

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

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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.

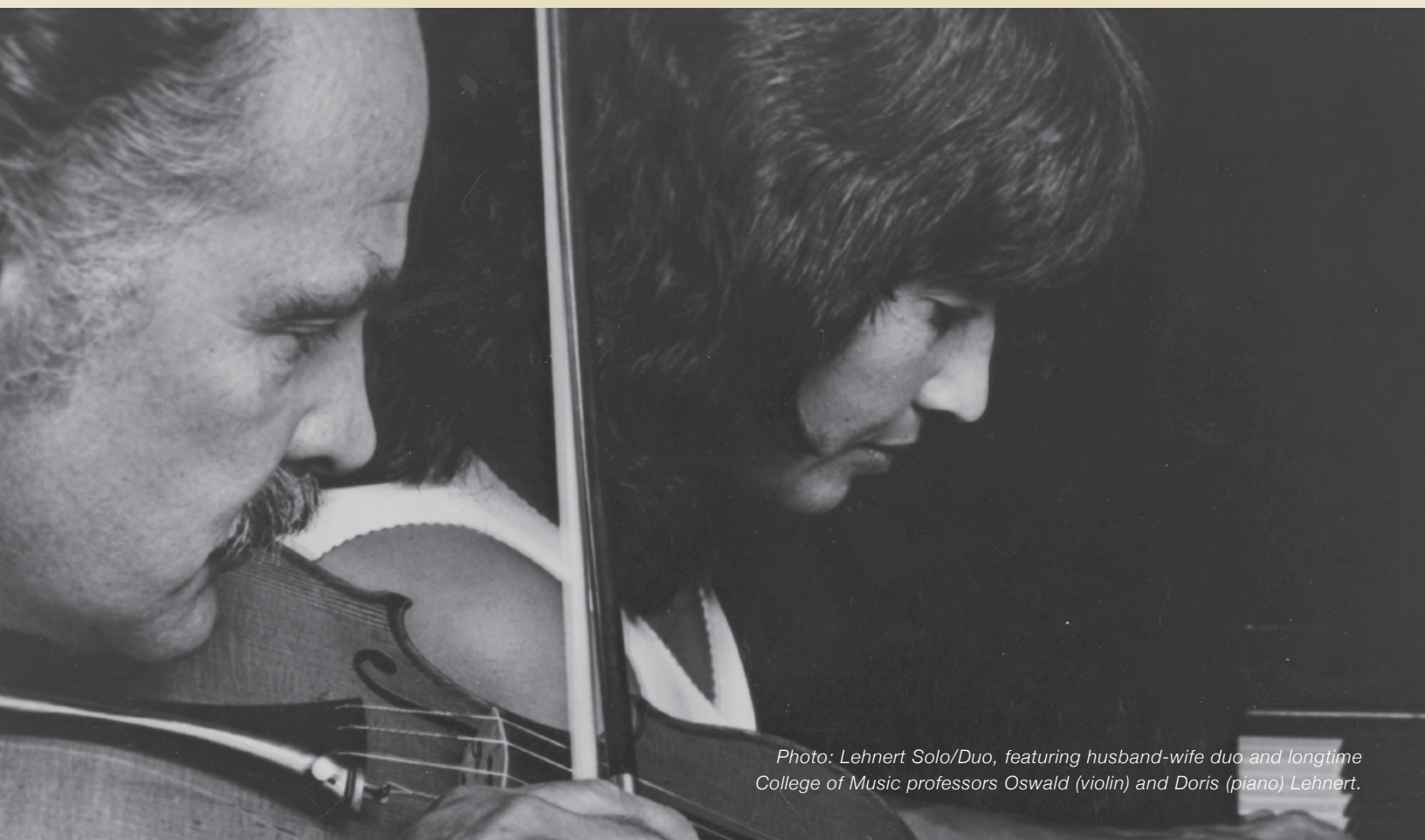


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

Wind Symphony

Donald McKinney, conductor

Derek Stoughton, graduate conductor

7:30 p.m., Thursday, Nov. 11, 2021

Macky Auditorium

Program

Mare Tranquilitatis

Roger Zare (b. 1985)

Derek Stoughton, graduate conductor

Labyrinth

Carter Pann (b. 1972)

I. The Gate

II. Two Tangos Entangled

III. Melody Machine

IV. Labyrinth

—Intermission—

Poème du feu

Ida Gotkovsky (b. 1933)

I. Maestoso

II. Prestissimo

Come Sunday

Omar Thomas (b. 1984)

I. Testimony

II. Shout!

Logan Banister, saxophone

Program notes

Mare Tranquilitatis

Roger Zare (b. 1985)

I was commissioned in the summer of 2007 by Jeffrey Bishop to write a short piece for his string orchestra at Shawnee Mission Northwest High School in Kansas City. They premiered the string version of this work on February 12, 2008. In 2012, a consortium of wind ensembles around the United States commissioned a transcription of this work for band, and it was premiered throughout the 2012-2013 season. In 2016, I arranged this work for saxophone ensemble. In 2018, upon meeting Nomad Session, I arranged this piece for wind octet, which they premiered during in the fall of 2018. During the summer of 2019, to celebrate the 50th anniversary of the moon landing, I arranged this work for clarinet choir.

Mare Tranquillitatis translates to “Sea of Tranquility,” and is the famous location on the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions—tranquil beauty and restless isolation. All of the musical material is derived from only two ideas—the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and a quartet of soloists emerges, juxtaposing the lush full textures with a delicate and intimate passage. After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with the solo quartet. —*Program note by Roger Zare*

Labyrinth

Carter Pann (b. 1972)

My new work *Labyrinth* for Ithaca College could have easily been titled as my Third Symphony. The work is larger in scope than every other work of mine for winds, save perhaps my first symphony. The piece is cast in two parts,

each consisting of two movements. As it happened I wrote the movements backwards (fitting for something called *Labyrinth*). The size of the band is on par with that of Karel Husa's *Music for Prague 1968* with one exception: there is an electric keyboard part which lends certain moments in the piece an "other-worldly" ambience ... sounds that are altogether different from anything possible from acoustic instruments.

At the risk of sounding obvious or mundane, I have had two words floating around my brain for the composing of this piece—HUGE and melodic. My predisposition to create inherently melodic music is inescapable at this point in my career. This is the kind of music I have gravitated towards since beginning at the piano so long ago. I don't write ambient or spectral music ... nor do I write music full of effects or shock value. The crafting of melodies with import has always made the process of my composing the most satisfying. The very last movement of *Labyrinth* is gargantuan and should leave the audience and players sonically drenched by the end.

I'm so honored to have this opportunity to compose for Ithaca College's 50th anniversary of that seminal work of Karel Husa's. I have known *Music for Prague* for as long as I've known serious music for winds. It is my aim that every moment of *Labyrinth* offers the players as much to bite their teeth on as it leaves the audience mesmerized from front to back.

—Program note by Carter Pann

Poème du feu

Ida Gotkovsky (b. 1933)

Ever since the beginning of man, Fire has been particularly revered. Legends on its origin abound, each one conferring upon it a sacred feature; legends making of Fire a link between Creature and his Creator.

Thus the Celtic tradition brings us a myth close to Zarathustra's: During the ceremonies heralding in the new-year, men would light two hearths. The first one which had been watched and honoured all the year round would be coming to its end, while the second, according to the memorial and magic process composed by the two celestial and earthly elements, gave birth to the new Fire.

When the two glowing furnaces were blazing in all their splendour, the entire village, men, flocks and herds, in a long procession passed between the two Fires: The two movements of the poem. Everyone rejoiced to have mastered this divine gift.

This vision has inspired the composer. *Poème du Feu* is an original work for large wind orchestra. It is composed then of two movements.

The first movement—*Maestoso*—is a Fire of gigantic proportions, the Spring of life which makes us relive the first moments of creation.

The second movement—*Prestissimo*—being at the heart of human achievement, is a power of revelation, an impetuous power which raises man to level of demiurge and which finishes in the Fire apotheosis and, in this way, granting Prometheus's wish. —*Program note by Ida Gotkovsky*

Come Sunday

Omar Thomas (b. 1984)

Come Sunday is a two-movement tribute to the Hammond organ's central role in black worship services. The first movement, *Testimony*, follows the Hammond organ as it readies the congregation's hearts, minds, and spirits to receive The Word via a magical union of Bach, blues, jazz and R&B. The second movement, *Shout!*, is a virtuosic celebration—the frenzied and joyous climactic moments when The Spirit has taken over the service.

The title is a direct nod to Duke Ellington, who held an inspired love for classical music and allowed it to influence his own work in a multitude of ways. To all the black musicians in wind ensemble who were given opportunity after opportunity to celebrate everyone else's music but our own—I see you and I am you. This one's for the culture! —*Program note by Omar Thomas*

Personnel

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

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 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 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.

Wind Symphony

Flute

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

Oboe

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

Clarinet

Francisco Borja
Georgia Hastie
Randel Leung
Gracie Lime
Kristen Pierri
Gleyton Pinto
Julian Ruiz
Carolyn Vanderwerf

Bassoon

Tony Federico
Bailey Holman
Sheridan Sturm
(contrabassoon)
Jacob Webb

Saxophone

Logan Banister
Erick Miranda
Jeremy Salgado
Josh Vance

Horn

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

Trumpet

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

Trombone

Sebastian Alvarez
Caleb Arivett
Jackson McLellan
(Bass trombone)
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
Mike Tetreault*

Piano

Hyeji Park

Bass

Elliott Elder

* *Guest artist*

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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Holiday Festival 2021

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College of Music

UNIVERSITY OF COLORADO BOULDER

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