



Dance Suite for Strings

I. Allemande, II. Sarabande, III. Gigue

MAURICE C. WHITNEY

Edited by JOHN WHITNEY

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 8 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
 - 1 Piano
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PROGRAM NOTES

“Dance Suite for Strings” was composed by Maurice Whitney in 1970. A member of ASCAP, Dr. Whitney published more than 150 compositions during his life (1909–1984). After a distinguished teaching career of 35 years, he was named New York State Teacher of the Year in 1966 and received an honorary doctor of humane letters degree from Elmira College. During the latter part of his life, Whitney took a serious interest in the music of the baroque and Renaissance, studying performance practice and performing actively on harpsichord, recorders, and other early instruments.

His work with the Adirondack Baroque Consort and with other musicians in his retirement home in Sun City Center, Florida, produced many compositions, transcriptions, and editions of early works. This original work in three parts is characteristic of the style of “early” music.

ABOUT THE COMPOSER

Maurice C. Whitney was born in Glens Falls, New York, and studied at Ithaca (NY) College, New York University, and Columbia University. Through the 1930s, he taught band and choir in Hudson Falls, New York, and was lured to the Glens Falls public schools in 1943, where he remained until his retirement in 1968. He was extremely active as a community musician, playing organ and directing the choir in the Methodist church and taking a leadership role in the local operetta club.

His public service extended to the New York State School Music Association (NYSSMA) and the Music Educators National Conference (MENC) as well. He was eastern division president of MENC in 1961–1962 and NYSSMA president in 1964–1965.

A John Hay fellow in the early 1960s, Dr. Whitney joined other faculty at Glens Falls High School to write a humanities curriculum that received wide acclaim. His elementary Band Reader was an important text for a generation of young students, and two theory texts also enjoyed national use.

ABOUT THE EDITOR

John Whitney is the composer’s son and received degrees from Ithaca College and the New England Conservatory. He has taught for 40 years, half in the public schools of New York and half at the University of Central Florida in Orlando.

Well known as a conductor, string pedagogue, and jazz (piano) performer, Whitney has guest-conducted in Venezuela and a dozen European countries. His compositions and arrangements are published by Theodore Presser and Warner Bros. Publications.

Currently, he is director of music for the Olean (NY) City School District.

NOTES TO THE CONDUCTOR

“Allemande”: As with all baroque and Renaissance dances, the performing style should be quite light. The quarter notes in this work should be performed with space while not being quite as heavy as a true martelé. It is important that the work be performed with a definite feeling of two counts and not in a heavier four beat. The ending should be tossed off like gossamer. Note the contrasting B section at measure 29 and the return to home at measure 45.

“Sarabande”: *Sostenuto* and *beautiful* should be the guidelines for this movement. There is a wonderful opportunity to teach phrasing concepts and shaping. The heavy-light character of the first two notes in measure 8 is one example. Try to make the descending arpeggio at the ending graceful, and practice the release for beauty.

“Gigue”: If the sound can remain polished, a faster metronome speed for this movement can provide real fun. It reminds one of a virtuosic encore-like romp. Try to let it trip along with a lilt. Be sure to let the fermata at measure 53 sound full and rich and be a big surprise, with no *ritardando*. Then, start measure 54 as lightly as possible for a truly ram-bunctious finish.

John Whitney

DANCE SUITE FOR STRINGS

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I. ALLEMANDE

Andantino $\text{♩} = 63$

Violin 1 *mp*

Violin 2 *mp*

Viola (Opt. Violin 3) *mp*

Cello *mp*

String Bass *mp*

Piano *mp* *leggero*

1 2 3

5

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Cello *mf*

Str. Bass *mf*

5

Pno. *mf*

4 5 6 7 8