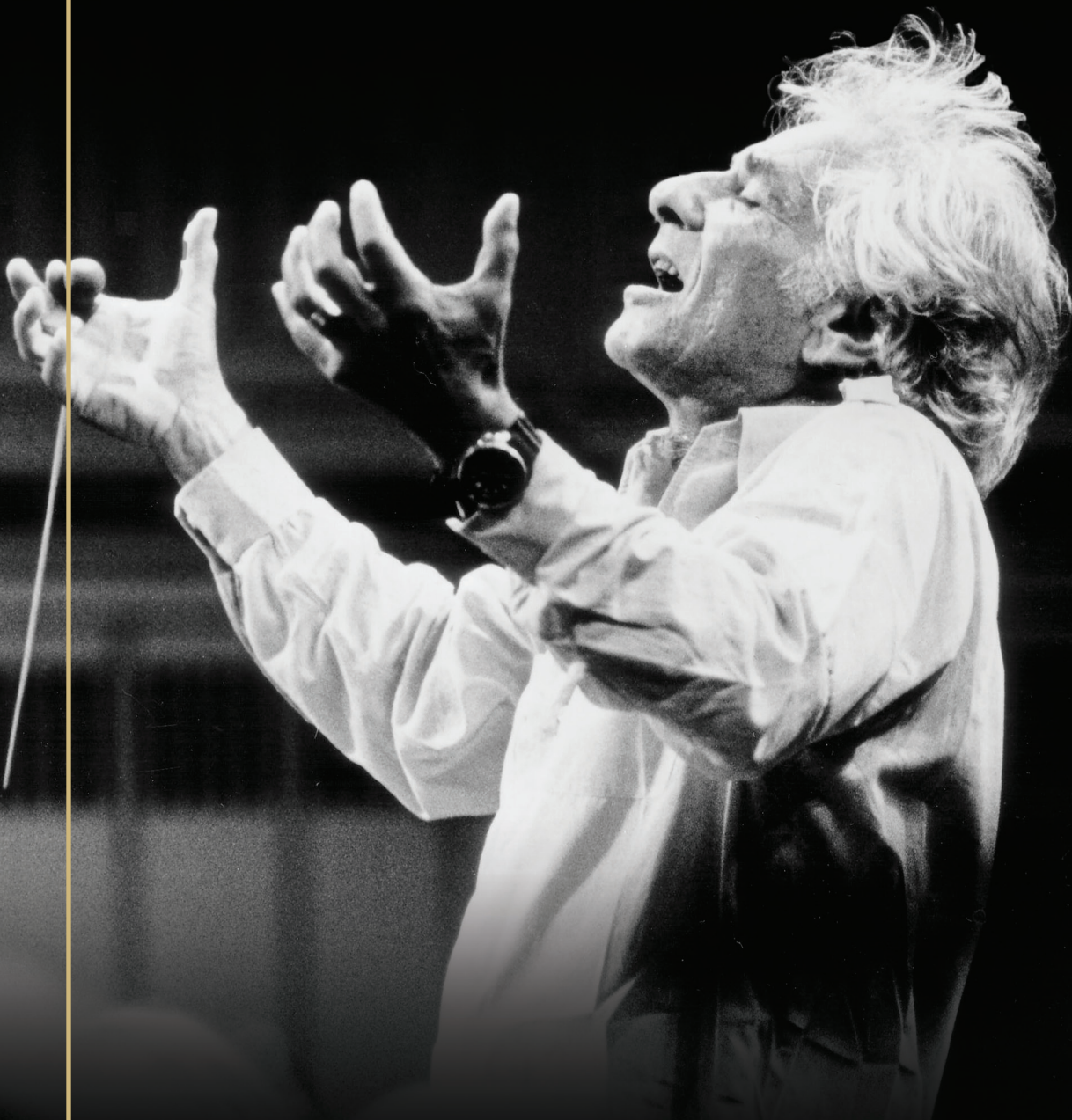
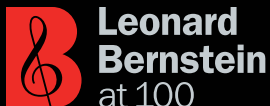
 **Leonard
Bernstein**
at 100

CU Bernstein at 100



College of Music
UNIVERSITY OF COLORADO **BOULDER**

CU ★ PRESENTS



CU Bernstein at 100

Dear Friends,

I am pleased to invite you to our major celebration of 20th-century icon Leonard Bernstein. We have planned an exciting and inspiring array of concerts, featuring works both intimate and grand by this leading American composer.

Our CU Symphony will be joined by special guests Jamie Bernstein, author of the newly released “Famous Father Girl: A Memoir of Growing Up Bernstein,” and Glenn Dicterow, former concertmaster of the New York Philharmonic. Harvard Professor and Leonard Bernstein Scholar-in-Residence with the New York Philharmonic Carol Oja will give a keynote address and speak with guests of our Entrepreneurship Center for Music.

Our combined choirs will perform Bernstein’s “Chichester Psalms,” and our Eklund Opera Program’s production of “West Side Story” will be preceded by a behind-the-scenes look at “West Side Story” the film, hosted by Ernesto Acevedo-Muñoz, head of CU Cinema Studies & Moving Image Arts.

Our bands will program Bernstein works, and our faculty will perform chamber music that is sometimes poignant, sometimes fun and always moving. CU on the Weekend will examine Bernstein the educator, CU Libraries will create a special display in Waltz Music Library and the Program in Jewish Studies, in collaboration with the College of Music and Department of Cinema Studies & Moving Image Arts, will explore the mythology behind Bernstein’s ballet “The Dybbuk.”

We hope to fulfill Bernstein’s mission to bring people together through music.

Please join us!

Dr. Andrew Cooperstock
Artistic Director, Bernstein at 100
Professor of Piano, CU Boulder College of Music

Leonard Bernstein: Celebrating 100 Years

Symphonic Band

Matthew Roeder, conductor

Hannah Rudy, guest conductor

Wind Symphony

Donald McKinney, conductor

Brittan Braddock, guest conductor

7:30 p.m., Thursday, Sept. 20, 2018

Macky Auditorium

Program

Slava! (1977/1978)

Hannah Rudy, conductor

Leonard Bernstein
(1918–1990)
trans. Clare Grundman

Irish Tune from County Derry (1918)

Percy Grainger
(1882–1961)
ed. R. Mark Rogers

Symphonic Dance No. 3 “Fiesta” (1967)

Clifton Williams
(1923–1976)

Candide Suite (1956/1993)

- I. The Best of All Possible Worlds
- II. Westphalia Chorale and Battle Scene
- III. Auto-da-fe
- IV. Glitter and Be Gay
- V. Make Our Garden Grow

Leonard Bernstein
adapt. Clare Grundman

Intermission (*program continues on next page*)

An Outdoor Overture (1937–1941)

Aaron Copland
(1900–1990)

Fantasia and Fugue in C minor BWV 537

Johann Sebastian Bach
(1685–1750)
Trans. Timothy Topolewski

Brittan Braddock, conductor

Road Stories (2010)

- I. Speed Bike
- II. Winding Tree Lane
- III. Rail Lights

Jennifer Higdon
(b. 1952)

Three Dance Episodes from *On the Town* (1944)

- I. The Great Lover
- II. Lonely Town: Pas de deux
- III. Times Square: 1944

Leonard Bernstein
Trans. Paul Lavender

Program Notes

Slava!

When Mstislav Rostropovich (“Slava” to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D. C.

The first theme of *Slava!* is a vaudevillian razzmatazz tune filled with side-slipping modulations and sliding trombones. Theme two, which prominently features the electric guitar, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the “Coronation Scene” of Moussorgsky’s *Boris Goudonov*, where the chorus sings the Russian word “slava!” meaning “glory!” In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

—*Jack Gottlieb*

Irish Tune from County Derry

The *Irish Tune* is based on a tune collected by a Miss J. Ross of New Town, Limavady, County Derry, Ireland, and published in “The Petri Collection of Ancient Music of Ireland” in 1885. The original setting was an a capella version for mixed voices which was much admired by Edward Grieg, with whom Grainger developed a strong friendship. An orchestral version followed and the military band version was completed in 1918. Grainger’s knowledge of instrumental voicings lends a richness to the sound and a blending of the interwoven melodies.

Symphonic Dance No. 3 “Fiesta”

Fiesta is the third in a set of five Symphonic Dances composed by Clifton Williams on a 1964 commission from the Minnie Stevens Piper Foundation, commemorating the San Antonio Symphony Orchestra’s 25th anniversary. In the original suite, each of the five dances represents the spirit of a different time and place relative to the background of San Antonio, Texas. *Fiesta* is an evocation of the excitement and color of the city’s numerous Mexican celebrations. The modal characteristics, rhythms and finely woven melodies depict what Williams called “the pageantry of Latin-American celebration—street bands, bull fights, bright

costumes and the colorful legacy of a proud people.” The introduction features a brass fanfare that generates a dark, yet majestic, atmosphere that is filled with the tension of the upcoming events. The soft tolling of bells herald an approaching festival with syncopated dance rhythms. Solo trumpet phrases and light flirtatious woodwind parts provide a side interest as the festival grows in force as it approaches the arena. The brass herald the arrival of the matador to the bullring and the ultimate, solemn moment of truth. The finale provides a joyous climax to the festivities.

The first performance of the complete set of dances took place on Jan. 30, 1965, under Williams’ baton. After achieving success with the San Antonio Symphony, Williams refashioned the set for symphonic band, and *Fiesta* was premiered at the American Bandmasters Association convention in Miami, Florida, on March 4, 1967, by the University of Miami’s “Band of the Hour,” under the composer’s direction.

Candide Suite

Leonard Bernstein was one of the foremost American composers and conductors of the twentieth century. Renowned on the podium as director of the New York Philharmonic, he came into living rooms across the nation through his televised series of Young People’s Concerts on CBS. Some of his most familiar compositions include the film scores to *On the Waterfront*, *West Side Story* and *Candide*.

Composed in the 1950s, *Candide* is an operetta modeled on Voltaire’s famous French satire. The cast of characters features hero Candide, whose idealistic nature matches his name’s meaning “naïve,” along with his true love Cunegonde and their tutor Doctor Pangloss. This *Candide* Suite, adapted for band by American composer and arranger Clare Grundman, follows the plotline of the operetta, beginning with youthful optimism in *The Best of All Possible Worlds*. The following movements portray the characters facing gruesome life challenges, including an invading army, persecution during the Inquisition, and life as a Parisian courtesan. By the fifth and final movement, the heroes’ idealism has faded, yet they sing of hope and the spiritual rewards of simple tasks: “we’re neither pure, nor wise, nor good; we’ll do the best we know; we’ll build our house and chop our wood, and make our garden grow.”

An Outdoor Overture

No composer was more instrumental in the development of an American school of composition than Aaron Copland. He became a tireless advocate and organizer of his fellow composers and was committed to the

idea that composers should create music that could be performed and appreciated by a broad range of people. The first of his two works specifically for younger musicians was *The Second Hurricane* (1938), an opera written for high school age singers. Alexander Richter, the orchestra conductor for New York’s High School for Music and the Arts, immediately sought to convince him to write something for high school level orchestral musicians, an idea that intrigued the composer.

This commission came relatively early in Copland’s career, when he was still known as a modernist whose works were often characterized by harsh sonorities, rhythmic complexities and pungent harmonies. Richter nervously cautioned the composer, “boards of education throughout this country do not take to ultra-modern composition. I do not know how you will respond to this hideous reminder, but again I trust your good taste in the matter.” Richter’s trust proved to be well founded, for the work indeed contained the “optimistic tone” he had requested. Moreover, Richter commented that the work seemed to have an “open-air” quality, and together the two men struck upon *An Outdoor Overture* as the title. The premiere was given by the High School of the Arts Orchestra under Richter’s direction on Dec. 16, 1938.

An Outdoor Overture is also representative of Copland’s populist style, replete with beautiful melodies, straightforward harmonies and an overall simplicity of style. While it is a work that has been dismissed by some critics because it was composed for young performers, musicians no less than Elliott Carter have strenuously disagreed. In 1941, Edwin Franko Goldman approached the composer about writing something for the legendary Goldman Band. Copland was intrigued by the idea, but due to the increasing demands on his time suggested the possibility of a transcription of *An Outdoor Overture*. Goldman happily agreed to the proposal, and the band version of the work was premiered in 1942.

Fantasia and Fugue in C minor

The foundation of J.S. Bach’s legacy is in his establishment of a harmonic and melodic style that is still being taught in colleges and universities. By giving each line its own beauty through the interaction of melody, harmony and rhythm, he transforms a simple melody into a majestic sonority of great passion and imagery. The Fantasia and Fugue in C minor was composed during his employment as organist and member of the court orchestra in Weimar, Germany. Some estimates put the date of its composition at 1723. Sir Edward Elgar’s orchestral transcription of the Fantasia and Fugue in C minor came about over a casual lunch with Richard Strauss in 1920. They agreed that Elgar would score the Fugue and that Strauss

would score the Fantasia. Elgar completed the Fugue in April of 1921. Hearing nothing from Strauss regarding the Fantasia, Elgar completed its scoring in June of 1922. Writing to an organist friend Elgar stated, "I have orchestrated a Bach fugue in a modern way ... I wanted to show how gorgeous and great and brilliant he would have made himself sound if he had had our means." Timothy Topolewski's setting for concert band heard here this evening, offers the wind band the opportunity to experience Bach and Elgar at their finest.

Road Stories

Jennifer Higdon has been hailed by The Washington Post as a "savvy, sensitive composer with a keen ear, an innate sense of form and a generous dash of pure spirit." One of the most performed living American composers, among her impressive list of commissioners include The Cleveland Orchestra, The Philadelphia Orchestra, eighth blackbird, the Tokyo String Quartet and The United States Marine Band. Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, and the Pulitzer committee's citation referred to the work as a "deeply engaging piece that combines flowing lyricism with dazzling virtuosity." She has also received a surfeit of prestigious awards from a wide array of agencies including the Guggenheim Foundation, ASCAP, the National Endowment for the Arts, the Academy of Arts and Letters, Meet the Composer and the Pew Fellowship in the Arts. Her Percussion Concerto received the 2010 Grammy Award for "Best Contemporary Classical Composition". The National Wind Ensemble Consortium Group, comprised of more than 30 institutions, commissioned *Road Stories* in 2011. The composer was undoubtedly inspired by her lifestyle of travel: however, she wrote the piece, a description of life's journeys, at home between trips, commenting thusly:

Road Stories is a series of portraits of life journeys. In *Speed Bike* the listener moves along in a joyful ride over sudden lifting hills and along paths that are comprised of quick twists and turns; there is a relishing of freedom and the speed of youth. *Winding Tree Lane* moves at a much slower pace... a quiet street of leafy sunlit patterns, absorbed by the traveler in slow footfalls; this is time movement in contemplative moments. *Rail Lights* is the visual phenomena of being on a train, looking through windows at fast passing lights. No picture is clear but sometimes a space will go by, where the passenger can see a larger picture than the momentary shifts of light slivers. The traveling that we all do while moving from one day to the next often shows us only passing glimmers, but there are those moments when a clear picture shifts into the focus of a larger world.

Three Dance Episodes from *On the Town*

Few have contributed more to American music culture than Leonard Bernstein. Equally gifted as a conductor, composer, concert pianist and teacher, Bernstein excelled at finding a way to connect with many different audiences. In the years since his death, both his music and his status as an American icon continue to flourish. As a composer, Bernstein displayed a wide range of talents, writing music not only for the concert stage, but also for film, ballet, opera and Broadway, with his *West Side Story* becoming one of the most successful shows in history. Although primarily a classical musician, Bernstein had a great fondness and respect for jazz and popular music. In an undergraduate thesis while attending Harvard University in 1939, Bernstein wrote "jazz in the twentieth century has entered the mind and spirit of America; and if an American is a sensitive creator, jazz will have become part of his palette, whether or not he is aware of it." Whether overt or carefully woven into the texture, jazz styles do indeed permeate much of Bernstein's music, including many pieces written for the concert hall.

Bernstein solidified his place as a dazzling young American conductor in 1943 when shortly after being named assistant conductor of the New York Philharmonic, he conducted a performance of the orchestra with no rehearsal after music director Bruno Walter became ill. A year later he further established his credentials as a composer with the production of the musical *On the Town*. When Bernstein was studying at the Curtis Institute of Music in Philadelphia, he worked with a cabaret group called The Revuers. This group included two entertainers, Betty Comden and Adolph Green, who later wrote the lyrics for the musical and would become Bernstein's lifelong friends and artistic partners.

On the Town is the story of three young sailors on a 24-hour shore leave in New York City. One of the young sailors becomes infatuated with a woman and the three friends split up in an effort to find her. *On the Town* is based on *Fancy Free*, a ballet by Bernstein based on the same premise. *On the Town* opened on Broadway in December 1944 to rave reviews, The New York Times pronouncing it "the freshest and most engaging musical to come this way since the golden day of Oklahoma!" Bernstein created three dance episodes from *On the Town* for orchestra and offered the following about each episode:

In *The Great Lover*, Gaby, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep in the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet. In the *Pas de Deux*, Gaby

watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor. The *Times Square:1944* ballet is a more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade and a scene in the Roseland Dance Palace.

Biographies

Matthew J. Roeder

Dr. Matthew Roeder is the associate director of bands and director of the “Golden Buffalo” Marching Band at the University of Colorado, Boulder. An associate professor of Conducting and Music Education, Roeder conducts the CU Symphonic Band and teaches both graduate and undergraduate instrumental conducting courses. He is currently the CU College of Music's Associate Dean Designate for Undergraduate Studies and Enrollment Management, an administrative post that he will begin in July 2019. Prior to his arrival at CU Boulder in the fall of 2000, Roeder held the position of Director of Bands and served as Performing Arts Department chairman at Parkville High School in Baltimore County, Maryland. In this capacity, he was recognized by the Maryland General Assembly for outstanding service and dedication to Parkville and the students in the performing arts department.

Roeder is conductor laureate of the Colorado Wind Ensemble, the only wind ensemble outside of academia in the Denver metropolitan area, for which he served as conductor and music director over ten seasons (2004–2014). Under his direction, the Colorado Wind Ensemble was proud to present the Opening Keynote Concert for the CMEA Clinic/Conference in January 2010. As music director, Roeder led the initiative to institute the Colorado Wind Ensemble Commissioning Project resulting in published compositions by Michael Colgrass, Carter Pann and Steven Bryant.

As a clinician, adjudicator and guest conductor, Roeder has developed an international and national presence with numerous professional appearances in Canada, United Arab Emirates and France, as well as across the United States, including as guest conductor of the 2016 New Jersey All State Symphonic Band. Roeder has been published as a contributing author in multiple volumes of the *Teaching Music Through Performance in Band* series available through GIA Publications. He is a co-author in *The Journal of Research in Music Education*, volume 57, no. 4 and producer of the CU Wind Symphony's recording entitled “Of Love and Life.”

Recently, Roeder's work with composer Jake Runestad resulted in a wind band transcription of the choral piece *Let My Love Be Heard*, premiered by the CU Symphonic Band in February 2018. Additionally, Roeder's own transcription of John Corigliano's *Promenade Overture* was performed by the CU Wind Symphony in Boettcher Concert Hall as part of the “CU at Boettcher” concert this past April 2018.

Roeder recently completed CU's Excellence in Leadership program as well as the CU Boulder Faculty Leadership Institute. He has been honored twice with the Marinus Smith Award from the University of Colorado Parents Association, most recently in 2015, and he received the Residence Life Academic Teaching Award for two consecutive years. He remains an active member of the College Band Director's National Association, World Association for Symphonic Bands and Ensembles, Music Educators National Conference, Colorado Music Educators Association, and is a lifetime member of Phi Mu Alpha as well as an honorary member of Kappa Kappa Psi. Roeder earned his Doctor of Musical Arts degree in Instrumental Conducting and Literature from the University of Colorado, Boulder. He received his Master of Music in Music Education with a conducting emphasis from the Peabody Conservatory of The Johns Hopkins University and his Bachelor of Music in Music Education from Miami University in Oxford, Ohio.

Hannah Rudy

Hannah Rudy is a graduate teaching assistant and conducting student at the University of Colorado pursuing the Master of Music degree in Wind Band Conducting and Repertoire. Prior to beginning her studies at CU, Rudy served as the Director of Bands at Chapel Hill High School in Douglas County, Georgia where she was responsible for teaching and conducting the concert band, symphonic band, percussion ensemble, and marching band. While teaching in Georgia, Rudy hosted the Douglas County Honor, the Douglas County Marching Band Exhibition, and served as a judge at various state marching contests. Rudy holds a Bachelor in Music Education

from the University of Georgia where she studied conducting with Dr. John Lynch.

Donald McKinney

Donald J. McKinney is director of bands and associate professor at the University of Colorado Boulder. He conducts the CU Wind Symphony, guides the graduate wind conducting program and oversees the university's comprehensive band program. The CU Wind Symphony has collaborated with numerous artists & composers and most recently performed for the CBDNA Southwestern Division Conference on the CU Boulder campus. Prior to his 2013 appointment at CU Boulder, McKinney was the director of wind ensembles and associate professor at Louisiana State University. While teaching at LSU the Wind Ensemble was invited to perform for the 2013 CBDNA National Conference in Greensboro, NC.

He has held additional faculty positions at Interlochen Arts Academy and Duquesne University Mary Pappert School of Music. From 2010–2015, he was the Coordinator of Bands for the renowned Interlochen Arts Camp. In this capacity he conducted the World Youth Wind Symphony and administered the summer band program. As a guest conductor he has appeared with the Dallas Wind Symphony, Concordia Santa Fe, Boulder Philharmonic Orchestra, Greater Boulder Youth Orchestra and numerous honor ensembles. He has also conducted concerts and clinics in Costa Rica and Canada. On numerous occasions, his performances with the Dallas Wind Symphony have been featured on National Public Radio Performance Today.

As a teacher of conducting he has presented conducting masterclasses at the University of Central Florida, Eastern Washington University, University of Central Missouri, West Chester University and UCLA. His recording credits include projects with the Dallas Winds, University of Michigan Symphony Band, University of Texas Wind Ensemble, University of North Texas Wind Symphony, Keystone Wind Ensemble and the Duquesne University Wind Symphony.

In February 2017, McKinney was featured on the cover of *The Instrumentalist*, a prominent journal for instrumental music educators. He has published articles in numerous conducting resources, including five volumes of *Teaching Music through Performance in Band* and most recently, *The Conductors Companion* published by Meredith Music. He has also authored a chapter about Pulitzer Prize-winning composer Jennifer Higdon for the book *Women of Influence in Contemporary Music*, published by Scarecrow Press. After participating in the Second Frederick Fennell Conducting Masterclass, he was named a finalist for the Thelma A. Robinson Award by the Conductors Guild.

He has been nominated for a LSU Alumni Association Faculty Excellence Award and is an honorary member of Kappa Kappa Psi.

McKinney holds degrees from Duquesne University, Indiana University of Pennsylvania, and a Doctor of Musical Arts in Conducting from the University of Michigan. His primary conducting teachers include Michael Haithecock, Jack Stamp, Robert Cameron and additional study with H. Robert Reynolds and Frank Battisti.

Brittan Braddock

Brittan Braddock is entering her final year as a graduate teaching assistant and conducting student pursuing the Doctor of Musical Arts degree in Wind Conducting and Literature at the University of Colorado, Boulder where she conducts and assists in all aspects of the band program. Braddock was formerly a graduate assistant at Indiana University of Pennsylvania and frequently guest conducted the IUP Wind Ensemble, Symphony Band, Concert Band and the Indiana Symphonic Winds. Part of her assistantship was to assist with the teaching of Instrumental Music Methods, Fundamentals of Conducting, Advanced Instrumental Conducting and Conducting Seminar.

Prior to her work at IUP, Braddock was the director of bands for Custer County's school district in Westcliffe, Colorado where she was responsible for 5th–12th grade instrumental music, high school choir, music theory and drama. While in Westcliffe, she founded and conducted the Sangre de Cristo Community Band, an ensemble that performs five times a year with tremendous community support and pride. She has also held teaching positions in Cotopaxi's Unified School District in Cotopaxi, Colorado and Austin Business and Entrepreneurship Academy in Chicago, Illinois. Braddock continues to visit Westcliffe, Colorado as part of their summer music theater program and as guest conductor with the Sangre de Cristo Community Band.

As a guest conductor, Braddock has appeared with the Boulder Concert Band, Altoona Symphony Orchestra, the International Fellowship of Conductors, Composers, and Collaborators, Indiana University of Pennsylvania's Wind Ensemble, Symphony Band, Symphony Orchestra, Concert Band and Indiana Symphonic Winds, with additional guest conducting of collegiate and community bands in Chicago. She holds degrees in music from Concordia University of Chicago and Indiana University of Pennsylvania. Her primary conducting teachers include Donald J. McKinney, Timothy Paul, Jack Stamp, Richard Fischer and Maurice Boyer.

Personnel

Symphonic Band

Piccolo

Nicole Peters

Flute

Andrea Kloeohn

Ariel Flach

Emma Shelby

Oboe

Sophie Oehlers

Kiran Arora

Claire Wilcox

Joseph Hogenson

English Horn

Kiran Arora

Clarinet

Charles Burnside

Jaret Anderson

Georgia Hastie

Zachary Mast

Emma Williamson

Carolyn Vanderwerf

Maddie McGrath

Gray Underhill

Ella Stritzel

Justin Slaman

Jennifer Douglas

Bass Clarinet

Logan Duschatko

Nathan Ciraula

Bassoon

Kaitlin Zadow

Rose Hansen

Alto Saxophone

Mark Ivlev

Jacob Reading

Jamyson Lindhorn

Armando Solis

Tenor Saxophone

Jeremy Salgado

Baritone Saxophone

Andrea Austin

Horn

Carrie Proctor

Devin Diggs

Kieran Scruggs

Cole Cantor

Katelyn Wojniak

Brody Austin

Trumpet

Abby Bernat

Jessie Uhrenbacher

Karen Buri

Ryan Dupuis

Eva Aneshansley

Dartagnan Stephen

Abbey Beaton

Adam Richling

Trombone

Mira Hickey

Jacob Kayler

Kendall Walker

Nathan Park

Karla Salinas

Xander Levy

Bass Trombone

Douglas Sternberg

Carson Sechtleben

Euphonium

Megan Nicolaysen

Jackson Trust

Callen Thompson

Tuba

Elena Zarecky

Kevin Sullivan

John Lettang

Evan Allenson

Percussion

Bryce Dickson

Brandon diLorenzo

Ryder Hales

Chloe Joseph

Eliot Sale

John Sevy

Rowan Woodbury

Wind Symphony

Flute

Kaleb Chesnic

Claire Gunsbury

Celeste Landy

Maddie Hardick

Katie Scholl

Yuna Langehenning

Joanna Hope Toohey

Oboe

Brittany Bonner

Lainey Fiesel

Curtis Sellers

Grace Stringfellow

Clarinet

Colby Bond

Charles Burnside

Anoushka Divekar

Jade Garcia

Ellen Kennedy

Tanner Shioshita

Josh Wilson

Rachel Wood

Bass Clarinet

Jacob Eichhorn

Bassoon

Michelle Chen

Gyungsun Im

Kristina Nelson

Ethan Shuler

Kaitlin Zadow

Alto Saxophone

Brian Lambert

Michael Meier

Tenor Saxophone

Jay Million

Baritone Saxophone

Miranda Stark

Trumpet

Luke Finaldi

Jeremiah Kersting

Melinda Ho

Sam Milam

Ryan Spencer

Drew Ziemba

Horn

Maggie Barnes

Erika Hollister

Spencer Kosciak

Raya Panova

Benjamin Shafer

Erin Zinda

Trombone

Ben Garcia

Alison Orthel

Yutaro Yazawa

Declan Wilcox

Euphonium

Rebekah Jay

Brian Sugrue

Tuba

Tristan Peterson

Patrick Young

Piano

Rebecca Golub

Harp

Sierra Fournier

Linnea Wolniewicz

Percussion

Julian Davidson

Jake Henneford

Anna Holbrook

Dylan Norbury

Connor Page

Andrew Quinlan

Christopher Thoreson

Upcoming Performances

💰 Ticketed events 📺 Live broadcast at cupresents.org

Sunday, Sept. 23

Takács Quartet 💰

Haydn, Shostakovich and Schubert

4 p.m., Grusin Music Hall

Monday, Sept. 24

Takács Quartet 💰

Haydn, Shostakovich and Schubert

7:30 p.m., Grusin Music Hall

Thursday, Sept. 27

CU Bernstein at 100 📺

CU Symphony Orchestra

7:30 p.m., Grusin Music Hall

Sunday, Oct. 7

CU Bernstein at 100 📺

Fall Festival of Choirs

7:30 p.m., Macky Auditorium

Sunday, Oct. 14

Chamber Winds 📺

2 p.m., Grusin Music Hall

Thursday, Oct. 18

Guitar Celebration Recital 📺

7:30 p.m., Grusin Music Hall

Friday, Oct. 19

Diverse Musicians' Alliance 📺

INTERSECT: A Celebration of

Diverse Musics and Stories

7:30 p.m., Grusin Music Hall

Saturday, Oct. 20

Wind Symphony

At Boulder's Rayback Collective

12:30 p.m., Boulder Rayback Collective

Monday, Oct. 22

Concert Band 📺

7:30 p.m., Grusin Music Hall

Thursday, Oct. 25

Chamber Orchestra 📺

7:30 p.m., Grusin Music Hall

Friday, Nov. 2

Artist Series

Venice Baroque Orchestra 💰

With Anna Fusek, recorder

7:30 p.m., Macky Auditorium

Sunday, Nov. 4

CU Choirs 📺

7:30 p.m., Grusin Music Hall

Find your next performance at cupresents.org

Can't make it? Watch live broadcasts of select events at our website!

The University of Colorado is committed to providing equal access to individuals with disabilities.
For more information, visit cupresents.org/accessibility

Keep in touch! Send your email address to be added to our
events mailing list at cupresents.org/email

CU ★ PRESENTS



University of Colorado **Boulder**

Festival Events

Throughout Fall 2018

A Special Exhibit: The Multifaceted Leonard Bernstein
Waltz Music Library

Friday, Aug. 31

CU Football Halftime Show
Members of the Marching Band and the CU Department of Theatre & Dance present excerpts from “West Side Story”
Sports Authority Field, Denver

Saturday, Sept. 8

CU on the Weekend
“Bernstein as Teacher: Exploring the Language of Music”
1 p.m., Chamber Hall

Tuesday, Sept. 11

Faculty Tuesdays
CU Bernstein at 100
with the Jazz faculty
7:30 p.m., Grusin Music Hall

Saturday, Sept. 15

CU Football Halftime Show
Members of the Marching Band and the CU Department of Theatre & Dance present excerpts from “West Side Story”
Folsom Field, CU Boulder

Thursday, Sept. 20

Wind Symphony and Symphonic Band
7:30 p.m., Macky Auditorium

Sunday, Sept. 23

Screening: “The Dybbuk”
6 p.m., ATLAS 100

Monday, Sept. 24

Public talk with
Jamie Bernstein, Glenn Dicterow and Carol Oja
4 p.m., Grusin Music Hall

Tuesday, Sept. 25

Faculty Tuesdays
CU Bernstein at 100:
Chamber Music
7:30 p.m., Grusin Music Hall

Wednesday, Sept. 26

Keyboard Department Student Recital
“Anniversaries”
2 p.m., Grusin Music Hall

Citizen, Conductor, Composer:
The continuing legacy of Leonard Bernstein
5 p.m., Chamber Hall

Thursday, Sept. 27

CU Symphony Orchestra
7:30 p.m., Macky Auditorium

Friday, Sept. 28

Master Class with
Glenn Dicterow, violin
3 p.m., Grusin Music Hall

CU Football Halftime Show

Members of the Marching Band and the CU Department of Theatre & Dance present excerpts from “West Side Story”
Folsom Field, CU Boulder

Sunday, Oct. 7

Fall Festival of Choirs
Macky Auditorium
7:30 p.m.

Sunday, Oct. 21


Panel discussion:
“West Side Story”
2 p.m., ATLAS 100

Film screening:
“West Side Story”
3 p.m., ATLAS 100

Wednesday, Oct. 24

Opera Brown Bag:
First look at “West Side Story”
Noon, Chamber Hall

Oct. 26–28

 **Eklund Opera Program**
West Side Story
A musical by Leonard Bernstein
Macky Auditorium
Tickets and more info at:
cupresents.org • 303-492-8008

