Curtain Up!

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Grade ½

STARTER SERIES

Complete Concert Vol. I

I. "SYNERGY" MARCH
William Owens

II. COURT OF THE NOBLE TRUMPETEERS
Timothy Loest

III. MIDNIGHT MISSION
Brian Balmages

IV. SAMBA LA BAMBA
William Owens

Instrumentation

1 - Conductor's Full Score
8 - Flute
2 - Oboe
2 - Bassoon
10 - B♭ Clarinet
2 - B♭ Bass Clarinet
4 - E♭ Alto Saxophone
2 - B♭ Tenor Saxophone
2 - E♭ Baritone Saxophone
8 - B♭ Trumpet
4 - F Horn
4 - Trombone
2 - Baritone/Euphonium
2 - Baritone T.C.
4 - Tuba
2 - Mallet Percussion
  Bells
  Xylophone
1 - Opt. Timpani
4 - Percussion 1
  Snare Drum
  Bass Drum
4 - Percussion 2
  Crash Cymbals
  Triangle
  Wood Block
  Temple Blocks
  Vibraslap
  Claves
  Maracas

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THE F·J·H MUSIC COMPANY INC.
Frank J. Hackinson

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About the Composers

Brian Balmages (b. 1975) is an active composer, conductor, producer, and performer. He received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Mr. Balmages's works for symphonic band, orchestra, and brass have been performed throughout the world, including the College Band Directors National and Regional Conferences, the Midwest Clinic, the International Tuba/Euphonium Conference, the International Trombone Festival, and the International Trumpet Guild Conference. His active schedule of commissions has included groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, the Miami Symphony Orchestra, the University of Miami Wind Ensemble, Dominion Brass, members of the U.S. Marine Band, and others. He has also enjoyed world premieres in prestigious venues such as Carnegie Hall.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras, university groups, and professional ensembles throughout the country. Notable guest conducting appearances have included the Midwest Clinic, College Band Directors Regional Conference, Mid-Atlantic Wind Conductors Conference, the Atlantic Classical Orchestra Brass Ensemble, and Meyerhoff Symphony Hall in Baltimore. He has also served as an adjunct professor of instrumental conducting and acting director of the symphonic band at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife, Lisa, and their sons, Jacob and Collin.

Timothy Loest is a name in instrumental music synonymous with creativity, versatility and accessibility. His works for band possess an imaginative, well-crafted style that resonates with performers and audiences worldwide.

Mr. Loest had his first work published in 1995. Today he is an exclusive composer and arranger for The FJH Music Company Inc. His bestselling FJH supplemental methods include *Warm-ups and Beyond* and *Rhythms and Beyond.* He is also co-writer of *Measures of Success®: A Comprehensive Musicianship Band Method.*

As a clinician, Mr. Loest delivers engaging and thought-provoking presentations on various aspects of instrumental music. He frequently guest conducts bands throughout the United States and regularly accepts commissions.

Mr. Loest received his Bachelor of Music Education degree from Illinois State University, and his Master of Music degree from Northwestern University. He holds membership in MENC, ASCAP, Illinois MEA, the Illinois Grade School Music Association, and the Christian Educators Association International.

Mr. Loest is band director at F.E. Peacock Middle School in Itasca, Illinois. An ASCAP award-winning composer, he strives to advance music education through his writing and teaching.

William Owens (b. 1963) received his Bachelor of Music Education degree in 1985 from VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor, and clinician throughout the United States. Mr. Owens has written numerous commissioned and published works for middle school and high school concert bands. His music has been programmed at prestigious venues such as the Midwest Clinic and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, and the Texas University Interscholastic League. He is a winner of the ASCAPlus award and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Band Composition. Professional memberships include ASCAP, the American Composers Forum, and Texas MEA. Mr. Owens resides in Fort Worth, Texas, with his wife Georgia.

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About the Music

“Synergy” March 4

Synergy is the cooperative interaction of two or more entities to produce a greater effect than the sum total of their individual effects. This spirited concert march begins with a crisp melody and bold accompaniment. The middle section features woodwinds and brass separately, with percussion serving as a link between both sections. Finally, the three entities combine again and drive forward to an energetic, synergistic finish.

As with most marches, this work should be played in a bounce style from beginning to end. Placing a slight space between notes will yield a spirited quality. Percussion should perform tastefully at all times, avoiding heavy accents. In measures 13–17, woodwinds should play smoothly for contrast in style..

Court of the Noble Trumpeteers 14

Court of the Noble Trumpeteers is a ceremonial work for band utilizing the first six notes learned by novice instrumentalists. Because this work features antiphonal trumpets, the trumpet section should be divided into two groups. Group 1 (call) should stand in front of the band and to the conductor’s left. Group 2 (response) should stand in front of the band and to the conductor’s right. Both groups should face the audience. For added splendor, trumpeteers may hang colorful pennants from their instruments.

This work uses two dynamic levels: *forte* and *mezzo forte.* The composition also uses two articulation marks: accent and staccato. Dynamics, articulations, and breath marks should be demonstrated as indicated in the music.

Midnight Mission 27

Midnight Mission is designed to reflect a late-night adventure in which people are heard sneaking around in search of their mission objective. These midnight spies encounter various obstacles during their search, some more comical sounding than others, though the entire piece has a very lighthearted effect, as it is meant to symbolize the childhood games many of us played as kids.

This piece is a great tool for working dynamics and articulation. Two supplemental exercises familiarize students with pitches and main rhythmic units used throughout the composition. They also reinforce dynamics and articulations that are used. Stay as close to the marked tempo as possible to achieve the proper musical effect. Although students are still learning dynamic control, make as much of a difference between *piano* and *forte* as possible.

Samba la Bamba 43

This work largely features the percussion section. However, percussionists should observe and effectively perform all dynamics. Accents in the snare drum must be properly played at all times. Throughout, whole notes and half notes followed by quarter rests should be held to term—the melodic parts in measures 10 and 12, for example. Beginning at measure 9, try bouncing or putting a bit of space between the quarter notes in the low brass and low reeds parts to add excitement to performances.

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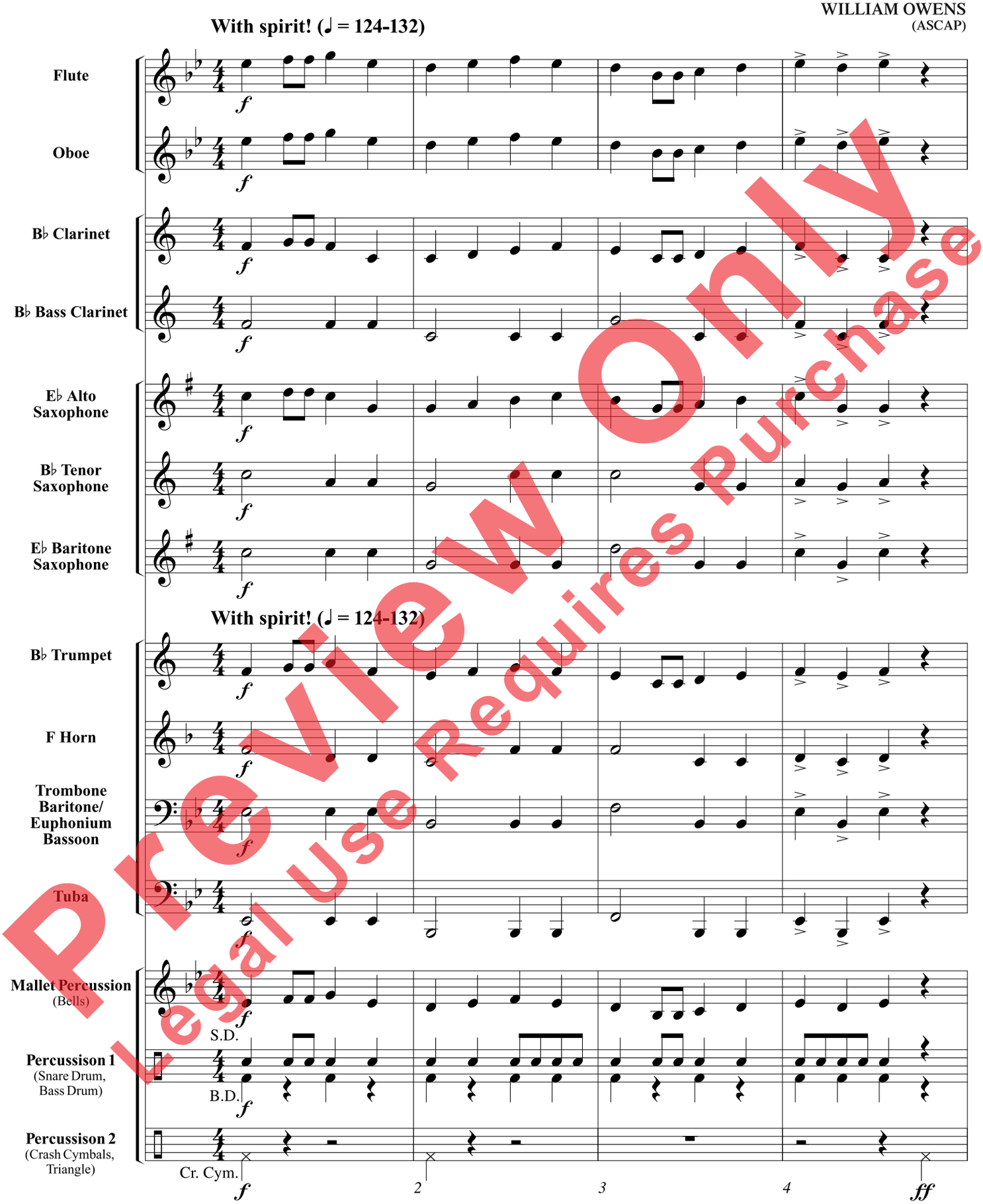
CONDUCTOR'S FULL SCORE

Approx. Performance Time = 1:00

I. "SYNERGY" MARCH

WILLIAM OWENS
(ASCAP)



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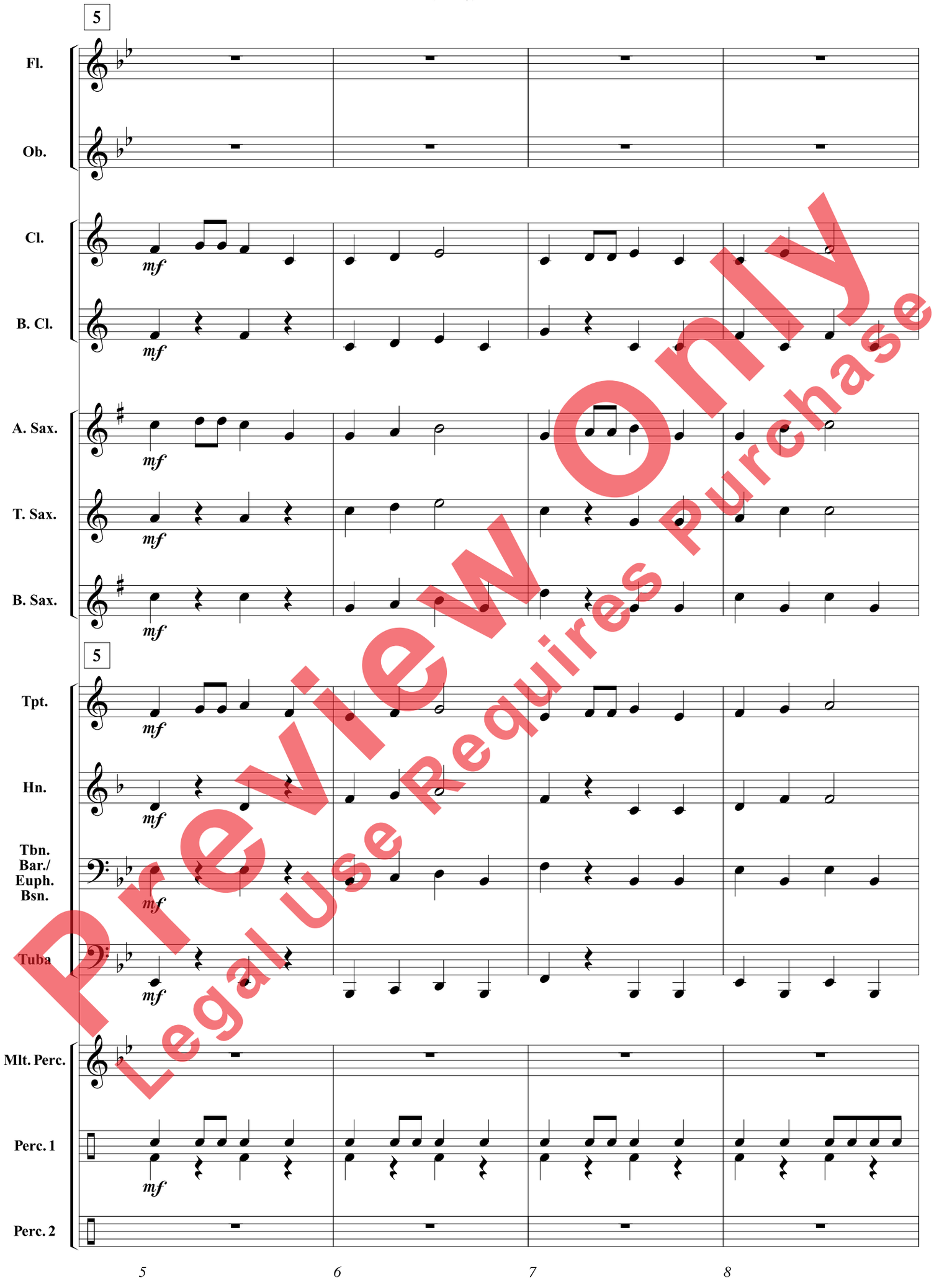

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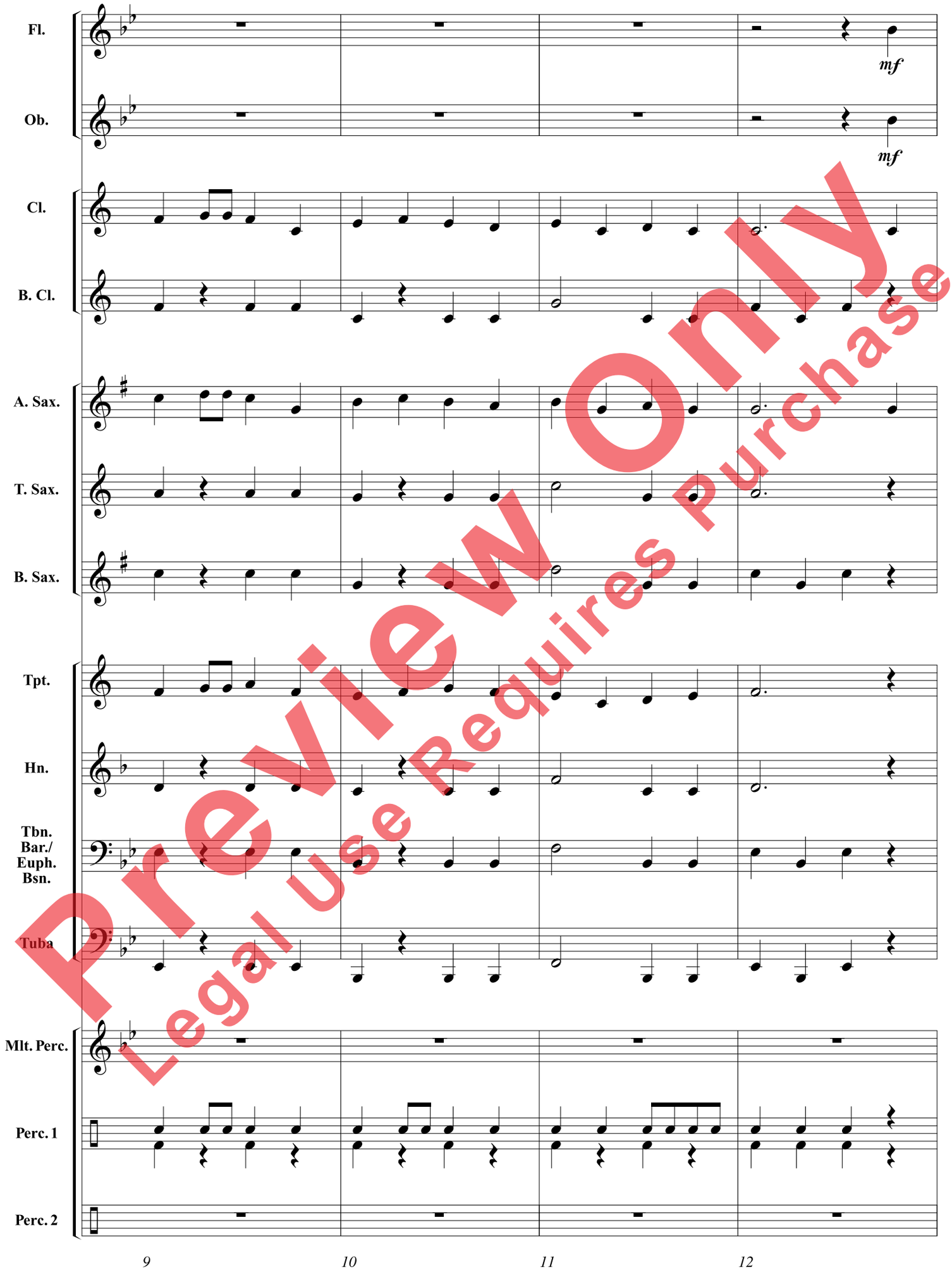

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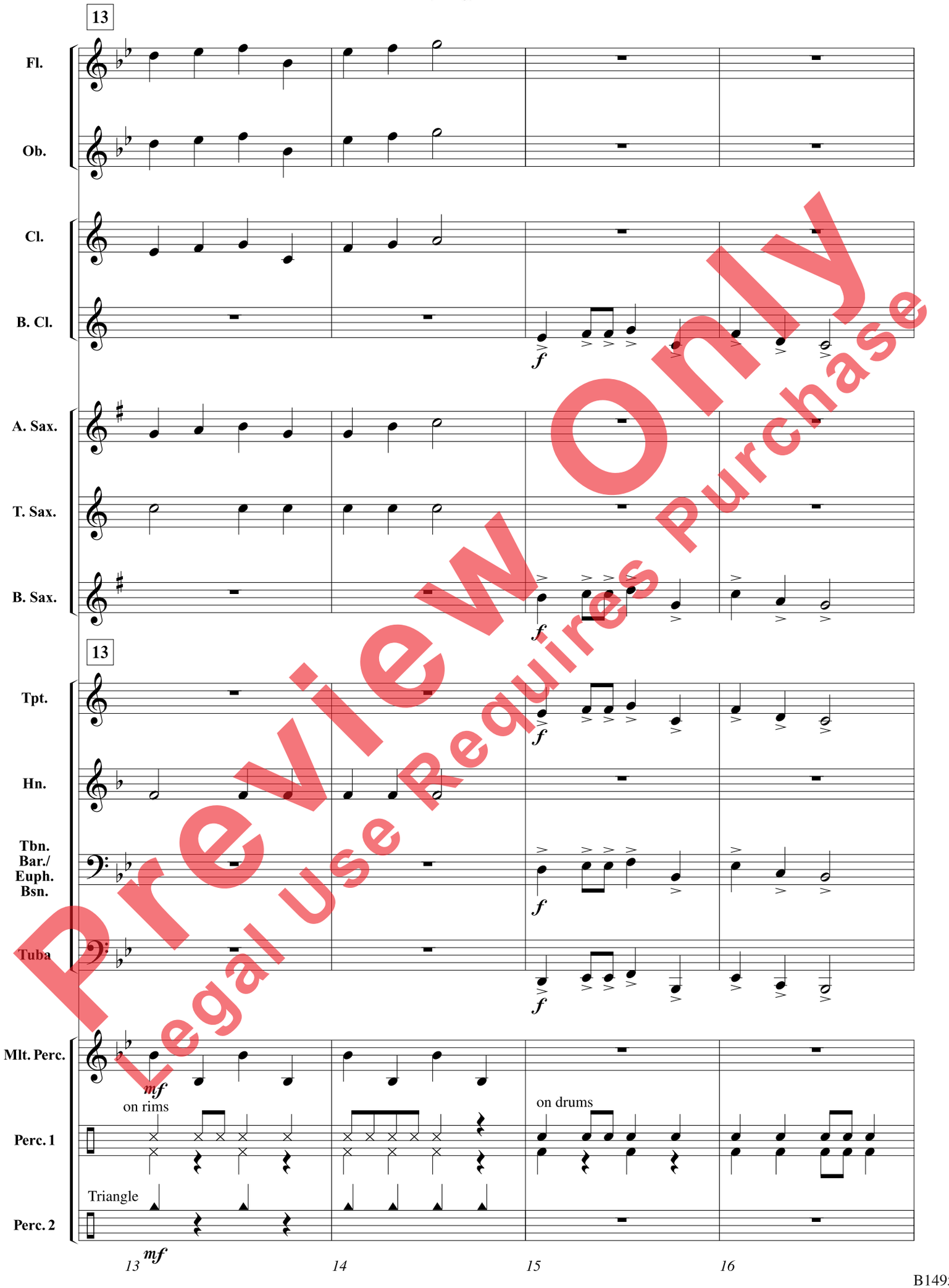

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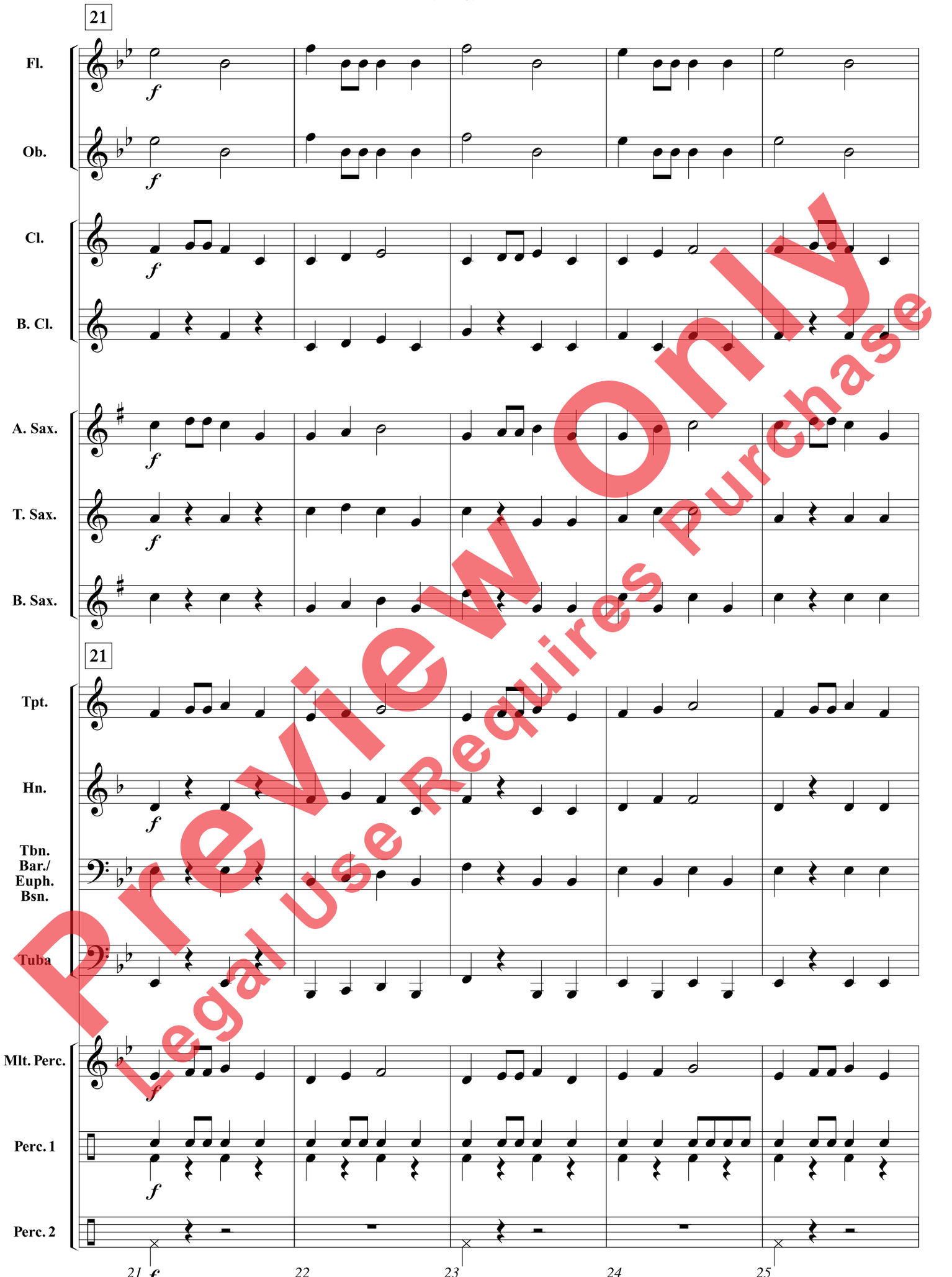

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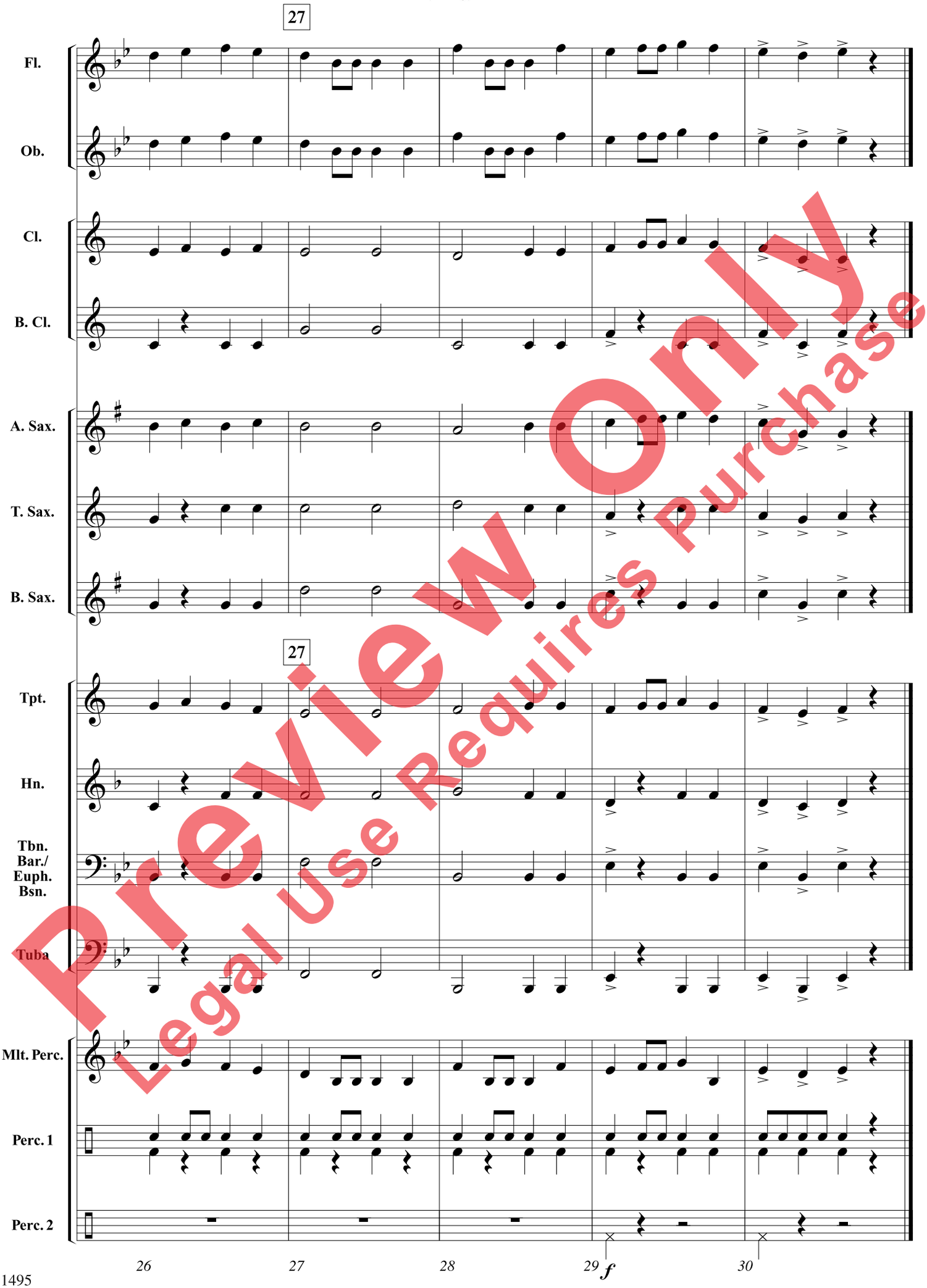

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Musical Jump Start

SUPPLEMENTARY MATERIAL

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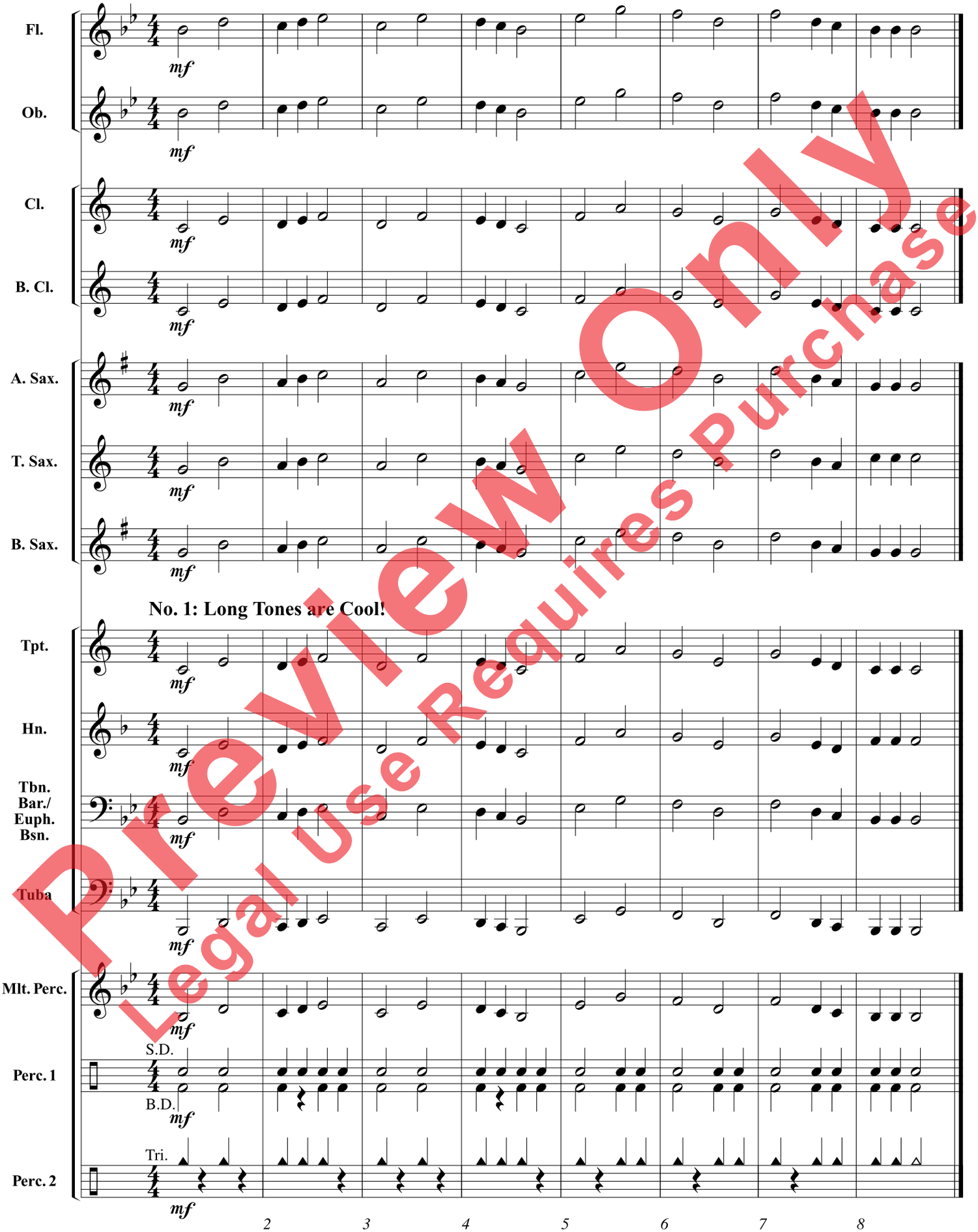

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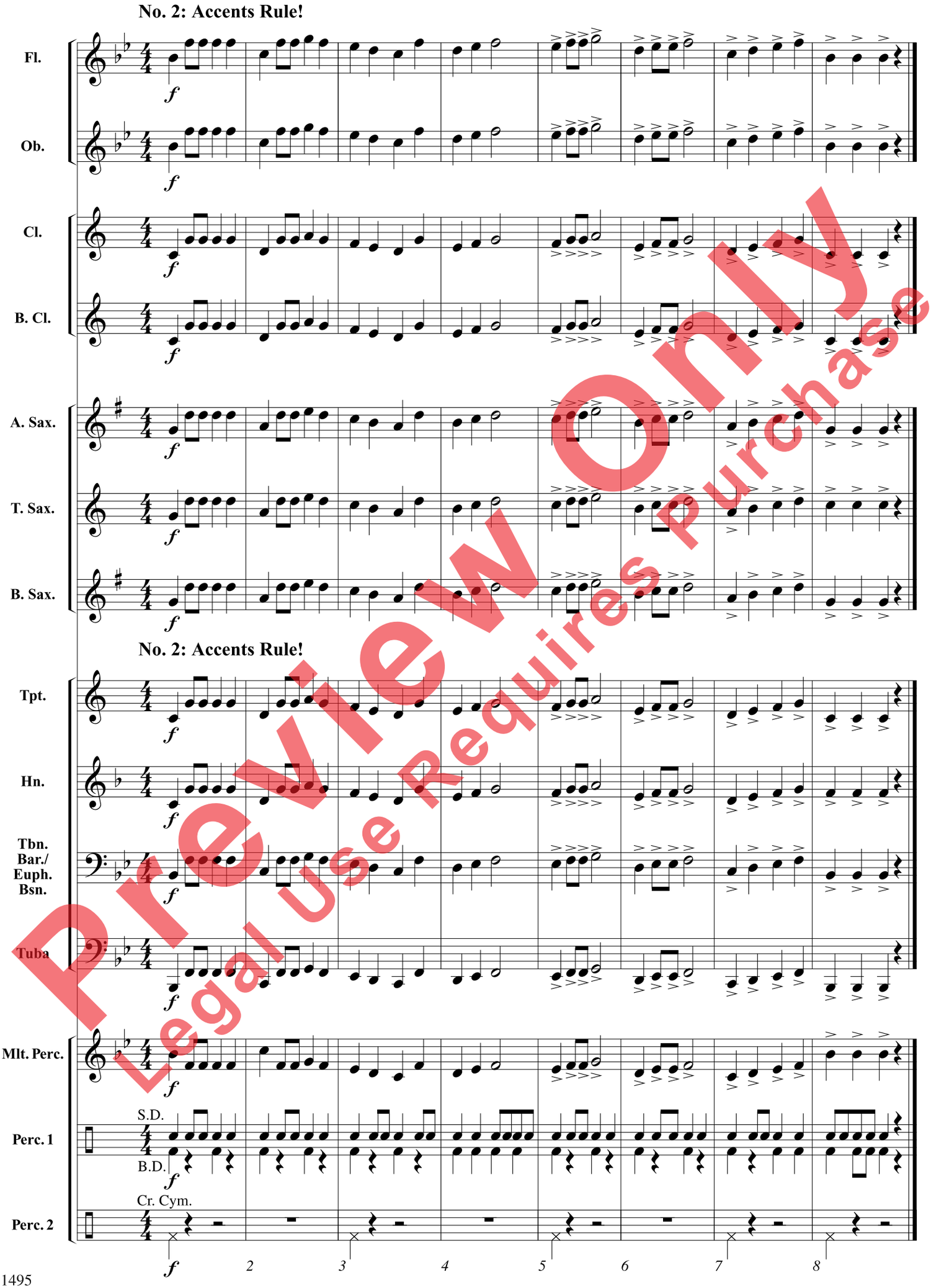

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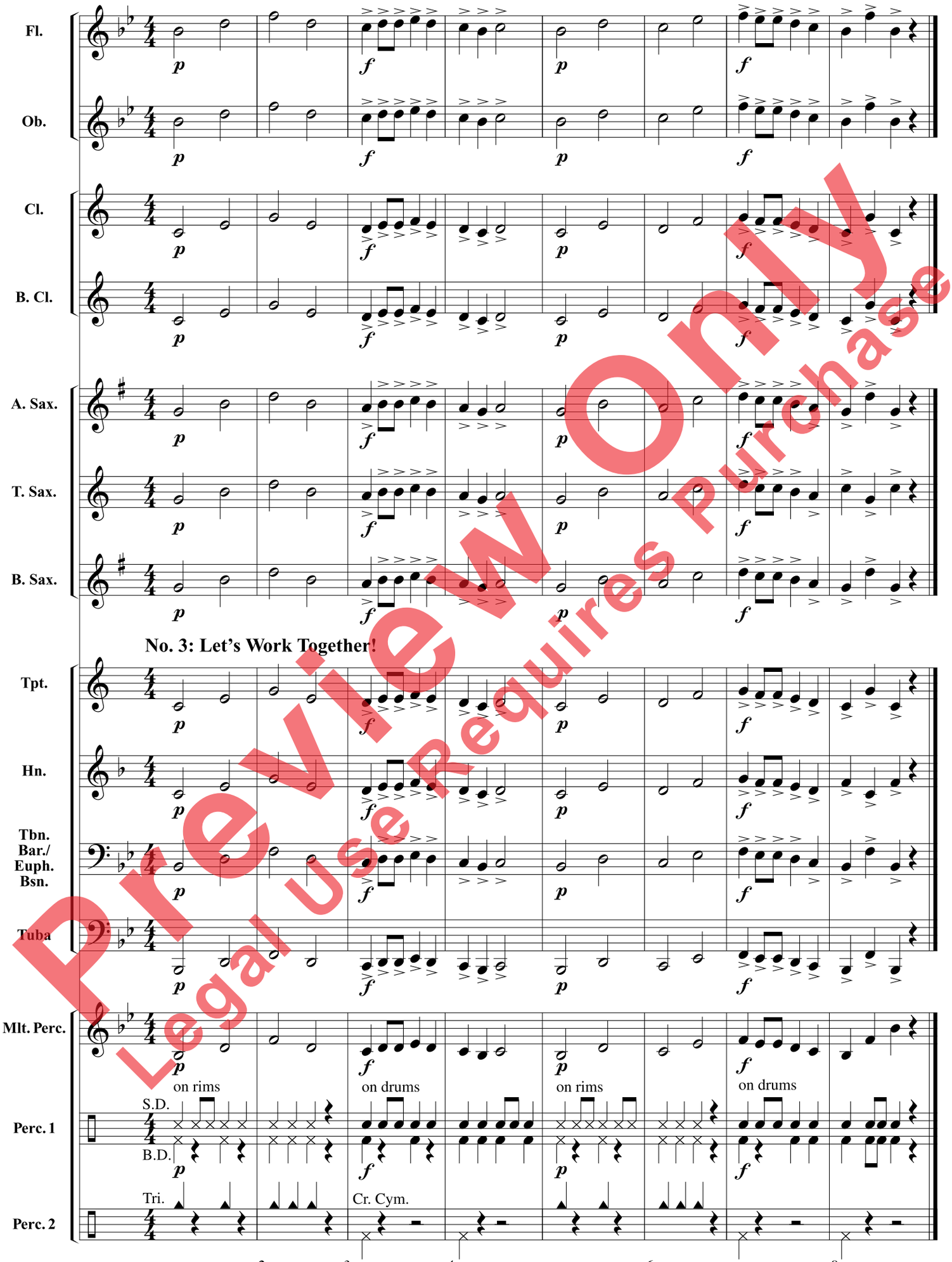
No. 3: Let's Work Together!



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CONDUCTOR'S FULL SCORE

Approx. Performance Time = 1:00

commissioned by the Minooka Fifth Grade Intermediate Band
Minooka, Illinois; Fred Lestina, Jr., Director

II. COURT OF THE NOBLE TRUMPETEERS

TIMOTHY LOEST
(ASCAP)

Bright and majestic (♩ = 120)

Flute
Oboe
Bassoon
B♭ Clarinet
B♭ Bass Clarinet
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Bright and majestic (♩ = 120)

Group 1 (call)

B♭ Trumpet
F Horn
Trombone
Baritone/ Euphonium
Tuba
Mallet Percussion (Bells)
Opt. Timpani (F, B♭)
Percussion 1 (Snare Drum, Bass Drum) — S.D., B.D.
Percussion 2 (Crash Cymbals, Wood Block, Triangle) — Cr. Cym.

2 3 4

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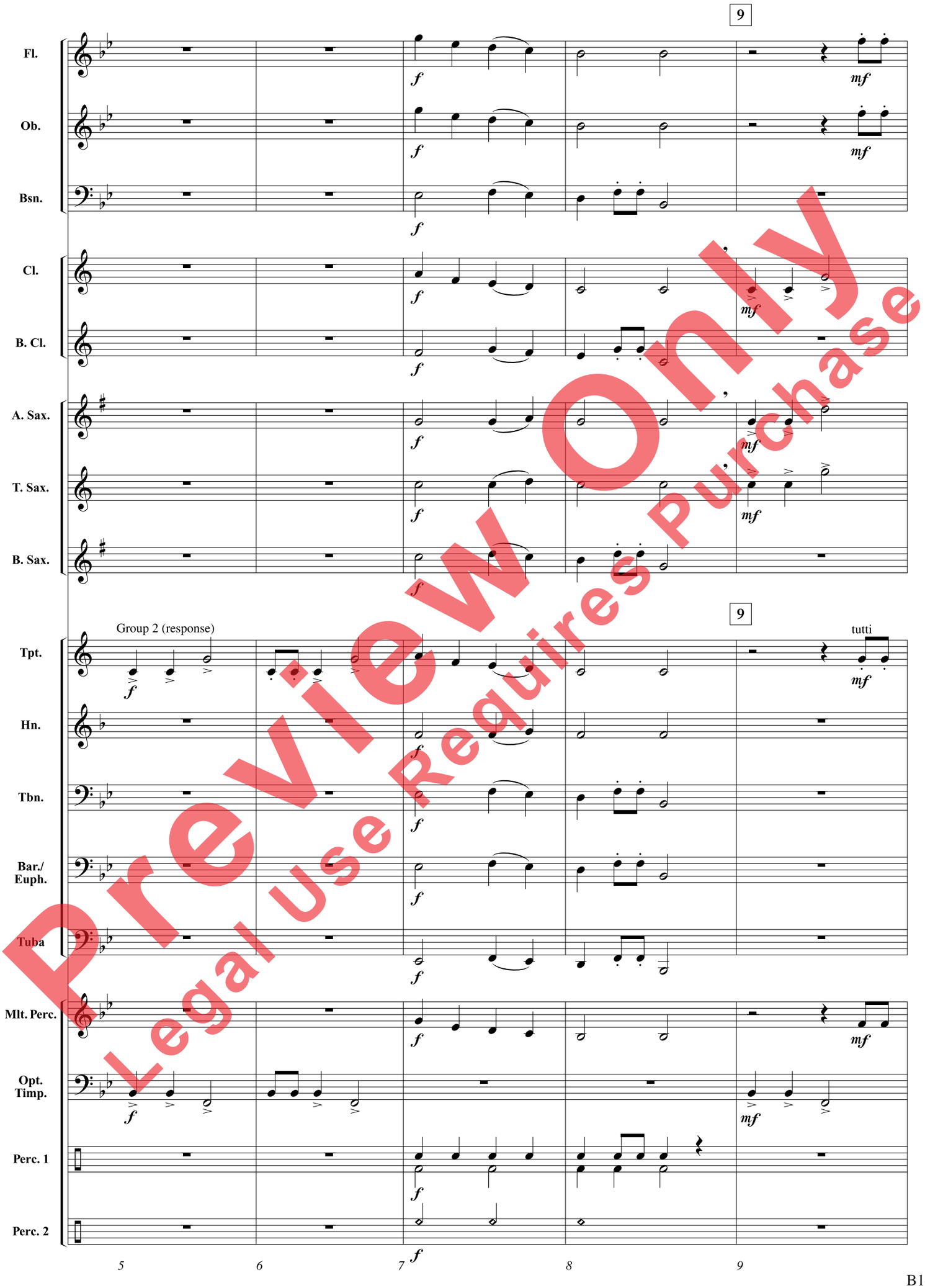

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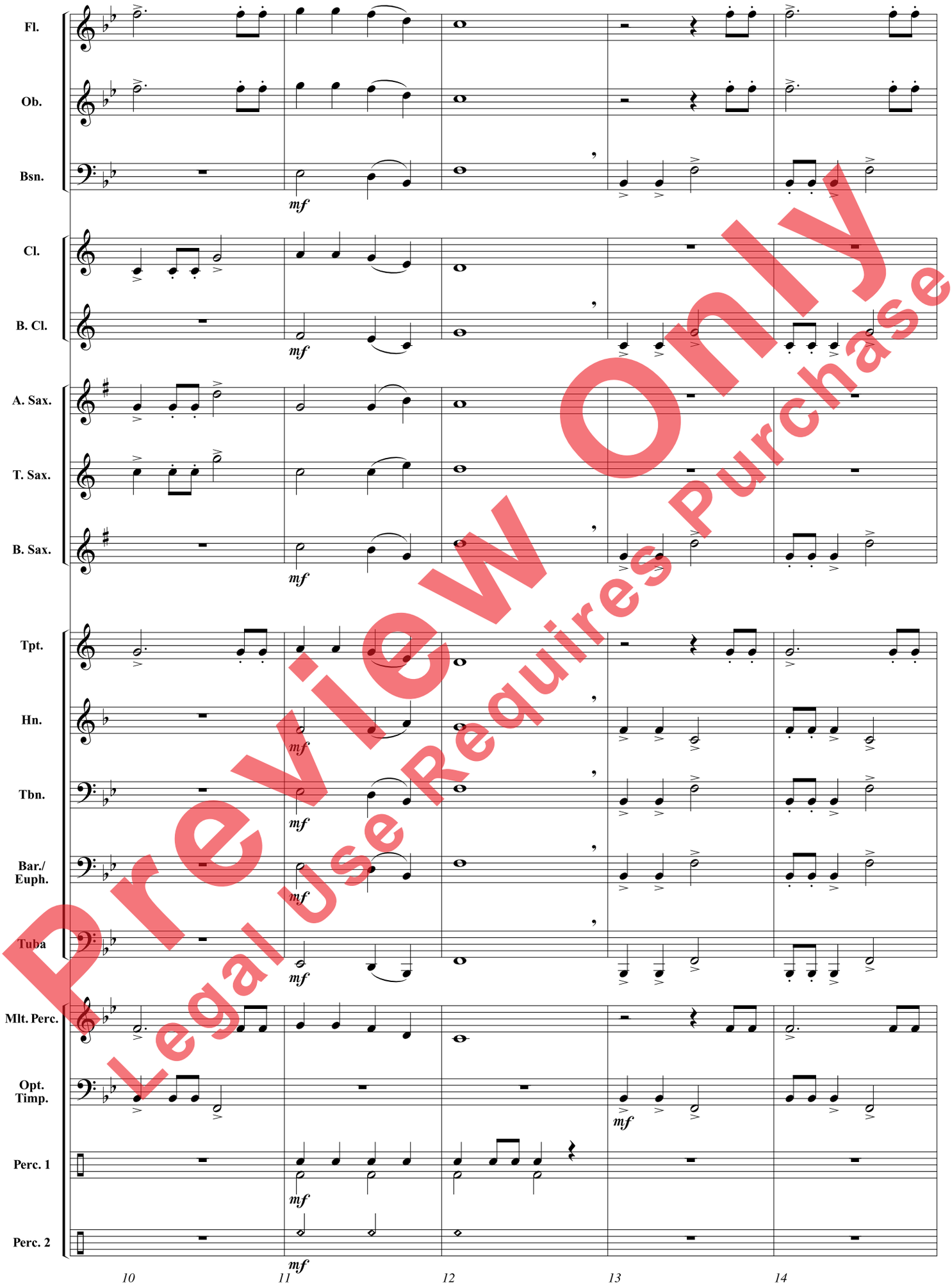

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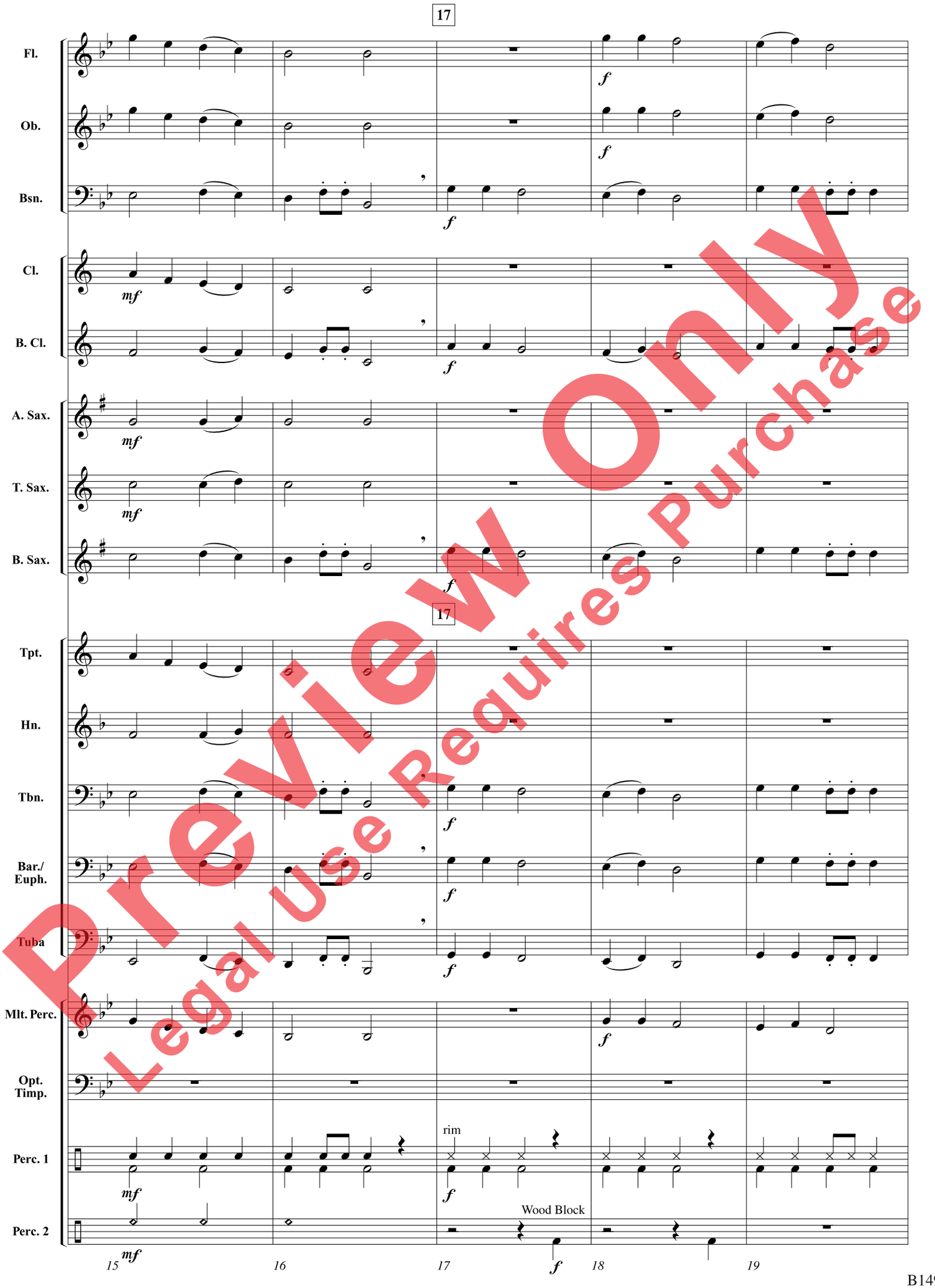

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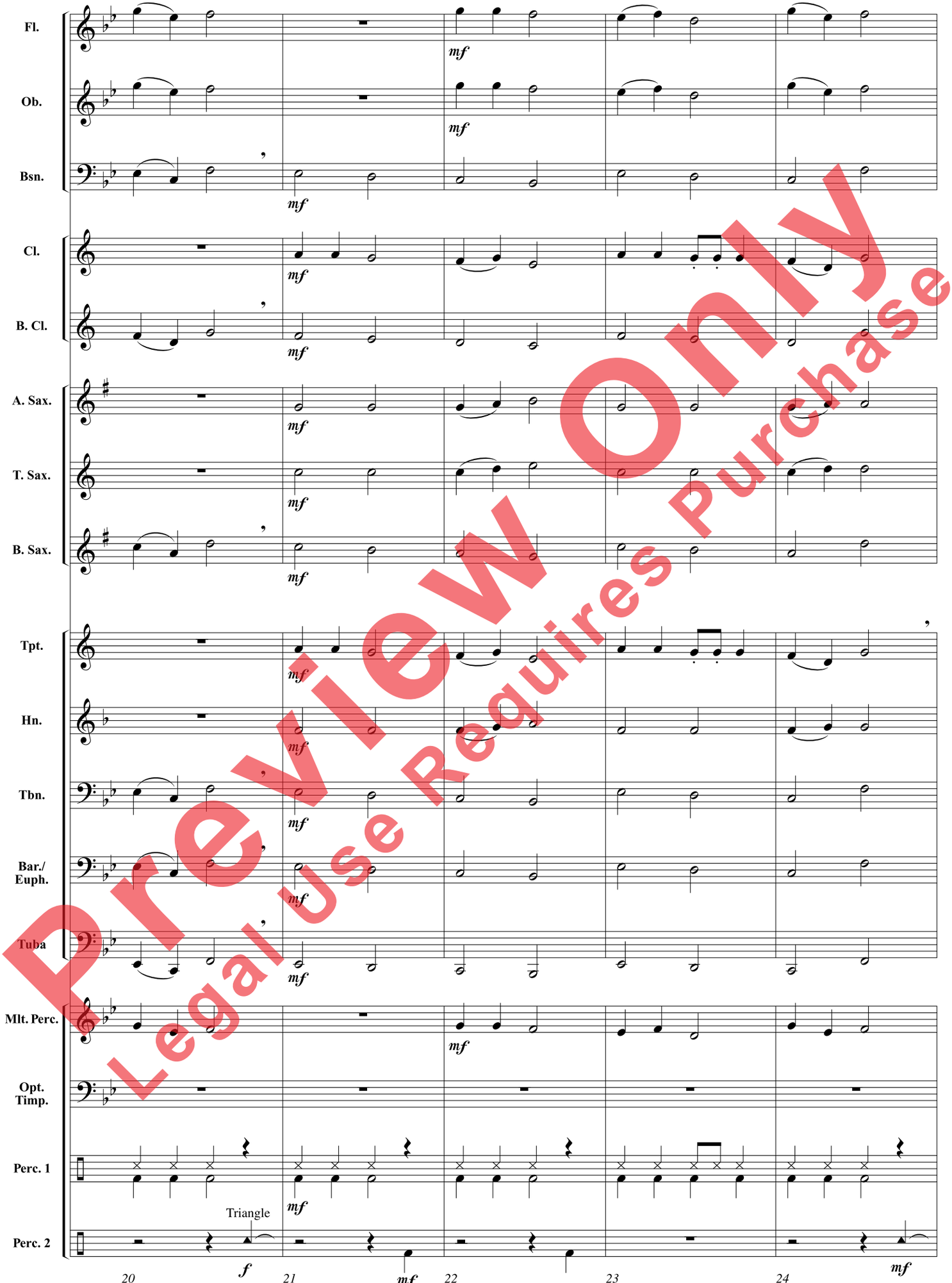

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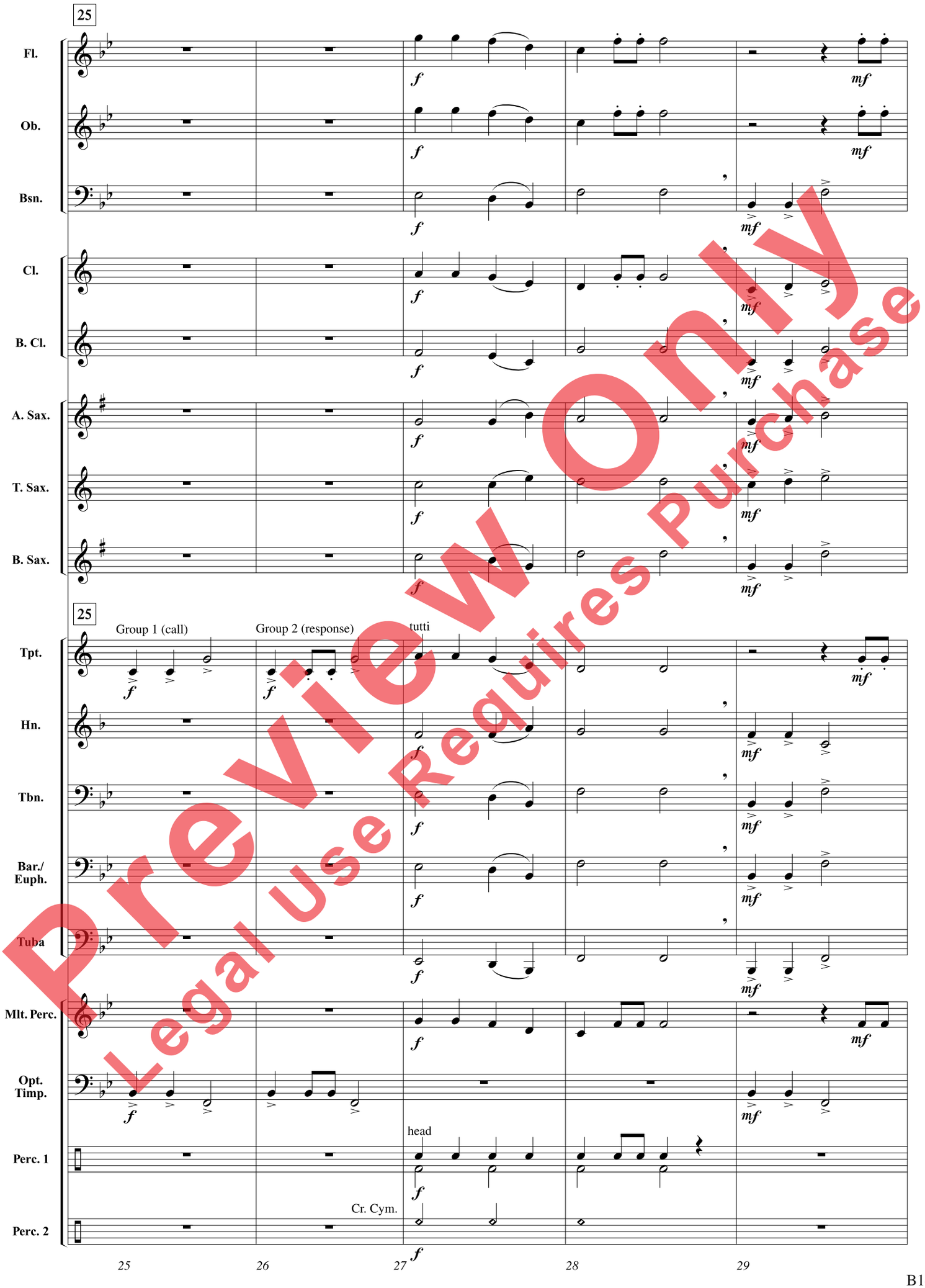

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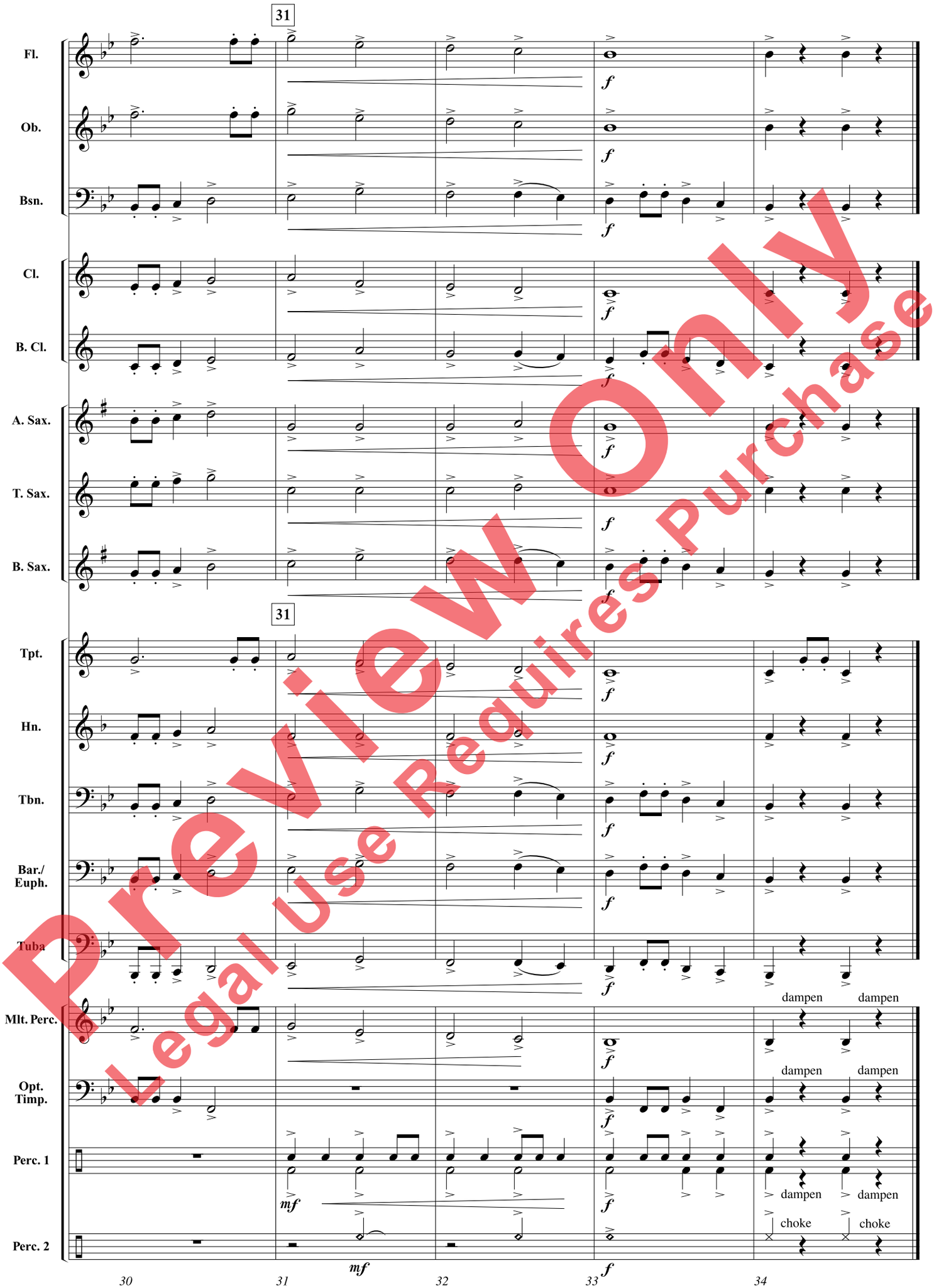

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Musical Jump Start

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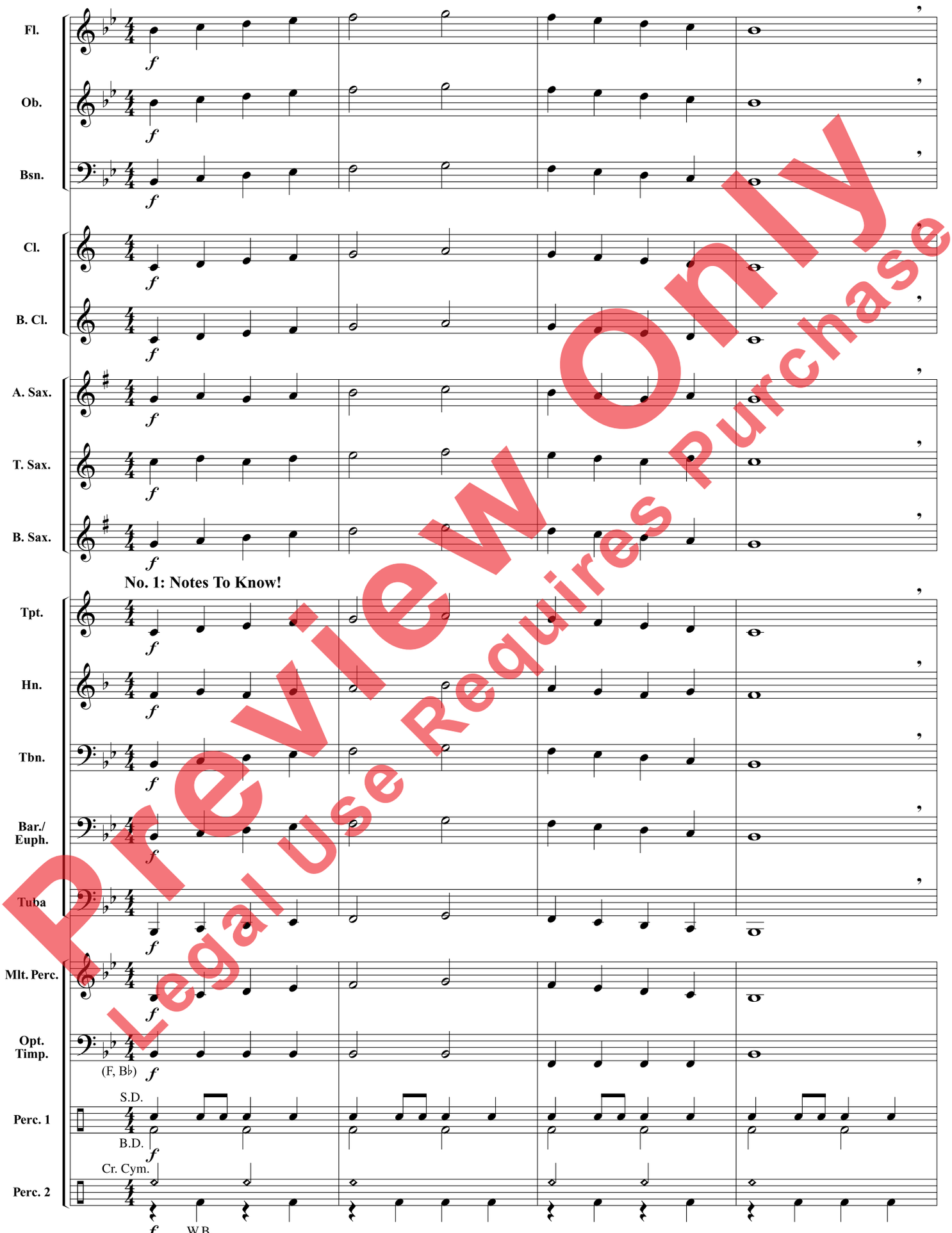

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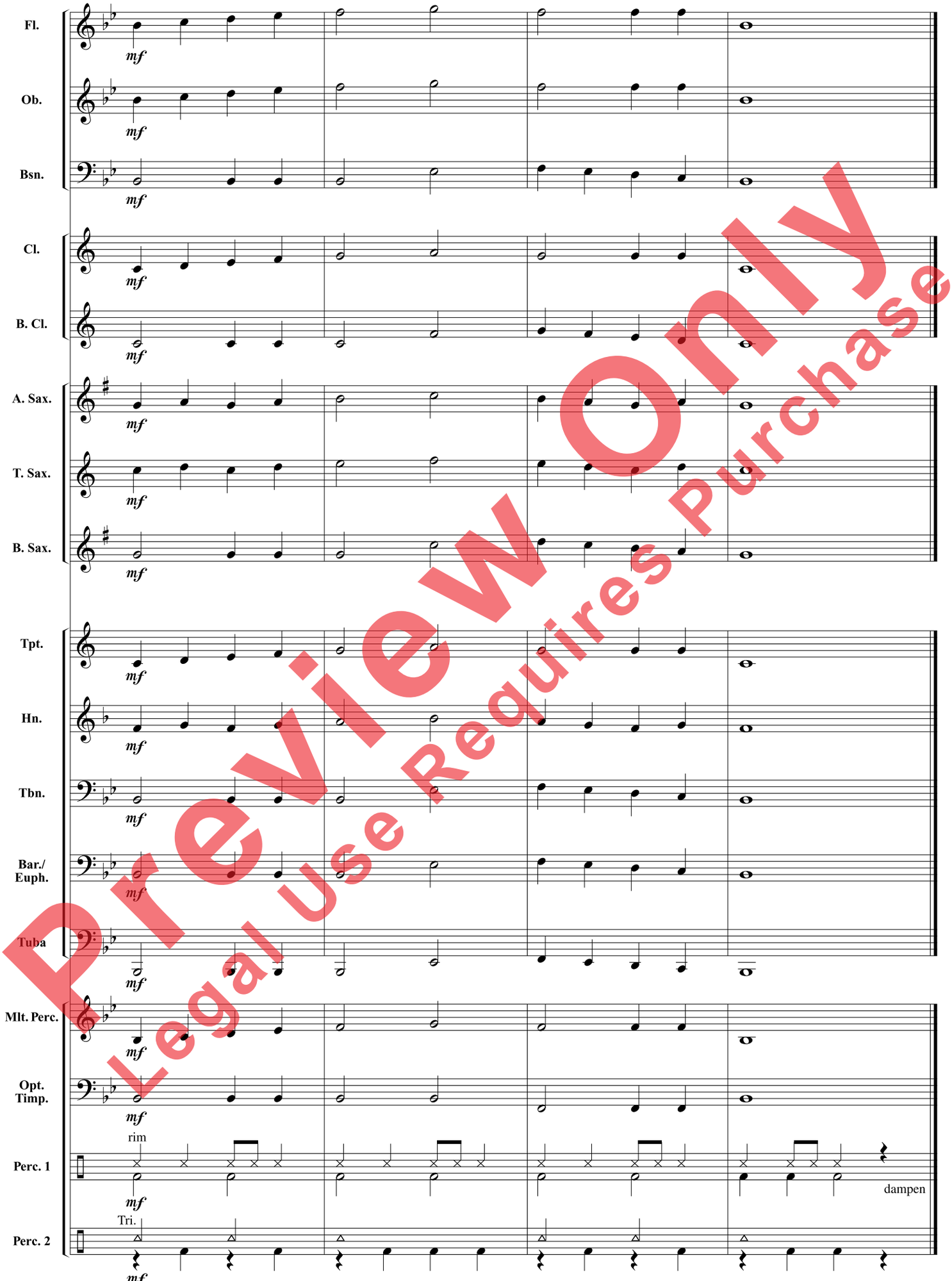

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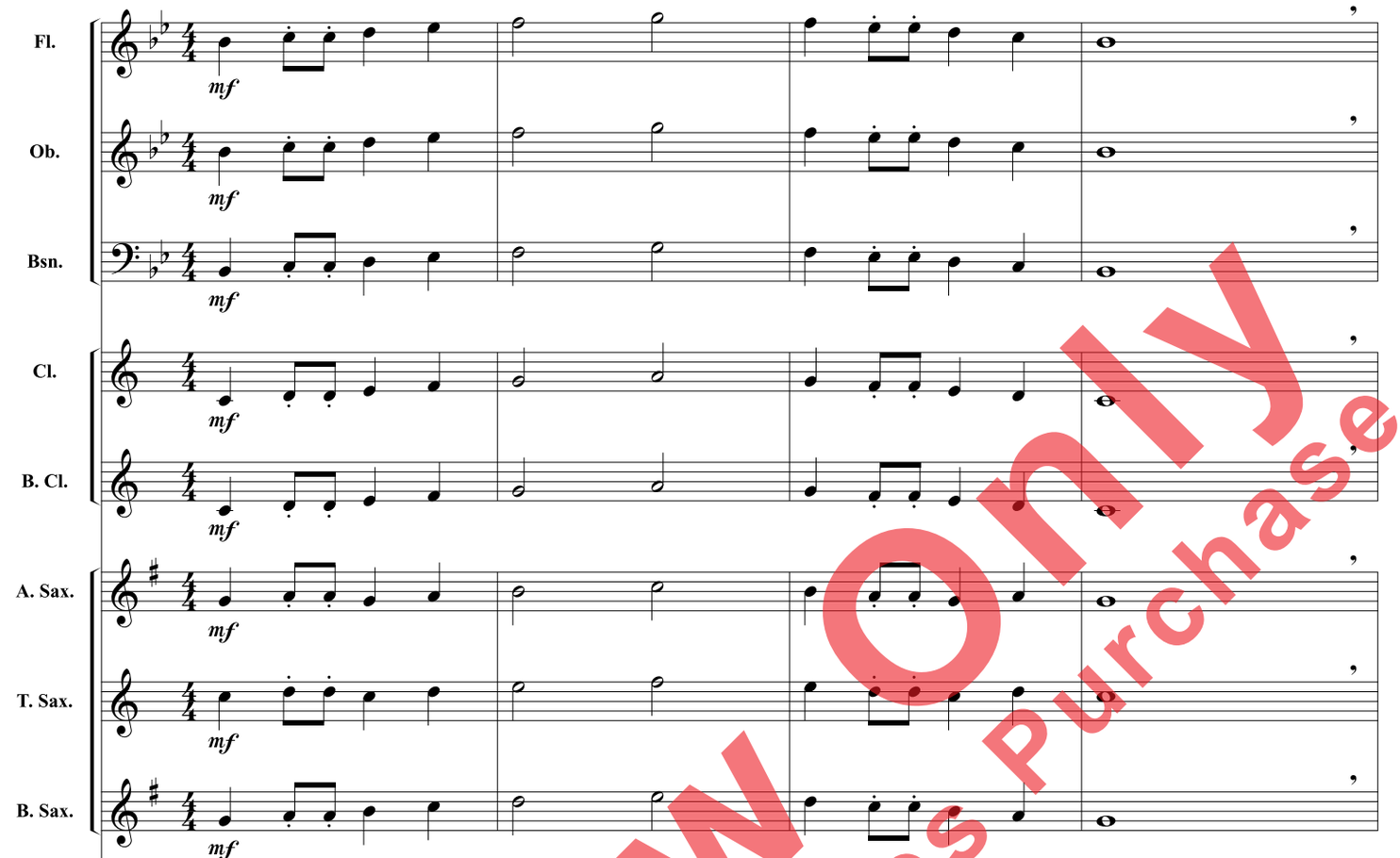

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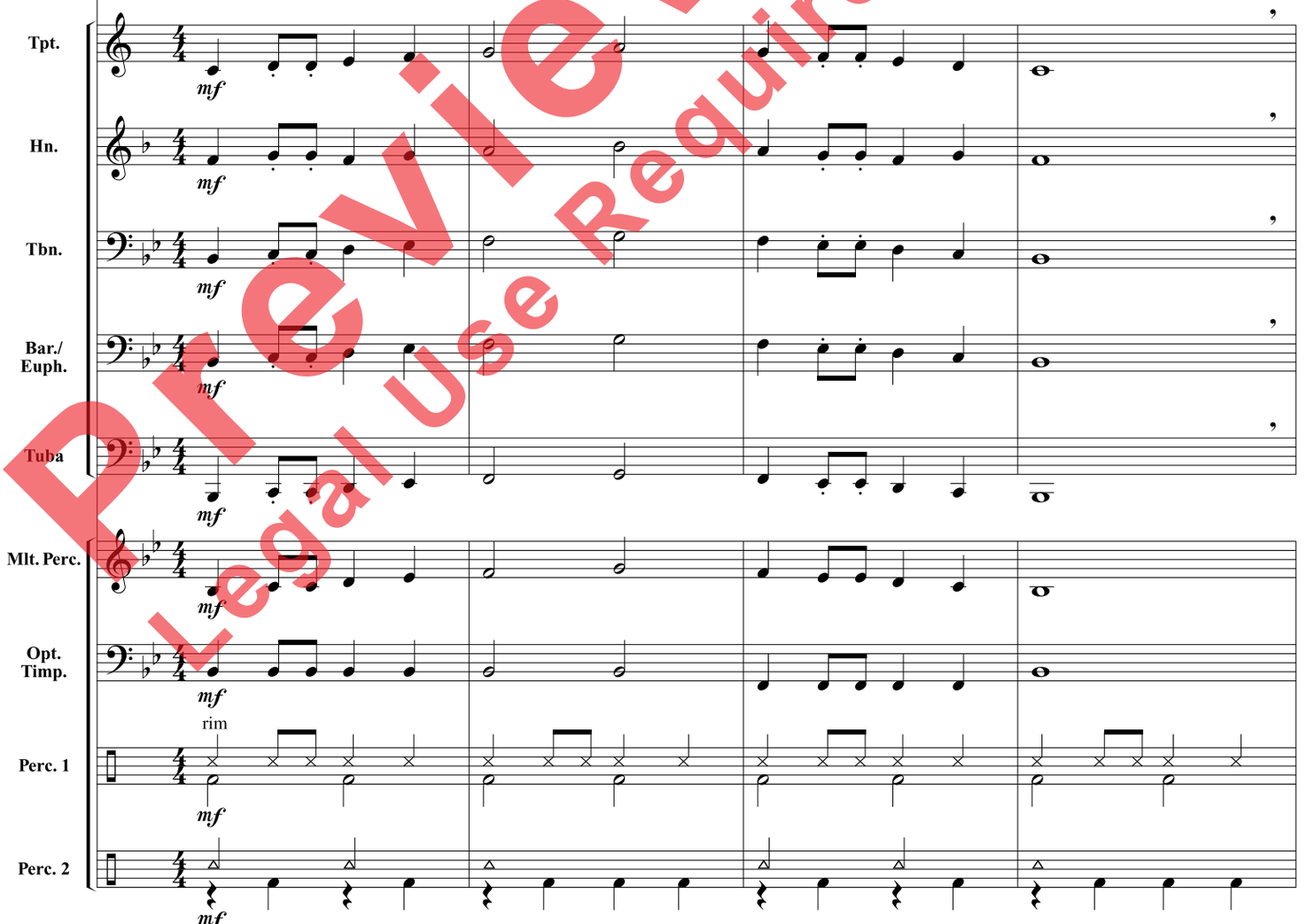

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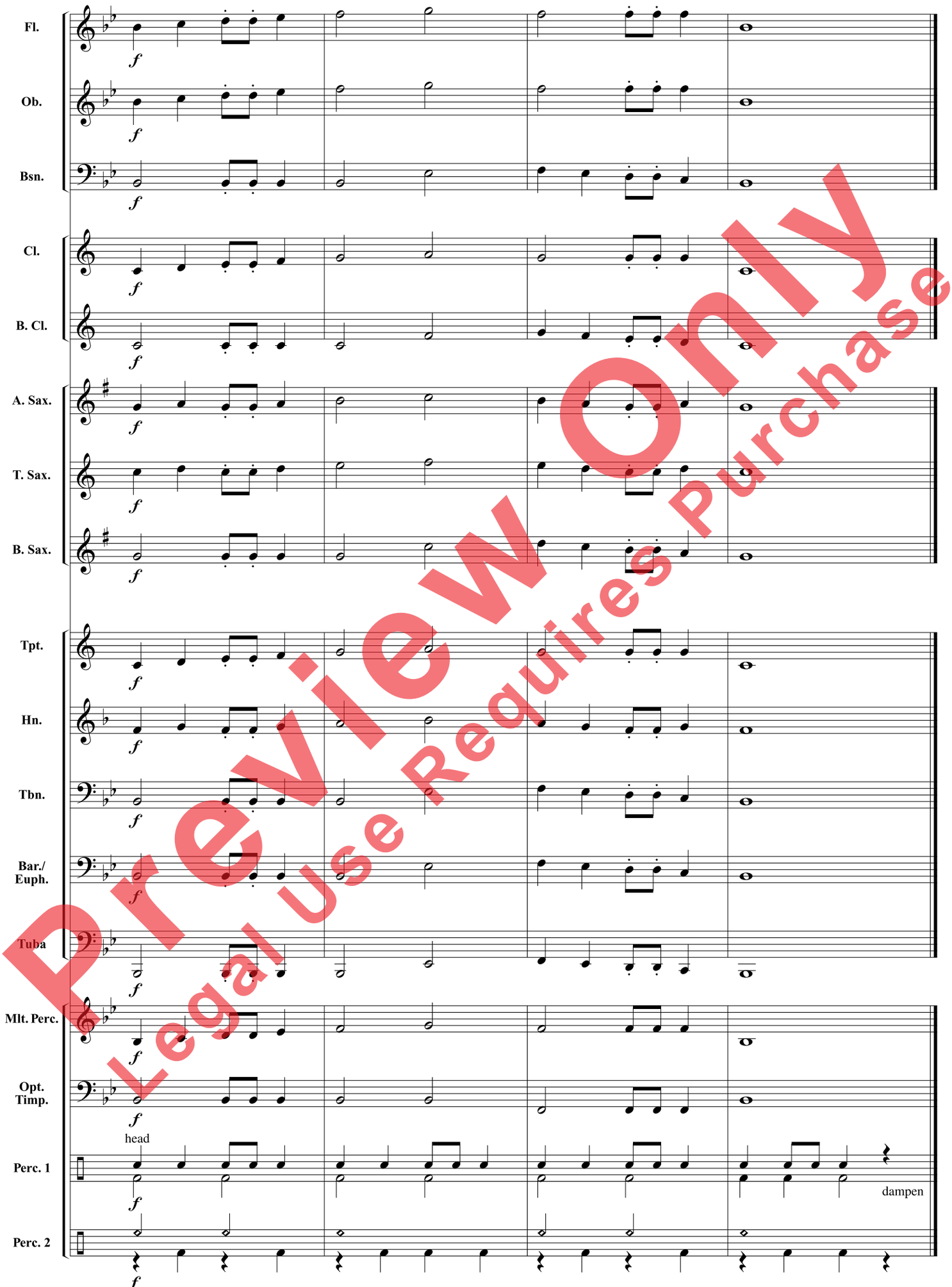

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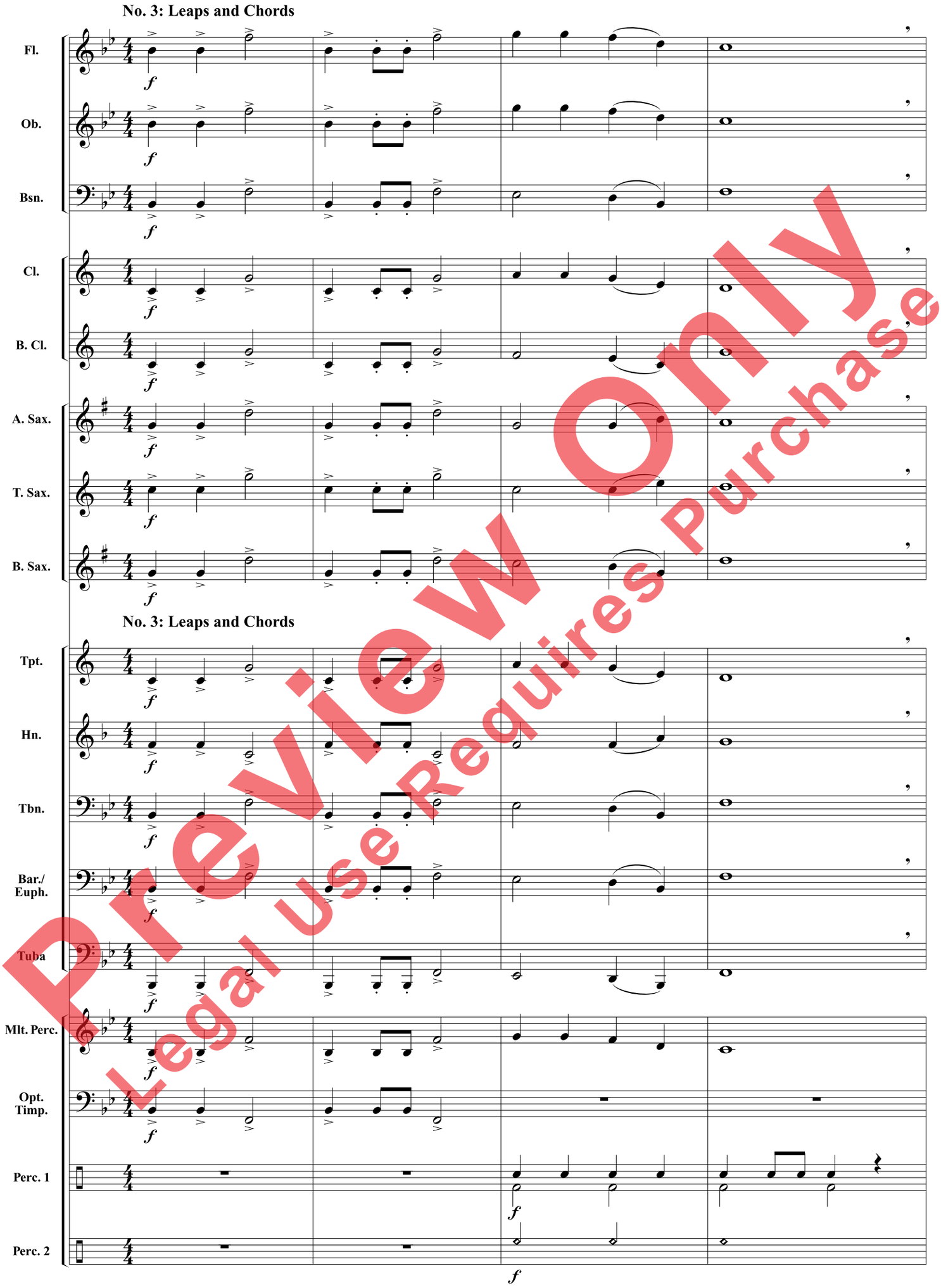

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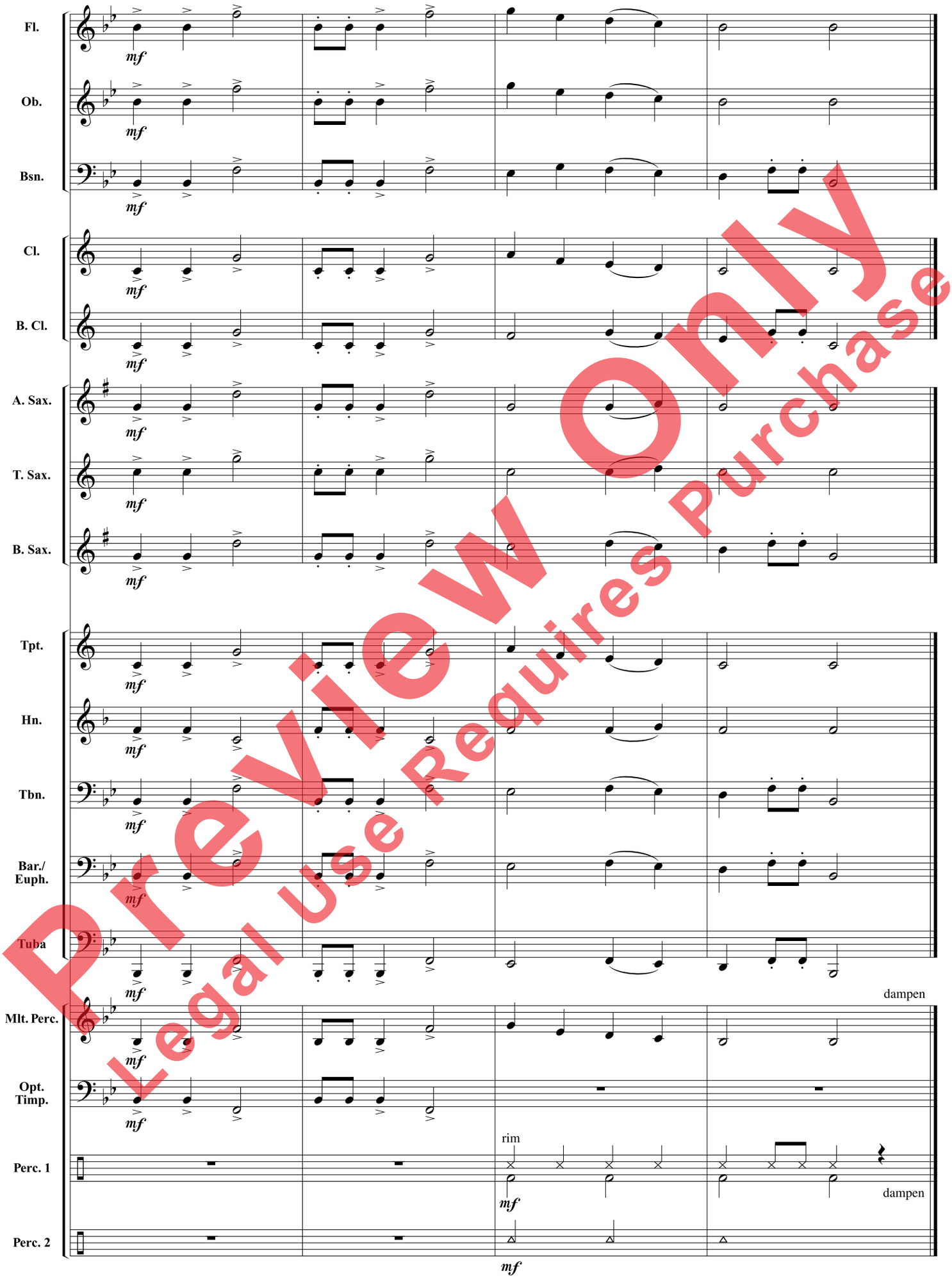

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III. MIDNIGHT MISSION

(from *Midnight Suite*)

BRIAN BALMAGES
(ASCAP)

Sneaky (♩ = 144-152)

Flute
Oboe
Bassoon
B♭ Clarinet
B♭ Bass Clarinet
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Sneaky (♩ = 144-152)

div.

B♭ Trumpet
F Horn
Trombone
Baritone/ Euphonium
Tuba
Mallet Percussion (Xylophone)
Percussion 1 (Snare Drum, Bass Drum)

S.D.
B.D.

Temple Blocks

Percussion 2 (Temple Blocks, Triangle, Crash Cymbals, Vibraslap)

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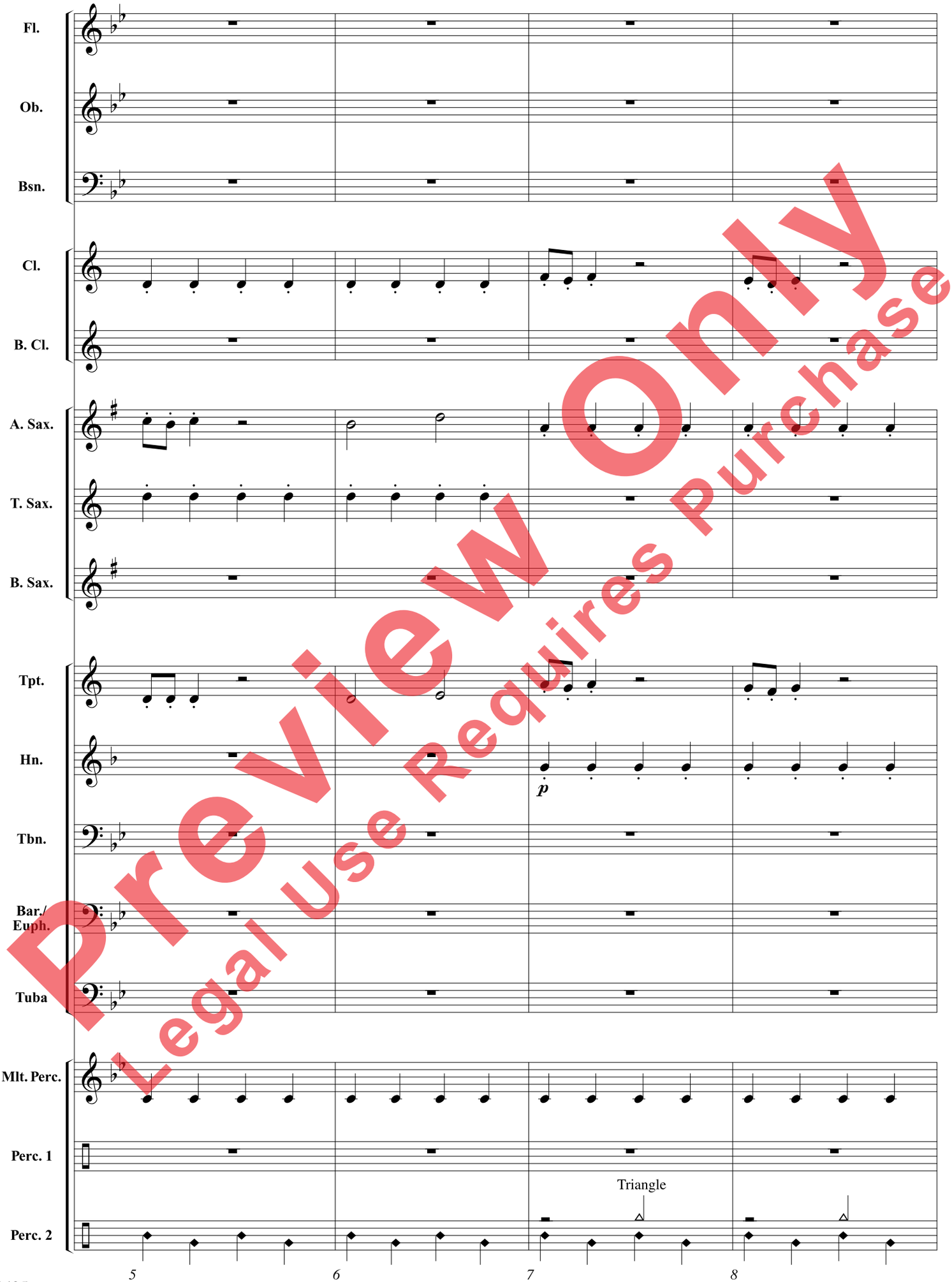

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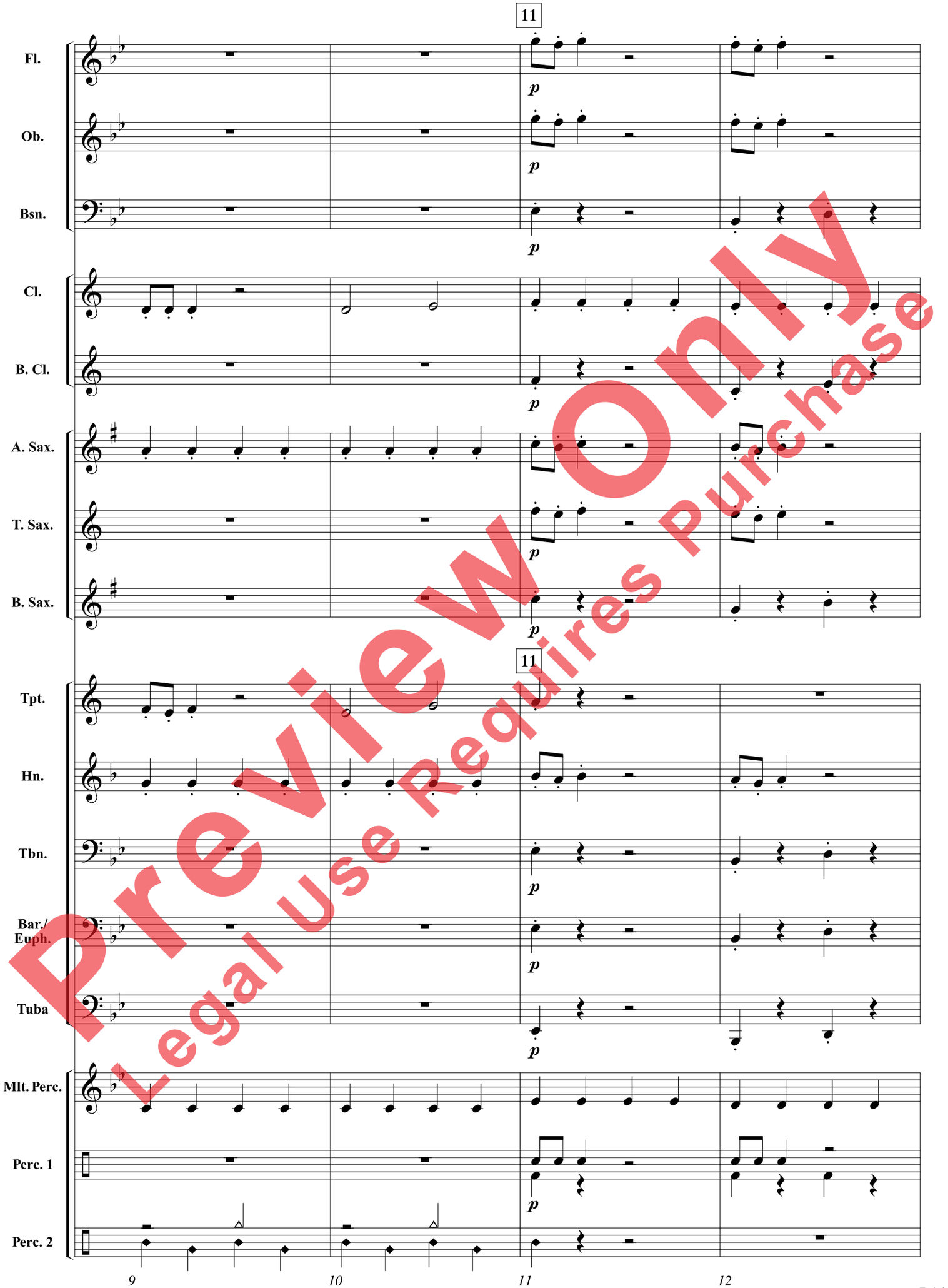

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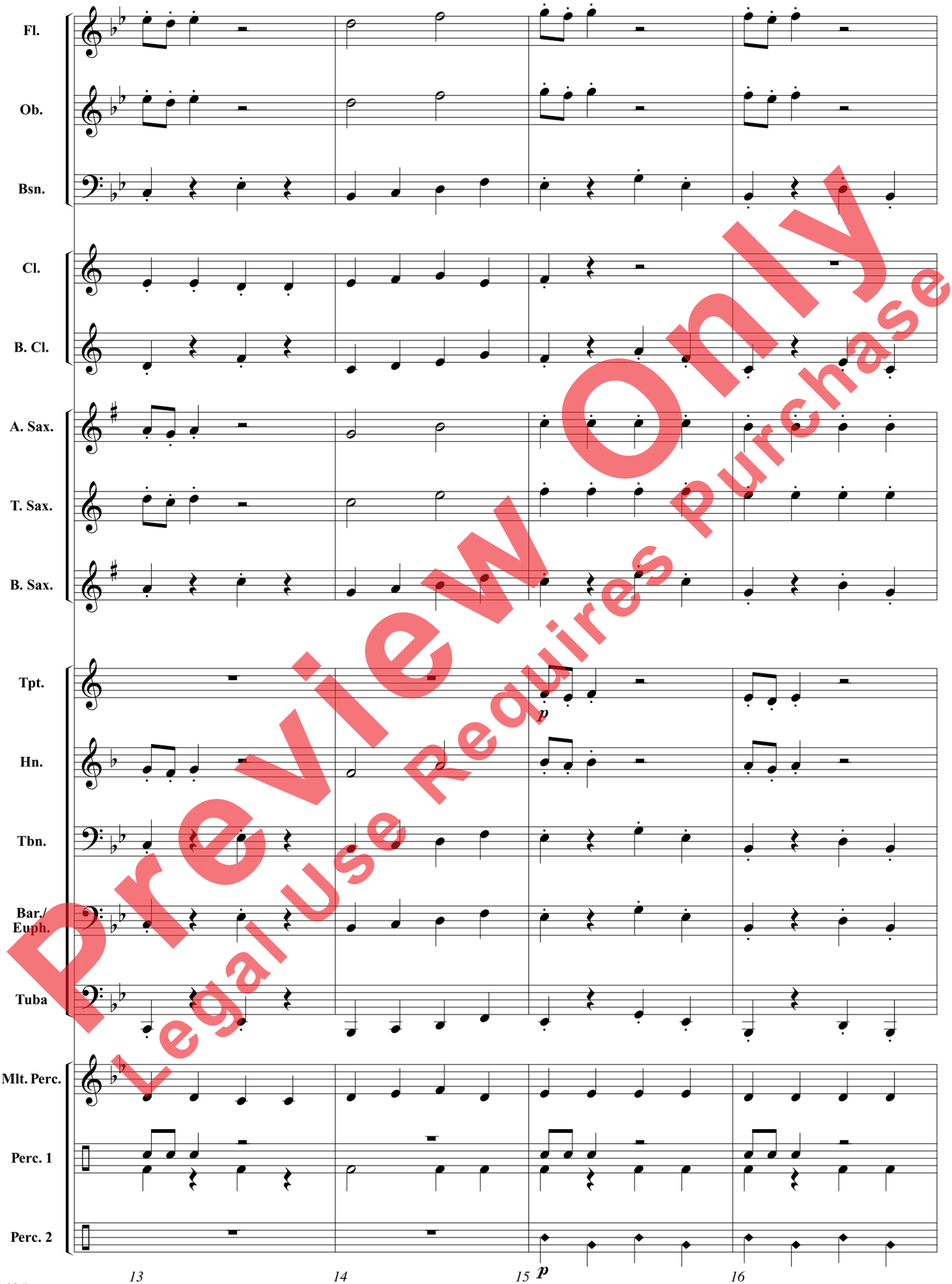

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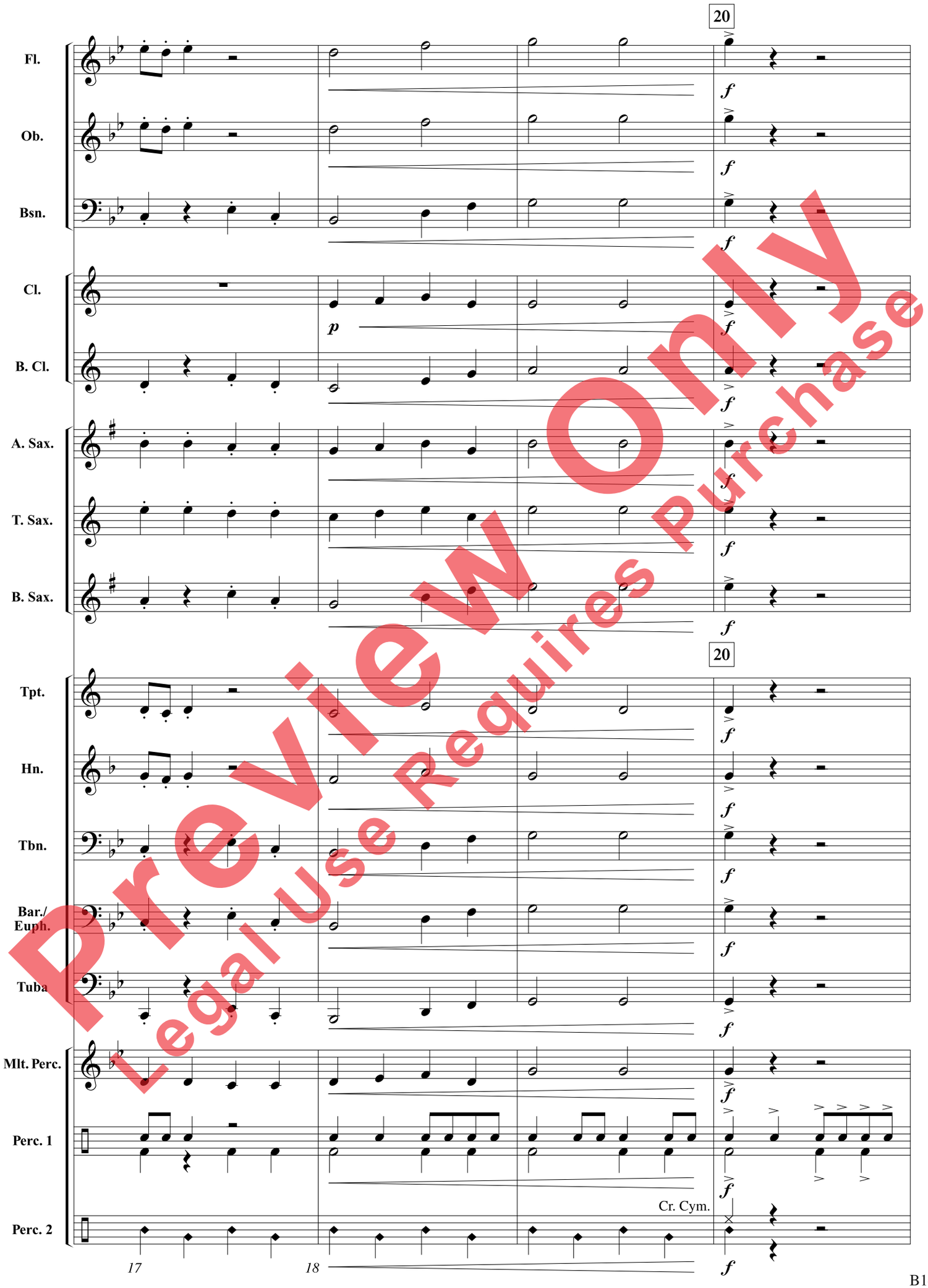

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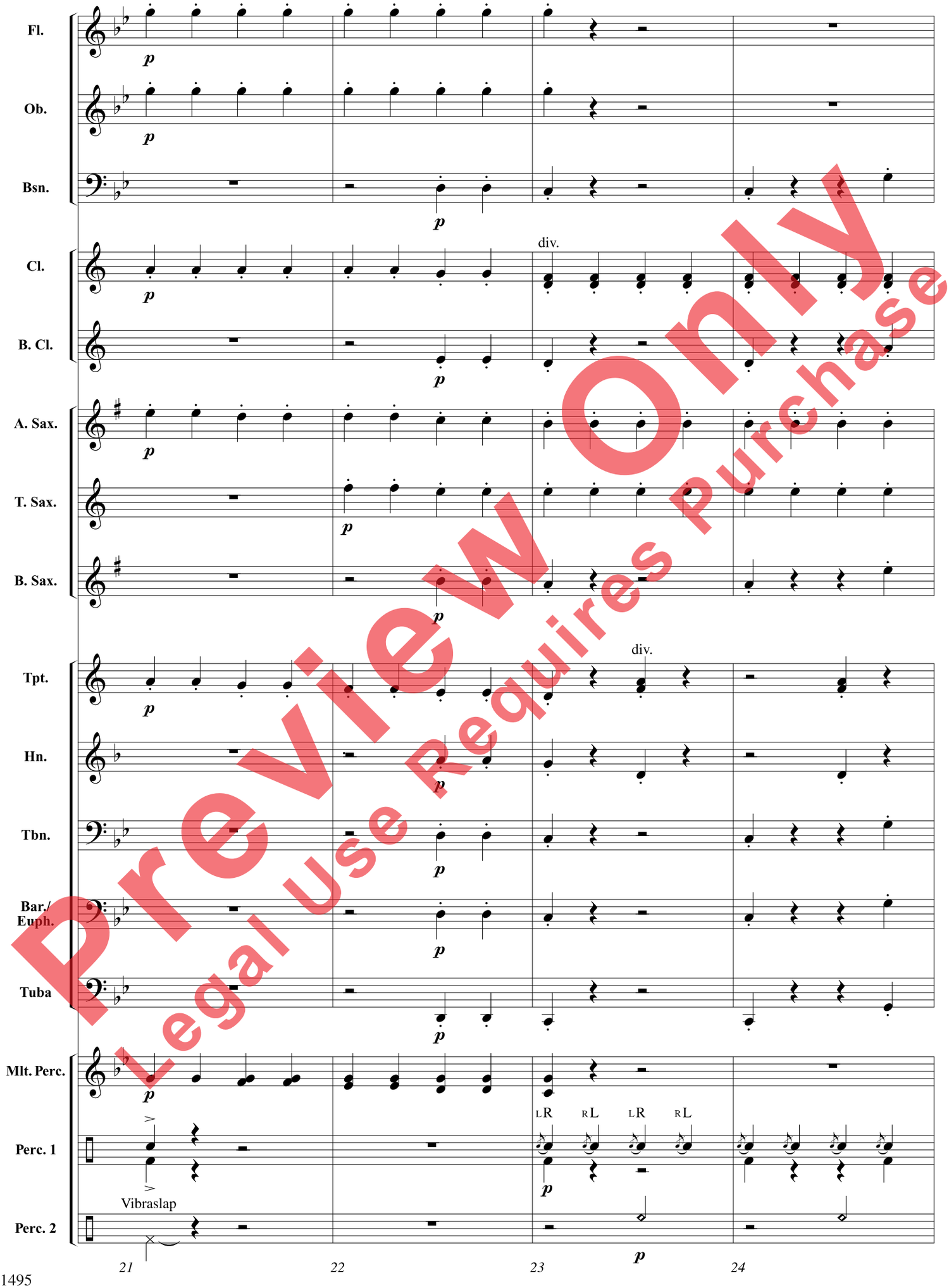

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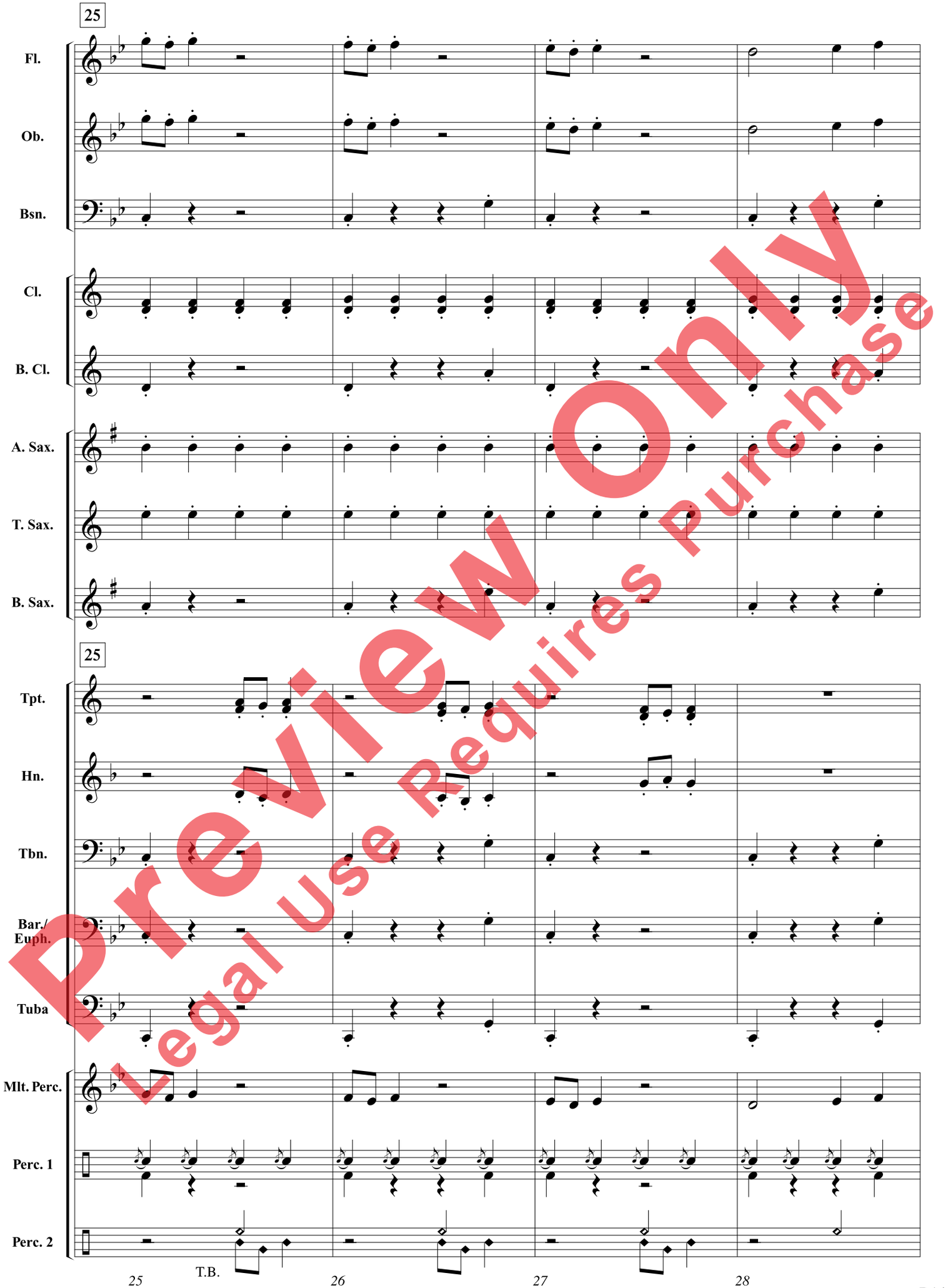

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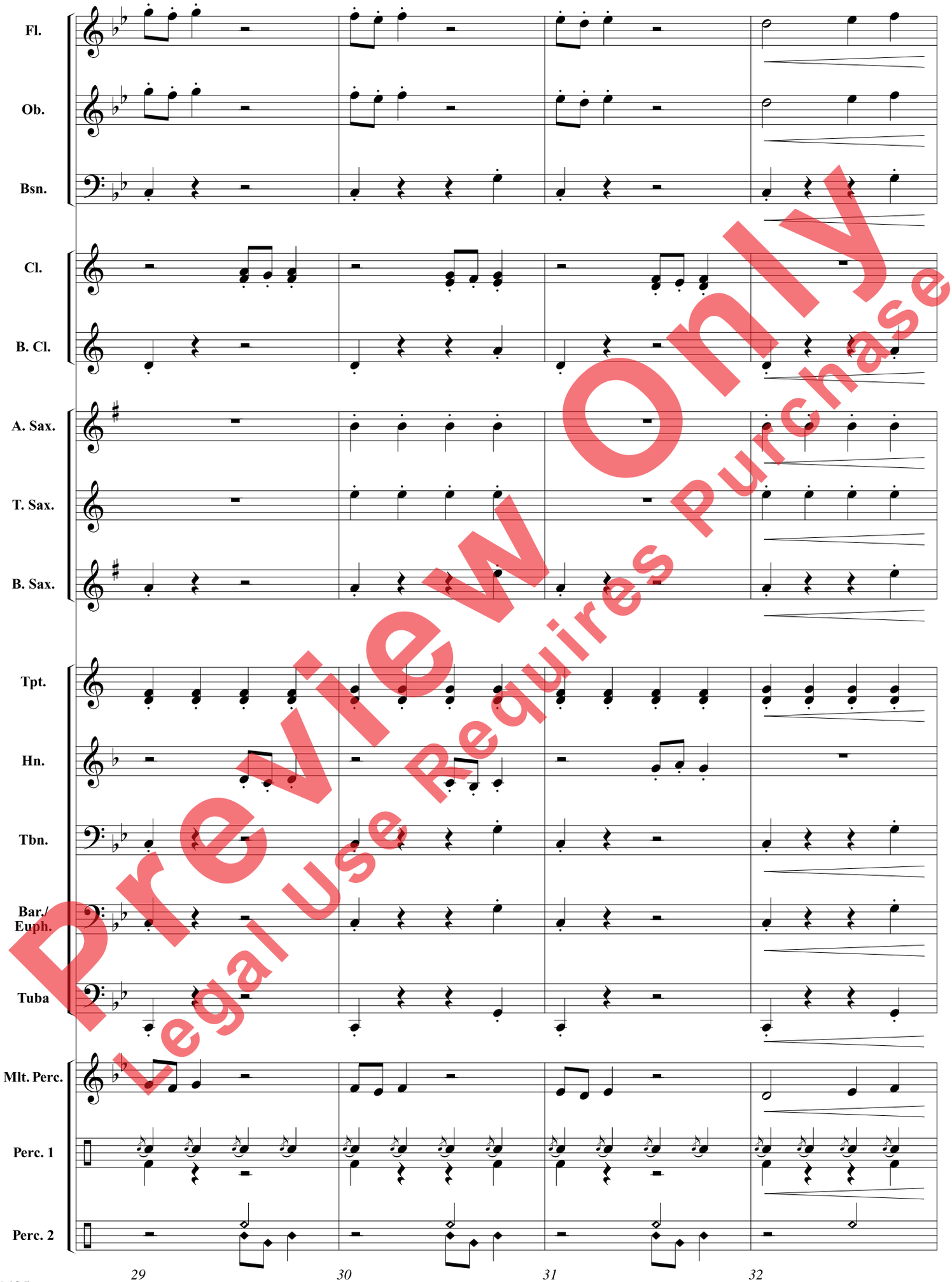

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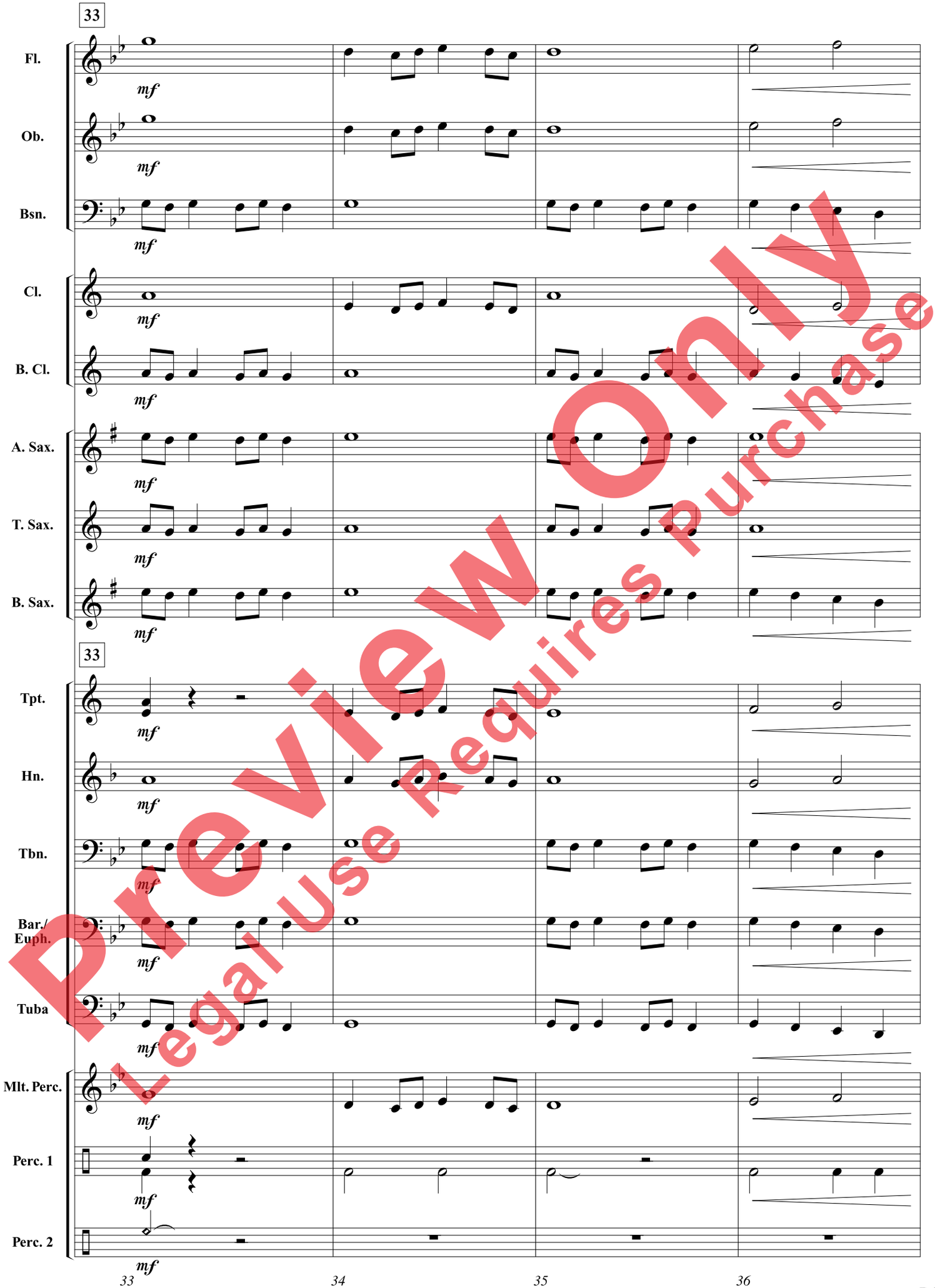

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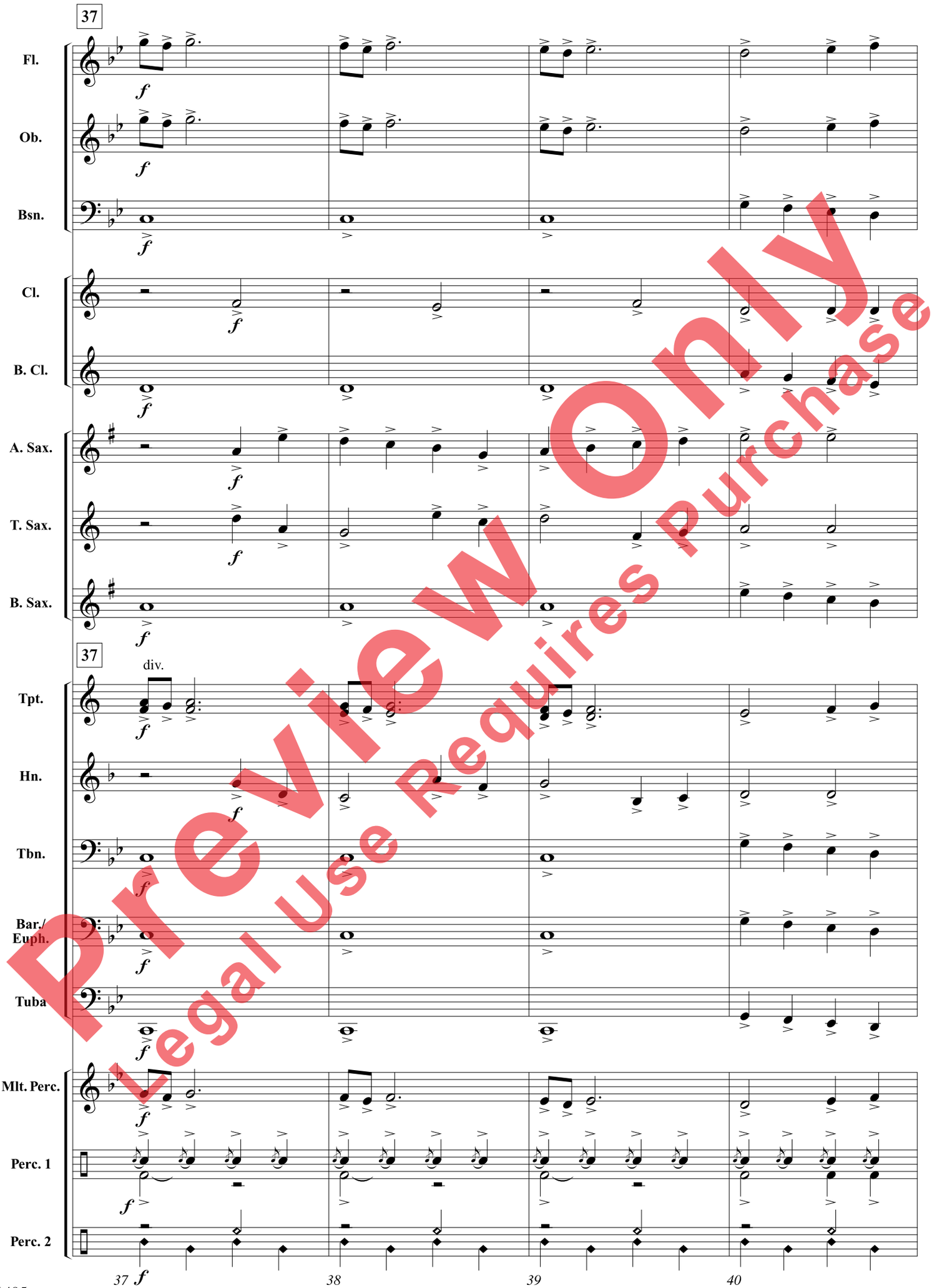

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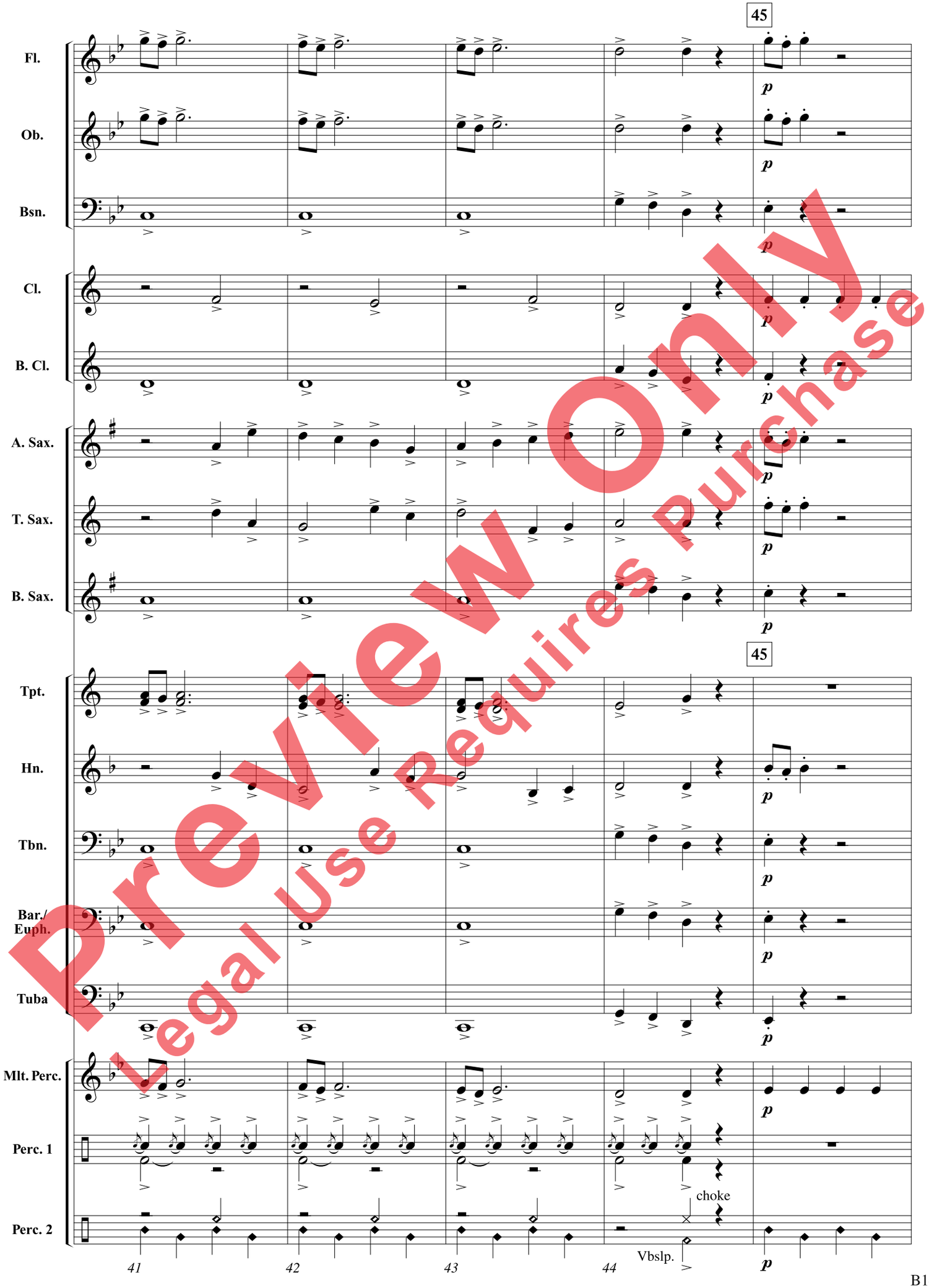

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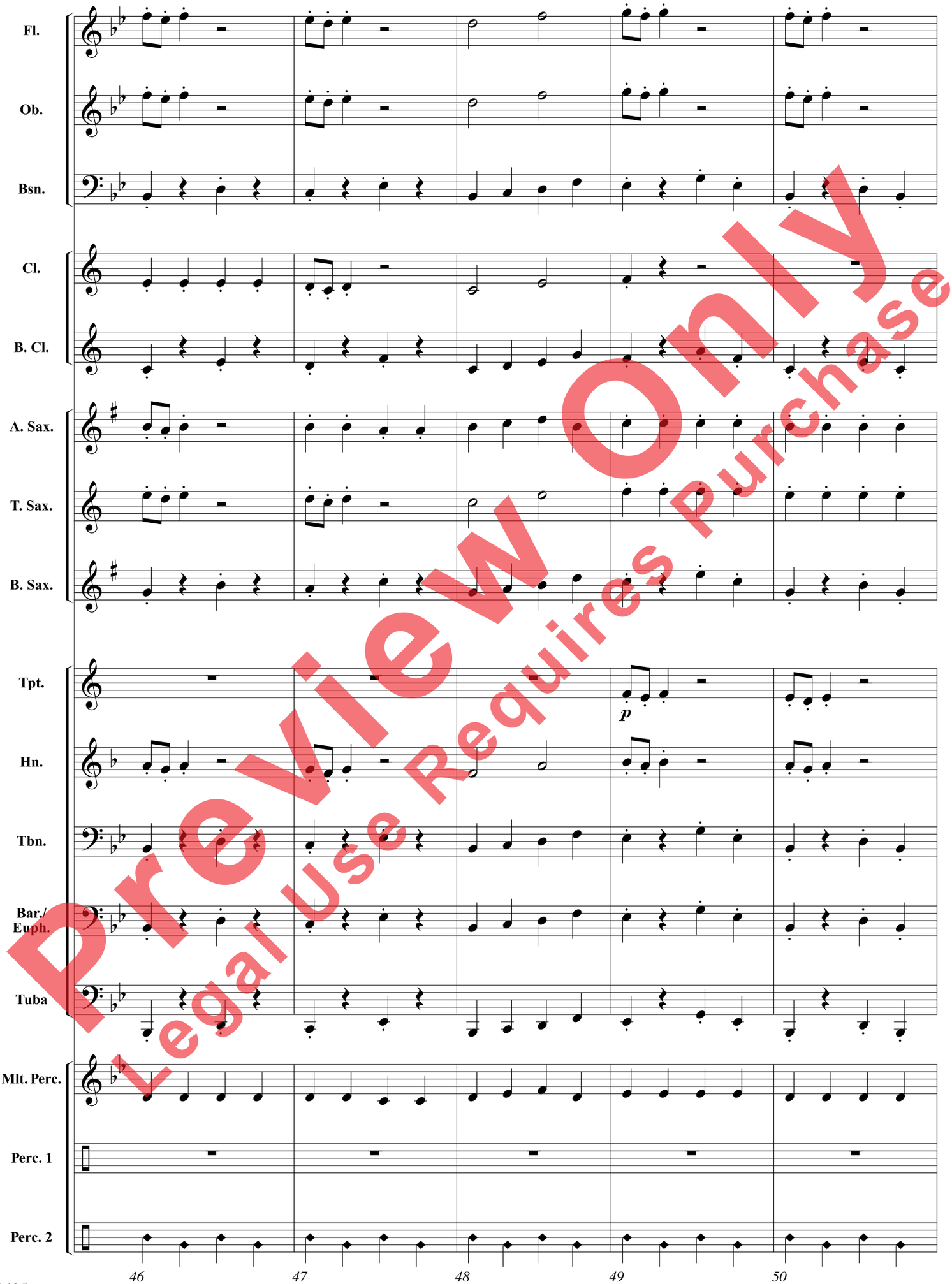

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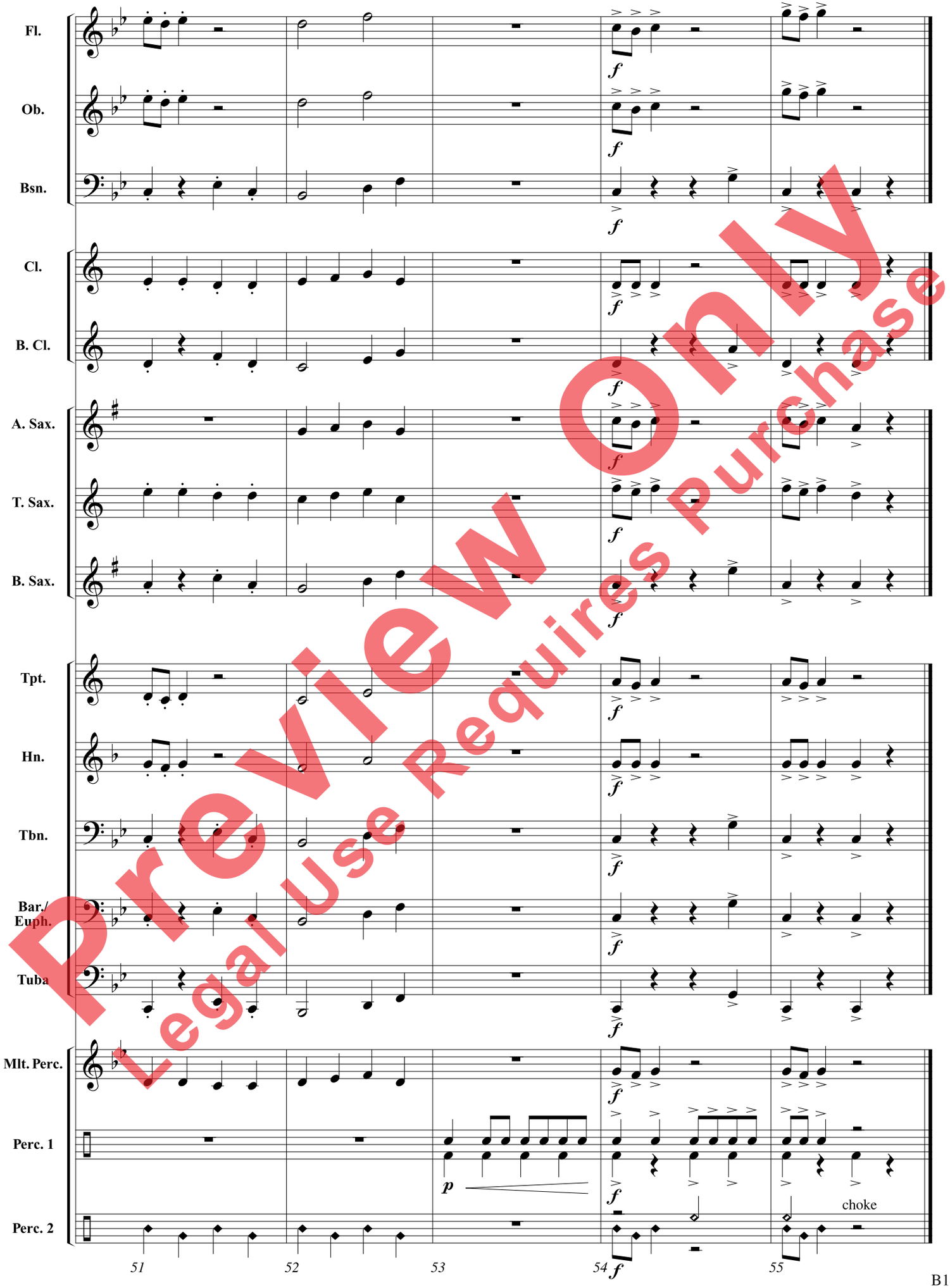

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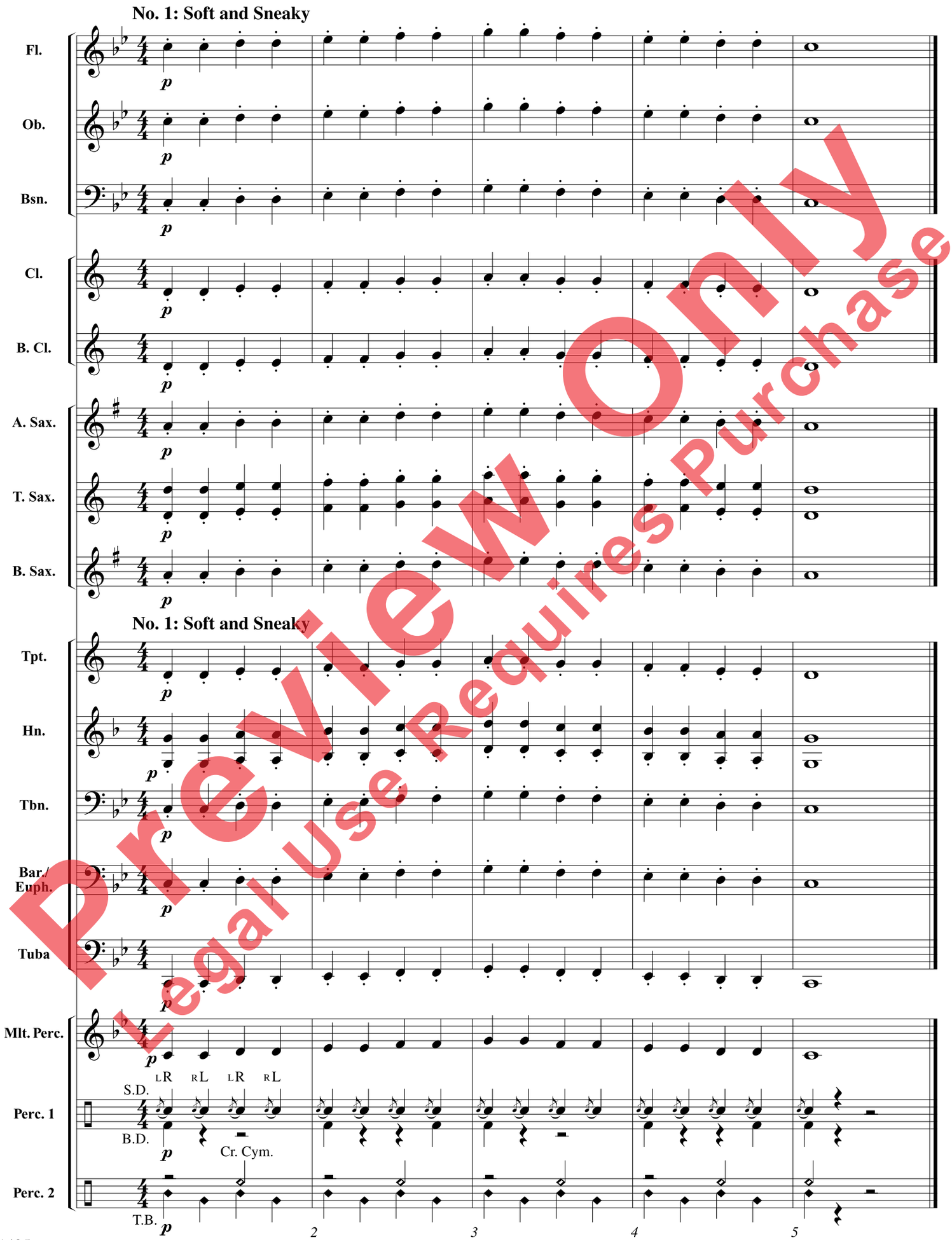
Musical Jump Start

SUPPLEMENTARY MATERIAL



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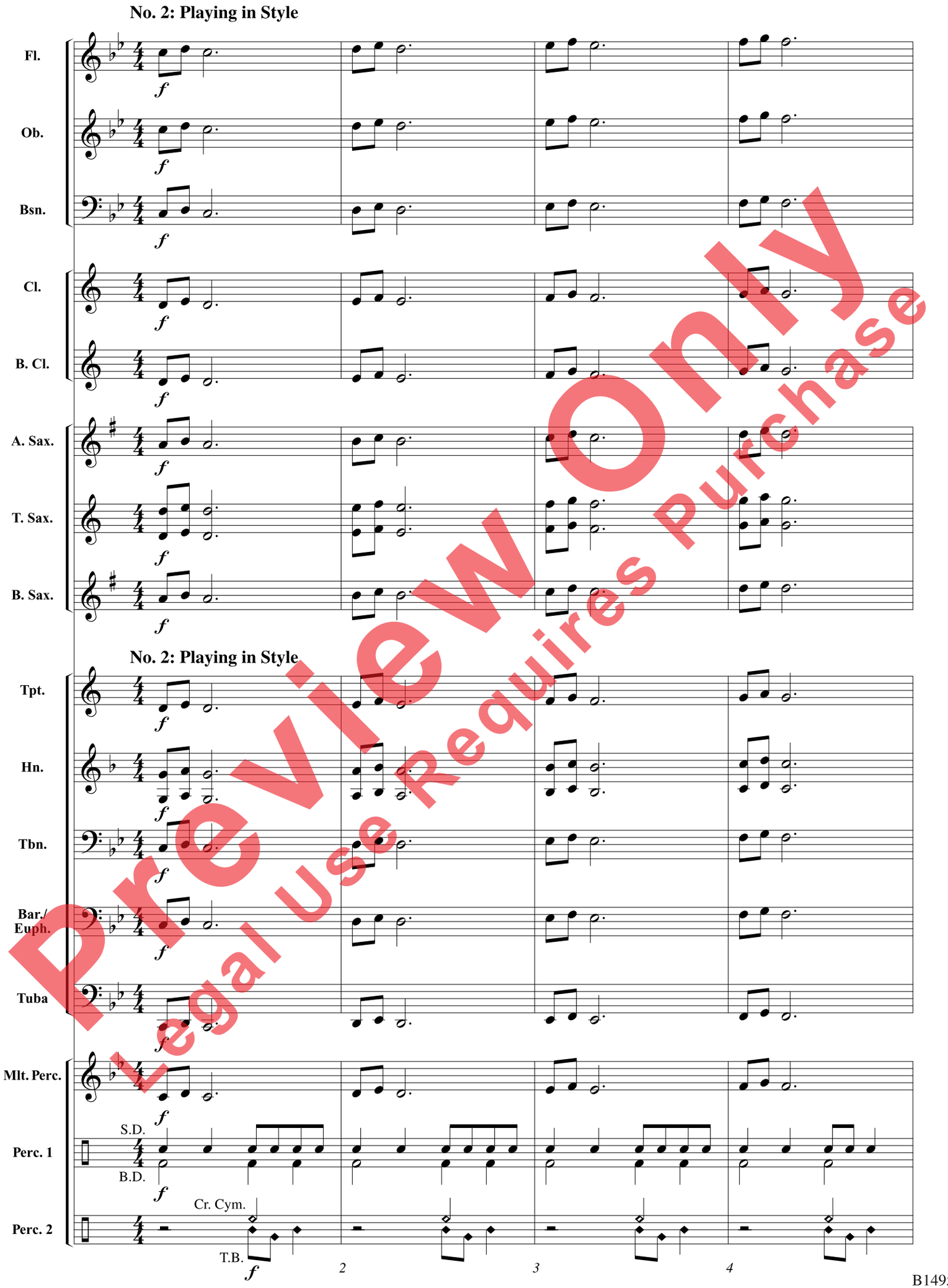

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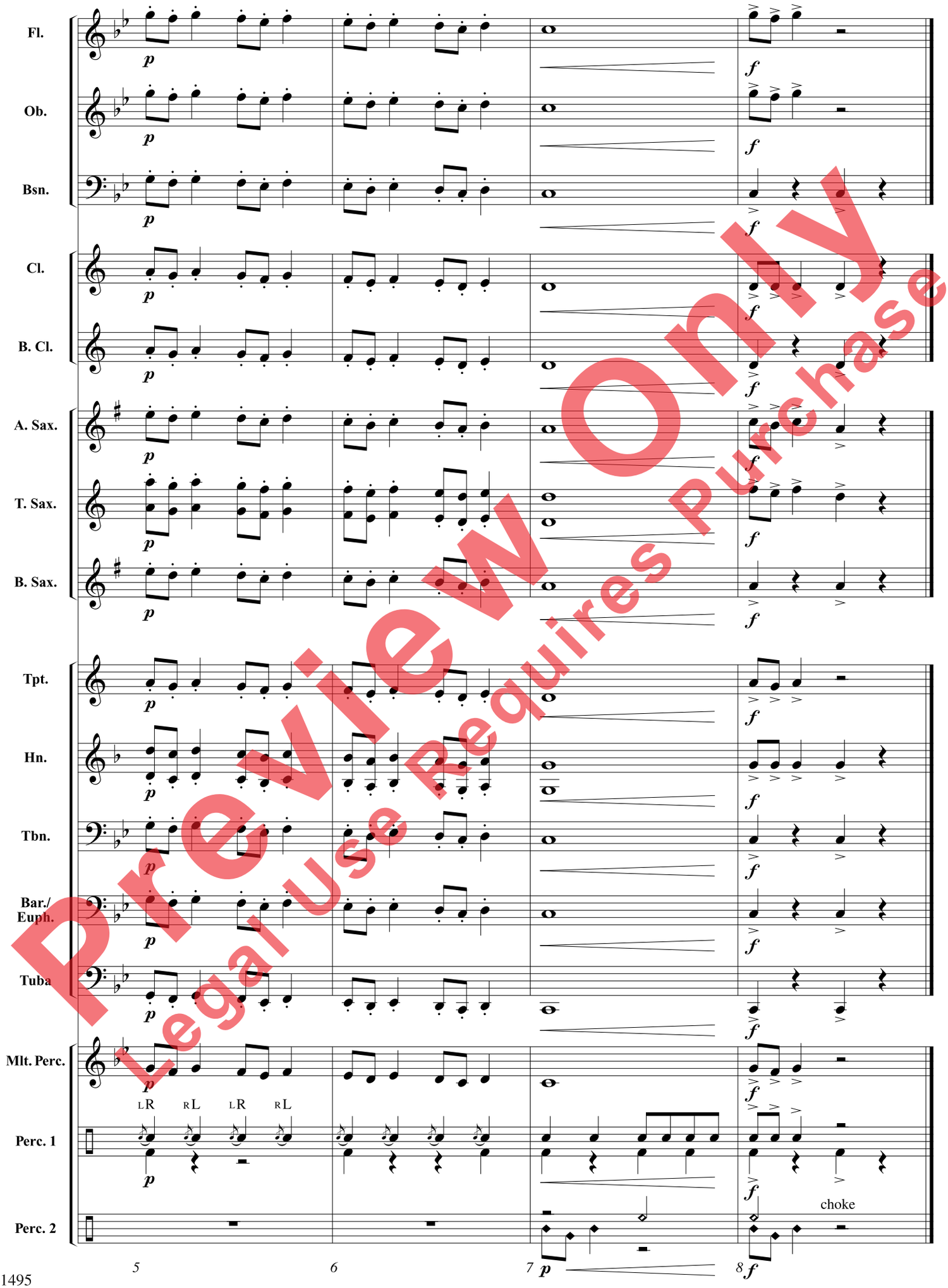

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Approx. Performance Time = 1:30

IV. SAMBA LA BAMBA

WILLIAM OWENS
(ASCAP)

Tempo de samba! (♩ = 108-120)

Flute
Oboe
Bassoon
B♭ Clarinet
B♭ Bass Clarinet
E♭ Alto Saxophone
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Tempo de samba! (♩ = 108-120)

B♭ Trumpet
F Horn
Trombone
Baritone/ Euphonium
Tuba
Opt. Timpani (B♭, F)
Percussion 1 (Snare Drum, Bass Drum)
Percussion 2 (Claves, Maracas)

snares off
S.D.
B.D.
Claves

3 Maracas (opt. Tambourine)

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MP3
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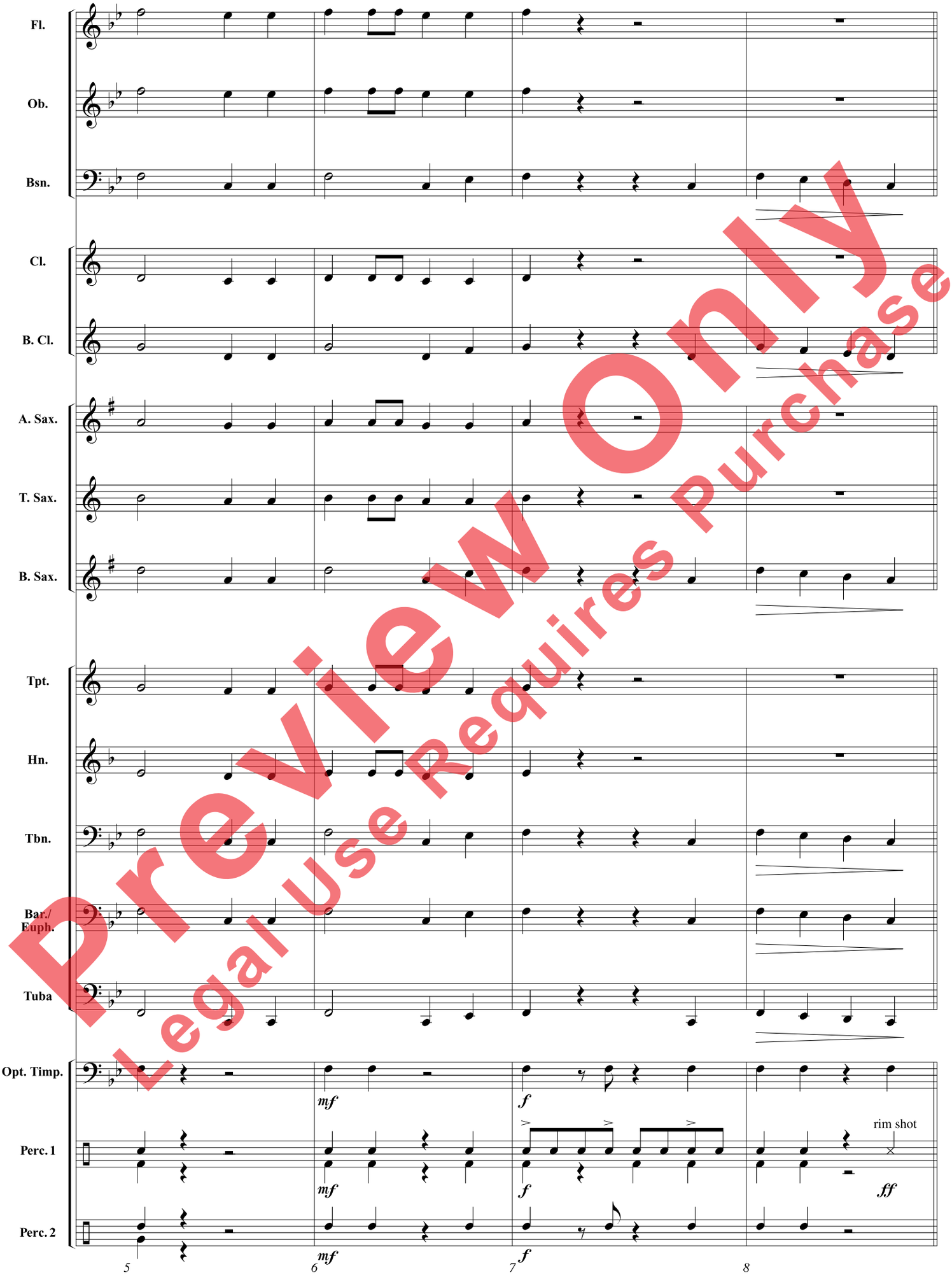

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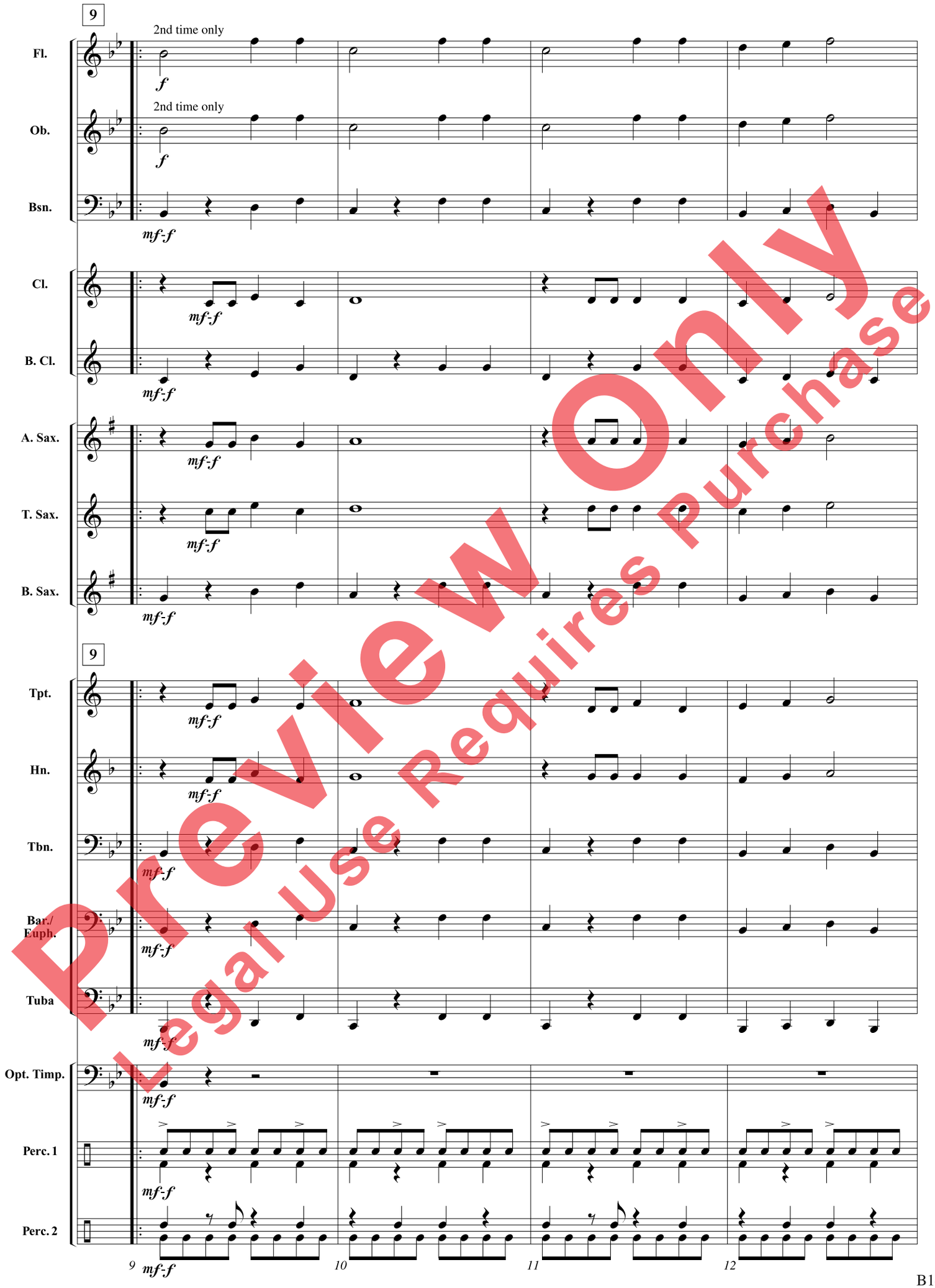

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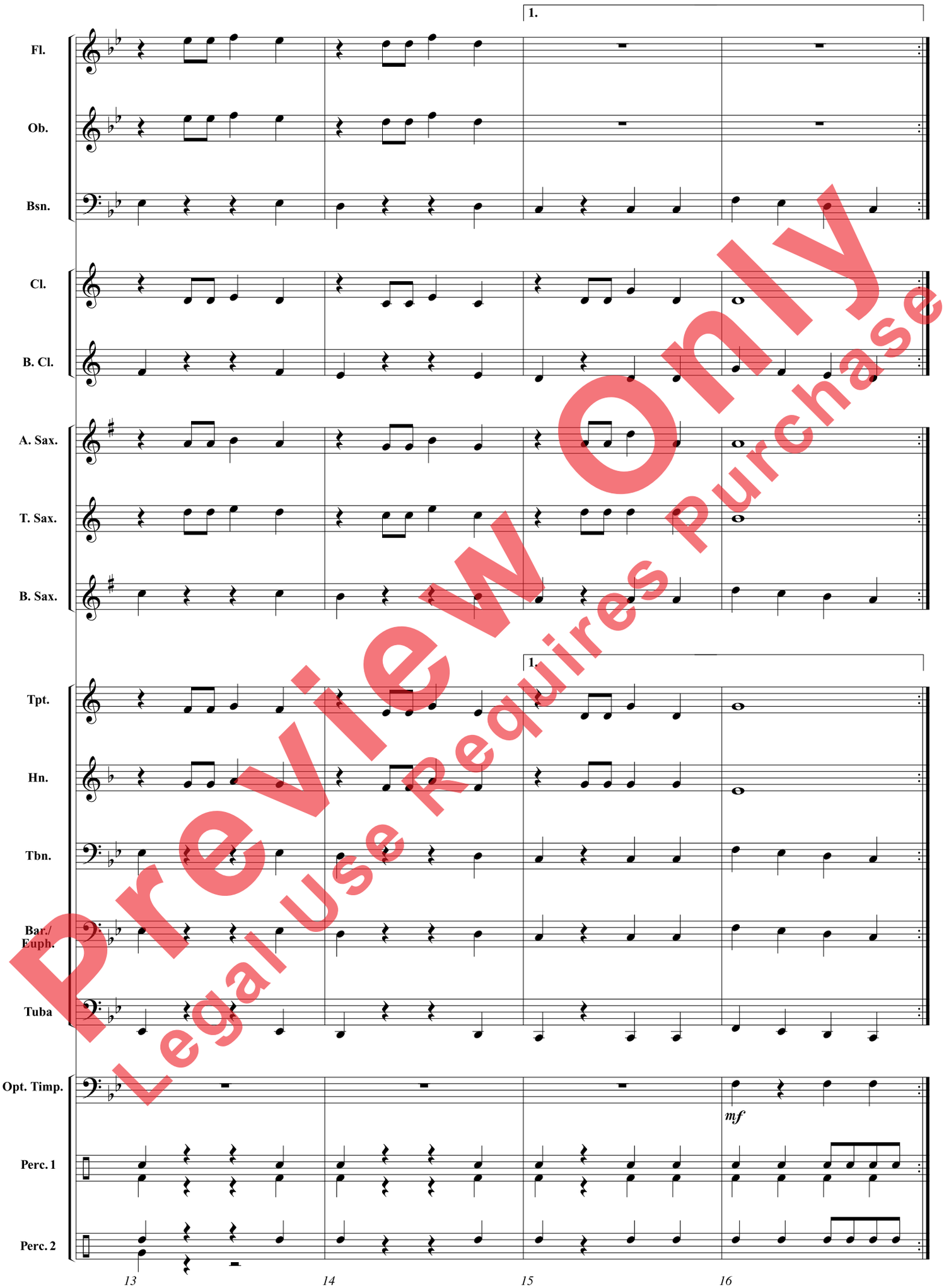
Samba la Bamba



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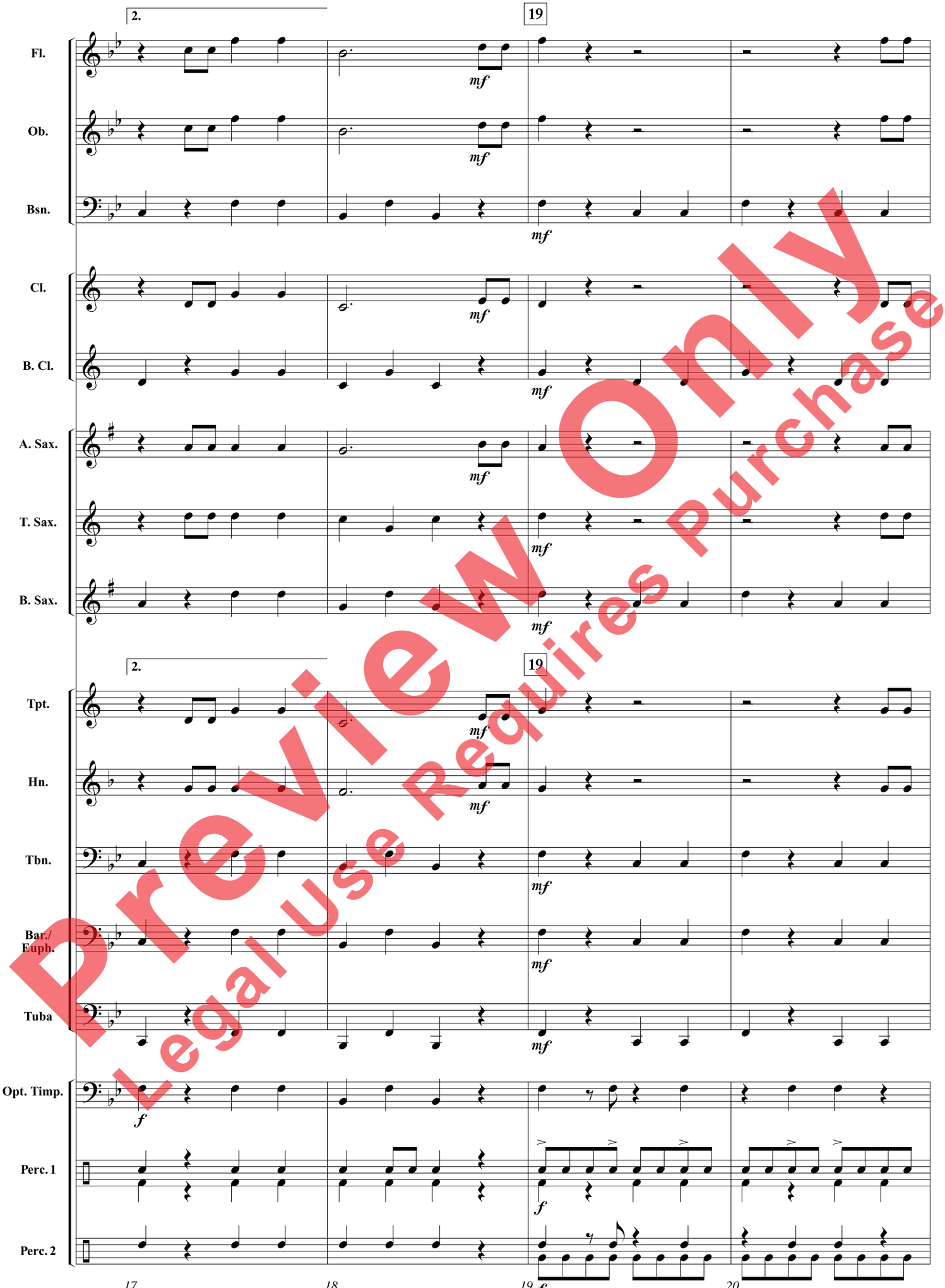

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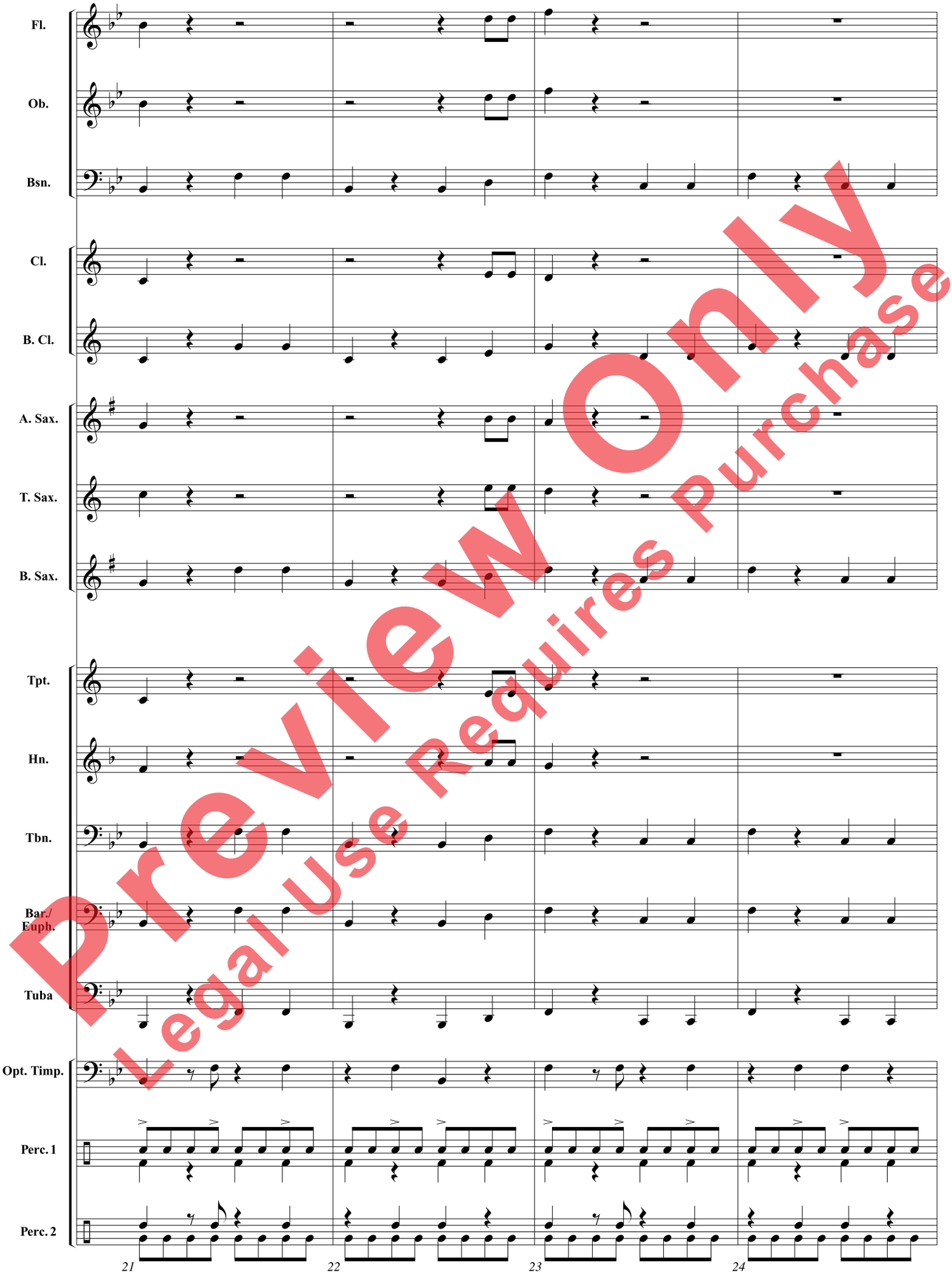

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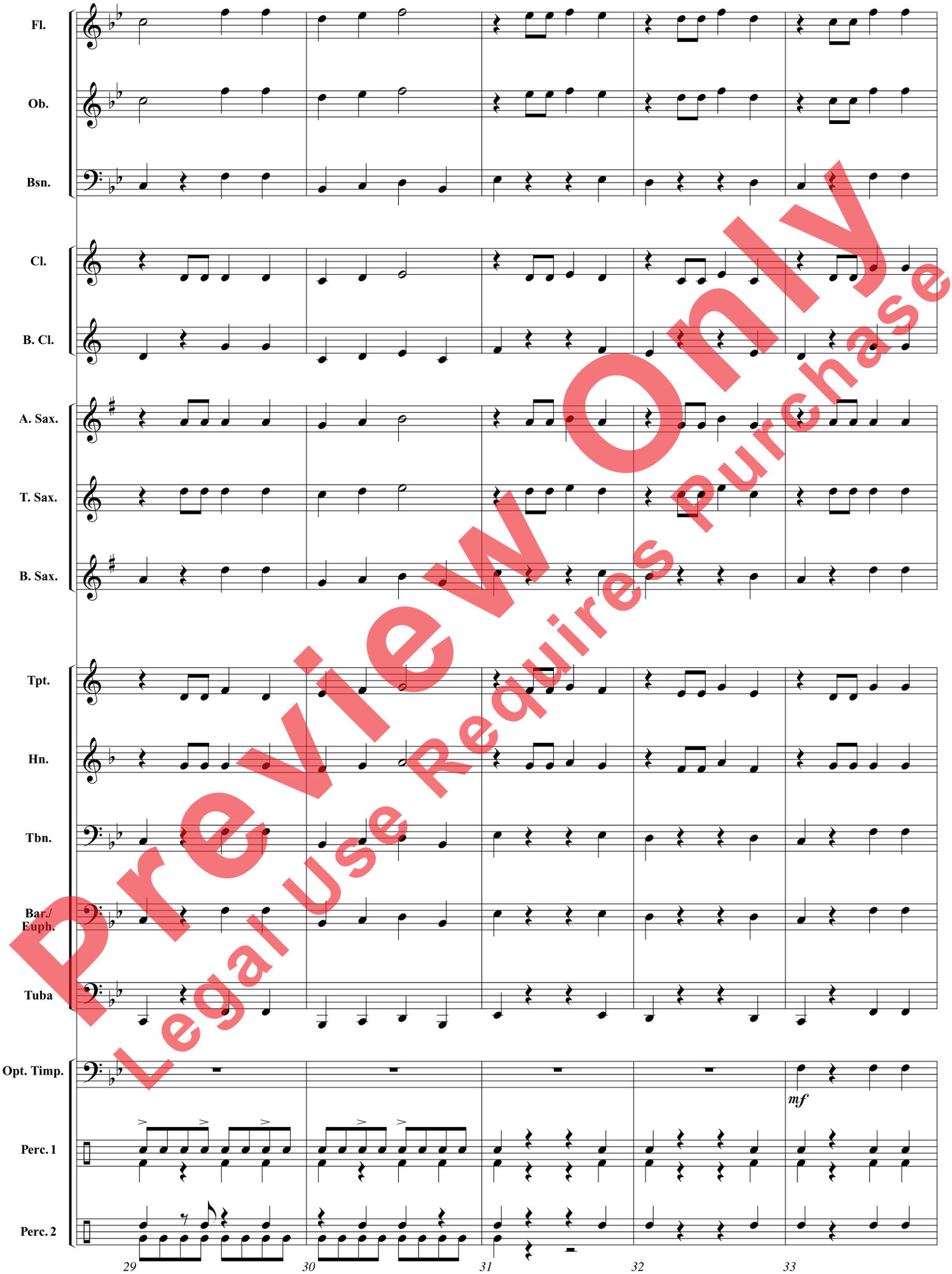

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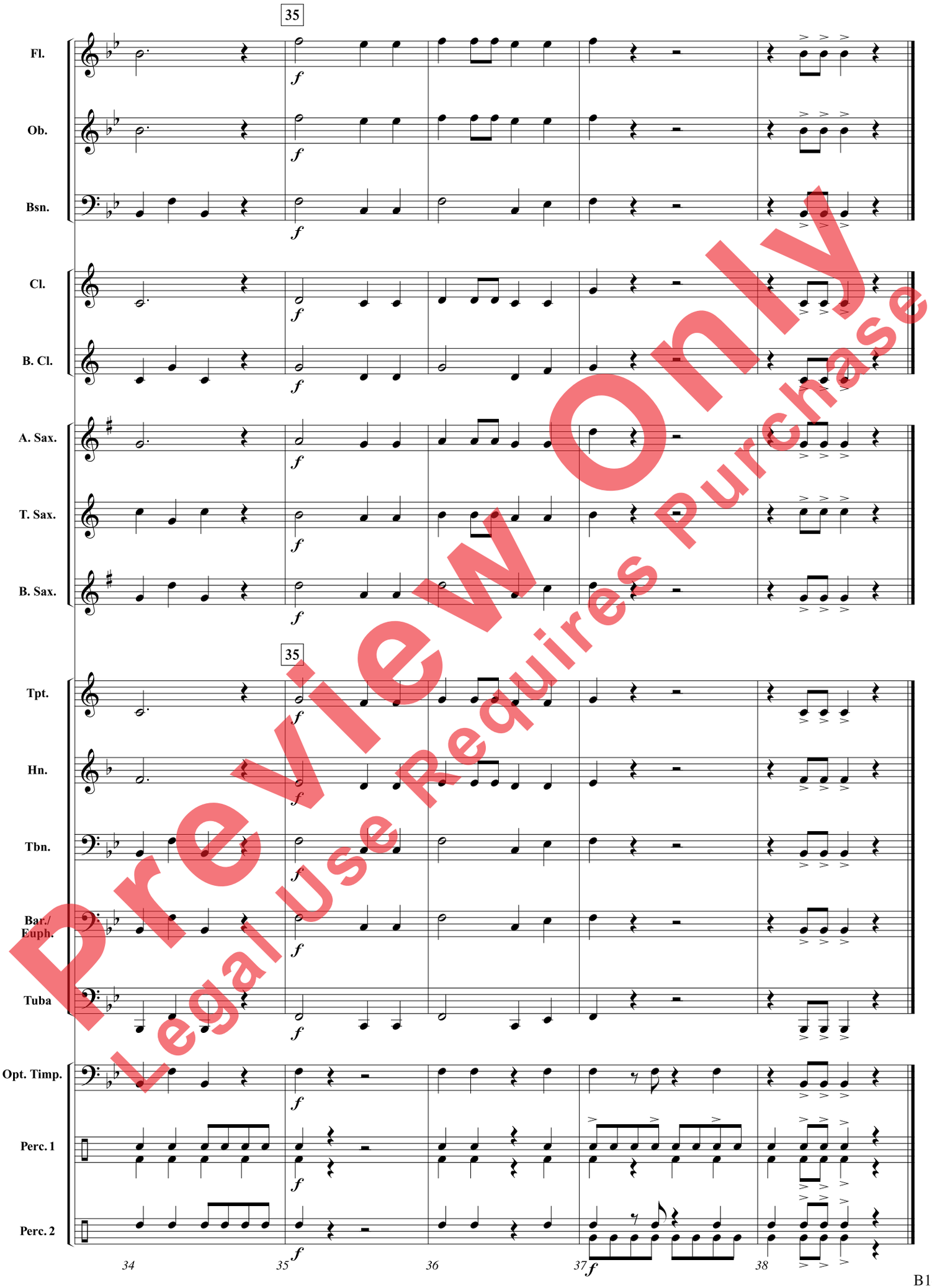

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SUPPLEMENTARY MATERIAL

No. 1: Ladies and Gentlemen In This Corner. . . Accents!

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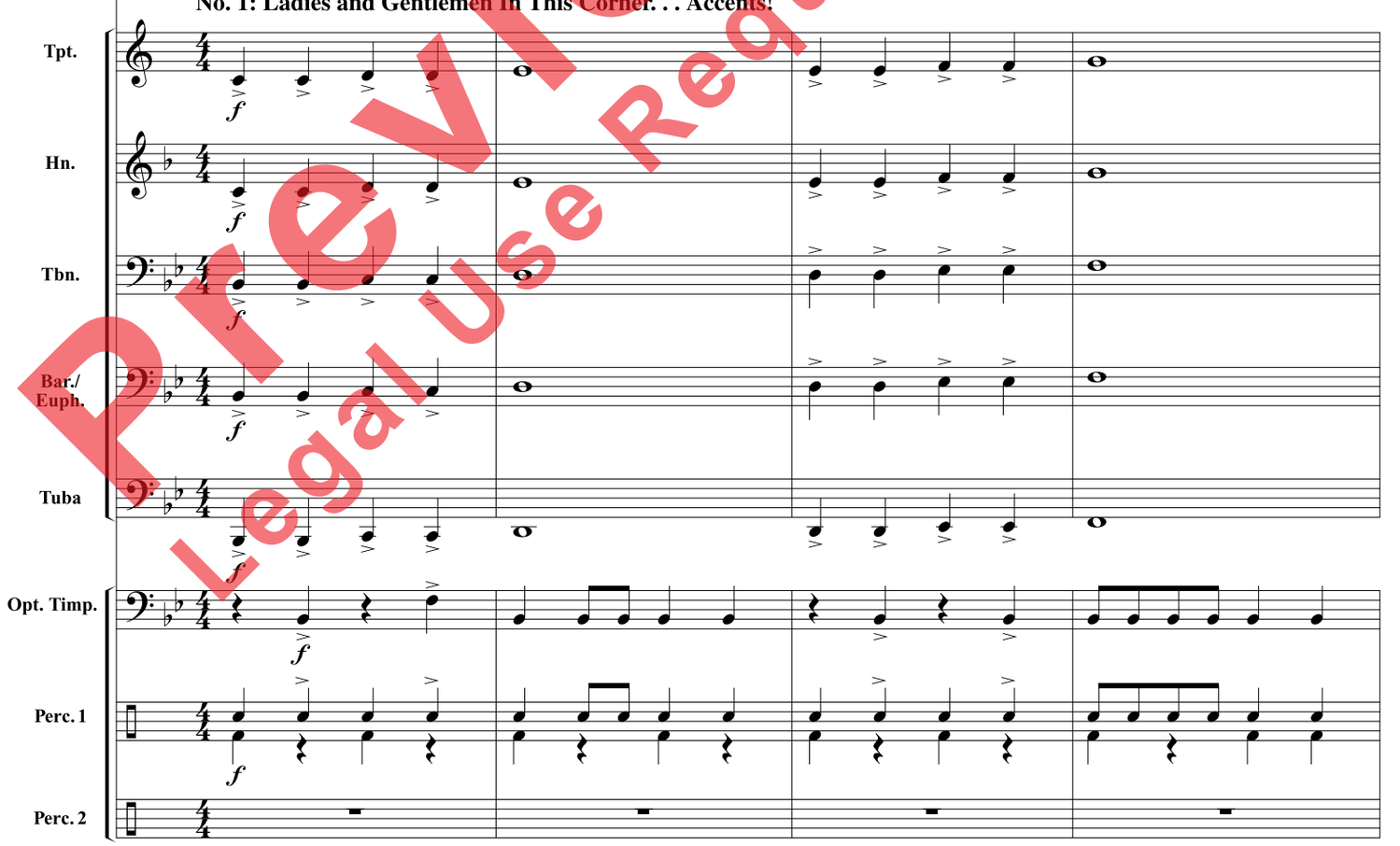

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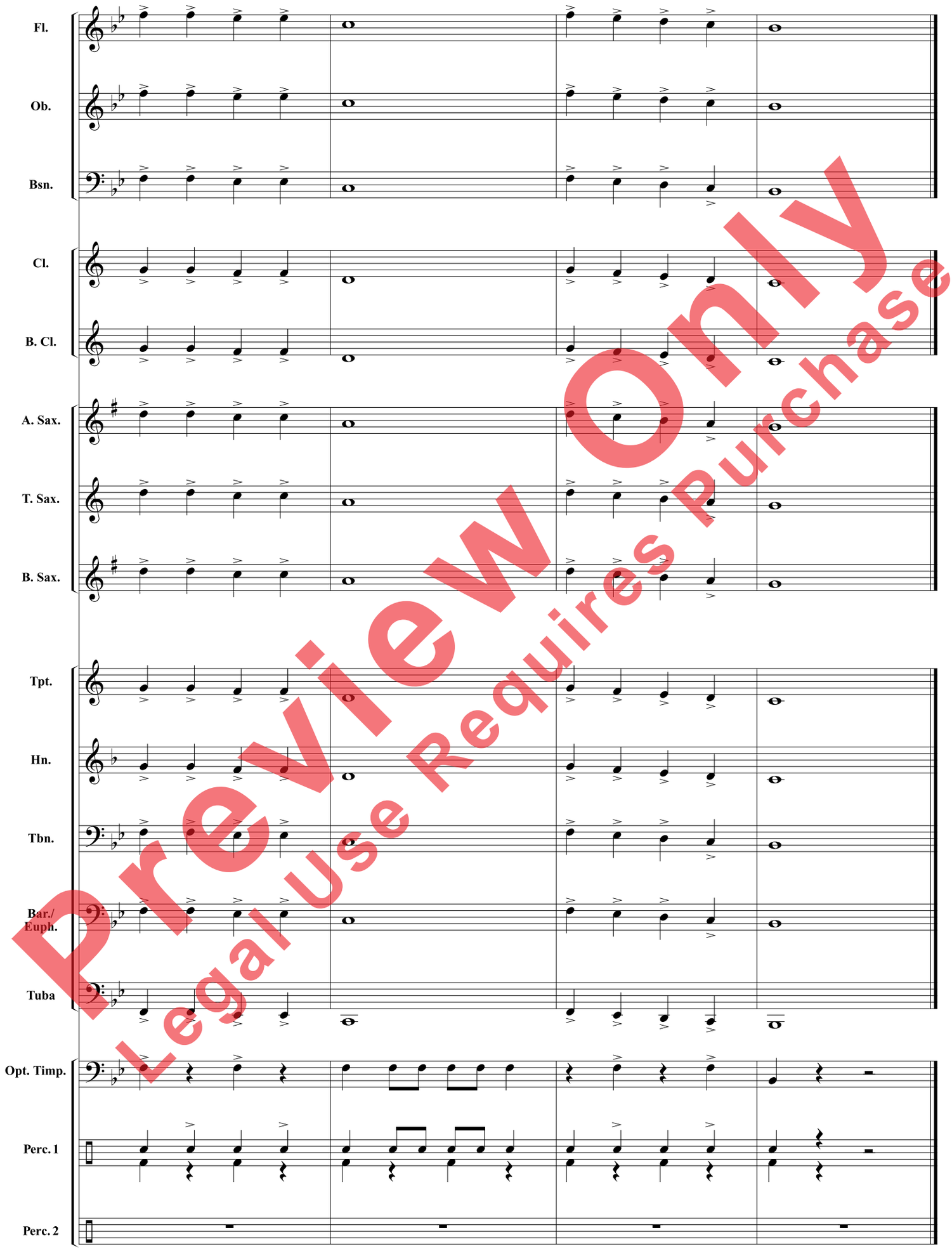

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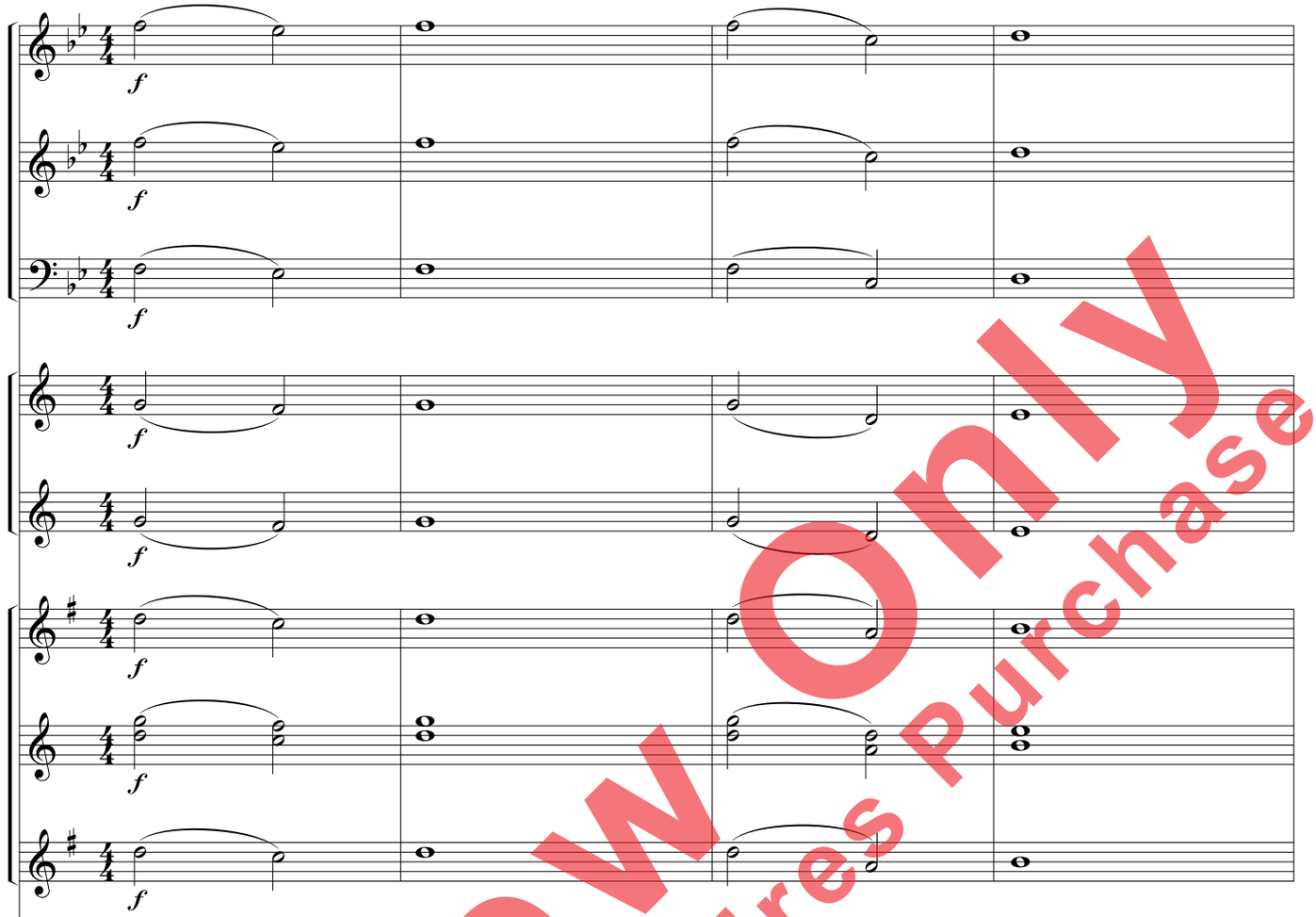
No. 2: And In This Corner. . . Long Tones!
No. 3: And Now. . . Combine Both Lines!



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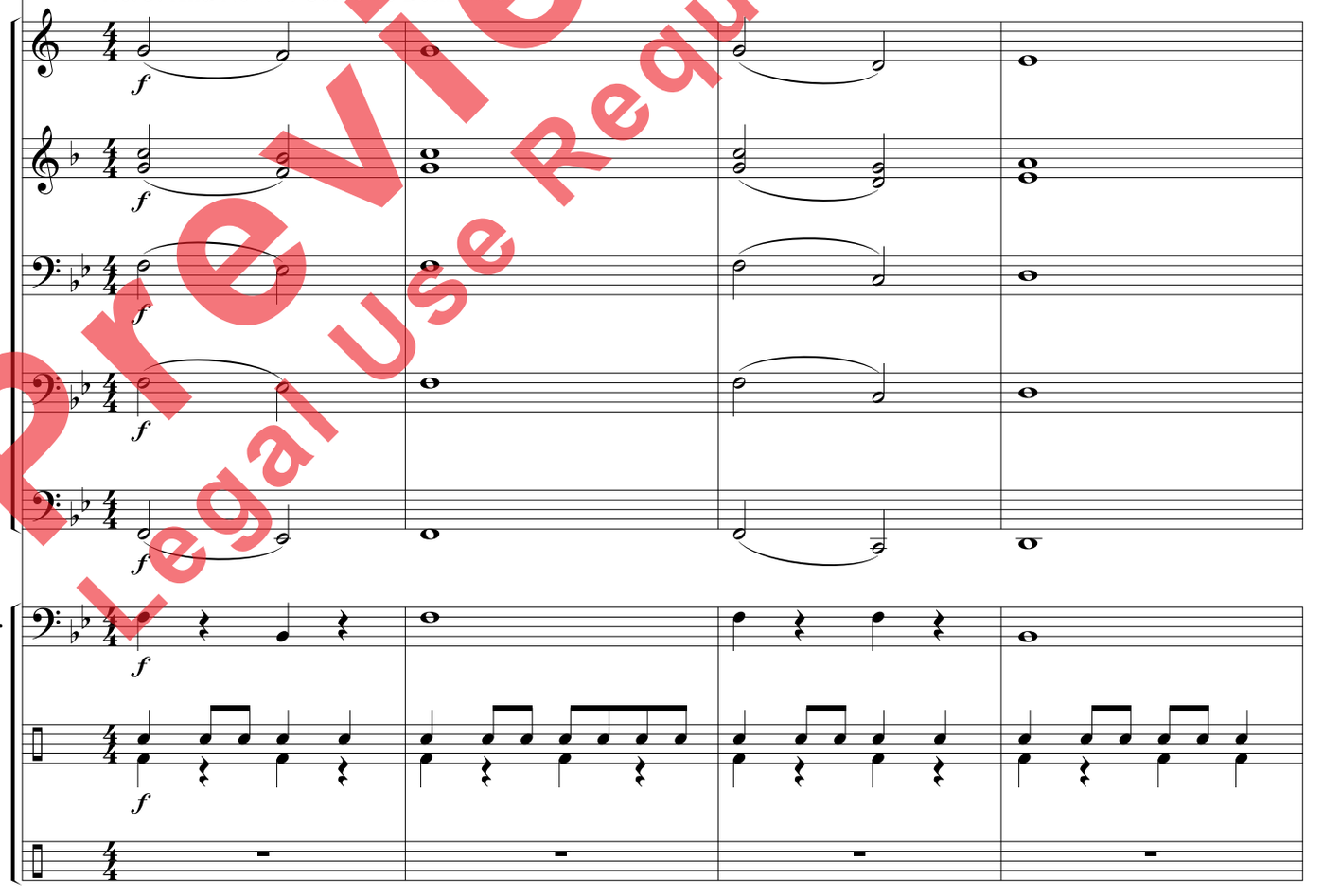

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