KENDOR PLAYGROUND STRING ORCHESTRA SERIES

Written for the 2016-17 Pinewood Elementary
4-5th Grade Orchestra, Mohonasen School District, Rotterdam NY,
Nancy Felberbaum, Director

Accent On The Classics

GRADE 1+ • DURATION 2:55

arranged by Lorie Gruneisen

INSTRUMENTATION
1 - Full Score
8 - 1st Violin
8 - 2nd Violin
3 - 3rd Violin (Viola T.C.)
5 - Viola
5 - Cello
5 - Bass
1 - Piano (opt.)

EXTRA SCORES & PARTS AVAILABLE

FOR PREVIEW ONLY

To The Director

Although they could not see each other frequently, Haydn and Mozart were friends and appreciated each other's music. Mozart dedicated six of his string quartets to Haydn. Haydn, in a conversation with Mozart's father, called Wolfgang "the greatest composer known to him" and to a musicologist of the day, referred to his friend as a "jewel." Knowing that Haydn and Mozart were inspired by each other's music makes this arrangement, including both of their music, meaningful to the players.

A pre-requisite for playing this piece should be listening to excerpts of Haydn's *Surprise Symphony (Mvt. II), Eine Kleine Nachtmusik (Mvt. I),* Mozart's *40th Symphony (Mvt. I),* and Haydn's *String Quartet (Hob.III/74, Mvt. 4)*. Knowing how the original music sounds will be a helpful tool in learning how to play this arrangement.

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Introduce this piece at the first reading by having the students play a C-major scale in unison:
- first in half notes with attention to pitch on F-naturals/C-naturals
- then in quarter notes at a forte dynamic with accents on each
- then repeated quarter notes on each tone of the scale at a piano dynamic with staccatos on each note

This will prepare them for the tonality and articulations from measures 1-22. The off-beat passage for the cellos at measure 5 can be thought of as "rest-play, rest-play", etc.

Before playing the section from measure 23-42, I suggest having the students play a G-major scale, playing 4 repeated quarter notes on each tone of the scale, accenting only the 1st and 4th quarters, which will help them bring out the melody of *Eine Kleine Nachtmusik*. It should be pointed out that at measure 43, the key signature changes to A minor, bringing back the use of F and C-naturals.

In acknowledging the return of G major for Haydn's *Allegro Scherzando* (measure 60), you can ask the players "What happens to the key signature at measure 60?", and "Why would the composer not want to end in A Minor?" (Answer: "It wouldn't sound like a happy ending").

LORIE GRUNEISEN

With a BM in Music Education from the Crane School of Music at SUNY Potsdam and a MM degree in Violin Performance from the University of Connecticut, she has been a music educator for over 30 years. Mrs. Gruneisen has studied composition with Dr. Robert Washburn and Dr. Paul Steinberg, and has written music throughout most of her career. She is a member of numerous performing groups, a string adjudicator for NYSSMA, and currently teaches violin and piano lessons at the Holy Name of Jesus Academy, a boarding school for girls in Massena, NY.

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KENDOR PRESENTS

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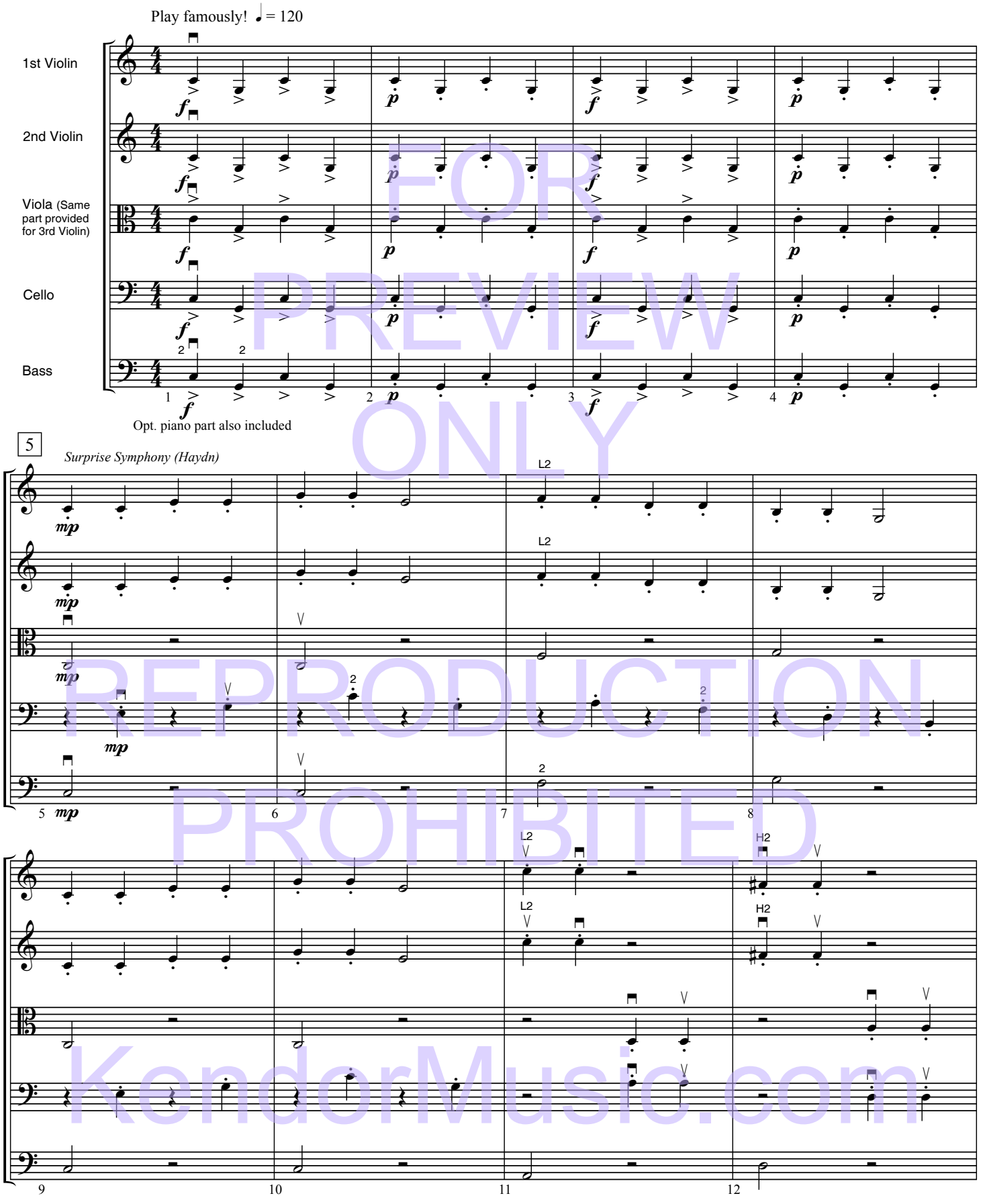
FULL SCORE



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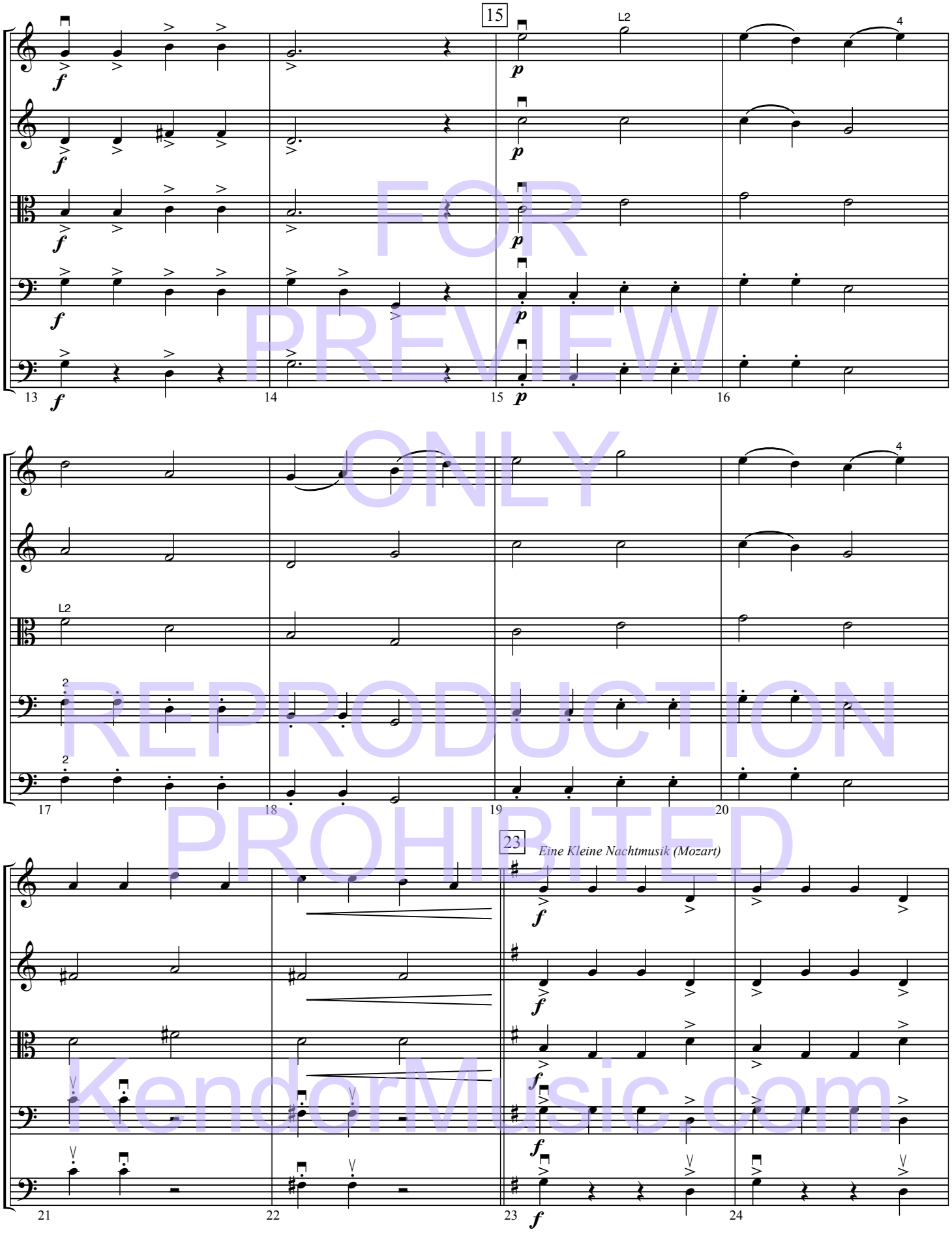

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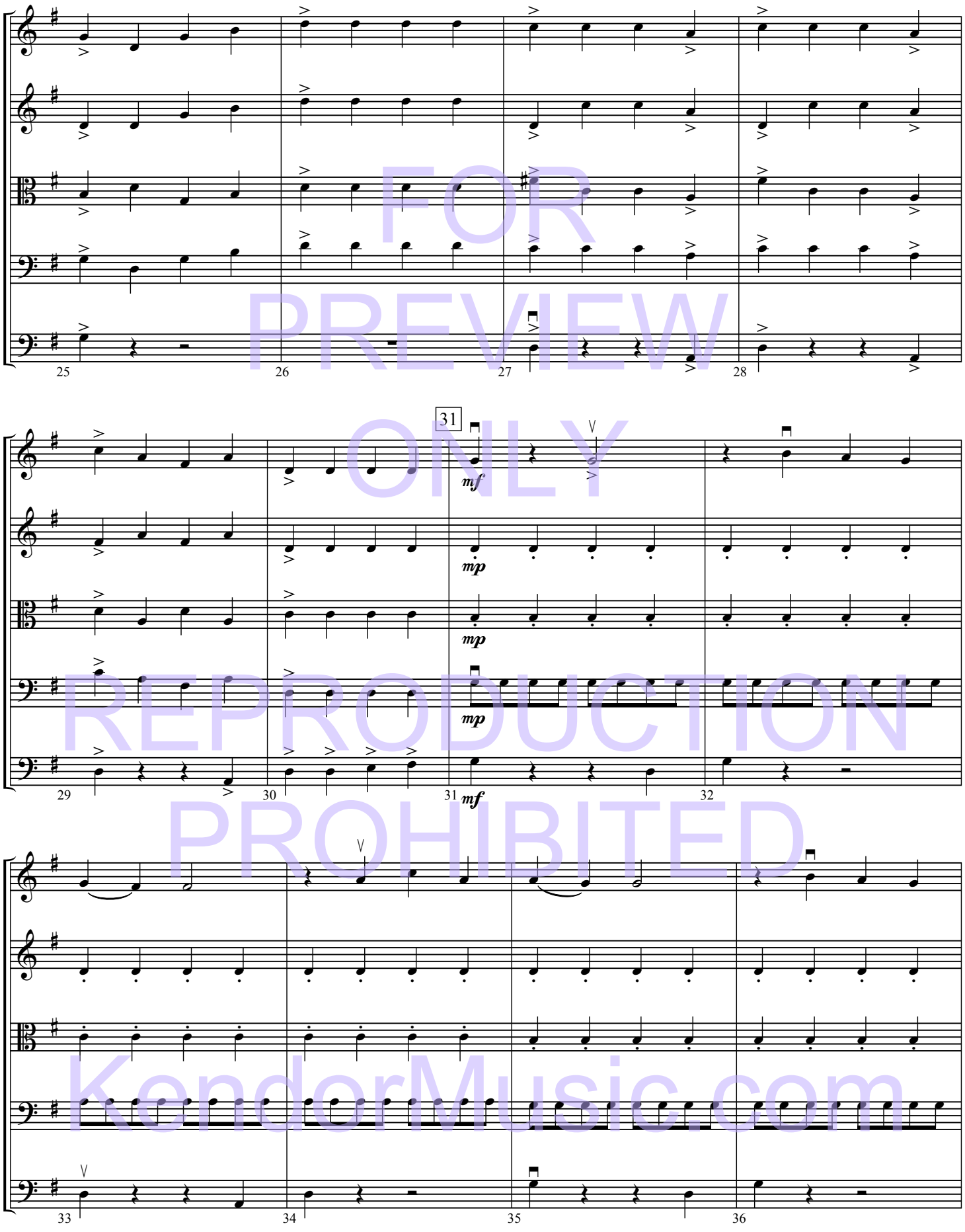

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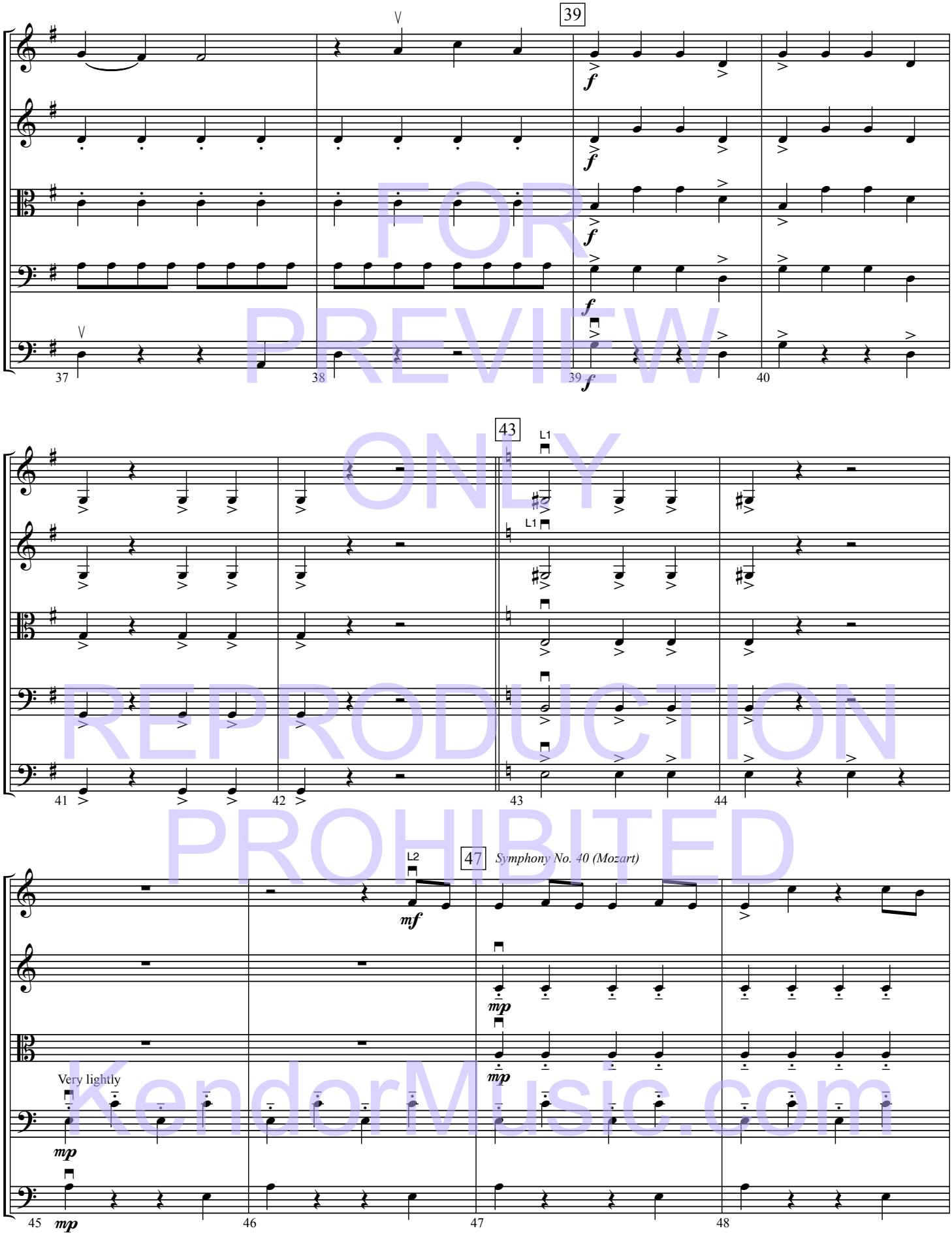

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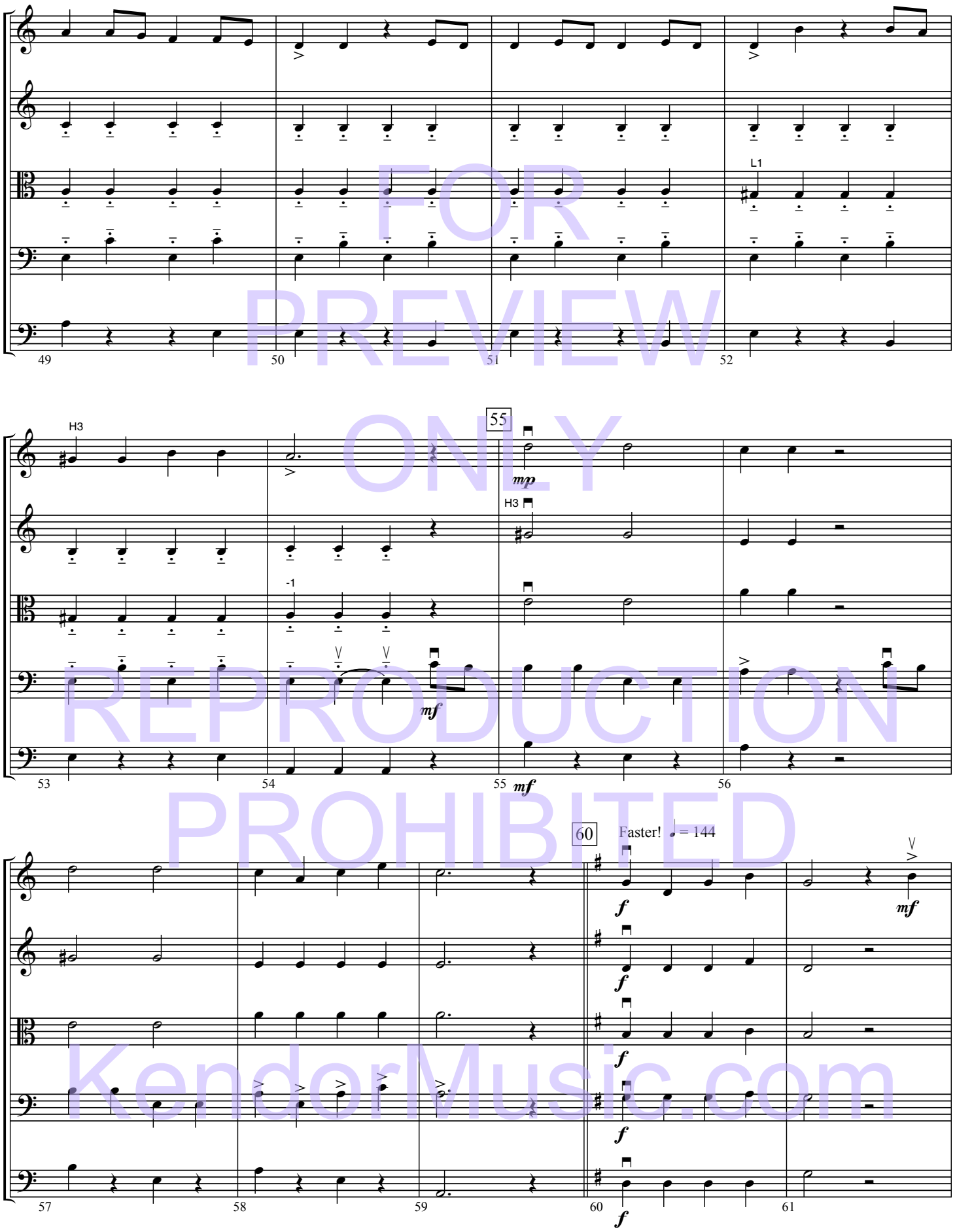

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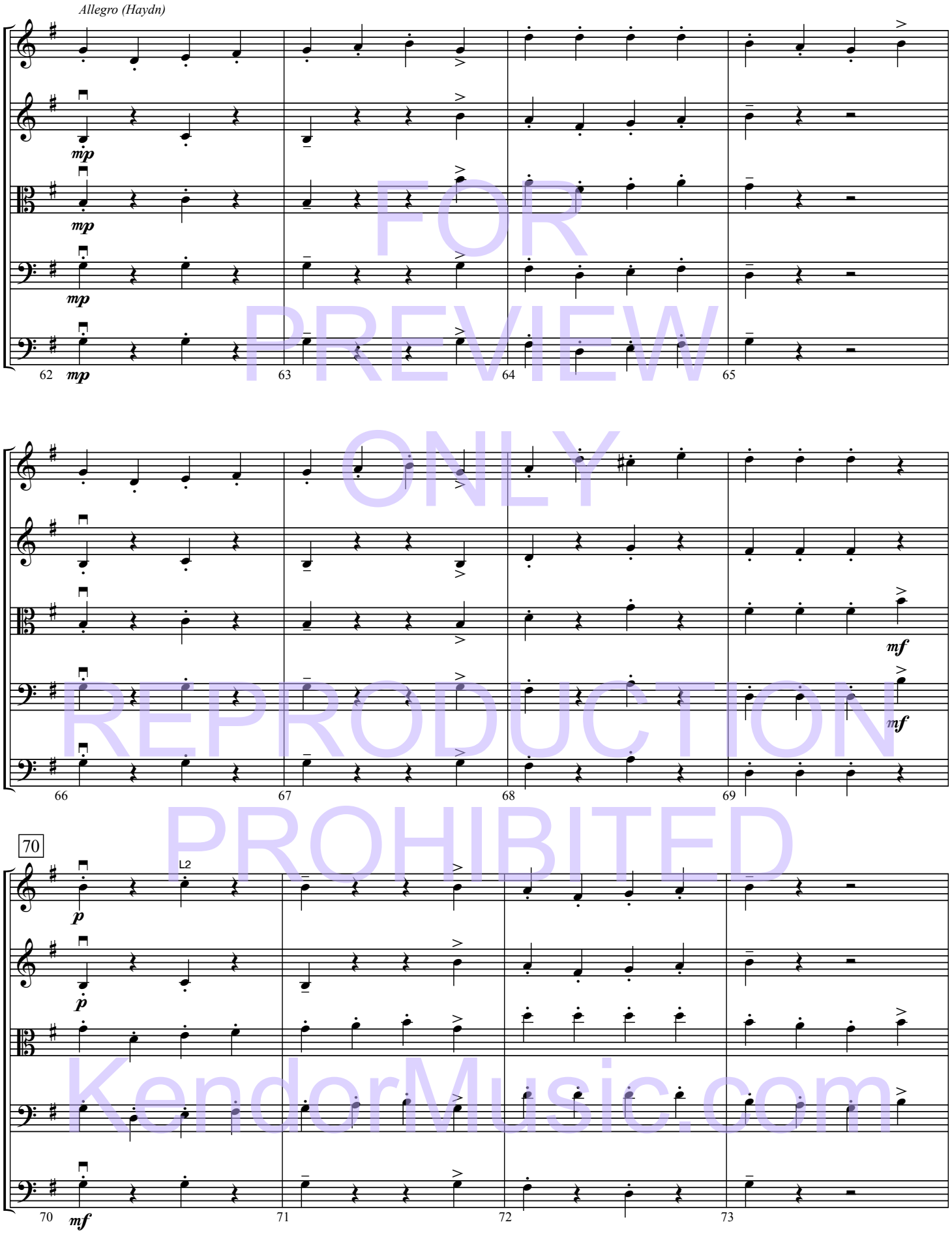

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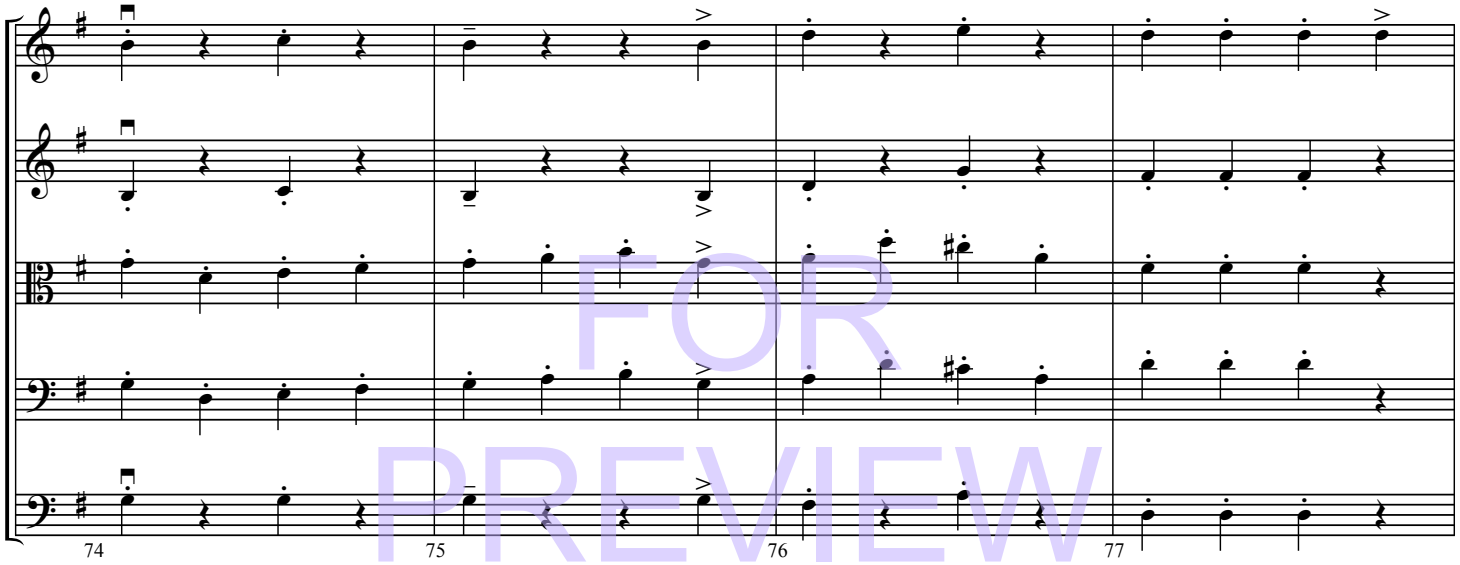

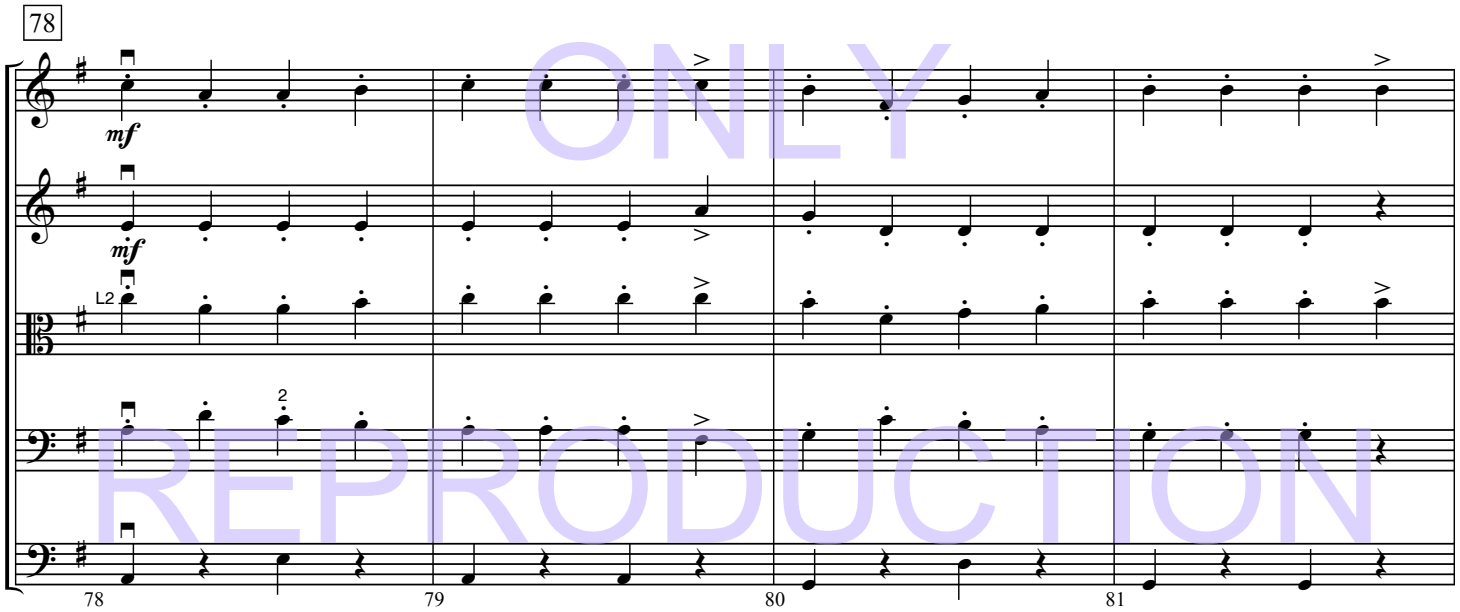

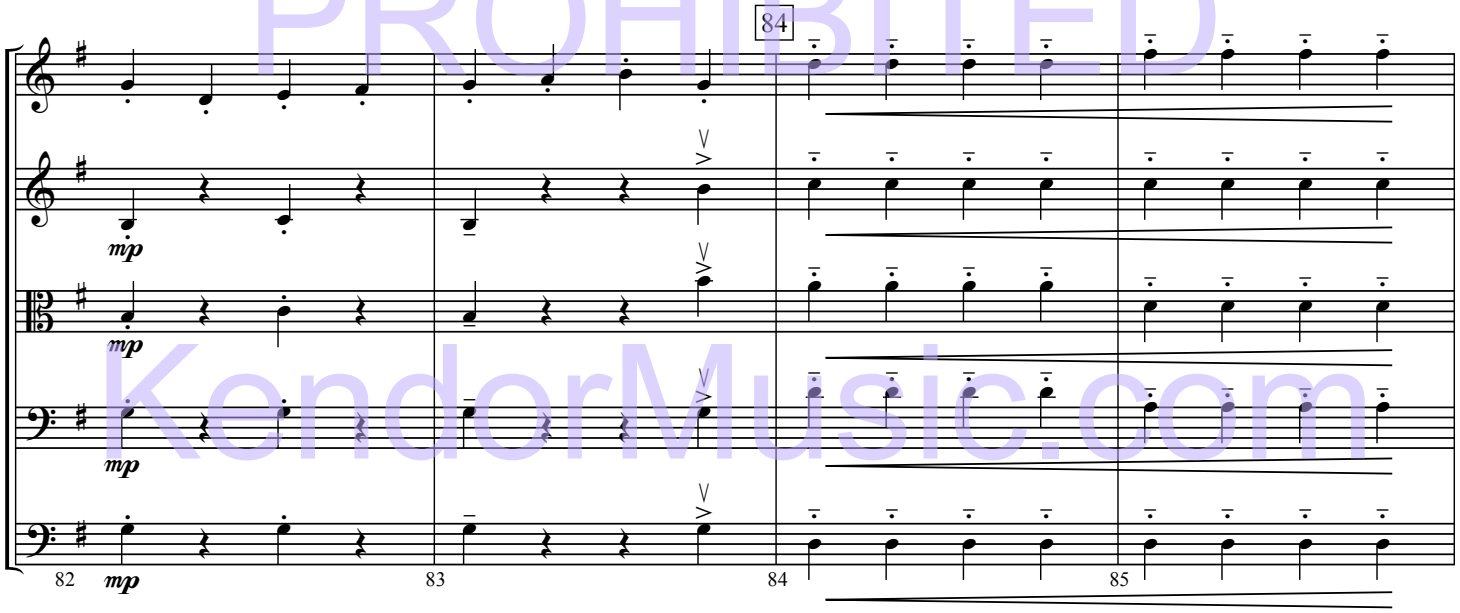

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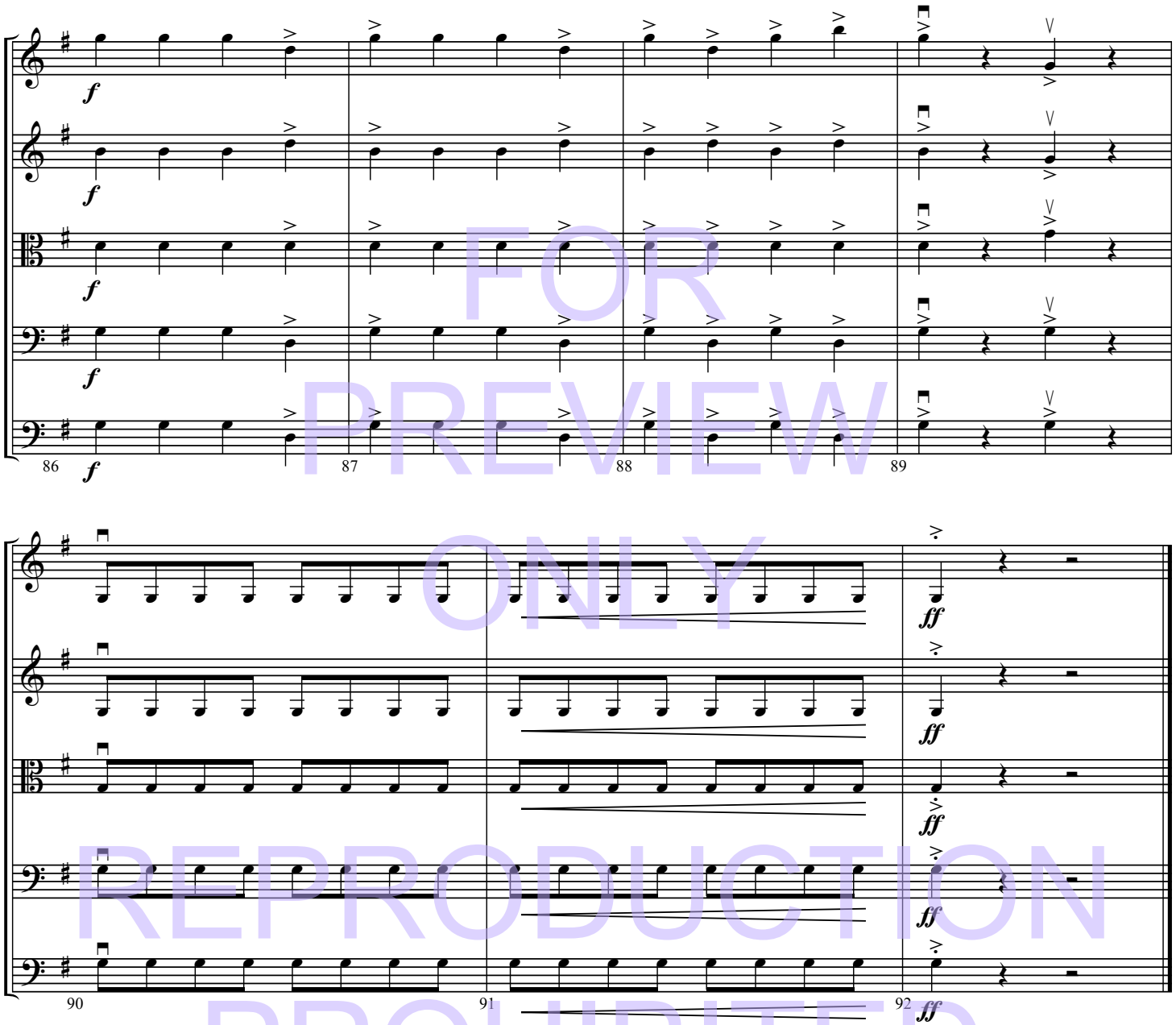

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