

Lamont School of Music

Lamont Composers Concert Series

Leanna Kirchoff

Director

Sunday, November 9, 2025

7:30 p.m.

Frederic C. Hamilton Family Recital Hall



**Robert & Judi Newman Center
for the Performing Arts**

Program

Overture in E Major

Bradley de Lucia

(b. 2001)

Ryan Kilgroe, trumpet
Keefe Ismael, trombone
Daniel Rosson, bassoon
Bradley de Lucia, piano

Joe Pistachio

Daphne Vogt

(b.2007)

Ansel Klucsor, violin
Anya Valadez, violin
Greg Moix, viola
Ronan Caci-Kukelka, cello
Quinn Larkin, tenor sax
Oscar Hayes, trumpet
Daphne Vogt, piano
Gideon Leahy, acoustic bass
Adlee Demientieff, electric bass
Julian Dugas, drums

Through

Duet for Tenor Recorder and Viola

Ryan Kilgroe

(b. 2005)

Daniel Rosson, tenor recorder
Christian Reesman, viola

Incesante

Joan Sebastian Márquez

(b. 1994)

Joshua Wyly, violin
Damien Krzyzek, piano

Please silence your cell phones

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recitals are prohibited without prior permission from the
Manager of Marketing & Communications

Dithyramb

Bradley de Lucia

(b. 2001)

Philip Aleshire, bassoon
Luca Dovalina, bassoon
Daniel Rosson, bassoon
Bradley de Lucia, piano

INTERMISSION

Shimmer

Emil Tellefsen

(b. 2004)

Matthew Sousa, drum set and electronics

Stairs Under Saturn

Katalina Marae Coates

(b. 2004)

Logan Mawhiney, electric guitar
with effects pedals

Vocalise I

for Mezzo-Soprano & Piano

Joan Sebastian Márquez

(b. 1994)

Natacha Córdor, mezzo-soprano
Damien Krzyzek, piano

Cables

Logan Dougherty

(b. 1993)

- I. Waves
- II. Ecstasy
- VII. The Bottom of the Sea

Daniel Fojaco, baritone
Madelyn Munley, piano

The Wave

Acoustic Guitar Duet

Justin D. Nickerson

(b. 1997)

Alex Quam, guitar
Emil Tellefsen, guitar

(continued)

Reception to follow in the
Spencer Artist Reception Room

Text and Translations

Cables

SONG I: Waves (*Voyages I*)

Above the fresh ruffles of the surf
Bright striped urchins flay each other with sand.
They have contrived a conquest for shell shucks,
And their fingers crumble fragments of baked weed
Gaily digging and scattering.

And in answer to their treble interjections
The sun beats lightning on the waves,
The waves fold thunder on the sand;
And could they hear me I would tell them:

O brilliant kids, frisk with your dog,
Fondle your shells and sticks, bleached
By time and the elements; but there is a line
You must not cross nor ever trust beyond it
Spry cordage of your bodies to caresses
Too lichen-faithful from too wide a breast.
The bottom of the sea is cruel.

SONG II: Ecstasy (April 21, 1924 Letter)

"For many days now, I have gone about quite dumb with something for which "happiness" must be too mild a term. At any rate, my aptitude for communication, such as it ever is!, has been limited to one person alone, and perhaps for the first time in my life (and, I can only think that it is for the last, so far is my imagination from the conception of anything more profound and lovely than this love)... I have seen the World made Flesh. I mean nothing less, and I know that there is such a thing as indestructibility... my frustrations and multitude of humiliations has been answered in this reality and promise that I feel that whatever even the future holds is justified beforehand. And I have been able to give freedom and life which was acknowledged the ecstasy of walking hand in hand across the most beautiful bridge in the world, the cables enclosing us and pulling us upwards in such a dance as I have never walked and never can walk with another."

SONG VII: The Bottom of the Sea (*Voyages VI* and Crane's last words)

The imaged Word, it is, that holds
Hushed willows anchored in its glow.
It is the unbetrayable reply
Whose accent no farewell can know.

"I'm not going to make it dear. I'm utterly disgraced"

Program Notes

Overture in E Major

Born out of this ensemble's very existence, this movement came about as a result of the unique combination of performers who I was lucky enough to have on-board for the first term of this new composer-oriented ensemble. Rather than combine, say, harp and trombone in a sizable chamber group, we endeavored to split the section in two, and I thus had the privilege of writing for two distinct and highly contrasting ensembles. For these two pieces I wished to play into the character and strengths of each instrument unabashedly, producing two antipodal pieces of music as a result. Thus, this quartet with brass, piano, and a brave bassoon pushed to its limits has a bright, maestoso quality for this movement. An alternate title could easily be 'Exaltation.' This overture begins with a marked theme of fragmented scales and a constant, insistent rhythm which grows in intensity as the winds enter one-by-one. At the moment of arrival, the winds take over, produce an ever-rising sequence of motion and elation and color that again grows in intensity until the piano returns, slamming that same insistent, marked pulse in the theme until it 'traps' itself, oscillating between two dissonant chords until finally closing off the opening section with a reprieve into a new, relaxed theme. To reveal my hand somewhat: the opening theme is homorhythmic, entirely of quarter notes. The second theme is primarily triplets, then the tertiary theme centers on duplets. The retransition and recapitulation unites these all, taking that 'marked' quality of the opening and having won for itself the full-on freedom of elation throughout all the lines and all their diverse rhythms. Melodically, on the other hand, the piece is unified by a central motif: an accented beat, and then a three-step scale (ascending or descending). The attentive listener will notice how each and every theme emerges out of that core motif.

Joe Pistachio

Joe Pistachio is a meditation on change, the kind that rushes past us and the kind that unfolds with grace. The piece begins in quiet contemplation, like a conversation searching for meaning. As it develops, emotions intertwine sadness and hope, belonging and loneliness, tenderness and quiet defiance. It is not meant to be dissected or analyzed, but felt — a soundscape that invites the listener to close their eyes and simply *be* within the music.

Inspired by Brad Mehldau's *When It Rains* and Carla Bley's *Lawns*, two pieces that have deeply shaped my sense of sound and space, Joe Pistachio is my attempt to write music that feels likeme. It lives between worlds, between jazz and classical, improvisation and structure, blending them into one gentle, evolving color.

Through

Inspired by the development of music alongside human culture, I wrote my piece "Through" to reflect just that. Divided into three sections, the piece starts out as an instrumental drone chant, which sits outside of our standard tonality, and resembles the music of the Medieval era. In the second section, the piece turns into a faster dance, more reminiscent of Renaissance music, as the instrumentalists call and respond to each other through an ornamental tune, as you would likely hear in the courts of royalty in this time. Finally, the piece concludes with the final section, as we hear another dance, though more aimed toward the common audience of the people.

While this piece is inspired by early music, Through is still a modern piece to appeal to the modern ear. I hope that you allow yourself to envision where each of these sections take you, and above all else, I hope that you consider the context of this piece, the earlier music that inspired it, and how it reflects human society as the music paints a story best described as historical-interpretation.

Incesante

Incesante is a composition for instrumental soloist and piano. This piece is based on the "pasillo," a mestizo rhythm in 3/4 time that emerged in the 19th century. The pasillo originated from the hybridization of the European waltz, minuet, and bolero with Indigenous South American music, such as the yaraví. Following the South American Wars of Independence and during the era of nationalism, the pasillo became the most popular and representative rhythm of Ecuador. In 2021, UNESCO recognized it as an Intangible Cultural Heritage of Humanity. This instrumental piece draws inspiration from the blending of Ecuadorian popular music, classical, and modern elements. The work aims to contribute to the continuity of the Ecuadorian academic instrumental repertoire.

Dithyramb

A dithyramb is an ancient Greek form of poetry which was a hymn to the god Dionysus. I do not have the space nor capability to express all the nuances here, but at a superficial level: Dionysus was the god of wine, but as one looks further into his mythos, they see that he is the most enigmatic figure of the whole pantheon. Far from some token of hedonistic drunkenness, he was the god of illusions, theatre, ecstasy, madness, ineffable mystery, as well as a symbol of androgyny, rebirth, fearless abandon, equality, communication with the divine, ... I could go on. The philosopher Frederick Nietzsche famously examined the history of all art as being between 'Apollonian' and 'Dionysian' forces. A huge part of my inspiration came from Robert A. Johnson's book *Ecstasy* which articulates the psychological aspect and relevance of this incredibly dynamic and important god / cultural force.

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Related context is to be found in the word 'Dithyramb' itself. 'Dithyramb's etymological origin is unknown, but we know it is related to two other words: 'Thriambus', which was a processional hymn to—who else—Dionysus, and is a doublet of the word 'triumph;' and the other word is 'iamb', a metrical foot in poetry that follows the two-syllable pattern of unstressed -> stressed.

This dithyramb for a trio of bassoons and piano begins with a slow opening as an "incantation," full of the staggered, run-on, asymmetrical lines, as well as drones and grace notes meant to imitate the ancient Greek *aulos*, which traditionally played during dithyrambs. The bassoons 'sing' and the piano responds in a chaotic monody, which is then taken up by the chorus of bassoons in an even more ornate fashion. After this passage abates, it is followed by a loud, menacing crash from the piano which launches the main section, comprising other asymmetrical themes featuring a march-like, incessant use of the *iamb* rhythm and repetitive calls. The bulk of the work bounces between a handful of tiny, energetic motifs and themes which are continuously recycled, altered, and conjoined in elusive ways. The climax comes in an ecstatic passage of tremolos which contrast with the *darker* atmosphere of all that came before in the work, before it ends subsiding back into the quiet mystique of the opening.

Shimmer

Shimmer is a microtonal piece utilizing electronics tuned in 31 equal divisions of the octave (EDO) and accompanied with a drum set playing break beats. It uses a specific application of 31 EDO called double mode theory, in which the pitch content is derived from a prime mode, and a secondary mode, which is offset by 1/31 step. This produces a selection of 14 notes with which to choose from. Shimmer aims to contradict the notion that microtonal music is inherently dissonant or elitist; this EDM track aims to be enjoyed equally by anyone, regardless of their knowledge in microtonality.

Stairs Under Saturn

An astronaut lands on Saturn and finds a descending staircase.

The answer does not exist!tsixeton seod rewsna ehT

Vocalise I

Vocalise I is a composition for mezzo-soprano and piano designed to train vowel singing and improve leaps within the mezzo-soprano vocal range. This piece is part of a collection of vocalises tailored for different voice types and is inspired by the works of Panofka, Concone, and Vaccai, among others. The work incorporates the "tonada," a mestizo musical genre known for its danceable, folkloric qualities, characterized by a 6/8 time signature. This genre emerged in the 19th century as a result of the blending of indigenous South American and European rhythms.

This vocalise draws inspiration from the fusion of cultures and sounds of Ecuadorian music, as well as the ballroom dances of the colonial and republican eras, incorporating elements and colors that reflect contemporary trends. These compositions aim to contribute to the ongoing development of the Ecuadorian academic vocal repertoire.

Cables

Born in 1899, Hart Crane was an American poet who had a florid writing style. His life was short, tumultuous, and consisted of a variety of jobs to make ends meet. In 1924, he fell madly in love with a Danish sailor Emil Opfer. This love consumed him and defined the rest of his life. Drawing on this inspiration, Hart wrote *Voyages*, a 6 poem set that described the depth of this love. To Crane, the ocean was a dual entity. On the one hand, it was lovely and romantic. His lover was a sailor, and Crane saw the beauty in the waves of the water. Yet it was also foreboding and alienating, those very waters separating him from his lover for much too long a time. This potent romance would only officially last that year, though there is speculation on the on and off again nature that Hart continued to mention in letters. It would seem that Hart Crane was prophetic in his early writings of his April 21, 1924 letter and that he had found a love that he “never [could] walk with another.”

Crane’s story sadly ends in tragedy, like so many other artists. At “2 minutes before noon on Wednesday, April 27th, 1932” (according to the captain of the ship on which he was traveling), he jumped off the balcony of a ship to never be seen again. His body was lost somewhere in the Atlantic, the ocean in which he so fondly associated with Emil. The night before his death, he had been flirting with some crewmen of the ship on which he was traveling, only for their homophobic response to result in a violent beating. Being an openly gay man in the 20th century wasn’t easy for Crane, and it often led him down a dark and alcoholic path. However, he was able to immortalize the depth of his romantic feelings, feelings that resonate strongly today. Despite living a century apart, much of his verdant poetry connected with me and I felt like I was reading from my own mind.

Cables are alluded to frequently in Hart Crane’s writing. He often uses depictions of cables, or ropes, as drawing up and entwining him with his love, similar to the sails of a ship. *Voyages* is a set of poetry about his deep love, yet there are still foreboding moments. Frequent language choices such as “flay”, “conquest”, “folds thunder”, and “cruel” show a darker side to some of his thoughts, a feeling that the love he has for Emil isn’t without its complications. Society was not in a place to accept this type of love, and it might still not be as far along as we’d hope to this day. The three songs on this concert capture the intense infatuation that the two felt for each other, while managing to show the somber ending moments of his life, years after that love was over.

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The Wave

Humans have been contemplating life and death for as long as we have existed – numerous religions and philosophies have all attempted to reconcile the end of a life in their own ways. One that I find comforting, that I am fond of, is a Buddhist concept of death explained through the metaphor of a wave on the ocean. When you see a wave, you can measure it, you can see its movements – it is there, for a time, until it crashes on the shore and is no longer a wave. The wave returns to the ocean, but the water remains. The wave was just a different way for the water to be for a while.

In this piece, I explore a series of waves coming out of and returning to the ocean. The ocean is always there, a repeating figure that is split by and traded between the two guitars throughout the piece. The waves, representing two individuals going through their lives, go through good times and sad times, sometimes coming together in their joy or sorrow, and even find themselves in conflict with each other. At the end, however, the two lives must come to an end, and as the waves begin their return to the ocean, their lives flash before their eyes with fragments of the good and bad times before joining together in one final moment of harmony before their peaceful and inevitable return to the ocean.

Biographies

In less than a decade of composing **Bradley de Lucia** has written over 300 original works of various genres and styles, from medieval canons to full-length horror movie soundtracks. His music strives for a combination of lyrical sunniness and methodical inventiveness —joking that he's “half-Italian, half-German.” A staunch champion of tonality and classical forms, de Lucia grounds himself in thorough studies of music, history, psychology, and the philosophies behind them all in the hopes of retaining and revitalizing the sublime, consoling, and beautiful within the tradition of music. Growing up in Lacey, Washington, he taught himself how to play the piano and write music, making his debut as a composer through the Seattle Symphony's Young Composers Workshop, where three years in a row he received commissions and premieres of his chamber works. He also works as a conductor, arranger, and an active mentor for all things music for many throughout his community. Bradley is a Composition M.M. student and GTA at the University of Denver, with a B.M. in composition from the Berklee College of Music.

Daphne Vogt is a composer, pianist, and violist whose music blurs the boundaries between classical and jazz traditions. Whether performing or composing, she strives to create music that feels deeply human—music that listens as much as it speaks, inviting audiences into a shared space of reflection and discovery. Daphne is currently in her first year of the BM in Composition program at the Lamont School of Music, studying under Dr. Sean Friar. Her compositions have been performed by her own ensembles and local musicians at venues such as Dazzle, reflecting her passion for collaboration and her belief that music is most powerful when it connects people.

Ryan Kilgroe is a passionate composer and trumpet performer. Kilgroe's background includes performing in academic and professional ensembles, instructing developing musicians, and composing for his musical peers. In addition to being a composer and performer, Kilgroe also works as a K-12 substitute teacher, as well as freelance brass educational-coach and private lesson teacher. Writing primarily modern-instrumental chamber music, Kilgroe's favorite part of making music is the opportunity to pull influences from other cultures and perspectives to acknowledge, commemorate, and expand on the lived experiences of humanity.

Joan Sebastian Márquez (b. 1994) is an Ecuadorian tenor, composer, and musician. He holds a singing degree from the National Conservatory of Music of Ecuador and a degree in Musical Pedagogy from the Pontifical Catholic University of Ecuador. Since 2013, Joan has been experimenting with creating “new Ecuadorian national music” by developing pieces for a mixed quartet that includes traditional instruments from the Andes region.

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He has also arranged music for choirs and recorded two pieces with Ecuador's "Coro Pichincha." Currently, he is working on a set of chamber pieces for a mixed sextet, vocalises for voice and piano, and acapella choir pieces. These works highlight Ecuadorian traditional and Creole rhythms, using new harmonies and resources to blend modernity with folk homeland tendencies.

Joan has sung with Central City Opera, Boulder Opera Company, Lamont Opera Theater, and Opera Steamboat, performing the roles of Lysander (A Midsummer Night's Dream, 2024); Eduardo Jr., Mr. Xoloti (Frida Kahlo and the Bravest Girl in the World); Papá (Xochitl and the Flowers); The Vain Man, The Snake (The Little Prince); Oronte (Alcina); Parpignol (La Bohème); Lacouf (Les Mamelles de Tirésias); La Thérière, Le petit Vieillard, La Rainette (L'Enfant et les Sortilèges). He sang at the world premiere of La Azucena de Quito by Joaquín Rodrigo with the Guayaquil Symphony Orchestra, conducted by Dante Anziolinni in 2019. He won the Ann Logan Craft Competition in 2022 and received the Denver Lyric Opera Guild Award in 2023. Márquez is currently a touring artist for the Central City Opera Educational Program.

As a professional chorister, he recently performed with the Opera Colorado Chorus and Central City Opera and was a member of the Province of Pichincha Choir. He also sang in different vocal ensembles, choirs, and opera choirs. As a professor, Joan taught sightreading and basic harmony at the National Conservatory of Music of Ecuador. He has also worked as an electric bassist, accompanist (piano-guitar), and musical arranger. He resides in Denver, pursuing his dual concentration Master's in Vocal Performance and Composition at the University of Denver's Lamont School of Music.

Emil Tellefsen enjoys making groove-like neo-romantic works that bring together his experience with classical and commercial music. His primary influences include Claude Debussy, Caroline Shaw, and Sufjan Stevens. In the summer of 2024, Emil premiered two compositions at Longy School of Music's Divergent Festival in Boston. His suite for string trio, Water, was released this fall on all streaming platforms and features Kevin McFarland on cello, Ash Mach on viola, and Joshua Wyly on violin. Emil's interdisciplinary works include music featured on a Global Game Jam project, an indie animatic by Lina Tellefsen, and a product tutorial video for Silicon Valley startup GeoFlow's. Emil is pursuing a BM in classical composition at the Lamont School of Music under Leanna Kirchoff and Nathan Hall and is studying classical guitar under Laura Husbands and Jonathan Leathwood. Emil can also be seen playing guitar and singing for the indie rock band Rose Cold.

Karalina Marae Coates is a synesthetic composer-pianist from Colorado Springs who enjoys composing within acoustic resonance, and encourages listeners to listen beyond the notes being played. She is in her 4th year of her music composition BM at the Lamont School of Music and is studying under Dr. Nathan Hall. She has previously studied with Dr. Sean Friar and Dr. Leanna Kirchoff in the Lamont composition department. She is a 2025 ASCAP Morton Gould finalist and has participated in the 2025 Etchings Festival and 2025 Divergent Studio at the Longy School of Music at Bard College as a composer and pianist. At these festivals she studied with composers such as Kate Soper, Melinda Wagner of Juilliard's composition department, Alexandra Dubois of Longy's, Yu-Hui Chang, David Sanford, Maxwell Dulaney, and pianist Geoffrey Burleson of Princeton's piano department, among others. Recent pieces were premiered by the Loadbang quartet and by a trio including musicians from the New York Philharmonic and the International Contemporary Ensemble.

Logan Dougherty graduated with a BA degree in Astrophysics (2011-2015). He spent several years after that degree analyzing in situ space plasma data from the Voyager spacecrafts around Jupiter, Uranus, and Neptune. Research of the space plasma led to an academic research paper in the Journal of Geophysical Research. This analytical side of his life reached further than just physics, extending into an appreciation of the mathematical side of music, leading to some inclusion of algorithmic and code-based approaches to his compositions.

Logan returned to CU for a BM in Music Composition from CU Boulder (2018-2021) and is now pursuing a MM in Music Composition at the Lamont School of Music at DU (2025-2027). He has worked on the soundtracks for video games and student short films and is a member of a Technical Progressive Death Metal studio recording project Obsidian Skies. His love for romanticism, impressionism, 12-Tone technique, science, and metal extend into his writing, creating his own distinctive sound.

Denver-based composer and singer **Justin Nickerson** sees his musical endeavors as a way to connect at the highest level to another's art, to understand the artist, the world, and himself better. A rigorous performer, Nickerson performs with multiple choirs in northern Colorado. As a composer, he recently wrote a film score for students at CU Denver, and plans to continue his media scoring journey by delving into the world of game scoring with his peers in the University of Denver Game Development Society.

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Monday, November 10, 7:30 p.m.

Steel Drum Ensemble

Hamilton Recital Hall

Free admission, no ticket required

Wednesday, November 12, 7:30 p.m.

String Chamber Ensembles

Hamilton Recital Hall

Free admission, no ticket required

Wednesday, November 12, 7:30 p.m.

Lamont Wind Ensemble

Gates Concert Hall

\$5 reserved parterre seats or FREE general admission

Thursday, November 13, 7:30 p.m.

Lamont Jazz Orchestra

Gates Concert Hall

\$5 reserved parterre seats or FREE general admission

Wednesday, January 7, 7:30 p.m.

Guest Artist Recital: Christopher Harding, piano

Hamilton Recital Hall

Free admission

Wednesday, February 4, 7:30 p.m.

Lamont Symphony Orchestra

Gates Concert Hall

\$5 reserved parterre seats or FREE general admission

Friday, February 6, 7:30 p.m.

Jazz Small Groups

Williams Recital Hall

Free admission, no ticket required

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