

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.

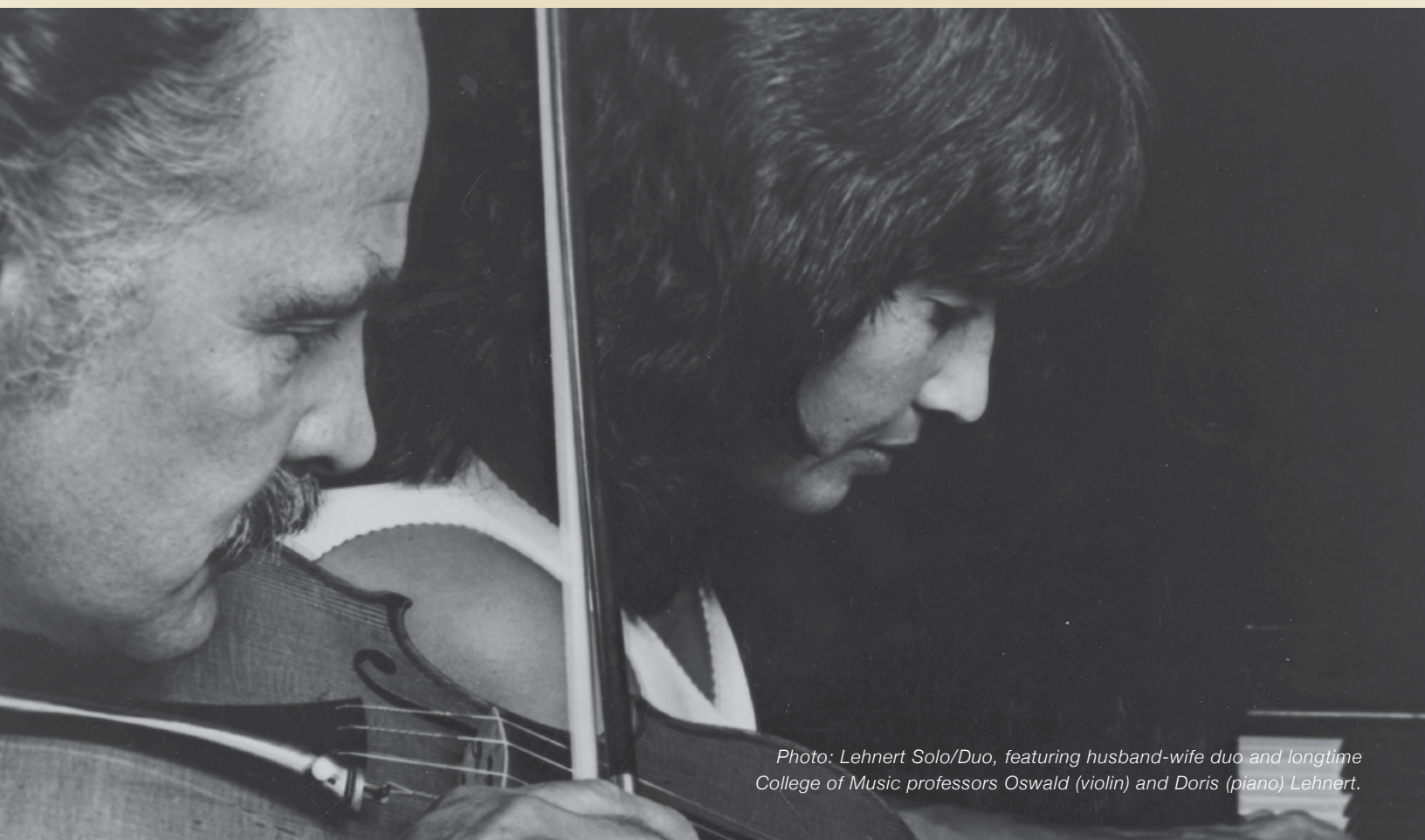


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

Japanese Ensemble

Mami Itasaka-Keister, director

Jay Keister, assistant director

2 p.m., Sunday, Nov. 7, 2021

Grusin Music Hall

Program

Tokyo Ondo (“Tokyo Dance Song”)

Composed by Shimpei Nakayama

An example of Japanese folk songs (*minyo*) that musically and lyrically represent different regions of Japan. This song became a radio hit in the 1930s when it was first composed and has since come to represent Tokyo in the folk music world. It usually accompanies traditional circle dances called *Bon odori* during summer *Obon* festivals in Japan.

Kokiriko bushi (“Bamboo Stick Song”)

Choreography by Miko Bando

This folk song from Toyama in central Japan was originally sung during rice planting to ask the gods (*kami*) for a good harvest. Performances typically feature percussion instruments originally used for their magic power: *kokiriko* is a pair of thin bamboo sticks struck together while singing; *binsasara* is a string of wooden plaques that are rolled together, each plaque representing the human desires, the causes of human suffering. Dancers wear straw hats (*tori oi gasa*) to chase away birds from the newly sewn fields.

Shakuhachi honkyoku: Koto Sugagaki

The *shakuhachi*, an end-blown bamboo flute, is known for its associations with Zen Buddhism. *Koto Sugagaki* is part of the solo genre of *honkyoku* and is performed today by Brandon Stover.

Sakase ya Sakase (“Let it Bloom”)

Composed by The Egoist

This song by Egoist, a Japanese pop duo, is the theme song for the 2019 anime film *Kabaneri of the Iron Fortress: The Battle of Unato*. Like the original recording that became a hit song in Japan, the CU Japanese Ensemble mixes traditional instruments with contemporary instruments in this performance. The dance features choreography from the film and a solo choreographed by Miko Bando.

Mononoke Hime (“Princess Mononoke”)

Composed by Joe Hisaishi

The theme song for the animated film *Mononoke Hime* (“Princess Mononoke”), Japan’s top-grossing film of 1997, *Princess Mononoke* tells the story of a struggle between the animal spirits of the forest (*mononoke*) and the humans who consume its resources. Composed by Joe Hisaishi, today’s performance features Hao Jin (piano) and Nelson Walker (cello).

Taiko Ensemble: Animals and Demons

Wearing masks to transform into gods or spirits (*kami*) is a tradition in Japan that dates back to ancient times. The following pieces are presented as a mini-play arranged by Miko Bando and features masked groups representing animals and demons. In the first section, a group of animals gather in the forest at night to play music, but they must play quietly otherwise they risk awakening demons hiding in the forest.

A. *Manic Taiko* is based on a song by Jimi Hendrix and arranged for *taiko* and rock ensemble.

B. *Wild Thing* is based on a song by UK band The Troggs with new lyrics.

C. *Hatou* (“Big Wave”)

After the animals accidentally wake the sleeping demons with their song, the demons enter to play this piece for *taiko* drum and flute ensemble, a music genre first developed in Japan during the 1950s. Today such ensembles are

also active in the United States and other countries with Japanese populations. This *taiko* drumming arrangement by Miko Bando was inspired by the *taiko* medley *Hachijo/Miyake*. This performance of demon drummers recounts a famous story from the 16th century in which a community of defenseless farmers in Ishikawa defeated a samurai army by masquerading as demons drumming in the forest at night to frighten away the invaders. At the end of this piece, the demons are driven away by the power of handbells (*suzu*) used by Shinto priests for purification.

Soran Bushi (“Soran Song”)

One of the most well-known minyo songs in Japan, *Soran Song* comes from the northern island of Hokkaido and sings of the hard life of working fishermen. Originally sung by fishermen, the song is accompanied by a dance choreographed by Miko Bando that depicts the work of rowing and hauling in driftnets full of fish. This traditional song now exists in many different versions in Japan, including rock, jazz and hip hop versions.

Program notes

Japanese Music and Dance by the CU Japanese Ensemble

The CU Japanese Ensemble is a class in the College of Music that is dedicated to hands-on learning of Japanese music and dance and is open to all CU students. The group learns a wide variety of music and dance from many regions of Japan.

Japanese music is typically based on songs that reflect styles of Japanese poetry, sung in lines of five- or seven- syllables. Song lyrics evoke images of landscape, seasons, weather, animals and legendary figures of Japan, in order to illustrate Shinto religious ideals of harmony between the gods and human beings in nature, as well as Buddhist themes of the transient nature of existence in this world.

Traditional instruments studied by the group include: *shamisen* (skin-covered, 3-string plucked lute), *shinobue* (transverse bamboo folk flute), *nokan* (transverse bamboo flute from noh drama), *shakuhachi* (end-blown bamboo flute), *taiko* (double-headed, barrel-shaped, stick-struck drums of various sizes), *kotsuzumi* (shoulder-held, hourglass-shaped, pressure drum) and *otsuzumi* (hip-held, hourglass-shaped drum).

Personnel

Japanese Ensemble

Jack Bendure, Cole Cantor, Junran Cao, Jaeson Chin, Liliana Eurich, Elizabeth Hansen, Hao Jin, Spencer Justus, Korye Lockett, Anna Meyer, Max Pashayan, James Singer, Katherine Song, Nelson Walker, Julia Worthington, Emily Zalevsky, Caroline Joy Hofmann, Brenna Saia, Arielle Schlickman-Elak, Atsuko Sono, Brandon Stover, Mami Itasaka-Keister [stage name: Miko Bando] (director), Jay Keister (assistant director)

Special thanks to

Caroline Joy Hofmann, Brenna Saia, Brandon Stover, Atsuko Sono, Arielle Schlickman-Elak

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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