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2020-21 Season
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2020-21 Digital Programs

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New director takes reins of **Pendulum New Music**

By Olivia Lerwick

Creating room for the unknown, inviting people into places they never thought they could go, using music as a way to create new possibilities for all. These things are imperative for music, especially classical music, to survive. They also happen to be things that Annika Socolofsky, the College of Music's newest composition faculty member, does very well.

An avant-folk vocalist and distinguished composer, Socolofsky has composed and performed with ensembles such as Eighth Blackbird, the Knoxville Symphony, the Mizzou New Music Ensemble and the Carnegie Mellon Contemporary Ensemble. She looks forward to bringing what she has learned in these collaborations to her students as the director of pendulum new music.

Socolofsky is also occupied by current events and the needs of her community, and she is constantly looking for ways to strengthen and enrich her students. She remarks that “...[she is] excited to play a part in helping Pendulum grow in a way that expands its support for students of all musical backgrounds on campus.”

Socolofsky’s music draws from many genres and often seeks to re-imagine old traditions in a new light. She loves collaborating with musicians on her projects, giving them creative license with what’s written, as she believes that a piece is reimagined every time it’s performed. Each piece balances the tension between her ideas, the musician’s interpretations, and the desires of whomever requested the work.

“Even if a piece is commissioned, like most of mine now are, I still need to find a way to make it my own,” Socolofsky says. “Physical activities like walking, running and especially singing help me to think through what purpose I want for the piece within the parameters of the project.”

Although her voice is perhaps her main instrument, Socolofsky plays the fiddle, accordion and hardanger d’amore (a scandinavian fiddle with 10 strings). She also played the violin in her high school orchestra, and it was in high school that she was first exposed to the idea of composing. As their final project, her orchestra director, Mr. Greene, asked that all of the seniors either play a concerto, conduct a piece, or write a piece for orchestra.

“I had never even thought about composing as being a possibility for me,” Socolofsky remembers. “That opportunity inspired me to apply for composition in my undergrad and eventually make it my vocation. It’s also a big part of why I want to teach, so that I can mentor students in the way that Mr. Greene mentored me.”

[Click here to read more about Annika Socolofsky.](#)

Doctor of Musical Arts Recital

Keith Teepen, collaborative piano

With:

Andrew Giordano, violin

Pedro Sánchez, cello

4:30p.m., Saturday, October 17th, 2020

Sonata for violin and piano in D minor, Op. 108

Johannes Brahms (1833-1897)

I. Allegro

II. Adagio

III. Un poco presto e con sentimento

IV. Presto agitato

Andrew Giordano, violin

Brief Pause

Sonata for cello and piano in G minor, Op. 19

Sergei Rachmaninoff (1873-1943)

I. Lento - Allegro moderato

II. Allegro scherzando

III. Andante

IV. Allegro mosso

Pedro Sánchez, cello

Program notes

Brahms wrote three sonatas for violin and piano. His third sonata, heard today, was composed between 1886 and 1888. It is the only violin and piano sonata with four movements and each movement stands out in character and emotion. The majestic character of this piece can be thought to resemble the landscape of beautiful Lake Thun in Switzerland, where Brahms spent his summers composing. The violin and piano play equal roles in this sonata, frequently sharing and passing the main themes in each movement. The intensity, excitement, and grand character of this work builds to a final climax in the fourth movement.

Rachmaninoff wrote only one sonata for cello and piano. This sonata was composed in 1901. It could arguably be titled, “Sonata for piano and cello” as the piano part is very dense and virtuosic throughout the sonata. The piano is present throughout the entire sonata and even has many solo or cadenza-like moments within each movement of the sonata. All four movements are unique and could stand alone in a performance. In approximately the same year (1900-1901), Rachmaninoff wrote his second piano concerto. There are many similarities that can be heard between the cello and piano sonata and the second piano concerto. The sonata is a massive work full of passion, drama, and intense virtuosity for both the pianist and cellist.

About the performers

Collaborative pianist **Keith Teepen**, has performed in Europe, Asia, South America, and throughout North America. He has collaborated with many of today's important artists including: trumpeter, Tine Thing Helseth, internationally renowned euphonium virtuosos, Adam Frey and David Thornton, tuba virtuosos, Øystein Baadsvik and Alan Baer, internationally renowned trombonist, Scott Hartman, as well as Broadway stars, Laura Osnes and Donna Vivino. Keith has taught on the piano faculty at Pró-Música Music Festival in Juiz de Fora, Brazil.

For the past 3 years, Keith has been the “*official pianist*” for the Metropolitan Opera National Council Auditions – North Dakota-Manitoba District. He is also a collaborative pianist for the International Euphonium and Tuba Festival in Atlanta, Georgia. Keith has held collaborative piano positions at DePauw University School of Music and Indiana University Jacobs School of Music. From 2014-2019, Keith was on the faculty of the University of North Dakota as a Piano Instructor/Collaborative Pianist.

Keith is currently working as a Teaching Assistant while pursuing his doctorate degree in collaborative piano. He has the privilege of studying with both Drs. Alexandra Nguyen and Margaret McDonald.

Andrew Giordano is a highly sought-after chamber and orchestral musician, and has performed throughout North America, Europe, Asia and Australia. He holds degrees from Indiana University, Southern Methodist University and University of Colorado. His principal teachers include Kathleen Winkler, Federico Agostini, Koichiro Harada, and Emanuel Borok. As a member of the Altius Quartet, he was mentored by the Takács Quartet and studied with Ed Dusing, Károly Schranz and Harumi Rhodes.

In addition to performing, Andrew is a passionate teacher, and teaches violin and viola in many venues throughout the Boulder/Denver area. Andrew plays on a 1928 Gaetano Gadda violin, and a bow made by David Samuels.

Born in Caracas, Venezuela, **Pedro Sanchez** was the winner of the Emil Friedman Cello Competition of Venezuela in 2010. As a soloist, he has appeared with the Virtuosi de Caracas and Arcos Juveniles de Caracas and has performed under Maestros Simon Rattle, Gustavo Dudamel and Tan Dun, among others. In Venezuela, Pedro’s education was centered in the Emil Friedman Conservatory and School, and he was trained through “El Sistema”. In the United States, he has attended the Interlochen Arts Academy, the Eastman School, University of Michigan and has been selected for summer festivals such as Meadowmount, Aspen, Bowdoin, among others. Throughout his career, Pedro studied with Richard Aaron, Alan Harris, Anthony Elliott, Crispin Campbell, Cesar Noguera and is currently a student of András Fejér, cellist of the Takács Quartet at CU Boulder. In 2015 Pedro performed throughout Zimbabwe and South Africa as a member of “Music Inspires Africa,” a non-profit organization that brings classical music to young generations. He is one of the founding members of the Ivalas Quartet and with them he has won competitions such as the Young Chamber Musicians Competition, among others. He has collaborated with members of the Takács, Ying and Emerson Quartets among others.

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