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# WELCOME



The 2023 Holiday Festival; photo by Glenn Asakawa.  
The 2024 Holiday Festival is in Macky Auditorium, Dec. 6-8.

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## CU ★ PRESENTS

NOVEMBER-DECEMBER 2024

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Heathers, The Musical*

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# SPOTLIGHT



## Advocacy Through Artistry

By Henry Michaels

In 2021, soprano Renée Fleming— one of those rare artists who needs absolutely no introduction—released the album *Voice of Nature: The Anthropocene*. Featuring both Romantic era works and new compositions by Nico Muhly, Caroline Shaw and Kevin Puts, *Voice of Nature* would go on to win Fleming her fifth Grammy Award in 2023.

And in January of 2025, Fleming will bring a concert inspired by this album to Macky Auditorium. Fleming, who has frequently lent her voice to causes in which she believes, ventures further into the realm of advocacy through artistry with this album and ensuing concert project. *Voice of Nature: The Anthropocene* focuses on the environment and climate change. (The Anthropocene is a name proposed by scientists for our current geological epoch, one whose beginning is marked by the first instances of significant human impact on the planet.)

“The music on the album begins in a time almost two centuries ago when people had a profound connection to the beauty of nature,” said Fleming of *Voice of Nature*. “Now we have reached a moment when we see all too clearly the effects of our own activity and the fragility of our environment.”

This is an eclectic concert, featuring music by composers from Nico Muhly and Kevin Puts to George Frideric Handel and Giacomo Puccini—even Richard Rodgers and Björk! The concert will also feature a film specially created for this project by the National Geographic Society which further highlights the beauty and fragility of our planet, its climate and the creatures we share it with.

While there is certainly a tone of somberness in the serious message that underlies this concert, the music and film also serve to deliver a substantial dose of hope. The words

of American poet Dorianne Laux’s *Evening*—set to music by Kevin Puts— illustrate well this juxtaposition of apprehension and hope:

“We know the land / is disappearing beneath / the sea, islands swallowed / like prehistoric fish. / We know we are doomed, / done for, damned, and still / the light reaches us, falls / on our shoulders even now, / even here where the moon is / hidden from us, even though / the stars are so far away.”

*Renée Fleming performs on the Artist Series at Macky Auditorium, on Jan. 31, 2025.*

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# UPCOMING EVENT HIGHLIGHTS

# CU ★ PRESENTS

## ARTIST SERIES



**Pablo Sáinz-Villegas**  
Guitar Masterworks  
Nov. 9, 2024



**Boston Brass +  
Brass All-Stars Big Band**  
Christmas Bells  
are Swingin'  
Dec. 14, 2024



**Renée Fleming**  
Voice of Nature  
Jan. 31, 2025



**Kodo**  
One Earth Tour 2025:  
Warabe  
Feb. 15, 2025

## COLLEGE OF MUSIC



**Heathers: The Musical**  
Book, Music and Lyrics  
by Laurence O'Keefe and  
Kevin Murphy  
Nov. 14-17, 2024



**Holiday Festival 2024**  
Boulder's beloved  
holiday tradition  
Dec. 6-8, 2024



**The Pirates of Penzance**  
By Gilbert and Sullivan  
March 14-16, 2025



**Big Fish**  
By John August and  
Andrew Lippa  
April 24-27, 2025

## TAKÁCS QUARTET



**Takács Quartet**  
Jan. 12 and 13, 2025  
March 9 and 10, 2025  
April 13 and 14, 2025  
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**MORE INFO  
AND FULL  
EVENT LISTING**





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**Holiday Festival 2024**  
Dec. 6-8

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## CU ★ PRESENTS

UPCOMING THEATRE & DANCE EVENTS



### Antigone

By Jean Anouilh, translated by Jeremy Sams  
Nov. 8-17, 2024 | Roe Green Theatre



### FRESH: Fall 2024

A CU dance concert  
Dec. 6 and 7, 2024 | Irely Theatre



### Catapult

A BFA dance concert  
Feb. 7-9, 2025 | Irely Theatre



### John Proctor is the Villain

By Kimberly Bellflower  
Feb. 21-March 2, 2025 | Loft Theatre



### Open Space

Curated by CU Dance Connection  
March 7-9, 2025 | Irely Theatre

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# SPOTLIGHT



## Meet Willem Rohwer— 2024 Sher Distinguished Musician Scholarship Recipient

By Kathryn Bistodeau

We're pleased to announce freshman Willem Rohwer as our 2024 Sher Distinguished Musician Scholarship recipient!

Rohwer comes to the College of Music from Edwards, Colorado, to pursue an undergraduate degree in double bass performance studying with Associate Professor of Double Bass Susan Cahill. "She's absolutely wonderful," Rohwer says. "I had the opportunity to take a couple lessons with her over the summer and her approach to teaching is through a fresh lens."

At CU Boulder, Rohwer hopes to explore different musical ensembles, genres and styles to find his own niche. "Developing my own musical opinions and character are really something that I want to find here," he says.

Rohwer first learned about the scholarship through an email inviting him to an additional audition. He had just a few weeks to prepare and utilized an unusual tactic: "I had figured out that one of the most helpful things for me was to play in different locations throughout my house and throughout my town instead of just in my room," he says.

"You can hear different things. I practiced in my living room and then I practiced in a closet and then I practiced outside."

The traveling practice paid off and Rohwer was offered the four-year, full-ride scholarship funded by John and Anna Sie.

"You couldn't wipe the smile off my face for a week, I was really happy to hear that I would be able to go here and that I was so wanted."

Rohwer is also part of the Music Buffs Living Learning Community—a program that brings together music loving students to collaborate and create. "It's so exciting to be a part of this community because everyone I meet is eager to do exactly what I want to do, which is jam out with people my age who have different ideas about music," he says.

Additionally, Rohwer wants to develop another passion of his: Space.

"I've always been fascinated with astrophysics and space," he says.

*"I think music and astrophysics relate because they both have to do with exploring—with music, there's such an infinite space ahead of you where you can explore how everything sounds."*

He adds, "When you're playing music, it brings you to a space that's so separate from time, stress or any of the other happenings of daily life. The same feeling that I get in that musical space is what I experience when I think about exploring deep space because it's so far out and separate from everything else ... and always brand new."

### **Rohwer joins these current Sher Distinguished Musician Scholarship recipients:**

2023: Nate Bonin (horn) and Danny Kaminski (jazz bass);  
2022: Jude Dow-Hygelund (piano) and Cian Kreuger (jazz sax); and  
2021: Anna Kallinikos (trumpet) and Raven Dow-Hygelund (classical guitar).

*Our gratitude to the 2024 Sher Distinguished Musician Scholarship selection committee comprising faculty members Gary Lewis, Matthew Roeder and Elizabeth Swanson. "I'm excited that we've added another very talented musician as part of our incoming class of first-year Music Buffs!" says Roeder.*

# CU ★ PRESENTS | ARTIST SERIES



## UPCOMING EVENTS

**Pablo Sáinz-Villegas**  
Nov. 9

**Boston Brass +  
Brass All-Stars  
Big Band**  
Dec. 14

**Renée Fleming**  
Jan. 31

**Kodo**  
Feb. 15

**Sweet Honey  
in the Rock**  
Feb. 28

**Martha Graham  
Dance Company**  
April 26

*All performances take place at 7:30 p.m.  
in Macky Auditorium.*

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# CU ★ PRESENTS | TAKÁCS QUARTET



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# SPOTLIGHT



## Kodo puts a visceral, visual spin on taiko drumming for 40th Anniversary tour

By Adam Goldstein

The members of the Kodo Taiko Performing Arts Ensemble are just as apt to impress seasoned jazz drummers as they are musical novices.

Take Max Roach, for example, the legendary jazz percussionist and composer who redefined the sound and dynamic of the American art form in the 1950s. Before he passed in 2007, Roach spoke to the Village Voice about Kodo, an ensemble that specializes in Japanese drumming styles, compositions and performance. Roach saw that contemporary quality and marveled at the group's sheer presence onstage. "The technique they use to play percussion instruments is totally different from anything I've ever

seen," Roach told the Village Voice in the 1990s. "They deal with 'visual sound' more than anyone I've ever known."

It would be a misnomer to attach the word "traditional" to the group's approach to Japanese taiko percussion; while they draw on the deep cultural roots of their country in terms of instrumentation and method, they are thoroughly modern in terms of their repertoire and their adaptation of the art form.

The visual component is impossible to ignore during a performance by Kodo. They specialize in taiko, a Japanese word that can be translated roughly

as both "heartbeat" and "children of the drum." The troupe members take to the stage clad in headbands and loincloths; their onstage approach includes gymnastic leaps and acrobatic flourishes; the drums themselves—rendered of wood and animal hide—are massive, and serve as onstage personas of their own.

But the very music itself also seems to offer a visual component, a feature that has made the Kodo Performing Arts Ensemble a global lure since its formal launch at the Berliner Festspiele in 1981. The Kodo troupe produces a percussive, tactile brand of sound, one that audience members can see in the drums' visual vibrations and one they can feel in the vibrations that will reach the back of the balcony at Macky Auditorium when the group visits the CU Boulder campus on Feb. 15.

For more than 40 years, Kodo has been delivering this impressive dynamic to audiences across the globe from their home base on the rural island of Sado in Japan. Their "One Earth Tour" formally began in 1984 and, for their anniversary celebration, the group has focused on their driving artistic mission statement, one that's just as much about community as it is about sound.

"The sound of our taiko will echo out from Sado Island to the world, and from the world to Sado Island," Kodo Taiko Performing Arts Ensemble Leader Yuichiro Funabashi notes on the group's website. "We will continue our One Earth Tour; our mission (is) to remind people of the common bonds we all share. We will strive to connect people through the resonant sound of taiko, creating moments and spaces brimming with joy and smiling faces."

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# PROGRAM NOTES

By Marc Shulgold

## Five Preludes

Héitor Villa-Lobos (1887-1959)

The flamboyant Brazilian composer wrote numerous works for guitar, these brief pieces from 1940 being the final ones. It's likely that they stemmed out of meetings with the famed Spanish guitarist Andrés Segovia in the late 1930s. In any case, shortly after their publication, the Preludes became a frequent inclusion in Segovia's concerts— not to mention for guitarists of all stripes, intermediate to professional, in generations to come. Each Prelude follows a different approach to a stylistic principle, and each is titled as an homage: No. 1 to “the dweller of the Brazilian sertão” (backcountry); No. 2 to “the Rascal of Rio,” utilizing the rhythms of the *capoeira*, an African war dance; No. 3 to Bach. Villa-Lobos famously wrote a series of nine chamber works that he titled *Bachianas Brasileiras*, linking the music of Bach to that of Brazil; No. 4 to the Brazilian Indians, and No.5 to the “Social Life” — “to the fresh young boys and girls who go to concert and Theatre in Rio.”

## Chaconne, BWV 1004

Johann Sebastian Bach  
(1685-1750)

arr. Pablo Sáinz-Villegas

Bach's Partita No. 2 for solo violin was written in 1720, during the fruitful six-year period when the composer was in residence at the palace of Prince Leopold at Anhalt-Cöthen. This was the only stretch when he was not employed at a church or cathedral and so, with the superb musicians of Leopold's court orchestra at his disposal, he was able to focus exclusively on writing instrumental music. Works for harpsichord, solo instruments, chamber ensembles and larger contingents resulted. Among those were six extraordinary works for solo violin: three partitas (or suites) and three sonatas. The ambitious Chaconne concludes the Second Partita and is often played as a standalone piece, as it unfolds in a dazzling series of variations based on the opening descending theme. What follows proves a monumental challenge for the soloist—violin or guitar—as the 64 variations in D minor follow one after another, leading to an explosion of arpeggios before a reprise of the opening theme. But Bach has

# ARTIST SERIES

## Pablo Sáinz-Villegas

Guitar Masterworks

Nov. 9 2024

Macky Auditorium

## PROGRAM

### Five Preludes

Héitor Villa-Lobos (1887-1959)

- I. Homenagem ao Sertanejo Brasileiro
- II. Homenagem ao Malandro Carioca
- III. Homenagem ao Bach
- IV. Homenagem ao Índio Brasileiro
- V. Homenagem ao Vida Social

### Chaconne, BWV 1004

Johann Sebastian Bach (1685-1750)  
arr. Pablo Sáinz-Villegas

— Intermission —

### Asturias from

### *Suite Española, Op. 47, No. 5*

Isaac Albéniz (1860-1909)

### Un sueño en la floresta

Agustín Barrios-Mangoré (1885-1944)

### Koyunbaba Op. 19

Carlo Domeniconi (b. 1947)

- I. Moderato
- II. Mosso
- III. Cantabile
- IV. Presto

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more to say. He then continues his journey by switching to D major, and off we go with more variations in that key, culminating in a new set of arpeggios before the final theme returns. This brilliance led composer Mario Castelnuovo-Tedesco to remark of the Chaconne, “It is the single greatest piece of music ever written.”

## Asturias from *Suite Española*, Op. 47, No. 5 “Leyenda”

Isaac Albéniz (1860-1909)

For all of its natural beauty and excitement, there’s a lot of confusion surrounding this popular work. Let’s start with its two titles. Not given either of them by the composer, it was originally part of his 1911 *Suite Española*—though its inclusion was not Albéniz’s intent either. Now, the best part: This beloved guitar staple was written for the *piano*! Apparently, he had written a piano piece titled *Asturias* in a collection of folk tunes for the Queen of Spain, but those were lost. A German publisher named Hofmeister took this music posthumously, slapped on the new name *Asturias* with the subtitle *Leyenda* (“Legend”), and there you have one of those piano pieces that ached to be arranged for guitar. Albéniz certainly had that instrument in mind. He did play the guitar, by the way. You can hear Alicia de Larrocha in a recording on the piano, but it still sounds like the music is trying to imitate a guitar. Face it: This is pure Andalusian flamenco in its *malagueña* repeated riffs, its *cantaor* (singer) call-and-response and its use of the Spanish Phrygian mode (for you Phrygian fans). A favorite episode involves quick up-the-neck single power strums alternating with lower neck quieter passages—a fast left hand helps here. Actually, that passage is probably easier on the piano. But this masterful miniature belongs on a six-string.

## Un sueño en la floresta

Agustín Barrios-Mangoré  
(1885-1944)

Any student of the classical guitar will tell you that one of the toughest techniques to master is the tremolo: Using multiple fingers in rapid succession on a single string to create the effect of one long-held note (which, of course, the guitar can’t normally produce). Tárrega has a famous piece using tremolo, but so too does Barrios, in the Venezuelan’s gorgeous *Un sueño en la floresta* (“A Dream in the Forest”), written in 1917.

Fortunately, he was not shy about stepping before a microphone and making recordings—he left his version of this piece in 1929. The lovely opening theme, so full of romantic sweetness, belies the intense difficulty of negotiating the lengthy tremolo passages and the cruel finger stretches that await. In many ways, it leaves Tárrega’s tremolo-crazy *Recuerdos de la Alhambra* far behind as a challenge for guitarists—right up to its final note. That last high C requires a 20th fret (most instruments have 19). Barrios reportedly had a Brazilian luthier build a special guitar with an extra fret. Check out John Williams’ YouTube video, in case our soloist runs out of frets.

## Koyunbaba Op. 19

Carlo Domeniconi (b. 1947)

What an exotic name: *Koyunbaba*. Pronounce it with an accent on the second syllable: Ko-YUN-baba. It carries numerous meanings. It’s a region in north-central Turkey; it’s the name of a 15th-century saint who lived in Turkey’s Çorum Province; the word translates loosely as shepherd—*koyun* meaning sheep, and *baba* meaning father. That said, for guitarists and lovers of guitar music, the word means one thing: It refers to one of the most popular, most challenging and most inviting guitar compositions written in modern times. This four-movement piece, composed in 1985 by an Italian-born guitarist who became swept away by the magic of Turkey’s music, landscape and mysticism, has been studied and played almost as frequently as the other “hits” on this evening’s program.

There is something instantly strange and, like its title, exotic about *Koyunbaba*. The reason is easy to explain. The guitar is re-tuned to a C-sharp minor chord. Instead of the usual EADGBE (low to high strings), the open strings become C#, G#, C#, G#, C#, E. There are inescapable echoes of Turkish music, sounds that Domeniconi absorbed when he taught at the Conservatory of Music in Istanbul from 1977 to 1980. The geography of Koyunbaba’s dramatic land and seascape inspired the composer to create a work that travels from quiet, pensive moods to episodes of explosive passages, requiring the player to use every imaginable (and unimaginable) technique in exploring every available note in rapid-fire adventures. Tremolos are everywhere, lightning-fast passages ascend up and down the neck and across the strings and strums that become muffled blurs. The four movements unfold with barely a pause for breath. Through it all, Domeniconi never stops surprising us, right up to the end. Is this the tale of a shepherd or a saint? You decide.



## ABOUT THE PERFORMER

Pablo Sáinz-Villegas has been praised by the international press for his “virtuous and moving performance, with an irresistible exuberance and a range of bright colors” —The New York Times.

Undoubtedly the most virtuoso guitarist of his generation, Sáinz-Villegas has been acclaimed by the international press as the successor to Andrés Segovia and an ambassador of Spanish culture in the world. He is the first solo guitarist to perform at Carnegie Hall in New York since Maestro Andrés Segovia did so in 1983, the first guitarist to play with the Chicago Symphony Orchestra since 2001, and the first guitarist to perform with the Berliner Philharmoniker at the New Year’s Eve Gala since 1983.

Since his debut with the New York Philharmonic under the baton of Rafael Frühbeck de Burgos at the Avery Fisher Hall in Lincoln Center, he has performed in over 40 countries and with orchestras such as the Israel Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Zurich Tonhalle Orchestra and the National Orchestra of Spain, as well as in venues such as the Tchaikovsky Concert Hall in Moscow, the Musikverein in Vienna, the Concertgebouw in Amsterdam, the National Centre for the Performing Arts in Beijing and the Suntory Hall in Tokyo, among many others of equal importance and reputation.

His most notable milestones include the Princess of Asturias Awards Concert and his participation in the Metropolitan Opera Gala last May at the Palace of Versailles. His numerous performances at the Santiago Bernabéu Stadium in Madrid, which captivated more than 85,000 attendees, as well as concerts held in distinguished venues such as Grant Park in Chicago, the iconic Praça do Comércio in Lisbon, and the illustrious Hollywood Bowl, accompanied by the LA Philharmonic, have made him one of this generation’s most remarkable and prolific performers.

As a socially committed artist, he is the founder and driving force behind the non-profit association Strings in Common in the United States. He is also the creator and artistic director of the La Rioja Festival in Spain.

As an exclusive artist for SONY Classical, he has released three albums. His latest project, *The Blue Album*, was released in June 2023.

Highlights of his 2024-25 performance season include the premier of Arturo Márquez’s Guitar Concerto, a tour of Colombia with the National Orchestra of Spain and a solo tour in Taiwan, and performances at Teatro Real of Madrid, Carnegie Hall, Hollywood Bowl, and orchestras such as Brussels Philharmonic, LA Philharmonic and Orchestre de la Suisse Romande, among many others.

Pablo Sáinz-Villegas was born in La Rioja, Spain, and has been living in the United States since 2001.

CU ★ PRESENTS | ARTIST SERIES



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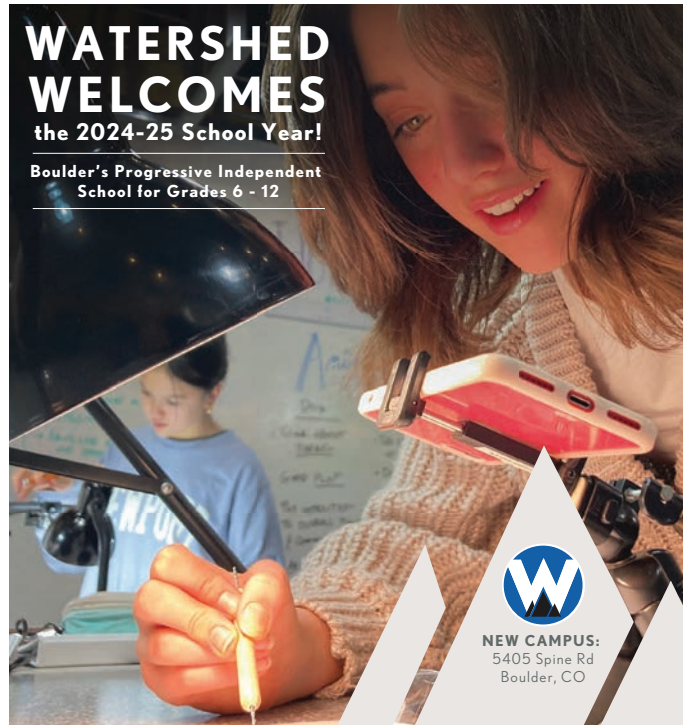


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# ALTERNATIVE KEYBOARD

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# GREATER REACH

By Kathryn Bistodeau

When Abigail Terrill (MM '24) learned about alternative piano keyboards, it seemed she'd found an obvious solution to a complicated problem. Terrill spent the last year of her master's experience researching narrower keyboards to accommodate pianists with smaller hands, and how quickly pianists can transition to and from them.

"The length of alternative keyboards is the same as standard keyboards, only the width of each key is very slightly smaller," Terrill says. The CU Boulder College of Music has had such a keyboard on loan from the DS Standard Foundation since April 2023, featuring a six-inch octave instead of the standard six-and-a-half-inch octave.

"The reason I got interested was because I have tendonitis and I noticed a bunch of my female pianist friends were also getting tendonitis. I've had friends who have had to quit because they got some kind of severe playing-related injury," Terrill says.

Alternatively sized keyboards can help pianists avoid injuries sustained from over-reaching and enable individuals with smaller hands to play some repertoire that is physically impossible for them to perform on standard-size pianos.

*"Keyboards are made to a standard size and the human hand is not a standard size,"*

says Jennifer Hayghe, associate professor of piano and chair of the Roser Piano + Keyboard Program at the College of Music. "In my 25 years as a professor, I have seen the number of students with injuries rise exponentially. I spend a lot of my time working with students trying to reduce their stress and tension and work through the injuries they've accrued. I do believe that if we had smaller keyboards as a standard thing, that would not be an issue."

The piece loaned to the College of Music is a piano action—that is, the keyboard and the mechanism that causes hammers to strike the strings when keys are pressed. This action can technically fit onto any piano, though some fittings are more difficult than others. Mark Mikkelson and Phil Taylor, both piano technicians at the College of Music, say they put in 50 to 60 hours of work fitting the alternative keyboard into a Steinway piano.

"The problem in making these keyboards for Steinway instruments is that Steinways are entirely handmade, which means they're not all exactly the same," Hayghe explains. "So when alternative keyboards are made as close as possible to a 'standard' Steinway size, all these little adjustments are necessary. It took a long time and a lot of adjusting to get that keyboard used to that piano."

Terrill's thesis project involved 15 pianists playing a musical excerpt on a standard piano, and then on a narrow keyboard. She measured their errors when initially playing on the alternative keyboard and after 10 minutes of practice.

"We found that everyone by the end—transitioning from the standard size to the second try on the narrow keyboard—had fewer errors than on the first try," Terrill says. "Most of them said 'I wish I could practice more on it.'"

Since graduating this spring, Terrill has been teaching piano lessons—another instance when narrow keyboards would be helpful. "Most instruments have smaller versions for when you're learning as a kid, but not the piano," she notes.

"I really see this as an equality issue. I'm looking for movement from people. I want to push for more research and for people to have conversations about it."

*Photo: Abigail Terrill (MM '24) and duo partner James Morris (DMA '25) rehearse his first piano duo composition that premiered last year. Terrill is playing an alternatively sized keyboard on loan at the CU Boulder College of Music.*

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Laima Haley

### 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 Mohatt

### Director of Ticketing and Patron Services

Adrienne Havelka

### Box Office Services Coordinator

Dylan Thierry

### Box Office Assistants

Caitlin Amero

Aidan Biffinger

Macy Crow

Joel Ferst

Johnette Martin

Morgan Ochs

## MACKY AUDITORIUM

### Director, Macky Auditorium and CU Artist Series

Rudy Betancourt

### Assistant Director for Administration

Sara Krumwiede

### Assistant Director for Production

Trevor Isetts

### Assistant Director for Stakeholder and Patron Services

Amanda Wells

### Production Managers

Richard Barrett

Scott Wickham

### House Manager

Devin Hegger

*Current as of Oct. 15, 2024.*

## CONTACT US

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**By Phone:** 303-492-8008

**In Person:** University Club  
972 Broadway, Boulder

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