

# COLLEGE OF MUSIC

2024-25



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UNIVERSITY OF COLORADO BOULDER

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The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.

# Faculty Tuesdays

## Music From Asia

With Yoshi Ishikawa, bassoon and the Pan Pacific Ensemble

Assisted by:

Abigail Nims, soprano

Alexandra Nguyen and Brenda Ishikawa, piano

7:30 p.m., Tuesday, Oct. 8, 2024

Grusin Music Hall

## PROGRAM

### **Fleeting Dreams, 17 Haiku of Bashō for Bassoon and Solo Voice**

Robert Spillman (b. 1936)

*Yoshi Ishikawa, bassoon*

*Abigail Nims, soprano*

### **Meditations on Myu Mhaung Wai Kin**

H. James Harkins (b.1970)

Newly arranged for two bassoons and pre-recorded electronics  
by the composer

*Michael Garza and Yoshi Ishikawa, bassoons*

### **Sonata for Bassoon and Piano, Op. 103 (2018)**

Kenichi Nishizawa (b. 1978)

Moderato

Allegretto

Adagietto – Allegro con brio

*Yoshi Ishikawa, bassoon*

*Brenda Ishikawa, piano*



## —Brief Pause—

### **Call and Fall** (2019)

Wang A Mao (b. 1986)

Newly arranged for two bassoons and piano by the composer

*Michael Garza and Yoshi Ishikawa, bassoons*

*Alexandra Nguyen, piano*

### **Jijeonchoom (“Dance for the Dyed Deaths”)** (2023)

Jiyoun Chung (b. 1982, South Korea)

For woodwind quintet with accompanying video by visual artist  
Hollis Hammonds; World Premiere

Video will be displayed on screen during the performance;

**[click or tap here to watch video.](#)**

*Pan Pacific Ensemble*

### **Way of Earth** (2023)

Ho Chee Kong (b. 1963)

*Pan Pacific Ensemble*

### **Spiral VII** (1994) for woodwind quintet

Chinary Ung (b. 1942, Krong Doun Kaev, Cambodia)

*Pan Pacific Ensemble*

# PROGRAM NOTES

## Fleeting Dreams, 17 Haiku of Bashō for Bassoon and Solo Voice

Robert Spillman (b. 1936)

Translations from *The Art of Haiku*, by Stephen Addiss

1. 原中やものにもつかず啼く雲雀

Haranaka ya / Mono ni mo tsukazu / Naku hibari

Center fields / Object to which deflect / Singing skylark

*In the field beyond any attachments the skylark sings*

2. 永き日も囀り足らぬひばり哉

Nagaki hi mo / Saezuri taranu / Hibari kana

Long days also / Tweet short / Skylark alas

*The day is not long enough for its song the skylark*

3. さむき田や馬上にすくむ影法師

Samuki ta ya / Bajō ni sukumu / Kagebōshi

Cold field / Horse onto crouch / Shadow

*Chilly fields crouching on my horse a shadow*

4. 冬の日や馬上に凍る影法師

Fuyu no hi ya / Bajō ni kōru / Kagebōshi

Winter day / Horse onto freeze / Shadow

*Winter sun icy on my horse a shadow*

5. すくみ行や馬上にこおる影法師

(すくみ行くや馬上に氷る影法師)

Sukumi iku ya / Bajō ni kōru / Kagebōshi

Srouching going / Horse onto freeze / Shadow

*Moving at a crouch icy on my horse a shadow*

6. 冬の田の馬上にすくむ影法師

Fuyu no ta no / Bajō ni sukumu / Kagebōshi  
Winter field of / Horse onto crouch / Shadow  
*Winter fields crouching on my horse a shadow*

7. ほろほろと山吹散るか滝の音

Horohoro to / Yamabuki chiruka / Taki no oto  
Gradually like / Mountain mist falling / Waterfall's sound  
*Yellow mountain roses are you falling in rhythm? the sound of the waterfall*

8. 蛸壺やはかなき夢を夏の月

Takotsubo ya / Hakanaki yume o / Natsu no tsuki  
Octopus pot / Fleeting dream is / Summer moon  
*Octopus pot fleeting dreams in summer moonlight*

9. さまざまのこと思ひ出す桜かな

Samazama no koto / Omoidasu / Sakura kana  
Various of things / Remember / Cherry blossom?  
*How many memories flood my mind cherry blossoms*

10. しばらくは花の上なる月夜かな

Shibaraku wa / Hana no ue naru / Tsukiyo kana  
For while / Flower above become / Moonlight?  
*Lingering a moment above cherry blossoms this evening's moon*

11. 菊の花咲くや石屋の石の間

Kiku no hana saku ya / Ishiya no / Ishi no ai  
Chrysanthemum's flower blossom yes / Stonemason's / Stone's space between  
*Chrysanthemums blooming between the stones of a stonemason*

12. 菊の香や庭に切れたる靴の底

Kiku no kaya / Niwa ni kiretaru / Kutsu no soko

Chrysanthemum's fragrance / Back yard cutoff / Sandal's sole

*Chrysanthemum fragrance in the garden the sole of a broken sandal*

13. 寒菊や粉糠のかかる臼の端

Kangiku ya / Konuka no kakaru / Usu no hata

Winter chrysanthemum / Rice floor covered / Mortar's end

*Winter chrysanthemum rice bran fallen at the mortar's edge*

14. 稲妻や闇の方行く五位の声 (五位 = 五位鶯)

Inazuma ya / Yami no kata yuku / Goi no koe

Lightning / Darkness towards travel / Heron's voice

*Lightning into the darkness a heron's cry*

15. 閑さや岩にしみ入る蝉の声

Shizukasa ya / Iwa ni shimiiru / Semi no koe

Silence / Boulder onto which seep / Cicada's voice

*Silence penetrating the rocks cicada voices*

16. 秋近き心の寄るや四畳半

Aki chikaki / Kokoro no yoru ya / Yojōhan

Fall nearby / Heart's depth / Yojōhan (four tatami room)

*Autumn is near hearts come together in the tearoom*

17. 皿鉢もほのかに闇の宵涼み

Sarabachi mo / Honokani yami no / Yoisuzumi

Dishes bowls also / Faintly darkness' / Cool evening

*Plates and bowls gleaming in the cool darkness*

## **Meditations on Myu Mhaung Wai Kin**

H. James Harkins (b.1970)

*Meditations on Myu Mhaung Wai Kin* by H. James Harkins (b.1970) is based on a traditional Myanmar new year's folk melody written for the saung, which is a boat-shaped harp commonly played in classical Myanmar instrumental performances. The electronics which accompany the live instruments emulate the pitch-bending, quasi-improvisatory nature, and meditative timbres of the saung.

## **Call and Fall (2019)**

Wang A Mao (b. 1986)

*Call and Fall* (2019) by Wang A Mao (b. 1986) was written for Keri McCarthy and Michael Garza in 2019 and premiered at the 51st IDRS conference in Boulder, Colorado in 2022 with Alexandra Nguyen, piano. Wang is originally from Beijing and currently is a professor of composition at the Xinghai Conservatory of Music in Guangzhou, China. She studied composition with Chen Yi and Zhou Long at UMKC, Kansas City. This work imagines the rising and setting of the sun; a foggy/misty morning gradually morphing into the busy-ness of the day, ending with sunset and the unwinding before everything is calm once more.

## **Jijeonchoom (“Dance for the Dyed Deaths”) (2023)**

Jiyoun Chung (b. 1982, South Korea)

*Jijeonchoom* (“money dance”) by Jiyoun Chung is a dance which plays a part in a traditional Korean shamanistic ritual for the dead used to cleanse the souls of those who have passed for them to move into the afterlife in peace. The dance is not only for the souls of the deceased, but also for their loved ones with the aim of finding healing and consolation. This work is a musical cry to grieve for the victims of racism in the U.S. of all colors and a wish for the music to heal and console the rest of us who gather to hear it.

—Paraphrased notes from the composer

Video will be displayed on screen during the performance;

**[click or tap here to watch video.](#)**



## **Way of Earth (2023)**

Ho Chee Kong (b. 1963)

*Way of Earth* by Ho Chee Kong focuses on musically expressing the angst that we all feel with the current state of our environment on earth. He is a professor of composition at the Yong Siew Toh Conservatory of Music in Singapore.

## **Spiral VII (1994) for woodwind quintet**

Chinary Ung (b. 1942, Krong Doun Kaev, Cambodia)

*Spiral VII* (1994) for woodwind quintet—Among Chinary Ung’s various extant *Spiral* compositions for mixed instruments, this particular work for winds emphasizes the deeper sonorities of woodwinds through its use of alto flute, English horn, bass clarinet, bassoon and horn. Full of colors, mixed meters, extended techniques and quasi-improvisatory sections, the work flows beautifully and ethereally through darkness and light and is currently slated to be recorded by the Pan Pacific Ensemble in 2025.

# PERSONNEL

*Hyperlinks are bold and underlined; click or tap for more information.*

**Yoshi Ishikawa**, bassoon

**Abigail Nims**, soprano

**Alexandra Nguyen**, piano

**Michael Garza**, bassoon

American bassoonist Michael R. Garza was the principal bassoonist of the Guangzhou Symphony Orchestra from 2001-2021. He graduated from Baylor University with a BM and received an MM from the Yale School of Music with Frank Morelli.

Garza has performed throughout Asia, Europe, North Africa, the Middle East, the U.S. and Australia. In 2010, he performed Martinu's *Sinfonia Concertante* with Christopher Hogwood at the Beijing International Music Festival and in Guangzhou. A regional freelancer and educator, he worked at the Xinghai Conservatory of Music as a chamber music instructor and coached the winds of the Guangzhou Symphony Youth Orchestra.

Garza has presented lectures and recitals at IDRS conferences in Birmingham (England), Tokyo, Boulder and Bangkok. He performs with the Pan Pacific Ensemble and has produced three albums with them under the Albany Records Label—*Feng, Ironhorses* from 2019 and *Ambiguous Traces* from 2022. He continues to maintain rich connections with musicians in Asia and the United States and has recently branched out into collaborating in the field of electronic music combining live coding and bassoon improvisation, notably with composer James H. Harkins who is the professor of electronic music at the Xinghai Conservatory of Music in Guangzhou, China. Garza is also a founding member of the Whisper Bassoon Quintet in Guangzhou and continues to perform with them, most recently at the 2024 China International Bassoon Festival in Qingdao, China.

## **Brenda Ishikawa, piano**

Brenda Ishikawa has performed as a soloist and chamber musician in Europe, Japan, South Korea, Australia and New Zealand, and throughout the United States. She taught music history and theory at the University of Colorado Denver and piano at the University of Nevada, Las Vegas. Currently, Ishikawa operates a successful piano studio, and many of her students have won awards in competition. She has been invited to adjudicate for competitions and festivals, such as those sponsored by the Colorado Music Teachers Association and the Kawai America Piano Competition. She earned Bachelor of Music and Master of Music degrees in piano performance from Northwestern University, and a Doctor of Musical Arts Degree in Piano Performance, Literature, and Pedagogy: Process of Group Environments from the University of Colorado Boulder.

## **Pan Pacific Ensemble**

*Sophia Tegart, flute; Keri E. McCarthy, oboe; Gabrielle Baffoni, clarinet; Michael Garza, bassoon; Martin D. King, French horn*

Established in 2016, the Pan Pacific Ensemble is a collection of daring soloists committed to performing music from composers in Asia and the Americas. The group is passionate about creating, promoting, recording, and providing experiential opportunities for audiences across the globe. The Pan Pacific Ensemble has commissioned numerous works for wind quintet by composers from Asia and the United States. Recent commissions include works by P.Q. Phan (Indiana University), Narong Prangcharoen (Mahidol University), Asha Srinivasan (Lawrence University), Kenji Bunch (Portland, USA), and Nick Omiccioli (Singapore and USA). These new works have been glowingly received by audiences across the United States, and express influences ranging from Thai traditional to rock and roll.

In concert, audiences have been struck with the Pan Pacific Ensemble's diversity of repertoire as well as the verve and spirit of its performers. The quintet presented two debut programs at the 2016 China-ASEAN Contemporary Music Festival in Nanning, China, and followed with a showcase of new works at the 2017 Thailand International Composition Festival in Bangkok, Thailand. The group has delighted audiences across the United States and recently completed a mid-Atlantic tour with performances at James Madison University, the University of North Carolina at Greensboro, and the University of Maryland, College Park. The Pan Pacific Ensemble released its first two CDs, *Feng* and *Ironhorses*, on Albany Records in 2019. These albums spotlight the multiplicity of timbres, textures, and styles employed by composers associated with and inspired by Asia. Pan Pacific's debut album, *Feng*, features music by Chen Yi, Narong Prangcharoen, Xinyan Li, Tanapon Chiwinpiti, Yi Qiao, Yii Kah Hoe, Do Kien Cuong, and Siraseth Pantura-Umporn. The follow-up album, *Ironhorses*, highlights works by Chen Yi, P.Q. Phan, Nick Omiccioli, Asha Srinivasan, Zhong Jun Cheng, Chaipruck Mekara, and Siraseth Pantura-Umporn.

Members of the Pan Pacific Ensemble are passionate about new music, and have given solo performances around the globe, including China, Myanmar, Thailand, Vietnam, Singapore, the Philippines, Japan, Egypt, France, Switzerland, Germany, Ireland, Canada, Australia, and the United States.

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