

Lamont School of Music

Elective Recital

Karalina Marae Coates Composition

Saturday, February 21, 2026
10:30 A.M.
Frederic C. Hamilton Family Recital Hall



Robert & Judi Newman Center
for the Performing Arts

This recital is presented in addition to the requirements of a
Bachelor of Music Degree in Composition

Ms. Coates is from the studio of Nathan Hall

Reception to follow in the
Spencer Artist Reception Room

Please silence your cell phones

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Program

You Pointed Out the Stars (2026)

Karalina Marae Coates
(b. 2004)

Karalina Marae Coates, pipe organ

Many Chandeliers (2025)

Emma Calvert, flute; Timothy Coffey, clarinet in B-flat;
Kevin McFarland, cello

Conversations for Harp (2024/25)

- I.
- II.
- III.

Mia Butler, harp

Techno Etudes (2000)

Karen Tanaka
(b. 1961)

Karalina Marae Coates, piano

The Distant Present (2024)

Karalina Marae Coates
(b. 2004)

Bradley de Lucia, conductor; Emma Calvert, flute; Timothy Coffey, clarinet in B-flat; Matthew Sousa, percussion; Karalina Marae Coates, piano; Mia Butler, harp; Breanna Lee, violin; Baron Balfour, viola; Kevin McFarland, cello; Ronan Caci-Kukelka, bass

INTERMISSION

Angels in the Periphery (2024)

Karalina Marae Coates, piano

Stairs Under Saturn (2025)

Logan Mawhiney, electric guitar

Black Stained Glass (2025)

Margot Colie, voice; Andrew Kagerer, trumpet in C; Charles Rueschhoff, tuba; Kaitlyn Rosling, bass clarinet

Build Your Own Piano Concerto

Traditional Martian Ensemble

Coached by Kevin McFarland

Timothy Coffey, clarinet(s); Matthew Sousa, percussion; Alex Uhrlaub, electric guitar; Mia Butler, harp; Rachel Hayward, keyboard(s); Karalina Marae Coates, piano; Bradley de Lucia, piano; Kevin McFarland, cello

Program Notes

You Pointed Out the Stars

This one is about when my dad would break out the binoculars outside of our old house in California.

Many Chandeliers

This piece observes and explores the movements of crystals in a ceiling of wind-blown chandeliers, how they glint, spin, collide, and interact with their environment. They are like a stage of ballerinas dancing individually to their own tune, occasionally running into another or deciding to dance together. Some crystals are faceted, some are discs, some are broken; all of them are stars in a sky.

Last summer, I gave myself about a week to write this ~6 minute piece in-between festivals. My bad, poor planning! But because of that, I gave myself the opportunity to possibly nail developing one theme and one image. The main process used is staggering odd-numbered sequences and repeating them at many different points to generate unique material until it loops. I spiced it up a little bit by having flute and clarinet play in keys a half-step away from each other the entire time, and cello choosing its collection freely. When that concept is played through straightforwardly at the end, it creates a situation where if any member of the ensemble chooses to end the piece anywhere in their individual phrases, their last note will sound like the key center.

Conversations for Harp

Passing glances, recognition, whispers, arguments, hellos and good-byes.

Conversations for Harp is a set of 3 miniatures about human connection and communication. The score is interpreted by the musician, then the performance is interpreted by the audience. I wanted to explore the middle ground, where secondary characteristics like resonance are transformed by their environment, much like how intentions are transformed by translation into word and music. Each miniature focuses on an aspect of getting to know someone and a specific way to manipulate sound and rhythm.

In the first miniature, sound is cast off and left to linger, only some notes still sounding to combine with the overtones of the next chord struck. Over time, these harmonies become closer together until they combine for just a moment, then they are dissolved into air.

The second miniature is written in a tonal language I made up for this specifically. Every note must come directly from what is already ringing in the air, and every note that modulates must have already modulated in the overtones of the previous chord, or be spawned in a series created by other resonance (confirmed using SPEAR). Because of this, there is another harmonic progression playing simultaneously in the overtones. This symbolizes recognition, as every note already existed because of something else, and is only being played because it has been recognized.

The third miniature expands on previously established harmonic rules and rhythmic ideas. Rhythmically, it's meant to emulate human speech patterns. Harmonically, it's got a lot going on, so I challenged myself to use a multi-tonic system so I could write as few pedal changes as possible. This miniature sounds like many conversations happening at once.

Physically, this piece was written specifically for how Mia plays the harp. I noticed that when she improvises, she tends to trade lines between both her hands, and she uses certain intervallic shapes to do it. I wrote the last miniature especially to be my imagination interpreted by Mia and shaped by how she physically uses her instrument, in combination with how I, as a pianist, would stylize it.

This piece was a finalist in the 2025 ASCAP Morton Gould Awards.

Techno Etudes

Written by Karen Tanaka:

In January 1999, I was asked by Tomoko Mukaiyama to write a new piano piece for her. Originally she requested that the piece should synchronize with techno music chosen by her which would be pre-recorded on a tape. As we discussed the piece over the following months, we realized that a solo piano work without a tape part would be more substantial. However, the idea of techno remained constantly between us. Finally I wrote a set of three pieces, entitled 'Techno Etudes'. The idea of the whole piece can be summarized with the three key words; techno, rhythm and speed.

The Distant Present

Grassy plains stretch for miles. Dark clouds, imbued with an otherworldly light, crawl slowly overhead. Windchimes clink in the acrid air.

Upcoming Events

Sunday, February 22, 1:30 p.m.

Bassoon Studio Recital

Hamilton Recital Hall

Free admission, no ticket required

Monday, February 23, 7:30 p.m.

Lamont Jazz Orchestra feat. Phillip Dizack

Gates Concert Hall

\$5 reserved parterre seats or FREE general admission

Tuesday, February 24, 7:30 p.m.

Bow Art Ensemble

Hamilton Recital Hall

Free admission, no ticket required

Tuesday, February 24, 7:30 p.m.

Lamont Percussion Ensemble

Gates Concert Hall

Free admission, no ticket required



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