

CU ★ PRESENTS

2020-21 Season
Digital program



College of Music
UNIVERSITY OF COLORADO BOULDER

Contents

Click on an item to navigate to its page.

The future, faster ★

Performance program

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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.***

Pendulum New Music

Annika K. Socolofsky, artistic director

7:30 p.m., Friday, May 7, 2021

Coherent Connectivity (2020) – 13:00

Charles W. McClung

Maggie Hinchliffe, piano and electronics

Pannonica (1963) – 7:00

Thelonious Monk

arr. John Gunther

John Gunther, tenor saxophone

Four Murder Ballads After Caitlín R. Kiernan

(2020) – 20:00

Max Wolpert

- I. The Dinosaur Tourist
- II. Rappaccini's Dragon
- III. The Ammonite Violin
- IV. Whisper Road

Seth Bixler, violin and looper

Déjate Caer (2012) – 7:00

Carolina Heredia

Carolina Heredia, violin

Vanishing (2018) – 9:00

Carolina Heredia

Wesley Warnhoff, clarinet

Isaac Foley, double bass

Carolina Heredia, voice

— Intermission —

Cadenza for Solo Cello, Op. 18 (2019) – 5:00

Jordan M Holloway

Ethan Blake, cello

A Dance Meant for Two (2020) – 5:00

Rain Michael

Victor Yaowen Zhang, bassoon

Three Movements for Clarinet (2019) – 5:00

Kevin Gunia

I. Prelude

II. Pastorale

III. Joy with Reflection

Kristen Pierri, clarinet

This Compost (2020/21) – 20:00

Nelson Walker

Nelson Walker, voice and mandolin

Ivalas Quartet

Anita Dumar and Reuben Kebede, violins

Aimée McAnulty, viola

Pedro Sánchez, cello

Program notes

Déjate Caer

The title *Déjate Caer* can be translated from Spanish as “let yourself fall”, and is taken from the poem *Arbol de Diana* by Alejandra Pizarnik:

“Vida, mi vida, déjate caer, déjate
doler,
mi vida, déjate enlazar de fuego,
de silencio ingenuo,
de piedras verdes en la casa de la
noche,
déjate caer y doler, mi vida.”

Life, my life, let yourself fall, let
yourself hurt,
my life, let yourself be engulfed by fire,
of ingenuous silence,
of green stones in the house of the
night,
let yourself fall and hurt, my life.

Vanishing

The vanishing of memories, as we move in space/ time. Beginning with the random lines read from Argentinian writer Julio Cortazar’s 1963 book *Rayuela* (Hopscotch), a stream-of-consciousness monologue. The excerpts belong to the chapter titled Letter from La Maga to Baby Rocamadeaur. In it, a mother (La Maga) explains her baby (who, obviously cannot read or understand the letter yet) the reasons why she neglects him. As she continues to carve down her emotions the work transitions into pure music towards fainted melodies and fragmented images.

Vanishing was commissioned by Wesley Warnhoff to be premiered at the Mizzou International Composers Festival in 2018.

This Compost

Text by Walt Whitman (1819–1892)

1

Something startles me where I thought I was safest,
I withdraw from the still woods I loved,
I will not go now on the pastures to walk,
I will not strip the clothes from my body to meet my
lover the sea,
I will not touch my flesh to the earth as to other flesh
to renew me.

O how can it be that the ground itself does not
sicken?

How can you be alive you growths of spring?

How can you furnish health you blood of herbs,
roots, orchards, grain?

Are they not continually putting distemper'd corpses
within you?

Is not every continent work'd over and over with
sour dead?

Where have you disposed of their carcasses?
Those drunkards and gluttons of so many
generations?

Where have you drawn off all the foul liquid and
meat?

I do not see any of it upon you to-day, or perhaps I
am deceiv'd,

I will run a furrow with my plough, I will press my
spade through the sod and turn it up underneath,
I am sure I shall expose some of the foul meat.

2

Behold this compost! behold it well!

Perhaps every mite has once form'd part of a sick
person—yet behold!

The grass of spring covers the prairies,

The bean bursts noiselessly through the mould in the
garden,

The delicate spear of the onion pierces upward,

The apple-buds cluster together on the apple-
branches,

The resurrection of the wheat appears with pale
visage out of its graves,

The tinge awakes over the willow-tree and the
mulberry-tree,

The he-birds carol mornings and evenings while the
she-birds sit on their nests,
The young of poultry break through the hatch'd
eggs,
The new-born of animals appear, the calf is dropt
from the cow, the colt from the mare,
Out of its little hill faithfully rise the potato's dark
green leaves,
Out of its hill rises the yellow maize-stalk, the lilacs
bloom in the dooryards,
The summer growth is innocent and disdainful above
all those strata of sour dead.

What chemistry!

That the winds are really not infectious,
That this is no cheat, this transparent green-wash of
the sea which is so amorous after me,
That it is safe to allow it to lick my naked body all
over with its tongues,
That it will not endanger me with the fevers that have
deposited themselves in it,
That all is clean forever and forever,
That the cool drink from the well tastes so good,
That blackberries are so flavorful and juicy,
That the fruits of the apple-orchard and the orange-

orchard, that melons, grapes, peaches, plums, will
none of them poison me,
That when I recline on the grass I do not catch any
disease,
Though probably every spear of grass rises out of
what was once a catching disease.

Now I am terrified at the Earth, it is that calm and
patient,
It grows such sweet things out of such corruptions,
It turns harmless and stainless on its axis, with such
endless successions of diseases' d corpses,
It distills such exquisite winds out of such infused
fedor,
It renews with such unwitting looks its prodigal,
annual, sumptuous crops,
It gives such divine materials to men, and accepts
such leavings from them at last.

Personnel

[John Gunther](#) (*click to read biography*)

Seth Bixler

New York native Seth Bixler is a violinist and educator currently based in Colorado. An avid chamber musician, he has premiered chamber works and plays as a member of the Virga Quartet. Bixler plays with local orchestras, including the Boulder Symphony and Boulder Philharmonic. He also works as both a private teacher and as a mentor for Greater Boulder Youth Orchestras and Project Muse. A graduate of the University of Wisconsin-Madison, he is now pursuing his doctoral degree from the University of Colorado, studying with Claude Sim.

Ethan Blake

Ethan Blake is currently a cellist at the University of Colorado Boulder pursuing a BM in cello performance in the studio of Prof. David Requiro. Blake has performed throughout the United States, Italy and Japan, and has been the recipient of fellowships from programs such as the Accademia Musicale Chigiana and the Aspen Music Festival and School. He is the first prize winner of the T. Gordon Parks Concerto Competition, the CU Honors Competition and the Pikes Peak Philharmonic Concerto Competition. Blake has also appeared as a principal cellist with orchestras such as the Boulder Symphony, Longmont Symphony and Brevard Concert Orchestra, among others. As a chamber musician, he has worked with the members of numerous ensembles, such as the Borromeo, Takács, Calidore and Beijing String Quartets. Former teachers of his include Matthew Zalkind, Robert deMaine, Alice Yoo and Annemarie Dawson. Outside of music, his interests include basketball, petting/walking dogs, cooking and cycling.

Anita Dumar

Anita Dumar already has an active performing career as a soloist and chamber musician. A Sphinx Competition semi-finalist in both 2017 and 2018, she also represented Detroit as a Finalist and Prizewinner at the 2017 NANM National Competition in New Orleans. She is also a founding member of the dynamic Ivalas Quartet, which was recently the recipient of the 2018 String Quartet Fellowship at Bowdoin International Music Festival in Maine. Upon

the completion of her bachelor's degree at the University of Michigan in April 2018, Dumar was presented with the Willis Patterson Diversity Award for her contribution to the development of a more culturally and ethnically diverse community at U of M's School of Music, Theatre & Dance. She has since returned to Michigan and is currently pursuing a master's degree in violin performance studying with Professor Danielle Belen. Dumar plays on a 1900 Bailley violin provided by a scholarship grant from the Virtu Foundation.

Kevin Gunia

Kevin Gunia is a composer, pianist and organist. He has composed solo and chamber works, large ensemble music and collaborative pieces such as opera scenes and works for dance. His work has been recognized through the New Jersey Music Educators Association and the National Association for Music Education, as well as through the Mason Gross Extension Division. He has been commissioned by ensembles such as the Boulder Altitude Directive. Gunia is currently a graduate student at the University of Colorado Boulder, where he studies with Michael Theodore. He is also an aural skills instructor at the institution. He completed undergraduate studies at the Mason Gross School of the Arts at Rutgers University, where he studied with Charles Fussell, Robert Aldridge and Scott Ordway.

Carolina Heredia

Carolina Heredia is an intermedia artist, composer, violinist and educator. Her works have been commissioned and performed in the United States, Europe and South America by esteemed musicians and ensembles, including JACK Quartet, Alarm Will Sound, Exigence choir, Aspen Contemporary Ensemble, Oberlin New Music Ensemble, clarinetists Alex Fiterstein and Derek Bermel, Tesla Quartet, Argus Quartet, Chiara Quartet, Duo Cortona and Khemia Ensemble, among others. Her music has been programmed at the Walt Disney Concert Hall under the Green Umbrella Series, the Pulitzer Arts Foundation Saint Louis Symphony Orchestra series, Merkin Concert Hall at the SONIC Festival, Aspen Music Festival, Lake George Music Festival, the Bowdoin Music Festival, the Mizzou International Composers Festival, Strange, Beautiful Music Festival, Crested Butte Music Festival and the Toronto International Electroacoustic Festival, among many others. Her work *Ius in Bello* (2014), for clarinet and string quartet, was released in 2019 in an album titled *Joy and Desolation*, recorded by Alexander Fiterstein and the Tesla Quartet and produced by Orchid Classics. Heredia's Fromm Music Foundation commission

supported the creation of her work *Ausencias/Ausências/Absences*, a 20-minute work for string quartet and fixed media, premiered by the JACK Quartet in March 2016. A later extended 30-minute version includes live dance and a mix of fixed and interactive mapped video projections. *Ausencias* was awarded several prizes, including the 2018 International New Music Competition John Corigliano Grand Prize and the 2019 Lake George Music Composition Competition, among others. She has also received a Barlow Endowment Commission to write a work for Duo Axis in 2021.

Heredia was born and raised in Córdoba, Argentina where she received a Licenciatura in music composition degree from the National University of Villa María (Córdoba, Argentina) and graduated from the violin program at the Superior Conservatory of Music, Felix T. Garzón (Córdoba, Argentina). Upon finishing her studies, she worked as a violinist, arranger, producer and composer. She was also an active part of the popular music scene as a freelance performer, playing and recording violin for several traditional and progressive tango and Latin American folk and rock groups. After moving to the United States in 2009, Heredia completed her Master of Music degree in composition, her doctor of music degree in composition, and was later a 1-year Research Fellow for the Institute of Humanities at the University of Michigan. Her mentors include Michael Daugherty, Evan Chambers, Erik Santos and Kristin Kuster. Her mentors from Argentina include Juan Carlos Ciallela, Claudio Vittore, Luis Nani and Pablo DiGiusto. She was a 2017-18 postdoctoral fellow at the University of Missouri School of Music where she holds the position of assistant professor in music composition and assistant director of the Mizzou New Music Initiative.

Maggie Hinchliffe

Pianist Maggie Hinchliffe is passionate about storytelling through music. Her operatic and musical performances include Puccini's *La Bohème*, Mozart's *Le Nozze di Figaro*, Gluck's *Orfeo ed Euridice* and Sondheim's *A Funny Thing Happened on the Way to the Forum*, and her song performances include master classes for Julius Drake, Graham Johnson, Martin Katz and others. Hinchliffe's studies include summers at the Aspen Music Festival and School, Hawaii Performing Arts Festival, Songfest, Source Song Festival and the American Institute of Musical Studies in Graz, Austria. She received her BM in piano performance and pedagogy from the Blair School of Music at Vanderbilt

University with Amy Dorfman and her MM in collaborative piano from the Eastman School of Music with Jean Barr. Currently based in Boulder, Colorado, Hinchliffe enjoys performing with the Boulder Opera Company, teaching a private piano studio, writing poetry and hiking.

Jordan M. Holloway

Jordan M. Holloway is an American composer, conductor and violist. His music is rooted in everything from the natural beauty of his home states of Pennsylvania and Colorado, to the colossal and imaginative fantasy soundscapes of such media as *Star Wars* and *The Legend of Zelda*, to the current intense and outrageous political climate of the United States. While he very much enjoys writing chamber music, his bread and butter is in the symphonic orchestra, where he feels the most free to express on as large or small a scale as he can imagine. After graduating this May, Holloway will find himself needing a self-imposed path, which he hopes to do in the form of his new virtual ensemble, the DVSO. He also plans to grow his YouTube channel, which promotes not only his own music, but also educational content that he creates for developing composers, and currently stands with a humble following of around five hundred subscribers.

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. Currently the quartet serves as the Graduate Quartet in residence at the University of Colorado Boulder where they study under the renowned Takács Quartet. Ivalas has performed with artists such as the Calidore String Quartet, Imani Winds, Danielle Belen, David Ying and Patricia Terry-Ross. In January 2020 they had their Carnegie Hall debut when they participated as a young artist quartet at the 2020 Association of Performing Arts Professionals (APAP) conference in NYC. The quartet has also been heard on WRCJ 90.9 FM's Classical Brunch series and appeared at the inaugural Detroit Music Weekend. Maintaining their commitment to community engagement, Ivalas has also represented the Sphinx Organization playing for students in Flint and the Metro Detroit area. The quartet has been awarded first prize in the 2019 WDAV Young Artists Chamber Music Competition as well as first prize in the 2018 Briggs Chamber Music Competition and was named a semifinalist group at both the M-Prize competition and Concert Artists Guild competition in New York. Ivalas has been a fellowship quartet at festivals such as the

Aspen Music Festival and School, Bowdoin International Music Festival, Great Lakes Chamber Music Festival, Colorado Music Festival, Crested Butte Music Festival and the Anchorage Chamber Music Festival. Ivalas has been coached by members of the Emerson, Pacifica, American, Escher, Calidore, Brentano, St. Lawrence, Ying, Turtle Island and Jupiter string quartets, as well as Paul Katz, Jeffrey Zeigler, Mikhail Kopelman, Kirsten Docter, Richard Aaron, Danielle Belen, Stephen Shipps, Meta Weiss, Erika Eckert, Andrew Jennings and Kathryn Votapek.

Reuben Kebede

Violinist Reuben Kebede has been heard in recital across the United States, Europe and China. He is currently pursuing an Artist Diploma in string quartet performance at CU Boulder under the tutelage of the Takács Quartet. Previously, he studied with Danielle Belen at the University of Michigan, where he served as concertmaster of both university orchestras, and with Sarah Plum at Drake University. He has appeared in masterclasses for Jaime Laredo, Paul Kantor, Olivier Charlier and Robert Chen, as well as for members of the Emerson, Brentano, St. Lawrence, Miro, Calidore and Chiara string quartets. Kebede has spent the last few summers studying and performing at the Zodiac Music Festival in Nice, France, Center Stage Strings at the University of Michigan, the Anchorage Chamber Music Festival in Alaska, the Bowdoin International Music Festival and most recently at the Aspen Music Festival.

Aimée McAnulty

Argentine-American violist Aimée McAnulty is a recent graduate of the University of Michigan, having studied with Yizhak Schotten and has recently been accepted to the University of Colorado Boulder to study under the world-renowned violist Geraldine Walther. She has participated in masterclasses with many accomplished artists, including Atar Arad, Stephen Wyczynski and Michelle LaCourse. She has performed at the Eastern Sierra Symphony Chamber Festival, Idyllwild Summer Academy, Gold Coast Chamber Music Festival, Montecito International Music Festival, Boston University Tanglewood Institute and is an active chamber music coach; working with young musicians at the Pasadena Conservatory Chamber Music Intensive. In Southern California, McAnulty was a member of the Colburn Conservatory Chamber and Youth Orchestras, was principal violist of the Olympia Youth Orchestra and was a featured soloist. McAnulty was recently awarded with fellowships at the Great Lakes Chamber Music Festival and Aspen Music Festival. McAnulty hopes

to inspire younger generations to use their talents collaboratively, and is an enthusiastic advocate for chamber music, new music and solo repertoire.

Charles McClung bio

Charles W. McClung is a young dynamic composer and performer currently pursuing an MM in composition at University of Colorado Boulder. Driven by his familial legacies and personal goals he has developed a unique sound and draws most of his inspiration from the sounds concrete to our tangible world. From the keyboard to the computer, McClung manipulates sound in order to create spaces where audience members become a part of the music and leave the halls with a memory of a unique experience.

Rain Michael

A native of Colorado, Rain Michael is a multi-instrumentalist and composer. Michael began taking piano lessons before the age of four and has since picked up over a dozen instruments, both classical and of foreign traditions. They have performed with jazz, wind, orchestral and marching ensembles, all of which have served to cultivate a passion for composition. Michael's work has been performed by the Colorado Wind Ensemble at their 2018 Season Finale Concert. Michael is currently pursuing a BM in composition, a BA in psychology, a minor in linguistics and a certificate in cognitive science at CU Boulder.

Kristen Pierri

Kristen Pierri is a first-year master's student at the University of Colorado Boulder studying under the tutelage of Daniel Silver. She is currently a teaching assistant in the clarinet studio and performs with the graduate woodwind quintet. Prior to her studies in Colorado, she performed regularly with the Norman Philharmonic and various chamber orchestras in the Oklahoma City metropolitan area. Pierri has a Bachelor of Musical Arts from the University of Oklahoma. Her former teachers include Jason Shafer, David Shea and Suzanne Tirk. She has also performed in masterclasses with James Campbell, Sean Osborn, David Carter and Bill Kalinkos.

Pedro Sánchez

Born in Caracas, Venezuela, Pedro Sánchez was the winner of the Emil Friedman Cello Competition of Venezuela in 2010. As a soloist, he has appeared with the Virtuosi de Caracas and Arcos Juveniles de Caracas and

has performed under Maestros Simon Rattle, Gustavo Dudamel and Tan Dun, among others. In Venezuela, Sánchez's education was centered in the Emil Friedman Conservatory and School, and he was trained through El Sistema. In the United States, he has attended the Interlochen Arts Academy, the Eastman School, the University of Michigan, The University of Colorado Boulder and has been selected for summer festivals such as Meadowmount, the Chautauqua Institution, The Bowdoin Festival, Aspen Music Festival and School, Center Stage Strings and Colorado Music Festival, among others. Throughout his career Sánchez has studied with Astrid Schween, Alan Harris, Clive Greensmith, Richard Aaron, Anthony Elliott and he is currently studying under Hungarian cellist András Fejér of the Takács Quartet. He has also performed recitals in Africa, South America and the United States. He was a faculty member for the University of Michigan's String Preparatory Academy and also the Michigan Artist Citizen, a program Inspired by El Sistema that brings free education to a very diverse community of kids in Ann Arbor.

Matt Smiley

Matt Smiley is a bassist, composer and educator who has performed in a variety of musical settings over the last fifteen years. He has a bachelor's degree in music industry with a jazz studies minor from James Madison University, and a master's of music in jazz studies from the University of Northern Colorado. An avid and enthusiastic musician, Smiley has performed both nationally and internationally at universities throughout the country, and the Montreux, North Sea, and Montreal Jazz Festivals. He has recently performed with legendary jazz musicians Terrell Stafford and Greg Osby, and worked with composer Alvin Lucier. For the last five years, Smiley has assisted Paul Elwood with the University of Northern Colorado's Open Space Music Festival and worked with festival artists Stephen Drury, Christian Wolff and Jean-Claude Risset. Smiley released *Quartet Art* on the Dazzle label in 2011 featuring David Pope on saxophone. *Peaceful Contact Proved Elusive*, with guitarist Alex Nauman, followed in 2014 as a limited edition vinyl. Smiley is featured on several Dazzle releases including those by artists Josh Quinlan, Annie Booth and Ryan Fourt.

Nelson Walker

As a composer and performer, Nelson Walker (b. 2000) values honest expression over all. Through his impassioned performance and composition style, he aims to foster human connection, promote awareness of social

issues, and generally tell a good story to his audiences. He currently studies composition with Annika Socolofsky at the University of Colorado, and has previously worked with Carter Pann (a 2016 finalist for the Pulitzer Prize in Music), Nathan Hall and Michael Theodore. In 2019, Walker's work *Shadows of Clouds* was selected for performance by the Carpe Diem String Quartet at the Accademia Chigiana in Siena, Italy. Walker's compositions have also been selected for performance three times for the Colorado Composers Concerts by the Playground Ensemble in Denver, as well as in the Pendulum New Music concert series at CU Boulder.

Max Wolpert

Fiddler, composer and storyteller Max Wolpert conjures up monsters and myth where the traditional, classical and theatrical meet. Whether built upon the verve and bounce of an Irish jig, the endearing asymmetry of a Welsh pipe tune or the drive of a Virginian breakdown, Wolpert's pieces are crafted with taut detail and a flair for the dramatic honed over years as a pit musician, conductor and orchestrator for theatrical productions. Wolpert's work has been performed by the Colorado Symphony, Pro Musica Chamber Orchestra, Bismarck-Mandan Symphony Orchestra, Musique sur la Mer Chamber Orchestra, Breckenridge Music Festival Orchestra and others. His music appears on Naxos Records and Yellow Sound Label.

Yaowen Zhang

Victor Yaowen Zhang received his Bachelor of Music in bassoon performance degree from Central Conservatory of Music (Beijing, China) and his Master of Music in bassoon performance from the University of Colorado Boulder. Before he went to the United States for graduate study, Zhang used to work as Xixiang Wind Orchestra's principal bassoon for a year in Shenzhen, China. During this period, in addition to the wind orchestra routine rehearsals and performances, Zhang was also responsible for the teaching of wind bands in six elementary schools. Zhang is currently pursuing his Doctor of Musical Arts from the University of Colorado Boulder, where he studies under Yoshiyuki Ishikawa.



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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

March-May 2021

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