

# 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.*

# Pendulum New Music

## Reflections

Egemen Kesikli, artistic director

Annika Socolofsky, faculty coach

7:30 p.m., Wednesday, Nov. 30, 2022

Grusin Music Hall

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## Program

### **Transdialect** (11:00)

Blake Clawson

*Sam Jarvis, violin*

*Andrea Kloehn, flute*

*Jonah Sutinen, alto saxophone*

*Gracie Lime, bass clarinet*

*Sam Macken, bassoon*

*Jesus Najera, trumpet*

*Grayson Stewart, trombone*

*Jonah Stern, piano*

*Will Pavilonis, bass*

*Gavin Kitchen, auxiliary percussion*

*Nathan Burak, drum set*

### **Puer Natus Est Nobis** (6:00)

K. Isaac Johnson

*K. Isaac Johnson, cello*

## Five Piano Sketches (12:00)

Jonah Stern

- I. Quiet Time
- II. For you
- III. Hysterical
- IV. For me
- V. The Ballet Class

*Britta De Groot, piano*

## The Speed of Anxiety (6:00)

Keenan Powell

*Lírios Quartet*

**Content advisory:** *The Speed of Anxiety explores anxiety and its symptoms. Please feel empowered to leave the hall at any point if you feel unsafe.*

## Cells Planets (7:00)

Erika Lloyd

arr. Vince Peterson

*Renova*

—Intermission—

## **Reflection Street - Four Jazz Ballads (15:00)**

Josh Maynard

- I. Someday
- II. It's a Blind Kind of Love
- III. Candy Eyes
- IV. Mr. Complicated

*Regan Fenske, vocals*

*Maya Napolillo, bass*

*Nathan Burak, drums*

*Austin Skeffington, piano*

*Jonah Sutinen, saxophone*

## **Mourning Dove Sonnet (12:00)**

Christopher Deane

*Gavin Kitchen, vibraphone*

## **Above We Are Many; Below We Are One (6:00)**

Veda Hingert-McDonald

*Gracie Lime, bass clarinet*

## **Seven Photographs of the Earth (14:00)**

Josie Arnett

- I. Ice Rider
- II. Upward View
- III. Oceans Above
- IV. Summer Storms Over Wheat Fields
- V. Reefscape
- VI. Splits in Stones
- VII. Antelope Canyon

*Indigo Farmer, piano*

# Program notes

## **Transdialect** (11:00)

*Blake Clawson*

*Transdialect* features a mixed ensemble of 11 players and derives its title from the fusion of styles that comprise the piece. It was originally written for a group of friends and was to be performed at my undergraduate senior recital, but the concert was cancelled due to the pandemic—more than two years later, this is its first performance.

The opening texture, presented by the piano and flute is inspired by and derived from Judd Greenstein's *City Boy*. The motives evolve into an increasingly complex groove across the ensemble, gradually mutating into something entirely new. Both Latin and American folk influences are infused into Western chamber music, creating a rhythmically driven melting pot that is both familiar and unexpected.

## **Puer Natus Est Nobis** (6:00)

*K. Isaac Johnson*

This piece was one of many I wrote during the COVID-19 pandemic. With unprecedented free time and the world's renewed interest in the sharing of digital recordings, I had a burst of creative energy and wrote about a dozen pieces based on Gregorian chant. As the introit for Christmas Day, *Puer natus est nobis* is one of the most famous and celebrated Gregorian chants. Its beginning with an upward leap of a fifth and its use of the seventh mode (what modern musicians would call "mixolydian mode") make it accessible to modern ears and almost stereotypically medieval. It also makes it beautifully ripe for performance on the cello, thanks to the instrument's tuning with strings spaced a fifth apart each. This piece is intentionally fun and lighthearted, oftentimes intending to evoke church bells, and at one point the score reads: "Heavily, and with a Celtic gait as if sung by Irish monks." I also heavily borrow the compositional tools of jazz cellist Mark Summer seen in his pieces *Julie-O* and *Lo, How a Rose E'er Blooming*.

## The Speed of Anxiety (6:00)

Keenan Powell

*The Speed of Anxiety* focuses heavily on the use of breath as a musical element. From sharp and intense, to calm and relaxed, the breath of the players contributes to the sonic experience. In the last section, I encourage breathing with the music to recover from the intense sections that preceded.

## Reflection Street - Four Jazz Ballads (15:00)

Josh Maynard

*Reflection Street*, by JC Maynard, is a collection of four jazz ballads that each tell a loosely related story of romantic heartache.

Beginning with *Someday*, the singer looks toward the future following the end of a recent romance. Though pain remains the overwhelming feeling, she considers the possibility of looking back on this time of life with a clearer perspective than she can see now. Dealing with conflicting feelings of love and hurt, she sings, “Before we said we couldn’t love anymore, I pictured someday with you,” indicating that the future she once saw is crumbling away. The final chords begin sweet, but turn dark as the pain returns to replace the happiness. She sings, “with you,” one last time with the bitter taste of a lost future souring her mouth.

The second piece, *It’s a Blind Kind of Love*, explains how out of the blue love can come, becoming an all-encompassing aspect of a life without warning. In this song, the singer is holding onto the value of love, sticking with it even “in the face of a world that is trying its best” to stop it.

But once we reach the third ballad, *Candy Eyes*, the idea of love is abandoned. The singer considers her past through a cynical lense, viewing everything she thought was precious and golden as nothing but “gilded lies.” Now, she believes that the sweetness was “tainted with ash,” and that her happiness was an illusion, fueled by his deception. His “candy eyes” are the sweet exterior the world sees, hiding the rot within.

Ending with a moment of clarity, she vows to never return to her false fantasies. Finally, *Mr. Complicated*, the fourth piece, concludes the set on a vastly different note. A comedic representation of a “post-relationship rant,” Mr. Complicated simulates the breathless and wordy speech of someone who has finally moved on. This humorous, passive-aggressive, condescending, hyperbolic, ridiculous conglomeration of unnecessarily long vocabulary words ends Reflection Street with a more uplifting spirit.

### **Someday**

Someday,  
When your lips but a mem'ry  
On a cold empty street,  
Reminiscing 'bout the time  
I wondered how there could love so sweet  
I'll think upon my younger years of  
Shallow thrills and passing blind romance.  
And there you will be in a dead fantasy  
We dreamed; We dreamed.  
I'll stay,  
In a place that I adore,  
Far from all the woes,  
Made from the games with always played,  
Pretending that a heart would someday heal.  
Before we said we couldn't love anymore  
I pictured Someday with you; With you.

### **It's a Blind Kind of Love**

It's a blind kind of love  
That sweeps the heart when it's full  
Love's a chance to escape what we've done,  
Why we run from the ones who we couldn't be living without.  
What is love but a moment?

It's a foolish kind of love  
Lost in eyes of stars and wanting breath,  
The touch, the rush,

The everything we never doubt.  
What is love? What is love but a chase?

It's an easy kind of love  
When your words are singin in the breeze  
That blows away our worries and troubles  
And everything we've ever said  
What is love but a breath?

What is love in the face of a world  
That is trying it's best just to keep us away while  
We're losing our minds, and we're losing our time?  
And I'm runnin' blind, on a feeling,  
With hope that love will find us again.

### **Candy Eyes**

Candy Eyes  
Wicked Smiles  
Strawberry Time  
Passing in sweetest shine

Marigolds  
Diamond love  
Tainted with ash  
Rots in old forgotten past

I used to think all the golden things  
Were the priceless things  
But learned their gilded lies  
Hidden beneath those candy eyes

Pattered rain  
Blackened stain  
Finally I see  
The things that never will be

## **Mr. Complicated**

Mr. Too Complicated

Hopelessly obfuscated

Me. Will you tell me your mind?

Or will you hide behind your guise of practiced poise and dry flirtation? Why,

Mr. Too Calculated,

Is everything about you fabricated?

No one word to summarize your strange addiction to the

Prospect of a world without a hint of tribulations in your way.

Mr. Exaggerated

Easily agitated

Does it get under your skin

Pulling back the curtain?

Mr. Sophisticated

I fear your style's rather antiquated.

By now it's rather just a predication,

A modest realization from an observation

Of your lack of your so-called trepidations.

And unfortunately "consolation's" not in my vocabulary,

But I've been postulating greatly lately

Is Mr. Overrated simply unappreciated

Or is he just lonely too?

## **Mourning Dove Sonnet (12:00)**

*Christopher Deane*

*Mourning Dove Sonnet* is for solo vibraphone, using techniques that are unique to the instrument. This piece should not be performed unless the player uses the techniques indicated. The player should take time to allow the effects to work in performance, never projecting the feeling of being rushed or frantic. Movement should be fluid, to serve both the music and the visual aspect of the music. Since the combination of bows and mallets presents problems beyond the harmonic understanding of the piece, it may be helpful to learn the work using mallets before working with the bows.

## **Above We Are Many; Below We Are One (6:00)**

*Veda Hingert-McDonald*

Groves of aspen trees can have a whole forest of separate trunks but they are united by a single root system, and while each trunk only lives around a hundred years, the organism as a whole lives on for tens of thousands of years. Because of their strong subterranean connection, aspen groves can survive wildfires. I believe humans are similar to aspen trees: beautifully unique and distinct individuals, but also deeply connected and interdependent.

This piece, *Above We Are Many; Below We Are One* is an assertion: If we learn to feel that our roots are connected, we too will survive wildfires.

## **Seven Photographs of the Earth (14:00)**

*Josie Arnett*

*Seven Photographs of the Earth* was written with the intention of appreciating Earth. Each miniature is inspired by a photograph that captures a unique part of the world's beauty. From the frozen lakes of Siberia, to coral reefs, to rock formations and the enormous heights of redwood trees across the West coast, these miniatures are meant to give me, as well as the audience and the performer a moment to reflect and appreciate how beautiful our world is.

# 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

## 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.

## Blake Clawson

Blake Clawson is a composer, pianist and vocalist based in Boulder, Colorado. Clawson's music spans many genres, but he specializes in contemporary classical and jazz. He has collaborated with both filmmakers and choreographers, and his award-winning pieces *Matara* and *Fantasy Arabesque* have received performances around the state of Washington, including a performance and award by Seattle-based Opus 7 Vocal Ensemble. In 2020, Clawson received a Bachelor of Arts in music composition from Whitworth University, where he studied with Brent Edstrom. Clawson is currently pursuing a master's degree in music composition at the University of Colorado Boulder, where he teaches aural skills and studies with Carter Pann.

## Veda Hingert-McDonald

Drawn to story just as much as sound, Canadian violinist Veda Hingert-McDonald (she/her) aims to balance personal connection with tradition in her performance of both new and standard repertoire. She is currently pursuing a masters at University of Colorado Boulder where she studies with Takács Quartet violinists Harumi Rhodes and Edward Dusing, and has received honorable mentions in both the Bruce Ekstrand Graduate Student Performance Competition and the Honors Concerto Competition.

Hingert-McDonald is a member of the CU Boulder Playback Ensemble, a theatre troupe dedicated to centering empathy in the improvised telling of audience's stories. She is also a frequent performer at Pendulum New Music and was a 2021-2022 Performer Fellow with the Gabriela Lena Frank Creative Academy of Music, leading to the premiere of a new work in collaboration with composer Che Buford. Hingert-McDonald completed her undergraduate degree with Jerzy Kaplanek at Wilfrid Laurier University, and has additional training from Banff Centre for Arts and Creativity, Icicle Creek Chamber Music Festival, Western University, Music at Port Milford and Summer Music Vancouver.

Outside of her musical life, Hingert-McDonald is active in environmental and food justice work including training in permaculture design, founding a zero-waste concert series and creating a food justice garden. She sees both chamber music and permaculture as opportunities to build and model the kind of interconnectedness and empathy she wishes to see in the world.

Hingert-McDonald's current graduate studies are generously supported by the Dorothy Richard Starling Foundation.

## Karl Isaac Johnson

Karl Isaac Johnson is a second-year PhD student in Musicology at CU Boulder, where he focuses on the study of Gregorian chant in North America. Originally from Murfreesboro, Tennessee, he received the Bachelor of Arts-Fellow in philosophy and religion (summa cum laude) from Samford University, with a minor in organ, and the Master of Arts in religion from Yale University Divinity School and Institute of Sacred Music, with a concentration in liturgical studies,

while also studying organ and choral conducting. For the past decade, he has worked as music director, organist, choral conductor, tenor, composer and multi-instrumentalist for churches in Alabama, Tennessee, Connecticut and Colorado, and has performed organ recitals in cathedrals and churches across the United States and Canada. His compositions typically focus on setting ancient Gregorian chants for modern choral and instrumental ensembles.

## 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.

## Keenan Powell

Keenan Powell has been composing music since middle school. He started his journey through composition with several pieces for solo piano. After that, he wrote for string ensemble, mixed percussion and symphony orchestra. Along the way, he has discovered a love for electronics in music from live electronic processing to electronic synthesis. Powell has studied the piano for over a decade and has also studied the cello, violin, voice and guitar. He uses this knowledge to inform his compositional process. If he does not have performance experience on an instrument he wants to write for, he will seek out performers to learn the ins and outs of that instrument. This serves his continuing goal of ensuring his music is fun to perform!

## Renova

Renova, the University of Colorado Boulder's new music choir, was founded in December 2021. Its mission is to provide an innovative and artistic vocal ensemble for CU Boulder composers to premiere choral works. Just last year, Renova singers performed pieces by composers Ryan Flat, Sam C Henderson, O'Neil C.O. Jones, Jamie Lamers and JC Maynard. Renova strives to create opportunities for all CU Boulder students to share their voice through choral music, and hopes to spread love of new music to the community.

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College of Music

UNIVERSITY OF COLORADO **BOULDER**

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### Interim Associate Dean for Graduate Studies

Leila Heil

### Associate Dean for Undergraduate Studies and Enrollment Management

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