

CU★PRESENTS

2022-23 Season



College of Music
UNIVERSITY OF COLORADO BOULDER

AT THE PERFORMANCE

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CU ★ PRESENTS is
the home of performing
arts at the University of
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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.

Concert Band and Campus Orchestra

7:30 p.m., Monday, Dec. 5, 2022

Grusin Music Hall

Program

CONCERT BAND

Branden Steinmetz, conductor

Lauren Milbourn, graduate conductor

Catalyst

Daniel Montoya, Jr. (b. 1978)

Watercolors Fading

Amber Sheeran (b. 1999)

Sòlas Ané (“Yesterday’s Joy”)

Samuel R. Hazo (b. 1966)

Symphony No. 4

Andrew Boysen, Jr. (b. 1968)

- I. Fast
- II. Smooth and Flowing
- III. Scherzo and Trio
- IV. Fast

—Intermission—

CAMPUS ORCHESTRA

Kedrick Armstrong, conductor

Jacob Kaminski, conductor

Danzón No. 2

Arturo Márquez (b. 1950)

“Waltz of the Flowers” from *The Nutcracker*

Pyotr Ilyich Tchaikovsky (1840-1893)

“Danse Bacchanale” from *Samson and Delilah*

Camille Saint-Saëns (1835-1921)

Program notes

Catalyst

Daniel Montoya, Jr. (b. 1978)

A catalyst is defined as “a person whose talk, enthusiasm or energy causes others to be more friendly, enthusiastic or energetic.” Every young musician has a first music teacher. While this teacher doesn’t need to be a world-class master, it definitely helps to have someone tuned into kids who is able to instill in them a love of music making. You need to have somebody to have faith in you and to make you believe you can do something fantastic. It is these teachers that *Catalyst* is written and dedicated to.

—*Program note by Daniel Montoya, Jr.*

Watercolors Fading

Amber Sheeran (b. 1999)

One of my favorite forms of visual art is watercolor. Often, painters use a fading technique that can create an infinite amount of shades in the visible color spectrum. *Watercolors Fading* is a very visual representation of the concept, “Infinite Diversity,” the name of the concert that this piece was originally written for. While everyone’s perception of color is slightly different, to me, the piece starts out as red and proceeds in (mostly) rainbow order. While red often has connotations with powerful words like: anger, fierce, passion, the first thing I always think of when it comes to the color red is strawberries. It might be a bit of an odd connotation to a color, but this shade of red that I’ve envisioned is the bright color of strawberries and spring, sweet and playful and sunburnt smiles.

When the low brass adds in the quartal-quintal leaps, I begin my fade into orange. The fanfare that follows is the color of orange in the sunrise, bright and beautiful. A new light, new day, and the feeling of revival is what I intended this fanfare to represent. Then, an accelerando and a change in key and mode lightens our orange, and creates the color yellow. I’ve always thought of yellow as a little bit mischievous, but still playful and harmless, as represented by the saxophone soli. The low brass feature is where I begin to add in green. I see this as a lime-green that grows darker and darker until we hear the flute solo

where it becomes a dark forest-green. As the opposite of red is green, the theme is played in retrograde (backwards) and is now in a minor key.

Later, the sound becomes lighter again and the theme is played normally as a euphonium solo, and by the glockenspiel in retrograde. This combination creates the color teal. When the retrograde theme leaves, the green fades out and the blue darkens its hue. The folk song “Oh Said the Blackbird” makes an appearance in this section. This folk reference, along with the thick orchestration makes a very dark, night-sky blue. The build up to the fermata darkens the hue even further until we have a rich black, a silent measure of white and then an explosion of our shortest wavelength, violet. As the piece slows again, we fade through magenta to get us back to red, and end the piece as we started.

—*Program note by Amber Sheeran*

Sòlas Ané (“Yesterday’s Joy”)

Samuel R. Hazo (b. 1966)

In December 2003, I was introduced to Margene Pappas, director of bands at Oswego High School in Oswego, Illinois. Pappas and I started a wonderful conversation that evening, and it still continues today. Pappas commissioned a composition from me as a gift for her band upon her retirement in 2006. This was a true honor, as I had the utmost respect for Pappas as well as a great friendship. I remember asking Pappas if she were Greek, or just Greek through marriage to her husband Peter (You have to understand that you actually become Greek once you marry a Greek)? In fact, she is Irish.

Since Irish melodies translate so well to wind band, I couldn’t pass up the opportunity. *Sòlas* and *Ané* are two Gaelic words meaning joy (*sòlas*) and yesterday/yesteryear (*ané*). It was named for the absolute pleasure Margene Pappas had spending everyday living the music with her students. Pappas is the epitome of the phrase, “Winners aren’t in it for the race. They just love to run.” Turning on the band room lights every morning for 37 years was Margene Pappas’ passion.

—*Program note by Samuel R. Hazo*

Symphony No. 4

Andrew Boysen, Jr. (b. 1968)

This piece was written for Chip De Stefano and the McCracken Middle School Symphonic Band. It premiered at the Illinois Music Educators Association Convention in Peoria, Illinois on Jan. 30, 2004.

—*Program note by Andrew Boysen, Jr.*

Danzón No. 2

Arturo Márquez (b. 1950)

The music of Mexican composer Arturo Márquez has been gaining currency with orchestras and audiences throughout his homeland and around the world. He is best known for his series of *danzóns*, works based on a Cuban dance that migrated to Veracruz, Mexico. Márquez' *Danzón No. 2*, in particular, is one of the most popular and frequently performed works written after 1950 from Latin America. In February 2006, Márquez received the Medalla de Oro al Mérito de Bellas Artes (Gold Medal of Merit in the Fine Arts), the highest honor given to artists by Mexico's Bellas Artes.

Marquez wrote the following notes for the premiere of *Danzón No. 2*:

“The idea of writing the *Danzón 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom [have] a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the *danzón's* rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina Mariano Merceron and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

“Danzón 2 ... endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music.”

—*Program note by Elizabeth Schwartz*

“Waltz of the Flowers” from *The Nutcracker*

Pyotr Ilyich Tchaikovsky (1840-1893)

The waltz is, of course, proudly claimed by the Viennese as their own, and Johann Strauss is deservedly its king. But Tchaikovsky raised the waltz to a higher level of sophistication thanks to his symphonic training and his devotion to ballet. His waltzes are not a mere string of bewitching tunes designed for the ballroom, they are thoroughly theatrical, accompanying dancing and action in ballet or opera. His tunes are bewitching too, and if you find them too familiar, bend the ear towards all the countermelodies and decorative figures with which he decks them, a supporting craft of which he was the absolute master.

Russian ballet was one of the glories of 19th-century civilization. Musicians might give the credit for this to Tchaikovsky; dancers would more likely say it was Marius Petipa, the French dancer and choreographer, who should have the accolade. Petipa became premier danseur at the Imperial Ballet in St. Petersburg in 1847, a move which symbolically passed the leadership in ballet from the country which had led the world of ballet in the 18th century, and had named the steps and positions, to the country that would inherit the tradition and pass it eventually into the hands of Diaghilev and Stravinsky.

The “Waltz of the Flowers” comes from the second act of the evergreen ballet *The Nutcracker*, which was first seen at the Mariinsky Theater two years later. Petipa was again the choreographer. The spotlight falls first on the harp, with a generous cadenza, then on the four horns that introduce the main tune, and then on the strings, whose sweeping melody is one of the most endearing elements in an eternally endearing score.

—*Program note by Hugh Macdonald*

“Danse Bacchanale” from *Samson and Delilah*

Camille Saint-Saëns (1835-1921)

French composer Camille Saint-Saëns lived a long life and enjoyed a long career. His operatic masterpiece *Samson et Dalila* was first staged in 1877. You know the plot if you're up on your Bible, or if you've seen Cecil B. DeMille's 1950 epic film *Samson and Delilah*. Saint-Saëns's opera adheres to the original story: Samson is the would-be liberator of the Israelites from the snares of the evil Philistines. The beautiful Philistine maiden Dalila, rejected by Samson, has sworn vengeance on him. She discovers that the secret of Samson's power lies in his hair (celebrities ever after would note this) and manages to practice her barbering skills on him, rendering him helpless. He is blinded and put on display in the Philistine temple. His prayer for one last surge of strength is granted and he dislodges the temple pillars, bringing the roof down on the godless crowd. Moments earlier that crowd, now silent, had gathered to witness Samson's humiliation and had delighted in the Bacchanale. Taking its name from Bacchus, mythological god of wine and fertility, a bacchanale is a dance that puts a premium on sensuality and abandon. Saint-Saëns's Bacchanale opens with a twisting melody that could charm a snake from its basket. This is followed by a passage that begins as though it might have come from a nineteenth-century Parisian dance hall. These elements alternate until the appearance of a lovely tune, full of longing; but the music hall and snake-charmer music have the final words.

Personnel

Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.

Branden Steinmetz, conductor

Lauren Milbourn

Lauren Milbourn is currently pursuing the Master of Music degree in wind band conducting at the University of Colorado Boulder where she studies with Don McKinney. Prior to coming to CU Boulder, she served as the assistant director of bands at Millard South High School in Omaha, Nebraska. Milbourn taught in Millard Public Schools for four years at the elementary and high school levels in addition to serving on the District Instrumental Leadership Team. A Nebraska native, she received her bachelor's degree in music education from the University of Nebraska Omaha. Her primary teachers were Karen Fannin and Joshua Kearney. In the summertime, Milbourn is a staff member with the George N. Parks Drum Major Academy and Nebraska Masonic All-Star Marching Band.

Kedrick Armstrong

Praised by the Chicago Tribune for his ability to “simply let the score speak for itself,” Kedrick Armstrong enjoys a wide range of conducting. Armstrong was recently appointed as creative partner and principal conductor of the Galesburg Symphony Society/Knox-Galesburg Symphony. During the 2022-2023 season, Armstrong will debut at the Lyric Opera of Chicago, premiering a new opera, *The Factotum*, by Will Liverman and K Rico.

Future engagements include the Opera Theater of Saint Louis, Houston Grand Opera and the world premiere of Irene Britton Smith's *Sinfonietta* (1956) with the University of Colorado Boulder Symphony Orchestra. Armstrong has appeared with the Oakland Symphony, Chicago Opera Theater, Chicago Sinfonietta, DePaul University Opera Theater and Wheaton College OperaMainstage. Armstrong uses his voice as a Black conductor to advocate

for classical music's performance, publication and preservation of minority voices. This advocacy and research have led to various speaking engagements and his current appointment as the Porter Research Fellow with the University of Colorado Boulder's American Music Research Center, where he's also pursuing a Master of Music in orchestral conducting.

Jacob Kaminski

Jacob Kaminski is a graduate assistant from Cleveland, Ohio studying under the tutelage of Gary Lewis. As an active young conductor, he has participated in workshops such as the Midwest Clinic Robert Reynolds Conducting Institute, led by H. Robert Reynolds and Craig Kirchoff, and the University of Missouri Kansas City Score Study Symposium, led by Kevin Noe. Prior to his enrollment at CU Boulder, Kaminski earned a Bachelor of Music in bass performance from Baldwin Wallace University, where he served as orchestra manager and student assistant conductor under Soo Han and David Becker. In addition to his role in the orchestra, he also served as a course assistant for the 2022 intro and advanced conducting classes at BWU.

As an active double bassist, Kaminski was the winner of the 2021 Baldwin Wallace Lauria Concerto Competition, in which he gave a performance of the Vanhal Bass Concerto with the Baldwin Wallace Symphony Orchestra. He has performed with local Cleveland area orchestras and wind ensembles, and served as a member of the Cleveland Orchestra Youth Orchestra 2019 Europe tour. Kaminski instructed double bass and electric bass to aspiring young musicians at Arrowhead Music from 2018-2021, and ran string sectionals at many Cleveland area high schools during his undergraduate career. As a freelance musician, he also enjoys playing in jazz combos and rock settings.

Concert Band

Flute

Delia Abila

Environmental Science

Raj Bhattarai

Aerospace Engineering

Cieara Callen

Psychology

Lindsey Camara

*Molecular, Cellular, and
Developmental Biology*

Lauren Dickinson

Astronomy and Geology

Rue Eissa

Business

Ava Flake

Psychology

Cici Haga

Astronomy

Evelyn Ingraham

Architectural Engineering

Victoria Kavanagh

Ecology and Evolutionary Biology

McKenzie Larson

*Atmospheric and Oceanic
Sciences (PhD)*

Alison McCall

Electrical Engineering (MS)

Eliana Mora

Integrated Physiology

Chloe Nowak

Psychology

Mari Ochoa

Computer Science (BS)

Shelby Opp

Astrophysics/Geophysics

Joanna Parker

*Applied Mathematics +
Computer Science*

Nicholas Pham

Political Science

Shehan Rajapakse

Aerospace Engineering

Caroline Steinbrenner

Marketing and Business Analytics

Sydney Tucker

Mechanical Engineering

Camlin Vespaziani

Integrated Physiology

Michaela Wagoner

Astrophysics

Songyi Yen

Electrical Engineering

Oboe

Isla Griston

Geology

Kimmie Pankratz

*Molecular, Cellular, and
Developmental Biology*

Alyssa Week

Neuroscience and psychology

Bassoon

Noah Mayer

Ecology and Evolutionary Biology

Caelan Wright

*Molecular, Cellular, and
Developmental Biology*

Clarinet

Anna Bedell

Business marketing

Paul Burke

Psychology

Jackson Carpenter

Mathematics

Theodore Harris

Exploratory Studies

Samantha Peoples

Environmental Studies

Grace Ptak

Journalism

Connor Robertson

Theatre Design and Technology

Raymond Scherer

Aerospace Engineering

Dylan Simone

Chemical Engineering

Alto saxophone

Ethan Aschman

Political Science

Nicole Fiegl

Psychology

Grady Germain

Aerospace Engineering

Anika Hagen

Creative Technology and Design

Ryan Johnson

Astronomy

Madison Lin

*Aerospace Engineering +
Electrical and Computer
Engineering*

Owen White

Aerospace Engineering

Tenor saxophone

Mitchell Buck

Aerospace Engineering

Lia Cucuzzella

Mechanical Engineering

Claudia Davis

BA Music + BFA Acting

Chandler Jeep

Aerospace Engineering

Sima Marcus
Environmental Design

Cooper White
Ecology and Evolutionary Biology

Baritone saxophone

Sofia Curley
Business Finance

Abby Presutti
Talent Management

Trumpet

Gavin Borduas
History

Jenny Brown
Political Science

Sydney Gallagher
Business

Aaron Green
Physics

Joe Harrison
Astronomy

Nicholas Johnson
Environmental Design

Alex Kistamma
Aerospace Engineering

Amber Kou
Computer Science

Jenny HouHeng Leong
Physics

Diego Navarro
Exploratory Studies

Gareth Rader
Computer Science

Alexander Rasmussen
Marketing and Dating Analytics

Adam Richling
BA Trumpet + BS Computer Science

Jack Rutherford
Mechanical Engineering

Megan Schmitt
Psychology

Nikolaas Steele
Integrative Physiology

Kevin White
Computer Science + Music

Horn

Gabby Eastwood
Ecology and Evolutionary Biology

Rudi Herrig
English

Byron Liu
Computer Science

Maureen Page
EBIO + History

Euphonium

Cadence Ryan
Humanities + Dance

Hayden Sovereign
Music Education

Elizabeth Tyson
Environmental Engineering

Trombone

EJ Bostwick
Media Studies

Kettner Hunter
Music Technology

John Lettang
Tuba Performance + Electrical Engineering

Collin Lowe
Exploratory Studies

Chase Meadors
Math

Artemis Nopah
Exploratory studies

Suri Ridder
International Affairs

Graham Simpson
Psychology

Ethan Van Oss
Exploratory Studies

Braden Wilson
Astrophysics

Tuba

Chieri Kamada
Aerospace Engineering

Connor O'Brien
Speech, Language, and Hearing Sciences + Linguistics

Liam Ryan
Mechanical Engineering

Austin Spafford
Mechanical Engineering

Matthew Woodland
Geography

Percussion

Kalvyn Adams
Astrophysics

Max Balasubramaniam
Aerospace Engineering + Music (Percussion)

Erich Brady
Music Education

Mason Divita
Engineering Physics + Applied Mathematics

Caleb Lowe
Computer Science

Rain Michael
Composition + Psychology

Emily Zalevsky
Astrophysics

Campus Orchestra

Violin 1

Grace Amine
Alan Chen
Alex Doner
Natalie Golovanov
Jacob Hamon
Amelia De Herrera-Schnering
Lauren Hoshall
Gilbert Karam
Ana Kizhnerman
Margaret Landis
Matt Mendoza
Caden Olson
Jacquie Pankratz
Zane Perry
Ashlie Polvogt
Eric Rappeport
Concertmaster
Kenji Roley
David Sandru
Blair Schulze
Iris Sim
Geneva Todd
Terry Vis
Aidan Wiser

Violin 2

Eva Basa
Cody Elder
Alia Feltes-Deyapp
Polly Fitton
Ohad Gev
Dylan Hamilton
Melia Ingham

Aubrey Leavenworth
Alexis Lee
Sebastian Melancon
Roshni Nandi
Brayden Park
Shellene Redhorse
Landon Rheuark
Claire Ryan
Principal
David Saeb
Lylah Sands
Vanessa Senehong
Vivian Shi
Ingrid Valadez
Lucy Vaughan
Jack Walsh
Ivy Williams

Viola

Matthew Blizzard
James Erikson
Maryam Hadi
Megan Kitts
Great Koenig
Amanda Louthian
Emily Mouser
Kyle Nannig
Ignacia Naus
Kenzi Sanders
Matthew Su
Nicholas Torres
Principal
Margaret Voss
Avery Wagner

Cello

Anna Kathryn Baer
Johnathan Bashford
Natalie Beavers
Calvin Ewing
Avi Flores
McKenzie Gallagher
Alex Gibbons
Kaleb Hawkins
Morgane Herlory
Benton Johnson
Chloe Kemp
Rachel Kim
Alex Lanthier
Alex Lawson
Fiana Li
Nick Loychik
Abigail Morrow
Jessica Nesbit
Andrew Patella
Sam Prestidge
Devon Quispe
Sylvia Roberts
Kyle Steinsvaag
James Stewart
Raelen Torres
Saurabh Totey
Sarah Wallen
Principal
Nathaniel Wheaton
Kayden Williamson
Iris Wong
Ryan Wyngarden
Alex Zyles

Bass

Sophia Antebian

John Bissell

Justin Hein

Principal

Keiran McGee

Sarah Mellett

Stefan Rosenboom

Max Martin

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Guest Musician

Joy Xiaodan

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Guest Musician

Max Braun

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Guest Musician

Flute

Bryce Bennett

Gabrielle Dorsey

Emma Shelby

Harlan Smyth

Jordyn Stapleton

Trumpet

Adam Gunning

Trombone

Florian Bergmann

Joaquin Perez de Solay

Oboe

Yvette Barrales-Fenner

Euphonium

Artemis Nopah

Clarinet

Jaret Anderson

Nathan Ciraula

Nicholas Golovanov

Percussion

Teddy Bujalski

Matt DeCross

Conner Edler

Annalie Haralson

Griffin Klapp

Bassoon

Clarrisse Bosman

College of Music

Guest Musician

Dean Weatherbie

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Guest Musician

Piano

Haley Lauritzen

Harp

Alyson Baran

French horn

Lucy Walton

Abbie French

College of Music

Guest Musician

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College of Music

UNIVERSITY OF COLORADO **BOULDER**

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Associate Dean for Graduate Studies

Margaret Haefner Berg

Interim Associate Dean for Graduate Studies

Leila Heil

Associate Dean for Undergraduate Studies and Enrollment Management

Matthew Roeder

Associate Dean for Diversity, Equity + Inclusion

Susan Thomas

Assistant Dean for Concerts and Communications

Joan McLean Braun

Assistant Dean for Budget and Finance

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Media Specialist

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