

C S U W I N D S Y M P H O N Y

Troublesome Fire!

Conducted by Rebecca Phillips
Benjamin Pouncey, graduate student conductor
Guest artist Eric Hollenbeck, percussion

world premieres of works by James M. David and Kevin Poelking

October 6, 7:30 p.m. | Griffin Concert Hall



COLORADO STATE UNIVERSITY



Thursday Evening, October 6, 2022 at 7:30

The Colorado State University Wind Symphony Presents:

Troublesome Fire!

REBECCA PHILLIPS, conductor

BENJAMIN POUNCEY, graduate student conductor

KEVIN POELKING, composer

ERIC HOLLENBECK, percussion

JAMES M. DAVID, composer

PAUL HINDEMITH

trans. by Keith Wilson

Symphonic Metamorphosis on themes by Carl Maria von Weber (1943/1945)

I. Allegro

II. Turandot, Scherzo

III. Andantino

IV. March

KEVIN POELKING

Meaning in the Echoes (2022)

conducted by Benjamin Pouncey, graduate student conductor

World Premiere

INTERMISSION

JENNIFER HIGDON

Percussion Concerto for Solo Percussion and Concert Band (2005/2009)

Eric Hollenbeck, percussion

JAMES M. DAVID

Troublesome Fire for Wind Ensemble and Electronics (2022)

“In memory of Clear Skies”

World Premiere

Special thanks this evening to James Doser for his assistance with sound reinforcement, to Peter Muller for his special lighting assistance, and to Valerie Reed for oversight of the house and stage management. Also, we are grateful to Mike Solo for his program design.

Notes on the Program

Symphonic Metamorphosis on themes by Carl Maria von Weber (1943/1945)

PAUL HINDEMITH

trans. by Keith Wilson

Born: 16 November 1895, Hanau, Germany

Died: 28 December 1963, Frankfurt, Germany

Duration: 21 minutes

The 1940s found composer Paul Hindemith living as an exile in the United States. He and his wife Gertrud had escaped their native Germany just before the outset of World War II. They arrived separately in New York City but settled in New Haven, Connecticut, where Hindemith had been offered a position as a guest professor at Yale University. It would be a productive period for Hindemith, during which some of his most successful works were composed. Among these is his *Symphonic Metamorphosis on Themes by Carl Maria von Weber*, completed in 1943 and premiered by the New York Philharmonic in 1944.

The original idea for this work sprouted from Russian ballet dancer and choreographer Léonide Massine, who approached Hindemith in 1940 about composing a ballet work based on Carl Maria von Weber's music. Weber was a widely-respected opera composer from the early 19th century, and a composer that Hindemith also admired. He began working on sketches of the music at the piano, but the ballet idea fell through when Hindemith saw one of Massine's ballets and disliked it. Rather than throwing his sketches away, Hindemith decided to turn them into a symphonic suite.

Paul and Gertrud often played Weber piano duets together. It was from four such duets by Weber (piano, four hands) that Hindemith took the themes for *Symphonic Metamorphosis*. While keeping Weber's melodies and some accompaniment parts very similar to the original, Hindemith creates masterful "metamorphoses" of them by adding colorful harmonies and orchestration, unusual instrument combinations, new countermelodies, fugal sections, extended phrases and more. In this way, Hindemith bridged the traditional techniques of composers gone before into the realm of his own unique ideas and writing style.

The themes for the first movement of *Symphonic Metamorphosis* come from a piano duet piece by Weber titled "Alla zingara," or "in Gypsy style". The duet piece is in 2/4 time with a tempo marking of "*Allegro, tutto ben marcato*," meaning "quickly, with everything well accented."

In 1805, Carl Maria von Weber was inspired to write a "Chinese Overture" based on a short melody he had found in a 1768 dictionary to describe Chinese music. The original theme

used a pentatonic, or five-note scale, something common to Chinese folk music and often associated with China by European composers of the time. Weber later included his “Chinese Overture” in incidental music for a play about a princess named Turandot. A piano, four hands version of this Turandot Overture appeared in a volume of duets that Hindemith owned and read with his wife, which gave him inspiration for the second movement of *Symphonic Metamorphosis*. This movement is titled “Scherzo (Turandot).” A scherzo is a fast piece of music with a playful or amusing quality.

The third movement from *Symphonic Metamorphosis* was inspired by a Weber piano duet piece marked “Andantino con moto” (“slightly faster than a walking pace, with motion”) and written in 6/8 time. Hindemith keeps the “Andantino” but has left off “con moto,” perhaps with a desire for a slightly slower pace than Weber’s original. Of note is an extended flute solo, providing a florid *obligato* over a recap of the original Andantino theme to finish out the movement.

Hindemith ends *Symphonic Metamorphosis* with a powerful March in cut time. Inspiration comes from a Weber piano duet marked “Maestoso” (“Majestically”) and clearly depicting a solemn funeral march, yet Hindemith has transformed it into one of significantly quicker pace.

Hindemith once vaguely described his *Symphonic Metamorphosis on Themes by Carl Maria von Weber* as “lightly colored and made a bit sharper.” Howard Posner, in his program notes for the Los Angeles Philharmonic, calls the work “a splashy, colorful orchestral piece of the sort that American audiences in particular seemed to like.” Indeed, the work gained swift popularity in America both during and after the Second World War, and several arrangements were made so that it could also be performed by military and concert bands. Today, *Symphonic Metamorphosis* is highly regarded not just by Americans, but around the world as a beloved work of 20th century classical music.

— program note by the San Antonio Symphony

Meaning in the Echoes (2022)

KEVIN POELKING

Born: 9 December 1988, Downers Grover, IL

Currently resides in Fort Collins, CO

Duration: 12 minutes

Meaning in the Echoes begins mysteriously, as a solitary percussionist cries across a desolate landscape. With each unanswered call they begin to lose hope, when suddenly they receive a distant reply from an offstage bass drum. The two exchange in a dialogue, as the first desperately searches for the answering voice among the echoes.

The second movement reveals a number of possible paths. Some are insistent and impossible to ignore, some an annoying distraction, and others turn out to be a complete dead-end. As these routes are explored, abandoned, or completely ignored, a few offer the promise of true potential. We hear the original “call and response” from movement one grow closer and closer...

Just before the third movement, the offstage percussionists have finally found one another. The exploration and resulting discoveries from the second movement are polished and propelled forward. The musical ideas and musicians are united into a cohesive unit to celebrate the new discovery.

Meaning in the Echoes is a musical representation of exploration. The initial inspiration for the work was the act of composing itself. I often view writing as a search for musical ideas that often come forth in raw form. I begin sifting through them, and then decide how best to nurture or use them (if at all).

While the piece certainly speaks to the act of searching, discovery, and celebration in general, it is inseparable from the “real-time” story of the process that created the work itself. The music represents mystery, uncertainty, nagging and useless ideas, mind-numbing repetition, inspiration, excitement, and a number of other elements as the listener almost “observes” the music composing itself.

— program note by the composer

Percussion Concert for Solo Percussion and Concert Band (2005/2009)

JENNIFER HIGDON

Born: 31 December 1962, Brooklyn, New York

Currently resides in Brooklyn, New York

Duration: 23 minutes

Jennifer Higdon is one of America’s most acclaimed and most frequently performed living composers. She is a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto*, a 2018 Grammy for her *Viola Concerto* and a 2020 Grammy for her *Harp Concerto*. In 2018, Higdon received the Nemmers Prize from Northwestern University which is given to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Most recently, the recording of Higdon’s *Percussion Concerto* was inducted into the Library of Congress National Recording Registry. Higdon enjoys several

hundred performances a year of her works, and *blue cathedral* is today's most performed contemporary orchestral work, with more than 600 performances worldwide. Her works have been recorded on more than seventy CDs. Higdon's first opera, *Cold Mountain*, won the prestigious International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy Awards. Of her *Percussion Concerto*, Higdon writes:

The 20th century saw the development of the percussion section grow as no other section in the orchestra. Both the music and the performers grew in visibility as well as in capability. And while the form of the concerto wasn't the least bit new in the century, the appearance and growth of the percussion concerto as a genre exploded during the later half of the century.

My *Percussion Concerto* follows the normal relationship of a dialogue between soloist and orchestra. In this work, however, there is an additional relationship with the soloist interacting extensively with the percussion section. The ability of performers has grown to such an extent that it has become possible to have sections within the orchestra interact at the same level as the soloist.

When writing a concerto I think of two things: the particular soloist for whom I am writing and the nature of the solo instrument. In the case of percussion, this means a large battery of instruments, from vibraphone and marimba (the favorite instrument of soloist Colin Currie), to non-pitched smaller instruments (brake drum, wood blocks, Peking Opera gong), and to the drums themselves. Not only does a percussionist have to perfect playing all of these instruments, but he must make hundreds of decisions regarding the use of sticks and mallets, as there is an infinite variety of possibilities from which to choose. Not to mention the choreography of the movement of the player; where most performers do not have to concern themselves with movement across the stage during a performance, a percussion soloist must have every move memorized. No other instrumentalist has such a large number of variables to challenge and master.

This work begins with the sound of the marimba, as Colin early on informed me that he has a fondness for this instrument. I wanted the opening to be exquisitely quiet and serene, with the focus on the soloist.

Then the percussion section enters, mimicking the gestures of the soloist. Only after this dialogue is established does the orchestra enter. There is significant interplay between the soloist and the orchestra with a fairly beefy accompaniment in the orchestral part, but at various times the music comes back down to the sound of the soloist and the percussion section playing together, without orchestra.

Eventually, the music moves through a slow lyrical section, which requires simultaneous bowing and mallet playing by the soloist, and then a return to the fast section, where a cadenza ensues with both the soloist and the percussion section. A dramatic close to the cadenza leads back to the orchestra's opening material and the eventual conclusion of the work.

Written for Colin Currie, this work is dedicated to him.

Percussion Concerto was commissioned by The Philadelphia Orchestra, The Indianapolis Symphony Orchestra, and The Dallas Symphony Orchestra. The band version was commissioned by The President's Own, The United States Marine Band and was performed by Christopher Rose and conductor Colonel Michael Colburn.

— program note by the composer

Troublesome Fire for Wind Ensemble and Electronics (2022)

JAMES M. DAVID

Born: 1978, Cairo, Georgia

Currently resides in Fort Collins, Colorado

Duration: 12 minutes

During the summer and fall of 2020, Colorado experienced the largest and most destructive wildfires in its entire history. Western US wildfires have become an all too common occurrence as human-caused climate change has continued to affect the environment in dramatic fashion. The Cameron Peak and East Troublesome Fires burned hundreds of thousands of acres in portions of Rocky Mountain National Park and surrounding national forests, only a couple dozen miles from my own home. A gigantic pyrocumulonimbus cloud rose above the mountains and could be seen from hundreds of miles away. Ash fell for weeks and the sun was obscured almost completely during the fire's peak. Were it not for an unexpectedly early and heavy snow, the damage could have been exponentially worse.

My new piece deals with the anger, fear, and frustration I felt during these fires that continue to linger as our fragile and beautiful planet remains in such peril. In a single movement, my composition will depict the progression of these events, from the initial spark (theorized to be caused by stray gunfire), to the incredible destructive climax, and concluding with the anxious calm of a snow-covered field with embers still smoldering beneath. Aleatoric techniques, myriad percussion, and a digital soundscape will enhance the already dramatic palette of the wind ensemble. A major source of inspiration that is referenced throughout is Scriabin's *Vers La Flamme* ("Towards the Flame") which the pianist Horowitz claimed was a depiction of a cataclysmic heat and fire that would consume the earth.

— program note by the composer

COLORADO STATE UNIVERSITY WIND SYMPHONY

Piccolo/Flute

| | | | |
|-----------------|--------------------|------------------|---------------------|
| *Merritt Jones | Lake Charles, LA | Graduate Student | MM Performance |
| Kathryn Kennedy | Grand Junction, CO | Senior | BM Music Education |
| Francesca Lujan | Fruita, CO | Graduate Student | MM Performance |
| Lucy McCrossan | Simi Valley, CA | Sophomore | BM Music Education |
| Jenna Moore | Longmont, CO | Graduate Student | MM Performance/LEAP |

Oboe

| | | | |
|--------------------|------------------|--------------|------------------|
| Pablo Hernandez | Fort Collins, CO | Guest Artist | |
| Kyle Howe | Fort Collins, CO | Guest Artist | |
| *Jacquelyn Olivera | Ashburn, VA | Junior | BM Music Therapy |

E^b/B^b/Alto/Bass/Contra Bass Clarinet

| | | | |
|-------------------|----------------------|------------------|---------------------|
| Samuel Anderson | Monument, CO | Senior | BM Music Education |
| Rachel Bowyer | Colorado Springs, CO | Sophomore | BM Music Therapy |
| Ethan Coulter | Longmont, CO | Junior | BM Performance |
| Claire Cunningham | Maple Valley, WA | Junior | BM Music Therapy |
| Bradley Irwin | Billings, MT | Junior | BM Music Education |
| Raemi Morin | Broomfield, CO | Junior | BM Music Therapy |
| Savannah Nichols | Broomfield, CO | Senior | BM Performance |
| Alfredo Ramirez | Bakersfield, CA | Graduate Student | MM Performance/LEAP |
| *Andrew Rutten | Kindred, ND | Junior | BM Performance |
| Trek Salzer | Fort Collins, CO | Sophomore | BM Performance |
| Kie Watanabe | Las Vegas, NV | Junior | BM Music Therapy |

Bassoon/Contra Bassoon

| | | | |
|-----------------|------------------|------------------|--------------------|
| James Kachline | Denver, CO | Sophomore | BM Music Education |
| *James Scott | Lebanon, OR | Graduate Student | MM Performance |
| Shane Underwood | Fort Collins, CO | Freshman | BM Performance |

Soprano/Alto/Tenor/Baritone Saxophone

| | | | |
|-------------------|----------------------|-----------|-------------------------------|
| Ethan Dunkerton | Colorado Springs, CO | Sophomore | BM Music Education |
| *Adam Hernandez | Sterling, CO | Senior | BS Business Admin/Music Minor |
| Damian Lesperance | Erie, CO | Sophomore | BM Jazz Performance |
| Johanna Merkel | Rochester, NY | Sophomore | BS Bio Sciences/Music Minor |

Horn

| | | | |
|-------------------|----------------------|------------------|--------------------|
| *Ayo Derbyshire | Denver, CO | Graduate Student | MM Performance |
| Sophia Marino | Fort Collins, CO | Freshman | BA Music |
| Rachel Nieves | Colorado Springs, CO | Junior | BM Music Education |
| Rachel Richardson | Hillsboro, MO | Graduate Student | MM Performance |
| Erin Wilson | Fort Collins, CO | Sophomore | BM Performance |

Trumpet/Cornet

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|--------------|---------------|--------|-----------------------------|
| Enzo Barrett | Lafayette, CO | Junior | BM Perf/BS Computer Science |
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Trumpet/Cornet (cont.)

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|-----------------|----------------------|------------------|------------------------------|
| Nicholas Hinman | Aurora, CO | Graduate Student | MM Performance |
| Gideon Matchey | Arcadia, WI | Graduate Student | MM Music Ed—Composition |
| *John Pirillo | Lakeland, FL | Graduate Student | MM Performance |
| Kris Usrey | Fort Collins, CO | Junior | BM Performance/BS Psychology |
| Dylan Crabill | Colorado Springs, CO | Freshman | BM Performance |

Trombone/Bass Trombone

| | | | |
|-----------------|----------------|------------------|------------------------------|
| Brandon Graese | Aurora, CO | Senior | BM Music Education |
| *Christian Heck | Sacramento, CA | Graduate Student | MM Performance |
| Bryce Medlyn | Windsor, CO | Sophomore | BM Performance & Composition |
| Joseph Raby | Austin, TX | Graduate Student | MM Performance |

Euphonium

| | | | |
|------------------|------------------|--------|--------------------|
| Jake Archibeque | Boulder, CO | Senior | BM Music Education |
| *Olivier Laborde | Fort Collins, CO | Senior | BM Composition |

Tuba

| | | | |
|---------------------|-----------------|------------------|---------------------------|
| Kobe Garrido | Westminster, CO | Junior | BA Political Science |
| *Zach Hollingsworth | Bayfield, CO | Graduate Student | MS Electrical Engineering |

Percussion

| | | | |
|-----------------|------------------|------------------|------------------------------|
| Quinn Harlow | Johnstown, CO | Freshman | BM Performance |
| Thomas Landewee | Jackson, MO | Graduate Student | MM Performance |
| Noah Roppe | Parker, CO | Sophomore | BM Performance |
| Brant Shettron | Castle Rock, CO | Senior | BM Music Education |
| *Taylor Smith | Perry, GA | Graduate Student | MM Performance |
| Derek Summers | Fort Collins, CO | Senior | BM Music Education |
| Jalen Thompson | O'Fallon, MO | Junior | BM Performance & Composition |

String Bass

| | | | |
|---------------|-------------------|------------------|----------------|
| Cristian Mazo | Medellín-Colombia | Graduate Student | MM Performance |
|---------------|-------------------|------------------|----------------|

Piano/Celeste

| | | | |
|------------------|-----------------|--------|----------------|
| *Thomas O'Malley | Summerville, SC | Junior | BM Performance |
|------------------|-----------------|--------|----------------|

Harp

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|---------------|------------------|--------------|--|
| Kathryn Harms | Fort Collins, CO | Guest Artist | |
|---------------|------------------|--------------|--|

Graduate Assistants

| | | | |
|------------------|----------------|------------------|----------------|
| Christian Heck | Sacramento, CA | Graduate Student | MM Performance |
| Nicholas Hinman | Aurora, CO | Graduate Student | MM Performance |
| Benjamin Pouncey | Columbia, SC | Graduate Student | MM Performance |

**Principal*



Rebecca Phillips is Professor of Music and Director of Bands at Colorado State University where she conducts the CSU Wind Symphony and guides all aspects of the band and graduate wind conducting programs. Prior to this appointment, she served as the Associate Director of Bands and Director of Athletic Bands at the University of South Carolina where she was responsible for directing the Symphonic Winds Concert Band, “The Mighty Sound of the Southeast” Carolina Marching Band, “Concocktion”

Pep Bands, teaching undergraduate instrumental conducting, and directing the Carolina Summer Drum Major Clinic.

Dr. Phillips has served as a guest-conductor, clinician, and performer throughout North America, Europe, and Asia. She has conducted both professional and collegiate musicians in Prague (Czech Republic) for the “Prague Multicultural Music Project.” In addition, she has conducted members of the Prague National Symphony at the inaugural “2017 American Spring Festival” (Prague, Czech Republic). In 2018, she conducted members of the Des Moines Symphony in a chamber concert for the Iowa Bandmasters Association annual conference. Dr. Phillips regularly conducts intercollegiate and collegiate honor bands, all-state bands, and festival bands across the United States, Canada, and Europe. She is the “conductor in residence” for the Blue Lake Fine Arts Camp Festival and Staff Bands (session I) and she has been a rehearsal clinician at the Midwest Clinic: *An International Band and Orchestra Conference*. Ensembles under her direction have been featured at the 2020 Colorado Music Educators Association Convention, the 2019 American Bandmasters Association National Convention, the 2012 College Band Director’s National Association Southern Division Conference, the 2010 Society of Composers International Conference, and the 2008 North American Saxophone Alliance International Convention.

Dr. Phillips believes in treasuring the traditional wind music of the past as well as promoting cutting edge works of today’s finest composers. She commissioned and conducted world and consortium premieres of works by several leading composers, including William Bolcom, James David, John Mackey, John Fitz Rogers, Adam Silverman, Frank Ticheli, and Dana Wilson to name a few. Her conducting performances of David del Tredici’s *In Wartime* and John Mackey’s *Redline Tango* are both featured on the nationally distributed Louisiana State University Wind Ensemble compact disc project and the world premiere of John Fitz Rogers *Narragansett* is featured on the Compact Disc *And I Await*, featuring Dr. Phillips as guest conductor of the University of South Carolina Wind Ensemble.

As a trombonist, Dr. Phillips’ performances can be found on several internationally distributed recordings. She has performed with the National Symphony Orchestra, U.S. Army Band

(Pershing's Own), the Tallahassee Symphony, and the Tampa Bay Opera Orchestra. She has also performed internationally in England, Mexico, the Caribbean, Russia, and Sweden, and has toured as a trombonist with Johnny Mathis and Barry Manilow.

A native of the Washington, D.C. area, Dr. Phillips earned her Bachelor of Music Education degree from Florida State University, Master of Music degrees in conducting and trombone performance from the University of South Florida, and Doctor of Musical Arts in conducting at Louisiana State University. She served as a secondary school band director for seven years in Florida, including Director of Bands at Howard W. Blake Performing Arts High School in Tampa, Florida where she developed an award-winning concert band program. Currently, she is the Immediate Past President of the National Band Association, chair of the Music Education Committee for the College Band Directors National Association, co-chair of the American Bandmasters Association-University of Florida Commissioning Committee, and she serves on the college/university board for the Western International Band Clinic.



Benjamin Pouncey, a native of Columbia, South Carolina, is a graduate teaching assistant pursuing a Masters of Music in wind conducting from Colorado State University. Mr. Pouncey assists in the administration of a comprehensive university band program, including teaching, recruiting, and operational activities. He is guest conductor of the CSU Wind Symphony, Symphonic Band, and Concert Band, and assists with the Colorado State Marching Band, Presidential Pep Band, and the Rampage Basketball Band.

Recently, Mr. Pouncey was selected from a national pool of applicants as a National Band Association Young Conductor, part of the Young Composer/Conductor Mentor Project with the United States Air Force Band (Washington, D.C.). In June 2022, he rehearsed and conducted the United States Air Force Band in a world premiere of composer Trevor Smith's *Palette and Spectrum*. Mr. Pouncey is a recipient of the National Band Association *Citation of Excellence* and received the 2018 Phi Beta Mu Theta Chapter *Young Band Director's Award*.

Mr. Pouncey graduated Magna Cum Laude in 2012 from the University of South Carolina where he earned his Bachelor's Degree in Music (music education-trumpet). While attending the University of South Carolina he performed on a compilation of music by Leonard Bernstein with the Wind Ensemble, under the direction of Dr. Scott Weiss, for the internationally acclaimed classical records label NAXOS. In addition, he toured with the Wind Ensemble in their 2012 National Concert Tour of China, including performances in Beijing, Shaoxing,

Hangzhou, Chuji, and Shang-Hai. He also performed for nationally televised audiences at various New Year's Day bowl games.

Prior to moving to Colorado, Mr. Pouncey served as Director of Bands at Ashley Ridge High School (Summerville, SC) from 2018-2021, where he directed all aspects of a comprehensive high school band program. Under his direction the program at Ashley Ridge grew and the concert bands and marching band consistently earned superior ratings at state festivals. Of note, the program seated nine to twelve students in the South Carolina All-State Bands annually. Prior to Ashley Ridge, Mr. Pouncey was co-Director of Bands at DuBose Middle School (Summerville, SC) from 2013-2018 where he was the 2013 *Rookie Teacher of the Year*. He taught all levels of brass and percussion pedagogy and co-directed all ensembles. During his tenure, the DuBose Middle School Bands earned superior ratings at South Carolina Concert Performance Assessments and students were consistently seated in the South Carolina All-State Band. The DuBose Symphonic Band was a featured ensemble at the 2018 South Carolina Music Educators' Association Conference.

An alumnus of The Cadets Drum and Bugle Corps, Mr. Pouncey served as the corps' drum major from 2009 to 2011 and was a member of the trumpet section in 2007 and 2008. The Cadets are 10-time Drum Corps International (DCI) World Champions, having won their most recent title in 2011. Mr. Pouncey received *The Cadets Distinguished Service Award* every year from 2008 to 2011 and he was the recipient of the 2011 *DCI Jim Jones Leadership Award*, given each year to one drum major from both the World and Open Class. Mr. Pouncey served as a member of The Cadets' instructional staff and has been a clinician for the DCI Drum Major Leadership Seminar. Mr. Pouncey is an instructor for the Music for All Drum Major Institute, the University of South Carolina Drum Major Clinic, and the Western Carolina University Summer Symposium (drum majors). Student leaders from band programs across the country attend these events to receive instruction, guidance, and training for their leadership roles within their band program.

Mr. Pouncey has been published in the National Band Association Journal and holds professional affiliations with the College Band Directors National Association, Kappa Kappa Psi National Honorary Band Fraternity, and the National Band Association.



Kevin Poelking (b. 1988, Downers Grove, IL) is an emerging American composer with an increasing number of performances in both the United States and Europe. After completing his undergraduate degree in music education and a performer's certificate in percussion at the University of South Carolina, Poelking began focusing more seriously on composing. It was during this time he began receiving world premieres from groups like the Passione String Quartet in Bucharest, Romania, the Academy of Voices in St. Paul, Minnesota, the University of Southern Mississippi Percussion Ensemble, the Emory Percussion Ensemble, and various community and student ensembles in France, Spain, and Northern Italy. In 2017, Poelking conducted the premiere of his piece *Terra Nocte* with the Montgomery Philharmonic.

After a number of years composing, performing, conducting, and teaching in the Washington, D.C. area, Poelking relocated to Fort Collins, Colorado to pursue a Master of Music in wind conducting with Rebecca Phillips and studies in composition with award-winning composer James. M. David.

In 2018, Poelking began The Chamber Winds Project, which was cited as an important resource for programming by the College Band Directors National Association in 2020. During his studies at Colorado State University, he was awarded the Highest Achievement in Visual and Performing Arts at the 2018 Graduate Showcase for his piece *Lucy for Brass Choir and Piano* and he was named 2019 Graduate Student of the Year by the School of Music, Theatre and Dance.

In the final concert of his master's degree, the Colorado State University Wind Symphony premiered *By the Hands That Reach Us*, a piece that received the attention of Pulitzer Prize-nominated composer Carter Pann, who was in attendance as Poelking conducted Pann's *Four Factories* later in the concert. Pann would later invite Poelking to Boulder, Colorado to begin private studies in composition.

Recently, Poelking was awarded 3rd Place for the 2022 American Prize in Orchestral Composing for his piece *Gradients*, recorded by the Budapest Scoring Orchestra. He was also named a National Semi-Finalist in the Band/Wind Ensemble category for *Embers in the Black* and *Rise*. His piece *Fanfare for a New Day* was named a winner of the Dallas Winds Fanfare Competition and he was the winner of the Minot Symphony Orchestra's Young Composer Competition in 2020. Poelking's recent commissions include *Cassini* (commissioned by Dr. Stanley Curtis-former U.S. Navy Band-for his new trumpet album), *There and Back* (written for Dr. Laura Bennett Cameron-principal bassoon

of the Dallas Winds- for the 2020 International Double Reed Society Conference), in addition to projects with accomplished musicians and ensembles, academic institutions, and consistent work with the Greater Boulder Youth Orchestras, where he serves as Composer in Residence.

In the summer of 2019, Poelking was selected from an international pool of applicants to rehearse and conduct The United States Army Band “Pershing’s Own” in concert where he was awarded the band’s medal “For Excellence” by leader and commander Col. Andrew Esch. In 2016, Poelking was appointed the Conducting Fellow with the Montgomery Philharmonic for their 2016-17 season after a six-week audition and ensemble vote. Poelking has studied conducting with Dr. Rebecca Phillips, Wes Kenney, and Sandra Ragusa. In addition, he has received instruction from H. Robert Reynolds, Michael Haithcock, Craig Kirchoff, Gary Hill, Kevin Sedatole, and Emily Threinen.

Through composing, conducting, and collaboration, Poelking encourages the growth of new music and the powerful community that it creates. He currently works with music students and young educators as a member of the faculty at Colorado State University. He lives in Fort Collins with his wife, Caitlin, a respected physician assistant professionally recognized for her work in pediatrics and family health.



Eric Hollenbeck, Professor of Percussion at Colorado State University since the fall of 2003, earned a Doctorate of Music in Percussion Performance from Northwestern University in Evanston, Illinois. He holds a Master’s degree from the University of Illinois, Champaign-Urbana in Percussion Performance, and a Bachelor’s degree in Percussion Performance from Kent State University. Eric has studied with Michael Burritt, Thom Siwe, Leigh Stevens, Tom Freer, Paul Yancich, Joel Spencer, Paul Wertico, and Jim Ross. Hollenbeck is an artist/endorser for Pearl Corporation and Adams Musical Instruments, Innovative Percussion, Zildjian Cymbals, Remo Drum Heads, and Grover Pro Percussion.

Hollenbeck has performed with diverse performing organizations ranging from principal positions held in Fort Collins and Cheyenne Symphony Orchestras to appearances with the Alabama, Sinfonia De Camera, Chicago Civic, Colorado, Columbus, Greeley, Tallahassee Symphony Orchestra, and as timpanist for the International Cathedral Music Festival, London, England. As a chamber musician, Eric has appeared with the Chicago Chamber Players, Eighth Blackbird, Alarm Will Sound, Xavier Cougat Orchestra and the Jack Daniels Silver Cornet Band.

As a recitalist, Eric has performed in England, Ecuador, Mexico, Canada, and over thirty universities in the United States. He has presented clinics and master classes at several PAS Days of Percussion, TMEA, MENC and CMEA state conventions the Midwest Band and Orchestra clinic and as an instructor at Interlochen. He was a featured performer at the 1996, 2001, 2007, and 2011 Percussive Arts Society International Conventions. In 2008, Eric was nominated and selected as the winner of the university-wide “Outstanding Teacher of the Year” at Colorado State University.



James M. David (b. 1978) is an internationally recognized composer who currently serves as professor of music composition at Colorado State University and is particularly known for his works involving winds and percussion. His symphonic works for winds have been performed by some of the nation’s most prominent professional and university ensembles including the U.S. Air Force Band, the U.S. Army Field Band, the Dallas Winds, the Des Moines Symphony, the Showa Wind Symphony (Japan), and the North Texas Wind Symphony among many others. His compositions have been presented at more than fifty national and international conferences throughout North and South America, Asia, Europe, and Australia. These events include the Midwest International Band and Orchestra Clinic, the American Bandmasters Association Convention, the College Band Directors National Association Conferences, the College Music Society National Conference, the Society of Composers, Inc. National Conference, seven International Clarinet Fests, the International Horn Symposium, the World Saxophone Congress, the International Trombone Festival, and the Percussive Arts Society International Convention. Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, the National Band Association Merrill Jones Award, national first-place winner in the MTNA Young Artists Composition Competition, two Global Music Awards, and national first-place winner in the National Association of Composers (USA) Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Zachary Shemon (Prism Quartet), the Aries Trombone Quartet, BlueShift Percussion Quartet, Gerry Pagano (St. Louis Symphony), The Playground Ensemble, the National Band Association, and the Atlantic Coast Conference Band Directors Association.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. He graduated with

honors from the University of Georgia and completed his doctorate in composition at Florida State University under Guggenheim and Pulitzer recipients Ladislav Kubik and Ellen Taaffe Zwilich. His music is available through Murphy Music Press, C. Alan Publications, Wingert Jones Publications, and Potenza Music and has been recorded for the Naxos, Mark, GIA WindWorks, Albany, Summit, Luminescence, and MSR Classics labels.

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Ron Francois
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Margaret Miller

Cello

Alice Yoo

Bass

Forest Greenough

Guitar

Jeff Laquatra

Flute

Michelle Stanley
Megan Lanz

Oboe

Pablo Hernandez

Clarinet

Wesley Ferreira

Saxophone

Peter Sommer
Dan Goble

Bassoon

Cayla Bellamy

Trumpet

Stanley Curtis

Horn

John McGuire
Deaunn Davis

Trombone

Drew Leslie

Tuba/Euphonium

Stephen Dombrowski

Percussion

Eric Hollenbeck
Shilo Stroman

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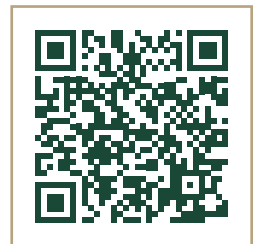
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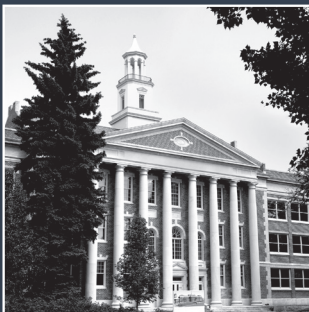
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