Young Band

**Grade 2**1/2



# Niagara

## Gregory B. Rudgers

## YPS68 INSTRUMENTATION

Full Score1
Flute
Oboe (Opt. Flute 2)
Clarinet 1 in Bb4
Clarinet 2 in Bb4
Bass Clarinet in Bb
Bassoon
Alto Saxophone in Eb
Tenor Saxophone in Bb
Baritone Saxophone in Eb
Trumpet 1 in Bb
Trumpet 2 in Bb
Horn in F
Trombone
Baritone T.C. in $B  arrow \dots \dots$
Baritone B.C
Tuba3
Timpani1
Percussion 1
Snare Drum, Tom tom, Bells, Suspended Cymbal
Percussion 2

### **Program Notes**

Niagara Falls has held the fascination of human beings from the time the very first Native American heard the low thunder of the falls and followed the sound to the mighty cascade. Niagara captures three important elements of the history and legends surrounding the falls and takes the listener on a journey through time from prehistoric, to ancient, to modern times. The three sections use an ancient Iroquois melody as their musical foundation.

#### The Falls (m. 5)

I have often pondered what it might have felt like to be the first human being to encounter Niagara. The first section attempts to capture the mystery and wonder that must have been felt by that primitive man. The percussion instruments in the very beginning suggest the sound of the falls from a distance, growing step by step, until we arrive at the falls themselves with a powerful and prehistoric fanfare.

#### Lelawala (m. 31)

The second section recalls one of the most well-known legends surrounding Niagara. The Ongiara tribe which inhabited the area surrounding the falls told the story of a young Indian maiden, Lelawala, who was sacrificed to the Thunder Gods of Niagara by sending her over the falls in a canoe. There are several versions of the tale in which Lelawala becomes the legend of "The Maid of the Mist." One is that she refused to marry an old man chosen for her by her father because he was ugly and smelled very badly. Others tell of a plague that was overcoming the tribe and relate how Lelawala's sacrifice was to appease the gods. In any case, this movement softens the original theme and represents a beautiful young girl and her sad story.

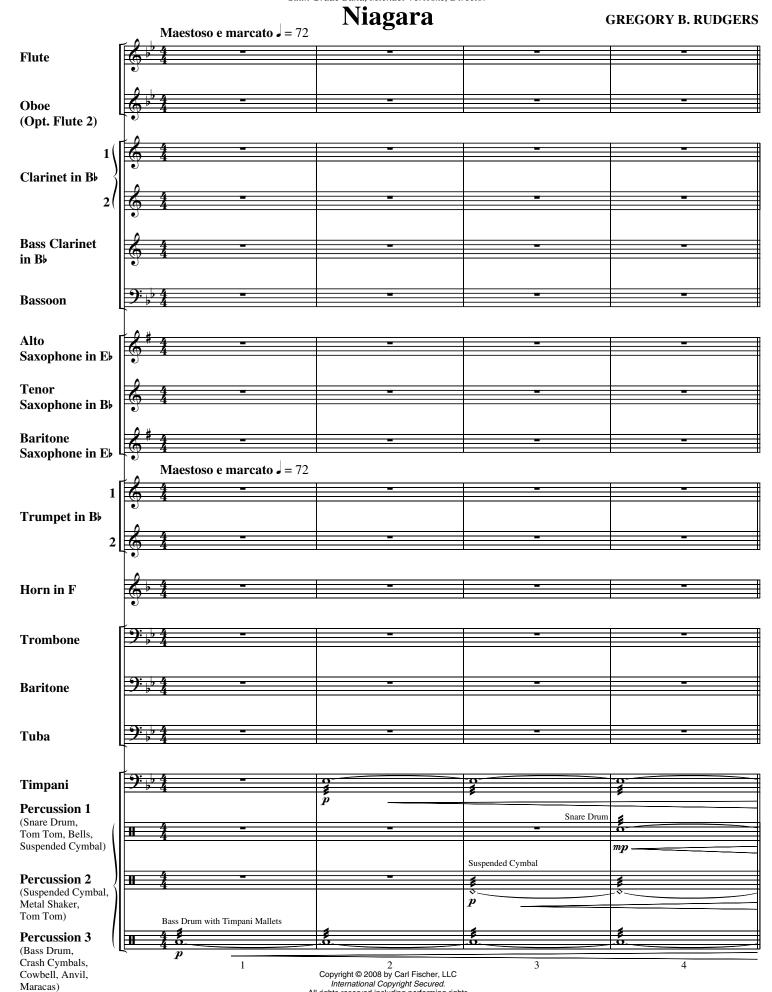
#### The Maid of the Mist (m. 76)

The Maid of the Mist boat rides that started many years ago and still travel the waters of Niagara today recall the legend of Lelawala. The third section brings us to the present day and takes the listener on a rousing boat ride through the rolling waves and misty winds of Niagara Falls.

The three sections of this work should have individually distinct character. Allow the percussion in The Falls to come to a true fortissimo and strive for a bold, marcato style from the winds. Lelawalla should be molto legato with rubato as you feel it is appropriate. The Maid of the Mist should be quite strict in rhythm, with a sense of mechanical motion. If no anvil is present, a brake drum struck with a metal hammer works very well.

## **About the Composer**

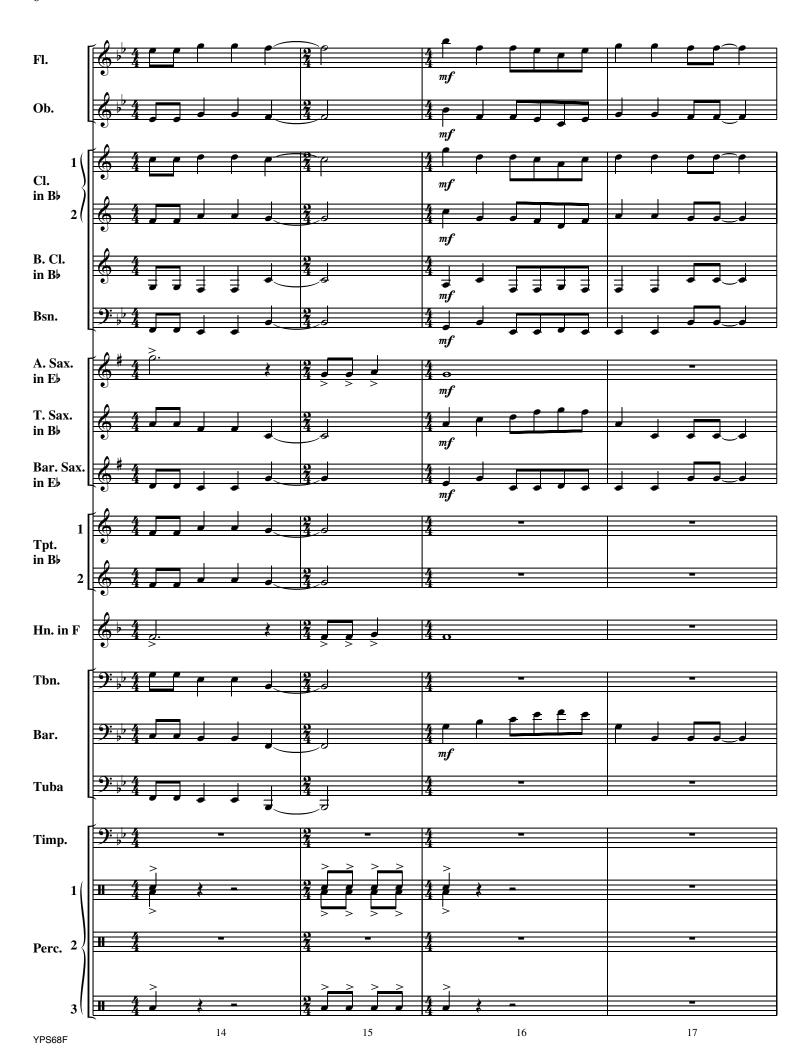
Greg Rudgers graduated from Ithaca College in 1970 and also holds degrees and advanced study from Elmira College, and Northwestern University respectively. He directed bands, orchestras, jazz bands, and marching bands in the public schools for many years and is currently on the adjunct faculty of Roberts Wesleyan College in Rochester, New York, where he teaches composition to Music Education masters degree candidates, and the Ithaca College School of Music in the Music Education Department. Mr. Rudgers is a sought-after guest conductor and clinician and has conducted honor bands and delivered clinics throughout the Northeast. He is a published author with articles in The Music Educator's Journal, Teaching Music, The Instrumentalist, The School Music News, and other state journals. He composes and arranges for concert band, wind ensemble, orchestra, string orchestra, and also writes solos and ensembles.



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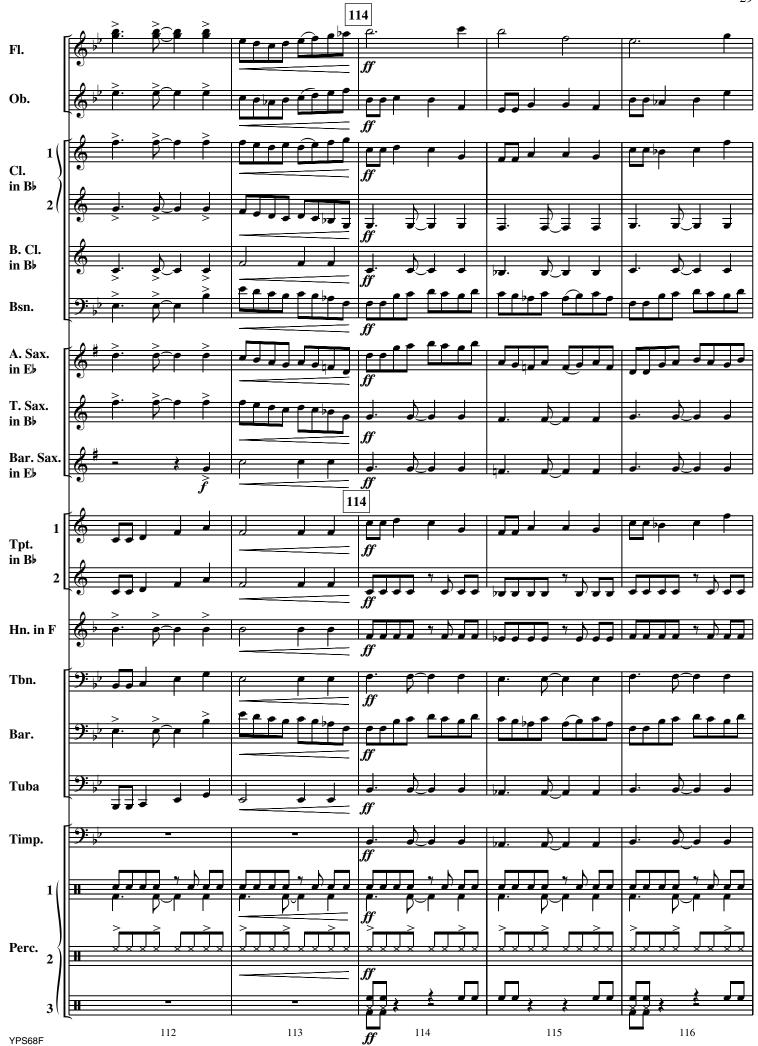






YPS68F











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