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2020-21 Season
Digital program



College of Music
UNIVERSITY OF COLORADO **BOULDER**

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at the University of Colorado Boulder.



*The mission of the **University of Colorado
Boulder College of Music** is to inspire artistry
and discovery, together.*



2020-21 Digital Programs

October-December 2020

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Photo courtesy Boulder Daily Camera

Celebrating resiliency and committing to justice: ***Colorado Music Magazine***

By Jessie Bauters

Just in time for a virtual Homecoming, the College of Music released a special Centennial edition of Colorado Music Magazine this October. In addition to highlighting trailblazing alumni, legendary faculty, outstanding students and dedicated supporters, the college's annual publication shined a spotlight on two aspects of the past year that none of us can ignore: the COVID-19 pandemic and the movement for racial justice.

The music of resiliency

As coronavirus upended plans all over the globe, the performing arts on the CU Boulder campus were no different. But as a college, our artists have dug deep to find a way to keep our educational mission alive against extraordinary odds.

Students and faculty used on-screen meetings to their unique advantage. The Trumpet and Horn studios produced virtual performances, along with the keyboard faculty and the bands. Distinguished Professor and Helen and Peter Weil Faculty Fellow David Korevaar challenged himself to record all of Beethoven's sonatas in single takes during the stay-at-home period earlier this year. Finally, the college held a distanced commencement ceremony, with a group of alumni recording a tribute to the class of 2020.

As we look ahead, we're reminded that nothing can be taken for granted. But as the college has proven so far in 2020, these trials give us opportunity to grow, to be resilient and to show who we really are.

A movement for change

As the world has come to grips with the COVID-19 pandemic, the other undeniable headline of 2020 has been the Black Lives Matter movement. The

College of Music stands as a community of artists and educators against racism and in support of inclusivity for all our students, faculty, staff, alumni and community members.

With that goal, new Diversity and Outreach Coordinator Alma Ramos joined the college this fall to resume the important work of bringing greater diversity to music study at CU Boulder. “Classical music is very much seen as a White industry, and when looking at the demographic, it is,” says Ramos. “It is the responsibility of the college to acknowledge how it has played a part [in that], as well as discover methods and skills to create a more inclusive field and challenge the privileged norms of classical music.”

Ramos recently completed a master’s degree at the University of Colorado Denver. While there, she worked as a graduate assistant at the Peer Advocate Leaders (PAL) Program and at the Center for Identity and Inclusion under the Department of Diversity and Inclusion.

“I’m excited about this position because it combines my two passions: music and social justice,” she says.

Read these stories in their entirety and check out all the coverage in the **2020 Colorado Music Magazine**.

Junior Recital

Elizabeth Macintosh, viola

With:

Derek Sharman, piano

Hyeji Park, piano

7:30 p.m., Saturday, Nov. 14, 2020

October Rain

Dianna Link (b. 1999)

Derek Sharman, piano

Suite No. 4 in E-flat Major, BWV 1010

Johann Sebastian Bach (1685-1750)

- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrée I / II
- VI. Gigue

—Intermission—

Concerto for Viola and Orchestra

William Walton (1902-1983)

- I. Andante comodo
- II. Vivo, con molto preciso
- III. Allegro moderato

Hyeji Park, piano

Sonatine for Viola and Piano

Ulysses Kay (1917-1995)

Derek Sharman, piano

Program notes

Colorado-based composer **Dianna Link** first ignited her passion for music at the age of three while singing in her church choir. Since then, Link's music has been performed by numerous ensembles including the Colorado Symphony, Denver Young Artists Orchestra, and Ivalas Quartet. Link's music has been performed at places such as the National Flute Association Convention; the Pendulum New Music concert series; the Galway Flute festival in Wiggins, Switzerland; CU NOW; and CPR Classical. Recent awards include being a semifinalist for ASCAP's 2020

Morton Gould Young Composer Awards and an honorable mention/alternate distinction from the American Composers Forum in the 2018 Next Note composition competition. Link is currently pursuing a BM in composition at CU Boulder where her teachers have included Daniel Kellogg, Carter Pann, Jeff Nytch, and Annika Socolofsky.

“I wrote October Rain in 2018 as a birthday present for my best friend Lizzy, and it is inspired by the gentle pitter patter of rain in October. I absolutely love rain and in 2018 it rained for an entire week straight in October. I remember sitting next to the window and gazing outside as little raindrops cascaded down onto the trees. This piece is a reminder of some of the things that make me happy: rain and friendship.”

- Dianna

“Like many of his generation, **Ulysses Kay** grew up with experience in jazz, though in his case he was born in Tucson, far from the jazz hotspots farther east. His family was musical, and his uncle was King Oliver, one of the great bandleaders of the era and the most important mentor of Louis Armstrong. Kay

learned violin, saxophone, and piano as a child. Kay's musical voice shares much in common with such 20th-century American composers as David Diamond and Roy Harris—rhythmically robust, anchored in tonality, sometimes influenced by musical Americana. He was prolific, the composer of four operas, many works for chorus, instrumental works from symphonic to solo, and film and television scores. The Sonatine for viola and piano is an early work, dating from 1939, but was premiered for the first time in the summer of 2020. It was published by the American Composers Alliance, which credits violist and Ohio State University professor Dr. Juliet White-Smith for its discovery. The Sonatine opens in a modally colored G minor but moves through several keys. The music is energetic and flowing, with syncopation and quick shifts of texture, including a fugal section in the middle of the piece.” (Boston Symphony Orchestra)

About the performers

Elizabeth Macintosh started her musical journey at three years old when her parents signed her up for violin lessons at the local Suzuki program. When she

was 14 she began playing the viola in order to form a string quartet with her pre-existing ensemble of three violins and a cello. Despite every intention to keep the violin at the center of her musical pursuits, she fell in love with the rich tone and supporting role of the viola. Her previous viola teachers include Deborah Price and Kirsten Docter. She is currently a student at the University of Colorado Boulder pursuing a major in Viola Performance and minors in Business, Economics, and German Studies.

Derek Sharman is a pianist, pedagogue, perennial percussionist, and posing polymath. He is currently pursuing a Bachelor of Music degree in Piano Performance at the University of Colorado at Boulder, having completed minors in German Studies and Spanish. An avid collaborator, Sharman has performed in the Dad Village Symphony Orchestra, CU Symphonic Band, and CU Percussion Ensembles, and he has been honored not only to perform on many CU students' degree recitals but also to premiere new music by CU composers. He studies piano under David Korevaar and Alexandra Nguyen.

Hyeji Park, collaborative pianist, is currently pursuing her DMA at the University of Colorado Boulder. Mrs. Park serves as teaching assistant under the tutelage of Dr. Margaret McDonald and Dr. Alexandra Nguyen. Hyeji 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, Hyeji holds an MM degree in collaborative piano from the College-Conservatory of Music at the University of Cincinnati.

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