

Ben S. Jacob

**Music for Dr. Yona Stamatis
and the University of Illinois Springfield Orchestra**

2017

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PROGRAM NOTES

Music for Dr. Yona Stamatis and the University of Illinois Springfield Orchestra is a symphonic poem based on the music and text for Ben's composition *Avia Pieridum* for choir (2000). The Latin text is an excerpt of the epic poem *De rerum natura* (*On the Nature of Things*) by the Epicurean philosopher Lucretius. The following translation of this excerpt serves as the basis for the first and largest section of this orchestral work:

*Alone I travel on unexplored paths, onto the grounds
Of the Muses on which no foot has been set. I love to find undiscovered springs
And drink; I love to gather fresh new flowers
And strive toward the peak and reach for that prized crown
Which the Muses have kept hidden from all until now;
For first, I teach of powerful ideas in order to free
The human spirit from all the world's vices, to untangle that knot;
Then, as these dark matters are made clear through
These verses, the world will be endowed with grace.*

This florid Epicurean exposition is followed by a determined Stoic response with roots in a rhythmically persistent étude originally composed for the amplified chamber music ensemble of BASILICA in 2006. This closing section provides a vivid contrast to the opening and completes the totality of expression required for the aesthetic and philosophical balance sought in this music.

Music for Dr. Yona Stamatis and the University of Illinois Springfield Orchestra was commissioned by and is dedicated to Dr. Yona Stamatis and the University of Illinois Springfield Orchestra, without whose dedication to and passion for music the composition of this work would not have been possible.

NOTES TO PERFORMERS

Duration: Approximately 6 minutes

Ability level: Intermediate to Advanced

Instrumentation:

1 Flute (C) or 2 Flutes (C) in unison
1 Oboe
1 Clarinet (Bb)
1 Bassoon
2 Horns (F) with mutes
1 Trumpet (Bb) with mute
1 Trombone
1 Tuba
1 Timpanist
2 Percussionists
1 Keyboard (e.g., piano, harpsichord) *continuo e obbligato opzionale* (Optional)
Strings

This score is printed at concert pitch, with the exception of the normal octave transposition of the double basses.

Accidentals are effective throughout the measures in which they appear.

Symbols used in the score:

n the dynamic marking *niente* (It., “nothing”), to be performed as silence

⊕ mute or dampen to complete silence immediately at the beginning of the rest over which this appears

For further information, please visit www.bensjacob.com

Music for Dr. Yona Stamatis and the University of Illinois Springfield Orchestra

Ben S. Jacob

♩ = 108
solemn and sensitive; lightly pulsing *blooming with sorrow*

Flute

Oboe

Clarinet in B♭

Bassoon

1
2
Horns in F

Trumpet in B♭

Trombone

Tuba

Timpani

Percussion

Keyboard continuo e obbligato opzionale

pp sempre molto legato e sostenuto

pp *p* *pp* *p* *pp* *mf*

pp *p* *pp* *p* *pp* *mf*

pp *p* *pp* *p* *pp* *mf*

pp *p* *pp* *p* *pp* *mf*

pp *p* *pp* *p* *pp* *mf*

pp *p* *pp* *p* *pp* *mf*

1 2 3 4 5 6 7 8

A

Fl. *mp* *p* *n* *mp*

Ob. *mp* *solo molto legato lonely*

Cl. (B \flat) *mp* *p* *mp* *p* *n* *mp*

Bn. *mp* *p* *n* *mp* *solo lonely*

Hns. (F) 1 *mp* *p* *n*

Hns. (F) 2 *mp* *p* *n*

Tpt. (B \flat)

Tbn.

Tuba

Timp.

Perc.

Kbd. *mp* *p* *mp* *n* *mp* *lonely*

Vn. 1 *mp* *p* *n* *remove mute* *pizz. without mute* *mp*

Vn. 2 *mp* *p* *mp* *p* *n* *remove mute* *pizz. without mute* *mp*

Vla. *mp* *p* *n* *remove mute* *pizz. without mute* *mp*

Vc. *mp* *p* *n* *remove mute*

D.B. *mp* *p* *n* *remove mute*

9 10 11 12 13 14 15 16 17 18

B

♩ = 112

*blissfully; slightly faster
and more flowing*

poco ritard.

more serious

bright and clear!

Fl. *mf* *mp* *mf* *mp* *cresc. poco a poco*

Ob. *mf* *mp* *mf* *mp* *cresc. poco a poco*

Cl. (B \flat) *mf* *mp* *mf* *mp* *cresc. poco a poco*

Bn. *mf* *mp* *mf* *mp* *cresc. poco a poco*

Hns. (F) 1 *mp* *cresc. poco a poco*

Hns. (F) 2 *mf* *mp* *mp* *cresc. poco a poco*

Tpt. (B \flat) *pp*

Tbn. *mf* *cresc. poco a poco*

Tuba *mf*

Timp.

Perc.

Kbd. *mf* *mp* *cresc. poco a poco*

Vn. 1 *mf* *mp* *mf* *mp* *cresc. poco a poco*

Vn. 2 *mf* *mp* *mf* *mp* *cresc. poco a poco*

Vla. *mf* *mp* *mf* *mp* *cresc. poco a poco*

Vc. *mf* *mp* *mf* *mp* *cresc. poco a poco*

D.B. *mf* *mp* *mf* *mp* *cresc. poco a poco*

19 20 21 22 23 24 25 26 27 28

C

poco stringendo ----- *a tempo* *poco ritard.* *a tempo with profound freshness*

Fl. *f* *n* *p* *f*
 Ob. *f* *n* *p* *f*
 Cl. (B \flat) *f* *n* *p* *f*
 Bn. *f* *n* *p*
 Hns. (F) 1 *f* *n* *p* *p* *f*
 2 *f* *n* *p* *p* *f*
 Tpt. (B \flat) *mf* *n*
 Tbn. *f* *n*
 Tuba *f* *n*
 Timp.
 Perc.
 Kbd. *f* *n* *mp* *mf* *mp* *p*
 Vn. 1 *f* *n* *mp* *mf* *mp* *mf* *p* *f*
 2 *f* *n* *mp* *p* *f*
 Vla. *f* *n* *mp* *p* *f*
 Vc. *f* *n* *mp* *mf* *mp* *p*
 D.B. *f* *n* *mp* *mf* *mp* *p*

29 30 31 32 33 34 35

D

delicately, like a flower blooming

Musical score for orchestral section D, measures 36-43. The score is written for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B \flat)), Bassoon (Bn.), Horns (Hns. (F)) 1 and 2, Trumpet in B-flat (Tpt. (B \flat)), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), Keyboard (Kbd.), Violin (Vn.) 1 and 2, Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score begins at measure 36 and ends at measure 43. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4. The music features a dynamic range from *f* (forte) to *mf* (mezzo-forte). The tempo/mood is indicated as *delicately, like a flower blooming*. The score includes various musical notations such as slurs, ties, and dynamic markings.

E

firmly loosening

Musical score for measures 44-52. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B♭)), Bassoon (Bn.), Horns in F (Hns. (F)) 1 and 2, Trumpet in B-flat (Tpt. (B♭)), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), Keyboard (Kbd.), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 44-52 are marked with dynamics *mp* and *mf*. The score includes performance instructions: *firmly* and *loosening* above measures 48-50, and *cresc. poco a poco* at the end of measures 49, 51, and 52. The key signature has one flat (B-flat), and the time signature is 4/4.

F

soaring!

The musical score is arranged in systems for various instruments. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), and Bassoon (Bn.). The second system includes Horns in F (Hns. (F)) parts 1 and 2, Trumpet in Bb (Tpt. (Bb)), Trombone (Tbn.), and Tuba. The third system includes Timpani (Timp.), Percussion (Perc.), and Keyboard (Kbd.). The fourth system includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key performance instructions include *cresc. poco a poco* for the woodwinds and strings, and *soaring!* above the strings in measures 57-61. Dynamic markings *ff*, *f*, and *mf* are used throughout to indicate volume changes.

53

54

55

56

57

58

59

60

61

G

stringendo *suddenly calmer, a tempo*

Fl.

Ob.

Cl. (B \flat)

Bn.

Hns. (F)

1

2

Tpt. (B \flat)

Tbn.

Tuba

Timp.

Perc.

Kbd.

Vn.

1

2

Vla.

Vc.

D.B.

62 63 64 65 66 67 68 69 70

♩ = 120

stringendo ----- *steadily forward* *with bittersweet longing* *resolutely*

Fl. *mp* *mf* *f* *mf*

Ob. *mp* *f* *mf*

Cl. (B) *mf* *mp* *f* *mf*

Bn. *mp* *mf* *mp*

Hns. (F) 1 *mp* *mf* *mp* *f* *mf*

2 *mp* *mf* *mp*

Tpt. (B) *mp*

Tbn. *f* *mf*

Tuba *f* *mf*

Timp.

Perc.

Kbd. *mf* *mp* *f* *mf*

Vn. 1 *mf* *mp* *f* *mf*

2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* *f* *mf*

D.B. *mf* *mp* *f* *mf*

71 72 73 74 75 76 77 78

H
I

Fl. *mf* *n* *pp* *mf* *pp* *mp*
Ob. *n* *pp* *mf* *pp* *mp*
Cl. (B \flat) *mf* *p*
Bn. *mf* *p*
Hns. (F) 1 *n* *pp* *mf* *pp* *mp*
 2 *n* *pp* *mf* *pp* *mp*
Tpt. (B \flat) *mf* *n*
Tbn. *n*
Tuba *n*
Timp.
Perc.
Kbd.
Vn. 1 *n* *pp* *mf* *pp* *mp* *from the tip of the bow!*
 2 *mf* *p*
Vla. *mf* *p* *from the tip of the bow!*
Vc. *n* *pp* *mf* *pp* *mp* *from the tip of the bow!*
D.B. *n* *pp* *mf* *pp* *mp* *from the tip of the bow!*

79 80 81 82 83 84 85

Fl. *p* *mf* *p* *cresc. poco a poco* *f*
 Ob. *n* *p* *mf* *p* *cresc. poco a poco* *f*
 Cl. (B \flat) *cresc. poco a poco* *f*
 Bn. *cresc. poco a poco* *f*
 Hns. (F) 1 *p* *p* *cresc. poco a poco* *f*
 2 *p*
 Tpt. (B \flat)
 Tbn.
 Tuba
 Timp.
 Perc.
 Kbd. *cresc. poco a poco*
 Vn. 1 *p* *mf* *p* *cresc. poco a poco* *f*
 2 *cresc. poco a poco* *f*
 Vla. *cresc. poco a poco* *f*
 Vc. *p* *cresc. poco a poco* *f*
 D.B. *p* *cresc. poco a poco* *f*

86 87 88 89 90 91 92

J

poco stringendo

Fl. *f*

Ob. *f*

Cl. (B \flat) *f*

Bn. *f*

Hns. (F) 1 *f*

Hns. (F) 2 *f*

Tpt. (B \flat)

Tbn. *f*

Tuba *f*

Timp.

Perc. *mf* *mp*
bass drum with soft beater

Kbd. *f*

Vn. 1 *f*

Vn. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

poco stringendo

93 94 95 96 97

K

♩ = 126

*broadening, expanding,
but not slowing down*

releasing

Fl. *ff* *f* *fff*

Ob. *ff* *f* *fff*

Cl. (B♭) *ff* *f*

Bn. *ff* *f* *fff*

Hns. (F) 1 *ff* *f* *ff*

Hns. (F) 2 *ff* *f* *ff*

Tpt. (B♭) *mf* *ff*

Tbn. *mf* *ff*

Tuba *mf* *ff*

Timp. *pp* *ff*

Perc. *pp* *ff*

pp *sempre, non-crescendo!*

with soft mallets

suspended cymbal with soft mallets

Kbd. *ff* *f* *fff*

*broadening, expanding,
but not slowing down*

releasing

divisi

Vn. 1 *ff* *f* *fff*

Vn. 2 *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *ff* *f* *ff*

D.B. *f* *ff* *fff*

divisi

98

99

100

101

102

103

104

105

L

♩ = 112

desolate, as if a reverberation

slightly gaining momentum

Fl.

Ob.

Cl. (B \flat)

Bn.

1

2

Hns. (F)

Tpt. (B \flat)

Tbn.

Tuba

Timp.

Perc.

ppp

bass drum with soft beater

Kbd.

♩ = 112

desolate, as if a reverberation

slightly gaining momentum

non-divisi
from the tip of the bow!

1

2

Vn.

Vla.

Vc.

D.B.

106

107

108

109

110

111

112

113

114

115

M

N

slowing down,
dissolving

♩ = 116

Fl. *p* *n* *f* *n* *mf* *n* *mp* *p*

Ob. *mp* *mf* *mp*

Cl. (B) *p* *n* *mp* *mf* *p*

Bn. *mp* *mf* *p* *n*

Hns. (F) 1 *p* *n* *f* *n* *mf* *n* *mp* *p*

Hns. (F) 2 *n* *f* *n* *mf* *n* *mp* *p*

Tpt. (B) *f* *n*

Tbn. *f* *n*

Tuba *f* *n* *mf* *n* *mp* *p* *n*

Kbd. *p* *f* *mp* *mf* *mp* *p*

Vn. 1 *p* *n* *f* *n* *mf* *n* *mp* *p*

Vn. 2 *f* *n* *mf* *n* *mp* *p*

Vla. *p* *n* *f* *n* *mf* *n* *mp* *p*

Vc. *p* *n* *f* *n* *mf* *n* *mp* *p* *n*

D.B. *p* *n* *f* *n* *mf* *n* *mp* *p* *n*

116 117 118 119 120 121 122 123 124 125 126 127 128

O

♩ = 108

Epilogue: with repose, lightly pulsing; slowing down

♩ = 132-144

Brisk, cold, firm, steady; determined

The score is divided into two systems. The first system covers measures 129-134, and the second system covers measures 135-136. The first system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Bb (Cl. (Bb)), Bassoon (Bn.), Horns in F (Hns. (F)) 1 and 2, Trumpet in Bb (Tpt. (Bb)), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), and Keyboard (Kbd.). The second system includes parts for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Tempo and performance instructions are provided for both systems. The first system is marked with a tempo of 108 and the instruction "Epilogue: with repose, lightly pulsing; slowing down". The second system is marked with a tempo of 132-144 and the instruction "Brisk, cold, firm, steady; determined".

Dynamic markings include *pp* (pianissimo) for the woodwinds and keyboard in the first system, and *pp* for the strings in the second system. Performance techniques such as *pizz.* (pizzicato) and *arco* (arco) are indicated for the string parts.

Measure numbers 129, 130, 131, 132, 133, 134, 135, and 136 are printed below the corresponding staves.

P

The score is divided into two systems. The first system (pages 137-140) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B \flat)), Bassoon (Bn.), Horns in F (Hns. (F)) 1 and 2, Trumpet in B-flat (Tpt. (B \flat)), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), and Keyboard (Kbd.). The woodwinds and brass parts are marked "with mute". The keyboard part is marked "cadenza ad libitum al fine". The second system (pages 137-140) includes parts for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The string parts feature a rhythmic pattern of eighth notes with dynamic markings of *pp*, *p*, *mp*, and *mf*. The strings are instructed to be "non-divisi at the frog and on the string!".

137

138

139

140

Q

Fl. *p*

Ob. *p*

Cl. (B \flat) *p*

Bn. *p*

Hns. (F) 1

Hns. (F) 2

Tpt. (B \flat)

Tbn.

Tuba

Timp.

Perc. Click with two drum sticks *p*

Kbd.

Vn. 1 *f*

Vn. 2 *f*

Vla. *f*

Vc. *f*

D.B. *f*

141 142 143 144 145 146 147

R

Musical score for measures 148-154. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B \flat)), Bassoon (Bn.), Horns in F (Hns. (F) 1 and 2), Trumpet in B-flat (Tpt. (B \flat)), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion (Perc.), Keyboard (Kbd.), Violin (Vn. 1 and 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measure 148: Flute, Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpet, Trombone, and Tuba are marked with rests. Horns 1 and 2, Trumpet, and Trombone are marked *mp* and *(with mute)*. Horn 2 and Trumpet are marked *remove mute* at the end of the measure.

Measure 149: Flute, Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpet, Trombone, and Tuba are marked with rests. Horns 1 and 2, Trumpet, and Trombone are marked *mp* and *(with mute)*. Horn 2 and Trumpet are marked *remove mute* at the end of the measure.

Measure 150: Flute, Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpet, Trombone, and Tuba are marked with rests. Horns 1 and 2, Trumpet, and Trombone are marked *mp* and *(with mute)*. Horn 2 and Trumpet are marked *remove mute* at the end of the measure.

Measure 151: Flute, Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpet, Trombone, and Tuba are marked with rests. Horns 1 and 2, Trumpet, and Trombone are marked *mp* and *(with mute)*. Horn 2 and Trumpet are marked *remove mute* at the end of the measure.

Measure 152: Flute, Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpet, Trombone, and Tuba are marked with rests. Horns 1 and 2, Trumpet, and Trombone are marked *mp* and *(with mute)*. Horn 2 and Trumpet are marked *remove mute* at the end of the measure.

Measure 153: Flute, Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpet, Trombone, and Tuba are marked with rests. Horns 1 and 2, Trumpet, and Trombone are marked *mp* and *(with mute)*. Horn 2 and Trumpet are marked *remove mute* at the end of the measure.

Measure 154: Flute, Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpet, Trombone, and Tuba are marked with rests. Horns 1 and 2, Trumpet, and Trombone are marked *mp* and *(with mute)*. Horn 2 and Trumpet are marked *remove mute* at the end of the measure.

148

149

150

151

152

153

154

S

Fl. *mf*

Ob. *mf*

Cl. (B \flat) *mf*

Bn. *mf*

Hns. (F) 1 *f*

Hns. (F) 2 *f*

Tpt. (B \flat)

Tbn. *remove mute* *without mute* *f*

Tuba *remove mute* *without mute* *f*

Timp.

Perc. High tom-tom (Heavily muffled) with drum sticks *p* *f* Medium-sized tom-tom (Heavily muffled) with drum sticks *p*

Kbd.

Vn. 1 *ff*

Vn. 2 *ff*

Vla. *ff* *all staccati off the string!*

Vc. *ff* *all staccati off the string!*

D.B. *ff* *all staccati off the string!*

155 156 157 158 159 160

T

Fl. *ff*

Ob. *ff*

Cl. (B \flat) *ff*

Bn. *ff*

1 *ff*

Hns. (F) 2 *ff*

Tpt. (B \flat)

Tbn. *ff*

Tuba *ff*

Timp. *pp* *p* *mp*
with normal timpani mallets * Play Ab. If timpani in Ab is unavailable, play D instead.

Perc. *f* *p*
High, medium, and low tom-toms (Heavily muffled) with drum sticks

Kbd.

1

Vn. 2

Vla.

Vc.

D.B.

161

162

163

164

165

166

U

4x

Fl.

Ob.

Cl. (B \flat)

Bn.

Hns. (F)

1

2

Tpt. (B \flat)

Tbn.

Tuba

Timp.

f

ff

* Play Ab. If timpani in Ab is unavailable, play D instead.

Perc.

High tom-tom

Medium tom-tom

f

ff

Kbd.

Vn.

1

2

Vla.

Vc.

D.B.

ff

fff

ff

fff

ff

fff

ff

fff

all staccati off the string!

4x

167

168

169

V

Fl.

Ob.

Cl. (B \flat)

Bn.

1
Hns. (F)

2

Tpt. (B \flat)

Tbn.

Tuba

Timp.

f

Perc.

Low tom-tom

f

Kbd.

1
Vn.

2

Vla.

Vc.

D.B.

ff

ff

ff

ff

ff

170 171 172 173 174