

CU ★ PRESENTS

2023-24 Season



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CU ★ PRESENTS is the home of performing arts at the University of Colorado Boulder.



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Faculty Tuesdays

Evening of modern masterworks by Annika Socolofsky, Caroline Shaw,
Gienette Keller and Jean Françaix

Yoshi Ishikawa, bassoon

Annika Socolofsky, voice

Carpe Diem String Quartet

Brenda Ishikawa, piano

Susan Cahill, bass

7:30 p.m., Tuesday, Oct. 3, 2023

Grusin Music Hall

Program

Blueprint for String Quartet

Caroline Shaw (b. 1982)

Carpe Diem String Quartet

Divertissement for Bassoon and String Quintet

Jean Françaix (1912-1997)

Yoshi Ishikawa, bassoon

Carpe Diem String Quartet

Susan Cahill, bass

—Pause—

Ébauches for Bassoon and Piano

Ginette Keller (1925 -2020)

- I. Vibrant, Lent
- II. Fluide, Vivace
- III. Fantasque, Libre
- IV. Implorant, Très lent
- V. Caustique, Vif

Don't say a word

Like a diamond

Little boy blue

Au clair de la lune

Annika Socolofsky (b. 1990)

Annika Socolofsky, voice

Carpe Diem String Quartet

Arrangements for *Don't say a word*, *Little boy blue* and *Au clair de la lune* were assisted by Max Wolpert.

Program notes

Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.

Blueprint for String Quartet

Caroline Shaw (b. 1982)

The Aizuri Quartet's name comes from *aizuri-e*, a style of Japanese woodblock printing that primarily uses a blue ink. In the 1820s, artists in Japan began to import a particular blue pigment known as “Prussian blue,” which was first synthesized by German paint producers in the early 18th century and later modified by others as an alternative to indigo. The story of *aizuri-e* is one of innovation, migration, transformation, craft and beauty. *Blueprint*, composed for the incredible Aizuri Quartet, takes its title from this beautiful blue woodblock printing tradition as well as from that familiar standard architectural representation of a proposed structure: the blueprint. This piece began its life as a harmonic reduction—a kind of floor plan—of Beethoven's String Quartet Op. 18, No. 6. As a violinist and violist, I have played this piece many times, in performance and in joyous late-night reading sessions with musician friends. (One such memorable session included Aizuri's marvelous cellist, Karen Ouzounian.) Chamber music is ultimately about conversation without words. We talk to each other with our dynamics and articulations, and we try to give voice to the composers whose music has inspired us to gather in the same room and play music. *Blueprint* is also a conversation—with Beethoven, with Haydn (his teacher and the “father” of the string quartet), and with the joys and malinconia of his Op. 18, No. 6.

—Program note by Caroline Shaw, March 2016

Blueprint was commissioned by the Wolf Trap Foundation for the Performing Arts for the Aizuri Quartet

Don't say a word Like a diamond Little boy blue Au clair de la lune

Annika Socolofsky (b. 1990)

“People have said that lullabies are the space to sing the unsung, a place to say the unsayable. You're alone. Nobody is listening, and you can express the feelings that are not okay to express in society.” —Andrew Pettit, musicologist

Lullabies have long been a safe space for women to express themselves—but at the same time, these relatively ancient lullaby texts indoctrinate young minds with outdated, sexist, and homophobic “moral” codes. As I delve ever deeper into my adulthood, I have found many of these lessons to have harmed me so deeply that I have no choice but to rebel—to rage against the very words that once soothed me. And so, I've set out to write a set of new lullabies for my adult self that allow me to express those feelings that have not been okay for me to express in society: self-love, queer love, love for my temper, love for my tongue, love of community, love for those who have lighted the way for me ... This unapologetic profession of love and vulnerability is something that I have felt denied all my life, and it's time to reclaim it. These are my feminist rager-lullabies for a new queer era. These are love songs for the self.

This piece was commissioned in part by the Knoxville Symphony Orchestra, Carnegie Mellon Contemporary Ensemble, Shepherdess, and Girlnoise, with string quartet arrangements commissioned by the Carpe Diem String Quartet and assisted by Max Wolpert.

—Program note by Annika K. Socolofsky, 2019

Don't say a word

Hush now, baby. Don't say a word. Now it's time for the others' turn.

Mother Goose, adapted by Annika Socolofsky

Like a diamond

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
And you twinkle, all through the night.

Light your earthly sister,
All through the night.

Jane Taylor, from "Twinkle, Twinkle Little Star" and John Ceiriog Hughes from "Ar Hyd y Nos"

Little boy blue

Little boy blue, come blow your horn,
The sheep's in the meadow, the cow's in the corn.
But where is the boy who will break from the flock?
He's you.

Little boy blue, know where you are born.
The sheep's in the meadow, the cow's in the corn,
Little boy blue.

Traditional English text from "Little boy blue," adapted by Annika Socolofsky

Au clair de la lune

Open your door for me, for the love of God,
Open your door, my friend, Pierrot.
Lend me your quill, my pen,
To write a word.
Do not hush me.

Traditional French folk song, adapted by Annika Socolofsky

Personnel

Text that is bold and underlined is a hyperlink and can be clicked or tapped for more information.

Yoshi Ishikawa, bassoon

Annika Socolofsky, voice

Susan Cahill, bass

Carpe Diem String Quartet

Sam Weiser, violin

Marisa Ishikawa, violin

Korine Fujiwara, viola

Ariana Nelson, cello

One of the most unique and sought-after chamber ensembles on the concert stage today, the Carpe Diem String Quartet is a boundary-breaking ensemble that has earned widespread critical acclaim. Carpe Diem defies easy classification with programming that includes classical, Romani, tango, folk, pop, rock and jazz-inspired music. The Quartet appears regularly on traditional concert series stages like Carnegie Hall in New York City, Jordan Hall in Boston, The National Gallery of Art in Washington DC, The Accademia Chigiana in Siena, Suntory Hall in Tokyo, National Library Concert Hall in Beijing and The BinHai Performing Arts Center in Tianjin, as well as in unconventional venues like Poisson Rouge in NYC, the Bach Dancing and Dynamite Society of Half-Moon Bay, CA and the Mug & Brush in Columbus, OH.

“The Carpe Diem players turned in a fiery and flexible performance that was astonishingly free...” (The New York Times)

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 from 1993 until 2006, and piano at the University of Nevada, Las

Vegas from 1978 until 1991. 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. Ishikawa is also sought after as a master class teacher. 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 at Boulder.

Upcoming Events

Event details are subject to change, but the CU Presents website will always be up to date. Click or tap below to explore your options.



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Student Recitals

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