

CU ★ PRESENTS

2020-21 Season
Digital program



College of Music
UNIVERSITY OF COLORADO BOULDER

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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.



As we gather, we honor and acknowledge that the University of Colorado's four campuses are on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute, Apache, Comanche, Kiowa, Lakota, Pueblo and Shoshone Nations. Further, we acknowledge the 48 contemporary tribal nations historically tied to the lands that comprise what is now called Colorado.

Acknowledging that we live in the homelands of Indigenous peoples recognizes the original stewards of these lands and their legacies. With this land acknowledgment, we celebrate the many contributions of Native peoples to the fields of medicine, mathematics, government and military service, arts, literature, engineering and more. We also recognize the sophisticated and intricate knowledge systems Indigenous peoples have developed in relationship to their lands.

We recognize and affirm the ties these nations have to their traditional homelands and the many Indigenous people who thrive in this place, alive and strong. We also acknowledge the painful history of ill treatment and forced removal that has had a profoundly negative impact on Native nations.

We respect the many diverse Indigenous peoples still connected to this land. We honor them and thank the Indigenous ancestors of this place. The University of Colorado pledges to provide educational opportunities for Native students, faculty and staff and advance our mission to understand the history and contemporary lives of Native peoples.



CU Opera alumna Claire Mccahan and instructor Jeremy Reger demonstrate proper COVID-19 protocols during rehearsals and coaching, 2020.

The **future, faster**

By Sabine Kortals Stein

Spring semester is fully underway as we continue our commitment to being a COVID-aware college and campus.

According to John Davis, who was appointed the College of Music's new dean as of the first of the year, "While these are uncertain times and the future seems equally uncertain, COVID-19 has pushed us to leverage technologies in impactful ways that will surely outlast this pandemic—through distance learning, collaboration and performing, we've risen to the challenge.

“We’re not only expanding the reach and range of what’s possible as artists and performers, we’re also adding to our students’ skill sets, and paving the way toward greater diversity, equity and inclusion (DEI) in everything we do.

“Put another way, COVID-19 has accelerated our momentum to leverage various technologies in ways that elevate College of Music offerings. Despite a challenging environment, the college’s continued level of excellence—and evolving, newly emerging academic activities and performance platforms—make me incredibly proud.”

In a recent Q&A, Dean Davis shared his own musical journey, including these excerpts:

When did you first consider music as a career for yourself?

By the time I was in high school. My bachelor’s degree is in music education, from Metropolitan State University here in Colorado. At the University of Denver, I earned a Master of Arts degree in performance. Beginning in my 20s, I played with classical, jazz and commercial groups, and performed with or for some amazing musicians.

After performing for a few years, you joined the military. Why?

I didn't like school in my 20s, and I thought I didn't want to be a teacher. I decided to join the Army at what would be viewed as the lowest level of expertise needed, the infantry. I spent two years in the army during my initial enlistment, 12 months of which was spent in South Korea. When Desert Storm—The Gulf War—began in 1991, my reserve unit was activated and we were sent overseas to Germany for four months. Toward the end of my time in Korea—during the monsoon season, when the infantry would have to fill sandbags with mud and rebuild walls and bridges when the rain would wash them out—I realized that, unlike many of my fellow soldiers, I didn't have to do this for a living. And I realized that the difference between me and most of them was education.

What was your next move?

I got fired up and committed from that day forward to education—opening people's eyes to what's out there for them. Knowing that I wanted to teach at a university level, the shortest path to get there was for me to return to trumpet and jazz and receive a doctoral degree.

You left full-time teaching in 2011 to be an administrator. Why?

I love doing what I can to support the success of others. As an administrator, you're able to see a "bigger picture" and have the opportunity to make an impact that benefits so many others. The challenge is great, but the satisfaction of helping our students and faculty succeed is enormously rewarding.

What excites you about leading the College of Music?

The college has been fortunate to have great leadership over many years. Supporters of the college are among the most passionate and caring people I have known. And the students, faculty and staff are truly outstanding. At the same time, all of us realize there is even more we can accomplish toward the betterment of society through music.

*Enjoy Jessie Bauters' **complete interview with Dean Davis here.***

Faculty Tuesdays

“Being There!” with Daniel Silver and Friends

A mini-gala of live and recorded performances, and some brief stories, from faculty artists

Peter Cooper, Andrew Cooperstock, Erika Eckert, Andrew Garland, David Korevaar, Hsiao-Ling Lin, Margaret McDonald, Jeremy Reger and guest Afendi Yusuf

7:30 p.m., Tuesday, March 16, 2021

Sonatine for Clarinet and Piano (1963)

Zenobia Powell Perry (1908-2004)

Moderately Slow

Rather Lively (Scherzando)

Daniel Silver, clarinet

David Korevaar, piano

Sonata No. 1 in F minor, Op. 2, No. 1 (1795)

Ludwig Van Beethoven (1770-1827)

Allegro

Andrew Cooperstock, piano

Serenade in F minor, Op. 73 for Oboe, Viola and Piano

Robert Kahn (1865-1951)

Peter Cooper, oboe

Erika Eckert, viola

Hsiao-Ling Lin, piano

Barcarolle: Morning

(From *In the Bottoms Suite*, 1913)

R. Nathaniel Dett (1882-1943)

David Korevaar, piano

“Pierrots Tanzlied” from *Die Tote Stadt*

Erich Wolfgang Korngold (1897-1957)

Cantos de Cifar y el mar dulce

Gabriela Lena Frank (b. 1972)

Poems by Pablo Antonio Cuadra (1912-2002)

El nacimiento de cifar

Eufemia/En la vela del angelito

Andrew Garland, baritone

Jeremy Reger, piano

Concertpiece No. 1 in F minor

Felix Mendelssohn (1809-1847)

Allegro con fuoco-Andante-Presto

Afendi Yusuf and Daniel Silver, clarinets

Margaret McDonald, piano

Begin Sweet World

Bill Douglas (b.1944)

Daniel Silver, clarinet

David Korevaar, piano

Program notes

“Pierrots Tanzlied” from *Die Tote Stadt*

Mein Sehnen, mein Wähnen,
es träumt sich zurück.
Im Tanze gewann ich,
verlor ich mein Glück.
Im Tanze am Rhein,
bei Mondenschein,
gestand mirs aus Blau-
aug ein inniger Blick,
Gestand mirs ihr bittend Wort:
o bleib, o geh mir nicht fort,
bewahre der Heimat
still blühendes Glück.

Mein Sehnen, mein Wähnen,
es träumt sich zurück.
Zauber der Ferne
warf in die Seele den Brand,
Zauber des Tanzes lockte,
ward Komödiant.
Folgt ihr, der Wundersüssen,
lernt unter Tränen küssen.
Rausch und Not,
Wahn und Glück:
Ach, das ist Gauklers Geschick.

Mein Sehnen, mein Wähnen,
es träumt sich zurück.

My yearning, my obsession,
they take my back in dreams.
In the dance I once obtained it,
Now I've lost my happiness.
While dancing on the Rhein
in the moonlight,
she confessed to me with a loving
look in her blue eyes,
Confessed to me with her pleading
words:
O stay, don't go far away,
preserve the memory of your
homeland's
peaceful, flourishing happiness.

My yearning, my obsession,
they take me back in dreams.
The magic of things far away
brings a burning to my soul
The magic of the dance lured me,
and I was then Pierrot.
I followed her, my wonderful
sweetheart,
and learned from tears to kiss.
Intoxication and misery,
Illusion and happiness:
Ah, this is a clown's destiny.

My yearning, my obsession,
they take me back in dreams.

Songs by Gabriela Lena Frank and Poetry by Pablo Antonio Cuadra

I. El Nacimiento de Cifar

Hay una isla en el playón
pequeña
como la mano de un dios indígena.
Ofrece frutas rojas
a los pájaros
y al náufrago
la dulce sombra de un árbol.
Allí nació Cifar, el navegante
cuando a su madre se le llegó su
fecha,
solitaria remando a Zapatera.
Metió el bote en el remanso
mientras giraban en las aguas
tiburones y sábados
atraídos por la sangre.
Los dedos en el arpa
y ya empieza
el mal de lontananza.
Cifar
calla tu canto.
Cifar
no recubras
de música tu oído:
Ese ilimitado
Azul
te llama.

I. The Birth of Cifar

There is an island in the shallows
small
as the hand of an indigenous god.
It offers red fruit
to the birds
and, to the shipwrecked,
the sweet shade of a tree.
There, Cifar the sailor was born
as his mother's time came
while she was rowing, alone, to
Zapatera.
She steered the boat into a pool
while there circled in the waters
sharks and shad,
attracted to the blood.
Fingers in the harp,
and at once begins
a longing, sickness, for the faraway.
Cifar
quiet your song.
Cifar
do not cover
your ears with music:
That infinite
Blue
calls you.

XXII. Primer parte: Eufemia XXII

Rogando el viento...
Insultando el viento...
hijueputeando al viento!
Tomé el azar la lancha de Pascasio...
y ahora reniego de mi suerte!

Miro las olas furiosas
y los vientos negros de Octubre.
¡a qué horas preferí éste tiempo
implacable
a la furia de Eufemia?
¿A qué puerto voy, a qué tumba
me lleva este chubasco perro?
Cuánto mejor aguantar
tus gritos, Eufemia.
Rogando el viento...
Insultando el viento...
Cuánto mejor tu cólera,
tu desgredada ira en la madrugada
que esta furia de las olas y estos
gritos
bajo los rayos y los vientos!
Ya hubiera dominado tu enojo,
ya estuviéramos en los besos
ya dormiría dócil después de la
tempestad.

Rogando el viento...
Insultando el viento...
hijueputeando al viento!
Arsenio, granuloso
cliente del burdel de Lalita,

XXII. Part one: Eufemia

Begging the wind...
Insulting the wind...
Son of a bitching the wind!
I took it upon myself to borrow
Pascasio's
boat... and now I curse my luck!

I'm looking at the furious waves
and the black October winds.
At what point did I prefer this
implacable
weather to Eufemia's fury?
To what port do I go, to what tomb
does
this damned storm take me?
How much better to withstand your
screaming, Eufemia.
Begging the wind...
Insulting the wind...
How much better your anger,
your disheveled ire at dawn
than this fury of the waves and the
screams
under lightning and wind!
Already, I would have tamed your
wrath,
already, we would be in kisses,
already I would be sleeping in peace
after
the tempest.

Begging the wind...
Insulting the wind...
Son of a bitching the wind!
Arsenio, pimply,
client from Lalita's whorehouse,

se tira al Lago. Y vemos
la rápida aleta del tiburón.
Al grito de espanto como un eco
aflora del fondo
en silencio
la mancha roja.
Rogando el viento...
Insultando el viento...
hijueputeando al viento!
¡Cuánto mejor aguantar tus gritos,
Eufemia!
Y no ahora, clamando a Dios,
arrepentido,
vomitando my cobardía en la borda,
mientras el negro cielo solo me
recuerda
el furor de tus ojos.
Rogando el viento...
Insultando el viento...

XXII. Segunda parte: En la Vela del Angelito

Cuando se hundió
“La Esperanza”
todos perecieron.
Los que fuimos
al rescate
solo vimos
—flotando—
el ataúd de un niño.

throws himself into the Lake. And we
see
the quick fin of the shark.
At the scream of terror, like an echo
there flowers from the depths,
silently,
a crimson stain.
Begging the wind...
Insulting the wind...
Son of a bitching the wind!
How much better to withstand your
screams, Eufemia!
Instead of now crying to God,
repentant,
vomiting my cowardice over the rail
while the black sky only reminds me of
the
fury of your eyes.
Begging the wind...
Insulting the wind...

XXII. Second part: At the Wake of the little Angel

When “The Hope”
went under,
all perished.
We who went
to the rescue
saw only
—floating—
a child’s coffin.

Personnel

[Daniel Silver](#) *(click to read biography)*

[Peter Cooper](#) *(click to read biography)*

[Andrew Cooperstock](#) *(click to read biography)*

[Erika Eckert](#) *(click to read biography)*

[Andrew Garland](#) *(click to read biography)*

[David Korevaar](#) *(click to read biography)*

[Hsiao-Ling Lin](#) *(click to read biography)*

[Margaret McDonald](#) *(click to read biography)*

[Jeremy Reger](#) *(click to read biography)*

Afendi Yusuf

Afendi Yusuf joined The Cleveland Orchestra as principal clarinet with the start of the 2017-18 season. Born in Addis Ababa, Ethiopia, he has appeared as guest principal with a number of North American ensembles, including the Orpheus Chamber Orchestra, Canadian Opera Company and the Toronto and Cincinnati symphony orchestras. As a guest musician, he has performed with the Los Angeles Philharmonic, Minnesota Orchestra and the Vancouver Symphony Orchestra, under the batons of Gustavo Dudamel, Edo de Waart, Gianandrea Noseda, Esa-Pekka Salonen and Yehuda Gilad. A winner of a variety of concerto competitions, Yusuf has made solo appearances with the Colburn Orchestra, Royal Conservatory Orchestra and the Guelph Symphony Orchestra, among others. He has collaborated with performers Charles Neidich, Ronald Leonard, Martin Beaver and with composers Georg Friedrich Haas, John Adams and Anders Hillborg. He is an alumnus of the Aspen Music Festival and School, Brott Music Festival, National Youth Orchestra of Canada and the National Arts Centre's Young Artists Program. He has been a participant of the Marlboro Music Festival since the summer of 2016.

Yusuf holds a bachelor of arts degree from Ontario's Wilfrid Laurier University, where he was a student of Ross Edwards, and an artist diploma from the Glenn Gould School in Toronto, where he studied with Joaquin Valdepeñas. He also holds a Master of Music degree and professional studies certificate from the Colburn School's Conservatory of Music in Los Angeles, where he was a student of Yehuda Gilad.



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A music student practices COVID-safe protocols in Professor Donald McKinney's Wind Symphony class, 2020.

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College of Music

UNIVERSITY OF COLORADO BOULDER

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2020-21 Digital Programs

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