

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

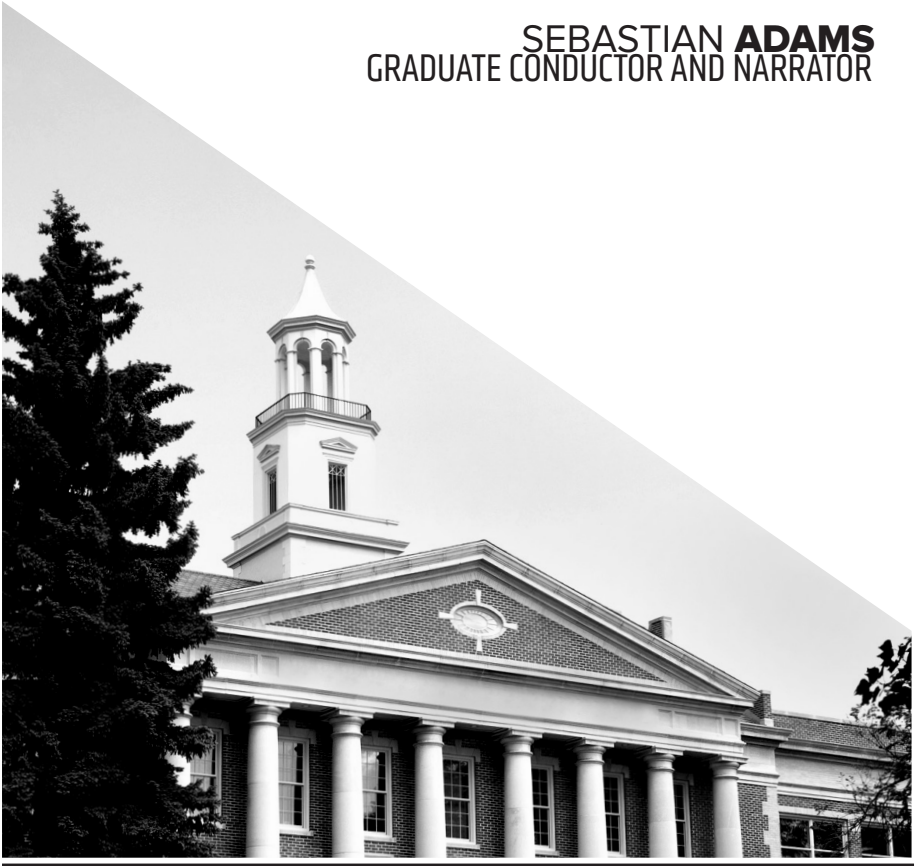
OCTOBER 4 / 7:30 P.M.

CSU SYMPHONIC BAND

CONDUCTED BY
DR. RICHARD **FREY**

KEVIN **POELKING**
GRADUATE CONDUCTOR

SEBASTIAN **ADAMS**
GRADUATE CONDUCTOR AND NARRATOR



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM

“An American Songbook”

***Old Home Days* / CHARLES IVES/ELKUS**

- I. Waltz
- II. The Opera House/Old Home Day
- III. The Collection
- IV. Slow March
- V. London Bridge is Fallen Down

Kevin Poelking, graduate conductor

***A Lincoln Address* / VINCENT PERSICETTI**

Sebastian Adams, narrator

***Hosts of Freedom* / KARL L. KING**

***Wayfaring Stranger* / CHRISTOPHER NELSON**

Sebastian Adams, graduate conductor

***Who Puts His Trust in God Most Just* / J. S. BACH/CROFT**

***Symphony No. 2* / FRANK TICHELI**

- II. Dreams Under A New Moon
- III. Apollo Unleashed

The concert will last approximately one hour, with no intermission

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PROGRAM NOTES:

Tonight's program, "*An American Songbook*," begins with a charming suite of short pieces by Charles Ives. You will sense in the music, and read in the notes below, nostalgia and whimsy generated by the various American folksongs incorporated into the work. The second piece on the program, "*A Lincoln Address*," provides an introspective foil to the gaiety of the Ives. With text taken from President Lincoln's Second Inaugural Address, given at the tail end of the Civil War, it offers commentary on our contemporary condition. The rest of the program follows suit, offering various reflections on our American society – the sense of both unity and discord that are present in our modern culture. The concert concludes with the final movements of Frank Ticheli's *Symphony No. 2*, described by the composer as "a series of dreams ... ranging from the mysterious, to the dark, to the peaceful and healing." Throughout, there is a sense of hope and optimism, a sense that together, we will get through difficult times.

Old Home Days (1887-1920)

CHARLES IVES

arr. Jonathan Elkus

Born: 20 October 1874, Danbury, Connecticut

Died: 19 May 1954, New York, New York

Duration: 9 Minutes

The songs and sketches assembled by Jonathan Elkus into this five movement suite are a reflection of Ives's love of familiar tunes and original music making.

Waltz quotes the popular Bowery waltz, "Little Annie Rooney", a popular tune from the early 20th century written by Michael Nolan. Ives's own verses imagine Annie as a bride, dancing at her wedding.

The Opera House and *Old Home Day* are combined into one continuous second movement. *The Opera House* is an arrangement of a portion of Ives's original song "Memories," which gives us a glimpse into a "breathless" conversation between two youngsters as they excitedly sing and whistle, awaiting the curtain to arise at their favorite performance. *Old Home Day*, originally a song by Ives for voice and piano, takes us outside into a march down main street with the village band, as the bells from a nearby school and church ring across the town. Interwoven into the texture, we clearly hear short musical quotes, including "*Auld Lange Syne*" and the beginning of an Alma Mater many CSU alumni will find familiar.

The Collection is based on a hymn-tune by George Kingsley entitled *Tappan*. We are taken into a church service where "*The Organist*" begins to play. Next we hear the "*The Soprano*," represented by solo cornet. Finally, we enjoy the tutti "*Response by Village Choir*."

Originally inscribed: "*to the Children's Faithful Friend*," *Slow March* is one of Ives's earliest compositions. Written as a child for the funeral of the family pet, it opens and closes with a quotation of the "*Dead March*" from Handel's oratorio *Saul*.

London Bridge is Fallen Down is a representation of what young Ives's "unruly" keyboard improvisations may have been like. This arrangement is based on a realization of Ives sketches for keyboard.

— Program Notes by Jonathan Elkus

A Lincoln Address

VINCENT PERSICHETTI

Born: 6 June 1915, Philadelphia, Pennsylvania

Died: 14 August 1987, Philadelphia, Pennsylvania

Duration: 11 minutes

Vincent Persichetti was commissioned to compose “*A Lincoln Address*,” for the occasion of President Nixon’s second inauguration, and thus he had a very short period in which to write the work. In response he turned to musical materials from his recently completed *Symphony No. 5* and took the text from Lincoln’s second inaugural address, quoting large sections of it in the course of the piece. President Nixon’s aides, then trapped in the midst of the Vietnam War, read Lincoln’s text, “Fondly do we hope – fervently do we pray – that this mighty scourge of war may speedily pass away,” and canceled the premiere performance, fearing it would embarrass the President at his own inauguration. Ironically, this likely drew even more attention to the work and its text, as news of its cancellation reached the international press.

Perhaps more apropos to our current political divisions, the text of Lincoln’s famous closing sets a way forward for his generation, a message rooted in healing the rifts that had torn America apart: With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive to finish the work we are in; to bind up the nation’s wounds; to care for him who shall have borne the battle, and for his widows, and his orphan – to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations.

Wayfaring Stranger

CHRISTOPHER NELSON

Duration: 6 minutes

Wayfaring Stranger is a setting of the American folk spiritual known as “*Poor Wayfaring Stranger*”. While many versions of the lyrics to this tune exist, they all tell the story of a Traveler who makes their way on a journey despite a rough road, difficult circumstances, and gathering darkness. The text of the original song includes:

I know dark clouds will gather ‘round me
I know my way is hard and steep
But beauteous fields arise before me
Where God’s redeemed, their vigils keep.

The composer writes that “*Wayfaring Stranger*” is offered as a sort of resolute battle-hymn for anyone who must endure a long journey of challenge and trial before reaching the promised green pastures, that bright land without sickness, toil, or danger. As in the Persichetti that precedes it on this evening’s program, and the Bach chorale which follows, this beautiful setting of *Wayfaring Stranger* acknowledges hardship, while offering faith in a brighter future.

Christopher Nelson is an educator, composer, arranger, and percussionist, and he is currently the Director of Bands at Timpanogos High School in Orem, Utah. Nelson holds a Masters of Arts in Music with a Conducting Emphasis from Washington State University, which is where *Wayfaring Stranger* was premiered in 2014. Nelson provides further commentary on his work:

"Many of the choices I made in orchestrating the piece were influenced by my desire to convey a feeling of distance and of a coming storm. I have strong memories of being in the hollows (pronounced "hollers" by the locals) of rural Eastern Kentucky and knowing by the sound of the wind in the trees and closeness of the air that bad weather was coming. You could almost smell and taste it. Those storms were something which I rarely experienced as I grew up in the Pacific Northwest. So I tried to capture the distance, the portent of tough weather or tough times ahead, and yet include some feeling of forward progress despite all of it."

—Program note by Sebastian Adams

Who Puts His Trust in God Most Just ("Wer Gott vertraut, hat wohl gebaut")

JOHANN SEBASTIAN BACH

Born: 31 March 1685, Eisenach, Germany

Died: 28 July 1750, Leipzig, Germany

Duration: 4.5 minutes

Bach's music stands as one of the hallmarks of Western European culture. The volume, craft, and complexity of his music have been studied and performed by generations of theorists, musicologists, instrumentalists and vocalists. Yet one of his most monumental achievements is perhaps one of his least performed. The collection of 371 four-part chorales, some original and some compiled from other sources, are a monument to Bach's mastery of counterpoint, and have served as example material in music theory classes for two centuries.

The chorale on this evening's program comes from this collection, and was arranged for wind band by conductor James Croft, the director of bands, emeritus, at Florida State University. The chorale melody and text is attributed to Joachim Magdeburg and dates back to 1572. Croft retained Bach's voice-leading and orchestrated the work so that small groups of instruments and voices are featured, with the full band performing together for only four measures in the entire setting. Frank Ticheli dedicated his *Symphony No. 2* (which follows on this evening's program) to James Croft for his retirement from Florida State University. In a gesture honoring Dr. Croft, Mr. Ticheli employed the same Bach chorale as an underpinning force in the final movement of his symphony.

Symphony No. 2

FRANK TICHELI

Born: 21 January 1958, Monroe, Louisiana

Duration: 18 Minutes

The composer writes of his *Symphony No. 2*:

The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun. The second movement, "Dreams Under a New Moon," depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious,

to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.

The finale, "Apollo Unleashed," is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement's title, but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach's Chorale BWV 433 (Wer Gott vertraut, hat wohl gebaut). This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA'). In the first half of the movement, the chorale's A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

My second symphony is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003. It was commissioned by a consortium of Dr. Croft's doctoral students, conducting students and friends as a gesture of thanks for all he has given to the profession.

—Program note Frank Ticheli

BIOGRAPHIES



Richard Frey is the associate director of bands and assistant professor of music at Colorado State University where he conducts the Symphonic Band, directs the Marching Band, and teaches courses in music education. He was previously the interim director of Athletic Bands, and assistant director of Bands at Austin Peay State University in Clarksville, Tennessee.

Dr. Frey's research has centered on opera transcriptions for winds in the eighteenth-century, specifically Johann Went's transcription of *Le nozze di Figaro*. He has given presentations on this work at universities around the country and at the 2016 CBDNA Southwest Division conference. In July 2014, Dr. Frey led the CSU Faculty Chamber Winds on a performance tour of Germany, Austria, Slovakia, and Hungary that included his performance edition of *Figaro* and a new edition of the introduction to Rossini's *Zelmira*. His modern *harmonie* performance edition (Sedlak) of the "Overture" to *Semiramide* was premiered by the Gateway Chamber Orchestra at the 2015 CBDNA National Conference in Nashville, Tennessee.

As a conductor, Dr. Frey has led world and consortium premieres by composers Steven Bryant, Eric Nathan, David Maslanka, James David, and Matthew Peterson, and his concerts with the CSU Symphonic Band have often incorporated multimedia and interdepartmental collaborations. He has presented on expressive conducting and Laban terminology, wind band repertoire, and modern performance practice at state and national conferences, and as a guest lecturer for undergraduate and graduate classes at universities nationwide.

Under his direction, the CSU Marching Band has expanded its national and international reputation, including a 2013 tour of Ireland that culminated in a performance at the St. Patrick's Festival Parade in Dublin. The band performs nationally at bowl games regularly and for the Denver Broncos. In 2015, CSU hosted the College Band Directors National Association's Athletic Band Symposium, the first non-Power Five conference school to do so.

He has performed as a freelance percussionist with the Oregon Symphony, Oregon Ballet Theater, Tacoma Symphony, and Bellevue Philharmonic, and in recitals as a collaborative pianist and accompanist. As a music arranger and drill designer for marching and athletic bands, Dr. Frey has been regularly commissioned by university and high school ensembles in over a dozen states, resulting in performances of nearly 100 of his musical arrangements.

In 2011 Dr. Frey received his Doctor of Musical Arts degree in Wind Conducting at Michigan State University. In 2008 he received a Master of Music degree in Wind Conducting from the Jacobs School of Music at Indiana University. From 2002-2006 he taught instrumental music in the public schools of Salem, Oregon. Dr. Frey received a Bachelor of Music degree in Percussion Performance from the University of Puget Sound in 2002.



Kevin Poelking, a native of the Atlanta area, is a professional educator, conductor, composer, and percussionist. In 2011, he earned a Bachelor's Degree in Music Education and a Performance Certificate (percussion) from the University of South Carolina. After graduation, Mr. Poelking was appointed to a full-time instrumental music teaching position in Montgomery County Public Schools (Maryland) where his programs grew significantly over his five-year tenure.

Currently, Mr. Poelking is pursuing a Master of Music in wind conducting at Colorado State University and serves as graduate assistant with the CSU Marching Band, basketball pep bands, and the Presidential Pep Band. In addition, he serves as guest conductor of the CSU Wind Symphony, Symphonic Band, Concert Band, and performs in the Wind Symphony and Percussion Ensemble.

As a conductor, Mr. Poelking was appointed as the Conducting Fellow with the Montgomery Philharmonic for their 2016-17 season. Under his baton, the ensemble performed *Arturo Márquez's Danzón No. 2*, Alexander Borodin's *In the Steppes of Central Asia*, and the world premiere of his own composition, *Terra Nocte*. During his appointment, he also conducted the Montgomery Philharmonic in combination with local public school ensembles as part of their youth outreach program. Mr. Poelking has been selected to conduct at nationally recognized symposiums, including the United States Army Band, "Pershing's Own" Conducting Workshop (Washington, D.C.), The University of Michigan's Band Conducting and Pedagogy Workshop, (Ann Arbor, Michigan), and Temple University's Wind Conducting and Teaching Workshop (Philadelphia, Pennsylvania.) He has studied conducting with Dr. Andrew Gowan, Dr. Rebecca Phillips, and Sandra Ragusa. In addition, he has received instruction from H. Robert Reynolds, Michael Haithcock, Craig Kirchoff, Gary Hill, Kevin Sedatole, and Emily Threinen.

Mr. Poelking is an accomplished composer and his work is gaining notoriety throughout the United States. His works have been premiered both nationally and internationally, and include performances by the Passione String Quartet (Bucharest, Romania), the Academy of Voices (St. Paul, Minnesota), the University of Southern Mississippi Percussion Ensemble (Hattiesburg, Mississippi), the Emory Percussion Ensemble (Atlanta, Georgia), as well as community and student ensembles in France and Northern Italy. As a percussionist, Mr. Poelking has performed with the Capital Wind Symphony, the Avanti Orchestra, and the Montgomery Philharmonic, at venues such as the Kennedy Center (Washington, D.C.), Strathmore Music Center, and Schlesinger Hall. Percussion teachers include Dr. Scott Herring and Dr. Eric Hollenbeck.

Mr. Poelking is a member of the College Band Directors National Association (CBDNA), the National Band Association (NBA), and the American Composers Forum (ACF).



Sebastian Adams is currently pursuing a Masters of Music Education degree with a conducting cognate at Colorado State University. In addition to studying with Dr. Erik Johnson, Assistant Professor of Music Education, and Dr. Rebecca Phillips, Director of Bands, Mr. Adams has had the pleasure of learning from Dr. Richard Frey and the CSU Symphonic Band this Fall semester. In partial fulfillment of his graduate teaching assistantship, Mr. Adams serves CSU music education and its undergraduate students by teaching techniques courses, supporting instruction of freshman and senior level music education courses, presenting at CNAfME sessions, and serving as the Associate Director of CSU's Middle School Outreach Ensemble.

Mr. Adams earned his Bachelor's in Music Education from the University of Colorado at Boulder while studying with Allan McMurray, Matthew Roeder, Erik Johnson, and Daniel Silver. He then directed band and orchestra at Thornton High School in the Adams 12 School District for three years and tripled the program's size through his collaboration with its students, administration, and the surrounding middle school programs. Resulting in this growth was the establishment of two more concert bands, two jazz bands, a percussion ensemble, and two, student-led chamber groups.

Mr. Adams believes in music's ability to cultivate and nourish individual and cultural identity. He invests in facilitating the creation of music, tradition, and collaboration from the inside out with his students, and he looks forward to positively impacting the music education and conducting professions on several fronts following his graduation in May 2018.

Flute

Tony Swope
Julia Kallis
Sarah Tapia
Zoe Marshall
Keilani McConnell

Clarinet

Mariah Thompson
Michael Palomares
Holden Whitney
Amber Sheeran
Katie Knutson
Kennedy Malone
Irene Wald
Alex Salek
Kinzi Kaiser
Andy Firebaugh

Bass Clarinet

Amanda Nierman
Rachel Lana

Oboe

Becca Kopacz
Maggie Korbek
Daisy Gurrola
Tatiana Stoecker

Bassoon

Bryce Hill
Naomi Davis
Mira Bartell

Alto Saxophone

Jack Clay
Andres Fernandez
Andrew Dutch
Emily Krogmier

Tenor Saxophone

Rebekah Johnson
Taran Whincop
Baritone Saxophone
Kevin Rosenberger

Horn

Sydney Egbert
Tasha Reed
Aaron Murphy
Jessie Palmer
Brianna Eskridge
Fionn Cool
Luke Nelson
Austin Lowder
Caleb Smith
Scout Perez

Trumpet

Jake Petmecky
Alexis Martinez
Bryan McKinstry
Daniel Proctor
Drew Guyor
Jacob Wilkinson
Nicky Tisdall

Trombone

Cassie McDonald
Erin Carlson
Caylyn Newcomb
Anna Varosy

Euphonium

Harley Cespedes
Jennifer Lee

Tuba

Justin Frank
Kelci Hartz
Gavin Milburn
Finn Zeimer

Percussion

Spencer Kinnison
Andrew Findley
Derek Summers
Malek Haltem
Zach Van Hook
Micho Shulz

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U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

Chamber Choir and Concert Choir Concert	October 6, 7:30 p.m.	GCH, UCA
Guest Artist Concert / Nuccio, Clarinet & Chen, Piano / FREE	October 7, 7:30 p.m.	ORH, UCA
Percussion Ensemble Concert	October 8, 6 p.m.	GCH, UCA
<i>Virtuoso</i> Series Concert / Barbara Thiem, Cello	October 9, 7:30 p.m.	ORH, UCA
Music in the Museum Series / Andrew Jacobson, Oboe / FREE	October 10, noon and 6 p.m.	GAMA, UCA
Concert Orchestra and University Chorus Concert	October 10, 7:30 p.m.	GCH, UCA
Guest Artist Concert / Triptych Trio / FREE	October 10, 7:30 p.m.	ORH, UCA
Wind Symphony Concert	October 12, 7:30 p.m.	GCH, UCA
<i>Virtuoso</i> Series Concert / Janet Landreth, Piano	October 16, 7:30 p.m.	ORH, UCA
OneBeat! / Music District Event	October 20, 7:30 p.m.	ORH, UCA
Classical Convergence Concert / PUBLIQuartet	October 24, 7:30 p.m.	ORH, UCA

RALPH OPERA PROGRAM PERFORMANCES

Xerxes by George Frideric Handel	October 26, 27, 7:30 p.m.	GCH, UCA
Xerxes by George Frideric Handel	October 28, 8 p.m.	GCH, UCA
Xerxes by George Frideric Handel	October 29, 2:00 p.m.	GCH, UCA

DANCE PERFORMANCES

Fall Dance Concert	November 9, 10, 7:30 p.m.	UDT, UCA
Fall Dance Concert	November, 11, 2 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 8, 9, 7:30 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 9, 2 p.m.	UDT, UCA

THEATRE PERFORMANCES

Three Sisters by Anton Chekhov	Oct. 5, 6, 7, 7:30 p.m.	UT, UCA
Three Sisters by Anton Chekhov	October 1, 8, 2 p.m.	UT, UCA

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