

CU★PRESENTS

2021-22 Season



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Contents

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

Performance program

Upcoming events

Your support matters

Personnel

Editorial and design

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.

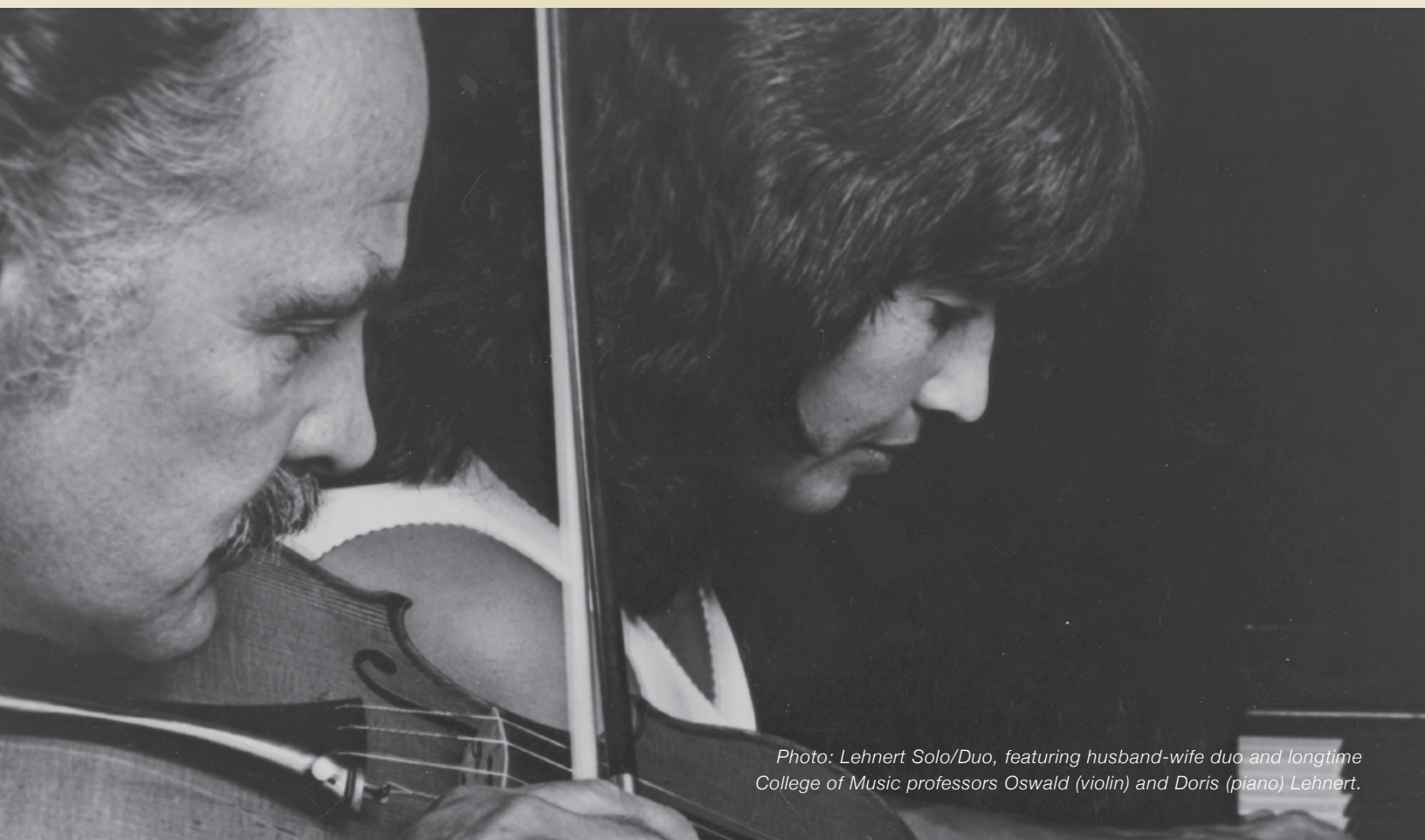


Photo: Lehnert Solo/Duo, featuring husband-wife duo and longtime College of Music professors Oswald (violin) and Doris (piano) Lehnert.

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.*

Student DMA Recital

J. David Reid, piano

7:30 p.m., Sunday, Oct. 10, 2021

Sonata No. 2 for Piano

George Walker (1922-2018)

- I. Theme and Variations
- II. Presto
- III. Adagio
- IV. Allegretto tranquillo

Adelaide

Ludwig van Beethoven (1770-1827)

arr. Franz Liszt (1811-1886)

—Pause—

Sonata No. 3 in F Minor, Op. 5

Johannes Brahms (1833-1897)

- I. Allegro maestoso
- II. Andante
- III. Scherzo – Allegro energico
- IV. Intermezzo (Rückblick)
- V. Finale – Allegro moderato ma rubato

Program notes

This program orbits the concept of the retrospective, the “backward glance” (*Rückblick*) inspired from the fourth movement of Johannes Brahms’ Sonata in F Minor. George Walker’s *Sonata no. 2*, written in 1956 as a dissertation to complete his D.M.A. at the Eastman School of music, explores consistent thirds relationships and a strikingly conservative four-movement structure in a lean, Neoclassical setting. Franz Liszt knew and loved *Adelaide*, transcribing Beethoven’s musical setting of Matthisson’s text into an aural landscape replete with impassioned descriptions of the protagonist’s (unrequited) love; the final stanza speaks of a flower blooming with his beloved’s name one day upon his grave. The second movement of the Brahms sonata contains a quote of Otto Inkermann under the movement title and expresses a similar tone:

Through evening's shade, the pale moon gleams;
While rapt in love's ecstatic dreams;
Two hearts are fondly beating.

The fourth movement (*Rückblick*) explores an adaptation of this second movement theme in a sharp, angular, and foreboding minor setting: Perhaps the poetic love expressed in the Andante has come to an unfortunate end, and the backwards glance of the fourth movement is at once nostalgic and soured.

About the performer

J. David Reid is a graduate teaching assistant and doctoral student in piano performance at the University of Colorado Boulder studying with Dr. Jennifer Hayghe. He also served as an associate instructor while completing his master’s degree at the Indiana University Jacobs School of Music. Reid is a charismatic performer and collaborator, dedicated pedagogue, and Vice President of the CU Boulder Collegiate Chapter of MTNA.

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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