

David R. Gillingham

A LIGHT UNTO THE DARKNESS

INSTRUMENTATION

Piccolo	1	Bb Trumpet 1/Flugelhorn ...	3
Flute 1/2	8	(use muted trumpet in	
Oboe 1/2.....	2	absence of Flugelhorn)	
English Horn	1	Bb Trumpet 2	3
Bassoon 1/2	2	Bb Trumpet 3	3
Bb Clarinet 1	4	F Horn 1/2.....	2
Bb Clarinet 2	4	F Horn 3/4.....	2
Bb Clarinet 3	4	Trombone 1	2
Bb Bass Clarinet.....	2	Trombone 2	2
Eb Contralto Clarinet	1	Trombone 3	1
Eb Alto Saxophone 1/2	4	Euphonium	2
Bb Tenor Saxophone.....	2	Tuba.....	4
Eb Baritone Saxophone	1		
		String Bass (optional)	1
		Piano.....	1
Timpani (4)	1		
Percussion 1	1		
Drum Set, Bells, Triangle, Chimes, Snare Drum			
Percussion 2	1		
Xylophone, Marimba, Large Tam-Tam			
Percussion 3	1		
Vibraphone, 4 Brake Drums, Tam-Tam			
Percussion 4	1		
Large Suspended Cymbal, 2 Bass Drums			

PROGRAM NOTES

A Light Unto the Darkness was written for the Mt. Pleasant High School Symphonic Wind Ensemble conducted by Roger A. Sampson, and dedicated to my daughter, Amy. The work is an homage to the 168 victims of the Oklahoma City bombing disaster on April 19, 1995.

The work is in three main sections, each alluding to a different idea, setting or emotion associated with the disaster. The first section deals with the everyday routine of Oklahoma City which is completely unsuspecting of the terrible fate which is knocking at the door. This fate interrupts the music several times during this section. The cosmopolitan nature of Oklahoma City is suggested through the music with references to the hustle and bustle of traffic, country western music, jazz music and the mechanistic drone of oil wells in the surrounding countryside. The ensuing section depicts the disaster itself with loud explosive articulations in the percussion, sinister motives, driving rhythms and unyielding dissonance. The final section begins with a lament by the English horn and a mournful call by the flugelhorn followed by a warm, reassuring melody which culminates the movement. This final theme is significant in that it is the key to understanding this work. We must all seek to be a "light unto the darkness" — to find good amidst the evil. The "light" is within the final melody of this work and seeks to call our attention to 168 special, individual, and beautiful souls who are now at peace. They are our "lights unto the darkness."

ABOUT THE COMPOSER

David R. Gillingham (b. 1947) earned Bachelor and Master Degrees in Instrumental Music Education from the University of Wisconsin-Oshkosh and the PhD in Music Theory/Composition from Michigan State University. Dr. Gillingham has an international reputation for the works he has written for band and percussion. Many of these works are now considered standards in the repertoire. His commissioning schedule dates well into the first decade of the 21st century. His numerous awards include the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*. Dr. Gillingham's works have been recorded by Klavier, Sony and Summit and Centaur. His works are regularly performed by nationally recognized ensembles including the Prague Radio Orchestra, Cincinnati Conservatory of Music Wind Ensemble, The University of Georgia Bands, North Texas University Wind Ensemble, Michigan State University Wind Ensemble, Oklahoma State Wind Ensemble, University of Oklahoma Wind Ensemble, Florida State Wind Ensemble, University of Florida (Miami) Wind Ensemble, University of Illinois Symphonic Band, Illinois State Wind Symphony, University of Minnesota Wind Ensemble, Indiana University Wind Ensemble and the University of Wisconsin Wind Ensemble. Also, nationally known artists, Fred Mills (Canadian Brass), Randall Hawes (Detroit Symphony) and Charles Vernon (Chicago Symphony Orchestra) have performed works by Dr. Gillingham. Over sixty of his works for band, choir, percussion, chamber ensembles, and solo instruments are published by C. Alan, Hal Leonard, Southern Music, Music for Percussion, Carl Fischer, MMB, T.U.B.A., I.T.A., and Dorn. Dr. Gillingham is a Professor of Music at Central Michigan University and the recipient of an Excellence in Teaching Award (1990), a Summer Fellowship (1991) a Research Professorship (1995), and the recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.



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