

CU ★ PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

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Fall 2021

Editors

Sabine Kortals Stein
Becca Vaclavik

Designer

Sabrina Green

Photography

CU Boulder Photography

AT THE PERFORMANCE

- Please refrain from using electronic devices during the performance. Feel free to view this program on your device at any time prior to the performance, during intermission or after the performance ends.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

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.



The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.

College of Music's Faculty Tuesdays series celebrates 22 years of community-focused music making

By Ally Dever

CU Boulder's College of Music has been offering free, live faculty performances to the Boulder community for more than two decades.

As part of the long-running Faculty Tuesdays series, professional musicians in the college play concerts every Tuesday during the fall and spring semesters, offering students and community members the opportunity to experience firsthand the renowned talent housed right here on campus.

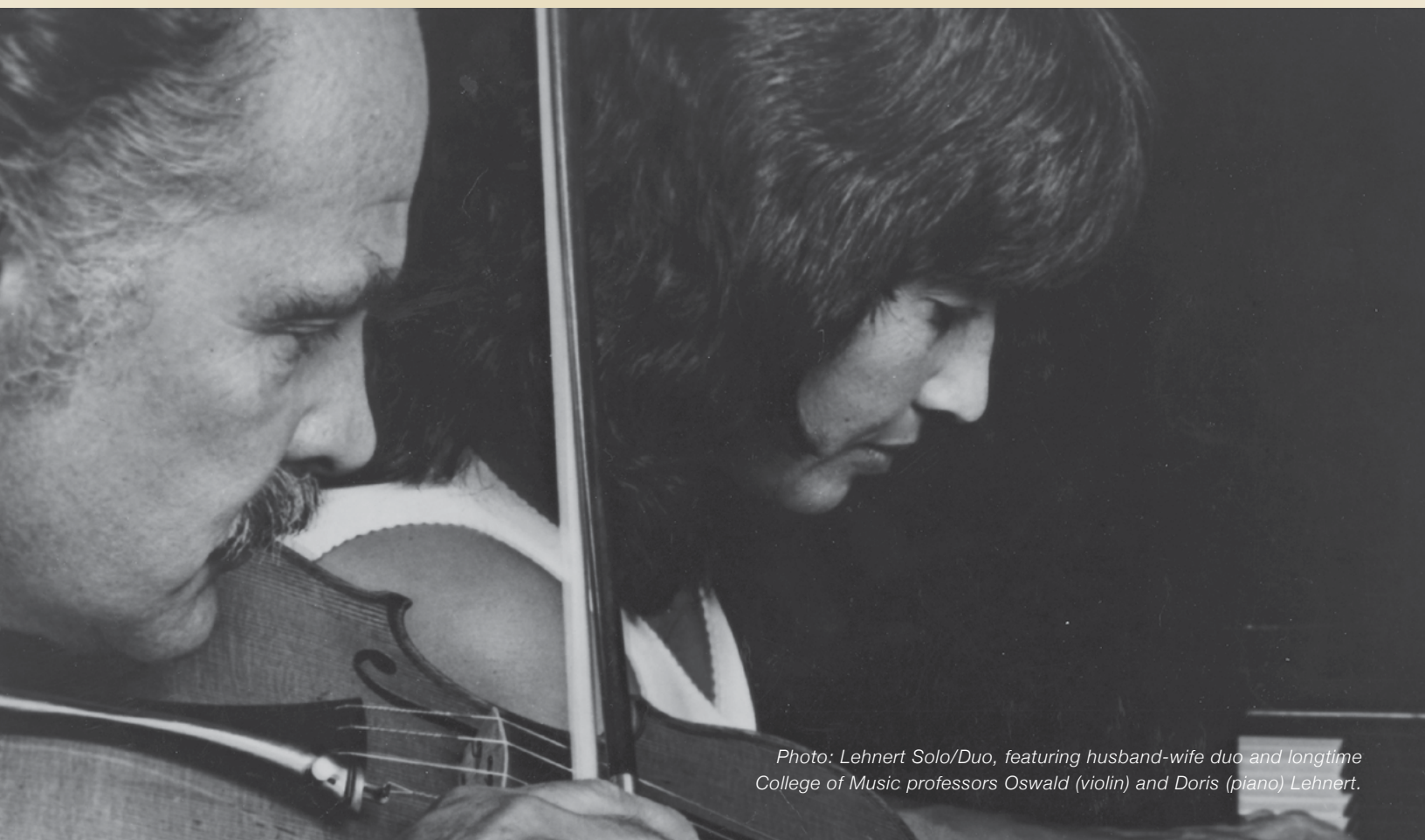


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

Daniel Sher, former College of Music Dean, and Joan McLean Braun, assistant dean for concerts and communications and executive director of CU Presents, started the popular Faculty Tuesdays series in 1999. “With this series, the College of Music launched something unique,” Sher said. “There really wasn’t a formal approach to faculty recitals at other schools and colleges at the time.”

But word of the first-of-its-kind series quickly spread to other universities. Sher routinely attended several conferences and roundtables for music deans and directors across the country, and found many of his colleagues at other institutions were inspired by Faculty Tuesdays. Some even expressed interest in similar programs of their own.

“Music deans at other schools would ask how we got such a large audience to the concerts and how we got faculty to participate,” he said.

Since then, several music schools across the country have instituted similar programs, like Yale’s Faculty Artist Series, Arizona State University’s ASU in Concert Series and Michigan State University’s Faculty Recital Series.

Craft and collaboration

Distinguished Professor of Piano David Korevaar has been a frequent performer at Faculty Tuesdays since its inception, participating in over 70 individual performances.

As a world-renowned professional musician who has performed throughout the United States, Europe, Asia, and Central and South America, Korevaar believes Faculty Tuesdays offers something special.

“This is one of the best audiences I play for anywhere in the world,” Korevaar said. “And as performers, that’s what musicians are all about.”

For faculty, the series has served as a platform to practice their craft. It provides them with an appreciative audience and a free venue to try out their material before they take it on the road—an opportunity that’s not offered to most professional musicians.

And, by allowing performers to schedule their slots in advance, it also inspires faculty to plan collaborative performances with colleagues in different departments, bringing a new dimension to the weekly performances.

“With the introduction of Faculty Tuesdays, our professors were less siloed and began to appreciate one another, and learn more about the artistry and abilities of their colleagues,” Sher said.

“It contributed significantly to the climate of collaboration that the college enjoys today and elevated the mutual respect and admiration between our faculty members.”

Unlike other concerts, attendees don't have to drive far and pay expensive fees to hear professional quality music.

Chris Brauchli, a violinist and longtime donor to the College of Music, has attended Faculty Tuesday performances since the series' inception.

“The quality and level of the talent continues to blossom, and it makes the concerts superb,” he said. “It’s a real treat for people who live here to be able to hear these performances for free on a weekly basis.”

The College of Music relies on community donations to continue to host Faculty Tuesdays.

To encourage others to donate, Brauchli has been known for his “magic envelope” bit on occasional Tuesday events. Formerly inserted in each hardcopy program, there was an envelope for voluntary donations.*

“As a joke, I’ve pointed out that attendees can tear it off, throw it away and it becomes trash,” he said. “Or, they can put money inside, mail it back to the college and it becomes gold.”

With the College of Music’s move to digital programs, **give here to add your support for the Faculty Tuesdays series.*

Wind Symphony and Symphonic Band

Matthew Dockendorf, conductor

Donald McKinney, conductor

7:30 p.m., Thursday, Sept. 16, 2021

Macky Auditorium

Program

SYMPHONIC BAND

Fervent is My Longing: Chorale Prelude BWV 727 (1710)

Fugue in G Minor: The “Little” BWV 578 (1710)

J.S. Bach (1685-1750)

arr. Cailliet

The Immovable Do (1940)

Percy Grainger (1882-1961)

Francisco Borja, graduate conductor

One Life Beautiful (2010)

Julie Giroux (b. 1961)

Variations on a Bach Chorale:

Nimm von uns, Herr, du treuer Gott (2000)

Jack Stamp (b. 1954)

I. Fanfare - Chorale

II. Cantus Firmus

III. Recitative

IV. Fugue - Finale Chorale

—Intermission—

WIND SYMPHONY

Fantasia in G Major, BWV 572 (1712)

J.S. Bach

trans. Goldman and Leist

ed. Donald McKinney

Fascinating Ribbons (2001)

Joan Tower (b. 1938)

Derek Stoughton, graduate conductor

Sweet Chariot (2019)

Carlos Simon (b. 1986)

Winter Blossom (2017)

Xi Wang (b. 1978)

Program notes

Fervent is My Longing: Chorale Prelude BWV 727 (1710) Fugue in G Minor: The “Little” BWV 578 (1710)

J.S. Bach (arr. Cailliet) (1685-1750)

Johann Sebastian Bach (March 31 [O.S. March 21], 1685-July 28, 1750) was a German composer and musician of the baroque period. Bach enriched established German styles through his skill in counterpoint, harmonic and motivic organisation, and the adaptation of rhythms, forms and textures from abroad, particularly from Italy and France. Bach's compositions include the *Brandenburg* concerti, the Mass in B minor, *The Well-Tempered Clavier*, two *Passions*, keyboard works and more than 300 cantatas, of which nearly 100 cantatas have been lost to posterity. His music is revered for its intellectual depth, technical command and artistic beauty.

Bach was born in Eisenach, Saxe-Eisenach, into a great musical family; his father, Johann Ambrosius Bach, was the director of the town musicians, and all of his uncles were professional musicians. His father probably taught him to play violin and harpsichord, and his brother, Johann Christoph Bach, taught him the clavichord and exposed him to much contemporary music. Apparently at his own initiative, Bach attended St Michael's School in Lüneburg for two years. After graduating, he held several musical posts across Germany: he served as Kapellmeister (director of music) to Leopold, Prince of Anhalt-Köthen, Cantor of the Thomasschule in Leipzig, and Royal Court Composer to August III. Bach's health and vision declined in 1749, and he died on July 28, 1750. Modern historians believe that his death was caused by a combination of stroke and pneumonia.

Bach's abilities as an organist were highly respected throughout Europe during his lifetime, although he was not widely recognised as a great composer until a revival of interest and performances of his music in the first half of the nineteenth century. He is now generally regarded as one of the main composers of the baroque period, and as one of the greatest composers of all time.

The frequency with which Bach's works are performed in their original settings, adaptations and arrangements, in addition to the exhaustive research that continues into his life and works, bears ample evidence to his enduring genius. The statement that Bach's compositional ability was the "most stupendous miracle in all music," seems to be as true today as it was when uttered by Richard Wagner in the nineteenth century.

The melody Bach used in the organ chorale prelude *Herzlich tut mich verlangen* (loosely translated as "Fervent is My Longing") is of ancient origin, but it is known to have been used at least as early as the sixteenth century by Hans Leo Hassler, who arranged it in sacred and secular choral settings. The best-known examples that survive today are found in the music of Bach, who included this melody in various chorales and in the *St. Matthew Passion* to the text *O Haupt voll Blut und Wunden* ("O Sacred Head Now Wounded"). Bach's four-voice "Little" Fugue in G Minor is thought to have been composed around 1707 and is considered one of his greatest masterpieces. It is often studied in music schools for the clarity and perfection of its form and counterpoint. —*Program note by Southern Music*

The Immovable Do (1940)

Percy Grainger (1882-1961)

Percy Grainger, original name George Percy Grainger, (July 8, 1882, Melbourne, Victoria, Australia-Feb. 20, 1961, White Plains, New York, U.S.), Australian-born American composer, pianist and conductor who was also known for his work in collecting folk music. Grainger first appeared publicly as a pianist at age 10. He was educated at home in Melbourne by his mother. He studied piano with Louis Pabst in that city and later went to Frankfurt, where he attended the conservatory. He achieved a reputation as a brilliant concert pianist beginning in London in 1901. In 1906 Grainger became a friend of Edvard Grieg, under whose influence he began collecting and recording English folk songs by means of wax-cylinder phonographs. He settled in the United States in 1914, performing for a few years with a U.S. Army band.

Grainger was deeply affected by the suicide of his mother in 1922. He returned to Australia alone in 1924 and toured there as a pianist in 1926 and again

in 1934-35. In 1932-33 he was head of the music department of New York University. In 1935 he founded the Grainger Museum at Melbourne, a museum of Australian music where much of his own work and some of his artifacts are preserved. Grainger was heavily influenced by English folk music, which he arranged for keyboard instruments, chamber ensembles and both solo voice and chorus. He is probably best remembered for *Country Gardens* and for the orchestral work *Molly on the Shore*. Other orchestral works are *Shepherd's Hey* and *Mock Morris*. In his chamber works, notably the two *Hill Songs* for 23 and 24 solo instruments, he experimented with novel rhythmic and structural forms.

Program note from the composer:

The Immovable Do (composed 1933-1939) draws its title from one of the two kinds of Tonic Sol-fa notation, one with a “movable Do” (“Do” corresponding to the key-note of whatever key the music is couched in, from moment to moment; so that the note designated by “Do” varies with modulation) and the other with an “immovable Do” (in which “Do” always stands for C). In my composition—which is not based on any folksong or popular tune—the “immovable Do” is a high drone on C which is sounded throughout the whole piece. From the very start (in 1933) I conceived the number for any or all of the following mediums, singly or combined: for organ (or reed organ), for mixed chorus, for wind band or wind groups, for full or small orchestra, for string orchestra or eight single strings. It seems natural for me to plan it simultaneously for these different mediums, seeing that such music hinges upon intervallic appeal rather than upon effects of tone-color.

One Life Beautiful (2010)

Julie Giroux (b. 1961)

Julie Ann Giroux (12 December 1961, Fairhaven, Massachusetts) is an American composer of orchestral, choral, chamber, and numerous concert band works. She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti and Jerry Goldsmith.

Giroux is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists,

brass and woodwind quintets, and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson. Giroux is a three-time Emmy Award nominee, and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

Giroux has an extensive list of published works for concert band and wind ensemble. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Giroux left Los Angeles in 1997 to compose for concert bands and orchestras full time, publishing exclusively with Musica Propria. In 2004 Gia Publications, Inc. published the book entitled *Composers on Composing for Band, Volume Two* which features a chapter written by Giroux. Her insightful chapter gives a down-to-earth description which is often humorous of her personal methods and techniques for composing for bands. In 2009 Giroux, an accomplished pianist, performed her latest work, *Cordoba for Solo Piano and Concert Band*, in five U.S. cities and attended the premier of *Arcus IX*, a work for solo F tuba and concert band, at Blinn College in Brenham, Texas.

Her 2009 film and documentary orchestrations and compositions include the ongoing project *Call for Green China* which, primarily funded by the World Bank, was recorded, performed and broadcast live in China in 2007. In 2009 the project was extended with new musical material, recorded and set to tour seven cities in China where the show was performed live. Giroux is a member of American Bandmasters Association, the American Society of Composers, Authors, and Publishers and an honorary brother of the Omicron Chapter of Kappa Kappa Psi at West Virginia University. She was initiated into the fraternity on April 2, 2005.

Program note from the composer:

One Life Beautiful—The title itself is a double-entendre which in one sense is referring to the person this work is dedicated to as in “one life” that was beautifully lived. The other sense is a direct observation concluding that having only one life is what makes life so sacred, tragic and so very precious. This

is an impressionistic work musically describing that condition. Shakespeare's "sweet sorrow," the frailty and strength of life, the meaning of what it is to truly live *One Life Beautiful*. The piece was written in memory of Heather Cramer Reu for her "one life beautiful" that brought so much love and joy to our lives. The piece was commissioned by Ray and Molly Cramer, husband Phillip Reu and children, and brother Jeremy, his wife, Michelle, and children.

Variations on a Bach Chorale (2000)

Jack Stamp (b. 1954)

Jack E. Stamp (b. 5 March 1954, College Park, Md.) is an American composer and educator. Stamp received his Bachelor of Science in music education Degree from Indiana University of Pennsylvania (IUP), a master's in percussion performance from East Carolina University (ECU), and a Doctor of Musical Arts in conducting from Michigan State University, where he studied with Eugene Corporon. Stamp's primary composition teachers have been Robert Washburn and Fisher Tull, though he was strongly influenced by his music theory teachers at IUP and ECU. Recent studies include work with noted American composers David Diamond, Joan Tower and Richard Danielpour.

He retired as professor of music and director of band studies at IUP in 2015 after 25 years, where he conducted the Wind Ensemble and Symphony Band and taught courses in undergraduate and graduate conducting. Prior to his appointment at IUP, he served as chairman of the Division of Fine Arts at Campbell University in North Carolina. He also taught for several years in the public schools of North Carolina. In addition to these posts, Stamp served as conductor of the Duke University Wind Symphony (1988-89) and was musical director of the Triangle British Brass Band, leading them to a national brass band championship in 1989.

He is active as a guest conductor, clinician, adjudicator and composer throughout North America and Great Britain. His compositions have been commissioned and performed by leading military and university bands across the United States. He has won the praise of American composers David Diamond, Norman Dello Joio, Michael Torke, Samuel Adler, Robert Ward, Robert Washburn, Fisher Tull, Nancy Galbraith and Bruce Yurko for

performances of their works. He is also a contributing author to the *Teaching Music Through Performance in Band* series.

In 1996 he received the Orpheus Award from the Zeta Tau Chapter of Phi Mu Alpha for service to music and was named a Distinguished Alumnus of Indiana University of Pennsylvania. In 1999 he received the Citation of Excellence from the Pennsylvania Music Educators Association. In 2000 he was inducted into the prestigious American Bandmasters Association.

Variations on a Bach Chorale was commissioned by the Maine Chapter of the National Band Association and premiered by the Maine All-State Band in 1996, with Lewis Buckley conducting. The work is based on the Bach chorale *Nimm von uns, Herr, du treuer Gott* (“Have mercy, Lord, and hear our prayer”) and is in four movements. —*Program note by GIA Publications*

Fantasia in G Major, BWV 572 (1712)

J.S. Bach

Bach’s *Fantasia*, or *Pièce d’Orgue* as it is sometimes called, offers a prime example of the musical pedal tone, a sustained harmonic “anchor” in the bass, so named because the organist plays it by holding down a foot pedal. The music theorist Heinrich Schenker (1868-1935) suggested that when all of the harmonic complexity of a tonal piece is stripped away, its fundamental building blocks can be reduced to these underlying foundational harmonies. To put it simply, harmonically, everything in tonal music comes down to “I-V-I” — a process of moving away and returning home. How we take this journey is a large part of the drama. It’s these primal elements, coming to the forefront, that make Bach’s *Fantasia* so powerful. In the opening bars, which sparkle like a volley of fireworks as a single voice in the organ’s higher register, we already get the first hints of pedal tones to come, first with the repeated G’s and then D’s. It’s as if we’re hearing the scattered pieces of a puzzle gradually come together. —*Program Note by Timothy Judd*

Fascinating Ribbons (2001)

Joan Tower (b. 1938)

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than sixty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor and educator. Her works have been commissioned by major ensembles, soloists and orchestras including the Emerson, Tokyo and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, Paul Neubauer and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany and Washington D.C., among others. Recent awards: in 2020, Chamber Music America honored her with its Richard J. Bogomolny National Service Award; Musical America chose her to be its 2020 Composer of the Year; in 2019 the League of American Orchestras awarded her its highest honor, the Gold Baton. Tower is the first composer chosen for a Ford Made in America consortium commission of 65 orchestras. Leonard Slatkin and the Nashville Symphony recorded *Made in America* in 2006 (along with Tambor and Concerto for Orchestra).

Tower's first major work for winds is characterized by an energetic style that is colorful, rhythmic, and muscular. The title refers to the many contours of motives shaped in curved ribbon patterns. Commissioned by the College Band Directors National Association and premiered at the national conference in 2001, this is an important addition to the contemporary repertoire for band.

Program note from the composer:

"I am happy to be finally entering the band world—a generous and hard-working world that has generated so many excellent wind, brass and percussion players. It seems also to be a place of people that actually love living composers! Since this was my first foray into the band world, I decided that a short piece would be the wisest course.

In naming the piece, I noticed that there are many contours of motives that are shaped in curved "ribbon" patterns. I immediately thought of the word "fascinating." And the ending dotted-rhythm reminded me of Gershwin's *Fascinating Rhythms*—hence the title. It is dedicated to Jack Stamp, that

intrepid “stalker” of composers who will not give up until he gets a band piece from them. (I should know; it took him five years to get me to write one!)”

Sweet Chariot (2019)

Carlos Simon (b. 1986)

Simon’s latest album, *MY ANCESTOR’S GIFT*, was released on the Navona Records label in April 2018. Described as an “overall driving force” (Review Graveyard) and featured on Apple Music’s Albums to Watch, *MY ANCESTOR’S GIFT* incorporates spoken word and historic recordings to craft a multifaceted program of musical works that are inspired as much by the past as they are the present.

As a part of the Sundance Institute, Simon was named as a Sundance Composer Fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. With support from the U.S Embassy in Tokyo and US/Japan Foundation, Simon traveled with the Asia/America New Music Institute on a two-week tour of Japan in 2018 performing concerts in some of the most sacred temples and concert spaces in Japan including Suntory Hall in Tokyo, Japan.

Simon earned his doctorate at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. Additionally, he studied in Baden, Austria at the Hollywood Music Workshop with Conrad Pope and at New York University’s Film Scoring Summer Workshop.

Program note from the composer:

Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song’s true meaning about death. I have taken fragments of the melody and combined it with the Gregorian chant from the Latin mass for the dead, *In Paradisum*. Its text is as follows: “May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs

of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest.”

Winter Blossom (2017)

Xi Wang (b. 1978)

Chinese-born composer Xi Wang has been considered as one of the most talented and active composers of her generation. Her original concert music has been performed worldwide by notable orchestras and ensembles such as the Philadelphia Orchestra, Minnesota Orchestra, Atlanta Symphony, American Composers Orchestra, Shanghai Philharmonic and Voices of Change, among others.

Xi is the recipient of the Charles Ives Fellowship from the American Academy of Arts and Letters, the National Endowment for the Arts award, Meet the Composer, New Music USA, American Music Center and MacDowell Colony residency, as well as seven prizes from the American Society of Composers, Authors and Publishers. Xi has been nominated for the Grawemeyer Award, BBVA Frontiers of Knowledge Award, Stoeger Prize from Chamber Music Society of Lincoln Center, Civitella Ranieri Fellowship and Berlin Prize from the American Academy in Berlin.

Xi has received commissions from the Philadelphia Orchestra, Albany Symphony, League of American Orchestras, World Association for Symphonic Bands and Ensembles, Pi Kappa Lambda National Music Honor Society and Voices of Change, among others.

Xi's music education started at the age of five. She received her Bachelor of Music from the Shanghai Conservatory of Music, Master of Music from the University of Missouri-Kansas City, and Doctor of Musical Arts from Cornell University. Currently, she is an associate professor at the Meadow School of Arts of Southern Methodist University, where she received the Rotunda Award for Outstanding Teaching.

Program note from the composer:

Steven Stucky died on February 14, 2016—a cold winter’s day in Ithaca, N.Y., but also a day of “warmth” and love—Valentine’s Day. His spirit, through his incredible music shall radiate with his students and audiences ever after.

Stucky’s sudden death was a shock to the musical world. The composing process of *Winter Blossom* is a journey of me going through stages of grief: denial, anger, bargaining, depression and acceptance. These stages are not necessarily linear. An outcry of enormous sorrow, the first movement is a profound lament. Two melodic motives are quoted from Stucky’s music -- the opening melody from his Symphony, and the minor second descending motive from his Elegy of Aug. 4, 1964. The movement arrives at its climax with heavy and dark harmonies. The second movement is a storm of juxtaposing multiple musical ideas and contrasting emotions vertically while each idea evolves and develops horizontally. The last movement, beginning with chimes, is an *Adagio* that unfolds patiently. The turbulent and anguished motives from the second movement eventually evolve to tranquility and the serene. May Steven Stucky forever rest in peace and love.

Both Stucky and Cynthia Johnston Turner are very dear professors and friends in my life. When Cynthia asked if I would write a wind ensemble piece in memory of Steven Stucky, I was honored and thrilled. The piece was commissioned by WASBE (World Association for Symphonic Bands and Ensembles) and 32 consortium members. It was premiered by the Hodgson Wind Ensemble at the University of Georgia under the direction of my friend Cynthia Johnston Turner on March 2, 2018.

Personnel

Click or tap on bold and underlined text to view biographies or websites.

Matthew Dockendorf, conductor

Donald McKinney, conductor

Derek Stoughton, graduate conductor

Derek Stoughton is currently pursuing the Doctor of Musical Arts Degree in wind conducting at the University of Colorado Boulder. Prior to this, he served as interim director of bands and director of athletic bands at Southeastern Louisiana University. In this capacity, he was responsible for overseeing all aspects of the Spirit of the Southland Marching Band, including writing drill and creating unique arrangements for the ensemble. Stoughton was also the conductor of both the Wind Symphony and Symphonic Band, director of the Basketball Pep Band and taught courses in Music Education. He also observed student teachers during their residencies in public schools.

Prior to his appointment at Southeastern, Stoughton taught in the public schools of McKinney, Pflugerville and Austin, TX. Ensembles under his direction were consistent sweepstakes award winners at UIL contests and other festivals across the state of Texas. Derek has also taught and co-ordinated percussion at both the middle and high school level, and his students have reached the area level of the Texas All-State audition process.

Francisco Borja, guest conductor

Francisco Borja is a conductor, clarinetist and music educator. He is currently pursuing a Master of Music in wind conducting at the University of Colorado Boulder where he studies with Donald McKinney.

Borja has performed internationally with ensembles such as the Honor Band of America, the WASBE World Youth Wind Symphony, and most recently as principal clarinetist of the MidEurope Festival's World Youth Wind Orchestra Project. Borja has participated in several conducting workshops with esteemed clinicians such as Jamie L. Nix, Craig Kirchhoff, H. Robert Reynolds and Jerry F. Junkin.

Prior to studying at the University of Colorado, Borja taught orchestra at Murphy Middle School in Plano, Texas. Borja's teaching philosophy is driven by a commitment to student knowledge and musical quality.

Symphonic Band

Piccolo

Madison Tallman

Flute

Ayla Lantz

Lexi Nigro

Michelle Brannon

Sam Nixon

Olivia Conner

Oboe

Enrique Arellano

Emilie Feve

Zane Holland

Kimmie Pankratz

Clarinet

Kevin Halsey

Carson Conley

(E-flat)

Ashley Civelli

(contrabass)

Karena Pruitt

Blair Williamson

Gena Rumsey

Gabby Barbic

Rylan Nichols

(bass)

Caden Craig

Julia Joffrion

(bass)

Bassoon

Rose Hansen

Ross Lowrey

(contra)

Laynie Metsker

Larissa Harrison

Alto Saxophone

Ethan Mead

(soprano)

Carter DeSouza

Jack Merrill

Gabriela Zelek

Tenor Saxophone

William Foster

Baritone

Saxophone

Joshua Sweeney

Horn

Megan Twain

Joy Xiaodan

Olivia Walt

Ervin Keeling

Dane Burton

Josiah Smith

Max Campbell

Trumpet

Colin Terk

Anna Kallinikos

Ben Golden

(flugelhorn)

Abbey Beaton

Karen Buri

(flugelhorn)

Devin Rocha

Nate Johnson

Jeremiah Kersting

Trombone

Daniel Orthel

Kendall Walker

Kyle Nakaji

Morgan Ochs

Scott Underwood

Jake Spies

Jacob Kayler

Bass Trombone

Harland Nicholson

Euphonium

Jorin Benson

Ashley Zipperich

Eunjeong Lee

Tuba

Evan Allenson

John Lettang

Lucy Rogers

Marco Tovar-

Esparza

Percussion

Juli Ennis

Annalise Goetz

Ryder Hales

Aidan Roux

Jordyn Kurlander

Double bass

Elliott Elder

Wind Symphony

Flute

Courtney Badura
(piccolo)
Lauren Flaten
(piccolo)
Erika Gossett
Andrea Kloehn
Tori Rognerud

Oboe

Sophie Oehlers
(English horn)
Taysia Petersen
Elizabeth Phillips
Lisa Read

Clarinet

Georgia Hastie
Randel Leung
Gracie Lime
Kristen Pierri
Gleyton Pinto
Julian Ruiz
Carolyn VanderWerf

Bassoon

Tony Federico
Bailey Holman
Sheridan Sturm
(contra)
Jacob Webb

Saxophone

Logan Banister
(soprano/alto)
Erick Miranda
(soprano/alto)
Jeremy Salgado
Josh Vance

Horn

Abbie French
Kira Goya
Maria Long
Max Martin
Annika Ross
Kieran Scruggs
Michael Sgrecci

Trumpet

Harmon Dobson
Christopher
Luebke-Brown
Rebecca Ortiz
Madison Sinan
Noah Solomon
Jacob West

Trombone

Sebastian Alvarez
Caleb Arivett
Jackson McLellan
Carson Sachtleben

Euphonium

Katarina Bojarski
Cooper Etters

Tuba

Braeden Held
Cameron Holt
Dylan Silverstein

Percussion

Christian De La Torre
Euijin Jung
Elan Rochelle-Share
Eliot Sale

Piano/Celeste

Hyeji Park

Double bass

Elliott Elder

Harp

Shelby Roberts

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College of Music

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Personnel

As of Aug. 20, 2021

COLLEGE OF MUSIC CABINET

Dean John Davis	Assistant Dean for Concerts and Communications Joan McLean Braun	Associate Dean for Undergraduate Studies and Enrollment Management Matthew Roeder
Interim Assistant Dean for Advancement Micah Abram	Assistant Dean for Budget and Finance Carrie Howard	
Associate Dean for Graduate Studies Margaret Haefner Berg	Executive Assistant to the Dean Lauren Patterson	

CU PRESENTS

Executive Director Joan McLean Braun	House Manager Rojana Savoye	Video Producers Ashwini Anupindi Vanessa Cornejo Jacqueline Sandstedt
Marketing and PR Director Laima Haley	Publications Specialist Sabrina Green	Box Office Manager Christin Rayanne
Operations Director Andrew Metzroth	Communications Assistant, College of Music Mariefaith Lane	Box Office Services Coordinator Adrienne Havelka
Director of Communications, College of Music Sabine Kortals Stein	Editorial Communications Assistant Sam Bradfield	Lead Box Office Assistant Alex Herbert
Assistant Director of Marketing Daniel Leonard	Marketing Communications Assistant Emma St. Lawrence	
Assistant Director of Public Relations Becca Vaclavik		

COLLEGE OF MUSIC OPERATIONS

Senior Piano Technician Ted Mulcahey	Travel and Guest Artist Coordinator Elise Campbell	Facilities and Operations Coordinator Peggy Hinton
Piano Technician Mark Mikkelsen	Recording Engineer Kevin Harbison	Media Specialist Dustin Rumsey