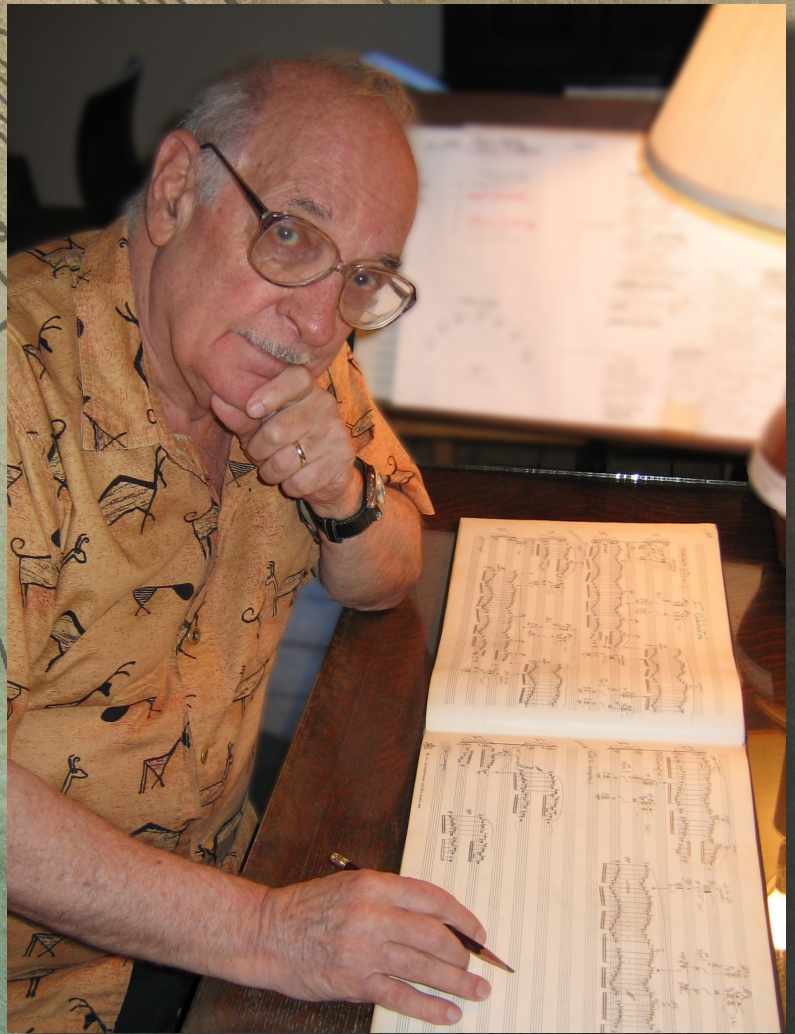
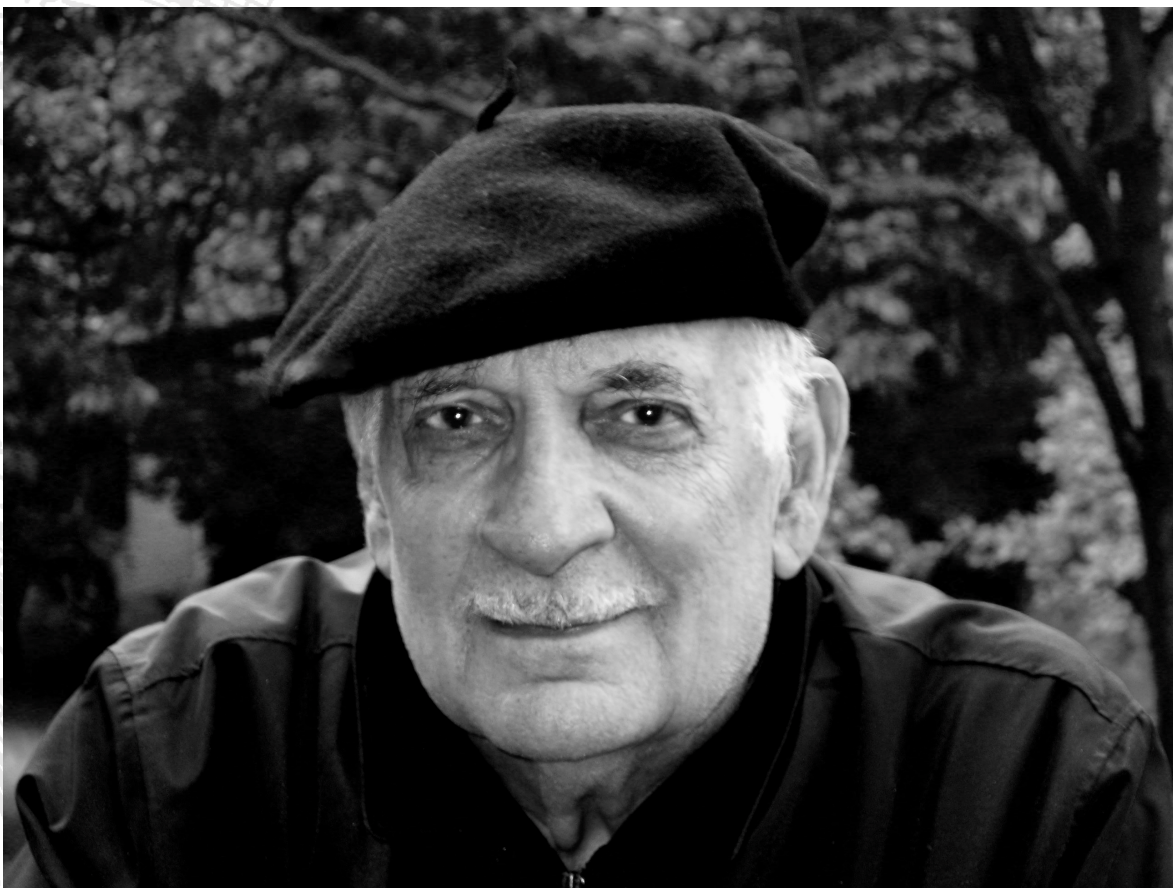


7:30 p.m. Oct. 12-13, 2022
Packard Performance Hall



The CRUMB LEGACY



George Crumb photos by Steven Bruns

GEORGE CRUMB (1929–2022) remains among the most widely performed and recorded composers of our time. His music is celebrated for meticulous craftsmanship, an astonishing exploration of timbre and texture, and especially its powerful dramatic and emotional impact. Crumb was born to musical parents on October 24, 1929 in Charleston, West Virginia. There he attended Mason College and met his future wife, pianist Elizabeth May Brown, with whom he raised three children, Ann, David, and Peter. He earned his master's degree at the University of Illinois in 1952 and his doctorate at the University of Michigan in 1960, where he studied with Ross Lee Finney. His distinctive artistic voice emerged while Crumb taught at the University of Colorado Boulder from 1959–64. He was invited to spend 1964–65 in Buffalo, NY, at the Center of the Creative and Performing Arts during its inaugural year. In 1965, Crumb joined the composition faculty at the University of Pennsylvania, where he was Annenberg Professor of the Humanities until his retirement in 1997. He taught many important composers, several of whom are featured on the concert programs at Colorado College this week.



Students in Boris Blacher's studio at Tanglewood, 1955. First row, from left: George Crumb, George Sicilianos, Tossi Ichiyanagi; Second row: Boris Blacher, Elaine Radoff, Richard Wernick, Paul Glass; Third row: Robert Dennis, Leonard Sarason, Donald Harris, Jack Gottlieb. *Courtesy of Elaine (Radoff) Barkin*

Australia, Asia, and South Africa. New recordings of his music appear continuously, with multiple renditions of nearly every piece in Crumb's catalog. For instance, there are now more than twenty commercial recordings of his landmark exploration of the extended piano in *Makrokosmos, Volumes I & II*. Bridge Records has issued twenty volumes in their Complete Crumb Edition; the composer was directly involved in the recording sessions and post-production, so many people regard these accounts as essential.

During his long career, George Crumb was often inspired to compose music for specific performers, and the list of his collaborators includes many prominent artists. A few months after David Burge joined the piano faculty at CU Boulder in 1962, Crumb composed *Five Pieces for Piano*, a breakthrough piece. An early champion, Burge played and conducted Crumb's music across the United States and abroad. When his *Echoes of Time and the River* for orchestra won the Pulitzer Prize in 1968, Crumb quickly rose to international prominence, producing as he did a succession of masterworks: *Songs, Drones and Refrains of Death* (1968), *Ancient Voices of Children and Black Angels* (1970), *Vox Balaenae* (1971), *Makrokosmos, Volumes I & II* (1972–73), etc. David Burge presented the world premiere of *Makrokosmos, Volume I*, at Colorado College on February 8, 1973.

Crumb received numerous major awards, including the 1968 Pulitzer Prize for Music, the UNESCO International Rostrum of Composers Award (1971), membership in the Deutsche Akademie der Künste, the Prince Pierre of Monaco Gold Medal in Composition (1989), the MacDowell Colony's 1995 Gold Medal for Artistic Achievement, a 2001 Grammy Award, *Musical America's* Composer of the Year Award in 2004, a BMI Lifetime Achievement Award in 2005, and honorary doctorates from numerous universities, including Colorado College. In 2015, Crumb received the prestigious Gold Medal for distinguished achievement from the American Academy of Arts and Letters.

Mr. Crumb traveled widely, accepting invitations from universities, conservatories, and music festivals in the Americas, Europe, Israel,



Crumb with David Burge. *Courtesy of Evon Burge*

His connection with Colorado musicians continued to the end of George Crumb's life. When

Professor Ofer Ben-Amots invited his teacher to Colorado College in 1996, Crumb was so impressed with the performances he heard that he urged Bridge Records to engage Quattro Mani (pianists Susan Grace and Alice Rybak) for a new recording of *Zeitgeist*. Percussionists John Kinzie and David Colson joined Grace and Rybak to record *Music for a Summer Evening (Makrokosmos III)*. The resulting CD is Volume 4 in Bridge's Complete Crumb Edition. In 2002, Crumb composed *Otherworldly Resonances* for Quattro Mani, a composition that he soon expanded to three movements (Crumb Edition, Volume 11). Grace was the pianist of choice for Bridge's Grammy-nominated 2005 recording of *Ancient Voices of Children*, and, with her new duo partner Steven Beck, she recorded Crumb's revised version of *Celestial Mechanics* (Volume 18, 2017). Crumb visited Colorado College



Crumb, center, with Susan Grace and David Starobin. *Courtesy of Susan Grace*

several times over the years. At the end of his life, he had begun work on *Metamorphoses, Book III*, for two pianos; a partial draft of the first movement reveals that he was intending the work for Quattro Mani.

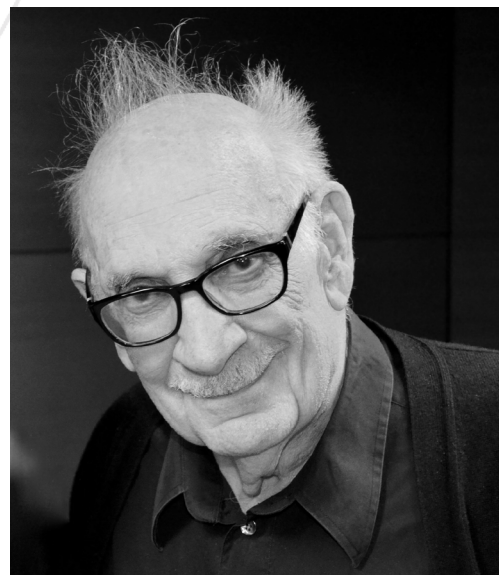


Carlton Gamer, Ofer Ben-Amots, and George Crumb at Colorado College in 1996. *Courtesy of Ofer Ben-Amots*

The Crumb Legacy celebrates the composer's enduring influence, on composers, performers, and audiences. Perhaps because the process of discovering his own compositional voice did not come easily, George Crumb encouraged his students to search deeply within themselves to create music that expresses their unique artistic sensibilities. The concerts

being presented this week provide vivid evidence of his generous mentoring. In 1980, Crumb published an essay entitled "Music: Does it Have a Future?" Each of these younger composers speaks to us in a distinctive voice, as if to answer their teacher's rhetorical question with a resounding "Yes!"

—Steven Bruns
Associate Professor of Music at the University of
Colorado Boulder College of Music
Co-editor of *George Crumb & The Alchemy of Sound*



PROGRAM

October 12, 2022
7:30 p.m.
Packard Performance Hall

A Little Suite for Christmas, A.D. 1979 for piano George Crumb
(after Giotto's Nativity frescoes in the Arena Chapel at Padua)

The Visitation
Berceuse for the Infant Jesu
The Shepherds' Noël
Adoration of the Magi
Nativity Dance
Canticle of the Holy Night
Carol of the Bells

Emmett Tucker '24, *piano*

Ineffable Ricardo Zohn-Muldoon

Paul Nagem, *flute*

...where you end and i begin... Robert Maggio

1. folk-like — stately
2. vigorous — light and playful
3. stately — flowing gently
4. light and playful — folk-like
5. flowing gently — vigorous

MSgt Monica Ding, *oboe*; Susan Grace, *piano*

Blue Hills of Mist Jennifer Higdon

Jeri Jorgensen, *violin*; Steven Beck, *piano*

Junkyard Angel Michael Fiday

Steven Beck, *piano*

Echoes of Wilderness (World Premiere) Ofer Ben-Amots

- I. The Burning Bush
- II. Neve Midbar (Oasis)

Academy Winds from the United States Air Force Academy Band
TSgt Wonpyo Lee, *flute*; MSgt Monica Ding, *oboe*; TSgt Rob Vitale, *clarinet*;
MSgt Gerald Welker, *horn*; SMSgt Alejandro Vieira, *bassoon*;
TSgt Joseph Glassman, *percussion*

PROGRAM

October 13, 2022
7:30 p.m.
Packard Performance Hall

Makrokosmos, Volume I George Crumb
from Twelve Fantasy-Pieces after the Zodiac for Amplified Piano

Primeval Sounds (Genesis I) **Cancer**

Proteus **Pisces**

Dream Images (Love-Death Music) **Gemini**

Spiral Galaxy [SYMBOL] **Aquarius**

Emmett Tucker '24, *piano*

Ocean of Glass Jennifer Barker

Paul Nagem, *flute*; Sergei Vassiliev, *clarinet*; Susan Grace, *piano*

Variations in Form of a Sonata Robert Patterson

Jeri Jorgensen, *violin*; Steven Beck, *piano*

Nocturne for piano and clarinet David Crumb

Sergei Vassiliev, *clarinet*; Susan Grace, *piano*

Klang Pierre Jalbert

Quattro Mani

Susan Grace, *piano*; Steven Beck, *piano*
with John Kinzie, *percussion*

Otherworldly Resonances George Crumb

II. Celebration and Ritual

Quattro Mani

Steven Beck, *piano*; Susan Grace, *piano*

COMPOSERS



Described as “a composer of profound sensibility,” Scottish-American **JENNIFER MARGARET BARKER** has received performances of her compositions on five continents. Hailed by critics as “extraordinarily moving,” “soul-stirring,” “at once gripping and timeless,” “show-stopping,” “anything but passive,” “blazingly alive, with lovely, aching melodies,” “haunting,” “beautiful...warm,” and “illuminated by dreamy images,” her compositions have been performed by orchestras such as the Saint Louis Symphony Orchestra, the Detroit Symphony Orchestra, the New Jersey Symphony Orchestra and the Virginia Symphony; chamber and choral ensembles such as Vocali3e, Orchestra 2001, Network for New Music, Vocal de Cámara Platense and the Bearsden Choir; and an extensive list of international artists including British pianist Martin Jones.

Recent international festivals in which her music has been featured include Malta’s Victoria International Arts Festival, Brazil’s Festival Internacional Compositores de Hoje and Scotland’s Edinburgh International Arts Festival. Her compositions have been featured on documentaries and promotional videos; exhibited as music-video art in galleries; utilized as underscoring to theatrical productions; and broadcast on American public radio (including ‘Performance Today’), Canadian radio, Hong Kong radio, Swedish radio and the BBC. Published by Boosey & Hawkes, Theodore Presser, Southern Percussion, Vanderbeek & Imrie and McKenna-Keddie. Barker’s compositions have been released on the Naxos, Albany, New World Records, Composers Recordings Inc., Meyer Media, and PnOVA labels. Dr. Barker is Professor of Composition/Theory at the University of Delaware.



Ocean of Glass was commissioned by flutist Eileen Grycky for premiere at the 2021 National Flute Association Convention. The premiere was presented virtually on Aug. 13, 2021 by the Tiger Lily Trio: Eileen Grycky (flute), Christopher Nichols (clarinet) and Marie-Christine Delbeau (piano). The work was inspired by the composer’s June 2019 journey through Alaska’s Inside Passage.



Born in Haifa, Israel in 1955, **OFER BEN-AMOTS** gave his first piano concert at age nine and at age sixteen was awarded first prize in the Chet Piano Competition. Later, following composition studies with Joseph Dorfman at Tel Aviv University, he was invited to study at the Conservatoire de Musique in Geneva, Switzerland. There he studied with Pierre Wismer and privately with Alberto Ginastera. Ben-Amots is an alumnus of the Hochschule für Musik in Detmold, Germany, where he studied with Martin C. Redel and Dietrich Manicke and graduated with degrees in composition, music theory, and piano. Upon his arrival in the United States in 1987, Ben-Amots studied with George Crumb at the University of Pennsylvania where he received his Ph.D. in music composition. Currently Chair of the

Music Department at Colorado College, Ben-Amots teaches composition, music theory, and a wide variety of liberal arts subjects.

Ben-Amots' compositions are performed regularly in concert halls and festivals worldwide. His music has been performed by such orchestras as the Zürich Philharmonic, Munich Philharmonic, Austrian Radio Orchestra, Bruckner Orchestra, Moscow Camerata, Heidelberg, Erfurt, Brandenburg, the Filarmonici di Sicili, Milano Chamber Orchestra, Brooklyn Philharmonic, Concerto Soloists of Philadelphia, North/South Consonance in NY, Portland Chamber Orchestra, and Colorado Springs Philharmonic among others. His compositions have been professionally recorded by the Gewandhaus Orchestra of Leipzig, the Munich Chamber Orchestra, the Barcelona Symphony, Odessa Philharmonic, the BBC Singers, and the renowned Czech choirs Permonik and Jitro. Ben-Amots has received commissions and grants from the MacArthur Foundation, Fulbright Foundation, Amado Foundation, Schleswig-Holstein Musikfestival, Fuji International Music Festival in Japan, Delta Ensemble from Amsterdam, Assisi Musiche Festival, the Geneva Camerata and many others.



Echoes of Wilderness was written in 2022 for woodwind quintet and percussion. It was commissioned by the prestigious United States Air Force Academy Winds, and tonight's performance marks its official premiere. In this composition I tried to reconnect with sounds and rhythms from my childhood in Israel, more particularly with the golden desert sands and mediterranean environment. The motives and expressions range from fiery and agitated desert sounds to more tranquil and steady pace of a caravan, slowly approaching an oasis.



DAVID CRUMB was born in 1962 into a musical family. His father was world-renowned composer George Crumb; his sister, Ann Crumb, was well known as a singer/actress who appeared on Broadway, and was actively involved in performances of contemporary music. Crumb studied cello and piano from an early age. Later, he pursued advanced training in cello at the Eastman School (from 1980-83) before ultimately switching his focus to composition.

His first important teacher, Samuel Adler, provided the initial spark that inspired him to pursue this new direction. After graduating from Eastman, he enrolled in graduate studies at the University of Pennsylvania where he studied composition with Jay Reise, Richard Wernick, Chinary Ung, and Stephen Jaffe. In

1987, Crumb received a fellowship to attend the Tanglewood Music Center where he attended master classes held by Lukas Foss and Oliver Knussen. Shortly thereafter, he traveled to Jerusalem, Israel to study composition and counterpoint with Russian-born composer Mark Kopytman. While attending the Rubin Academy, Crumb composed what he now considers to be his first mature work: *Joyce Songs* for mezzo-soprano, flute, clarinet, and cello (1989). Crumb received his first major commission from the Chicago Civic Orchestra (with support from the ASCAP Foundation); the resulting work, *Clarino*, was premiered in Chicago's Symphony Hall June 1991, and served as Crumb's dissertation, for which he was awarded a Ph.D. in 1992.

Over the years, Crumb's music has been performed throughout the United States and abroad. His dramatic compositions are richly tonal, and intensely coloristic. Among numerous awards, he has received a Guggenheim Fellowship and grants from the Fromm and Barlow Foundations. Crumb has accepted commissions from the Los Angeles Symphony New Music Group, the Chicago Civic Orchestra/ASCAP Foundation, and the Bowdoin International New Music Festival. He has held residencies at the Yaddo and MacDowell artist colonies and participated in a variety of new music festivals. His work has been released on Bridge, Albany, C.R.I./New World, Innova, and Equilibrium. Crumb joined the faculty at the University of Oregon School of Music in 1997, where he continues to serve as a member of the composition department.



The original version of **Nocturne** for solo piano was commissioned in 2015 by the Portland Piano International Commissioning Program to be presented as part of their "Rising Star" series. This version, which I created for the Kim-Choi Duo, is an adaptation that also includes clarinet. The concept for the original commission was to compose a work inspired by classical repertoire. My contribution was loosely based on Chopin's exquisite *Nocturnes*, several of which I had performed as a teenager. If you listen carefully, you may hear references to the composed-out cadenza passages that are characteristic of Chopin's works..



MICHAEL FIDAY's music has been commissioned and performed extensively throughout the United States, Europe and elsewhere by a diverse range of performers such as Cincinnati Symphony, Atlanta Symphony, American Composers Orchestra, Oakland East Bay Symphony, Percussion Ensemble of The Hague, pianists James Tocco and Marc-Andre Hamelin, and electric guitarist Seth Josel.

His principal teachers in composition have included Richard Toensing at University of Colorado, George Crumb at University of Pennsylvania, and Louis Andriessen, with whom he studied in Amsterdam under the auspices of a Fulbright Grant. Mr. Fiday is the recipient of numerous awards, grants and residencies from, among others, the Fromm Foundation, Barlow Foundation,

American Composers Forum, BMI, ASCAP, Virginia Center for the Creative Arts, The MacDowell Colony, Yaddo, Headlands Center for the Arts, and the Ohio Arts Council. He is currently Professor of Composition at the College-Conservatory of Music at University of Cincinnati.



Junkyard Angel was composed for pianist Brianna Matzke's Response Project "Something Is Happening Here," in which several composers were asked to respond to a song from Bob Dylan's epochal album "Highway 61 Revisited." I chose the song "From a Buick 6," a 12-bar blues I singled out for its punchy, unvarnished, relentless quality. After researching the genesis of the tune (loosely based on Sleepy John Estes' "Milk Cow Blues," recorded in 1930), I decided to write a set of variations on an original chord progression derived from standard blues progressions, albeit highly disguised and a bit quirky. The "Junkyard Angel" of the title refers not only to a line in the original song, but also to the idea of human experience being simultaneously corrosive and transcendent, a trope found in a

great deal of the Beat literature which informed so much of Dylan's own work. The headlong drive and raw aggression that fuel the bulk of *Junkyard Angel* may eventually give way to a more pristine music that ascends towards the ether, but not without a reminder of its initial grounding. *Junkyard Angel* was supported by a commission from The Response Project and a residency from The MacDowell Colony.



JENNIFER HIGDON (b. New Year's Eve, 1962, Brooklyn, NY) began her music career as a self-taught flutist. After completing a Bachelor's Degree in performance at Bowling Green State University, she moved to Philadelphia to study composition and attended the Curtis Institute and the University of Pennsylvania, where she had a blast studying with George Crumb, while also learning a tremendous amount from the coolest group of graduate students that anyone could hang with (a lot of wisdom—along with a good dose of laughter—was gained).

Jennifer has written in many genres, and has worked with a wide range of commissioners, from Baldi Middle School and the Philadelphia Orchestra, to such groups as Eighth Blackbird and the Tokyo String Quartet. She has written quite a few works for specific soloists, including Jennifer Koh (who commissioned *Blue Hills of Mist*), Hilary Hahn, Yuja Wang, and Thomas Hampson. Though she is the recipient of the Pulitzer Prize and a few Grammys (which make great bookends), what she truly values are the fantastic individuals and groups who have been a part of her journey.



This piece, *Blue Hills of Mist*, is part of a larger work, called "String Poetic", that was designed to have movements that could be pulled out as separate works (this flexibility makes it easier for musicians to program effectively). In the glaze of light between dawn...sunset, blue's hills have mist—a covering of song and mystery that belongs not to any person, but to other places.



Earning widespread notice for his richly colored and superbly crafted scores, **PIERRE JALBERT** has developed a musical language that is engaging, expressive, and "immediately captures one's attention with its strong gesture and vitality" (American Academy of Arts and Letters). Among his many honors are the Rome Prize, the BBC Masterprize, a Guggenheim Fellowship, an Academy award from the American Academy of Arts and Letters, and the Chamber Music Society of Lincoln Center's Stoeger Award, given biennially "in recognition of significant contributions to the chamber music repertory."

Jalbert has drawn inspiration from a variety of sources, from plainchant melodies to the natural world, and performances include those by the Boston Symphony, the National Symphony, the Houston Symphony, the Cincinnati Symphony, and the Emerson String Quartet. Recent CD releases

include his *Violin Concerto* (2019), *String Theory* (2021), and, most recently, *Air in Motion* (2022), which features the Escher String Quartet. Jalbert is Professor of Music at Rice University's Shepherd School of Music in Houston, where he has taught since 1996, and his music is published by Schott Music.



Klang was written for the piano duo Quattro Mani. The title refers to the word “klang” in German, which simply means tone or sound. Throughout the work, the two pianos trade off playing bell tones, which reverberate to form more complex harmonies. These are also colored with various percussion timbres. Though in one continuous movement, the piece contains three sections, with the outer sections containing more pulse-oriented, motoric rhythms and the middle section providing a lyrical contrast.



ROBERT MAGGIO is an American composer and music educator. He has written music for orchestra, band, chorus, vocal soloists and chamber ensembles, as well as musical theatre, incidental music for plays, and scores for ballet and modern dance. He is a Professor and Chairman of the Department of Music Theory, History and Composition at West Chester University's School of Music in Pennsylvania, and has been an artist in residence for school districts, arts councils, dance companies, community choirs and bands, and professional ensembles nationally.

Maggio is the recipient of grants from the Guggenheim Foundation, the American Academy of Arts and Letters, the Pew Fellowships in the Arts, the American Composers Forum, the Pennsylvania

Council on the Arts, the New Jersey State Council on the Arts, ASCAP, BMI, New Music USA and Meet the Composer. Published by Theodore Presser Company, Hickman Music Editions and Yelton Rhodes, Maggio's music is recorded on the Summit, Albany and New World/CRI labels. A graduate of Yale University and the University of Pennsylvania, Robert Maggio lives with his family in Lambertville, New Jersey.



...where you end and i begin... is a five-movement work which consists of a single continuous thread woven throughout. The opening theme is a Sicilian lullaby, from which all of the musical ideas in the piece are offshoots. In relationships between friends and family, spouses and children, clear boundaries often give us a sense of order and strength through mutual understanding.

In this piece, boundaries are intentionally crossed, both in style and substance, to explore musical connections: The end of the 1st movement is picked up at the beginning of the 3rd movement; the end of the 3rd movement is picked up at the beginning of the 5th movement; the end of the 5th movement is picked up at the beginning of the 2nd movement; the end of the 2nd movement is picked up at the beginning of the 4th movement; and the end of the 4th movement is picked up at the beginning of the piece. By the end of the third movement we have heard all of the variations, after which the 4th and 5th movements return us to places that are both familiar and new.

where you end and i begin was commissioned by the Pennsylvania Music Teachers Association.



ROBERT G. PATTERSON resides in Memphis, Tennessee. His music is infused with the popular rhythms and melodic fragments around him, and these provide source material for his personal voice. A student of George Crumb and Don Freund, he is a resident composer with the Luna Nova Ensemble and recent accomplishments include commissions from Opera Memphis, the One Coin Concert series in Osaka, Japan, and First Prize in the NATS Art Song Composition Award. His *Requiem* for massed choir, soloists, and orchestra received its premiere in November, 2018 by the Rhodes Mastersingers and Memphis Symphony Orchestra.

In addition to his musical activities, Patterson also has been a professional software developer. This led him to become an expert in musical engraving using a computer. His Patterson Plug-Ins Collection for Finale software is a staple of composers and copyists worldwide.



Variations in Form of a Sonata starts with a progression of sixteen chords. The progression is open-ended, lending itself to cyclic repetition. The piece unfolds as a series of variations over the progression. It divides into three sections that mimic the movements of a Sonata.



RICARDO ZOHN-MULDOON was born in Guadalajara, México, in 1962. Literature inspires many of his compositions, such as the extended song cycle *Songtree*, on poetry by Raúl Aceves and William Shakespeare, the miniature opera *NiñoPolilla*, on a libretto by Juan Trigos senior, and the scenic cantata *Comala*, based on the novel Pedro Páramo, by the great Mexican author Juan Rulfo. *Comala* was selected as a finalist for the Pulitzer Prize in 2011.

Ricardo's compositional voice is also shaped by a steady collaboration with the particular group of musicians for whom he writes, including Tony Arnold, Molly Barth, Stuart Gerber, Dieter Hennings, Hanna Hurwitz, Daniel Pesca, Paul Vaillancourt, Colin Stokes, and Tim Weiss, among others. This artistic affinity brought many of these musicians together to co-found with Ricardo the ensemble Zohn Collective in 2017. Ricardo has also collaborated across artistic disciplines, with cartoonist José Ignacio Solórzano (Jis), writer / performer Deidre Huckabay, songwriter Alfredo Sánchez, PUSH Physical Theater, Garth Fagan Dance, and puppet company La Coperacha. He studied at the University of California, San Diego (BA, 1986), and at the University of Pennsylvania (PhD, 1993), where his principal teacher was George Crumb. He is currently Professor of Composition at the Eastman School of Music, having previously taught at the College-Conservatory of Music, University of Cincinnati, and the Escuela de Música, Universidad de Guanajuato.



Ineffable for unaccompanied flute is based on four lines from Sonnet XVII by William Shakespeare:

*If I could write the beauty of your eyes,
And in fresh numbers number all your graces,
The age to come would say, 'This poet lies,
Such heavenly touches ne'er touch'd earthly faces.'*

In addition to being moved by the inherent beauty and tenderness of these lines, I am touched by their depiction of the plight of the artist, who attempts to express the depths of life experience, despite recognizing that art cannot truly encode them. Similarly, in *Ineffable* I have tried to convey the poetry of Shakespeare, even if the flute cannot speak his words, but only reflect on them with sound.

PERFORMERS



STEVEN BECK has been described by the *New York Times* as “an eloquent and persuasive performer of contemporary works.” He made his debut with the National Symphony Orchestra, and has been a soloist with the Odense Symphony Orchestra, New York Philharmonic Ensembles series, New Juilliard Ensemble, Sequitur, Jupiter Symphony Chamber Players, Virginia Symphony and was recently featured as soloist on the New York Philharmonic’s “Symphonic Sondheim” concert.

Mr. Beck has made festival appearances at the Aspen Music Festival, Lincoln Center Out of Doors, the Greenwich Music Festival, the Monadnock Music Festival, the Woodstock Mozart Festival, and the Wellesley Composers’ Conference. His annual performances of Bach’s “Goldberg Variations” on Christmas Eve at the Barge have become a New York institution. Mr. Beck has worked with composers Elliott Carter, Henri Dutilleux, George Perle, George Crumb, Poul Ruders, Charles Wuorinen and Louis Karchin among others. Mr. Beck is a member of Quattro Mani, a piano duo specializing in contemporary music, as well as a member of the Knights, Talea, and Pleasure is the Law. His recordings are on the Albany, Bridge, Boston Records, Monument, Mulatta, and Annemarie Classics labels.



Master Sergeant **MONICA J. DING** joined the United States Air Force Academy Band in October 2007. She currently performs on oboe with Academy Winds and Concert Band. She also performs on clarinet with the Marching Band. In addition to her musical duties, Sergeant Ding serves as the Noncommissioned Officer In Charge of the band's library and chamber recital series.

Sergeant Ding originated from Mount Prospect, IL. She attended the Peabody Conservatory of Music at the Johns Hopkins University in Baltimore, Maryland on a full tuition Director's Scholarship where she received a Bachelor of Music degree in 1996. In 1997, she graduated with a Master of Music degree from the Northwestern University. Sergeant Ding has been a member of or performed with numerous ensembles, including the Guanajuato Symphony Orchestra in Mexico, the Tamaulipas Music Festival Orchestra, the Chicago Chamber Orchestra, the Chicago Philharmonia, the International Chamber Music Festival in Prague, Czech Republic, the Vallejo Symphony, the Sacramento Philharmonic, and the Napa Valley Symphony. As an educator, Sergeant Ding has been Professor of Oboe at the Zacatecas University in Zacatecas, Mexico and was Ray Still's teaching assistant at Northwestern University. She currently augments the teaching staff at Colorado College in Colorado Springs, CO. Sergeant Ding has had the privilege to study under such instructors as Ray Still, Sara Watkins, Thomas Indermühler, Peter Cooper, Immanuel Davis and Carl Sonik.



Grammy nominated pianist and Steinway Artist **SUSAN GRACE** has performed solo and chamber recitals, and has appeared as soloist with orchestras in the United States, Europe, the former Soviet Union, Korea, India and China. She has also performed in the Aspekte Festival in Salzburg, St Paul Chamber Orchestra's new-music series Engine 408, Phillips Collection in Washington, D.C., the Grand Teton Festival, the Cape Cod Music Festival, Festival Mozaic, Concordia Chamber Players, Music at Oxford, and the Helmsley Festival in England. She is a member of Quattro Mani, an internationally acclaimed two-piano ensemble with NY pianist Steven Beck. Recent performances include CUNY Graduate Center, Bargemusic, National Sawdust, Subculture and Weill Recital Hall at Carnegie Hall and Steinway Hall in NY, La Laboratoire Cambridge, Curtis Institute in Philadelphia and the Alabama and

Austin Symphonies. Grace has recorded for Bridge Records, the Belgium National Radio, WFMT in Chicago, the Society of Composers, Wilson Audio, Klavier International and Klavier Music Productions. Her recording on the Bridge label of Stefan Wolpe's *violin and piano music* was listed in the London Sunday Times as one of the top ten Contemporary recordings of 2015 and was also included on the Fanfare "Critics Want List 2016." Bridge Records recently released 4 new CDs by Quattro Mani featuring American and European composers; *Lounge Lizards* and *Re-Structures* in 2018 as well as Stefan Wolpe's *music for two pianos* and the *Poul Ruders Edition, Volume 15* released in 2019, all to critical acclaim.

Grace is associate chair, artist-in-residence and senior lecturer in music at Colorado College. She is also music director of the renowned Colorado College Summer Music Festival, now entering its 39th season. She was awarded the Christine S. Johnson Professorship of Music from 2014-16. In June 2014, Mayor Steve Bach and the city of Colorado Springs presented Ms. Grace with the Spirit of the Springs award for her work with the Colorado College Summer Music Festival. Grace was awarded the 2020 Gresham Riley Award, the Alumni Association's highest honor for service to Colorado College. Grace was nominated for a Grammy in the Best Small Ensemble Performance category.



JERILYN JORGENSEN is a member of the performance faculty of Colorado College and has been adjunct faculty in violin and chamber music at the Lamont School of Music of the University of Denver and Visiting Assistant Professor of Violin at the State University of New York in Potsdam, NY. From 1980-2004 she was first violinist of the Da Vinci Quartet, and as a member of that ensemble she has performed throughout the United States, been a prizewinner in the Shostakovich International String Quartet Competition and finalist in the Naumburg Chamber Music Competition, and appeared on PBS's NewsHour with Jim Lehrer. Her recordings appear on the Naxos label. Her performances with the quartet have been praised as "...abundant in feeling and fire" (*Milwaukee Journal*), "taut, confident playing, brimming with thrust and color" (*Los Angeles Times*), and as exhibiting "ease,

authority, and thoroughgoing excellence" (*San Francisco Chronicle*). Concerts from 2014-2018 included the complete *Beethoven Sonatas* in Colorado Springs and Denver with pianist Cullan Bryant, as well as appearances in New Mexico, Potsdam, NY, Boston, Ann Arbor, MI and elsewhere in Colorado. As a performer of historically informed concerts on original instruments, she has appeared with Mr. Bryant at the Frederick Collection of Historic Pianos in Ashburnham, MA and at the National Music Museum in Vermillion, South Dakota. She and Mr. Bryant are currently at work recording the complete Beethoven sonata on period instruments at the Frederick Collection, and were featured artists at the Historic Keyboard Society of North America's annual conference in May 2018.

Ms. Jorgensen holds Bachelor of Music degrees from the Eastman School of Music and the Juilliard School, and a Master of Music degree from Juilliard. Her major teachers have included Zvi Zeitlin, Joseph Fuchs, and Leonard Sorkin. She has also worked with Burton Kaplan. Ms. Jorgensen plays a beautiful violin from 1728 made by Sanctus Serafin.



JOHN KINZIE is currently the Director of Percussion Studies of the Lamont School of Music at the University of Denver. He teaches percussion and timpani performance as well as percussion ensemble, master classes, and percussion pedagogy and repertoire. Mr. Kinzie is the principal percussionist of the Colorado Symphony Orchestra, a position he has held since 1985. Prior to his appointment with the CSO, Mr. Kinzie was principal percussionist with the Toledo Symphony Orchestra, a position he won at the age of 19. He also performs with the CSO chamber group "Once Upon a Time," a group formed to inspire the imaginations of young schoolchildren and to excite them about music.

Mr. Kinzie was born in Pittsburgh and began his musical studies on the piano at the age of five. When band was introduced in the schools, he quickly switched to the drums. Mr. Kinzie received scholarships to the University of Toledo and the Cleveland Institute of Music, where he studied with Robert Bell, Richard Weiner, and Paul Yancich. He has appeared with the Colorado, Strings in the Mountains, National Repertory Orchestra, and the Grand Teton music festivals, and has been a featured soloist with the Toledo Symphony, Colorado Music Festival, Yale School of Music, Grand Teton Music Festival and the Colorado Symphony Orchestra on numerous occasions. Mr. Kinzie most recently performed the premiere recording of Libby Larsen's *Marimba Concerto: After Hampton*. He can also be heard on Bridge Records with a new recording of George Crumb's *Music for a Summer Evening*, which he performed on tour, including Carnegie Hall. John is married to Karen, a violinist with the Colorado Symphony Orchestra. They have three boys, Ryan, Karl, and Grant.



PAUL NAGEM has been principal flute for the Colorado Springs Symphony/Philharmonic since 1994. A native of San Diego, he studied flute with Damian Bursill-Hall, then principal flute of the San Diego Symphony and now with the Pittsburgh Symphony.

He received his bachelor's degree from the New England Conservatory of Music, where he studied with Lois Schaefer of the Boston Symphony. Mr. Nagem is the instructor of flute at Colorado College. He has performed with the San Diego Symphony, the Colorado Symphony and the Singapore Symphony. Nagem plays Straubinger flutes.



EMMETT TUCKER was born in Fort Collins, Colorado, to a musical family; both of his parents play cello, and he started playing piano at age 7. He is pursuing his bachelor's degree at Colorado College with a major in Music and minors in German and Environmental Science. He studies piano with Susan Grace and jazz piano with Steve Barta, while also playing bass clarinet in the CC Concert Band.

He has a passion for performing extended technique piano music — since being introduced to George Crumb when he first started studying with Grace, he has loved learning and exploring Crumb's distinct musical style.



SERGEI VASSILIEV recently founded Educational Partnerships Immersive Concerts (EPIC) - an original concert series that received Peak Arts Prize upon its inception in 2020. EPIC has since become an acclaimed chamber music series and has enjoyed a consistent confluence of world class talent such as principal musicians of the Los Angeles Philharmonic and Paris National Opera Orchestra. More information about EPIC can be found at epicmustsee.org.

Vassiliev has served as principal clarinetist with the Colorado Springs Philharmonic Orchestra since 2009. Sergei appeared in the US and Europe as a soloist, chamber musician, and clinician. Vassiliev performed chamber music at Chatter, Festival Mozaic, Colorado College Music Festival, Music Academy of the West,

Sarasota Festival, and Green Box Arts Festival among others. Sergei held principal clarinet positions with Des Moines Metro Opera Orchestra, Boise Philharmonic, and has performed with Houston, Colorado Symphonies as well as many other symphony orchestras. In 2019, he was honored to be featured in the "Signature Series" with the CSPO where he played the role of artistic director as well as soloist. He holds degrees and awards from University of Michigan, Rice University, and University of Southern California. Sergei is a D'Addario Artist.



In 2013, NY pianist Steven Beck joined forces with Colorado College Artist-in-Residence Susan Grace to reform **QUATTRO MANI** after the retirement of Alice Rybak. Quattro Mani's intense involvement with modern repertoire has led to dedications and collaborations with leading composers, including George Crumb, Paul Lansky, Tod Machover, Poul Ruders, Michael Daugherty and Fred Lerdaahl. Their first two recordings, *Lounge Lizards* and *Restructures*, were released by Bridge Records to critical acclaim, featuring works by American and European composers. A third recording of Stefan Wolpe two-piano works was released in April 2019.

Their first concerto performance of Paul Lansky's *Shapeshifters*

and Graham Fitkin's *Circuit* with the Austin Symphony Orchestra had such chemistry that on that occasion, *The Austin Chronicle* named the Austin Symphony Orchestra with Quattro Mani as one of the Top 10 Classical Treasures of 2013. "On a fine program mixing old and new music, the 21st century works by Fitkin and Lansky struck sparks—the former deliciously mercurial, the latter pleurably suspenseful." Other performances include the Alabama Symphony, Colorado College Intermezzo Series and Summer Music Festival, Colorado Symphony Drum Show, as well as Subculture, Bargemusic, National Sawdust and Weill Recital Hall at Carnegie Hall and Steinway Hall, all in NY, La Laboratoire Cambridge, and Curtis Institute in Philadelphia. Quattro Mani records for and is managed by Bridge Records.



The United States Air Force **ACADEMY WINDS** is an exciting member of The Academy Band's family of musical ensembles. This innovative sextet comprises instrumentalists from every section of the Concert Band to include woodwinds, double reeds, brass, percussion and vocals. Academy Winds superbly supports the USAF Academy Band's missions of community relations, educational outreach and Air Force recruiting. The members of Academy Winds have studied at some of the most prestigious universities and music conservatories in the country. The group uses that education to perform spectacular public concerts and to offer outreach to high school and college students through clinics and master classes. All events provided by the Academy Winds are free and open to the public.

CURATOR & MODERATOR



STEVEN BRUNS was from 2006–19 Associate Dean for Graduate Studies in the College of Music at the University of Colorado Boulder, where he teaches music theory and analysis. For more than twenty-five years, he has lectured on the music of George Crumb at scholarly conferences and festivals in North America, Europe, and South Korea. Bruns co-edited *George Crumb & the Alchemy of Sound; Essays on His Music* (Colorado College Music Press, 2005), a book published in honor of the composer's 75th birthday. His writings on Crumb also appear in the Complete George Crumb Edition, recordings produced by Bridge Records with the close involvement of the composer. As archivist, Bruns helped to organize Crumb's compositional manuscripts, correspondence, and other papers before their transfer to the Music Division of the Library of Congress,

Washington, D.C. In July 2021, he gave lectures on all twelve of Crumb's song cycles based on poetry of Federico García Lorca at the Granada Festival, Spain. Bruns is writing a book on the life and music of George Crumb.



Vast, lonely,

on key

silm. over strings (c.t.)

pizz. (c.t.)

mp

mf

PI. - 2 II.
PI. - 2 II.
PI. - 2 II.

[B.W. ~]

(L.W.)



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