

CU ★ PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

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Fall 2021

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CU Boulder Photography

AT THE PERFORMANCE

- Please refrain from using electronic devices during the performance. Feel free to view this program on your device at any time prior to the performance, during intermission or after the performance ends.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

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.



The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.

College of Music's Faculty Tuesdays series celebrates 22 years of community-focused music making

By Ally Dever

CU Boulder's College of Music has been offering free, live faculty performances to the Boulder community for more than two decades.

As part of the long-running Faculty Tuesdays series, professional musicians in the college play concerts every Tuesday during the fall and spring semesters, offering students and community members the opportunity to experience firsthand the renowned talent housed right here on campus.

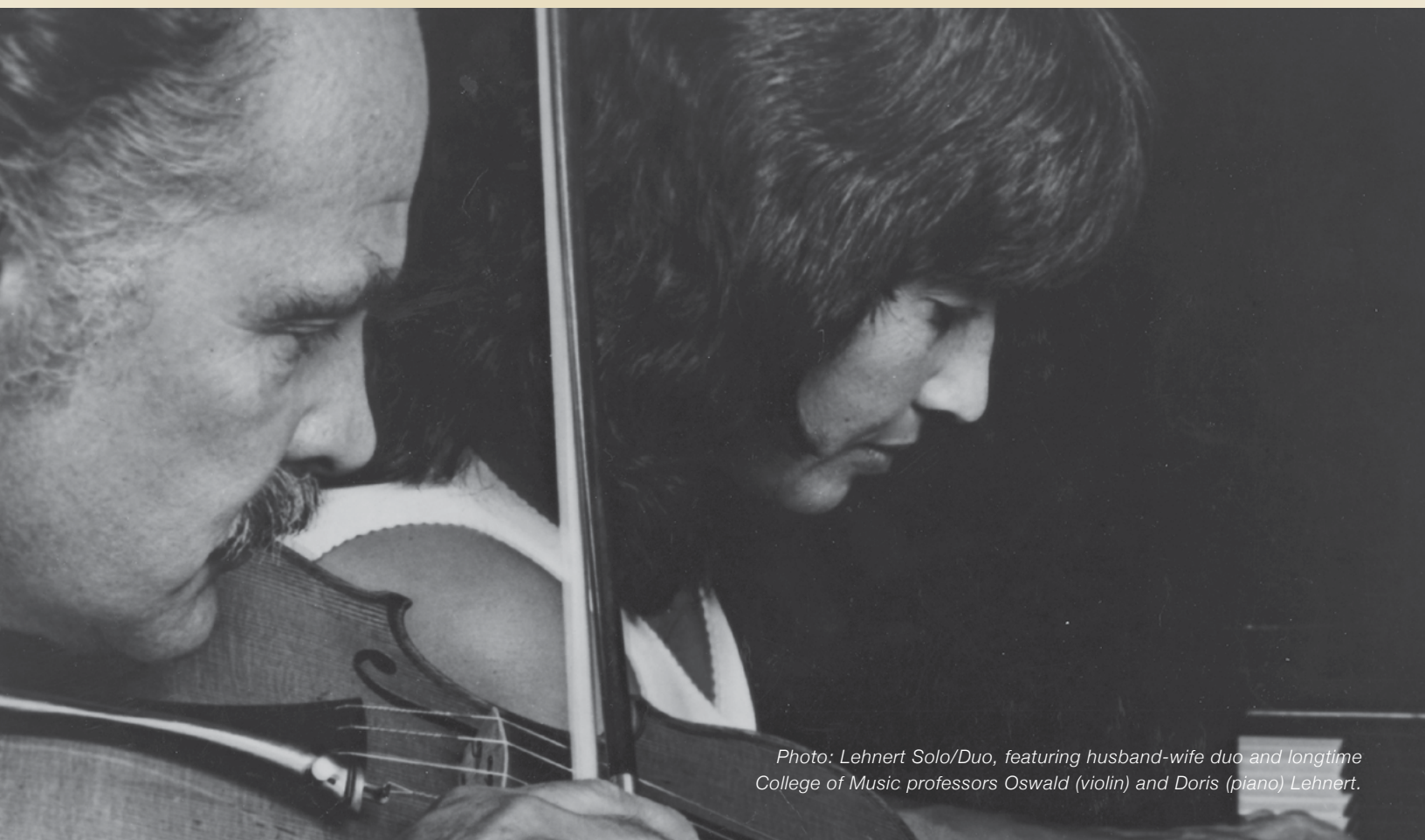


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

Daniel Sher, former College of Music Dean, and Joan McLean Braun, assistant dean for concerts and communications and executive director of CU Presents, started the popular Faculty Tuesdays series in 1999. “With this series, the College of Music launched something unique,” Sher said. “There really wasn’t a formal approach to faculty recitals at other schools and colleges at the time.”

But word of the first-of-its-kind series quickly spread to other universities. Sher routinely attended several conferences and roundtables for music deans and directors across the country, and found many of his colleagues at other institutions were inspired by Faculty Tuesdays. Some even expressed interest in similar programs of their own.

“Music deans at other schools would ask how we got such a large audience to the concerts and how we got faculty to participate,” he said.

Since then, several music schools across the country have instituted similar programs, like Yale’s Faculty Artist Series, Arizona State University’s ASU in Concert Series and Michigan State University’s Faculty Recital Series.

Craft and collaboration

Distinguished Professor of Piano David Korevaar has been a frequent performer at Faculty Tuesdays since its inception, participating in over 70 individual performances.

As a world-renowned professional musician who has performed throughout the United States, Europe, Asia, and Central and South America, Korevaar believes Faculty Tuesdays offers something special.

“This is one of the best audiences I play for anywhere in the world,” Korevaar said. “And as performers, that’s what musicians are all about.”

For faculty, the series has served as a platform to practice their craft. It provides them with an appreciative audience and a free venue to try out their material before they take it on the road—an opportunity that’s not offered to most professional musicians.

And, by allowing performers to schedule their slots in advance, it also inspires faculty to plan collaborative performances with colleagues in different departments, bringing a new dimension to the weekly performances.

“With the introduction of Faculty Tuesdays, our professors were less siloed and began to appreciate one another, and learn more about the artistry and abilities of their colleagues,” Sher said.

“It contributed significantly to the climate of collaboration that the college enjoys today and elevated the mutual respect and admiration between our faculty members.”

Unlike other concerts, attendees don't have to drive far and pay expensive fees to hear professional quality music.

Chris Brauchli, a violinist and longtime donor to the College of Music, has attended Faculty Tuesday performances since the series' inception.

“The quality and level of the talent continues to blossom, and it makes the concerts superb,” he said. “It’s a real treat for people who live here to be able to hear these performances for free on a weekly basis.”

The College of Music relies on community donations to continue to host Faculty Tuesdays.

To encourage others to donate, Brauchli has been known for his “magic envelope” bit on occasional Tuesday events. Formerly inserted in each hardcopy program, there was an envelope for voluntary donations.*

“As a joke, I’ve pointed out that attendees can tear it off, throw it away and it becomes trash,” he said. “Or, they can put money inside, mail it back to the college and it becomes gold.”

With the College of Music’s move to digital programs, **give here to add your support for the Faculty Tuesdays series.*

CU Symphony Orchestra

Gary Lewis, conductor

Renee Gilliland, conductor

7:30 p.m., Thursday, Sept. 23, 2021

Macky Auditorium

Program

Nhanderú

Clarice Assad (b. 1978)

Renee Gilliland, conductor

Symphony No. 1 in D major

Gustav Mahler (1860-1911)

I. Langsam schleppend

II. Kräftig bewegt

III. Feierlich und gemessen

IV. Stürmisch bewegt

Gary Lewis, conductor

Program notes

Nhanderú

Clarice Assad (b. 1978)

Nhanderú, pronounced (/nyuh.dey.roo/) means “God” in Tupi-Guarani, which is a subfamily of the Tupian languages spoken by a group of indigenous peoples living in areas of the Amazon basin. Natives from Tupi-Guarani tribes, like many other societies, often practiced a ritual called rainmaking, (or rain dance) which is intended to invoke rain through prayer.

During the ceremony, they summoned spirits of the land as well as their ancestors to bring in the rain so as to ensure soil fertility, abundant harvest and to frighten away the spirits of the lost world. In most rituals, the “dancers” embody one or more spirits (a higher power) that is expressed through rhythmic gestures and movements. In addition to chanting, some instruments such as rattles of various sizes and types, flutes and drums, are used. Legends have it that the rain provoked by the ritual, holds the spirits of ancient chiefs. When the water droplets begin to fall, it sets off a great battle between our reality and the spiritual world.

The composition *Nhanderú* bases itself on the connection between the material and the unseen worlds, with focus on ritualistic practices through faith, prayer and gratitude. As with any musical work, it can be interpreted in many different ways. However, my work tends to be quite visual and I usually like to imagine vivid scenarios, which inspire me to create a stronger sense of timing. Programmatic in nature, the piece develops narratively, and is a musical portrait of a rain dance ritual from beginning to end. It is divided into four main parts. The beginning, (awakening), the development section (summoning/rainfall/gratitude) and the coda, which is a return to the beginning, in a cyclical form, creating a parody between the water cycle and the cycle of life. To create a vivid listening experience, the score calls for vocalizing, finger snapping, clapping, body tapping and percussion instruments which imitate sounds of nature. —*Note by Clarice Assad*

Symphony No. 1 in D major

Gustav Mahler (1860-1911)

Bruckner and Mahler are so often mentioned in the same breath that music-lovers who probe a little deeper are startled to discover how remarkably different they really were. One similarity holds, however: both composers revised their symphonies, frequently and extensively. The stories and reasons vary, of course, for each man and each of his works. Only rarely was Bruckner or Mahler satisfied with a first effort.

Mahler established that pattern even before composing his First Symphony. His early song cycle, *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), occupied him on and off for almost 13 years, from 1883 to 1896. The First Symphony took even longer to bring to final form. His first sketches date from 1884, about a year after completing his initial draft of *Lieder eines fahrenden Gesellen*, one of whose songs (*Ging heut' morgen übers Feld*) figures as the principal theme of the symphony's opening movement. Mahler had completed the first version by spring 1888. After it received a chilly reception at the Budapest premiere in November 1889, he shelved it. Between 1893 and 1896 the symphony underwent extensive revision, and Mahler chose not to publish it until 1899.

In Mahler's original conception, the work was a symphonic poem in two parts and five movements. Mahler discarded his original second movement, known as *Blumine* ("A Chaplet of Flowers") in the early score, in 1898, shortly before the symphony was published. *Blumine* was an *Andante* in C major that appears to have been adapted from incidental music Mahler composed in 1883 for Joseph Viktor Scheffel's poem, *Der Trompeter von Säkkingen*. The symphony's autograph manuscript was missing for many years. It turned up in 1967, revealing significant differences in orchestration from the published score. The previously unknown *Blumine* movement also explained the origin of one of the themes used in the section of the finale that quotes from the preceding movements.

Jean-Paul Richter's novel *Titan*, a personal favorite of Mahler's, was the source of the symphony's subtitle. In this context, it was intended to connote a "vigorous, heroic man." Later in life, Mahler abjured the subtitle altogether.

In 1896, he told a friend that his First Symphony had been inspired by “a passionate love.” Most scholars believe he drafted the work while embroiled in an affair with Marion von Weber, wife of Carl Maria von Weber’s grandson, but at least two other women—Johanna Meier and Josephine Moisl—are associated with the two *Gesellen* songs he quotes in the symphony. With Mahler, a simple explanation rarely suffices, and there is always more than initially meets the eye or ear. His love interest at the time is only one aspect of the autobiographical aural canvas this symphony paints. Mahler once wrote of his first two symphonies, “My whole life is contained in them.”

Mahler’s First overflows with the excitement and anticipation of youth. In spite of its sardonic slow movement, it is resolutely optimistic and triumphant. Cosmic in nature, it addresses weighty topics such as love and life itself.

A pregnant slow introduction to the first movement pulsates with the pastoral sounds of a glorious alpine summer morning. Mahler wants us to feel light breezes ruffling our hair and to hear the chirp of birds, the call of shepherds. All these sensations are part of everyday experience in the rural setting that remained dear to Mahler his entire life. Their decisive placement as the opening gesture of this highly gestural symphony reveals much: Mahler put a lot of his cards on the table with this first symphonic hand, and he continued to play them out during his entire career. Equally important from a motivic standpoint is the method of delivery: an insistent falling fourth that develops into a significant building block of the musical structure.

The famous D major theme of the first movement (*Immer sehr gemächlich*, or “always comfortable, unrushed”) is identical to that of the second song in *Lieder eines fahrenden Gesellen*. In that earlier context, a dejected lover is impervious to the delicious appeal of nature’s charm in the early morning hours. No such lovelorn blindness blocks the listener’s appreciation of this symphonic movement, which seems to dance with anticipation and untrammelled joy.

The festive atmosphere continues in the second movement, *Kräftig bewegt* (“With vigorous movement”), which functions as a *scherzo*. Mahler borrows both from elegant Viennese ballrooms and country villages; their shared quality is the sheer joy of the dance. Ultimately, the Austrian peasant *Ländler* prevails over the

waltz in this compound gesture of homage to Haydn, Schubert and Bruckner. This movement is the most traditional in the symphony, and thus it is fitting that Mahler should pay his respects to his distinguished symphonic predecessors. In the trio section in F major, the music calms down considerably, permitting the dancers to catch their breath. One cannot help but wonder whether Strauss had the strains of this distinctly more waltz-like passage in mind two decades later, when he penned the score to *Rosenkavalier*.

The third movement, which opens with what is arguably the best-known string bass solo in the orchestral repertoire, is vintage Mahler. Accompanied by timpani, the bass solo becomes a funeral march crossed with a nursery song, followed by a Jewish street tune and a fleeting reference (in the G major trio section) to another of the *Lieder eines fahrenden Gesellen* (*Die zwei blauen Augen ...*). With searing irony and bitter humor, Mahler casts a spell, drawing the listener into a hypnotic, singsong parody by means of a mocking oboe. In the process, he makes the ridiculous sublime: *Frère Jacques* consorting with a vulgar street fiddler in a bizarre contrapuntal duet.

The finale is monumental, nearly as long as the three prior movements combined. Mahler likened its opening to the cry of a wounded heart. He makes the listener suffer—as he presumably did—before he yields to the victorious strains of D major in which the symphony resolves. There are parallels with Beethoven's Fifth (in triumph emerging from struggle) and Ninth symphonies (quotations from each of the preceding movements establishing cyclic unity). All the quotations are prelude to the jubilation of a spectacular climax.

From the standpoint of orchestral size, both in terms of number of players and variety of instruments, Mahler's First Symphony was a landmark work. Other factors make this symphony historically important. Mahler consolidated trends that developed during the second half of the nineteenth century, such as the cross-pollination of themes among various movements (a technique that is particularly evident when the discarded *Blumine* movement is considered as a part of the whole).

Also, the emphasis on the last movement, rather than the first, completely altered the emotional impact and psychological weight of the symphony. While

Mahler was not the first to expand a finale to this extent, he carried it further than anyone had beforehand. More than any of the other movements, this is the one in which we hear most clearly the passionate and personal voice that was to ripen into the rich harvest of the symphonies that lay ahead.

Mahler scored his First Symphony for four flutes (two alternating on piccolo), four oboes (one alternating on English horn), four clarinets (one alternating on bass clarinet), three bassoons (one doubling on contrabassoon), seven horns, five trumpets, three trombones, tuba, four timpani (requiring two players), cymbals, triangle, tam-tam, bass drum, harp and strings.

—*Note by Laurie Shulman*

Personnel

Click or tap on bold and underlined text to view biographies or websites.

Gary Lewis, conductor

Clarice Assad, composer

“she energetically bends music to her will and reshapes it with fascinating results.” – *Jazz Improv Magazine*

A powerful communicator renowned for her musical scope and versatility, Brazilian-American Clarice Assad is a significant artistic voice in the classical, world music, pop and jazz genres, renowned for her evocative colors, rich textures and diverse stylistic range. A prolific Grammy-nominated composer with more than 70 works to her credit, her work has been commissioned by internationally renowned organizations, festivals and artists, and are published in France (Editions Lemoine), Germany (Trekell), Criadores do Brasil (Brazil) and in the United States by Virtual Artists Collective Publishing. A sought-after performer, she is a celebrated pianist and inventive vocalist. Assad has released seven solo albums and appeared on or had her works performed on another 30. Her music is represented on Cedille Records, SONY Masterworks, Nonesuch, Adventure Music, Edge, Telarc, NSS Music, GHA and CHANDOS.

As an innovator, her award-winning Voxploration Series on music education, creation, songwriting and improvisation has been presented throughout the United States, Brazil, Europe and the Middle East. With her talents sought-after by artists and organizations worldwide, the multi-talented musician continues to attract new audiences both onstage and off.

Renee Gilliland, conductor

Renee Gilliland conducts the University of Colorado Boulder Campus Orchestra where she is pursuing a Doctor of Musical Arts degree under the instruction of Maestro Gary Lewis. She is also the assistant conductor of the CU Symphony and Philharmonia Orchestras as well as the assistant and cover conductor of the Boulder Philharmonic Orchestra. Previously, Gilliland was the music director of the Anschutz Medical Campus Symphony Orchestra in Aurora, Colorado and associate conductor of the Denver Philharmonic Orchestra. She was awarded an Artist Diploma in orchestral conducting from the University of Denver where she was the assistant conductor of the Lamont School of Music Symphony and Opera Theater Orchestras.

CU Symphony Orchestra

Violin

Greg Abrell
Ingrid Anderson
Payton Andrews
Dmitri Ascarrunz
Victor Avila-
Luvsangenden
Seth Bixler +
Alan Chan
Jordan Grantonic
Larina Gray
Veda Hingert-
McDonald
Sam Jarvis
Alisa Johnson
Hannah Kennedy *
MarieFaith Lane
Zhiqi Liu
Anna Lugbill
Soria Nguyen
Lucy Rissman
Rosalee Walsh
Inga Well-Off-Man
George Willis
Jonathon Winter
Brandon Wu
Joy Yamaguchi

Viola

Finn Cruit
Aaron Lockhart
Elizabeth
Macintosh
Daniel Moore +
Emma Reynolds
Ashley Santore
Andy Sprinkle
Gina Stonikas
Regina Vendetti

Cello

Ethan Blake +
Nicole Chung
Eliot Johnson
Peyton Magalhaes
Louis Saxton
Sophie Stubbs
Eric Vasquez
Matthew Wiest

Double bass

Victoria Bakewell
Alex Bozik
Maeve Celedon
Isaiah Holt
Kurt Melendy +
Jake Thurston

Flute

Rachelle Crowell
Lauren Flaten
Yuna Langehennig
Grace Law

Oboe

Sophie Oehlers
Elizabeth Phillips
Lisa Read

Clarinet

Charles Burnside
Randel Leung
Kristen Pierri
Gleyton Pinto

Bassoon

Anthony Federico
J.T. Holdbrooks
Madison Triplett
Jacob Webb

Horn

Dilon Bryan
Abbie French
Kira Goya
Maria Long
Annika Ross
Michael Sgrecci
Valerie Sly
Ethan Watson

Trumpet

Chris Boulais
Noah Mennenga
Isaac Ponce
Urbina
Michael Winkler

Trombone

Sebastian Alvarez
Piras
Riley Bahin
Jack Holoman
Daniel Orthel

Tuba

Dylan Silverstein

Percussion

Christian De La
Torre
Chris Eagles
Euijin Jung
Eliot Sale
Rowan Woodbury

Harp

Shelby Roberts

* Concertmaster
+ Principal

CU ★ PRESENTS



Upcoming events at the College of Music

Event details are subject to change, but the CU Presents website will always be up-to-date.

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College of Music

UNIVERSITY OF COLORADO BOULDER

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