

CU ★ PRESENTS

2020-21 Season
Digital program



College of Music
UNIVERSITY OF COLORADO **BOULDER**

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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.



As we gather, we honor and acknowledge that the University of Colorado's four campuses are on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute, Apache, Comanche, Kiowa, Lakota, Pueblo and Shoshone Nations. Further, we acknowledge the 48 contemporary tribal nations historically tied to the lands that comprise what is now called Colorado.

Acknowledging that we live in the homelands of Indigenous peoples recognizes the original stewards of these lands and their legacies. With this land acknowledgment, we celebrate the many contributions of Native peoples to the fields of medicine, mathematics, government and military service, arts, literature, engineering and more. We also recognize the sophisticated and intricate knowledge systems Indigenous peoples have developed in relationship to their lands.

We recognize and affirm the ties these nations have to their traditional homelands and the many Indigenous people who thrive in this place, alive and strong. We also acknowledge the painful history of ill treatment and forced removal that has had a profoundly negative impact on Native nations.

We respect the many diverse Indigenous peoples still connected to this land. We honor them and thank the Indigenous ancestors of this place. The University of Colorado pledges to provide educational opportunities for Native students, faculty and staff and advance our mission to understand the history and contemporary lives of Native peoples.



CU Opera alumna Claire McCahan and instructor Jeremy Reger demonstrate proper COVID-19 protocols during rehearsals and coaching, 2020.

The future, faster

By Sabine Kortals Stein

Spring semester is fully underway as we continue our commitment to being a COVID-aware college and campus.

According to John Davis, who was appointed the College of Music's new dean as of the first of the year, "While these are uncertain times and the future seems equally uncertain, COVID-19 has pushed us to leverage technologies in impactful ways that will surely outlast this pandemic—through distance learning, collaboration and performing, we've risen to the challenge.

“We’re not only expanding the reach and range of what’s possible as artists and performers, we’re also adding to our students’ skill sets, and paving the way toward greater diversity, equity and inclusion (DEI) in everything we do.

“Put another way, COVID-19 has accelerated our momentum to leverage various technologies in ways that elevate College of Music offerings. Despite a challenging environment, the college’s continued level of excellence—and evolving, newly emerging academic activities and performance platforms—make me incredibly proud.”

In a recent Q&A, Dean Davis shared his own musical journey, including these excerpts:

When did you first consider music as a career for yourself?

By the time I was in high school. My bachelor’s degree is in music education, from Metropolitan State University here in Colorado. At the University of Denver, I earned a Master of Arts degree in performance. Beginning in my 20s, I played with classical, jazz and commercial groups, and performed with or for some amazing musicians.

After performing for a few years, you joined the military. Why?

I didn't like school in my 20s, and I thought I didn't want to be a teacher. I decided to join the Army at what would be viewed as the lowest level of expertise needed, the infantry. I spent two years in the army during my initial enlistment, 12 months of which was spent in South Korea. When Desert Storm—The Gulf War—began in 1991, my reserve unit was activated and we were sent overseas to Germany for four months. Toward the end of my time in Korea—during the monsoon season, when the infantry would have to fill sandbags with mud and rebuild walls and bridges when the rain would wash them out—I realized that, unlike many of my fellow soldiers, I didn't have to do this for a living. And I realized that the difference between me and most of them was education.

What was your next move?

I got fired up and committed from that day forward to education—opening people's eyes to what's out there for them. Knowing that I wanted to teach at a university level, the shortest path to get there was for me to return to trumpet and jazz and receive a doctoral degree.

You left full-time teaching in 2011 to be an administrator. Why?

I love doing what I can to support the success of others. As an administrator, you're able to see a "bigger picture" and have the opportunity to make an impact that benefits so many others. The challenge is great, but the satisfaction of helping our students and faculty succeed is enormously rewarding.

What excites you about leading the College of Music?

The college has been fortunate to have great leadership over many years. Supporters of the college are among the most passionate and caring people I have known. And the students, faculty and staff are truly outstanding. At the same time, all of us realize there is even more we can accomplish toward the betterment of society through music.

*Enjoy Jessie Bauters' **complete interview with Dean Davis here.***

Master's Recital

Anastasiia Pavlenko, piano

With:

J. David Reid, piano

4:30 p.m., Saturday, March 6, 2021

Prelude and Fugue No. 1 in C major, BWV 846

J. S. Bach (1685-1750)

Prelude and Fugue No. 2 in A minor

Vsevolod Zaderatsky (1891-1953)

Prelude and Fugue in C major, BWV 545 (S.462/4)

J. S. Bach – F. Liszt (1685-1750) (1811-1889)

—Intermission—

Piano Concerto No.1 in D minor, Op.15

J. Brahms (1833-1897)

I. Maestoso

II. Adagio

III. Rondo: Allegro non troppo

J. David Reid, piano

Program notes

Vsevolod Zaderatsky was a Ukrainian Soviet composer, pianist, and teacher who was blacklisted for most of his life because of his participation in the White Movement during the Russian Civil War.

Between 1937 and 1939 he was arrested and sent to Sevvostlag, a system of forced labor camps set in Kolyma region. During his time in the Kolyma camp, he wrote a set of 24 preludes and fugues for piano in all keys. He had no access to any kind of musical instrument while composing this set, and he used telegram forms and sheets from a narrow notepad to write it on. Only 30 years after Zaderatsky was released from the camp, the set made it to the hands of Zaderatsky's son who began deciphering it and copying it onto full-sized note paper, thus making it available to the public.

About the performer

Anastasiia Pavlenko is a Ukrainian pianist who pursues her master's degree in piano performance at CU Boulder, studying under Jennifer Hayghe. She's been serving as a vice president of the CU Boulder

Collegiate Chapter of MTNA for past three years and is currently holding positions of teaching assistant at CU Boulder, piano instructor at Parlando School of Musical Arts in Boulder, CO and organist at Nativity of Our Lord Catholic Church in Broomfield, CO.

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A music student practices COVID-safe protocols in Profesor Donald McKinney's Wind Symphony class, 2020.

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College of Music

UNIVERSITY OF COLORADO BOULDER

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2020-21 Digital Programs

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