commissioned by the Windsor Symphony
with the assistance of the Ontario Arts Council

JEFFREY RYAN

VISIONS OF JOY

for orchestra
and audience

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Instrumentation:

2 flutes
2 oboes
2 Bb clarinets
2 bassoons

2 F horns
2 C trumpets
2 tenor trombones

timpani
percussion (1 player: glock, vibraphone, brake drum, 4 tomtoms [high to low], susp. cymbal, bass drum)

audience (optional)

strings

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Performance notes for VISIONS OF JOY

1. Performance time: ca. 4 minutes.

2. Score is in C; all parts are written as sounding except for usual octave transpositions.

3. All glissandi should begin immediately upon sounding the initial pitch. Longer glissandi are notated with an initial eighth note along with the required total duration.

4. There are two *senza misura* sections in this work, mm. 1-10 and mm. 44-45. In these sections, timings are indicated for each measure; these should be considered approximate, and may require adjustment to accommodate longer reverberation times, etc. Downbeats are indicated by the conductor and are synchronised; however, musical changes *within* a given measure (for example, the change from a sustained pitch to a trill or tremolo) are *not* to be synchronised, and the individual performers should freely execute such changes with approximate regard to the timelength of the measure. The few exceptions to this are clearly indicated in the score and parts (see m. 8 for strings and m. 9 for clarinets/bassoons). Also, the conductor must give the audience a clear (and appropriately gentle) upbeat into m. 10 (the whispering) in order to cue the percussionist.

5. The audience participates only in the two *senza misura* sections. Ideally, the conductor will face the audience in these passages. The audience has two activities to perform. First, on the conductor's cue, the audience performs a single crisp, incisive handclap, as if commanding someone's attention. These handclaps synchronise with the downbeats; the dramatic effect is that the changes in the music are *initiated* by the audience's activity (though, of course, the conductor is still the co-ordinator). Second, the audience whispers a soft, soothing "sh" (with a single breath) as if trying to quiet a baby. In response, the music comes to a moment of calm, before bursting forth again.

   If preferred, ***VISIONS OF JOY*** can be performed successfully without audience participation.

6. Ideally, the six brass players should be divided into two trios (as indicated in the score) and situated antiphonally in the hall, with one trio stage right and the other stage left (or in whatever placing allows for a similar effect, such as side boxes). If the audience is included in the piece, care must be taken to ensure that the brass players do not obscure anyone's view of the conductor. If the particular hall makes this arrangement unwieldy, the brass players should sit in their usual positions onstage.

Programme Note for VISIONS OF JOY

How does a composer begin to organise sound into music? Where does the inspiration come from? What do we hear in our "inner" ears?

VISIONS OF JOY explores these questions from the point of view of Ludwig van Beethoven, who was, in his maturity, profoundly deaf. It has been suggested that Beethoven's deafness forced him to live not in a world of silence, but a world of constant static, or "white noise." Was Beethoven able to hear "beyond" his deafness? Was his inner ear able to filter out the noise? How frustrating must that have been?

Drawing on elements from Beethoven's final symphony, including the "Ode to Joy" theme, ***VISIONS OF JOY*** explores the compositional process by creating an enveloping cloud of sounds and textures from which, in moments of relative clarity, fragments of the theme emerge in fleeting dreamlike passages.

VISIONS OF JOY was commissioned by the Windsor Symphony with the assistance of the Ontario Arts Council for the 1997 Windsor Rotary School Concerts. It was premiered by the Windsor Symphony with Sarah John, conductor, on March 19, 1997, in Windsor, Ontario.

commissioned by the Windsor Symphony

VISIONS OF JOY

JEFFREY RYAN

senza misura

ca. 35"

fl 1

fl 2

ob 1

ob 2

cl 1

cl 2

bn 1

bn 2

(brass: use ♩ = 60 as a guide)

hn 1 — *(enter after 5th tpt 1 patt.)* *(play 4X)* *(play 3X)* *(play 5X)*

tpt 1 — *(play 2X)* *(play 3X)* *(play 4X)* *(play 3X)* *(play 7X)*

trb 1 — *(enter after 4th hn 1 patt.)* *(play 2X)* *(play 3X)* *(play 3X)*

hn 2 — *(enter after hn 1)* *(play 4X)* *(play 3X)* *(play 5X)*

tpt 2 — *(enter after tpt 1)* *(play 2X)* *(play 3X)* *(play 4X)* *(play 3X)* *(play 7X)*

trb 2 — *(enter after trb 1)* *(play 2X)* *(play 3X)* *(play 3X)*

timp

perc

aud

vln I

vln II

va

vc

cb

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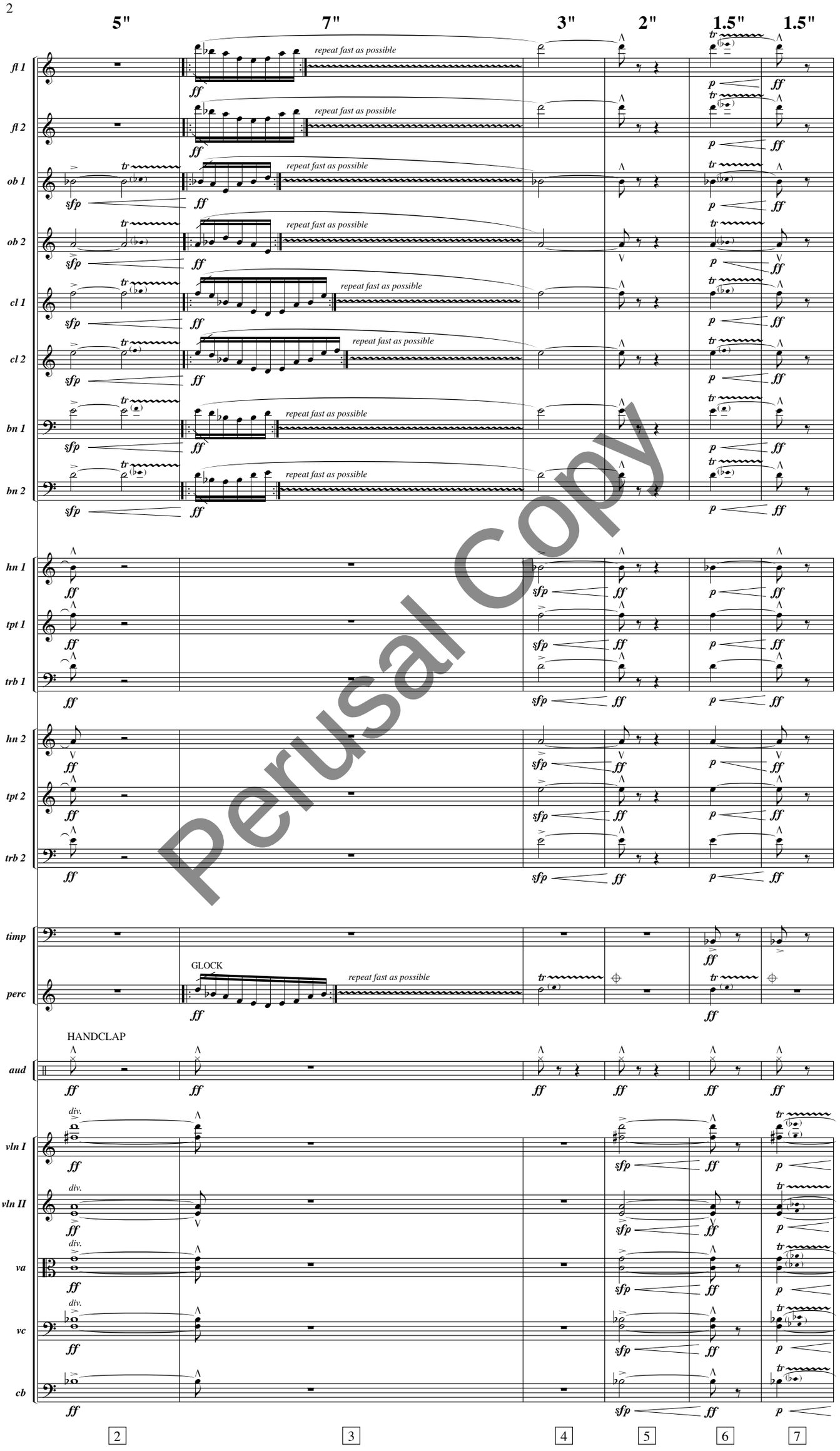

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12" 10" 10"

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
bn 1
bn 2
hn 1
tpt 1
trb 1
hn 2
tpt 2
trb 2
timp
perc
aud
vln I
vln II
va
vc
cb

(play 7X) (play 8x) (concertmaster cues this string entrance) (ca. 7") (cl. 1 cues cl. 2 and bsns) VIB. (bowed) motor med. (with conductor's upbeat) whisper: "sh" non-trem. non-vib. gl. s.p. ord. con vib. unis.

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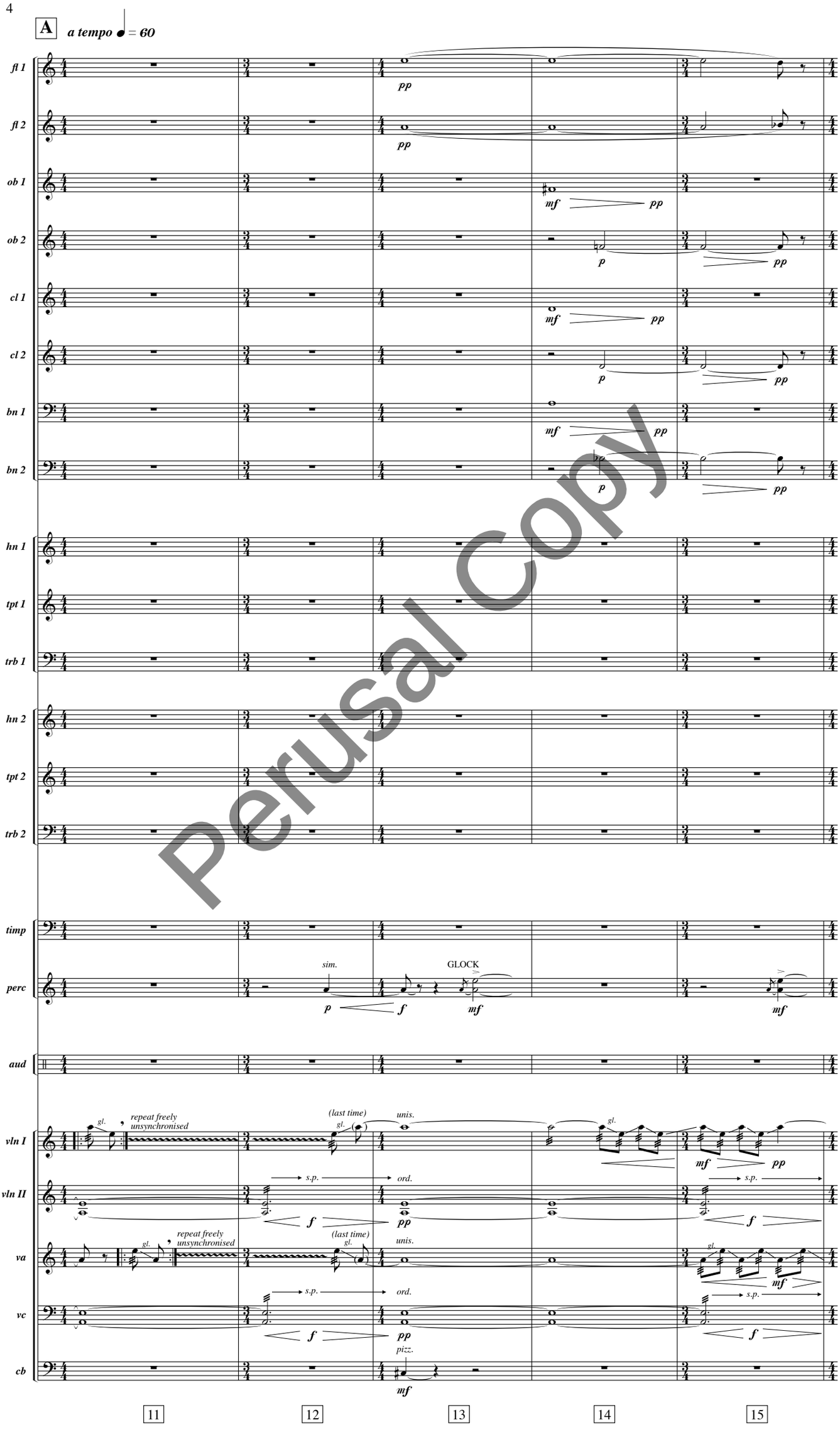

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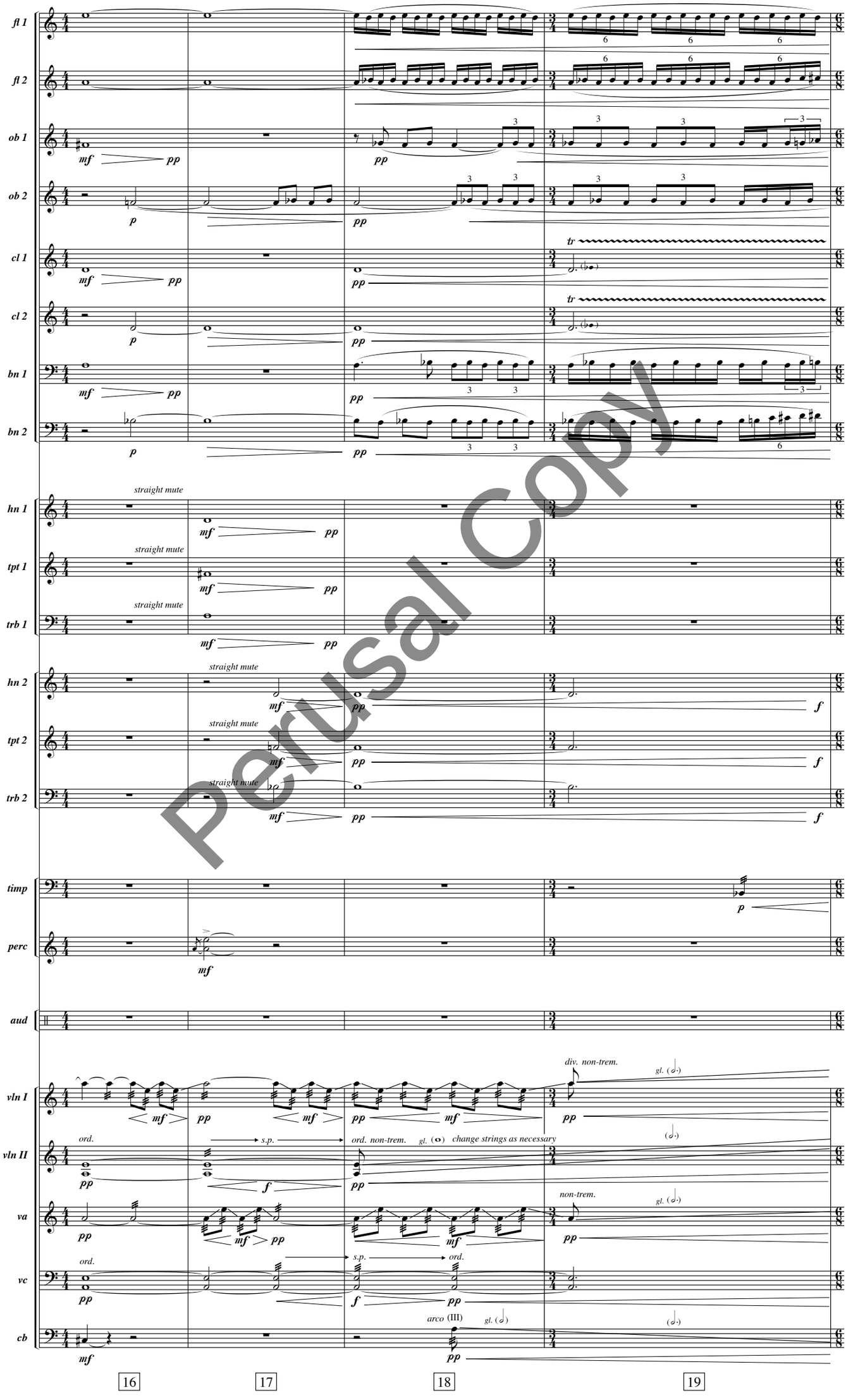

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B *mysteriously*

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
bn 1
bn 2
hn 1
tpt 1
trb 1
hn 2
tpt 2
trb 2
timp
perc
aud
vln I
vln II
va
vc
cb

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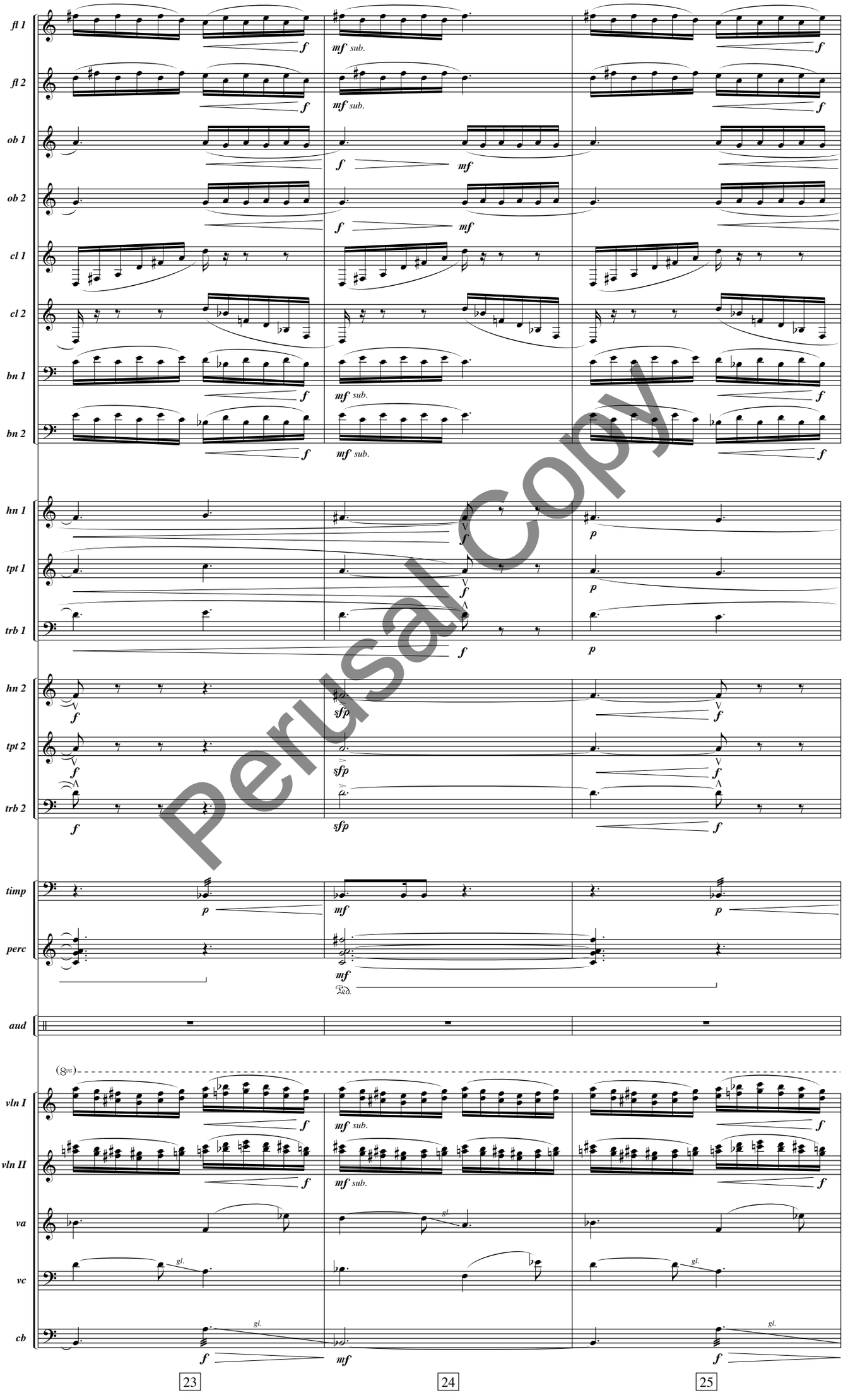

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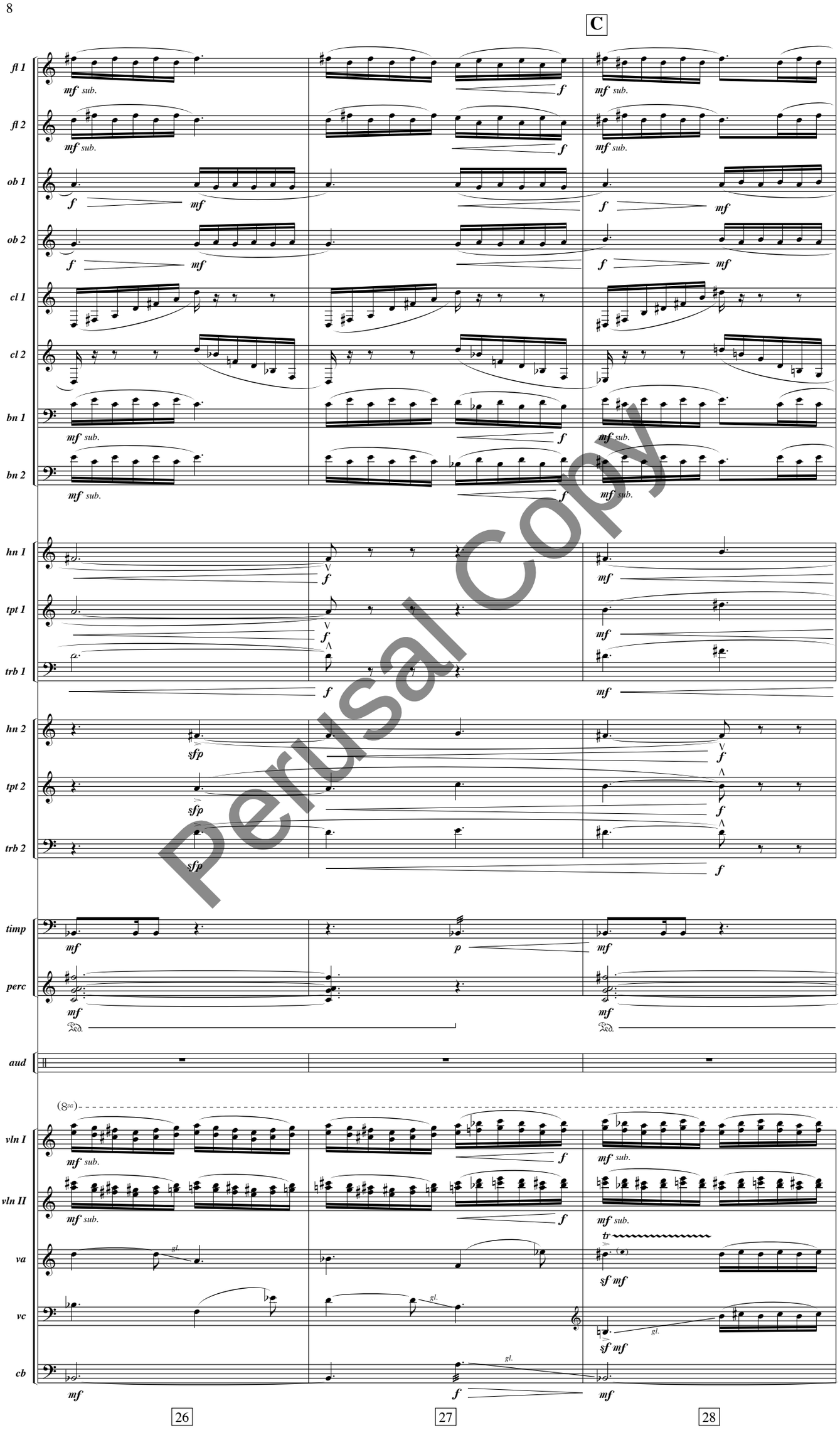

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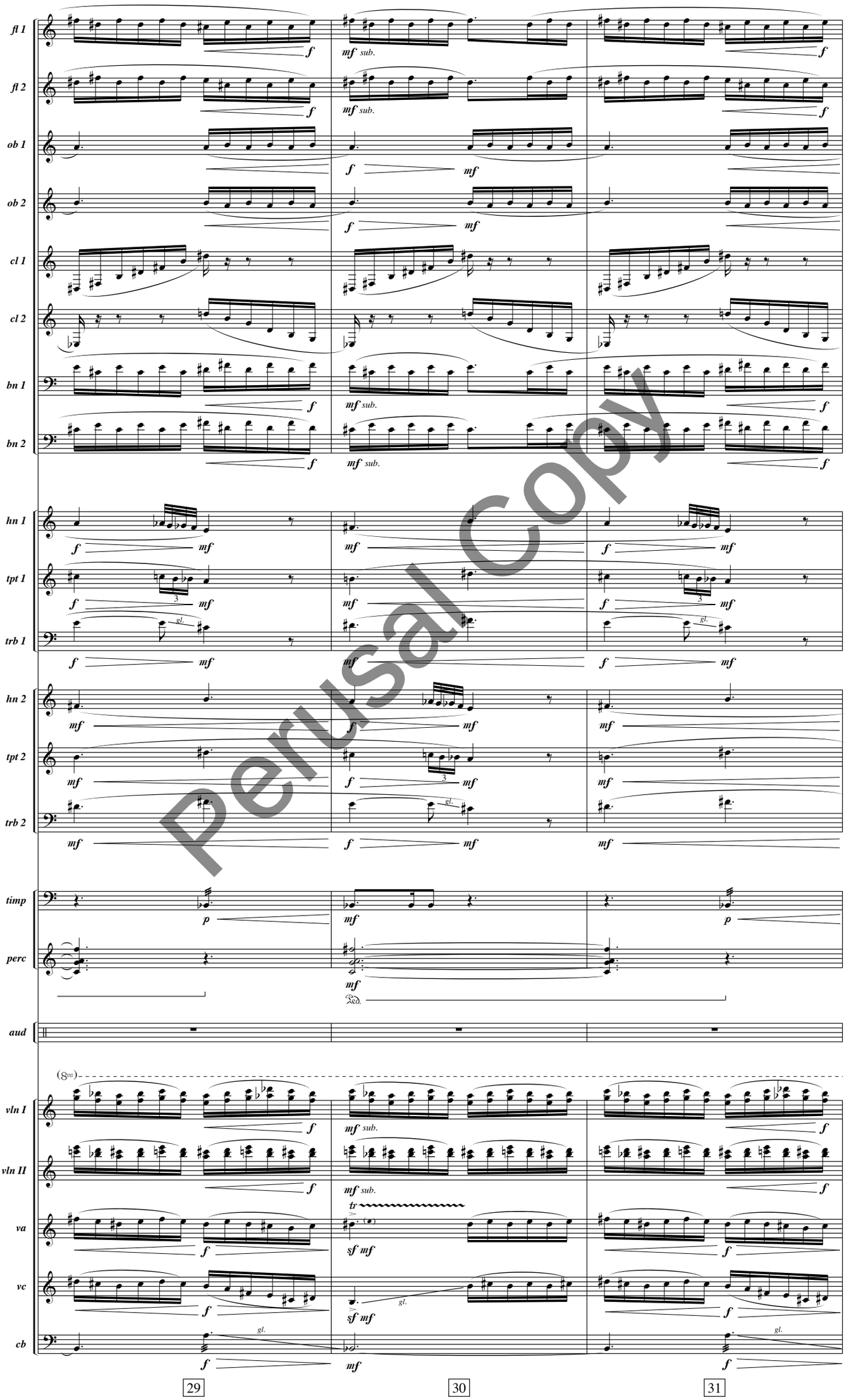

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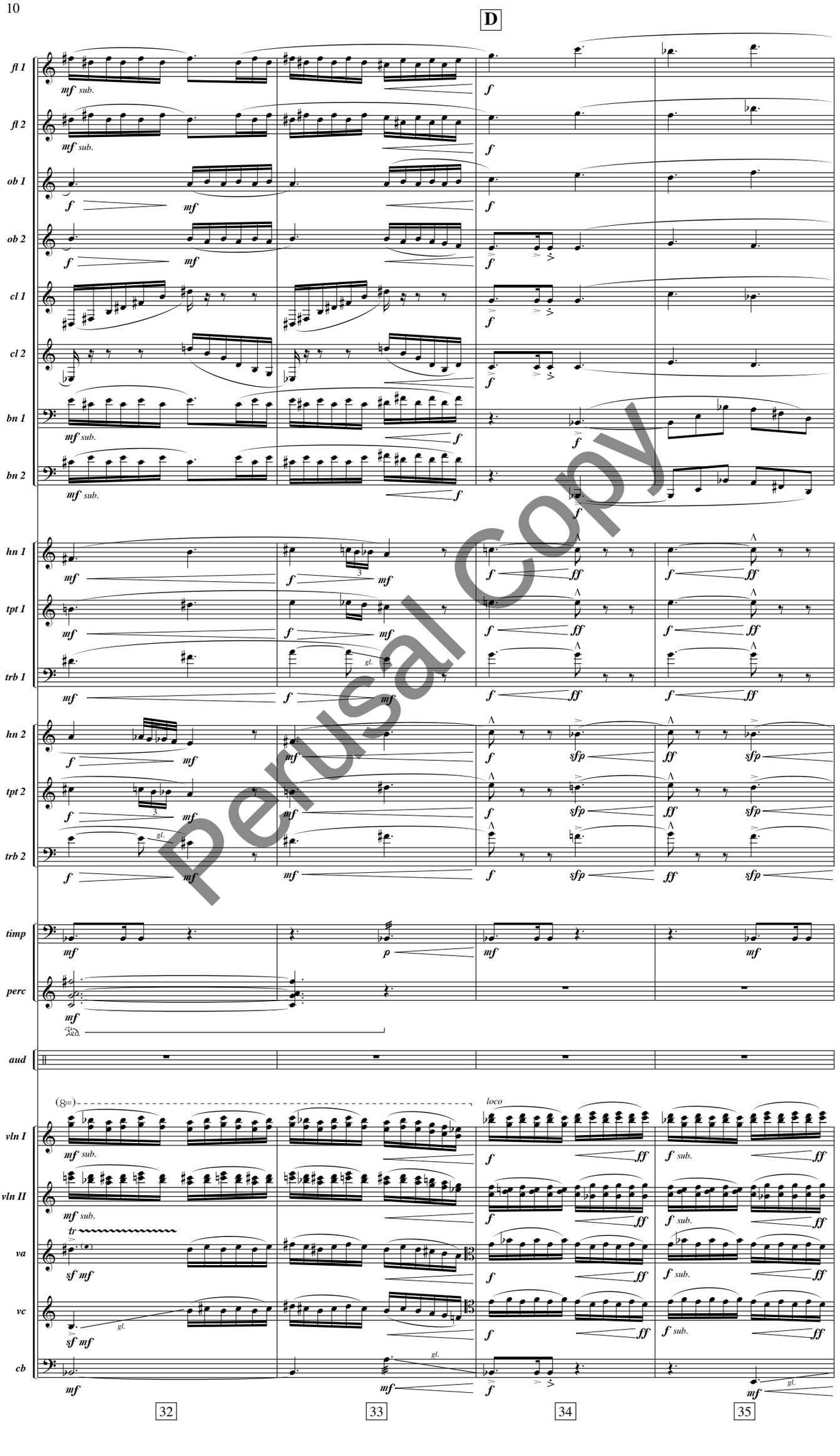

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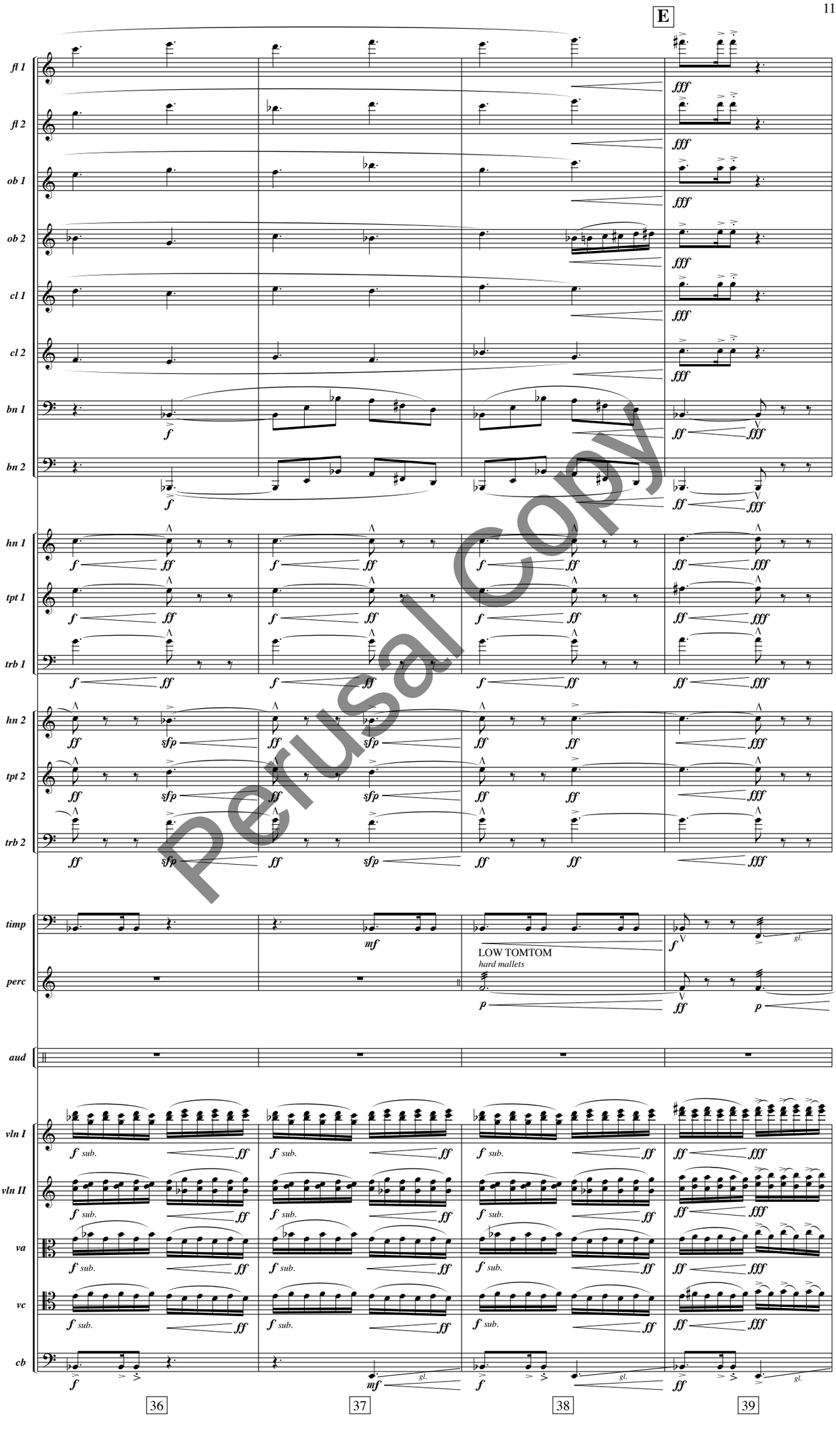

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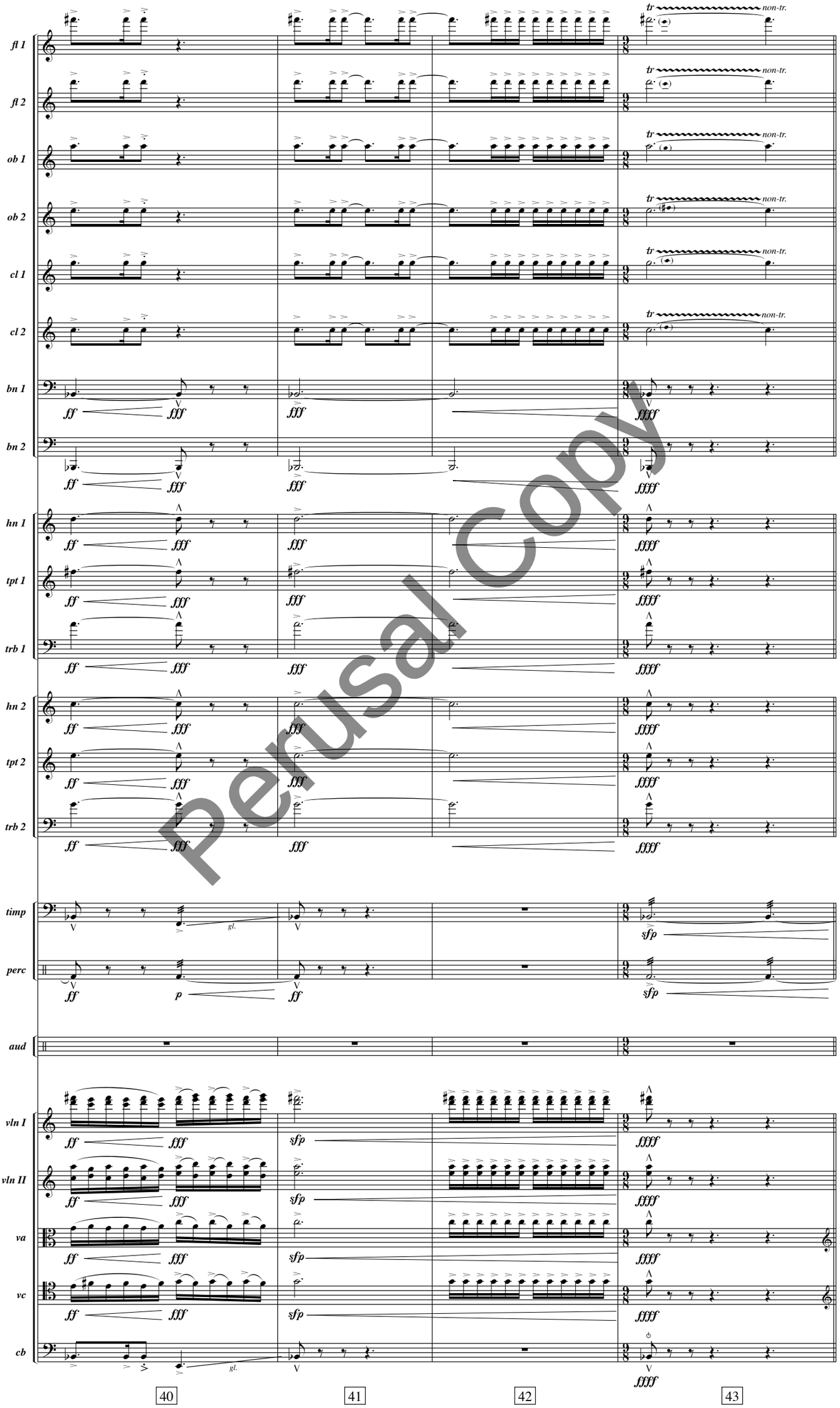

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senza misura **10"** **5"**

fl 1 — *ffff*
fl 2 — *ffff*
ob 1 — *ffff*
ob 2 — *ffff*
cl 1 — *ffff*
cl 2 — *ffff*
bn 1 — *ffff*
bn 2 — *ffff*
hn 1 — *ffff*
tpt 1 — *ffff*
trb 1 — *ffff*
hn 2 — *ffff*
tpt 2 — *ffff*
trb 2 — *ffff*

timp — *fff*

(ca. 5")

(enter before orchestra finishes "unwinding")
4 TOMTOMS
hard mallets
BASS DRUM

perc — *fff*

HANDCLAP

aud — *ff*

whisper: ***p*** ***n.***
"sh"

vln I — *tutti unsynchronised* *change bow freely* — *ffff*
vln II — *tutti unsynchronised* *change bow freely* — *ffff*
va — *tutti unsynchronised* *change bow freely* — *ffff*
vc — *tutti unsynchronised* *change bow freely* — *ffff*
cb

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F ♩. = 72 *a tempo, poco più mosso*

fl 1
fl 2
ob 1
ob 2
cl 1
cl 2
bn 1
bn 2

pp

hn 1
tpt 1
trb 1
hn 2
tpt 2
trb 2
timp
perc

pp

aud
vln I

unis.

pp

vln II

unis.

pp

va

pp

vc

pp

cb

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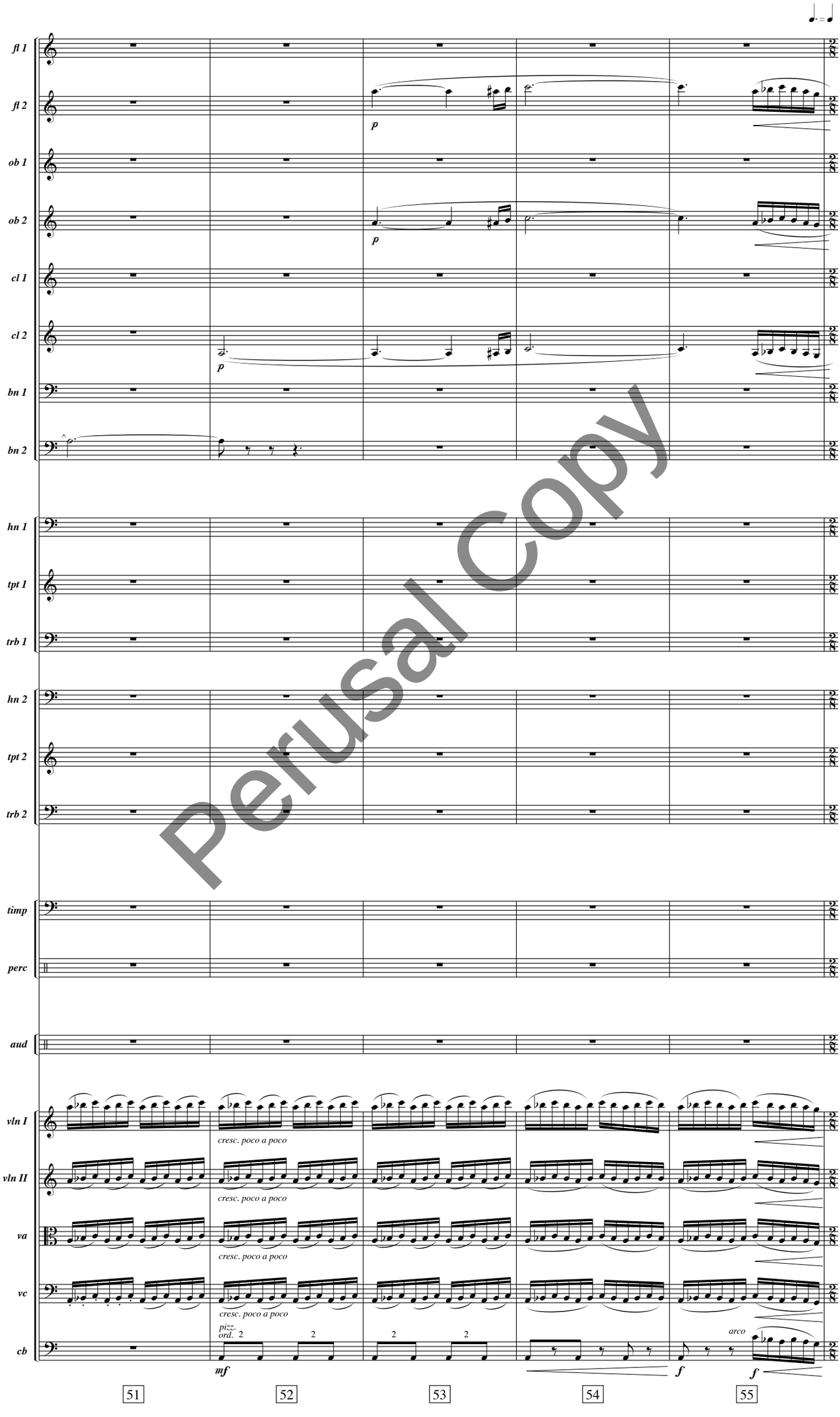
46 47 48 49 50



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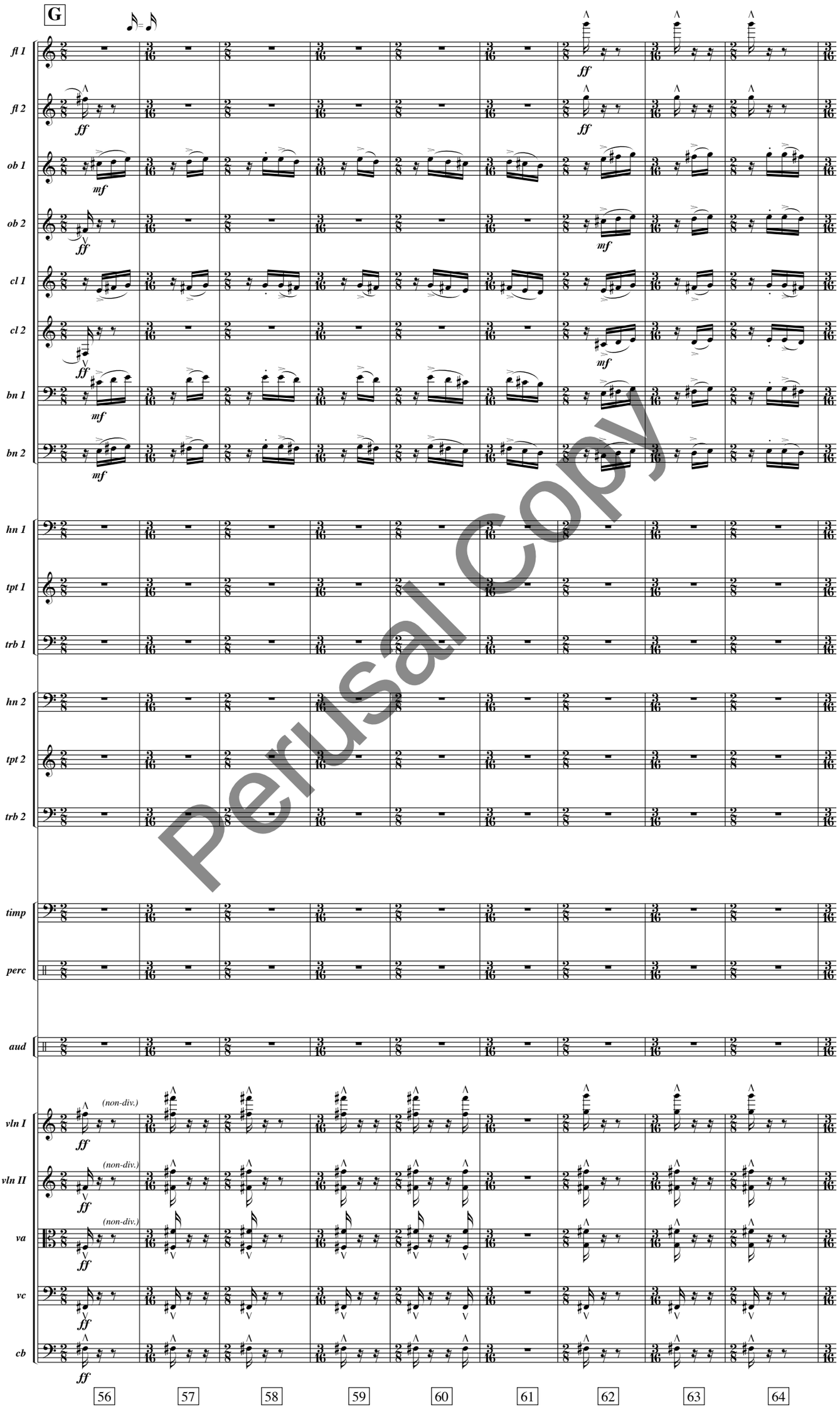

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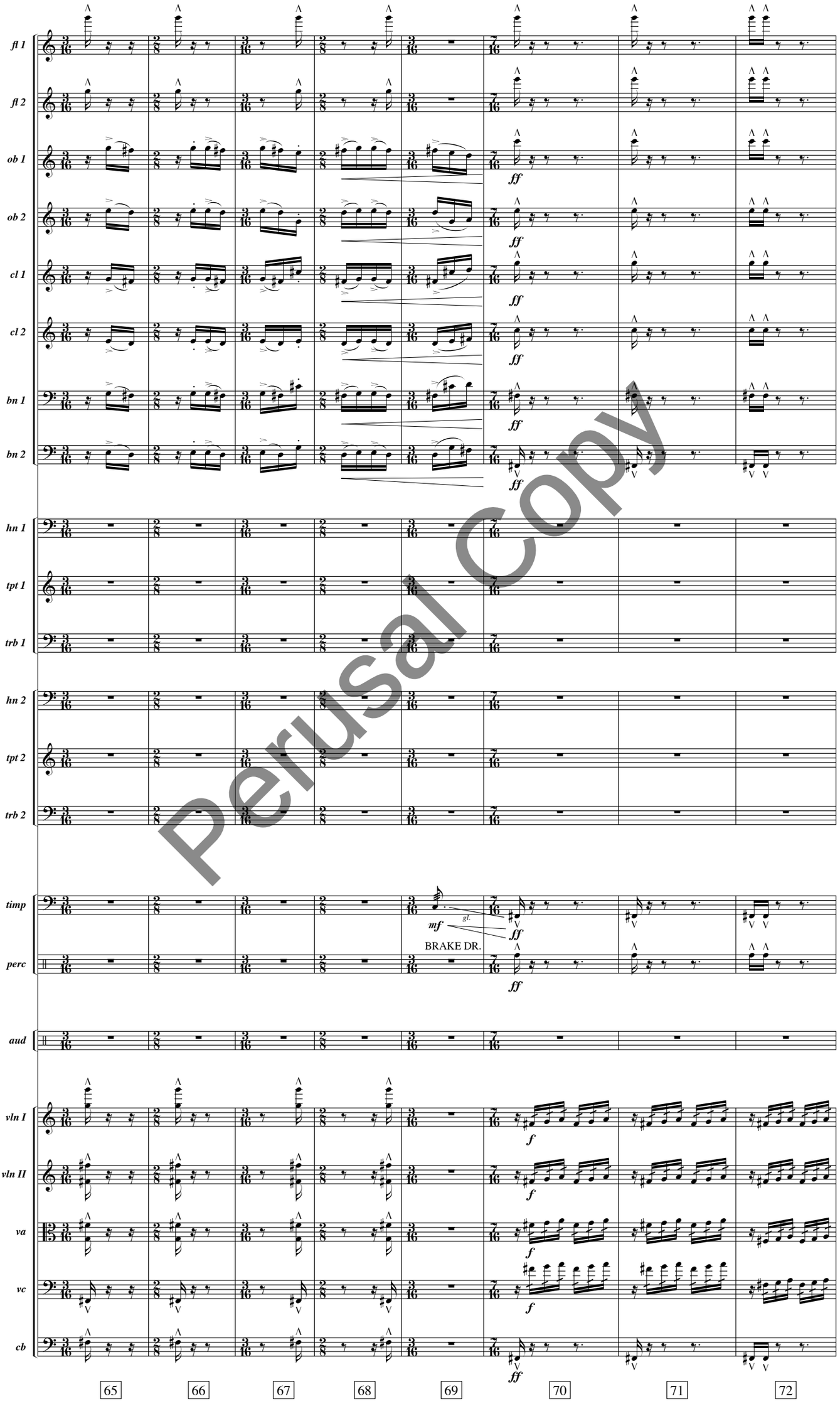

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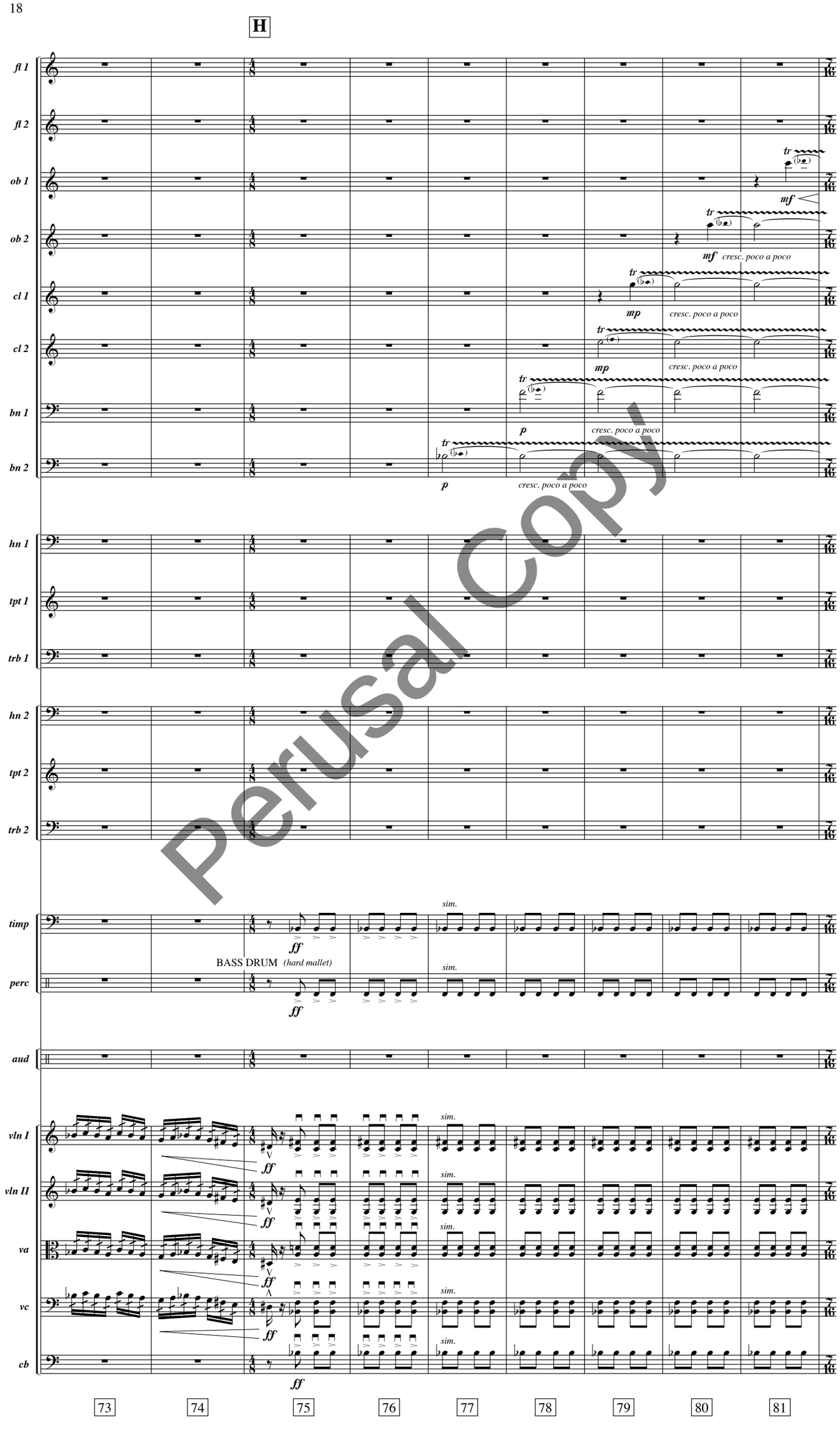

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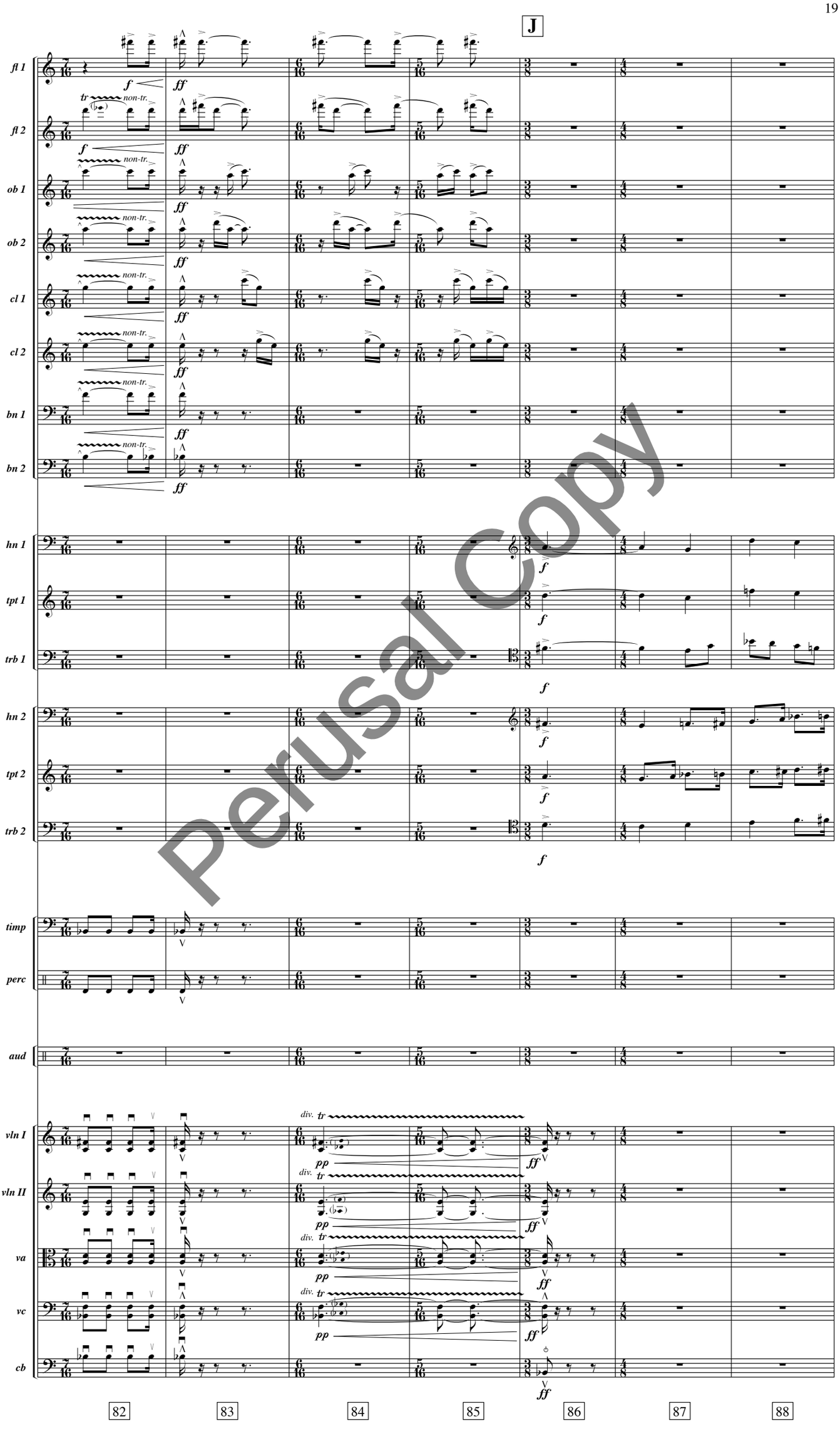

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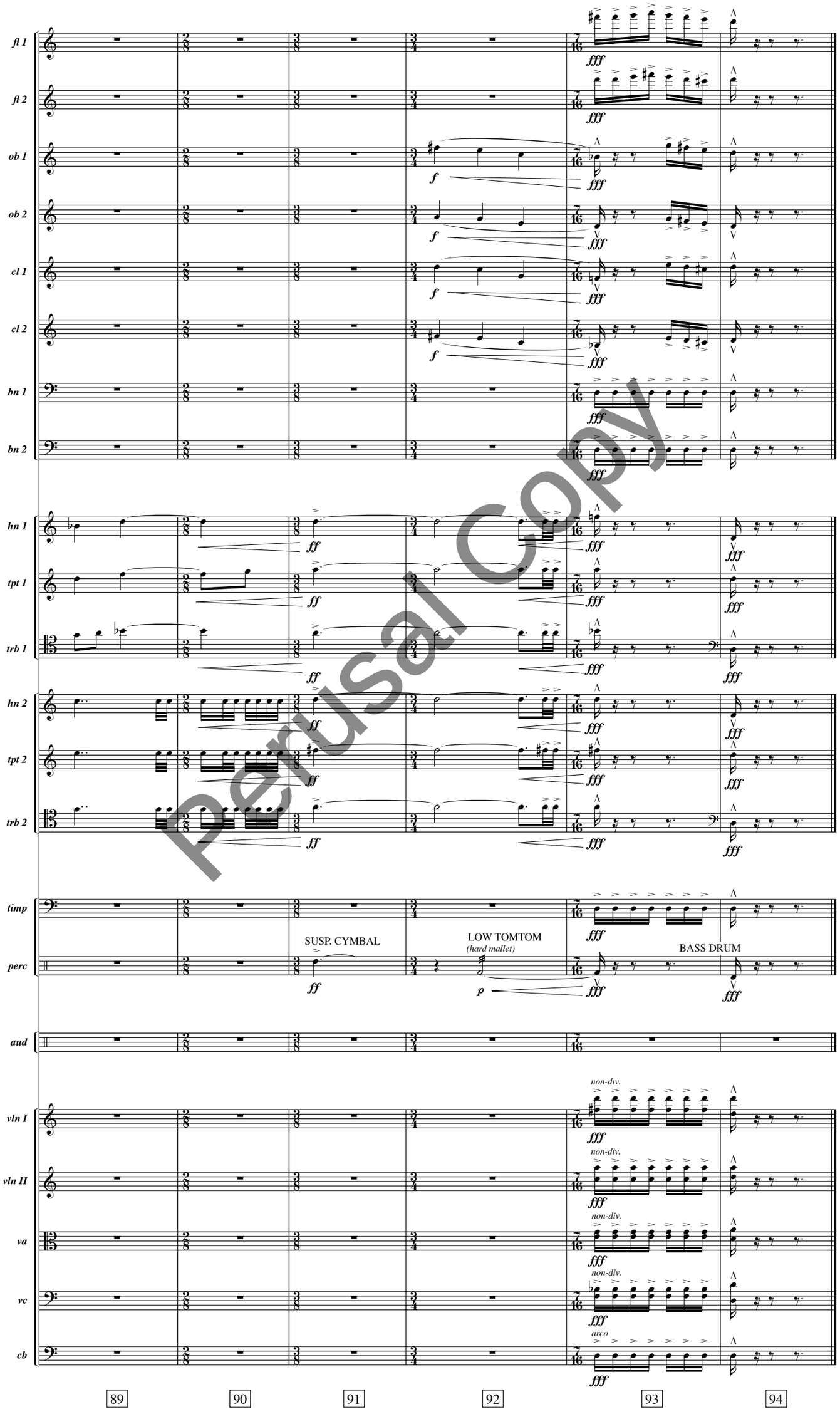

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