

CU★PRESENTS

2022-23 Season



College of Music

UNIVERSITY OF COLORADO BOULDER

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.

Doctoral Solo Recital

Joy Chieko Yamaguchi, violin

With:

Xi Zhang, piano

Sophie Stubbs, cello

Jordan Grantonic, electronics

2 pm, Sunday, September 25, 2022

Chamber Hall

Stargazing for Violin and Electronics

Takuma Itoh (b. 1984)

Violin Sonata

Leos Janacek (1854-1928)

I. Con Moto

II. Ballada

III. Allegretto

IV. Adagio

Xi Zhang, piano

—Intermission—

Grab It! for Electric Violin and Audio

Jacob ter Veldhuis (b. 1951)

Duo for Violin and Cello, Op. 7

Zoltan Kodaly (1882-1967)

I. Allegro serioso, non troppo

II. Adagio – Andante

III. Maestoso e largamente, ma non troppo lento

Sophie Stubbs, cello

Program notes

Stargazing

When I was growing up learning to play Bach's music on the piano, I enjoyed playing certain pieces with the pedal down in excess (a taboo in the performance practice of Bach). This reverberant texture from having all the notes resonate for a long time created beautiful sonorities that seemed to work well with the music, even if it was not the original intention of the composer. This, of course, is not possible for a violinist playing the solo Partitas and Sonatas of Bach due to the nature of the instrument. Out of curiosity, however, I decided to listen to some movements by putting excessive amounts of reverberation on a recording that I had (in effect, it would be as if listening to it in the biggest cathedral imaginable). While not every movement "worked" after putting it through this process, I found the sonorities that emerged out of the Gavotte en Rondeaux movement in the E major Partita to be extraordinarily beautiful, and used that sound world as the inspiration for the piece. The title Stargazing comes from finding out that this particular movement of Bach's was one of the few musical works chosen by Carl Sagan to be placed aboard the Voyager spacecraft in 1977 in the hope that some intelligent extraterrestrials would discover it in the distant future. While the piece was not composed with this fact in mind, the thought of Bach's music floating around in space for millions of years waiting for some being to discover it was an idea that strongly resonated with me, and I found it fitting with the character of the piece.

Grab it!

Originally composed for tenor sax in November 1999 for Arno Bornkamp with financial support from the Dutch PFA, its world premiere took place at a concert called 'Who's afraid of...' at Vredenburg, Utrecht season 1999-2000. After a performance by Arno at the World Sax Congress in Montreal, July 2000 however, Grab it! became a repertoire piece for the tenor sax and was by request arranged for several other instruments and combinations.

Growing up in the 60s with blues, jazz and rock, American music had a strong impact on JacobTV. Language is one of the origins of music, which is for instance obvious in blues. In Grab it!, the 'no-man's-land' between speech and music is explored. Speech becomes music, when people get emotional. Like crying and singing can become one... Grab It! is based on speech samples from life-sentenced prisoners. Their verbal vitality and aggression matches the harsh

sound of the tenor sax. *Grab it!* is a competing duet, a 'battle' if you like, for tenor sax and speech grooves in unison. The sax 'competes' with a non-stop range of syllables, words and one liners, demanding endurance from the performer. In jail suicide is not uncommon: *'He tied one end around the pipe, and he hung himself. So he went out the back door rapped up in a green sheet with a tag on his toe.... You lose everything!'* But *Grab it!* is not just sad, it can also be understood as a '*memento vivere*'. Death row as a metaphor for life: Life is worth living. *'Grab it!'*

CU ★ PRESENTS



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College of Music

UNIVERSITY OF COLORADO **BOULDER**

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