

Fall  
2005

from **COLORADO**

*Music*

# All Together Now

*A Conversation with Anne Epperson about CU's New Collaborative Piano Program*

**A** year ago, when Professor Anne Epperson was deciding which university teaching position to accept, she found that the University of Colorado at Boulder stood out because of the strength and diversity of its music programs. "The level of interest in supporting the development of Collaborative Piano here is extraordinary. Unlike solo piano, to successfully build a collaborative program you are dependent on faculty and students college-wide to create the necessary experiences. In all my years of teaching, I have never been in a place with such strong resources in both vocal and instrumental disciplines."

Collaborative Piano has evolved from traditional piano accompanying. The term "collaborative" emphasizes the cooperative (rather than secondary) role of the pianist throughout the performance preparation process. The late renowned collaborative pianist Samuel Sanders first used the term in an interview to describe this more equal partnership. According to Professor Epperson, "a successful collaborative pianist must have a gift for working in a partnership. In order to achieve this, the pianist must be able to listen closely and be aware of all aspects of sonority, rhythm, and musical shaping of the entire presentation."

The college community gladly welcomed the appointment of an educator and performer of Anne Epperson's stature to the faculty in the Fall of 2004. She had previously been Professor of Music and Director of Collaborative Arts at the

University of California – Santa Barbara and head of the Collaborative Piano Department at the Cleveland Institute of Music. Other prior faculty positions include teaching appointments at the University of Illinois and the North Carolina School of the Arts. She is also currently on the artist faculty of the Music Academy of the West in Santa Barbara.

"I sometimes call my approach 'accompanists' liberation,'" says Epperson. "Traditionally the role of an accompanying pianist has been thought of as secondary or as a default for those who couldn't 'make it' as soloists. My approach is to elevate the relationship on both sides, but it's not enough to just stand up and say accompanists are not appreciated. We need to make the reasons for respect happen by developing professionalism and enthusiasm." With that in mind, most of Epperson's lessons are taught to the pianist together with a partner.

Faculty from throughout the College have been an important part of the program's success. "Sometimes teachers are content with a staff pianist coming in at the last minute, but here the faculty are willing to include pianists in the entire educational process," says Epperson. "In some music programs, Collaborative Piano programs are separate from the Keyboard Department, but since CU's keyboard faculty members are so collaboratively gifted and supportive, we decided to keep ours together." Faculty outside of the Keyboard Department with strong collaborative experience have also fueled Professor Epperson's enthusiasm. These include the



*Anne Epperson coaches students*

Takács Quartet, CU Opera Music Director Nicholas Carthy, and vocal coach Mutsumi Moteki, among others.

Along with Professor Epperson, CU hired pianist Margaret McDonald in order to expand the program's offerings to both graduate and undergraduate students. McDonald is completing her DMA degree at the University of California – Santa Barbara, where she originally worked with Epperson. She attended the Music Academy of the West in the summers of 2000 through 2002 as a fellowship student and also received a fellowship to study at the prestigious Tanglewood Music Center in the summer of 2003. In 2004, she was invited to the Meadowmount

School for Strings in New York as a staff accompanist.

In their first year at CU, Anne Epperson and Margaret McDonald have succeeded in establishing a core group of successful student collaborative pianists. In May of 2005, CU-Boulder administration formally approved new MM and DMA degrees in Collaborative Piano. "We had a really strong applicant pool this year



*Margaret McDonald*

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## Geraldine Walther Joins Takács Quartet

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**M**aking changes to the lineup of any winning team can be challenging and the situation is no different in the music world. When the Takács Quartet, the Grammy Award-winning quartet in residence at the College of Music, announced last fall that violist Roger Tapping would be leaving in August 2005 to spend more time with his family, the process to find his replacement began immediately. The decision was even more difficult given the need to find a violist who could not only be a great performer, but also an effective educator.

This challenge was met when Geraldine Walther was announced as the quartet's new violist in January. She has been Principal Violist of the San Francisco Symphony since 1976, having previously served as assistant principal of the Pittsburgh Symphony, the Miami Philharmonic, and the Baltimore Symphony. An avid chamber musician,

Ms. Walther regularly participates in leading chamber music festivals, including Marlboro, Santa Fe, Tanglewood and, most recently, the Telluride, Seattle, and Ruby Mountain festivals.

The quartet's first violinist Edward Dusinberre couldn't be happier about the outcome of the search. "Quite apart from the many skills Geri will bring as a wonderful performing violist, her reputation will help us in our efforts to attract the very best students. She joins the quartet at a time when we are engaged more than ever with the String Program at the College of Music. As a person, Geri will fit in very well with the supportive environment in the College of Music that we have benefited from over the years."

According to Ms. Walther, who plans to move to Boulder in August, "I'm

really excited to have an opportunity to work with students, exploring music, and figuring out how to make our playing even better. It's a great music program with a fabulous faculty, and I look forward to working with everyone."



# Dean's *Message*

This has been, by any measure, an extraordinary year for CU. In December Chancellor Richard Byyny decided to resign, effective March 1, to take a position in public health policy with the Health Sciences Center in Denver. In March President Elizabeth Hoffman announced her resignation, effective July 1. As of this writing, CU has an interim Chancellor, Philip DiStefano, who had been serving as Provost, an Interim Provost, Susan Avery, who also is serving as an Interim Vice Chancellor for Research, and we will have an Interim President as of August, the former Senator Hank Brown. All of this, of course, fueled in one way or another by the controversies over athletic department recruitment issues, and the more recent controversy over the writings of tenured professor Ward Churchill. I won't belabor these controversies, because I am sure you have heard about them in the regional and national press.

Despite these events, the College of Music has been moving forward throughout this year, largely unaffected by such turmoil. This has been possible, first, because of the continuing dedication of our central administration, and because the College of Music faculty, students, and staff are so intensely focused on the work at hand. Indeed, as we conclude this academic year, we look back on our many accomplishments, and I have to count this as one of the most successful years in the College's history.

Our keyboard department developed new masters programs in Collaborative

Piano Performance and in Piano Pedagogy, as well as a DMA in collaborative piano, and our Jazz Studies Department developed a new DMA in Jazz Studies. Last fall we hosted a large group of financial advisors and their clients from the Boulder Merrill Lynch branch office. This event, likely to be the beginning of an ongoing partnership with Merrill Lynch, took the collaborative efforts of most of our faculty and staff, and was truly successful in demonstrating the variety and excellence of our many performance areas throughout the College. In the fall, the American Music Research Center, in collaboration with its Advisory Board, hosted a major international symposium celebrating the life and accomplishments of Nadia Boulanger, who had exerted such a profound influence on the many American composers.

Faculty were also busily engaged in six faculty searches, all of which resulted in appointments of first-choice candidates. You can read about each of them throughout the Newsletter, and I am sure you will agree how crucially important each one of them will be to your College's progress to an even higher level of excellence.

At the same time the College has added to and improved our facilities in a small but significant way. With support from the Provost's Office, the College has constructed five new studios for faculty in a space no longer needed by our opera set construction department. These acoustically isolated rooms will accommodate our increasing faculty beginning this summer.

Of course, we continue our usual high level of performance activity. Numbers of attendees at presentations in Macky Auditorium have grown, and the Faculty Tuesday Concert Series has become a community highlight, often with "standing room only." The Holiday Festival continued its grand tradition of ushering in the holiday season with four sold out Macky performances.

Outreach continues as an important agenda. We are in the midst of reinforcing the College's commitment to serving K-12 students and teachers in our region. This year the Band Department added a Middle School Honor Band to its High School Honor Band weekend. Our faculty, already serving as clinicians and supporting our top students in visits to band, orchestra and jazz programs throughout the state, have committed to increasing these efforts. This activity becomes increasingly important, not merely improving morale of ensemble directors in our high schools, but also providing critically valuable support at a time when many such programs are marginalized or even threatened with extinction. Our students also continue their outreach to underserved communities: in the Roaring Fork Valley, under the auspices of the Aspen Festival; in the Vail Valley, under the Auspices of the "Bravo!" Festival; and in collaboration with Central City Opera, to a different set of rural communities each year.

I am proud to say that our programs are also benefiting from the generous support of our alumni and friends, many of whom volunteer to build avenues for support such as the Takács Society, the



Jazz Club, the Golden Buffalo Marching Band, the Friends of the Artist Series, and the "Adopt-A Student" scholarship program. Less structured, but nonetheless concerted efforts continue to build support for programs, for faculty, and students, as our University continues to move from a state supported institution to a privately supported one.

To all of you who have joined with us at every level of giving in this endeavor to build the College of Music into the very best it can be, I extend my deepest gratitude and thanks. And, in closing, I wish each and every one of you a pleasant and enjoyable summer season.

Sincerely,

Daniel Sher

## News From the American Music Research Center

By Tom Riis, Director

The AMRC Advisory Board is not resting on its laurels. The number of new initiatives brought up during a daylong retreat last January at the Thorne

Ecological Institute (a beautiful space in east Boulder generously offered by board member Oakleigh Thorne) was truly impressive. Since I will be enjoying a sabbatical leave in Germany during the 2005-06 academic year, the enthusiasm of the current board and staff is vital in maintaining our momentum coming out of 2004. I am very grateful for it! Thank you, all.

Future programs, new collections, and a proposed high-profile lecture series spearheaded by former College of Music Dean Robert Fink were the chief topics on the agenda. In our follow-up meeting in March subcommittees were formed to develop specific project plans. Music and Health, the subject of the 2007 Susan Porter Symposium, will be our first foray into significant interdisciplinary programming—beyond the arts and humanities, that is—to take in biology, medicine, acoustics, sociology and much more.

Music in Boulder: A Historical Almanac Project will seek to document the local history of our region since the days of Dean Imig. This will involve critical spadework right here at home, and we are anxious to get started.

Steve Bruns, board member and College of Music theory faculty, presented his ideas for a 2008 inter-departmental event surrounding

George Crumb (former CU faculty and Pulitzer Prize winning composer) and the work of Federico Garcia Lorca (1898-1936), the Spanish poet, playwright, and visual artist. Crumb has based several of his works on Lorca texts and is anticipating doing another one that might receive an early performance in Boulder. The outreach possibilities for this event are rich, bringing the prospect of considerable positive attention to our campus, center, and college.

On the collections side, new material is arriving at our door every semester. Archivist Cassandra Volpe never lacks for work to do, and she has plenty of suggestions to offer would-be archival volunteers. Be in touch if you are interested in really becoming acquainted with our dozens of fascinating collections. And speaking of volunteers, a special thank you to Larry and Judy Trompeter of Denver for hosting a party last March in honor of Nick Perito (Perry Como's arranger and an AMRC friend). It is through just such events as these that we spread the news of the AMRC to an ever-widening circle of supporters. We could not function without you. [www-libraries.colorado.edu/amrc](http://www-libraries.colorado.edu/amrc)



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# ENTREPRENEURSHIP CENTER FOR MUSIC Entrepreneurship Center Launches New Website

By Kevin Woelfel, Director

The big news in the Entrepreneurship Center for Music is the new website (www.EC4Music.com) is now online. With the first of three development stages complete, the foundation for many new user-friendly features has been laid.

...and what does this mean for you?

The site hosts a new section for current students and alumni to advertise themselves. Under the "Advertise Me" section, you can login and build your own advertisement, complete with pictures and sound. If you do not already have a website,

this new section is a great place to start. Alternatively, if you already have a site, use it as an advertisement to link to your existing site. It's free and a great way to stay in the CU musician network and let the world know what you do.

Our reference sections are also undergoing further development. The "Past Workshops" section will soon feature video clips of the sessions. Our book list will include detailed descriptions of the content of individual books so you can quickly determine which will be most effective for you. Our lists of venues and festivals will also be searchable. All free, all for you.

Our future plans include offering video streaming of the clinics the ECM presents. But there is a catch. We need your input! Before we spend the money to build the system, we want to make sure you would use it. Give us a call at 303-735-1272, send me an email at

kevin.woelfel@colorado.edu, write a letter, or stop by. Let us know what you would like to see and if streaming would be convenient for you.

The ECM... how can we help you? It's all free, all for you!

Good hunting,  
Kevin Woelfel, Director, ECM



# High Notes

## CU Jazz Students Win Two DOWNBEAT Magazine Awards

Two prestigious DOWNBEAT magazine student music awards have been given to musicians in CU's Jazz Studies program, bringing the program's four-year total to 11 awards, more than any other school in the region.

Bassist **Gonzalo Teppa** (MM jazz) and saxophonist **Kurtis Adams** (MM saxophone) were honored in the June 2005 issue of DOWNBEAT magazine. Teppa was named an outstanding jazz instrumental soloist, while Adams won an award for his original composition, "Instable Mate?" Program Director John Davis is the faculty advisor for both students.

The Jazz Studies program at the College of Music has grown considerably in the last five years. Six new world-class musicians and instructors have helped build a reputation for CU-Boulder as the premier program for talented jazz students in the region.

## Youth Orchestra of the Rockies

On September 11, 2005, the College of Music will host the Youth Orchestra of the Rockies for an afternoon retreat. The day will consist of rehearsals and sectionals for the 30-plus group. CU faculty will take part in the day's events including Oswald Lehnert,

Jennifer John, Erika Eckert, Judith Glyde and Paul Erhard; Doug Walter, percussion; Bill Stanley, brass; Yoshiyuki Ishikawa, winds; and Akira Endo and Allan McMurray, conducting. The Director of the Youth Orchestra of the Rockies is Cynthia Katsarelis.

## Middle School Honor Band Inaugurated at CU

The first annual state-wide Middle School Honor Band was hosted by the Band Department and the College of Music in February 2005. Ninety-one students from 24 middle schools from throughout Colorado auditioned by tape in November. The top sixty-seven students received their music in January for practice and then spent a day in February in rehearsal with guest conductor Angela Woo. Ms. Woo is Director of Instrumental Music at John Adams Middle School in Santa Monica, California where she conducts and teaches three concert bands and three orchestras. The Middle School Honor Band then presented a concert that evening in conjunction with the High School Honor Band. Kolacny Music of Denver donated CDs of the performance to the Middle School Band members. The 2nd Annual Middle School Honor Band at CU will be held on March 4, 2006.

# Faculty/Staff Journal

**JAMES AUSTIN** presented a clinic at the 2005 Colorado Music Educators Association Conference titled "Recruiting High School Students to the Music Education Profession: Lessons from the Cadet Teaching Model." He also presented a research paper titled "A Trend Analysis of Colorado High School Music Teaching Positions: 1997-98 through 2003-04" in collaboration with Susan Kellerman (MME 2004) who currently teaches band at Flood Middle School in Englewood, Colorado. At the Annual Meeting of the American Education Research Association, he served as a discussant for a research paper session titled "Music Teacher Education: Professional Learning and Professional Growth." He also completed his 5-year term as Program Chair and Chair of the AERA Music Education Special Interest Group.

Instructor **MICHAEL BARNETT's** composition "Broken" was featured on the new CD *Masterworks of the New Era* featuring the Kiev Philharmonic.

**JAMES BRODY** is teaching a course on the Teaching of Rock Music at VanderCook College of Music in Chicago in July.

The second edition of his co-authored textbook on the subject is in preparation. The annual CU Summer Course in the Alexander Technique, which Professor Brody organizes, celebrated its tenth anniversary in July. Participants came from all over the US and Canada to study with master Alexander Technique teachers.

This spring **CARLO CABALLERO** won fellowships from the Stanford Humanities



Center and the American Philosophical Society for a new project, French Music and the Imagination of Classicism. The first of these opportunities will allow him to spend his sabbatical year as an External Faculty Fellow at the Stanford Humanities Center, where he will pursue his research and writing in a community of humanists from around the world. This fellowship is one of the most selective in the country, with only eight fellows accepted from a pool of 252 applicants this year. The fellowship from the American Philosophical Society will provide for an additional semester of research leave. The executive director of the American Philosophical Society has also invited Caballero to be one of the four scholars to organize the third international symposium German-American Frontiers of the Humanities (GAFOH), a partnership between the Society and the Alexander von Humboldt Foundation in Germany. Caballero is currently teaching an undergraduate course on twentieth-century music and a graduate course on Romanticism. His most recent article, "Silence, Echo," appears in the current issue of *Nineteenth-Century Music* (vol. 28, no. 2).

In April **PETER COOPER** was soloist with the Colorado Symphony playing the world premiere of the (Boulder resident) Bill Douglas "Songs and Dances for Oboe and Strings." In June he played a recital at the International Double Reed Society convention in Austin, TX. In July he was a soloist in the Bach *Brandenburg 1 and 2* at Strings in the Mountains in Steamboat Springs. In August he will play principal oboe for two weeks at the Grand Teton Music Festival in Jackson Hole, WY.

The Terwilliger-Cooperstock Duo (Chair of Keyboard **ANDREW COOPERSTOCK** and violinist William Terwilliger of the University of South Carolina) recently served as adjudicators for the Music Teachers National Association national competitions in Seattle, presented a work-

shop and lecture-recital at the American String Teachers Association national conference in Reno, and wrote an in-depth "master class" article for *Strings* magazine. Their most recent recording, *Chamber Music of Lowell Liebermann*, won praise from *American Record Guide*. Their next CD (with Naumburg and Avery Fisher Grant winning cellist Andres Diaz) will feature music of Paul Schoenfield. Upcoming performances include recitals in France, Germany, England, Japan, Korea, and China.

**ALEJANDRO CREMASCHI** gave a presentation at the Music Teachers National Association in Seattle in April entitled "Working Together to Learn: Cooperative Learning in the Piano Classroom." He performed and presented at the national conference of the College Music Society in San Francisco in November.



The topic was: "Unearthly Sights and Sounds. Multimedia Performances of 'Little Suite for Christmas' and 'Processional' by George Crumb." He was awarded the Big 12 Fellowship Grant that allowed him to visit the Piano Pedagogy program at the University of Oklahoma—one of the leading in the country. He performed two concertos for piano and orchestra by the Argentine composers Carlos Guastavino and Luis Gianneo with the Tucuman Symphony Orchestra in May.

**PAUL ERHARD**, Associate Professor of double bass, toured Wyoming, Montana, and Idaho with pianist/composer Luis Jorge González, performing recitals and teaching master classes at the University

of Wyoming, University of Montana, Montana State, and University of Idaho last fall. In February and March he performed with his new double bass-flute-tabla Indian music ensemble, Atmic Vision, which included flutist Annada Prasanna Pattanaik and tabla player Muthu Kumar, both brought to CU from Bangalore, India with grants from IMPART and the President's Fund for the Humanities. The group gave concerts, master classes and school performances in Colorado, Idaho, and Washington State as well as live performance-interviews on public radio in Colorado and Washington. Their enthusiastically received northwest tour culminated with the recording of the group's first CD, *Expanding Horizons*. Paul presented a session on Indian music at the bi-annual International Society of Bassists convention in Kalamazoo in June.

**ELIZABETH FARR's** CD recordings of 17th-century composer Elisabeth-Claude Jacquet de La Guerre's complete *Suites for Harpsichord* are scheduled for international release on the Naxos label in November 2005. In August 2005, Dr. Farr will record works of another 17th-century composer, Johann Jakob Froberger, on the historic Italian harpsichord built by Hieronymus De Zentis in Rome in 1658 and recently restored by Keith Hill, also for release on the Naxos label.



**YOSHIYUKI ISHIKAWA** and his wife Brenda (piano) were featured soloists for the 20th Fagotte Festival held at Osaka Philharmonic Hall in Japan in June 2004. Following the

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# Development *News*

*A Family Affair*

## Two Endowments, One Family: The Suitts Legacy

### BILL'S ENDOWMENT

**“W**hen Glenn Miller came on the scene his music was so different. From the first time I heard it I loved it. Somehow I related to it. It's with me always.” Bill Suitts is a true Glenn Miller devotee. He was about sixteen years old and living with his family in Illinois when he first started listening to Miller's orchestra. The fifth of ten children, he would fall asleep at night in the sanctuary of the big band sound on the radio.

The genesis of Bill's endowment goes all the way back to December 15, 1944. On that date, Glenn Miller disappeared without a trace in poor weather over the English Channel. The circumstances of Miller's disappearance have never been fully explained, but a Royal Air Force navigator named Fred Shaw came forward in the early 1950s claiming to have seen a plane resembling Miller's crash into the water as a fleet of Allied planes in which he was flying was returning to England from an aborted mission over Germany. Shaw's personal logbook, containing details of the mission and his observations, was put up for sale by Sotheby's auction house on Tuesday, April 13, 1999. The winning bid came from Boulder businessman Bill Suitts.

One of the early bidders was Alan Cass, curator of the American Music

Research Center's substantial Glenn Miller collection. He immediately called Bill, a total stranger, to congratulate him. The friendship that evolved from that call brought Bill to the College of Music and his current leadership role as a member of the AMRC board.

Bill grew up in Rock Island, Illinois.

As a teenager, he served a brief stint in the merchant marines. He then joined the air force and was sent to Buckley Field in Denver for training.

He fell in love with Colorado vowing to return one day. Later, he served during World War II in the 459th Bomb Groups of the 15th Air Force in Italy. Shortly after being discharged in 1945, Bill's sister Ann introduced him to her good friend Beth Charlet who was a senior at Knox College in Galesburg, Illinois. In 1946, Bill began his college studies under the GI Bill at Frances Shimer Girls' College in Mt. Carroll, Illinois majoring in International Relations, a choice that gained him admittance as one of the few GI's at the historically all-girls school. A year later he continued his studies at Knox College. By then, Beth had graduated. They were married in June of



1948. Shortly after their wedding, Bill and Beth traveled to Denver where Bill continued his college education at the University of Denver receiving both a BA and an MBA in Business Administration. In 1952, they moved to Hoffman Heights in Aurora. Bill worked for the Heights developer handling mortgages and general

finances. He moved on in 1955 to Boulder to handle sales and marketing for the Martin Acres project. In 1956 at the age of 33, he became President of Guardian Savings and Loan Association in Denver. In 1958, he purchased Colorado Mortgage Company where he is still President and Owner and works every day.

The “Bill Suitts Glenn Miller Archive

Curators Fund” seeks to secure in perpetuity the position of a dedicated manager for the Glenn Miller Archive in the AMRC at CU-Boulder.

### BETH'S ENDOWMENT

“Music has always been a source of great joy for my family and me. Bill is always whistling a happy tune. It is thrilling to

watch young singers develop their talent and to see the growth that comes from performance opportunities.”

Beth Suitts has loved music since she was a very young child. Her life-long dream was to be a singer and she sang in her college choir. She is firmly committed to providing aspiring young artists with the opportunity to get an education and the singing experience essential to their success.

Beth was born in Kewanee, Illinois where she grew up with her sister Anita. She completed a double major in music (voice and piano) and in foreign languages. She had a tuition scholarship but earned her room working in the library and her board waiting tables in the girl's dormitory. On a blind date in 1946, she met a handsome young soldier who appeared in full dress uniform with a white orchid; he won her heart that night. Beth started her career in Denver as a social worker. She became a full-time mother and homemaker with the birth of a son, David, in 1951. A daughter, Melody, was born in 1954 and another, Dawn, in 1958. In 1959, Beth and Bill established their young family in the Boulder home they have lived in for almost 50 years. Today, they have seven grandchildren.

To leave an educational legacy for future generations of singers, Beth and Bill created the “Beth Suitts CU Opera Endowment” supporting students participating in the summer repertory productions of the CU Opera.

### *New Piano Scholarship*

## Gloria and Martin Trotsky's Legacy

**G**loria and Martin Trotsky are truly “Golden Buffs.” Both are CU alums along with their two children. They share a deep commitment to finding educational opportunities for all who seek them. It is in this spirit that they created the “Gloria and Martin Trotsky Music Scholarship” to provide financial assistance for gifted piano students.

The Trotsky's are very special friends to the College of Music. They were enthusiastic patrons of CU's Mile High Jazz Camp. Later, they provided an annual scholarship for talented students studying piano. This new endowed scholarship reflects their deeply appreciated dedication to the College, and especially to furthering musical talent in piano performance.

Growing up in Casper, Wyoming, Gloria lived in a house filled with music and learning. She began playing piano at the age of eight and continued taking lessons throughout her early school years. She graduated from the CU College of Music in 1943 with a degree in music education. After raising her daughter Linda Stevenson (BS Biology '68) and son Jim (BS Business '70), she taught in elementary and secondary public schools throughout the metropolitan Denver area.

Martin “Marty” Trotsky was recruited to CU by Dean Harry Carlson to play baseball. An all-conference shortstop for three seasons, he also played on CU's varsity basketball team. Following his graduation in 1942, Marty joined the

Marine Corps and served in the Pacific during World War II. He retired a Major in 1959. He was president of Waco Scaffolding and Equipment Company in Denver, and also served as president of the International Scaffold Industry Association before his retirement in 1984. He was inducted into the CU Athletic Hall of Honor in 1985. He remains an active member of the CU Buff Club and, along with Gloria, of the Alumni Association Directors Club.



### *Gift Planning Opportunity*

## How About a Charitable Gift Annuity?

**M**aybe it's the stock market uptick, maybe it is just time to begin dreaming of retirement. Whatever the reason, more and more folks are talking about financial and estate planning strategies, especially those that may (in some cases) feature a return of income, allow tax-advantaged contributions, and provide for a charitable gift down the line to help the CU College of Music.

The following is an example of how this works:

Sarah Soprano is 75 years old and owns stock worth \$100,000 with a cost basis of \$25,000. Sarah enjoys a modest income in the form of dividends from the stock, but would like to increase her income and avoid some of the capital gain on the stock. Sarah is thinking about using the stock to fund a gift annuity with the CU Foundation. The plan provides income, helps address her concern about capital gain, and awards an immediate income tax deduction because the plan has an eventual charitable outcome.

Sarah will receive a 7.3% payout from her \$100,000 investment. This produces \$7,300 a year in income that is backed by the assets of the CU Foundation. A portion of her income is tax-free. The estimated payout over her lifetime will be \$87,600.

Wait, there's more! Sarah will bypass most of the capital gain on the appreciation of her stock. In addition, she'll obtain an income tax deduction of \$39,900 available in the year the annuity is created. If she cannot use the full deduction in that year, she may carry over any unused deduction for an additional five years.

This arrangement provides Sarah an attractive income supplement in retirement and allows her to set aside a wonderful future gift for the CU College of Music.

Want more information or a personal illustration? Contact Marsha Dawe, Senior Gift Planning Officer for the CU Foundation, at 303-735-9029. Her email is marsha.dawe@cufund.org. Barbara Zarlengo, the College of Music's Director of Development, is also available to help. She can be reached at 303-492-5685 or barbara.zarlengo@cufund.org.

*Ooh La La! C'est l'amour!*  
**The College of Music's Annual Valentine Gala**  
*Saturday, February 4, 2006*

*Enjoy a fantastique evening of bistro dining, flirtatious love songs, and l'amour toujours l'amour at OOH LA LA! C'EST L'AMOUR!, the College of Music's annual Valentine gala. Tickets will go on sale Monday, November 6. For more information, or to order tickets, call (303) 492-6291.*

## Adopt-A-Student Program Celebrates 10<sup>th</sup> Anniversary

It was a very happy new year indeed when the Adopt-A-Student Honors Scholarship Program was born in January 1995. The brainchild of the Charles and Brenton families, more than 130 sponsors have provided scholarship support for over 160 students.

The Adopt-A-Student program is a unique scholarship initiative. It is offered to incoming or continuing undergraduates and graduates in music. Sponsors select an area of interest and the College of Music matches them with an outstanding

student in that area. The program is designed so that sponsors and students can develop a relationship that is mutually

satisfying. Sponsors are able to support and share in the growth and progress of their student perpetuating the great tradition of music patronage.

"It has been thrilling to watch my students develop into full-fledged professional artists. We're very close. I am so excited for their growth and success."

– Barbara Brenton, Scholarship Program Co-Founder



Bob Charles and Barbara Brenton

"The Adopt-A-Student program is an opportunity to help promising students achieve their dreams.

The joy and satisfaction in helping students reach their goals is a terrific experience."

– Bob Charles, Scholarship Program Co-Founder

## SAVE THE DATE!

A 10th Anniversary Adopt-A-Student Program Celebration Concert will take place on Sunday, November 6, 2005, at 2 p.m. in Grusin Music Hall at the Imig Music Building. Current students in the program will be joined by graduates for what promises to be a wonderful afternoon of music. There will be a birthday cake and reception afterward with a bubbly toast to the present and future artists nurtured by this unique program.

## Adopt-A-Student Program Sponsors

### April 2005

Adopt-A-Student Program Sponsors are individuals and businesses who provide "patron" scholarships to students at the College of Music. Most recipients are entering freshmen or first year graduate students. Almost all of the sponsors listed will continue their support throughout the undergraduate and/or graduate studies of their student. The College of Music extends warmest thanks to the following Adopt-A-Student sponsors:

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# Alumni Update



Evelyn and Lynn Whitten, Eph and Jan Ehly at CU-Boulder reception of the American Choral Directors Association convention in Los Angeles in February. About 75 people attended, all of whom did their MM or DMA in Choral Music at CU with Warner Imig, Wally Collins, Lynn Whitten, Larry Kaptein or Joan Conlon.

Charlene Archibeque (DMA 1969, choral conducting) is retiring this year after 47 years of teaching (35 years at San Jose State University). Dr. Archibeque presented two very informative interest sessions entitled "Reposition Your Singers—Refine Your Sound" at the American Choral Directors Association National Convention in February.

Wayne Bailey (DMA 1986, conducting) received the 2005 CU-Boulder College of Music Outstanding Alumni Award.



Wayne Bailey

Ed Cannava (BME 1977, MME 1980, PhD 1994) was recently re-elected National Secretary of the American School Band Directors Association.



Ed Cannava

Shelley Collins (DMA 2004), flute teacher at Seattle Pacific University, is currently President of the Seattle Flute Society (2003-present) and a clinician for Lyric Flutes.

William Cooper (DMA 1987) gave a piano concert at the University of Kentucky on January 30. The program was entitled "An Evening in Paris" and included works by Ravel, Debussy and Poulenc. Dr. Cooper is still active performing, accompanying and coaching at the University. He is organist and choir director at Macedonia Christian Church in Lexington. His wife Marian (MM 1964, voice) continues to assist and teach voice despite an on-going illness.

Music Therapist Ruth Anne Crissey (BME 1974) is now semi-retired. She lives in Downingtown, PA and occasionally works in music therapy with geriatric patients.

Jennifer DeDominici (MM 2003, voice) is finishing her artist studio contract with

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# Coming & Going

The College of Music is proud to welcome these distinguished new faculty members this August:

### James Michael Dunn Tuba and Euphonium

Michael Dunn served on the faculty at the University of Alabama for eleven years and performed as a member of "The President's Own" U.S. Marine Band in Washington, D.C. from 1994 to 1999. He played for three seasons as principal tubist with the Alabama Symphony and has performed with such organizations as the National Symphony Orchestra, and the Kennedy Center Opera Orchestra as well as the St. Louis Brass Quintet and Dallas Brass.

### John Gunther Jazz Studies

Composer and multi-reed artist John Gunther comes to Boulder from New York University. He has received grants from "Meet the Composer" and the National Endowment for the Arts and has performed in many top jazz clubs including the Village Vanguard, Birdland, and the Blue Note. He has also performed throughout the United States and Europe as a member of the Woody Herman Orchestra.

### Daniel Kellogg Composition

Composer Daniel Kellogg won his third ASCAP Foundation Morton Gould Young Composer Award for his work, *and the dust shall sing like a bird*. Mr. Kellogg has been honored with a 2003 Charles Ives Fellowship from the American Academy of Arts and Letters (which he also received in 1997) and the 2003 ASCAP Rudolf Nissim Award for his orchestral work *Jasper and Carnelian*. Mr. Kellogg served as



composer-in-residence at the University of Connecticut in 2000-2001.

### Margaret Lattimore Voice

Mezzo-soprano Margaret Lattimore has sung with the Metropolitan Opera, New York City Opera, Washington Opera, Dallas Opera, Central City Opera, San Diego Opera, and Netherlands Opera, among others. She has appeared with the New World Symphony, Indianapolis Symphony, New York Philharmonic,



Boston Symphony Orchestra, the Orchestra of St. Luke's, Saint Paul Chamber Orchestra, Minnesota Orchestra and the Hong Kong Philharmonic to name just a few.

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# Student Highlights

**CRISTINA BALLATORI** (DMA, flute) was awarded a \$1,000 Development Grant at the Ekstrand Competition in the Fall and her "Semplice Duo" has enjoyed a number of performances as a result of winning the Emerging Artists Competition held in Estes Park last summer.



**ALLEGRA BOGGESS** (BM, piano) won the Young Musicians Foundation competition in Denver last December.

**ANIEL CABÁN** (MM, viola) has been accepted to study at the Sarasota Music Festival this summer.

**RACHEL CHACKO** (DMA, flute) has been invited to study at the Royal College of Music in Manchester in 2005-06 with the well-known English teacher Peter Lloyd.

**MARIANNE CIASULLI** (BM, voice), **LYNELL HOLZNAGEL** (MM, voice), and **LINDSAY SOLONYZCE** (BM, voice) will be singing and studying this summer at La Musica Lirica in Italy.

**SHAWN COLEMAN** (MM, clarinet) became the Principal Clarinet of the Wyoming Symphony this past season.

**MATTHEW ECKENHOFF** (MM, horn) was appointed acting Fourth Horn of the Orchestra Symphonique Universidad Autónoma de Nuevo León in Monterrey, Mexico. He spent five weeks working with the orchestra in May and June.

**SARA GARTLAND** (Opera and Solo Vocal Performance Certificate) will be singing the leading role in a world premier with the Ohio Light Opera company this coming summer.

**SASHA GARVER** (DMA, flute) was the winner of the Colorado State MTNA

Young Artist competition in January, and went on to be awarded second place at the regional competition held later in Kansas. Sasha adjudicated for the Colorado Youth Symphony Concerto Competition held this spring at DU.

As the winner of 2002 NATS (National Association of Teachers of Singing) Artist Awards Competition, **KARA GUGGENMOS** (MM 2000, voice) gave a featured recital at the NATS national convention in July 2004 in New Orleans. She was accompanied by **PROFESSOR MUTSUMI MOTEKI**. **BONNIE DRAINIA** (DMA, voice) and **HOLLY WRENSCH** (MM 2001, voice) were two of the 15 national semi-finalists in the competition. Both received NATS Foundation Awards, and Holly won the 5th place. **KRISTINE HURST-WAJSZCZUK** (DMA 2004, voice), **JOHN NIX** (MM 1995, voice), and **ANDREW ADAMS** (DMA, voice) were selected for paper posting at the conference. Kara, Bonnie, Holly, and Kristine study with Professor Julie Simson.

**CHANNA NORTH-HOFFSTEAD** (BM, flute) has had a busy year organizing and hosting guest artists for CU's Student Coalition for Creative Music as well as assisting Kwasi Ampene with African Highlife Ensemble concerts.

**DANIEL ISBELL** and **JOSHUA RUSSELL** (both PhD music education) will have articles published in the next volume of the *Music Educators Journal*, the major publication of the National Association for Music Education. Isbell ("Succeeding in Rural Music Education") and Russell ("Building Curriculum-Based Orchestra Concerts") developed their manuscripts as part of their doctoral seminar class. Dan Isbell also was invited to present findings from his "Case Study of a Rural Music Educator" at a music education research symposium sponsored by the University of Arizona in February.

**SUNG-EUN KIM** (MM, flute) has been selected to attend the Round Top Summer Music Festival this coming summer.

**BRIAN MARGRAVE**, (BME) from Colorado Springs, was voted in as CMENC State President-Elect at the Colorado Music Educators Association Conference in January. Margrave will attend two CMEA board meetings each year and assist members of the College/University Council in planning collegiate sessions for the next two CMEA conferences.

**CATHY MILLIS** (DMA, piano) was declared one of the winners of the Bradshaw and Buono International Piano Competition, and performed in the winners' concert in Carnegie Weill Recital Hall in May. She was one of 15 finalists from over 250 contestants.



**ISMAEL REYES** (DMA, flute) was the featured guest artist for the March 5th Albuquerque Flute Fiesta on 12 hours notice (the planned guest artist cancelled due to sickness). Ismael performed a solo recital and received rave reviews in addition to much gratitude for "saving the day!" He also adjudicated this spring for the Highlands Ranch High School solo and ensemble contest.

**JEAN SCHAFFNER** (BM, viola) will be attending the Aspen Music Festival with the assistance of a CU College of Music Aspen Music School Fellowship.

**ASHRAF SEWAILAM** (DMA, voice) sang in CU's March double bill production of *Gianni Schicchi* and *L'Enfant et les Sortilèges*, as well as Opera Colorado's production of *Rigoletto* in April/May. He performed Mozart's *Requiem* with the Colorado Springs Philharmonic in May, and



*La Cenerentola* in an Opera Theater of the Rockies production in June. He will appear in CU Opera in the Summer's production of *The King and I* in July.

**HAE-JUNG SHIN** (DMA, voice) will be singing the role of Mercedes in the opera *Carmen* by Bizet this summer with the Portland Opera in Portland Maine.



**PAMELA TAFOYA** (BME) received a \$500 scholarship from the Colorado chapter of the American School Band Directors Association. The scholarship is awarded to one music education major in Colorado each year to help defer expenses associated with student teaching. Tafoya is a senior from Montrose, Colorado

**MICHAEL THORNTON'S** horn students will be attending some prestigious summer festivals. **Matthew Eckenhoff** will be at Music Academy of the West, **Megan Garrison** will be at the Sarasota Music Festival, and **Mark Wiebe** and **Scott Holben** will be attending the Aspen Music Festival.

**KAORI UNO** (MM, bassoon) was selected as the winner of the 2004 College of Music Honors competition, and **Darrel Hale** (BM, bassoon), won the undergraduate division.

This year the Voice Area had five student finalists in the Denver Lyric Opera Guild Voice Competition including second place winner **HAE-JUNG SHIN** (DMA), **RENA PYLAND** (MM), **CLEA NEMETZ** (MM), **ADAM SATTLEY** (MM), and **SHAUNA KEENE** (BM). Alumna **SARAH BARBER** (MM 2001) was also a finalist. All of the finalists won cash awards towards the advancement of their careers.



## Alumni Update Form

Please check if this is a new address

*We love to hear from our alumni. Please take a few minutes to keep us current. Pictures are welcomed and will be used on a space-limited basis.*

Name \_\_\_\_\_

Title \_\_\_\_\_

Organization \_\_\_\_\_

Home Address \_\_\_\_\_

Home Telephone \_\_\_\_\_

Email \_\_\_\_\_

CU Music Degree(s) \_\_\_\_\_

Graduation Date(s) \_\_\_\_\_

Activities/Events \_\_\_\_\_

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Alaska's Anchorage Opera and will be singing the leading role of Cinderella in Rossini's *La Cenerentola* with faculty member Curt Peterson with Opera in the Rockies in Colorado Springs this summer.

**Lindsay Emmett (now Durant) (BM 1999, violin performance)** was married in October and moved to Phoenix from Flagstaff, Arizona where she had just received her masters in violin performance with an emphasis in Suzuki Pedagogy. She has her own small violin studio with about 20 kids age 3 to 17. She auditioned for the Phoenix Symphony in May, but still misses Boulder very much.

In March, Wrong Note Media Inc. released the world premiere recording of **Todd Goodman's (BM 1999) *Symphony No. 1, Fields of Crimson***, the first Civil War-based symphony of its kind. Todd lives in Broomfield with his wife and two Saint Bernards.

In May 2005 **Catherine Guzelian (BM 2002, voice performance)** graduated with a Juris Doctorate, *cum laude*, from Georgetown University Law Center in Washington, DC. She will be joining the Denver law firm of Davis Graham & Stubbs in September.

In March **Ted Hansen (BM 1964, piano performance)** received premieres of two new compositions: *Crystals for Violin, Cello, and Piano* on the Lake Chamber Music Series in Dallas and *Cantilena for Violin, Viola, Piano* on the Color of Sound Music Series in Mesquite, Texas.

**Leigh Holman (DMA 2003, voice)** is director of the University of Arkansas at Little Rock Opera Theatre Workshop. The workshop's latest presentation, Aaron Copland's *The Tender Land*, received critical acclaim for its outstanding singing and staging.

**Shannon Hurley (BM 1997)** went on tour with pop sensation Jesse McCartney ([www.jessemccartney.com](http://www.jessemccartney.com)) this summer. She played keys for opener Brie Larson. Ms. Hurley is also recording a new album. Two of its tracks can be previewed at [www.shannonhurley.com](http://www.shannonhurley.com).

**Johanna Keller (BM 1977)** is teaching journalism at Newhouse School in Syracuse, NY. Over the past twelve months, she designed and gained approval for a new arts journalism program. Named the Goldring Arts Journalism program after its patrons, it is the first of its kind in the country, teaching journalists to write about architecture, film, fine arts, music & theater. The interdisciplinary curriculum is tailored for each student with arts and writing courses and includes a 10-day immersion in New York City.

**Sara Kraus (BM 1996)** was awarded a full scholarship by the German Academic Exchange Service to attend the Hochschule für Musik in Cologne, Germany. She will obtain a master's degree in vocal jazz performance and hopes to pursue a musical career in Europe.

**Geary Larrick (DMA 1984)** performs on piano and percussion in central Wisconsin. During February 2005 he featured music composed by African Americans in celebration of Black History Month. He has written music reviews since 1995 for *MultiCultural Review* and has written for the Percussive Arts Society since 1966.

**R. Mark Mauldin (BM 1960)** celebrated his 50th year of teaching piano, voice and organ in 2004. 360 of his students attended a party in his honor.

**Michael Millar (BM 1976)** performed on a recording which received a Grammy Award this year. The CD entitled *Carlos Chavez, Complete Chamber Music, Vol. 2* won in the Best Small Ensemble Category (Classical Field).

**Sandra Miller (MM 1998, cello)** and her husband Jake Waples welcomed the birth of their daughter Annika Snowden Waples on April 11. Sandy is currently working as Box Office and Operations Manager at the University of Colorado at Boulder College of Music.

**Suzanne Neuman (BME 1982)** has recently been awarded Music Together Certification Level I status, having demonstrated outstanding achievement in teaching, musicianship, program philosophy, and parent education. The award was granted by the Center for Music and Young Children in Princeton, NJ, Kenneth Guilmartin, Founder/Director. Suzanne teaches Music Together, an early childhood music program, in North Boulder for Music Together of Boulder, directed by Jane Simms ([www.4missjane.com](http://www.4missjane.com)). You can reach Suzanne at [suzanne@boulderparent.com](mailto:suzanne@boulderparent.com).

**Douglas Owens (BME 1983, MM 1986 trumpet)** is an Assistant Professor of Music at the University of Southern Maine, where he specializes in instrumental music education. He is enjoying life in Maine along with wife Jeannine (CU Bands 1980-1981) and children Marissa and Quincy. Dr. Owens' research emphasis is on aspects of music education, health, and the performing arts. He is the 2004 recipient of the Alice G. Brandfonbrener Young Investigator Award, presented by the Performing Arts Medicine Association. In 2003, Owens earned the degree Doctor of Arts in Music with a Music Education emphasis and a secondary emphasis in Jazz Pedagogy from the University of Northern Colorado.

**Ruth Kehmeier Phippeny (BM 1976, piano pedagogy)** is the music teacher at Paradox Valley School, a charter school in Western Colorado. All students, grades 3-8, are offered the opportunity to take piano lessons. This year, 19 of the eligible 22 students are taking piano lessons paid for by the school. The school also sponsors an after-school bluegrass program, where students are given the opportunity to learn guitar, banjo, mandolin, or fiddle. All instruments are provided by the school to participating students, or they may purchase their own instrument at reduced prices through the school. All grades, K-8, also participate in a general music class, where they sing and learn more about songs important to our musical heritage and reinforce music reading skills.

**Alex Richardson (BM 2000, voice)** has been added to the roster of artists at Columbia Artists (CAMI) and at the Marilyn Horne Foundation. He performed *La Bohème* with Bronx Opera in May and received first place in the El Paso Opera Competition in April.

**Melissa Rocha (MM 2004, flute)** spent March on tour and in recording with the Air Force Band of the Rockies, and subsequently has been offered a solo piccolo position with the Air Force Band of the Golden West.

**Max Stern (DMA 1989)** was invited as a special guest composer from Israel to participate in the 60th Anniversary of Auschwitz on European Holocaust Day (January 27) by the Jewish Community of Gothenburg, Sweden. The interfaith program took place before a large audience in the city's largest church and included Stern's three *Terezin Songs* which are origi-

nal settings of texts by children of the ghetto and camps.

**Shelly Tramposh (DMA 2004, viola)** has been appointed Professor of Viola at SUNY Potsdam.



*Nicholas Vocatura*

**Nicholas John Vocatura (BM 2004, clarinet)** has just finished a six-month run of Andrew Lloyd Webber's *Cats* at Boulder's Dinner Theatre. He will be traveling to Italy in September where he plans to perform extensively.

**John Walker (MM 1995)** is director of keyboard studies at South Dakota State University. He composed and recorded a CD of piano accompaniments to the *Cyrille Rose 32 Clarinet Etudes* released by Carl Fischer, Inc. He lives in Brookings, S.D. with his musician wife, Mary, and trombone-playing son Dorian. They lost their oldest son Tristan in a car accident in October 2002.

**Brian Winkelbauer (BME 1991)** works as the University of Colorado's assistant athletic director for student services, while his wife Lindy is a chiropractor for the athletic department. They live in Superior.

especially considering that the program was still coming together. Twenty-five prospective graduate students applied and we were happy that all of our top candidates chose to come to CU-Boulder. We're up and running much faster than expected, and that speaks to CU's strength," says Epperson.

Collaborative Piano classes will be available to undergraduate piano majors, however, Epperson has no plans to establish an undergraduate degree. "The best way for a student to approach this is to get a strong undergraduate education in solo piano and then return for more specialized graduate study in Collaborative Piano."

According to Professor Epperson, the most satisfying part of her work is the opportunity to influence students throughout the College of Music, even outside of the keyboard area. "It's not just about a pianist learning how to accompany. All of the performers must learn to get the most out of their partnership with each other."

**Martina Miranda**  
*Music Education*

Dr. Martina Miranda has over 16 years of teaching experience in elementary general music and chorus in California and Arizona. Prior university service includes two years as Assistant Professor of Music Education in the Crane School of Music at SUNY Potsdam, and three years at Auburn University. Her areas of specialization include elementary general music pedagogy, Orff-Schulwerk methodology, children's folk song literature, and early childhood music.

**RETIREMENTS**

Professor of Composition **Richard Toensing** retired in May of 2005. Toensing originally began teaching at CU-Boulder in 1973. His years of distinguished service, including time as Chair of the Composition Department, will be fondly remembered by faculty, students, and alumni.

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Osaka festival, they both traveled to Melbourne, Australia where they were featured as artists for the 33rd annual conference of the International Double Reed Society held at Monash University in Melbourne, Australia. In Melbourne, Ishikawa also served as a judge for the 24th IDRS Fernand Gillet-Hugo Fox International Bassoon Competition held during the IDRS conference. In 2004, the *International Double Reed Society Journal* published Ishikawa's article about the symmetrical reed design by Norman Herzberg. This article involved the collaboration of his bassoon students, Kate Fagan (BME), Jaime Hutchinson (BM), Taylor Buchanan (BM), Connie Dewlen (BME), and Kirsten Boldt (DMA).

**DAVID KOREVAAR** recently completed three recordings: *Liebermann: Piano Music, Vol. 2* (Koch), *Brahms Variations for Piano* (Ivory Classics), and Ravel: *Le Tombeau de Couperin; Gaspard de la nuit; Miroirs* (MSR Classics). Recent concerts have included the Colorado Symphony, chamber music at Weill Hall (Carnegie, NY), and solo recitals at University of Iowa and in Abu Dhabi (United Arab Emirates). This summer he will be teaching and performing in Japan and at Music in the Mountains in Durango, CO.



**ALLAN McMURRAY** was named a Distinguished Professor by the Regents of the University of Colorado in December. This title is used by the University to bestow particular recognition on faculty who have achieved a sustained record of high accomplishment nationally and internationally, over a period of many years. There are currently only 16 active members of the faculty on the Boulder campus who hold this title. He is the first faculty member to be recognized in this way in the history of the College of Music.

**THOMAS RIIS** received a Fulbright Award in April. He will serve as a Senior Scholar

in residence at Germany's University of Lüneburg from September 2005 through February 2006. He will be teaching a course there entitled "American Music in the 20th Century" and will be doing research on U.S. musicals in Germany.

**TERRY SAWCHUK** and CU-Boulder alumni performed Gordon Jacob's *Canterbury Flourish* at the International Trumpet Guild Conference in June 2004 in tribute to Frank Baird. David Hickman, Bryan Goff, Larry Johansen, Gerald Endsley, Steve Christopher, Ritchie Clendenin and Christopher Hughes participated in the ensemble. JoAnn Baird was the group's honored guest at the ITG banquet.

**DANIEL SILVER**, in his sixth year as Assistant Professor of Clarinet, remains active as a performer and teacher across the country. Recent engagements include master classes and a recital at the Eastman School of Music this past February, where he teamed with CU colleagues Mutsumi Moteki and Erika Eckert for a chamber music performance. This summer he will return to the Interlochen Arts Camp to perform and teach for the fifteenth time.

**ALEXA STILL'S** most recent CD release (September 2004) received extensive flattering reviews and a feature interview in the January/February issue of *Fanfare Magazine*. Alexa spent the spring semester on sabbatical, so has been out and about: In January, she recorded another CD in New York with pianist Stephen Gosling and was a soloist in the Boulder Bach Festival. In February, she was Artist-in-Residence at Hendrix College (Arkansas). In March, she was a Tutor at the Intercultural Flute Workshop held in Rotorua, New Zealand alongside American native flute specialist Carlos Nakai and other ethnic flutists. Alexa was guest artist for the Eugene Flute Festival (Oregon) and then spent a month (March to April) touring China where she presented master classes and recitals in Tianjing, Beijing, Shanghai, Nanjing and Guangzhou. In May, she



was featured guest artist for the Woodbridge Flute Choir's concert in Washington, D.C. She has been invited to perform at the Chinese Flute Association Convention to be held in Beijing in July, and has a nine concert tour of New Zealand in August including a concerto tour with the Wellington Sinfonia.

**MICHAEL THORNTON** performed James Becket's *Glass Bead Game* for Horn and Band with the University of Colorado Symphonic Band on April 17th. He also had Brahms *Trios* and two Dohnanyi *Sextet* performances in early May before leaving for an Asia Tour with the Philadelphia Orchestra. Mr. Thornton spent June and July performing as guest Principal Horn with the Toronto Symphony, followed by performances in Colorado with the Colorado Symphony. In August, he played solo horn with the Washington Island Music Festival in Door County, Wisconsin.



**KEITH WATERS** saw the publication of the second edition of his book *Jazz: The First Hundred Years*, co-authored with Henry Martin for Schirmer Publications in March 2005. The book has been used by more than 75 colleges and universities, including Yale University and North Texas University. His recording, *A Tribute to Chet Baker* (with Phil Urso and Carl Saunders), is receiving extensive national airplay and has been enthusiastically reviewed in a number of national jazz publications. In March 2004, he undertook a concert tour of the Czech Republic, performing jazz concerts with singer Judith Coe at the Janaček Academy (Brno) and the Janaček Conservatory (Ostrova). Over the past year he delivered invited lectures for the West Coast Conference of Music Theory and Analysis (Santa Barbara, California) and at the University of Oregon. He is currently working on a book devoted to the Miles Davis Quintet 1963-1968.



**RICHARD TOENSING'S** composition *The Whitman Tropes* received its world premiere in February in Carnegie Hall as a part of the annual convention of the College Band Director's National Association (CBDNA). *The Whitman Tropes* was commissioned by the New England Conservatory of Music, and will be performed by the New England Conservatory Wind Ensemble with soprano Zoie Lamb, conducted by NEC faculty member William Drury. Toensing relates, "In April of 2002 the NEC Wind Ensemble performed my large work *NIGHT SONGS* (for mezzo and wind ensemble). Inspired by the success of that work, Bill Drury asked me to write a shorter work, this time for soprano and wind ensemble. *The Whitman Tropes* is the result. As texts I chose Ps. 148, an ecstatic exhortation of all creation to praise the Lord. This psalm is normally sung every Sunday as part of the Divine Liturgy of the Orthodox Church, and I have attempted to capture some of the serenity (and even some of the melodic style) of Orthodox chant. As commentary (tropes) on the various verses of the psalm I have chosen passages from Walt Whitman's *Specimen Days*, a group of prose sketches (mostly about the glories of nature) that the poet wrote beginning in 1876 as he recuperated on a farm in south Jersey from the effects of a paralytic stroke. The two types of text combine in what I believe is a wonderful way, creating something which, though based on something old, is entirely new."