

CU★PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

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Fall 2021

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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.

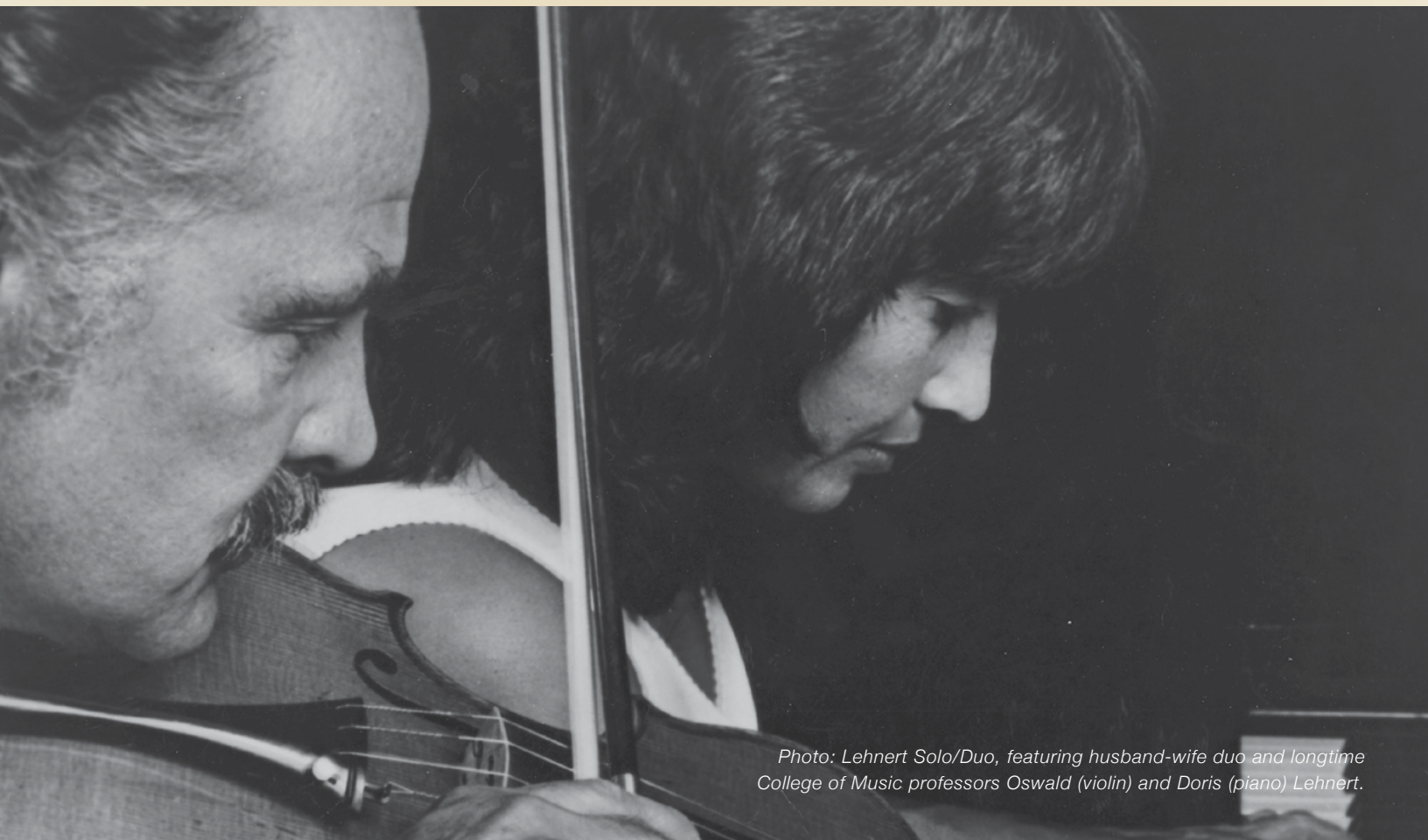


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

Concert Band

Branden Steinmetz, conductor
Derek Stoughton, graduate conductor

Campus Orchestra

Renee Gilliland, conductor
Kedrick Armstrong, conductor
7:30 p.m., Monday, Dec. 6, 2021
Grusin Music Hall

Program

CONCERT BAND

Heart Songs (1997)

David Maslanka (1943-2017)

- I. A Quiet Song
- II. Song With Variations

Old Churches (2002)

Michael Colgrass (1932-2019)

Derek Stoughton, graduate conductor

Stillwater (2019)

Kelijah Dunton (b. 1999)

Diamond Tide (2015)

Viet Cuong (b. 1990)

- I. Moderato
- II. Allegro

—Intermission—

CAMPUS ORCHESTRA

Prelude to *Carmen* (1873-1874)

Georges Bizet (1838-1875)

Renee Gilliland, conductor

Faust Overture (1880)

Emilie Mayer (1812-1883)

Renee Gilliland, conductor

Karelia Overture (1893)

Jean Sibelius (1865-1957)

Kedrick Armstrong, conductor

Program notes

Heart Songs (1997)

David Maslanka (1943-2017)

David Maslanka's style is characterized by a very contemporary blend of heart-felt lyricism and rhythmic drive, coupled with an uncanny and remarkable ear for musical sonorities. Particularly in his well-known and acclaimed works for wind band, the music is notable for its poetry, warmth and spiritual quality. Inspiration is frequently drawn from such fascinating sources as the dreams of a young girl as recorded by psychologist C.G. Jung (*A Child's Garden of Dreams*), the work of African writer Ahmadou Kourouma (*Tears*), and the poetry of Richard Beale (*A Litany for Courage and the Seasons, Mass*). *Heart Songs* comes from the image of watering the tree of life with the blood of the heart. —*Program note by the publisher, Carl Fischer*

Old Churches (2002)

Michael Colgrass (1932-2019)

Old Churches uses Gregorian chant to create a slightly mysterious monastery scene filled with the prayers and chanting of monks in an old church. Gregorian chant is ancient church music and that has been in existence for more than 1500 years. The chant unfolds through call and response patterns. One monk intones a musical idea, then the rest of the monks respond by singing back. This musical conversation continues throughout the piece, with the exception of a few brief interruptions. Perhaps they are the quiet comments church visitors make to one another. —*Program note by the composer*

Stillwater (2019)

Kelijah Dunton (b. 1999)

Inspired by the beauty of a small town, Stillwater, Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen, but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important?

We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves; we discover our passions, our longings, and our sense of belongings. —*Program note by the composer*

Diamond Tide (2015)

Viet Cuong (b. 1990)

A 2010 article published in *Nature Physics* details an experiment in which scientists were able to successfully melt a diamond and, for the first time, measure the temperature and pressure necessary to do so. When diamonds are heated to very high temperatures, they don't melt; they simply turn into graphite, which then melts (and the thought of liquid graphite isn't nearly as appealing or beautiful as liquid diamond.) Therefore, the addition of extremely high pressure—40 million times the pressure we feel on Earth at sea level—is crucial to melt a diamond.

The extreme temperature and pressure used in this experiment are found Neptune and Uranus, and scientists therefore believe that seas of liquid diamond are possible on these two planets. Oceans of diamond may also account for these planets' peculiar magnetic and geographic poles, which do not line up like they do here on Earth. Lastly, as the scientists were melting the diamonds, they saw floating shards of solid diamond forming in the pools—just like icebergs in our oceans. Imagine: distant planets with oceans of liquid diamond filled with bergs of sparkling solid diamonds drifting in the tide ...

These theories are obviously all conjecture, but this alluring imagery provided heaps of inspiration for *Diamond Tide*, which utilizes the “melting” sounds of metallic water percussion and trombone glissandi throughout.

—*Program note by the composer*

Prelude to *Carmen* (1873-1874)

Georges Bizet (1838-1875)

Carmen—Bizet’s opera of passion, jealousy and murder—was a failure at its first performance in Paris in March 1875. The audience seemed outraged at the idea of a loose woman and murder onstage at the Opéra-Comique. Bizet died three months later at age 37, never knowing that he had written what would become one of the most popular operas ever composed. After Bizet’s death, his publisher Choudens felt that the music of the opera was too good to lose, so he commissioned the French composer Ernest Guiraud to arrange excerpts from *Carmen* into two orchestral suites of six movements each. The music from *Carmen* has everything going for it—excitement, color and (best of all) instantly recognizable tunes. From today’s vantage point, it seems impossible that this opera could have been anything but a smash success from the first instant.

—*Program note by Eric Bromberger*

Faust Overture (1880)

Emilie Mayer (1812-1883)

Many concertgoers can cite Fanny Mendelssohn and Clara Schumann as representative women composers of the nineteenth century. Another name to add to this list is that of Emilie Mayer, whose life spanned almost exactly that of Wagner. Mayer was born in a small town in the extreme northeast of Germany, went to neighbouring Stettin (now Szczecin, Poland) to study with Carl Loewe, and in 1847 moved to Berlin to study with Adolf Bernhard Marx and Wilhelm Wieprecht.

Her music was played and published throughout her lifetime, though often at her own expense. What sets Mayer apart from most other women composers of the time is the sheer size and breadth of her catalogue: eight symphonies, 15 concert overtures, 12 cello sonatas, nine violin sonatas, seven piano trios, an opera, songs, piano music and more. *The New Grove Dictionary of Music and Musicians* calls her “the most prolific German woman composer of the Romantic period.” Following her death, Mayer’s music fell into obscurity; only in recent years has some of it resurfaced and been recorded.

Mayer's Faust-Overture was published in Stettin in 1880. In mood and style it much resembles Schumann's *Manfred Overture*, whose subject is a restless, troubled soul. The slow introduction (*Adagio*) probably is meant to depict Faust alone in his study. The score's sole programmatic indication comes near the end, where the words "Sie ist gerettet" (She [Margaret] is saved) appear at the point where the music moves from B minor to B major. Formally the main *Allegro* section of the 12-minute Overture is laid out in modified sonata form, with a first subject in the minor mode and a secondary one in the major. There is no development section to speak of. The coda returns to the minor mode up to the point where Margaret is "saved," where B major once again prevails to the triumphant end. —*Program note by Robert Markow*

Karelia Overture (1893)

Jean Sibelius (1865-1957)

Jean Sibelius is unquestionably the most celebrated Finnish composer, but surprisingly enough he was born in 1865 in Hämeenlinna, a small town in the south of Finland where the language and culture of his middle class family was Swedish. It was at school that he first learned Finnish (which remained his second language) and developed an interest in the early legends of his country which then was an autonomous grand-duchy under the Tsar of Russia.

As a youth Sibelius aspired to be a concert violinist but, while a student at the Helsinki music school from 1885 to 1889, he realized that his true gift lay in composition. At the beginning of the 1890s he admired Wagner, but romantic Nationalism soon became the crucial element in his artistic output and his political leanings. Disturbed by the repressive measures imposed on Finland by Tsar Nicholas II, Sibelius became passionate about the micro-nationalist importance of one particular area of his country, Karelia, a region said to be the home of the oldest and most respected aspects of Finnish culture. Much of Karelia lay in Russia, but the fact that part of it was in Finland's eastern tip was one of the reasons Sibelius accepted a commission to provide music for the students of Helsinki University in Vyborg who were planning to present a patriotic historical pageant. The work he created for this event held in 1893 so inflamed the nationalistic feeling of the students, that Sibelius recalled in a letter, "You couldn't hear a single note of the music—everyone was on their feet cheering and clapping." —*Program note by Jane Rausch*

Personnel

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

Branden Steinmetz, conductor

Derek Stoughton, graduate conductor

Derek Stoughton is currently pursuing the Doctor of Musical Arts Degree in wind conducting at the University of Colorado Boulder. Prior to this, he served as interim director of bands and director of athletic bands at Southeastern Louisiana University. In this capacity, he was responsible for overseeing all aspects of the Spirit of the Southland Marching Band, including writing drill and creating unique arrangements for the ensemble. Stoughton was also the conductor of both the Wind Symphony and Symphonic Band, director of the Basketball Pep Band, and taught courses in Music Education. He also observed student teachers during their residencies in the public schools.

Prior to his appointment at Southeastern, Stoughton taught in the public schools of McKinney, Pflugerville and Austin, Texas. Ensembles under his direction were consistent sweepstakes award winners at UIL contests and other festivals across the state of Texas. Stoughton has also taught and coordinated percussion at both the middle and high school level, and his students have reached the area level of the Texas All-State audition process.

Renee Gilliland, conductor

Renee Gilliland conducts the University of Colorado Boulder Campus Orchestra where she is pursuing a Doctor of Musical Arts Degree under the instruction of Maestro Gary Lewis. She is also the assistant conductor of the CU Symphony and Philharmonia Orchestras as well as the assistant and cover conductor of the Boulder Philharmonic Orchestra. Previously, Gilliland was the music director of the Anschutz Medical Campus Symphony Orchestra in Aurora, Colorado and associate conductor of the Denver Philharmonic Orchestra. She was awarded an Artist Diploma in orchestral conducting from the University of Denver where she was the assistant conductor of the Lamont School of Music Symphony and Opera Theater Orchestras. Gilliland enjoys exploring new repertoire with orchestras and learning from musicians of diverse backgrounds.

Kedrick Armstrong, conductor

Kedrick Armstrong uses joy and curiosity for all music to foster understanding and fellowship within diverse communities. He has conducted at the Lyric Opera of Chicago, Chicago Opera Theater and Knox-Galesburg Symphony, where he serves as Artistic Collaborator. Armstrong is an alumnus of the Chicago Sinfonietta's Project Inclusion Freeman Conducting Fellowship program, where he also served as assistant conductor during the 2018-19 season and guest conductor on the 2019 and 2020 MLK Tribute concerts. Armstrong is on the Board of Directors for the International Society for Black Musicians and uses his voice and platform as a Black conductor to advocate for the performance, publication, and preservation of minority voices in classical music. He graduated from Wheaton College in Illinois with a Bachelor of Music degree in music history and literature, and he's now working toward his master's in orchestral conducting here at the College of Music under the guidance of Gary Lewis.

Concert Band

Flute

Elena Bauer

Aerospace Engineering

Lauren Dickinson

Astronomy and Geology

Cici Haga

Astronomy

Anika Hagen

Creative Technology and Design

Anna Hirschmann

Applied Mathematics

Victoria Kavanagh

Biochemistry

McKenzie Larson

Atmospheric and Oceanic Sciences; Physical Geography

Cierra Mackanos

Elementary Education

Allison McCall

Electrical Engineering; MS

Julia Muhall

Integrative Psychology, pre-health oriented

Mariana Ochoa

Computer Science

Liz Parker

Italian

Caroline Steinbrenner

Business, Marketing and Business Analysis

Sydney Tucker

Mechanical Engineering

Songyi Yen

Electrical and Computer Engineering

Oboe

Jordan Abell

Aerospace Engineering

Alyssa Week

Neuroscience and Psychology

Clarinet

Carter Hansen

Exploratory Sciences

Christina Heese

Business, emphasis in Strategy & Entrepreneurship and Political Science

Lanna Jenkins

English Literature

Sami Peoples

Environmental Studies

Grace Ptak

Journalism

Matthieu Rouxel

Computer Science

Ray Scherer

Exploratory Studies

Grace Shaver

Environmental Studies

Erin Shimoda

Aerospace Engineering

Dylan Simone

Chemical Engineering

Bass Clarinet

Katie Goetz

Business Accounting and Information Management

Bassoon

Rain Michael

Music Composition, Psychology

Robert Scherer

Music Performance; Aerospace Engineering

Luca Voeller

Mechanical Engineering

Dean Weatherbie

Music Education

Caelan Wright

Molecular, Cellular and Developmental Biology

Alto Saxophone

Bridget Curran

Environmental Engineering

Sawyer Johnson

Environmental Engineering

Madison Lin

Aerospace Engineering

Wulfgar Parmenter

Theater

Tobin Price

Mechanical Engineering

Zoë Rollins

Music Education

Tenor Saxophone

Mitchell Buck

Aerospace Engineering

Cooper White

Ecology and Evolutionary Biology

Baritone Saxophone

Abby Presutti

Journalism

Trumpet

Jenny Brown

Political Science

Sydney Gallagher

Business

Nicholas Johnson

Environmental Design

Amber Kou

Computer Science

Jenny HouHeng Leong

Physics

Jackson Peoples

Chemical and Biological

Engineering

Gareth Rader

Jazz Trumpet and Computer

Science

Adam Richling

Computer Science, Music (BA)

Marissa Weissmann

Musicology

Horn

Jennie Brockman

Biochemistry

Josephine Castle

Economics

Gabby Eastwood

Ecology and Evolutionary

Biology

Byron Liu

Computer Science

Layne Sellmer

Musical Theatre

Trombone

Mikey Barry

Arts and Sciences

Melvin Casillas-Muñoz

Music Education

Chase Meadors

Mathematics PhD

Lauren Reynolds

Ecology and Evolutionary

Biology; Music Performance

Suri Ridder

Environmental Design

Euphonium

Logan Griffin

Exploratory Studies

Hayden Sovereign

Music Education

Evan Stoddard

Civil Engineering

Elizabeth Tyson

Environmental Engineering

Tuba

Jake Biggers

Music Performance

Paolo Castro

Computer Sciences

Elizabeth Colwell

Anthropology

Tenzin Dorje

Mechanical Engineering,

Music (BA)

Mateo Medellin

Mechanical Engineering,

Music (BA)

Chase Porrini

Political Science

Colin Roberts

Music Education

Austin Spafford

Mechanical Engineering

Matthew Woodland

Geography

Percussion

Max Balasubramaniam

Aerospace Engineering

Pearl Enssle

Integrative Physiology,

Music (BA)

Jenn Kaphammer

Creative Technology & Design,

Music

Quan Le

Music Technology and Media

Tom Peluso

Civil Engineering

Spencer Stepanek

Computer Science and

Music Composition

Campus Orchestra

Violin 1

Martina Bramberger
Argudit Chauhan
Chris Cholez
Alex Doner
Zander Gilbert
Natalie Golovanov
Jake Hamon
Lorien Hoshall
Gil Karam
Margaret Landis
Aubrey Leavenworth
Matthew Mendoza
Ashlie Polvogt
Eric Rappeport
Landon Rheuark
Blair Schulze
Nanako Shitara
Geneva Todd
Terry Vis ^
Virginia Weiskopf

Violin 2

Eva Basa
Alia Feltes-DeYapp
Polly Fitton
Ohad Gev
Kiara Gill
Simon Grzebien
Alexis Lee
Beatrice Lowe
Jean McClelland
Rebecca Mikula
Adriana Rivera

Hannah Roehm
Claire Ryan *
Talia Schley
Aiden Schlue
Alex Schwartz
Johannes Peter Suwita
Eva Thoresen

Viola

James Erikson
Liliana Eurich
Hannah Escareno
Maryam Hadi
Megan Kitts
Greta Koenig
Quinn Lew
Ella Marshall
Alexis McKay
Silas Mitchell
Kyle Nannig *
Nicholas Torres
Margaret Voss
Meghan Williams

Cello

Natalie Beavers
Joel Buck-Gengler
Hayden Chu
Alex Gibbons
Nick Golden
Morgane Herlory
Sarah Lancy
Aylecia Lattimer
Alex Lawson

Fiana Li *
Helena Pliszka
Sam Prestidge
Maria Rodriguez
Sara Wallen *
Iris Wong
Alexander Zyles

Bass

Sophia Antebian
John-Howard Bissell
Justin Hein *
Sarah Mellett
Richie Puls
Stefan Rosenboom

Flute

Julia Beattie
Lea Katharina
Spriestersbach

Oboe

Luka Vezmar +

Clarinet

Jaret Anderson
Nathan Ciraula
Valerie Nguyen
Erin Shimoda

Bassoon

Anne Theurkauf

Horn

Abbigail French +
Kira Goya +
Michael Sgrecci +
Ethan Watson +

Trumpet

Adam Gunning

Trombone

Florian Bergmann

Tuba

John Lettang +

Percussion

Teddy Bujalski
Mason Divita

^ Concertmaster

** Principal*

+ Guest music majors

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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