

UC San Diego Wind Ensemble

Michael Jones, director
December 7, 2023 – 7:30pm
Mandeville Auditorium

Mandala Fanfare (2008)

Daniel Corral (b. 1981)

Lux Aurumque (2005)

Eric Whitacre (b. 1970)

Symphonic Songs for Band (1957)

Robert Russell Bennett (1894-1981)

White Lady (1975)

Robert Erickson (1917-1997)

Vesuvius (1999)

Frank Ticheli (b. 1958)

Mandala Fanfare

Mandala Fanfare was originally commissioned in 2008 by LA-based art collective Machine Project. It was premiered by an orchestra riding on the Santa Monica Pier Ferris Wheel as part of the all-night Glow Festival. Performances happened at sunset, midnight, and sunrise. I took the shape of the Ferris Wheel as an opportunity to explore the symbolism of circles in music. This takes many forms in *Mandala Fanfare*: the harmonies cycle around a circle of fifths, the form is symmetrical, it is based on cyclical rhythms, and the musicians were literally moving in a circle. Though we didn't get a ferris wheel for this concert, I hope the universal symbolism of the circle finds its way through the music into this concert and the lives of all participants.

- Daniel Corral

Lux Aurumque

Lux Aurumque began its life as an a-capella choral work that I wrote in the fall of 2000. When the Texas Music Educators Association and a consortium of bands commissioned me to adapt it for symphonic winds, I rewrote the climax and included the grand 'Bliss' theme from my opera *Paradise Lost*. *Lux Aurumque* received its premiere at the 2005 conference of the Texas Music Educators Association, and is dedicated with deep admiration for my dear friend Gary Green.

After deciding upon the poem by Edward Esch (I was immediately struck by its genuine, elegant simplicity), I had it translated into the Latin by the celebrated American poet Charles Anthony Silvestri. A simple approach is essential to the success of the work, and if the tight harmonies are carefully tuned and balanced, they will shimmer and glow.

Lux Aurumque

Light,
warm and heavy as pure gold
and the angels sing softly
to the new-born baby.

Lux,
calida gravisque pura velut aurum
et canunt angeli molliter
modo natum.

- Eric Whitacre



Symphonic Songs for Band

Symphonic Songs was commissioned by the Kappa Kappa Psi Band Fraternity and premiered by the National Intercollegiate Band at the 1957 national convention in Salt Lake City. The work is as much a suite of dances or scenes as songs, deriving their names from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments.

The *Serenade* has the feeling of strumming, from which the title is obtained. Otherwise it bears little resemblance to the serenades of Mozart. The *Spiritual* might possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The *Celebration* recalls an old-time county fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.

- Robert Russell Bennett

White Lady

White Lady is very much a timbre piece. It works with timbre ensembles, combining and balancing various instruments playing unisons or chords to produce composites that I have called “fused ensemble timbres.” Harmonically a single registrally fixed chord, heard at the beginning of the piece, provides all the verticals, thus there is no “progression” of chords in the compositions because the two, three, four, five, and six element chords that succeed each other are simply extracted from the registrally fixed chord.

Of course there are some exceptions: toptail inversions of the chord, where the note on the top of the chord goes to the bottom; changes of register of middle-of-the-chord pitches. Moreover, there is a built-in irregularity in the initial chord, tilting it toward G. This irregularity is made us of in the pitch organization of the piece, and has something to do with its harmonic movement (if any – and I think there is a little). Certain passages aim not so much as fused ensemble timbres as the effect of one ensemble timbre transforming itself by dissolving into another. These timbre transfers develop naturally out of the idea of the orchestration of a single chord.

- Robert Erickson

Vesuvius

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii.

- Frank Ticheli



PERFORMER NAME

Continue program notes/performer bios as needed.

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 photography is allowed in the hall.
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