

CU★PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO **BOULDER**

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Fall 2021

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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.

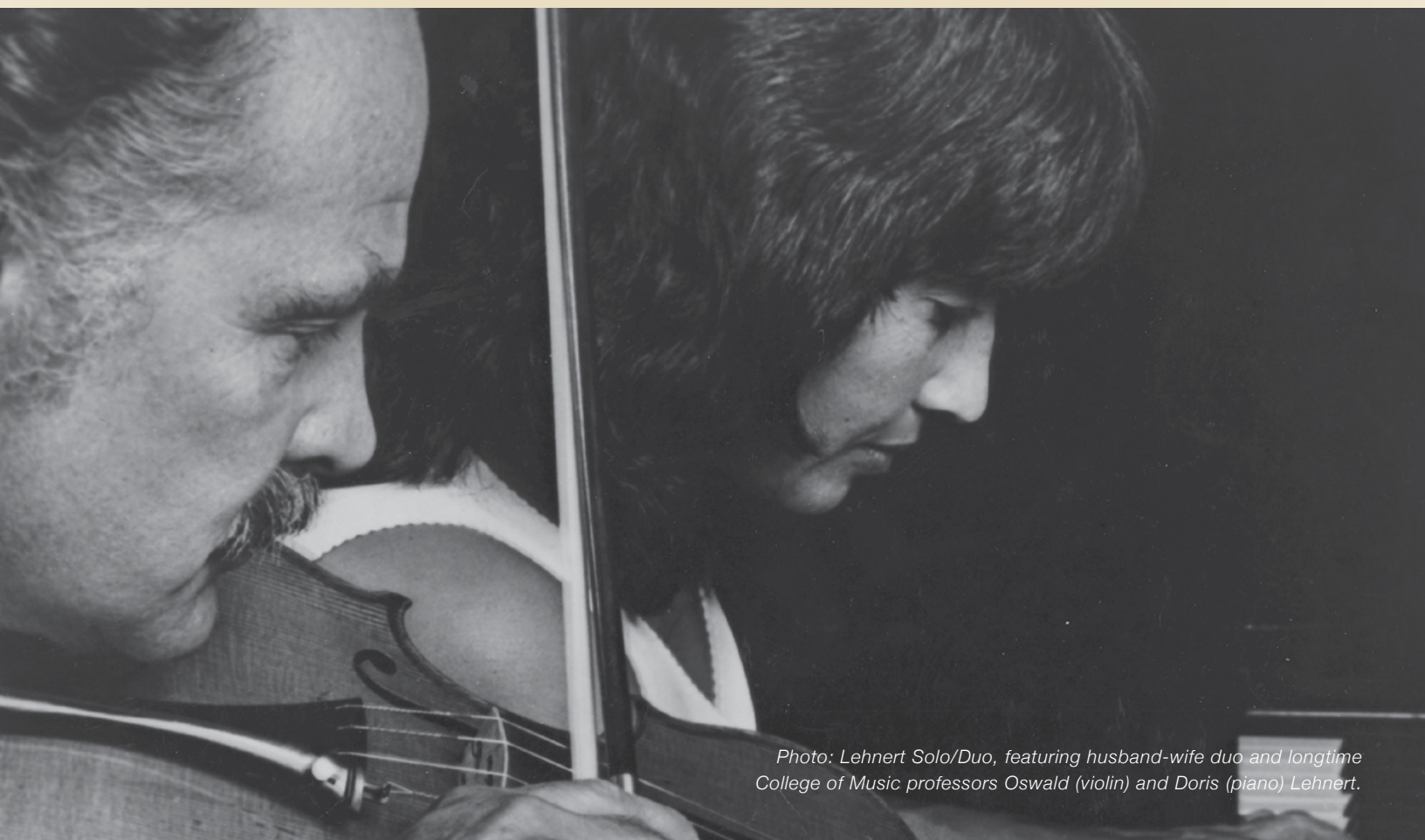


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

DMA Recital

Zach Cheever, conductor

With:

Courtney Badura, flute

Lisa Read, oboe

Gracie Lime, clarinet

Carolyn Wanderwerf, clarinet

Jacob Webb, bassoon

Isabel Goodwin, bassoon

Erick Miranda, soprano sax

Logan Banister, alto sax

Jeremy Salgado, tenor sax

Ethan Mead, baritone sax

Annika Ross, horn

Michael Sgrecci, horn

Kira Goya, horn

Abbie French, horn

Madison Sinan, trumpet

Harmon Dobson, trumpet

Ben Chapman, trumpet

Sebastian Alvarez, trombone

Caleb Arivett, trombone

Jackson McLellan, bass trombone

Braden Held, tuba

Derek Stoughton, percussion

Keith Teepen, piano

Louise Saxton, cello

Sam Conner, bass

7:30 p.m., Sunday, Oct. 24, 2021

Punch

Katy Abbott (b. 1971)

Annika Ross, horn

Michael Sgrecci, horn

Kira Goya, horn

Abbie French, horn

Madison Sinan, trumpet

Harmon Dobson, trumpet

Ben Chapman, trumpet

Sebastian Alvarez, trombone

Caleb Arivett, trombone

Jackson McLellan, bass trombone

Braden Held, tuba

Derek Stoughton, percussion

Serenade, op.43

Emil Hartmann (1836-1898)

ed. Kearney

- I. Andante and Allegro Pastorale
- II. Scherzo
- III. Intermezzo
- IV. Finale

Courtney Badura, flute

Lisa Read, oboe

Gracie Lime, clarinet

Carolyn Wanderwerf, clarinet

Annika Ross, horn

Michael Sgrecci, horn

Jacob Webb, bassoon

Isabel Goodwin, bassoon

Louise Saxton, cello

Sam Conner, bass

Strata

Kathryn Salfelder (b. 1987)

Courtney Badura, flute

Erick Miranda, soprano sax

Logan Banister, alto sax

Jeremy Salgado, tenor sax

Ethan Mead, baritone sax

Madison Sinan, trumpet

Ben Chapman, trumpet

Sebastian Alvarez, trombone

Jackson McLellan, trombone

Sam Conner, bass

Keith Teeppen, piano

Derek Stoughton, percussion

Program notes

Punch

This piece was commissioned by Don Immel for the Melbourne Conservatorium of Music, University of Melbourne Brass Ensemble and premiered on May 2, 2013 in Melbourne and then toured to Sydney International Brass Festival, 2013.

Serenade

This work for chamber winds by Danish composer Emil Hartmann is likely the only work for winds by Hartmann, and it was written around 1885. It is cast in four movements: I. Andante – Allegro, ma non tanto pastorale; II. Scherzo; III. Intermezzo; and IV. Finale. The first movement has a pastoral beginning in sonata form, followed by a high-energy scherzo and a very romantic intermezzo. A rondo (finale) concludes the work with its main theme in a march-style, highly accented and full of wit.

Strata

In the words of the composer: Several of my wind ensemble works (*Cathedrals*, *Crossing Parallels*, *Shadows Ablaze*) feature quotations of Renaissance music. Rather than echo the distant past here, I quote instead my friend and contemporary composer, Cody W. Forrest, from whom I have borrowed the lyrical melody found in *Strata*. You will hear the full melody twice – first in the flugelhorn in the first movement, and later in the saxophone and brass chorales in the third movement. From this tune, I have derived much of the other motivic and harmonic material of the piece. Cody's stunning melody has reverberated in my mind for two years now, and I am grateful for his blessing to manipulate it into *Strata*. He is a first-rate friend by all accounts – not just for being amicable to my thievery! – a kind and selfless soul, and as you will hear, a brilliant musician.

The title, *Strata*, refers to layers of musical materials sounding simultaneously. Throughout the piece, melodies and instruments move through time at different speeds, sometimes collaborating, and other times

at odds with one another. The unique instrumentation is closer to a jazz big band than a standard wind ensemble; the piece omits the oboes, clarinets, bassoons, horns, euphoniums, and tubas usually found in the symphonic band.

Strata is commissioned by the Temple University Wind Symphony. Many thanks to Patricia Cornett, Director of Bands, for spearheading this project and for a rewarding collaboration.

About the performer

Zach Cheever is a doctoral conducting candidate and graduate instructor at the University of Colorado Boulder. In this position, he is a primary conductor of the campus band and teaches/assists courses in conducting and music education. His previous positions include band director at Trevecca Nazarene University and graduate teaching assistant at Austin Peay State University. Cheever earned a BM from Trevecca Nazarene University in Nashville, TN; an MM from Austin Peay State University in Clarksville, TN; and will complete a DMA from the University of Colorado Boulder in 2022. His primary conducting teachers have included Donald McKinney, Gregory Wolynech, and Timothy Cierpke.

CU ★ PRESENTS



Upcoming events at the College of Music

Event details are subject to change, but the CU Presents website will always be up-to-date.

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College of Music

UNIVERSITY OF COLORADO BOULDER

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