

# 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.
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arts at the University of  
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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

## “Dreams and Meditations”

Egemen Kesikli, artistic director

Annika Socolofsky, faculty coach

7:30 p.m., Wednesday, Sept. 28, 2022

Grusin Music Hall

**Please note:** Content, including audio samples and program notes, for this concert includes the following topics: suicide, substance abuse and sexual harassment.

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## Program

**To prepare gourmet slug soup (in an unmarked grave):  
Place slug in a microwave-safe container / Consider a  
singular and finite list of the set of conditions which are  
individually necessary and jointly sufficient for a substance  
to be considered “soup” / Salt to taste (11:00)**

Rain Michael

*Renee Gilliland, conductor*

*Julia Joffrion, clarinet*

*Alex Loran, saxophone*

*Harmony Nolder, horn*

*Madeline Guyer, viola*

*Louis Saxton, cello*

*Bailey Holman, bassoon*

*Cooper Etters, euphonium*

*Kaori Quan, piano*

*Annika Socolofsky, Veda Hingert-Mcdonald, Lexi Nigro, Jessie Lause and  
Keenan Powell, auxiliary ensemble*

## **All the Songs that Nobody Hears (no.160) (5:00)**

Josh Maynard and Josie Arnett

*Josh Maynard and Josie Arnett, piano*

## **Here, Bullet (17:00)**

Music: Kurt Erickson (b. 1970)

Poems: Brian Turner (b. 1967)

1. Here, Bullet
2. Eulogy
3. A Soldier's Arabic
4. Curfew

*Andrew Garland, baritone*

*Jeremy Reger, piano*

## **Mob Mentality (12:00)**

Jessie Lausé

- I. Self-titled
- II. Collective Consensus

*Veda Hingert-McDonald and Jordan Grantonic, violin*

*Allyson Stibbards, viola*

*Peyton Hall Magalhaes, cello*

## **—Intermission—**

## **Little River (6:00)**

Josie Arnett

*Veda Hingert-McDonald and Jordan Grantonic, violin*

*Allyson Stibbards, viola*

*Peyton Hall Magalhaes, cello*

## **Sunny Rag (4:00)**

Holly McMahon

*Julia Warnock, piano*



## **Dream (4:00)**

Holly McMahon

*Holly McMahon, piano*

## **Sample Meditation No. 2: “that’s not the truth, Ellen” (8:00)**

Jessie Lausé

*Jessie Lausé, laptop*

*Pilar Athaide-Victor, violin*

## **Hauntologies (7:00)**

Egemen Kesikli

*Fixed media*

## **Rock Piece (7:00)**

Pauline Oliveros

*Holly McMahon, Jonah Stern, Keenan Powell, Rain Michael, Abby Kellems  
and Indigo Farmer, performers*

## **Solitude (4:00)**

Josh Maynard

*Renova—CU Boulder New Music Choir*

*Jessie Flasschoen Campbell, conductor*

*Soprano: Eponine Bell, Lizzie French, Anna Worlund,  
Brianna Gress and LJ Hansen*

*Alto: Josie Arnett, Corey Lynn Murphey, Iona Binnie,  
Maggie Friesen and Megann Sala*

*Tenor: Sam C Henderson, Duke Mattie, Jason Gallardo,  
Jamie Lammers and Salem Channell*

*Bass: Erich Brady, Cade Yoshioka, Keenan Powell, O’Neil Jones,  
Ryan Flat and JC Maynard*

# Program notes

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

**To prepare gourmet slug soup (in an unmarked grave):  
Place slug in a microwave-safe container / Consider a  
singular and finite list of the set of conditions which are  
individually necessary and jointly sufficient for a substance  
to be considered “soup” / Salt to taste (11:00)**

*Rain Michael*

No slugs were harmed in the making of this piece.

## **All the Songs that Nobody Hears (no.160) (5:00)**

*Josh Maynard and Josie Arnett*

*All the Songs that Nobody Hears (no.160)*, by Josh Maynard and Josie Arnett, is a piano duet meant to share the experience of composing with audience members. So much music that composers write and play never reaches an audience or even another person. Hundreds of ideas they've given up on, or private moments of pounding on the piano get thrown into the dustbin of their iPhone voice memos. The idea behind this piece is for listeners to feel like music is being composed in front of them in a true, improvisatory style genuine to the players on stage. Beginning with a single note, this piece explores with two pianists the different paths a musical idea can take, blending the fun, unique styles of each performer in a dance of ever-changing inspiration.

# Here, Bullet (17:00)

*Music: Kurt Erickson (b. 1970)*

*Poems: Brian Turner (b. 1967)*

## I. Here, Bullet

*Here, Bullet* is radically innovative poetry—firsthand poetic descriptions of 21st century warfare by an established poet at the height of his power. I approached this work with great respect and trepidation, seeking ways to amplify the raw, visceral power of the poetic descriptions. The music starts tentatively; then, the pace picks up at measure eight with an ostinato in the piano part mirroring the language in the poetry “Here is the adrenaline rush you crave,” crystalizing in a musical gesture the fear and crazed excitement which drives the piece to the very end. The descriptive beauty of the poetry is highly charged (“Here is bone and gristle and flesh ... here is the clavicle snapped wish ... that insane puncture into heat and blood”). I sought a musical language steeped in expressive dissonance coupled with an angular vocal line to pair with the beauty and horror of the verses. There is a kind of musical arrival at the lines “ ... here is where the world ends every time,” which then leads directly to the final plaintive calling out for the Bullet in a mixture of horror, defiance and even resignation. This is poetry unsparing in its intensity.

## II. Eulogy

“Eulogy” might just be my favorite poem in Brian Turner’s collection. It’s deeply personal, and there are few topics more personal than suicide (especially when the victim is a fellow soldier with the poet serving in Iraq). The poem starts with a description of a seemingly normal outdoor scene (“tower guards eating sandwiches ...”) which soon hints at something darker—the tragedy of Private Miller taking his own life as the reactions of nature and wildlife unfold around him.

19th century romantic poets idealized nature, so I paired this poetic scene with musical choices that one might find in a mid-century romantic work by Chopin or Mendelssohn. The poem simultaneously presents two completely dichotomous scenes (nature vs. Private Miller’s suicide)—in a similar manner I used two contrasting arpeggiated harmonies in D-flat major and E minor as the musical basis for the setting.

As the centerpiece of the poem, Private Miller gets his own leitmotif—for this I used more rapidly changing, traditional harmonies in an attempt to call to mind a kind of bastardized version of a Bach chorale. I imagined the solemnity of a chorale, providing honor and respect to the chaos of the situation, especially important considering that Turner tells us in public interviews that Private Miller wasn't properly recognized among the honored dead upon their return from active duty. (It should be noted that a version of the leitmotif reappears in the setting of "Curfew" at the appearance of another individual who deserves our sympathy—Sergeant Gutierrez remembering the act of comforting a man who cupped bits of his friend's brain in his hands.)

As the music builds to a final climax, we return to the sweeping romantic arpeggios that bring us back to nature in all its unsettling romantic glory.

### **III. A Soldier's Arabic**

A poem that begins with a translation of the word "love" into Arabic, as we find in "A Soldier's Arabic", demands a more self-consciously lyrical approach. The poem has no obvious or implied descriptions of violence, giving us a momentary pause from descriptions of the trauma of warfare. Spoken text is very important to this setting, with the poet himself telling us "Speak the word for death ..." and later:

"This is a strange new kind of war where you learn just as much as you are able to believe." —Ernest Hemingway

"To be spoken, it must be earned." As a composer I love the special kind of urgency created when spoken text floats over music, so I was happy to comply. Reciting the text in its entirety as a kind of coda pays homage to the rich tradition of poetic recitation, and is a fitting end to this wonderfully ambiguous poem.

### **IV. Curfew**

Trauma and incredibly vivid descriptions of violence are never far off in Turner's poems. Even when the scene is at its most benign and idyllic (as it is in "Curfew"), a memory or a potential disaster is right around the corner. So a picture of bats flying out at dusk, water snakes gliding in ponding basins,



policemen sunbathing on traffic islands, even children helping their mothers is of course juxtaposed with a linguistic negative: an announcement that Sergeant Guitierrez did not comfort a man who cupped pieces of his friend's brain in his hands. These are poems from the Iraq War by a poet who saw it all firsthand—this is what we should expect.

The mood I created in my setting has a marked sense of timelessness using static harmonies, an exaggeratedly slow tempo, deep and rich harmonies, and subtle color shifts that underscore the feeling of ease at dusk. We hear ease to match the scene, but violence and trauma are never far off, referenced by unexpected stabbing rhythmic gestures in the highest registers in the piano. The lyric and the languid are adjacent to the dissonant and the discordant—in art as in life.

The music we hear when Sergeant Gutierrez is mentioned is a direct reference to the music we hear when Private Miller is introduced in the second song (“Eulogy”) earlier in the set. Both characters are associated with more traditional diatonic chord progressions that change on every beat—I had in mind a bastardized version of Bach chorales (with their rapidly changing harmonic rhythms) one might hear as part of a funeral service. The use of a unique leitmotiv with each character underscores their importance and shines a light on the human costs of the war. Here is where the abstract becomes personal.

Another musical technique I used in this setting is the use of musical ciphers to spell out names and important parts of the poem using a code based on the musical alphabet. In public presentations of his poems, Turner speaks of the injustice when a Colonel addressing the troops at a parade ground neglects to name Private Miller among those killed in Iraq, perhaps because he died by suicide and not a “soldier’s death.” Turner writes a poem about Private Miller as a way of honoring his colleague; putting Miller’s name in a cipher and giving him a leitmotif associated with human suffering is another small way to recognize and honor the memory of all soldiers who perished in the war. So “Miller” gets spelled out musically, the same way “Love” gets spelled out, referencing the first line in the poem “A Soldier’s Arabic” (“The word for love is written from right to left ... ”)

There is an emotional trajectory in the set that moves from trauma to a kind of acceptance. The first song *Here, Bullet* ends with the repeated refrain “Here Bullet!”—the last song also ends with a repeated refrain, but this time the repeated refrain is “Today!”, referencing not bullets and violence to the flesh but instead the absence of bombs, panic, and the idyllic scene of white birds rising from the Tigris.

## **Here, Bullet**

If a body is what you want,  
then here is bone and gristle and flesh.  
Here is the clavicle-snapped wish,  
the aorta’s opened valves, the leap  
thought makes at the synaptic gap.  
Here is the adrenaline rush you crave,  
that inexorable flight, that insane puncture  
into heat and blood. And I dare you to finish  
what you’ve started. Because here, Bullet,  
here is where I complete the word you bring  
hissing through the air, here is where I moan  
the barrel’s cold esophagus, triggering  
my tongue’s explosives for the rifling I have  
inside of me, each twist of the round  
spun deeper, because here, Bullet,  
here is where the world ends, every time.

## **Mob Mentality (12:00)**

*Jessie Lausé*

*Mob Mentality* is intended to encourage experimental music making among string quartets of all levels. It is inspired by the 1959 René Magritte painting, “The Month of the Grape Harvest,” in which outside a plain looking window is an oppressive crowd of identical characters. One man, in a trench coat and a bowler hat, is unsettling yet unassuming but when that man is multiplied it’s enough to make someone scared to ever leave their plain-looking home. In order to reclaim that power and build their ideal mob the instructions for this piece invite the musicians to adapt a graphic notational language to their

strengths. Independently, each musician has endless space for exploration of the musical self, but together the quartet's identity is so sturdy that it seems exclusive. The players and their parts have a lot in common, but everyone outside of their intimate sphere can't quite pinpoint what that is. What we may perceive as intricate and developed is actually a unique improvisation that will evolve in congruence with any collective.

## **Sunny Rag (4:00)**

*Holly McMahon*

*Sunny Rag* is heavily inspired by the works of American composer Scott Joplin from the late 19th and early 20th century. Written in the style of ragtime, it aims to be upbeat and youthful while being grounded by a beat that could theoretically be danced to. I hope it makes you just as happy to listen to it as it made me to write it.

## **Dream (4:00)**

*Holly McMahon*

This melody first made itself known to me while I was asleep. I later wrote a second theme based on the first that felt like a natural continuation of it. Although it is not long or complicated, I think that it doesn't need to be. I interpret it more as an expression of my subconscious at the time it was written rather than a demonstration of my knowledge of music theory.

## **Sample Meditation No. 2: “that’s not the truth, Ellen” (8:00)**

*Jessie Lausé*

These *Sample Meditations* demonstrate hyper-fixations on specific media that I've had throughout my lifetime. *Sample Meditation No. 2: “that’s not the truth, Ellen”* combines two obsessions of mine: Amy Winehouse and talk show interviews, both of which have created a mental space for me to process the challenges faced by women in the workplace. From these frivolous obsessions, I've gleaned that humans have more internal demons in common than we know, but femme-presenting people share unique external demons. These challenges have too many layers to comprehend and remedy within one's

lifetime, and they've created a lot of friction within my own identity. Anyway, this meditation is about that. It probably won't fix my neuroses in a day, but perhaps it will remind you and me that we're not alone in this battle, corny as that sounds. We're all FREAKING OUT about it ALL THE TIME. I can't say whether or not it will qualify as music to you, but WHO CARES?!?!

## **Rock Piece (7:00)**

*Pauline Oliveros*

Each participant chooses a pair of resonant rocks to use as percussion instruments. Each participant establishes an independent pulse with the rocks. The pulse is to be maintained steadily without any rhythmic interpretation or accents. While listening to the overall sound, if the participant perceives that she/he is synchronizing exactly, or in a simple multiple or division by two or three of another participant's pulse, she/he stops in order to listen and begin a new pulse that is independent from all other pulses.

In the beginning, the participants may be dispersed throughout the performance area. After listening for environmental pulses, each participant begins independently or on some agreed-upon cue. The participants move slowly and freely, sounding out the environment in all directions with their rock pulses and gradually converging into a tight circle for the ending. Participants may end independently or on cue. *Rock Piece* might begin and remain out-of-doors, or move indoors. Conversely, *Rock Piece* might begin in a tight circle indoors and move out-of-doors with the participants gradually dispersing until the pulses can no longer be heard.

## **Solitude (4:00)**

*Josh Maynard*

*Solitude*, music and lyrics by Josh Maynard, is an SATB a cappella piece about the complexities of isolation. From open, free-feeling chords, to tight, constricting tone clusters, the piece explores a range of emotions often felt in loneliness—peace and resolve, worry and fear. Starting with one note, singers soon realize they are not alone as other voices join in their reflections.

“Solitude,  
Wandering skyless,  
An undreamt memory,  
Remnants of sundried tears,  
Had sought for newer kindness,  
Too precious company ever to depart,  
With heavy heart I lay to rest.”

## Personnel

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

**Egemen Kesikli**, artistic director

**Annika Socolofsky**, faculty coach

**Andrew Garland**, baritone

### Josie Arnett

Josie Arnett is a composer, pianist, singer and overall instrument enthusiast. She is currently based in Boulder, Colorado, and pursuing a Bachelor of Music in composition and a Bachelor of Arts in psychology at the University of Colorado Boulder. She has written for a variety of ensembles and has performed as a pianist and a singer. Several of her pieces have been performed at CU Boulder’s Pendulum New Music Concerts. In March 2022, she sang in the National Festival Chorus at the “Hope Rising” concert in Carnegie Hall in New York. Arnett started piano lessons at six years old and has been influenced by Bruce Hornsby, Billy Joel, Herbie Hancock and many romantic and impressionist era composers. As a composer, she has been inspired by film music, minimalism, and jazz and pop.



## Holly McMahon

Holly McMahon is a first-year composition student from Denver, Colorado. This year, she is studying composition with Annika Socolofsky and performance piano with Andrew Cooperstock. She won third place in the 2021 National Federation of Music Clubs Junior Composer Contest in 2021 and participated in the National Federation of Music Clubs American Composers festival in 2018, 2019 and 2022 (performing on the piano). She has studied with Stephanie Cheng of the University of Denver, as well as jazz piano, classical piano and classical composition with various other private instructors. Her music is inspired largely by the repertoire she studies on the piano, as well as other music she listens to. She is excited to be a part of the CU Boulder College of Music.

## Rain Michael

A native of Colorado, Rain Michael is a multi-instrumentalist and composer. Michael began taking piano lessons before the age of four and has since picked up over a dozen instruments, both classical and of foreign traditions. They have performed with jazz, wind, orchestral and marching ensembles, all of which have served to cultivate a passion for composition. Michael is currently pursuing a BM in composition, a BA in psychology, a minor in linguistics, and a certificate in cognitive science at CU Boulder, which influence both their compositions and interest in the subjective, psychological experiences involved in music performance.

## Jessie Lausé

Jessie Lausé is a composer, performer and educator with a passion for creating diversified sensory engagement within their music. Lausé is originally from central Kentucky and holds a bachelor's degree in arts administration from Butler University in Indianapolis. Lausé is currently pursuing a master's degree in music composition at the University of Colorado Boulder where they teach music technology and have studied with Annika Socolofsky and Michael Theodore. Most recently, Lausé's work has been featured at the 2022 Lake George Music Festival, the Eugene Difficult Music Ensemble's 2022 New Music Festival and in Musicworks Magazine as the second prize winner for their 2021 Electronic Music Composition Contest. When not composing, Lausé spends their free time playing board games and watching *RuPaul's Drag Race* with their cats, Gubaidulina and Mr. Bear.

## Joshua Carter Maynard

Joshua Carter Maynard is an author and composer from Colorado Springs currently studying a BM in composition at the University of Colorado Boulder. Beginning his musical experience in middle school choir, Maynard has since performed with vocal ensembles on stages from the Pikes Peak Center and Colorado Bellco Theater, to Carnegie Hall. Maynard is also the founder of the Kadet Chorale, the first honor choir at the Air Academy. After attaining an Eagle Scout at age 15, he joined the International Thespian Honor Society, performing lead roles in *Fiddler on the Roof*, *Les Miserables*, *Joseph and the Amazing Technicolor Dreamcoat*, and *Mamma Mia*.

His major choral compositions and contemporary arrangements began with his first state-wide premier in Jan.2020 at the Colorado Music Educators Association conference. The CMEA performance of his CHSAA awarded *Lux Aeterna* for twelve part choir and piano sparked his decision to pursue a higher education in music. Subsequent performances of Maynard's works include an orchestral debut of *Winterdove* at the University of Denver and multiple Pendulum New Music concerts at CU Boulder, including *Los Recuerdos* and the award-winning *Young Years Suite* for choir, as well as *Dragonfly Pond* for wind quintet and *Compass* for piano.

Striving to tell moving stories in writing as well as through music, Maynard recently published his first fantasy novel, *The Four Sunrises*, available now in print and eBook on Amazon. He is currently writing the second novel, and as always, more music.

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College of Music

UNIVERSITY OF COLORADO **BOULDER**



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