

CU★PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO **BOULDER**

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Fall 2021

Editors

Sabine Kortals Stein
Becca Vaclavik

Designer

Sabrina Green

Photography

CU Boulder Photography

AT THE PERFORMANCE

- Please refrain from using electronic devices during the performance. Feel free to view this program on your device at any time prior to the performance, during intermission or after the performance ends.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

CU ★ PRESENTS is the home of performing arts at the University of Colorado Boulder.



The mission of the **University of Colorado Boulder College of Music** is to inspire artistry and discovery, together.



The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.

College of Music's Faculty Tuesdays series celebrates 22 years of community-focused music making

By Ally Dever

CU Boulder's College of Music has been offering free, live faculty performances to the Boulder community for more than two decades.

As part of the long-running Faculty Tuesdays series, professional musicians in the college play concerts every Tuesday during the fall and spring semesters, offering students and community members the opportunity to experience firsthand the renowned talent housed right here on campus.

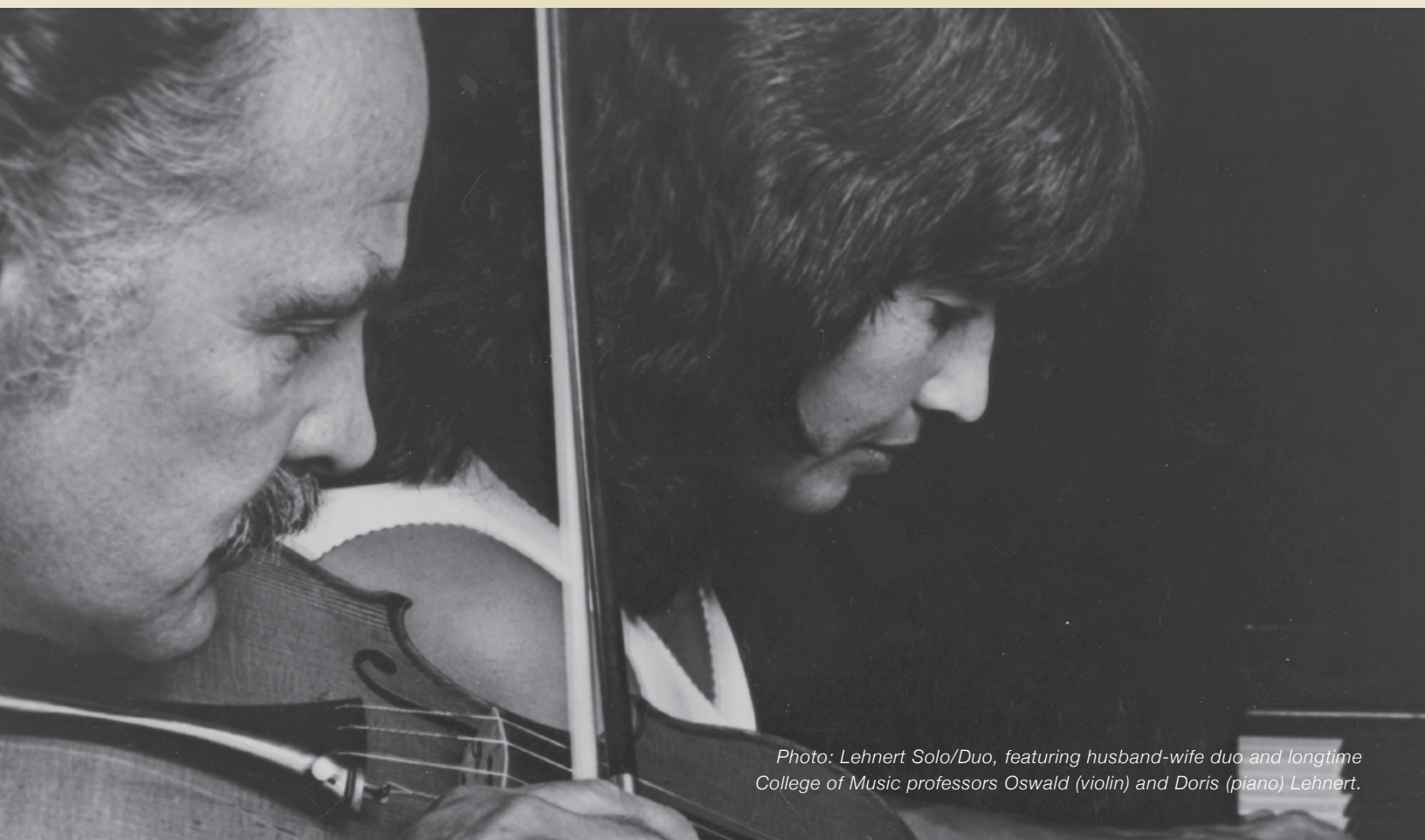


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

Daniel Sher, former College of Music Dean, and Joan McLean Braun, assistant dean for concerts and communications and executive director of CU Presents, started the popular Faculty Tuesdays series in 1999. “With this series, the College of Music launched something unique,” Sher said. “There really wasn’t a formal approach to faculty recitals at other schools and colleges at the time.”

But word of the first-of-its-kind series quickly spread to other universities. Sher routinely attended several conferences and roundtables for music deans and directors across the country, and found many of his colleagues at other institutions were inspired by Faculty Tuesdays. Some even expressed interest in similar programs of their own.

“Music deans at other schools would ask how we got such a large audience to the concerts and how we got faculty to participate,” he said.

Since then, several music schools across the country have instituted similar programs, like Yale’s Faculty Artist Series, Arizona State University’s ASU in Concert Series and Michigan State University’s Faculty Recital Series.

Craft and collaboration

Distinguished Professor of Piano David Korevaar has been a frequent performer at Faculty Tuesdays since its inception, participating in over 70 individual performances.

As a world-renowned professional musician who has performed throughout the United States, Europe, Asia, and Central and South America, Korevaar believes Faculty Tuesdays offers something special.

“This is one of the best audiences I play for anywhere in the world,” Korevaar said. “And as performers, that’s what musicians are all about.”

For faculty, the series has served as a platform to practice their craft. It provides them with an appreciative audience and a free venue to try out their material before they take it on the road—an opportunity that’s not offered to most professional musicians.

And, by allowing performers to schedule their slots in advance, it also inspires faculty to plan collaborative performances with colleagues in different departments, bringing a new dimension to the weekly performances.

“With the introduction of Faculty Tuesdays, our professors were less siloed and began to appreciate one another, and learn more about the artistry and abilities of their colleagues,” Sher said.

“It contributed significantly to the climate of collaboration that the college enjoys today and elevated the mutual respect and admiration between our faculty members.”

Unlike other concerts, attendees don't have to drive far and pay expensive fees to hear professional quality music.

Chris Brauchli, a violinist and longtime donor to the College of Music, has attended Faculty Tuesday performances since the series' inception.

"The quality and level of the talent continues to blossom, and it makes the concerts superb," he said. "It's a real treat for people who live here to be able to hear these performances for free on a weekly basis."

The College of Music relies on community donations to continue to host Faculty Tuesdays.

To encourage others to donate, Brauchli has been known for his "magic envelope" bit on occasional Tuesday events. Formerly inserted in each hardcopy program, there was an envelope for voluntary donations.*

"As a joke, I've pointed out that attendees can tear it off, throw it away and it becomes trash," he said. "Or, they can put money inside, mail it back to the college and it becomes gold."

With the College of Music's move to digital programs, **give here to add your support for the Faculty Tuesdays series.*

Faculty Tuesdays

“Dancing With The Shadow”

Daniel Silver, Christina Jennings, Margaret McDonald and Friends
With Victor Avila Luvsangenden, Nicole Nahee Chung, Christopher Eagles
and Paul Finckel

7:30 p.m., Tuesday, Nov. 2, 2021

Grusin Music Hall

Program

Petite Pièce

Claude Debussy 1862-1918

Habanera

Maurice Ravel (1875-1937)

arr. Gaston Hamelin

Daniel Silver, clarinet

Margaret McDonald, piano

—Played as a short set—

Fanmi Imèn

Valerie Coleman (b. 1970)

Christina Jennings, flute

Margaret McDonald, piano

—Brief Pause—

Dancing With The Shadow

Eleanor Alberga (b. 1949)

1. Duo
2. Trio
3. Quartet
4. Quintet
5. Sextet

Christina Jennings, flute

Daniel Silver, clarinet

Victor Avila Luvsangenden, violin

Nicole Nahee Chung, violincello

Margaret McDonald, piano

Christopher Eagles, percussion

Paul Finckel, percussion

Program notes

Dancing With The Shadow

Eleanor Alberga (b. 1949)

Note from Daniel Silver:

It is a privilege and honor for us to share the music of Eleanor Alberga with you this evening. This is the premiere performance of an updated version by the composer, who generously allowed us to have full access to the score nearly two years ago, and stayed in touch as we weathered the cancellations of so many concerts during the worst of the public health crisis. While the five movements of *Dancing With The Shadow* most certainly speak for themselves in absolute musical terms, the metaphor of unity wrapped up in the inception of this work seems all too fitting as we gather to make music in person again, something as many have noted, that we never wish to take for granted.

Note from the composer:

Dancing With The Shadow was commissioned in 1990 for Lontano as a 30-minute piece for dance in five movements. It was choreographed by Sue MacLennan for her dance company and the premiere was performed at The Place in London, United Kingdom. There is a recurrence of material linking the movements and the ensemble expands throughout the work; the first movement is a duo, the second a trio and so on, culminating in the final sextet. The title suggests the conscious acceptance of the darker side of the human psyche in order to create transformation and unity in the individual.

Personnel

Click or tap on bold and underlined text to view biographies or websites.

Daniel Silver, clarinet

Christina Jennings, flute

Margaret McDonald, piano

Victor Avila Luvsangenden, violin

Born in Ulaanbaatar, Victor Avila Luvsangenden is an Australian violinist of Venezuelan and Mongolian heritage. He began learning the violin at the age of seven with his mother, and his later violin studies were undertaken with Ole Bohn and Goetz Richter at the Sydney Conservatorium of Music, where he graduated with First Class Honors. Avila-Luvsangenden obtained his Master of Music degree from Carnegie Mellon University in Pittsburgh, PA, in the studio of Cyrus Forough. He has participated in international music festivals such as the Fifth Weimar Bach Academy (Germany), and the New Virtuosi International Mastercourse in Duino, Italy. He has also given recitals at international venues including the Sala Cecília Meireles in Rio de Janeiro, Brazil, and the Vigeland Museum in Oslo, Norway.

Avila-Luvsangenden is currently a Doctor of Musical Arts student at the University of Colorado Boulder, where his principal teachers are Harumi Rhodes and Edward Dusinberre. His doctoral research examines the music and lives of Mongolian composers from the twentieth century.

Nicole Nahee Chung, violincello

Nicole Nahee Chung was born in Seoul, Korea and began playing the cello at age 7. She is currently pursuing an Artist Diploma at CU Boulder where she is studying with David Requiro. In 2021, She received a master's degree from Eastman School of Music where she studied with Steven Doane and Rosemary Elliott and served as a teaching assistant for Guy Johnston. In 2019, she graduated with a bachelor's degree from the University of Michigan where she studied with Richard Aaron. Prior to her college years, she worked closely

with Judith Fraser at the Vancouver Academy of Music in Canada. In previous summers, she participated in international summer festivals such as the Aspen Music Festival, Holland Music Sessions, Orford Arts Centre, Domaine Forget, Sommerakademie International Bad Leonfelden and Bowdoin International Music Festival.

In 2012, Chung debuted with the Vancouver Youth Symphony Orchestra, performing the Saint-Saens A minor Cello Concerto. She performed in the Kiwanis Gala Showcase concerts in 2010, 2012 and 2014, and received the Tom Lee scholarship for her performance. She has placed in numerous competitions such as first place in the Friends of Chamber Music competition and Gold Medals in Performing Arts BC for both solo and quartet divisions. In 2018, Chung was awarded the prestigious New Horizons Fellowship to participate in Aspen Music Festival and School. Chung has given recitals in Canada, South Korea, the Netherlands and the United States.

Christopher Eagles, percussion

Christopher Eagles is a percussionist based in Longmont, Colorado. He holds a music degree from Acadia University (BM) which he completed under Mark Adam, and a master's degree which he completed under the tutelage of Morris Palter at the University of Alaska Fairbanks.

Eagles now teaches percussion and drumline at Colorado Christian University. Prior to moving to the USA, he lived on the east coast of Canada where he studied and performed extensively as a classical percussionist as well as a Jazz and Rock drum kit player. In addition to this Eagles has spent two summers as a member of the Band of the Ceremonial Guard, one of Canada's premier military bands.

Paul Finckel, percussion

Denver based percussionist Paul Finckel grew up in New York City and has been studying and performing music from a young age. He is currently pursuing a performance certificate at the University of Denver, where he studies with John Kinzie of the Colorado Symphony. Finckel also maintains an active

career teaching and performing with several orchestras around Colorado including the Boulder Symphony, Arapahoe Philharmonic and Longmont Symphony Orchestra.

Finckel comes from a musical family and began his studies on violin and piano with his mom, until taking up percussion at age 10. Finckel is a graduate of the Mannes School of Music Pre-College program, where he studied with Daniel Mallon. He has since completed two degrees at McGill University's Schulich School of Music in Montreal, where he studied with Fabrice Marondola and Aiyun Huang. He was awarded a Graduate Diploma in percussion performance in 2019, as well as a Bachelor of Music with an outstanding achievement in percussion in 2018. While in Montreal, Finckel performed as a member of the Pronto Musica chamber orchestra.

During his summers, Finckel has performed as a member of the Vermont Mozart Festival Orchestra, and Orchestre de la Francophonie festival orchestras. In 2016, Finckel performed at the Busan Maru International Music Festival in Busan, South Korea as part of the Orford Academy Festival Orchestra. Finckel has also been a student at the So Percussion Summer Institute(SoSI), The Center for Advanced Musical Studies at Chosen Vale, The Vancouver Symphony Orchestral Institute, the Domaine Forget Music festival, The Kinhaven Young Artist Seminar, the Brevard Music Center and the Boston University Tanglewood Institute.

Eleanor Alberga, composer

Eleanor Alberga is a highly-regarded mainstream British composer with commissions from the BBC Proms and The Royal Opera, Covent Garden. With a substantial output ranging from solo instrumental works to full-scale symphonic works and operas, her music is performed all over the world. Born in 1949 in Kingston, Jamaica, Alberga decided at the age of five to be a concert pianist. Five years later, she was composing works for the piano. In 1968 she won the biennial Royal Schools of Music Scholarship for the West Indies, which she took up in 1970 at the Royal Academy of Music in London studying piano and singing. A budding career as a solo pianist—she was one of three finalists in the International Piano Concerto Competition in Dudley,

United Kingdom in 1974—was soon augmented by composition with her arrival at The London Contemporary Dance Theatre in 1978. Under the inspirational leadership of its Artistic Director Robert Cohan, she became one of the very few pianists with the deepest understanding of modern dance, and her company class improvisations became the stuff of legend. These in turn led to works commissioned and conceived for dance by the company, and Alberga later became the company's musical director—conducting, composing and playing on LCDT's many tours.

It was on leaving LCDT that Alberga was able to fully embark on her calling as a composer. Since then, interest in her music across all genres—orchestral, chamber, vocal, as well as works for stage and screen—has accelerated, while her output has continued to grow. In 2015 her commissioned work *ARISE, ATHENA!* for the opening of the Last Night of the BBC Proms was seen and heard by millions, and cemented a reputation as a composer of huge originality and consummate skill. Alberga has gathered a number of awards, most notably a NESTA fellowship in 2000 and a Paul Hamlyn Award in 2019. In 2020, she was elected a Fellow of the Royal Academy of Music.

At different times, Alberga was a member of the African Dance Company Fontomfrom, and played guitar and sang with the Jamaican Folk Singers. She was part of the duo Double Exposure with her husband, violinist Thomas Bowes, and more recently they have together founded and nurtured Arcadia, an original festival in the English countryside where they live. Alberga was awarded an OBE in the Queen's Birthday Honours 2021 for services to British Music.

CU ★ PRESENTS



Upcoming events at the College of Music

Event details are subject to change, but the CU Presents website will always be up-to-date.

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College of Music

UNIVERSITY OF COLORADO BOULDER

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