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Graduate Woodwind Quintet Recital

Peakline Wind Quintet
Alex Westervelt, flute
Annie Winkelman, oboe
Harold Gómez-Montoya, clarinet
Jordan Spivack, horn
Ben Mangonon, bassoon
Sunday, Nov. 8, 2026, 2:00 p.m.
Grusin Music Hall

Program

Libertango

Astor Piazzolla (1921-1992)
arr. Jeff Scott

Kleine Kammermusik, Op. 24, No. 2

Paul Hindemith (1895-1963)

I. Lustig. Mäßig schnell Viertel
II. Walzer. Durchweg sehr leise
III. Ruhig und einfach
IV. Schnelle Viertel
V. Sehr lebhaft

Intermission

Portraits of Josephine

Valerie Coleman (b. 1970)

I. Ol' St. Louis
II. Les Milandes
III. Paris 1925
IV. Thank You, Josephine

Suite Cantabile for Woodwind Quintet

Bill Douglas (b. 1944)

I. Bachianas Africanas
II. Funk Ben Ritmico
III. Intermezzo
IV. Samba Cantando

Program Notes

Astor Piazzolla's *Libertango*, composed in 1974, takes its title from the combination of libertad, or "freedom," and tango. The work reflects Piazzolla's nuevo tango, a style that preserves tango's rhythmic drive and expressive intensity while incorporating elements of jazz, classical harmony, and concert music. Its persistent ostinato, syncopated accents, and sharply contrasted melodic lines create a sense of motion and urgency. In this woodwind quintet arrangement, Piazzolla's energy is refracted through changing instrumental colors, allowing the ensemble to

move between percussive rhythmic statements, lyrical solos, and tightly interwoven chamber textures. The result is a vivid portrait of tango as a living and evolving musical language.

Composed in 1922, Paul Hindemith's *Kleine Kammermusik*, or "Little Chamber Music", is one of the earliest significant works written for the modern woodwind quintet. Written during a period of experimentation in Hindemith's career, the piece reflects his interest in combining traditional musical forms with unconventional harmonies, rhythmic energy, and a playful sense of humor. The work consists of five short movements, each exploring a different character and combination of instrumental colors. The opening movement is lively and rhythmically driven, featuring sharp contrasts and witty exchanges between each instrument. The second movement offers a more lyrical and expressive character, while the brief third movement serves as a playful scherzo. The fourth movement, made up of a series of variations, provides a moment of reflection before the energetic finale brings the work to a spirited conclusion. Throughout the quintet, Hindemith treats each instrument as an independent voice, creating intricate conversations rather than allowing any single instrument to dominate the texture. His writing frequently shifts between moments of lighthearted humor and more serious expression, highlighting the natural versatility of the woodwind quintet as an ensemble.

Valerie Coleman composed *Portraits of Josephine* as a memoir, capturing significant moments, “high and low,” in the life of Josephine Baker. Josephine Baker (1906-1975) spent most of her performing career as a singer and dancer in Europe during the Harlem Renaissance and was the first Black woman to star in a major motion picture: *Siren of the Tropics* (1927). This version of the piece for woodwind quintet consists of four short movements taken from an original eight-movement ballet suite involving a larger chamber ensemble. The first movement, “Ol’ St. Louis,” recalls her childhood in Missouri through the jazz solos reminiscent of street musicians. “Les Milandes” shifts to a more reflective character, portraying Baker’s beloved château in southern France – a symbol of her dreams and a hardship when she was forced to leave. The third movement, “Paris 1925,” celebrates Baker’s arrival in France and her rise to international fame. The suite concludes with “Thank you, Josephine,” a tribute based on Baker’s signature song, *J’ai deux amours* (“I Have Two Loves”).

Bill Douglas is a bassoonist-pianist-composer who has extensive performing, recording, touring, and composing experience with many other high caliber musicians. He has toured and recorded with clarinetist Richard Stoltzman, vibraphonist Gary Burton, and bassist Eddie Gomez. He has performed in both Toronto and New Haven’s symphonies as well as recorded with Peter Serkin and Tashi. In 1994, SOCAN, the Canadian equivalent of ASCAP and BMI, presented him with their classical composer of the year award. CU Boulder is fortunate to have Bill Douglas as a Boulder resident as he often collaborates with CU faculty. Professors and graduate

students can be found premiering some of his works. Our bassoonist, Ben Mangonon, had the honor of premiering both *Partita #4* and *Partita #5* in 2025 and 2026 respectively. This piece, *Suite Cantabile for Woodwind Quintet*, was composed in 2007 as a commissioned piece by 35 quintets and 22 individuals. Trevco Music's description of this quintet states "the Suite epitomizes the 'Douglas Style.'" Douglas explores more jazz inspired rhythms and harmonies and enjoys creating contrafacts (a new melody written over a pre-existing chord progression).

About the Performers

Peakline Wind Quintet is the graduate woodwind quintet at the University of Colorado Boulder. All the members are teaching assistants for their respective studios and participate in the College of Music wind ensemble and orchestra programs. In addition to performing recitals at CU, they annually travel to Aspen as a quintet-in-residence, performing and working with local students. Throughout the year they engage in community outreach in Boulder and the surrounding areas.

Alex Westervelt is a Master of Music flute student at the University of Colorado Boulder in Christina Jennings' studio. He also earned a Bachelor of Arts from the University of Puget Sound. Alex has been featured as a winner in the University of Puget Sound 2024 Concerto-Aria Competition, at the ARIA International Summer Academy, and as first chair at the College Band Directors National Association Intercollegiate Band West/Northwest District. Additionally, he received a research grant for a paper titled "Artistic

Transformation in Western Classical Music Performance," presented in 2023.

Annie Winkelman is a doctoral oboe student at the University of Colorado Boulder under the tutelage of Peter Cooper. She additionally earned a Master of Music from Yale University and a Bachelor of Music from Rice University. Annie was named a winner of the 2026 Chamber Music Competition at Yale and was a fellow at the Norfolk Chamber Music Festival in the summer of 2024, which included numerous outreach projects with the Norfolk community the following year. She also has extensive orchestral experience, having performed with the Houston Symphony and Symphony in C and worked with world-renowned faculty and guest conductors throughout her studies.

Harold Gómez-Montoya is a Colombian clarinetist from Ibagué and a doctoral candidate in clarinet at the University of Colorado Boulder, where he studies with Daniel Silver. He earned a Master of Music from the University of Houston and has performed as a soloist, chamber musician, and orchestral musician in the United States and Colombia. Harold has also appeared at events including the Midwest Clinic and ClarinetFest. His artistic work explores the connections between classical performance and Colombian and Latin American musical traditions.

Jordan Spivack is an Artist Diploma candidate in horn at the University of Colorado Boulder in the studio of Kolio Plachkov. He recently earned a Master of Music from CU and also holds a dual

Bachelor degree in Music Education and Horn Performance from Temple University. He currently serves as Principal Horn of the Wyoming Symphony Orchestra, and has previously had positions with the Bucks County Symphony Orchestra and the Delaware Valley Wind Symphony. In addition to performing, Jordan is passionate about teaching and mentorship; he is the current Associate Operations Director of the Philadelphia International Music Festival, where he has served on the staff since 2022.

Ben Mangonon is a doctoral bassoon student at the University of Colorado Boulder, studying with Yoshi Ishikawa. He holds a Master of Music from CU as well, and he earned a Bachelor of Music, a Bachelor of Music Education, and a minor in wind band conducting from Indiana University. As a pedagogue and researcher, Ben is focused on demystifying difficult aspects of bassoon playing, particularly the antiquated fingering system and infinite variables involved in reed making. He is also a skilled multi-instrumentalist beyond bassoon, having performed as a trombonist in his band, the Big Red Brass Band, in Indiana and as a pianist on his own single “Light as Air.”



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