

L U X A U R U M Q U E

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THE COMMISSION

Lux Aurumque was commissioned by a consortium of Texas band directors and the Texas Music Educators Association for the 2005 Texas Symphonic All State Band:

Dick Clardy, Director
Klein High School

M. Robert Poulin, Director of Bands
Juan Seguin High School

Alfred Green, Director of Fine Arts
Irving Independent School District

Jeremy Earnhart, Director
L.D. Bell High School

Scott Taylor, Director
Richardson High School

Michael Watts, Director
Permian High School

Kerry Taylor
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Rob Myers
Flower Mound High School Wind Symphony

Tony Gibbs
Jack C. Hays High School Band

Mary Hymel, Director
Aldine High School

Mark Edenfield, Director
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Greg Hull, Director
Van Mathews, Director
Ben Maughmer, Director
Halton High School

Phillip Alvarado, Director
Rowlette High School

Steve Andre, Band Chairman
Texas Music Educators Association

LUX AURUMQUE

PROGRAM NOTES FOR LUX AURUMQUE

Lux Aurumque began it's life as an a cappella 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 it's premiere at the 2005 conference of the Texas Music Educator's Association, and is dedicated with deep admiration for my dear friend Gary Green.

ABOUT THE COMPOSER

An accomplished composer, conductor and lecturer, Eric Whitacre is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. In 2001 he became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association; commercially he has worked with such luminaries as Barbra Streisand and Marvin Hamlisch.

Born in 1970, Whitacre has already achieved substantial critical and popular acclaim. The American Record Guide named his first recording, "The Music of Eric Whitacre", one of the top ten classical albums in 1997, and the Los Angeles Times praised his music as "electric, chilling harmonies; works of unearthly beauty and imagination." His *Water Night* has become one of the most popular choral works of the last decade, and is one of the top selling choral publications in the last five years. *Ghost Train*, his first instrumental work written at the age of 23, is a genuine phenomenon; it has received thousands of performances in over 50 countries and has been featured on 40 different recordings. His music has been the subject of several recent scholarly works and doctoral dissertations, and his published works have sold well over 350,000 copies worldwide.

As a conductor, Mr. Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. In the last five years he has conducted concerts of his choral and symphonic music in Japan, Australia, Singapore, much of Europe, and dozens of American universities and colleges. Eric received his M.M. in composition from the Juilliard School of Music, where he studied composition with Pulitzer Prize winner John Corigliano.

ALSO AVAILABLE FROM ERIC WHITACRE & CARPE RANAM

Music for Symphonic Winds:

Ghost Train
Godzilla Eats Las Vegas
Noisy Wheels of Joy
Equus
October
Cloudburst
Sleep

AND FINALLY...

Please visit Eric and Carpe Ranam Productions at:
www.ericwhitacre.com

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LUX AURUMQUE

(Light and Gold)

for Gary Green

ERIC WHITACRE

Adagio; Molto Legato (♩ = 56)

Flute 1-2
Flute 3-4
Oboe 1
Oboe 2
Bassoon 1-2
Contrabassoon
Clarinet 1 in Bb
Clarinet 2 in Bb
Clarinet 3 in Bb
Bass Clarinet
Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone
Trumpet 1-2 in Bb
Trumpet 3-4 in Bb
Horn 1-2 in F
Horn 3-4 in F
Trombone 1-2
Bass Trombone
Euphonium
Tuba

9 **A**

Fl. 1-2 *mf* *f* *mf* *f*

Fl. 3-4 *mf* *f* *mf* *f*

Ob. 1-2 *mf* *f* *mf* *f*

Bsn. 1-2 *mf* *mp*

Cbsn. *mf* *mp*

Cl. 1 (div.) *mf* *f* *mf* *f* unis. *mf* *mp* *p* *mp*

Cl. 2 (div.) *mf* *f* *mf* *f* unis. *mf* *mp* *p* *mp*

Cl. 3 *mf* *f* *mf* *f* unis. *mf* *mp* *p* *mp*

B. Cl. *mf* *mp* *p* *mp*

A. Sax. 1-2 *mf* *f* *mf* *f* *mf* *mp*

T. Sax. *mf* *f* *mf* *f* *mf* *mp*

B. Sax. *mf* *f* *mf* *f* *mf* *mp*

Tpt. 1-2 *mf* *f* *mf* *f* *mf* *mp*

Tpt. 3-4 *mf* *f* *mf* *f* *mf* *mp*

Hn. 1-2 *mf* *f* *mf* *f* *mf* *p* *mp*

Hn. 3-4 *mf* *f* *mf* *f* *mf* *p* *mp*

Tbn. 1-2 *mf* *f* *mf* *f* *mf* *mp*

B. Tbn. *mf* *f* *mf* *f* *mf* *mp*

Euph. *mf* *f* *mf* *f* *mf* *mp*

Tbn. *mf* *f* *mf* *f* *mf* *mp*

1. solo *p*

B **C**

18

Fl. 1-2 *p* *mf* *p* *mf* *mp* *f*

Fl. 3-4 *p* *mf* *p* *mf* *mp* *f*

Ob. 1-2 *p* *mf* *p* *mf* *mp* *f*

Bsn. 1-2 *p* *mf* *p* *mf* *mp* *f*

Cbsn. *p* *mf* *p* *mf* *mp* *f*

Cl. 1 *p* *mf* *p* *mf* *mp* *f*

Cl. 2 *p* *mf* *p* *mf* *mp* *f*

Cl. 3 *p* *mf* *p* *mf* *mp* *f*

B. Cl. *p* *mf* *p* *mf* *mp* *f*

A. Sax. 1-2 *p* *mf* *p* *mf* *mp* *f*

T. Sax. *p* *mf* *p* *mf* *mp* *f*

B. Sax. *p* *mf* *p* *mf* *mp* *f*

B **C**

Tpt. 1-2 *p* *mf* *p* *mf* *mp* *f*

Tpt. 3-4 *p* *mf* *p* *mf* *mp* *f*

Hn. 1-2 *p* *mf* *p* *mf* *mp* *f*

Hn. 3-4 *p* *mf* *p* *mf* *mp* *f*

Tbn. 1-2 *p* *mf* *p* *mf* *mp* *f*

B. Tbn. *p* *mf* *p* *mf* *mp* *f*

Euph. *p* *mf* *p* *mf* *mp* *f*

Tbn. *p* *mf* *p* *mf* *mp* *f*

div. *f*

