

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.

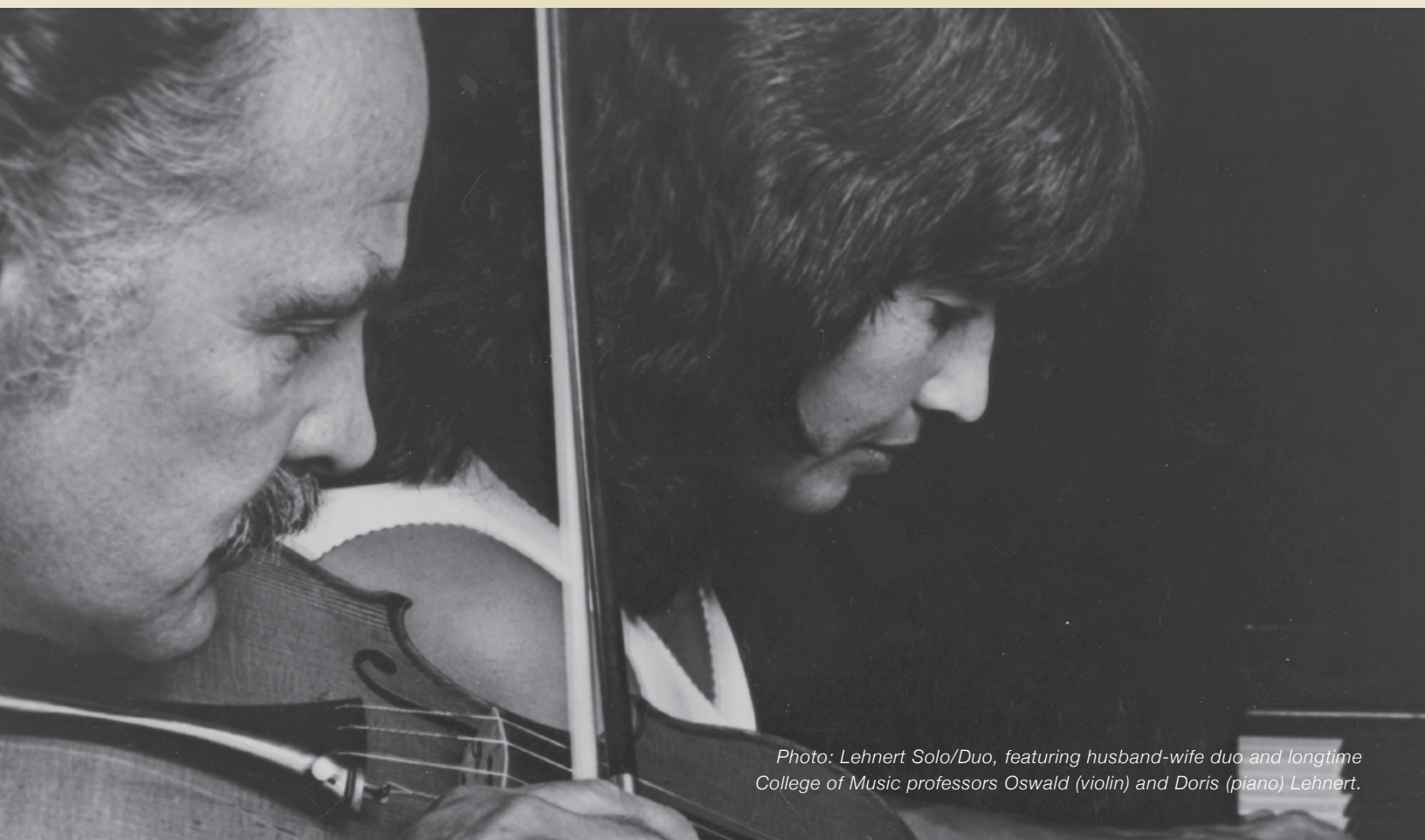


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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 Philharmonia Orchestra

Joel Schut, conductor

7:30 p.m., Monday, Nov. 15, 2021

Grusin Music Hall

Program

Anthem for GO

Jessica Mays (b. 1986)

Ma Mere L'Oye (Mother Goose Suite)

Maurice Ravel (1875-1937)

- I. Pavane de la Belle au bois dormant: Lent (Pavane of Sleeping Beauty)
- II. Petit Poucet: Très modéré (Little Tom Thumb/Hop-o'-My-Thumb)
- III. Laideronnette, impératrice des pagodes: Mouvt de marche (Empress of the Pagodas)
- IV. Les entretiens de la belle et de la bête: Mouvt de valse très (Conversation of Beauty and the Beast)
- V. Le jardin féerique: Lent et grave (The Fairy Garden)

Javier Abreu, narrator

—Intermission—

Symphony No. 5 in D, Op. 107 “Reformation”

Felix Mendelssohn (1809-1847)

- I. Andante - Allegro con fuoco
- II. Allegro vivace
- III. Andante
- IV. Andante con moto - Allegro vivace - Allegro maestoso

Program notes

Anthem for GO

Jessica Mays (b. 1986)

Within my piece, *Anthem for GO*, is an expansion on a theme that for me has embodied the spirit of overcoming hardship and listening to our burning desire for something more, something better. This piece is a tribute to both our heartbreak and resilience—our tears inspiring the conviction to move forward. Our desire to break down those systems that divide and rob us of our rights. It's about our blind determination to push for something better for ourselves, our communities, and our shared place on this miraculous planet. This is an anthem for that brilliant fire that lives in us all.

—*Program note by Jessica Mays*

Ma Mere L'Oye (Mother Goose Suite)

Maurice Ravel (1875-1937)

As its title suggests, *Ma mère l'oye* (Mother Goose) was originally intended for children. Maurice Ravel wrote it as a piano duet for Mimi and Jean Godebski, the six- and seven-year-old children of close friends. After the Godebski siblings surrendered to stage fright, Jeanne Leleu and Geneviève Durony—who were six and ten at the time—debuted the suite in April 1910. The premiere went so well that Ravel arranged the work as a ballet and orchestral suite the following year. The five sections that make up the suite are based on fairy tales by Charles Perrault and other, less famous sources. “The idea of evoking in these pieces the poetry of childhood naturally led me to simplify my style and refine my means of expression,” Ravel wrote. Along with the explicitly programmatic titles, he annotated the score with brief descriptions and quoted extracts. A Closer Listen Inspired by Perrault’s *Sleeping Beauty*, *Pavane de la Belle au bois dormant* is an enchanted dream. The flute sings a slow, spellbound theme as soft horn and viola provide counterpoint. *Petit Poucet* (Tom Thumb) winds along with the tiny protagonist, whose trail of bread crumbs is consumed by birds. The melody shimmers like a mirage; the meter struggles to find its footing; birds twitter and jeer. *Laideronnette*, *Impératrice*

des pagodes depicts an ugly little empress who is shipwrecked with her serpent companion on an island populated by tiny porcelain figurines, who play instruments carved from almond and walnut shells. The pentatonic melodies and unusual sonorities point to the Chinese origins of the figurines, known as pagodas. In *Les Entretiens de la Belle et de la Bête* (Conversations Between Beauty and the Beast), Ravel juxtaposes the graceful and the grotesque; Beauty waltzes along to lilting wind instruments while the Beast bumbles in as a clumsy contrabassoon. When the spell is broken (listen for an abrupt cymbal followed by an eerie glissando), the Beast turns into a handsome prince, now portrayed by a solo cello, the romantic counterpart to Beauty's violin. Finally, *Le Jardin Féerique* (The Fairy Garden) returns to the initial Sleeping Beauty scenario. A sparkling celesta delivers the kiss that restores the princess to consciousness, and wedding bells and fanfares foretell her happy future with Prince Charming. —*Program note by René Spencer Saller*

Symphony No. 5 in D, Op. 107 “Reformation”

Felix Mendelssohn (1809-1847)

In a well-known letter from 1829, Felix Mendelssohn's father, Abraham Mendelssohn-Bartholdy, urged his son to adopt the name Bartholdy and drop Mendelssohn altogether, in order to take full advantage, in an increasingly anti-Semitic Germany, of the Lutheran identity available to him. Felix's maternal uncle Jakob Salomon changed his name to Bartholdy (he took the name from the previous owner of a piece of real estate he had bought in Berlin). Jakob had urged the entire family to convert from Judaism to Lutheranism, and, in fact, Abraham had all of his children baptized in 1816, and he himself converted in 1822. Felix was raised as a Protestant and he knew more of the Lutheran faith than of his own religious heritage.

Late in 1829, the young Felix—who kept his hyphenated, crossover name, Mendelssohn-Bartholdy—began this symphony to commemorate the establishment of the Lutheran faith. He had been commissioned to compose music for a ceremony to be held on June 25, 1830, the 300th anniversary of the Augsburg Confession, the formal document approved by Martin Luther. Although Mendelssohn worked long hours that winter to get the symphony done on time—fighting a serious case of the measles as the deadline

approached—the celebrations were canceled due to the rising political tension spreading across Europe. Antoine Habeneck planned a performance in Paris in the spring of 1832, but that too was canceled after just one rehearsal because the musicians found the score unplayable (“much too learned, too much fugato, too little melody,” was one verdict). Mendelssohn was humiliated by the experience, and, as a result, he was unusually defensive about the work even before he introduced it to the public.

The symphony was finally performed, under the composer’s direction, in Berlin that November, with the subtitle “Symphony to Celebrate the Church Revolution.” Mendelssohn then withdrew it; he later said this was the one score he wished he could destroy. (Mendelssohn often was unreasonably hard on his compositions; he regularly and obsessively revised works that didn’t meet his standards and withheld others from publication.) As a result, it wasn’t published until 1868, as part of the posthumous edition of his complete works, when it was designated as the fifth of his five mature symphonies, although it was the second to be written. [The numbering of Mendelssohn’s symphonies is seriously out of order—the proper chronological sequence is 1, 5 (Reformation), 4 (Italian), 2 (Lobegesang), and 3 (Scottish).]

In Mendelssohn’s mind, this symphony was inextricably tied to the historical celebration for which it was intended, which only encouraged him to abandon it once that occasion passed. He used two themes with overt Protestant overtones that would ordinarily have no place in a symphony. To honor Luther, Mendelssohn included in his finale the beloved hymn *Ein’ feste Burg is unser Gott* (A mighty fortress is our God) that Luther had written while the Augsburg Confession was in session. (A century before Mendelssohn, Bach composed a cantata on Luther’s hymn for the Augsburg bicentennial.) For the first movement, Mendelssohn borrowed the familiar “Dresden Amen,” a serene sequence of rising chords familiar to churchgoers then and now. (Wagner, despite his dislike of Mendelssohn’s music, uses the same Amen cadence to famous effect in *Parsifal*.) Both outer movements are unusually ceremonial and festive; the inner two, with no specific ties to the occasion, belong squarely within the classical symphonic tradition (Beethoven, one of Mendelssohn’s earliest heroes, had been dead for only two years when Mendelssohn began this work).

The symphony opens with the well-known four-note theme (transposed) of Mozart's *Jupiter* finale, which sets a serious, dignified, "historical" tone as it leads to the first quiet statement of the Dresden Amen. The main body of the movement is rapid, stern and forceful. It has a standard sonata form, but after the Amen cadence returns to announce the recapitulation, the main theme is as hushed as it originally was assertive.

The second movement is a *scherzo* (in substance if not in name) triggered by a single rhythmic figure that's repeated in nearly every measure till the very last. The tone is one we now know as quintessential Mendelssohnian fleetness, offset by a genial waltzlike middle section.

The *Andante* is a brief, gracious song for violins. At its final chord, a flute begins to sing Luther's great hymn, unaccompanied at first and quickly drawing in more and more voices until it is richly harmonized and proudly proclaimed. The strings then lead the music in a new direction, climaxing with a grand, vaulting theme of triumph and celebration. *Ein' feste Burg* weaves in and out of the development section and then takes over, in majestic splendor, at the symphony's close. —*Program note by Phillip Huscher*

Personnel

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

Joel Schut, conductor

Javier Abreu, narrator

Puerto Rican tenor Javier Abreu has been described as a commanding force on stage, incorporating a rich, sweet and agile voice, with ample dramatic skills. Recent performances include Pittsburgh Opera as Ernesto in *Don Pasquale*, his role debut as Ferrando in *Così fan tutte* with Mill City Summer Opera, the world premiere of *Bless Me Última* with Opera Southwest, Lindoro in *L'italiana in Algeri* with Blackwater Valley Opera in Ireland, and a debut with Chicago Opera Theater as the title role in *Il Pigmaliione*, and Beppe in *Rita* by Donizetti. A lover of contemporary opera, Abreu has originated roles in Jorge Martín's *Before Night Falls* with Fort Worth Opera, Jeremy Howard Beck's *The Long Walk* with Opera Saratoga, John Musto's *The Inspector* with Wolf Trap Opera, and Enric Palomar's *La cabeza del bautista* with Gran Teatro del Liceu in Barcelona. He has garnered critical acclaim for his portrayals of Rossini's leading men with Central City Opera, Nashville Opera, The Israeli Opera, Opera de Oviedo, Theater Basel, Teatro Municipal de Chile, Austin Lyric Opera, New York City Opera, Florida Grand Opera and the Stuttgart Staatsoper, to name a few.

CU Philharmonia Orchestra

Violin

Olivia Breen
Alyssa Byrne
Noah-Michael Carlson*
Corbin Glover
Abigail Leaver
Jacob Lei
Logan Indge
Jacquie Pankratz
Sarah Payton
Elijah Pouliot
Quinn Rubin
Anna-Claire Schultz
Bebe Seidenberg
Jacob Stewart
Max Tuning
Fiona West
George Willis*

Viola

Len Eppich
Madeline Guyer
Cameron Halsell
Bryce Kayser
Aaron Lockhart*

Cello

Amy Delevoryas
Daniel Kiringer
Nia Lepore
Peyton Magalhaes*
Karl Pankratz
Joshua Vierra

Double bass

Joey Aigner
Ella Bajcsi
Sam Conner*

Flute

Madison Hardick
Andrea Kloehn

Oboe

Ricky Arellano
Taysia Petersen

Clarinet

Ashley Civelli
Carson Conley

Bassoon

Isabel Goodwin
Madison Triplett
Jacob Webb

Horn

Ervin Keeling
Joy Xiaodan

Trumpet

Hayden Etters
Mitchell Row

Trombone

Sebastian Alvarez
Jackson McLellan
Jake Spies

Tuba

Dylan Silverstein

Timpani/Percussion

Griffin Klapp

Harp

Shelby Roberts

Keyboard

Zerek Dodson

* *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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