

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.

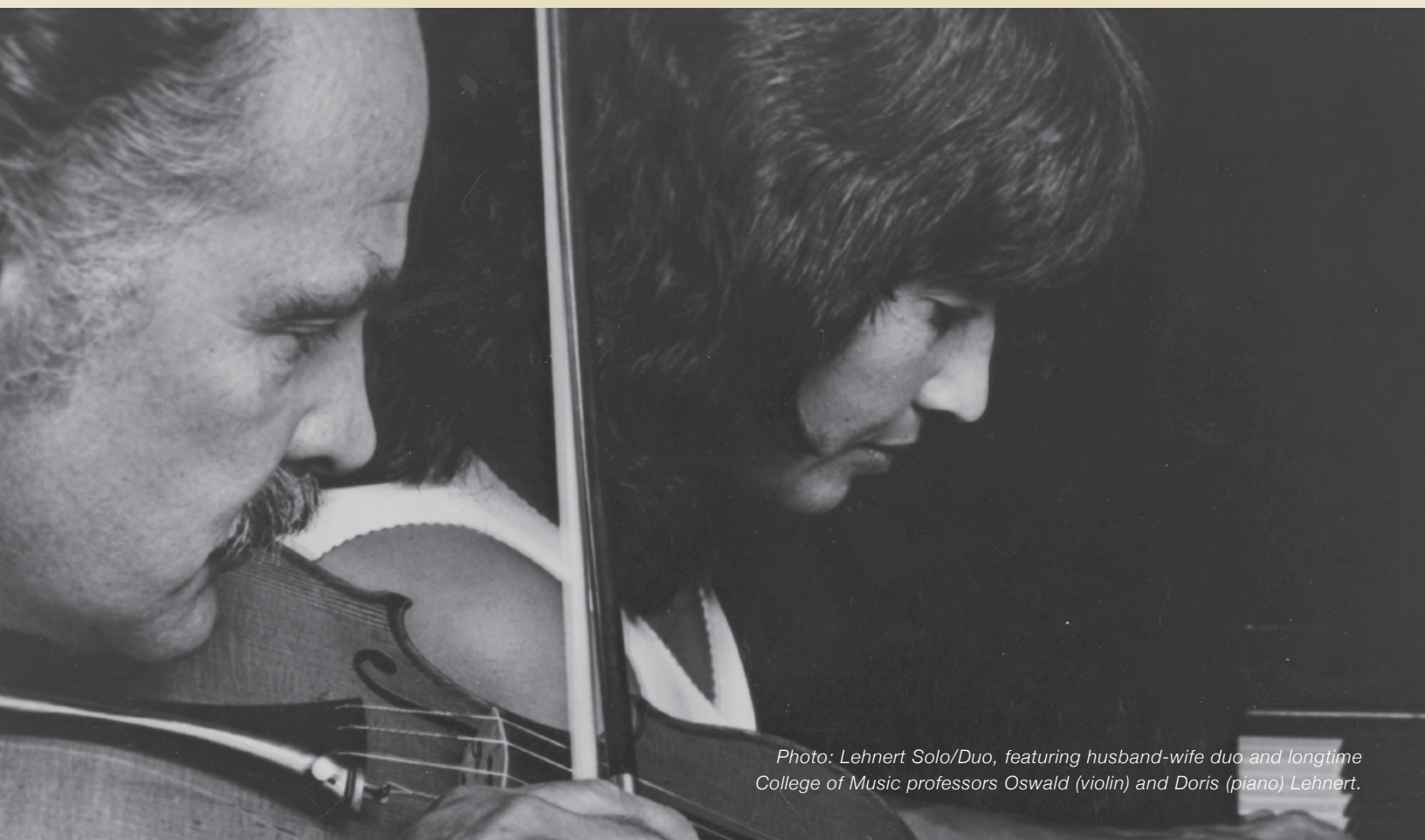


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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 Symphony Orchestra

Gary Lewis, conductor

Ethan Blake, Honors Competition Undergraduate Division Winner

7:30 p.m., Thursday, Nov. 18, 2021

Macky Auditorium

Program

Cello Concerto in B minor, Op. 104

Antonín Dvořák (1841-1904)

I. Allegro

II. Adagio ma non troppo

III. Finale: Allegro moderato

Ethan Blake, cello

—Intermission—

Symphony No. 1, E minor

Florence Price (1887-1953)

I. Allegro ma non troppo

II. Largo, maestoso

III. Juba Dance: Allegro

IV. Finale: Presto

Program notes

Cello Concerto in B minor, Op. 104

Antonín Dvořák (1841-1904)

b. Nelahozeves, Bohemia / September 8, 1841;

d. Prague, Bohemia / May 1, 1904

This greatest of all cello concertos was the final piece that Dvořák composed during his three-year term as director of the National Conservatory of Music in New York. Inspiration flowed from several sources. One was the homesickness he had harbored since he left his beloved homeland. Another was the second cello concerto of Victor Herbert, whose premiere Dvořák attended in March 1894. Dvořák decided then and there to compose a cello concerto of his own (30 years earlier, he had left his first attempt at writing one unfinished). Still another inspiration was cellist Hanuš Wihan. Dvořák had composed three brief works for him, but what Wihan really wanted was a full-scale concerto. He offered to assist with the creation of the solo part. He proved too industrious an adviser, making more revisions and additions than the composer wanted.

Three decades before, Dvořák had been in love with Josephina Čermáková, an aspiring sixteen-year-old actress to whom he gave piano lessons. Even though she rejected his romantic advances, he retained a powerful affection for her. He ended up doing as Haydn and Mozart had done, and married his beloved's sister instead. Perhaps he considered her the closest substitute he could find.

While he was composing the second movement of this concerto, a letter from Josephina revealed that she was gravely ill. In her honor, he quoted, in the middle section of this movement, the melody of *Leave Me Alone in My Fond Dream*, his song which was a particular favorite of hers. She died in May 1895, one month after he resettled in Europe. A few weeks later, he revised the final pages of the concerto's finale to include a second quotation from the song, this time as a memorial tribute. The premiere took place in London on March 16, 1896, with the composer conducting and Leo Stern as soloist. Hanuš Wihan performed the concerto shortly thereafter.

The first theme of the opening movement—sombre, almost funerea—soon bursts forth into forceful expressiveness. Solo horn introduces the second theme. Dvořák said that it had cost him a great deal of effort, but that it moved him profoundly every time he heard it. Passing through much drama, the movement concludes with ringing fanfares. The slow second movement opens with a warm, tranquil theme introduced by the woodwinds. Dvořák gives the middle section a powerful launch, then takes up a soaring melody from Josephina's favorite song. A quasi-cadenza for the soloist, with light accompaniment, precedes a return to the opening subject and a peaceful, contented coda. Strong contrasts characterize the finale, from the stern opening theme in march rhythm, through a wistful subject strongly inflected with the spirit of Czech folk music, to an expansive, elegiac reverie where themes from the previous movements reappear briefly. The concerto concludes on an exultant note. —*Program Note by Don Anderson*

Symphony No. 1, E minor

Florence Price (1887-1953)

b. Little Rock, AR / April 9, 1887; d. Chicago, IL / June 3, 1953

In 1935, African American writer and composer Shirley Graham could boast of the accomplishments of America's first African American symphonists: William Grant Still, Florence B. Price and William Dawson. "Spirituals to Symphonies in less than fifty years! How could they even attempt it?" she asked in an article in which she recounts the development of African American art music from the triumphs of the Fisk Jubilee Singers and their concert spiritual arrangements in 1871 to the critical acclaim of Dawson's *Negro Folk Symphony*, premiered by the Philadelphia Symphony under Leopold Stokowski in 1934. William Grant Still's *Afro-American Symphony* was premiered by the Rochester Philharmonic in 1931 and Florence Price's *Symphony in E minor* was premiered by the Chicago Symphony in 1933.

What was the impetus behind the creation of the first symphonies by African American composers? The spiritual inspiration came from the music of Samuel Coleridge-Taylor, an Anglo-African composer and concert violinist who visited this country three times between 1904 and 1910 and who had won fame as a conductor and composer in England. Keenly interested in African American folk

music, Coleridge-Taylor wrote several compositions based loosely or directly on this source material including the well-known *Twenty-Four Negro Melodies, Transcribed for the Piano* (1905) and *Symphonic Variations on an African Air* (1906, based on the spiritual “I’m troubled in mind”).

A more subtle but equally profound influence on African American composers came from the “American” works of the Bohemian composer Antonin Dvorák who came to this country in 1892 to teach composition and to head the National Conservatory of Music in New York. During his three-year tenure here, the composer publicly advocated the use of African American and Native American folk music in composition to create a national American style. Dvorák heard African American spirituals sung to him by his student Harry T. Burleigh, who would become one of America’s most celebrated baritone soloists and composers. Dvorák’s “American” works—the String Quartet, op. 96 and Quintet, Op. 97 and particularly the Symphony No. 9 “From the New World”, premiered by the New York Philharmonic in Carnegie Hall on December 15, 1893—provided inspiration for a generation of American composers.

Thus, two internationally respected composers (and not coincidentally, both European) validated, for both Black and white American composers, the beauty of African American folk music and led the way for its use in instrumental forms.

Nationalism was the backdrop from which African American composers in the 1920s and early 1930s adapted old artistic forms into self-consciously racial idioms. The affirmation of the values of the black cultural heritage had a decisive impact on Still, Price and Dawson, who had as their primary goal the incorporation of Negro folk idioms, that is, spirituals, blues and characteristic dance music in symphonic forms. In the orchestral music of these composers, the African American nationalist elements are integral to the style. The deceptively simple musical structure of their orchestral music is inherently bound to the folk tradition in which they are rooted.

Florence Beatrice Smith Price was born in Little Rock, Arkansas on April 9, 1887. After receiving her early music training from her mother, she attended the New England Conservatory of Music, graduating in 1906 after three years of study, with a Soloist’s diploma in organ and a Teacher’s diploma in piano.

There she studied composition with Wallace Goodrich and Frederick Converse and she studied privately with the eminent composer George W. Chadwick, the director of the Conservatory.

After completing her degree, Price returned south to teach music at the Cotton Plant-Arkadelphia Academy in Cotton Plant, Arkansas (1906), Shorter College in North Little Rock, Arkansas (1907-1910) and Clark University in Atlanta (1910-1912). In 1927, now married and with two children, Price and her family moved to Chicago to escape the racial tension in the south which, by the late 1920s, had become intolerable. Here, Price established herself as a concert pianist, organist, teacher and composer.

Price's Symphony in E minor was written in 1931. In a letter to a friend she wrote, "I found it possible to snatch a few precious days in the month of January in which to write undisturbed. But, oh dear me, when shall I ever be so fortunate again as to break a foot!" The Symphony won the Rodman Wanamaker Prize in 1932, a national competition which brought her music to the attention of Frederick Stock, who conducted the Chicago Symphony in the world premiere performance of the work in June 15, 1933 at the Auditorium Theater. The Symphony won critical acclaim and marked the first symphony by an African American woman composer to be played by a major American orchestra.

Price based the first movement of her Symphony on two freely composed melodies reminiscent of the African American spiritual. The influence of Dvorák in the second theme is most evident. The second movement is based on a hymn-like melody and texture no doubt inspired by Price's interest in church music. This such melody is played by a ten-part brass choir. The jovial third movement, entitled *Juba Dance*, is based on characteristic African American antebellum dance rhythms. For Price, the rhythmic element in African American music was of utmost importance. Referring to her Third Symphony (1940) which uses the Juba as the basis for a movement, she wrote "it seems to me to be no more impossible to conceive "of Negroid music devoid of the spiritualistic theme on the one hand than strongly syncopated rhythms of the juba on the other." The Symphony closes with a tour de force presto movement based on an ascending and descending scale figure.

Price died in 1953 after receiving many accolades during her career. She wrote more than 300 compositions, including 20 orchestral works and over 100 art songs. Her music was in the repertoire of many important ensembles. In addition to the Chicago Symphony, these include the Michigan W. P. A. Symphony Orchestra, the Woman's Symphony Orchestra of Chicago, the United States Marine Band, and several chamber groups. Still widely performed, Price's songs were sung by many of the most renowned singers of her day including Marian Anderson for whom she wrote many of her art songs and spiritual arrangements, Ellabelle David, Etta Moten, Todd Duncan and Blanche Thebom.

Price is the first African-American woman composer to earn national recognition. A pioneer among women, she was much celebrated for her achievements in her time. With the resurgence of interest in her music, she is taking her place among those important composers of the 1930s and 1940s who helped to define America's voice in music. Price's music reflects the romantic nationalist style of the period but also the influence of her cultural heritage. Her music demonstrates that an African American composer could transform received musical forms, yet articulate a unique American and artistic self. —*Program note by Rae Linda Brown*

Personnel

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

Gary Lewis, conductor

Ethan Blake, cello

Ethan Blake is currently a cellist based at the University of Colorado Boulder pursuing a BM in cello performance in the studio of Professor David Requiro. Blake has performed throughout the United States, Italy and Japan, and has been the recipient of fellowships from programs such as the Accademia Musicale Chigiana and the Aspen Music Festival and School. Other festivals Blake has played at include the Bowdoin International Music Festival, Brevard Music Festival and the Innsbrook Institute. He is the first prize winner of the T. Gordon Parks Concerto Competition, the Pikes Peak Philharmonic Concerto Competition and the Undergraduate Honors Competition at CU. As a chamber musician, he has worked with the members of numerous ensembles, such as the Borromeo, Takács, Jupiter, Calidore and Beijing String Quartets. In January, Blake will join the Boulder Philharmonic as Assistant Principal Cello. Other ensembles that he has appeared with include the Fort Collins Symphony, Pro Musica Colorado and the Boulder Symphony, among others. Former teachers of his include Matthew Zalkind, Robert deMaine, Alice Yoo, Steven Doane and Annemarie Dawson. Outside of music, his interests include basketball, cooking, petting/walking dogs and cycling.

CU Symphony Orchestra

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Greg Abrell +
Ingrid Anderson
Payton Andrews
Dmitri Ascarrunz
Victor Avila-
Luvsangenden *
Seth Bixler
Alan Chan
Jordan Grantonic
Larina Gray
Veda Hingert-
McDonald
Sam Jarvis
Alisa Johnson
Hannah Kennedy
MarieFaith Lane
Zhiqi Liu
Anna Lugbill
Soria Nguyen
Lucy Rissman
Rosalee Walsh
Inga Well-Off-Man
Jonathon Winter
Brandon Wu
Joy Yamaguchi

Viola

Finn Cruit
Elizabeth
Macintosh
Daniel Moore +
Emma Reynolds
Ashley Santore
Andy Sprinkle
Gina Stonikas
Regina Vendetti

Cello

Nicole Chung +
Alex Engelhardt
Eliot Johnson
Louis Saxton
Sophie Stubbs
Eric Vasquez
Matthew Wiest

Double Bass

Victoria Bakewell
Alex Bozik
Maeve Celedon
Isaiah Holt
Kurt Melendy +
Jake Thurston

Flute

Rachelle Crowell
Lauren Flaten
Yuna Langehennig
Grace Law

Oboe

Sophie Oehlers
Elizabeth Phillips
Lisa Read

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Maria Long
Max Martin
Annika Ross
Michael Sgrecci
Ethan Watson

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Chris Boulais
Isaac Ponce
Urbina
Michael Winkler

Trombone

Riley Bahin
Jack Holoman
Daniel Orthel

Tuba

Braeden Held

Percussion

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Torre
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Euijin Jung
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* *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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