

Lamont School of Music

Lamont Composers Concert Series

Nathan Hall
Director

Sunday, March 8, 2026
7:30 p.m.
Frederic C. Hamilton Family Recital Hall



Robert & Judi Newman Center
for the Performing Arts

Program

Lament for Solo Trumpet

Ryan Kilgroe
(b. 2005)

Isabella DeRollo, trumpet

Agent H

Justin D. Nickerson
(b.1997)

Phillip Aleshire, bassoon

Kinetic Dance

Joshua Wyly
(b. 2004)

Duet for Tenor Recorder and Viola

Emma Calvert, flute
Tres Salas, percussion
Silvia Miller, guitar

Mirage Calling

Christian Reesman
(b. 2006)

Joshua Wyly, violin
Auty Scherden, violin
Ansel Klucsor, viola
Katreia Mori, cello

Faguto (a6) for Bassoons

Bradley de Lucia
(b. 2001)

Featuring Prof. Martin Kuuskmann and
the Lamont Bassoon Department

Please silence your cell phones

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

(continued)

Tomato Caterpillars

Rachel Hayward

(b. 2005)

Francis Lien, piano

INTERMISSION

The Fall

Tim Norrod

(b. 2005)

Prof. Martin Kuuskmann, bassoon

Tesoro Suite

Delaney Kottenstette

(b. 2005)

- I. Amber
- II. Ruby
- III. Sapphire

Delaney Kottenstette, flute

Laura Husbands, guitar

Hold the Line (2025)

Ronan Caci-Kukelka

(b. 2007)

Ansel Klucsor, violin

Joshua Wyly, violin

Daphne Vogt, viola

Chalelotte Gelwaick, cello

Ronan Caci-Kukelka, contrabass

III: "Venus Shadow"

from *Shadows*

Logan Dougherty

(b. 1993)

Joshua Wyly, violin

Kevin McFarland, cello

Julia Ribeiro, english horn

Reed Puleo, percussion

(continued)

Brinicle

Alex Quam

(b. 2006)

Delaney Kottenstette, alto flute
Joshua Wyly, violin
Matt Sousa, vibraphone
Alexander Quam, classical guitar
Ronan Caci-Kukelka, contrabass

Words Of No Uncertain Meaning

Leo Joy

(b. 2006)

Movement 1: Thesis, from *Hamlet*

Karalina Coates, narrator 1
Max Olietti, narrator 2
Ansel Klucsor, viola 1
Gregory Moix, viola 2
Carter Saccocio, cello 1
Molly Urbon-Bonine, cello 2

Reception to follow in the
Spencer Artist Reception Room

Program Notes

Lament for Solo Trumpet

is a piece intended to expand on the limited rep for solo trumpet.. The trumpet is an instrument known for its majestic call, projecting fanfares across vast distances. However, the trumpet is an instrument much more capable than just that. This piece explores the lower-range of the trumpet, demonstrating how, while in the hands of a fantastic player, the trumpet can be used as a tool to portray a much larger array of emotions while still projecting the call we've all come to expect of a bugle.

Agent H.

Throughout the history of the world, many religions have had their version of a trickster god; a god who, for whatever reason, gets up to a bit of mischief in most stories they appear in. In modern day pop culture, we have something similar, but their mischief is of a... classier caliber. We have spies; your James Bonds, your Kingsmen, all who have a penchant for troublemaking.

Agent H envisions a world where the two meet, and we, the listeners, are seeing Hermes on a secret mission. Taking the myth of Hermes stealing Apollo's cows into this modern lens, envision the divine messenger infiltrating a gala and tiptoeing his way through the trapped back halls, and having to flee with his prize when he trips the alarm.

Kinetic Dance

This short, exuberant piece allowed me to expand my rhythmic language and try writing for a mixed chamber ensemble. It opens with intricate but playful rhythmic ideas enunciated by colorful percussion and shifting meters. This comes to a crashing halt (literal and figurative) with cadenzas leading to a slow, lyrical interlude before the rhythmic ideas return and conclude the piece.

Fugato (a6) for Bassoon.

A 'fugato' is a fugue-like piece of music. It has all the trappings of a fugue, but muddles with the strictness of the form.

Tomato Caterpillars.

One of the most prominent memories of my childhood occurred when I was seven years old. My grandparents lived in Chicago until 2015 and my family would take an annual roadtrip from Connecticut to visit them every summer. On one such occasion, we decided to spend some time off of the road at a rest stop in Ohio. My twin sister, older brother, and I played tag on the lawn while our parents enjoyed a much-needed break from us. While running through the grass, we came upon a massive tomato caterpillar. We were absolutely fascinated by it; it was easily the largest bug we had ever seen. In my early teenaged years, I began growing cherry tomatoes in my home backyard.

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Once they had begun to produce tomatoes, a number of tomato caterpillars began to appear upon the stalks every day. While so much of my life had changed up to that point, seeing these insects again felt like a bridge to my youth. Now, having moved far from home and apart from my twin sister, I strangely view these caterpillars as a beautiful thing. They remain a symbol of the nostalgia, the love, and the pain I carry relating to my childhood.

The Fall (2026)

Written for renowned bassoonist Martin Kuuskmann. Inspired by the feeling of being jolted awake from falling in your sleep, the piece explores the full range of the bassoon and the feeling's it's able to emote. Please look for moments of extreme dynamic and stylistic contrast mixed with brief moments of reprieve.

Tesoro

is an Italian word that translates to the word "treasure" in English. I wanted each movement of the piece to feel special and contain the essence of a specific gem. This piece features the combination of flute and guitar where the two instruments complement each other beautifully. This soundscape is meant to express vitality and excitement both through the journey and the discovery.

III. Venus Shadows.

Light begins with nuclear fusion in the Sun. Despite the staggering 4×10^{26} Watts of power that this fusion creates (the equivalent of every single human lighting 500 trillion 100W lightbulbs at the same time), only a small fraction of that hits celestial bodies like Venus, The Moon, Mars, etc. Of that light, an even smaller portion is reflected towards the Earth.

It is well accepted in the astrophysical community that 3 objects in the sky can cast a visible shadow on Earth*. 1: The Sun, 2: The Moon, 3: Venus. In order to see a shadow cast by Venus, you would need to find an isolated location with no light pollution, an opportunity that continues to dim as society expands. "Venus Shadow" captures this delicate shadow with more muted and distant sounds communicated via the sonorous English Horn and high floating strings.

As all of this light is reflected, perhaps this suite should be titled: Sun Shadow, Sun Shadow via The Moon, and Sun Shadow via Venus, but that doesn't sound quite as catchy. * Any light emitting or reflecting object could cast a shadow, and recently a shadow cast by Jupiter has been observed with careful calibration.

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A Brinicle

is a natural phenomena wherein salt water seeps through ice into a fresh water pool, slowly freezing and creating what is sometimes called the “finger of death”.

Words of No Uncertain Meaning

Words Of No Uncertain Meaning is a multi-movement suite that is primarily concerned with the perception of human language and how it interacts with our shared musical culture. The first movement takes from William Shakespeare’s Hamlet and asks whether perception of meaning is truly important to understanding art or if its mere existence justifies its own creation. The work includes narrative parts, but these parts are to be understood as instruments in their own right, weaving the human voice into music as an essential melodic device rather than a vehicle for language to be built upon.

Biographies

Ryan Kilgroe is a passionate composer, educator, and instrument fabricator. Kilgroe's background includes performing in academic and professional ensembles, instructing developing musicians, composing for his musical peers, and restoring and modifying brass instruments.

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.

Joshua Wyly is currently in his third year pursuing a double major in music composition and violin performance at DU's Lamont School of Music under Dr. Sean Friar and Prof. Igor Pikayzen respectively. He has previously studied composition with Dr. Nathan Hall and Dr. Leanna Kirchoff, and violin with San Diego Symphony violinists.

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.

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Joining the composition studio this year, **Tim Norrod** has always been interested in the creation of music. From a young age living in Austin, TX, Tim would listen to music on the radio or in films, thinking of ways he would want to change what he was listening to, believing his adaptation would make the music better. This ultimately led him to pursue music in school, playing the bassoon, and heading the electronic music department at his high school. He originally attended Lamont as a production student before fully settling on composing. With his very cinematic style, he explores instrumental color, dramatic pacing, and emotional clarity. He believes that the main focus of music should be to make people feel something, and strives for that principle to be evidently clear in his works.

Having a penchant for language, **Delaney Kottenstette** examines lyricism through the lens of the instrumental, translating her connection with the written word through the medium of music. Experimenting in the world of winds and strings, she is creating a well-rounded body of works that feature unconventional and underrated instrumental combinations. Subverting idiomatic expectations, Delaney presents a sound that is both fresh and familiar. Her compositional journey continues under the instruction of Leanna Kirchoff, Nathan Hall, and Sean Friar at the Lamont School of Music at the University of Denver. Kottenstette started as a flutist from Centennial, Colorado, and knew she would choose music as a foundational part of her life and career from a very young age.

Logan Dougherty is a Master's student at DU who fuses his love for classical, film, and metal music. With undergraduate degrees in both music composition and astrophysics, his work often revolves around the stellar objects that we see in the sky, often utilizing code and algorithmic processes in the music.

Alexander Quam is a first-year composition student from Minneapolis, Minnesota. His main instrument is guitar, having experience from classical ensembles to metal bands. His biggest music influences are Maurice Ravel, Dan Garguilano, and Ichiko Aoba.

Joy is a composer and bass trombonist from Dallas, Texas who is concerned with the intersection between modernism and the power of hundreds of years of musical tradition. Their work takes from a variety of sources including minimalism, neoclassicism, and formalism and syncretizes them into a unique blend that invites the listener to think critically not only about the sound of the music they listen to but also the structure that it takes. They are in their second year of a BM composition at The University of Denver.

Upcoming Events

Sunday, March 8, 4:30 p.m.

Vocal Jazz Groups: Vocal Collective,
The Vocal Syndicate, & Resonance
Williams Recital Salon
Free admission, no ticket required

Sunday, March 8, 7:30 p.m.

Lamont Composers Concert Series
Hamilton Recital Hall
Free admission, no ticket required

Monday, March 9, 7:30 p.m.

Steel Drum Ensemble
Hamilton Recital Hall
Free admission, no ticket required

Tuesday, March 10, 7:30 p.m.

Liederabend
Hamilton Recital Hall
Free admission, no ticket required

Wednesday, March 11, 7:30 p.m.

Lamont Wind Ensemble
Gates Concert Hall
\$5 for reserved parterre, or FREE general admission

Wednesday, March 11, 7:30 p.m.

Guest artist recital: Mendelssohn Trio
Hamilton Recital Hall
Free admission

Lamont Concert Line: (808) 871-6412

Full events list: liberalarts.du.edu/lamont/performances-events



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