

# A Musical Celebration of the Life and Legacy of Charles “Chas” Wetherbee

**A Faculty Tuesdays concert**

7:30 p.m., Tuesday, March 21, 2023  
Grusin Music Hall



College of Music

UNIVERSITY OF COLORADO **BOULDER**



# A message from the Dean

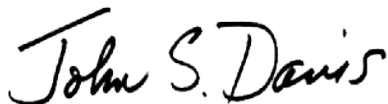
Associate Professor of Violin Charles (Chas) Wetherbee was a beloved colleague and friend whose influence and inspiration reached far beyond the College of Music. With his passing in January, we lost a deeply valued and cherished member of our community.

This evening, we're grateful to come together—in music and memories—to celebrate Chas' life and what he meant to us.

The Washington Post described Chas as “a consummate artist ... with flawless technique.” But those of us who had the pleasure and privilege of knowing him, know that his extraordinary musicianship was only part of his legacy. He was also a consummate mensch, widely admired and appreciated for his mentorship, enthusiasm, optimism and caring. I know we'll all miss his artistry, his humanity and his friendship.

We hold him close in tonight's tribute—and always.

Rest in peace, Chas.

A handwritten signature in black ink that reads "John S. Davis". The script is fluid and cursive, with the first letters of each name being capitalized and prominent.

John S. Davis  
Dean, College of Music

*Tonight's performers and the College of Music community dedicate this program to our dear colleague, mentor, teacher and friend, Chas Wetherbee, who passed away in January. His spirit remains with us every day in all we do, in all we teach, in all we play. Chas had a memorable way of being 100% present with everyone he met and interacted with and everything he participated in. He remains for all of us an inspiration for living a good life, a fully present and engaged life, a giving life, a life of joy and love and music.*

# Program

## **Miniatures for Two Violins and Viola, Op. 75a**

Antonín Dvořák (1841-1904)

I. Cavatina

*Caitlin Stokes and Ryan Jacobsen, violins*

*Erika Eckert, viola*

## **Concerto in D minor for Two Violins and Orchestra, BWV 1043**

J.S. Bach (1685-1750)

II. Largo ma non tanto

*Charles Wetherbee violin studio*

*Payton Andrews, Charlie Bistodeau, Olivia Breen, Alexander Earle, Hailey Jang, Alisa Johnson, Jacob Lei, Anna-Claire Schultz, Bebe Seidenberg, Adam Weller, Jonathon Winter*

*Margaret McDonald, piano*

## **Carpe Diem String Quartet Memories**

*Marisa Ishikawa, Korine Fujiwara and Ariana Nelson*

## **Sonata for Violin and Piano in E-flat Major, Op. 18**

Richard Strauss (1864-1949)

II. Andante Cantabile

*Ryan Jacobsen, violin, and David Korevaar, piano*

## **Dialogue 2, from *Invisible Cities*, double concerto for violin, guitar, and orchestra**

Stephen Goss (b. 1964)

Live performance, Saturday, April 22, 2017 in Macky Auditorium

*Charles Wetherbee and Nicolò Spera with the Boulder Phil*

*World premiere of the concerto they commissioned together*

## **Piano Quartet No. 3 in C minor, Op. 60**

Johannes Brahms (1833-1897)

III. Andante

*Boulder Piano Quartet*

*Claude Sim, violin*

*Matthew Dane, viola*

*Thomas Heinrich, cello*

*David Korevaar, piano*

**— Intermission —**

## **Méditation from Thaïs for violin and harp**

Jules Massenet (1842-1912)

Live performance, Tuesday, Oct. 18, 2016

*Charles Wetherbee, violin, and Janet Harriman, harp*

## **Piano Quintet in A Major, D. 667 “Trout”**

Franz Schubert (1797-1828)

IV. Andantino

V. Allegro giusto

*Marisa Ishikawa, violin*

*Korine Fujiwara, viola*

*David Requiro, cello;*

*Paul Erhard, double bass*

*Margaret McDonald, piano*

## **“What Are You Gonna Leave When You Leave Here?”**

John Gunther (b. 1966)

Live performance Feb. 21, 2018 in the Gordon Gamm Theater at the Dairy Arts Center

*Charles Wetherbee, violin, and John Gunther, laptop*

## **Cherry Blossom (2008)**

Korine Fujiwara

arr. for string orchestra 2023

*Violin I: Jennifer Ross, Ben Goldstein, Ryan Jacobsen and Caitlin Stokes*

*Violin II: Marisa Ishikawa, Maggie Brady, Alan Chan and Jonathan Galle*

*Viola: Korine Fujiwara, Erika Eckert and Yuri Santos*

*Cello: Ariana Nelson, David Requiro and Charles Barnard*

*Double bass: Paul Erhard and Kurt Melendy*

# Charles Wetherbee

**Associate Professor of Violin Charles Wetherbee** brought to the CU College of Music a wealth of experience and expertise from his varied career as a soloist, chamber musician, orchestral concertmaster and teacher. His Carpe Diem bio dubs him as a musical raconteur whose swashbuckling style garnered an international reputation. Charles performed throughout the world, including Europe, Asia, the Middle East, Canada, Mexico, and the United States, and International Festivals including the Siena International Music Program, the Aspen Music Festival, the Garth Newell Center, the Hidden Valley Festival (CA), the Roycroft Chamber Festival (NY), the Nouvelle Academie International d'Été (Nice, France), the Olympic Music Festival (WA), the MidAmerica Music Festival (OH), and Strings in the Mountains (CO).

A native of Buffalo, New York, Charles gave his first performances at age six. He made his debut with the Buffalo Philharmonic Orchestra under Symon Bychkov, and then performed with orchestras throughout the world, including the National Symphony under Mstislav Rostropovitch, the Kyoto Symphony and Japan Philharmonic, the Philadelphia Chamber Orchestra, the Philharmonic Orchestra of Bogota (Colombia), the National Repertory Orchestra, the Orquesta Sinfónica Nacional de Mexico, the Symphony Orchestra of the Curtis Institute, the Buffalo Philharmonic, and the Virginia Symphony, among others.

In 1988 he toured Asia, including performances in Seoul, Korea, as part of the Olympic Arts Festival. In the same year he also made his New York debut at Carnegie Hall to critical acclaim as a participant in the American Music Competition. In 1990, he traveled to the Persian Gulf to perform for the men and women of the armed services. The Washington Post called Wetherbee “a consummate artist ... with flawless technique.” The Virginia Pilot said that he “... gave a performance of great conviction and emotion”. The Columbus Dispatch wrote “... a first rate showman ... his double-stops, harmonics, and beautiful sound kept the audience spellbound.” Charles was an artist dedicated to the music of today, as well as to the great literature of the past. In May of 2007, he was invited to St. Petersburg, Russia, to give the Russian premiere of Grammy Award winning composer John Corigliano's Violin Concerto and was subsequently invited back to perform the Beethoven concerto in the famous Shostakovich Philharmonic Hall. Charles has been heard nationwide on the NPR program “Performance Today,” featuring his performance of the Red Violin by Mr. Corigliano with Joanne Falletta and the Buffalo Philharmonic Orchestra. In 2002, he gave the Latin American premier of the Red Violin, and was immediately re-engaged to return in 2003, for performances of the Szymanowski Violin Concerto. In November 2005, Charles gave the world premiere of the Violin Concerto by composer Jonathan Leshnoff with the Columbus Symphony, and then performed the concerto in Baltimore, MD with the Baltimore Chamber Orchestra.

The Baltimore Sun wrote “This was very classy fiddle playing, with a golden, penetrating tone, sterling technique and strongly communicative phrasing.” Other world premieres include

the Leshnoff Double Concerto for Violin and Viola with Michael Stern and the IRIS Chamber Orchestra, followed by performances in Duluth (Minnesota), St. Petersburg (Russia), Orquesta de Extremadura (Spain), Buffalo (New York), and Boca Raton (Florida). Charles also recorded both Leshnoff concertos for the Naxos label. He also commissioned and premiered the “Storyteller” violin concerto by Korine Fujiwara in the National Gallery, Washington, D.C., as part of the 100th Anniversary of the Cherry Blossom Festival.

A devoted chamber musician, Wetherbee was the first violinist of the Carpe Diem String Quartet, with whom he toured and performed regularly. After a concert, the Washington Post had this to say about Carpe Diem—“But the Carpe Diem Quartet, appearing at the Dumbarton Church, was extraordinary. Among these contemporary quartets who speak in different tongues, the Carpe Diem is the best one out there.” He often performed with artists outside of the “classical box” and has collaborated with composer and guitarist Andrew Lipke, singer/song writer Willy Porter, Juno Award winner banjoist Jayme Stone, and Latin Grammy winner Raul Juarena, among others. Charles also frequently toured and made several duo recordings with pianist David Korevaar. Both were also members of the Boulder Piano Quartet. He also served as the Artistic Director of the Dercum Center for Arts and Humanities, Keystone, Colorado.

Wetherbee’s first orchestral appointment was as Principal Second Violin with the National Symphony Orchestra in Washington D.C. Following five years in NSO, Chas was concertmaster of the Columbus Symphony for sixteen years. Most recently Chas served as concertmaster of the Boulder Phil.

Charles Wetherbee has taught throughout his career, and held positions at American University, Capital University, Ohio Wesleyan and The Ohio State University. While at Ohio State, he developed a new violin course for folk music and improvisation. He also taught orchestral excerpts and audition preparation. His students have gone on to study at such schools as Rice, Juilliard, the Cleveland Institute of Music and the Colburn Conservatory.

A graduate of the Curtis Institute of Music, Charles studied with Aaron Rosand. Other mentors include Sylvia Rosenberg, Karen Tuttle, and Felix Galimir. As a recording artist, Charles was represented on Naxos, Seize the Music Records, Weasel Records, Vienna Modern Classics, as well as the Cascade labels, and was also featured on a recording with the Columbus Symphony Orchestra playing Massenet’s Meditation from Thaïs. He has been the recipient of numerous honors, including the Ashworth Artist and the George Hardesty awards. In 2002 Charles was fortunate to acquire one of the world’s greatest violins, the Widenhouse “Rosand” 44, and performed on bows by master makers Charles Espy and Benoit Rolland.

Chas was the beloved husband to Karina and father to Tristan, Sebastian, Tessa, and the family’s many furry family members.

# About the College of Music

Since 1920, the University of Colorado Boulder College of Music offers a wide range of programs for undergraduate and graduate study, integrating advanced musical and interdisciplinary training with professional-level experiences and the rich resources of a leading research university. One of the top comprehensive music schools in the country, the College of Music—situated within an internationally recognized research university in America’s top place to live—is a fully accredited member of the National Association of Schools of Music. Our students earn more than a music degree in the foothills of the Rockies: We offer diverse opportunities for interdisciplinary collaboration and a spirit of inclusive excellence. And we develop multiskilled, multifaceted “universal musicians” equipped to participate in the 21st century as artists; as broadly-based professionals with flexible career options; and as passionate, compassionate denizens of the world. Our faculty are deeply dedicated pedagogues, award-winning performers, scholars and composers supporting students’ success—whether their passion is to teach, perform, compose, research or rethink music entirely. The College of Music offers 7 degrees in 24 fields of study—i.e., a full range of bachelor’s, master’s and doctoral programs, including 3 degree types for undergrads (BA, BME, BM) plus options for dual degrees.

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.

## College Highlights

### **Entrepreneurship Center for Music (ECM)**

The ECM is a national leader in professional development for musicians. We equip today’s music students with the skills and tools they need to create sustainable careers in the arts. As one of the first such programs in the country, the ECM is an entrepreneurial endeavor, developing new paradigms for education, leadership and advocacy in the emerging field of arts entrepreneurship.

### **Musicians’ Wellness Program (MWP)**

The MWP strives to increase proficiency, prevent injury and help students reach their goals through somatic training, psychotherapy, health-related information and a medical support network. As such, the MWP provides essential assistance to injured students with the goals of returning them to full functioning, preventing further injury, while guiding them to resources including local medical professionals trained in the special needs of musicians.

### **American Music Research Center (AMRC)**

Since 1967, the AMRC has been dedicated to exploring and celebrating the diverse, rich traditions of American music. Jointly housed between the University of Colorado Boulder’s College of Music and University Libraries, the AMRC is home to a rare music repository that includes scores, papers, recordings and material artifacts that document the history of American music and its creators.