

FERDINAND SORENSON

HOKUS POKUS

Boogie Blues in C Major

FOR

STRING QUARTET



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PREVIEW



Waltzing Wolf Media

Cover photograph: The Gesner-Sorenson String Quartet circa 1913.
Leroy Gesner, Ferdinand Sorenson, Julius Blin and Lillian Frederick

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Music*

*The Age Innocence
music for string quartet
by Ferdinand Sorenson*

for piano

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The Ballet of Phantoms
A Lullaby for Innocence
A Paris Moon for the Last Waltz*

Documentaries

PREVIEW

*The Impresarios
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*Susie Fennell Pipes and the
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Books

*Susie Fennell Pipes and the
Neah-Kah-Nie String Quartet*

The Christensens: Denmark to Oregon

**** music is available on iTunes and at CD Baby.com
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Hokus Pokus, a Blues Boogie in C Major for string quartet was composed by Ferdinand Sorenson in the 1930s. As the *Nea-Kah-Nie Project String Quartet* four Oregon Symphony players including violinists Julie Coleman and Erin Furbee, violist Brian Quincey and cellist Trevor Fitzpatrick recorded it in 2008 for a CD of Sorenson's string quartet music. Included on the CD are *Tango in G Minor, A Jovial Jaunt in F Major, Meditation in F Major, Scherzo in D Major, Minuet in G Major, Oriental in E Minor, Gavotte in D Major, Hokus Pokus a Blues Boogie in C Major, Rainbow Caprice in D Major, Suifu in D Minor and Tarantella in D Minor*. One may listen to samples of the *Gavotte in D Major* and the other pieces at <http://www.cdbaby.com/cd/neahkahnie>

Ferdinand Sorenson was born in Grenaa Denmark in 1882. He grew up in Elsinore, Utah and first studied violin with his father Lars Sorenson. In Salt Lake City he studied violin with the Norwegian violinist Willard Weihe and Mose Christensen. In 1901 Ferdinand joined Mose Christensen in Boise, Idaho to play in the Christensen orchestra, Christensen String Quartet and to teach dancing at the Christensen Academy of Dance, Deportment and Physical Development.

Ferdinand attended the New York College of Music and studied cello with William Ebann from 1905 to 1908. After living and working briefly again with Mose Christensen in Portland, Oregon he settled in Spokane, Washington where he was conducted Vaudeville theater orchestra, played in the Gesner-Sorenson String Quartet, Herbst String Quartet, Spokane Citizen Band, Chuck Whitehead Orchestra and in the Spokane Symphony Orchestra. The Spokane Symphony performed his work for string orchestra *The American Desert* in 1922.

Ferdinand Sorenson returned to Portland, Oregon in 1924 where he played in the Portland Symphony Orchestra and numerous popular bands and orchestras. After his return to Oregon Ferdinand composed some dozen light and mostly whimsical pieces for string quartet. Ferdinand conducted community orchestras and the women's orchestra at Marylhurst College. As an adjunct professor, Ferdinand taught over the years at Pacific University, Marylhurst College, the University of Oregon, Portland University, Lewis and Clark College and Portland State University. He died in 1966.

HOKUS POKUS

BLUES BOOGIE IN C MAJOR

FERDINAND SORENSON

VIOLIN I

1 *f*

4 *v*

8

13

18

22 *mp*

28 *v* *v*

35 *p*

40

44 Musical notation for measures 44-47. Measure 44 starts with a treble clef and a key signature of one flat. The melody consists of quarter notes and eighth notes. A dynamic marking of *f* is present at the end of the system.

48 Musical notation for measures 48-52. Measure 48 starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes. A dynamic marking of *f* is present at the end of the system.

53 Musical notation for measures 53-56. Measure 53 starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes.

57 Musical notation for measures 57-64. Measure 57 starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes. A dynamic marking of *p* is present at the end of the system.

65 Musical notation for measures 65-72. Measure 65 starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes. A dynamic marking of *mf* is present at the end of the system.

73 Musical notation for measures 73-77. Measure 73 starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes.

78 Musical notation for measures 78-82. Measure 78 starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes.

83 Musical notation for measures 83-87. Measure 83 starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes. A dynamic marking of *f* is present at the beginning, and a dynamic marking of *p* is present at the end of the system.

88 Musical notation for measures 88-92. Measure 88 starts with a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes. A dynamic marking of *ff* is present at the end of the system.

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