

CU ★ PRESENTS

2020-21 Season  
Digital program



College of Music  
UNIVERSITY OF COLORADO **BOULDER**

CELEBRATING 100 YEARS • 1920-2020

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**CU ★ PRESENTS** is the home of performing arts  
at the University of Colorado Boulder.



*The mission of the **University of Colorado  
Boulder College of Music** is to inspire artistry  
and discovery, together.*



## 2020-21 Digital Programs

*October-December 2020*

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# Celebrating resiliency and committing to justice: ***Colorado Music Magazine***

*By Jessie Bauters*

Just in time for a virtual Homecoming, the College of Music released a special Centennial edition of Colorado Music Magazine this October. In addition to highlighting trailblazing alumni, legendary faculty, outstanding students and dedicated supporters, the college's annual publication shined a spotlight on two aspects of the past year that none of us can ignore: the COVID-19 pandemic and the movement for racial justice.

# The music of resiliency

As coronavirus upended plans all over the globe, the performing arts on the CU Boulder campus were no different. But as a college, our artists have dug deep to find a way to keep our educational mission alive against extraordinary odds.

Students and faculty used on-screen meetings to their unique advantage. The Trumpet and Horn studios produced virtual performances, along with the keyboard faculty and the bands. Distinguished Professor and Helen and Peter Weil Faculty Fellow David Korevaar challenged himself to record all of Beethoven's sonatas in single takes during the stay-at-home period earlier this year. Finally, the college held a distanced commencement ceremony, with a group of alumni recording a tribute to the class of 2020.

As we look ahead, we're reminded that nothing can be taken for granted. But as the college has proven so far in 2020, these trials give us opportunity to grow, to be resilient and to show who we really are.

# A movement for change

As the world has come to grips with the COVID-19 pandemic, the other undeniable headline of 2020 has been the Black Lives Matter movement. The

College of Music stands as a community of artists and educators against racism and in support of inclusivity for all our students, faculty, staff, alumni and community members.

With that goal, new Diversity and Outreach Coordinator Alma Ramos joined the college this fall to resume the important work of bringing greater diversity to music study at CU Boulder. “Classical music is very much seen as a White industry, and when looking at the demographic, it is,” says Ramos. “It is the responsibility of the college to acknowledge how it has played a part [in that], as well as discover methods and skills to create a more inclusive field and challenge the privileged norms of classical music.”

Ramos recently completed a master’s degree at the University of Colorado Denver. While there, she worked as a graduate assistant at the Peer Advocate Leaders (PAL) Program and at the Center for Identity and Inclusion under the Department of Diversity and Inclusion.

“I’m excited about this position because it combines my two passions: music and social justice,” she says.

Read these stories in their entirety and check out all the coverage in the **2020 Colorado Music Magazine**.

# Faculty Tuesdays

## Camille Claudel Concert Suite

Chas Wetherbee, violin

David Korevaar, piano

7:30 p.m., Tuesday, Dec. 1, 2020

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## Camille Claudel Concert Suite for Violin and Piano

Korine Fujiwara

1. Claudel Alone
2. The Family
3. The Women's Studio
4. Rodin, Camille, Sakuntala
5. The Waltz
6. Rose
7. Collage
8. The Age of Maturity
9. The Internment
10. Liquidambar
11. Finale: Clotho, Destiny

# Program notes

The complete ballet score for *Claudiel* was commissioned by Columbus Dance Theatre (Columbus, Ohio) and was composed between October and November 2013. The ballet was a multimedia production about the life and work of Camille Claudel. Carpe Diem String Quartet and Columbus Dance Theatre first launched this work in February 2014.

The *Suite from “Claudiel”* consists of a selection of chosen movements from the larger ballet, many of them inspired by Claudel’s sculptures and photos of Claudel captured at various periods throughout her career. It also follows the story of her very tragic life. Of her immediate family, only her father supported her artistic creativity in a field normally reserved for men.

Her mother and sister despised Claudel, thinking that her digging around in the clay and working with stone was no proper lifestyle for a woman. Claudel had a close relationship with her brother, who was also a struggling poet, but he later became involved with the church and distanced himself emotionally from Claudel. Camille’s relationship with Rodin has



been romanticized to reflect how the student/teacher relationship accelerated to muse/lover, and that Rodin recognized Claudel's superior talent. His own art was influenced by the beauty of her artistic gifts.

In today's world Rodin's advances would likely be seen as predatory, creating an inappropriate relationship where the balance of power of teacher over student is wrought with problems. Camille, on the other hand, became increasingly frustrated that her reputation as an artist was always linked to and compared to Rodin's, and found it impossible to separate herself from him professionally. I feel that had Claudel been born in the current time, she would have had the opportunities, resources and support she so richly deserved and needed. Camille's sculptures are stunningly beautiful, and she is finally receiving the recognition now she deserved when she was living.

1. *Claudel Alone*: (in the asylum) looking back on her life. Inspired by a 1929 photo taken by Wm. Elborne of Claudel sitting alone in a chair at the asylum in Montdevergues.



2. *The Family*: A portrait of the Claudel family, illustrated in *Rondo* form. The family together, her father, Louis-Prosper Claudel, her mother and her sister Louise, her brother Paul and finally, Camille herself. Inspired by an 1886 photo of the Claudel family on their balcony on the day of her sister Louise's engagement.

3. *The Women's Studio*: Inspired by a photo of Camille and fellow sculptress Jessie Lipscomb working together in a Paris flat, a period of creative joy and freedom, unencumbered by society's gender-specific expectations.

4. *Rodin, Camille, Sakuntala*: Based on the relationship between Rodin and Claudel as it evolved from teacher/student, artist/artist's assistant, muse to muse, lovers and co-workers, artistic equals, and illustrated by Claudel's sculpture *Sakuntala*.

5. *The Waltz*: Inspired by Claudel's sculpture of the same name, *The Waltz* illustrates the passionate and tumultuous relationship between Claudel and Rodin.

6. *Rose*: Inspired by Claudel's sculpture of Rose Beuret, Rodin's long-term companion with whom he shared a son.

7. *Collage*: As Rodin chooses to remain with Rose, Claudel enters into one of her most productive creative periods as a sculptor, but her bitterness and paranoia begin to consume her.

8. *The Age of Maturity*: Inspired by Claudel's sculpture of the same name, portraying an embracing couple and a female on her knees imploringly reaching to them. Seen as autobiographical in nature and as an allusion to her perspective of the relationship between Rodin, Rose Beuret and Claudel.

9. *The Internment*: In a period of paranoia, self-destruction and despair augmented by the death of her father and the end of her pregnancy with Rodin's child, Claudel began to destroy her sculptures. Her mother and her brother had her admitted to an asylum. After the doctors declared her fit to be released, they pleaded with her family to release her. Her mother and brother refused to let her out, and she spent the rest of her life in the asylum.

10. *Liquidambar*: An imagined scene of Claudel holding a fallen golden leaf of the sweet gum tree while in the asylum. Liquid Amber: a metaphor of her creative life, the fluidity of her sculptures captured forever in stone while she is trapped in one moment, as an insect is forever frozen on its journey in amber.

11. *Finale. Clotho/Destiny*: After two sculptures. *Clotho* depicts an elderly woman, her tangled hair twisted around her. *Destiny* at first glance appears to be similar to *The Age of Maturity*, but closer examination reveals instead the caped figure of Destiny whispering into the ear of the standing man who is unable to escape her grasp. Representing the enduring beauty of her sculptures that continue to inspire all those who see them.

## About the performers

*Click on a name to view a performer's biography.*

**Charles Wetherbee, violin**

**David Korevaar, piano**

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*As of Oct. 12, 2020*

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### Interim Assistant Dean for Advancement

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Carrie Howard

### Associate Dean for Undergraduate Studies and Enrollment Management

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