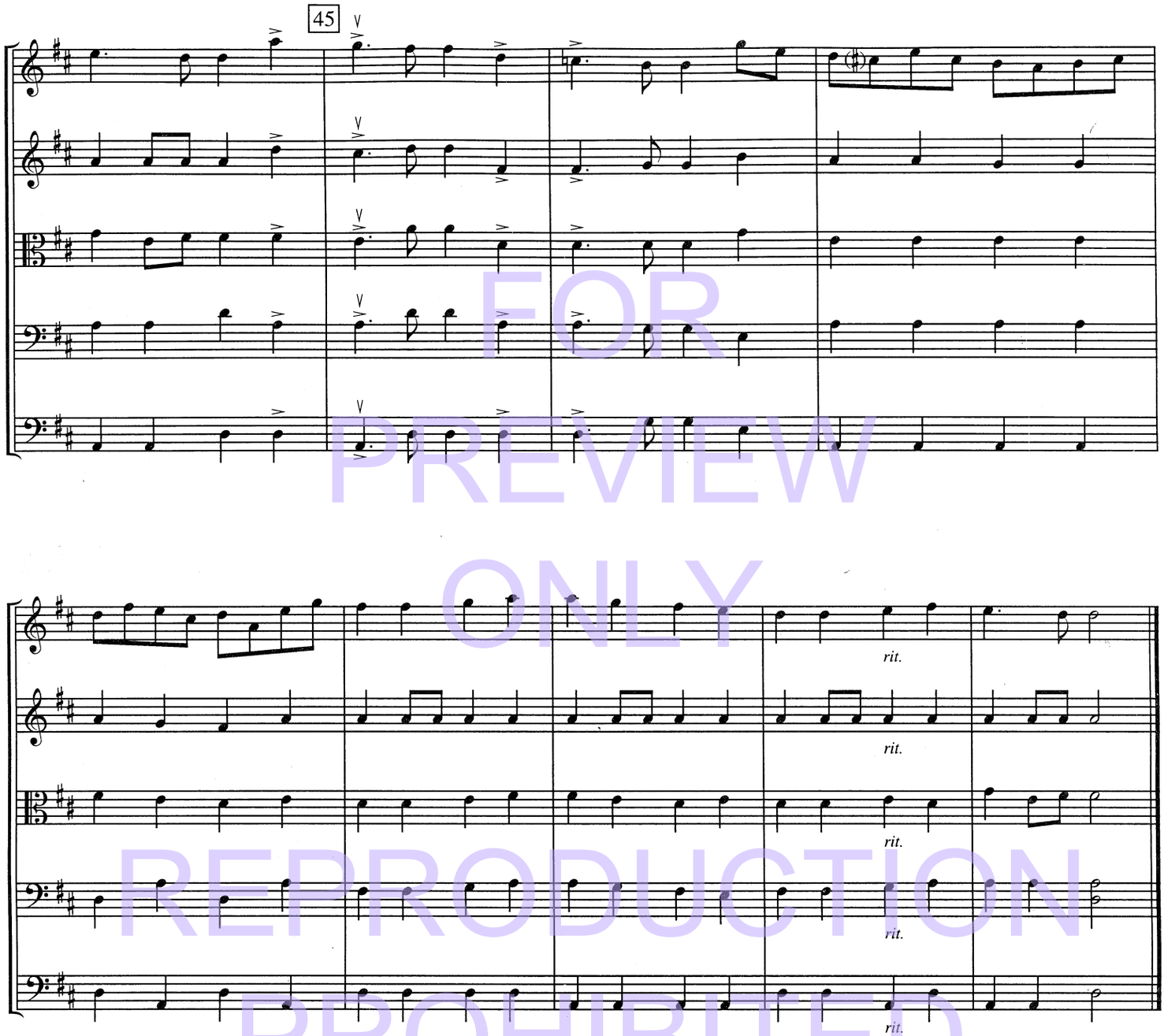
7971



FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



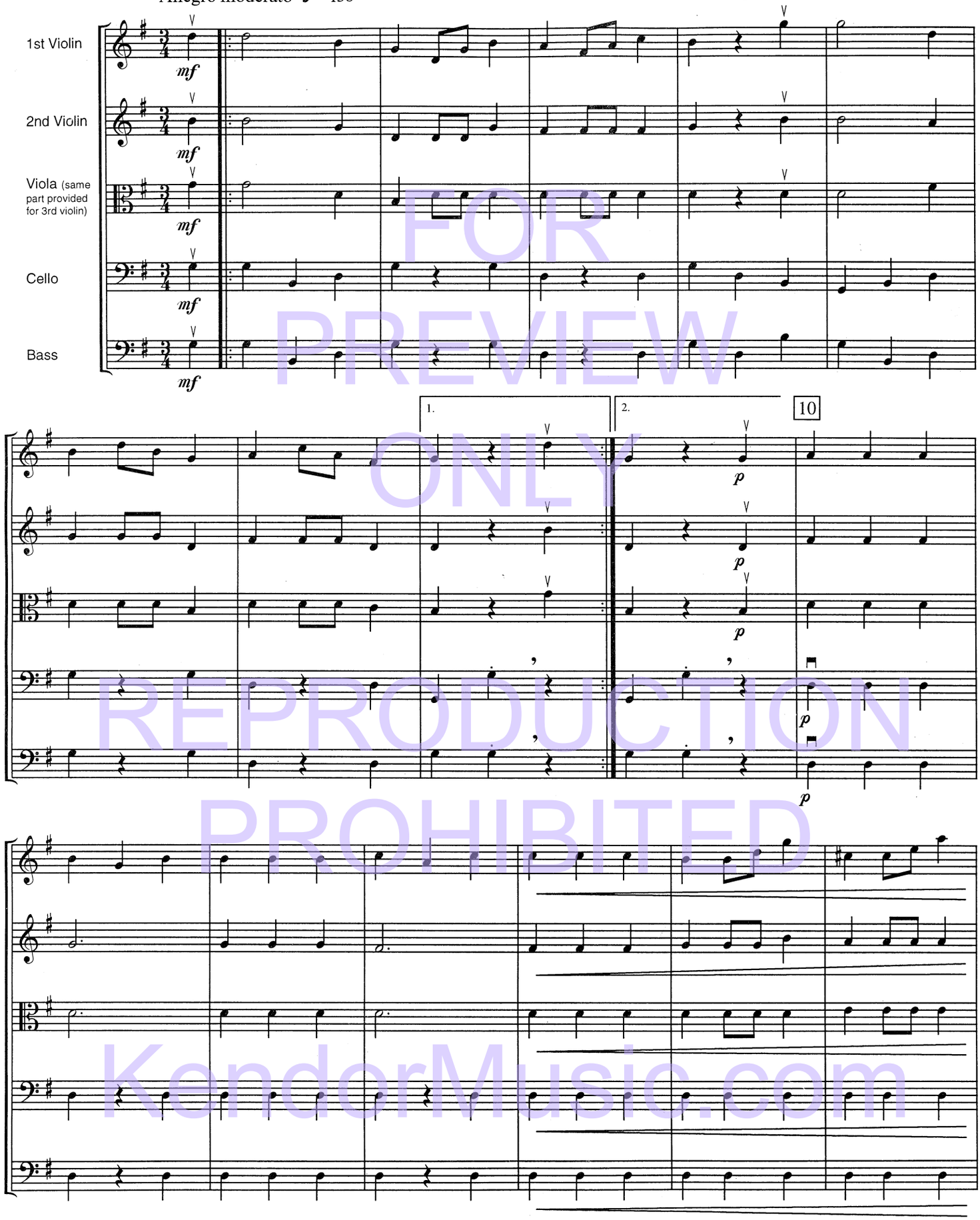
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

Grade 1
duration 1:40

Landler

by Wolfgang Amadeus Mozart
arranged by John Caponegro

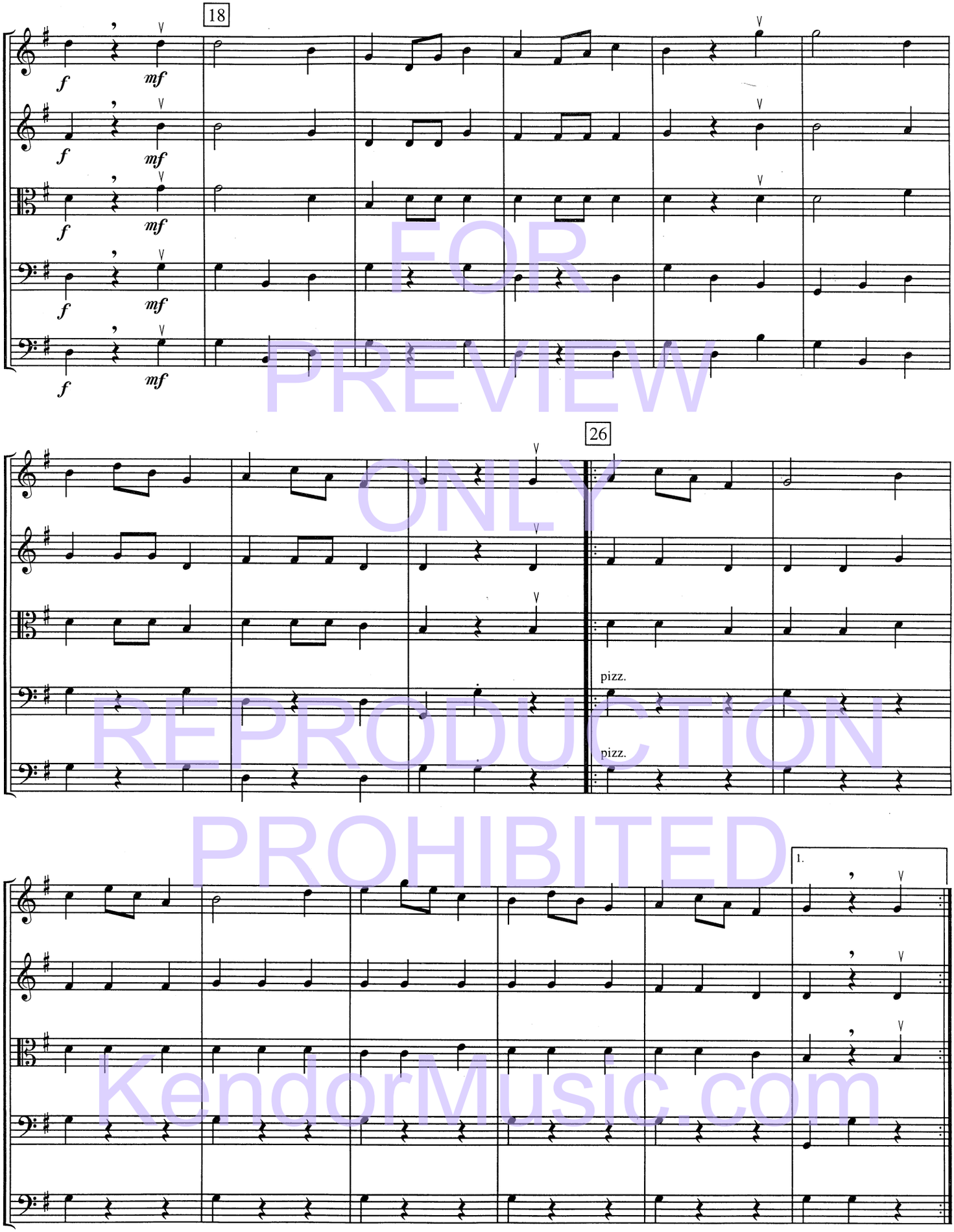
Allegro moderato ♩ = 138



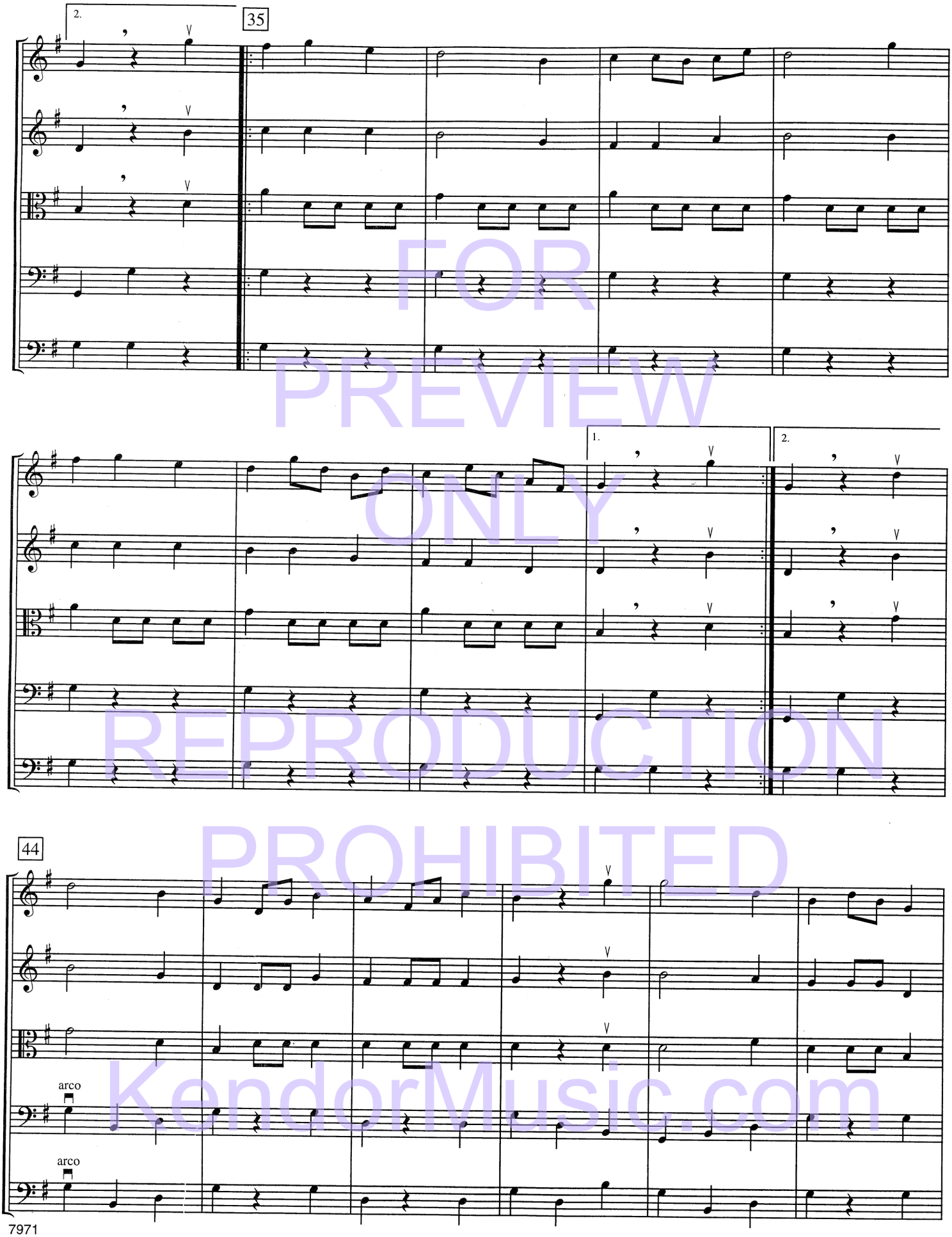
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

7971

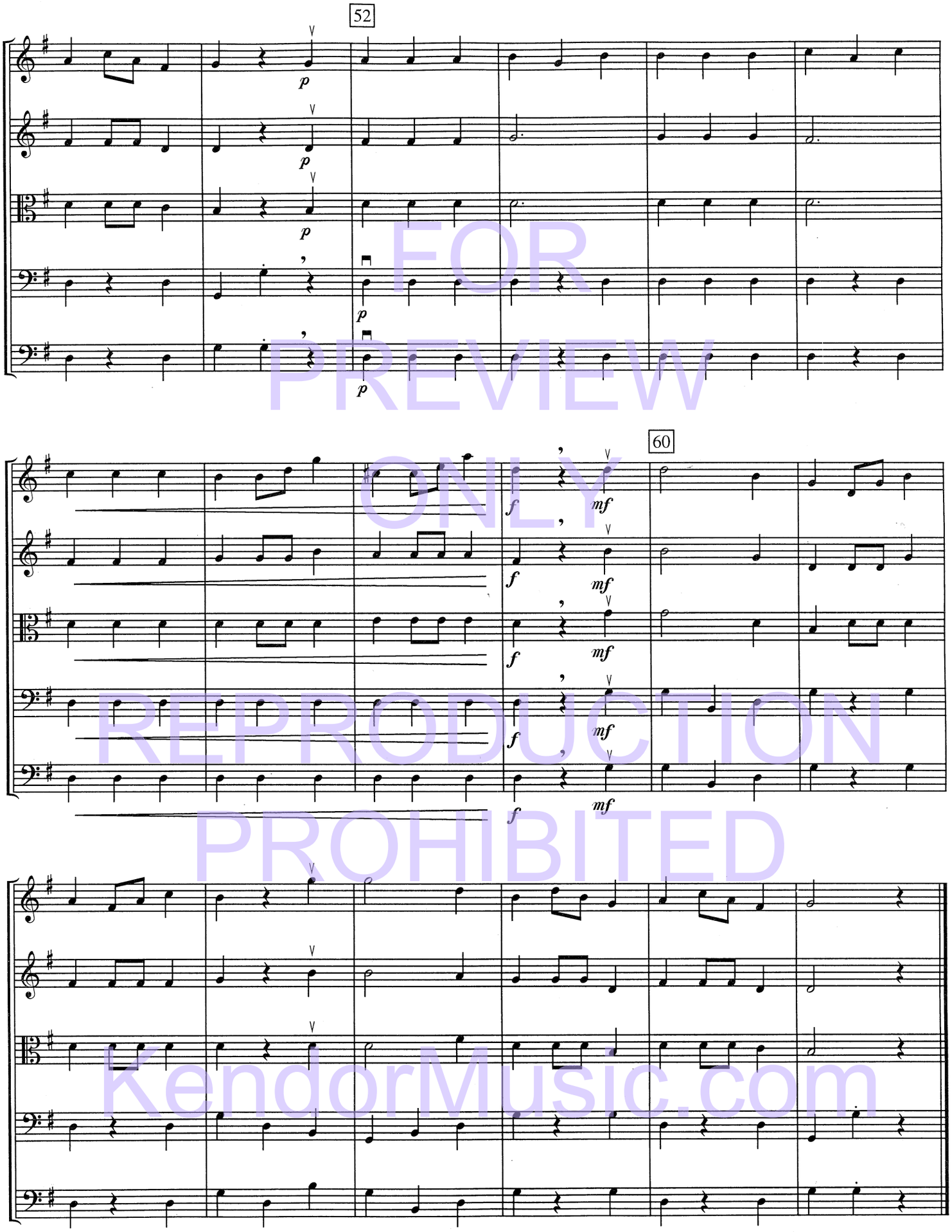
COPYRIGHT © 1991 BY KENDOR MUSIC, INC. (SESAC), DELEVAN NY 14042 U.S.A.
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.



FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

Grade 1+

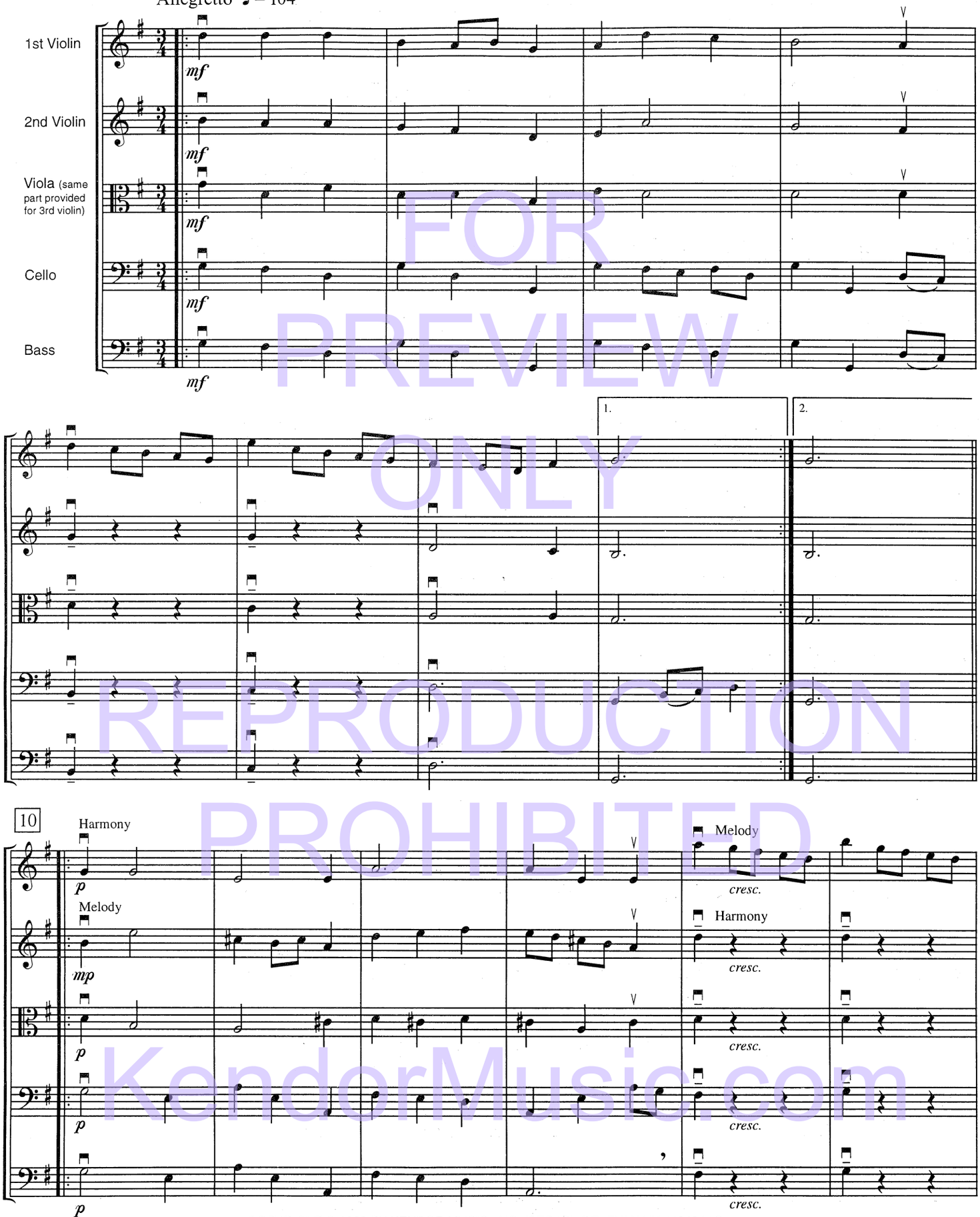
Beginning Bach

I. Minuet

by Johann Sebastian Bach
arranged by Stephen Wieloszynski

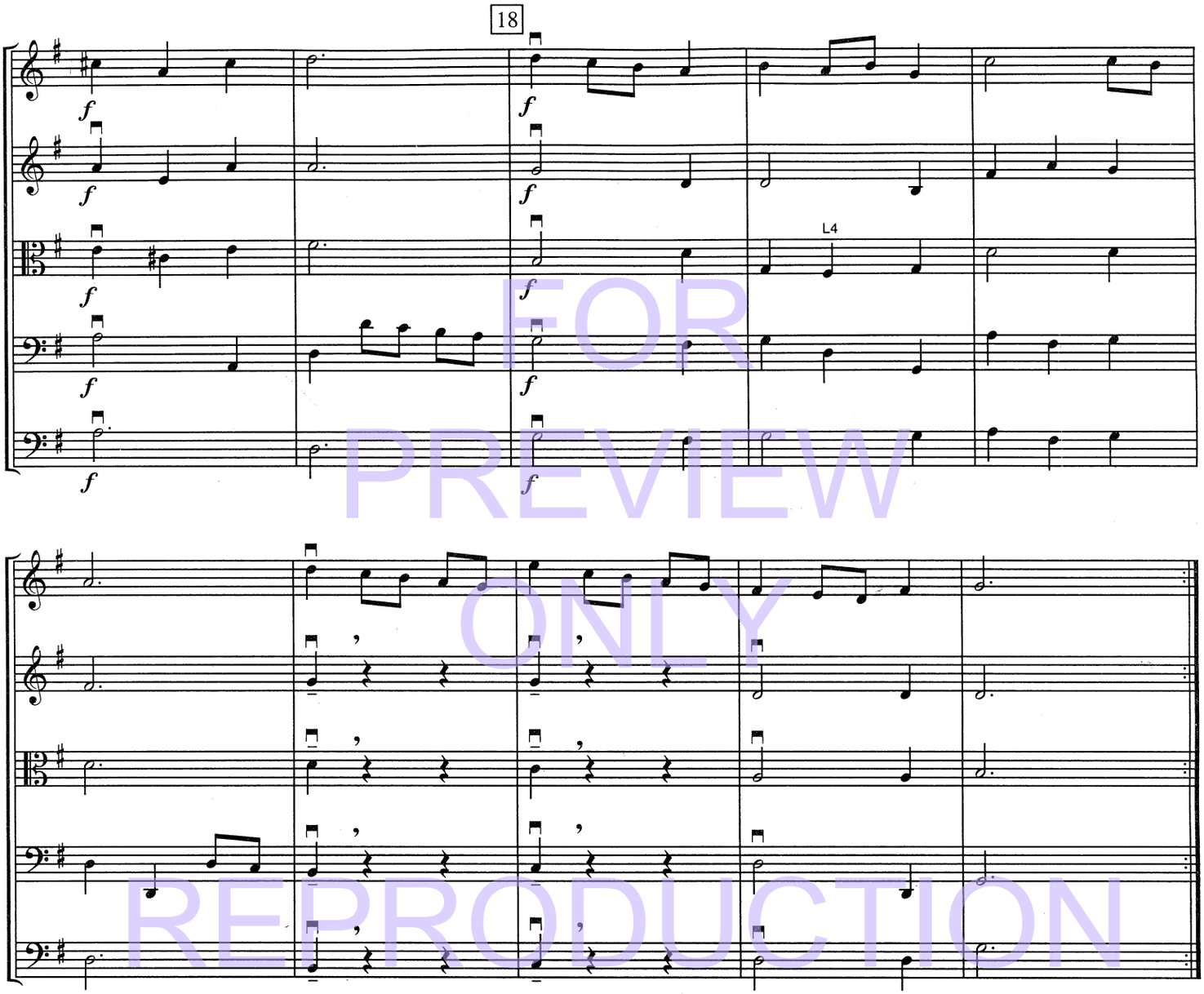
duration 1:25

Allegretto ♩ = 104



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

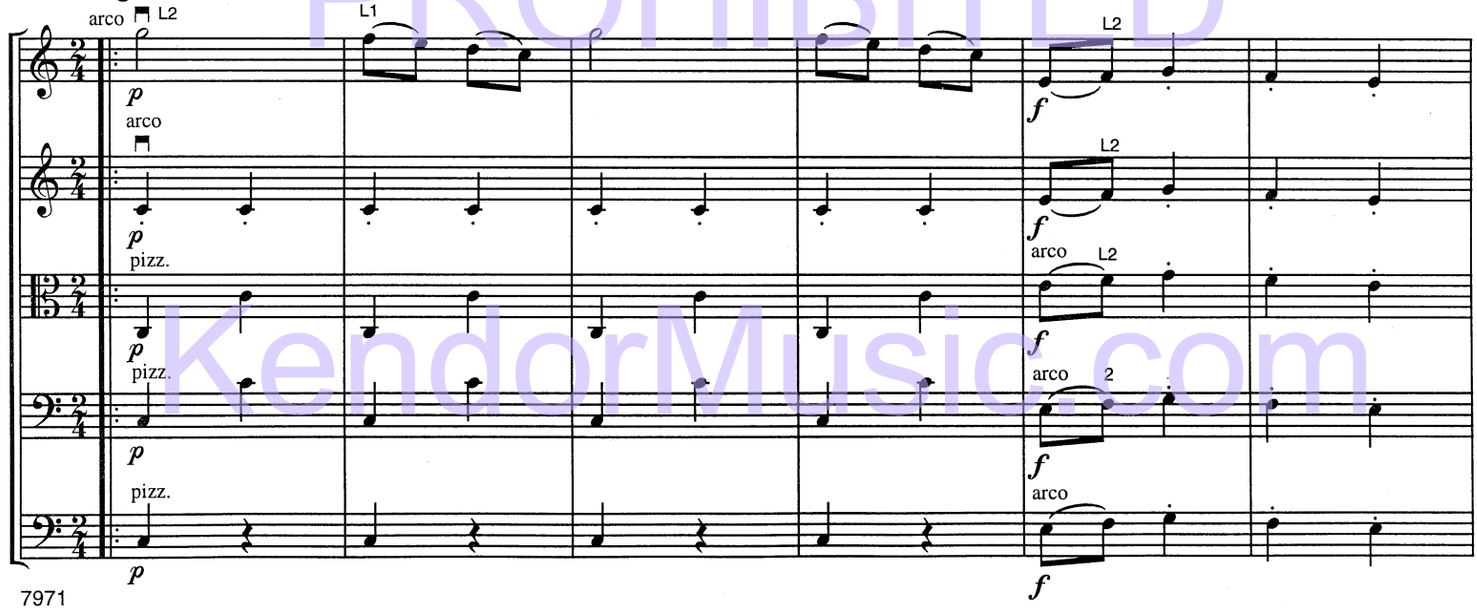
COPYRIGHT © 1982 BY KENDOR MUSIC, INC. (SESAC), DELEVAN NY 14042 U.S.A.
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.



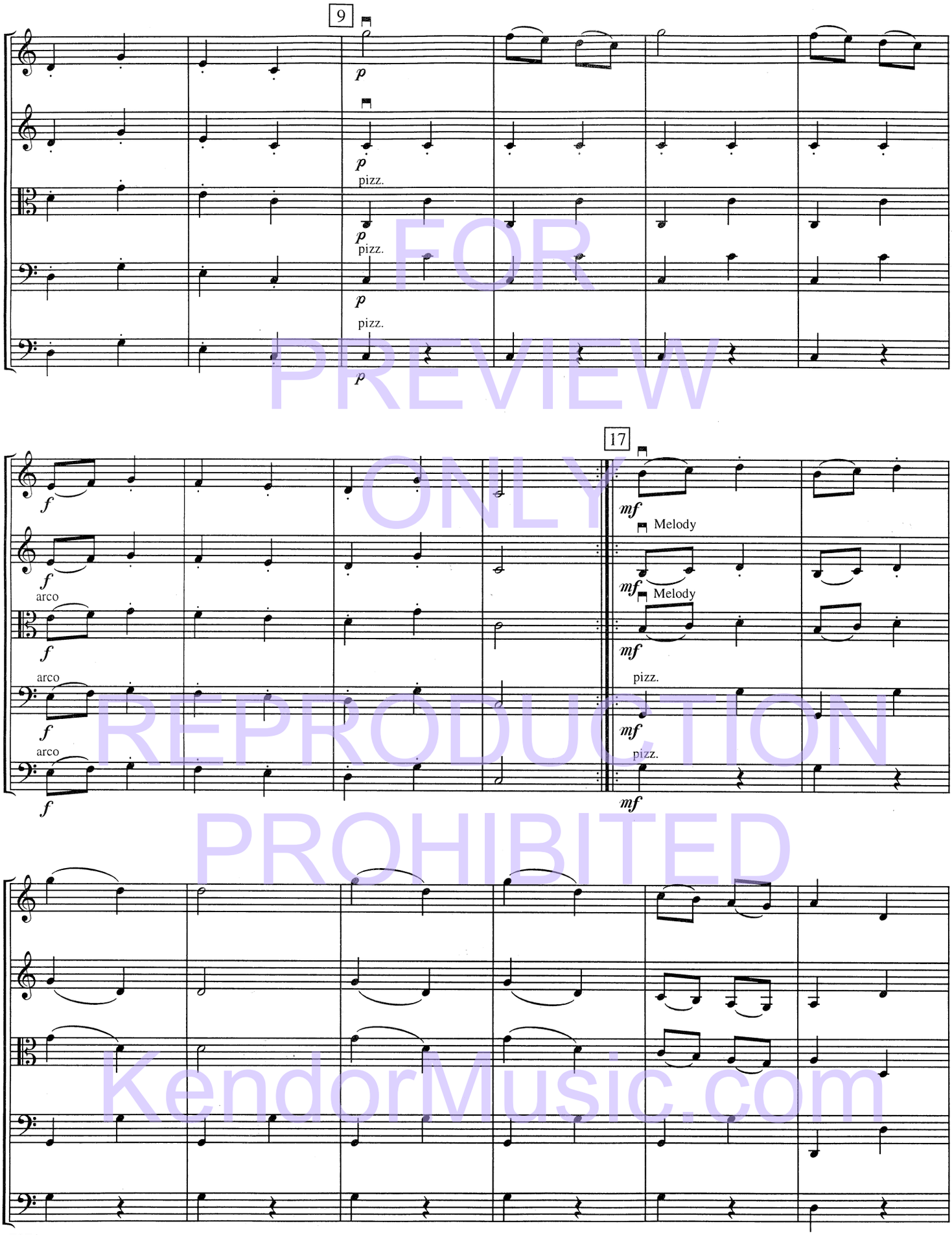
2. Musette

duration 1:45

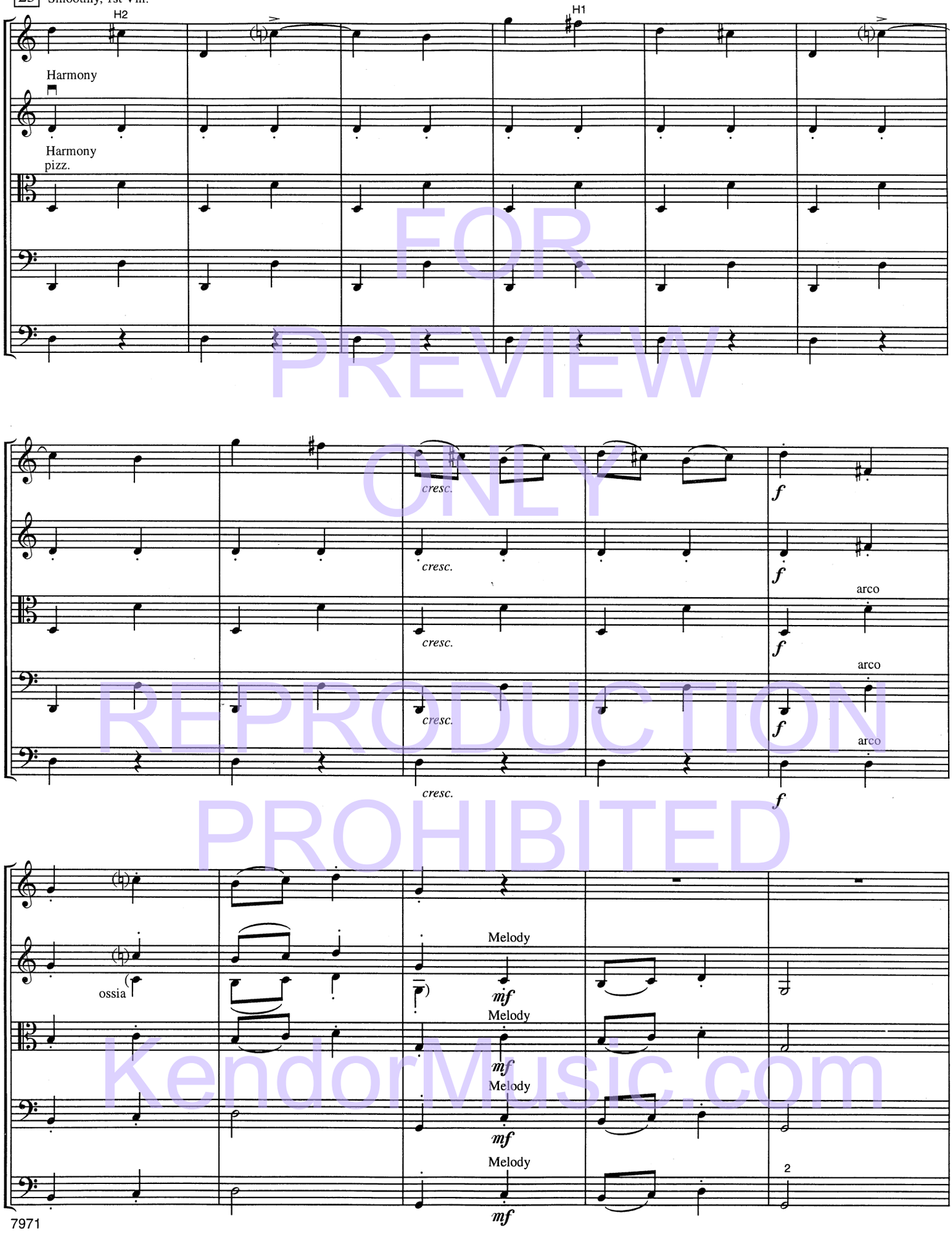
Allegro ♩ = 126



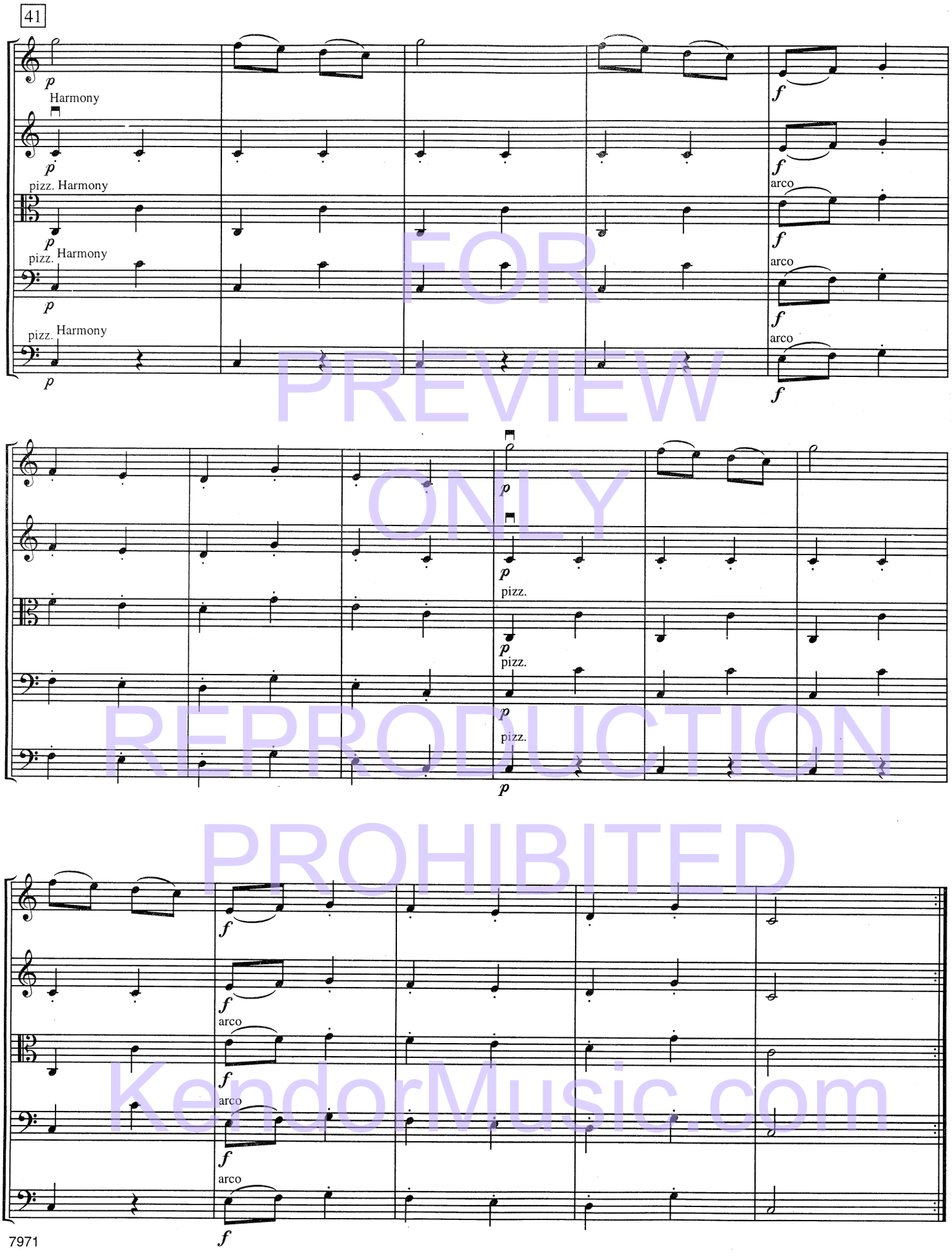
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

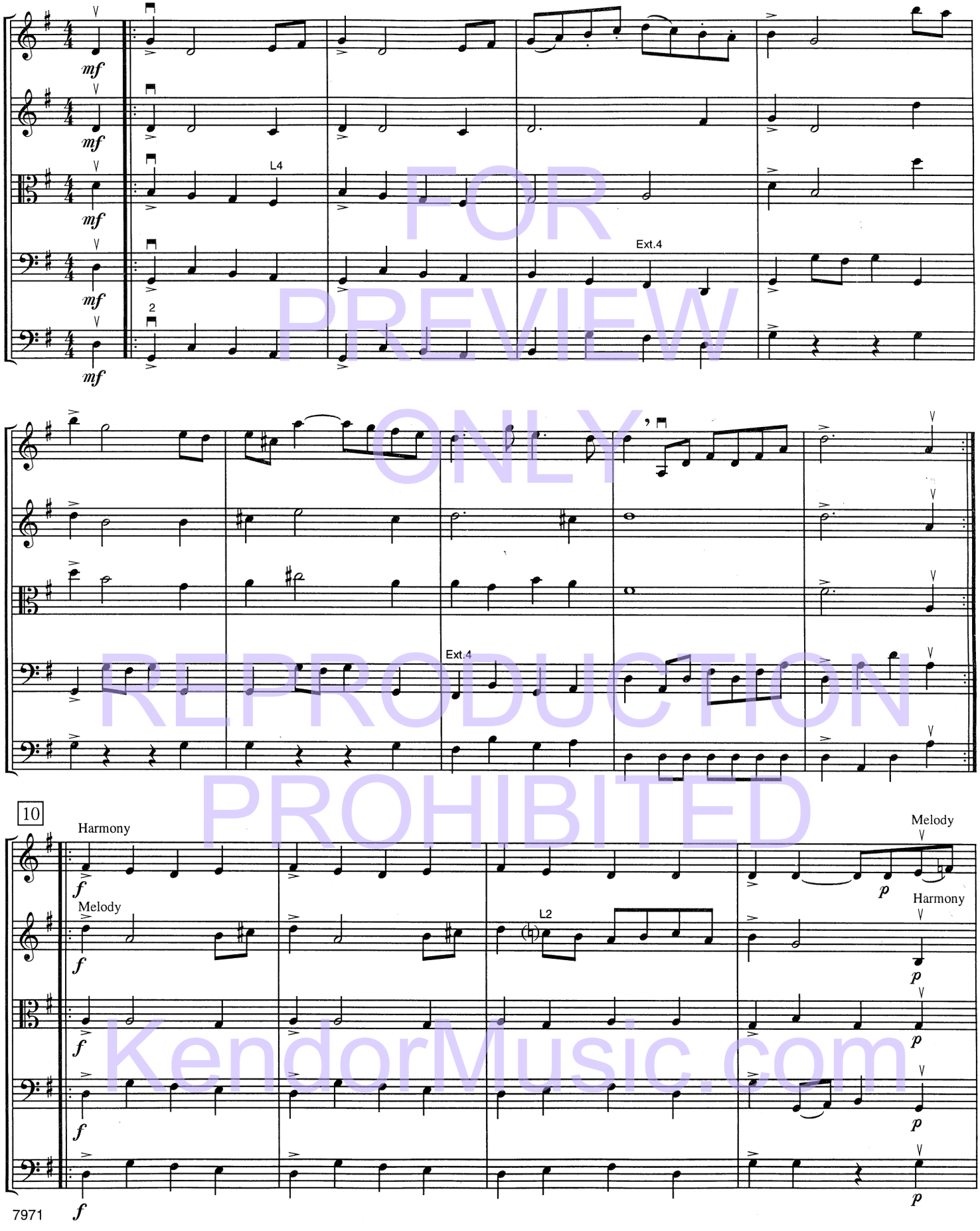


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

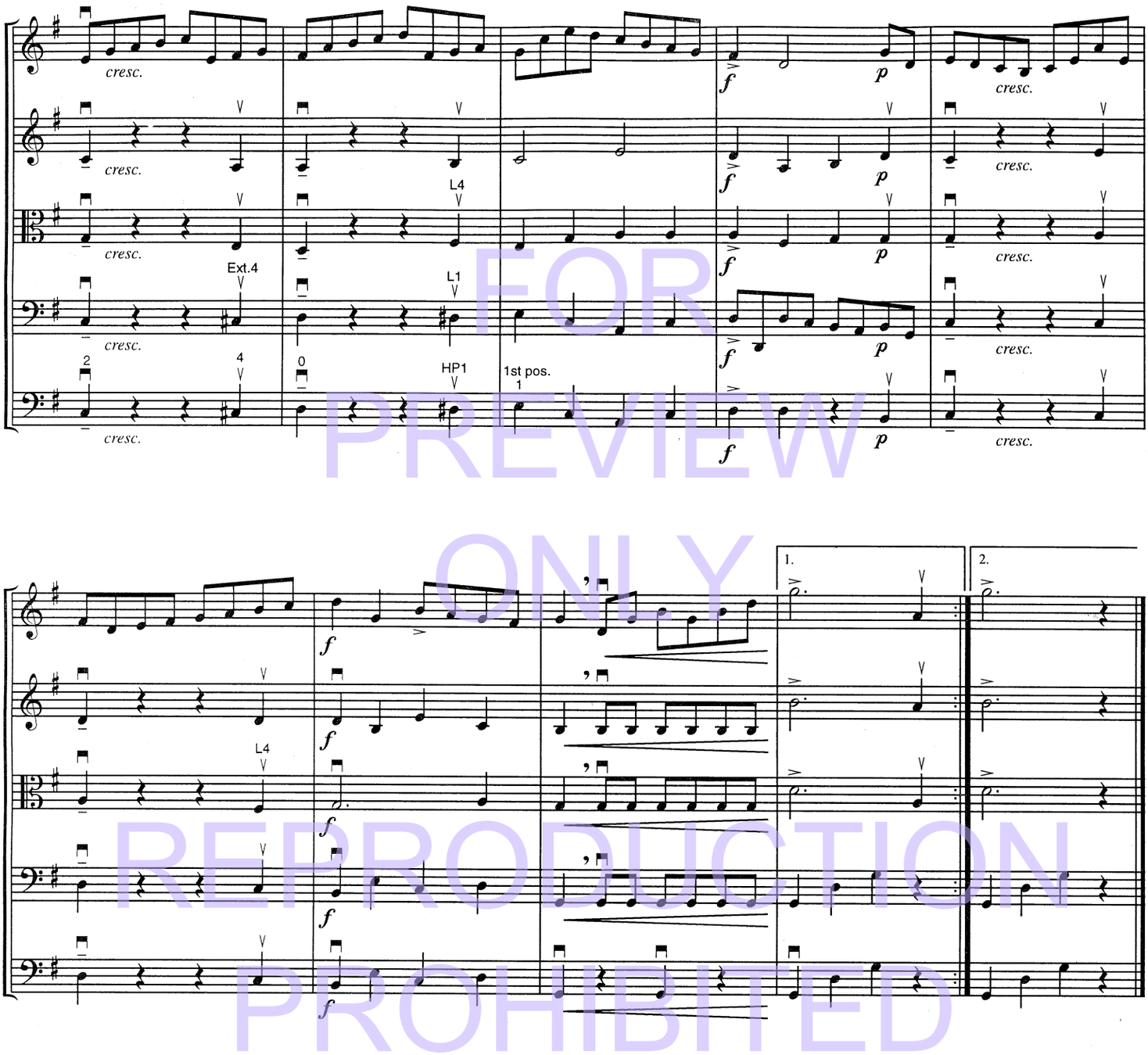
3. Marche

duration 1:35

Marcato ♩ = 112



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

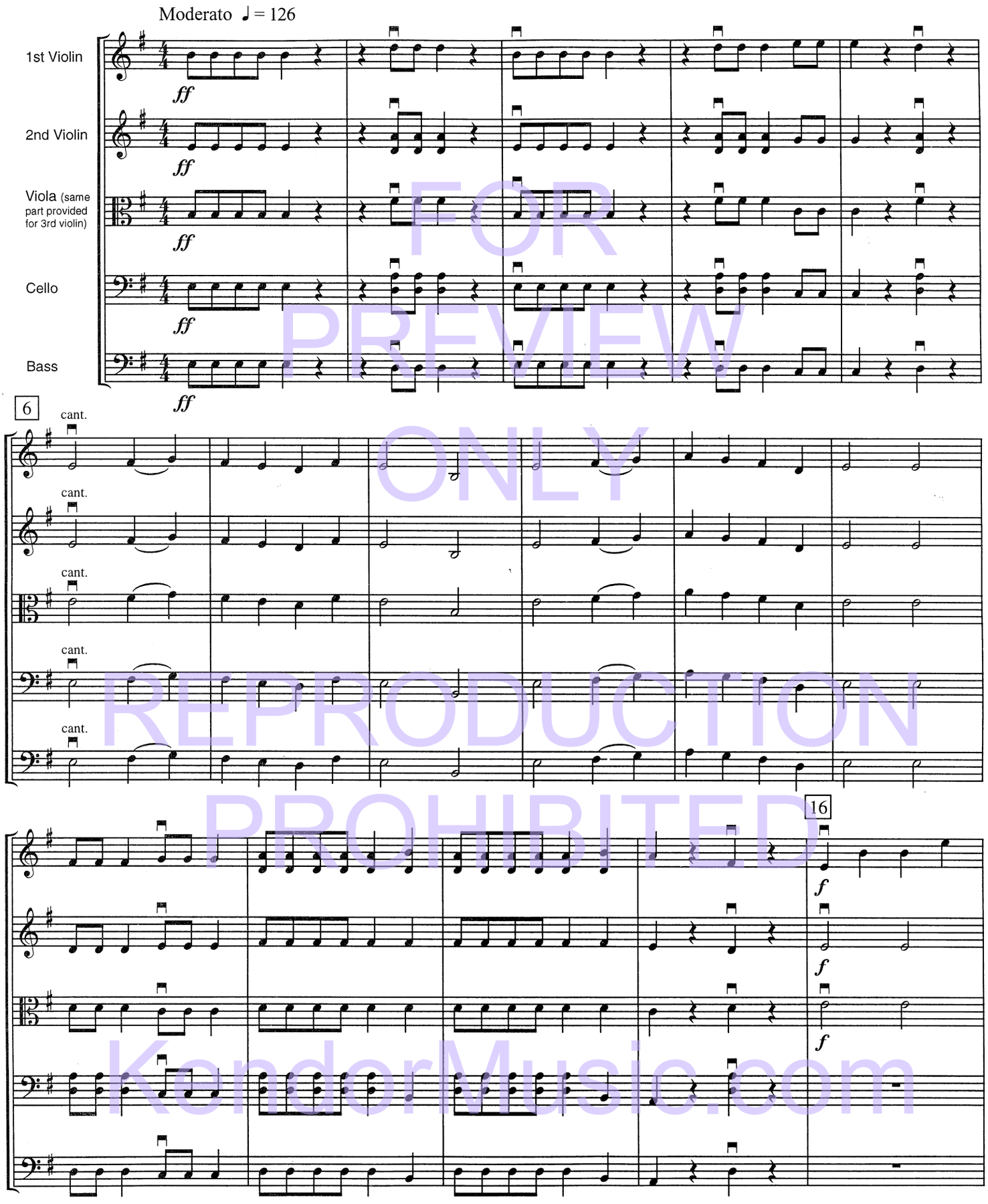


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

Wexford Circle

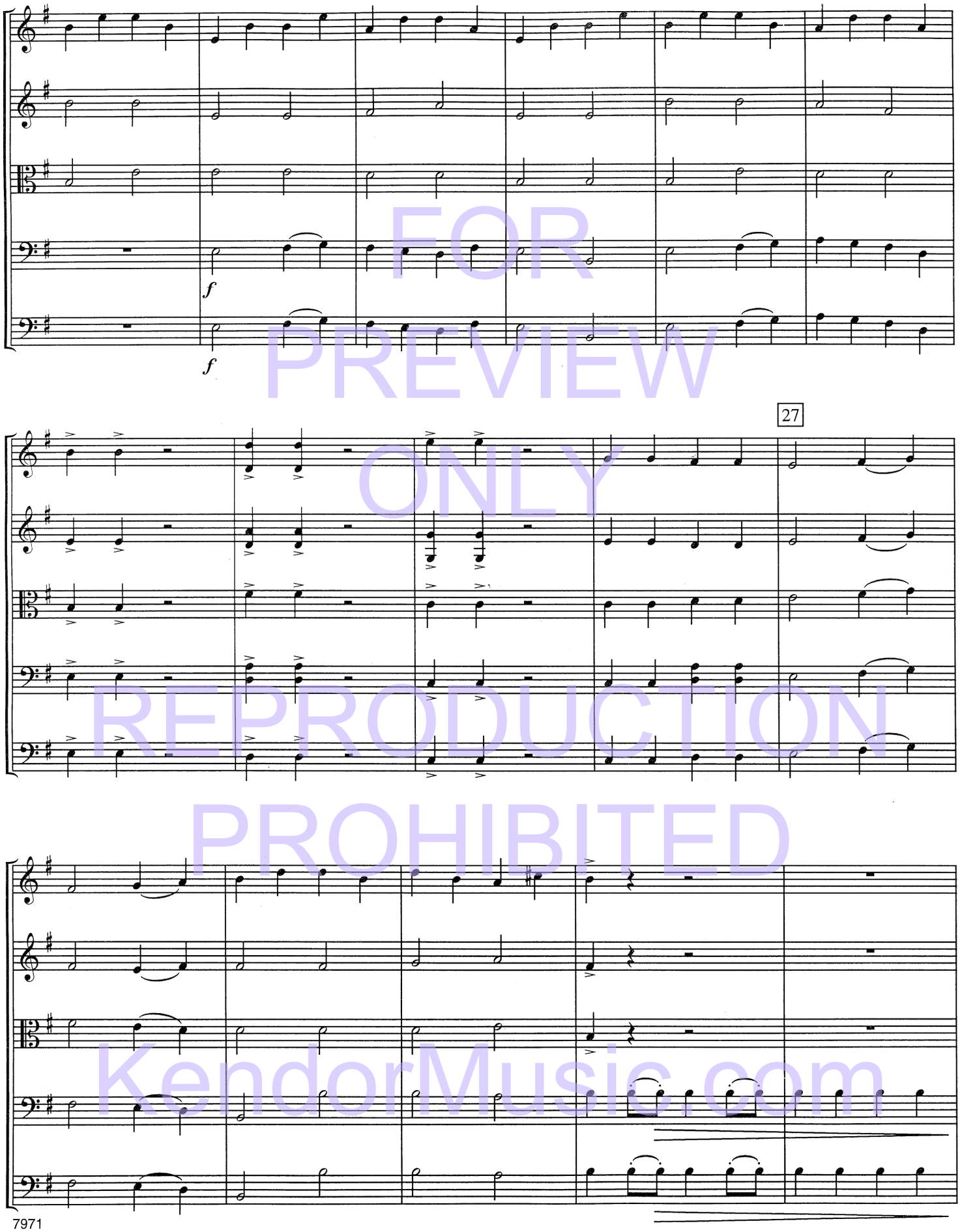
Grade 1
duration 2:00

by Elliot A. Del Borgo

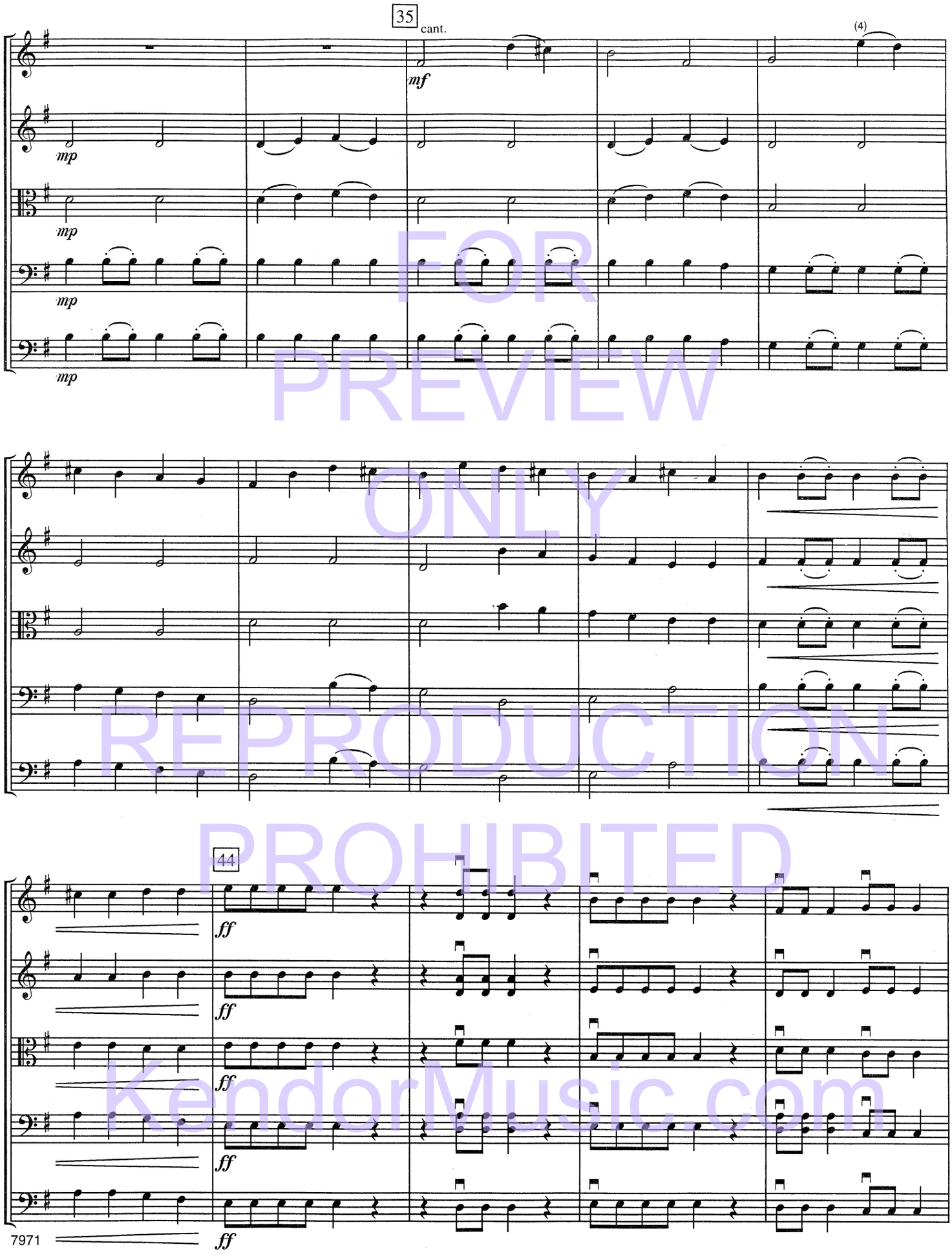


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

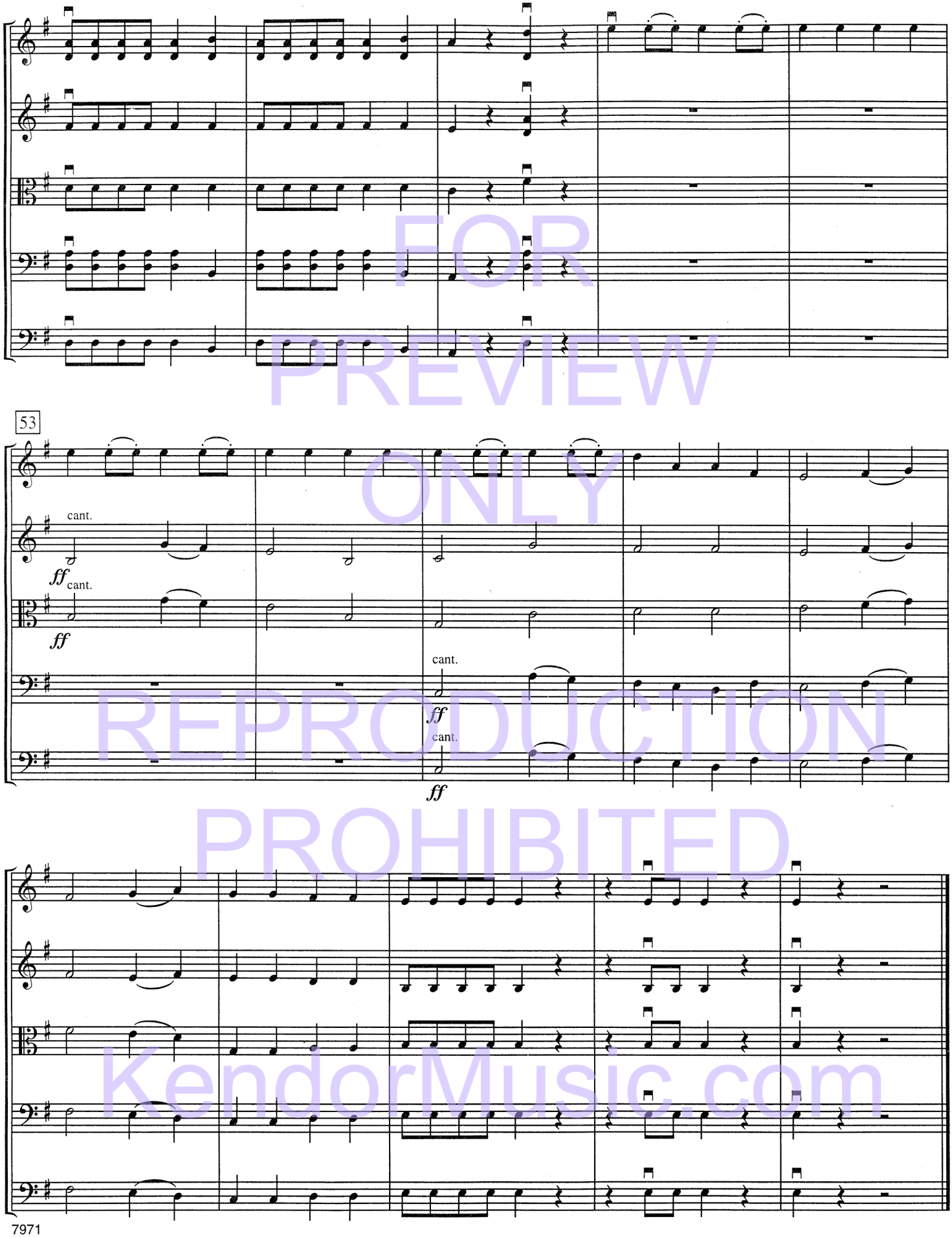
COPYRIGHT © 1995 BY ALMITRA MUSIC CO., INC. (ASCAP) - USED BY PERMISSION
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.
SOLE SELLING AGENT: KENDOR MUSIC, INC., DELEVAN NY 14042 U.S.A.



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com



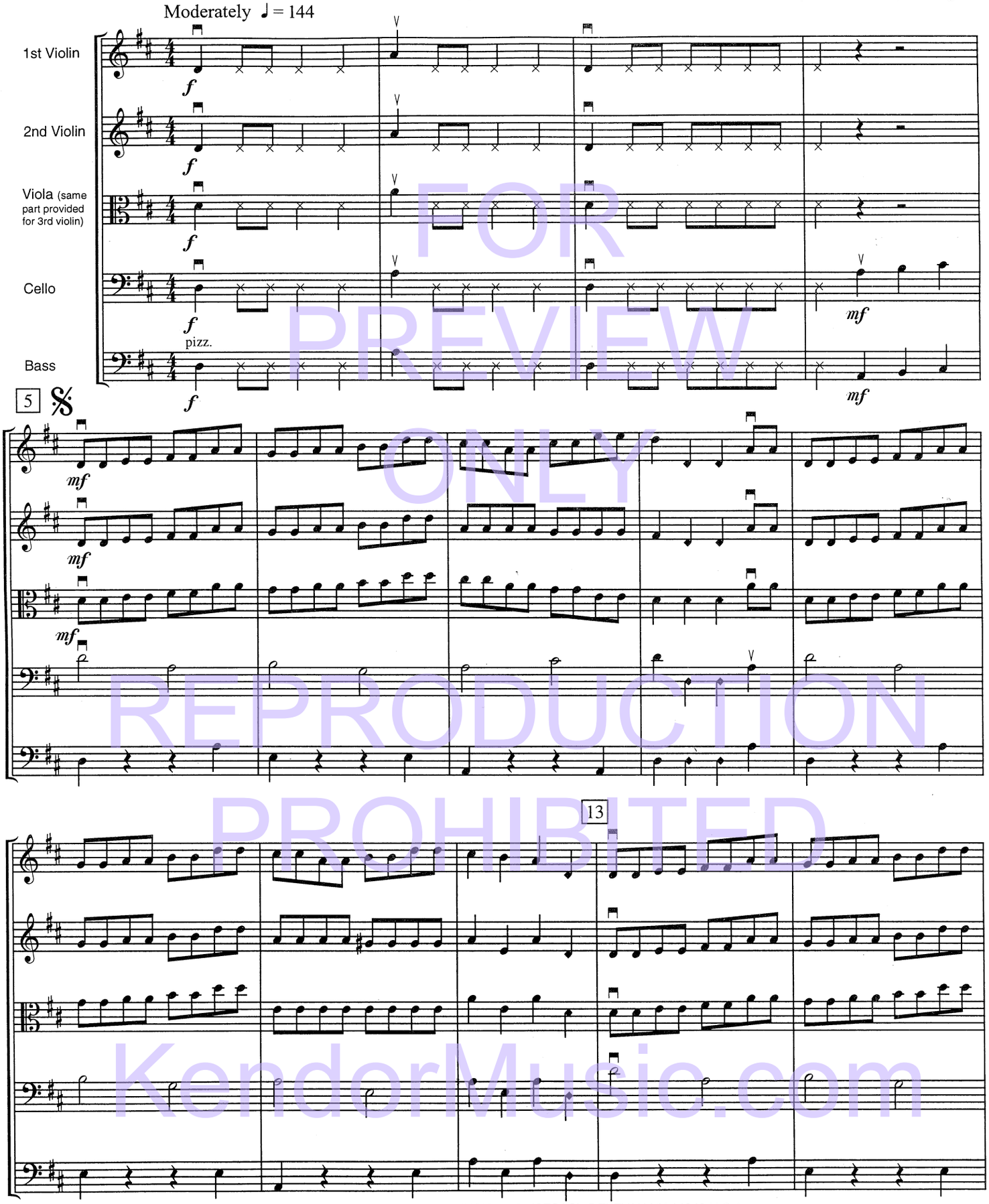
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

Dedicated to the Waverly Avenue Elementary School String Orchestra (Holtsville, NY),
June 1991, for their commitment, dedication and wonderful sense of humor

Grade 1
duration 1:55

Shoe Symphony

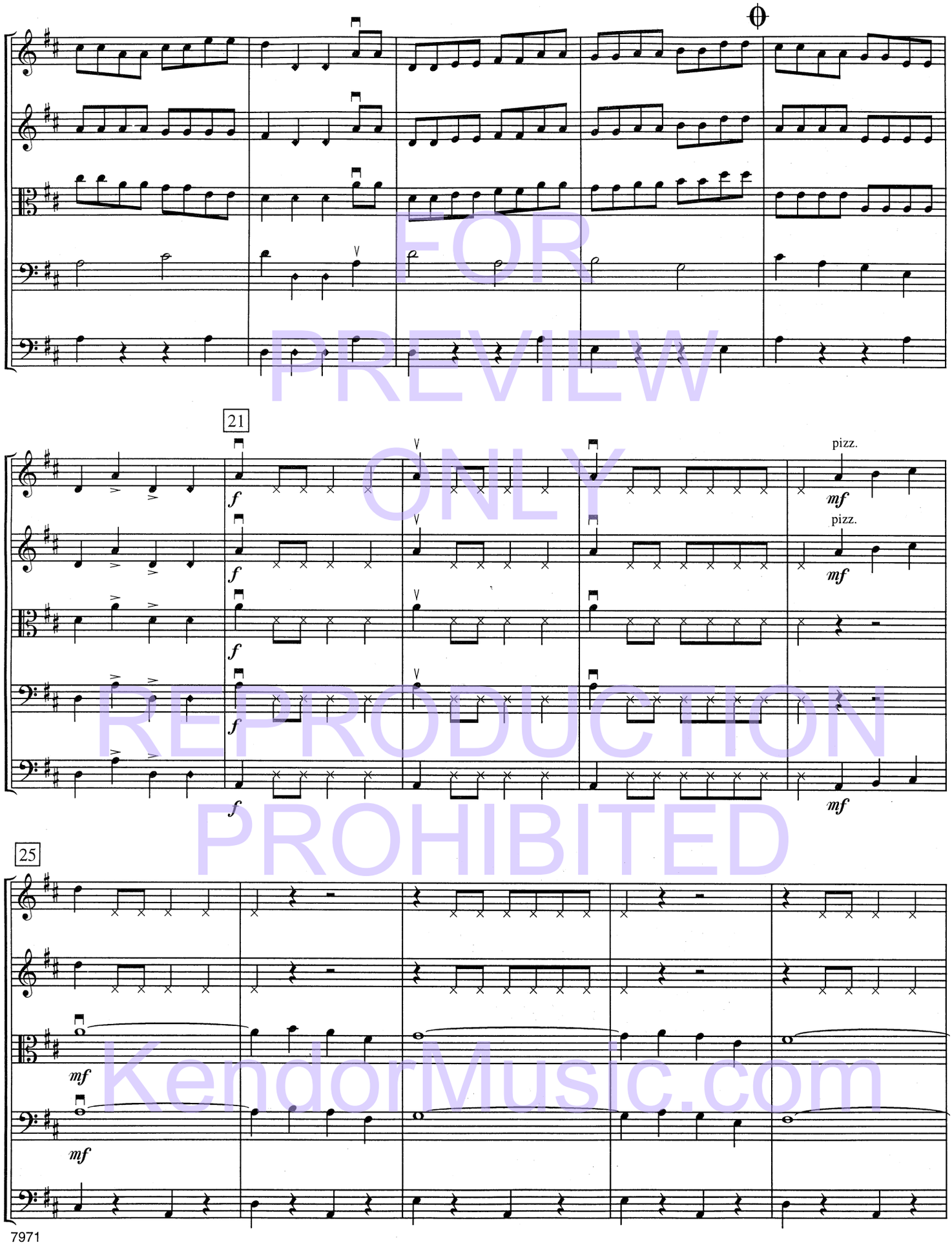
by John Caponegro



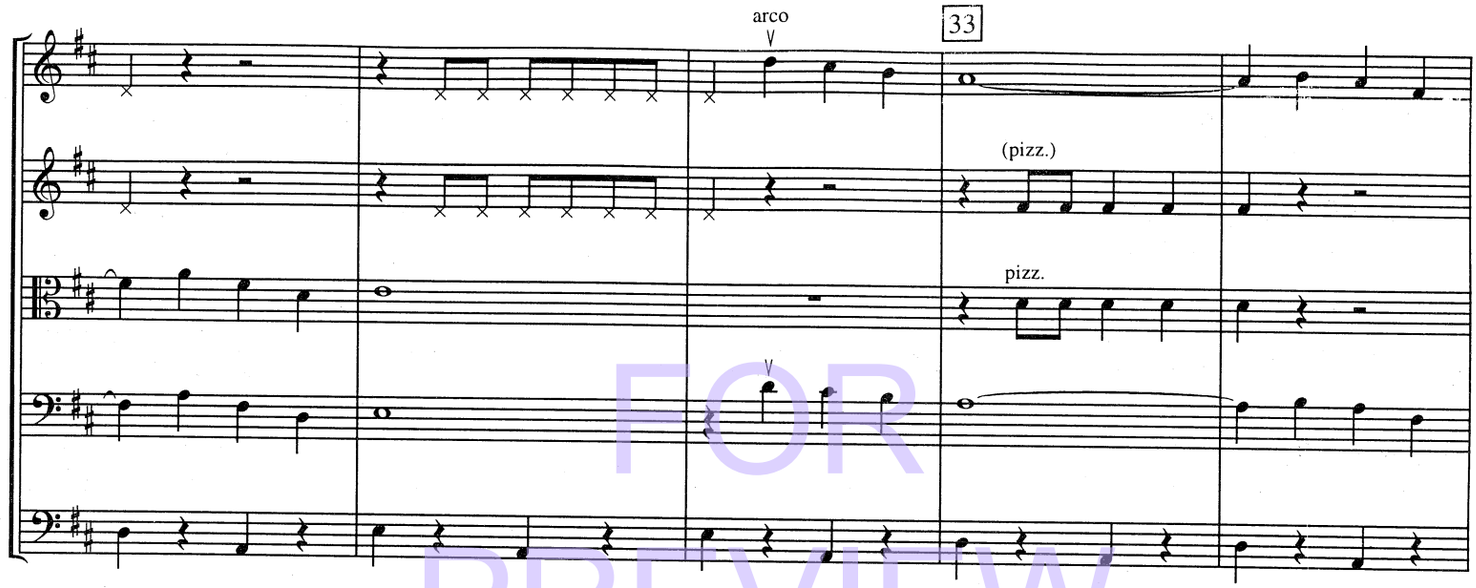
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

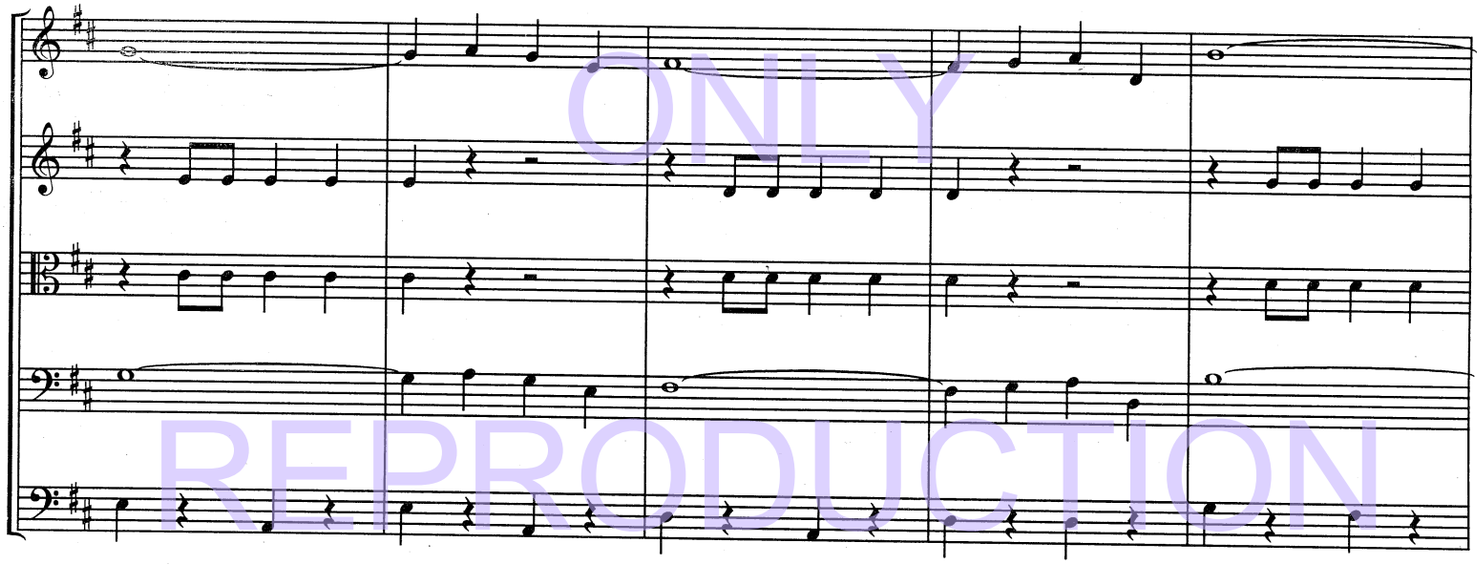
COPYRIGHT © 1991 BY KENDOR MUSIC, INC. (SESAC), DELEVAN NY 14042 U.S.A.
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.

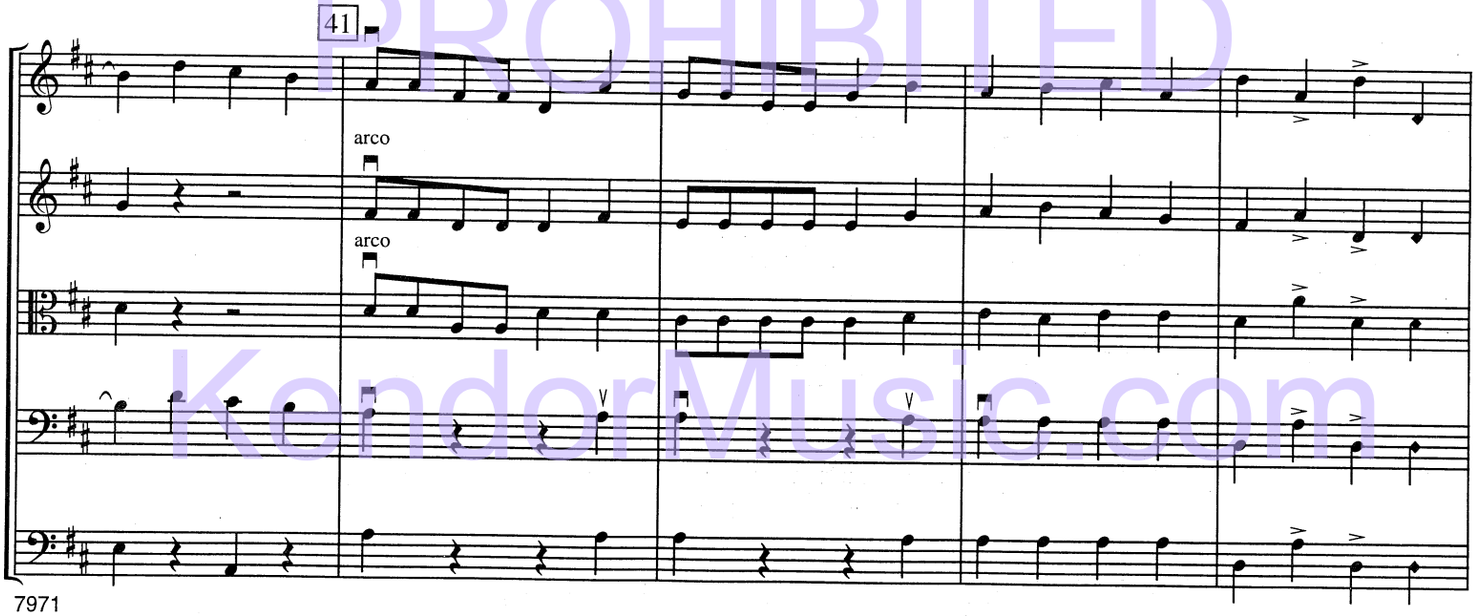
7971 ♩ = Stamp foot (do not play notes)
× = Shuffle feet in rhythm (do not play notes)



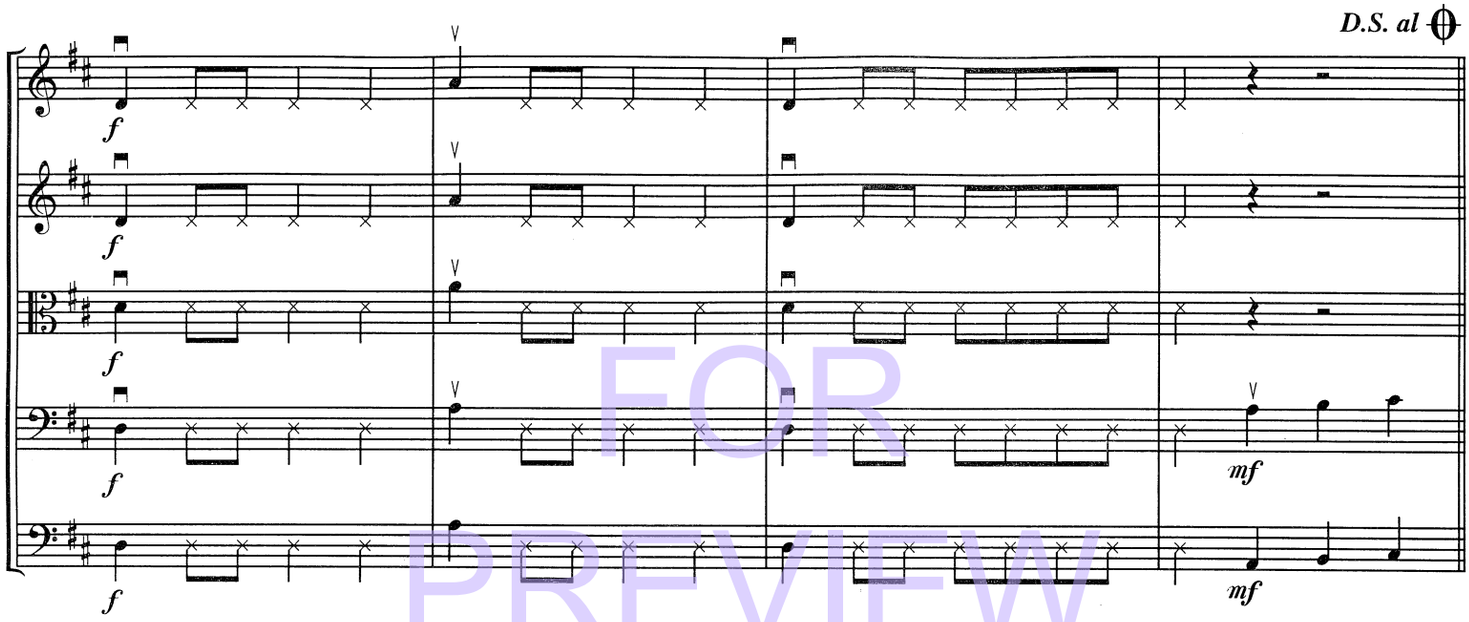
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

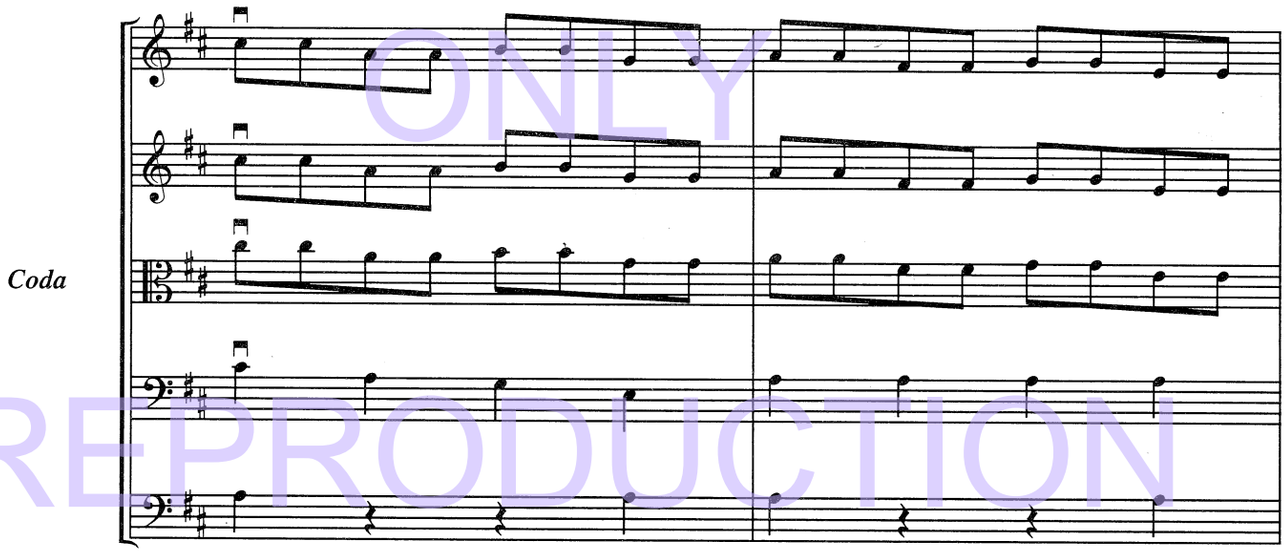


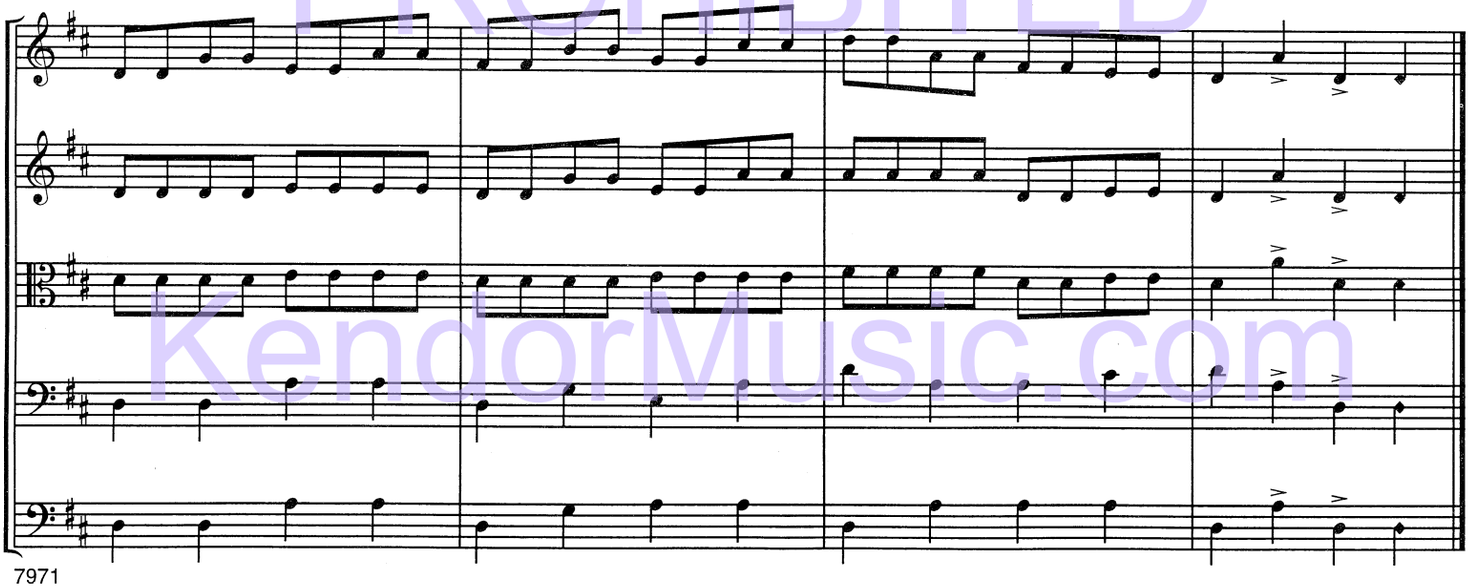




FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com





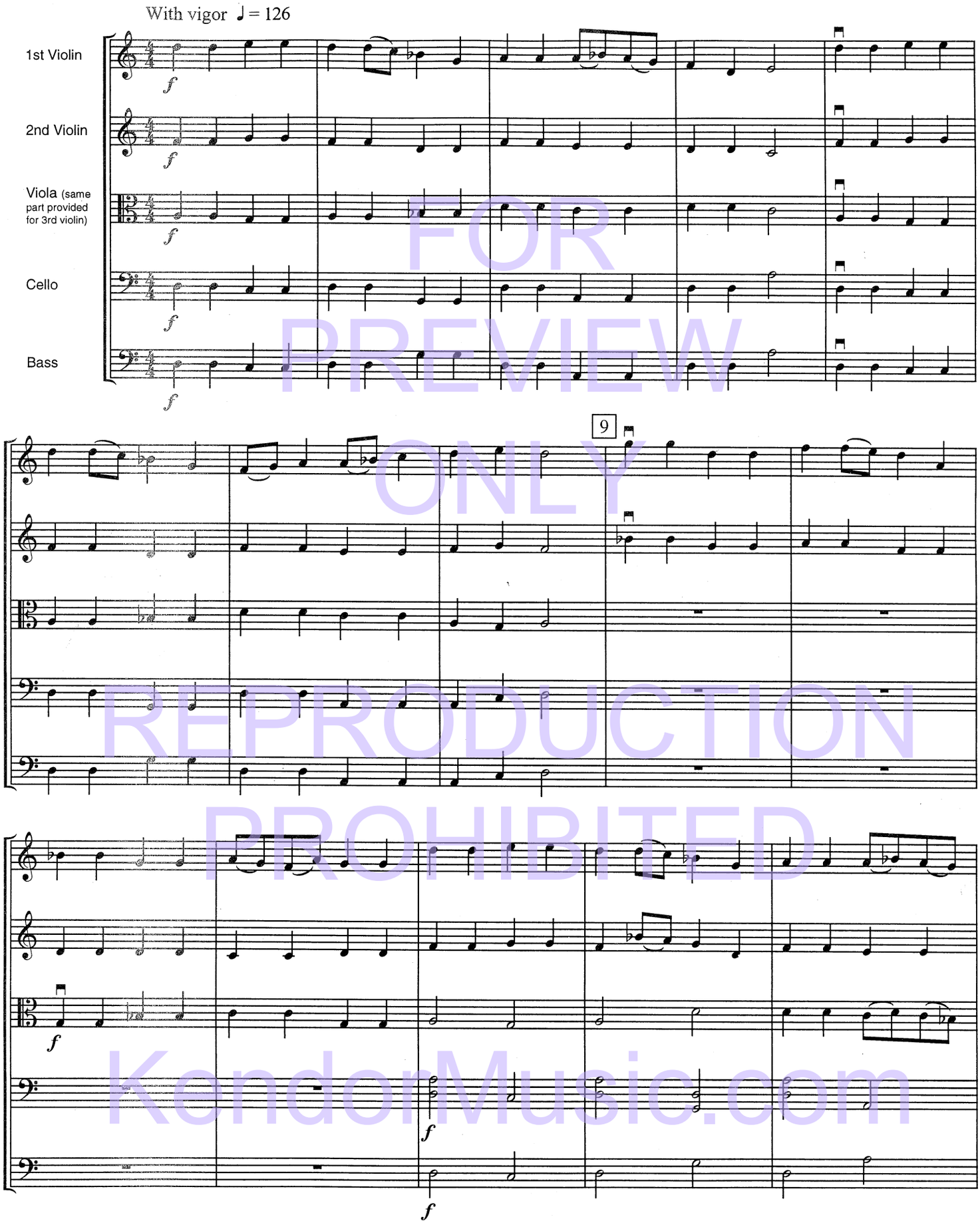


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

Rustic Dance

Grade 1+
duration ca. 3:45

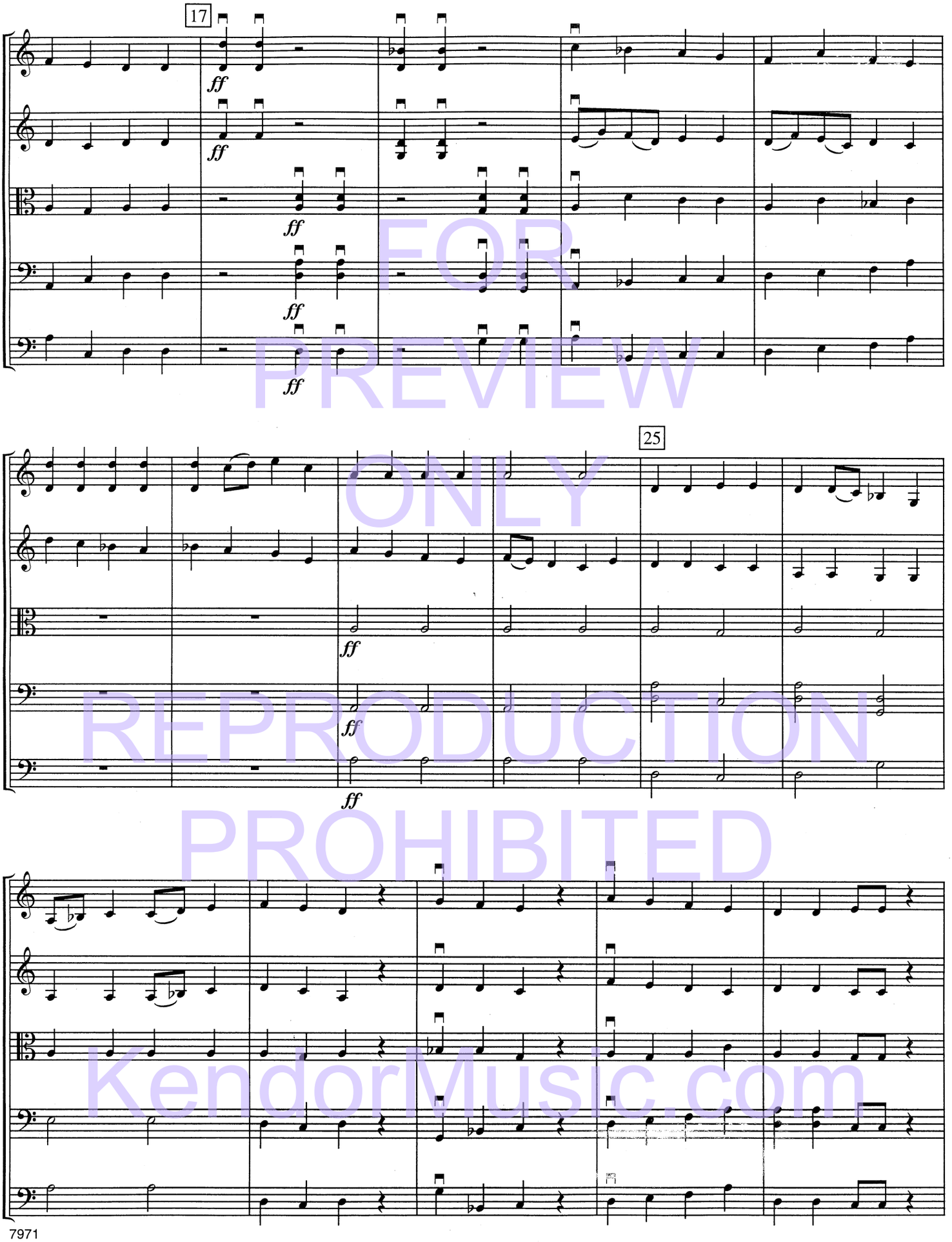
by Elliot A. Del Borgo



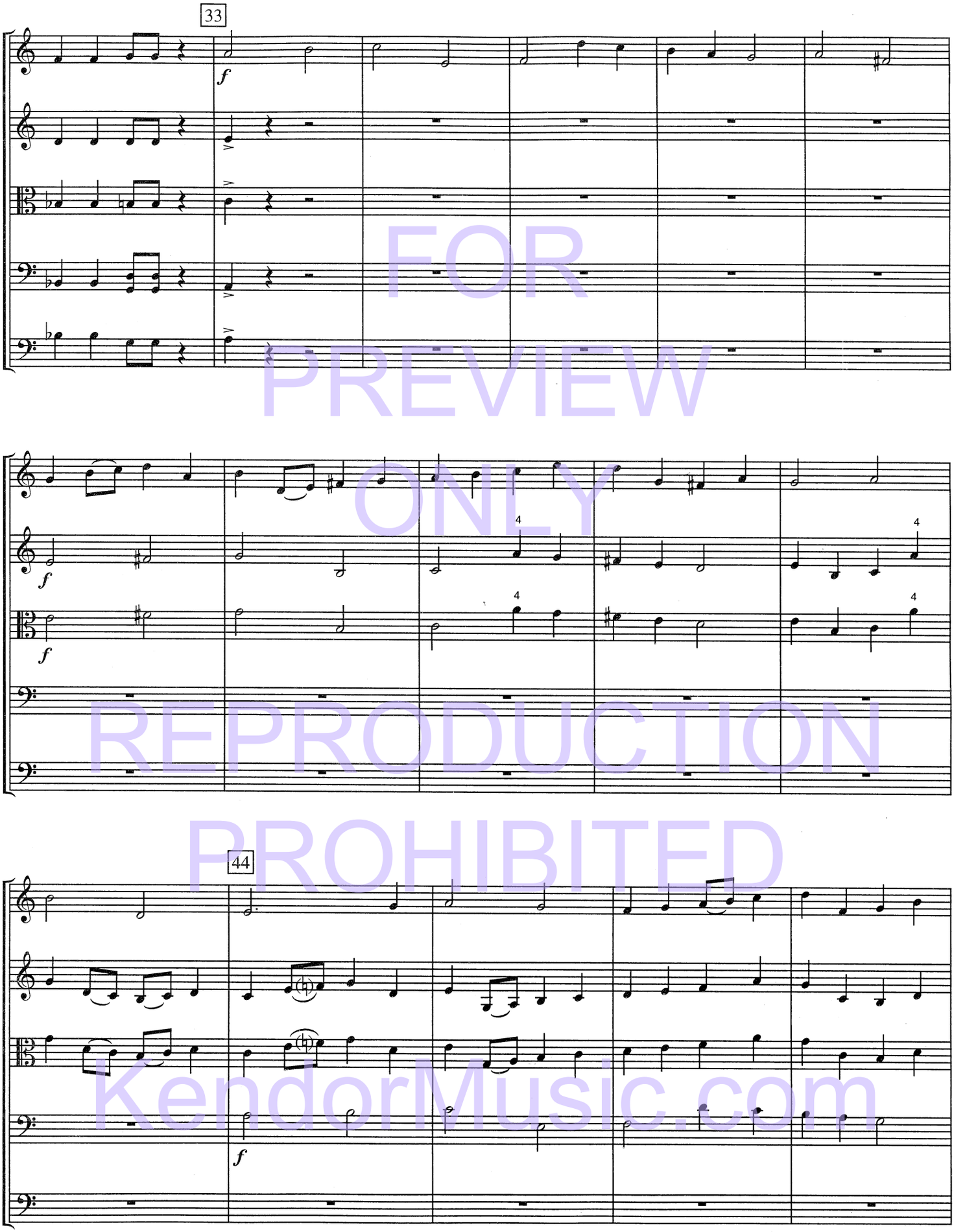
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

7971

COPYRIGHT © 1989 BY KENDOR MUSIC, INC. (SESAC), DELEVAN NY 14042 U.S.A.
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.

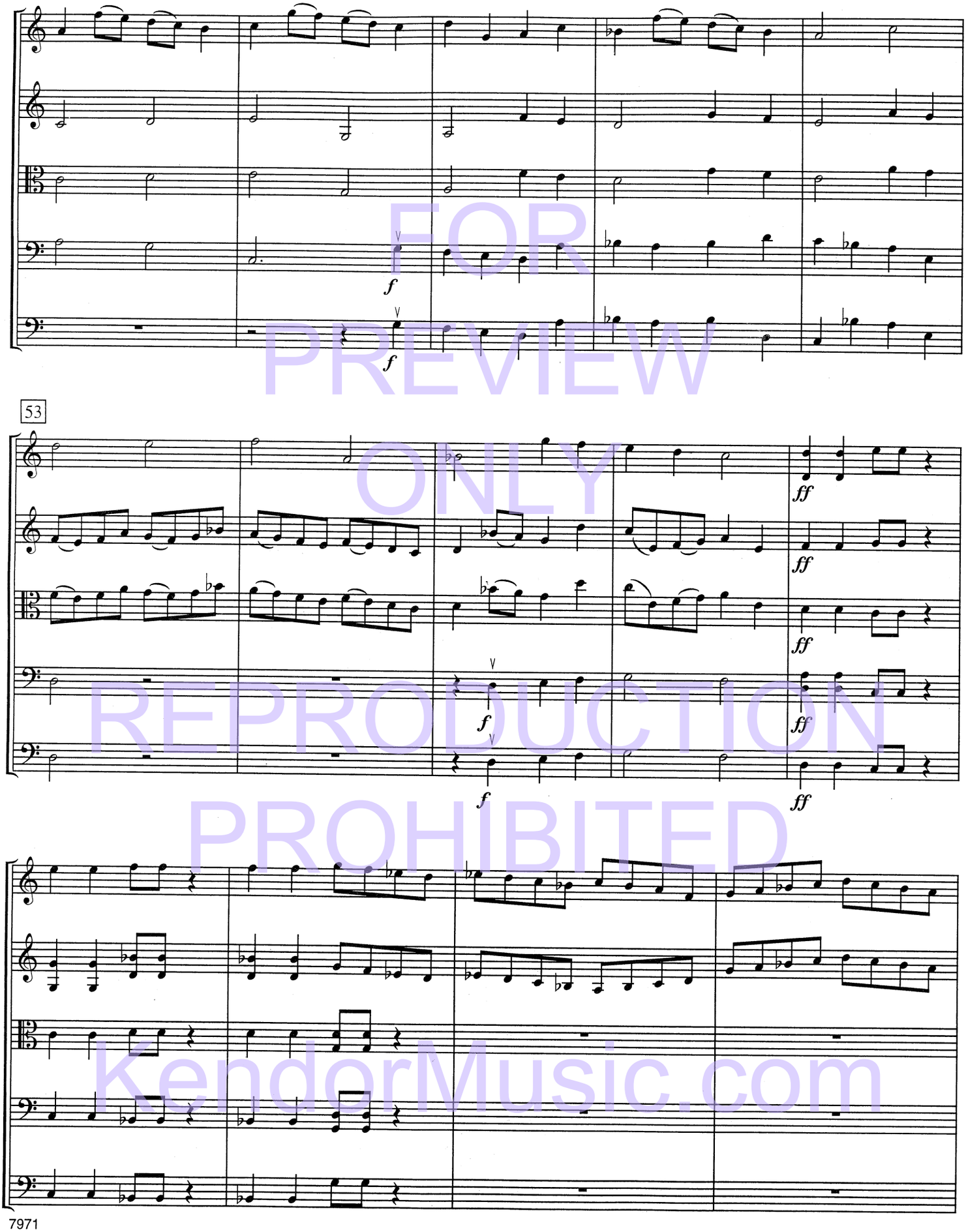


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

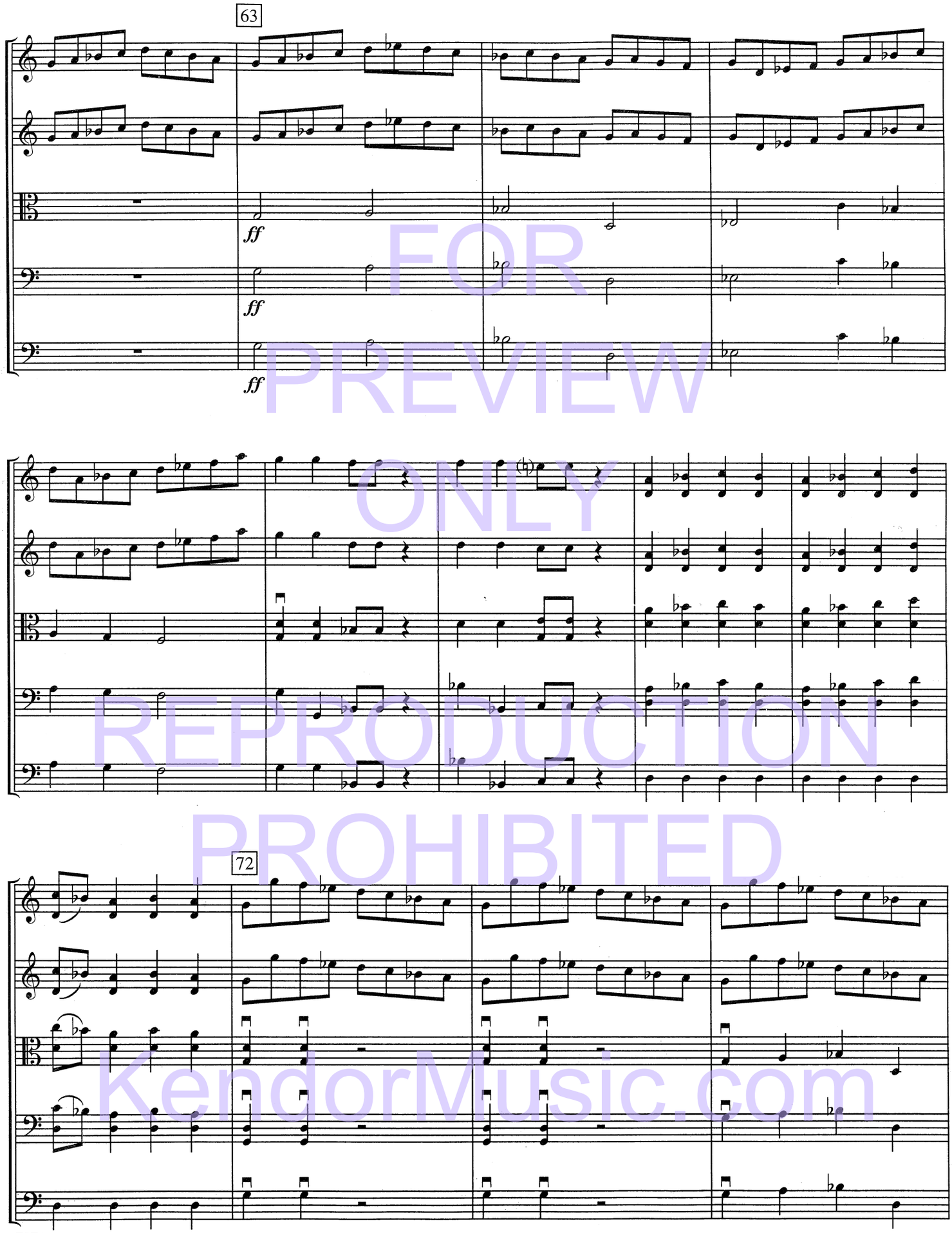


FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com

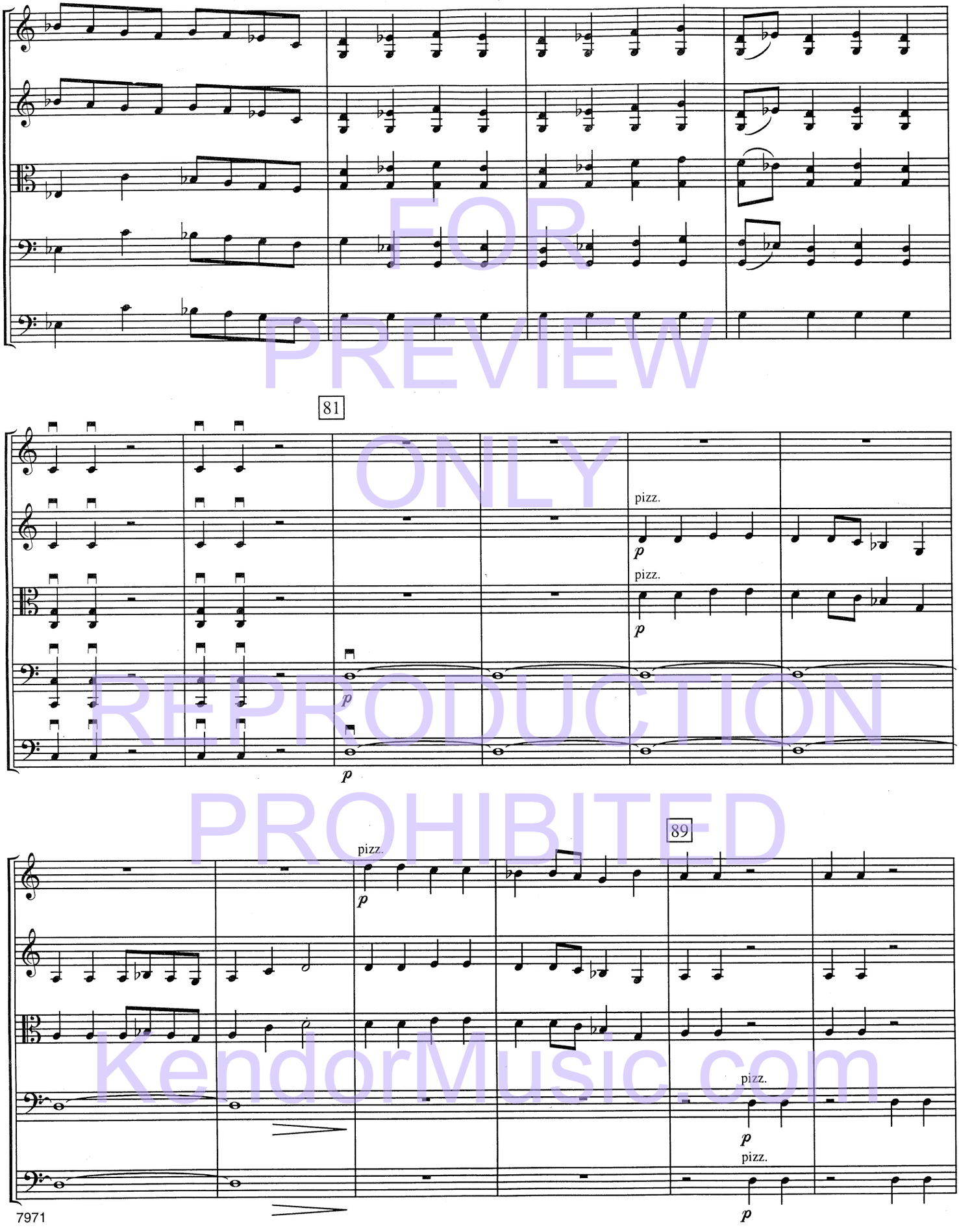
7971



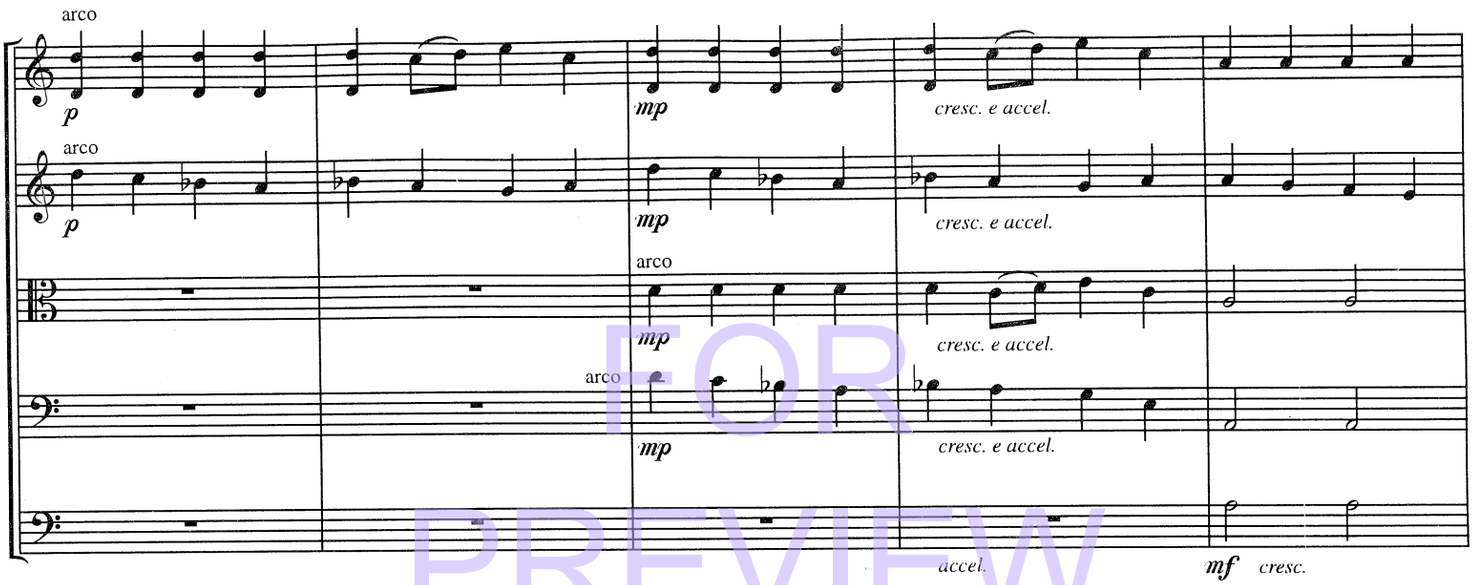
FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com

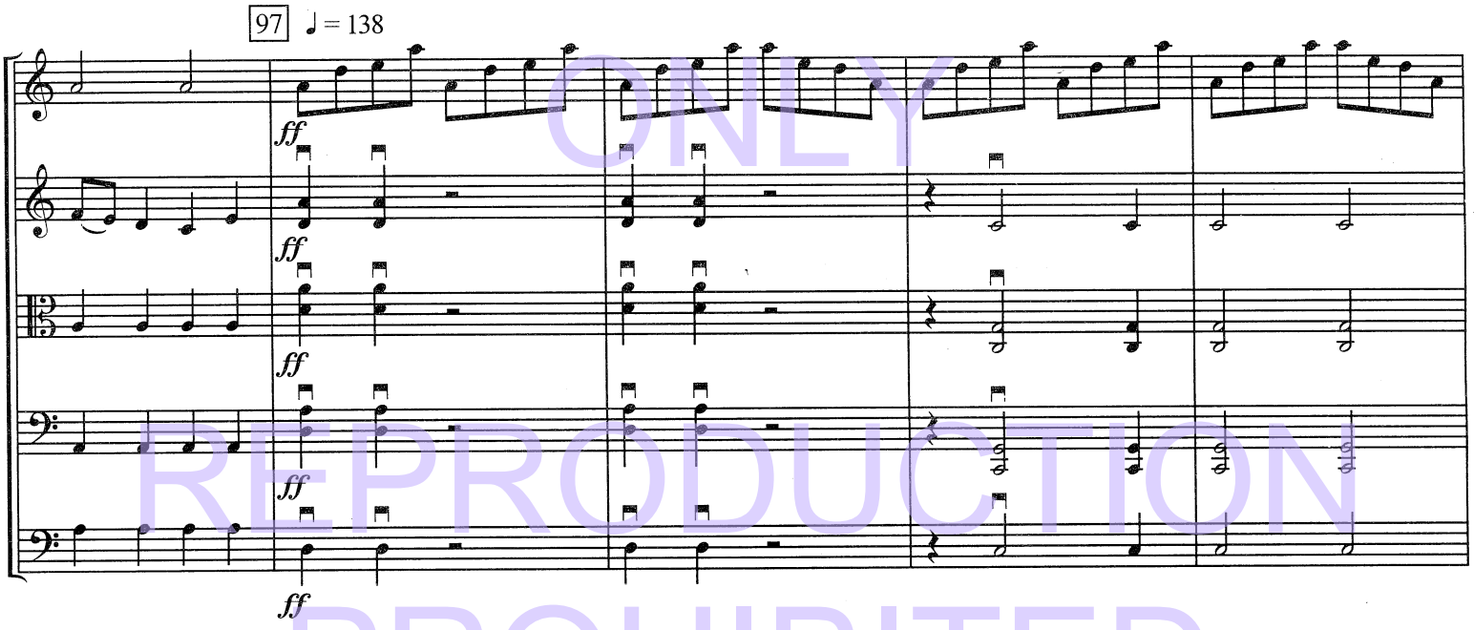


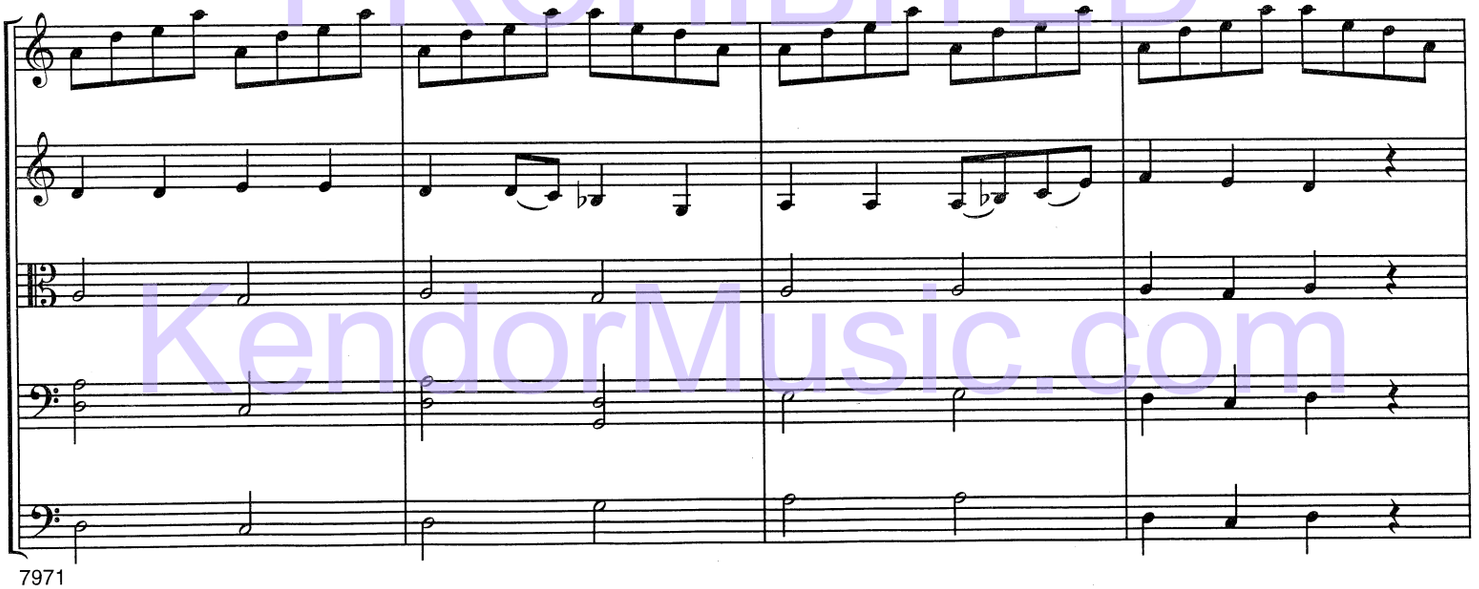
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



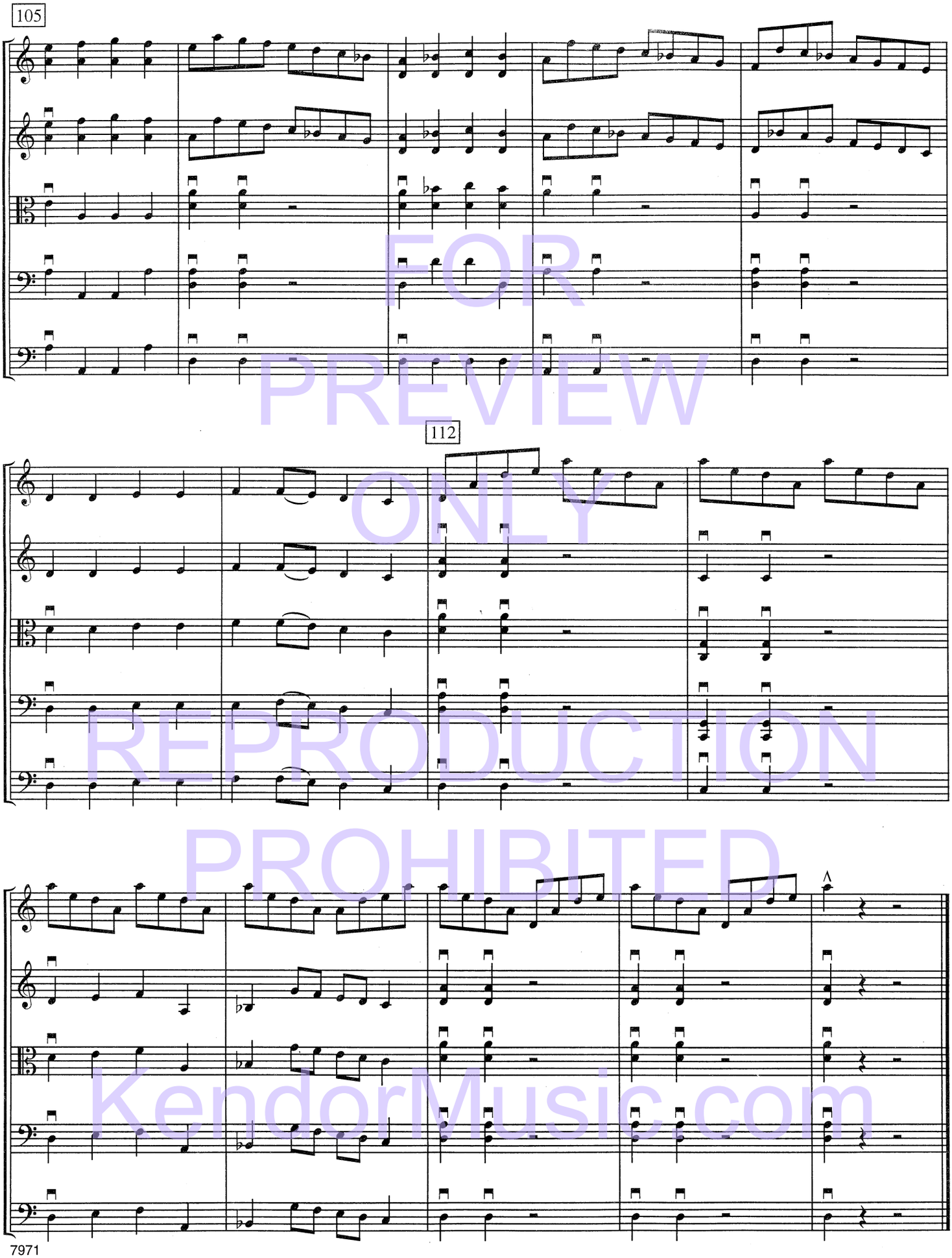
FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com







FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



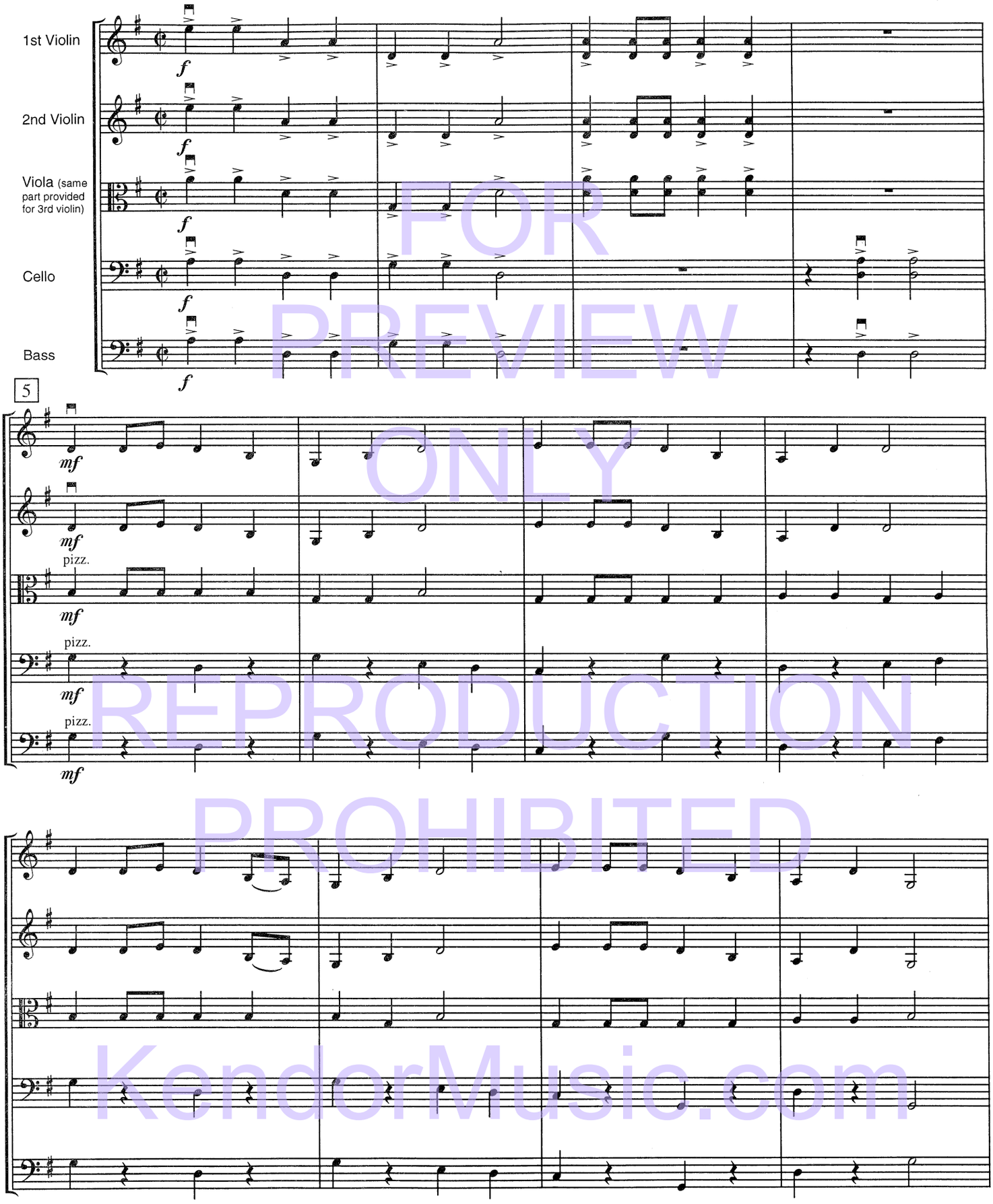
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

Christmas Fiddlers On The Housetop

Grade 1+
duration 2:00

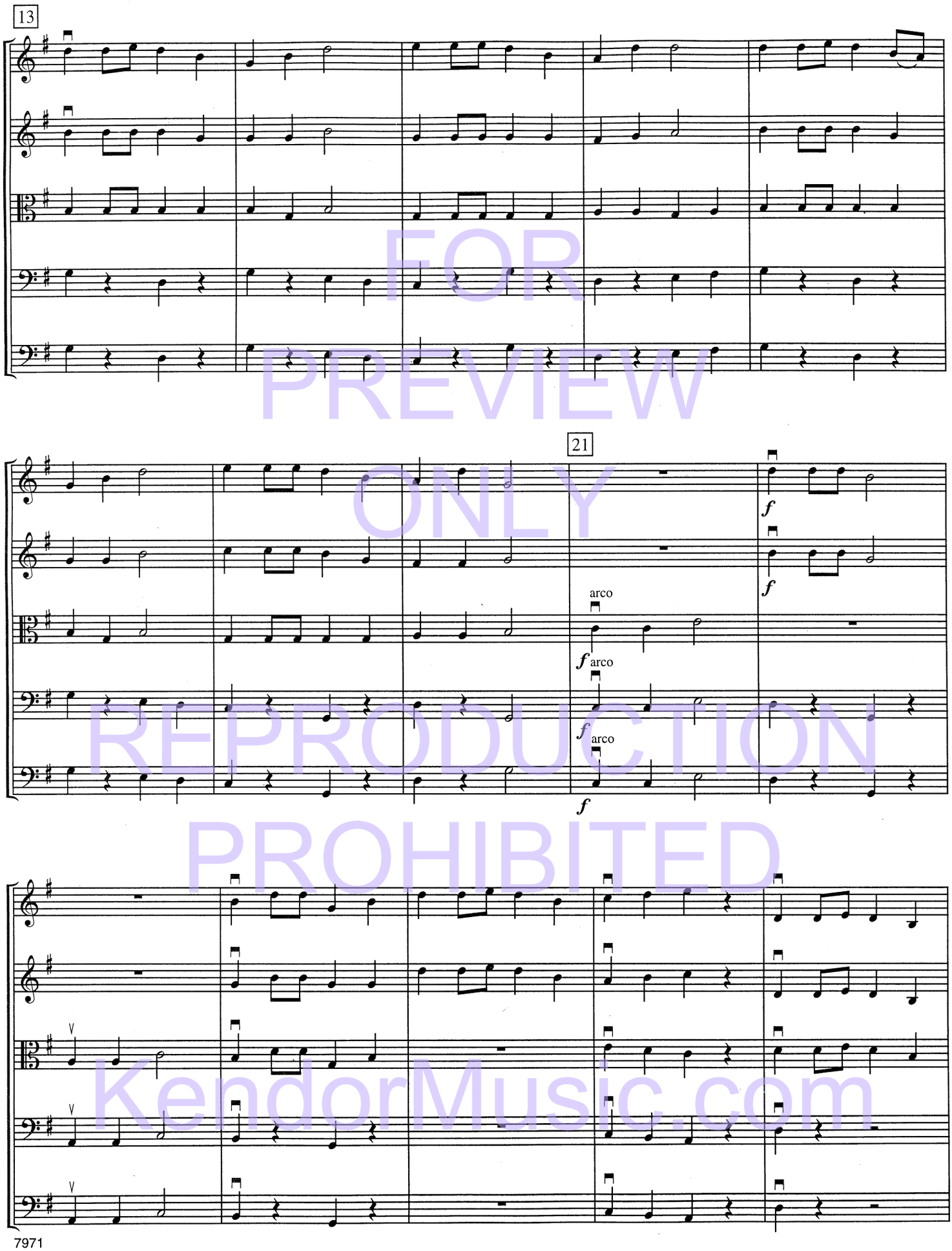
arranged by Frank J. Halferty

Brightly ♩= 72 - 78

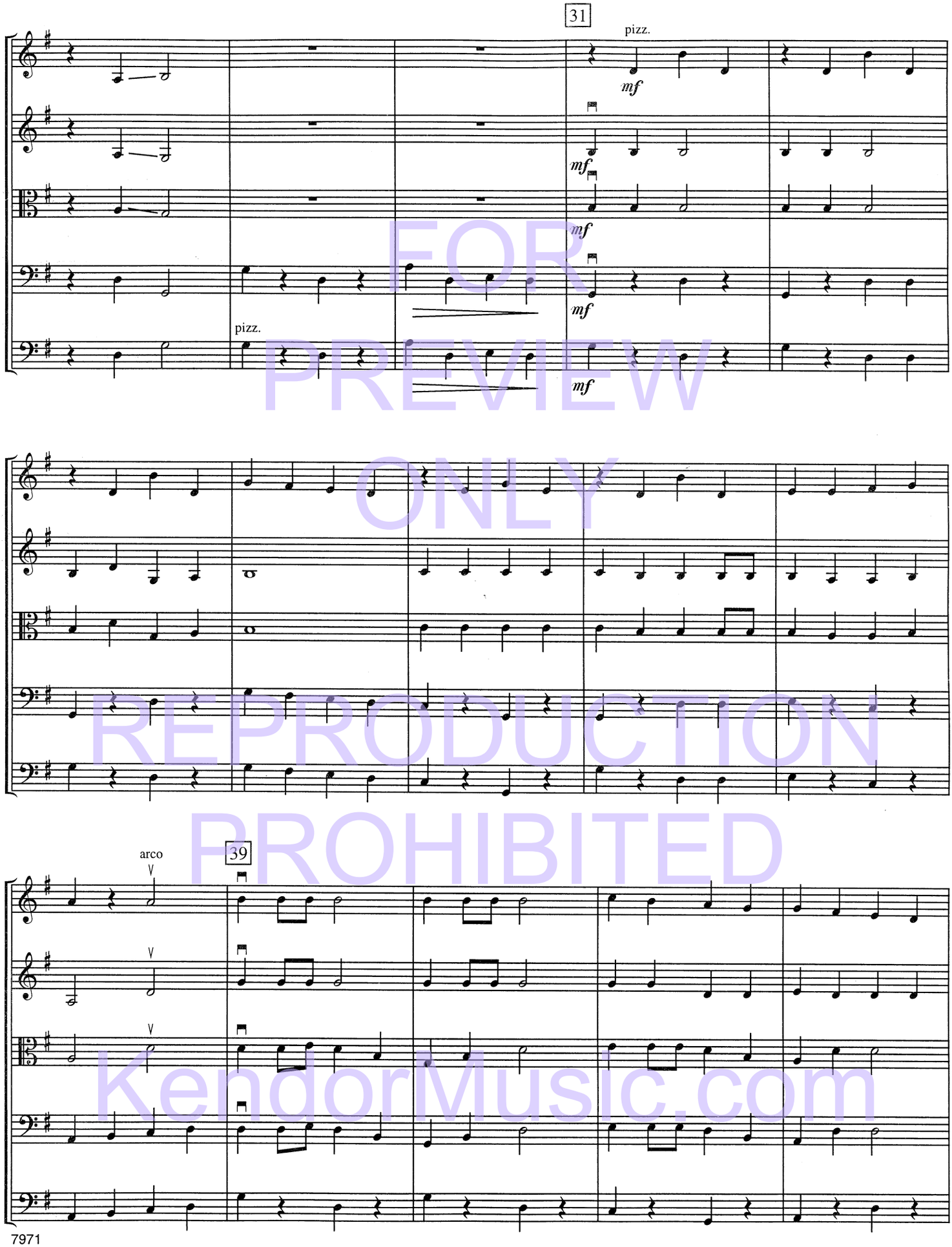


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

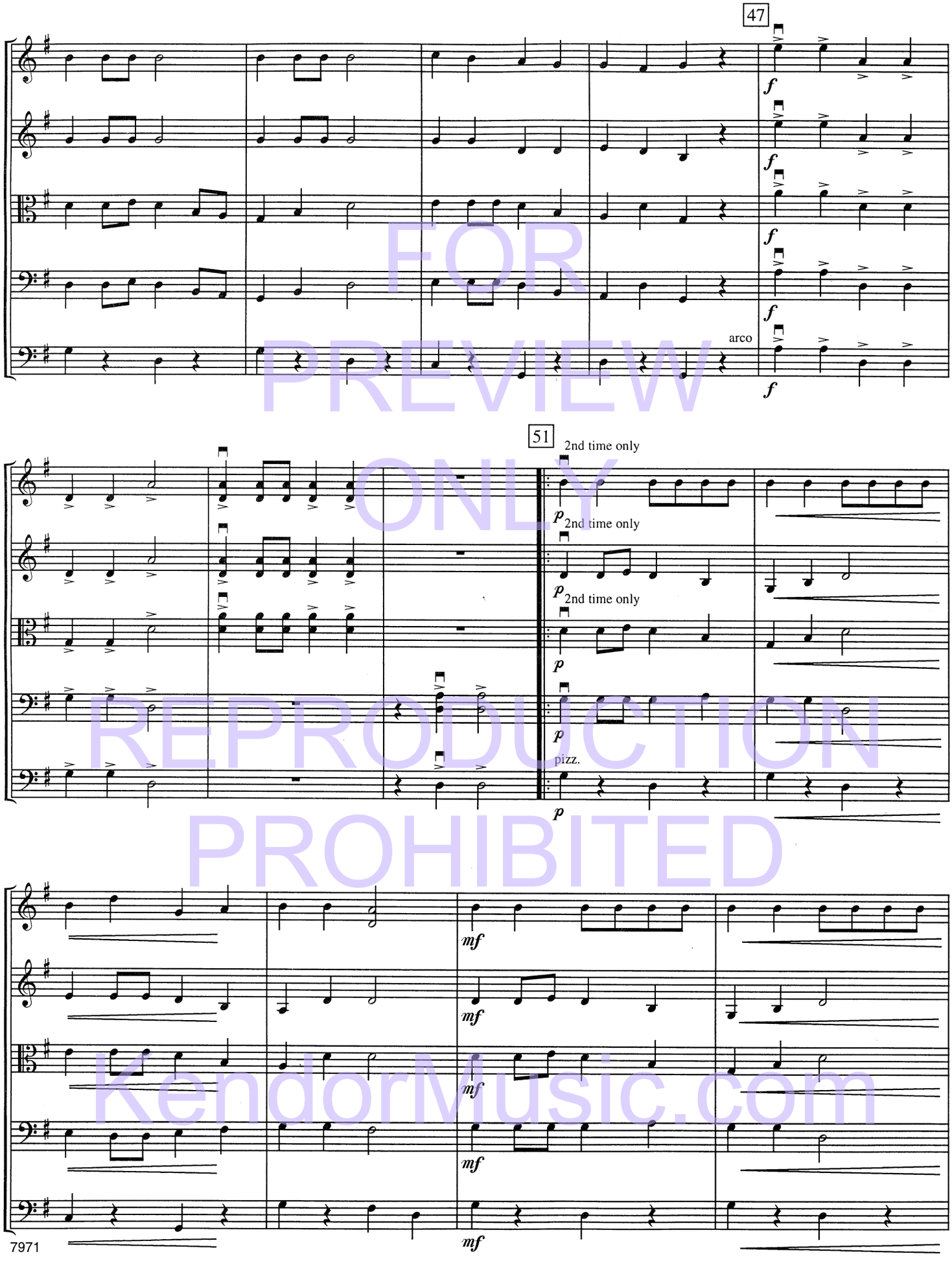
COPYRIGHT © 1999 BY ALMITRA MUSIC CO., INC. (ASCAP) - USED BY PERMISSION
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.
SOLE SELLING AGENT: KENDOR MUSIC, INC., DELEVAN NY 14042 U.S.A.



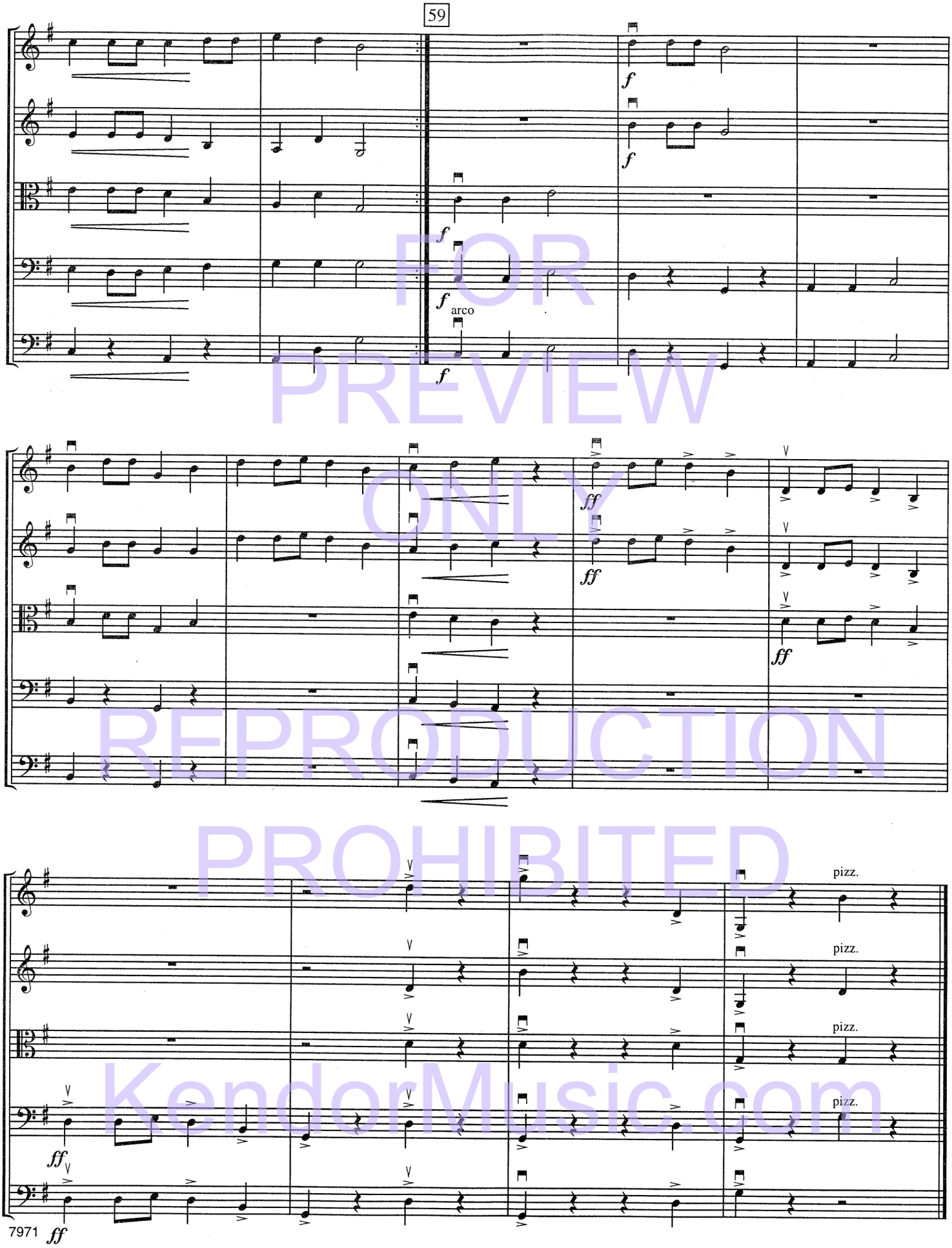
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

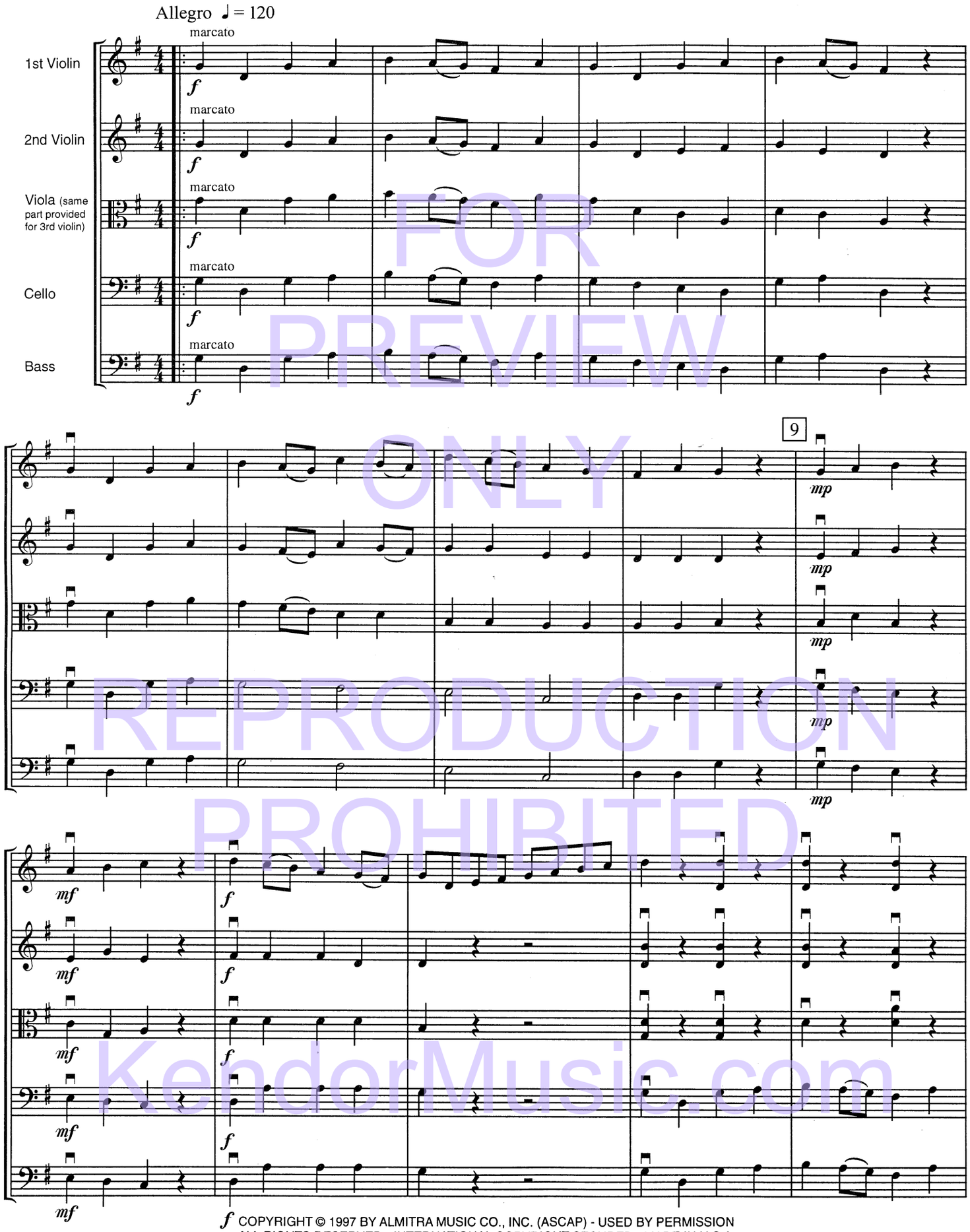


FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com

Grade 1
duration 3:30

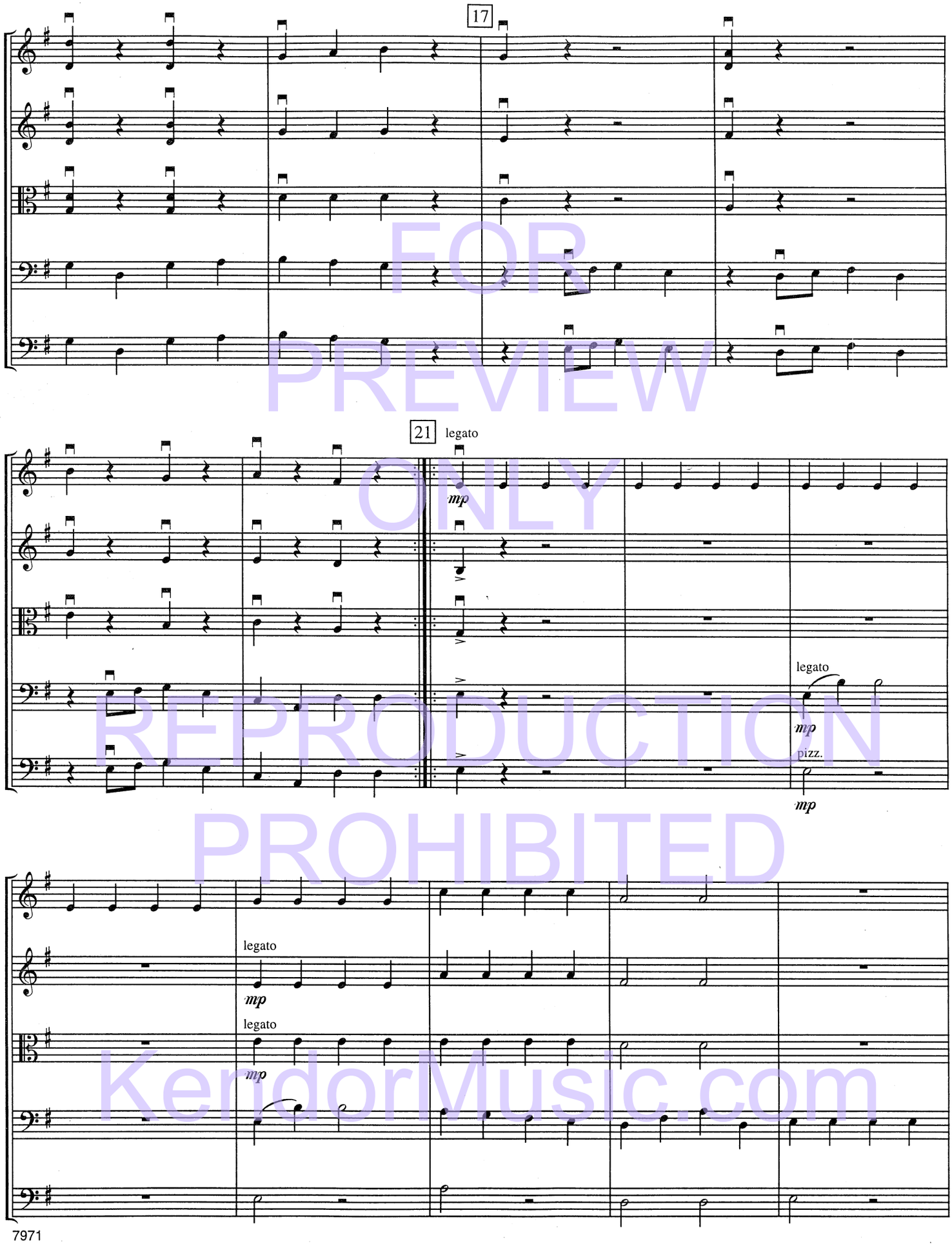
Classic Sinfonia

by Elliot A. Del Borgo

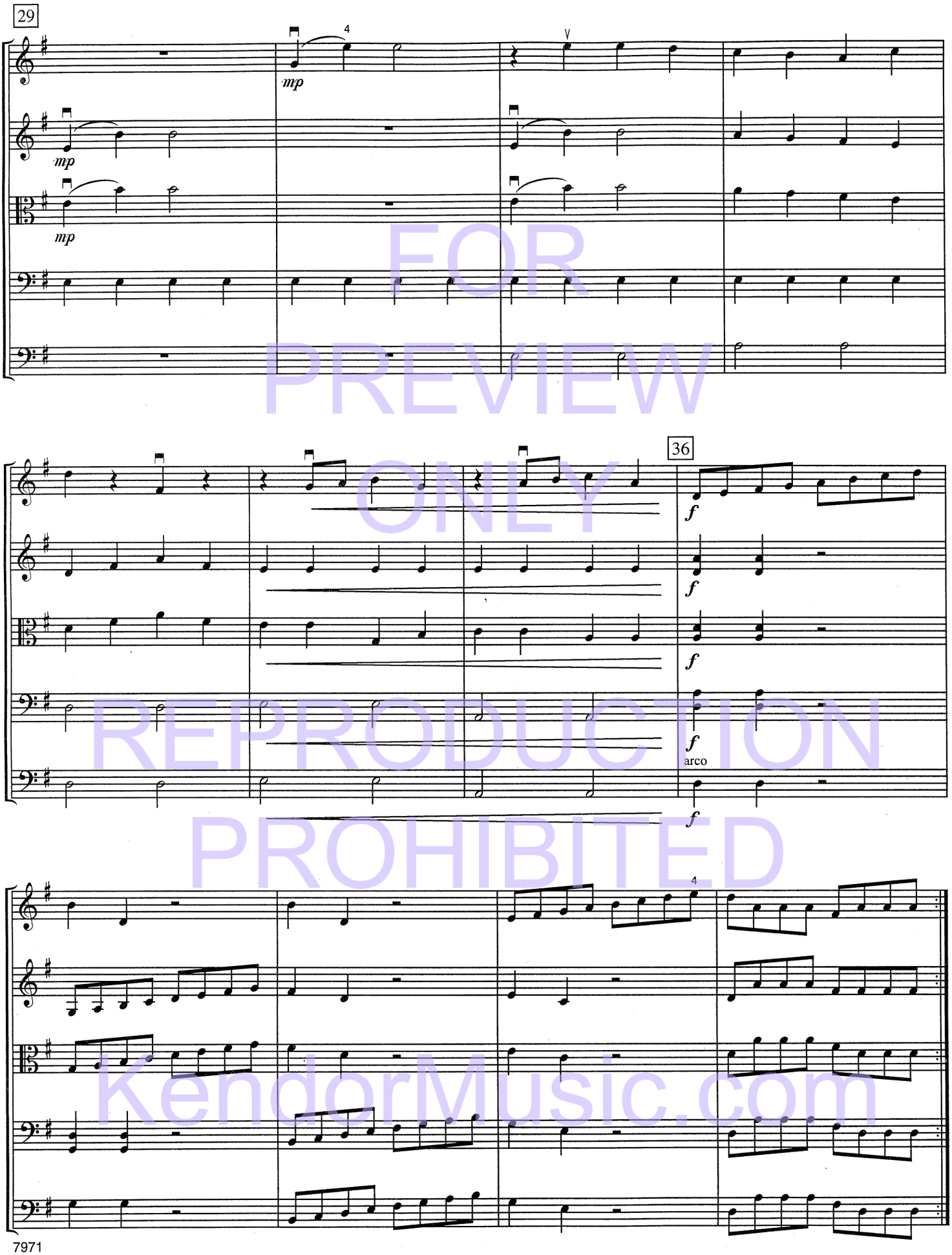


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

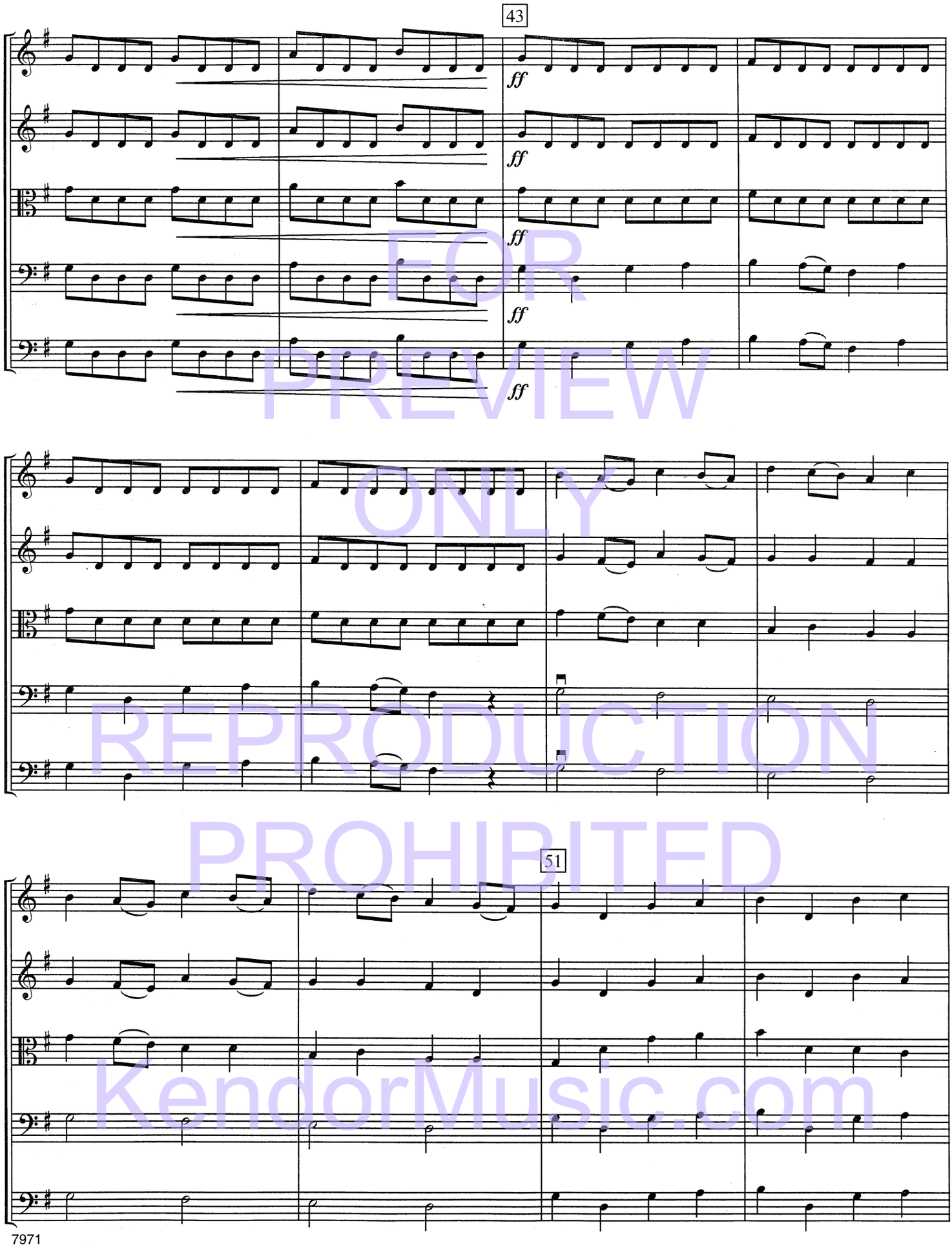
COPYRIGHT © 1997 BY ALMITRA MUSIC CO., INC. (ASCAP) - USED BY PERMISSION
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.
SOLE SELLING AGENT: KENDOR MUSIC, INC., DELEVAN NY 14042 U.S.A.



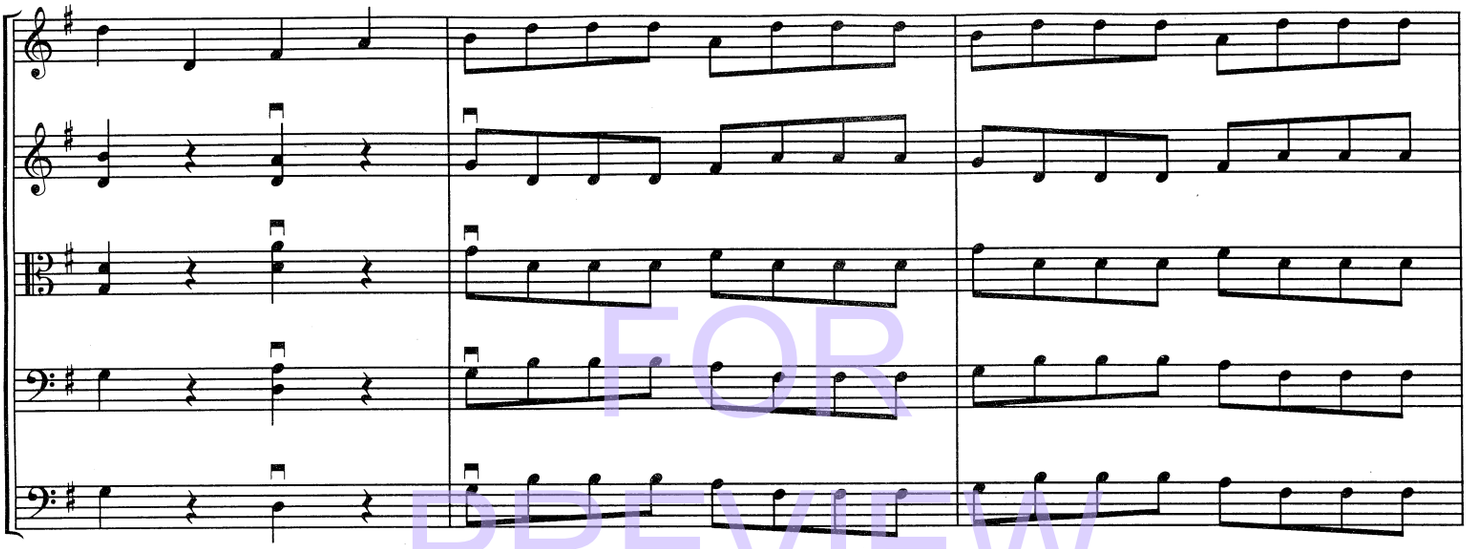
FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com



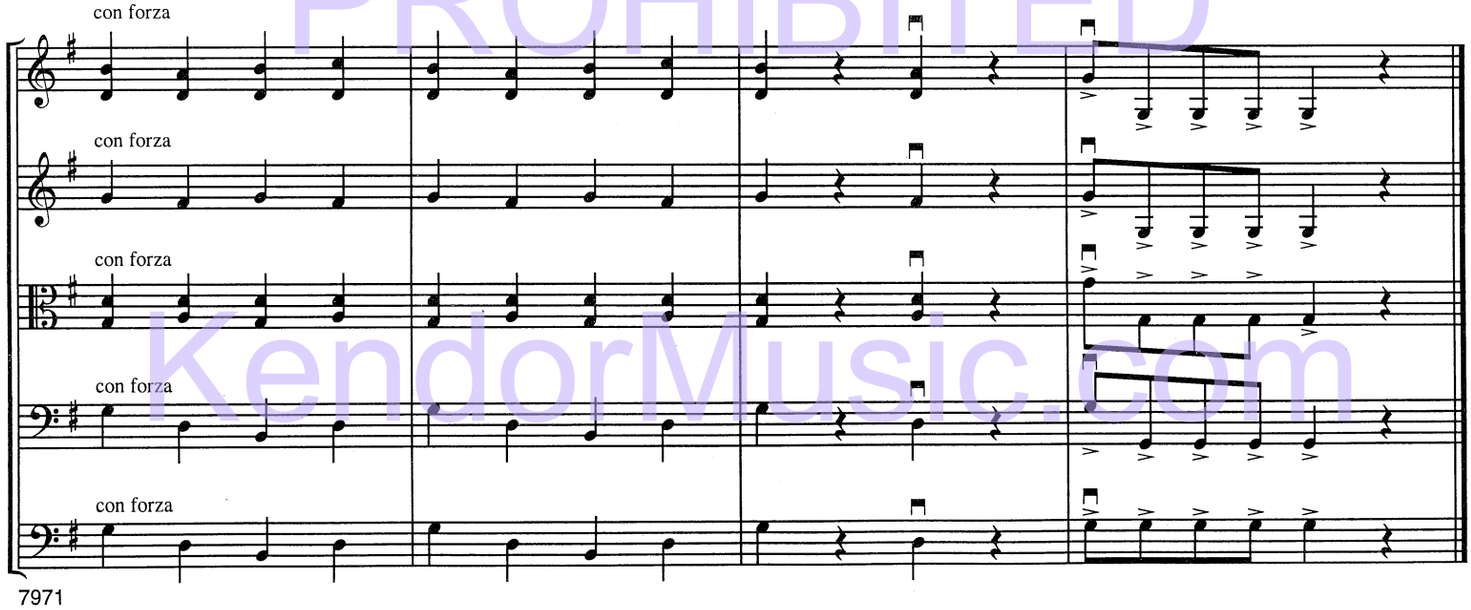
FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



56



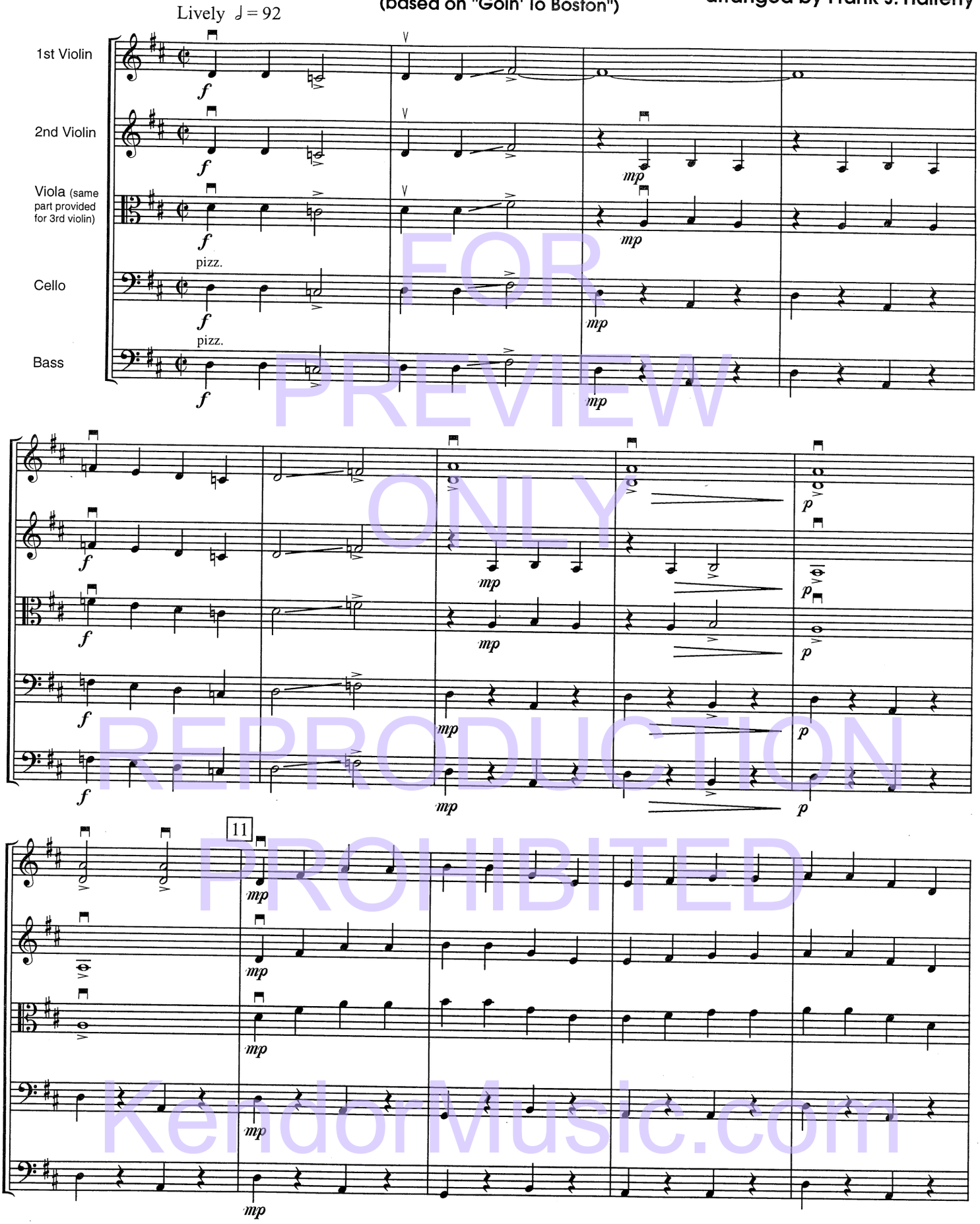
FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com

Grade 1
duration 2:00

Fiddlin' To Boston

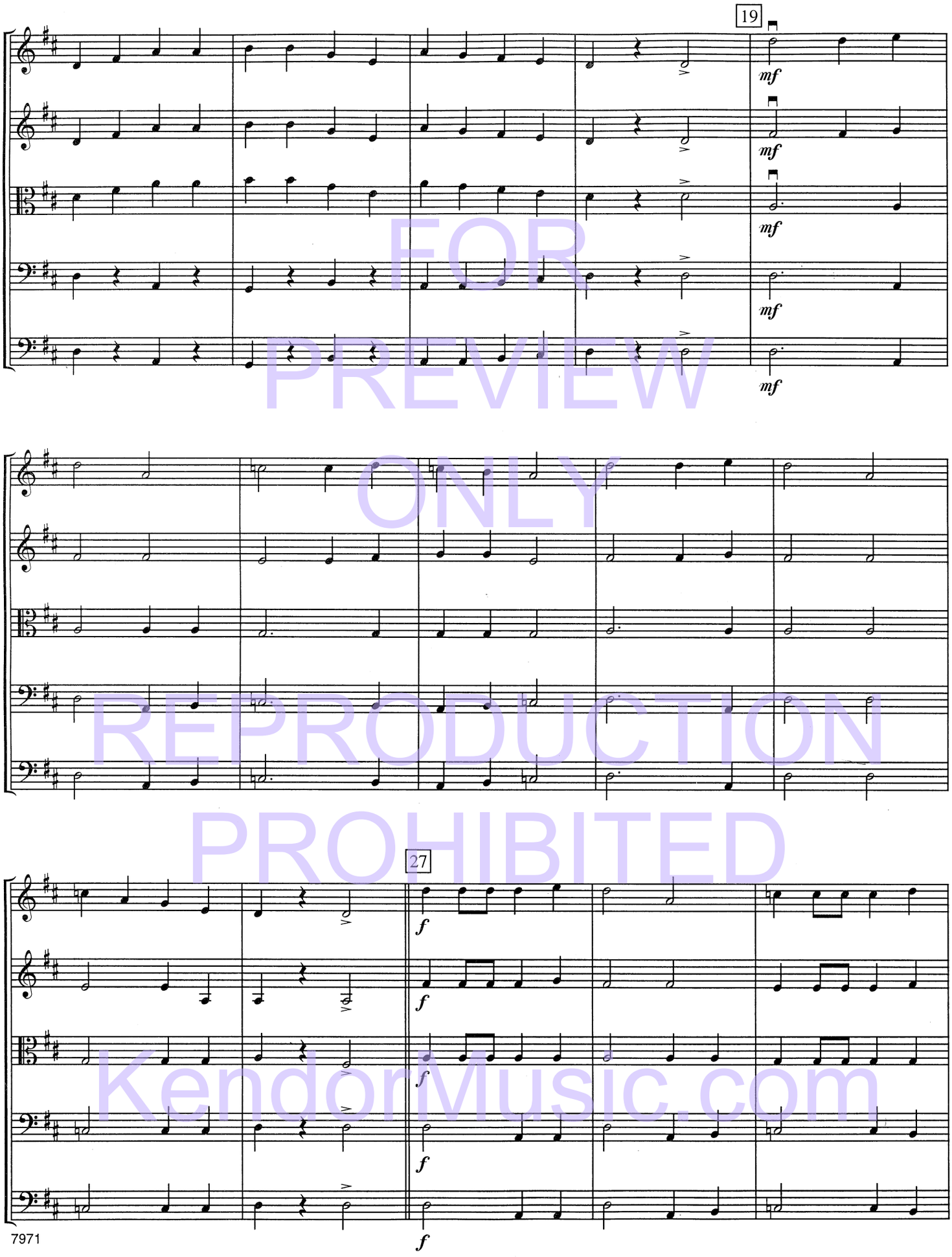
(based on "Goin' To Boston")

arranged by Frank J. Halferty

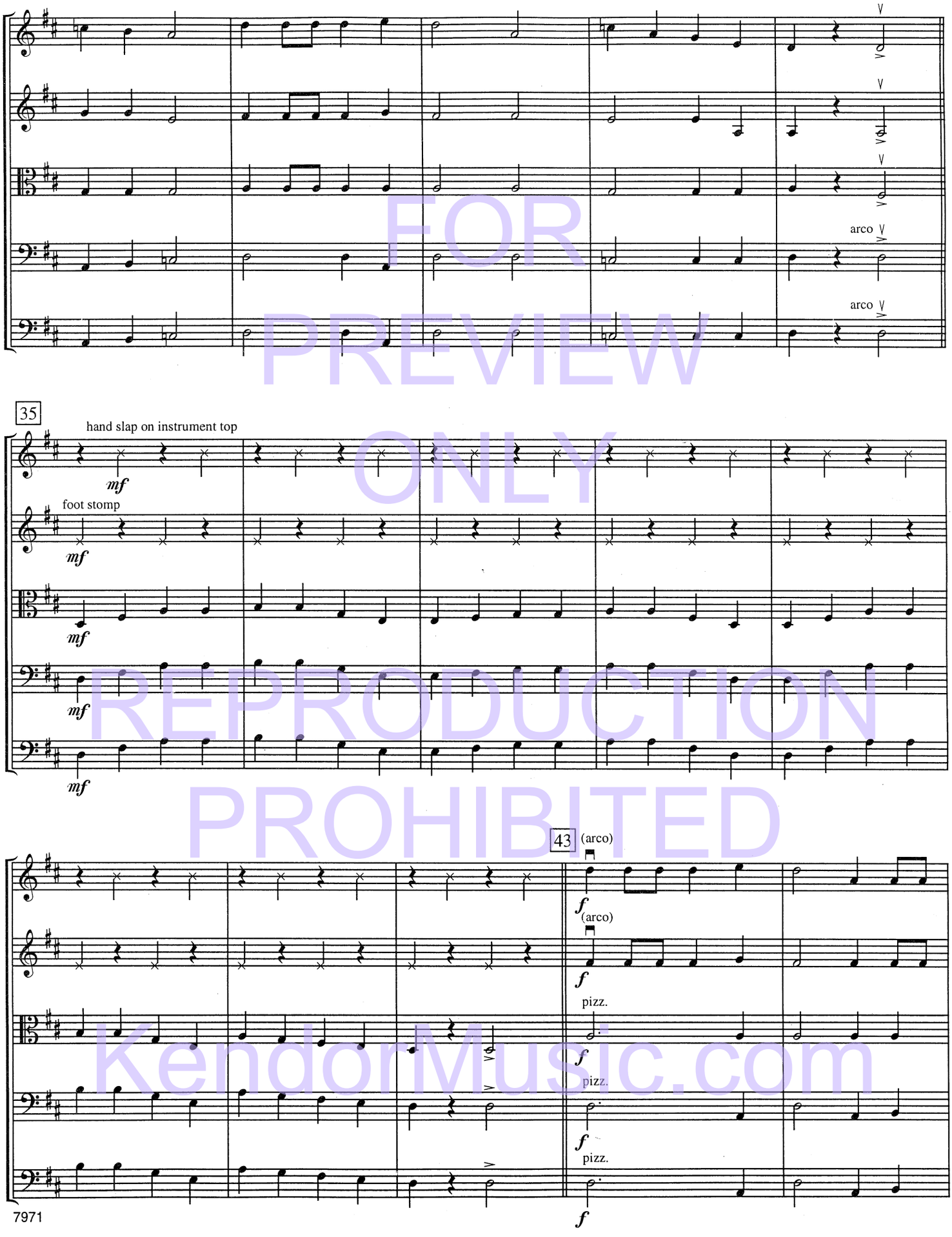


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

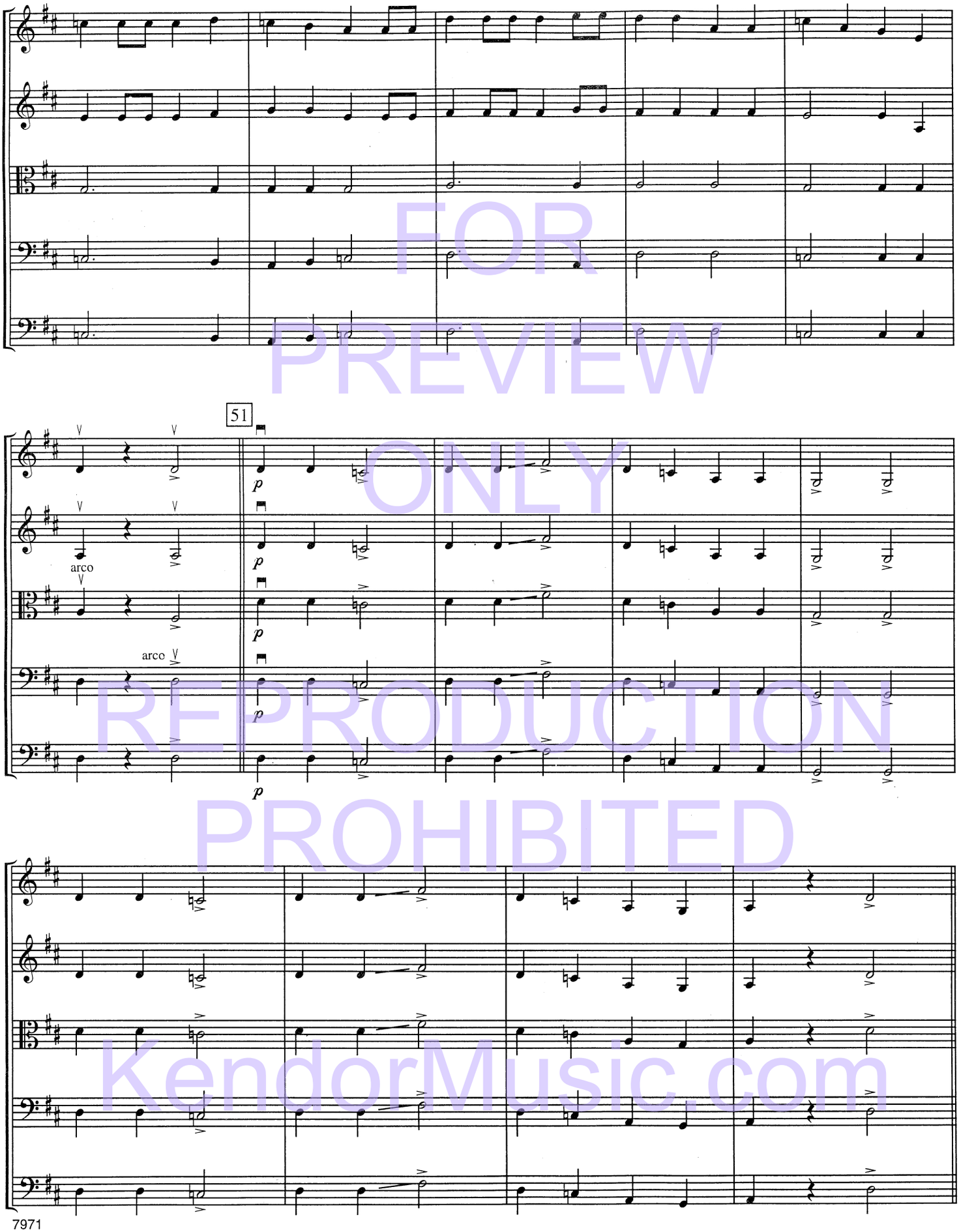
COPYRIGHT © 1999 BY ALMITRA MUSIC CO., INC. (ASCAP) - USED BY PERMISSION
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.
SOLE SELLING AGENT: KENDOR MUSIC, INC., DELEVAN NY 14042 U.S.A.



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

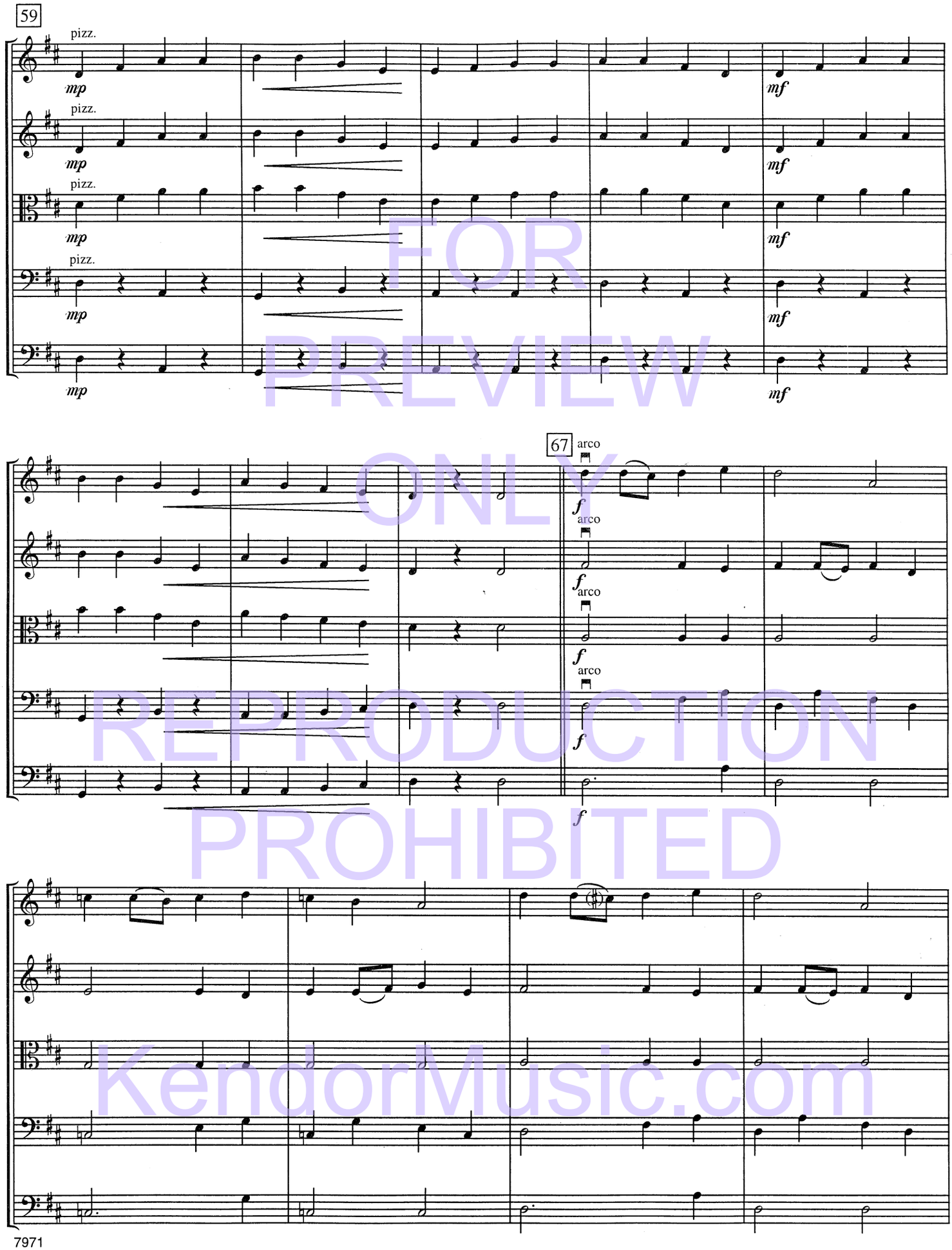


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

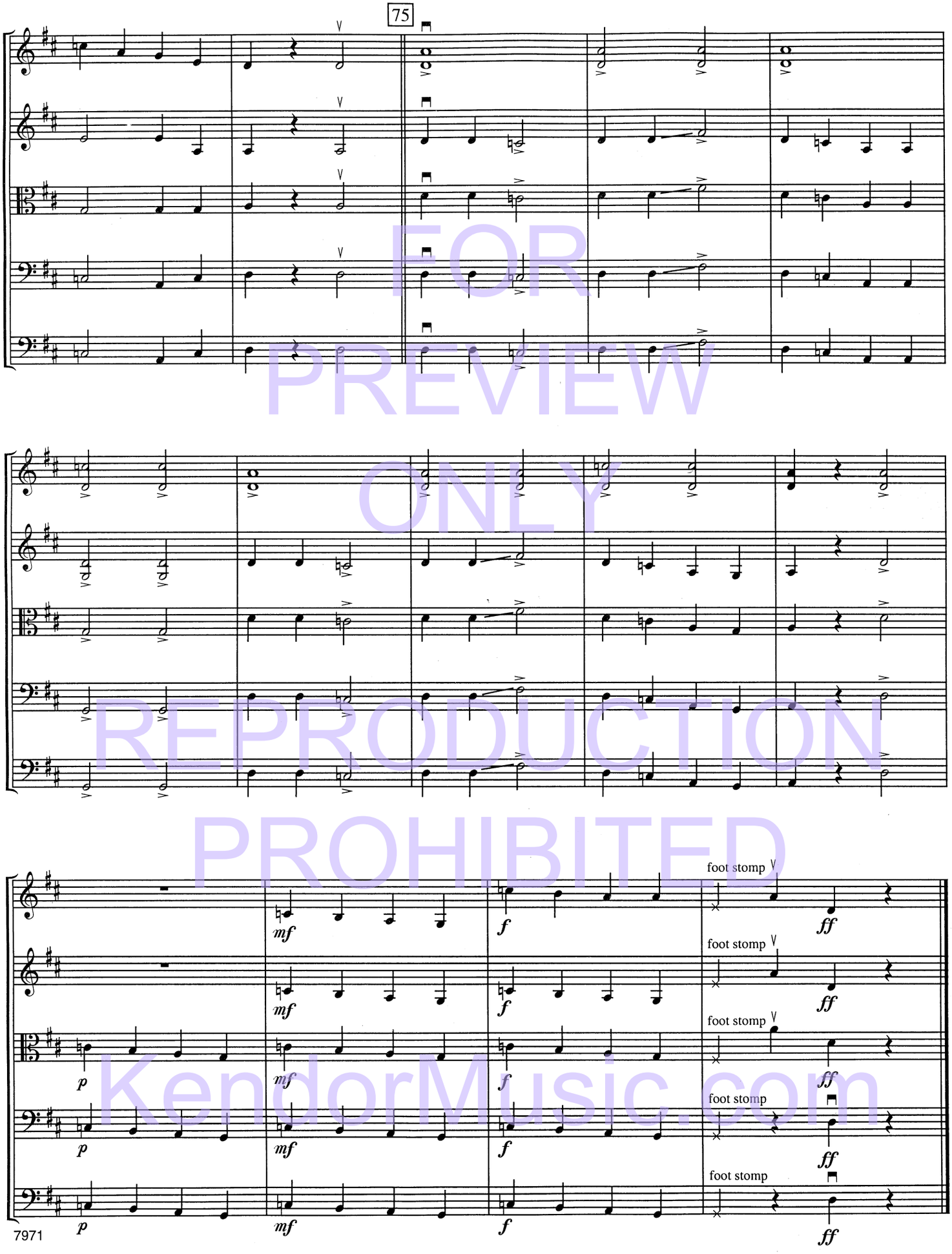


FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com

7971



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



FOR PREVIEW ONLY REPRODUCTION PROHIBITED KendorMusic.com

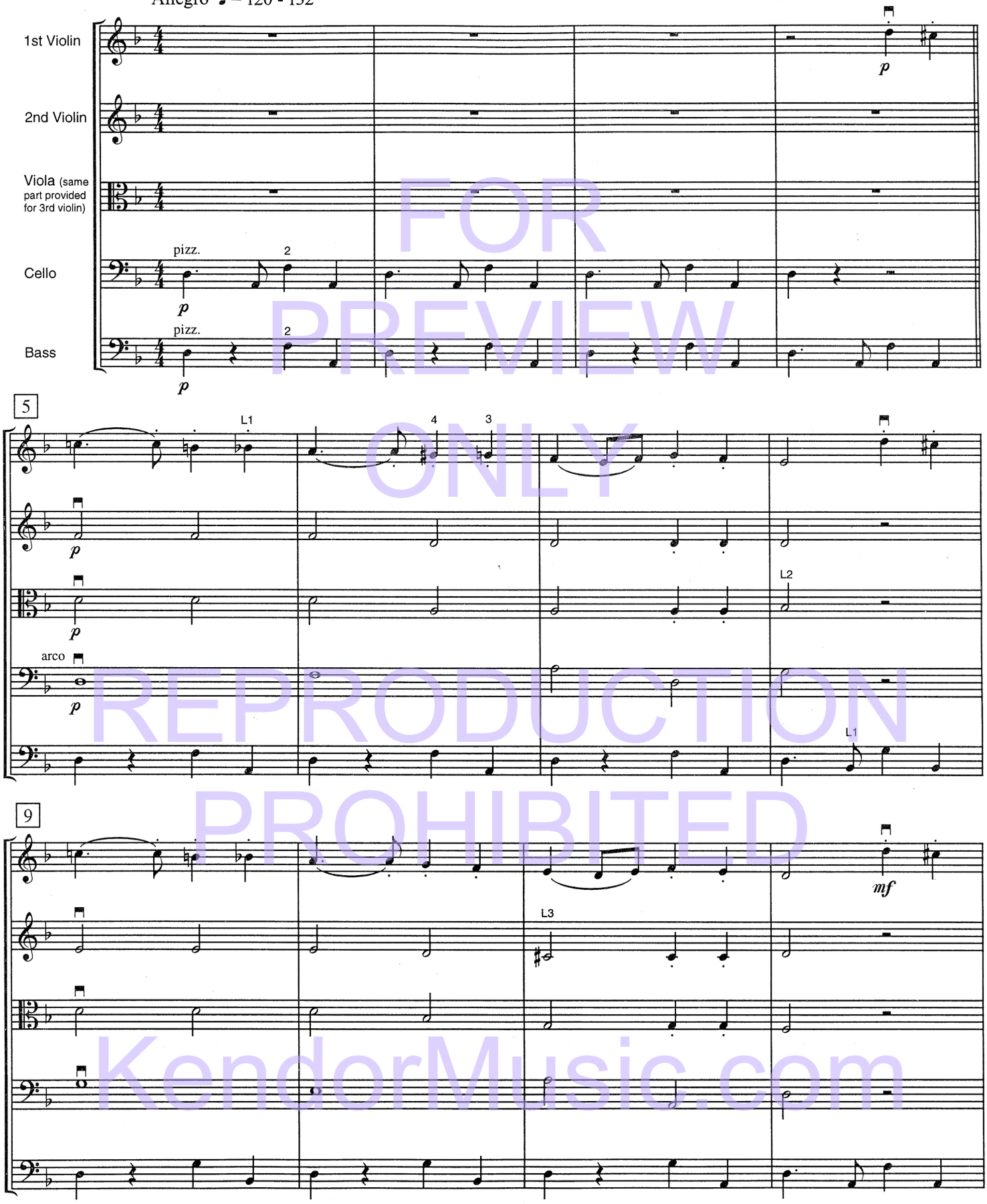
Grade 1+
duration 2:00

Habañera

(from Carmen Suite #2)

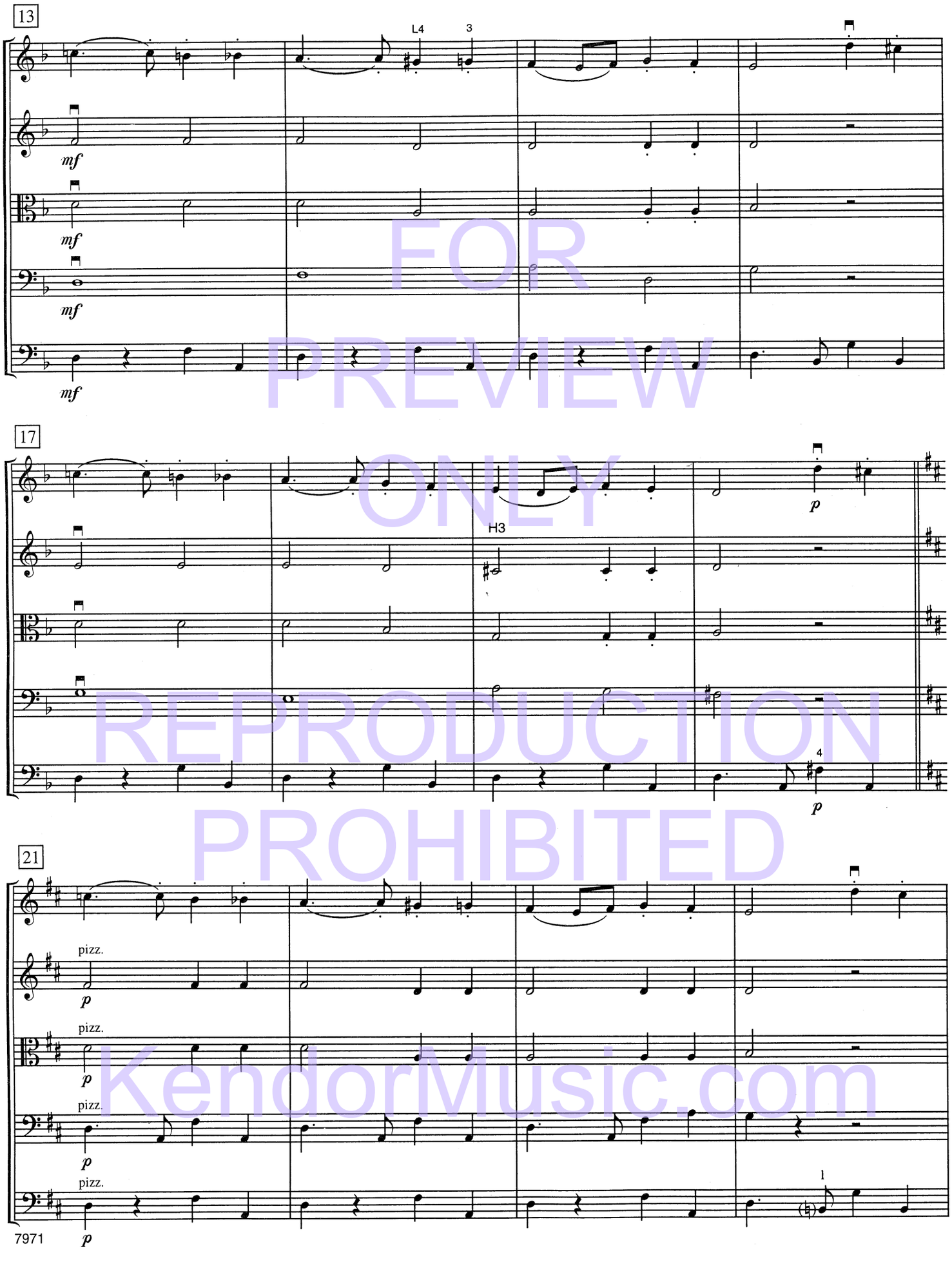
by Georges Bizet
arranged by Robert S. Frost

Allegro ♩ = 120 - 132

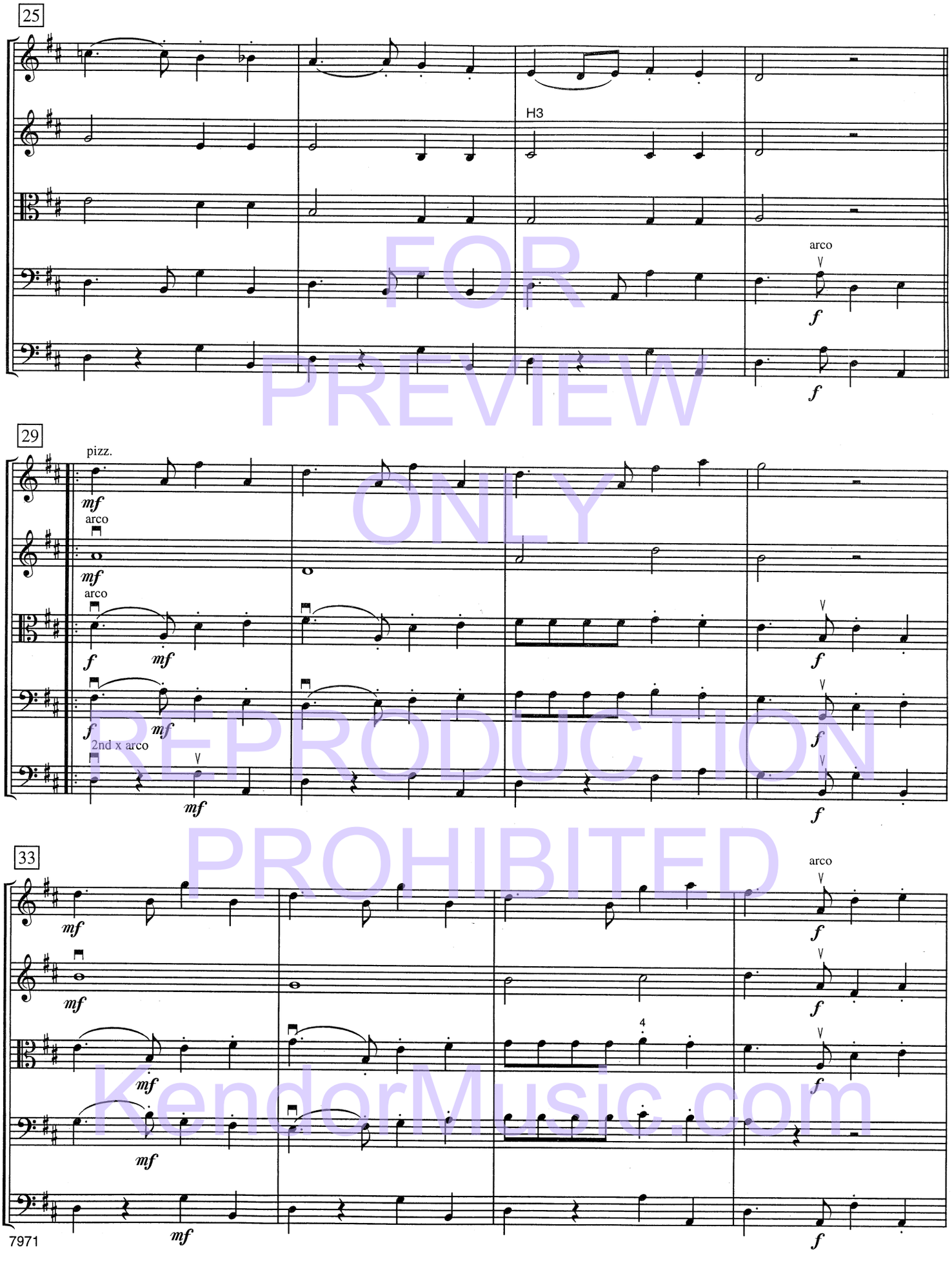


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

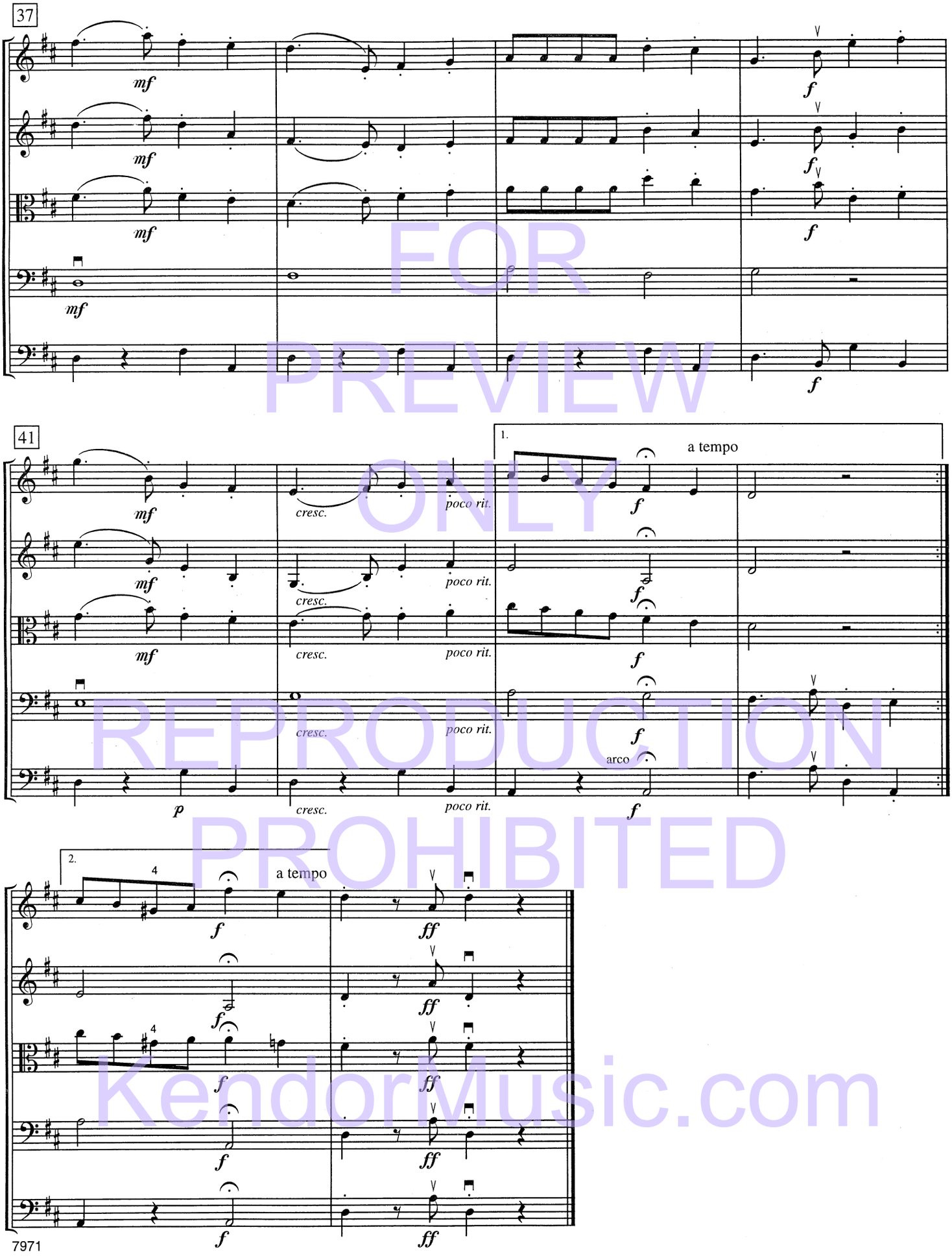
7971
COPYRIGHT © 2000 BY ALMITRA MUSIC CO., INC. (ASCAP) - USED BY PERMISSION
ALL RIGHTS RESERVED - INTERNATIONAL COPYRIGHT SECURED - MADE IN U.S.A.
SOLE SELLING AGENT: KENDOR MUSIC, INC., DELEVAN NY 14042 U.S.A.



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com



FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

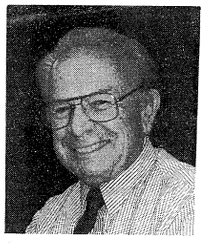


FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com

About The Composers

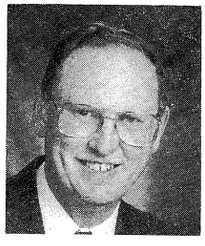
JOHN CAPONEGRO

With undergraduate and graduate degrees from the Manhattan (NY) School of Music, he has done extensive post-graduate work at Columbia Teachers College (NY), New York University and Long Island University (NY). John's 40 years of teaching experience at all levels from elementary through high school have made him keenly aware of the musical needs of students and teachers. Geared primarily for the elementary level, his compositions and arrangements are widely performed throughout the world.



ELLIOT A. DEL BORGO

Born in Port Chester (NY), he holds degrees from the State University of New York, Temple University (PA) and the Philadelphia (PA) Conservatory, where he studied with Vincent Persichetti. An award-winning member of ASCAP, former Professor of Music at the Crane School of Music (Potsdam, NY), and composer of music for the 1980 Olympic Winter Games in Lake Placid (NY), much of Del Borgo's work is available from several leading publishers.

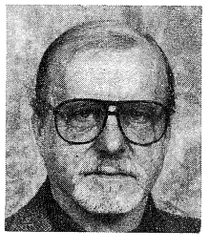


ROBERT S. FROST

Drawing from years of teaching experience in Utah's Cache County School District, Bob's expertise in the educational string field is recognized worldwide. With graduate and undergraduate degrees from Utah State University, and a DMA from the University of Northern Colorado, he has served as president of the National School Orchestra Association, and the Utah Chapter of ASTA with NSOA. His acclaimed string arrangements appear in the catalogs of several top publishers.

FRANK J. HALFERTY

A graduate of Seattle (WA) Pacific University and New Mexico State University, he has extensive experience teaching instrumental and choral music from the elementary to college levels. Frank has also served as contest adjudicator in Texas and Washington, and an array of his originals and arrangements for school musicians are available from several leading educational publishers.



STEPHEN WIELOSZYNSKI

With degrees from the State University College of New York at Fredonia and the Eastman School of Music (NY), Steve directed a highly-regarded school string program in upstate New York for over twenty years. His day-to-day teaching experiences there provided the solid foundation upon which his successful string orchestra arrangements were based. He also made numerous appearances as a string adjudicator, clinician and guest conductor.

As a gifted trumpet player, Steve also performed regularly in professional jazz bands and stage productions in the Buffalo (NY) area.

FOR PREVIEW ONLY
REPRODUCTION PROHIBITED
KendorMusic.com