

CU★PRESENTS

2023-24 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

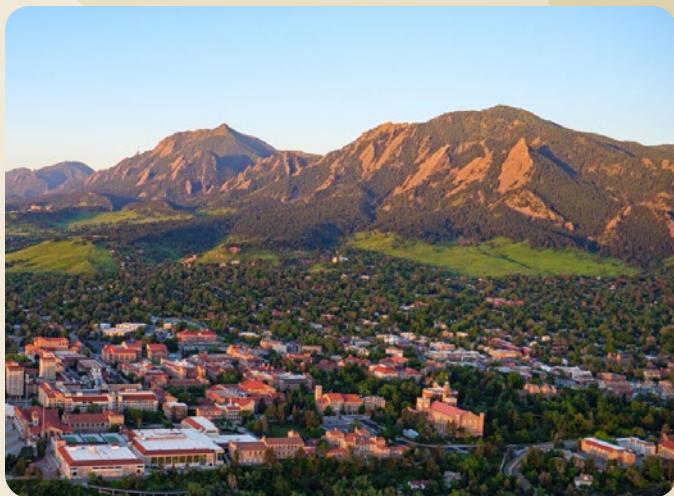
## NEED TO KNOW FOR THE SHOW

- 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.



CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts.

[Read full land acknowledgment.](#)

# Symphony Orchestra

Gary Lewis, conductor

Jude Dow-Hygelund, piano

7:30 p.m., Thursday, Feb. 15, 2024

Macky Auditorium

## Program

### RE|Member

Reena Esmail (b. 1983)

### Totentanz (Dance of Death), S. 126

Franz Liszt (1811-1886)

*Jude Dow-Hygelund, piano*

*Winner, Undergraduate Division of Honors Competition*

### —Intermission—

### Symphony No. 1 in C minor, Op. 68

Johannes Brahms (1833-1897)

- I. Un poco sostenuto – Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro

# Program notes

## RE|Member

Reena Esmail (b. 1983)

When writing this work, Reena Esmail was Artist-in-Residence with the Seattle Symphony. She explains that *RE|Member* is a chance to explore what the world has gone through: “When I first spoke to Maestro Dausgaard about this piece, we thought it would be opening the 2020 season. We spoke about that feeling of returning to the concert hall after the summer—a change of season, a yearly ritual. But as the pandemic unraveled life as we knew it, the ‘return’ suddenly took on much more weight.”

Now the piece charts the return to a world forever changed... writing the musicians back onto a stage that they left in completely uncertain circumstances, and that they are re-entering from such a wide variety of personal experiences of this time.”

I wanted this piece to feel like an overture, and my guides were two favorites: Mozart’s *The Marriage of Figaro* and Bernstein’s *Candide*. Each is breathless and energetic, with pockets of intimacy and tenderness. Each contains many parallel universes that unfold quickly. Each has beautiful, memorable melodies that speak and beckon to one another. I strove for all of this in *RE|Member*. ”

It is a multifaceted title, and by happy coincidence also allowed Esmail to ‘sign’ the work with her initials, RE: “I only noticed that after the fact! This piece connects two meanings of the word ‘remember’. Firstly, the sense that something is being brought back together. The orchestra is re-membering, coalescing again after being apart. The pandemic will have been transformative: the orchestra is made up of individuals who had a wide variety of experiences in this time. And they are bringing those individual experiences back into the collective group. There might be people who committed more deeply to their musical practice, people who were drawn into new artistic facets, people who had to leave their creative practice entirely, people who came to new realizations about their art, career, life. All these new perspectives, all these strands of thought and exploration are being brought back together.”

“And the second meaning of the word: that we don’t want to forget the perspectives which each of these individuals gained during this time, simply because we are back in a familiar situation. I wanted this piece to honor the experience of coming back together, infused with the wisdom of the time apart.”  
—Program note by Raff Wilson

## **Totentanz (Dance of Death), S. 126**

**Franz Liszt (1811-1886)**

Franz Liszt’s *Totentanz* is a virtuosic and dramatic work for piano and orchestra, representing a unique fusion of macabre themes, technical brilliance, and profound musicality. Composed between 1838 and 1849, Liszt created various versions, culminating in the final orchestral version, which premiered in 1859. *Totentanz* draws inspiration from the medieval concept of the “Dance of Death,” a theme prevalent in art and literature, portraying a skeletal figure leading individuals from all walks of life in a dance symbolizing the inevitability of death.

The work is structured as a set of variations on the medieval plainchant melody *Dies irae* (“Day of Wrath”), a melody associated with death and judgment in Christian liturgy. Liszt ingeniously transforms this sacred theme into a virtuosic showcase, exploring a wide range of textures and moods. The piece opens with a somber introduction, introducing the *Dies irae* motif in the low register of the piano. Liszt establishes a dark and foreboding atmosphere, setting the stage for the unfolding dance of death.

The main body of the work consists of a series of variations, each portraying a different character or scenario. Liszt’s genius is evident in his ability to weave intricate pianistic figurations while maintaining the thematic connection to the *Dies irae*. The variations range from ominous and haunting to frenetic and dazzling, showcasing Liszt’s technical prowess and inventive use of the orchestra. A dramatic cadenza for the solo piano emerges, serving as a focal point of the composition. Liszt exploits the full capabilities of the instrument, pushing the boundaries of technique and expression. The cadenza serves as a virtuosic confrontation with death, leading to a climactic resolution. The work concludes with a powerful and tumultuous coda, bringing the Dance of Death

to its inevitable climax. Liszt unleashes the full force of the orchestra, creating a thrilling and apocalyptic finale.

*Totentanz* is a tour de force that encapsulates Liszt's innovative approach to piano writing and orchestration. The work not only demonstrates his technical brilliance but also his ability to infuse profound thematic content into a showpiece. Liszt's *Totentanz* remains a captivating and influential contribution to the Romantic repertoire, capturing the imaginations of performers and audiences alike with its vivid portrayal of mortality and the eternal dance with death.

## **Symphony No. 1 in C minor, Op. 68**

**Johannes Brahms (1833-1897)**

Johannes Brahms' Symphony No. 1 in C minor, Op. 68, is a monumental work that stands as a testament to the composer's mastery of form and emotion. Completed in 1876 after over two decades of gestation, this symphony is often regarded as Brahms' "Beethovenian" symphonic statement, echoing the influence of Ludwig van Beethoven while displaying Brahms' unique voice and innovations.

### **I. Un poco sostenuto – Allegro**

The symphony begins with a brooding introduction (*Un poco sostenuto*), setting a dark and mysterious tone. Brahms slowly unfolds a tapestry of tension, gradually building anticipation. This leads seamlessly into the *Allegro*, where the storm breaks with full force. The movement is characterized by its dramatic contrasts, turbulent orchestration, and the relentless drive of the principal themes. Brahms skillfully navigates through various key areas, maintaining a sense of urgency and struggle.

### **II. Andante sostenuto**

The second movement, *Andante sostenuto*, provides a contrasting lyrical respite. Here, Brahms showcases his melodic gifts with a soulful and expansive theme introduced by the strings. The movement unfolds with a deep sense of introspection, allowing for moments of reflection and emotional richness. The orchestra explores a wide range of colors, creating a lush and expressive landscape.

### **III. Un poco allegretto e grazioso**

The third movement, marked *Un poco allegretto e grazioso*, brings a change of character with its dance-like elegance. Brahms injects a folk-inspired quality into the symphony, presenting a charming intermezzo. The movement serves as a delightful contrast to the gravity of the preceding movements, showcasing Brahms' ability to incorporate diverse elements into his symphonic language.

### **IV. Adagio – Più andante – Allegro non troppo, ma con brio – Più allegro**

The final movement is a grand culmination of the symphony's journey. Opening with an *Adagio*, Brahms introduces a noble and expansive theme that becomes a foundation for the entire movement. The *più andante* section features variations and developments, building tension. The *Allegro non troppo, ma con brio* unleashes a powerful and triumphant finale, bringing together motifs from earlier movements. Brahms concludes with a *più allegro* coda, providing a brilliant and satisfying resolution to the symphony.

Brahms' Symphony No. 1 is a work of profound emotional depth, structural ingenuity, and orchestral brilliance. Its synthesis of classical forms, romantic expression, and folk influences solidifies its place as a cornerstone of the symphonic repertoire. Through its rich thematic development and masterful orchestration, Brahms creates a symphony that resonates with both intellectual rigor and visceral emotion, leaving a lasting impact on listeners.

# Personnel

*Text that is bold and underlined is a hyperlink; click or tap for more information.*

## Gary Lewis, conductor

## Symphony Orchestra

### **Violin**

Greg Abrell  
Charlie Bistodeau  
Maggie Brady  
*principal*  
Alyssa Byrne  
Rinat Erlichman  
Ben Goldstein  
*concertmaster*  
Jordan Grantonic  
Logan Indge  
Hailey Jang  
Sam Jarvis  
Sarah Payton  
Laura Perez  
Rangel  
Eli Pouliot  
Bebe Seidenberg  
Jonathon Winter  
Lauren  
Zimmerman

### **Viola**

Hannah Bradshaw  
Devin Cowan  
Finn Cruit  
Len Eppich  
Avedis Escandon

### **Zoe Fernandez**

Alejandro  
Gallagher  
Emma Reynolds  
Yuri Santos  
*principal*  
Taylor Sapanera  
Preston Yamasaki

### **Cello**

Julian Bennet  
Elise Cole  
Amy Delevoryas  
Julia Emery  
Nia Lepore  
Peyton Magalhaes  
*principal*  
Erik Okel  
Louis Saxton

### **Double bass**

Joey Aigner  
Ella Bajcsi  
Paul Marshall  
Kurt Melendy  
*principal*  
Ben Shearer  
Jack Turner

### **Flute**

Grace Law  
Joeli Schilling  
Madison Tallman  
Natalie Trejo  
Natalie Zeles

### **Oboe**

Enrique Arellano  
Zane Holland  
Sophie Maeda

### **Clarinet**

Carson Conley  
Caden Craig  
Nikhila Narayana  
Gleyton Pinto

### **Bassoon**

Daniela Garzón  
Guerra  
Laynie Metsker  
Benjamin  
Mangonon  
Madison Triplett

### **Horn**

Nathan Bonin  
Max Braun  
Jaila Carr  
Stacey DeGarmo  
Derrick Rassinier  
Daniel Skib

### **Trumpet**

Michael  
Brotherton  
Julia Gill  
Rebecca Ortiz  
Madison Sinan  
Noah Solomon

### **Trombone**

Daniel Cosio  
Eric Brennan  
Wesley Shores

### **Tuba**

Jamieon Gilmore

### **Percussion**

Christian De La  
Torre  
Carl Dixon  
Gavin Kitchen

*Event details are subject to change, but the CU Presents website will always be up to date. Click or tap below to explore your options.*



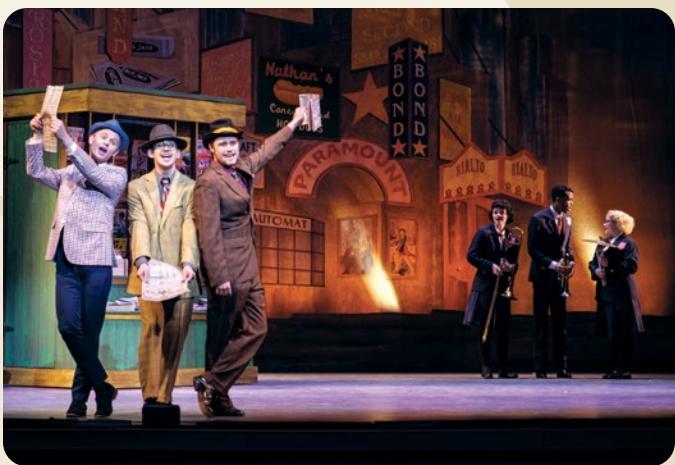
### Artist Series

*Tickets start at \$20*



### Eklund Opera

*Tickets start at \$15*



### Bachelor of Music in Musical Theatre Program

*Tickets start at \$17*



### Faculty Tuesdays and Guest Artist Recitals

*Free, no tickets required*



## Student Ensembles

*Free, no tickets required*



## Student Recitals

*Free, no tickets required*



## Educational Events

*Free, reservation requirements vary*



**Visit the College of Music website**



# Today and every day, **your support matters.**

The **Dean's Annual Fund** provides critical support for programs throughout the College of Music. It enriches student and faculty experiences through diversity, equity + inclusion initiatives, faculty and staff professional development, student performances at Boettcher Concert Hall, distinguished visiting lecturers ... and more!

**Click or tap  
to give online**

**OR**

**Call to make a gift  
303-492-3054**

# Dean's Annual Fund Supporters



## \$50,000+

Maria Johnson  
David Turner\*

## \$10,000-\$49,999

Paul and Kristina Eklund  
Ken and Ruth Wright

## \$5,000-\$9,999

Chris and Margot Brauchli  
Dave Fulker and Nicky Wolman  
Laurie Hathorn  
Rudy and Margaret Perez  
Becky Roser and Ron Stewart in  
memory of Charles Wetherbee  
Lynn Streeter  
Jack and Sophie Walker

## \$2,500-\$4,999

Dave Bowers  
Katherine and Hassan Dayem  
Doree Hickman in memory of Bruce  
Ekstrand  
Suzanne and Dave Hoover  
Grace and Gordon Gamm  
Barbara and Michael Gerber  
Ben and Pattie Nelson  
The Seaver Institute  
Daniel Trump

## \$1,000-\$2,499

Anonymous (1)  
Sue and Barry Baer  
Cathy and Richard Berman  
Marda Buchholz  
Bob Bunting

Marty Coffin Evans and Robert  
Trembly in memory of Berton Coffin  
Mary and Lloyd Gelman  
Sara and David Harper  
Charlotte Kilpatrick\*  
Bonnie Kirschenbaum  
Kimberly and Matthew McCabe  
Barbara Nichols  
Susan Olenwine and Frank Palermo  
Vivianne and Joel Pokorny  
Mikhy and Mike Ritter  
Firuzeh and Navid Saidi in honor of  
Dean Emeritus Daniel Sher  
Gail and Michael Shimmin  
Frank Spaid  
Mary Tyler  
Tyler Little Family Foundation  
Lucinda Waldron and Paul Ward  
Mary Webber and Gerald Grammens

## \$500-\$999

Karen Connolly  
Barbara Dixon and Timothy Caldwell  
Sandra and Bruce Dudley in honor of  
Louise B. Steineck  
Jonathan and Shari Fox  
Thomas Godfrey  
Herman Goellnitz  
Ruth and Richard Irvin  
V. R. Hoisington  
Judith and Jeffrey Kremen  
Kay and Daryl James  
Joan McLean Braun  
Normie Morin-Voillequé and Paul  
Voillequé

Chris and Linda Paris

Lawrence Robins in memory of  
Florence Robins

Tana and Joe Rocco, Jr.  
Becky and John Shockley  
Robert Short in memory of  
Virginia Short

Maria Vouras and Vasilios Lekkas  
Anne and Peter Wood  
Carol and William Young

## \$300-\$499

Anonymous (1)  
The Boeing Company  
Laura and John Courier  
Connie and Allen Hayden  
George Kiteley  
James and Donna Klausman  
Jeff and Lois Linsky  
Patricia and Thomas Miner  
Debbie and Rob Phillips  
Pamela Rafferty  
Madalynn Schmidt  
Cindi and John Stetson

## \$150-\$299

Anonymous (1)  
Terri Albright and Howard Bittman  
David Becher  
Timothy Brown  
Sylvia and Charles Coats  
Elvis Coble  
Elisabeth David  
Nancy and Martin Egelhoff  
Beverly and Bruce Fest



Jon Finson  
FM Global Foundation  
Roberta and Cliff Goldstein in  
memory of Herb Millmann  
Edward Kellenberger  
Ellen and Stephen Kort  
Lydia and Geary Lerrick  
Harold and Joan Leinbach  
Gretchen and James Lewis  
Donna Meckley  
Heather and Brian O'Neill  
Carol and Alvin Rivera  
Sarah Royall  
Jan Schiff  
Suan and Russell Schnell  
Susanne Skyrn  
Ann Johnson and Robert Sprinkle  
Heidi and Scott Vangenderen

### **\$50-\$149**

Ball Corporation  
Steven Board  
Barbara and Myron Caspar  
David Chadwick in memory of  
Donna Grayson  
Judy Congdon in memory of  
Don Vollstedt  
Charlotte Corbridge in memory of  
Susan Peterson  
Alexandra Cramer  
Valerie and Thomas DellaPenna  
Ithiel Frame  
Windy and Terry Gallagher, Jr.  
Derek Gulley  
Gayle and Lynn Gunderson

Lynn and Bruce Haines in memory of  
Josephine Haines  
Wei Wang and Eric Hintsa  
Kelli and Geoff Hirsch  
Jonnie and Virgil Hoffman in memory  
of Helen and A. Glenn Miller  
Intel Foundation  
Hans Jordan and J. Mulcahy  
Diana Kahn in memory of Ruth Kahn  
Lenna and Jon Kottke  
Judy Cisel and Andrew Kramer  
Joyce and Stewart Kull  
Janie and Craig Lanning in memory of  
Berton Coffin  
Kim and Bob Larsen  
Nancy and Paul Levitt  
Kerry Lightenburger  
Bill Lockhart  
Marian Matheson  
Cathy and Byron McCalmon  
Janie and Harry McDonald, Jr.  
Kevin McKenzie  
Katherine Mead  
Kathleen and Gregory Merilatt  
Deborah and Brian Mooney  
Karen Musick in honor of Ray and  
Diane Phillips  
Usha and Ramkumar Narayanswamy  
Hien Nguyen  
Diane and William Reuler in memory  
of Berton Coffin  
Robert W. Baird & Co. Incorporated  
Carmen and John Roebke  
William Roettker  
Janice Sanders

Rojana Savoye  
Sarah Seggerman  
Christy and Terry Smith  
Gayle and Thomas Smith  
Vivienne and Stephen Smithers  
Rose Terada  
Carol Thieme  
Cynthia Thompson Grubb and  
Richard Grubb  
Janet and Terry Venard  
Jean Wainwright  
Nancy Whittemore and Michael  
Bendure  
Patricia and Jim Wilmore  
Gandasari and U. Kyaw Win  
Dorothy Young

*\* Deceased*

Thank you to all individuals who have  
contributed. This list comprises all  
gifts of \$50+ made to the College of  
Music Dean's Annual Fund between  
June 1, 2022 and Nov. 30, 2023.  
If you are interested in making a  
donation to the Dean's Annual Fund,  
please contact Assistant Dean  
for Advancement Andrew Todd at  
atodd@colorado.edu.

# Personnel

As of Jan. 10, 2024

## CU PRESENTS

### Executive Director

Joan McLean Braun

### Marketing and PR Director

Laima Haley

### Operations Director

Andrew Metzroth

### Marketing Manager

Elise Zabala

### Multimedia and Content Manager

Lara Minichiello

### Publications Manager

Sabrina Green

### Senior House Manager

Rojana Savoye

### Senior Marketing Assistant

Emma St. Lawrence

### Marketing Assistant

Dana Cutti

### Video Assistant

Tyler Moffat

### Box Office Manager

Adrienne Havelka

### Box Office Services Coordinator

Dylan Thierry

### Box Office Assistants

Caitlin Amero

Roman Bailey

Macy Crow

Grant Hollis

Morgan Ochs

Lily Valdez

## MACKY AUDITORIUM

### Director

Rudy Betancourt

### Assistant Director for Administration

Sara Krumwiede

### Assistant Director for Production

Trevor Isetts

### Assistant Director for Patron Services

Amanda Wells

### Production Managers

Richard Barrett

Chris Evans

### Senior House Manager

Rojana Savoye

### House Manager

Devin Hegger

### Communications and Programs Assistant

Kathryn Bistodeau

### Communications Assistant

MarieFaith Lane

### Program Manager for Stewardship and Donor Relations

Shih-Han Chiu

### Assistant Director of Development

Elise Collins

### Development Assistant

Rachelle Dizon

### Director of Development

Kelli Hirsch

### Senior Program Manager for Events

Mikaela Rich

### Operations Manager and Head Piano Technician

Ted Mulcahey

### Scheduling Coordinator

Brooke Balbuena

### Lead Piano Technician

Mark Mikkelsen

### Piano Technician

Phil Taylor

### Recording Engineer

Kevin Harbison

### Operations and Facilities Assistant

Peggy Hinton

### Media Specialist

Dustin Rumsey

## COLLEGE OF MUSIC

### Dean

John Davis

### Executive Assistant to the Dean

Lauren Petersen

### Associate Dean for Graduate Studies

Margaret Haefner Berg

### Associate Dean for Undergraduate Studies and Enrollment Management

Matthew Roeder

### Assistant Dean for Concerts and Communications

Joan McLean Braun

### Assistant Dean for Strategic Initiatives

Kate Cimino

### Assistant Dean for Budget and Finance

Carrie Howard

### Assistant Dean for Advancement

Andrew Palmer Todd

### Senior Director of Communications

Sabine Kortals Stein

*Photo/image credits: Glenn Asakawa, CU Boulder Photography, Patrick Campbell, Casey Cass, John Mac, Patrick Wine*