

STRING ORCHESTRA

Whispers of Color

Aria for Strings

Joshua Reznicow

FULL SCORE

INSTRUMENTATION

1-FULL SCORE
8-VIOLIN 1A/1B
8-VIOLIN 2
5-VIOLA
5-SOLO VIOLONCELLO/
VIOLONCELLO
5-DOUBLE BASS

Grade 4

Duration: Approx. 5 Minutes



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PROGRAM NOTE

Whispers of Color: Aria for Strings was originally a short sketch written for the Linn-Mar High School Symphony Strings, an ensemble that I have had the privilege and honor to work with and direct each day for over two decades. During the 2020-2021 school year we were under the restrictions of the pandemic which limited groups and ensembles from rehearsing in the same room. This of course posed a problem for many ensembles to function, and creative solutions were needed to keep our students engaged and moving forward. One such creative solution was to produce a short film with our ensemble providing the soundtrack for this film. For the music, we used a combination of new music written by the students and myself. The project was a success for all involved and kept many students engaged during a challenging time. The following year as restrictions were lifted, I decided to expand on what I had provided for our film and finished the sketch to form a fully written composition suitable for a live performance. As a result, **Whispers of Color** was born and premiered in the fall of 2021, performed by the Linn-Mar High School Symphony Strings under the direction of the composer. The composition features a beautiful and enchanting orchestration that utilizes flowing lines, short solo passages, and a variety of string effects such as pizzicatos, flautando bowing, and trills throughout the score. The formal structure of the piece is in ABA, using a soft entrance, a more intense middle section, and a return of the opening theme, while concluding in a peaceful manner.

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.

PERFORMANCE 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 the individual player to execute their lines with relative ease and success. The challenge comes in the construction of the piece and how each section of the ensemble interacts with each other. The piece looks to create an enchanting color and a continuous flow from theme to theme. Because of this, dedicated rehearsal time on connecting each thematic passage and colors within the ensemble should be paramount within the rehearsal process. There are a few solos throughout the score, but none fall outside of what the piece is demanding technically from the ensemble. To help with the pulse of the piece, 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. The trills are a subtle motive throughout that should also not be overlooked. Look to perform them with intention. Lastly, the flautando effect that is used in the beginning and ending of the composition is also important, as it sets up the enchanting nature of the piece and orchestration. Take the necessary time to execute them with success.

EDITOR'S NOTE

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

Whispers of Color

Joshua Reznicow

molto espressivo

SO194C

*rall. accelerando***14** Molto espressivo, with flowing energy

VC Solo 12

Vln 1A

Vln 1B

Vln 2

Vla

VC

CB

mf cantabile
normal
tutti

mp

mf

arco

mf

mf cantabile

mf cantabile

pizz.

divisi 1/2 arco 1/2 pizz.

mp

mf

VC Solo 18

Vln 1A

Vln 2

Vla

VC

CB

f espressivo

mf

p

mf

f espressivo

f espressivo

23

VC Solo

Vln 1A

Vln 2

Vla

VC

CB

f cantabile

mf

ff

(V)

divisi

f

f

ff

f

ff

28

VC Solo

Vln 1A

Vln 2

Vla

VC

CB

poco rall.

32 **Meno mosso e dolce**

f

mp cantabile

pizz.

mf

f

divisi

tutti

mp cantabile

tutti pizz.

mf

33

VC Solo

Vln 1A

Vln 2

Vla

VC

CB

f

mf

37

VC Solo

Vln 1A

Vln 1B

Vln 2

Vla

VC

CB

morendo

mf

morendo

pizz.

mp

morendo

mp

42 Pensive and dark, with beauty *meno mosso*

Violin 1A and 1B: *mp*, *morendo*, *optional 2 desks (4 players)*, *tutti*

Violin 2: *mp*, *optional 2 desks (4 players)*, *arco*

Viola: *p*

Violoncello: *mp*, *tutti*

Contrabass: *p*

47

accelerando

a tempo

Vln 1A

mp

tutti

Vln 2

mp

Vla

mp

VC

mp

arco

CB

p

mp

divisi

51

Vln 1A *mf* *f*

Vln 1B *mf* *f*

Vln 2 *mf* *f*

Vla *mf* *f*

VC *mf* *f*

CB *mf* *f*

57 *molto espressivo* (V)

55

Vln 1A *ff*

Vln 1B *ff*

Vln 2 *ff*

Vla *ff*

VC *ff*

CB *ff*

gradual rall.

59

Vln 1A

Vln 1B

Vln 2

Vla

VC

CB

divisi pizz.

arco

ff

*meno mosso accelerando***66** *a tempo*

63

Vln 1A

Vln 1B

Vln 2

Vla

VC

CB

mp

mf

f cantabile

tutti

divisi

divisi 1/2 arco 1/2 pizz.

ff

mp *mf* *f* *ff*

69

Vln 1A

ff

Vln 2

ff

Vla

divisi

VC

CB

unis.

gradual rall.

mp

77 Rubato, molto meno mosso espressivo

[illegible]