

# CU ★ PRESENTS

2021-22 Season



College of Music  
UNIVERSITY OF COLORADO BOULDER

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### Digital Program

*Spring 2022*

#### 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.*

# Symphonic Band

## Strive for Peace

Matthew Dockendorf, conductor

Matthew Roeder, guest conductor

Jennifer Bird-Arvidsson, soprano

Francisco Borja, graduate conductor

7:30 p.m., Wednesday, April 13, 2022

Macky Auditorium

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## Program

### Festive Overture

Dmitri Shostakovich (1906-1975)

### all stars are love

Steven Bryant (b. 1972)

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Kevin Day (b. 1996)

*Francisco Borja, graduate conductor*

### Give Us This Day

David Maslanka (1943-2017)

I. Moderately Slow

II. Very Fast

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# Program notes

## **Festive Overture**

Dmitri Shostakovich (1906-1975)

The gestation of Shostakovich's *Festive Overture* has been subject to several different theories. One author claims that it was originally written in 1947, but was suppressed by Shostakovich along with many of his compositions created during this repressive period of Soviet history. Others believe that the celebratory quality of the overture displays Shostakovich's relief at the death of Josef Stalin (in 1953), whose regime had twice censored the composer and his music. Most probably, the work was commissioned for a gathering at the Bolshoi Theater in November of 1954, celebrating the 37th anniversary of the October Revolution. The conductor, Vasili Nebolsin, realized that he had no appropriate piece to open the high-profile concert. He approached Shostakovich, who was at the time a musical consultant at the Bolshoi. The composer set to work, and the overture was completed in three days, the individual pages of the score being taken by courier before the ink had dried to copyists waiting at the theater to create the orchestra parts. Although written in haste, the overture has proved to be one of Shostakovich's most frequently performed works.

—Program note from University of North Carolina, Greensboro, Wind Ensemble concert program, Nov. 19, 2015

## **all stars are love**

Steven Bryant (b. 1972)

*all stars are love* began as a simple song written as a surprise gift for my wife, Verena, for our wedding in 2010. I set the E.E. Cummings poem *all stars are (and not one star only) love*, and our dear friend and extraordinary soprano Hila Plitmann performed it at the ceremony in Austria. Fellow composer (and Hila's husband!) Eric Whitacre suggested at the time that it would work well as an instrumental work, and that thought stuck with me, until the right opportunity to adapt the work arose. This commission from the Colorado Wind Ensemble and CWE Commissioning Project Consortium gave me that opportunity. I can never simply arrange a work from one medium to another, however, and I ended up

recomposing large portions of the work, so this is as much new music as it is material from the original song, though the dramatic shape and harmonic progression at the heart of the work remain. —*Program note by composer*

## **Caminantes**

*Ricardo Lorenz (b. 1961)*

These are the facts: About 1.9 million Venezuelans have fled their collapsing nation since 2015 in one of the largest migrations in the world in recent years. The most desperate cannot afford a bus or plane ticket, and so they risk their lives to escape on foot. On average, at the peak of this unprecedented exodus, more than 650 migrants would start on the walk out of Venezuela every day. This crisis is still ongoing. Venezuelans are still rushing illegally across the border into Colombia, frequently encountering armed criminals. They are walking for miles along roads, carrying their belongings. They wrap themselves in blankets, bracing against the cold of frigid mountains.

Latin America's largest migration in recent years is driven by hyperinflation, violence, and food and medicine shortages stemming from recent years of political turmoil. Once-eradicated diseases like cholera and malaria have returned, and children increasingly are dying of causes related to hunger and malnutrition. An estimated more than 1.1 million people have settled in Colombia, nearly 506,000 in Peru, 288,000 in Chile, 221,000 in Ecuador, 130,000 in Argentina, and 96,000 in Brazil. About 300,000 Venezuelans are in the United States and more than 255,000 in Spain, according to the U.N. International Organization on Migration.

*Caminantes*—in English, hikers or walkers—explores the different emotional stages undergone by any one of the hundreds of thousands of Venezuelans who decide to walk to the border between Venezuela and Colombia and continue hiking in the hope of finding a hospitable place that offers basic human rights and opportunities. As a Venezuelan emigrant myself, fortunate to have been welcomed into the United States almost 40 years ago, I empathize deeply with each of those Venezuelans seeking the future they lost all hope of having in their country. Under very different circumstances, I have gone through similar emotions: the hunch that it is time to leave; the feeling of

hope challenged by great uncertainty; immense longing for those who remain in Venezuela; acceptance; and the recurring dream of one day being able to return.

I am deeply moved by the support and empathy expressed by every conductor who joined this consortium commission. I am indebted to each one of them, most especially to Thomas Verrier, whose understanding and passion towards all-things Venezuelan made the composition and premiere of *Caminantes* possible. —*Program note by composer*

## A Hymn for Peace

Kevin Day (b. 1996)

*A Hymn for Peace* was composed in 2017 and based on my piano composition *Breathe*. I wrote the composition during a very difficult period in my life. I was battling severe mental health issues, was struggling in university, and at that time my life seemed like it had no direction and I was losing myself. However, two individuals who were there to give me hope were Debbie and Mark Alenius. Through many different instances they helped me gain a sense of belonging and hope, and truly have been a blessing to me. This is why I have chosen to dedicate the piece to them.

*A Hymn for Peace* is literally what the title portrays. For anyone going through a difficult time, I hope that this work gives you the strength to continue and ultimately give you peace. There is light at the end of the tunnel.

—*Program note by composer*

## Give Us This Day

David Maslanka (1943-2017)

*Give us This Day* was commissioned by Eric Weirather, director of bands at Rancho Buena Vista High School in Oceanside, California, which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, *Give Us This Day* has

literally taken off. It continues to be performed all over the U.S., and many places around the world.

The words “give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is **the** issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. *Give Us This Day ... Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.*

I chose the subtitle “Short Symphony for Wind Ensemble” because the music really isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* (“Our Father in Heaven”), #110 from the *371 Four-Part Chorales* by J.S. Bach.

—*Program note by composer*

# Personnel

**Matthew Dockendorf**, conductor

**Matthew Roeder**, guest conductor

**Jennifer Bird-Arvidsson**, soprano

## **Francisco Borja**

Francisco Borja has performed internationally with ensembles such as the Honor Band of America, the WASBE World Youth Wind Symphony and most recently as principal clarinetist of the MidEurope Festival's World Youth Wind Orchestra Project.

Borja has participated in several conducting workshops with esteemed clinicians such as Jamie L. Nix, Craig Kirchhoff, H. Robert Reynolds and Jerry F. Junkin.

Prior to studying at the University of Colorado, Borja taught orchestra at Murphy Middle School in Plano, Texas. Borja's teaching philosophy is driven by a commitment to student knowledge and musical quality.



# Symphonic Band

## Piccolo

Madison Tallman

## Flute

Ayla Lantz

Lexi Nigro

Michelle Brannon

Sam Nixon

Olivia Conner

## Oboe

Enrique Arellano

Emilie Feve

Zane Holland

## Clarinet

Kevin Halsey

Carson Conley

*(e-flat)*

Ashley Civelli

Karena Pruitt

*(bass)*

Gena Rumsey

Gabriela Barbic

Rylan Nichols

Caden Craig

*(contrabass)*

## Bassoon

Rose Hansen

Ross Lowrey

Laynie Metsker

Larissa Harrison

## Alto saxophone

Ethan Mead

Carter DeSouza

Gabriela Zelek

## Tenor saxophone

William Foster

## Baritone saxophone

Joshua Sweeney

## Horn

Kieran Scruggs

Max Martin

Joy Xiaodan

Ervin Keeling

Dane Burton

Josiah Smith

Max Campbell

## Trumpet

Colin Terk

Anna Kallinikos

Ben Golden

Abbey Beaton

Karen Buri

Devin Rocha

Nate Johnson

Marisa Weissmann

## Trombone

Jake Spies

Ryan Flat

Jacob Kayler

Scott Underwood

Morgan Ochs

Kyle Nakaji

## Bass trombone

Harland Nicholson

Melvin Casillas-Muñoz

## Euphonium

Ashley Zipperich

Eunjeong Lee

## Tuba

Evan Allenson

John Lettang

Lucy Rogers

Marco Tovar-Esparza

## Percussion

Juli Ennis

Annalise Goetz

Ryder Hales

Aidan Roux

Jordyn Kurlander

Jennifer Kaphammer

## Piano

Keith Teepen

## Harp

Shelby Roberts

## Double Bass

Kurt Melendy

# 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

# Personnel

As of Jan. 10, 2022

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Margaret Haefner Berg

### Associate Dean for Undergraduate Studies and Enrollment Management

Matthew Roeder

### Associate Dean for Diversity, Equity + Inclusion

Susan Thomas

### Interim Assistant Dean for Advancement

Micah Abram

### Assistant Dean for Concerts and Communications

Joan McLean Braun

### Assistant Dean for Budget and Finance

Carrie Howard

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### Piano Technician

Mark Mikkelsen

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### Recording Engineer

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