

# CU ★ PRESENTS

2021-22 Season



College of Music  
UNIVERSITY OF COLORADO BOULDER

# Contents

*Click or tap to view content*

**View the program**

**Upcoming events**

**Your support matters**

**Personnel**

## CU Presents

### 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.*

# Guest Artist Recital

Claudia Anderson, flutes

7:30 p.m., Thursday, March 17, 2022

Grusin Music Hall

---

## Weather Conversations

For C and alto flutes with electronics

Claudia Anderson (b. 1949)

Electronic material by John Rommereim

## Can I Have It Without Begging: Machaut in the Machine Age VII

For C flute and electronics

Eve Beglarian (b. 1958)

## Strikingly

For solo piccolo and electronics

Lisa Bost-Sandberg (b. 1982)

## Hard4the\$ #1

For C, alto, bass flutes, and piccolo

Eve Beglarian (b. 1958)

## The Jazz Dream

For solo flute

Ali Ryerson (b. 1952)

## **A World Apart**

For solo flute, recorded voices, and electronics

Allison Loggins-Hull (b. 1982)

## **Hard4the\$ #2**

Eve Beglarian (b. 1958)

## **Glass Ceilings**

For c flute, alto flute, and electronics

Claudia Anderson (b. 1949)

# Program notes

## **Weather Conversations**

*From the composer:* My first work with electronics created a soundscape that evoked various types of land and water places in my mind, where live flute language tries to converse with the dominating and insistent electronic commentary. The distortion and transformation of flute material reflects my response to humankind's selfish regard towards nature in its many forms.

## **Can I Have It Without Begging**

*From the composer:* Since the 1980s I've been periodically making pieces for a varied range of ensembles and instrumentation responding to the marvelous secular songs of Guillaume de Machaut. I call the project *Machaut in the Machine Age*, and *Can I have It Without Begging?* is the seventh in the series. *Can I have It Without Begging?* takes as its starting point *Ballade #19: Amours me fait desirer*. The line that ends all three verses is "Que je l'aie sans rouver", which translates to something like: "...so I can have it without begging." Against the backdrop of the "Me too" movement, I understand the lyrics of Machaut's song as part of a long history of attending to the lover's feelings and ignoring the specificity of the beloved. Machaut talks about Love, not the specific woman, he



regards himself as victimized by desire, he will die without it. I am fascinated by how I respond to that pronoun—“it”— how for me at this moment, it embodies everything wrong with how heterosexual desire is depicted in Western culture.

## Strikingly

*From the composer:* A thinner and more fractured glass ceiling is the legacy of those who came before—women who have made striking statements by bringing to life what they hear and etching away at the glass every time they do so. When hearing great (female) composers speak about their music and careers, it has resonated with me that they have been completely centered in creating their music—and the focus is on the music, without needing to contextualize it in the status of “female composers.” This project was a re-centering for me after a compositional hiatus, and, as I think about the students I guide both as creative individuals and in life, the fact that we are part of this lineage of change is relevant and meaningful.

## Hard4the\$ #1

*From the composer:* *Hard4the\$* is a piece for solo flutes and pre-recorded track that explores the current gender and racial pay gap in the United States, a pay gap that became particularly glaring in COVID days because so many black and/or female workers are both essential and underpaid. The piece is a set of four abstractions of the 1983 classic Donna Summer/Michael Omartian tune “She Works Hard for the Money” played simultaneously. Each layer has been given the name of a universally known public figure who represents the race and gender of that layer: Michelle Obama, John Lewis, Hillary Clinton and Brett Kavanaugh. Michelle’s variation is the only one that is the full length of the four minute piece: the others are shorter (and faster in tempo) in proportion to how much more quickly people of that gender and race are statistically likely to earn the same amount of money. Thus, Brett’s variation is only 2:28. On the other hand, Brett’s multi-layer variation is played fortissimo on piccolo while Michelle’s is played pianissimo on alto flute, so Michelle is only actually heard when Brett and the others successively finish playing. (Hillary is mezzo forte, and John is mezzo piano.)

## The Jazz Dream

*From the composer:* Moved by the events of 2020, composing *The Jazz Dream* became my way of honoring my musical heroes from the black community, namely the jazz musicians who created this music and truly broke glass ceilings. As jazz shares its origins with the blues— both genres originated in the African American community— I decided upon a 12-bar blues form as the framework for the piece. The opening theme gently draws us into a dream-like state, with a melody in slow motion and lines that linger. When the REM cycle kicks into gear, there's an abrupt rhythmic shift that leads straight into a swingin' blues. Idiomatic jazz rhythms abound, with blue notes galore. After several groovin' choruses of a 12-bar blues in B-flat, the piece modulates to the key of E-flat, and, as a tribute to the great Charlie Parker (AKA Bird), I harmonically suggest the more complex set of bebop changes that Parker introduced in his composition, *Blues for Alice*. Often referred to as *Bird Changes* or *Bird Blues*, instead of the more common I – IV – V – I blues progression, Parker used a series of sequential ii-V progressions (and secondary ii-V progressions). Then, thanks to the use of tritone substitution (of the V chords), a chromatically descending bassline emerges, offering an even more interesting route from I to IV to V to I. Again, these harmonies are merely inferred in the flute solo. After my 12-bar nod to Bird's changes, the introductory dream theme returns, now in tempo and with a straight-ahead swing feel; and variations on this theme follow. This section builds to a climax, the music pauses, then modulates to C, with a return to the original blues theme. The energy and groove increase through the final flourish, where a blues line ends on the idiomatic flatted fifth. Claudia once told me that playing jazz flute has been one of her musical dreams. I daresay her performance of *Jazz Dream* could very well break a glass ceiling of her own!

## A World Apart

*From the composer:* *A World Apart* examines the case for more women world leadership. Currently, 21 women sit as the head of state or government in 193 countries around the world. *A World Apart* focuses on the contrasting leadership styles of Jacinda Ardern, the 40th Prime Minister of New Zealand, and Donald Trump, the 45th President of the United States. Both were serving during the outbreak of Covid-19, but their leadership styles were strikingly different. So were

their outcomes. As of January 2021, New Zealand had had only 25 deaths, while the United States had more than 380,000. Throughout the piece, there are samples of both Ardern and Trump addressing their respective nations during the early onset of Covid, between February and March of 2020. The flute, accompanying vocal effects and electronics respond to the leader's differences in tone, priorities, and communication.

## **Hard4the\$ #2**

*From the composer:* It is suggested that the player take on a different role each time he/she/they play the piece. Depending on the role the live player chooses to take, the piece will be a very different experience for both player and listeners.

*Hard4the\$* is 31 March in my ongoing project *A Book of Days*, because 31 March was Equal Pay Day 2020 in the United States; that is, how far into the year women had to work to earn what men earned in the previous year.

*Hard4the\$* was commissioned by Hal Ide for Claudia Anderson's solo show *Glass Ceilings*, and premiered online at the 2021 National Flute Association convention. Many thanks to Allison Loggins-Hull, Eric Lamb, Claudia Anderson, and Tim Munro, who recorded Michelle Obama, John Lewis, Hillary Clinton, and Brett Kavanaugh (respectively) for the pre-recorded track.

## **Glass Ceilings**

*From the composer:* The powerful image— both literal and figurative— of a canopy of glass hovering over our strongest and deepest desires for personal freedom or professional realization and equality drives this work. The emotionally packed implications of shattering glass (especially when manipulated electronically), along with multiple layers of tension suggested in the search for pathway out of our invisible prison, results in a virtuosic work of evolving energies, intensity, and sheer beauty. Working with breath and recasting various types of air sounds— in both the soundtrack and the live solo part—became primary sources for expression when I began to compose in late 2019. After George Floyd, the concept of breath was altered irrevocably for us all; and this undeniably influenced the way in which I finished the piece almost one year later.

# About the performer

Claudia Anderson is known for her originality and brilliance as a solo and chamber music performer across the U.S. She is a founding member of the innovative flute duo ZAWA! Principal flute with the Waterloo-Cedar Falls (Iowa) Symphony and on the faculty of Grinnell College, Anderson is also flute faculty and Wind Area Head of the Young Artist Seminar at Rocky Ridge Music ([rockyridge.org](http://rockyridge.org)). She has taught at the University of Iowa, University of Northern Iowa, Ithaca College and the University of California at Santa Barbara. An active member of the National Flute Association, she recently completed a four-year term on the NFA's New Music Advisory Committee and served on the Nominating Committee in 2020-21. Anderson's solo album *In This World* (released in 2014 on cdbaby) includes her debut as a composer: *Weather Conversations* for flute and electronics. ALRY Publications released *Weather Conversations* in August 2017, the company's first flute and fixed media publication. In 2019 ALRY released the latest in a series of ZAWA! arrangements and original compositions for the duo, *Snap!* for two flutes and fixed electronic media by John Rommereim. ZAWA! commissioned flutist-composer Cynthia Folio to write *Z3* for two flutes and piano (2008) and recorded it on Folio's chamber music CD *Inverno Azul* in 2014 (BCM+D Records). In 2014 ZAWA commissioned and premiered Folio's double flute concerto, *Winds for Change*, a musical meditation on the environment. *Winds for Change* is touring nationally and internationally in its latest version—an all-flute chamber orchestra. Anderson's newest project, *Glass Ceilings*, commissioned several high-profile women composers and flutists to write pieces for flute(s) solo and electronic media, with its originating theme of gender inequality expanded to embrace the effects of COVID-19 and racial tensions of 2020. The program of works by Eve Beglarian, Lisa Bost-Sandberg, Allison Loggins-Hull, Ali Ryerson and Anderson tours nationally in 2022.



# 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.*

### Faculty Tuesdays and Guest Recitals

[View performances](#)

### Eklund Opera Program

[View performances](#)

### Student Ensembles

[View performances](#)

### Musical Theatre

[View performances](#)

### Student Recitals

[View performances](#)

### Educational Events

[Learn more](#)



## Today and every day, **your support matters.**

Gifts to the College of Music Dean's Annual Fund have a greater impact than ever before, serving as the college's lifeline to address the rapidly changing needs of our students, faculty, staff and programs. Your support helps keep our people safe and our music alive.

**Give online**

**OR**

**Call to make a gift  
303-492-3054**



# Silver and Gold

## MUSIC SCHOLARSHIP PROGRAM

Give the gift of a musical education

### Top 3 reasons to join:

**1**

Provide financial support to student musicians

**2**

Recruit more students to the College of Music and build our national reputation

**3**

Join a community of music lovers and celebrate at the college's annual scholarship celebration dinner

Learn more:

[giving.cu.edu/silverandgoldmusic](https://giving.cu.edu/silverandgoldmusic)



College of Music

UNIVERSITY OF COLORADO BOULDER

# Personnel

As of Jan. 10, 2022

## COLLEGE OF MUSIC CABINET

### Dean

John Davis

### Associate Dean for Graduate Studies

Margaret Haefner Berg

### Associate Dean for Undergraduate Studies and Enrollment Management

Matthew Roeder

### Interim Assistant Dean for Advancement

Micah Abram

### Assistant Dean for Concerts and Communications

Joan McLean Braun

### Assistant Dean for Budget and Finance

Carrie Howard

### Executive Assistant to the Dean

Lauren Petersen

---

## CU PRESENTS

### Executive Director

Joan McLean Braun

### Marketing and PR Director

Laima Haley

### Operations Director

Andrew Metzroth

### Director of Communications, College of Music

Sabine Kortals Stein

### Assistant Director of Marketing

Daniel Leonard

### Assistant Director of Public Relations

Becca Vaclavik

### House Manager

Rojana Savoye

### Publications Specialist

Sabrina Green

### Communications Assistant, College of Music

MarieFaith Lane

### Marketing Communications Assistant

Emma St. Lawrence

### Video Producers

Ashwini Anupindi  
Jacqueline Sandstedt

### Box Office Manager

Christin Rayanne

### Box Office Services Coordinator

Adrienne Havelka

### Lead Box Office Assistant

Alex Herbert

### Box Office Assistants

Macy Crow  
Jenna Christine  
Skylar Pongratz  
Morgan Ochs  
Lily Valdez

---

## COLLEGE OF MUSIC OPERATIONS

### Senior Piano Technician

Ted Mulcahey

### Piano Technician

Mark Mikkelsen

### Scheduling Coordinator and Operations Assistant

Elise Campbell

### Recording Engineer

Kevin Harbison

### Facilities and Operations Coordinator

Peggy Hinton

### Media Specialist

Dustin Rumsey