

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.***

Diverse Music Concert

7:30 p.m., Monday, April 5, 2021

Resignation

Florence Price

Emma Myers, soprano

Firefly

Jane Stanley

Carolyn Vanderwerf, clarinet

Ancient Memory

Ying-Chen Kao

Jackson McLellan, bass trombone

Hall of Ghosts

Amanda Hartberg

Yuna Langehennig, piccolo

not ur babygirl

Silen Wellington

Ariel Flach, flute

Silen Wellington, fixed electronics

La Catedral

Agustín Barrios Mangoré

Izzy Fincher, classical guitar

A Quick Trip with Lots of Baggage

Inez McComas

Declan Wilcox, bass trombone

Bohemian Rhapsody

Queen

Composed by Freddie Mercury

Ayla Lantz, piano

Aislin Stewart, voice

Program notes

Resignation

Florence Price

With both music and text by Florence Price, *Resignation* is a very personal look into not only the struggles but also the resilience of Florence Price. Born a Black woman in the south in 1887, Price faced many hardships in her life, but was able to overcome and become the first Black woman to have a symphonic composition played by a major symphony orchestra, and published many incredible works. I am honored to share this piece with you all and celebrate this amazing composer.

Firefly

Jane Stanley

Jane Stanley composed *Firefly* in 1999 for solo flute. She revised the piece for solo clarinet in 2018, specifically for Scottish clarinetist Alex South. As the name implies, *Firefly* intends to capture the darting movements and rhythmic flashes of a firefly, along with moments of calm before interruption by agile and dynamic flourishes of sound. Stanley is an Australian born, UK-based composer, and is currently senior lecturer of music at the University of Glasgow. Her work largely seeks to emphasize the coloristic and virtuosic capabilities of solo instruments and chamber ensembles.

Ancient Memory

Ying-Chen Kao

Ying-Chen Kao is a an award-winning Taiwanese-American composer. Her body of work includes chamber, orchestral and vocal music. *Ancient Memory* (2008) is an unaccompanied trombone piece, commissioned by the Summer Trombone Workshop in Taipei. It's a sparse, meditative piece that evokes the sounds of East Asian folk music, including Chinese folksong and the Japanese

shakuhachi tradition. In the composer's words, "One should imagine a folk singer who sings with an untrained, honest voice that possess natural beauty."

Hall of Ghosts

Amanda Hartberg

"*Hall of Ghosts* was composed in 2020 during the Covid-19 lockdown period; it was inspired by piccoloist Gudrun Hinze's video for Harberg's Prayer Project filmed in the hauntingly empty Gewdanhaus Chamber Music Hall. Evocative of imagined spirits in the empty hall, the music pits dramatic silences, amid searching and plaintive phrases of the piccolo, against a lively middle section- a dialogue between the ticking of time and an instrument striving to make itself heard." —Amanda Hartberg

not ur babygirl

Silen Wellington

"*not ur babygirl* explores the gender dysphoria I experienced while being misgendered by a beloved. The flutist plays dueling roles throughout the piece, expressing both the chaotic and sputtering world of dysphoria and the consolations of the beloved. This sputtering world gets louder and more insistent

as the flutist gradually finds speech, expressed in fragments until finally declaring, ‘I’m not your babygirl.’” —Silen Wellington

La Catedral

Agustín Barrios Mangoré

Agustín Barrios Mangoré was a preeminent 20th-century guitarist and composer from Paraguay. Barrios was very proud of his cultural and national identity, which strongly influenced his musical style and performance career. To celebrate his heritage, he adopted a dramatic indigenous stage persona, called Nitsura Mangoré. For concerts, he created a jungle-like scene onstage with bamboo and palm leaves and wore a full indigenous costume with a feathered headdress. He also marketed himself as “the Paganini of the guitar from the jungles of Paraguay.” This composition *La Catedral* is one of Barrios’ most famous works, combining classical influences and colorful Latin harmonies and rhythms. Barrios began composing the second movement, *Andante Religioso*, after hearing a Bach chorale during a church service in Uruguay in 1921. Then he wrote the third movement, *Allegro Solemne*, which depicts the bustling streets of Uruguay upon leaving

the peaceful church and features a continuous stream of fast notes. Many years later in 1938, while living in Cuba, he finally wrote the first movement, *Preludio Saudade*, which features a slow Milonga rhythm and lyrical melody. The word “Saudade” means homesickness, indicating that Barrios longed for his Paraguayan homeland in his later years.

A quick trip with lots of baggage

Inez McComas

“The clickety-clack of a trolley over a track, with all of the bells, whistles, and odd people along for the ride, make for the beginnings of an imagined trip through the hilled streets of sunny California. As to not be empty-handed on a journey, baggage is carried throughout by means of traveler and performer.

“A quick trip with lots of baggage. is the chance for the bass trombone to go. At times he is along for the ride, joining the hypnotic rhythm of the piece moving forward. But, at other times, he is the melody—transforming with the changing of the landscape, and carrying with him the feel of a breeze from an open window while moving. In those moments,

with all worry washed away, everything else is less important than it once was ... if only for a moment, until the trip comes to an end.” —Inez McComas

Bohemian Rhapsody

Queen, composed by Freddie Mercury

Freddie Mercury’s *Bohemian Rhapsody* is often interpreted as a song about the guilt and shame he carried with him from being a bisexual man in a world that saw homosexuality as a mental illness or disease. The lyric “Mama, just killed a man” is likely a metaphor for Mercury killing his heterosexual self; although he never did confirm it, as directly coming out as gay could jeopardize the success of his and his bandmates careers. This song is not under-represented like many pieces that may show up in this concert, but it is important to remember the struggle of this man and being able to hear the sorrow, anger, and guilt that a homophobic society has created. With this performance we can look back upon the growth of acceptance towards the LGBT community since Mercury’s death.



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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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