

Pianorama 2021
Conductor Notes
Advanced Level

Arrival of the Queen of Sheba

George Frideric Handel wrote this piece in 1748 as part of his Oratorio *Solomon*. It portrays the excitement and grandeur of the Queen's visit to Solomon as portrayed in the Old Testament of the Bible. Strings energetically alternate with a celebratory melody given to a pair of oboes.

[The Arrival of the Queen of Sheba recording](#)

- **Tempo:** Quarter = 88-104
We will rehearse it slower and build up speed together. There will be a slight broadening in the final measure.
- **Articulation:** We will work hard during rehearsals on consistent articulation, for a unified and stylistic sound. Accompanimental eighth notes (mm. 1+2) should be slightly detached, in a Baroque style. Think *portato* with a slur and dots.
Lift at the ends of slurs.
- **Primo:**
mm. 18+19 – **Change** the slur on the 8th notes to staccatos. Still slur the 16ths. Other similar places: mm. 24+25, 29+30, 64+65.
mm. 22+23 – playful staccato on beat 3.
m. 35 – accentuate the 2-note slurs with slight lifts and diminuendos on each pair of 8ths.
mm. 51+72 – play softer, secondo has the melody.
- **Secondo:**
No pedal.
mm. 18+19 – **Change** the eighth notes on the second beat to staccato. Other similar places: mm. 29+30, 48, 71.
m. 45 – accentuate the 2-note slurs.
Bring out the melody in measures 51+74.



Kyeser, c. 1405

Valse Triste

This is a beautiful piece in an expressive Romantic style. It was written by Timothy Brown for a piano festival in India in 2017. We will work on maintaining a waltz-feel throughout, being lighter on beats 2+3 of each measure.

- **Tempi:** A section (m.1- m. 32, and mm. 82-114) - Eighth = 108-120
B section (mm. 33-81) and coda (mm. 115-end) – dotted Eighth = 50 (in one, piu mosso)

You might want to highlight your part at the beginning of each line, because we are now reading from stacked parts.

At this point, I do plan to take the first two repeats.

We will observe the marked ritards.

m. 81 – Fermata should be on the first beat (not the third). Please **change**.

Follow dynamics carefully. It often indicates (with a forte or mezzo forte) when your part has the melody and it alternates quickly.

- **Primo:**
LH crossovers in mm. 17-20: If you struggle with these at tempo, please feel free to leave out those four crossover notes! We only need a few people to play them. We'll assign these notes in rehearsal if necessary.
- **Secondo:**
Pedal as marked.
Longer portato notes in m. 5.
We will count on you for the faster tempo at m. 33. Watch me.
Bring out the melody at m. 40.

Tico-Tico no Fuba

This lively piece, translating as *Sparrow in the Cornmeal*, has its roots in Brazilian Folk Song. It is so popular, it has been recorded by dozens of musicians since it was written by Abreu in 1917. It's even appeared in cartoons and video games!

- **Tempi as marked.** Be sure you don't rush! We will work on achieving the marked tempi while keeping the 16ths really clean.

Add a fermata on beat 2 of m. 77. I will stretch the three eighth-note beats leading up to the fermata, giving the secondos time for the glissando. Then we'll start in the new faster tempo. Follow articulation as marked. There will be no pedal to help you!

- **Primo**
Please observe the 16th rests in the melody starting in m. 6. If it helps, write a staccato on the previous note.
m. 12 – look at this carefully, because this is where it is written correctly. Please play mm. 44 and 76 just like m. 12. There are a few typos.
- **Secondo**
No pedal
Bring out the syncopation in the figure at m. 6, not in a heavy way, just active and excited.
mm. 34-35 in the LH – play the bottom note only, or open octaves. Those chords as written will be too thick with multiple players.
m. 54 – really soft and light RH.
mm. 70-77 – We might do something creative here, so be flexible. Does anyone have finger castenets? We don't have much time here, but it might be a nice addition if a few players have them.

Thank you for reading these notes thoroughly.

I suggest printing them out, so you can mark your music carefully.

Feel free to email me at snewcomb@columbus.rr.com if you have any questions at all about the pieces or the notes above.

I look forward to working with you on this wonderful music!

The advanced level is a fun group of accomplished pianists that always brings down the house!

See you on October 23rd!

