



Family Concert

SATURDAY, JANUARY 19, 2019
4 PM

Vance Brand Civic Auditorium
Elliot Moore, conductor
Longmont Youth Symphony
Erik Kroncke, bass-baritone

Young Artist Competition Winner, TBA

Elegy **(World Premiere)**

WILLIAM LIMÓN

A Child's Book of Animals **(World Premiere)**

MICHAEL CLOSE

Frog

Seagull

Octopus

Sloth

Swan

Mr. Kroncke

Symphony No. 5 (Finale)

PYOTR ILYICH TCHAIKOVSKY

Andante maestoso – Allegro vivace

with the Longmont Youth Symphony

ARTIST BIOGRAPHIES

ABOUT ERIK KRONCKE

Erik Kroncke has been described as “engaging...a bass of astounding depth and warm timbre... an important voice and artist...”



Erik has been in demand as Fiesco in *Simon Boccanegra*, Philip II in *Don Carlo*, Enrico VIII in *Anna Bolena*, Leporello in *Don Giovanni*, Ramphis in *Aida*, and Mephistopheles in *Faust*. He has appeared with Sarasota Opera, Opera San José, Chautauqua Opera, Opera Colorado, New Jersey Verismo Opera, Green Mountain Opera, and Austin Lyric Opera, among others.

He was an award winner of the Gerda Lissner Wagner competition in 2010, the American Wagner and St. Bonaventura award winner from the Liederkrantz competition in 2008, and a winner of the 2002 and 2003 Friedrich Schorr Vocal Competition. His symphonic and oratorio performances have included engagements with the National Choral, Sarasota Opera Orchestra, Chautauqua Symphony, New York Philharmonic, Korean Philharmonic, and the American Classical Orchestra, as well as appearances in “The Three Bases” concerts.

In the last year, Erik sang the bass solo in Beethoven’s Ninth Symphony with the National Chorale at Lincoln Center, and the role of Tackleton in the North American premiere of Zandonai’s *Il Grillo del Focolare* with Teatro Grattacielo. He also opened the 27th season of the Capriccio concert series in recital with pianist Mary Jane Austin.

www.erikkroncke.com

ABOUT MICHAEL CLOSE

Michael Close is a cellist, bagpiper, composer and music teacher who lives with his family and two cats in rural Worcester, Vermont.

His works for orchestra and ensemble include *Three Scottish Folk Songs*, *Songs About Cheese*, *Tombstone*, *Noble Dog* and many others.



ABOUT WILLIAM LIMÓN

William Limón has studied with Carter Pann and Egemen Kesikli. He is a pianist



and avid French hornist. Mr. Limón and his violinist wife, Catherine, play duets in their home in the Rocky Mountains.

arts
LONGMONT

Excite. Advocate. Inspire

33 Years of supporting and promoting
the arts in Longmont.

Friday Afternoon Concerts & Art Show
♦ Longmont Studio Tour Artist Registry ♦
Arts Education Programming in
St. Vrain Valley School District

Local non-profit supported by
individuals, grants and business
sponsorships. ArtsLongmont.org
303-678-7869

FAMILY CONCERT PROGRAM

WILLIAM LIMÓN

Elegy

Elegy evolved from a movement for string quartet to its current version. The quartet represents the grieving individual/family and the orchestra is the supportive community guiding all toward acceptance and peace. *Elegy* is dedicated to the composer's dear mother who passed away last year at the age of 97.

MICHAEL CLOSE

A Child's Book of Animals

I read about 20 books every week. Admittedly, most of these books are only about 15 pages long and are read out loud at bedtime to my two young daughters. A common subject of these books is animals. Little wonder, then, that I was inspired to write "A Child's Book of Animals," five quirky songs with orchestra about five quirky individuals who just happen to be animals. You will hear the sinuous melodies of the octopus, an inspired frog in full voice, a proud, rapping swan, the story of a seagull's fishing expedition and the somnolent philosophy of a very relaxed sloth.

The musical language is varied, drawing on the modern composer's toolbox of harmonic and rhythmic devices as well as musical styles less commonly heard in the concert hall including blues, jazz and rap—served up by a large orchestra with an especially busy percussion section and a singer who must be able to project multiple personalities. The texts are my own—filled with jokes and half rhymes and written in a poetic style owing much to Ogden Nash, for whom the best humor often had a serious side.

"A Child's Book of Animals" opens with a frog as evoked by timpani and string glissandos. Pizzicato isorhythms bring to mind the cacophony of spring peepers in Vermont as the amphibious bluesman sings, "Sitting in the mud I'm called a fool, sitting in the mud I'm called a fool—but sitting in the mud is exactly how I stay so cool." Turning the page we find a seagull. While some people may uncharitably call him a winged rat, this song exalts the majesty of this flying fisherman, wheeling in the wind. Next up is the octopus. Dark and mysterious tones tell the tragic tale of the creature's unrequited love for a sailor. The lamenting octopus sings, "I gave him my hearts and he broke all three." (Did you know that octopuses have three hearts?!) Sloth—the orchestra rushes along at a presto tempo while the bemused sloth remarks, in his languorous larghetto, "The world moves so quickly. I wonder what's the rush? What's the point of endlessly striving if you can't have a nap after lunch?" The finale is reserved for the swan. Listen for musical quotations of Saint-Saëns' serenely beautiful swan from "Carnival of the Animals." Now, while it is true that swans are elegant and stately, they are also territorial, aggressive and, at least in my mind, rather self-satisfied. A rapping swan? Why not? "I just can't help it—I'm the baddest of the birds!"

We all recognize human qualities, elements of ourselves in the behavior of animals—and it's funny. These songs are meant to be funny. Is there room for humor in modern concert music? I think so! If you are moved to laugh during the performance, please do so. I will take it as a compliment. ~Michael Close