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Faculty Tuesdays

Under the Same Sky

Harumi Rhodes, violin

Luka Vezmar, accordion

David Requiro, cello

Nicholas Felder, vocalist

Laura Pérez-Rangel, violin

Andrea Segar, violin

Alex Gonzalez, violin

Emilie Tupper, violin

BB Seidenberg, violin

Katharine Nelson, violin

Renee Gilliland, violin/claves

Erika Eckert, viola

Walt Conte, viola

Aimée McAnulty, viola

Leah Frederick, viola/tambourine

Meta Weiss, cello

Katharine Fornshell, cello

Caleb Siefert, cello

Julian Bennett, cello

Susan Cahill, bass

7:30 p.m., Tuesday, Sept. 9, 2025

Grusin Music Hall

PROGRAM

Under The Same Sky

World Premiere

Luka Vezmar

Harumi Rhodes, violin

Luka Vezmar, accordion

Selections from

“Rejoice! Sonata for Violin and Cello”

Sofia Gubaidulina (1931-2025)

Harumi Rhodes, violin

David Requiro, cello

Sing With Me

Colorado Premiere

Nicholas Felder

Nicholas Felder, vocalist

Harumi Rhodes, violin

La Follia Variations

(After Concerto Grosso No.12 by Francesco Geminiani)

Michi Wiancko

Harumi Rhodes, violin

Laura Pérez-Rangel, violin

Andrea Segar, violin

Alex Gonzalez, violin

Emilie Tupper, violin

BB Seidenberg, violin

Katharine Nelson, violin

Renee Gilliland, violin/claves

Erika Eckert, viola

Walt Conte, viola

Aimée McAnulty, viola

Leah Frederick, viola/tambourine

Meta Weiss, cello

Katharine Fornshell, cello

Caleb Seifert, cello

Julian Bennett, cello

Susan Cahill, bass

PROGRAM NOTES

Under The Same Sky

World Premiere

Luka Vezmar

Under The Same Sky, composed by Luka Vezmar and commissioned by Harumi Rhodes, is a piece about discovery, joy and intrigue. Scored for violin and accordion, *Under the Same Sky* blends music and theatrics to tell the story of two musicians discovering what their instruments can do, and what music they can make together. The violin and accordion are heavily used in many styles of folk music, which influenced certain sections of this piece. Through music, we can bring joy, community, a sense of togetherness and the feeling that even despite our differences, we all live *Under the Same Sky*. —Program note by Luka Vezmar

Selections from

“Rejoice! Sonata for Violin and Cello”

Sofia Gubaidulina (1931-2025)

Rejoice is the metaphorical representation of the transition to another reality, expressed through the juxtaposition of normal sound and harmonics. The possibility of producing different pitches at the same point on a string on a stringed instrument can be experienced in music as the transition to another level of reality. And such an experience is nothing other than joy. Flageolet tones have of course been used thousands of times and there is nothing extraordinary about this technique. Here, however, it is a matter of experiencing these tones not just as a timbre or a coloration, not as the clothing of a thing, but as its essence, the essence of its form as “transfiguration.” And only art can achieve this.

—Program note by Sofia Gubaidulina

Sing With Me

Colorado Premiere

Nicholas Felder

Sing With Me is a prayer and meditation. A journal entry. A call to action. It asks for a simple duet with a friend while also urging a need for community when advocating for people's rights and wellbeing as well as your own. This piece encapsulates a love that is contemplative and vulnerable. Bittersweet and peaceful. A love that is warm and fierce and weary and hopeful. The music illustrates love as a process—something that seems elusive at times but then may return when we ask for it.

—Program note by Nicholas Felder

Listen, listen.

Listen, listen.

Sing with me, Use your voice

Sing with me, Let this song go on.

We can give with all our hearts now,

Sing out loud.

Let this song go on.

Give me hope,

give me peace.

Keep me strong.

Don't let me weep.

There are moments

Filled with love. They live within me-

Breathe, hold on and leap.

Sing with me, Sing with me
Breathe again.
You're you again.
You again.

Sing with me,
Use your voice.
Sing with me,
Let this song go on.
We can give with all our bodies,
Sing out now.
Let this song go on.

You see me for all I am.
With you, I breathe.
I'm whole again.
There are moments
Filled with love.
Don't forget them—
Hold on, hold on and leap.

Sing with me, Sing with me
Sing

Use your voice
Sing with me.
Don't give up now,
Let this song go on

Now's your time
To step into the light

Sing.

La Follia Variations

(After Concerto Grosso No.12 by Francesco Geminiani)

Michi Wiancko

La Follia in its purest form refers to a simple harmonic progression, which has been borrowed and used by more than 150 composers over the course of the past three centuries. Much like the 12-bar blues progression, it was originally intended as a structure to be improvised on. My arrangement is based on Geminiani's Concerto Grosso No. 12 (1729) which was, in turn, arranged after Corelli's Sonata for Violin (1700). Although many of these Variations for String Orchestra incorporate modern technique and textures, my intention was to highlight my favorite aspects of the music made 300 years ago—aspects which still resonate strongly with us today: passion, improvisation, intimacy and the occasional moment of irreverence.

—Program note by Michi Wiancko

PERSONNEL

Luka Vezmar

Luka Vezmar is a composer, oboist and accordionist. He is currently completing a Bachelor of Music at the University of Colorado Boulder, with a dual degree in oboe performance and composition. While his music spans many styles, he has a deep passion for film and film music. “I am fascinated by the way music can shape a story, evoke emotion, and bring scenes to life.” This has had a strong influence on his compositional voice, and he enjoys exploring how musical storytelling can cross genres and formats.

Sofia Gubaidulina

Sofia Asgatovna Gubaidulina was born in the USSR on 24 October 1931 in Chistopol, a small town in the Tatar Autonomous Soviet Socialist Republic, not far to the west of the Ural Mountains which form the natural border between Europe and Asia. Her father was Volga Tatar and a surveyor by profession, her mother of Russian and Polish descent, and the family language was Russian. While the composer was still a child, the family moved to the Tatar capital city of Kazan, and it was there she attended musical school, and then the Kazan Conservatory, studying piano and composition. Graduating in 1954, she transferred to the Moscow Conservatory, where she was taught by Nikolai Peiko and, later, Vissarion Shebalin, finally completing her studies in 1961.

After admission to the Composers’ Union, an essential step for anyone wishing to earn a living writing music in Soviet times, she became a freelance composer, surviving by writing children’s music and, more importantly, film scores. Music for cinema became her main source of income for the next 30 years.

Even at this early period, the titles and character of her pieces made strikingly clear Gubaidulina's fascination with religion, something which caused her trouble with the Soviet authorities, especially when her music was performed abroad. In 1980, she composed her first violin concerto, *Offertorium* (subsequently twice revised), for Gidon Kremer, who performed the piece widely across the world, thus garnering her international attention and commissions from many performers and orchestras in Western Europe, the U.S. and in Japan. In 1992, with the collapse of the USSR, she moved to a small village outside Hamburg, Germany, where she lived until her death on 13 March 2025.

For the composer herself, her choral and orchestral works were especially important, perhaps most of all the massive full-evening diptych of the *Johannes-Passion* (2000) and its companion piece *Johannes-Ostern* (2001). But she continued to compose a great deal of chamber music and relished her relationships with individual performers.

Over the years, Gubaidulina has been given many prizes, honours and awards, and in 2021, the year of her 90th birthday, there were celebrations of her life and work, in many countries of the world. Her greatest wish, however, always remained that she should continue to write music, quietly and at home. *Reprinted by kind permission of Gerard McBurney/Boosey & Hawkes*

Nicholas Felder

Having a passion for community engagement and working with youth, Nicholas Felder (he/him) is a Black queer artist, composer-vocalist, activist and educator who creates art that inspires relational bonds between people in a given space. He builds community in artmaking, unlocking truths around self-identity and creating a space for embodied expression. Felder has led arts programs and workshops with numerous organizations, such as El Sistema Colorado, Neutral Zone (Ann Arbor, Michigan), the Detroit Symphony Orchestra and American Composers Orchestra. He loves to encourage teens to express their social and political views through artmaking. Felder has earned degrees from the University of Michigan and Kennesaw State University and is currently earning a Doctor of Musical Arts (DMA) in music composition at the University of Colorado Boulder.

Michi Wiancko

Michi Wiancko is a versatile and highly imaginative composer, violinist and collaborator, whose multi-faceted creative projects and organizational work prioritize artistic discovery, as well as community resilience and social change.

Recent chamber music commissions include works for Orpheus Chamber Orchestra, The Knights, Boston Chamber Music Society, Carnegie Hall's Ensemble Connect, Schubert Club, Accordo, The Saint Paul Chamber Orchestra, East Coast Chamber Orchestra, Anne Akiko Meyers, Ecstatic Music Festival, Aizuri Quartet, Parker Quartet, Friction Quartet, and the Jupiter Quartet, to name a few.

Wiancko's first opera, *Murasaki's Moon*, for which she was a 2018 recipient of an Opera America Commissioning Grant, premiered at the Metropolitan Museum of Art in May 2019 and was commissioned by Met Live Arts, Onsite Opera and American Lyric Theater. Since then, she has composed two more operas: *Arkana Aquarium*, commissioned by Experiments in Opera and premiered in 2021, and *The Stream*, commissioned by Baldwin Wallace and the Cleveland Lyric Theater, and premiered in 2022. Wiancko has also composed music for short and feature-length films, commercials, and for her own band, Kono Michi.

A passionate collaborator, Wiancko has been fortunate to work and tour with renowned artists from across a vast musical spectrum: Gabriela Lena Frank, Missy Mazzoli, PaviElle French, Vijay Iyer, Steve Reich, Jenn Wasner, Emily Wells, Laurie Anderson, Judd Greenstein, William Brittelle, Paula Matthusen, Kaoru Watanabe, Qasim Naqvi, Mark Dancigers, Satoshi Takeishi, Mazz Swift, Cristina Pato, Sandeep Das, Jessie Montgomery, Emanuel Ax, Yo-Yo Ma, Patricia Kopatchinskaja, Matt Berninger, Dolio the Sleuth and Rench. A member of Silkroad and the East Coast Chamber Orchestra, she has also performed with The Knights, A Far Cry, Mark Morris Dance Group, Saint Paul Chamber Orchestra, Alarm Will Sound and International Contemporary Ensemble. In addition to her composition and performing career, Wiancko is director and curator of Antenna Cloud Farm, a music festival, arts retreat, and community organization based in western Massachusetts. She also founded The Experimental Institute, a summer intensive for talented performers that centers creative artistry and liberatory practice.

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*The Drowsy Chaperone (2023).
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