

FREDERICK LOEWE SYMPOSIUM ON AMERICAN MUSIC  
THE MUSIC OF CHRISTOPHER THEOFANIDIS

LARGE ENSEMBLE CONCERT

Thursday, April 12, 2018 - 8 p.m.  
MEMORIAL CHAPEL

Rex Tremendae Majestatis (2008)

Christopher Theofanidis  
(b. 1967)

Redlands Brass Ensemble  
David L. Scott, conductor  
Alison Luedecke, organ

Messages to Myself (2007)

- I. Have you recon'd a thousand acres much?
- II. God picks up the reed flute world and blows
- III. November Prayer
- IV. When you are old and gray

Chapel Singers  
Nicholle Andrews, conductor

I wander the world in a dream of my own making (2005)

Wind Ensemble  
Eddie Smith, conductor

Rainbow Body (2000)

University Orchestra  
Co Nguyen, conductor

PROGRAM NOTES AND TEXTS

by Christopher Theofanidis

Rex Tremendae Majestatis (2008)

*Rex Tremendae Majestatis* was commissioned by the Pacific Symphony for the inauguration of the new organ at Segerstrom Hall in 2008 for the wonderful organist, Paul Jacobs. The title is from the liturgical Latin, meaning, 'king of terrifying majesty.' It is about 7 minutes in duration and includes brass and percussion alongside the solo organ part.

Messages to Myself (2007)

- I. Have you recon'd a thousand acres much? (Walt Whitman)

Have you reckon'd a thousand acres much?  
Have you reckon'd the earth much?  
Have you practiced so long to learn to read?  
Have you felt so proud to get at the meaning of poems?

Stop this day and night with me,  
And you shall possess the origins of all poems.  
You shall possess the good of the earth and sun  
(there are millions of suns left)  
You shall no longer take things at second or third hand,  
Nor look through the eyes of the dead,  
Nor feed on the specters in books.  
You shall not look through my eyes either,  
Nor take things from me.  
You shall listen to all sides  
And filter them from yourself.

- II. God picks up the reed-flute world and blows (Jalal ad-Din Rumi)

All day and night music  
A quiet, bright red-sing,  
If it fades, we fade.

God picks up the reed-flute world and blows  
Each note is a need coming through one of us,  
A passion, a longing pain.

Remember the lips where the wind-breath originated  
And let your note be clear.  
Don't try to end it.  
Be your note.

Be your note.  
I'll show you how it's enough.  
Go up on the roof tonight  
In this city of the soul.  
Let everyone climb on their roofs  
And sing their note!

Sing loud.

### III. November Prayer (Amy Beth Kirsten)

Let love come in whatever way it will  
In music, in friendship in love for myself,  
For others, for my family.  
To all who are my family.  
Strangers.  
Friends in the street.  
To the homeless, the broken,  
Let love come in whatever way it will.

Let love come.

To the thankful who know how to love,  
To the calm, to the awake,  
To the joyful,  
Let love come.

And when it does  
(that gigantic magnificent mirror)  
it will tell us at all times we are one,  
how beautiful we are.  
How Beautiful We are.

Let love come in whatever way it will.

### IV. When you are old and grey (William Butler Yeats)

When you are old and grey and full of sleep  
And nodding by the fire,  
Take down this book and slowly read and dream  
Of the soft look your eyes had once  
And of their shadows deep.

How many loved your moments of glad grace,  
And loved your beauty with love false or true,  
But one man loved the pilgrim soul in you  
And loved the sorrows of your changing face  
And bending down beside the glowing bars,  
Murmur a little sadly how love fled  
And paced upon the mountains overhead  
And hid his face amid a crowd of stars.

I wrote these four unaccompanied choral works at the request of my friend, Robert Simpson, and his excellent group, The Houston Chamber Choir. I had been thinking of all of the poetry that had been meaningful to me personally over the years, and I decided to choose four of those poems which seemed to have particular staying power in my life and have become a resonating chamber for my way of thinking. The first is an excerpt from a poem of Walt Whitman's *Leaves of Grass*. The second was written by Jellaludin Rumi, the Medieval Persian mystic whose work I have set before in my large scale work, *The Here and Now*, for chorus and orchestra (translation by Coleman Barks). The third poem is from Amy Kirsten, a kindred spirit whose words and generosity have meant an enormous amount to me personally in recent years. The final poem is an excerpt of one of my favorites by William Butler Yeats- *When you are old*. I dedicate this work to my daughter, Isabella.

I wander the world in a dream of my own making

When Robert Rumbelow approached me to write a piece for wind ensemble for this wonderful consortium commission, I was really delighted, as I had been thinking of a piece for these forces for some time and was eager to try some of the acoustic things that I do in my pieces for symphony orchestra in a different context. I have long been interested in the idea of trying to "build in" an acoustic into my orchestrations; that is, to create the effect, for instance, of a melody which has a sense of sustain as if it were being played in a cathedral even though it is not- to build that reverberation into the orchestration. I was very pleased to see that not only could I achieve similar effects but also different

and even more exciting things with various combinations of winds, brass, and percussion.

The title for this work is a reference to the compositional process. Writing a piece of music is like creating a dream that you want to have. The feeling that pervades the work is one of a sense of mystery, and this sentiment is primarily conveyed through the harmonies and orchestration.

The work is based on two ideas: the first is a short, two-note motive, and the second is a descending melody of five notes, ending in the repetition of the final note several times. This second material could be called the main melody, and it always appears shrouded in a kind of haze, until toward the very end of the work.

### Rainbow Body

*Rainbow Body* was the coming together of two ideas- one, my fascination with Hildegard of Bingen's music (the principal melody of *Rainbow Body* is loosely based on one of her chants, "Ave Maria, O Auctrix Vite"), and two, the Tibetan Buddhist idea of "Rainbow Body," which is that when an enlightened being dies physically, his or her body is absorbed directly back into the universe as energy, as light. This seemed to me to be the metaphor for Hildegard's music as much as anything.

In the past few years I have been listening to the music of medieval mystic Hildegard von Bingen a great deal, and as simple and direct as this music is, I am constantly amazed by its staying power. Hildegard's melodies have very memorable contours which set them apart from other chants of the period. They are wonderfully sensual and set up a very intimate communication with the divine. This work is based on one of her chants, 'Ave Maria, o auctrix vite' (Hail Mary, source of life).

*Rainbow Body* begins in an understated, mysterious manner, calling attention to some of the key intervals and motives of the piece. When the primary melody enters for the first time about a minute into the work, I present it very directly in the strings without accompaniment. In the orchestration, I try to capture a halo around this melody, creating a wet acoustic by emphasizing the lingering reverberations one might hear in an old cathedral.

Although the piece is built essentially around fragments of the melody, I also return to the tune in its entirety several times throughout the work, as a kind of plateau of stability and peace within an otherwise turbulent environment.

*Rainbow Body* has a very different sensibility from the Hildegard chant, with a structure that is dramatic and developmental, but I hope that it conveys at least a little of my love for the beauty and grace of her work.

*Rainbow Body* is dedicated to Glen Rosenbaum, without whose support and encouragement I would not be composing.

## BIOGRAPHY

### Christopher Theofanidis, composer in residence

Christopher Theofanidis has had performances by many leading orchestras from around the world, including the London Symphony, the New York Philharmonic, the Philadelphia Orchestra, the Atlanta Symphony, the Moscow Soloists, the National, Baltimore, St. Louis, and Detroit Symphonies, among many others. He has also served as Composer of the Year for the Pittsburgh Symphony during their 2006-7 season, for which he wrote a violin concerto for Sarah Chang.

Mr. Theofanidis holds degrees from Yale, the Eastman School of Music, and the University of Houston, and has been the recipient of the International Masterprize, the Rome Prize, a Guggenheim fellowship, a Fulbright fellowship to France to study with Tristan Mural at IRCAM, a Tanglewood fellowship, and two fellowships from the American Academy of Arts and Letters. In 2007 he was nominated for a Grammy award for best composition for his chorus and orchestra work, *The Here and Now*, based on the poetry of Rumi, and in 2017 for his bassoon concerto. His orchestral work, *Rainbow Body*, has been one of the most performed new orchestral works of the new millennium, having been performed by over 150 orchestras internationally.

Mr. Theofanidis' has written a ballet for the American Ballet Theatre, a work for the Orpheus Chamber Orchestra as part of their 'New Brandenburg' series, and two operas for the San Francisco and Houston Grand Opera companies. Thomas Hampson sang the lead role in the San Francisco opera. His work for Houston, *The Refuge*, features six sets of international non-Western musicians alongside the opera musicians. He has a long-standing relationship with the Atlanta Symphony and Maestro Robert Spano, and has just four recordings with them, including his concert length oratorio, *Creation/Creator*, which was featured at the SHIFT festival at the Kennedy Center in Washington, D.C. this year with the ASO, chorus, and soloists. His work, *Dreamtime Ancestors*, for the orchestral consortium, New Music for America, has been played by

over fifty orchestras over the past two seasons. He has served as a delegate to the US-Japan Foundation's Leadership Program, and he is a former faculty member of the Peabody Conservatory of Johns Hopkins University as well as the Juilliard School. Mr. Theofanidis is currently a professor at Yale University, and composer-in-residence and co-director of the composition program at the Aspen Music Festival.

### REDLANDS BRASS ENSEMBLE

#### Trumpets

Jake Ferntheil  
Jorge Araujo-Felix  
Matthew Richards  
Moises Ortiz

#### Trombone

Ihab Hamideh  
Marcelo Aguinaga  
Joel Rangel, bass  
trombone

#### Percussion

Kevin Bellefeuille  
Abigail Mellado

#### Horns

Hannah Henry  
Star Wasson  
Terrence Perrier  
Sebastian Gallardo-  
Hernandez

#### Tuba

Troy DeShazer

#### Timpani

Tim Laguna

### CHAPEL SINGERS

#### Soprano

Paula Cevallos '20  
Susanna De La Peña '18  
Nicole Dostanic '20  
Kelsi Farnsworth '19  
Mari Powell '21  
Stephanie Shepson\* '19

#### Alto

Suzanne Basson '19  
Tiffany Johnson '17 '19  
Kristine Llanderal '20  
Katelyn Matson '18  
Zoe Petersen\* '16 '19  
Ricki Worth '18

#### Tenor

Michael Esquejo '21  
Tyler Kersten '19  
Luis Martinez '18  
Jacob Miller '18  
Jesse Russell '19  
James Valencia '18

#### Bass

Brian Begg '21  
Philip Hoch\* '16 '18  
Connor Licharz '20  
Sean McJunkin '20  
Christian Medina '18  
Jacob Pohlsander '19  
Raul Valdez-Perea\* '19  
Daniel Yu '19

\* Graduate Assistant

### UNIVERSITY OF REDLANDS WIND ENSEMBLE

#### Flute

Gerardo Lopez,  
principal  
Jacob Miner, piccolo  
Coco Hu  
Ashley Somers

#### Oboe

David Hernandez,  
principal  
Brian Begg  
Gilbert Camacho

#### Trumpet

Matthew Richards,  
principal  
Jake Ferntheil

#### English Horn

David Hernandez

#### Euphonium

Leslie Ojeda, principal

#### Clarinet

Jessica Ramos,  
principal  
Kristine Llanderal

#### Bassoon

Diego Hammond,  
principal  
Cindy Hernandez

#### Trombone

Marcelo Aguinaga,  
principal  
Ihab Hamideh  
Nicholas Bingaman  
Joel Rangel

Isaiah Solares,  
principal

Berenice Martinez  
Austin Simon

#### Saxophone

Nicolai Gervasi-  
Monarrez, principal  
Jeffrey Boehl  
Alex Ehredt  
Manuel Perez  
Jonathan Kretchmer

#### Tuba

Troy DeShazer,  
principal  
Daniel Lizarde

Megan Congdon,  
principal  
Victoria Williams

#### Eb Clarinet

Berenice Martinez

#### Horn

Hannah Henry,  
principal  
Terrence Perrier  
Star Wasson  
Sebastian Gallardo-  
Hernandez

#### Piano

Jonathan Kretchmer

#### Alto Clarinet

Victoria Williams

#### Harp

Mary Dropkin

#### Bass Clarinet

Sasha Paredes

#### Percussion

Kevin Bellefeuille,  
principal  
Tate Kinsella  
Katie Lumsden  
Abigail Mellado  
Collin Tarr  
Alex Warrick

#### Contra-bass Clarinet

Gabriel Piceno

#### Cornet

Matt Ingelson,  
principal  
Jorge Araujo Felix  
Katrina Smith

# UNIVERSITY OF REDLANDS ORCHESTRA

## Flute

Geraldo Lopez,  
principal, '19  
Jacob Minor,  
piccolo, '20  
Coco Hu,  
flute & piccolo, '20

## Oboe

David Hernandez,  
principal, '19  
Brian Begg, '21  
Gilbert Camacho

## Clarinet

Kristine Landeral,  
principal, '20  
Berenice Martinez, '19  
Austin Simon, '21

## Bassoon

Diego Hammond,  
principal, '21  
Cindy Hernandez, '21  
Megan Martin,  
contrabassoon, '19

## Horn

Terrence Perrier,  
principal, '20  
Hannah Henry, '19  
Marilyn Wasson, '20  
Sebastian Gallardo-  
Hernandez, '20

## Trumpet

Jorge Araujo-Felix,  
principal, '20  
Alfred Ferntheil, '19  
Richard Matthew, '19

## Trombone

Jonathan Heruty,  
principal, '20  
Marcelo Aguinaga, '18  
Joel Rangel,  
bass trombone, '18

## Tuba

Troy DeShazer, '19

## First Violin

Ian Kaminski,  
concertmaster, '19  
Wren Brady, '20  
Annie Zheng, '20  
Maia Gordon, '18  
Armen Mangasaryan  
Sahak Karapetyan  
Hripsime Yepremyan

## Second Violin

Kaylene Pecora,  
principal, '18  
Brandon Cole, '21  
Wenmei Bai, '21  
Marlena Ramanis, '21  
Tamryn Navaez, '21  
Priscilla Bracamontes, '21  
Art Svenson

## Viola

Isabel Jacobs,  
principal, '21  
Emily Graves  
Ashley Wright, '18  
Eric Lea  
I-Ting Huang

## Cello

Anthony Schnell,  
principal, '21  
Ricki Worth, '18  
Gillian Espinoza, '18  
Jeremy Shih, '19

## Bass

Timothy Jensen,  
principal  
Spencer Baldwin, '13  
Fatima Baeza, '21

## Harp

Jillian Risigari-Gai

## Percussion

Kevin Bellefeuille,  
principal, '18  
Tim Laguna, '19  
Tate Kinsella, '20  
Abigail Mellado, '21

For a complete calendar of School of Music events visit

[www.redlands.edu/music](http://www.redlands.edu/music)