



CSU CONCERT BAND

NEW AND FAMILIAR VOICES

CONDUCTED BY KEVIN POELKING

MAY 1, 7:30 P.M.
GRIFFIN CONCERT HALL



COLORADO STATE UNIVERSITY

C S U A R T S T I C K E T S . C O M

Sunday, May 1, 2022 at 7:30pm

***The Colorado State University Concert Band Presents:
New and Familiar Voices***

KEVIN POELKING, conductor

BENJAMIN POUNCEY, graduate student conductor

KATAHJ COPLEY

Infinity (2020)

conducted by Benjamin Pouncey, graduate student conductor

VACLAV NELHYBEL

Festivo (1968)

CAIT NISHIMURA

Into the Blue (2018)*

STEVEN BRYANT

Dusk (2004)*

JOHN PHILIP SOUSA

The Washington Post March (1889)

MALCOM ARNOLD/ arr. PAYNTER

Prelude, Siciliano and Rondo (1963/ 1979)**

DAVID MASLANKA

Illumination (2014)

**played together without pause*

***performed with brief pause between three movements*

Notes on the Program

Infinity (2020)

Katahj Copley (b. 1998, Carrollton, GA)

Duration: 3 minutes

Meteoroids are cosmic masses of rock or metal that burn upon entering the Earth's atmosphere. Friction with atmospheric particles causes these meteors to vaporize, making them visible to the naked eye. The resulting band of light that flashes across the sky is commonly referred to as a "shooting star."

Throughout history shooting stars have taken on stories of legend, symbolism, and celestial meaning of both positive and negative propositions. Stars themselves have ancient connotations of being gods or mystical beings gazing upon the planet. The ancient Greeks and Romans associated shooting stars with a significant birth or an omen that something good or bad was forthcoming. More recently, Native Americans believed shooting stars to be spirits or a mark of impending war. Today this phenomenon commonly represents good fortune, a sign of beginnings or endings, and a symbol of fulfilling one's dreams (i.e. "wish upon a shooting star").

Infinity (2020) portrays "the infinite playground known as space" as it musically depicts shooting stars racing across the sky. The piece remains in triple meter throughout, however, the composer's layering of rhythmic elements creates both moments of intergalactic intensity and interstellar floating. Driving thematic material and ostinati is juxtaposed with extended lyrical phrases that create moments of dark and light leading to the exciting conclusion as the stars "flash across the sky with spectacular grandeur."

Katahj Copley is an American saxophonist, composer, and educator currently pursuing a Master's of Music Composition at the University of Texas at Austin. A native of Carrollton, GA, Copley earned both Bachelor of Music degrees in music education and composition at the University of West Georgia. His first work *Spectra*, for saxophone ensemble, premiered in 2017, and since then his pieces for wind band, orchestra, and chamber ensemble have received national and international acclaim. *Infinity* was written for the Atlanta Wind Symphony (Dr. David Kehler, Music Director) and premiered on December 16, 2021 at the 75th Midwest Clinic, International Band and Orchestra Conference (McCormick Place Convention Center, Chicago, IL).

-program note by Benjamin Pouncey

Festivo (1968)

Vaclav Nelhybel (b. 1919, Polanka, Czechoslovakia; d. 1996, Scranton, Pennsylvania)

Duration: 6 minutes

Nelhybel states, "Festivo is an overture-type composition in which the woodwinds and the brasses are constantly confronting each other like two antagonists in a dramatic scene." The resulting percussive concept of wind performance, which is prevalent in twentieth-century music, provides a striking impact for the performer and listener.

- program note from score

Into the Blue (2018)

Cait Nishimura (b. 1991, Ontario, Canada)

Duration: 2 minutes

Into the Blue is an uplifting, exciting, short piece for concert band that was inspired by the experience of flying above the clouds and into the clear, cloudless, blue sky. Repeated ostinatos represent a constant energy and forward motion, while memorable melodic fragments depict the feeling of soaring through the sky toward a new destination.

This work was commissioned by the Ingersoll District C.I. Grade 9 Band, under the direction of Margot Northcott, in the spring of 2018. The key signature and melodic content of the first theme (letter A) were based on the musical spelling of the school's mascot, "Ace".

- program note from score

Dusk (2004)

Steven Bryant (b. 1972, Little Rock, Arkansas)

Duration: 5 minutes

This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. Dusk is intended as a short, passionate evocation of this moment of dramatic stillness. Dusk is part of a three-work "night cycle," continuing with *The Marbled Midnight Mile* and concluding with *First Light*.

Dusk was commissioned by the Langley High School Wind Symphony, Andrew Gekoskie, conductor, and was premiered in April 2004 at the MENC National Convention by the commissioning ensemble.

- program note by the composer

Washington Post March (1889)

John Philip Sousa (b. 1854, Washington, D.C.; d. 1932, Reading, Pennsylvania)

Duration: 3 minutes

During the 1880s, several Washington, D.C., newspapers competed vigorously for public favor. One of these, the *Washington Post*, organized what was known as the *Washington Post* Amateur Authors' Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony. The ceremony was held on the Smithsonian grounds on June 15, 1889. President Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

The march happened to be admirably suited to the two-step dance, which was just being introduced. A dancemasters' organization adopted it at their yearly convention, and soon the march was vaulted into international fame. The two-step gradually replaced the waltz as a popular dance, and variations of the basic two-step ensured the march's popularity all through the 1890s and into the twentieth century. Sousa's march became identified with the two-step, and it was as famous abroad as it was in the United States. In some European countries, all two-steps were "Washington Posts." Pirated editions of the music appeared in many foreign countries. In Britain, for example, it was such names as *No Surrender* and *Washington Greys*.

Next to *The Stars and Stripes*, *The Washington Post* has been Sousa's most widely known march. He delighted in telling how he had heard it in so many different countries, played in so many ways -- and often accredited to native composers. It was a standard at Sousa Band performances and was often openly demanded when not scheduled for a program. It was painful for Sousa to relate that, like *Semper Fidelis* and other marches of that period, he received only \$35 for it, while the publisher made a fortune. Of that sum, \$25 was for a piano arrangement, \$5 a band arrangement, and \$5 for an orchestra arrangement.

Today, at a community room in Washington, a spotlight illuminates a life-size color portrait of the black-bearded Sousa, resplendent in his scarlet Marine Band uniform. This is the John Philip Sousa Community Room in the Washington Post Building. It is the newspaper's tribute to the man who first gave it worldwide fame.

- program note from John Philip Sousa: A Descriptive Catalog of His Works

Prelude, Siciliano and Rondo (1963/ 1979)

Malcom Arnold (b. 1921, Northampton, England; d. 2006, Norwich, England)

Arr. John Paynter

Duration: 8 minutes

This work was first written in 1963 for brass band under the title *Little Suite for Brass*. Paynter's arrangement for wind bands includes woodwinds and additional percussion but retains the breezy effervescence of the original work. All three movements are written in short, clear, five-part song forms. The A-B-A-C-A is instantly apparent to the listener while giving the composer's imaginative melodies a natural, almost folklike, settings. The Prelude begins bombastically in a fanfare style but reaches a middle climax and winds down to a quiet return of the opening measures, which fade to silence. The liltingly expressive Siciliano is both slower and more expressive than the other movements, thus allowing solo instruments and smaller choirs of sound to be heard. It also ends quietly. The rollicking five-part Rondo provides a romping finale in which the technical facility of the modern wind band is set forth in boastful brilliance.

- program note from score

Illumination (2014)

David Maslanka (b. 1943, New Bedford, Massachusetts; d. 2017, Missoula, Montana)

Duration: 5 minutes

"Illumination" -- lighting up, bringing light. I am especially interested in composing music for young people that allows them a vibrant experience of their own creative energy. A powerful experience of this sort stays in the heart and mind as a channel for creative energy, no matter what the life path. Music shared in community brings this vital force to everyone. *Illumination* is an open and cheerful piece in a quick tempo, with a very direct A-B-A song form.

- *program note by composer*

Colorado State University

Concert Band

(Names are listed alphabetically by section)

Flute

Gina Cowhick
Kyra Dart
Emma Edwards
Maddie Frederick-Law (piccolo)
Tatiana Guerrero
Farinaz Molaei
KJ Tagestad
Emma Thompson
Isabella Wells
Ava Wilt

Bassoon

Isabelle Revilla

Bb Soprano Clarinet

Jake Elam
Evan Grubb
Elizabeth Hazard
Erica Marsh
Jordan Mead
Jayson Nguyen-Bui
Jonnie Salmon
Will Snell

Bb Bass Clarinet

Janeth Gomez Solis
Scott Maclean

Alto Saxophone

Chris Brackett
Landen Hearing
Kenny Schlosser
Grayson Symes

Tenor Saxophone

Ethan Corrigan
Jesse Ruehrmund

Baritone Saxophone

Charles Ehlert

Trumpet

Rachel Bunyard
Cati Karr
Robert Longo
Amanda Ruybal
Katie Tompkins
Machenzie Wernsman

Horn

Hannah Isherwood

Trombone

Tyler Barton
Owen Haley
Kailie Martinez
Joshua Nelson
Maria Samson

Euphonium

Tyson O'Leary
Dylan Stahl

Tuba

Austin Baldini
Jensen Christensen
AJ Kalvelage
Sarah Skiles
Thomas Veldhuizen

Percussion

Talia Byrne-Haber
Preston Dunton
Tiana Fuentes
Cara Leone
Sofia Orozco
Peter Walsh
Brant Shettron (Percussion Coordinator)

Graduate Teaching Assistants

Matt Kasper
Ryan Middleton
Benjamin Pouncey



Mr. Kevin Poelking is an emerging composer, conductor, and educator serving as Instructor of Music and Assistant Director of Bands at Colorado State University. He directs the CSU Concert Band and teaches undergraduate conducting, theory, and other music courses.

Mr. Poelking's work as a composer has been recognized both nationally and internationally. He was most recently named a semi-finalist in both the orchestra and band/wind ensemble categories for the 2022 American Prize. In 2020, he was announced as the winner of the Minot Symphony Orchestra Young Composer Competition and in

2019 as a winner of the Dallas Winds Fanfare Competition. Poelking's compositions have been performed at major American universities and in concert halls and conservatories throughout Europe. Recently, his music has been internationally recorded by the Budapest Scoring Orchestra, featured on Colorado Public Radio, and was recently released on the Tonsehen Record Label. He has studied with award winning composers James M. David and Carter Pann.

As a conductor, Mr. Poelking has worked with musicians of every level including elementary, secondary, university, community, and professional ensembles. In 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 after a six-week audition and ensemble vote. He 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. As a professional percussionist, Poelking has performed with the Capital Wind Symphony, the Avanti Orchestra, and the Montgomery Philharmonic at venues including the Kennedy Center, Schlesinger Hall, and the Strathmore Music Center.

Poelking is a strong advocate for music education and new repertoire. Before pursuing his master's degree, Poelking worked as an Instrumental Music Teacher in Montgomery County, Maryland, where his programs grew significantly. During his tenure, he taught beginning band and orchestra in multiple Title I schools. He was invited to present at the 2019 Colorado Music Educator Association Annual Conference, delivering a presentation entitled: *Work Life Balance: Helping Your Students by Helping Yourself*. Poelking has written several works for the conducted chamber winds repertoire as part of his "Chamber Winds Project", which was recently recommended by the College Band Directors National Association (CBDNA) as an important resource for selecting repertoire in this genre. In 2020, he collaborated with several beginning band teachers across the country to create the "Flexible Ensemble Learning Experience", which offered a resource to directors that could be rehearsed in-person, online, or in a hybrid format to address the issues encountered while teaching during the COVID-19 Pandemic. He often spends time visiting as a guest composer with musicians and ensembles of all ages.

Kevin Poelking received his Master of Music in conducting from Colorado State University and a Bachelor of Music in Music Education from The University of South Carolina. He is a member of the American Composers Forum (ACF), College Band Directors National Association

(CBDNA), the National Band Association (NBA), Colorado Bandmasters Association (CBA), and the Colorado Music Educators Association (CMEA). He lives in Fort Collins with and his wife Caitlin, a respected physician assistant professionally recognized for her work in pediatrics and family medicine.



Benjamin Pouncey a native of Columbia, South Carolina, is currently pursuing a Masters of Music in wind conducting from Colorado State University, and is in the studio of Dr. Rebecca Phillips. As a graduate teaching assistant, Mr. Pouncey serves as guest conductor of the Colorado State Wind Symphony, Symphonic Band, and Concert Band, and assists with the Colorado State Marching Band, Presidential Pep Band, and Basketball Pep Bands.

Mr. Pouncey most recently served as Director of Bands at Ashley Ridge High School (Summerville, SC) where he directed the Wind Ensemble, Symphonic Band, Marching Band, and Jazz Band, as well as oversaw the Winter Guard program. As the band program at Ashley Ridge grew, the concert bands and marching band consistently earned superior ratings at state festivals and, on average, 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) where he was the 2013 *Rookie Teacher of the Year*. At DuBose Middle School he taught all levels of brass and percussion pedagogy and co-directed all ensembles including the DuBose Symphonic Band and the 8th Grade Jazz Band. 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 Bands earned superior ratings at 2016 OrlandoFest, 2017 Festival Disney, and the 2018 National Adjudicator's Invitational (Atlanta, GA). The DuBose Symphonic Band was a featured ensemble at the 2018 South Carolina Music Educators' Conference. 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*.

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 graduated Magna Cum Laude in 2012 from the University of South Carolina where he earned his Bachelor's Degree in Music (music education). While attending the University of South Carolina he was a member of the UofSC Wind Ensemble, the Left Bank Big Band, and was a trumpet section leader and senior staff member in the University of South Carolina

Marching Band. Mr. Pouncey performed for nationally televised audiences at the Outback Bowl in Tampa, FL, the PapaJohns.com Bowl in Birmingham, AL, the Chick-fil-A Bowl and SEC Championship in Atlanta, GA, as well as the Capital One Bowl in Orlando, FL. Mr. Pouncey participated in the 2011 Wind Ensemble's recording, under the direction of Dr. Scott Weiss, for the internationally acclaimed classical records label NAXOS, featuring a compilation of music by Leonard Bernstein. He was also a member of the Wind Ensemble's 2012 National Concert Tour in China, performing in Beijing, Shaoxing, Hangzhou, Chuji, and Shang-Hai. Mr. Pouncey studied in the trumpet studios of James Ackley and Allen Vizzutti and is currently in the studio of Dr. Stanley Curtis.

Mr. Pouncey holds professional affiliations with the National Band Association (NBA), the College Band Directors National Association (CBDNA), and Kappa Kappa Psi National Honorary Band Fraternity.

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

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BASS

Forest Greenough

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FLUTE

Michelle Stanley
Megan Lanz

OBOE

Pablo Hernandez

CLARINET

Wesley Ferreira

SAXOPHONE

Peter Sommer
Dan Goble
Wil Swindler

BASSOON

Cayla Bellamy

TRUMPET

Stanley Curtis

HORN

John McGuire

TROMBONE

Drew Leslie

TUBA/EUPHONIUM

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