

CU ★ PRESENTS

2021-22 Season



College of Music
UNIVERSITY OF COLORADO BOULDER

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Spring 2022

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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.

Wind Symphony

Donald McKinney, conductor

Zach Cheever, graduate conductor

Donna Mejia, narrator

Stacy Garrop, guest composer

Christopher Theofanidis, guest composer

7:30 p.m., Tuesday, April 19, 2022

Macky Auditorium

Program

Sinfonia (for Orbiting Spheres)

Missy Mazzoli (b. 1980)

trans. Zach Cheever

Zach Cheever, graduate conductor

The Battle for the Ballot

Stacy Garrop (b. 1969)

Donna Mejia, narrator

—Intermission—

I wander the world in a dream of my own making

Christopher Theofanidis (b. 1967)

AMEN!

Carlos Simon (b. 1986)

I. Lively

II. Soulfully

III. Mysteriously

Program notes

Sinfonia (for Orbiting Spheres)

Missy Mazzoli (b. 1980)

trans. Zach Cheever

Sinfonia (for Orbiting Spheres) is music in the shape of a solar system, a collection of rococo loops that twist around each other within a larger orbit. The word “sinfonia” refers to baroque works for chamber orchestra but also to the old Italian term for a hurdy-gurdy, a medieval stringed instrument with constant, wheezing drones that are cranked out under melodies played on an attached keyboard. It’s a piece that churns and roils, that inches close to the listener only to leap away at breakneck speed, in the process transforming the ensemble turns into a makeshift hurdy-gurdy, flung recklessly into space. *Sinfonia (for Orbiting Spheres)* was commissioned by the Los Angeles Philharmonic and later expanded for a concert with the Boulder Philharmonic. —*Program note by the composer*

The Battle for the Ballot

Stacy Garrop (b. 1969)

Democracy in the United States has always been a messy process that is in a constant state of flux. When the nation’s Constitution was penned, the framers of the document didn’t differentiate voting rights between men and women. This led to various interpretations in the thirteen original colonies. For instance, while most of the colonies passed state laws that stipulated only a male adult who possessed property worth fifty pounds to vote, New Jersey’s laws allowed women to vote between 1776 and 1807, after which they were excluded. Women weren’t the only disenfranchised party in these states—slaves, men of particular religions, and men too poor to own the requisite amount of land were excluded as well. As the country progressed, wording was added to many states’ voting laws to ensure that white men (and a slim grouping at that) were the sole possessors of the vote.

Women’s inability to vote carried significant consequences. They paid taxes with no legal voice in crafting the laws of the land (i.e. taxation without

representation). They were barred from becoming politicians, formulating laws, and serving on juries. If a woman got married, she immediately lost custody of her wages, children, possessions and property. Women grew progressively frustrated by these circumstances and began to organize. The first women's rights convention was held in 1848 in Seneca Falls, New York, and officially launched the beginning of the women's Suffrage movement. While additional conventions were held over the next several years, forward progress was halted during the Civil War (1861-1865), after which the cause was taken up again. Starting in the late 1860s, various Suffrage organizations formed, fell apart, and re-formed in pursuit of rallying women and men to the cause. Black female Suffragists were not treated well by many of their white counterparts; as a result, they created organizations and clubs of their own. Even when the Nineteenth Amendment was passed in 1919 and ratified in 1920, many states immediately passed laws that blocked Black women from voting by one means or another; this situation wasn't rectified until Congress passed the 1965 Voting Rights Act which federally protected all citizens' right to vote and put an end to discriminatory practices throughout the country.

Nonetheless, we still witness today how various parts of our nation try new methods to disenfranchise Black women and men from voting. For instance, in June 2013 the U.S. Supreme Court removed a significant section of the 1965 Voting Rights Act which enabled especially southern states to once again seek to disenfranchise primarily Black voters because they are no longer required to get the approval of the Justice Department when revising voting laws in their states. Even more recently, the aftermath of the 2020 presidential election has brought a fresh wave of attacks on voting rights in states all around the country. Not only is democracy a messy process, but it is something we must be vigilant in safekeeping for all of our citizens.

The Battle for the Ballot features the voices of seven Suffragists, four of whom are Black (Carrie W. Clifford, Frances Ellen Watkins Harper, Adella Hunt Logan, and Mary Church Terrell) and three of whom are white (Jane Addams, Susan B. Anthony, and Carrie Chapman Catt). I excerpted lines from their speeches and writings, then interwove these lines together to form a single narrative that follows their reasoning for fighting so hard for the right to vote.

Commissioned by the Cabrillo Festival of Contemporary Music, Music Director and Conductor Cristian Măcelaru, with generous support from JoAnn Close and Michael Good, *The Battle for the Ballot* commemorates the centenary of the passage of the Nineteenth Amendment to the United States Constitution in 1920 granting women the right to vote. —*Program note by the composer*

I wander the world in a dream of my own making

Christopher Theofanidis (b. 1967)

When Robert Rumbelow approached me to write a piece for wind ensemble for this wonderful consortium commission, I was really delighted, as I had been thinking of a piece for these forces for some time and was eager to try some of the acoustic things that I do in my pieces for symphony orchestra in a different context. I have long been interested in the idea of trying to “build in” an acoustic into my orchestrations; that is, to create the effect, for instance, of a melody which has a sense of sustain as if it were being played in a cathedral even though it is not—to build that reverberation into the orchestration. I was very pleased to see that not only could I achieve similar effects but also different and even more exciting things with various combinations of winds, brass, and percussion.

The title for this work is a reference to the compositional process. Writing a piece of music is like creating a dream that you want to have. The feeling that pervades the work is one of a sense of mystery, and this sentiment is primarily conveyed through the harmonies and orchestration.

The work is based on two ideas: the first is a short, two-note motive, and the second is a descending melody of five notes, ending in the repetition of the final note several times. This second material could be called the main melody, and it always appears shrouded in a kind of haze, until toward the very end of the work. —*Program note by the composer*

AMEN!

Carlos Simon (b. 1986)

AMEN! (2017) was commissioned by the University of Michigan Symphony Band and is a homage to my family's four-generational affiliation with the Pentecostal church. My intent is to re-create the musical experience of an African American Pentecostal church service that I enjoyed being a part of while growing up in this denomination. Pentecostal denominations, such as Church of God in Christ (C.O.G.I.C.), Pentecostal Assemblies of God, Apostolic, Holiness Church, among many others, are known for their exuberant outward expressions of worship. The worship services in these churches will often have joyous dancing, spontaneous shouting and soulful singing. The music in these worship services is a vital vehicle in fostering a genuine spiritual experience for the congregation.

The three movements in *AMEN!* are performed without break to depict how the different parts of a worship services flows into the next. In the first movement, I've imagined the sound of an exuberant choir and congregation singing harmoniously together in a call-and-response fashion. The soulful second movement quotes a gospel song, *I'll Take Jesus For Mine*, that I frequently heard in many services. The title, *AMEN!*, refers to the plagal cadence or "Amen" cadence (IV-I), which is the focal point of the climax in the final movement. Along with heavily syncopated rhythms and interjecting contrapuntal lines, this cadence modulates up by half step until we reach a frenzied state, emulating a spiritually heighten state of worship.

—*Program note by the composer*

Personnel

Donald McKinney, conductor

Zach Cheever, graduate conductor

Zach Cheever is currently finishing a Doctor of Musical Arts in wind conducting and literature at the University of Colorado Boulder. He is involved in all facets of the band program at CU, including the Golden Buffalo Marching Band, Buff Basketball Band, all major concert band ensembles, and conducting and music education courses.

A native of Ypsilanti, Michigan, Cheever earned a Bachelor of Music in theory and composition at Trevecca Nazarene University where he studied with Eric C.E. Wilson and David Diehl. At TNU, he combined his passions in an academic research grant to collaboratively write, produce, and conduct his opera, *Requiem for the Living*.

Cheever continued his studies at Austin Peay State University, studying music education and earning a Master of Music in Instrumental Conducting. In this role, he served as the director of the APSU concert band, on staff with the Governors Own Marching Band, and as an instructor in music education.

From 2016-2019, he served as the Band Director at Trevecca Nazarene University conducting the Wind Ensemble, athletic bands, and assisting undergraduate conducting lessons. Zach is also active as a conductor, educator, composer, and clinician. His design business, ZCMusic, has been active in the marching arts around the country since 2016. He has presented clinics and conducted ensembles at several universities and high schools as well as Kappa Kappa Psi and Tau Beta Sigma conventions across the country. His teachers include Donald McKinney, Gregory Wolynech, Matthew Dockendorf, John Schnettler, Branden Steinmetz and Timothy Cierpke.

Stacy Garrop, guest composer

Stacy Garrop is an award-winning, nationally recognized freelance American composer and lecturer whose music is centered on dramatic and lyrical storytelling. Her catalog covers a wide range of genres, with works for orchestra, opera, oratorio, wind ensemble, choir, art song and various sized chamber ensembles. Garrop has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival and Pittsburgh New Music Ensemble. Notable commissions include *The Battle for the Ballot* for the Cabrillo Festival Orchestra, *Goddess Triptych* for the St. Louis Symphony Orchestra, *The Transformation of Jane Doe* for Chicago Opera Theater, *In a House Besieged* for The Crossing, *Give Me Hunger* for Chanticleer, *Glorious Mahalia* for the Kronos Quartet, *Rites for the Afterlife* for the Akropolis and Calefax Reed Quintets, and *My Dearest Ruth* for voice and piano with text by the husband of the late Justice Ruth Bader Ginsburg. Theodore Presser Company publishes her works.

Her music is frequently recorded by Cedille Records, with works commercially available on several additional labels. In 2022, Garrop is serving as the featured composer of the Bowling Green State University New Music Festival and the Indiana State University Contemporary Music Festival, as well as a mentor composer for the Cabrillo Conductors/Composers Workshop, LunART Festival Composers Hub and Chicago a cappella's HerVoice Emerging Women Choral Composers Competition. She was the inaugural Emerging Opera Composer for Chicago Opera Theater's Vanguard Program (2018-2020) and served as Composer-in-Residence with the Champaign-Urbana Symphony Orchestra, funded by New Music USA and the League of American Orchestras (2016-2019).

Donna Mejia, narrator

CU Boulder's Associate Professor Donna Mejia is a member of the Theatre & Dance Department, and the Inaugural Chancellor's Scholar for the Renée Crown Wellness Institute. She is also affiliate faculty for Women & Gender Studies, Ethnic Studies and the Center for Teaching & Learning. She is the first tenured faculty globally for Transcultural Fusion Dance (TcFD), a hybrid tradition that dialogs dances of the African and Arab Diasporas with American Hip Hop and Contemporary Dance. Her 40 years of study in yoga, meditation and somatic studies continue to be central in all that she does. Her scholarship, performances and advocacy work in TcFD created a cascade of decolonization actions and language in the genre, and she was awarded a 2021 Legends of Dance Award by the Carson Dance Library. Mejia's scholarship merging the study of cultural retention, colonial imperialism, gender representation and digital globalization received the 2011 Selma Jean Cohen Fulbright Honor for International Dance Scholarship. She is the originator of the Fumble Forward framework, an anti-bias approach to communication. This interdisciplinary work and her performances, approached through the vantage point of her multi-heritage identity, have inspired connections to many astonishing people and fields of study, taken her around the world, instigated a life-long devotion to learning and inspired her efforts towards upliftment of others through education. Mejia's private projects include directing the philanthropic efforts of The Sovereign Collective, directing the **Gather at the Delta Initiative**, collaborating with her research partner Valerie Joseph, designing electronic music, sewing, curating art-infused works and environments and writing. For more information about her publications, performances, awards, and endeavors, **please visit her website at this link**.

Christopher Theofanidis, guest composer

Christopher Theofanidis' music has been performed by many of the world's leading performing arts organizations, from the London Symphony, Philadelphia Orchestra, and New York Philharmonic to the San Francisco Opera, the Houston Grand Opera and the American Ballet Theatre. He is a two-time Grammy nominee for best composition, and his Viola Concerto, recorded with David Alan Miller and the Albany Symphony with Richard O'Neill soloist, recently won the

2021 Grammy for Best Instrumental Solo. Theofanidis' work *Rainbow Body* is one of the most performed works in recent decades, having been performed by more than 150 orchestras worldwide. Theofanidis is currently on the faculties of Yale University and the Aspen Music Festival, and has taught at the Juilliard School and the Peabody Conservatory of Johns Hopkins University.

Wind Symphony

Flute

Courtney Badura
Lauren Flaten
Madison Hardick
Andrea Kloehn
Nova Rognerud

Oboe

Sophie Oehlers
Taysia Petersen
Lisa Read
Grace Stringfellow

Clarinet

Francisco Borja
Georgia Hastie
Randel Leung
Gracie Lime
Valerie Nguyen
Kristen Pierri
Gleyton Pinto
Gentry Ragsdale
Julian Ruiz

Bassoon

Tony Federico
Bailey Holman
Sheridan Sturm
(contrabassoon)
Jacob Webb

Saxophone

Logan Banister
Erick Miranda
Jeremy Salgado
Josh Vance

Horn

Dilon Bryan
Abbie French
Kira Goya
Annika Ross
Megan Twain
Olivia Walt

Trumpet

Chris Boulais
Harmon Dobson
Christopher Luebke-
Brown
Rebecca Ortiz
Madison Sinan
Noah Solomon
Jacob West

Trombone

Sebastian Alvarez
Caleb Arivett
Jack Holoman
Jackson McLellan
Kendall Walker

Euphonium

Jorin Benson
Cooper Etters

Tuba

Braeden Held
Cameron Holt
Dylan Silverstein

Percussion

Christian De La Torre
Elan Rochelle-Share
Eliot Sale
Mike Tetreault

Piano

Zerek Dodson

Harp

Shelby Roberts
Linnea Wolniewicz

Bass

Isaiah Holt

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

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