

CU★PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO **BOULDER**

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Fall 2021

Editors

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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.

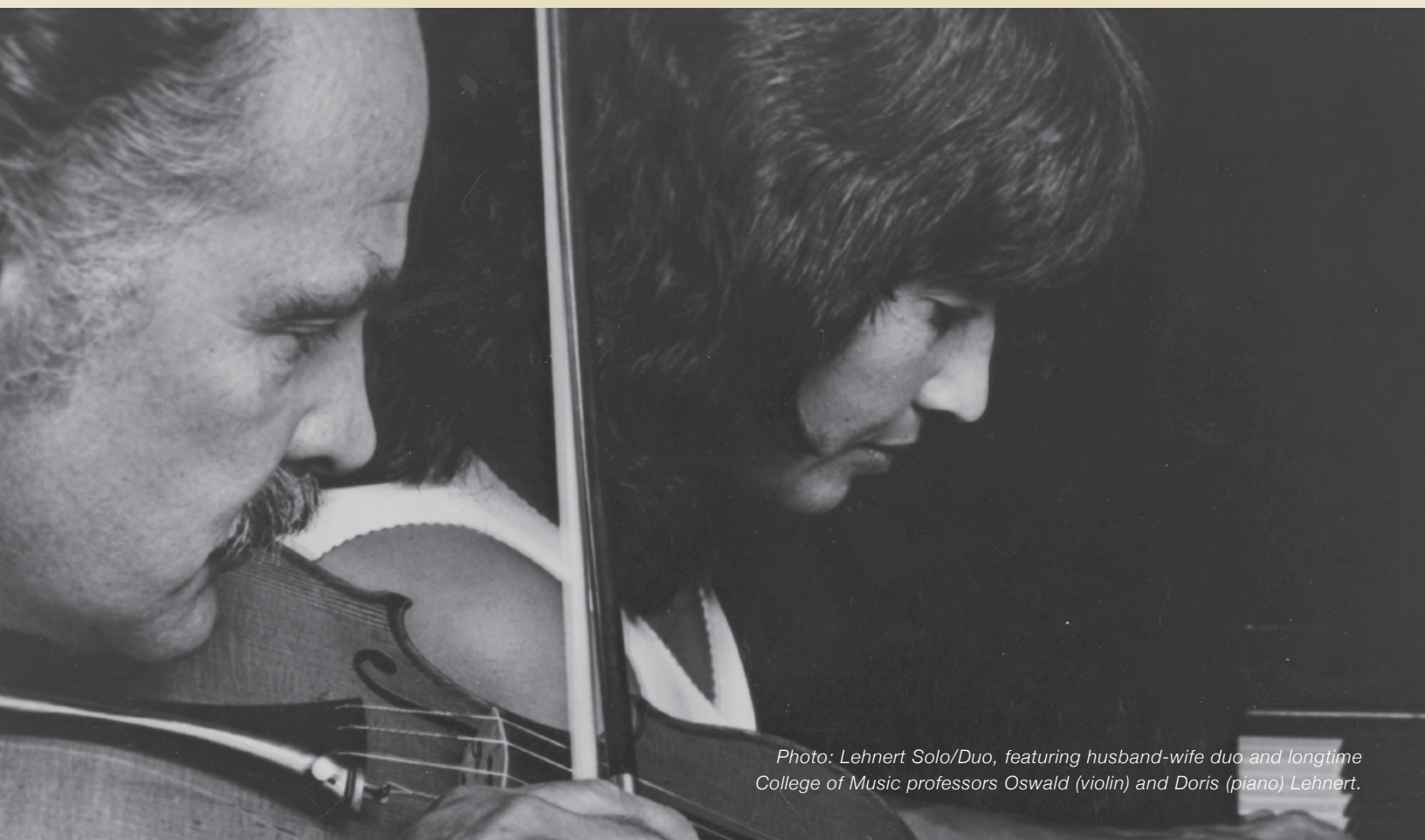


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

Pendulum New Music

Annika K. Socolofsky, artistic director

Egemen Kesikli, production manager

7:30 p.m., Wednesday, Dec. 1, 2021

Grusin Music Hall

Program

Piano Trio Op. 7 (2021)

Keenan Powell

Eli Pouliot, violin

Eliot Johnson, cello

Keenan Powell, piano

Children's Portrait Album (2019)

Kevin Gunia

I. With Joy (A portrait of Miguel G.)

II. Beyond His Years (A portrait of Gregory K.)

III. More than a touch of Pollock (A portrait of Marko S.)

IV. One after the other (A portrait of Francisco and Beatriz V.)

Maggie Hinchliffe, piano

Restituunt (2021)

Josie Arnett

Jackie Bell and Alesa Moskal, soprano 1

Anika Schulthess and Lily Schilling, soprano 2

Corinne Hansen, Sarah Smith and Claire Ryan, alto 1

Isabelle Bodley and Isabelle Hole, alto 2

Amy Delevoryas, cello

Josie Arnett, piano

Josh Maynard, conductor

Hidden Variables (2021)

Jessie Lausé

*Emily Zalevsky, Nelson Walker, Rain Michael, Sam C Henderson,
Ilan Blanck, Isabel Goodwin and Jessie Lausé, performers*

—Intermission—

The Banner of the Jew (2021)

Ryan Flat

Colin Terk, trumpet

Ben Golden, trumpet

Daniel Orthel, trombone

Jake Biggers, tuba

Annalise Gotez, timpani

Eponine Bell and Kaori Quan, soprano

Maggie Freking and Brianna Gress, alto

Sam C Henderson, Marcus Schaller and Max McCord, tenor

Sam Nixon, Keenan Powell and Josh Maynard, bass

Ryan Flat, conductor

Humoresque Op. 10

James Morris

Erika Gossett, flute

Ricky Arellano, oboe

Julian Ruiz, clarinet

Rose Hansen, bassoon

A (2021)

Rain Michael

Rain Michael, piano

Young Years (2021)

Josh Maynard

I. Summer

II. Autumn

III. Winter

IV. Spring

Corey Murphy and Alecia Marquardt, soprano 1

Iona Binnie and Josie Arnett, soprano 2

Sarita Narayanswamy and Sydney Roquemore, alto 1

Jessie Flasschoen, alto 2

Emily Zalevsky and Kaeden Talik, tenor 1

Sam C Henderson and Erich Brady, tenor 2

Keenan Powell and Jamie Lammers, bass 1

O'Neil Jones and Ryan Flat, bass 2

Lizzie French, piano

Program notes

Piano Trio Op. 7 (2021)

Keenan Powell

This piece consists of two main sections surrounded by an opening and closing phrase. The first main section sits in a hazy blur of sweeping arpeggios in the piano with the cello and violin soaring above in a chromatic duet. From there, the second section becomes much more rhythmically insistent and driving. A four-chord loop plays out in the piano and cello with the violin taking the melody. At the climax of the piece, the piano takes the forefront with a fortissimo repetition of the melodic fragment played earlier in the piece. Then, with trills in the violin and cello, the piano sweeps across its entire range with rapid octaves followed by a blocked arpeggio. Finally, the cello takes the lead and carries us to the end of the piece.

Children's Portrait Album (2019)

Kevin Gunia

In the summer of 2018, I worked as a counselor at an arts camp. I was worried about my ability to do the job; it was the first time I had worked with kids. Sure enough, I was a complete pushover. I found myself unable to discipline the kids, which, as a result, led to me being the most popular counselor. More importantly, however, they realized that I could be their friend.

I was inspired to write portraits of five children, in four pieces. Miguel was a boy visiting from Spain, his father a visiting professor at Rutgers. He grew very attached to me, always clutching at me and literally running circles around me. Although it was frustrating, he was very bright and I admired him greatly. As he was such a happy child, I titled his portrait, "With Joy."

Gregory was a very wise six year old, making conclusions about life that some people could only make during adulthood. I titled his portrait, "Beyond His Years."

Marko's portrait is the most complex; during art class, he would create extravagant origami stars. While that was impressive enough to me, he took

things a step further. He would then flick paint at the stars, which reminded me strongly of the artwork of Jackson Pollock, except with more color. As a result, I titled his portrait, “More than a touch of Pollock.”

Beatriz and Francisco were twins with lots of energy. I found myself amused at the end of week ceremony (musically represented by a march), where they would have sudden outbursts of running and laughter. I titled their portrait, “One after the other.”

Hidden Variables (2021)

Jessie Lausé

Hidden Variables is an improvisatory sound performance that tests the performers’ perception of shape and movement with respect to space and noise. The ensemble has been split up into two sections, one playing with medium-large tiles and the other using small tiles. Made from materials such as clay, porcelain, and concrete the tiles can produce a plethora of sound qualities. Each of the performing groups will be watching a video of animated digital designs in gray scale and using the ceramic tiles to emulate the shapes before them. How the visuals are reflected in the noise is up to the performers, and the many variables they see could represent any number of parameters, such as body movement, tile material, volume, force of gesture or tone quality.

While these mental preparations may be unknown to the audience, the primary hidden factor for the performers is the group with which they are sharing the stage. Each group will be watching a different video, while the audience will be watching a projected composite of the two. Sometimes, their visuals may line up, but their improvisatory choices may not, and only the audience will know where the parallels in their source material lie. This performance will result in a series of unpredictable collaborations that will develop our communal sound ideas, perhaps even without our knowing.

The Banner of the Jew (2021)

Ryan Flat

The Banner of the Jew is an SATB piece accompanied by brass quintet and timpani with lyrics from Emma Lazarus's poem of the same title. The piece, depicting the Maccabean Revolt, tells a story of hope, freedom, and independence arising from one of the many dark times of oppression in Jewish history.

Poem by Emma Lazarus (1849-1887)

Wake, Israel, wake! Recall to-day
 The glorious Maccabean rage,
The sire heroic, hoary-gray,
 His five-fold lion-lineage:
The Wise, the Elect, the Help-of-God,
 The Burst-of-Spring, the Avenging Rod.

From Mizpeh's mountain-ridge they saw
 Jerusalem's empty streets, her shrine
Laid waste where Greeks profaned the Law
 With idol and with pagan sign.
Mourners in tattered black were there,
 With ashes sprinkled on their hair.

Then from the stony peak there rang
 A blast to ope the graves; down poured
The Maccabean clan, who sang
 Their battle-anthem to the Lord.
Five heroes lead, and following, see,
 Ten thousand rush to victory!

Oh for Jerusalem's trumpet now,
 To blow a blast of shattering power,
To wake the sleepers high and low,
 And rouse them to the urgent hour!
No hand for vengeance—but to save,

A million naked swords should wave.

Oh deem not dead that martial fire,
Say not the mystic flame is spent!
With Moses' law and David's lyre,
Your ancient strength remains unbent.
Let but an Ezra rise anew
To lift the Banner of the Jew!

A rag, a mock at first—erelong,
When men have bled and women wept
To guard its precious folds from wrong,
Even they who shrunk, even they who slept,
Shall leap to bless it, and to save.
Strike! for the brave revere the brave!

Young Years (2021)

Josh Maynard

Young Years is a four movement choral work by composer JC Maynard. Written for SSAATTBB, piano, and boy soprano, *Young Years* reimagines the four seasons through the eyes of a child, captivated by the innocent wonder of the earth. As the year passes, marvelous changes around his small world inspire a cascade of curiosity and adventure. Maynard writes to convey a sense of refreshing nostalgia—an escape from the unhappiness and worry of adulthood to the carefree fantasy of childhood.

I. Summer (D Major)

Movement one begins the child's adventure as he explores the natural world around him, enjoying the splendor and simplicity of summer play. The bright harmonies and simple movement encapsulate the freedom and thrill of the youngest days of childhood. Gently, the voices depart from the warmth and light of summer into a golden autumn.

I roll down emerald hills
With laughing girls and boys

I bathe beneath the sun
In mud-caked corduroy
My bare feet touch the earth
And bound across the streams
I brave the tallgrass fields
And hear the wood thrush sing
I hold her little hand in mine
And climb the apple tree
From high above we search the dales
As far as we can see
And when the daylight wanes
We share a parting kiss
A freckled face and tender lips
Depart from summer's bliss

II. Autumn (B-flat Major)

Movement two marks the first shift of season, transitioning into a colorful waltz. The piano accompaniment dances and drifts like a falling autumn leaf, as the vocals paint a vibrant image of the darkening days. Chromatic movement hints at an unseen melancholy outshined by the persistent playfulness of youth, determined to enjoy even the darkening days.

Amber rays, the last warm light to
Come before the winter's bite,
Filter through the golden trees
Scatt'ring shadows on my knees
The wind undresses maple sentries
Gath'ring drifts of changing leaves
'Neath four small boots, the crackling sound
Echoes laughing through the town
When the frost comes creeping in
And the pale dusk chills the skin
Rising chimney smoke from the inn
Tells of welcoming warmth within
Fiery, flutt'ring, near life's end
The old red oak quakes and bends

Ravens stalk the dead and croak
Hid beneath the Reaper's cloak

III. Winter (A Major)

Movement three creates a serene image of winter's frozen quiet. The child, safe from the fear and danger of the chill, marvels at the tranquil beauty of a moonlit landscape on the eve of Christmas, earnestly awaiting another perfect day of red noses and snow-filled boots. The mixture of both jubilant and unsettled harmony reflects the dual nature of winter, which will one day lose its magic.

At night the stars dance 'round our dreams
As howling, bitter north winds blow
Our humble cottage creaks and leans
Slumped beneath the weight of snow
Lunar silhouettes wander o'er
Glitt'ring untouched fields of white
My little feet reach the icy floor
Sneaking t'wards the eerie light
Out past the frosted window pane
Auroras light the speckled sky
Yule candles line the red brick lane
And bells toll angels heard on high
The First Noel's folktale oft' told
To jovial kin too sweet to know
Someday they'll grow and be too old
To run and sled down hills of snow

IV. Spring (E Major)

Movement four symbolizes rebirth, entering softly with unison vocals and peaceful piano. The world begins to take a familiar form again with the return of warmth, but is now changed, renewed. Pattering rain created by the piano leads to the culmination of the piece—the new year's bloom, guiding children's bloom into the next stages of life. As spring transitions into summer—recalling the first motif of the piece—we are left with one more chance to live in the wonder-filled, enchanting seasons of childhood.

From dusted ground and melted chill
From burrowed hollows' still
The precious seeds of life abound
A promise now fulfilled
The blooming buds and scented breeze
The waking of the trees
The spotted fawns in sunlit groves
The buzz of honeybees
I see the world dawn
And fill with song
What blessing from our Terra's womb
This glorious bloom!
Someday we can think fondly of the
Mem'ries we have sung
But how we joy
Because we still are young

Personnel

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

Annika Socolofsky, director

Ryan Flat

Ryan Flat is an Israeli-American composer, trombonist and vocalist who explores the wide and diverse range of human emotions, experiences and narratives from the unequaled perspective of musical storytelling. He takes deep inspiration from the musical works of film, television and musical theatre, and he is especially fascinated by how these works enliven their greater projects. Through his musical compositions and performances, Flat guides his listeners through emotional and revealing journeys. As a sophomore student at the CU Boulder College of Music, Flat is studying and working towards a bachelor's degree in music composition, with the goal of one day working in the film music industry.

Kevin Gunia

Kevin Gunia is a composer, pianist and educator. He has composed solo and chamber works, large ensemble music and collaborative pieces such as opera scenes and works for dance. His work has been recognized through the New Jersey Music Educators Association and the National Association for Music Education, as well as through the Mason Gross Extension Division. Gunia received the 2021–2022 George Lynn Memorial Award. He has been commissioned by ensembles such as ~Nois Saxophone Quartet, the Ivalas Quartet and the Boulder Altitude Directive.

From 2016 to 2020, Gunia served as the organist for Rossmoor Community Church in Monroe, New Jersey. He was formerly the organist at Witherspoon Street Presbyterian Church in Princeton, New Jersey. At Rutgers University, he was the student director of the Undergraduate New Music Ensemble for two years. He also performed with Helix!, the graduate new music ensemble. Gunia also works as a freelance accompanist and music transcriber. He has transcribed the ten disc improvisations of George Gershwin, as well as works by Dana Suesse and Jelly Roll Morton.

As a pianist, Gunia has performed solo recitals from coast to coast in the United States, as well as collaborative programs. He was a featured performer at the 2021 Historic Sutter Creek Ragtime Festival in Sutter Creek, California, and the 2021 West Coast Ragtime Festival in Sacramento. Composers have written new works for Gunia to perform.

Gunia is currently a graduate student at the University of Colorado Boulder, where he studies with Carter Pann and Michael Theodore. He is also an aural skills instructor at the institution. He completed undergraduate studies at the Mason Gross School of the Arts at Rutgers University, where he studied with Charles Fussell, Robert Aldridge and Scott Ordway.

Jessie Lausé

Jessie Lausé is a composer and saxophonist from central Kentucky. Their work explores the most ambiguous and campy aspects of popular culture and surrealism through cerebral and silly polytonality, subversive theatrical technique, and experimental sound practices both electronic and acoustic. Lausé holds a bachelor's degree in arts administration from Butler University. They are currently pursuing a master's in music composition at the University of Colorado Boulder, where they study with Annika Socolofsky and serve as an instructor of music technology. When not composing, Lausé spends their free time watching *RuPaul's Drag Race* with their cats, Gubaidulina and Mr. Bear.

Joshua Carter Maynard

Joshua Carter Maynard is a composer from Colorado Springs and is currently studying a Bachelor of Music in Composition at the University of Colorado Boulder. Maynard's choral compositions and arrangements have been performed by elite chamber, a capella and jazz ensembles at multiple choral festivals and CHSAA competitions. His twelve-part Latin piece *Lux Aeterna* was performed by the AAHS Chamber Singers at the Colorado Music Educators Association conference in January 2020. The choir was accepted into the conference after their CHSAA-Superior-rated performance of Maynard's *Green Mountain* at the Westside Honor Festival in November 2018. Additionally, Maynard's orchestral piece *Winterdove* was performed by the Denver Playground Ensemble at Denver University's Gates Hall in June 2020 and again at CU Boulder's September 2021 Pendulum New Music Concert.

Maynard and his pieces have been awarded five Superior CHSAA ratings. Maynard directed music for multiple productions and sang in Honor and All-State level ensembles on the following stages: Carnegie Hall, the United States Polaris Center, the Pikes Peak Center, the Ent Center for the Performing Arts, the Colorado Bellco Theatre, David Filsinger Hall, the Kennedy Space Center and Broadmoor Hall. In February 2020, he sang in the Colorado All-State Choir at the Buell Theatre. Maynard is also the founder of the Kadet Chorale, the first honor choir at the Air Academy.

Maynard is also a decorated Eagle Scout and published author of two fantasy novels. As an International Thespian Honor Society member, he has performed lead roles in *Fiddler on the Roof*, *Les Miserables*, *Joseph and the Amazing Technicolor Dreamcoat* and *Mamma Mia*.

Rain Michael

A native of Colorado, Rain Michael is a multi-instrumentalist and composer. Michael began taking piano lessons before the age of four and has since picked up over a dozen instruments, both classical and of foreign traditions. They have performed with jazz, wind, orchestral and marching ensembles, all of which have served to cultivate a passion for composition. Michael's work has been performed by the Colorado Wind Ensemble as well as at Pendulum New Music concerts at CU Boulder. Michael is currently pursuing a BM in composition, a BA in psychology, a minor in linguistics and a certificate in cognitive science at CU Boulder, all of which influence the music they write.

James H. Morris

James H. Morris is a pianist pursuing his MM in piano performance at the University of Colorado Boulder. He currently studies with Jennifer Hayghe, the last student of the legendary artist-teacher Adele Marcus. Morris graduated from Westminster Choir College of Rider University, earning BM degrees in both piano and theory/composition. There, he studied piano with James Goldsworthy and theory/composition with Stefan Young.

Morris was named the alternate for the New Jersey MTNA Competition Young Artist division in 2019. As an active composer he has been selected

as a participant in the inaugural season of the NATS Mentoring Program for Composers in 2020.

Keenan Powell

Keenan Powell started his career in music in elementary school when he started learning piano. From there, he played violin for two years and played cello for another five. Additionally, he participated in choral and musical theater groups. He composed his first piece freshman year of high school. It started out with a piece for solo piano. Since then, he has written pieces for various ensembles and a piece for symphony orchestra.

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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