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

Flutes
Erynn Fenner
Freshman, Music Education
Jonesboro, AR
Angela Hamill
Sophomore, Undeclared
West Memphis, AR
Lauren Henderson
Sophomore, Math
Piggott, AR
Caitlin Proctor*
Sophomore, Music Education
Conway, AR

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

Alto Saxophones
Shawn Crawford
Sophomore, Music Education
Paragould, AR
Clinton Curtis
Freshman, Music Education
Trumann, AR
T.W. Langevin
Freshman, Undeclared
Glencoe, AR
Claire Richardson*
Senior, Music Education
Jonesboro, AR

Tenor Saxophone
Allen Adcock
Senior, Music Education
Bono, AR

Baritone Saxophone
Josh Carter
Freshman, Undeclared
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 Shortwell, Manila
Jana Waters, Jonesboro

Alto II
Megan Bishop, Paragould
Michelle Byrd, Pine Bluff
Katie Cole, Paragould
Susan Hulet, Mountain Home
Elizabeth Rountree, Hot Springs
Siouan Simmons, Jonesboro
Donielle 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)

Apollo Unleashed from Symphony No. 2

Renee Smith, soprano

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 Lieberson 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
  “Exposing the Real Che Guerera and the Useful Idiots Who Idolize Him”
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
  “When Having It All Is Just Not Enough”

~ Special Thanks ~

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 30th 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

---

~ Program Notes ~

by Frank Ticheli

**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 30th 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 20th 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 19th-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 16th-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 *Harrah*. 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 heavens’ 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...