

CU ★ PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

Contents

Click or tap to view content

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

Performance program

Upcoming events

Your support matters

Personnel

Editorial and design

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.

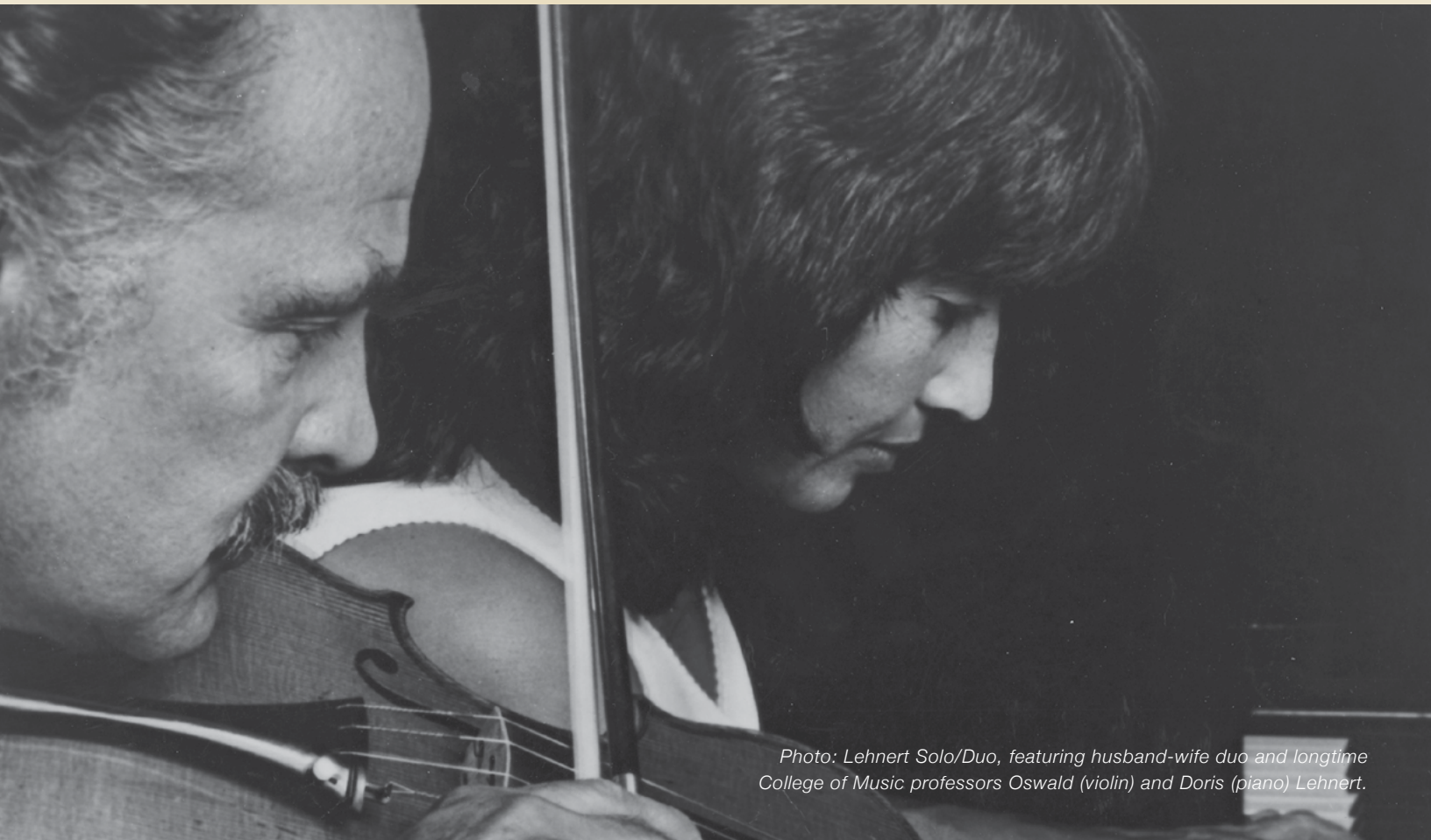


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

Concert Band

Branden Steinmetz, conductor

7:30 p.m., Monday, Oct. 18, 2021

Grusin Music Hall

Program

Fanfare for a Better Tomorrow (2020)

Dianna Link (b. 1999)

Café 512 (2010)

Ryan George (b. 1978)

Elements (2010)

Brian Balmages (b. 1975)

I. Air

II. Water

III. Earth

IV. Fire

In The Spirit of Unity (2017)

Chandler Wilson (b. 1984)

Derek Stoughton, graduate conductor

A Little Tango Music (2007)

Adam Gorb (b. 1958)

Program notes

Fanfare for a Better Tomorrow (2020)

Dianna Link (b. 1999)

Fanfare for a Better Tomorrow is a piece that explores the idea that there is a glimmer of hope for positive change in the world despite the broken state the world is in today. There are bright brass statements accented with a pulsing drive and woodwind echoes. The piece evokes the bright color of yellow with the brass at the beginning and delves into the depths of purple with a chorale that works its way back to the bright yellow fanfare signifying a window of hope at the end of the tunnel. *Fanfare for a Better Tomorrow* was completed in March 2020 just one week before the United States shut down due to the COVID-19 global pandemic and was written for the CU concert band.

—*Program note by the composer*

Café 512 (2010)

Ryan George (b. 1978)

As I was beginning to brainstorm ideas for this piece I stumbled across the title of a piece by famed Argentinian composer Astor Piazzolla called *Café 1930*. I found the title immediately intriguing and in wanting to write a piece that tipped the hat heavily towards a specific style, the mood and intensity found within tango seemed to be the right fit. The similarities between Piazzolla's work and the one I was looking to write pretty much end at the title. Whereas Piazzolla's work is intimate, slow and melancholy (as well as being a true tango), I wanted to write something more dance-like and energetic. The piece is built on a motivic phrase based on a 5+1+2 note grouping (512 being the area code for Austin TX) and is structured in A-B-A form. —*Program note by the composer*

Elements (2010)

Brian Balmages (b. 1975)

This medium-length, four-movement work is structured in the same form as a traditional symphony (though much shorter) and corresponds with specific elements. Air, the first movement has a minimalistic quality to it and the entire movement develops around a four-note motif. The second movement, Water, is very impressionistic and describes a quiet body of water with a glass-like

surface. The third movement, Earth, is a light and playful scherzo that pays homage to Holst's Mercury from *The Planets*. The final movement, Fire, is aggressive and relentless as dissonance and rhythm become the focus before a wildly powerful fugue ensues. —*Program note by the publisher*

In The Spirit of Unity (2017)

Chandler Wilson (b. 1984)

In the Spirit of Unity is an original composition inspired by the aesthetics of a love relationship. To capture the warmth of passion and companionship, the work is mostly lyrical, showcasing beautiful soaring tutti melodies and rich harmonic accompaniment. The solo passages over the opening drones express the initial quarts and butterflies of expression in a new relationship. As the piece develops, there are statements of disagreement, but they are always met with harmonic resolution. Masterful color shifting near the end shares a profound message of continued mutual respect, acceptance and eternal attraction—all characteristics of the Spirit of unity.

—*Program note by the composer*

A Little Tango Music (2007)

Adam Gorb (b. 1958)

A Little Tango Music is a short sequence of melodies inspired by the curvaceous, melancholic and dangerous dance from Argentina that is the tango. I have always been greatly inspired by the tango in all its guises, ranging from the “Habanera” in Bizet's *Carmen*, through its more mysterious deployment in the music of Debussy and Ravel, and a more satirical approach adopted by Stravinsky and Kurt Weill, and perhaps most vividly conveyed in the seductively violent music of Astor Piazzolla. This miniature suite of three movements attempts to show in a trio of snapshots the varied moods and colors of the tango. —*Program note by the composer*

Personnel

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

Branden Steinmetz, 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 the public schools.

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

Concert Band

Flute

Elena Bauer

Aerospace Engineering

Lauren Dickinson

Astronomy and Geology

Cici Haga

Astronomy

Anika Hagen

Creative Technology and Design

Anna Hirschmann

Applied Mathematics

Victoria Kavanagh

Biochemistry

McKenzie Larson

Atmospheric and Oceanic Sciences; Physical Geography

Cierra Mackanos

Elementary Education

Allison McCall

Electrical Engineering; MS

Julia Muhall

Integrative Psychology, pre-health oriented

Mariana Ochoa

Computer Science

Liz Parker

Italian

Caroline Steinbrenner

Business, Marketing and Business Analysis

Sydney Tucker

Mechanical Engineering

Songyi Yen

Electrical and Computer Engineering

Oboe

Jordan Abell

Aerospace Engineering

Alyssa Week

Neuroscience and Psychology

Clarinet

Carter Hansen

Exploratory Sciences

Christina Heese

Business, emphasis in Strategy & Entrepreneurship and Political Science

Lanna Jenkins

English Literature

Sami Peoples

Environmental Studies

Grace Ptak

Journalism

Matthieu Rouxel

Computer Science

Ray Scherer

Exploratory Studies

Grace Shaver

Environmental Studies

Erin Shimoda

Aerospace Engineering

Dylan Simone

Chemical Engineering

Bass Clarinet

Katie Goetz

Business Accounting and Information Management

Bassoon

Rain Michael

Music Composition, Psychology

Robert Scherer

Music Performance; Aerospace Engineering

Luca Voeller

Mechanical Engineering

Dean Weatherbie

Music Education

Caelan Wright

Molecular, Cellular and Developmental Biology

Alto Saxophone

Bridget Curran

Environmental Engineering

Sawyer Johnson

Environmental Engineering

Madison Lin

Aerospace Engineering

Wulfgar Parmenter

Theater

Tobin Price

Mechanical Engineering

Zoë Rollins

Music Education

Tenor Saxophone

Mitchell Buck

Aerospace Engineering

Cooper White

Ecology and Evolutionary Biology

Trumpet

Jenny Brown

Political Science

Sydney Gallagher

Business

Nicholas Johnson

Environmental Design

Amber Kou

Computer Science

Jenny HouHeng Leong

Physics

Jackson Peoples

*Chemical and Biological
Engineering*

Gareth Rader

*Jazz Trumpet and Computer
Science*

Adam Richling

Computer Science, Music (BA)

Marissa Weissmann

Musicology

Horn

Jennie Brockman

Biochemistry

Josephine Castle

Economics

Gabby Eastwood

*Ecology and Evolutionary
Biology*

Byron Liu

Computer Science

Layne Sellmer

Musical Theatre

Trombone

Mikey Barry

Arts and Sciences

Melvin Casillas-Muñoz

Music Education

Chase Meadors

Mathematics PhD

Lauren Reynolds

*Ecology and Evolutionary
Biology; Music Performance*

Suri Ridder

Environmental Design

Euphonium

Logan Griffin

Exploratory Studies

Hayden Sovereign

Music Education

Evan Stoddard

Civil Engineering

Elizabeth Tyson

Environmental Engineering

Tuba

Jake Biggers

Music Performance

Paolo Castro

Computer Sciences

Elizabeth Colwell

Anthropology

Tenzin Dorje

*Mechanical Engineering,
Music (BA)*

Mateo Medellin

*Mechanical Engineering,
Music (BA)*

Chase Porrini

Political Science

Colin Roberts

Music Education

Austin Spafford

Mechanical Engineering

Matthew Woodland

Geography

Percussion

Max Balasubramaniam

Aerospace Engineering

Jenn Kaphammer

*Creative Technology & Design,
Music*

Quan Le

Music Technology and Media

Tom Peluso

Civil Engineering

Abby Presutti

Journalism

Spencer Stepanek

*Computer Science and Music
Composition*

Piano

Pearl Enssle

*Integrative Physiology,
Music (BA)*

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.

Faculty Tuesdays and Guest Recitals

[View performances](#)

Musical Theatre

[View performances](#)

Student Ensembles

[View performances](#)

Holiday Festival 2021

[Learn more](#)

Student Recitals

[View performances](#)

Public educational events

[Learn more](#)

Eklund Opera Program

[View performances](#)



Today and every day, **your support matters.**

Gifts to the College of Music Dean's Annual Fund have a greater impact than ever before, serving as the college's lifeline to address the rapidly changing needs of our students, faculty, staff and programs. Your support helps keep our people safe and our music alive.

Give online

OR

**Call to make a gift
303-492-3054**

Silver and Gold

MUSIC SCHOLARSHIP PROGRAM

Give the gift of a musical education

Top 3 reasons to join:

1

Provide financial support to student musicians

2

Recruit more students to the College of Music and build our national reputation

3

Join a community of music lovers and celebrate at the college's annual scholarship celebration dinner

Learn more:

giving.cu.edu/silverandgoldmusic



College of Music

UNIVERSITY OF COLORADO BOULDER

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 Petersen	

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