

Symphonic Dance No. 3, "Fiesta"

Clifton Williams

References:

Wojcik, John, Bitonal Harmonies in Clifton Williams' Fiesta, The Instrumentalist, May 1996, pp. 28-34.

Miles, Richard, Teaching Music through Performance in Band, Symphonic Dance No. 3, pp. 566-571, McCallum, Wendy. GIA Publications. 2010.

There is an extensive errata for this piece. (an additional error not listed in Topolewski, trumpet/clarinet/alto & tenor sax/ euphonium, meas. 125 & 126, articulation should match meas. 121 & 122.)

Topolewski, Timothy, 2003, errata Studies, Vol. 5, pp. 24-31.

Find the largest ratchet possible for meas. 2 and 5. Pearl makes one that is almost 12 inches.

Meas. 11 is first example of bitonality. Euph, Tu, low reeds are in A flat melodic minor, Trombones and saxes have E major and G major. Balance to the Trombone and sax line. Meas. 15 flutes and clarinets are in G major. Trpt. 1 has a G flat concert. Trumpet must balance with WW. Solo bells should be at least mezzo forte.

I have seen many versions of conducting pattern of 5 at meas. 17. I do 2 + 3 throughout. Accompaniment should decrescendo meas. 17 and 18 for clarinet entrance.

Have everyone add a crescendo through the repeated notes of the syncopated rhythmic theme meas. 19&20, etc.

Bass line pattern changes in meas. 31.

I do not conduct meas. 44 & 45 trumpet solo. Solo trumpet must take his time with the breath mark in 45 & 49. I begin conducting in meas. 46 & 50.

Add a slight ritard to meas. 52. Subito allegro in Meas. 53.

Meas. 58, letter E is the first ensemble tutti of the piece.

Bring out AS,TS,Trpt. 2&3, Horn in meas. 68-70.

Letter F, tempo is MM116. Not too slow! Make this waltz like in character.

Bitonality 71-84 is basically D flat over G flat. Meas. 85-95 is A flat over D flat.

I like a rallentando in meas. 84, atempo in 85.

Letter H, drop dot on eighth, slightly delay sixteenth, quarter on beat three should be long.

Balance to melody in horn and alto beginning in meas. 99.

Stretch tenuto on beat three in meas. 100, 105, 107 etc.

Flutes should stagger breath, so the trill is seamless.

Subito allegro at letter J. Return of A theme.

Meas. 125, 126 articulation is wrong see errata above.

Two fermatas in meas. 134. Start crescendo of first fermata and then cue beat three.

I conduct 135 and dictate (give) each note of the triplet. Same in 139 and 140.

Take your time with fermatas in meas. 142.

Careful attention to dynamic contrast in meas. 153-156.

Balance fugue entrances beginning in meas. 157.

Meas. 167 bring out line in low brass.

I like to balance to the timpani in meas. 170&171 and 180&181. Trumpets are sustaining a G flat major triad, timpani is tonicizing B flat.

Bring out trombone glissando in 173, 174, 175, this sets up solo in meas. 185.

In meas. 185 trombones all start in the gliss on an alternate position. Take time in rehearsal to help them find this chord. Trombones need to practice the glissando in meas. 185 so that they time the slide movement so all end on B major chord on beat one of 186 at same time. Trb. 1 is 6-3; Trb. 2 is 6-4; Trb. 3 is 6-5.