

CU★PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO **BOULDER**

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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.

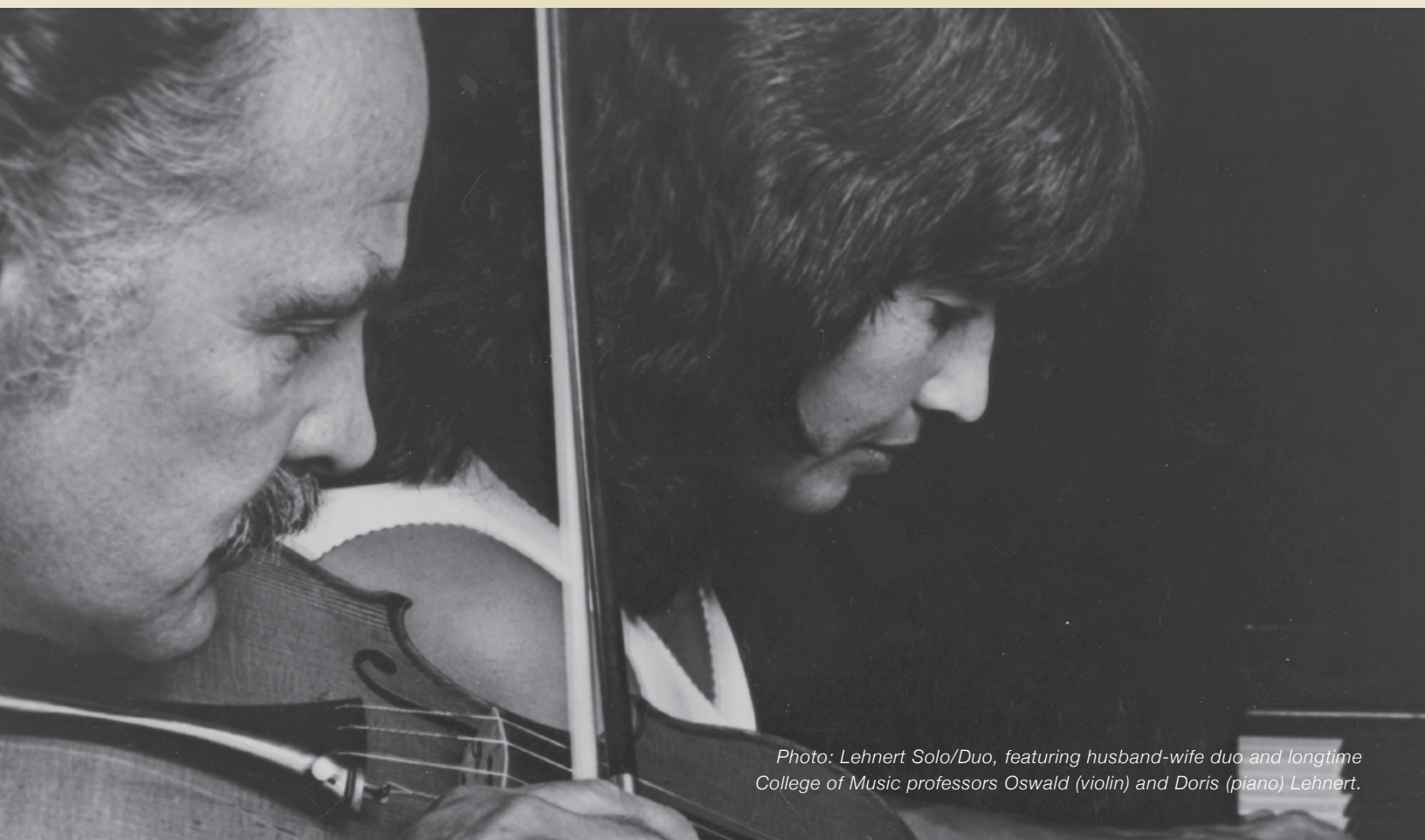


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

Bruce Ekstrand Memorial Graduate Student Performance Competition

Adjudicators:

Jonathan Hays

Ysmael Reyes

Basil Vendryes

7:30 p.m., Tuesday, Nov. 16, 2021

Grusin Music Hall

About the competition

Launched by then Dean Robert Fink at Bruce Ekstrand's suggestion and later renamed to honor the late vice chancellor for academic affairs and psychology professor, the Bruce Ekstrand Memorial Graduate Student Performance Competition awards cash prizes for professional development to outstanding graduate student performers. After preliminaries among individual departments and a semi-final round, up to five finalists are chosen to compete in the grand finale before a panel of judges.

Bruce Ekstrand (1940-1996)

A member of the University of Colorado Boulder faculty and administrator for 30 years, Bruce Ekstrand was a champion of not only science and teaching, but also the arts at the university. He came to Boulder in 1966 to teach in the psychology department, was appointed Vice Chancellor for Research in 1984 and served as Vice Chancellor for Academic Affairs from 1986 until 1995.

Always a music lover and a fan of friendly competition, it was Ekstrand who suggested the College of Music launch its premier competition for graduate student performers in 1986. The competition was later renamed the Bruce Ekstrand Memorial Graduate Student Performance Competition in his honor.

Ekstrand was an outdoor enthusiast, and an avid cyclist and scuba diver. The Chicago native served on numerous local boards, including the Boulder

Philharmonic, Boulder Chamber of Commerce, Boulder Rotary, Boulder County United Way and Boulder Community Hospital Foundation. He was honored by the CU Alumni Association for his achievements as an administrator and faculty member with the Robert L. Stearns Award in March 1995. He posthumously received the University Medal during Commencement 1996, and in 1997 a sculpture of poet Robert Frost near Old Main was dedicated to Ekstrand's memory.

Supporting the Ekstrand Competition

The Bruce Ekstrand Memorial Graduate Student Performance Competition is generously supported by the Ekstrand family (Norma Ekstrand, Andrea Ekstrand, Brand & Diana Ekstrand) and other College of Music donors.

To support the Ekstrand Competition, the Ekstrand family has generously established a permanent endowment to provide funding for student prizes and associated costs. To participate in this endowment or make contributions to the competition, please visit giving.cu.edu/Ekstrand or call 303-492-3054.

2021 Semifinalists

Mariama Alcântara, violin
Logan Banister, saxophone
Cade Braynen, piano
Bryan Chuan, piano
Nicole Chung, cello
Rachelle Crowell, flute
Elijah English, countertenor
Kyrie Laybourn, soprano
Randel Leung, clarinet
Kurt Melendy, double bass
Noah Mennenga, trumpet
Yukino Miyake, piano
Brandon Tyler Padgett, baritone
Valerie Sly, horn
Michael Winkler, trumpet

2021 Semifinalist Judges

Carter Pann
Donald McKinney
Mutsumi Moteki

Program

Kadenza for Solo Double Bass

Teppo Hauta-aho (b. 1941)

Kurt Melendy, double bass

Batter My Heart from *Dr. Atomic*

John Adams (b. 1947)

Ging heut' Morgen übers Feld from *Lieder eines fahrenden Gesellen*

Gustav Mahler (1860-1911)

Cade il mondo from *Agrippina*

George Frederick Händel (1685-1759)

Brandon Tyler Padgett, baritone

Zerek Dodson, piano

Légende

George Enescu (1881-1955)

Three Preludes

George Gershwin (1898-1937)

arr. Rebecca Wilt

ed. Noah Mennenga

I. Allegro ben ritmato e deciso

II. Andante con moto e poco rubato

III. Allegro ben ritmato e deciso

Noah Mennenga, trumpet

Ya-Ting Yang, piano

Grooves

Philip Parker (b. 1953)

I. Bop

II. Hocket and Rock-It

III. Sultry Waltz

IV. Bulgarian Blues

Spiegel Im Spiegel

Arvo Pärt (b. 1935)

Randel Leung, clarinet

Yukino Miyake, piano

Presti omai l'Egizia terra from *Giulio Cesare*

G. F. Handel

Der Tod und das Mädchen

Franz Schubert (1797-1828)

Lusinghiera mia speranza from *Agrippina*

G. F. Handel

Dawn, Still Darkness from *Flight*

Jonathan Dove (b. 1959)

Elijah English, countertenor

Hyeji Park, piano

The judges



Johnathan Hays

Baritone Jonathan Hays has performed leading roles in opera and music theatre for the Los Angeles Opera, Washington National Opera, Lincoln Center Festival, Bel Canto at Caramoor, Opera de la Colombia, Cape Town Opera, Portland Opera, Central City Opera, Anchorage Opera, Syracuse Opera, and as a soloist with many symphony orchestras, including the Orchestra of St. Luke's, Mostly Mozart Festival, American Symphony Orchestra, Colorado Symphony Orchestra, Pasadena Pops, Louisiana Philharmonic Orchestra, New Jersey Symphony Orchestra, Alabama Symphony, and the Toronto Symphony Orchestra, among many others.

His discography includes Robert Pound's *Relics of Memory* (Albany Records, 2020), Pound's *Orbit of the Soul* (Naxos USA, 2018), Jeremy Gill's *Helian* (Albany Records, 2011), and Henry Cowell's *Atlantis* (American Symphony Orchestra, 2010). Colin Clarke of Fanfare Magazine wrote of his *Orbit of the Soul* recording: "The present performance with baritone seems to hold a particular pathos. Perhaps that is due to Jonathan Hays's superb interpretation: Technical aspects such as diction and pitching are so superbly managed that one's attention is fully focused on Pound's narrative. This is a positively revelatory release" (Mar/Apr 2019). He is currently on the voice faculty of Colorado College and has been on the voice faculties of The Hartt School, Dickinson College, Susquehanna University, and Brooklyn College and Conservatory of Music. If you would like to know more about him, visit [**jonathanhays.net**](http://jonathanhays.net).



Ysmael Reyes

Praised for his “agility, speed...liquid phrasing and tonal sophistication” (Fanfare Magazine) Venezuelan flutist Ysmael Reyes enjoys a varied career as a soloist, orchestral player, and teacher. Reyes has performed in the United States, Russia and throughout South America.

Formed in Venezuela’s System of Youth Orchestras, Reyes has been a prize winner in the First Latin American Flute Competition, the National Flute Association Convention Performers Competition, the Music Award by the Dante Alighieri Society of Denver and the Bruce Ekstrand Memorial Competition at the University of Colorado. His first recording *Incanto: Venezuelan Contemporary Music* was released in 2013 by Clear Note Records.

Reyes joined the Cheyenne Symphony Orchestra as Principal Flute in 2006, and is second flute of the Colorado Bach Ensemble. He has performed as a featured soloist with orchestras in Venezuela, the United States and Brazil on concertos by Khachaturian, Nielsen, Rodrigo, Mozart, J.S. Bach, C.P.E. Bach, Vivaldi, Márquez and Chin. He has been invited as a performer, clinician and adjudicator to festivals in the United States and abroad such as the Second International Flute Festival in Venezuela, the First Flautas Gerais in Brazil, the Brownsville Flute Festival in Texas, the Albuquerque Flute Association’s Flute Fiesta, the Colorado Mesa University Flute Day and the Colorado Flute Association’s Flute Fair.

An exceptionally versatile flutist, Reyes is an avid performer of new music, as well as an accomplished baroque flute player, and frequently records and performs with local Latin music bands and world music ensembles in Colorado. Reyes has premiered compositions by renowned composers in the United States and Venezuela and in 2013 performed the world premiere of the flute concerto *In the form of a shell* by Costa Rican composer Pablo Chin, commissioned especially for him and the Claremont Concert Orchestra in California. Reyes also performs regularly on the baroque flute with the Boulder Bach Festival Ensemble and the Bach Society Houston.

Reyes holds degrees from the University of the Arts in Caracas, Venezuela, the University of Iowa and the University of Colorado and is currently on the faculty at Regis University.



Basil Vendryes

Basil Vendryes is the principal violist of the Colorado Symphony, and is a former member of the San Francisco Symphony, the New York Philharmonic and Rochester Philharmonic orchestras. He currently serves on the faculty of the Lamont School of Music of the University of Denver. As a member of the Aurora String Quartet (1986-95) Vendryes performed recitals in New York, London and Tokyo as well as west coast premieres of works by John Harbison, George Perle, Richard Danielpour, Benjamin Lees and many others. From 2000-2018 Vendryes directed the Colorado Young Sinfonia (which he also founded), comprised of some of the best young talent in the Denver area.

Vendryes was born in 1961 to West Indian parents and began his musical training in the public schools of New York City at the age of eleven. He received scholarships to the Manhattan School of Music and the Eastman School of Music, where he studied with Sally O'Reilly, Francis Tursi and Heidi Castleman. Vendryes joined the San Francisco Symphony in 1982 at the age of 21 and the New York Philharmonic two years later. Vendryes joined the Colorado Symphony as Principal Viola in 1993. He has also served as guest principal violist for the Western Australia Symphony Orchestra and the Cincinnati Symphony Orchestra.

Vendryes has appeared in many festivals, including Spoleto, Heidelberg, Sunflower, Midsummer Mozart, Interharmony, Taconic and the Grand Tetons. Working with promising talent is one of his passions, and Vendryes has given classes in viola and

chamber music in Europe and throughout the United States. Vendryes has served as a juror for the Sphinx Competition for African American and Latino string players and the Hong Kong International Music Festival. In April of 2008, Vendryes performed the American premiere of Giya Kancheli's *Styx* with the Colorado Symphony Orchestra (under the baton of Jeffrey Kahane) to critical acclaim. The Kancheli was subsequently repeated at the 2008 League of American Orchestras National Conference.

Vendryes has recorded for the Albany, Ariel, Cadenza Music, Centaur, CRI and Naxos labels in addition to his contributions as an orchestral violist for RCA, Decca, Nonesuch, Telarc, Columbia, BIS and Hyperion. Vendryes plays on a rare Italian viola made in 1887 by Carlo Cerruti.

The finalists



Kurt Melendy, double bass

Kurt Melendy, a Michigan-born double bassist, is a first year Doctor of Musical Arts candidate and teaching assistant at the University of Colorado Boulder studying under Professor Paul Erhard. He graduated from the University of Michigan with two Master of Music degrees in double bass performance and chamber music and then completed a Specialist of Music degree.

Melendy sits in the principal position with the University Symphony Orchestra and has performed with the ProMusica Chamber Orchestra and the Sphere Ensemble. He is the Graduate Liaison of the Arts for the 2021-22 year. While in this position, he is hoping to establish a stronger unification between the departments that make up the arts.

Outside of school, Melendy holds an internship with the International Society of Bassists assisting with various administrative tasks and helping host their Center Stage events. In his free time, he enjoys composing music that includes the double bass.

PROGRAM NOTES

Teppo Hauta-aho is a Finnish double bassist and composer born in 1941. He started playing the double bass at a later age and didn't enroll into the Sibelius Academy until he was 21 years old. After only two years in school, he won a position with the Helsinki Philharmonic Orchestra. It was there that he met the Czech double bass master, Frantisek Posta.

Hauta-aho knew he wanted to study with Posta and applied for a scholarship from the government that would allow him to do so. In the Spring on 1967, he was awarded the scholarship money that helped him begin his studies in Prague with Posta.

During Hauta-aho's studies, he learned how to proficiently play classical music, jazz music, and improvise. While he was able to learn a great deal through his lessons, he always had this idea that he was his own teacher. His curiosity towards the double bass helped him understand what it's capabilities are. This helped Hauta-aho when he began writing his own music for the double bass. Having written more than 300 works for the instrument and with no formal compositional training, his music varies in level of skill and from solo works to large bass ensembles pieces. He is currently 82 years old and is still composing to this day.

One of Hauta-aho's most played and most revered pieces is titled Kadenza for solo double bass. This piece applies all of the instruction that he received while enrolled in school along with the knowledge he learned about the instrument on his own. A great deal of his inspiration came from his experience with jazz, having been the most in demand jazz bassist in the 1970s, along with appreciation of stylistic European and oriental music. The piece was originally one page long and written for his final Diploma Recital at the Sibelius Academy that took place in April of 1969. It was revised in 1975 increasing it to two pages in length, then the final version of the piece was completed in 1984 and is the one being performed tonight.

Finnish composer Harry Wessman wrote about Hauta-aho's music saying, "His own instrument, the double bass, has profited especially from his rich inventiveness in finding new means to conjure forth unusual sounds from the instrument, and in applying them in an artistically meaningful and striking way." "Once his compositions are released into the wide world, Hauta-aho is open to players' individual interpretations: 'I like freedom - everyone should make their own version, because then people can show their personality through the music. It's very nice in how many different ways you can play 'Kadenza' for example, and it still is 'Kadenza'", Katinka Welz wrote.

Teppo Hauta-aho is widely recognized in the double bass community for his contributions to the technical advancements of the instrument as well as his meaningful compositions. Kadenza has been played around the world by renowned player and truly speaks with the listening audience. Please enjoy tonight's interpretation by Kurt Melendy.

Liuzzi, Vito.

"Teppo Hauta-aho - Kadenza for Unaccompanied Double Bass". Vito Liuzzi, Professor of Double Bass in "G. Paisiello" University of Music, 2015. Accessed Nov. 03, 2021. liuzzivito.blogspot.com/2015/03/teppo-hauta-aho-kadenza-for.html.



Brandon Tyler Padgett, baritone

A vocal artist with a passion for storytelling, baritone Brandon Tyler Padgett is currently in his second year of the CU Artist Diploma Program and has received a Master of Music from the same institution. His academic credentials also include a Bachelor of Art in Theater and a Bachelor of Music which he received from the University of Tennessee Knoxville. Padgett's most recent operatic credentials include Germont in *La Traviata*, Claudio in *Agrippina*, Vater in *Hänsel und Gretel*, Mr. Potter in *It's a Wonderful Life*, and the title role of *Eugene Onegin*. His competitive accolades include being awarded first place in the 2019 NATS National Student Auditions and being named a 2016 Presser Scholar from the University of Tennessee Knoxville. Padgett is a student of Andrew Garland.



Zerek Dodson, piano

A consummate performer on piano, harpsichord and organ, Zerek Dodson has extensive musical experience across many styles and periods. As a current DMA student in Collaborative Piano at CU Boulder, he studies with Margaret McDonald and Alexandra Nguyen. During his master's degree at Baylor University (MM collaborative piano and musicology '19), he performed at Carnegie Hall's Weill Recital Hall as a winner of the Semper Pro Musica competition. Earlier this year, he competed as a finalist (with clarinetist Alisha Zamore) in the Duo Competition as a 2021 fellow at Music Academy of the West. He enjoys working with singers, instrumentalists, choirs and orchestras as part of an active performance schedule.

PROGRAM NOTES

Batter My Heart from *Dr. Atomic*

John Adams (b. 1947)

Doctor Atomic is an opera by the contemporary American composer John Adams and the librettist Peter Sellars, which premiered at the San Francisco Opera on October 1, 2005. The work focuses on the great stress and anxiety experienced by those at Los Alamos while the test of the first atomic bomb was being prepared. This is one of many collaborations between Adams and Sellars that explores historical characters in an operatic setting. The noted minimalist style of Adams brings to life the constant struggle of Oppenheimer's mind as he searches for an agreement of the logical and theological implications of creating an instrument of mass destruction. The aria "Batter my heart.." is sung by Oppenheimer as he recites the words of John Donne's sonnet of the same name. A sonnet which inspired Oppenheimer to name the text "Trinity." In the aria Oppenheimer seeks God's power to not simply heal his heart but with all God's might to destroy what is and make it new.

Poetry by John Donne:

Batter my heart, three-person'd God ; for you
As yet but knock; breathe, shine, and seek to mend ;
That I may rise, and stand, o'erthrow me, and bend
Your force, to break, blow, burn, and make me new.
I, like an usurp'd town, to another due,
Labour to admit you, but O, to no end.
Reason, your viceroy in me, me should defend,
But is captiv'd, and proves weak or untrue.
Yet dearly I love you, and would be loved fain,
But am betroth'd unto your enemy ;
Divorce me, untie, or break that knot again,
Take me to you, imprison me, for I,
Except you enthrall me, never shall be free,
Nor ever chaste, except you ravish me.

Ging heut' Morgen übers Feld from

Lieder eines fahrenden Gesellen

Gustav Mahler (1860-1911)

Lieder eines fahrenden Gesellen was composed when Gustav Mahler was between 23 to 25 years of age. As the piece's music and poetry are both compositions of Mahler, the work is believed to be an autobiographical depiction of Mahler at that time. On the metaphorical level, the story of this work explores a person losing their love to another and coming to terms with their emotional state in a world which has denied them happiness. When held in reference to Mahler's life, the composition was possibly inspired by his failed romance with the soprano Johanna Richter. "Ging heut' Morgen übers Feld" is the second of the cycle's four songs. It is by far the cheeriest sounding of the set as the piece begins in D major and ends in F-sharp major. The other songs of the cycle are set solely in minor keys. In the arch of the character's journey, this piece is a literal reference of the character going out over the earth as dawn breaks. The traveling of the singer and the passage of night to day depicts how the world and the singer's life continues even in the midst of tragedy. It is here that the singer recognizes the beauty and more importantly all the happiness in the world. The ending of the song becomes a terribly calm acknowledgement that while the world is filled with happiness none of this rare element is reserved for the singer.

Ging heut' morgens übers Feld"
from Gustav Mahler's *Lieder eines*
***fahrenden Gesellen*:**

Ging heut' morgen über's Feld,
Thau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
Ei du! Gelt?
Guten Morgen! Ei, Gelt? Du!
Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!

Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
"Wird's nicht eine schöne Welt?
Kling! Kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!"
Und da fieng im Sonnenschein
Gleich die Welt zu funkeln an;
Alles, alles, Ton und Farbe gewann
Im Sonnenschein!
Blum' und Vogel, groß und klein!
Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt? Schöne Welt!"
Nun fängt auch mein Glück wohl an?
Nein! Nein! Das ich mein',
Mir nimmer, nimmer blühen kann!

"I walked across the fields this
morning," from Gustav Mahler's
***Songs of the Wayfarer*:**

I walked across the fields this morning,
Dew still hung on the grass,
The merry finch said to me:
'You there, hey –
Good morning! Hey, you there!
Isn't it a lovely world?
Tweet! Tweet! Bright and sweet!
O how I love the world!'

And the harebell at the field's edge,
Merrily and in good spirits,
Ding-ding with its tiny bell
Rang out its morning greeting:
'Isn't it a lovely world?
Kling-Kling! Beautiful thing!
O how I love the world!'
And then in the gleaming sun
The world at once began to sparkle;
All things gained in tone and colour
In the sunshine!
Flower and bird, great and small.
'Good day! Good day!
Isn't it a lovely world?
Hey, you there?! A lovely world!'
Will my happiness now begin?
No! No! This for me,
Can never bloom for me!

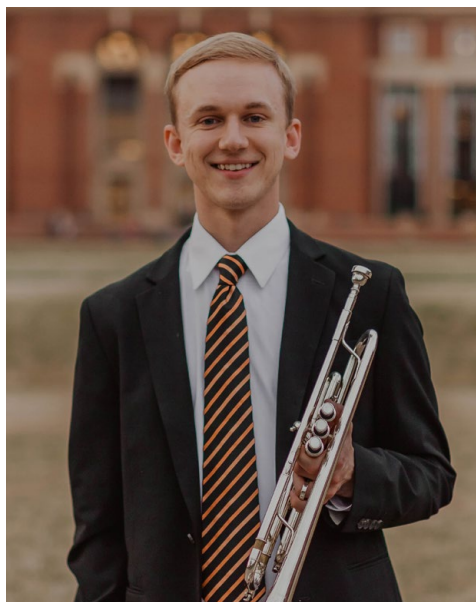
Cade il mondo from *Agrippina*

George Frederick Händel (1685-1759)

Agrippina is an opera in three acts composed by George Frederick Händel in 1709 having set the libretto of Cardinal Vincenzo Grimani. The opera explores the historical characters of Julia Agrippina the Younger, Tiberius Claudius Caesar Augustus Germanicus, Nero Claudius Caesar Augustus Germanicus, Poppea Sabina the Younger and Marcus Otho as the characters vie to either maintain or garner more political power in the Roman empire. “Cade il mondo” is an aria sung by Emperor Claudio proclaiming his victory over Britannia while duly demonstrating that such subjugation, even in the Roman court, is the basis of the empire. This aria establishes that Claudio narrowly believes that his rule, while challenged by internal machinations, is absolute and ultimately unfailable. It is for this reason that he remains unaware of how controlled he is by his own desires, specifically his lust for Poppea. The lustful foolishness of the character Claudio was believed to be Grimani’s reflection upon Pope Clement XI.

Cade il mondo soggiogato
e fa base al roman soglio.

The world falls, subjugated,
and makes the foundation of the
Roman throne.



Noah Mennenga, trumpet

Noah Mennenga, of Cottage Grove, WI, is a first-year doctoral student under the tutelage of Ryan Gardner at the University of Colorado Boulder. Mennenga recently completed a two-year Fulbright Study/Research Grant at the Lucerne University of Applied Sciences and Arts (Switzerland) where he received his master's degree. His bachelor's degree is from Oklahoma State University. As a soloist, Mennenga has won both the National Trumpet Competition Undergraduate Solo Division (2018) and the International Trumpet Guild Solo Competition (2018) among other awards. He has also performed with the Lucerne Festival Strings, the Symphony Orchestra Biel Solothurn (Switzerland), the Round Top Festival Orchestra, and is the current principal trumpet of the Longmont Symphony Orchestra.



Ya-Ting Yang, piano

Taiwanese pianist, Ya-Ting Yang, received her Bachelor of Music in Piano Performance from National Taiwan Normal University, Master of Music degree in Piano Performance and Performer Diploma in Collaborative Piano from Indiana University Jacobs School of Music, where she studied with Norman Krieger, Anne Epperson and Futaba Niekawa.

Yang is currently pursuing her doctoral degree in collaborative piano at the University of Colorado Boulder. She is a student of Margaret McDonald and Alexandra Nguyen.

PROGRAM NOTES

Légende

George Enescu (1881-1955)

Romanian composer George Enescu wrote *Légende* in 1906 as a competition piece for the students of famed Paris Conservatory professor Merri Franquin. *Légende* works perfectly as a competition piece for trumpet, as it showcases many technical and musical abilities within its short duration. The beginning theme—a reflective, lyrical melody—draws listeners in while showing the softer, subtle abilities of the trumpet. This melody evolves into a technical section, revealing the elements of finesse that the trumpet can produce. The main theme returns intensely in the middle, but this time up an octave. Enescu returns to the technical material in a brief interlude, before the main theme returns—this time muted—to end the piece in a reflective manner. Not only does *Légende* allow performers to showcase beautiful, expressive phrasing, it also calls for moments of skill and technical agility within its six-minute duration.

Three Preludes

George Gershwin (1898-1937)

Originally written for solo piano, George Gershwin's *Three Preludes* premiered in 1926. They are now frequently arranged for solo and chamber ensembles of all varieties, as they are fun, flashy and engaging for audiences. This arrangement for trumpet and piano, by Rebecca Wilt, is an accessible adaptation of Gershwin's preludes that adds elements of improvisation into the piece. The first prelude begins with an effect produced by playing the trumpet directly into the piano lid while the pedal is depressed, followed by fun melodic exchanges between the trumpet and piano. The second prelude evokes an old-time blues song. The middle of the second prelude has the most notable ad-lib section, featuring brief quotes from Gershwin's song "Summertime" and original, improvisatory material. The end of the second movement contains the reprise of the melody while using a plunger for added effect. The third prelude features offset melodies and a roaring finish.



Randel Leung, clarinet

Randel Leung, originally from Hong Kong SAR, is pursuing a Doctor of Musical Arts at the University of Colorado Boulder, studying with Daniel Silver. He also received degrees from the Hong Kong Academy for Performing Arts and the University of Texas at Austin. Before pursuing his degrees in music, he completed a degree in Marine Studies. Leung has performed with the Hong Kong Philharmonic Orchestra, Macau Orchestra, City Chamber Orchestra of Hong Kong, Boulder Philharmonic and the Hong Kong Wind Philharmonia. Additionally, he has toured throughout Asia and the United States with the New York Gilbert and Sullivan Players. In past summers, Leung has received fellowships to prestigious music festivals including the Aspen Music Festival, Chautauqua Institution of Arts NY, Brevard Music Center, Taipei Music Academy and Festival, and Festival Napa Valley. Leung's recent honors include the first prize in the 2021 International Clarinet Association Orchestral Audition Competition.



Yukino Miyake, piano

Born in Kyoto, Japan, Yukino Miyake received bachelor's and master's degrees from Kyoto City University of Arts (Japan). After moving to the states, she completed performance certificate at University of North Florida, and her second master's degree in performance and pedagogy at University of Houston. Miyake has won Los Angeles Liszt International Competition and Francis Walton Competition, also received 2nd place at All-Japan Artist Competition, and 3rd place at Novji International Music Competition. As a collaborative

pianist, she has performed with musicians from New York Philharmonic, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, Paris National Opera and many others. With her husband and percussionist Justin Doute, they commission and perform music for piano and percussion in a duo titled JUKINO.

Miyake is currently pursuing doctoral degree in piano performance under the mentorship of Jennifer Hayghe.

PROGRAM NOTES

Grooves

Philip Parker (b. 1953)

American composer Philip Parker is professor of music at Arkansas Tech University where he teaches percussion, music theory and composition. Parker has been widely commissioned and published in many media. His music has been performed throughout North and South America, Europe, and Asia with over a dozen commercial recordings.

Grooves is a four-movement work combining elements of classical and jazz into a “third stream” composition. The first movement, Bop, incorporates idioms from the “bebop” style. The second movement, Hocket and Rock-it, has the piano simulating a drummer while the clarinet fills in the gaps with funky melodic material. The hocket is a medieval contrapuntal technique that involves connecting musical voices through the precise staggering of notes and silences, creating an effect in which the voices fit together like puzzle pieces assembled in a continuous line. The Sultry Waltz evokes a seedy bar room atmosphere—the musing clarinet cadenza giving way to a waltz duet with piano. In the final movement, Bulgarian Blues, Parker uses asymmetrical meters (10/8 and 11/8) common in Bulgarian folk music, adding rather twisted blues progressions. Jaunty passages with a fast swing cut-time interrupt the Bulgarian style sections.

Spiegel Im Spiegel

Arvo Pärt (b. 1935)

Estonian composer, Arvo Pärt, started out as a composer by embracing many of the popular avant-garde musical approaches of the day. His earlier works were not particularly melodious in a traditional sense, but rather complex and challenging. In the late 1970s, Pärt completely abandoned the approach, and started the “*Tinntinabular*” style—a minimalist and meditative approach.

Spiegel im Spiegel, which means Mirror in the Mirror, was written in 1978. It is one of the best known and most performed pieces by Arvo Pärt and also one of his last compositions before his departure from Estonia. It is also one of his first musical demonstrations of his change of heart. The musical material of *Spiegel im Spiegel* is presented with utmost clarity and strictness. It only consists of the melody of the solo instrument and the three-note piano accompaniment. The structure of the piece follows a strict formula, where no note is left to chance. The title directly reflects what is happening in the music: each ascending melodic line is followed by a descending mirror phrase. Initially, the melody consists of only two notes, with another note being added with each of the following phrases, thus creating a seemingly endless continuum.

The composer makes this observation: “First and foremost, the musician has to have something to say to himself or herself and to others ... Everything redundant must be left aside. Just like the composer has to reduce his ego when writing the music, the musician too must put his ego aside when performing the piece.” Vulnerability is one of the qualities valued by the composer in the performance of his music.



Elijah English, countertenor

Elijah English, countertenor, is completing his second year of the Master of Music in Voice Performance & Pedagogy program at CU Boulder. He currently holds a Bachelor of Music in choral music education from Appalachian State University in the mountains of North Carolina. This past spring, Elijah performed the role of Ottone in G. F. Handel's *Agrippina* with Eklund Opera. Currently, he is auditioning for Young Artist Programs, writing his thesis, and competing in the District Level of the Metropolitan Opera's Laffont Competition. He would like to thank his voice professors, John Seesholtz and Professor Abigail Nims, as well as vocal coaches Jeremy Reger and Mutsumi Moteki for their help in preparing for this competition. He would also like to acknowledge and thank collaborative pianist, Hyeji Park, without whom he could not perform all of this wonderful music.



Hyeji Park, piano

Hyeji Park, collaborative pianist, teacher, and performer is currently pursuing her Doctor of Musical Arts degree in collaborative piano at the University of Colorado Boulder. She serves as teaching assistant under the tutelage of Margaret McDonald and Alexandra Nguyen.

Park earned her BM degree in Seoul, Korea at Kookmin University. She has also received MM degrees in piano performance and piano pedagogy from West Chester University. In addition to her degrees at WCU, Park holds an MM degree in collaborative piano from the College-Conservatory of Music at the University of Cincinnati. She was

awarded scholarships and teaching assistantships at WCU and CCM.

Park worked as a collaborative pianist at WCU high school music camp (2015-2017) and 2018 Schmidt Vocal Institute.

PROGRAM NOTES

Presti omai l'Egizia terra from *Giulio Cesare*

G. F. Handel

Julius Caesar, emperor of Rome, has traveled to Egypt to pursue his enemy, Pompeo. In this aria, found towards the very beginning of the opera, Caesar celebrates victory over Pompeo's troops.

Presti omai l'Egizia terra
le sue palme al vincitor.

Soon now the land of Egypt
will give its palms to the victor.

Der Tod und das Mädchen

Franz Schubert (1797-1828)

This text follows the interaction of two characters, a young maiden and Death. The beginning features a somber death march in the key of D minor, foreshadowing the musical language that represents Death's entrance in the second part of the Lied. The voice enters as the maiden, who pleads for her life. The vocal line moves sharply and fearfully, with text repetition and bargaining. The piano then reintroduces the theme for Death, who enters eerily, singing on a single pitch. Through the text, we find that Death is greeting the maiden as a comforting friend, and the Lied ends with the piano playing the death march once more, but this time in the parallel major key.

Vorüber! Ach, vorüber!
Geh, wilder Knochenmann!
Ich bin noch jung! Geh lieber,
und rühre mich nicht an,
und rühre mich nicht an.
Gib deine Hand, du schön und zart
Gebild!
Bin Freund, und komme nicht zu
strafen.
Sei gutes Muts, ich bin nicht wild.
Sollst sanft in meinen Armen
schlafen!

Pass over, Oh Pass over!
Go, savage man of bones!
I am still young! Go, rather,
And touch me not,
And touch me not.
Give your hand, you beautiful and
delicate form!
I am a friend, and come not to punish.
Be of good cheer, I am not savage.
Softly should you sleep in my arms!

Lusinghiera mia speranza from *Agrippina*

G. F. Handel

After a victorious battle against Britain and an ensuing shipwreck, Claudio the emperor of Rome is presumed to be dead. However, Ottone, general in the emperor's army, was able to save Claudio from the chaos of the sea, earning the trust of the emperor who then offers Ottone the throne. However, Ottone is in love with a young woman named Poppea, and he fears attaining the throne may threaten his budding relationship with her. Seeking advice from the wife of Claudio, empress Agrippina, Ottone wishes to find a way to maintain his relationship with Poppea, even if it means he has to refuse the throne. Agrippina, who has a plot of her own to dispose of Ottone and save the throne for her son Nerone, lies to Ottone and tells him that she will help him to have both the throne and maintain his relationship with Poppea. In this aria, Ottone celebrates this news while also asking the fates and his own hopes not to tempt him with things that are too good to be true.

Lusinghiera mia speranza, l'alma mia
non ingannar!
Sorte placida in sembianza, il bel volto
non cangiar!

Flattering hope, do not deceive my
soul!
Fate, serene in appearance, do not
change your lovely countenance!

Dawn, Still Darkness from *Flight*

Jonathan Dove (b. 1959)

Several travelers find themselves at an airport. Due to an unforeseen storm that grounds all flights, they are stranded in the terminal together for the night. Also in the terminal is an odd man with an unknown story, known in the score only as “Refugee.” A series of comical and not-so-comical events take place, but eventually the odd man, who we come to find out has been living in the airport for a few weeks, is cornered in front of everyone by an immigration officer who has been following him. In this aria, the Refugee tells the somber story of how he came to be stuck in this terminal in the first place.

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baritone

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with Emi Kagawa, piano

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