

# CU ★ PRESENTS

2021-22 Season



College of Music  
UNIVERSITY OF COLORADO BOULDER

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## CU Presents

### Digital Program

*Spring 2022*

#### Editors

Sabine Kortals Stein  
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Sabrina Green

#### Photography

CU Boulder Photography

## 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 K. Socolofsky, artistic director

Egemen Kesikli, production manager

7:30 p.m., Wednesday, Jan. 26, 2022

Grusin Music Hall

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## Program

### **Frying Pan**

Veda Hingert-McDonald

*Christopher Eagles, vibraphone*

### **Map of My Room**

Ben Morris

*Ilan Blanck, guitar*

### **Three Showpieces for Viola**

Frederick Tillis

I. Dialogue

II. Soliloquy

III. Fancy

*Regina Vendetti, viola*

### **12 Little Preludes, Op. 13**

James Morris

No. 1 Allegretto

No. 2 Scherzo

No. 3 Allegretto

No. 4 Adagio con moto

No. 5 Twisted

No. 6 Moderato

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- No. 7 Chorale
- No. 8 Allegro
- No. 9 Lento
- No. 10 Allegro
- No. 11 Andante
- No. 12 Lento

*Jennifer Hayghe, piano*

## **Darshan**

Reena Esmail

- III. Charukeshi

*Jordan Grantonic, violin*

## **Half**

Courtney Badura

*Courtney Badura, flute*

## **Mook Nyum (A Moment of Silence)**

Jung Eun Park

*Lizzy Macintosh, viola*

## **Pandemic Poems and Pieces**

Ben Morris

- I. Conventional Lemon
- II. How it Looks at 2 AM
- III. Snacktime
- IV. News
- V. Masked in the Rocky Mountains
- VI. In the Dark at Caribou Ranch
- VII. On an Empty Road in the Desert

*Maggie Hinchliffe, piano*

# Program notes

## **Frying Pan**

*Veda Hingert-McDonald*

*Frying Pan* was inspired by the fact that the genre of solo percussion music emerged alongside social justice movements, and from a need for greater democracy in concert music. Rather than emphasize technical virtuosity: an inherently exclusive value that takes years of practice to achieve, *Frying Pan* focuses on the concept of emotional virtuosity, which is something I believe anyone can achieve when given the space. The title is inspired by a related quote about the accessibility of solo percussion music by percussionist Steven Schick: “there’s not a Stradivarius frying pan.”

## **Map of My Room**

*Ben Morris*

*Map of My Room* was composed for the Guitar Foundation of America’s #TearsFor2020 social media campaign in light of the 2020 coronavirus pandemic. The piece is loosely inspired by Francisco Tárrega’s *Lágrima* and reflects the isolation of quarantine—the introspective, reflective, yet obsessively detail-oriented experience of being stuck in a bedroom of a small apartment and cleaning every last section of the room.

## **Darshan**

*Reeena Esmail*

*Darshan* means “seeing” in Hindi. In the Hindu religion, to give *darshan* is to see and worship God. As Vijay and I worked on this music together over three years, we began to see the divine in one another. This movement, in Raag Charukeshi, is the first movement of five, which will be written over a span of five years. It explores grief, in its many facets and forms.

## Half

*Courtney Badura*

*Half* for solo flute was composed as a final project for John Drumheller's Applications of Music Technology class in Fall 2021. The piece draws inspiration from a simple half-step motive, and explores the use of extended techniques to expand on this motive and ultimately give the piece its eerie, incomplete feel.

## Mook Nyum (A Moment of Silence)

*Jung Eun Park*

*Mook Nyum* is a Korean phrase that translates to "Moment of Silence." This work has two major inspirations: the Cello Suites of J. S. Bach and the events of Sept. 11, 2001. It is in five short movements with brief silence in between each. It was composed as an improvisation and is best performed with that in mind. In the first movement, the viola speaks, "Let me tell you a story, a sad story." As the piece goes on, the viola tells the story of 9/11, almost like in a eulogy. The tragedy is described: the story of the violence, buildings breaking down, gushing wind and falling—all physical things serving as a metaphor of human emotions: being hurt, being angry, coming back to reality, calming down, and then the later stage of working it out; a very slow process. The last movement is the true moment of silence, to be played as slowly as is practical. This work is the seeking out of healing.

## Pandemic Poems and Pieces

*Ben Morris*

*Pandemic Poems and Pieces* is a collaboration between pianist/poet Maggie Hinchliffe and composer Ben Morris during the ongoing COVID pandemic. Maggie's poetry depicts various experiences living in quarantine, from ordering groceries online to hiking socially distanced in the desert and range in mood from light and humorous to pensive and subdued. Morris's accompanying piano miniatures reflect the spirit and imagery of each of the poems.

# Personnel

*Click or tap on bold and underlined text to view biographies or websites.*

## **Annika Socolofsky**, artistic director

## **Veda Hingert-McDonald**

Veda Hingert-McDonald (she/her) is a Canadian violinist and composer currently pursuing a master's at University of Colorado Boulder where she studies with Takács Quartet violinists Harumi Rhodes and Edward Dusingher. Drawn to story just as much as sound, Hingert-McDonald's performance of both new and standard repertoire aims to balance personal connection with tradition, and her compositions often draw on narrative and programmatic elements to explore themes of nature and questions she has about the world around her.

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 an Indigenous 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.

## **Frederick Tillis**

Born in Galveston, Texas, in 1930, Frederick Tillis began playing jazz trumpet and saxophone even before his teens. A product of segregated schools, he graduated from Wiley College at the age of 19 and received his MA and PhD in music at the University of Iowa. As a performer and composer of unusual breadth, his work spans both the jazz and European traditions, and he has written for piano and voice, orchestra, choral pieces, chamber music and in the African American spiritual tradition, drawing upon a wide range of cultural references. As professor of music at the University of Massachusetts, he taught music composition and a survey course in the history of Afro-American music and musicians. Tillis published a textbook entitled *Jazz Theory and Improvisation* and fifteen books of poetry.

## Ben Morris

Ben Morris is a Colorado-based composer and jazz pianist whose music tells unconventional stories. He recently lived in Oslo, Norway on a Fulbright Grant, composing an extended big band work inspired by his Norwegian heritage. His accolades include attending the Aspen Music Festival, performing at Newport Jazz Festival, studying traditional music in Korea, and receiving ASCAP Morton Gould and Herb Alpert Awards and commissions from the Washington National Opera and the American Composers Orchestra. Morris graduated from Rice University and University of Miami and is pursuing his doctorate as an ATLAS Fellow at CU Boulder.

## Reena Esmail

Indian-American composer Reena Esmail works between the worlds of Indian and western classical music, and brings communities together through the creation of equitable musical spaces. Esmail's work has been commissioned by ensembles including the **Los Angeles Master Chorale**, **Kronos Quartet**, **Imani Winds**, **Richmond Symphony**, Town Music Seattle, **Albany Symphony**, **Chicago Sinfonietta**, **River Oaks Chamber Orchestra**, **San Francisco Girls Chorus**, **The Elora Festival**, **Juilliard415** and **Yale Institute of Sacred Music**. Upcoming seasons include new work for **Seattle Symphony**, **Baltimore Symphony Orchestra**, **Santa Fe Desert Chorale**, **Amherst College Choir and Orchestra**, **Santa Fe Pro Musica** and **Conspirare**.

Esmail is the Los Angeles Master Chorale's 2020-2023 Swan Family Artist in Residence and Seattle Symphony's 2020-21 Composer-in-Residence. Previously, she was named a 2019 United States Artist Fellow in Music and the 2019 Grand Prize Winner of the S & R Foundation's Washington Award. Esmail was also a 2017-18 Kennedy Center Citizen Artist Fellow. She was the 2012 Walter Hinrichsen Award from the American Academy of Arts and Letters (and subsequent publication of a work by C.F. Peters).

Esmail holds degrees in composition from **The Juilliard School** (BM '05) and the **Yale School of Music** (MM '11, MMA '14, DMA '18). Her primary teachers have included **Susan Botti**, **Aaron Jay Kernis**, **Christopher Theofanidis** and **Martin Bresnick**, **Christopher Rouse** and **Samuel Adler**. She received a Fulbright-

Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazundar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail was composer-in-residence for Street Symphony (2016-18) and is currently an artistic director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the west. She currently resides in Los Angeles, California.

## Jung-Eun Park

Jung-Eun Park was born on Aug. 16, 1986 in Seoul, South Korea. She studied composition at Chugye Art University and Hanyang University, with Rebecca Saunders and Oliver Schneller, as well as José María SánchezVerdú at the Hochschule für Musik, Theater und Medien in Hannover. Her works were performed at KunstFestSpielen Herrenhausen 2013 and 2014, at ZKM Karlsruhe, in Landesmuseum Hannover, in Sprengel Museum Hannover, at Forum neuer Musik “Die Wilden Jungen 1914-2014” from Deutschlandfunk in Köln, at the Wittener Tagen für neue Kammermusik 2014 “NEWCOMER KONZERT” on WDR3 and at the Korean Musicfestival Deutschland in Darmstadt.

Park won prizes at the 41st and 42nd Seoul Composition Music Festival and the 38th and 39th Pan Music Festival ISCM Korea, Siegburger Composition Competition and was a finalist in the 2015 Franz List Weimar scholarship competition for young composers. Her works were performed by different ensembles, including Ensemble Schwerpunkt, Ensemble Hand Werk, Ensemble Mosaik, Ensemble Musikfabrik, Internationale Ensemble Modern Akademie— IEMA, etc. She had a commission for a brass quintet in 2013 and an organ piece in 2014 from Deutschlandfunk. Her electronic piece *Joong-Dok* was performed in April 2015 at Deutschlandfunk-Forum neuer Musik in Köln. She was composer-in-residence at Sankt Peter Köln. She received scholarships for foreign students from DAAD 2014-15, Düsseldorf, and from Research-center music and gender (2013-2014), Hannover. Her piece *Alter Ego* will be performed at ISCM World Music Day 2016.

## **Courtney Badura**

Originally from Medford, Oregon, Courtney Badura transferred to CU Boulder at the Junior level in Fall 2021. Badura always showed an interest in music from a young age, whether it be hitting keys on the piano or squeaking away on her mother's old violin. But her love for the flute began on the very first day of sixth grade band class, when she chose the prettiest, shiniest instrument out of the lineup. Despite not being able to make a noise at first, she quickly found her voice and her passion for making music. She played the flute all throughout middle school and high school, and with the support of her family and encouragement from her band directors, Badura participated in WIBC, OMEA All-State bands, placed second in the OSAA solo competition as a junior in high school, and was principal flutist of the YSSO for three years. While she dabbled in composition here and there, performance became her primary passion. She went on to be accepted into the flute performance program at the University of Southern California. Here, she spent two wonderful years studying under Jim Walker, and had opportunities to play with amazing musicians in the orchestra, wind ensemble, and opera orchestra, as well as woodwind quintets. When the COVID-19 pandemic hit, Badura chose to take a leave of absence from USC for the academic year. In this time, she studied with Diana Morgan as a member of DM Flute Studio, and loved every second of it. She is now ecstatic to be finishing her bachelor's in flute performance studying under Christina Jennings at CU Boulder.

## **James H. Morris**

James H. Morris is a pianist pursuing his MM in piano performance at the University of Colorado Boulder. He currently studies with Jennifer Hayghe, the last student of the legendary artist-teacher Adele Marcus. Morris graduated from Westminster Choir College of Rider University, earning BM degrees in both piano and theory/composition. There, he studied piano with James Goldsworthy and theory/composition with Stefan Young.

Morris was named the alternate for the New Jersey MTNA Competition Young Artist division in 2019. As an active composer he has been selected as a participant in the inaugural season of the NATS Mentoring Program for Composers in 2020.

# CU ★ PRESENTS



## Upcoming events at the College of Music

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

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College of Music

UNIVERSITY OF COLORADO BOULDER

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### Assistant Dean for Budget and Finance

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