

CU★PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO **BOULDER**

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Fall 2021

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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.

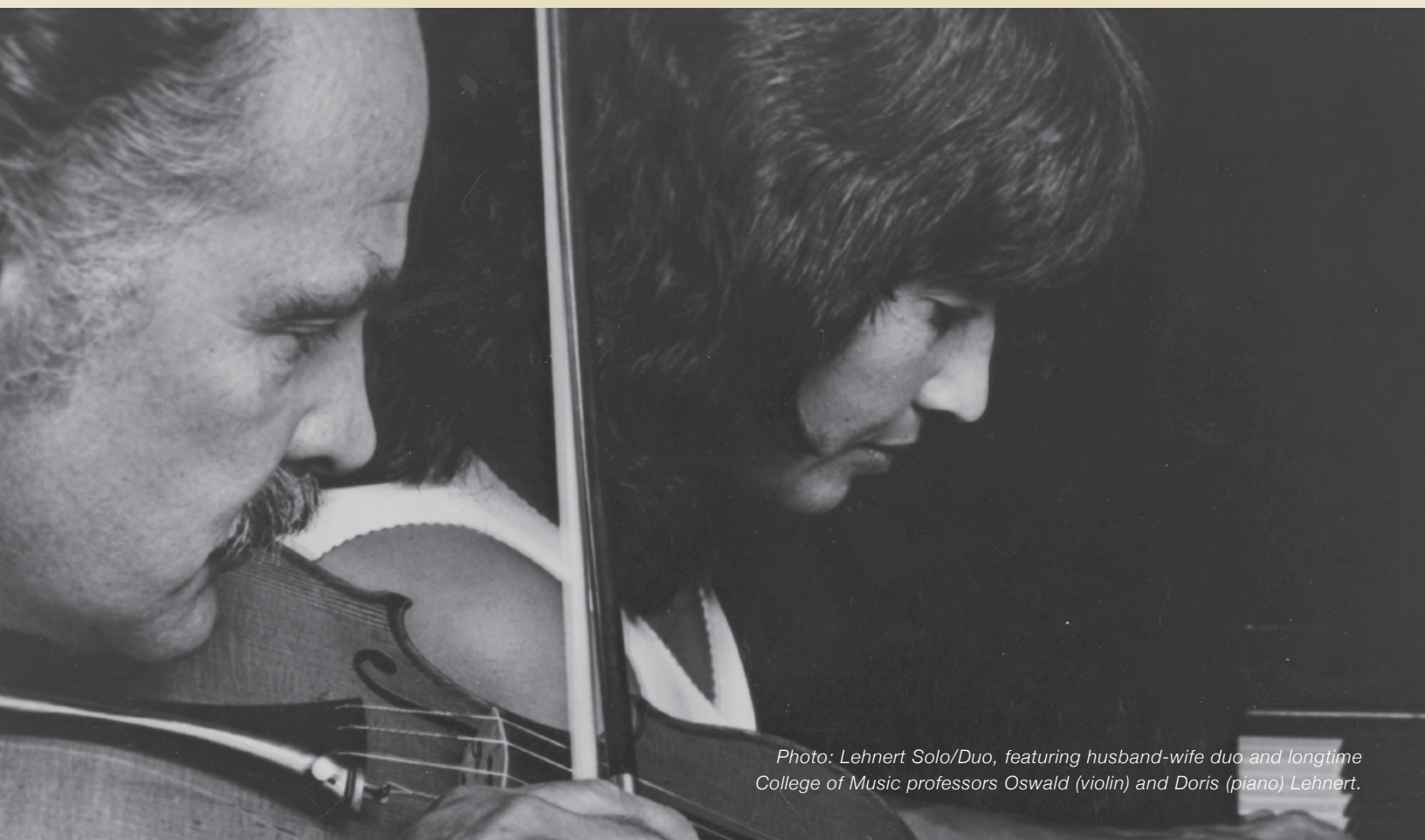


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

CU Philharmonia Orchestra

Joel Schut, conductor

7:30 p.m., Monday, Sept. 27, 2021

Grusin Music Hall

Program

Diamond Dust

Dianna Link (b. 1999)

Portrait of a Queen

Carlos Simon (b. 1986)

Donna Mejia, narrator

Elegy in Memoriam Stephen Lawrence

Philip Herbert (b. 1960)

—Intermission—

Symphony No. 88 in G Major

Franz Joseph Haydn (1732-1809)

I. Adagio - Allegro

II. Largo

III. Menuetto: Allegretto

IV. Finale. Allegro con spirito

Program notes

Diamond Dust

Dianna Link (b. 1999)

Diamond Dust is a natural phenomenon that occurs in extreme cold and is a frozen cloud of ice crystals suspended in the air. Throughout the piece, the feeling of expansive timelessness is created with the shifting textures between the instruments. The piece ultimately ends with swirling harmonics that are highlighted with glittering interjections between the harp and crotales that imitate the suspended quality of diamond dust. While diamond dust is often associated with the bitter cold, it is a truly breathtaking phenomenon that showcases one of the many beauties of nature. —*Program note by Dianna Link*

Portrait of a Queen

Carlos Simon (b. 1986)

This piece traces the evolution of Black people in America through the lens of the Black woman. Using one figurative character who represents strength, courage, and selflessness, this “queen” will transform from her journey as a leader in Africa to a slave on an American plantation, to a disenfranchised citizen subject to Jim Crow laws and finally to the strong matriarch found in many churches presently. Dramatic spoken word, written by Courtney D. Ware, poetically explains the thoughts and feelings of her character, while a musical portrait is revealed of her.

Women have always played vital roles in African American communities. I have known women to have strong but warm, caring temperaments. Queen is elegant and prideful. She carries herself with distinction and class. Her guidance is given with both tender love and firmness. She is the backbone and cornerstone of her community. She gives wise instruction to those of all ages, especially the younger generations. She teaches the girls how to be women and the boys how to treat women. Her character does not change with the ages but is passed on from generation to generation. With every struggle and change presented, she is there providing support and direction to her community. Courtney Ware writes: “It was imperative that the story of Queen be told from her perspective, in her voice, with her words. Although Queen represents Black womanhood in America and in Africa, she is not one dimensional. Her story is a mixture of pain and struggle, hope and triumph.”

As each section encapsulates a different time period, the musical themes reflect that by drawing on melodies, textures, and rhythms from that particular era. The “Prologue” develops out of the Ghanaian song *Mo mmra ma yengoro* (“Come and let us play”) transforming the orchestra into a West African drum ensemble with its floating, polyrhythmic texture. “A Crown Forgotten” makes reference to the Negro-spiritual, *Oh, Freedom* by using the syllabic stress of the word “freedom” as a musical basis for the section. Slow glissandi in the woodwinds mimic the cries of captured slaves against nauseating swells in the lower strings. The tumultuous and violent character of the third section “Jim Crow” is undergirded by the quotation of the gospel song, *Don’t You Let Nobody Turn You Around*, as it served as a protest song during many Civil Rights Movement marches. There are many references to gospel music as the style acted as the musical soundtrack for the Civil Rights Movement. Elements such as call and response, extended use of the blues scale, and syncopated rhythms make up the aggressive, unsettling tone of the section. In the final section “Church,” the piece concludes reflectively with the melody of *Great Is Thy Faithfulness*, a favorite hymn of my mother and grandmother, played lyrically by the string section over a recording of a prayer led by a “church mother” out of a Black Pentecostal church.

Portrait of a Queen was commissioned by the American Composers Orchestra with the generous support of Mr. and Mrs. Paul Underwood. As my mother, Lisa Simon, and grandmother, Bertha Simon, have wholeheartedly displayed the portrait of a “Queen” by their unselfish and loving character, this piece is solely dedicated to them. —*Program note by Carlos Simon*

TEXT

by Courtney D. Ware

PROLOGUE (Africa)

I am Queen.

Strength rests upon my head: a gold-dipped crown adorned with jewels of Patience, Kindness, and Wisdom that shine diamond bright.

Like a baby wrapped on my back in swaddling silk. I first nurtured it in my womb. And Created a Love so deep.

A CROWN FORGOTTEN (Slavery)

Through blessed pain, I birthed a nation. An agony that followed me across the sea.

The stench of blood... sweat... tears... permeated my skin.

Royalty replaced with rags. Silk exchanged for shameful nakedness.

Iron chains heavier than my forgotten crown.

I cannot protect the life I bore, the nation I nurtured.

So I closed my eyes just to block the pain.

JIM CROW

We marched and Our bodies swung. They tried to silence my sons and daughters with fists of hatred and nooses 'round their necks. From whips and chains to hoses and handcuffs.

Jim Crow is a hypocrite and separate ain't equal.

So I tell my children to hold their hands up high. I tell them to comply. Say, "Yes ma'am." Say, "No, suh." But still ... They'll be shot in the back, left to bleed out in the streets like animals. But they're my children. And their lives matter ... their lives matter. I said, THEIR LIVES MATTER!

CHURCH

I am Queen.

Strength rests upon my head: a white wide-brimmed hat glittering with jewels of Wisdom, Kindness, and Patience.

Oh the tears I've shed, the prayers I've cried, the songs I've wailed to make it through.

How I danced and shouted my way out of despair.

I speak the tongues of our ancestors. Their spirits intercede for us yesterday, today, and forever.

Elegy in Memoriam Stephen Lawrence

Philip Herbert (b. 1960)

“Music expresses that which cannot be said and on which it is impossible to be silent” — *Victor Hugo*

Elegy was composed in February 1999 as a gesture of empathy after watching the shocking news coverage of the tragic murder of Stephen Lawrence. It was subsequently premiered, by invitation from the Prince's Foundation, for the Stephen Lawrence Charitable Trust's first Annual Memorial Lecture in September 2000.

The piece is richly scored for 18 string players, one for each year of the life of Stephen Lawrence. It is a chorale for 18 string players in three sections, imbued with the influence of English pastoral composers.

The music is a slow, emotional and reflective piece, moving between C major and various minor tonalities throughout. The music is full of soulful harmonies with gentle dissonances in sonorous chords, under a plaintive melody: which characterise the heavy emotions brought to mind by this tragedy. Particularly poignant, is the first section in the piece where music for soloists in a sextet for two violins, viola and 'cello and later on in the sombre 'cello solos.

The middle section is characterised by a solemn theme, accompanied by a march-like texture in E-flat major moving forward to climax, before the recapitulation of material presented at the beginning returns. This section is abbreviated and ultimately leads to a cadence in C minor.

“There is no music having a single sound. Different sounds are needed to give music harmony’....Dogon oral tradition:

“Harmonious communities thriving together respectfully, bring about a spirit of the much needed peace today, just like the state and tranquility of calm waters:”

“Water is peace, focus, wisdom, and reconciliation, the state of peace we would like to have in our life.” West African Oral Tradition

There is a need to place a higher value on the strength that comes from diverse peoples living together harmoniously, across the world. We all have something valuable and very positive to contribute to the larger part of the puzzle of life in Britain today. Stephen Lawrence was deprived of the right to a life where he could use his amazing talents for the good of wider society. Nevertheless we can press together across our communities to help realise his dreams.

—*Program note by Philip Herbert*

Symphony No. 88 in G Major

Franz Joseph Haydn (1732-1809)

“I was cut off from the world, there was no one to confuse or torment me, and I was forced to become original,” explained Haydn of the circumstances that shaped his ever-fresh voice, and nowhere does his originality shine more than in this symphony. Its history is amusing: apparently Johann Peter Tost, leader of the second violin section in Haydn’s orchestra, took the scores of this and another symphony along with six string quartets to Paris in 1788 and parlayed his luck into even better fortune by selling the publisher Sieber not only these, but others he falsely claimed as Haydn’s. The composer answered the soon-disgruntled publisher with the crisp observation “Thus Herr Tost has swindled you.” The swindle is somehow fitting for a symphony whose musical sleight-of-hand is ingenious even for history’s most illustrious musical trickster. In Haydn’s music, an accompaniment pattern turns out to be a theme; an old theme slyly becomes a new one; a recapitulation turns out to be false; a line disappears into the texture and pops out again unexpectedly; an offbeat pattern abruptly shifts to the downbeat. This symphony abounds in such effects.

After a slow introduction, the first movement moves into a perky *Allegro* in which Haydn plays with the conventions of sonata form so that every detail seems spontaneous. To mention just two: a second theme that seems to have jumped out of the first and a winsome flute solo that adorns the return of the principal theme. The second movement is a set of variations on a graceful theme—a perfect vehicle for Haydn’s resourcefulness. Trumpets and drums make their first appearance here; they would be more predictable sitting out the *Largo* after playing in the more assertive first movement. In the *Minuet*, Haydn’s rustic roots infuse both the robust theme and the bass drone in the

trio. The *Finale* is a spirited rondo in which the recurrent theme's opening repeated notes are offset rhythmically (on the second beat instead of the more conventional first) and thus feel just slightly out of kilter each time the tune reappears. (Indeed, the number of themes in this symphony that begin on the upbeat and thus achieve a buoyant quality might serve as an illustration of that word's current usage to mean cheerful or optimistic.) A complicated canon in the middle of the movement might seem out of place, but only acts as another wink ("you see, I did have another trick up my sleeve") at the by-now thoroughly delighted listener. —*Program note by Susan Key*

Personnel

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

Joel Schut, conductor



Donna Mejia, narrator

CU Boulder's Associate Professor Donna Mejia is a member of the Theatre & Dance Department and the Inaugural Chancellor's Scholar of Health and Wellness for the Crown Wellness Institute. She is also affiliate faculty for Women & Gender Studies, Ethnic Studies and the Center for Teaching & Learning. She is the first tenured faculty globally for Transcultural Fusion Dance (TcFD), a hybrid tradition that dialogs dances of the African and Arab Diasporas with American Hip Hop and Contemporary Dance. Her 40 years of study in yoga, meditation and somatic balance have

continued to be central in all that she does. Her scholarship, performances and advocacy work in TcFD created a cascade of decolonization actions and language in the genre, and she was awarded a 2021 Legends of Dance Award by the Carson Dance Library. Mejia's scholarship merging the study of cultural retention, colonial imperialism, gender representation and digital globalization received the 2011 Selma Jean Cohen Fulbright Honor for International Dance Scholarship. This interdisciplinary work and her performances, approached through the vantage point of her multi-heritage Creole identity, have inspired connections to many astonishing people and fields of study, taken her around the world, instigated a life-long devotion to learning, and inspired her efforts towards upliftment of others through education. Mejia's private projects include directing the philanthropic efforts of *The Sovereign Collective*, directing the **Gather at the Delta Initiative**, designing electronic music, sewing, curating art-infused works and environments, and collaborating with artists she adores.

CU Philharmonia Orchestra

Violin

Olivia Breen
Alyssa Byrne
Noah-Michael Carlson
Corbin Glover
Abigail Leaver
Jacob Lei
Logan Indge
Jacquie Pankratz
Sarah Payton
Elijah Pouliot*
Quinn Rubin
Anna-Claire Schultz
Bebe Seidenberg*
Jacob Stewart
Max Tuning
Fiona West

Viola

Len Eppich
Madeline Guyer
Cameron Halsell
Bryce Kayser*

Cello

Amy Delevoryas
Alex Engelhardt*
Daniel Kiringer
Nia Lepore
Karl Pankratz
Joshua Vierra

Double bass

Joey Aigner
Ella Bajcsi
Sam Conner*

Flute

Madison Hardick
Andrea Kloehn

Oboe

Ricky Arellano
Taysia Petersen

Clarinet

Ashley Civelli
Carson Conley

Bassoon

Clarrisse Bosman
Isabel Goodwin

Horn

Ervin Keeling
Joy Xiaodan

Trumpet

Hayden Etters
Mitchell Row

Timpani/Percussion

Griffin Klapp

Harp

Shelby Roberts

Keyboard

Zerek Dodson

* Principal

CU ★ PRESENTS



Upcoming events at the College of Music

Event details are subject to change, but the CU Presents website will always be up-to-date.

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College of Music

UNIVERSITY OF COLORADO BOULDER

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