

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.

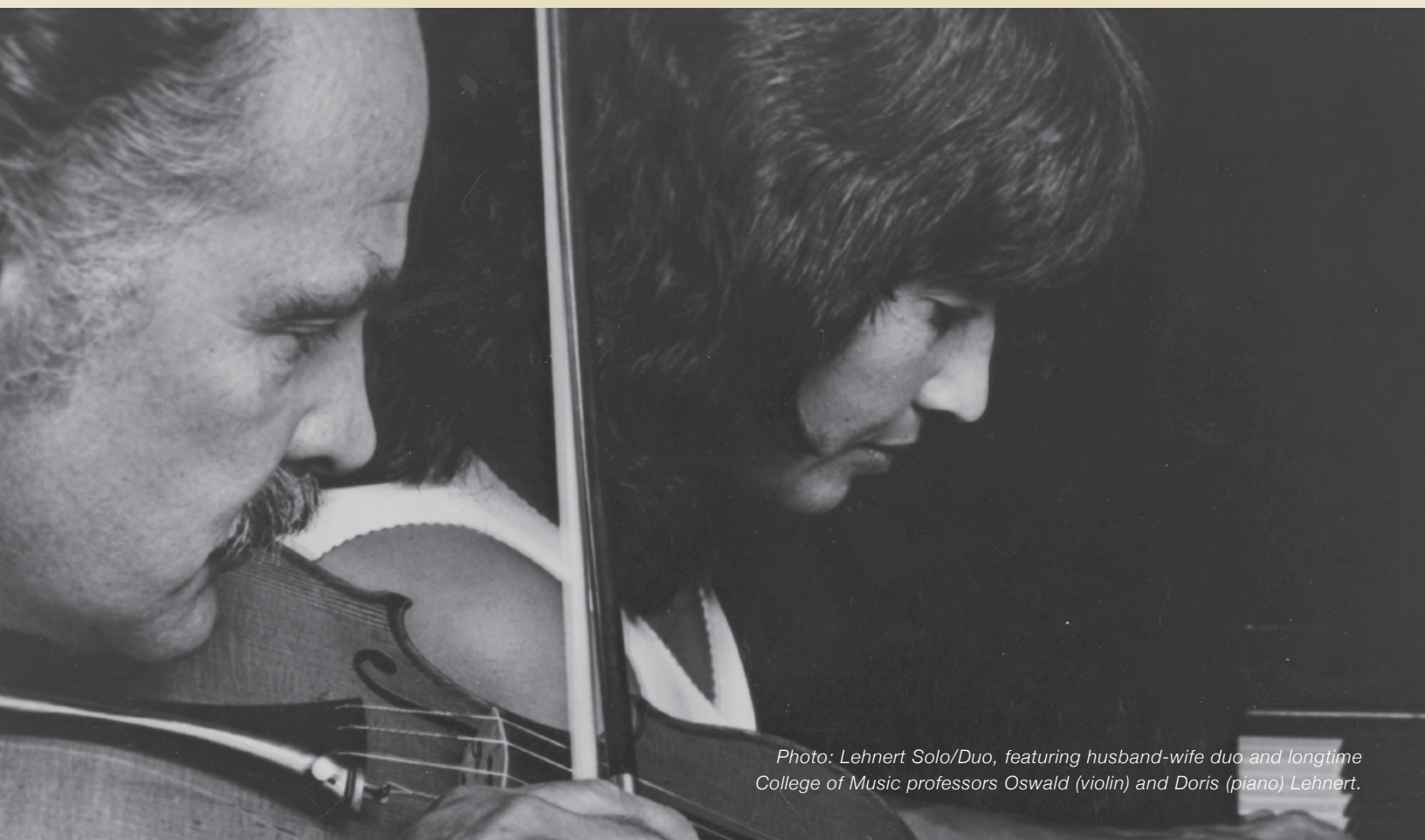


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

Chamber Orchestra

Joel Schut, conductor

Gary Lewis, conductor

Featuring members of the Los Angeles Chamber Orchestra

Clair Brazeau, oboe

Joshua Ranz, clarinet

Kenneth Munday, bassoon

Michael Thornton, horn

7:30 p.m., Thursday, Oct. 21, 2021

Grusin Music Hall

Program

4 Novelletten for String Orchestra, Op. 52

Samuel Coleridge-Taylor (1875-1912)

I. Allegro moderato

III. Andante con moto

Joel Schut, conductor

Sinfonia concertante for Winds, K. 297b

Wolfgang Amadeus Mozart (1756-1791)

I. Allegro

II. Adagio

III. Andante con variazioni

Clair Brazeau, oboe

Joshua Ranz, clarinet

Kenneth Munday, bassoon

Michael Thornton, horn

Gary Lewis, conductor

Symphony No. 3 in D major, D 200

Franz Schubert (1797-1828)

I. Adagio maestoso – Allegro con brio

II. Allegretto

III. Menuetto. Vivace

IV. Presto vivace

Gary Lewis, conductor

Program notes

4 *Novelletten* for String Orchestra, Op. 52

Samuel Coleridge-Taylor (1875-1912)

Samuel Coleridge-Taylor was born of an English mother and a physician father from Sierra Leone descended from African American slaves. After studying the violin as a youth, he turned to composing when he entered London's Royal College of Music at age 15. By his early twenties, his compositions had won worldwide attention, in particular *Hiawatha's Wedding Feast*, the first of what eventually became three cantatas based on Henry Wadsworth Longfellow's epic poem *Song of Hiawatha*. He was the youngest delegate at the 1900 First Pan-African Conference held in London, and Coleridge-Taylor became fascinated with the idea of integrating traditional African music into his own works. During the first of his three tours of the United States, in 1904, he was hailed as a cultural hero by African Americans and was received at the White House by President Theodore Roosevelt. He was just 37 when he died of pneumonia.

In the wake of the fame attained by his *Hiawatha* works, Coleridge-Taylor's life had become extremely busy in the first years of the twentieth century. Along with his composing, in 1903 he became a professor of composition at Trinity College of Music in London, and was appointed music director of the Handel Society. At around this same time, he composed the four *Novelletten* for strings with optional percussion. (There is also a version titled *Haitian Dances* that adds a fifth piece, derived from the *Scherzo* movement of Coleridge-Taylor's Symphony in A minor, between the second and third of the *Novelletten*.) The title is unusual, and was probably inspired by Robert Schumann's solo piano *Novelletten*, Op. 21 from 1838.

All four of Coleridge-Taylor's *Novelletten* are in a fairly simple ABA song form. The first is a gentle, insouciant waltz, punctuated by the tambourine. In its central section, the cellos take the lead with a memorable tune that could have come from Antonín Dvořák's *Serenade for Strings*. A heartfelt violin solo is prominently featured in the wistful, vaguely sentimental third piece. A more propulsive, intense central section provides a strong contrast.

—*Program note by Chris Morrison*

Sinfonia concertante for Winds, K. 297b

Wolfgang Amadeus Mozart (1756-1791)

The mysteries surrounding this work are deep and impenetrable. There is no mystery about its charm, its melodiousness or its wide appeal, but there is no solution to the problem of when or for whom it was written, or even whether it is truly by Mozart. Robert Levin has devoted a whole book to this last question without being able to resolve it conclusively. The last edition of the revered Köchel catalog removed it from the list of authentic works. While most listeners' ears will tell them that this is genuine Mozart without a doubt, those who also enjoy sleuthing historical questions will find the puzzle intriguing.

In short, the problem is to figure out how a work which Mozart said he wrote for four friends in Paris in 1778 who were respectively flutist, oboist, hornist and bassoonist should turn up in Berlin in 1870 in a manuscript copy, not in Mozart's hand, with solo parts for oboe, clarinet, horn and bassoon. Could the manuscript be an arrangement for different instruments of the lost concerto? If so, who did the arranging? Listening to the clarinet's superbly idiomatic writing, we cannot imagine that the work might have existed in a form in which a flute was the soloist and not a clarinet. Assuming that the original autograph, which Mozart said he left behind in Paris, is lost, could he have written a second work for slightly different instruments without leaving any trace other than this mysterious posthumous copy? The rather lame excuse he offered his father for not bringing this manuscript (and others) home from Paris raises the suspicion that he never actually wrote it, a fact he would have reason to conceal from the over-concerned Leopold.

It is sufficient to know that Mozart was much taken by the special problems of composing for more than one soloist. We have a concerto for two pianos and one for three pianos, and we have the beautiful Sinfonia Concertante for violin and viola probably composed in Salzburg in 1779, and a promising Sinfonia Concertante for violin, viola and cello, of which alas only 134 bars were completed. In the 1770s, the French were particularly fond of these multiple concertos, so it was natural that Mozart would think of composing one while he was in Paris, even more natural to imagine him writing another (with clarinet) for his friends in the superb orchestra in Mannheim either before or after they were

transferred to Munich, although there is no evidence whatever to link the work as we have it with these, or any other, players.

No composer understood wind instruments better than Mozart, so the solo lines are composed with a fine feeling for their special qualities: the oboe's expressive, penetrating voice; the clarinet's liquid fluency over a wide range; the horn's elegant adventures in its upper octave; and the bassoon's many functions as bass line, tenor line, or tune. Their interplay is balanced and lucid, and they have a neat cadenza at the end of the first movement, carefully composed, as such cadenzas have to be, not left to group improvisation. The slow movement is, unusually, in the same key, E-flat major, and unusually long. In contrast, the finale is a series of variations on a brief and simple theme. One phrase from this melody is taken directly from the second main melody of the first movement. Ten variations reproduce the outline of the theme with increasingly decorative display from the soloists. Then the tenth variation dissolves into an *Adagio* before the jolly close in hunting style.

—*Program note by Hugh Macdonald*

Symphony No. 3 in D major, D 200

Franz Schubert (1797-1828)

In 1815, the 18-year-old Schubert was working as a full-time, year-round schoolteacher, taking twice-weekly composition lessons with Antonio Salieri, and doing some private music teaching on the side. Yet he somehow managed to compose more than 200 works, including four operas, two masses, two symphonies and 145 songs, a productive explosion that has had music historians shaking their heads for generations. He began his Third Symphony on May 24 and finished it on June 19. He also wrote some songs, liturgical music and an operetta in those 26 days.

The Third Symphony is notably concise, and shorter than Schubert's first two symphonies. But it also foreshadows ideas that would expand the scale of the symphony. The rushing scale passage of the first movement's slow introduction is turned into the second theme of the *Allegro*, contrary to the standard practice of making the *Allegro* contrast with the introduction by not having them share any musical elements. Schubert would revisit the idea to great

dramatic effect a decade later in his “Great” C-major Symphony.

Like the Seventh and Eighth symphonies Beethoven was writing at about the same time, Schubert’s Third has no real slow movement. Instead there is a lightly scored (without trumpets and timpani) *Allegretto* in ABA form. It has an ambling principal section and a middle section with a jaunty little clarinet tune.

The third movement is marked *Menuetto*, but the name is rooted more in tradition than reality. The minuet had had a long life—about 150 years—but it was dying. In his late works, Haydn liked to spice his minuets with odd accents that would have flummoxed any dancer. Schubert does the same here, with rudely accented upbeats: the phrases all begin on the third beat, not the first. The middle section, scored for solo oboe and bassoon, and strings without cellos, is more a *Ländler*, or even a waltz, than a minuet.

The finale, in the rhythm of the tarantella, is marked *Presto vivace* (quick, lively), about as clear an instruction to avoid dawdling as a composer can write. The sheer fleetness of the themes creates enormous momentum, but Schubert adds a few sly (or dramatic, depending on the performance) pauses to keep us guessing. The movement owes much to the frenetic drive of comic opera overtures. —*Program note by Howard Posner*

Personnel

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

Joel Schut, conductor

Gary Lewis, conductor

Claire Brazeau, oboe

Claire Brazeau is the principal oboist of the Los Angeles Chamber Orchestra where her career began as second oboist, a position she held from 2014-16. An active soloist and chamber musician, Brazeau was also an awarded finalist in the International Gillet-Fox Oboe Competition in 2017.

Brazeau has established herself as a versatile soloist, chamber musician and pedagogue. An awarded finalist in the International Gillet-Fox Oboe Competition, her command of the instrument has been featured in concerto performances with orchestras and ensembles such as Le Train Bleu at Bravo Vail, the Redlands Symphony and the San Francisco Contemporary Music Players. Brazeau has become a fixture in the Los Angeles Chamber Orchestra's numerous chamber music series in addition to guest appearances with the Camerata Pacifica and Jacaranda series.

An omnivorous musician, Brazeau can be heard performing period instruments with the Musica Angelica Baroque Orchestra followed by a concert of world premieres with new music collective Wild Up, of which she is a member. In addition to her concert season, Brazeau is an active freelance studio musician who has recorded for several film and TV soundtrack recordings.

Brazeau is part of the woodwind faculty of the Bob Cole Conservatory at California State University Long Beach where she maintains an active oboe studio. Deeply committed to music education, Brazeau frequently serves as guest clinician at numerous youth orchestra programs in Southern California. She is also a faculty member at the National Take a Stand Festival; a full-scholarship youth orchestra intensive spearheaded by the LA Philharmonic and Gustavo Dudamel comprised of nationally selected students from El Sistema-inspired programs. Among Brazeau's other festival engagements

are the Lucerne Festival Academy, Yale School of Music Norfolk Chamber Music Festival, Aspen, the New York String Orchestra Seminar and the Pierre Monteux School. During the 2011-2012 season she served as a Visiting Artist at the American Academy in Rome, Italy.

Under the tutelage of the LA Chamber Orchestra's former principal oboist Allan Vogel, Brazeau received an Artist Diploma from The Colburn School. At Bard College and Conservatory, she earned a triple major with a Bachelor of Arts in East-Asian studies and piano performance and a Bachelor of Music in oboe performance. Her principal teachers at Bard were Laura Ahlbeck and Elaine Douvas; she studied piano with Blair McMillen.

Brazeau loves connecting with audiences on social media platforms and actively curates her Instagram page with concert clips, upcoming performance information, and pictures. To follow, please visit [@oboejones](#).

Kenneth Munday, bassoon

Kenneth Munday was appointed Principal Bassoon of the Los Angeles Chamber Orchestra by Sir Neville Marriner in 1976, the youngest principal player at the time. Marriner encouraged other principals in the orchestra to form a baroque ensemble and Musical Offering was created. The ensemble performed concerts throughout the United States, Puerto Rico and Canada. Three recordings for Nonesuch resulted featuring music by Vivaldi, Telemann and J.S. Bach and his sons.

Munday was a founding member of the Los Angeles Chamber Orchestra Winds, which recorded Mozart wind serenades and Janacek's *Mladi* for Nonesuch and the Mozart and Beethoven Piano and Wind quintets for Delos. Munday was also featured on the solo bassoon part in Richard Strauss's Duet Concertina with clarinetist David Shifren for Nonesuch. Munday has performed at the Marlboro Music Festival, Chamber Music Northwest, Santa Fe Chamber Music Festival and the Oregon Bach Festival, recording Bach's *Brandenburg* concertos, orchestral suites and many other works including the Grammy Award-winning *Credo* by Christof Pendereki.

Munday recorded Luciano Berio's *Sequenza XII* for Naxos, a solo bassoon piece featuring extended techniques including double circular breathing, keeping the sound uninterrupted by breathing for 19 minutes. An active studio musician, Munday has played on more than 950 film and TV projects including *Titanic*, *Toy Story*, *Cars*, *Back to the Future*, *Jumanji*, *Wreck-It Ralph* and *Star Wars*. He has recorded with Frank Sinatra, Barbra Streisand, Mariah Carey, Neil Young and many others.

Munday has performed on baroque and classical bassoons with Music Angelica, Philharmonia Baroque and the Portland Baroque Orchestra. His main teachers were Bill Douglas, Norman Herzberg and Brian Pollard.

Joshua Ranz, clarinet

Hailed in the Los Angeles Times as offering a “stunning rendition” of the Mozart Clarinet Concerto, and an “exciting” version of the Copland Clarinet Concerto, Joshua Ranz is principal clarinet of the Los Angeles Chamber Orchestra (LACO) and principal clarinet of the New West Symphony. He has also been a member of the Pacific Symphony since 1997, serving as acting principal clarinet for two seasons from 2014-2016.

As a soloist, Ranz has performed the Mozart Clarinet Concerto on basset clarinet as well as the Copland Clarinet Concerto, both with LACO. On LACO's 2008 European tour, Ranz was featured prominently with mezzo-soprano Vesselina Kasarova in performances of Mozart's aria from the opera *La Clemenza di Tito*, “Parto, ma tu ben mio,” in LACO's concerts in the Italian city of Treviso, Hanover, Hamburg and Berlin in Germany; and in Paris, France. He also served as acting principal on the Pacific Symphony's European Tour in 2006.

Ranz was a member of the Mainly Mozart Festival in San Diego, California for more than 10 seasons, serving as principal clarinet in the summer of 2011. He also performed as principal at the Oregon Bach Festival in Eugene, Oregon, for the Bay Chamber Concerts in Maine on a series with a roster of all principal wind players from top orchestras around the country and most recently at the Martha's Vineyard Chamber Music Festival last summer. He performed with the Chautauqua Symphony Orchestra in western New York for eight summers.

As a chamber musician, Ranz has performed with Chamber Music Palisades, Capitol Ensemble, South Bay Chamber Music Society, Jacaranda and numerous other chamber music programs throughout Southern California. This past April, Ranz was featured performing the Mozart and Brahms Quintets as part of the “In Focus” series with LACO in Pasadena and Santa Monica. In addition to his performances, Ranz has recorded with LACO and the Pacific Symphony and is active in the television and motion picture industry. Ranz has also played on more than 150 soundtracks for such composers as John Williams, Michael Giacchino, James Horner, Randy Newman, Alan Silvestri, Jerry Goldsmith, Alexander Desplat and many others. Some of the recent films he has played on include *Coco*, *Lady Bird*, *Downsizing*, *A Wrinkle in Time*, *Star Wars VII* and *Rogue One*, *The Incredibles 2* and *Ready Player One*. He also performs regularly with the Los Angeles Philharmonic.

Before moving to Los Angeles in 1999, Ranz was a member of the Honolulu and San Jose symphonies. He was a fellow and a faculty member of the Aspen Music School and Festival and a fellow at the Tanglewood Music Festival.

Ranz is very excited to join the UCLA School of Music this fall as Lecturer in Clarinet. Ranz has been the studio artist instructor for clarinet at the Biola Conservatory of Music for over a decade. He also previously taught at Pomona College and Long Beach City College. Originally from New York, Ranz attended Fiorella H. LaGuardia High School of Music & Art and Performing Arts. He went on to receive his bachelor’s degree at Harvard College, majoring in music composition and analysis. He then received his Master of Music at the Yale School of Music, where he studied with David Shifrin.

Ranz and his wife, oboist Leslie Resnick, have two sons, Jonah, born in October 2006, and Nathan, born in November 2009.

Michael Thornton, horn

Chamber Orchestra

Violin

Ingrid Anderson +
Victor Avila-
Luvsangenden
Seth Bixler
Olivia Breen
Alyssa Byrne
Noah-Michael Carlson
Alan Chan *
Corbin Glover
Jordan Grantonic
Logan Indge
Sam Jarvis
Hannah Kennedy
MarieFaith Lane
Abigail Leaver
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Zhiqi Liu
Jacquie Pankratz
Sarah Payton
Elijah Pouliot
Quinn Rubin
Anna-Claire Schultz
Jacob Stewart
Max Tuning
Inga Well-Off-Man
Fiona West
Joy Yamaguchi

Viola

Finn Cruit
Len Eppich
Madeline Guyer
Cameron Halsell
Bryce Kayser
Aaron Lockhart +
Emma Reynolds
Ashley Santore
Andy Sprinkle

Cello

Ethan Blake
Nicole Chung +
Amy Delevoryas
Alex Engelhardt
Eliot Johnson +
Daniel Kiringer
Nia Lepore
Karl Pankratz
Eric Vasquez
Matthew Wiest

Double Bass

Alex Bozik
Maeve Celedon
Isaiah Holt +
Jake Thurston +
Joey Aigner
Ella Bajcsi
Sam Conner

Flute

Andrea Kloehn
Grace Law

Oboe

Sophie Oehlers
Elizabeth Phillips

Clarinet

Charles Burnside
Gleyton Pinto

Bassoon

Anthony Federico
Madison Triplett

Horn

Kira Goya
Annika Ross

Trumpet

Christopher Boulais
Michael Winkler

Percussion

Rowan Woodbury

* *Concertmaster*
+ *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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