

# CU ★ PRESENTS



## January-February 2024

- ★ Joyce Yang with the Takács Quartet Jan. 12
- 🎻 Takács Quartet Jan. 14-15
- ★ MOMIX Jan. 20
- ★ Step Afrika! Feb. 2
- 🎻 Jasper String Quartet Feb. 18-19



23/24

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Step Afrika! comes to Macky Auditorium on Feb. 2. Photo by Sekou Luke.

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## CU ★ PRESENTS

**JANUARY-FEBRUARY 2024**

**Editors:** Laima Haley, Sabine Kortals Stein

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# A violin superstar

By Henry Michaels

A Curtis Institute of Music education. First-place wins in some of the most prestigious competitions in classical music. An ambassador for SONY Electronics. 250,000 followers on YouTube.

This eclectic and unmistakably 21st-century resume belongs to Ray Chen, the virtuoso violinist who has charted a distinctive path to success and “[redefined] what it means to be a classical musician” in today’s world. Chen’s classical music bona fides alone would put him in elite company. Born in Taiwan and raised in Australia, Chen won first prize in the Yehudi Menuhin International Competition for Young Violinists in 2008, a feat which he followed up by winning first prize in the Queen Elisabeth Competition the following year. He was a mere 20 years old at the time. Since then, he’s released multiple highly acclaimed albums, toured the globe as a soloist and performed with, among others, the London, Los Angeles and New York philharmonics.

But what sets Ray Chen apart from many of his classical music contemporaries is the way that he has embraced the opportunities presented by an ever-connected, social media-obsessed world. His YouTube channel features music, education and more than a dash of great comedic timing, all with the kind of slick, eye-catching production one would expect from the popular video-sharing platform. He serves as a brand ambassador for SONY Electronics and has consulted for and collaborated with some of the best-known companies in the video game industry. Then there’s Tonic, an app co-founded by Chen that allows musicians to practice and encourage others in real-time.

In a classical music industry marked by frequent discussions about how to reach new patrons, Chen is one of the finest examples of an artist doing just that. Whether in sold-out concerts around the world or through YouTube and other media, he’s introducing classical music to a whole new audience.

Like Paganini, Liszt and other renowned virtuosos, Chen is one of those once-in-a-blue-moon classical musicians who has reached true superstar status. And like those virtuosos of ages past, it’s Chen’s artistry, his infectious personality and his stage presence that have combined to set him apart.

Chen’s glittering artistry will take center stage at Macky Auditorium on March 21, 2024. Alongside renowned pianist Julio Elizalde—himself a past winner (with the New Trio) of both the Fischoff National Chamber Music Competition and the Coleman Chamber Competition—this eclectic concert will feature music ranging from J.S. Bach to Chick Corea.

**RAY CHEN AND  
JULIO ELIZALDE**  
Artist Series

March 21, 2024  
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# CU ★ PRESENTS

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- 🎵 Takács Quartet
- CU CU Boulder Performing Arts



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to explore the full season.



### Takács Quartet

Jan. 14-15, 2024



*Streaming Jan. 14-22*



### MOMIX

Alice

Saturday, Jan. 20, 7:30 p.m.



### Step Afrika!

Friday, Feb. 2, 7:30 p.m.



### Jasper String Quartet

Feb. 18-19, 2024



*Streaming Feb. 18-26*



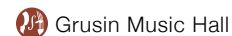
### The Play That Goes Wrong

March 8-17, 2024



### Takács Quartet

March 10-11, 2024



*Streaming March 10-18*





## Titanic, the Musical

March 15-17, 2024

**CU** Macky Auditorium



## Ray Chen, violin and Julio Elizalde, piano

Thursday, March 21, 7:30 p.m.

**CU** Macky Auditorium

## Good to know for the show:

### ACCESSIBILITY

The University of Colorado is committed to providing equal access to individuals with disabilities.



For more information, scan this QR code or visit [cupresents.org/accessibility](https://cupresents.org/accessibility).

### LATE SEATING

Latecomers will be seated at the discretion of the house manager.

There is no late seating in the Music Theatre (Imig Music Building) or Loft Theatre (University Theatre Building).

### PHOTOS AND RECORDINGS

Photography and video recordings of any type are strictly prohibited during the performance.

### SMOKING

Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

### TICKET SALES

Ticket sales are final; no refunds. Exchanges are subject to availability and must be made at least one business day prior to the day of performance.

Subscribers may exchange tickets for free. Single-ticket exchanges are subject to a \$3 exchange fee. Upgrade fees may apply in all cases.

Please return your tickets to the box office prior to the performance if you are unable to use them.



## Asleep at the Wheel

With the CU Symphony Orchestra

Friday, April 5, 7:30 p.m.

**CU** Macky Auditorium



## The Current

April 11-14, 2024

**CU** Roe Green Theatre



## American Stories by American Women

April 25-28, 2024

**CU** Music Theatre



## Takács Quartet

April 28-29, 2024

**CU** Grusin Music Hall

Streaming April 28-May 6



# Joyce Yang, piano with the Takács Quartet

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**Presented by the Artist Series**

Friday, Jan. 12, 7:30 p.m.

Macky Auditorium

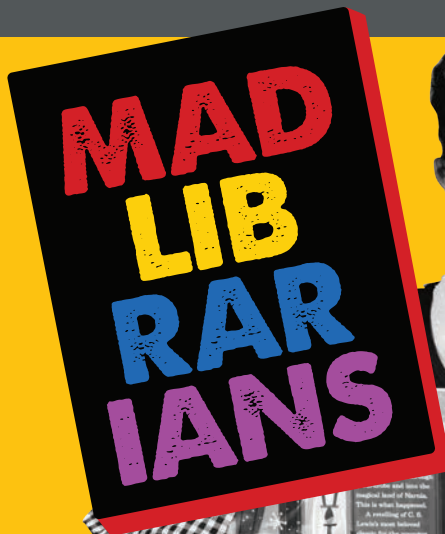
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# Step: a joyful act of resistance

By Becca Vaclavik

It's fitting that Step Afrika!, one of the top 10 African-American dance companies in the United States, will perform on a university stage when it comes to Boulder this winter. It's part of the form's history after all.

Stepping—a high-powered, dynamic art form where the body is both dancer and instrument—uses stomping, clapping, and spoken word to create complex sonic choreography.

Modern step was developed by fraternities and sororities, primarily at historically Black colleges. In the 20th century, as American universities slowly opened their doors to Black students, those students launched Greek organizations as a space for support, community and pride. Stepping became part of their group ritual and eventually evolved into performances and shows. Today, it borrows inspiration from jazz, tap, hip-hop, cheerleading and more.

“As much as they are dancers, they also are musicians,” says Step Afrika! Founder C. Brian Williams. “They are

both the movement and the music, and that’s the unique challenge for any percussive dancer.”

But stepping as a cultural practice has roots that run much deeper than campus communities.

Percussive movement and chanting have been part of West African folk dance for centuries and became a cultural feature of the African diaspora during the rise of slavery.

Some historians link this past to its present art form by way of the 1739 Stono Rebellion when a large group of enslaved Africans armed themselves and revolted in Charleston, South Carolina. Following the rebellion, enslaved people were stripped of the few rights they previously held, including the right to use drums. In the aftermath, they began to create music with all that remained: their histories and their bodies.

(Step Afrika! examines this history and relationship in a piece in its repertoire titled “Drumfolk.”)

It’s a near-miraculous evolution that stepping has gone from an act of resistance to one of community ritual to a professional cultural export, courtesy of Step Afrika! and groups like it.

Founded in 1994, it’s the first professional company dedicated to the tradition of stepping. The company has toured internationally to 50 countries and creates works that combine stepping with live music, technology and storytelling.

*The performance is proudly sponsored by the Center for African and African American Studies (CAAAS), partnering with CU Presents to celebrate the richness of African and African American arts and culture.*

## STEP AFRIKA!

### Artist Series

Feb. 2, 2024

Macky Auditorium

Starting at \$24






The **Center for African and African American Studies** (acronym: the CAAAS, and commonly called the Cause) is the focal point for Black community and Black culture at the University of Colorado Boulder. It is a co-curricular and community-building space where students, staff, faculty, alumni, artists, activists, allies, and community members come together to critically study the historical, cultural, and artistic experiences of Africans, African Americans, and the African diaspora.

The Center has three major programs: the CAAAS Research Program, the CAAAS Visual and Performing Arts Program and the CAAAS Student Services Program. As a result, it is simultaneously a research center, cultural arts center, and student services center.

For further information and/or to join the CAAAS/the Cause community visit our website at [colorado.edu/center/caaas](http://colorado.edu/center/caaas) or contact us at [caaas@colorado.edu](mailto:caaas@colorado.edu).



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# MOMIX

## Alice

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**Presented by the Artist Series**  
Saturday, Jan. 20, 7:30 p.m.  
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# Ekstrand Competition winners announced

By MarieFaith Lane

We're pleased to share that violinist Rinat Erlichman ('25) won first prize in the 2023-2024 Bruce Ekstrand Memorial Graduate Student Performance Competition! Under the mentorship of Associate Professor of Violin and Artist in Residence Harumi Rhodes and Artist in Residence Edward Dusingber, Erlichman prepared a program featuring works by Ernest Bloch, Paul Ben Haim and George Gershwin.

Erlichman (pictured above) was awarded \$2,000—plus the audience favorite prize (\$250). "Winning first prize and audience favorite for this year's Ekstrand Competition is incredibly meaningful to me," she says. "Preparing for the competition has helped me expand my repertoire

and develop my skills. I was honored to play the program in the final round with pianist Max Randal and all the wonderful finalists.

"I would also like to express my sincere gratitude to the Ekstrand family. Your generosity means I can devote more of my time to develop my career and share my music."

Congratulations, Rinat, on this well-deserved achievement!

Cellist Chas Barnard—a student of Associate Professor of Cello David Requiro—won second prize (\$1,000). Other finalists (\$500 each) include Maggie Brady, violin (student of Harumi Rhodes); Jenna Clark, mezzo-soprano (student of Associate Professor of

Voice Abigail Nims); and Allyson Kreider, flute (student of Professor of Flute Christina Jennings).

We applaud all performers as well as their teachers and collaborative pianists, including Jude Markel, Barbara Noyes, Max Randal and Christine Teng!

Our gratitude goes to the college's Ekstrand competition co-chairs: Professor of Music Education and Associate Dean of Graduate Studies Margaret Berg and Postdoctoral Lecturer in Collaborative Piano Barbara Noyes. We're also deeply appreciative of this year's adjudicators: Philip Hembree, Assistant Principal Trumpet, Colorado Symphony and Instructor, University of Northern Colorado; Wilbur Lin, Assistant Conductor, Colorado Symphony and Music Director, Denver Young Artists Orchestra; and Seoyoen Min, Principal Cellist, Colorado Symphony.

The Bruce Ekstrand Memorial Graduate Student Performance Competition was established by then-Dean Robert Fink at the suggestion of Bruce Ekstrand—later renamed to pay tribute to the late vice chancellor for academic affairs and psychology professor. An ardent supporter of our College of Music, Ekstrand was also a member of the CU Boulder Golden Buffalo Men's Chorus.

The competition grants cash prizes for professional development to outstanding graduate student performers. After preliminaries among individual departments and a semifinal round, five finalists are selected to compete before a panel of judges.

*Partially funded by the Ekstrand Competition Endowment Fund, this annual event is the premier performance competition for the College of Music's most outstanding graduate students.*

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# Takács Quartet

4 p.m., Sunday, Jan. 14, 2024

7:30 p.m., Monday, Jan. 15, 2024

Grusin Music Hall

## Program

### Italian Serenade for String Quartet

Hugo Wolf (1860-1903)

### String Quartet No. 1, Op. 7

Béla Bartók (1881-1945)

- I. Lento
- II. Allegretto
- III. Introduzione: Allegro – Allegro vivace

## —Intermission—

### Piano Quintet in A minor

Florence Price (1887-1953)

- I. Allegro non troppo
- II. Andante con moto
- III. Juba. Allegro
- IV. Scherzo. Allegro – Coda

*With David Korevaar, piano*

#### NEED TO KNOW FOR THE SHOW

- Sunday's performance is recorded and streamed through Jan. 22.
- Photography and video recordings of any type are strictly prohibited during the performance.
- See **Page 9** of this publication for additional show and venue policies.



# Program notes

By Marc Shulgold

## Italian Serenade for String Quartet

### Hugo Wolf (1860-1903)

For all its bubbly charm, this delightful eight-minute piece by the Slovenian composer seems miles away from his tragic life of syphilitic illness, depression, hostility, mood swings, attempted suicide and five years of confinement in an asylum where he died at age 42. Sorry for the bad news. In fact, the *Italian Serenade* stands alone for more than its jolly sentiments, since the huge bulk of Wolf's output revolves around song—hundreds of *Lieder* for voice and piano. You can count his chamber music works on one hand. Composed shortly after Wolf ended his career as a highly opinionated music critic (having antagonized most of his readers), this piece for string quartet was apparently inspired by a poem of Joseph Eichendorff, *The Soldier I* and the author's novella *From the Life of a Ne'er-Do-Well*. Clearly echoing Wolf's life story, the book tells of a restless violinist who sets off to seek his fortune.

There is speculation that the music, written in a couple of days in 1887, was intended as the first movement of a larger, three-movement work. Like so many of his other compositions— for piano, chamber, chorus, orchestra, etc.—only sketches and unfinished movements remained. Wolf did complete an arrangement for chamber orchestra in 1892. The *Serenade* has hints of a storyline as it bounces along, interrupted by a brief scolding episode from the cello, followed by a new theme by the violin. If a scene is being described here, we can only use our imagination to fill in the blanks, since the music soon ends unexpectedly with a sweet little plucked good-bye from the violin.

## String Quartet No. 1, Op. 7

### Béla Bartók (1881-1945)

As a young composer of 27, attempting his first go-round with the string quartet, Bartók's mind was swirling with thoughts of other composers' music and the search for his own voice—along with the vision of a young lady who had just dumped him. That's quite a load. All of those

factors can be traced in the first of six quartets, a work built on three continuous movements of self-discovery, held together by a few musical threads and memories of the girl that got away. She was a violinist named Stefi Geyer, who so captivated the young composer that he wrote a concerto for her, employing her four-note motif that would soon find its way into the opening violin duet of Opus 7. So crushed was Bartók at her rejection that he penned a piano Bagatelle titled "She is Dead" the day her "Dear Béla" letter arrived.

The resulting String Quartet was identified by the composer's friend Zoltán Kodály as "a kind of 'Return to Life' of one who has reached the brink of the abyss." It's worth noting that Bartók married another girl later that year. Of greater importance is the music of this early masterpiece, which reveals the composer's early influence from Beethoven—whose Opus 131 quartet shares many structural elements with Opus 7. One can also hear touches of Brahms and Richard Strauss.

As this music unfolds from its funereal opening, marked by a two-note descending phrase that would serve as the quartet's unifying feature, it leaves behind those Germanic influences. Instead, it embraces the energy and uniqueness of Bartók's native Hungary. He had already spent time in the countryside, collecting the folk music he (and Kodály) had sought out among Eastern Europe's peasant population. Those melodies had yet to reveal themselves consistently in Bartók's music—but they do so in the quartet's finale. Are we observing, in one compact work, a composer shedding the voices of his forebears and discovering his own musical personality? It seems that way, as each connected movement of Opus 7 is quicker, livelier and less "Brahmsian" than its predecessor, gaining energy and confidence along the way, finally exploding in an exuberant, Hungarian *Allegro*. Did he also leave behind all thoughts of Stefi Geyer? Of course not. Consider that the cello offers an introduction to the quartet's final movement with a reworking of a popular Hungarian song titled "Just One Beautiful Girl in the World."

## Piano Quintet in A minor Florence Price (1887-1953)

The music world is once again celebrating Florence Price, 70 years after her death. If she were still around to accept the attention, the Little Rock native would probably have smiled, shaken her head and muttered, “‘Bout time.” Maybe the recent interest began with the discovery in 2009 of a large bundle of scores found in her summer home in St. Anne, Illinois (including the Piano Quintet heard on this program). A welcome jolt of success out of nowhere. But then, good news rarely came to visit the Little Rock native during her lifetime.

She was born in 1887 to a white mother who taught music and an African American father (the only dentist of color in that racially divided Arkansas capitol). Florence Beatrice Smith took to the piano early, giving her first recital at age 4 and publishing her first composition when she was 11. After high school, she was accepted to the New England Conservatory in Boston, but she kept calling the South and Little Rock home—despite the threat of Jim Crow’s cruelties. Luckily, her light skin allowed her to declare herself Mexican and a native of “Pueblo, Mexico.” It wasn’t enough, however. There was no work for someone of her color in Little Rock, so she headed to Atlanta to teach at an all-black college. Again, she was drawn back to Arkansas and remained there until 1927, when she witnessed a lynching. And that was that.

The family moved to Chicago, which was experiencing a Black Renaissance, and it was there, finally, that her gifts as a composer were acknowledged. Now married, Florence Price saw her Symphony No. 1 performed by Frederick Stock and the Chicago Symphony in 1933—a first for a woman of her race. In Chicago, she met and befriended a noted pianist named Margaret Bonds, who introduced her to such luminaries as Marian Anderson and Langston Hughes. Bonds’ home had become a gathering place for the city’s stars of African American culture, and it was likely that Price’s A-minor Piano Quintet was first heard there, with either Bonds or the composer at the keyboard.

The quintet was penned around 1935 (no date was attached to the score). Another such work, one in E minor consisting of only three movements, was published in 1936. The A-minor quintet heard

today must have had special meaning for Price, since she revised it on several occasions, right up to the last year of her life. Structurally, it’s a curious piece, opening with an ambitious 15-minute *Allegro*, brimming with multiple ideas that suggest the beginnings of a four-movement work of epic length. It’s followed by an intimate *Andante* filled with echoes of quiet spirituals sung in Southern churches. But then, the quintet concludes with two brief movements, each lasting under four minutes—including a *Scherzo* last movement that seems surprisingly anti-climactic. Of interest here is the third movement’s *Juba*, referring to a popular dance from the days of slavery. This charming piece of Americana offers a lively, syncopated ragtime rhythm that also shows up in Price’s symphonies and other chamber works. Its juxtaposition in the quintet following the introspective *Andante* is intentional, Price wrote: “I have incorporated a juba as one of the several movements because it seems to me to be no more impossible to conceive of Negroid music devoid of the spiritualistic theme on the one hand than strongly syncopated rhythms of the juba on the other.”

## About the performers Takacs Quartet

The world-renowned Takács Quartet is now entering its 49th season.

Edward Dusinberre, Harumi Rhodes (violins), Richard O’Neill (viola) and András Fejér (cello) are excited about the 2023-2024 season that features varied projects including a new work written for them. Nokuthula Ngwenyama composed *Flow*, an exploration and celebration of the natural world. The work was commissioned by nine concert presenters throughout the USA. July sees the release of a new recording of works by Samuel Coleridge-Taylor and Dvořák for Hyperion Records, while later in the season the quartet will release works by Schubert including his final quartet in G major. In the Spring of 2024 the ensemble will perform and record piano quintets by Price and Dvořák with long-time chamber music partner Marc-Andre Hamelin.

As Associate Artists at London’s Wigmore Hall the Takács will perform four concerts featuring works by Hough, Price, Janacek, Schubert and Beethoven. During the season the ensemble will play at other prestigious European venues



including Berlin, Geneva, Linz, Innsbruck, Cambridge and St. Andrews. The Takács will appear at the Adams Chamber Music Festival in New Zealand. The group's North American engagements include concerts in New York, Boston, Philadelphia, Baltimore, Washington DC, Vancouver, Ann Arbor, Phoenix, Berkeley, Los Angeles, Portland, Cleveland, Santa Fe and Stanford. The ensemble will perform two Bartók cycles at San Jose State University and Middlebury College and appear for the first time at the Virginia Arts Festival with pianist Olga Kern.

The members of the Takács Quartet are Christoffersen Fellows and Artists in Residence at the University of Colorado Boulder. For the 23-24 season the quartet enter into a partnership with El Sistema Colorado, working closely with its chamber music education program in Denver. During the summer months the Takács join the faculty at the Music Academy of the West, running an intensive quartet seminar.

In 2021 the Takács won a Presto Music Recording of the Year Award for their recordings of string quartets by Fanny and Felix Mendelssohn, and a Gramophone Award with pianist Garrick Ohlsson for piano quintets by Amy Beach and Elgar. Other releases for Hyperion feature works by Haydn, Schubert, Janáček, Smetana, Debussy and Britten, as well as piano quintets by César Franck and Shostakovich (with Marc-André Hamelin), and viola quintets by Brahms and Dvorák (with Lawrence Power). For their CDs on the Decca/London label, the Quartet has won three Gramophone Awards, a Grammy Award, three Japanese Record Academy Awards, Disc of the Year at the inaugural BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits. Full details of all recordings can be found in the Recordings section of the Quartet's website.

The Takács Quartet is known for its innovative programming. In 2021-22 the ensemble partnered with bandoneon virtuoso Julien Labro to premiere new works by Clarice Assad and Bryce Dessner, commissioned by Music Accord. In 2014 the Takács performed a program inspired by Philip Roth's novel *Everyman* with Meryl Streep at Princeton, and again with her at the Royal Conservatory of Music in Toronto in 2015. They first performed *Everyman* at Carnegie Hall in 2007 with Philip Seymour Hoffman. They have toured

14 cities with the poet Robert Pinsky, and played regularly with the Hungarian Folk group Muzsikás.

In 2014 the Takács became the first string quartet to be awarded the Wigmore Hall Medal. In 2012, Gramophone announced that the Takács was the first string quartet to be inducted into its Hall of Fame. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai and András Fejér, while all four were students. The group received international attention in 1977, winning First Prize and the Critics' Prize at the International String Quartet Competition in Evian, France. The Quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982. Members of the Takács Quartet are the grateful beneficiaries of an instrument loan by the Drake Foundation.

## David Korevaar

Hailed for his "wonderfully warm, pliant, spontaneous playing" by the Washington Post, award winning pianist David Korevaar is in demand as a soloist, chamber musician and collaborator. Korevaar has performed and given master classes throughout the United States, Europe, Asia, and Central and South America. Recent highlights include a tour of Brazil, with recitals and master classes in São Paulo, Porto Alegre, Rio de Janeiro, João Pessoa, Recife and Natal.

Korevaar's active career includes solo performances with the Rochester Philharmonic, Colorado Symphony, Louisville Orchestra, Japan's Shonan Chamber Orchestra, Brazil's Goiania Symphony, and with acclaimed conductors Guillermo Figueroa, Per Brevig, Stanislaw Skrowaczewski and Jorge Mester. His performance of John Cage's *Concerto for Prepared Piano and Chamber Orchestra* under the direction of Paul Zukofsky was praised by the New York Times "as admirably projected in the devoted and lovely performance of David Korevaar." David was honored to work with Cage to prepare the concerto.

Upcoming performances include a performance of *The Goldberg Variations* for the Boulder Bach Festival's season opener, a performance at Rocky Ridge Music Center, concerts with the Boulder Piano Quartet, a recital and presentation for the Kansas Music Teachers Association and as the featured soloist in Stravinsky's *Capriccio for Piano and Orchestra* for the Colorado Ballet's production of George Balanchine's *Rubies*. During the pandemic, in recognition of Beethoven's 250th birthday, Korevaar created a personal challenge to perform, record and share 32 Beethoven Sonatas in 60 days.

A passionate and committed collaborator, Korevaar is a founding member of the Boulder Piano Quartet, currently in residence at The Academy in Boulder, for which he curates a chamber music series. He performs regularly with the Takács Quartet and recently appeared with them on the Great Performers Series at New York's Lincoln Center. He will again appear with the Takács Quartet in early 2024 in a performance of Florence Price's Piano Quintet. Korevaar has performed and recorded with distinguished colleagues including the New York Philharmonic Ensembles, violinists Anne Akiko Myers, Vadim Gluzman, Chee-Yun, Harumi Rhodes, Edward Dusinberre, Emi Ohi Resnick, Philip Quint, and the late Charles Wetherbee, violists Geraldine Walther and Matthew Dane, cellists David Requiro and Peter Wyrick, flutists Alexa Still and Christina Jennings, baritone Andrew Garland, mezzo soprano Abigail Nims, and the Carpe Diem, Shanghai, Manhattan, and Colorado Quartets. He was a founding member of the Prometheus Piano Quartet, and was a long-time member of the Clavier Trio whose artistry was recognized as "exceptional, impressive, fresh and inspired." Korevaar has appeared on some of the country's most distinguished chamber music series at Carnegie Hall, the Library of Congress, Metropolitan Museum of Art, the Phillips Collection, Spivey Hall, the 92nd Street Y, the Gardner Museum, the Krannert Center, the Ordway Theater, Kennedy Center, Davies Symphony Hall and for the La Jolla Chamber Music Society, among others.

Korevaar's most recent addition to his extensive discography of more than 50 titles is a highly acclaimed disc of world premiere recordings of piano music by the largely forgotten Italian

impressionist composer Luigi Perrachio.

"Perrachio's works require a pianist with virtuosic technique and an artist's sensitivity for producing a wide spectrum of tone color. David Korevaar is the right pianist for these pieces" wrote American Record Guide. This fall will see a new release with the Carpe Diem Quartet on the Da Vinci Classics label that will include the Quintets of Perrachio and Castelnuovo-Tedesco. Other recent releases with violinist Wetherbee include works by Iranian-American composer Reza Vali, which received Iran's Bârbad Award, and a Naxos disc of the three violin sonatas by Russian/German composer Paul Juon. Current releases include Richard Danielpour's *The Celestial Circus* for two pianos and three percussionists with pianist Angelina Gadeliya. Other recent releases include the third volume of Lowell Liebermann's piano music, a compelling Chopin recital, and world premiere recordings of music for violin and piano by Hungarian-born Parisian composer Tibor Harsányi with Wetherbee.

Korevaar is well-known for his Bach recordings, including the Six Partitas, *Goldberg Variations*, and the two books of the *Well-Tempered Clavier*—recognized as a Critic's Choice by American Record Guide. Along with recordings of music by Beethoven, Brahms, Fauré and Ravel, he has recorded three discs dedicated to the solo and chamber music of Paul Hindemith, solo piano music by Ernst von Dohnányi, and rarely heard treasures by French composers Louis Aubert and Jean Roger-Ducasse from the University of Colorado Boulder's Ricardo Viñes Piano Music Collection. His long association with the American composer Lowell Liebermann has resulted in five recordings to date, including three collections of solo piano music, an album with flutist Alexa Still, and a chamber music compilation with clarinetist Jon Manasse, members of the Boulder Piano Quartet, and baritone Patrick Mason. Future recording projects include the Sonatas of Beethoven.

Korevaar is dedicated to championing the works of contemporary composers and has performed and recorded works by Lera Auerbach, David Carlson, Robert Xavier Rodriguez, Paul Schoenfield, Aaron Jay Kernis, George Rochberg, George Crumb, Stephen Jaffe, and performed the New York premiere of *Harrison's Clocks* by Harrison Birtwistle. His long-standing advocacy



of the music of Lowell Liebermann led to a recent residency by the composer at the University of Colorado Boulder. He regularly performs works by University of Colorado colleagues Michael Theodore, Mike Barnett and Carter Pann, as well as works by aspiring and established composers in his mission to inspire future generations.

Of special interest, he has also concertized and given master classes in Kazakhstan and Tajikistan as part of the U.S. State Department's Cultural Envoy program and taught at the Afghanistan National Institute of Music (ANIM) in Kabul.

Balancing an active performing schedule along with teaching at the University of Colorado Boulder, Korevaar is a Distinguished Professor, only the second to bear that title in the College of Music, and holds the Peter and Helen Weil fellowship in piano. He was also honored by the University in 2016 as a Distinguished Research Lecturer, a first in the College of Music.

In addition to being a gifted pianist Korevaar, who studied composition with David Diamond, has composed works for solo piano, chamber ensemble, and a piano concerto for full or chamber orchestra. His transcriptions of Franz Liszt's Symphonic *Poems Festklänge* and *Orpheus* can be heard on Helicon Classical's release of Liszt's *Orchestral Transcriptions for Solo Piano* with Korevaar at the piano.

Highlights of Korevaar's media credits include appearances on NPR, Performance Today, St. Paul Sunday, WQXR, WDAV, TPR, KFAC, WGBH, WNYC, and Colorado Public Radio.

Korevaar's honors include the Richard French award from the Juilliard School, honoring his doctoral document on Ravel's *Miroirs*, top prizes from the University of Maryland William Kapell International Piano Competition and the Peabody-Mason Foundation, as well as the prize for best performance of French music at the Robert Casadesu International Competition. He was also a winner of Young Concert Artists as a member of the group Hexagon.

Korevaar began piano studies at age six in San Diego, California, with Sherman Storr—an alumnus and former faculty member of the CU College of Music. At age 13 he became a student of the great American virtuoso Earl Wild. By age 20 he

had earned his Bachelor's and Master's degrees from the Juilliard School, where he continued his studies with Earl Wild. He completed his Doctor of Musical Arts at the Juilliard School as a student of Abbey Simon. A very important mentor and teacher was French pianist Paul Doguereau, who had been a student of Egon Petri, and studied the music of Fauré and Debussy with Fauré's student Roger-Ducasse, and the music of Ravel with the composer.

Prior to joining the faculty of the University of Colorado in 2000, Korevaar taught at the Westport School of Music in Connecticut as Artist-Teacher. He is a Shigeru Kawai artist.

When not performing and teaching David enjoys reading and running and hiking in the Colorado mountains.

For more information visit [davidkorevaar.com](http://davidkorevaar.com)



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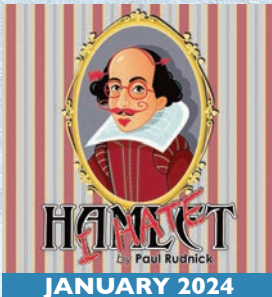
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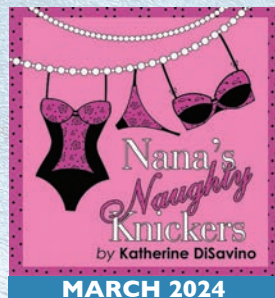
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## ***Titanic* explores human side of one of history's most famous tragedies**

By Adam Goldstein

Even though *Titanic, The Musical* bears the name of one of history's most famous ships in its title, it's really a story about people.

The subject of this show, penned by composer Maury Yeston and librettist Peter Stone, is hardly unfamiliar to pop culture. The 1912 sinking of the Titanic has become the stuff of legend. The tragedy at sea has spawned countless books, plays, films and songs over the past century; it's found a rare status as a modern parable about human hubris.

While the broad outlines of the story may be familiar to many, the critically acclaimed musical has flown under the radar for many musical theater fans. The show earned a slew of Tony Awards after its debut in 1997; it toured

theaters across the world and even recently received a revival in the form of simulcasts in movie theaters across the country, including in Boulder. Still, Yeston and Stone's musical retelling of the Titanic story never achieved the notoriety or popularity of the film of the same name that also debuted in 1997 (for the record, no Celine Dion songs figure into this stage show). For many, the musical remains a hidden gem, which is one of the reasons the work felt like the perfect fit for the biannual collaboration between the College of Music's Eklund Opera and Musical Theatre programs.

"In this show, we get a very diverse group of different kinds of songs, from Irish reels to big rousing ensemble numbers to poignant solo numbers,"

said CU Boulder Musical Theatre Director Matthew Chellis. "With the ensemble nature of the show, you can have a large number of people in different roles bringing this story to life."

In this case, that sizable cast represents the broad spectrum of engineers, workers, passengers and magnates who represent the story behind the Titanic that's often overlooked. This isn't the story of famous passengers like "the unsinkable" Molly Brown or the imagined star-crossed lovers Jack and Rose; Yeston and Stone focus on the people who brought the Titanic to sea, from its initial planning phases to its ill-fated journey in 1912.

Chellis continued, "This musical is about all the diverse people who were involved in the ship and who were on that journey. We have the people who are working—the stokers, the officers. We have the designer, the architect, the man who designed the Titanic and the people who backed it financially. We see their stories and the music follows them."

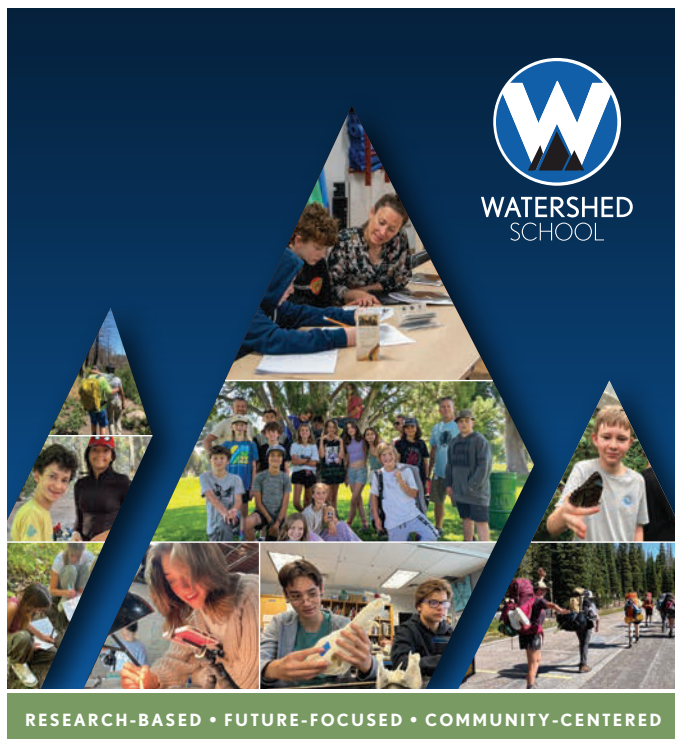
The production will draw on the expertise of a Broadway veteran to bring that vision to life. Tony Award-nominated Robert Westenberg—whose credits include Broadway runs of *Sunday in the Park with George*, *Les Misérables*, *Into the Woods* and *The Secret Garden*—will direct.

Westenberg will bring a deeper dimension to the storytelling element and musical facets of the material, Chellis said; he'll help the true-to-life, inescapably personal side of the shipwreck come to life.

"The audience will really come to care about these characters," added Chellis, noting a strange contradiction about the music. "Despite the tragedy of it all, this show is uplifting in a very human sense."

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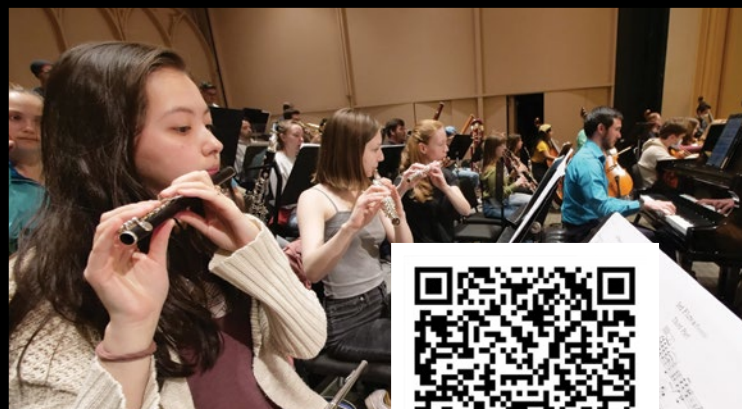
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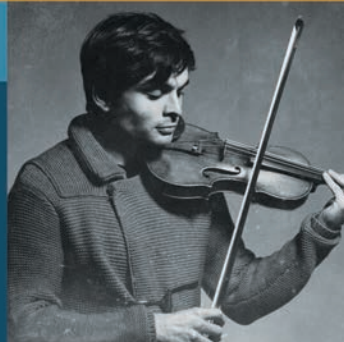
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## Alumnus Dylan Fixmer— composer with a cause

By Marc Shulgold

Not one to mince words, College of Music alumnus Dylan Fixmer gets right to the point: “I want music to have a purpose,” he says. But finding his purpose didn’t come right away.

Fixmer earned a bachelor’s degree in music education in 2010 and went straight into teaching. Which was fine. Still, he admits, “I’d been composing my whole life. I was always noodling on some sort of piece.

“Five years ago, my mom showed my wife [alumna Sarah Off] and me a song I’d written many years ago. I guess I’ve always been a composer.”

But first things first: With an undergrad diploma from CU Boulder in hand, he spent a decade teaching in small

Colorado towns such as Hotchkiss and Rifle, also serving as a counselor at the YMCA of the Rockies. Along the way, he earned a master’s in music education from Indiana University. Truth be told, Fixmer got his biggest kick out of time spent in Hotchkiss, population 875.

“I put together a little 8th-grade jazz band,” he reminisces, somehow managing to keep a straight face as he listed the instrumentation: “We had two tubas, a bass clarinet and drums. I played piano and there were some other instruments. But the best part was, they played my compositions.”

Are we starting to see a pattern here? Fixmer, 35, recalls that, yes, while pursuing his degree at our College

of Music, he studied composition and theory with noted Professor of Composition Carter Pann. Even as he pursued his graduate degree in music education and found work in the classroom, life as a composer continued to beckon. “I was always going through textbooks on composing,” says Fixmer, exemplifying the college’s universal musician mission. “I wanted to expand my vocabulary.”

And so it came to pass, in a big and meaningful way. Fixmer not only found life as a composer, but he found a way of writing music with a purpose. “I’m not sure I’d ever want to write a piece of absolute music,” he admits, referring to a composition that is simply a collection of melodies with no storyline or subtext. Instead, Fixmer creates for a *reason*.

Consider his Violin Concerto, premiered by the Greeley Philharmonic in September 2022—in partnership with the Greeley Family House and other homelessness assistance organizations to increase support for the unhoused. This work has such an extraordinary backstory that it deserves a movie treatment. Off performed the premiere on an instrument once owned by Terri Sternberg—an accomplished musician who had fallen on hard times, became homeless and died in 2013. Learning her story propelled Fixmer to create a heartfelt concerto that generated critical raves, a radio broadcast on Colorado Public Radio and eventually helped bring attention to the cause of homelessness as far away as London and Paris.

His deep concern about people goes beyond writing a thoughtful piece of music, he stresses. “In Greeley, I’m on a homelessness task force. That’s part of my desire in identifying topics to write about—ones that focus on human connections.”

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By Sabine Kortals Stein

We're proud and delighted that longtime Senior House Manager Rojana Savoye is one of just four recipients of the Chancellor's 2023 Employee of the Year award!

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"For so many people in our community, Rojana is literally the face of the college when they attend our events—of which there are hundreds each year," says College of Music Dean John Davis. "The moment they walk in the door to one of our venues, they see her—and she sees them. Her heart is so huge, she makes sure everyone feels attended to."

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**Boulder Chamber Orchestra**  
**19<sup>TH</sup> ANNIVERSARY**

**JAN 20 | Chamber Music Night - Adam Zukiewicz and Friends**  
Pianist Adam Zukiewicz and members of BCO perform Piano Quartets by Mozart and Brahms


**FEB 3 | The Subtle and the Indisputable!**  
Sibelius, Schumann and Beethoven's Emperor Concerto with Pianist Jennifer Hayghe

**FEB 17 | Chamber Music Night - Triptych of Trios**  
Pianist Hsing-ay Hsu and members of BCO perform music by Bach, Mozart, and Brahms

**MARCH 2 | Virtuosity!**  
Richard O'Neil performs two masterpieces by Telemann and Piazzolla, plus the full orchestra in performance of Beethoven's Gross Fugue


**APRIL 6 | Chamber Music Night - Mixing Timbres**  
Pianist Hsing-ay Hsu and BCO members Joseph Howe and Kellan Toohey will perform Trios for Piano, Clarinet and Cello by Beethoven and Brahms

**Tickets are \$13 - \$30 at [boulderchamberorchestra.org](http://boulderchamberorchestra.org)**  
All concerts listed are in Boulder. Check website for location.





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*The Takács String Quartet Program Support Fund, CULtivate Undergraduate String Scholarship Fund, and Takács Scholarship Endowment in Memory of Fay Shwayder provide valuable scholarship funding for the College of Music's String Program and the Takács String Quartet residency.*

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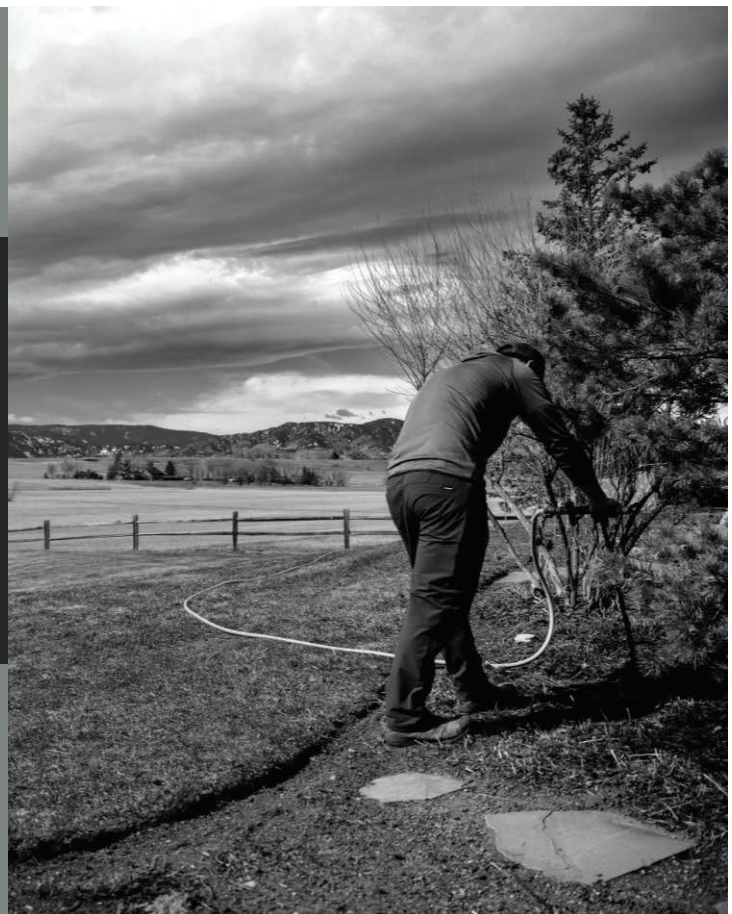
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