



Symphonic Band

Matthew Roeder, conductor

Wind Symphony

Donald McKinney, conductor

Guest soloist: Ryan Van Scoyk

Guest composer: D.J. Sparr

7:30 p.m., Thursday, Feb. 7, 2019

Macky Auditorium



College of Music
UNIVERSITY OF COLORADO BOULDER

CU ★ PRESENTS

Program

Symphonic Band

Cathedrals (2007)

Kathryn Salfelder
(b. 1987)

Rivers of Air (2018)

Jake Runestad
(b. 1986)

Elegy for a Young American (1964)

Ronald Lo Presti
(1933-1985)

Athletic Festival March (1937)

Sergei Prokofiev
(1891-1953)
arr. Richard Franko Goldman

Intermission

Wind Symphony

Cloud of Witnesses (2015)

D.J. Sparr
(b. 1975)

Lincolnshire Posy (1937)

- I. Lisbon
- II. Horkstow Grange
- III. Rufford Park Poachers
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Percy Grainger
(1882-1961)

Concerto for Soprano Sax and Wind Ensemble (2007)

- I. Prelude
- II. Felt
- III. Metal
- IV. Wood
- V. Finale

John Mackey
(b. 1973)

Ryan Van Scoyk, 2018 Honors Concerto Competition Winner

Program notes

Cathedrals (2007)

Kathryn Salfelder

Cathedrals is a fantasy on Gabrieli's *Canzone Primi Toni* from *Sacrae Symphoniae*, which dates from 1597. Written for St. Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* ("broken choirs"), which forms the basis of much of Gabrieli's writing. *Cathedrals* is an adventure in "neo-renaissance" music, in its seating arrangement, antiphonal qualities, 16th century counterpoint and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of renaissance composers such as Palestrina and Lassus. The golden section, the area surrounding the golden section and its series of extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture or juxtaposition of ideas. The work is a synthesis of the old and the new, evoking the mystery and allure of Gabrieli's spatial music, intertwined with a rich color palette, modal harmonies and textures of woodwinds and percussion.

—*Kathryn Salfelder*

Rivers of Air (2018)

Jake Runestad

"How infinitely superior to our physical sense are those of the mind! The spiritual eye sees not only rivers of water but of air. ...imagination gives us the sweet music of tiniest insect wings, enables us to hear, all round the world, the vibration of every needle, the waving of every bole and branch, the sound of stars in circulation like particles in the blood. Indeed, the power of imagination makes us infinite." —*John Muir*

As a composer, I often imagine the soundtrack to my surroundings—especially while hiking in the beauty of mountains, forests, lakes and rivers. The crisp whisper of wind through pine needles, the babbling of a glacial river and the stoic quietness of old growth trees exude vivid aural colors, always available to the curious listener. But it is the mind's ear that can take these sounds and scenes and imagine them into stories and symphonies. In *Rivers of Air*, I endeavored to capture the scenery and experience of hiking in Mt. Rainier National Park in Washington while creating my own imagined story. Visions of expansive mountain ranges from thousands of feet in the air, the rushing Nisqually River and the

profound sacredness of old growth trees guided me as I wrote. In an age when humans seem to be continuously separating ourselves from the earth and from each other, Muir's words remind us to listen deeply to all that is around us; and in that listening, we too can see (and hear) our own rivers of air.—*Jake Runestad*

Elegy for a Young American (1964)

Ronald Lo Presti

Ronald Lo Presti, clarinetist and composer, was born in Williamstown, Massachusetts. He graduated from the Eastman School of Music in Rochester, New York, and had a long career in music education, teaching at Texas Tech University in Lubbock, Texas, Indiana State College (now University) in Terre Haute, Indiana and Arizona State University in Tempe, Arizona. The 1963 assassination of President John F. Kennedy affected Lo Presti deeply, as it did the nation as a whole, and in 1964, he composed his best-known work, *Elegy for a Young American*. Starting quietly in the high winds, the piece grows in intensity, adding brass and percussion through a cathartic expression of mourning and collective grief. Large minor and diminished intervals lend an especially poignant quality to the theme as it moves through the ensemble. Following a climax in the brass and percussion, the mood softens to one of noble remembrance as high winds and low brass come to a final harmonic rest.

Athletic Festival March (1937)

Sergei Prokofiev, Arr. Richard Franko Goldman

During one of Sergei Prokofiev's visits to the United States, my father and I had occasion to chat with him about band music and to inquire whether he himself had written anything for band. His reply was that he had not, but that he was very much interested in the idea. Neither my father nor myself heard further on the subject until one day, a year or so afterwards, my father received a small package from Russia containing an inscribed pocket score of this march, Prokofiev's first work for band, dated 1937. The title, *March for the Spartakiade*, meant very little to me until I was informed that the *Spartakiade* was (or is) a sort of inclusive athletic competition or festival. We therefore decided to program the piece as *Athletic Festival March*, feeling that this title would be more understandable and appropriate. The first performance in America took place at a Goldman Band concert during the summer season of 1938. It scored a great and immediate hit, and has remained in the Goldman Band repertory ever since. Prokofiev's original scoring was of course for the typical military band of Russia, using no saxophones, alto or bass

clarinets, 3rd cornet, etc. Oboe, bassoon and third and fourth horns were marked as optional; cues were liberally provided. It would indeed have been presumptuous on my part had I attempted to rescore this brilliant sounding little work; my editing therefore did not exceed the bounds of adding parts for those instruments which American bandmasters consider essential. The *Athletic Festival March* differs in form and spirit from the military march or quickstep of American or European pattern. It is actually in an expanded A-B-A form, each section being in turn composed of a smaller a-b-a form. The original tempo indication is given as skoro, meaning fast. It is clear that the gaiety and humor of the march are best revealed when a briskly vivacious tempo is maintained throughout, and when the dynamic contrasts are sharply and carefully emphasized.—*Richard Franko Goldman*

Cloud of Witnesses

D.J. Sparr

Therefore, having so vast a cloud of witnesses surrounding us, and throwing off everything that hinders and entangles us, let us keep running with endurance the race set before us...

Cloud of Witnesses is a nine-minute long piece for wind ensemble. The notion of our ancestors' guidance helping us "run with perseverance" through our challenges in life inspired the work. Sparr uses impressionistic orchestration techniques which draw on the wide variety of sounds available in a wind ensemble. A defining feature of *Cloud of Witnesses* is a sustained melodic motive performed by a synthesizer, string bass, harp and piano. The percussion use bell-like instruments to create a cloud of rhythmic activity. Wind instruments in high ranges float and embellish the melodic phrasings over a firm foundation of chords in low instruments.

Lincolnshire Posy

Percy Grainger

With the exception of military marches almost all the music we hear played on wind bands (military bands) was originally composed for other mediums (for orchestra, for piano, for chorus, as songs for voice and piano) and afterwards arranged for wind band—and as good as never by the composer. (Notable exceptions are: Wagner's *Huldigungsmarsch*; Henry Cowell's *Celtic Set*; R. Vaughan Williams's *Folksong Suite* and *Toccata Marziale* (Boosey & Hawkes); Gustav Holst's two Suites for Band and Hammersmith; Hindemith's Concert Music for Wind Band (Schott, Mayence); Ernst Toch's *Spiel*; Florent Schmitt's *Dionysiaques*; Respighi's *Hunting-Tower Ballad*; several compositions by Leo Sowerby). Why this cold-shouldering of the wind band by most composers? Is the wind band—with its varied assortments of reeds (so much richer than the reeds of the symphony orchestra),

its complete saxophone family that is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments--the one closest to the human voice. And surely all musical instruments should be rated according to their tonal closeness to man's own voice!), its army of brass (both wide-bore and narrow-bore)—not the equal of any medium ever conceived? As a vehicle of deeply emotional expression it seems to me unrivalled. *Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five out of the six movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905 to 1937). These indebtednesses are stated in the scores. The version for two pianos was begun half a year after the completion of the work for wind band. This bunch of "musical wildflowers" (hence the title *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato and his tendency towards breadth or delicacy of tone.

Concerto for Soprano Sax and Wind Ensemble

John Mackey

To me, the saxophone is a kind of hybrid instrument; it's essentially a brass instrument with a woodwind reed on it. Instead of valves like a brass instrument has, the sax has keys like a woodwind. (Many sax players even switch effortlessly from sax to a woodwind like a clarinet, and back again in the same concert.) So, I had an instrument made of three materials: felt (the pads of the keys), metal (the body), and wood (the reed). In fact, every instrument in the band can be placed into one (or more) of those "categories." The brass section is made of metal, the harp is made of metal and wood, the wind section has keys, and so on. This realization gave me the central idea for the piece: a multi-movement work with the inner movements called *Felt*, *Metal* and *Wood*, and with instrumentation chosen to essentially match those materials for each movement. The outer movements would be scored for the entire ensemble. The piece starts with *Prelude*, a very brief overture to the concerto, with material that foreshadows each of the movements to come. If you hear something

you like in the *Prelude*, you'll probably hear it more developed in the following movements. (Conversely, if you hear absolutely nothing you like in the *Prelude*, you may be in for a long night.) Movement two is *Felt*. This movement is a study of the keys of the instrument, so it includes lots of runs (requiring quick fingers), lots of pitch bending (to show what different pitches the sax can produce with minimal movement of the fingers) and a bit of alternate fingering. On the saxophone, the player can play the same pitch by using different combinations of keys, and each fingering combination results in a slightly different color. In this movement, you'll hear repeated notes that are accomplished with changing fingerings, so the color will shift from note to note, even as the pitch stays the same. The other question—besides “what is a sax made of”—that I wanted to consider when writing the concerto was, “what does a sax do?” Movement 2, *Felt*, answers that question with, “well, the sax can play some weird sounds.” With that pitch bending and crazy fingering, it's a peculiar five minutes. Movement three, *Metal*, answers that same question with, “the sax can play high and pretty.” This movement, scored primarily for metal percussion and brass, is a calm, lyrical contrast to the weirdness that preceded it. It seemed silly to write a sax concerto and not deal with the fact that the sax is often heard simply playing a song in an intimate setting – say, at a jazz club. Movement four, *Wood*, is really just that: a simple song.

The scoring here is, as you'd expect, woodwinds (including flutes, which aren't technically made of wood anymore), double bass, harp, piano, marimba, and—as in every movement—the sax section. The piece of mine that led to the commission of the sax concerto was a piece called *Redline Tango*, and specifically, the soprano sax solo that anchors that work. To acknowledge that, this movement, yes, is a tango. Finally we reach the *Finale*. First, just a little background. My teacher in college was a composer named John Corigliano. Before I ever studied with him, one of my favorite pieces was his Clarinet Concerto. It's not just a spectacular piece, but it's easily (to me, at least) one of the greatest wind concertos ever written. When I got this commission, Corigliano's concerto cast a pretty intense shadow over me. How could I possibly write a concerto anywhere near the quality of that work? Well, I couldn't—so I stole his. *Finale* starts with a nearly direct quote of John Corigliano's Clarinet Concerto. In order to make it as meta as possible, my quote is in fact a quote of a quote. I'm quoting the Corigliano, which was, in these 6 bars, quoting a work by 16th century composer Giovanni Gabrieli, *Sonata Pian e Forte*. After my little tribute to my teacher, the solo part takes off for roughly four minutes of non-stop virtuosity. Here my answer to the question “what does a sax do?” was simply, “well, the sax can play some monster-difficult stuff.”

Biographies

Matthew J. Roeder

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.

Donald J. 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. He was recently nominated for a 2019 Grammy Award for producing the Dallas Winds recording *John Williams at the Movies*. 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 Haithcock, Jack Stamp, Robert Cameron and additional study with H. Robert Reynolds and Frank Battisti.

D.J. Sparr

D. J. Sparr, who Gramophone recently hailed as “exemplary,” is one of America’s preeminent composer-performers. He has caught the attention of critics with his eclectic style, described as “pop-Romantic ... iridescent and wondrous” (*The Mercury News*) and “suits the boundary erasing spirit of today’s new-music world” (*New York Times*). The *Los Angeles Times* praises him as “an excellent soloist,” and the *Santa Cruz Sentinel* says that he “wowed an enthusiastic audience ... Sparr’s guitar sang in a near-human voice.” In 2011, NPR named Sparr one of their music listeners’ “favorite composers under 40.” Sparr has composed for and performed with renowned ensembles such as the London Symphony, Cabrillo Festival, New World Symphony, Washington National Opera and Eighth Blackbird. His music has received awards from BMI, New Music USA and the League of Composers/ISCM. Sparr is a faculty member at the Walden School’s famed Creative Musicians Retreat in Dublin, New Hampshire. He lives in the mystical high plains of the Wild West with his wife Kimberly, son Harris, Nannette the hound dog and Bundini the boxer puppy. Sparr’s music is published by Bill Holab Music.

Ryan Van Scoyk

Saxophone educator Ryan Van Scoyk hails from Aurora, Colorado and is the director of instrumental music at Golden View Classical Academy in Golden, Colorado, where he conducts two bands and two orchestras as well as teaching music theory and history. An active performer in classical, jazz, musical theater and popular settings, Van Scoyk’s solo and chamber music accolades include selection as a finalist in the Alice Coleman International Chamber Music Competition, the top performer from

Colorado in the North American Saxophone Alliance Collegiate Solo Competition and the winner of the University of Colorado Honors Concerto Competition. Van Scoyk has performed across the world, from playing with the Colorado Symphony to joining guitarist Fareed Haque at the prestigious Dizzy's Club Coca-Cola at New York's Lincoln Center as well as multiple performance tours in Europe. As a chamber musician, Van Scoyk

has performed several multi-state tours, including the regional premiere of Pulitzer-prize finalist *The Mechanics*, by Carter Pann, in 2017. Van Scoyk holds a Bachelor of Music Education degree from Colorado State University, Master of Music from the University of Cincinnati College-Conservatory of Music, and Doctor of Musical Arts from the University of Colorado. He currently resides in the Denver area with his wife, Camrenne.

Personnel

Symphonic Band

Piccolo

Andrea Kloehn

Flute

Yuna Langehenning
Nicole Peters
Ariel Flach
Emma Shelby

Oboe

Sophie Oehlers
Claire Wilcox

Clarinet

Charles Burnside
Jaret Anderson
Nathan Ciraula
Ella Stritzel

Carolyn VanderWerf

Emma Williamson
Georgia Hastie
Maddie McGrath
Gray Underhill

Bass clarinet

Logan Duschatko
Justin Slaman

Bassoon

Kaitlin Zadow
Rose Hansen

Soprano saxophone

Mark Ivlev

Alto saxophone

Mark Ivlev
Armando Solis
Jamyson Lindhorn

Tenor saxophone

Jeremy Salgado

Baritone saxophone

Jack Merrill

Horn

Maggie Barnes
Devin Driggs
Kiernan Scruggs
Katelyn Wojniak
Cole Cantor

Trumpet

Jessie Uhrenbacher
Eva Aneshansley
Karen Buri
Abbey Beaton
Dartagnan Stephen
Adam Richling

Trombone

Mira Hickey
Kendall Walker
Nathan Park
Carson Sechtleben
Karla Salinas

Bass trombone

Declan Wilcox
Douglas Sternberg

Euphonium

Megan Nicolaysen
Jackson Trust

Tuba

Elena Zarecky
Evan Allenson

Percussion

Julian Davidson
Ryder Hales
Chloe Joseph
Connor Page
Rowan Woodbury

Piano

Xinqu Li

Wind Symphony

Piccolo

Kaleb Chesnic

Flute

Indigo Fischer
Claire Gunsbury
Maddie Hardick
Adrienne Havelka
Mara Riley

Oboe

Brittany Bonner
Curtis Sellers
Grace Stringfellow

Clarinet

Colby Bond
Charles Burnside
Anoushka Divekar
Jade Garcia

Ellen Kennedy

Randel Leung
Daniel Mills
Tanner Shiohita
Josh Wilson
Rachel Wood

Bass clarinet

Jacob Eichhorn

Bassoon

Victor Zhang
Kristina Nelson
Ethan Shuler
Kaitlin Zadow

Alto saxophone

Lucas Hopkins
Michael Meier
Mark Ivlev

Tenor saxophone

Jay Million

Baritone saxophone

Miranda Stark

Horn

Erika Hollister
Spencer Koscik
Raya Panova
Benjamin Shafer
Erin Zinda

Trumpet

Luke Finaldi
Jeremiah Kersting
Max McNutt
Sam Milam
Ryan Spencer
Drew Ziemba

Trombone

Evan Johnson
Alison Orthel
Kenny Ross
Yutaro Yazawa
Erich Haller

Euphonium

Rebekah Jay
Callen Thompson

Tuba

Tristan Peterson
Brian Sugrue
Patrick Young

Percussion

Jake Henneford
Dylan Norbury
Ryan Pride

Andrew Quinlan

John Sevy
Cody Thoreson

Piano

Lennart Triesschijn
Hsiao-Ling Lin

Harp

John McColley
Sierra Fournier

Bass

Eleanor Dunlap

Synthesizer

Hannah Rudy

Upcoming performances

🎟 Ticketed events 📺 Live broadcast at cupresents.org

Tuesday, Feb. 12

CU Symphony Orchestra 📺

7:30 p.m., Macky Auditorium

Thursday, Feb. 14

**Undergraduate Vocal
Scholarship Competition**

7:30 p.m., Grusin Music Hall

**Mile High Jazz Festival:
Concert Jazz Ensemble and
Jazz Ensemble II** 📺

7:30 p.m., Macky Auditorium

Friday, Feb. 15

Spring Festival of Choirs

7:30 p.m., Sacred Heart of Jesus Catholic
Church, 1318 Mapleton Ave, Boulder

Saturday, Feb. 16

Artist Series

Kodo One Earth Tour 2019 🎟

7:30 p.m., Macky Auditorium

Tuesday, Feb. 19

**Faculty Tuesdays: SwingTime,
WaltzTime, SambaTime: DANCE!** 📺

7:30 p.m., Grusin Music Hall

Wednesday, Feb. 20

Pendulum New Music Ensemble 📺

7:30 p.m., Club 156, UMC

Friday, Feb. 22

**Wind Symphony and
Symphonic Band** 📺

7:30 p.m., Macky Auditorium

Sunday, Feb. 24

Honors Competition Finals

12:30 p.m., Grusin Music Hall

Monday, Feb. 25

Concert Band 📺

7:30 p.m., Grusin Music Hall

Tuesday, Feb. 26

Faculty Tuesdays:

Fantasies and Meditations 📺

7:30 p.m., Grusin Music Hall

Thursday, Feb. 28

Thompson Jazz Studies Combos 📺

7:30 p.m., Grusin Music Hall

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University of Colorado **Boulder**