

*Written for and dedicated to the Hartt Symphony Orchestra, Edward Cumming, conductor,
with heartfelt appreciation for years of support*

Instrumentation:

3 Flutes (#3 doubling Piccolo)
2 Oboes
3 Clarinets in Bb (#3 doubling bass clarinet)
2 Bassoons

Soprano Saxophone in Bb
Alto Saxophone in Eb
Tenor Saxophone in Bb
Baritone Saxophone in Eb

4 Horns in F

3 Trumpets in C
2 Tenor Trombones
Bass Trombone
Tuba

Timpani (30", 28", 25", 23")

Piano
Harp

6 Percussion:

#1: Glockenspiel, 4 Tom-Toms, brake drum
#2: Tam-tam, vibraphone*, maracas, sleigh bells
#3: 3 suspended cymbals
#4: Bass Drum
#5: Vibraphone*, whip, snare drum, marimba
#6: Log drum, 3 woodblocks, chimes
*) shared

Unless otherwise noted, mallets are "default" used for respective instruments, following taste of performers

This is a transposed score.

Timings:

I: 4'
II: 12'45"
II. 6'45"

Total: 23'

Descriptive Note:

In these difficult times, I think many of us just want to crawl under a rock. This work is a response to that desire for safety, though hopefully more constructive than complete withdrawal. We yearn for refuge, yes for sanctuary, no matter what our story or background. As the titles of the movements suggest, this music is a construction, often written with a sense of desperate urgency, by which a haven is created to shelter us from the surrounding psychic storm.

The three movements suggest both a natural progression (like the growth of a tree) and an architectural one. In the first a vast space is suggested; flashes of lightning give warning. In the second the storm hits at the outset, and the whole movement is the frenzied building of shelter against the elements that threaten to overwhelm. In the third, peace of a sort of achieved. One looks ahead with a quiet optimism.---Robert Carl