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2023-24 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

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The mission of the **University of Colorado Boulder College of Music** is to inspire artistry and discovery, together.



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Bruce Ekstrand Memorial Graduate Student Performance Competition

Competition Finals

Adjudicators:

Philip Hembree

Wilbur Lin

Seoyoen Min

7:30 p.m., Tuesday, Nov. 14, 2023

Grusin Music Hall

About the competition

Launched by then Dean Robert Fink at Bruce Ekstrand's suggestion and later renamed to honor the late vice chancellor for academic affairs and psychology professor, the Bruce Ekstrand Memorial Graduate Student Performance Competition awards cash prizes for professional development to outstanding graduate student performers. After preliminaries among individual departments and a semifinal round, up to five finalists are chosen to compete in the grand finale before a panel of judges.

2023 Semifinalists

Chas Barnard, cello

Maggie Brady, violin

Jenna Clark, mezzo soprano

Alice Del Simone, soprano

Rinat Erlichman, violin

Alice Hyoung, piano

Gavin Kitchen, percussion

Allyson Kreider, flute

Sophie Maeda, oboe

Joeli Schilling, flute

Samuel Wetzels, baritone

2023 Semifinalist Judges

Jennifer DeDominici

Donald McKinney

Meta Weiss

Bruce Ekstrand (1940-1996)

A member of the University of Colorado Boulder faculty and administrator for 30 years, **Bruce Ekstrand** was a champion of not only science and teaching, but also the arts at the university. He came to Boulder in 1966 to teach in the psychology department, was appointed Vice Chancellor for Research in 1984 and served as Vice Chancellor for Academic Affairs from 1986 until 1995. Always a music lover and a fan of friendly competition, it was Ekstrand who suggested the College of Music launch its premier competition for graduate student performers in 1986. The competition was later renamed the Bruce Ekstrand Memorial Graduate Student Performance Competition in his honor.

Ekstrand was an outdoor enthusiast, an avid cyclist and scuba diver. The Chicago native served on numerous local boards, including the Boulder Philharmonic, Boulder Chamber of Commerce, Boulder Rotary, Boulder County United Way and Boulder Community Hospital Foundation. He was honored by the CU Alumni Association for his achievements as an administrator and faculty member with the Robert L. Stearns Award in March 1995. He posthumously received the University Medal during Commencement 1996, and in 1997 a sculpture of poet Robert Frost near Old Main was dedicated to Ekstrand's memory.

Supporting the Ekstrand Competition

The Bruce Ekstrand Memorial Graduate Student Performance Competition is generously supported by the Ekstrand family (Norma Ekstrand, Andrea Ekstrand, Brand & Diana Ekstrand) and other College of Music donors. To support the Ekstrand Competition, the Ekstrand family has generously established a permanent endowment to provide funding for student prizes and associated costs.

To help ensure the continuation of this competition, please make a gift to the Ekstrand Endowment at giving.cu.edu/ekstrand or call 303-492-3054.

Program

Composer's Aria from *Ariadne auf Naxos*

Richard Strauss (1864-1949)

"Una voce poco fa" from *Il Barbieri di Siviglia*

Gioachino Rossini (1792-1868)

Letter Aria from *Werther*

Jules Massenet (1842-1912)

Jenna Clark, mezzo soprano

Christine Teng, piano

Sonata for Solo Violin No. 5 (à Mathieu Crickboom) in G Major, Op. 27

Eugène Ysaÿe (1858-1931)

I. L'Aurore

STOMP

John Corigliano (b. 1938)

Maggie Brady, violin

“Nigun” from *Baal Shem Suite*

Ernest Bloch (1880-1959)

Three Etudes for solo violin

Paul Ben Haim (1897-1984)

II. Presto

Three Preludes

George Gershwin (1898-1937)

arr. Jascha Heifetz

I. Allegro ben ritmato e deciso

Rinat Erlichman, violin

Max Randal, piano

Flute Sonata in E Major, BWV 1035

Johann Sebastian Bach (1685-1750)

I. Adagio ma non tanto

Asphyxia

Nicole Chamberlain (b. 1977)

Fantaisie

Georges Hüe (1858-1948)

Allyson Kreider, flute

Jude Markel, piano

Facsimile

Griffin Candey (b. 1988)

- I. Facsimile
- II. You Know Me by a Different Name
- III. The Transfiguration

Chas Barnard, cello

Barbara Noyes, piano

The Judges

Philip Hembree



Philip Hembree is an internationally recognized orchestral, chamber and solo musician. He joined the Colorado Symphony in 2015 and currently holds the role of Associate Principal/2nd trumpet. In his professional career, Hembree has made guest appearances with orchestras including San Francisco, Atlanta, Houston, Houston Grand Opera, and the Bergen Philharmonic.

In addition to his orchestral performances, Hembree has been featured on several recording projects. In 2018, he released his solo album of vocal arrangements for the trumpet, *The Trumpet Sings: Lieder, Songs, and Art Pieces*. He also collaborated on the soundtrack recording to the silent film *Cinderella* by composer Karim Al-Zand. His upcoming projects include a soon to be released trumpet ensemble recording arranged by John Adler.

Hembree is passionate about teaching trumpet at all levels. He serves on the faculty at the University of Northern Colorado where he teaches studio lessons and performs recitals. Many of his former students are employed in professional ensembles across North America.



Wilbur Lin

Known for his creative programming and inviting stage presence, Wilbur Lin's career has taken him to symphony halls and opera theaters across the United States, Europe, Latin America, and Taiwan. Recently appointed Music Director of the Missouri Symphony, Lin also joins the conducting staff of the Colorado Symphony as assistant conductor in 2023.

Lin's 2022/23 season saw his debuts with Oak Ridge, Ann Arbor and Elgin symphonies and the Rochester Philharmonic, and a return to Indiana's Richmond Symphony. His other recent highlights include his debut with the Taipei Symphony Orchestra, opening its 2021-22 season, a new studio recording with pianist Eric Zuber and the Indianapolis Chamber Orchestra, and conducting and covering the Cincinnati Symphony Orchestra and Cincinnati Pops where he recently finished his tenure as assistant conductor (2019-2022).

A student of Riccardo Muti's, Lin counted among his mentors, David Effron, Arthur Fagen, Clark Rundell, Mark Heron and Apo Hsu, and has received conducting coaching with, notably, Yannick Nézet-Séguin, Sir Mark Elder and Helmuth Rilling.

Lin noted that his musical vision is to "create a listening community, one (small) town at a time." Read more about Wilbur and his vision at [**wilbur.in**](http://wilbur.in)

Photo credit: Lai Yueh-Chung



Seoyoen Min

Seoyoen Min has served as Principal Cello of the Colorado Symphony Orchestra since her inaugural season in 2019-20. As a native of South Korea, she has made multiple international appearances in performances and competitions, most notably winning First Prize in the Strad Music Competition, Seoul Soloists Cello Ensemble Competition, Music Association of Korea Competition and Segye Times Competition, as well as Second Prize in the 2018 Samuel & Elinor Thaviu Endowed Scholarship Competition in String Performance.

A founding member of the Edith String Quartet, Min has continued to engage in a variety of chamber music collaborations throughout her career. Some highlights include performing in a cello ensemble with Lynn Harrell and with Kyung Sun Lee in the Virtuosi Seoul Ensemble, as well as work with the St. Lawrence Quartet. Active in her local performing arts community in Colorado, she also regularly performs at Englewood Arts as a chamber musician and soloist, and the Front Range Chamber Players. Min has also worked to pave the way for the contemporary music scene in South Korea, where she was a member of the emerging contemporary music group <Ensemble BLANK>. During her summers, she performs with South Eastern Young Artists in Georgia as a guest artist, Grand Teton Music Festival as Principal Cello and the “Going Home Project” Orchestra as assistant principal.

Min has also begun to leave a mark as a private teacher in her local community and guest faculty member at music institutions. She has most recently taught a masterclass at the University of Wyoming, where she also taught a class at the UW Cello Festival. Her own mentors include musical figures such as Lynn Harrell, Gary Hoffman, Xenia Jankovic, Peter Bruns and Tilmann Wick. She holds a Master of Music from Northwestern University’s Bienen School of Music, where she studied with Hans Jørgen Jensen, and a Bachelor of Music from Seoul National University.

The Finalists



Jenna Clark, mezzo soprano

Jenna Clark, mezzo soprano, is a versatile and compelling artist based in Denver, and is currently pursuing an Artist Diploma at the University of Colorado Boulder, studying with Abigail Nims. Clark has recently been seen as Mistress Quickly in Verdi's *Falstaff* at CU Boulder, Cherubino in *Le nozze di Figaro* with the **Crested Butte Music Festival**, Dolores Caro in Tom Cipullo's *The Calling* with the CU New Opera Workshop, Mrs. McLean in **Opera Fort Collins'** production of *Susannah*, Le Prince Charmant in Massenet's *Cendrillon* at CU

Boulder, Amor in *La Púrpura de la Rosa* by Tomás de Torrejón y Velasco with the **Baroque Chamber Orchestra of Colorado** and the Announcer in Douglas Moore's *Gallantry* with **Opera Theater of the Rockies**. In the summer of 2022, Clark was an apprentice artist at **Central City Opera** covering the role of Signora Naccarelli in Adam Guettel's *The Light in the Piazza*.



Christine Teng, piano

Christine Teng is a collaborative pianist from Rochester, New York. She received a BM in piano performance from the Eastman School of Music and a minor in French from the University of Rochester. Teng's principal teachers include Alan Chow, Alan Smith, Jean Barr, Peter Takács and Ann Schein. She has attended festivals including the Montecito International Music Festival, MusicFest Perugia, Miami Music Festival and the New Orleans Piano Institute. In July 2022, she was a collaborative piano fellow at Musiktheater Bavaria in Oberaudorf, Germany. She also served as staff accompanist at the Eastman Community Music School from 2016-2021.

Teng graduated with an MM in keyboard collaborative arts from USC Thornton School of Music as a recipient of the Gwendolyn Koldofsky Scholarship. She is currently pursuing a DMA in collaborative piano at CU Boulder College of Music as a teaching assistant under the tutelage of Alexandra Nguyen and Margaret McDonald.

Program Notes

Composer's Aria from *Ariadne auf Naxos*

Richard Strauss (1864-1949)

The Composer's Aria is from the opera *Ariadne auf Naxos* by Richard Strauss, premiered in 1912 in Zürich. Set in Vienna in the 18th century, this opera tells the story of a group of artists who come together to put on a show at the house of the richest man in Vienna. A young composer (or *Kompanist*) is preparing to premier his new opera, *Ariadne auf Naxos*. His premiere is followed by an Italian comedy troupe (much to his chagrin), after which a fireworks display is set to occur in the garden. When the majordomo announces that, in order to be sure the fireworks happen on time, both shows will have to happen simultaneously, the composer is outraged and the music director works to put together a version of the show that combines the composer's serious opera and the wiles of the comedy troupe. However, after falling for the comedy troupe's leading lady, Zerbinetta, the composer declares his new found love for music and art in this aria, "Sein wir wieder gut" or the Composer's Aria.

Sein wir wieder gut.
Ich sehe jetzt alles mit anderen Augen!

Die Tiefen des Daseins sind
unermeßlich!
Mein lieber Freund!
Es gibt manches auf der Welt,
Das läßt sich nicht sagen.
Die Dichter unterlegen ja recht gute
Worte,
Jedoch Mut ist in mir, Mut Freund!

Die Welt ist lieblich
Und nicht fürchterlich dem Mutigen.
Was ist denn Musik?
Musik ist eine heilige Kunst zu
versammeln
Alle Arten von Mut wie Cherubim
Um einen strahlenden Thron
Und darum ist sie die heilige unter
dem Künsten
Die heilige Musik!

Let's make up!
I see now everything with different
eyes!
The depths of existence are
immeasurable!
My dear friend!
There is much in this world that cannot
be put into words.
The poets set down quite good words,
quite good ones.
And yet.. Courage is in me!
Courage, friend!
The world is lovely and not at all fearful
to the bold man.
What is then, music?
Music is a sacred art, which brings
together all
varieties of courage like cherubim
around a shining throne,
And for this reason it is the most holy
among the arts!
The most holy music!

“Una voce poco fa” from *Il Barbieri di Siviglia*

Gioachino Rossini (1792-1868)

“Una voce poco fa” is a well known aria from Rossini’s famous *Il Barbiere di Siviglia*, or *The Barber of Seville*, which premiered in Rome in 1816. The aria is sung by Rosina, a young girl who is trapped in the care of Dr. Bartolo, an old and unappealing man who is set on marrying her for her inheritance. When a young suitor named “Lindoro” (who is actually Count Almaviva in disguise) comes to serenade Rosina, she sets her sights on marrying him and escaping the control of Dr. Bartolo. In this aria, Rosina expresses her desire to be with Lindoro and comes up with a myriad of ideas to trick Dr. Bartolo and win her freedom. She turns from adoring to determined, sweet to divisive, and obedient to rebellious.

Una voce poco fa
qui nel cor mi risuonò;
il mio cor ferito è già,
e Lindor fu che il piagò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò. (bis)
Il tutor ricuserà,
io l’ingegno aguzzerò.
Alla fin s’accheterà
e contenta io resterò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò.
Sì, Lindoro mio sarà;
lo giurai, sì.

A voice a while back
echoes here in my heart;
already my heart has been pierced
and Lindoro inflicted the wound.
Yes, Lindoro shall be mine;
I swear it, I will win. (bis)
My guardian will refuse me;
I shall sharpen all my wits.
In the end he will be calmed
and I shall rest content...
Yes, Lindoro shall be mine;
I swear it, I will win.
Yes, Lindoro shall be mine;
I swear it, yes.

Io sono docile, son rispettosa,
sono obbediente, dolce, amorosa;
mi lascio reggere, mi lascio reggere,
mi fo guidar, mi fo guidar.

Ma,
ma se mi toccano
dov'è il mio debole
sarò una vipera, sarò
e cento trappole
prima di cedere
farò giocare, giocare.
E cento trappole
prima di cedere
farò giocare, farò giocare.

I am docile, I'm respectful,
I'm obedient, gentle, loving;
I let myself be ruled, I let myself be
ruled,
I let myself be guided, I let myself be
guided.

But,
but if they touch me
on my weak spot,
I'll be a viper
and a hundred tricks
I'll play before I yield.
And a hundred tricks
I'll play before I yield.

Letter Aria from *Werther*

Jules Massenet (1842-1912)

The Letter Aria begins Act Three and the ominous second half of Massenet's four Act opera, *Werther*. Based on Goethe's *Leiden des jungen Werthers* published in 1774, *Werther* premiered in Vienna in 1892 and tells the story of a young man, Werther, who is in love with a married woman named Charlotte. After getting to know the passionate young poet, Charlotte finds herself full of feeling and ardor for Werther despite her strong sense of duty to her family and engagement (and marriage) to Albert. As Werther awakens a part of her she has long lost, Charlotte struggles with the duality of what she feels. As romantic tensions grow between Werther and Charlotte, she makes the hard decision to send him away until Christmas Eve, where they will reunite in the hope of tensions being resolved. In the time he is away, Werther writes her letters, which she reads over and over again, albeit with hesitancy. In this aria, The Letter Aria, Charlotte is by herself thinking of Werther and trying to decipher what each letter means. The last letter leaves her afraid, foreshadowing Werther's death by suicide at the end of the opera.

Werther... Werther...
Qui m'aurait dit la place que dans
mon coeur
il occupe aujourd'hui?
Depuis qu'il est parti, malgré moi, tout
me lasse!
(Elle laisse tomber son ouvrage.)
Et mon âme est pleine de lui!
(Lentement, elle se lève comme attirée
vers le secrétaire qu'elle ouvre.)
Ces lettres! ces lettres!
Ah! je les relis sans cesse...
Avec quel charme... mais aussi quelle
tristesse!
Je devrais les détruire... je ne puis!
(Elle est revenue près de la table,
les yeux fixés sur la lettre qu'elle lit.)
(lisant)

“Je vous écris de ma petite chambre:
au ciel gris et lourd de Décembre
pèse sur moi comme un linceul,
Et je suis seul! seul! toujours seul!”

Ah! personne auprès de lui!
pas un seul témoignage de tendresse
ou même de pitié!
Dieu! comment m'est venu ce triste
courage,
d'ordonner cet exil et cet isolement?

(Après un temps elle a pris une autre
lettre et l'ouvre.)
(lisant)
“Des cris joyeux d'enfants montent
sous ma fenêtre,

Werther, who could have fortold the
place,
that he would occupy in my heart
today?
Since he departed, despite myself,
everything wearies me.
And my soul is filled with him!

These letters! These letters! Ah! I have
read them over and over!
So beautifully written....but also with
such sadness.
I should have destroyed them! But I
cannot.

*She returns to the table, her eyes
fixed on the
letter which she reads.*

I write you from my little room, the
December sky
grey and heavy.
And I am alone! Alone! Always alone!

Ah! No one near him! Not a single
token of
tenderness or even of pity!
God! How did I ever have the sad
courage to
command this exile and this isolation!

picking up another letter
The happy shouts of children raise
under my
window.
Some cries of children and I think of

Des cris d'enfants! Et je pense à ce temps si doux.

Où tous vos chers petits jouaient autour de nous!

Ils m'oublieront peut-être?"

(cessant de lire; avec expression)

Non, Werther, dans leur souvenir votre image reste

vivante...

et quand vous reviendrez... mais doit-il revenir?

(avec effroi)

Ah! ce dernier billet me glace et m'épouvante!

(lisant)

"Tu m'as dit: à Noël, et j'ai crié: jamais!

On va bientôt connaître qui de nous disait vrai!

Mais si je ne dois reparâître au jour fixé,

devant toi, ne m'accuse pas, pleure-moi!"

(répétant avec effroi, craignant de comprendre)

"Ne m'accuse pas, pleure-moi!"

(reprenant sa lecture)

"Oui, de ces yeux si pleins de charmes, ces lignes...

tu les reliras, tu les mouilleras de tes larmes...

O Charlotte, et tu frémiras!"

(répétant sans lire)

...tu frémiras! tu frémiras!

the time so

sweet

when all your dear little ones played around us.

Will they perhaps forget me?

She replies with intensity

No Werther! In their memory your image remains

alive! And when you return....

But will he return?

Ah, this last letter chills and terrifies me.

picks up the last letter

You said to me "At Christmas" and I cried "Never!"

One will soon know which of us spoke the truth.

But if I do not return on the appointed day,

do not blame me, weep for me!"

Returning to the letter

Yes, with those beautiful eyes

you will read these lines over and over

You will bath them with your teats

and you will shudder....

repeating to herself

....you will shudder...you will

shudder...



Maggie Brady, violin

Born in Boulder Colorado, Maggie Brady began taking violin lessons at a young age. She earned her Bachelor of Music in violin performance from the University of Colorado Boulder, where she studied with Harumi Rhodes. Brady is currently a second year Artist Diploma student at CU Boulder as a member of the Lírios Quartet, the Graduate String Quartet in residence, studying with the world renowned Takács Quartet and taking lessons from Harumi Rhodes and Edward Dusinberre. Besides the violin, Brady loves puzzles, crocheting and spending time with her beautiful dog, Misty.

Program Notes

Sonata for Solo Violin No. 5 (à Mathieu Crickboom) in G Major, Op. 27

Eugène Ysaÿe (1858-1931)

Eugène Ysaÿe was a Belgian violinist and composer who is well known for his Six Sonatas for Solo Violin, Op. 27. Each of the Six Sonatas are dedicated to a notable violinist from the turn of the twentieth century. Sonata No. 5 was dedicated to Mathieu Crickboom, who was a student of Ysaÿe as well as the second violinist in the Ysaÿe Quartet. The first movement of this sonata is titled *L'Aurore* which translates to “Dawn”. The movement starts with two open strings—a depiction of the still air before sunrise—and gradually wakes up, rising in energy until the sun finally shines over the horizon.

STOMP

John Corigliano (b. 1938)

STOMP by John Corigliano is a solo violin piece inspired by American fiddle music that was composed for the 2011 International Tchaikovsky Competition. This piece was written for scordatura violin, meaning that the strings are not in their standard G-D-A-E tuning. In this case the lowest string on the instrument is tuned down to an E, and the highest string is tuned down to an E flat. In addition to mistuning the violin, this piece asks the performer to stomp with their foot throughout the piece. In his composer's note Corigliano writes:

"*STOMP* demands a theatrical mind, an unerring ear, and a delight in making music with the entire body. It is supposed to be fun for the audience and a workout for the violinist."



Rinat Erlichman, violin

Rinat Erlichman grew up in Moshav Bitha in Israel, and began studying violin at the age of seven at the Merhavim Conservatory, with the teacher Irina Miskov. She continued her studies for six years at the Jerusalem Conservatory Hassadna and for three years at the Jerusalem academy with Michael Gaisler. Erlichman attended summer music courses such as the Perlman Music Workshop, the Young Israeli Philharmonic Orchestra where she served as the concertmaster, Aspen Music Festival and School, Heifetz International Music Institute and Orchestra of the Americas.

Erlichman is an America-Israel Cultural Foundation scholarship recipient in the years 2005, and with special distinction in 2007-2021. She has participated in master classes with the violinists Itzhak Perlman, Miriam Fried, Ivry Gitlis, Gil Shaham, Gyorgy Pauk, Shmuel Ashkenasi, Yehonatan Berick, Michaela Martin, Catherine Cho and more.

Erlichman performed recitals in Paris (in 2009 Des Invalides Hall), in London (2010 and 2012), a concert at Mr. Murray Perahia's house in London (2011), as a soloist at the Israeli President House (2012), as a soloist with the Haifa Symphony Orchestra and as a soloist in the Neue Galerie New York as part of the Perlman Music Program (2017-2019).

Erlichman received her BM degree from The Juilliard School, where she studied with Itzhak Perlman and Li Lin. She received her MM degree under the tutelage of Paul Kantor at The Shepherd School of Music (Rice University). Erlichman is currently pursuing an Artist Diploma at the University of Colorado Boulder with Harumi Rhodes and Edward Dusinger. She is a recipient of the 2023 Dorothy Richard Starling Foundation Violin Scholarship.

Erlichman is playing on a violin made by Goffredo Cappa, generously loaned to her by Mr. Yehuda Zisapel.



Max Randal, piano

Max Randal is in his first year of the collaborative piano graduate program at the University of Colorado Boulder in the studio of Alexandra Nguyen and Suyeon Kim. He received his BM in piano performance from Vanderbilt University, where he studied with Karen Ann Krieger and graduated summa cum laude with the David Rabin prize for overall excellence in performance. He was the MTNA Solo Young Artist winner for the state of Tennessee in 2019 and an MTNA Chamber Music National Finalist in 2021. Randal is also the Lead Musical Engineer at Edify Technologies—creators of MusiQuest—and developed the ear training application Intonology. He is an avid runner with a personal best of 2:26 in the marathon.

Program Notes

“Nigun” from *Baal Shem Suite*

Ernest Bloch (1880-1959)

“What interests me,” wrote Bloch, “is the Jewish soul.” The *Baal Shem Suite*, one of Bloch’s best-known works, is named after the acknowledged 18th-century founder of the Hassidic movement, Rabbi Israel ben Eliezer—The Baal Shem Tov (1700-1760). The suite contains three movements—*Vidui*, *Nigun*, and *Simhat Torah*. *Nigun* is the most well known movement of the suite, and often is played as a standalone. In Hebrew, *Nigun* simply means “melody” or “tune.” But its primary connotation is a specific type of an improvisatory Hassidic song that is often sung without words. Rooted in the Hassidic movement is the belief that songs can elevate the soul, and indeed *Nigun* takes the listener on a journey of spiritual connection and emotional intensity. “The work probes that spirit in the context of the composer’s own broader sense of Jewish spiritual history, which in his own psyche extends to—and was inseparable from—the glory of Judaic antiquity and his abiding pride in the encompassing heritage”.
—Neil W. Levin

Three Etudes for solo violin

Paul Ben Haim (1897-1984)

Paul Ben Haim is considered one of the most influential Israeli composers of classical music. He was born in Germany in 1897, and during the rise of the Nazi regime he escaped to Tel Aviv, where he lived for the rest of his life. Ben Haim taught composition at The Jerusalem Academy and became an important educational figure in Israel.

Ben Haim wrote his Three Etudes for solo violin exactly 30 years after his Sonata in G, and like the previous work they were composed for and dedicated to Yehudi Menuhin. After the Sonata in G gained recognition, violinists eagerly waited for a new work by the composer. Menuhin himself wrote Ben Haim, requesting that the composer write him another solo violin piece. The Three Etudes were written in 1981 and were prepared by Yehudi Menuhin for the world premiere as a birthday present for the composer. The third movement is an energetic and heart-stirring movement, embodying the fast-paced Israeli life.

Three Preludes

George Gershwin (1898-1937)

arr. Jascha Heifetz

The Three Preludes, originally composed for piano, were first performed by the composer in New York City in 1926. Gershwin's compositions were influenced by jazz, klezmer, popular and classical music. His style of composition helped shape the sound of American classical music and had a profound effect on American culture.

The melodic material of the first prelude is based on a five-note blues motif that appears at the very beginning. Gershwin experimented with syncopated rhythms based on the Brazilian *baião* and flat seventh chords, lending the prelude its characteristic jazz feel. Russian-American violinist Jascha Heifetz arranged the preludes for violin and piano, enriching the violin repertoire with this ecstatic and virtuosic piece.



Allyson Kreider, flute

Allyson Kreider is currently a graduate teaching assistant at the University of Colorado Boulder where she is pursuing a Master of Music in flute performance. She also serves as a flute lecturer for Continuing Education.

Kreider has been a prize winner and finalist in competitions through the National Flute Association, Colorado Flute Association, MidAtlantic Flute Society, Kentucky Flute Society and the Great Composers Competition Series. She has been

chosen to perform in masterclasses for esteemed flutists such as Lorna McGee, Bonita Boyd, Elizabeth Rowe, Alberto Almarza and Carol Wincenc. In addition, she has attended summer festivals such as Carnegie Mellon's Consummate Flutist, the International Summer Academy for Advanced Music Studies (ARIA), the National Music Festival and the Sewanee Music Festival. Allyson's primary teachers include Christina Jennings, Erika Boysen and Nina Assimakapolous.



Jude Markel, piano

Jude Markel is a collaborative pianist with a spirit full of enthusiasm. He studied with Frank Wiens and Sonia Leong at University of the Pacific, where he graduated in 2022 with a BM in piano performance and minor in music theory. He has played in Carnegie Hall with the UOP Symphonic Wind Ensemble, organized several chamber concerts, and now is the choir pianist at Jefferson Unitarian, the tenth largest Unitarian church in the nation.

He is enjoying his first semester of graduate studies in collaborative piano at CU Boulder, and thrilled to be working with Alexandra Nguyen and Suyeon Kim. He is thrilled to improve his craft as a collaborator and continuously aims to elevate the music and lives of everyone he works with.

Program Notes

Flute Sonata in E Major, BWV 1035

Johann Sebastian Bach (1685-1750)

This sonata was written for transverse flute and figured bass by J. S. Bach in the 1740s. It was written as the result of a visit in 1741 to the court of Frederick the Great in Potsdam, where Bach's son Carl Philipp Emanuel had been appointed principal harpsichordist to the king the previous year. It was dedicated to Michael Gabriel Fredersdorf, the king's valet and private secretary, who, like the king, was an amateur flutist.

Asphyxia

Nicole Chamberlain (b. 1977)

Asphyxia was commissioned by the Oklahoma Flute Society for the final round of the 2016 Collegiate Competition on April 1, 2016 at the University of Oklahoma at the Oklahoma Flute Society Flute Fair. The word asphyxia is a medical term for a person's inability to breathe and lack of oxygen in the body. The symptoms of asphyxia can be lightheadedness or dizziness. Playing the flute is an instrument that requires plenty of air supplied by the performer. Many young flutists will complain about being dizzy when first learning to play the flute, but after a few weeks the young flutist adjusts to the new demands and the dizziness subsides. A veteran flutist will seldom experience dizziness. However, when relentless extended techniques are added, new athletic demands can bring the most experienced to gasp for air.

—Nicole Chamberlain

Fantaisie

Georges Hüe (1858-1948)

This work was used as an examination piece (*Morceaux de concours*) by the Conservatoire de Paris. The Conservatoire used this work in 1913. Dedicated to Paul Taffanel, a flutist and professor at the Paris Conservatoire, *Fantaisie* displays Asian tones and the virtuosity of the modern Boehm flute. As a classic French Romantic piece, it includes long lyrical lines and impressive technical passages with playful chromatic melodies exchanged between the flute and piano.



Chas Barnard, cello

Cellist Chas Barnard is a member of the Lírios Quartet, the Graduate String Quartet in residence at CU Boulder, studying with the Takács Quartet and David Requiro. Prior to this, he served as a teaching assistant in Professor David Requiro's studio. Barnard's summers were highlighted by his time as a fellow at the Music Academy of the West, where he won the London Symphony - Keston MAX Audition. This award allowed him to perform with the London Symphony Orchestra under the batons of Simon Rattle and Gianandrea Noseda.

Barnard is also the co-founder of Sohap Ensemble, a soprano-cello duet with his wife, soprano Sabina Balsamo. They collaborate with artists and composers on commissions, recordings, and intimate, out-of-the-box musical experiences. In 2023, Sohap commissioned, recorded and premiered *Colorado Sky*, a children's chamber opera about the reintroduction of gray wolves to the state. Beyond Lírios and Sohap, Barnard is a member of the Boulder Philharmonic and a regular substitute with the Colorado Symphony.



Barbara Noyes, piano

Pianist Barbara Noyes has performed at renowned venues such as Carnegie's Weill Hall, the Granada Theater and Boettcher Concert Hall. She was a collaborative piano fellow at festivals such as Music Academy of the West, Aspen, the Saarburg Chamber Music Festival and the Collaborative Piano Institute. Noyes holds graduate degrees from the University of Colorado Boulder where she studied with Margaret McDonald and Alexandra Nguyen. Previously the collaborative pianist for Southern Illinois University Carbondale, Noyes now serves

as postdoctoral lecturer in collaborative piano at CU Boulder and collaborative pianist at Meadowmount School of Music.

Alongside mezzo soprano Claire McCahan, Noyes co-founded Horizon Duo, a voice-piano duo dedicated to the celebration and creative programming of contemporary and classic repertoire. Horizon Duo has appeared in competition at the National Association of Teachers of Singing Artist Awards (NATSAA), Franz Schubert & Modern Music Lied Duo competition and the Federation of Art Song Fellowship.

Program Notes

Facsimile

Griffin Candey (b. 1988)

Facsimile delves into memory—how memory can be something both big and small, personal or collective, quiet or weaponized—how we tend to view memory as reliable when it is often rewritten by our own insecurities or by the input of others—how it can be the small boat we send down the river when we're gone. This is a small window in an almost limitless subject.

The first and title movement, *Facsimile*, focuses primarily on the mutability of memory, how it can betray us sometimes—a trait that can apply to both personal and historical memory. Personal memory can be skewed by others' needs or beliefs, by the repetition of a lie until we believe it to be true, or by shaping thoughts around how we want it to be rather than how it is or was. More and more research even suggests that depression and anxiety disorders can affect our ability to effectively log memories. Historical memory, too, constantly falls prey to revision (via individuals or governments, all skewing narratives in their favor and choosing which voices control the narrative.) It brought to mind what happens to an image when it's copied a few times too often—when we print an image, then copy it, then copy the copy, ad infinitum. The picture sometimes retains a bit of its original character, but this repetition tends to smudge out most of the details, the individuality.

The second movement (*You Know Me by a Different Name*) comes from a conversation that my wife, Susan, and I have had several times: about how younger versions of ourselves seem, when we look back, like wholly different people—with different goals, tastes, and ideals. (The American poet Walt

Whitman apparently held the same belief: when confronted with the many photographs of himself later in his life, he said that looking at these younger iterations of himself was like looking at a stranger—someone he vaguely remembered, but not well.) It made me think about what parts of us we leave behind as we change and what parts of us remain. What do these versions of ourselves mean to us now? What do we owe them? What do they owe us?

The Third Movement (*The Transfiguration*) is about becoming memory. If memory is mutable—if we do so often become a new person—then how can we create something that lives beyond us? Do we have any say over that?

I have no idea how to build something that lasts—I suspect that I'll never figure it out—but I do recognize that the dearest memories I have of those closest to me were not of them trying to be particularly memorable, but of them being themselves, unapologetically. That's the most that we can ask of ourselves, day to day—and hopefully, that's enough for us to send down the river, to whomever. There's comfort in that thought.

—Griffin Candey

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Theresa Lynn Bogard,
piano and fortepiano

1987-88

Tracy Bidleman, soprano

1988-89

Barry Johnson, baritone

1989-90

Rebecca A. Berg,
soprano

1990-91

Yalun Zhang, baritone

1991-92

Nan-Joo Rhee, piano

1992-93

Maureen Sorensson,
soprano

1993-94

Robert L. Best, Jr.,
baritone

1994-95

Julianne Best, soprano
with Emi Kagawa, piano

1995-96

Takako Nagano, marimba

1996-97

Kathryn Tremills, piano

1997-98

Mairi Dorman, cello

1998-99

Eric Phelps, cello

1999-2000

Sarah Barber,
mezzosoprano

2000-01

Javier Montilla, flute

2001-02

Nacht Quartet

2002-03

Yuan-Jen Cheng, piano

2003-04

Marcin Arendt, violin

2004-05

Jeong-Kwon Kim, tenor

2005-06

Hae-Jung Shin,
mezzo-soprano

2006-07

Conundrum Duo
(Robert Glaubitz, tenor
and Carey Harwood,
guitar)

2007-08

Cobus du Toit, flute

2008-09

Melissa Lotspeich, flute

2009-10

Christie Hageman,
soprano

2010-11

Owen Zhou, piano

2011-12

Shih-Han Chiu, bassoon

2012-13

Michael Brook, viola

2013-14

Andrew Ramos, piano

2014-15

Altius String Quartet

2015-16

Kellan Toohey, clarinet

2016-17

Andrew Brown, cello

2017-18

Kristin Weber, oboe

2018-19

Kaleb Chesnic, flute

2019-20

Stephanie Mientka, viola
and Jake Saunders, cello

2020-21

Hannah Kennedy, violin

2021-22

Randel Leung, clarinet

2022-23

Peyton Hall Magalhaes,
cello

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