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2020-21 Season  
Digital program



College of Music  
UNIVERSITY OF COLORADO **BOULDER**

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*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**.

# Bruce Ekstrand

# Memorial Graduate Student

# Performance Competition

Adjudicators:

Hilary Ginther

Susan Grace

William Hill

7:30 p.m., Tuesday, Nov. 17, 2020

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## About the competition

Launched by then Dean Robert Fink at Bruce Ekstrand's suggestion and later renamed to honor the late vice chancellor for academic affairs and psychology professor, the Bruce Ekstrand Memorial Graduate Student Performance Competition awards cash prizes for professional development to outstanding graduate student performers. After preliminaries among individual departments and a semi-final round, up to four finalists are chosen to compete in the grand finale before a panel of judges.

## Bruce Ekstrand (1940-1996)

A member of the University of Colorado Boulder faculty and administrator for 30 years, Bruce Ekstrand was a champion of not only science and teaching, but also the arts at the university. He came to Boulder in 1966 to teach in the psychology department, was appointed Vice Chancellor for Research in 1984 and served as Vice Chancellor for Academic Affairs from 1986 until 1995.

Always a music lover and a fan of friendly competition, it was Ekstrand who suggested the College of Music launch its premier competition for graduate student performers in 1986. The competition was later renamed the Bruce Ekstrand Memorial Graduate Student Performance Competition in his honor. Ekstrand was an outdoor enthusiast, and an avid cyclist and scuba diver.

The Chicago native served on numerous local boards, including the Boulder Philharmonic, Boulder Chamber of Commerce, Boulder Rotary, Boulder County

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United Way and Boulder Community Hospital Foundation. He was honored by the CU Alumni Association for his achievements as an administrator and faculty member with the Robert L. Stearns Award in March 1995. He posthumously received the University Medal during Commencement 1996, and in 1997 a sculpture of poet Robert Frost near Old Main was dedicated to Ekstrand's memory.

## Supporting the Ekstrand Competition

The Bruce Ekstrand Memorial Graduate Student Performance Competition is generously supported by the Ekstrand family (Norma Ekstrand, Andrea Ekstrand, Brand & Diana Ekstrand) and other College of Music donors.

To support the Ekstrand Competition, the Ekstrand family has generously established a permanent endowment to provide funding for student prizes and associated costs. To participate in this endowment or make contributions to the competition, please visit [giving.cu.edu/Ekstrand](https://giving.cu.edu/Ekstrand) or call 303-492-3054.

## Program

### **Sonata in A minor for Solo Violin, Op. 27, No. 2**

(à Jacques Thibaud)

Eugène Ysaÿe (1858-1931)

I. "Obsession" — Prelude: Poco vivace

### **Rhapsody No. 1**

Jessie Montgomery (b. 1981)

### **Sonata No. 2 in A minor, BWV 1003**

J.S. Bach (1685-1750)

III. Andante

*Hannah Kennedy, violin*

## **Strum**

Jessie Montgomery (b. 1981)

## **Elegy: A Cry from the Grave**

Carlos Simon (b. 1986)

## ***Ivalas Quartet***

*Reuben Kebede and Anita Dumar, violins*

*Aimée McAnulty, viola*

*Pedro Sánchez, cello*

## **Fünf Stücke im Volkston op. 102**

Robert Schumann (1810-1856)

Mit Humor

Langsam

Nicht schnell

Nicht zu rasch

Stark und markirt

*Aaron Zalkind, trombone*

*Keith Teepen, piano*



## **Asie from *Shéhérazade***

Maurice Ravel (1875-1937)

## **All'afflitto from *Roberto Devereaux***

Gaetano Donizetti (1797-1848)

## **Calypso (2'21")**

Benjamin Britten (1913-1976)

*Christine Marie Li, mezzo-soprano*

*Hyeji Park, piano*

# Judges



## **Hilary Ginther**

Mezzo-soprano Hilary Ginther has been equally hailed as a bravura artist in classical grand opera and contemporary works. Opera Now Magazine profiled her in May 2016 as one of ten young American singers intent on taking the opera world by storm ("Written in the Stars"), calling attention both to her "terrific stage presence" and "substantial and richly colored instrument." Ginther's Philadelphia Orchestra debut as a featured soloist in the orchestra's first-ever

performances of Bernstein's *MASS* under the baton of Yannick Nézet-Séguin has been recorded by Deutsche Grammophon and was internationally released in March 2018, in commemoration of the composer's centenary. Throughout 2019 Ginther made a variety of successful role and company debuts, starting with the title role of *Carmen* for her return to Fargo-Moorhead Opera, an interpretation acclaimed as "effortlessly powerful and richly emotive". Ginther subsequently made her Fort Worth Opera debut as Judy Sinclair in the world premiere of Rachel Peters' *Companionship*, receiving praise for her "gorgeously

rich, textured timbre". Finally, Ginther took her initial bow with Odyssey Opera as Anne Boleyn in Saint-Saëns' grand opera *Henry VIII*, earning plaudits for her "darkly projected voice" and "melting lyricism" (Boston Classical Review). In February 2020 Ginther made her New Orleans Opera debut as Joan of Arc in a rare production of Tchaikovsky's massive grand opera *The Maid of Orléans*. That spring, she was scheduled to make her role debut as Santuzza in *Cavalleria rusticana*, but that production was cancelled due to the Covid-19 pandemic.

Upcoming engagements include a spring 2021 return to Fargo-Moorhead Opera in which Ginther reprises the role of Rosina in *Il barbiere di Siviglia*, and a spring 2022 Opera Omaha debut in which she revisits Tchaikovsky as Olga in *Eugene Onegin*.

Recent seasons have witnessed Ginther's auspicious debuts on both coasts. During the 2017-2018 season, she made her Carnegie Hall debut as a guest artist with MidAmerica Productions, followed by her critically lauded New York City Opera debut as Lureen in the United States premiere of Charles Wuorinen's *Brokeback Mountain*, and concluding with her Los Angeles Opera debut performing a double bill of Gordon Getty's operas *Usher House* and *The Canterville Ghost*. During the 2016-2017 season, Ginther made her Center for Contemporary Opera debut in a double bill of Louis Andriessen's *Odysseus' Women* and *Anaïs Nin* and created the buffa role of Lady Meresvale in the New York premiere of Carlisle Floyd's *Prince of Players*. With Florida Grand Opera throughout the 2015-2016 season, Ginther displayed the range of her artistry as both Rosina in *Il barbiere di Siviglia* and the prisoner Vlasta in Mieczysław Weinberg's *The Passenger*, both with Florida Grand Opera. Additionally with Florida Grand Opera she covered the leading role of Liese in *The Passenger* and Adalgisa in *Norma*.

Ginther is a 2019 recipient of the Olga Forrai Foundation Grant for Dramatic Voices. She has fulfilled young artist residences with Florida Grand Opera, Fargo-Moorhead Opera, Virginia Opera, Wolf Trap Opera and Opera Saratoga, in addition to gaining her early professional experience with Cincinnati Opera. An alumna of the University of Cincinnati, College-Conservatory of Music, Ginther is represented worldwide by Piper Artists Management.



## Susan Grace

Grammy nominated pianist and Steinway Artist Susan Grace has performed solo and chamber recitals, and has appeared as soloist with orchestras in the United States, Europe, the former Soviet Union, Korea, India and China. She has also performed in the Aspekte Festival in Salzburg, St Paul Chamber Orchestra's new-music series Engine 408, Phillips Collection in Washington, D.C., the Grand Teton Festival, the Cape Cod Music Festival, Festival Mozaic, Concordia

Chamber Players, Music at Oxford and the Helmsley Festival in England. She is a member of Quattro Mani, an internationally acclaimed two-piano ensemble with NY pianist Steven Beck. Recent performances include CUNY Graduate Center, Bargemusic, National Sawdust, Subculture and Weill Recital Hall at Carnegie Hall and Steinway Hall in New York, La Laboratoire Cambridge, Curtis Institute in Philadelphia and the Alabama and Austin Symphonies.

Grace has recorded for Bridge Records, the Belgium National Radio, WFMT in Chicago, the Society of Composers, Wilson Audio, Klavier International and Klavier Music Productions. Her recording on the Bridge label of Stefan Wolpe's violin and piano music was listed in the London Sunday Times as one of the top ten Contemporary recordings of 2015 and was also included on the Fanfare "Critics Want List 2016." Bridge Records recently released four new CDs by Quattro Mani featuring American and European composers; *Lounge Lizards* and *Re-Structures* in 2018 as well as Stefan Wolpe's music for two pianos and the Poul Ruders Edition, Volume 15 released in 2019, all to critical acclaim. Grace was awarded 2020 Gresham Riley Award, Alumni Association's highest honor for service to Colorado College.

Grace is associate chair, artist-in-residence and senior lecturer in music at Colorado College. She is also music director of the renowned Colorado College Summer Music Festival, now in its 36th season. She was awarded the Christine S. Johnson Professorship of Music from 2014-16. In June 2014, Mayor Steve Bach and the city of Colorado Springs presented Grace with the Spirit of the Springs award for her work with the Colorado College Summer Music Festival. Grace was nominated for a Grammy in the Best Small Ensemble Performance category.



## William Hill

William Hill has been critically acclaimed internationally as a composer, soloist, visual artist, recording artist and conductor. Currently he is principal timpanist and composer with the Colorado Symphony and music director of the Evergreen Chamber Orchestra. He retired in June 2020 after a distinguished career as a composition teacher at the University of Denver's Lamont School of Music. Hill has served as a composer with the National Music Festival, Ohio Chamber Orchestra, Denver Chamber orchestra, Cheyenne

Symphony, Colorado Music Festival, Strings in the Mountains Festival, Grand Rapids Symphony, Denver Public Schools, Moravian Philharmonic, Colorado and Denver Symphonies, Academy in the Wilderness Chamber Orchestra, Evergreen Chamber Orchestra and the Nova Series of Salt Lake City. He has performed as principal timpanist with the Honolulu, Omaha and Colorado Symphonies, the Colorado Music Festival, Grand Teton Music Festival and the St. Paul Chamber Orchestra.

Hill has performed across the United States and in numerous European countries and China. His more than 150 compositions are regularly performed and have been recorded by orchestras, chamber groups, world music and jazz groups in settings from concert halls to clubs to outdoor and even street corner locations. The compositions cover a wide range of styles from symphonies, to experimental and improvisational pieces, to works combining acoustic instruments with various synthesizers and other electronic effects. Hill's long and successful music career has been a constant balancing act between composing, performing, conducting and teaching, and he still enjoys it immensely.

A multi-instrumentalist, Hill has been featured with numerous orchestras as a soloist on timpani, marimba, vibraphone, drum set, ethnic percussion and multiple percussion concertos. He is equally at home in classical, jazz, pop, folk and world music idioms. Hill's first solo CD, *Rhythms of Innocence*, featured him on more than 75 percussion instruments, recorders, wood flutes, didgeridoo and piano. His jazz compositions have been featured in live performance on Colorado Public Television, and his compositions are regularly played on NPR stations.

As a conductor, Hill has led the Colorado Symphony, Denver Chamber Orchestra, Greeley Chamber Orchestra, Aurora Symphony, Evergreen Chamber Orchestra, various chamber groups at the Grand Teton Music Festival and numerous Denver



area professional and amateur groups. Hill has been the subject of PBS Profiles on Western Artists, cover stories in On the Air Fine Arts Magazine, and Altitudes Entertainment Magazine and articles in the League of American Orchestras' Symphony Magazine, Denver Magazine, the Denver Post, Rocky Mountain News, Cleveland Plain Dealer, the Grand Rapids Press and the Salt Lake Tribune.

Hill holds the Bachelor of Music with High Distinction (1977) from Indiana University and the Master of Music (4.0 GPA) (1980) from the Cleveland Institute of Music. He was inducted into Pi Kappa Lambda National Music Honor Society by unanimous vote in 2017. Hill was awarded the Performer's Certificate from Indiana University, the Maurice Abravanel Music Director's Award from the Music Academy of the West and the Drum Set Soloist's Award from the Ohio Collegiate Jazz Competition.

William Hill is married to violinist Natalie Schmitz Hill and they have two children: Nadya, born June 17, 1988, and Colin, born August 2, 1994, both excellent professional musicians. The Hills love to enjoy Colorado's wonderful outdoors skiing, hiking, swimming and horseback riding. The family also enjoys artwork and performing concerts for various community and family oriented events. An avid mountaineer, Hill has climbed and skied from the summit of more than 60 of Colorado's highest peaks.

## **Semifinal judges**

Nicholas Carthy

Gary Lewis

Rebecca Maloy

## **2020 semifinal competitors**

Bryan Chuan, piano

Eric Haugen, cello

Kaisa Herrmann, mezzo-soprano

Lucas Hopkins, saxophone

Ivalas String Quartet

Hannah Kennedy, violin

William Landon, trumpet

Randel Leung, clarinet

Christine Li, mezzo-soprano

Yukino Miyake, piano

Brandon Tyler Padgett, baritone

Valerie Sly, horn

Maria Wietrzynska, piano

Aaron Zalkind, trombone

Yaowen Zhang, bassoon

# Performers



## Hannah Kennedy

Violinist Hannah Kennedy, a native of Minnesota, is the newest member of the Altius Quartet. As a collaborator and recitalist, Kennedy is dedicated to broadening traditional notions of programming and strives to highlight connections between all eras, styles, and composers.

Kennedy obtained her bachelor's degree from UW-Eau Claire where she attended as an Eileen Phillips Cohen string quartet fellow, a full-tuition award that involved formal concert presentations, intensive coachings, and community outreach. She went on to receive her Master's degree at CU Boulder, studying with Harumi Rhodes. Kennedy is currently continuing her studies with Rhodes while pursuing an Artist Diploma in solo violin. Recently, she studied as a fellow at Madeline Island Chamber Music's 2019 summer program.

Kennedy performs on a family instrument, an unlabeled Bohemian violin from the mid-1700s that her great-great-grandfather brought to the US in 1912.

## Program Notes

### **Sonata in A minor for Solo Violin, Op. 27, No. 2**

*Eugène Ysaÿe (1858-1931)*

Belgian violinist Eugène Ysaÿe was one of the most influential and renowned musicians of his day. In 1923, he wrote a set of six sonatas for solo violin, a direct nod to J.S. Bach, whose own set of six sonatas and partitas is a cornerstone of the solo violin repertoire. Ysaÿe dedicated each sonata to one of his contemporaries and made compositional decisions loosely based on each dedicatee's personality. In his second sonata (dedicated to French violinist Jacques Thibaud), Ysaÿe is not only inspired by Bach but obsessed with him. The first movement begins with the main theme from Bach's E major Partita, which Ysaÿe immediately distorts, eventually weaving in the traditional *Dies Irae* chant. The movement is an exercise in negotiation; somehow the performer and the music are always locked in a state of determining who exactly is the source

of the obsession. The movement accumulates at a borderline inhuman rate and culminates with a final, reluctantly bold statement of the *Dies Irae* theme.

— *Hannah Kennedy*

## **Rhapsody No. 1**

*Jessie Montgomery (b. 1981)*

“Rhapsody No. 1 is the first solo violin piece I wrote for myself. It draws on inspiration from the Eugène Ysaÿe solo violin works and is intended to serve as both an etude and a stand-alone work. This piece is intended to be part of a set of six solo violin works, each of which will be dedicated to a different contemporary violinist, and inspired by a historical composer.”

— *Jessie Montgomery*

## **Sonata No. 2 in A minor, BWV 1003**

*J.S. Bach (1685-1750)*

At the time they were written, J.S. Bach’s six solo sonatas and partitas for violin were essentially dismissed by performers and audiences alike. In fact, there is some doubt as to whether the pieces were even performed during Bach’s lifetime. This notion is difficult to imagine now, as we live in a time when Bach is one of the most well-known Western classical composers. Bach is perhaps most recognized for his prowess as a keyboardist, but he was also a very accomplished violinist. Many consider these works to be some of the most personal pieces that violinists ever perform. They offer moments of challenge, triumph, darkness, light, anguish, and serenity. The *Andante* third movement of his second sonata is a beautiful example of the serene, with an ever-present *ostinato* bassline supporting a melody that creates feelings of gratitude, joy, hope and peace.

— *Hannah Kennedy*



## Ivalas Quartet

Founded in Ann Arbor in 2016, the Ivalas Quartet is composed of violinists Reuben Kebede and Anita Dumar, violist Aimée McAnulty and cellist Pedro Sánchez. The quartet currently serves as the graduate quartet in residence at the University of Colorado Boulder, where they are grateful to study under the renowned Takács Quartet. In January 2020, they had their Carnegie Hall debut as part of the Young Performers Career Advancement program at the APAP Conference in NYC. In 2019, the quartet was awarded first prize in the WDAV Young Chamber Musicians Competition. Maintaining their commitment to community engagement, Ivalas has represented the Sphinx Organization playing for students in Flint and Metro Detroit. Additionally, with Friends of Chamber Music Denver, the quartet has enjoyed performing for the greater Denver community. Ivalas would like to extend a special thank you to the Starling Foundation and the Takács Society for their support.

## Program notes

### **Strum** (2012)

*Jessie Montgomery (b. 1981)*

*Strum* is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.



Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within *Strum* I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

— *Jessie Montgomery*

### **Elegy: A Cry from the Grave** (2015)

*Carlos Simon (b. 1986)*

This piece is an artistic reflection dedicated to those who have been murdered wrongly by an oppressive power; namely Trayvon Martin, Eric Garner and Michael Brown. The stimulus for composing this piece came as a result of prosecuting attorney Robert McCulloch announcing that a selected jury had decided not to indict police officer, Daren Wilson after fatally shooting an unarmed teenager, Michael Brown in Ferguson, Missouri.

The evocative nature of the piece draws on strong lyricism and a lush harmonic charter. A melodic idea is played in all the voices of the ensemble at some point in the piece either whole or fragmented. The recurring ominous motif represents the cry of those struck down unjustly in this country. While the predominant essence of the piece is sorrowful and contemplative, there are moments of extreme hope represented by bright consonant harmonies.

— *Carlos Oliver Simon Jr.*



## Aaron Zalkind

Trombonist Aaron Zalkind is an orchestral musician, chamber musician and educator living in Boulder, Colorado. Zalkind has been a member of several music festivals throughout the United States, including the National Repertory Orchestra, the Texas Music Festival and the National Orchestral Institute. Zalkind has also performed with a number of professional ensembles, including the Colorado Symphony, the New World Symphony, the Breckenridge Music Festival and the Boulder Philharmonic.

In 2019, Zalkind was awarded second prize at the Zellmer trombone competition, as well as two first prize awards at the International Women's Brass Conference competitions. An avid chamber musician, Zalkind was a member of the Juilliard Trombone Quartet, who in 2016 took first prize at the American trombone workshop in Washington D.C.

Zalkind is currently a doctoral candidate at the University of Colorado. His primary mentors include William Stanley, Joseph Alessi, Peter Ellefson and Larry Zalkind. Zalkind holds a master's degree from the Juilliard School and a bachelor's degree from Indiana University.



## Collaborative pianist Keith Teepen

Collaborative pianist Keith Teepen, has performed in Europe, Asia, South America and throughout North America. He has collaborated with many of today's important artists including trumpeter Tine Thing Helseth, internationally renowned euphonium virtuosos Adam Frey and David Thornton, tuba virtuosos Øystein Baadsvik and Alan Baer, internationally renowned trombonist Scott Hartman, as well as Broadway stars Laura Osnes and Donna Vivino. Teepen has taught on the piano faculty at Pró-Música Music Festival in Juiz

de Fora, Brazil. For the past three years, Teepen has been the "official pianist" for the Metropolitan Opera National Council Auditions—North Dakota-Manitoba District. He is also a collaborative pianist for the International Euphonium and

Tuba Festival in Atlanta, Georgia. Teepen has held collaborative piano positions at DePauw University School of Music and Indiana University Jacobs School of Music. From 2014-2019, Teepen was on the faculty of the University of North Dakota as a piano instructor/collaborative pianist. Teepen is currently working as a teaching assistant while pursuing his doctorate degree in collaborative piano. He has the privilege of studying with both Alexandra Nguyen and Margaret McDonald.

## Program notes

### **Fünf Stücke im Volkston (Five Pieces in Folk Style), Op. 102 (1849)**

*Robert Schumann (1810-1856)*

Nearing the end of his life and suffering from years of debilitating mental illness, Robert Schuman had an unusually prolific year of composition in 1849. It was during this fruitful period that he wrote *Fantasiestücke* Op. 73, *Drei Romanzen* Op. 94, *Adagio and Allegro*, Op. 70 and *Fünf Stücke im Volkston* Op. 102. What I find interesting about these chamber works is that Schumann lists on each score additional instruments on which the pieces could be played. For instance, the *Drei Romanzen* Op.94 is written for oboe, but the score notes that it could also be performed on violin or clarinet. In a conversation with his publisher regarding whether or not it was acceptable to have such wording on the score, Schumann said, “If I had originally written the work for violin or clarinet, it would have become a completely different piece.”

Surely, he never expected a trombonist would be audacious enough to tackle the fearsome double-stops in *Fünf Stücke im Volkston*.

Written on the opening pages of Schumann’s *Fünf Stücke im Volkston* (Five pieces in folk style) are the words “*vanitas vanitatum*” (vanity of vanities, all is vanity). This is most likely inspired by Goethe’s eponymous poem, in which a soldier tries to find his life’s purpose, but instead comes to the conclusion that he must place his trust in nothing and “command the world...[to]...bow.”

The first movement, marked *Mit Humor*, is boisterous and lively, though not without a tinge of darkness. In stark contrast, the second movement, marked *Langsam* (slowly), moves like a rhapsodic fantasy – a welcome relief after the first movement. The third, marked *Nicht schnell* (not fast), opens with what feels like a dark waltz, followed by a passionate series of double-stops and

eventually concluding with a final iteration of the waltz. The fourth movement, marked *Nicht zu rasch* (not too quickly), opens with a rhythmic, almost militaristic march, but like the third movement, its middle section is dark and lyrical. The drawn out melodies in this section remind me of the opening of *Dichterliebe*. The work concludes with the fifth movement, *Stark und markirt* (strong and well-marked). Harsh and aggressive, the ending comes abruptly and somewhat unsettlingly, perhaps an allusion to the sinister vanity of Goethe's soldier.

– Aaron Zalkind





## Christine Marie Li

Christine Marie Li, lyric mezzo, has performed nationally and abroad in both operatic and chamber literature. Praised for her warmth and vulnerability on stage, recent operatic performances include Hansel in CU Presents' upcoming digital production of Humperdinck's *Hansel and Gretel*, Beatrice in CU Presents' digital version of Berlioz's *Beatrice et Benedict*, Dorabella in Mozart's *Così fan tutte*, Gertrude in Humperdinck's *Hänsel und Gretel* and Prince Orlofsky in *Die*

*Fledermaus*. In the summer of 2019, Li workshopped the role of Alice Hobson in Tom Cipullo's *Hobson's Choice* as part of the CU New Opera Workshop (CU NOW). Previous seasons have seen her as the soloist for Mozart's *Requiem*, Handel's *Messiah*, and chorus for Britten's *War Requiem* under the baton of James Conlon at the Segerstrom Center and Walt Disney Concert Hall. She is currently pursuing her Master of Music in vocal performance and pedagogy under the tutelage of John Seesholtz.



## Collaborative pianist Hyeji Park

Hyeji Park, collaborative pianist, is currently pursuing her DMA at University of Colorado Boulder. Park serves as teaching assistant under the tutelage of Margaret McDonald and Alexandra Nguyen. Park earned her BM degree in Seoul, Korea at Kookmin University. She has also received MM degrees in piano performance and piano pedagogy from West Chester University. In addition to her degrees at WCU, Park holds an MM degree in collaborative piano from the College-Conservatory of Music at the University of Cincinnati.

# Program notes

## Asie from *Shéhérazade*

Maurice Ravel (1875-1937)

Maurice Ravel is often thought to be one of the first major French composers to incorporate the sounds and melodies of exotic and lesser known locales into his music. Among his earliest ventures in exoticism is *Shéhérazade*, a song cycle of three poems written by Tristan Klingsor, taken from a collection of his poetry which was inspired by the foreign yet irresistible attractions of the Eastern world. These pieces were originally composed for voice and orchestra in 1903, with the world premiere at a concert of the Société Nationale de Musique in Paris. The first of the songs, “Asie,” is a narrative poem and the longest of the three, with its appeal laid within the widespread journey and abundance of oriental images throughout the text. Expansive and enumerative, the *mélodie* is musically divided into eleven sections, each one summoning a different mood and picture, such as the rhythm of the sea, a boat rocking in the harbor, pentatonic evocations of China and, later on, a climactic painting of the rhythms and harmonies heard from the endless sea’s ebb and flow.

—Christine Marie Li

### **Asie**

Asie, Asie, Asie,  
Vieux pays merveilleux des contes de  
nourrice,  
Où dort la fantaisie comme une  
impératrice,  
En sa forêt tout emplie de mystère.

Asie,  
Je voudrais m’en aller avec la goëlette  
Qui se berce ce soir dans le port,  
Mystérieuse et solitaire,  
Et qui déploie enfin ses voiles violettes  
Comme un immense oiseau de nuit  
dans le ciel d’or.

### **Asia**

Asia, Asia, Asia,  
Ancient, marvellous country of fairy  
tales,  
Where fantasy sleeps like an  
empress  
In her forest full of mystery.

Asia,  
I would like to go away with the boat  
Which is rocking this evening in the  
port,  
Mysterious and solitary,  
And which finally spreads its violet sails  
Like a huge bird of night in the golden  
sky.

Je voudrais m'en aller vers des  
îles de fleurs,  
En écoutant chanter la mer perverse  
Sur un vieux rythme ensorceleur.

I would like to go away to the islands  
of flowers,  
While listening to singing of the  
wayward sea  
With its old, bewitching rhythm.

Je voudrais voir Damas et les villes de  
Perse,  
Avec les minarets légers dans l'air.  
Je voudrais voir de beaux turbans de  
soie  
Sur des visages noirs aux dents  
claires;

I would like to see Damascus and the  
cities of Persia,  
With their light minarets in the air.  
I wish to see beautiful silk turbans  
On dark faces with shining teeth;

Je voudrais voir des yeux sombres  
d'amour  
Et des prunelles brillantes de joie  
En des peaux jaunes comme des  
oranges;  
Je voudrais voir des vêtements de  
velours  
Et des habits à longues franges.

I would like to see eyes dark with love  
And pupils sparkling with joy  
In skins yellow as oranges;  
I would like to see garments of velvet  
And robes with long fringes.

Je voudrais voir des calumets entre  
des bouches  
Tout entourées de barbe blanche;  
Je voudrais voir d'âpres marchands  
aux regards louches,  
Et des cadis, et des vizirs  
Qui du seul mouvement de leur doigt  
qui se penche  
Accordent vie ou mort au gré de leur  
Désir.

I would like to see calumets, held  
between lips  
Surrounded by white beards;  
I would like to see harsh merchants  
with shifty glances,  
And judges, and viziers  
Who with a single movement of their  
crooked finger  
Decree life, or death, according to  
their desire.

Je voudrais voir la Perse, et l'Inde, et  
puis la Chine,  
Les mandarins ventrus sous les  
ombrelles,  
Et les princesses aux mains fines,  
Et les lettrés qui se querellent  
Sur la poésie et sur la beauté;

Je voudrais m'attarder au palais  
enchanté,  
Et comme un voyageur étranger  
Contempler à loisir des paysages  
peints  
Sur des étoffes en des cadres de  
sapin  
Avec un personnage au milieu d'un  
verger.

Je voudrais voir des assassins  
souriant  
Du bourreau qui coupe un cou  
d'innocent  
Avec son grand sabre courbé d'Orient.  
Je voudrais voir des pauvres et des  
reines;  
Je voudrais voir des roses et du sang;  
Je voudrais voir mourir d'amour ou  
bien de haine.

Et puis m'en revenir plus tard  
Narrer mon aventure aux curieux de  
rêves  
En élevant comme Sindbad ma vieille  
tasse arabe  
De temps en temps jusqu'à mes lèvres  
Pour interrompre le conte avec art...

I would like to see Persia, and India,  
and then China,  
The portly mandarins under their  
umbrellas,  
And the princesses with dainty hands,  
And the scholars who quarrel  
Over poetry and over beauty;

I would like to linger in the enchanted  
palace,  
And like a foreign traveler  
Contemplate at leisure painted  
countrysides,  
On fabrics in pinewood frames,  
With a figure in the midst of an  
orchard.

I would like to see assassins smiling  
The executioner who cuts an innocent  
neck  
With his great curved Oriental blade.  
I would like to see paupers and  
queens;  
I would like to see roses and blood;  
I would like to see death for love or  
even for hate.

And then returning later  
To narrate my adventure to those  
interested in dreams  
While raising like Sinbad my old  
Arabian cup  
From time to time to my lips  
To interrupt the tale with artistry...

*Translation by Pierre Bernac*



## **All'afflitto from *Roberto Devereaux***

*Gaetano Donizetti (1797-1848)*

Gaetano Donizetti was one of the bel canto triumvirate (Donizetti, Rossini, Bellini) who were the primary composers responsible for the continued development of Italian opera in the early- to mid-nineteenth century. Although he composed over 60 operas, only a handful have remained in the mainstream performance repertoire. *Roberto Devereaux* follows the classic love triangle storyline we often find in opera, with Queen Elizabeth I and Sara, Duchess of Nottingham, both vying for the love of the same man, Roberto Devereaux. In this first aria of Sara's, she is interrupted while reading a story of the tragic heroine Rosamonda, and her thoughts linger on the angst and sadness of a woman trapped in a loveless marriage, unable to die and yet forced to feel the anguish of death, renewed by the breath of each new day.

—Christine Marie Li

### **All'afflitto**

All'afflitto è dolce il pianto

E la gioia che gli resta ...

Una stella a me funesta

Anche il pianto mi vietò.

Della tua più cruda, oh quanto,

Rosamonda, è la mia sorte!

Tu peristi d'una morte ...

Io vivendo ognor morirò.

### **To the afflicted**

To those who suffer, how sweet it is  
to weep

It is the only joy that remains  
to them...

An ill-omened star

Also forbids that I may weep.

Oh how much more harsh,

Rosamonda, is my fate than yours!

You perished and are dead...

I who live must die over and over.

*Translation by Nico Castel*

## **Calypso (2'21")**

*Benjamin Britten (1913-1976)*

Benjamin Britten is often thought to be a central figure for 20th-century British music, a composer of opera, vocal music, chamber as well as orchestral works. “Calypso” was written as a collaboration between himself and author WH Auden, one of many set in a cabaret style. In Britten’s cabaret songs, the composer truly seems to let himself go, allowing the music and text to go exactly hand in hand, or rather like hand in glove. The music of this piece reflects and carries through the character’s manic oscillations between the sophisticated version of herself she presents to “the one [she loves] to look on,” and the frenetic, nervous woman she may truly be.

—*Christine Marie Li*

### **Text**

Driver, drive faster and make a good run  
Down the Springfield Line under the shining sun  
Fly like an aeroplane, don’t pull up short  
Till you brake for Grand Central Station, New York.

For there in the middle of the waiting-hall  
Should be standing the one that I love best of all.  
If he’s not there to meet me when I get to town  
I’ll stand on the side-walk with tears rolling down.

For he is the one that I love to look on  
The acme of kindness and perfection.  
He presses my hand and he says he loves me  
Which I find an admirable peculiarity.

The woods are bright green on both sides of the line.  
The trees have their loves though they’re different from mine.  
But the poor fat old banker in the sun-parlour car  
Has no one to love him except his cigar.

If I were the Head of the Church or the State  
I’d powder my nose and just tell them to wait  
For love’s more important and powerful than  
Even a priest or a politician.

# Previous winners

## 1986-87

Theresa Lynn Bogard,  
piano and fortepiano

## 1987-88

Tracy Bidleman, soprano

## 1988-89

Barry Johnson, baritone

## 1989-90

Rebecca A. Berg,  
soprano

## 1990-91

Yalun Zhang, baritone

## 1991-92

Nan-Joo Rhee, piano

## 1992-93

Maureen Sorensen,  
soprano

## 1993-94

Robert L. Best, Jr.  
baritone

## 1994-95

Julianne Best, soprano  
with Emi Kagawa, piano

## 1995-96

Takako Nagano, marimba

## 1996-97

Kathryn Tremills, piano

## 1997-98

Mairi Dorman, cello

## 1998-99

Eric Phelps, cello

## 1999-2000

Sarah Barber,  
mezzosoprano

## 2000-01

Javier Montilla, flute

## 2001-02

Nacht Quartet

## 2002-03

Yuan-Jen Cheng, piano

## 2003-04

Marcin Arendt, violin

## 2004-05

Jeong-Kwon Kim, tenor

## 2005-06

Hae-Jung Shin,  
mezzo-soprano

## 2006-07

Conundrum Duo  
(Robert Glaubitz, tenor  
and Carey Harwood,  
guitar)

## 2007-08

Cobus du Toit, flute

## 2008-09

Melissa Lotspeich, flute

## 2009-10

Christie Hageman,  
soprano

## 2010-11

Owen Zhou, piano

## 2011-12

Shih-Han Chiu, bassoon

## 2012-13

Michael Brook, viola

## 2013-14

Andrew Ramos, piano

## 2014-15

Altius String Quartet

## 2015-16

Kellan Toohey, clarinet

## 2016-17

Andrew Brown, cello

## 2017-18

Kristin Weber, oboe

## 2018-19

Kaleb Chesnic, flute

## 2019-20

Stephanie Mientka, viola  
and Jake Saunders, cello

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