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Photo credit: Owen Zhou.

SoundWorks

Wednesday, Feb. 11, 2026, 7:30 p.m.

Grusin Music Hall

PROGRAM

Three Silent Things

Ingrid Stölzel

I. November Night

II. Release

III. Triad

IV. Snow

V. Trapped

VI. Amazed

VII. Shadow

Jennifer DeDominici, mezzo soprano

Peyton Magalhaes, cello

Quintet for Brass

Aric Vyhmeister

Sydney Hoehl, trumpet

Leilani Spurlock, trumpet

Dani York, horn

Tyler Stockton, trombone

Jesse Factor, tuba

All to Him I Owe

Sydney Notter

Samuel Webster, euphonium

Nathan Kleve, euphonium

Brayden Metcalf, tuba

Kiera Layne, tuba

Two Tunes on Tallis Themes

Alan Mackwell

Alan Mackwell, fretless banjo

“In Too Shallow” from *Starlit Sky*

Remy deParis

Lily Kraus, soprano

Indigo Bella Farmer, piano

PROGRAM NOTES

Three Silent Things

Ingrid Stölzel

Adelaide Crapsey (1878-1914) was an American poet, born in Brooklyn and raised in Rochester, New York. She is the inventor of a unique cinquain poem, 28 of which were published posthumously, due to her death at age 36, in *Verse* (1915).

Crapsey's short, unrhymed, affecting cinquain poems are composed of twenty-two syllables. These are distributed in a syllabic pattern consisting of 2, 4, 6, 8, and 2 with an accentual stress pattern of 1, 2, 3, 4, 1 for each of the five lines. Especially powerful to me is the gradual intensification of energy through line four, which is followed by a sharp halt in the fifth line. This strict structure and short form, suggest an urgent meaning and compression of emotion that I was inspired to capture in imaginative ways with voice and cello.

A review in the *New Republic* of *Verse* stated that Crapsey's "emotion was true and poignant, her craft exacting, her spirit the artist's. She should be reckoned and warmly cherished as a poet." I agree wholeheartedly and hope that in some way "Three Silent Things" will help audiences rediscover the powerful poetic voice of Adelaide Crapsey.

I. November Night

Listen...

With faint dry sound,
Like steps of passing ghosts,
The leaves, frost-crisp'd, break from the trees
And fall.

II. Release

With swift
Great sweep of her
Magnificent arm my pain
Clanged back the doors that shut my soul
From life.

III. Triad

These be
Three silent things:
The falling snow...the hour
Before the dawn...the mouth of one
Just dead.

IV. Snow

Look up...
From bleakening hills
Blows down the light, first breath
Of wintry wind...look up, and scent
The snow!

V. Trapped

Well and
If day on day
Follows, and weary year
On year...and ever days and years...
Well?

VI. Amaze

I know
Not these my hands
And yet I think there was
A woman like me once had hands
Like these.

VII. Shadow

A-sway,
On red rose,
A golden butterfly...
And on my heart a butterfly
Night-wing'd.

Quintet for Brass

Aric Vyhmeister

Quintet for Brass is a short sketch that showcases the strengths and thematic range of this powerful combination of instruments through an evolution of styles, from buoyant fanfares to abstract reflections of renaissance harmony. Each instrument is featured, both through solo and localized pairings. The ultimate aim of this piece is to highlight the diversity of this potent ensemble.

All to Him I Owe

Sydney Notter

All to Him I Owe is a very meaningful piece to me. It's based off the hymn "Jesus Paid it All," which tells of God's plan for our salvation through Jesus. I also include a nod to the bridge by Kristian Stanfill that is often used in modern worship contexts where I hear this song most often. As a Christian, this hymn has been impactful on me, knowing that everything I have the opportunity to do in life is only possible through God. The refrain of the hymn reads: Jesus paid it all / All to Him I owe / Sin had left a crimson stain / He washed it white as snow. I think this perfectly captures my attitude in writing this piece, praising God for all He has done. Thank you to my friends in the Navigators who encouraged me to write this and have it performed. Please come talk to me if you have questions about this piece or my faith.

Two Tunes on Tallis Themes

Alan Mackwell

Two Tunes on Tallis Themes is a work for solo banjo that, through the use of traditional old-time plucking techniques and unique tuning systems, extracts melodic fragments from the works of Elizabethan-era English composer Thomas Tallis; placing them on the banjo, engulfed in the rustic language of the American bluegrass tradition.

“In Too Shallow” from *Starlit Sky*

Remy deParis

The song “In Too Shallow,” from the original musical *Starlit Sky*, is performed by the character Odelia. An explorer who has been trapped in an underground city her entire life, she sings not only of longing to see the world but also of wishing for a god to believe in. She lacks what she desires most, faith. The song not only reveals her repressed desires, but conveys an aspect of the character that isn’t shown in the musical previously.

PERSONNEL

Egemen Kesikli, director

Annika Socolofsky, faculty coach

Nicholas Felder, community outreach coordinator

Luka Vezmar, stage manager

Addison Hill, social media coordinator

Remy deParis

Remy deParis is a freshman composer at CU Boulder with a focus on orchestra and musical theatre. He is currently working on selling more choral music, and is in the process of working on his second musical, and is so excited to be sharing his works to the stage for the first time!

Alan Mackwell

Described as “an original composer with new ideas and a command of complex symphonic writing” (BroadStreet Journal), New Zealander-American Alan Mackwell is a two-time BMI award-winning composer and performer based in Boulder. In his work, Mackwell seeks to explore atmospheres inspired by his experiences in the Permian Basin, northern New Mexico, and Appalachian North Carolina using a highly resonant and bluegrass-infused musical language.

Sydney Notter

Sydney Notter, a lifelong musician and active performer, is a sophomore composition major at the University of Colorado Boulder. Having performed in choral, jazz and concert band, musical theatre, and worship contexts, Notter loves creating new music for these groups and beyond. As a composer, she writes to tell meaningful stories with or without words and explore what it is her performers love to do. Whether it's a scene of nature, an entertaining vignette, or a message of a deeper conflict or personal meaning in the world, when writing, there is always a compelling storyline that drives her. Continually keeping music a central element of her life, Notter hopes to continue expanding her abilities in writing for a variety of instruments and voice styles and exploring how to tell emotionally complex stories through her music.

Ingrid Stölzel

Composer Ingrid Stölzel (b. 1971) has been described as having “a gift for melody” (San Francisco Classical Voice) and creating work that is “richly introspective” (BBC Music Magazine) and “downright beautiful” (American Record Guide). Equally at home writing for orchestra, voice, wind ensemble and chamber ensembles, her exquisitely crafted compositions are united in the belief that music can create profound emotional connections with the listener.

A melodist at heart, Stölzel's compositions have been commissioned and performed by leading ensembles and soloists across the globe. She is the recipient of numerous international composition prizes and her works have been performed in some of the world's most revered concert halls and festivals, including

Carnegie Hall, Merkin Concert Hall, Kennedy Center, Seoul Arts Center, Thailand International Composition Festival, Beijing Modern Music Festival, to name a few. Stölzel was born and raised in Germany and is currently Associate Professor of Composition at the University of Kansas School of Music. www.ingridstolzel.com

Aric Vyhmeister

Composer and pianist Aric Vyhmeister (ASCAP) earned a Master of Music in collaborative piano at the University of Colorado Boulder and is currently pursuing graduate studies in composition at CU Boulder under Carter Pann. Vyhmeister is a frequent recitalist and chamber musician in the Denver area, served as music director with the Boulder Opera Company, performed with Art Song Colorado and the SoHap Ensemble, served on the faculty at Metropolitan State University Denver and has recently premiered original compositions with the Renova New Music Ensemble at CU Boulder, the Walla Walla University Brass Choir (Walla Walla, WA) and the Maitland Symphony Orchestra (Orlando, FL). He is also a regular guest artist at the Salt Creek Song Festival in Ashland, NE. Vyhmeister is music editor for The Canciones Project.

Prior to becoming a full-time musician, Vyhmeister was a systems engineer with Lockheed Martin Space Systems working on various commercial space and NASA programs, and has a deep appreciation for the balance of the STEM fields and the arts, recognizing the wide range of interests and backgrounds aspiring musicians might have both in and outside of the arts.

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Photo credit: Erika O'Connor; On the cover, Cross-Genre Ensemble, 2025. Photo credit: Owen Zhou.*

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*The Drowsy Chaperone (2023).
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