

CU ★ PRESENTS

2020-21 Season  
Digital program



College of Music  
UNIVERSITY OF COLORADO **BOULDER**

CELEBRATING 100 YEARS • 1920-2020

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**CU ★ PRESENTS** is the home of performing arts  
at the University of Colorado Boulder.



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



## 2020-21 Digital Programs

*October-December 2020*

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Photo courtesy Boulder Daily Camera

## Celebrating resiliency and committing to justice: ***Colorado Music Magazine***

*By Jessie Bauters*

Just in time for a virtual Homecoming, the College of Music released a special Centennial edition of Colorado Music Magazine this October. In addition to highlighting trailblazing alumni, legendary faculty, outstanding students and dedicated supporters, the college's annual publication shined a spotlight on two aspects of the past year that none of us can ignore: the COVID-19 pandemic and the movement for racial justice.

# The music of resiliency

As coronavirus upended plans all over the globe, the performing arts on the CU Boulder campus were no different. But as a college, our artists have dug deep to find a way to keep our educational mission alive against extraordinary odds.

Students and faculty used on-screen meetings to their unique advantage. The Trumpet and Horn studios produced virtual performances, along with the keyboard faculty and the bands. Distinguished Professor and Helen and Peter Weil Faculty Fellow David Korevaar challenged himself to record all of Beethoven's sonatas in single takes during the stay-at-home period earlier this year. Finally, the college held a distanced commencement ceremony, with a group of alumni recording a tribute to the class of 2020.

As we look ahead, we're reminded that nothing can be taken for granted. But as the college has proven so far in 2020, these trials give us opportunity to grow, to be resilient and to show who we really are.

# A movement for change

As the world has come to grips with the COVID-19 pandemic, the other undeniable headline of 2020 has been the Black Lives Matter movement. The

College of Music stands as a community of artists and educators against racism and in support of inclusivity for all our students, faculty, staff, alumni and community members.

With that goal, new Diversity and Outreach Coordinator Alma Ramos joined the college this fall to resume the important work of bringing greater diversity to music study at CU Boulder. “Classical music is very much seen as a White industry, and when looking at the demographic, it is,” says Ramos. “It is the responsibility of the college to acknowledge how it has played a part [in that], as well as discover methods and skills to create a more inclusive field and challenge the privileged norms of classical music.”

Ramos recently completed a master’s degree at the University of Colorado Denver. While there, she worked as a graduate assistant at the Peer Advocate Leaders (PAL) Program and at the Center for Identity and Inclusion under the Department of Diversity and Inclusion.

“I’m excited about this position because it combines my two passions: music and social justice,” she says.

Read these stories in their entirety and check out all the coverage in the **2020 Colorado Music Magazine**.

# Pendulum New Music

Annika K. Socolofsky, artistic director

7:30 p.m., Wednesday, Nov. 4, 2020

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## **Four Postcards** (2020) – 10:00

Ben Morris

I. January

II. Re. January

III. June

IV. Re. June

*Tommy Bocchi, tenor*

*Ethan Lorentz, guitar*

## **Eight Portraits in Ten Movements** (2020) – 13:00

Kevin Gunia

I. Sonata Allegro (A portrait of Karina Bruk)

II. A Walk in Oxford (A portrait of Leslie Theseira)

V. Post-Kettle Nap (A portrait of Charles Fussell)

*Kevin Gunia, piano*

## **A Squirrel Named Gregory (2020) – 10:00**

Logan Dougherty

I. Status Quo

II. Bipedal Evil

III. Falling of the Last Crescent Leaf

IV. The Last Acorn

V. A Lament to the Inescapable Death:

Starvation, Freezing, or the Inevitable Heat Death  
of the Universe

VI. Spring

*Jeremy Salgado, alto saxophone*

*Rowan Woodbury, marimba*

## **Sonata for Oboe and Piano (2020) – 20:00**

Nelson Walker

I. Fantasia

II. Nocturne

III. Finale

*Grace Stringfellow, oboe*

*Er-Hsuan Li, piano*

## **Quarantine Bagatelles for Remote Choir #1**

(2020) – 4:30

Sam C Henderson

*The Un-Choraled*

## **Argoru VI (1988) – 6:00**

Alvin Singleton

*Nathan Seigel, marimba*

## **Old as Time (2019) – 12:00**

Dianna Link

I. A Choice

II. Echo on a Snowy Cliff

III. Beyond the Impossible

IV. Selfless

V. Transformations

*Claire Gunsbury, flute*

*Pedro d'Avila, piano*

# **Program notes**

## **Four Postcards**

*Text by Maggie Hinchliffe*

I. January

Today, I mumbled, “kleine” by mistake  
When I was ordering a coffee near  
The Palais Garnier: The barista,  
Who had already assisted many  
Customers in perfect French and English,  
Looked at me with puzzled eyes, as if I’d  
Spoken a completely different language.

Today, I mumbled, “kleine” by mistake  
When I was thinking I could camouflage  
Within another culture: The silence  
That immediately followed felt like  
Floating over the Atlantic Ocean,  
Wondering where we belong: Germany,  
America, France, or maybe Norway?

## II. Re: January

I was thinking about Norwegian fjords  
Today when I noticed how the mountains  
Looked: Above slushy city streets, without  
A regular disturbance of footsteps  
Or snow ploughs, the white accumulation  
Over every summit glistened brighter  
Than the Colorado sun—so bright that  
I had to squint and scrunch my face to see.

I like that every day, the mountains look  
Completely different from the day before,  
As if acknowledging the passing time  
And yearning for the calendar to move  
Along from our separate wintertimes  
And into March and April, June, July...

### III. June

Will the unwelcome emptiness of May  
And June continue to separate us  
The way that summertime and citizens  
Are separated by uncertainty?  
Will the freshly contaminated air  
That passes like a peaceful mystery  
Overhead ever acknowledge our want  
Of wandering away from east to west?  
Will the Parthenon deteriorate  
Or overflow with irresponsible  
Tourists? Will the Ozarks regenerate  
Wildlife or drown underneath riverways?  
Will red canyons collapse deeper into  
The Earth? Will black bears threaten afternoons?

### IV. Re: June

Do the unusual black foxes know  
That they are unusual animals?  
And do they discuss this with the red fox  
Or the mountain goat or the rattlesnake?  
When the black bear and white-haired deer mingle  
At the intersecting rock in the woods,  
Do they exchange predatory secrets  
Or dance around the boulders in silence?  
I wonder if their world will be bothered

By our afternoon hikes through the mountains  
That lead to the collective enjoyment  
Of honeydew and mango bubble tea  
Or our Saturdays ending with the warm  
Company of a chocolatey dessert

## **Quarantine Bagatelles for Remote Choir #1**

*Program note by Sam C Hendereson*

Quarantine Bagatelle for Remote Choir #1 is the first composed piece of a planned set. The work utilizes limited aleatory and extended experimental choral techniques involving unique use of the International Phonetic Alphabet to generate novel and complex ambient textures. Due to its totally asynchronous format, this piece can be performed remotely over platforms such as Zoom simply with the use of a screen-shared stopwatch—perhaps a necessary option for a worldwide choral community still in crisis.

“Bagatelle” may seem like an unfitting word given the haunting, chilling, and disorienting atmosphere of the work. However, during a devastating year of extended physical isolation, widespread crippling anxiety, boldfaced and unconscionable social injustice, and subsequent personal bouts of extreme depression

and lack of motivation, “bagatelle” to me simply meant “it doesn’t matter how good or important I think the piece is, just write something.” This was the result.

## Personnel

*Click on a name, if underlined, to view a biography or website.*

**Logan Dougherty**

**Kevin Gunia**

**Sam C Henderson**

**Dianna Link**

**Ben Morris**

**Alvin Singleton**

**Nelson Walker**

**Pedro d’Avila** was born in Petrópolis, Brazil, where he began his piano studies at the age of 5 at the Catholic University of Petrópolis School of Music (UCP). He later joined the class of Ronal Silveira at the School of Music of the Federal University of Rio de Janeiro (EM-UFRJ), with whom he studied for four years. Other teachers have included Victor Rosenbaum, Nikolai Lugansky and Jerome Lowenthal. In 2019 he acted as a producer for three large recording projects: the complete J.S. Bach

French Suite with harpsichordist Robert Hill and the complete J.S. Bach Sonatas for harpsichord and violin with Robert Hill and violinist Charles Wetherbee—recorded twice, once with modern violin and once with baroque violin. He is currently a recipient of a full scholarship, as well as several awards for excellence at the University of Colorado Boulder, where he is a student of acclaimed pianist David Korevaar and of the world famous harpsichordist and fortepianist Robert Hill.

**Thomas Leo Bocchi** is a versatile Colorado-based musician whose most recent engagements include Don Basilio/Don Curzio in *Le Nozze di Figaro*, and Suitor/Chorus in Jake Heggie's *It's a Wonderful Life* (Eklund Opera). He made his professional oratorio debut in Michael Tippett's *A Child of Our Time* (Gonzaga University). Past roles include Marius in *Les Misérables*, The Scarecrow in *The Wizard of Oz*, Aldolpho in *The Drowsy Chaperone*, Ewart Dunlop in *The Music Man*, and has performed as the soloist in Vaughan Williams' *Fantasia on Christmas Carols*. Bocchi looks forward to upcoming roles of Acis in *Acis & Galatea* (Alchemy Opera), Bill in Brian Lambert's *The Wake at Loving Heights*, and the Witch in *Hänsel & Gretel* (Eklund Opera). Bocchi

holds a Bachelor's degree in Vocal Performance from Whitworth University, Washington, and is currently pursuing a master's degree in vocal performance and pedagogy, studying with professor Matthew Chellis.

**Claire Gunsbury** is a performing flutist, peanut butter lover and weekend trail runner. She enjoys working with living composers and has premiered a number of both solo and chamber works through the Pendulum New Music Series. She's currently pursuing degrees in flute performance and musicology, as well as a Certificate of Music Entrepreneurship from CU. Gunsbury's most recent honors include being named a Presser Scholar and Outstanding Junior for the 2019-20 academic year at CU Boulder College of Music and performing at Carnegie Hall in November of 2018. Gunsbury has attended the Texas Music Festival, Panoramic Flutist, and Pender Island Flute Retreat in recent summers, and maintains a small studio of private students. Her primary teachers include Christina Jennings, Immanuel Davis, Alicia McQuerrey and Julie Johnson.

**Er-Hsuan Li** is a highly accomplished pianist, having performed worldwide throughout Europe, Asia and the United States. Li holds a special interest

in contemporary music and has premiered new works as a soloist, a collaborative pianist and with multiple ensembles. In 2019, he was awarded second prize winner of Bruce Ekstrand Memorial Graduate Student Performance Competition. Li's previous mentors include Solomon Mikowsky, Alexander Moutouzkine, James Giles and Alan Chow; currently, Li is pursuing his Doctor of Musical Arts under Andrew Cooperstock. A native of Taiwan, Li has performed on the stages of renowned venues including Carnegie Hall, Harris Theater in Chicago, Mozarteum in Salzburg and the Taiwan National Concert Hall. His performance credits include the Salzburg Music Academy in Austria as well as other prestigious festivals in St. Petersburg, Madrid and Miami. He holds degrees from Northwestern University and the Manhattan School of Music.

Colorado native **Ethan Lorentz** is a classically trained guitarist who has won awards as both a soloist and chamber musician. These have included top prize in the Denver Guitar Competition, first place in the Shark Tank Entrepreneur Competition, and four appearances in winning ensembles in the Lamont Chamber Honors Competition. Lorentz earned his bachelor and master's degrees from the University of Denver's

Lamont School of Music, where he studied with renowned virtuosos Ricardo Iznaola and Jonathan Leathwood. While at Lamont Lorentz received multiple honors in recognition of his artistic and academic achievements, including two Outstanding Recital awards and Distinction in the Major of music. He was also named the Outstanding Graduating Guitarist and the Outstanding Undergraduate in Academic Achievement. Currently Lorentz is continuing his music studies by pursuing a DMA at CU Boulder where he studies with Nicolò Spera.

**J. David Reid** is a native of Baton Rouge, Louisiana, where he started his musical studies at the age of four. He is currently a DMA candidate at the University of Colorado-Boulder, studying with Jennifer Hayghe. He received his MM from the Indiana University Jacobs School of Music, where he was an associate instructor (secondary piano), teaching both class piano and private lessons to both music majors and nonmajors. He completed three undergraduate degrees in piano performance (BM), voice (BA), and business finance (BS) at Louisiana State University, for which he was awarded full endowed and academic merit scholarships. Among these awards, Reid was

chosen to represent the LSU School of Music as the 2013-2014 Presser Undergraduate Scholar for academic and musical excellence. He has won a variety of prizes in competitions both at local and national levels. Reid made his solo debut abroad at many performance halls throughout Italy and Ireland in the summer of 2013. He enjoys both vocal and instrumental collaboration and has played extensively with singers and instrumentalists. His primary teachers are Jennifer Hayghe, Evelyne Brancart and Gregory Sioles.

**Jeremy Salgado** is starting his third year at CU majoring in music education and saxophone performance. Salgado relishes his time in the classroom and on the stage. His primary instrument is alto saxophone, but he loves hopping on tenor saxophone to play with his quartet, the Monarch Saxophone Quartet. While most of his playing career has focused on “the standard” saxophone repertoire, he enjoys playing outside the canon, especially when it comes to new music. He is very grateful and honored that esteemed composer Logan Dougherty asked him to collaborate with the wonderful Rowan Woodbury on this piece.

American oboist **Grace Stringfellow** is an active chamber musician, teacher and orchestral musician. In addition to performing with the University of Colorado's Wind Symphony and Symphony Orchestra, Stringfellow frequently subs as second oboe with the Longmont Symphony and is often a featured artist in the University of Colorado's Pendulum New Music Series. In February of 2020, Stringfellow won the University of Colorado's Honors Competition. She will make her solo debut with Oboe Concerto (1999) by David Mullikin with the University of Colorado Symphony Orchestra in Spring 2021, COVID-19 permitting. Stringfellow currently studies oboe with Peter Cooper and Jason Lichtenwalter at the University of Colorado Boulder, pursuing dual degrees in oboe performance and political science.

**Rowan Woodbury** is a Denver-based percussionist and third year music education major at the University of Colorado. He has played with numerous rock, funk and jazz bands, as well as the Blue Knights Percussion Ensemble, and The Battalion Drum and Bugle Corps. He is currently active with local R&B band Lady Romeo and multiple CU ensembles.

# The Un-Choraled

## Soprano 1

Shannon Christie  
Alice Del Simone  
Marissa Pyron

## Soprano 2

Olivia Lerwick  
Courtney Morgan

## Alto 1

Eli English  
Helen Hass  
Emily Moses

## Alto 2

Maggie Friesen  
Emily Majluf  
Rebecca Pulley-Jennings

## Tenor 1

Jamie Lammers  
Kyle Griffin  
Matthew Morón

## Tenor 2

Luke Arnold  
Matthew Cooper  
Sam Serra

## Bass 1

Sam C Henderson  
Jamie Lammers  
Nnamdi Nwankwo

## Bass 2

Chance Lytle  
Nathan Steven  
Dan Wessler

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