

UC San Diego Wind Ensemble

Michael Jones, director

Thursday, February 9, 2023 - 7:30 p.m.

Mandeville Auditorium

Quod Erat Demonstrandum (2015)

Andrew Ardizzoia (b. 1979)

Irish Tune from County Derry (1918)

arr. Percy Grainger (1882-1961)

Four Scottish Dances (1957)

Malcolm Arnold (1921-2006)

In Dreams (2018)

Cait Nishimura (1991)

Canticle of the Creatures (1984)

James Curnow (b. 1949)

I. Prologue

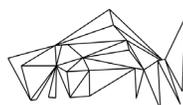
II. Brother Sun

III. Sister Moon and Stars

IV. Brother Fire

V. Mother Earth

VI. Epilogue



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Department of Music

Program Notes:

Quod Erat Demonstrandum

My concept for this piece began with the simple notion that a fanfare should serve as an abstract, a summary of what *could have been* a much larger musical structure.

“Quod erat demonstrandum...” (Latin for “Which was to be proven”) is a phrase frequently found at the end of a mathematical proof or philosophical argument. It seemed a proper title for a work of this type: a short work making use of techniques that I’ve found useful in many of my recent pieces. In short, it is a summation, the conclusion of an imaginary rhetorical argument. In retrospect, the fanfare shares many characteristics with the finale of my *Symphony for Wind Ensemble*, a work I composed in 2013 and 2014.

The work begins with an emphatic trumpet theme around which are built a trombone countermelody, a forceful E-flat pedal, and strident woodwind arabesques. This is followed by a repeated ascending theme in the lowest instruments of the ensemble. The arabesques return, before the piece closes with highly condensed versions of these previous ideas.

-Andrew Ardizzioia

Irish Tune

This tune was collected by Miss J. Ross, of New Town, Limavady, County Derry, and published in the Petrie Collection of the Ancient Music of Ireland, Dublin, 1855.

Four Scottish Dances

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies by one, the melody of which was composed by Robert Burns.

The first dance is in the style of a slow strathspey – a slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the “Scotch snap.” The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of the Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides.

The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin (saxophones in the band edition).

-Malcolm Arnold

In Dreams

In Dreams explores the powerful and surreal experience of the crossover between dreams and reality. With subtle shifts in colour and texture, tender and soaring melodies, and driving ostinatos, the piece introduces intermediate to advanced bands to elements of minimalism and provides musical challenges for all sections of the ensemble. *In Dreams* takes players and listeners on an emotional and musical journey full of hope and yearning, from deep sleep to a world of dreams and back again.

-Cait Nishimura

Canticle of the Creatures

Saint Francis Assisi (1181-1226) founded the Franciscan religious order of the Roman Catholic Church. His simple life of poverty inspired many men during the Middle Ages. Today many people admire Francis because of his love of peace and his respect for all creatures. Francis expressed his religious ideals in poems as well as through his ministry. *Canticle of the Creatures* sings praise to many of God's creations.

It is most important to remember that these poems and lauds were not written to be read in prayer books but to be sung either by the friars as part of their preaching exercises or as a part of their own devotions.

Each movement of *Canticle of the Creatures* depicts the stanza of the poem after which it is entitled.

-James Curnow

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This performance will be live streamed, with audio and video documentation for archival purposes, only.

Audience members are reminded to please silence all phones and noise generating devices before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall. UC San Diego is a non-smoking campus.

Department of Music, Production:

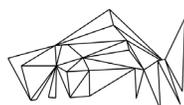
Matthew Wilson, Technical Director, Mandeville

Aaron Sum, Production Assistant

Pranav Kurup & Jonas Bongulto, Recording Assistant

Sherry An, Marketing & Promotions Coordinator

Jessica Flores, Production Manager



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