

CU ★ PRESENTS

2021-22 Season



College of Music
UNIVERSITY OF COLORADO BOULDER

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Spring 2022

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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.

Pendulum New Music

Annika Socolofsky, artistic director

Featuring Ivalas Quartet

7:30 p.m., Wednesday, April 27, 2022

Grusin Music Hall

Program

Sample Meditation No. 1: Where I've Been

Jessie Lausé

Jessie Lausé, Veda Hingert-McDonald, performers

Andromeda

Nelson Walker

Nelson Walker, guitar

Veda Hingert-McDonald, violin

Peach Wine Rag

Cy Young Rag

Kevin Gunia

Kevin Gunia, piano

Compass

Josh Maynard

I. East

II. North

III. West

IV. South

Erich Brady, piano

String Quartet

Indigo Farmer

III: Adagio

Regina Vendetti, viola

Matthew Wiest, cello

Veda Hingert-McDonald, violin

Sam Jarvis, violin

The Self-Constructing Mechanism

Keenan Powell

Sebastian Alvarez Piras, John Holoman, Jackson McLellan,

Daniel Orthel, Jake Parker Spies, Ryan Flat, Caleb Arivett

and Scott Underwood, trombone octet

—Intermission—

Second String Quartet

Kevin Gunia

Ivalas Quartet

The Pendulum Swings

Max Wolpert

Max Wolpert, fiddle

Sonata for Cello and Piano

Nelson Walker

I. Fantasia

Nelson Walker, cello

Anastasiia Pavlenko, piano

Los Recuerdos

Josh Maynard

CU New Music Choir

Jessie Flasschoen, conductor

Hallelujah

Ryan Flat

CU New Music Choir

Jessie Flasschoen, conductor

Program notes

Sample Meditation No. 1: Where I've Been

Jessie Lausé

Sample Meditation No. 1: Where I've Been is an interactive reflection of my personal healing process. In my spare time, I have been expanding my knowledge about the visual coding software, Max8. I found it to be very therapeutic, so I used it to design this video-reactive sampling instrument that you'll be hearing tonight. The recording I have chosen to sample is "Seen My Man (Wisconsin Demo)" from the album *Two Birds* by the Skinny Legend herself, queer-folk drag superstar, (skinny) makeup mogul, (skinny) biological woman-lady, (skinny) comedienne, and (skinny) Winner of Rupaul's *Drag Race Allstars: Season 3*, Trixie Mattel.

This album came to me when I needed it most, and it is one of a few albums by blonde icons in which the songwriting and performance prompted the thought: Wow. I don't know what any of this means, but I feel it so hard. Since digesting the album and processing my own adversity, I associate this particular song with grieving. Many artists share their grieving processes in the music they write, but my grieving process often feels dependent on the art I absorb. I hope this piece serves as a reminder to anyone who needs it that there are countless ways to heal, and one should not always feel pressure to create or take action. We can listen, look, share, slow down, speed up, think and react. This, of course, is only a fraction of the ways we can personalize our own healing journeys, with/without engaging with the art around us.

Compass

Josh Maynard

Written as four miniature piano preludes, *Compass* by Joshua C Maynard explores a variety of musical textures, from triumphant expressions to delicate reflections. Learning piano strictly by ear since he was ten years old, Maynard has (somewhat unintentionally) developed a non-traditional style of improvisation that he strives to convey in his formal piano writing, while pulling inspiration from time-honored classics like Debussy. Jazz meets romantic meets spunk in an ode to octaves that is *Compass*.

String Quartet

Indigo Farmer

I used a storyline to determine the dramatic structure of this piece, which I didn't intend to share, but I have since become less self-conscious about it and therefore will summarize it here for those interested:

I. Sanzar (a child) is kidnapped. Clara sets out to find Sanzar. Sanzar is returned and won't say a word about what happened. Clara sets out again, this time to find the kidnapper and get revenge. Clara is kidnapped.

II. Clara and her kidnapper, Salian, become friends. He tells her she can leave but she doesn't because she's still plotting to kill him.

III. Salian and Clara fall in love, which Salian realizes and Clara doesn't. He admits to loving Clara. She tries to kill him and then returns home.

IV. Clara learns that Sanzar ran away (was not kidnapped) and tried to hide it, fearing they (Sanzar) would be disowned. Clara also learns that Salian is still alive, and they reunite and all live happily ever after.

*(this summary encompasses all of the movements;
you will hear movement three.)*

The Self-Constructing Mechanism

Keenan Powell

This piece depicts a bunch of screws, bolts and cogs forming out of a primordial soup. Those bits and bobs then form into an anomalous, animated sphere of mechanical parts. This machine then rolls across the land in search of more parts as it gradually gets larger and larger, faster and faster.

Second String Quartet

Kevin Gunia

My second string quartet was composed over a long period of time, from late 2017 through January 2022. I often found myself stuck over the years and put the work aside. When I was asked to compose a work for Ivalas, I once again picked up the quartet and finally completed it. The work is written in two contrasting movements and is generally gentle in nature.

Sonata for Cello and Piano

Nelson Walker

The Sonata for Cello and Piano (2021) was originally drafted from January to March of 2020, and subsequently revised and “recomposed” over the following year. It serves as a sort of emotional imprint of the months leading up to and during the pandemic, but it is decidedly not a “pandemic piece”. Instead, it is meant as a love letter to the the cello, and the various cello sonatas that the composer grew up listening to while learning to play.

In lieu of a full premiere performance, the piece will debut as an album recording, alongside the composer’s oboe sonata, and two works by Jordan Holloway: a cello sonata and an oboe sonata as well. The album, titled *Holloway and Walker: Four Sonatas* features performers Grace Stringfellow, Derek Sharman and Er-Hsuan Li (as well as Nelson Walker), and will be available for streaming and download on all major platforms May 7. (More info is available at nelsonwalkermusic.com.)

Los Recuerdos

Josh Maynard

Los Recuerdos for SATB a cappella, written in Spanish by composer Joshua C Maynard, expresses the deep trauma of loss. Other versions of this piece include *Los Recuerdos* for piano and baritone solo, and *Los Recuerdos* for piano solo. A melancholy reflection on a time of life filled with happiness, *Los Recuerdos* resurfaces the bittersweet agony of life changes, when something dear has been permanently taken away. Through the music, the audience can feel the torment and mental suffering caused by rehashing memories of good days that can never occur again—for times of joy can so easily turn to memories of pain.

Poem by Josh Maynard

Los recuerdos de
mis días felices
me atormentan
sin cesar.

The memories of
my happy days
torment me
endlessly.

Recuerdos, por
favor déjame!

Memories, please
leave me!

Los recuerdos son
demasiado para
soportar.

The memories are
too much to bear.

Hallelujah

Ryan Flat

Poem by Ryan Flat

Hallelujah, Hallelujah, Hallelujah

The Songbirds Sing from the Treetops
they Sing with Joy to the Sun

Hallelujah

The Flowers Sway in the Prairie
they Sway with Joy to the Rain

Hallelujah, Hallelujah, Hallelujah

As the Creek Flows
Its soft ripples Carve through Solid Earth
And it Births a Grand Ravine

Hallelujah!

Hallelujah, Hallelujah, Hallelujah

Personnel

Annika Socolofsky, artistic director

Jessie Lausé

Jessie Lausé is a composer and saxophonist from central Kentucky. Their work explores the most ambiguous and campy aspects of popular culture and surrealism through cerebral and silly polytonality, subversive theatrical technique and experimental sound practices both electronic and acoustic. Lausé holds a bachelor's degree in arts administration from Butler University. They are currently pursuing a master's in music composition at the University of Colorado Boulder where they study with Annika Socolofsky and serve as an instructor of music technology. When not composing, Lausé spends their free time watching *Rupaul's Drag Race* with their cats, Gubaidulina and Mr. Bear.

Nelson Walker

Nelson Walker (he/they, b. 2000) is many things: a composer, a multi-string-instrumentalist, a lifelong vegetarian, an improviser, a budding producer, a polyglot-in-progress and a lover of loose-leaf teas. Through his numerous collaborations with a wide range of artists and performers (including but not limited to: artist/filmmaker Marco Corvo, the Ivalas Quartet, oboist extraordinaire Grace Stringfellow, Brenton Weyi, ~Nois, Gary Grundei, the Carpe Diem String Quartet, Sean Flynn, the Denver Playground Ensemble, Emily Zalevsky, Playback Theater West and Jordan Holloway), he aspires to continually learn from the wisdom of those around him, and contribute what he may towards forging a more compassionate and just world. At the University of Colorado Boulder, he has been honored to study composition with Annika Socolofsky, Carter Pann, John Drumheller, Michael Theodore and Nathan Hall. His music is motivated by the concept of vulnerability as a prerequisite for art, and the power of storytelling in creating and strengthening community.

Walker believes the key to a happy life is a balance of gratitude, self-awareness and humility, unconditional compassion for all living beings, an acceptance of the ever-changing nature of the world we live in and a dash of bitters.

Max Wolpert

Fiddler, composer and storyteller Max Wolpert conjures up monsters and myth where the traditional, classical and theatrical meet.

Drawing from tradition both musical and mythological, Wolpert makes music inspired by stories from around the world. Whether built upon the verve and bounce of an Irish jig, the endearing asymmetry of a Welsh pipe tune or the drive of a Virginian breakdown, Wolpert's pieces are crafted with taut detail and a flair for the dramatic honed over years as a pit musician, conductor and orchestrator for theatrical productions.

Wolpert's first viola concerto, *Giants*, wields the unsung hero of the orchestra to call up singing harps, dancing stormclouds, and a fiendishly ticking clock inexorably counting down to the end of the world.

His three string quartets, *Myths*, *Lid un Tantsn*, and *Song of Four*, serve as pedagogical tools to introduce the classical musician to traditional forms and improvisation, and in performance bring forth an Irish war goddess, two enchanted ravens, a young girl with dreams of piracy and a ferociously contrapuntal chase through a twisting labyrinth.

Wolpert is committed to bringing together performers of diverse stylistic backgrounds, and to colliding musical worlds at high speed. His collaborators include banjoist and instigator Jayme Stone, Grammy-nominated harpsichordist Jory Vinikour, fearless violist Brett Deubner and Native flute specialist Leon Joseph Littlebird, and his work has been performed by the Colorado Symphony, Pro Musica Chamber Orchestra, Bismarck-Mandan Symphony Orchestra, Musique sur la Mer Chamber Orchestra, Breckenridge Music Festival Orchestra, and at the American Repertory Theater, International Music Festival of Gramado, Brazil, and the Minster in York, England. Wolpert teaches at Naropa University, the University of Colorado, Dana V Music, and Mountainside Music Academy. His work appears on Naxos Records and Yellow Sound Label.

Keenan Powell

Keenan Powell started his career in music in elementary school when he started learning piano. From there, he played violin for two years and played cello for another five. Additionally, he participated in choral and musical theater groups. He composed his first piece freshman year of high school. It started out with a piece for solo piano. Since then, he has written pieces for various ensembles and a piece for symphony orchestra.

Kevin Gunia

Kevin Gunia is a composer, pianist and educator. He has composed solo and chamber works, large ensemble music and collaborative pieces such as opera scenes and works for dance. He has written for ensembles such as ~Nois Saxophone Quartet, the Ivalas Quartet and the Boulder Altitude Directive. He is the recipient of the 2021–2022 George Lynn Memorial Award. Gunia also works as a freelance accompanist and music transcriber. He has transcribed the ten disc improvisations of George Gershwin, as well as works by Dana Suesse and Jelly Roll Morton. As a pianist, Gunia has performed solo recitals, as well as collaborative programs. He was a featured performer at the 2021 West Coast Ragtime Festival in Sacramento. Composers have written new works for him to perform. Gunia is currently a graduate student at the University of Colorado Boulder, where he studies with Carter Pann and Michael Theodore.

Indigo Farmer

Indigo Farmer is a piano performance major, and is from Durango, Colorado. Farmer has a younger brother, Denzel, who went to college in New York City this year. Farmer enjoys walking without shoes and eating spicy ramen. Farmer hopes to study composition in grad school.

Joshua Carter Maynard

Joshua Carter Maynard is a composer and author from Colorado Springs and is currently studying a Bachelor of Music in composition at the University of Colorado Boulder. Maynard's choral compositions and arrangements have been performed by elite chamber, a capella and jazz ensembles at multiple choral festivals and CHSAA competitions. His twelve-part Latin piece *Lux*

Aeterna was performed by the AAHS Chamber Singers at the Colorado Music Educators Association conference in January 2020. The choir was accepted into the conference after their CHSAA-Superior-rated performance of Maynard's *Green Mountain* at the Westside Honor Festival in November 2018. Additionally, Maynard's orchestral piece *Winterdove* was performed by the Denver Playground Ensemble at Denver University's Gates Hall in June 2020 and again at CU Boulder's Septetmber 2021 Pendulum New Music Concert. Most recently, his four-movement choral suite *Young Years* debuted in December 2021 at Grusin Music Hall, as well as his woodwind quintet *Dragonfly Pond* in March 2022.

Maynard and his pieces have been awarded five Superior CHSAA ratings. Maynard directed music for multiple productions and sang in Honor and All-State level ensembles on the following stages: Carnegie Hall, the United States Polaris Center, the Pikes Peak Center, the Ent Center for the Performing Arts, the Colorado Bellco Theatre, David Filsinger Hall, the Kennedy Space Center and Broadmoor Hall. In February 2020, he sang in the Colorado All-State Choir at the Buell Theatre. Maynard is also the founder of the Kadet Chorale, the first honor choir at the Air Academy.

Maynard is also a decorated Eagle Scout and published author of a fantasy novel, *The Four Sunrises*, available for purchase on Amazon. As an International Thespian Honor Society member, he has performed lead roles in *Fiddler on the Roof*, *Les Miserables*, *Joseph and the Amazing Technicolor Dreamcoat* and *Mamma Mia*.

Ryan Flat

Ryan Flat is a composer, instrumentalist and vocalist studying at CU Boulder. Greatly inspired by the music of movies, television and video games, he embraces musical storytelling and imagery in his writing, often crafting his music in support of a greater narrative and artistic experience. As a performer, he plays trombone in CU Boulder's symphonic band, percussion in Campus Band, and sings in the CU Buffoons: the oldest acapella group at CU. He has also marched two seasons playing baritone in the "Golden Buffalo" Marching Band, and will be serving as drum major this upcoming season. Flat is in his second year pursuing an undergraduate degree in music composition, as well as a business minor and certificates in music technology and music entrepreneurship.

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Event details are subject to change, but the CU Presents website will always be up-to-date.

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