

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.***

Early Music Ensemble

Musick for a While: Baroque Chamber Music from England,
France and Germany

Robert Hill, director

7:30 p.m., Wednesday, March 24, 2021

Sonata in G Major H.590.5 (BWV 1038)

Carl Philipp Emanuel Bach (1714-1788)

I. Largo

II. Vivace

III. Adagio

IV. Presto

Julia Taylor, violin

Boheng Wang, obbligato harpsichord

Sonata in D Major, Op. 91, No. 1

Joseph Bodin de Boismortier (1689-1755)

I. (Moderato)

II. Gayement

III. Gracieusement

IV. Gayement

Ariel Flach, flute

Pedro D'Avila, obbligato harpsichord

Sonata in G Minor BWV H.542.5 (BWV 1020)

Carl Philipp Emanuel Bach

I. (Allegro)

II. Adagio

III. Allegro

Hannah Kennedy, violin

Jerimiah Owens Otto, obbligato harpsichord

Sonata in E-flat Major BWV 1031

Johann Sebastian Bach (1685-1750)

I. Allegro moderato

II. Siciliano

III. Allegro

Ariel Flach, flute

Karmen Grubisic, obbligato harpsichord

— Intermission —

Duo in G Major, Op. 7, No. 6

Jean-Pierre Guignon (1702-1774)

I. Allegro

II. Musette I: Lentement

II: Mineur. Gratoso

III. Giga. Allegro

Hannah Kennedy and MarieFaith Lane, violins

Three Songs

Henry Purcell (1659-1695)

I. If Music be the Food of Love

II. Musick for a While (arr. T. Bocchi and R. Hill)

III. An Evening Hymn

Olivia Lerwick, soprano

Thomas Bocchi, tenor

Gabriel Kyne, harpsichord continuo

Whitman Poling, cello continuo

Program notes

If music be the food of love,

Sing on till I am fill'd with joy;

For then my list'ning soul you move

To pleasures that can never cloy.

Your eyes, your mien, your tongue declare

That you are music ev'rywhere.

Pleasures invade both eye and ear,

So fierce the transports are, they wound,

And all my senses feasted are,

Tho' yet the treat is only sound,

Sure I must perish by your charms,

Unless you save me in your arms.

Musick for a while

Shall all your cares beguile:
Wond'ring how your pains were eas'd
And disdain'g to be pleas'd
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head,
And the whip from out her hands.

An Evening Hymn

Now that the sun hath veil'd his light
And bid the world goodnight;
To the soft bed my body I dispose,
But where shall my soul repose?

Dear, dear God, even in Thy arms,
And can there be any so sweet security!
Then to thy rest, O my soul!
And singing, praise the mercy
That prolongs thy days.
Hallelujah!



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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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As of Feb. 23, 2021

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2020-21 Digital Programs

March-May 2021

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