

**Trumpets**

Meagan Conley\*  
Senior, Music Education  
Luxora, AR  
Joseph Curtis  
Senior, Music  
Trumann, AR  
Angela Guajardo  
Senior, Music Education  
Marion, AR  
Tim Moore  
Freshman, Music Education  
Dexter, MO  
Antonio Starks  
Senior, Music Education  
Jonesboro, AR  
Jón Stevenson  
Senior, Music Education  
N. Little Rock, AR

**Horns**

Megan Bishop  
Freshman, Music Education  
Paragould, AR  
Matthew Crawford  
Freshman, Music Education  
Wynne, AR  
Jeremy Lloyd  
Junior, Music Education  
Gosnell, AR  
Adele Miller  
Sophomore, Early Childhood Ed.  
West Memphis, AR  
Laura Thompson\*  
Senior, Music Education  
Jonesboro, AR

**Trombones**

Devondre Hince  
Freshman, Music Education  
Jacksonville, AR  
Kade Holliday  
Senior, Finance  
Jonesboro, AR  
Jonathon McAlister\*  
Junior, Music Education  
Marion, AR  
Kyle O'Brien  
Freshman, Music Education  
Batesville, AR

**Bass Trombone**

Nathan Waddell  
Freshman, Music Education  
Jonesboro, AR

**Euphoniums**

Jake Davis,  
Junior, Biology  
Piggott, AR  
Zack Rikard  
Junior, Music Education  
Hardy, AR  
Matt Watson\*  
Senior, Music Education  
Walnut Ridge, AR

**Tubas**

Kory O'Brien  
Freshman, Psychology  
Batesville, AR  
Jay Shepherd  
Senior, Music  
Paragould, AR  
Daniel Van Aalsburg\*  
Senior, Music Education  
Hardy, AR  
Andrew VanBrook  
Sophomore, Music  
Hoxie, AR

**Percussion**

Addison Boling  
Freshman, Music Education  
Jonesboro, AR  
Gabrien Brown  
Senior, Music Education  
Newport, AR  
Dylan DiMauro  
Freshman, Music Education  
Bolton Landing, NY  
Trent Duff\*  
Junior, Music Education  
Pocahontas, AR  
Aaron Fisher  
Sophomore, Music Composition  
Southaven, MS  
Seth Gaskill\*  
Senior, Music Education  
Paragould, AR  
Jarrett Tedder,  
Sophomore, Music Education  
Paragould, AR

**Piano**

Chaz Allen  
Senior, Piano Performance  
Springdale, AR

**Organ**

Dr. Lauren Schack Clark  
ASU Dept. of Music Faculty

*\* Principal Player in section*

Arkansas State University Lecture-Concert Series,  
College of Fine Arts and Department of Music

present the

# The Music of Frank Ticheli

featuring composer-in-residence

Frank Ticheli

with special guest artist,

Ronald Barron, trombone soloist

Thursday, November 12, 2009

7:30 PM

Riceland Hall  
Fowler Center  
Jonesboro, AR

## Program

All Compositions Composed by Frank Ticheli

*Out of the Blue* (1999)

Claire Richardson, soprano saxophone  
Clinton Curtis, alto saxophone  
Allen Adcock, tenor saxophone  
Josh Carter, baritone saxophone

*The Song Within* (2004)

Patrick Manes, baritone

*Earth Song* (2007)

ASU Concert Choir  
Frank Ticheli, guest conductor

*Songs of Tagore (from Gitanjali "Song Offerings")* (1992)

*Nightfall*  
*Light*  
*Departure*

Marika Kyriakos, soprano  
Claire Richardson, saxophone  
Lauren Schack Clark, piano

*Concertino for Trombone, Two Pianos and Percussion* (1984)

*Dialogue*  
*Interlude*  
*Dance*

Ronald Barron, trombone soloist  
Lauren Schack Clark and Nickolas Alsup, pianos  
Timothy Oliver, percussion

## Wind Ensemble Personnel

### **Piccolo**

Hannah Sneed  
Junior, Music Performance  
Republic, MO

Brittany Einhorn  
Freshman, English  
Cabot, AR

Amelia Middleton  
Junior, Journalism  
Russellville, AR

### **Flutes**

Erynn Fenner  
Freshman, Music Education  
Jonesboro, AR

Kimberly Roberson  
Freshman, Music Education  
Morrilton, AR

Angela Hamill  
Sophomore, Undeclared  
West Memphis, AR

Samantha Vaughn  
Junior, English  
Piggott, AR

Lauren Henderson  
Sophomore, Math  
Piggott, AR

### **Bass Clarinet**

Se'Bastien Isom  
Freshman, Music Education  
Paragould, AR

Caitlin Proctor\*  
Sophomore, Music Education  
Conway, AR

### **Contrabass Clarinet**

Scott Dunkin  
Junior, C.I.T.  
West Memphis, AR

### **Oboes**

Lauren Crum\*  
Graduate, Music Performance  
Oxford, MS

### **Alto Saxophones**

Shawn Crawford  
Sophomore, Music Education  
Paragould, AR

Sara Bedingfield  
Sophomore, Music Performance  
Nashville, TN

Clinton Curtis  
Freshman, Music Education  
Trumann, AR

Pamela Masterson  
Junior, Music Performance  
Homestead, FL

T.W. Langevin  
Freshman, Undeclared  
Glencoe, AR

### **Bassoons**

Josh McFalls\*  
Sophomore, Biology  
Searcy, AR

Claire Richardson\*  
Senior, Music Education  
Jonesboro, AR

Amy Penny  
Senior, Theater  
Jonesboro, AR

### **Tenor Saxophone**

Allen Adcock  
Senior, Music Education  
Bono, AR

### **Clarinets**

Shayeeda Beard\*  
Senior, Music Education  
Cherokee Village, AR

### **Baritone Saxophone**

Josh Carter  
Freshman, Undeclared  
Jonesboro, AR

Elizabeth Biggs  
Senior, Early Childhood Education  
Jonesboro, AR

Michelle Davis  
Sophomore, Photojournalism  
Jonesboro, AR

# Concert Choir Personnel

Dale Miller, Director  
Brian Henkelmann, Accompanist  
Janet Tullos and Patrick Manes, Conducting Assistants

## Soprano I

Katie Fischer, Jacksonville  
Anna Ganong, Jonesboro  
Crystal Haralson, Paragould  
Angela Jackson, Naylor, MO  
Katie Matney, Trumann  
Becky Morrison, Jonesboro  
Erin Reagan, Munford, TN  
Kari Rickman, Bono  
Janet Tullos, Cabot

## Soprano II

Beth Dial, Malvern  
Jessica Baldwin, Paragould  
Melissa Jackson, Pine Bluff  
Lindsey Lee, Jonesboro  
Hannah McQuay, Jonesboro  
Samantha Sanders, Jonesboro  
Kate Smith, Wynne  
Renee Smith, Houston, TX

## Alto I

Lauren Bridges, Marmaduke  
Suemone Christian, Bryant  
Jordan Farris, Jonesboro  
Paige Harris, Benton  
Madison Kuebler, Searcy  
Courtney Miller, Jonesboro  
Katherine Richards, Osceola  
Michele Shotwell, Manila  
Jana Waters, Jonesboro

## Alto II

Megan Bishop, Paragould  
Michelle Byrd, Pine Bluff  
Katie Cole, Paragould  
Susan Hulett, Mountain Home  
Elizabeth Rountree, Hot Springs  
Sloane Simmons, Jonesboro  
Donyelle Spearman, Newport  
Lauren Turpin, Trumann  
Miranda Weaver, Rector

## Tenor I

Josh Dennis, Springfield, MO  
Wesley Hooper, Harrisburg  
Courtney Hostler, Pine Bluff  
Craig McAlister, Jonesboro  
Kyle Plunkett, Pine Bluff  
Cody Steele, Paragould  
John Yerger, Jonesboro

## Tenor II

Jeremy Carter, Paragould  
Steven McCloud, Euless, TX  
Chris Orr, Jonesboro  
Nick Robbins, Manila  
Willie Sullivan, Jonesboro  
Chris VanBrook, Hoxie

## Baritone

Ray Fromme, Highland, IL  
Romero Harper, Wynne  
Skyler Mays, Highland  
Kale McDaniel, Jonesboro  
Andrew Pigott, Orlando, FL  
Brandon Stroud, Jonesboro  
Taylor Woodruff, Jonesboro

## Bass

Gabrien Brown, Newport  
Adam Earhart, Bryant  
Patrick Manes, Bryant  
Blake Markum, Paragould  
Drew McCann, West Memphis  
Drew Warren, Manila

## ~Intermission~

*Postcard* (1991)

*Angels in the Architecture* (2008)

Renee Smith, soprano

*Apollo Unleashed* from *Symphony No. 2* (2003)

ASU Wind Ensemble  
Timothy Oliver, conductor

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Please turn off all cell phones and pagers.

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## Frank Ticheli, composer-in-residence

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Frank Ticheli's orchestral works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American

Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria, and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, and others.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world; including Schladming, Austria, at the Mid-Europe Music Festival; London and Manchester, England, with the Meadows Wind Ensemble; Singapore, with the Singapore Armed Forces Central Band; and numerous cities in Japan, with the Bands of America National Honor Band.

Frank Ticheli is the winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest for his Symphony No. 2. Other awards for his music include the Charles Ives and the Goddard Lieberman Awards, both from the American Academy of Arts and Letters, the Walter Beeler Memorial Prize, and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, and Mark Records.

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.

*~ Upcoming ASU Department of Music Events ~*

Conducting Colloquium	Fri. and Sat., November 13 and 14
Trombone Choir	Monday, November 16
Guitar Orchestra	Wednesday, November 18
Jazz Ensembles	Thursday, November 19
Madrigal Feast	Thurs., Fri. and Sat., December 3 - 5
ASU Ringers	Monday, December 7
Faculty Recital Series	Thursday, January 28
Wind Ensemble	Friday, February 5

*~ Upcoming Lecture-Concert Series Events ~*

Robert Henry	Monday, November 30
Internationally acclaimed pianist	
Huberto Fontova	Thursday, January 21
<i>“Exposing the Real Che Guevara and the Useful Idiots Who Idolize Him”</i>	
Chris Wallin, C.J. Watson, Jeff Gilkinson	Friday, January 29
Three of Nashville’s greatest songwriters/performers “share their stories”	
Charles Holt	Tuesday, February 2
<i>“When Having It All Is Just Not Enough”</i>	

*~ Special Thanks ~*

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~ Program Notes ~  
by Frank Ticheli

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light—darkness—light—darkness—light).

Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears—distantly, ominously.

### ***Symphony No. 2 – Mvt. III: Apollo Unleashed***

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 (which includes ASU Wind Ensemble conductor, Timothy Oliver), conducting students and friends as a gesture of thanks for all he has given to the profession.

The symphony's three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun. 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

### ***Out of the Blue***

*Out of the Blue* is, above all, a celebration of rhythm. Almost every bar in the piece contains one form of syncopation or another. I was well aware of the risk involved by having too much of a good thing – constant syncopation could easily begin to sound square – but I had to discover for myself just how far my obsession could be taken. What resulted is, for me, an urgent, jazzy, hyperactive energy – sometimes raucous, other times explosive, always free-wheeling.

The work's form is fairly open-ended, but bears some resemblance to rondo form. After a brief, shifty introduction, the soprano saxophonist sounds the main theme, a fairly simple little non-melody that competes against its highly charged accompaniment. The second theme is much more chameleon-like, evolving constantly in character, from mysterious, to lyrical, to brash. As the work progresses, many other ideas emerge – a ragtime tune, a hushed episode, a pair of metric modulations, a brief allusion to Stravinsky's *Agon* – but the main theme always returns as a kind of pillar holding everything together.

*Out of the Blue* was composed for the PRISM Saxophone Quartet, who gave the premiere performance at Christ & St. Stephen's Church in New York City, June 20, 2000.

### ***The Song Within***

*The Song Within*, commissioned by the singers of Pacific Chorale in celebration of John Alexander's 30<sup>th</sup> anniversary season as Music Director, is an a cappella setting of an original poem whose dramatic flow moves from themes of hope and peace, to crisis, and finally to reconciliation. During the setting of the first two stanzas, the music searches in vain for resolution, traveling from one tonal area to another (D, C, F, A, B) before finally resigning

itself in the poignant key of B minor. The third stanza represents a crisis of faith. Its first two lines (“But my harp is stilled by voices / Children, hungry, crying out”) are first announced by a solo baritone, and then answered by the chorus as the mood turns darker. The words from these two lines are repeated over and over among the four families of the choir, juxtaposed upon each other in an extended agitato section. Then, after a moment of vulnerability, the poem and the music move towards resolution. Darkness yields to themes of transcendence as the singer discovers an inner light.

#### Song Text:

*I want to hear the sounds of hope—  
Of big church bells and distant horns  
Sounds that wash away the wars  
And arouse the human heart.  
A sure harmony gliding over a sea of stillness.*

*I want to play the sounds of peace—  
Of sighing winds and rustling leaves,  
Sounds that silence troubled thoughts  
And calm the spirit's raging storms.  
A song of serenity from high atop an ancient hill.*

*But my harp is stilled by voices—  
Children, hungry, crying out,  
Their dreams, windswept,  
My house of wisdom, a web of sorrow.*

*I only know that I am longing...*

*And then...I catch a glimpse—  
An ancient tree...an open gaze,  
Some eternal euphony  
That dances upon the light,  
And for one fleeting moment, I know...*

*I am the sound of hope,  
The instrument of peace,  
The song within the Song.*

#### *Angels in the Architecture*

*Angels in the Architecture* was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from the countries of Australia and the United States, Matthew George, conductor. The work unfolds as a dramatic conflict between the two extremes of human existence—one divine, the other evil.

The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage. But the title also connects to the following quote by 20<sup>th</sup> century Catholic mystic and writer, Thomas Merton: "*The peculiar grace of a Shaker chair is due to the fact that it was built by someone capable of believing that an angel might come and sit on it.*"

*Angels in the Architecture* begins with a single voice singing a 19<sup>th</sup>-century Shaker song:

*I am an angel of Light  
I have soared from above  
I am cloth'd with Mother's love.  
I have come, I have come,  
To protect my chosen band  
And lead them to the promised land.*

This “angel”—represented by the singer—frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light—played by instruments rather than sung—include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”), and the well-known 16<sup>th</sup>-century Genevan Psalter, “Old Hundredth”. These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

Brass Institute. He has taught at Boston University, the New England Conservatory of Music, and the Tanglewood Music Center. He has also served as a member of the jury for international competitions of Munich and Toulon.

### ***Postcard***

*Postcard* was commissioned by my friend, colleague, and mentor, H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief "postcard" as a musical reflection of her character -- vibrant, whimsical, succinct.

It is cast in an ABA' form. The primary theme, first heard in the flute and clarinet and used in the outer sections, is a *palindrome* -- that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as *Hannah* and *Anna*) to their children. H. Robert Reynolds' first name is *Harrab*. The theme's symmetry is often broken, sometimes being elongated, other times being abruptly cut off by unexpected events.

The B section is based on a five-note series derived from the name *Ethel*: E (E natural) T (*te* in the *solfeggio* system, B flat) H (in the German system, B natural) E (E-flat this time) L (*la* in the *solfeggio* system, A natural). The development of this motive can be likened to a journey through a series of constantly changing landscapes.

The A' section is articulated by the return of the main melody. This section is not identical to the A section, but is close enough in spirit to it to give the effect of a large-scale palindrome surrounding the smaller ones. *Postcard* was completed in the summer of 1991. The first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds.

### ***Earth Song***

Song Text:

*Sing, Be, Live, See...*

*This dark stormy hour,  
The wind, it stirs.  
The scorched earth  
cries out in vain:*

*O war and power,  
You blind and blur.  
The torn heart  
cries out in pain.*

*But music and singing  
Have been my refuge,  
And music and singing  
Shall be my light.*

*A light of song  
Shining strong: Alleluia!  
Through darkness, pain and strife, I'll  
Sing, Be, Live, See...*

### ***Songs of Tagore (from Gitanjali "Song Offerings")***

The poems for this work were taken from Rabindranath Tagore's *Gitanjali* ("Song Offerings"), written in India around 1910 during a restless, almost sleepless period in the poet's life. Introduced to the West in 1912, they became widely recognized for their simple, captivating descriptions of nature, and their yearning, spiritual tone. Almost every line is filled with natural images, and a wandering, restless mood is ever present.

Simplicity and directness are hallmarks of all three songs. The quiet river and gentle tone in the first poem are reflected in a

simple flowing 6/8 accompaniment. In the second song, the image of dancing light evoked in a fleeting, bubbling scherzo, composed as a musical tribute to the composer Samuel Barber. Although there is no direct quotation involved, the song is directly influenced by the second movement of Barber's *Piano Sonata*. The last Song is the most mysterious, and is the closest in spirit to the style of Indian music. The Raga "Bhairav" is used throughout much of the song, until the word "Floating" appears. At that point a B Major tonality replaces the raga, suggesting the notion of West meeting East.

Song Text:

### *Nightfall*

*The day is no more, the shadow is upon the earth. It is time that I go to the stream to fill my pitcher.*

*The evening air is eager with the sad music of the water. Ah, it calls me out into the dusk. In the lonely lane there is no passer-by, the wind is up, the ripples are rampant in the river.*

*I know not if I shall come back home. I know not whom I shall chance to meet. There at the roding in the little boat the unknown man plays upon his lute.*

### *Light*

*Light, my light, the world-filling light, the eye-kissing light, heart-sweetening light!*

*Ah, the light dance, my darling, at the center of my life; the light strikes, my darling, the chords of my love; the sky opens, the wind runs wild, laughter passes over the earth.*

*The butterflies spread their sails on the sea of light. Lilies and jasmines surge up on the crest of the waves of light.*

*The light is shattered into gold on every cloud, and it scatters gems in profusion.*

*Mirth spreads from leaf to leaf, my darling, and gladness without measure. The hearen's river has drowned its bank and the flood of joy is abroad.*

### *Departure*

*I must launch out my boat. The languid hours pass by on the shore –  
Alas for me!*

*The spring has done its flowering and taken leave. And now with the burden of faded futile flowers I wait and linger.*

*The waves have become clamorous, and upon the bank in the shady lane the yellow leaves flutter and fall.*

*What emptiness do you gaze upon! Do you not feel a thrill passing through the air with the notes of the far away song floating from the other shore?*

### ***Concertino for Trombone, Two Pianos and Percussion***

*Concertino for Trombone Two Pianos and Percussion* was composed in 1984 for the trombonist H. Dennis Smith. Originally for trombone and concert band, its three movements are played without a pause. The first movement is a dialogue between the soloist and the ensemble. A cadenza bridges the first movement to the second, which is a brief interlude exploiting the lyrical qualities of the cup-muted trombone. The ensemble suddenly interrupts the peaceful flow of the interlude, and paves the way for the final dance.

### **Ronald Barron, trombone soloist**

Ronald Barron is recently retired principal trombonist of the Boston Symphony Orchestra. He joined the orchestra in 1970 and played 13 seasons with the Boston Pops. In 1974, he was awarded the highest prize at the Munich International Competition for trombonists and appeared as soloist with the Bavarian Radio Orchestra. Equally at home as an orchestral musician and soloist, he has appeared with bands and orchestras and been recitalist in the United States, Europe, and Japan. In addition to numerous recordings with the Boston Symphony and Pops, he has produced seven solo recordings of standard and new trombone literature. He has been a faculty member for the International Trombone Workshop, the Keystone Brass Institute, and the Rafael Mendez