

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.

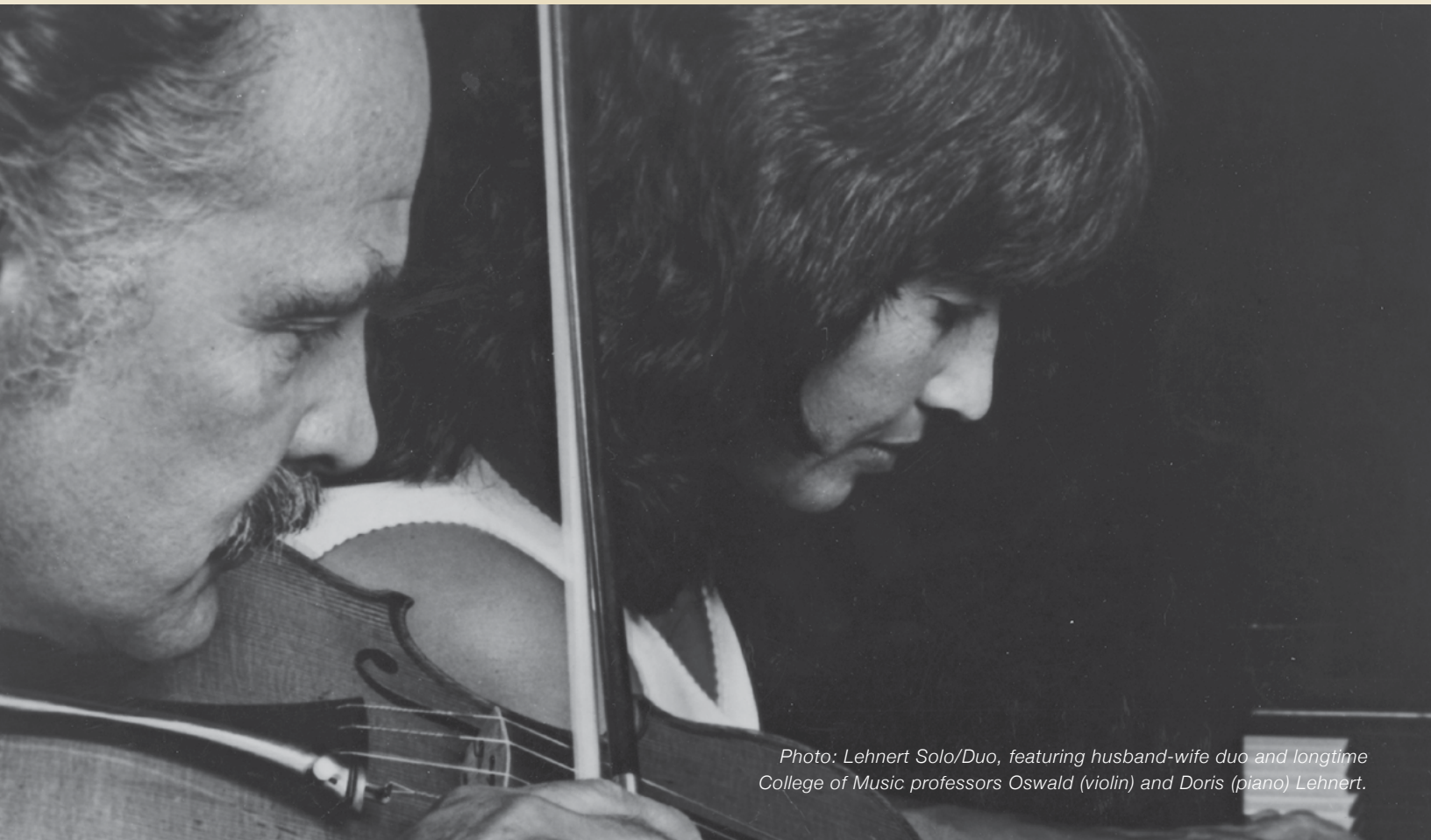


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

Pendulum New Music

Annika K. Socolofsky, artistic director

Egemen Kesikli, production manager

7:30 p.m., Thursday, Oct. 28, 2021

Grusin Music Hall

Program

Pedro and Indigo (2020)

Isabel Burgos Goodwin

Pedro d'Avila and Boheng Wang, piano 4-hands

Carnival of Curiosities (2019)

Max Wolpert

I. Carousel in Retrograde

II. Midnight Calliope

III. Wax Bullet, Carved with a Smile

Grace Law, flute

Grace Stringfellow, oboe

Conor Abbott Brown, clarinet and bass clarinet

Three Miniatures (2020)

Gabriel Kyne

I. Andante con moto

II. Molto agitato ed eccitato

III. Allegro con moto

Boheng Wang, piano

Pesach Tras Pesach (2020)

Ilan Blanck

Ilan Blanck, guitar and voice

Matthew Weist, cello

Vega Hingert-McDonald, violin

Five Millay Songs

H. Leslie Adams

II. Branch by Branch

III. For You There is No Song

IV. The Return From Town

Gabrielle Razafinjatovo, mezzo-soprano

Grace Templeton, piano

Moonrise; Moonset (2018)

Spencer Stepanek

Katarina Bojarski and Eunjeong Lee, euphonium

Lucy Rogers, tuba

—INTERMISSION—

Vespers (2020)

Nelson Walker

I. Moon

II. The Trees (Whispers)

III. Night-Revelers

IV. The Melancholy

V. Stars

Boulder Altitude Directive: Carter Pann, director

New Year's Resolutions?

Sam C Henderson

Boulder Altitude Directive

Four Parts (2021)

Matt Smiley

Rafael Castillo Halvorssen, trumpet

Jack Bendure, trombone

Jack Harrington, saxophone

Rowan Woodbury, percussion

Megan Cody, guitar

Matt Smiley, bass

Invitation to Love (2020)

Sam C Henderson

Corey Murphey and Annalee Reavis, soprano

Sydney Roquemore and Jessie Flasschoen, alto

Brandon Warren and Sam C Henderson, tenor

O'Neil Jones and Joshua Maynard, bass

Program notes

Pedro and Indigo (2020)

Isabel Burgos Goodwin

Pedro and Indigo, written for piano 4-hands, was inspired by and written to be played by two close friends I made during my first year of college. *Pedro and Indigo* is meant to showcase the beautiful, intense, contrasting personalities of Pedro d'Avila and Indigo Farmer, and how these individuals have influenced my life. Pedro is bold and passionate and has pushed me out of my comfort zone in order to really experience life in a meaningful way. Indigo is quiet and ferocious and her fierce love for the things and people she cares about inspires me all the time.

I hope that *Pedro and Indigo* will eventually become the first movement of a larger piece. This piece is so full of love for both of my friends, and writing it filled me with a passion for our relationship as well as writing music about the people I love. I am now inspired to write more music about the people in my life. Though I still have a lot to learn, I look forward to finding this passion again in my next pieces.

Three Miniatures (2020)

Gabriel Kyne

Three Miniatures is a set of short, (mostly) lighthearted pieces for solo piano that were written with the intention of encouraging more acts of casual composition among my friends, specifically my performance major classmates at CU. As society's incessant demand for efficiency and specialization wallows on, it is occasionally worth it to try something new and bask in ignorance's many rewards.

Each of the three movements is about two minutes long, is based on a single three-note motif, and was inspired by things I find beautiful, like time-lapse video of cacti blooming, or the left hand parts in Beethoven sonatas.

If you are interested in music, I hope that these *Miniatures* inspire you to write some of your own. Thank you to Pendulum for providing a welcoming and

inclusive space for new music, to Boheng Wang for her many hours of study and feedback, and to the Lauren Mann Memorial Fund for providing the funding and encouragement to pursue this project.

Pesach Tras Pesach (2020)

Ilan Blanck

Feige se llamaba mi mama
Nacida unos años antes que chaim
lazer, mi papa
no se de que viviamos
pero los shabos siempre teniamos
Un gefilte fish para comer
media vela para prender

Decia que tenia que saber
como escribir en yiddish la carta, en
Poilish
El andres
No se de donde sacaba
el dinero para pagar a
la maestra que venia despues
de la comida, como a las tres

Y asi fue
pasaba vinter tras vinter
peisach tras peisach
purim tras purim
hasta que

Mame me mando a aprender
A la fabrica de sueteres, como tejer
No se de donde saco
los zlotos para que fuera yo
a que me enseñen
no era algo bizoyen

Passover After Passover

My mother's name was Feige
Born a few before my father, Chaim
Lazer
I don't know how we made a living
But on Shabbos there was always
Gefilte fish to eat
And half a candle to light

She said that I had to be able to
To write a letter in Yiddish and write
address in Polish
I don't know where she would get the
money
to pay the tutor who would come after
lunch
about 3:00 o'clock

And that's how it was
Winter after winter
Passover after Passover
Purim after Purim
Until...

Mame sent me to the sweater factory
To learn how to knit
I don't know where she came across
the Zlotos so I could go to learn
something that was worthwhile

Y asi fue
pasaba vinter tras vinter
peisach tras peisach
purim tras purim
hasta que

And that's how it was
Winter after winter
Passover after Passover
Purim after Purim
Until...

Se enfermo
Y la llevaron al shpital
No me dejaban entrar
pero encontraba como pasar la barda

She got sick
And they took her to the hospital
They wouldn't let me in
But I would find a way to get past the
fence

y dia y noche estuve con ella
por dos mesez, no desvestia
hasta el ultimo dia
hasta el once de kisleb

And day and night I stayed by her side
For two months, I was there, didn't
even undress
Until the last day
Until the 11th of Kislev

Feige se llamaba mi mama

My mother's name was Feige

Moonrise; Moonset (2018)

Spencer Stepanek

Moonrise is usually most spectacular at night, but it can be awesome to watch any time of day, given you can find the moon as it does. The moon is not a nighttime exclusive entity, for that matter. It shares the sky with the sun, phasing in and out of daytime presence. To observe a full moonrise and moonset could be the most illuminated thing you'll ever see pass through a blackened night sky, but it can also be a sliver of unnoticeable crescent trailing the sun throughout the day. *Moonrise; Moonset* captures the phasing motion of the moon through day and night, the dancing of the sun and a crescent moon as they set together, and the absence of both objects in a star-lit sky. Soon they will rise in unison, one barely ahead of the other, and then further and further apart until the moon is back in its element, single-handedly illuminating the night.

New Year's Resolutions?

Sam Henderson

How does one even start off a year like 2021? Do you even bother with New Year's Resolutions? How would they even read? "Eat healthier despite my increased reliance on fast food delivery?" "Make more friends even though most of those relationships will be exclusively online for now?" Maybe the ultimate resolution right now is "just survive one day at a time."

In the year 2021, I've become quite familiar with this mantra. No matter how turbulent the writing of this piece had become, through the entire calendar year that it stayed mostly in my brain, I can at least say that I survived every day. And the mountains of support I receive from my colleagues in graduate school continue to validate that at the end of the day, that's all anyone's really asking for.

Now, this piece is certainly inspired by the aforementioned, but lying beneath the surface is an exploration of new compositional ideas. Resolutions in this context refers to differing levels of clarity within a picture, or, in this case, a slightly manipulated tone matrix. The work starts with a single cell—a picture devoid of detail. Each movement thereafter "scales up" this picture, introducing more and more information until all is plainly revealed.

Four Parts (2021)

Matt Smiley

Four Parts is an indeterminate composition that gives certain controls to the individual performers to help shape the piece. Some of these performer options include taking one path (playing long tones and rhythmic cells) versus a separate path (following text instructions that lead to more improvisatory gestures). There's a fine line throughout the piece navigating the various unison ensembles ideas and the open and more chaotic sections of the music."

Invitation to Love (2020)

Sam Henderson

Invitation to Love is a straightforward setting in the style of the late Stephen Paulus' *The Road Home* interspersed with expressive freeform interludes. The snapshots of musical scenery highlight the evocation of the text, never to distract from its raw meaning. The stars, the moon, the sun, the nesting dove, the leaf, the redd'ning cherry—one effortlessly falls in love with the world Dunbar creates. All there is left to do is accept the invitation.

Text by Paul Laurence Dunbar

Come when the nights are bright with stars
Or come when the moon is mellow;
Come when the sun his golden bars
Drops on the hay-field yellow.
Come in the twilight soft and gray,
Come in the night or come in the day,
Come, O love, whene'er you may,
And you are welcome, welcome.

You are sweet, O Love, dear Love,
You are soft as the nesting dove.
Come to my heart and bring it to rest
As the bird flies home to its welcome nest.

Come when my heart is full of grief
Or when my heart is merry;
Come with the falling of the leaf
Or with the redd'ning cherry.
Come when the year's first blossom blows,
Come when the summer gleams and glows,
Come with the winter's drifting snows,
And you are welcome, welcome.

Personnel

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

Annika Socolofsky, director

Harrison Leslie Adams, Jr.

Harrison Leslie Adams, Jr. (born December 30, 1932 in Cleveland, Ohio) is an American composer. His works have been performed by the Prague Radio Symphony, Iceland Symphony, Buffalo Philharmonic and Indianapolis Symphony, and commissioned by The Cleveland Orchestra, Ohio Chamber Orchestra and Cleveland Chamber Symphony, among others. Metropolitan Opera artists have performed his vocal works internationally. Adams is best known for writing music for voice (including choral music, art songs, vocal solos, and music drama) but has also written numerous purely instrumental compositions as well.

Adams is listed in New Grove Dictionary of Music and Musicians, 2nd ed.; International Who's Who in Music and Musicians; Wikipedia Encyclopedia; and Who's Who in America.

Ilan Blanck

Ilan Blanck is songwriter, composer and guitarist currently based in Boulder, CO. In 2020, he premiered *Ya No Tengo Miedo Por Primera Vez*, a song cycle that tracks the life of his great-grandparents through his own Midwestern, Mexican-Jewish eyes. As a music-maker, he has written for orchestra, string quartets, sad singer-songwriters and a lot of bands. As a guitarist, he has appeared on over a dozen recordings, shared the stage with artists ranging from eighth blackbird to Guster and Here Come the Mummies and toured the Midwest and East Coast in a 2004 bright red Dodge Sprinter van. He can often be found counting to seven with progressive folk trio Sprig of That or as the Power Ranger in funk-rock circus Porky's Groove Machine. He also works as assistant to Minneapolis' super-producer Lazerckbeak (Lizzo, Doja Cat, Doomtree), and is currently pursuing the master of music degree in composition at the University of Colorado Boulder.

Isabel Goodwin

Originally from Dallas, Texas, Isabel Goodwin has been composing since she was 10 years old, beginning with short songs for the recorder. More recently, Goodwin has had works performed by the Austin Symphony Orchestra, the Worcester Chamber Music Society String Quartet, the Greater Dallas Youth Orchestra Wind Symphony and many others. Now studying at the University of Colorado Boulder, Goodwin is pursuing degrees in both music composition and bassoon performance. Goodwin began taking lessons on the bassoon at 11 years old, and has been inspired by the orchestral, chamber and solo repertoire she has studied. Goodwin is also influenced by the music of Puerto Rico, where her mother's family is from. Influential composers include Heitor Villa-Lobos, Dmitri Shostakovich and Danny Elfman. Though Goodwin prioritizes her work as a composer and bassoonist, she also pursues writing and graphic design. Goodwin loves to incorporate her passion for music into her other creative endeavors and has found success selling music stickers and working as a camp counselor at a bassoon camp. Goodwin's writing has also been published in Southwest Musicians magazine and writes blog posts for CU Boulder's College of Music's Admissions department. Goodwin's works can be found [on her YouTube channel](#).

Sam C Henderson

With a Bachelor of Music in both composition and vocal performance from Southern Methodist University, Sam C Henderson exhibits a fervent passion for making music in both senses of the phrase. Henderson's extensive history with choral music—starting in 2005 with the then-named Conspirare Children's Choir—has introduced him to the world of singing, composing, arranging and even beatboxing!

Inspired by the versatility of vocal production, Henderson's compositional voice heavily emphasizes timbral interaction and textured sonority within and between individual voices. This is most prevalent in his dense yet intimate choral work *Twofold Silence*, his playfully ambient two-piano piece *Interstices of Moonlit Trees* and his ventures into electro-acoustic music, including his operetta *Coming to This* and French horn solo *Romance*. Henderson's interest in visual media has also led him to collaborate with esteemed video game

education program SMU Guildhall, providing the score for Sleepless Dreamer Studio's *Lost in the Dark*.

Unable to escape music even in his extramusical ventures, Sam C Henderson currently works for the prestigious choral ensemble Conspirare as gift processing and database coordinator.

Gabriel Kyne

Gabriel Kyne is a musician pursuing undergraduate studies in piano at the College of Music. His non-keyboard interests include counterpoint, early music and participatory music traditions from around the world.

Matt Smiley

Bassist, composer and educator Matt Smiley navigates his broad sonic world with imagination, openness and artistic vision. Smiley merges his deep roots in the jazz bass tradition with modern explorations of sound, texture and improvisation from the world of contemporary composition, making him a favorite and frequent collaborator of creative musicians across a variety of musical genres.

Smiley has performed nationally and internationally with bandleaders and composers including David Murray, Terrell Stafford, Christian Wolff, Greg Osby and Sam Newsome. His recent album releases as a leader include *Apocalypse Scorpion* by Endgame Trio and **Free Range** by Art Deco.

Spencer Stepanek

Coloradan musician and composer Spencer Stepanek indulges in all musics, from concert bands to blues bands, from that found in video games. Stepanek is an active member of the Pikes Peak Blues community as a blues keyboardist, where she performs for eager crowds of all ages and demeanors.

Nelson Walker

Nelson Walker (he/they, b. 2000) is many things: a composer, a multi-string-instrumentalist, an improviser, a lifelong vegetarian, a budding producer, a polyglot-in-progress and a lover of loose-leaf teas and dark beer. Through his numerous collaborations with a wide range of artists and performers (including but not limited to: artist/filmmaker Marco Corvo, the Ivalas Quartet, oboist extraordinaire Grace Stringfellow, Brenton Weyi, ~Nois, Gary Grundei, the Carpe Diem String Quartet, Sean Flynn, the Denver Playground Ensemble, Emily Zalevsky, Playback Theater West and Jordan Holloway), he aspires to continually learn from the wisdom of those around him, and contribute what he may towards forging a more compassionate and just world. At the University of Colorado Boulder, he has been honored to study composition with Annika Socolofsky, Carter Pann and Nathan Hall (amongst others). His music is motivated by the concept of vulnerability as a prerequisite for art and the power of storytelling in creating and strengthening community.

Walker believes the key to a happy life is a balance of gratitude, self-awareness and humility, unconditional compassion for all living beings, an acceptance of the ever-changing nature of the world we live in, and a dash of bitters.

Max Wolpert

Fiddler, composer and storyteller Max Wolpert conjures up monsters and myth where the traditional, classical and theatrical meet. Whether built upon the verve and bounce of an Irish jig, the endearing asymmetry of a Welsh pipe tune, or the drive of a Virginian breakdown, Wolpert's pieces are crafted with taut detail and a flair for the dramatic honed over years as a pit musician, conductor, and orchestrator for theatrical productions.

Wolpert's work has been performed by the Colorado Symphony, Pro Musica Chamber Orchestra, Bismarck-Mandan Symphony Orchestra, Musique sur la Mer Chamber Orchestra and Breckenridge Music Festival Orchestra. His music appears on Naxos Records and Yellow Sound Label.

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

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Musical Theatre

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Holiday Festival 2021

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College of Music

UNIVERSITY OF COLORADO BOULDER

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As of Aug. 20, 2021

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