

COLORADO MUSIC 2019

The magazine of the University of Colorado Boulder College of Music



University of Colorado **Boulder**

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Cover photo: Max Mondzac and Claire Gunsbury open CU at Carnegie in Weill Recital Hall in New York. Photo by Jessie Bauters.

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Founded in 1920, the CU Boulder College of Music offers seven undergraduate and graduate degrees in 24 fields of study, along with an array of interdisciplinary opportunities, including certificates in music technology and entrepreneurship. Ensemble experiences include a full complement of concert and jazz bands, choirs and symphonic orchestras, as well as chamber groups, pioneering world music ensembles and a state-of-the-art laptop orchestra. The College of Music presents more than 400 musical events to the public each year, ranging from fully staged operas to early and new music performances. The rich resources of a leading research university, providing students access to the liberal arts and numerous interdisciplinary opportunities, enhance this intensive musical training. With 300 undergraduate and 250 graduate students, the College of Music boasts a faculty-to-student ratio of approximately one faculty member for every eight students. This close interaction inspires and equips students to develop their talents, refine their passions and ultimately succeed in their professional endeavors.

The mission of the University of Colorado Boulder College of Music is to inspire artistry and discovery, together.



Dean's Cabinet

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Courtney Rowe

Dear friends,

You will see throughout this issue of *Colorado Music* examples of how the students, alumni, faculty, staff and supporters of the University of Colorado Boulder College of Music are inspiring artistry and discovery, together. We continue to pledge ourselves to a highly innovative approach to student preparation, transformative faculty achievement and strong leadership in the field of music.

Last February, the College of Music officially broke ground on an impactful and influential new addition to the Imig Music Building. We are eagerly looking forward to innovative teaching, rehearsal and performing spaces; a state-of-the-art recording studio; and dedicated suites for the Entrepreneurship Center for Music and Musicians' Wellness Program. These new spaces will help us build interdisciplinary partnerships across campus and welcome the community into the College of Music even more deeply for performances and special events.

We continue to make steady progress toward completing our \$50 million **music+** campaign to raise new endowment funds that will provide substantial support for College of Music students, faculty and programs. The devoted work of the College of Music Advisory Board, **music+** Campaign Steering Committee and Advancement Team remains a source of inspiration for all of us here at the College of Music. I am pleased to report that, as this magazine goes to print, we have raised more than \$36 million toward our \$50 million goal.

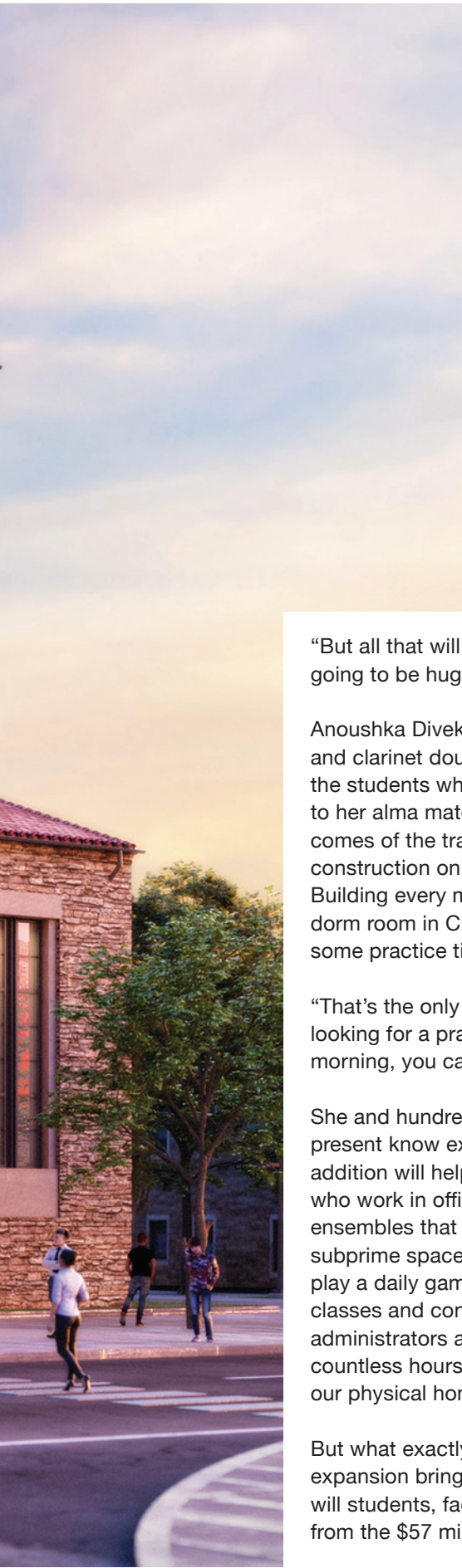
There is so much more to share about the College of Music, ranging from last year's CU at Carnegie Hall Showcase Concert to this year's fourth biennial Cleveland Orchestra residency. Suffice it to say, the College of Music remains a very special place that adds tremendous value to the world. Our work flows from its people, their remarkable talents and a passion to share joy through music. Thank you for your interest in the College of Music.

With best wishes,

Robert Shay
Dean, College of Music

P.S. I've recently come to the decision that the 2019-20 academic year will be my last full one as dean. After what will have been six years in this role at CU Boulder and 20 overall in full-time administration, I'm looking forward to returning to teaching and research, and to making contributions to the College of Music in other ways. I will be staying on as dean until Oct. 1, 2020. The search for the college's next dean will be underway shortly.





A beautiful NEW HOME for music

It's a time of transition for the College of Music. As faculty, staff and students prepare for the college's 100th birthday in 2020, they're working out of temporary spaces in one of the oldest buildings on campus and one of the newest, waiting for their new home to become a reality.

"But all that will be worth it, because this is going to be huge."

Anoushka Divekar, a senior music education and clarinet double major from Iowa, is one of the students who looks forward to coming back to her alma mater after graduation to see what comes of the transition. Divekar walks past the construction on the south side of Imig Music Building every morning at 7, as she leaves her dorm room in Cheyenne Arapaho Hall to get in some practice time.

"That's the only time I can do it. If you come looking for a practice room at 10 or 11 in the morning, you can't find one that's open."

She and hundreds of music students past and present know exactly what limitations the new addition will help address. So do the faculty who work in offices without proper acoustics, ensembles that have rehearsed in the same subprime spaces for decades, the staff who play a daily game of musical chairs to schedule classes and concerts in limited spaces—and the administrators and supporters who have worked countless hours for a quarter-century to bring our physical home to the level of our artistry.

But what exactly will the 64,000-square-foot expansion bring to the College of Music? How will students, faculty, staff and patrons benefit from the \$57 million construction project?

A way to welcome music lovers

"The experience will leave you in awe and set the stage for the rest of your time here."

— Courtney Rowe, Assistant Dean
for Advancement

One of the most striking improvements planned is the new front entrance on 18th Street. Three stories of windows, set in that trademark CU Boulder sandstone, will greet visitors just south of the current main entrance outside Grusin Music Hall.

"The first thing, your front-line experience, is with a building. So, now parents, prospective students, returning alumni and visiting artists will walk in, and they'll be met with that 'wow,'" says Assistant Dean for Advancement Courtney Rowe. Just inside the front door, a short walk to the left, will be the college's trademark performance space, Grusin Music Hall.

To the right, a brand new, 110-seat recital hall, in the vein of the old Chamber Hall. "Now patrons will have a front door and a welcome," says longtime Professor of Piano and Helen and Peter Weill Faculty Fellow David Korevaar. "Our current profile doesn't project a College of Music. This new lobby will give audiences a place to hang out before programs. It sends a much stronger message." *(Continued on next page)*

A place to refine our skills

“It’s pretty cool that we’ve conceived of this large rehearsal hall as a convertible performance space with retractable seating.”

— Robert Shay, Dean of the College of Music

One of the central additions planned is an innovative new large rehearsal facility that can convert into a 150-seat performance space at the push of a button. Dean Robert Shay says it will open up new opportunities for performance. “It’ll be an interesting place for performances that aren’t quite right for Grusin or the Chamber Hall.”

Scheduling ensemble rehearsals has been a sticking point for the college for years, but the new convertible space—plus dedicated choral and percussion rehearsal rooms—will mean new efficiencies and hours of freed-up time for large groups and the students who comprise them.

As the college launches initiatives inspired by *The College of Music Advantage* strategic plan, that need becomes even more apparent. “We’re looking forward to the opportunity to rethink the whole schedule,” Shay says.

There will also be nine additional practice rooms—a priority for students like Divekar, who regularly spends nearly her entire allotted rehearsal time looking for a space to meet with her woodwind quintet.

“Finding time for five people to meet at the same time is already impossible, and when you spend most of your time just trying to find places to practice, that has an impact on what you can do together,” Divekar says.

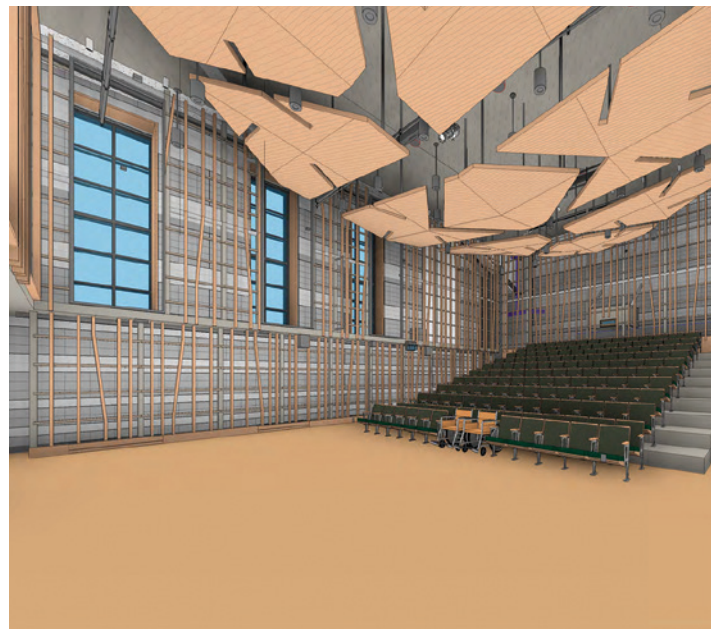
The expansion also adds space for the Department of Theatre & Dance, including a dance studio, changing rooms and a theatre classroom, which Shay says is indicative of the college’s move toward more on-campus collaboration.

A nurturing learning environment

“Schools around the country are getting beautiful new facilities, and those are the programs that are trying to recruit the same students and faculty that we are. And we definitely don’t always measure up.”

— David Korevaar, Professor of Piano

Shay says new teaching and educational spaces were established as the focus of the expansion before he even arrived as dean in Fall 2014. “Our faculty members need the proper laboratory to do their work,” he explains. “We



wouldn’t hire scientists on this campus and then put them in a closet without the equipment they need, and this is the same concept.”

To that end, two new, state-of-the-art classroom spaces and acoustically designed studios for the keyboard, woodwind and conducting faculty will replace the stretch of the south hallway that educators like Korevaar have called home for years.

“The natural light alone will make an enormous difference,” Korevaar says. “There will also be more room for the multiple pianos many of the keyboard faculty have in their studios.”

In addition, a first-floor office for the Entrepreneurship Center for Music and a top-floor suite and teaching space for the Musicians’ Wellness Program will help the college

make good on one of its strategic goals of training well-rounded musicians. “It’s the first time those two important programs will have a physical space,” Shay says.

Finally, the second floor will be home to an expanded recording studio that will further increase the college’s interdisciplinary training capabilities.

“It will be physically networked so that we can record several concerts simultaneously,” Shay explains, “but it’s also a teaching space for students who want to develop those skills alongside our talented technicians.”

A group effort

In all, the 64,000 square feet will add roughly 4,600 feet of performance space, 6,500 feet rehearsal space and 8,800 feet of teaching space, plus wider hallways, administrative offices, restrooms and more. And every one of those square feet has been the coordinated effort of passionate members of the College of Music family.

“The collective action of the Advancement team and the college’s Advisory Board has been instrumental,” Rowe says. “And Dean Shay and Dean Emeritus Daniel Sher have really carried on the legacy and vision of all the deans before them. This has been a ‘pay-it-forward’ project—the result of the effort of so many before us, those among us now, and many who will join us in the future. Chancellor Philip DiStefano’s leadership has been essential as well.”

Adds Shay, “I’m deeply thankful for the partnership we’ve had with CU Boulder Facilities Management. We’ve worked hand in hand with that robust component of our campus staff, and their expertise has been a big help. And we’re truly fortunate to have an all-star team of external partners, especially Pfeiffer Partners and Acoustic Distinctions.”

As the college community looks out the window at the ever-changing landscape along Wardenburg Drive, the fact that the new wing is expected to open toward the tail end of the college’s year-long centennial celebration only adds to the excitement.

“We can look back with real pride and satisfaction for where we’ve been and look ahead with anticipation as we leap forward into our second century,” Shay says.

“It’s a big birthday gift,” Divekar adds. “It’s like a present for the students.” ♦

To read more about the project and get regular updates on the progress, head to colorado.edu/music/expansion.

Music as a tool for good



he explained that music is more than just Bach, Beethoven and Brahms. “Music is a tool that can teach entrepreneurship and leadership, so that young people in marginalized communities learn that they can make a positive change in their community.”

In February, the College of Music hosted its second Distinguished Lectureship in Music, Diversity and Inclusion with Philadelphia Orchestra Assistant Principal Bass Joseph Conyers and his talk “Music: A Tool for Good.”

Conyers says too often we focus on music itself—rather than on what music can do—when sharing the artform with younger generations. In his talk,

Project 440, which Conyers founded, provides young Philadelphia-area musicians the entrepreneurial and social skills to help them become leaders in their communities.

“What’s important is that you connect with people. It’s as simple as taking your instrument to a community center and showing it to a group of young kids. Connecting and sharing like that takes no extra time.”

A party fit for a legend



In Fall 2018, the College of Music community celebrated legendary composer Leonard Bernstein in the CU Bernstein at 100 festival. Highlights included Eklund Opera’s production of *West Side Story*; performances

of Bernstein’s work by students and faculty; and guest appearances by violinist and former New York Philharmonic concertmaster Glenn Dicterow, Bernstein scholar Carol Oja, and Bernstein’s daughter Jamie Bernstein. The week culminated with a Young People’s Concert in Macky Auditorium, hosted by Jamie, echoing her father’s efforts to introduce music to children. “It’s really rewarding to introduce my dad’s music to young audiences,” she says. “It’s just the gift that keeps on giving.”



‘If I can MAKE IT there...’

Music Buffs have built a network to support each other in New York City

Imagine packing up your life—maybe in a carry-on suitcase or even just a backpack—and driving to the most crowded city in the country to start a new life. All that lies ahead of you are bright lights and big uncertainty, but you trust your drive and your talent enough to push forward.

Right now, there are at least 125 College of Music alumni living in New York City, many of whom have stories just like that to tell. And all of them are New Yorkers now, brought together in a city of 8.6 million by their Music Buff status and the College of Music emeritus professor known as the “mom” of their ambitious group.

Act I: The Decision

Professor Emeritus of Cello Judith Glyde cut her teeth as a musician in New York for 25 years as a founding member of the Manhattan Quartet. She left for another quarter-century to teach in Boulder and help form the College of Music’s study-abroad program in Italy, and then she decided to return to her old stomping grounds.

“I had gotten to see so much, but in 2017, it was the right time to come back,” Glyde says.

The move brought her closer to her son and his family, but ever the connector, Glyde also felt compelled to use the

opportunity to tend to her other family: graduates of the College of Music.

“I’ve always felt that we need to figure out a way to help our alumni stay involved and supported. It’s wonderful to connect a young person with someone further along in their career and see how thrilled they are,” she says. “It started off as this idea that I could be the mom in New York, helping CU alumni meet each other.

“Also of great importance to me is to just be there if they need help or want to talk.”

Glyde has moved seamlessly into the role since she took up residence in the city, building a community of Music Buffs that meets regularly on Facebook and in various storybook pizza places, wine bars and coffee shops throughout Manhattan.

The connections have been life altering for Nora Barpal (BM ’18). She had been living in New York for a couple of weeks, going to school full-time for

arts administration at NYU, working full-time in the New York Department of Education and part-time as an arts administrator, connecting with anyone and everyone she could, when Glyde reached out to her.

“She introduced herself on Facebook and was immediately so helpful and kind,” Barpal says.

The conversation led to dinner with Glyde and fellow alumna Mairi Dorman-Phaneuf (DMA ’07).

“And Mairi casually mentioned that she plays cello on the *Last Five Years* soundtrack—which is one of my favorite musicals,” Barpal recalls. “She was the epitome of great cello playing and I had listened to her for about 10 years, then I met her.”

Networking, Barpal says, was the quickest lesson she had to learn upon moving to New York from her summer job in Aspen. As a frequent subway rider, she’s already put her natural talent for striking up conversations to



use. “One girl I met on the subway, on the second day I was here, is getting her master’s in stage management at Columbia. We’ve become good friends and have gone to shows together.”

Act II: The Defining Moment

Amy Marie Stewart (BM ’07) arrived in New York nearly a decade ago with her then-husband, hoping to grow her career as an opera singer. She had spent a few years getting her master’s degree in Chicago and felt ready to make the leap to the Big Apple.

“It was a perfect stepping stone. It would have been a far greater shock if I had come straight out of undergrad,” Stewart says.

Stewart took auditions and struggled to get her opera feet under her for a few years before she realized that she had some big decisions—and big life changes—ahead of her if she was going to succeed. She and her husband divorced and she set her sights on musical theatre.

“Up to that point, I was suffering a lot of imposter syndrome,” Stewart recalls. “Then I had this opportunity to rebuild everything. I tell my young students all the time: There is nothing I would recommend more to a young woman than a really traumatic heartbreak in your late 20s.”

Now, Stewart is living multiple dreams—teaching voice lessons,

working as a singer and actress and leading her own music theory workshop for aspiring actors. A couple of years ago, Stewart connected with fellow alumnus Keith Gordon (BM ’89) at the first New York College of Music alumni panel. Thanks to the meeting, Gordon had Stewart perform in a reading for his upcoming musical *Mary Modern*.

“When I met her, I knew that she would be ready to read music, being a vocal major from CU. I’m a big believer in the CU network,” he says.

Gordon got his start in New York at an ad agency, writing jingles. Now he’s an in-demand composer and lyricist with several productions under his belt. He says the city and its many opportunities are what you make of them.

“You need to be in the right place at the right time, so you need to facilitate your luck and put yourself in those situations,” he explains. “And in order to do that, you need to leverage your connections—especially in music and theatre performance.”

Adds Stewart, “You need to think of other artists not just as your friends but as your creative inspiration as well.”

Act III: The Breakthrough

Leenya Rideout (BM ’91) was in New York in 1993, staying with a friend for a few days, when she went to a handful of auditions that she read

about in a trade paper. To her surprise, she was offered the lead in a traveling production of *My Fair Lady*.

“I was only there for a few days originally, but then the show led to reviews, friends who I could sublet from, and the ability to save up thousands of dollars so that when I did come here permanently to do auditions, I could take the time to do that,” Rideout says. “Within a couple of years, I got my first Broadway show, in the chorus for *Cabaret*.”

Since officially moving to New York in 1995, Rideout has had several different runs on and off Broadway—including her acclaimed one-woman show *Wild Abandon*—and now lives in Midtown with her actor-husband. She says despite some regional productions that cause her to travel from time to time, they make it work.

“If you’re with someone who’s not in the business and they come home as you’re leaving for work, it’s hard. But this spring, for example, I’ll be in *August Rush* in Chicago for six weeks, while he’s here doing *To Kill a Mockingbird*. So there are tradeoffs.”

Rideout reiterates that the most important thing young musicians can do when moving to New York—besides saving up as much money as they can—is never forget why they came.

(Continued on next page)

"It takes grit, fearlessness and tenacity. Of course I had other options, but I didn't consider them. Of course there are moments where I'd like to have a house with a two-car garage and two steady incomes, but that's when you get a call for a Broadway show and it pulls you back in."

And never forget that there are people like Judith Glyde out there who want to see you succeed.

"You have to remember that everyone here was once the new kid," Barpal says. "People are much nicer than they get credit for—you just can't be afraid to ask for help." ♦

Ars Nova founding artistic director named Distinguished Alumnus



Lauded by the Boulder Daily Camera as "a many-splendored musician who can shape a line to realize to the fullest extent the intentions of the composer," Thomas Edward Morgan (MM '87)—founding artistic

director and conductor of Boulder's Ars Nova Singers—was this year's recipient of the Distinguished Alumni Award.

After earning an undergraduate degree at Macalester College in Minnesota, Morgan came to CU Boulder and forged a bond with Professor Emeritus Giora Bernstein—conductor, classical violinist and founder and artistic director of the Colorado Music Festival.

"The opportunity to gain different perspectives from working with both orchestral and choral musicians really helped me in my career," says Morgan. "In the first year of my master's, I studied with Richard Toensing. In my second year, I studied with Charles Eakin. And my master's thesis was with Luis Gonzalez. I'm very much indebted to each of them."

Morgan says working with these scholars was formative. "I wouldn't have had any of that if I hadn't been in the master's program at the College of Music. The opportunities and connections I made further positioned where I was headed in my career.

"CU gave me an incredible foundation."

Inspiring the next generation of music students



"Teaching music is the most important thing I do," says Ben Pollack (BME '14). "It has to matter every day."

In January, Pollack—a 26-year-old music teacher with the Huerfano School

District RE-1 in Walsenburg, Colorado—was honored as Young Teacher of the Year at the Colorado Music Educators Association (CMEA) Conference. Pollack's palpable enthusiasm and dedication to his students make him a deserving recipient of the award, which "recognizes notable commitment to the art of teaching as well as a demonstrated ability to achieve excellence" among music educators who

are in their first five years of teaching.

Despite the small size of the Huerfano School District RE-1, its music programming is ever expanding under Pollack's leadership, offering a remarkable range of musical options for students from elementary through high school.

Today, Pollack's vision is ambitious: "To get half the school involved in music," thereby making music more prevalent in more lives and inspiring students to see beyond where they grew up. "For many kids, music will get them the discipline they need to create the lives they want," he says. "They're learning respect and tolerance, and that everyone has a voice in music."

Music Buffs at the GRAMMYS

It was a big year at the Grammy Awards for College of Music alumni



“When you win the award, the statue they hand you isn’t actually yours. You give your speech, you take your picture, and then they take it away for a while.”

Bass Wei Wu (MM, PC ’13) watches the Grammy Awards on television practically every year. He never dreamed that one day he might win his own golden gramophone. “We were never really expecting it. A nomination is already quite an honor.”

Record producer Erica Brenner (BM ’82) agrees. “My first shock was when we got nominated. Getting to the final five of any category is a big deal in the music world.”

In February, Wu and Brenner both won their first Grammy Awards, Wu and the cast of *The (R)evolution of Steve Jobs* for Best Opera Recording, and Brenner

and baroque ensemble Apollo’s Fire and soloist Karim Sulayman for Best Classical Solo Vocal Album. Brenner, who has been editing and producing classical music albums for nearly 30 years, says she never anticipated being part of the glitz and glamour of music’s big night.

“I knew that the albums I was creating were good enough to be in contention, but you don’t expect it,” she explains.

The (R)evolution of Steve Jobs—the opera about the Apple founder written by composer Mason Bates and librettist Mark Campbell (a CU Boulder Department of Theatre & Dance alumnus)—beat out five heavy-hitting contenders. Up against works by such opera giants as Verdi and Strauss, Wu says that no one saw the win coming. “It’s rare to even see a world-premiere opera nominated in this category. Then

when you consider the music—which itself was like a revolution, using electronics and a DJ in the pit—it was a very unconventional winner.”

Wu played Jobs’ spiritual advisor Kôbun Chino Otogawa in the opera’s world premiere in Santa Fe in 2017. He and most of the original cast will reprise their roles next year near Jobs’ old Silicon Valley stomping grounds, as San Francisco Opera stages the work. Until then, Wu says he’ll reflect on this accomplishment, focusing on gratitude. “I’m here because of the people who have supported me generously and unconditionally, and the only way I can repay them is by working hard.”

Brenner, who started off as a performing flutist, agrees. “I feel so grateful that I was able to make a career in music, even if it wasn’t the exact path that I envisioned while I was a student at CU.

“I’m not a different producer today than I was before the Grammy. I still take on every project to craft something unique and beautiful. But I won’t lie ... the acknowledgement feels really great.”

Brenner and Wu weren’t the only CU Boulder names to grace the Grammys this year: Alumna Tia Fuller (MM ’00) was nominated for Best Jazz Instrumental Album for her record *Diamond Cut*, and College of Music Director of Bands Donald McKinney was nominated as a producer in the Best Classical Compendium category for the album *John Williams at the Movies* with Dallas Winds. ♦

Alumni notes

Ryan Alexander Bloom (BA '07)

Bloom released his third instructional book, with publisher Hudson Music, titled *Encyclopedia Rudimentia: The Ultimate Drum Rudiment Collection*.

Mark Call (MME '00) and Jan Osburn (MME '01)

Call and Osburn received the Impact on Education Award from Boulder Valley Schools for their work as music educators.

Amber Campbell (BME '92)

Campbell won the 25-Year Service Award from the Colorado Music Educators Association (CMEA) and the Outstanding Teacher of the Year Award from the Colorado American String Teachers Association (CASTA).

Andrew Crust (DMA '16)

Crust was named assistant conductor of the Vancouver Symphony Orchestra. He is currently assistant conductor of the Memphis Symphony Orchestra, conductor of the Memphis Youth Orchestra and assistant conductor of the National Youth Orchestra of the U.S.A. In addition, Crust was the 2018 winner of the Ansbacher Fellowship for Young Conductors and a 2018 finalist for the Nestlé and Salzburg Festival Young Conductors Award.

Bonnie Draina (DMA '06)

Draina released a book exploring breathing technique from a body mapping perspective, titled *The Breathing Book for Singers*.

Ellie Falter (PhD '18)

Falter finished her first year as assistant professor of music education at Drake University. Her recent peer-reviewed publications include a sole-authored research article in *Perspectives* and a co-authored article in *Arts Education Policy Review*. Falter was elected secretary of the board for the Early Childhood Music and Movement Association, began serving on the advisory board for the *Music Educators Journal* and was named special learners chair for the Iowa

Music Educators Association. Her original piano work, *In the Spaces Between*, premiered in May.

Lacey Huszcza (BA '03)

Huszcza became the new executive director of the Las Vegas Philharmonic in December 2018. She was also named one of *Musical America's* Top 30 Professionals for 2018.

Dan Isbell (PhD '06)

Isbell, associate professor of music education at Louisiana State University, gave presentations on flexible musicianship at the Music and Drama Education Exposition in London and at the 26th European Association for Music in Schools conference in Jelgava, Latvia. Isbell also had articles published in *Contributions in Music Education* and the *Journal of Research in Childhood Education*.

Edna Jeon (BM)

Jeon won a piccolo audition with the Honolulu Symphony.

Erik Johnson (BME '01, MM '07, PhD '13)

Johnson, associate professor of music at Colorado State University, co-authored a book, *A Guide to Student Teaching in Band*. He gave presentations on music teacher identity development and music teacher resilience at the National Association for Music Education (NAfME) National Research Conference in Atlanta and the American Education Research Association conference in Toronto. Johnson also received the 2018 Colorado State University Award for Distinction in Community Outreach and Engagement.

Geary Larrick (DMA '84)

Larrick was presented with the Albert Nelson Marquis Lifetime Achievement Award by the Marquis Who's Who Publications Board, designating him as a top artist in the fields of music and education. This year, he also celebrated 50 years of writing for the *National Association of College Wind and Percussion Instructors Journal*, where much

of his doctoral dissertation has been published. In October 2018, Larrick performed six programs of 15 of his own compositions in Stevens Point, Wisconsin, on solo marimba and piano.

Lisa Martin (PhD '14)

As assistant professor of music education at Bowling Green State University, Martin was recently published in both the *Music Educators Journal* and the *Journal of Music Teacher Education*. She also received the award for Undergraduate Faculty Mentor of the Year from BGSU's Center for Undergraduate Research and Scholarship. Throughout the last year, Martin presented her research at various state and national conferences, including the Seventh Biennial Colloquium for Teachers of Instrumental Music Methods and the NAfME Eastern Division Conference in Pittsburgh.

Pattie Nelson

(BME '84, MME '08)

Nelson was the winner of the 2018 Lifetime Teacher Award from CASTA.

Taylor Raven (MM '15)

Raven is currently a member of the LA Opera Young Artist Program. She received first place in the Loren L. Zachary Vocal Competition and performed with Wolf Trap Opera and at the Cincinnati May Festival.

Alan Reese (MM '14)

Reese just completed his PhD from the Eastman School of Music and was hired as a faculty member at the Cleveland Institute of Music.

Rebecca Robinson (AD '16)

Robinson was a guest soloist with the Santa Fe Symphony.

Stephen A. Slater (MM '04)

Slater held the fourth horn position with the Virginia Symphony Orchestra for the 2018-19 season and the second horn position with the Richmond Symphony Orchestra in 2017-18.

Max Stern (BM '69)

A retrospective album of Stern's biblical compositions was released this year by the Israel Music Institute and Ministry of Culture.

Colleen White (DMA '18)

White has been appointed assistant professor of flute at Kansas State University.

Amy Woodley (BME '01)

Woodley is serving as the music coordinator for Jeffco Public Schools in Jefferson County, Colorado.

Aubrey Yeh (BME '10)

Yeh is serving as the interim director of fine and performing arts for the Boulder Valley School District.

Julio Zabaleta (MM '18)

Zabaleta won a position in the flute section of the Orquestra Sinfônica do Estado de São Paulo Academy in São Paulo, Brazil.

Alumni at CMEA

CU Music Education alumni continued to have a strong presence—as clinicians, ensemble directors and/or CMEA board members—at the annual CMEA conference. Congratulations to Barb Cawelti Casanova, Tom Chapman (MME '18), Jay Clanin (MME '07), Liz Dinwiddie (MM '04), Philip Drozda (BME '07), Ellie Falter (PhD '18), Jill Fischhaber (MME '02), Nick Hinman (BME '08), Erik Johnson (BME '01, MM '07, PhD '13), Megan Ogden Lewin (MME '18), Allison Mayes (BME '06, MME '15), Jay McGuffin (BME '00), Pattie Nelson (BME '84, MME '08), Jan Osburn (MME '01), Ben Pollack (BME '14), Jennifer Poole (MME '00), Rick Shaw (BME '80), Theresa Smith (MME '17), John Toepfer (BME), Michael Vallez (MME '99) and Steve Vaughn (DMA '18).



Alumna wins coveted fellowship from American Academy in Rome



Congratulations are in order for College of Music alumna Pamela Z (BM '78), who was one of 30 recipients nationwide of this year's Rome Prize. The American Academy in Rome awards a select number of fellowships to artists, scholars and historians to conduct work and research for a year in an immersive and interdisciplinary setting in the heart of Rome.

Pamela is among only 10 artists—and just two composers—to receive the honor. “I always get inspiration and energy from being around different kinds of people, and just being in Rome will be amazing,” she says.

The fellowship will give the multimedia artist and composer the perfect setting and ample time to explore a new project, titled *Simultaneous*. “It’ll be a performance work that involves a lot of interactive video components and live processing on my voice,” Pamela explains. “One of the inspirations for the idea came from my fascination with simultaneous translation—that people can be listening to one language and speaking another at the same time. I love that United Nations sound of the chatter of many different languages, and I’m sure that being immersed in a place where English is not the native language will work its way into this piece.”

Photo courtesy Rubra/Ars Electronica



Revelations in the HIMALAYAS

Eklund Opera maestro Nicholas Carthy spent 10 days getting back to the basics in Kathmandu

Nicholas Carthy has been conducting for more than 35 years. An accomplished pianist and a trained violist himself, there isn't much you can teach him about leading a group of seasoned musicians through the rigors of a Mozart opera or a Tchaikovsky overture.

But what if the group of musicians ... isn't seasoned at all?

"Then you have to revisit things you may have forgotten."

That's just what Carthy did last fall, when he spent 10 days working with a group of newly minted adult musicians in the back room of a bar in Kathmandu, Nepal. The group—who Carthy met and quickly befriended during his regular stint as a guest teacher at Toppenkurset International Summer Academy and Festival in Norway—had just started an orchestra from the ground up. They invited Carthy, his wife and College of Music alumna Anne Ristorcelli (MM '10), and their daughter Emmy—herself a talented violinist—to be involved in the early stages.

Carthy says it was a perfect opportunity to pay it forward and share his love of music. But first, he needed to get to rehearsal.

Gentle chaos

The journey to that bar in Kathmandu began at the airport, where Carthy and his family were met with quizzical impressions as soon as they arrived with their gear at the security checkpoint.

"Most of the security personnel had never even seen a violin up close, let alone all the parts that make one up," Carthy remembers. "They looked at the tail pieces and pegs—and all these strangely shaped pieces of wood—and said, 'What's this?'"

Carthy and Ristorcelli had two violins with them, to be exact, along with about 30 sets of strings and countless pieces and parts they planned to donate to the fledgling musical group to help them get started.

"Once we got past security, we were welcomed in the traditional Nepalese fashion, with garlands of flowers and red dabs on our foreheads. It was all very generous," Carthy says.

After the airport, it was an hour and a half in the car to get through the choked traffic of Kathmandu, the Nepalese

capital in the shadow of the Himalayas known for its heavy pollution and crowded streets. The trip was exhausting—but Carthy says it's an everyday reality for the members of the upstart orchestra.

"The whole thing had this wonderfully gentle chaos about it. Nobody got fraught when someone was late or wondered where anyone was. This was their life. Everyone had other jobs and commitments, but they were all really determined to make this work."

The group Carthy worked with was led by Sanjay, a teacher. The musicians themselves were a far cry from what Carthy encounters at the College of Music: Many of them learned to play by watching YouTube, some of their instruments were barely functional, and most of them had only picked up a bow for the first time as adults.

They were new to all of it. So Carthy changed his approach.

"What I was doing wasn't working so I had to adjust to meet them. We would hold one or two rehearsals a day and the rest of the time we talked about how to lead an orchestra, how to make sure your bow is in the same place as everyone else's—even who turns the page and where you sit.

"I had to go back to the absolute basics of what I was doing."

Square one

In addition to two daily rehearsals, Carthy led the group in classes on bow placement and instrument repair. Outside the bar, the chaotic hustle and bustle of Kathmandu continued on—sometimes bleeding into the music-making space in the form of curious bystanders—but inside, Carthy took something of a trip back in time.

"I remember when I first started to really listen to Tchaikovsky and the late Romantics as a kid, and I saw that same wide-eyed wonder in these musicians. There's no substitute for



the realization that what you've been learning on your own is simply a conduit to something much bigger."

This artform that Carthy had lived and breathed for most of his life became new again thanks to the childlike reverence of the musicians he led. And the relative age of these adult musicians—just learning music now instead of as fifth or sixth graders—made for a unique experience.

"Music for them is something absolutely enormous," Carthy says. "You're coupling a childlike wonder with intellectual maturity."

After a few days, Carthy began to witness a transformation, both in what the orchestra was giving him, and in what the musicians needed from him in return. "The most rewarding bit was that you saw this organism come to life, and by the end of the week they knew how to play without me being autocratic about the beat."

Just as Carthy was able to give back to these new musicians, he says they saw the opportunity to pay it forward as well.

"We held a concert at the end and raised money for a group of us to trek into the Himalayan foothills next year, where we're going to take instruments to remote villages. I shared my

privilege with them, and they in turn are going to share theirs."

Above all

Before leaving Kathmandu, Carthy and the group spent a morning above the smog of the million-person city, getting a glimpse of Everest and K2 from a sightseeing gondola. "Most of them had never been up there before. It was tear-inducing to see that sight, and to see them see it for the first time."

It brought Carthy's time in Nepal—and in the other countries where he made music during his sabbatical year—full circle.

"We were in the north of Russia, working with a new youth orchestra in Petrozavodsk, and we went to Taiwan to work with a school orchestra who already played brilliantly. I ran the gamut between the very beginning to the very advanced.

"I brought that back, that having to question what I do in a technical sense."

At the end of the day, Carthy says he came back a stronger educator and maestro.

"Introducing something you've loved all your life to people who will now love it all their lives, too ... you can't get a better experience than that." ♦

A new beginning for CHAMBER MUSIC

College welcomes coordinator to bring small ensembles together



The College of Music hosts no shortage of talented individuals. The grand vocal showcases presented by the Eklund Opera Program and sweeping orchestral works performed effortlessly by the CU Symphony Orchestra are built on the dedication and abilities of single musicians.

In her first few months as the college's new chamber music coordinator, Meta Weiss has observed those individual musicians also shining in small ensembles. The cellist—a seasoned chamber musician and one half of the Weiss-Requiro duo with Assistant Professor of Cello David Requiro—came to Boulder in January to bring various chamber groups throughout the college (an estimated 27 and counting) under one umbrella.

As the music world evolves, she says it's becoming paramount for musicians to expand their catalog beyond solo or large-scale orchestral works.

"Musicians enjoy collaborating and building connections with each other, and chamber music has such a rich and vast repertoire for any combination

of instruments imaginable. So more and more that's a large part of what students are going to be doing after they graduate."

Weiss has explored chamber music opportunities throughout her career. Earning her undergraduate degree at Rice University, she was heavily involved in chamber music, both inside and outside of school. She performed in small chamber groups at concert venues in New York and around the country while pursuing master's and doctoral degrees at The Juilliard School.

For the past three years, Weiss has led the cello and chamber music programs at Queensland Conservatorium at Griffith University in Australia. "It took about a year to get it running smoothly, and after three years, I was proud of the growth of the program and the quality of the graduating students' chamber musicianship," she explains.

In addition to broadening their horizons as musicians, Weiss says students learn much from working together. "It's so important that students learn those collaborative skills. By performing in

chamber groups, you get to know other people's personalities, and you learn how to navigate differences of opinion and learn from others' perspectives."

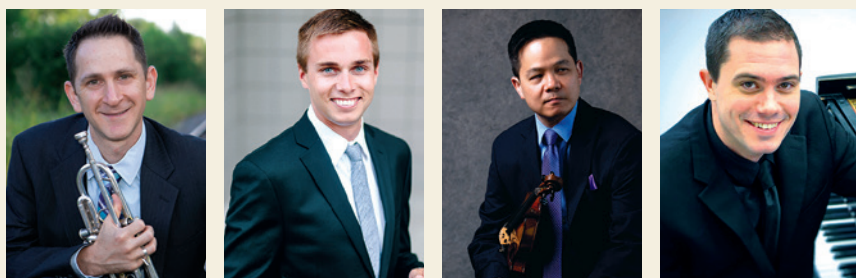
Chamber performance also provides some of the most important skills a 21st-century music student can hone.

"As a chamber musician, you need a refined set of entrepreneurial skills. You need to know how to promote yourself, work with presenters and organize a program."

As Weiss looks down the road, she's thrilled to be forming the college's chamber music program at a time when new investments in performance spaces are being made.

"It shows commitment to the future," she says. "I also see this transition period, before the new chamber hall opens, as an opportunity to get the program out into the community. We'll invite people to come here to see our students perform, but in the meantime, we're going to bring the music to them." ♦

Fresh and familiar faces join college faculty



Ryan Gardner: *Associate Professor of Trumpet*

Ryan Gardner came to the College of Music from Oklahoma State University. Gardner says though he loves performing, he's known since early on in his career that he was meant to both teach and play music. "The best part about teaching is sharing my passion and enthusiasm with my students. When they have the lightbulb moments, where they figure something out, seeing them learn and achieve on their own and with guidance is really enjoyable."

Joel Schut: *Instructor of Music Education*

Alumnus Joel Schut (MM '12) returned to the College of Music this fall to join the Music Education department and conduct a new second orchestra for music majors. Since graduating from the College of Music, Schut directed the orchestra at Okemos High School in Michigan and served as interim director of orchestras at the State University of New York at Potsdam. He says he looks forward to further exploring the relationship between string performance and string teacher education. "This position can balance those worlds. I'll be very integrated with the music education faculty, working with future teachers on their curriculum and the rehearsal process."

Claude Sim: *Assistant Professor of Violin*

Claude Sim's face has been a familiar sight around the halls of Imig Music since he began teaching in the Strings area on an interim basis in August 2018. This fall, Sim joined the faculty full time. An active performer, he brings 20 years of experience with the Colorado Symphony to his role as studio professor. "When we, as performers, get to be out in the field doing and practicing what we preach, it gives a little bit more truth to what we're sharing with students," Sim says.

Branden Steinmetz: *Assistant Director of Bands and Instructor of Conducting and Music Education*

Branden Steinmetz joined the bands department just in time for the new Golden Buffalo Marching Band season; he's the new assistant director of the marching band, director of the Buff Basketball Band and director of the Concert Band. "Having the chance to work with the athletic bands was important to me," Steinmetz says. "The thing I like about them is that you get students who aren't just music majors: they're engineers, computer scientists, pre-med. You get exposed to a lot of different points of view, which is refreshing."

The global impact of the guitar



Every two years, about a month before CU's legendary Conference on World Affairs, the College of Music hosts another international gathering in Grusin Music Hall. Organized by Nicolò Spera, director of the Ritter Family Classical Guitar Program, the 2019 CU International Guitar Festival featured nearly 40 young players from around the world this March.

Spera is proud of the event, which he says is always eye-opening for musicians who often play their instruments by themselves. "For guitarists, it's important because we spend so much of our time practicing alone. Here, we get to meet so many people who do what exactly what we do."

This year's festival included more female guitarists than ever before—something Spera says is a good sign. "Guitar tends to be a male-dominated world. It's good to be part of this conversation, to get more young women playing guitar and applying to the program."

There was also cultural and historical diversity in the music that was performed during the multi-day program. The winner of this year's competition was guitarist Dragos Ilie (pictured above), who hails from Romania.

Staging a knockout ARTIST SERIES



Music alumna Joan McLean Braun curates the long-time Boulder arts gem

Joan McLean Braun (BM '81, MBA '93) has served as executive director for CU Presents since 2001 —taking the helm of the Artist Series when CU Presents was still CU Concerts at the College of Music. Under her artistic vision, audiences in Macky Auditorium have experienced groundbreaking performances from Bobby McFerrin, Martha Graham Dance Company, Yo-Yo Ma and dozens of other award-winning icons.

But the process of curating a complete Artist Series lineup begins long before patrons step into the theatre. Season planning is full of as many highs, lows and emotional moments as any live performance on stage.

It all begins with a list of names.

Early on, Braun starts with a short list of artists she's hoping to bring to Boulder. "Short" is relative, of course, because the list typically has about three times as many names on it as the Artist Series has dates to fill. This is her favorite part, she says.

She starts with a few anchors, or "must-have" artists, whom she's willing to shape the rest of the season around. Sometimes, the anchors have been on

the short list for years.

"Yo-Yo Ma had been on our offer list for at least a decade. We just kept saying, 'We're here!' and waiting," she shares with a laugh and a big wave of her hands.

Then, after attending conferences with other area presenters and speaking with agents across the globe, she begins to fill in the gaps. Braun collaborates with CU Boulder faculty and other Colorado presenters to put together a lineup that is both efficient for curators and inspiring for audiences.

And if a nice, long list of potential acts is Braun's favorite part, the winnowing process is her nemesis. Sometimes a booked artist will cancel their tour entirely. Or sometimes Macky's historic features aren't a match with the technical needs of otherwise incredible performers. She often has to simply say no—or at least, "Not this year."

It's a long process to piece the puzzle together, and one she wishes she had more control over.

"I keep wishing that I were designing the Artist Series events like a box of chocolates. 'Oh, this one goes here.

That one goes there.' But there's an extremely challenging practical element to planning."

Even so, it's not all hiccups and headaches. The incredibly varied genres of the CU Presents Artist Series work in her (and audiences') favor.

"I can be nimble. I know I want at least three classical events. Then dance, jazz, world music ... Sure, it's got a little bit of a repeating pattern to the things that I'm looking to balance. But it's flexible enough that I can take advantage of what's going to be around, too."

Eventually, some time around January in any given year, the stars align and another season packed with knockout performers comes together. Regardless of who comes to Macky, Braun knows she can rely on one constant: Every artist or production in the Artist Series is of the highest level of talent.

"It's great being a multidisciplinary presenter because, really... All things are possible for us." ♦

Explore the CU Presents
2019-20 season at
cupresents.org



Faculty notes



James Austin

Professor of Music Education

Austin completed his 13th and final year as associate dean for undergraduate studies and enrollment management (in addition to one year as interim dean) on June 30, returning to the music education faculty full time this fall. In Spring 2019, Austin presented research papers at the International Symposium on Assessment in Music Education at the University of Florida and the annual meeting of the American Educational Research Association in Toronto. Austin is also completing his third year as editor of the *Journal of Music Teacher Education*.

Margaret Berg

Associate Dean for Graduate Studies and Professor of Music Education

After being promoted to professor in August 2018, Berg co-authored a book, *ASTA String Assessment Guide: Companion to the ASTA String Curriculum*. Her article with Associate Professor of Music Education **David Rickels** on the college's music mentor plus program was published in the *Journal of Music Teacher Education*. Berg was a featured clinician at the Oklahoma Music Educators Association's Beginning Teacher Mentoring Conference and gave presentations at the National Association for Music Education (NAfME) Music Research Conference and the Center for the Study of Education and the Musical Experience meeting. This summer, Berg was appointed associate dean for graduate studies.

James Brody

Director of the Musicians' Wellness Program

Brody was an invited presenter at two major events: the Freedom to

Make Music conference in New York and the Musicians' Health and Performance conference in Helsinki, where he met with members of the Finnish musicians' wellness community and enhanced the College of Music's blossoming relationship with the Sibelius Academy.

Steven Bruns

Associate Professor of Music Theory

Bruns lectured on the music of George Crumb at the University of Bonn, Germany. He also moderated a panel on George Rochberg with University of Michigan Professor of Violin **Andrew Jennings**, **Christina Jennings** and **Margaret McDonald**. Bruns and Professor Emerita **Elissa Guralnick** were on a panel exploring Benjamin Britten's *Billy Budd* in connection with Central City Opera. He also presented with **Keith Waters** and **Philip Chang** during CU on the Weekend as part of the CU Bernstein at 100 celebration. In June, Bruns concluded 13 years of service as associate dean for graduate studies.

Peter Cooper

Senior Instructor of Oboe

Peter Cooper performed *Moonlight*, a new oboe concerto by Pulitzer Prize-winning composer Kevin Puts, with the Colorado Symphony, conducted by Music Director **Brett Mitchell** and co-commissioned by the Colorado and Baltimore symphonies. He gave master classes at the Manhattan School of Music, Sam Houston State University, the Denver School of the Arts and the International Double Reed Society conference at the University of South Florida, where he also performed a solo concert. He taught at the Rocky Ridge Music Center for his seventh summer and in June, he gave lessons and a master class at the Conservatoire de Paris.

Andrew Cooperstock

Professor of Piano

Cooperstock served as artistic director of the CU Bernstein at 100 festival, which included two dozen concerts across campus.

He was also appointed acting assistant director of the Saaburg International Music Festival in Germany and gave concerts and master classes in Hong Kong, the Czech Republic and the Pacific Northwest. Cooperstock served as state convention artist for the music teachers associations of California and New Jersey and was pianist for Off the Hook's WinterFest series with composer **Bruce Adolphe**, resident lecturer for the Chamber Music Society of Lincoln Center.

Alejandro Cremaschi

Roser Piano and Keyboard Program Chair and Professor of Piano Pedagogy

Cremaschi presented his research on Latin American music at the Music Teachers National Association (MTNA) conference in Spokane (South American piano duets with **Jessica Pacheco**), the College Music Society Great Lakes Regional Conference (songs by **Joseph Canteloube** with **Holly Janz**), and the College Music Society International Conference in Belgium ["Chronicles of a Belgian Gaucho: **Julio (Jules) Perceval**, his eclectic piano music, and his influence in Argentina's music education"]. He performed and taught a master class at the University of Arizona and is on the planning committee for the 2019 National Conference in Keyboard Pedagogy, the largest conference in the field.



Matthew Dockendorf

Associate Director of Bands and Assistant Professor of Conducting and Music Education

Dockendorf was, for the second time, a section coach and guest conductor for the World Youth Wind Orchestra Project and World Adult Wind Orchestra Project in Schladming, Austria, in July 2018. He was a guest clinician

for the Longmont Middle School Band Clinic and was a guest conductor for the Mountain Ridge Middle School performance at the Colorado Music Educators Association (CMEA) conference, under the direction of alumna **Claire Glover** (BME '17). Dockendorf also guest conducted for the Cherry Creek Middle School Honor Band and was guest clinician at several middle and high schools throughout the Denver area.

Andrew Garland

Assistant Professor of Voice

Garland performed with the Colorado Symphony, Camerata Pacifica, Colorado Bach Ensemble, Moab Music Festival, Opera Louisiane, the Grand Junction Symphony and Rhode Island Philharmonic orchestras, the **Takács Quartet** and pianist **Warren Jones**. He made his jazz debut with tenor saxophonist **Stan Killian** and sang at Fenway Park in Boston. Garland gave recitals and master classes at Brown University and the University of Texas at Austin and taught master classes at DePaul University, the Collaborative Arts Institute of Chicago and the Texas regional National Association of Teachers of Singing (NATS) competition.

John Gunther

Thompson Jazz Studies Program Director and Associate Professor of Jazz Studies

Gunther was a featured soloist on a Naxos recording by the Kantorei Choir and recorded in New York on the Newville record label. He performed and lectured in Buenos Aires and traveled with CU Boulder student **Matteo Bassani** (BM Jazz) to the International Association of Schools of Jazz (IASJ) conference in Croatia.



Yoshi Ishikawa

Woodwind Studies Chair and Professor of Bassoon
Ishikawa and Senior Instructor of Oboe Peter Cooper will host the 50th anniversary conference of the International Double Reed Society at the College of Music on July 27-31, 2021. The IDRS conference is one of the most important events for oboists and bassoonists worldwide. The hosts anticipate an attendance of more than a thousand delegates. This year, Ishikawa presented a debut recital in Granada, Spain, with his daughter Marisa Ishikawa (BM '15, DMA Violin) on violin and wife Brenda Ishikawa on piano. Professor Ishikawa also presented master classes in China, South Korea, the Philippines and Thailand.

Christina Jennings

Associate Professor of Flute
Jennings was featured in season two of the popular podcast *Flutes Unscripted*. She also recorded an album with pianist Blair McMillan, featuring the music of Laura Elise Schwendinger, and performed a recital with guitarist João Luiz at the Buffet Crampon Showroom in Manhattan.



David Korevaar

Professor of Piano
The release of Korevaar's Luigi Perrachio album in late 2018 has garnered an impressive number of positive reviews and led to a review and interview in Gramophone magazine. Korevaar also performed the "Trout" Quintet with Professor of Double Bass Paul Erhard and the Takács Quartet on the Great Performances at Lincoln Center series at Alice Tully Hall this spring.

Daphne Leong

Associate Professor of Music Theory
Leong's book *Performing Knowledge: Twentieth-Century Music in Analysis and Performance* will be published this year by Oxford University Press. Her articles and chapters were

published in Music Theory Online and in the Norton Guide to Teaching Music Theory. Leong gave a lecture-recital with violinist and alumna Michiko Theurer (DMA '16) on George Crumb's Nocturnes in Norway. Leong presented on "Motion in Wuorinen's *Grand Union*" at the Eastman School of Music. She is currently heading an interdepartmental project, *Linking Music Theory and Practice*, and organizing a conference, Rhythm in Music Since 1900, featuring a lecture-recital by the renowned pianist Pierre-Laurent Aimard.

Yonatan Malin

Associate Professor of Music Theory
Malin continued to explore the relationship between music, words and meaning in diverse repertoires this year. He published an article on Jewish Biblical chant in Yuval Online, the journal of the Jewish Music Research Centre at the Hebrew University of Jerusalem, and he presented a paper on poetic endings and song endings in Franz Schubert's *Winterreise* at the University of Rochester and University of Oregon.



Margaret McDonald

Associate Professor of Collaborative Piano
McDonald and Associate Professor of Viola Erika Eckert performed duo concerts at Arizona State University, Florida State University and Lynn Conservatory of Music. McDonald performed with many distinguished artists, including violinists Glenn Dicterow and Jorja Fleezanis, as well as with London Symphony Orchestra members Andrew Marriner, clarinet, and Neil Percy, percussion.

Paul McKee

Associate Professor of Jazz Studies
McKee performed at Dizzy's Club at Lincoln Center in New York with the Ben Markley Big Band. He also performed with the Markley Big Band and several other groups at the Jazz Education Network annual conference in

Dallas. Finally, McKee was the director of the Michigan All-State High School Jazz Ensemble.



Donald McKinney

Director of Bands and Associate Professor of Conducting
McKinney was nominated for a 2019 Grammy Award in the Best Classical Compendium category. The nomination was for his work as producer of a Dallas Winds recording, *John Williams at the Movies*. He also conducted concerts and completed residencies in Winnipeg, Canada, and at Pacific Lutheran University and Austin Peay State University.

Tom Myer

Associate Professor of Saxophone
In October, Myer and the CU saxophone studio hosted Claude Delangle. Delangle is the professor of saxophone at the Conservatoire de Paris. He and his wife, pianist Odile Delangle, presented a recital titled "Homage to Debussy." Mr. Delangle also presented a master class, where he worked with saxophone students Mark Ivlev (BM), Miranda Stark (BM), Michael Meier (DMA) and Lucas Hopkins (DMA). He was able to enjoy the beautiful weather and even did some busking on the Pearl Street Mall.

Abigail Nims

Assistant Professor of Voice
Nims performed in the New York premiere of Missy Mazzoli's opera *Proving Up* and as soloist with the Phoenix Symphony, Louisiana Philharmonic, Shreveport Symphony and Huntsville Symphony orchestras.



Jeffrey Nytech

Entrepreneurship Center for Music Director and Associate Professor of Composition
Nytech's *Thank you letter to my lungs* received its premiere as part of the Ars Nova Singers' "Shared Visions" concert in April at Bethany Lutheran Church in Cherry Hills Village and St. John's Episcopal Church in Boulder. His violin concerto *Costa Concordia* was premiered by Takács Quartet violinist Edward Dusinberre with the Pro Musica Colorado Chamber Orchestra in April; it received subsequent performances in San Jose and Pittsburgh.

David Requiro

Assistant Professor of Cello
Requiro officially joined the Chamber Music Society of Lincoln Center's Bowers Program, with performances in Virginia, Massachusetts and New York's Alice Tully Hall. He also had the pleasure of joining the Takács Quartet in performance at Lincoln Center's White Lights Festival. Requiro performed as a member of the Weiss-Requiro Duo—with Senior Instructor and Chamber Music Coordinator Meta Weiss—in the Bangalow Music Festival in Bangalow, Australia, as well as at the Vanke Meisha Arts Academy in Shenzhen, China.

David Rickels

Music Education Chair and Associate Professor of Music Education
Rickels was elected the next chairperson of the Society for Music Teacher Education (SMTE), serving as chair-elect from 2018 through 2020, national chair from 2020 through 2022, and immediate past chair from 2022 through 2024. He will be a voice for music teacher educators on policies and other issues related to teacher preparation and will represent the society to NAFME. Rickels gave several presentations at Louisiana State University, the University of Oklahoma and Université Laval in Quebec, speaking on pedagogical methods, applications of technology in music teaching, research methods in music education and strategies for recruiting music teachers.

Matthew Roeder

Associate Dean for Undergraduate Studies and Enrollment Management and Associate Professor of Conducting and Music Education

Matthew Roeder became associate dean for undergraduate studies and enrollment management for the College of Music on July 1, after serving as associate director of bands and Golden Buffalo Marching Band director for 17 years. Additionally, Roeder served as clinician and adjudicator for the Colorado Bandmasters Association State Concert Band Festival, held over two days in April.

Laurie Sampsel

Professor of Musicology

The latest edition of Sampsel's book, *Music Research: A Handbook*, was published by Oxford University Press. The textbook is designed for graduate music students taking required research methods, bibliography and writing classes.

John Seesholtz

Director of Vocal Pedagogy and Associate Professor of Voice
Seesholtz performed Jeffrey Nytch's song cycle *Silences* at his Faculty Tuesdays series debut in March.

Elizabeth Swanson

Associate Director of Choral Studies and Assistant Professor of Conducting

Swanson served as the College of Music's interim director of choral studies this year. In Spring 2019, she was invited to be a conductor-in-residence at the Cincinnati College-Conservatory of Music and was a guest conductor for the inaugural Montana State University Women's Vocal Festival.

Benjamin Teitelbaum

Assistant Professor of Ethnomusicology

Teitelbaum's book *Lions of the North: Sounds of the New Nordic Radical Nationalism* received an Honorable Mention for the International Political Sociology Book Award from the International Studies Association.

Keith Waters

Music Theory Chair and Professor of Music Theory

Waters' new book, *Postbop Jazz in the 1960s*, was published by Oxford University Press in July. This follows his 2011 award-winning book, *The Studio Recordings of the Miles Davis Quintet, 1965-68*, also published by Oxford. In Fall 2018 and Spring 2019, he guest lectured at the New England Conservatory of Music.

Charles Wetherbee

Assistant Professor of Violin

Wetherbee's string quartet *Carpe Diem* won a Global Music Award in November 2018 and had its premiere concert at Carnegie Hall's Weill Recital Hall in January 2019.

GUEST ARTISTS

Guest artists **Emily Ondracek-Peterson** and **Erik Christian Peterson** were featured on the November Pendulum New Music Series concert.

The 2018-19 music education guest scholars included **Karin Hendricks** and **Tawyna Smith**,

both assistant professors at Boston University, who presented on compassionate music teaching and mixed methods research; and **Vicki Lind**, professor at the University of Arkansas, who presented on culturally responsive music teaching.



Warren Jones, collaborative pianist and vocal coach at Manhattan School of Music, and **Jean Barr**, collaborative pianist at Eastman School of Music, were guests of the Collaborative Piano area.

New York-based ensemble **loadbang**—William Lang, trombone; Carlos Cordeiro, bass clarinet; Jeffrey Gavett, baritone voice; and Andy Kozar, trumpet—performed and worked closely

with composition students during a week-long residency.

CU Bands hosted composer **Jim Stephenson** in April; the final CU Bands concert of the year featured Professor of Bassoon **Yoshi Ishikawa** and Associate Professor of Voice **Matthew Chellis** in a performance of Stephenson's *Dialogue of Self and Soul*. The department also hosted composer **D.J. Sparr** in February and performed his piece *Cloud of Witnesses*. In 2018, Distinguished Professor and longtime Director of Bands **Allan McMurray** was the guest clinician for the annual Conducting Symposium; in 2019, **H. Robert Reynolds** was guest clinician.

College of Music says goodbye to two long-time faculty



Associate Professor of Trumpet **Terry Sawchuk** came to the College of Music in 1982. Over an impressive career spanning several decades, Sawchuk has performed with the Colorado Symphony, Central City Opera Orchestra, Colorado Ballet Orchestra, and countless jazz and commercial artists. As an educator, Sawchuk has given master classes across the country and served as an adjudicator and board member for the International Trumpet Guild.



Professor of Ethnomusicology **Brenda Romero** has served on the Musicology faculty at the College of Music since 1988. The renowned ethnomusicologist has focused her research and performance on the pantomimed Matachines music and dance and other folk music genres that reflect both Spanish and Native American origins. She has twice conducted research with the help of Fulbright grants, in Colombia and Mexico.

Congratulations and thank you to Dr. Romero and Professor Sawchuk!

Colorado returns to CARNEGIE



A dozen College of Music performers can now call themselves Carnegie Hall veterans

How do you give the impression that, as a young musician, your first Carnegie Hall performance is just another day on the job?

Yes: Practice. The old one-liner certainly rings true for alumna Alicia Baker (MM '16).

"We not only rehearsed—we had previous performances under our belts. So we weren't plagued by anxiety."

For Jonathan Morris and Claire Gunsbury, it all starts in your head.

"It helps to visualize the performance. Taking time outside the practice room to sit down, think through how it'll feel, hear your footsteps as you walk across stage," says Gunsbury.

Adds Morris, "I like to visualize. I tried to imagine all the different scenarios so it wasn't such a shock to be there."

Baker, Gunsbury, Morris and nine other College of Music performers made their Carnegie Hall debuts last November at the college's second CU at Carnegie showcase concert. The group of Colorado music ambassadors put on a dazzling performance of chamber works in the elegant and intimate Weill Recital Hall, giving an audience of family, colleagues and New York-based alumni a concert fit for the hallowed venue.

No matter the preparation technique, they all made it look easy. But that level of confidence didn't happen overnight.

Taking the scenic route

For Alicia Baker, the Ajax Quartet (Renée Hemsing-Patten, Tom Yaron, Mario Rivera and Eric Haugen) and Professor of Clarinet Daniel Silver, the journey to Carnegie began more than

a year before they arrived in Midtown Manhattan. The group closed the concert with College of Music alumnus Conor Brown's (MM '18) *Ladun hiihin lau lajille*, just one in a series of high-profile performances of the piece.

Baker put both her accordion and her voice to use for the difficult piece. "This was the first time I had a challenge of that size that was so perfectly geared toward me," she says.

Ladun hiihin lau lajille, which is sung in Finnish, was originally premiered in October 2017 at the College of Music's celebration of the centennial of Finland's independence. Since then, Baker and the rest of the ensemble have traveled to Denver, Washington, D.C., and even Helsinki to perform the piece for music lovers and dignitaries alike. They had arrived back stateside from Finland just days before the Carnegie Hall appearance.

"I really wasn't even that nervous because the piece spoke to all of us. We all loved playing it, and every time we did we got more and more connected."

Playing off a connection

Sophomore flutist Claire Gunsbury and her Carnegie duo partner, senior guitarist Max Mondzac, began preparing their pieces with their professors Christina Jennings and Nicolò Spera back in August 2018. Before they even learned that they would be the tone-setting opening act at CU at Carnegie, the pressure was on.

"It's Carnegie Hall," Gunsbury says. "Huge names have played here, and you have to fill those shoes."

Gunsbury and Mondzac picked a variety of works that they were either already familiar with or passionate about learning—Mario Castelnuovo-Tedesco's *Sonatina for Flute and Guitar* and Robert Beaser's "Cindy" from *Mountain Songs*—and spent the months between the summer and November getting every bit of their performance down pat, from the technical to the visual.

"We were always very aware of how we were looking. Professor Jennings encouraged us to be very communicative with each other, and I think that came out," Gunsbury explains. "The interplay with Max was very comfortable by that point because we had time to form that relationship."

Closing out in style

Unlike Gunsbury and Baker, Jonathan Morris took the stage as a solo act for CU at Carnegie, leaving the audience speechless as he brought Ravel's "Ondine" from *Gaspard de la nuit* and the Chopin "Winter Wind" étude to life on the Weill Hall Steinway.

"The 'Ondine' is beautiful and lyrical, and the étude is a bit more virtuosic, which I thought worked well for Carnegie Hall," Morris says.

Morris grew up in Ireland and came to the U.S. three years ago to get his doctorate from CU Boulder. He graduated this May, and says he never imagined the apex of his studies would land him in the most famous concert venue in the world.

"I definitely never thought I'd ever perform at Carnegie Hall, of course I always hoped I would. I feel very lucky that I got to do it while I was here!"

The aftermath

At the end of a magical night, Morris, Baker, Gunsbury and the other performers—Max Mondzac, the Ajax, Daniel Silver, Kristin Weber, Barbara Noyes, Andrew Brown and composer Conor Brown—all made the most of an opportunity that few at this stage of their careers are afforded. Looking back, the performers say the concert means something special—yet different—to each of them.

For Baker, the evening was a culmination of hard work and a love of music. "It's a result of the steps I was already taking to become a good

musician. It wasn't the end goal, but that almost makes it feel more special to me."

Morris hopes Carnegie Hall is just the beginning. "It's a big confidence boost. It gives me the encouragement to believe that I can play at the Barbican or Royal Albert Hall, which are on my bucket list."

And Gunsbury sees nothing but open doors ahead for her and her fellow CU at Carnegie musicians. "Carnegie Hall was always one of my loftiest dreams—it was never something I thought would actually come true.

"After the concert, [Senior Instructor of Oboe] Peter Cooper told Max and me, 'You've played in Carnegie Hall, now you can play anywhere.' And that's kind of how I feel. I'm so grateful to have had the opportunity." ♦



Unparalleled international collaboration in Sante Fe



As a continuation of the College of Music and Sibelius Academy's partnership, alumnus Conor Brown (MM '18) and DMA student Brett Armstrong (Double Bass) had the opportunity to participate in the highly competitive Creative Dialogue program in Santa Fe last summer.

Organized by the Sibelius Academy at the University of the Arts in Helsinki, Creative Dialogue provides young instrumentalists and composers with the opportunity to collaborate in an annual international workshop.

The invitation-only program featured 12 musicians from schools such as Juilliard, Eastman and Colburn, among others. Brown performed in a group improvisation and led an original composition. Armstrong worked directly with Magnus Lindberg, the current composer-in-residence for the London Philharmonic Orchestra, to re-envision a solo cello piece as a solo bass piece.

Photo: Brett Armstrong and Conor Brown perform in Santa Fe. Photo courtesy Daniel Kellogg

College continues strong partnership with Aspen Music Festival and School



2019 summer attendees (clockwise from top left): **Robert Herbst** (AD Violin), **Dean Robert Shay**, **Skylar Schlenker** (BM and MM Voice), **Gabriel Ramos** (BM Cello), Community Engagement and Social Innovation Coordinator **Katie Skayhan**, **Elizabeth Potter** (BM Violin), **Kamila Dotta** (BM Cello), Price Foundation Board Chairwoman **Linda Vitti-Herbst**, **Benjamin Shafer** (MM Horn) and **Xi Zhang** (DMA Collaborative Piano).

Facing the future as **FOREVER BUFFS**

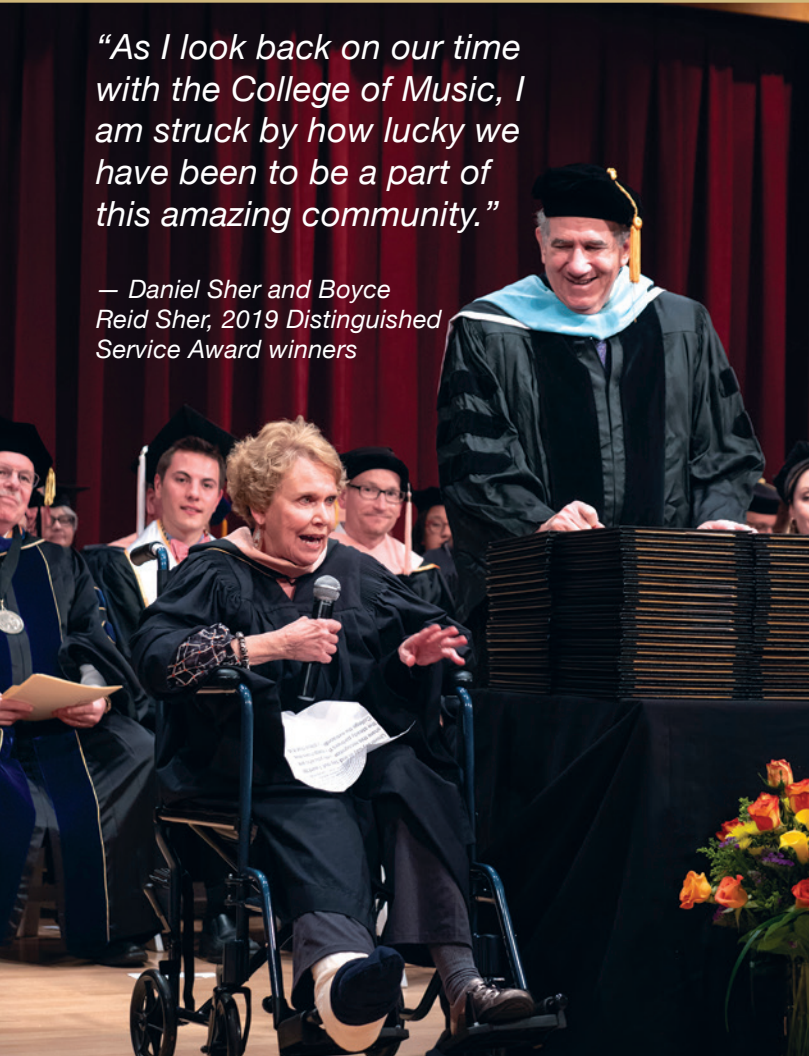
"Most academic disciplines focus on answering the question of, 'How.' But they will never be able to answer the question of, 'Why?' Music, at its core, uniquely begs that question."

— Brian Lambert, 2019 Outstanding Graduating Student



"As I look back on our time with the College of Music, I am struck by how lucky we have been to be a part of this amazing community."

— Daniel Sher and Boyce Reid Sher, 2019 Distinguished Service Award winners



COLLEGE SENDS OFF THE CLASS OF 2019

Student notes



Jocelyn Armes (PhD Music Education)

Armes' manuscript "Backward Design and Repertoire Selection: Finding Full Expression" was accepted for publication in the *Music Educators Journal*. She also had the opportunity to present research at various conferences with the help of graduate student and dean's grant funding. Armes was appointed the assistant to the editor of the *Journal of Music Teacher Education* and—along with alumna **Ellie Falter (PhD '18)** and fellow PhD students **Kate Bertelli-Wilinski** and **Seth Taft**—just began a four-year term on the advisory council for the *Music Educators Journal*.

Jackson Bailey (MM Violin)

Bailey performed at the NEXTFEST for Emerging Artists at Le Poisson Rouge in New York this summer.

Kimberly Bill (MM Violin)

Bill performed at Carnegie Hall as a member of the New York String Orchestra Seminar in December 2018.

Margaret Brady (BM Violin)

Brady attended the Bowdoin International Festival this summer.

Corie Brown (DMA Choral Conducting and Literature)

Brown is associate director of choirs at San Jose State University.

Dakota Cotugno (BM Cello)

Cotugno finished in second place in the Irving M. Klein International String Competition in San Francisco.

Mary Malizia Evans (MM Violin)

Evans won a position in the Colorado Springs Philharmonic and joined its roster this fall.

Indigo Fischer (BM Flute) and John Sevy (BM Percussion)

Fischer and Sevy won first and second prize at the Arapaho Philharmonic T. Gordon Parks Collegiate Concerto Competition. They both took home cash prizes and Fischer performed a solo with the orchestra in March.

Marisa Ishikawa (DMA Violin)

Ishikawa performed a debut recital in Carnegie Hall and was named second violin of the Carpe Diem String Quartet. Assistant Professor of Violin **Charles Wetherbee** is a founding member of the quartet.

Hannah Kennedy (MM Violin)

Kennedy attended the Madeleine Island Chamber Music Festival as a string quartet fellow this summer.

Brian Lambert (BM Composition)

One of Lambert's compositions was performed by the CU Boulder Bass Studio at the 15th Rocky Mountain Bass Festival in October 2018.



Teresita Lozano (PhD Ethnomusicology)

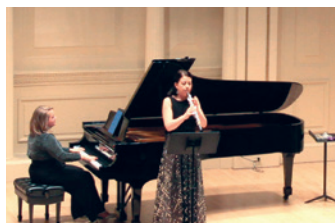
Lozano performed with her ensemble Las Dahlias at the inaugural ball for Colorado Governor Jared Polis in January.

Claire McCahan (MM Voice, AD Voice)

McCahan was a finalist in the Oratorio Society of New York's Soloist Competition.

Rebecca Myers (MM Voice)

Myers was a finalist for the Keller Distinguished Bach Musician Award, given by the Grand Rapids Bach Festival.



Barbie Noyes (DMA Collaborative Piano)

Noyes traveled to Santa Barbara as a fellow in the collaborative piano program at the Music Academy of the West this summer.

Kevin Padworski (DMA Choral Conducting and Literature)

Padworski teaches at Colorado Academy and continues to compose music.

Nathan Payant (DMA Choral Conducting and Literature)

Payant is assistant director of choirs at Colorado State University.

Megan Pryor (BM Voice) and David Starry (MM Voice)

Pryor and Starry sang the National Anthem at the opening ceremony for the 2019 Colorado Legislature in January.

Seth Taft (PhD Music Education)

Taft had articles accepted for publication in the *Music Educators Journal* and in *Update: Applications of Research in Music Education*. He also gave a presentation titled "Post-'Every Student Succeeds Act' Perspectives on Music Teacher Evaluation Policy and Practice" with **Jocelyn Armes (PhD Music Education)** and Professor of Music Education **James Austin** at the American Educational Research Association conference in Toronto.

Kristin Weber (DMA Oboe)

Weber won an audition for an oboe and English horn position in the Boulder Philharmonic Orchestra. She also substituted in the Colorado and Kansas City symphonies and continues to perform with the Tulsa and Wichita symphony orchestras.

Sean Winters (DMA Composition)

Winters did a collaborative audiovisual set with CU Intermedia, Art, Writing and Performance (IAWP) PhD student **Angie Eng** at Lafayette Electronic Arts Festival in March.

Max Wolpert (MM Composition)

Wolpert premiered his harpsichord concerto *Baroque in Mirror* in February in Denver, Boulder and Longmont. His orchestration of William Bolcom's *Little Suite of Four Dances* was performed by Colorado Symphony Assistant Principal Clarinet Abby Raymond in January.

Several music education master's and PhD students presented at the annual Colorado Music Educators Association (CMEA) conference, including **Jocelyn Armes (PhD)**, **Kate Bertelli-Wilinski (PhD)**, **Jacob Holster (PhD)**, **Robin Johnson (MME)**, **Sarah Peachey (MME)** and **Seth Taft (PhD)**.



In July 2018, the CU Boulder Horn Quartet—**Raya Panova (DMA)**, **Josh East (MM)**, **Erika Hollister (BM)** and **Maggie Barnes (BM)**—performed in Denver's Civic Center Park with cellist Yo-Yo Ma to kick off Ma's "Day of Action" rally with then-Governor John Hickenlooper.

Congratulations to our spring outstanding students, senior **Brian Lambert (BM Composition)**, junior **Anoushka Divekar (BM Clarinet, BME)**, sophomore **Claire Gunsbury (BM Flute)** and freshman **Samuel "Mack" Rodgers (BM Voice)** and fall outstanding graduating senior **Austen Jankowski (BM Bassoon, BME)**!



And the winner is...



Each year, the College of Music rewards a handful of amazing students through the Ekstrand Competition, Honors Competition and Undergraduate Vocal Competition.

Flute DMA student Kaleb Chesnic has the honor of calling himself the winner of the Bruce Ekstrand Memorial Graduate Student Performance competition, in which graduate students compete for cash prizes to help advance their professional careers and development. "This performance means as much as any other," says Chesnic. "I enjoy cultivating a program that has flow and variety where I can

present to the best of my ability and help the audience enjoy themselves while listening to great music."

The annual Honors Competition is open to all College of Music students, awarding an undergraduate and graduate student the chance to perform with the CU Symphony Orchestra. This year's winners, Colby Bond (BM Clarinet) and Sabina Balsamo (MM Voice), will share that honor this fall.

"Students spend much of their time performing in an orchestra," says chair of the competitions and Associate Professor of Collaborative Piano Margaret McDonald. "It's hard to get opportunities where they're able to perform as a soloist with an orchestra, so this is an amazing opportunity to come by."

Finally, the Undergraduate Vocal Competition features undergraduate freshmen, sophomore and junior vocal students competing for three \$2,000 scholarships. Winners Patrick Bessenbacher, junior; Mara Riley, junior vocal and flute performance double major; and Amelia Lindsey, sophomore choral music education major; shined on the Grusin stage in their individual performances.

Congratulations to all the winners of the College of Music performance competitions!

Putting a **SPACE** to a **NAME**

Generous gifts from several of our supporters will name facilities in the expanded music building

Throughout the past year, the College of Music donor community has generously and tirelessly rallied behind the expansion of Imig Music Building by pulling together enough funding to secure a matching capital donation from the University of Colorado—and then some. Here, we recognize just a few of our supporters, whose gifts will result in the honorary naming of several of our new facilities. In addition to the gifts below, an anonymous donor made a significant gift to name a space in honor of College of Music Advisory Board Chair Mikhy Ritter and **music+** Campaign Chair Becky Roser. These are the finalized named spaces as of July 2019; more agreements could be forthcoming.



Barry and Sue Baer

Baer Teaching Assistants' Office

Barry and Sue Baer are CU Boulder alumni and longtime supporters of the College of Music's Adopt-a-Student program. After earning undergraduate and

graduate degrees at the university in the 1960s and 70s, the Baers never lost their deep ties to CU Boulder and moved back to the city in 2003. The couple is deeply involved in their temple and the CU Boulder Program in Jewish Studies. The Baers' gift names a teaching assistants' office.



Patricia Butler

Schranz Practice Room

Pat Butler put down her violin—she thought for the last time—at the age of 16. Many years later, as she sat with her husband in the front row of a Takács

Quartet concert, Butler had a change of heart. She began playing violin again, jumping feet first into a renewed life of music, and it was all inspired by the enthusiasm and passion exuded by then-second violinist Károly Schranz. Now, to thank Schranz—who retired from the quartet but still teaches at the College of Music—Butler's gift names one of the new practice rooms in Imig for him.



Gil and Nancy Berman

Berman Faculty and Staff Lounge

Longtime supporters of the College of Music and the Artist Series, the Bermans trace the genesis of their relationship back to a mutual love of classical music—

and rock 'n' roll. Since meeting at a rock concert in the 1980s, the pair have bonded over everyone from Chopin to Springsteen—and especially the late, great Tom Petty. Their gift names the new lounge in the expanded south wing in Petty's memory.



Anne Culver

Culver Practice Room

College of Music alumna and former University of Denver Lamont School of Music Director Anne Culver (BM '59, PhD '73)—pictured here with her brother

and fellow CU Boulder alum Roger Mitchall (BA '59)—spent many hours practicing as a piano performance student in the 1950s, studying with such well-known former faculty as Storm Bull and Howard Waltz. That's why she was happy to provide support for the new practice rooms being built at Imig—and to name one of them for her late husband, alumnus Richard A. Culver (BME, MME '50).



Chris and Margot Brauchli

Berger Choral Faculty Studio

Boulder music mainstays Chris and Margot Brauchli met while they were students at the Aspen Music Festival and School and never looked back. While

their professional paths have veered away from music, the pair have never been far from the world that brought them together, helping found the Boulder Bach Festival and Colorado Music Festival, to name just some pursuits. Now, they've given a gift that names one of the new choral faculty studios in honor of former faculty composer Jean Berger.



Kristina and Paul Eklund

Eklund Percussion Practice Room

Though their name is tied to the college's Eklund Opera Program, opera is not the only genre of music that has moved Paul and Kristina Eklund throughout their lives.

The heartbeat rhythm of drums has been a constant driver and source of strength for the couple, who wanted to show, with their gift to name a percussion practice room, that music students' passions have support from the community—even from someone whom they may never have met.



Jonathan and Shari Fox

Fox Green Room

Music Advisory Board member Jonathan Fox has loved music ever since his mother—his first piano teacher—opened his ears to it. A member of the Golden

Buffalo Marching Band during his time as a business student, he has fond memories of marching in the Orange Bowl in 1976. His wife Shari, too, has always held music close in her heart, as both a flutist and a member of the traveling Continental Singers. The pair made their donation to name a green room.

Dave Fulker and Nicky Wolman

Fulker/Wolman Percussion Faculty Studio

College of Music Advisory Board member Dave Fulker is active as a jazz trumpeter and has been involved with the Boulder Philharmonic Orchestra board for nearly 60 years, and Nicky Wolman is on the Boulder JCC's Arts, Culture and Education Program Committee. The pair have been loyal supporters of the College of Music since 2012; Fulker was even a student at the college for two years before switching to a math major. Their gift names the new percussion faculty studio.



Gordon and Grace Gamm

Gamm Choral Faculty Studio

Regulars in the Boulder classical music and jazz scenes, Grace and Gordon Gamm have long been active supporters of CU Boulder. Grace serves

on the College of Music Advisory Board; among other philanthropic ventures, the couple generously supported the renovation and expansion of the Dairy Arts Center. Lovers of impromptu piano-side sing-alongs, their gift names a new choral faculty studio.



Ben and Pattie Nelson

Nelson Practice Room

High school marching band sweethearts Ben and Pattie Nelson have a special place in their hearts for non-music majors. While Pattie (BME '84, MME

'08) earned her music education degrees from the college and marched in the Golden Buffalo Marching Band, Ben himself was a member of the marching band as he earned his engineering degree. Both of their daughters attended CU Boulder and performed in the Campus Orchestra—their eldest even helped form the ensemble. Now, the couple has named one of the two non-major practice rooms to keep the tradition going.



Frank Parce

Parce Office

Longtime Denver Public Schools music teacher, former Music Advisory Board member and 1965 College of Music graduate Frank Parce had one goal in

mind when he made his gift to the college: Make sure every student has every opportunity to succeed at the life they are passionate about living. As a nod to the ever-increasing importance of counseling in a young musician's life, the Denver native gave his gift to name the academic services office in the new Imig. Sadly, Frank passed away in May of this year, but the college is grateful that Parce Office can serve as a tribute to his passion for students, the community and music.



Michele and Michael Ritter

Berrodin Music Education Office

Mike and Mikhy Ritter met as students at CU Boulder and have been loyal donors to the college for more than 30 years.

As chair of the Music Advisory Board, Mikhy has been instrumental in making the Imig expansion a reality, and she and Mike endowed the Ritter Family Classical Guitar Program in 2014. Their latest gift names a music education faculty office in honor of Mikhy's late grandmother, Anastasia Berrodin.

Peg and Chuck Rowe

Rowe Practice Room

Margaret Martin Steed was a violinist and avid supporter of community orchestras, theatre and opera. Peg and Chuck Rowe's gift names one of the new practice rooms at Imig in Margaret's memory. In addition, Peg and her daughter, Assistant Dean for Advancement Courtney Rowe (BA '05), established the Margaret Steed Memorial Graduate String Quartet Endowment to support the college's graduate quartet-in-residence.



Daniel Sher and Boyce Reid Sher

Sher Piano Faculty Studio

The name "Sher" was practically synonymous with the College of Music at CU Boulder for 20 years, as Dean

Emeritus Daniel Sher led the college from 1993 to 2013. In that time, the college launched the Entrepreneurship Center for Music and the Musicians' Wellness Program. Now, Daniel Sher and his wife, Boyce Reid Sher, will cement their legacy with a gift to name the Sher Piano Faculty Studio. The Shers both know their way around the ivories, having played as a piano duo for many years.

(Continued on next page)



Jack and Jeannie Thompson
Benson Office of the Dean: CU Boulder alumni Jeannie and Jack Thompson have been supporters of the College of Music for more than 15 years. Their gift in 2013 to name the Thompson Jazz Studies

Program created the first named academic program in CU Boulder history. This most recent gift names the new dean's office in honor of recently retired University of Colorado President Bruce Benson and former First Lady Marcy Benson. ♦

Thank you.

With grateful appreciation, we publish here the names of all individual and corporate supporters of the College of Music from July 1, 2018 to Aug. 15, 2019 (contributions of \$250 and above). Your generous contributions represent a significant investment in the future of music and allow the college to build on its tradition of excellence.

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New Erismann Faculty Fellow named



The College of Music has a new Erismann Faculty Fellow. Professor of Musicology Rebecca Maloy received the appointment, and the extra support that goes with it, this spring.

"I'm deeply honored to receive this recognition from my colleagues," Maloy says. "I hope this will help me continue to do work worthy of their support."

The Erismann Fund for Faculty Excellence, which was established in 2001 by College of Music alumna Donna Erismann, is set aside to support research, guest artist visits and other faculty endeavors. Previous Erismann fellows included Professor Emerita of Cello Judith Glyde and former Professor of Composition and Christoffersen Faculty Fellow Daniel Kellogg.

Early Medieval music expert Maloy was nominated by Kellogg. Maloy, who joined the College of Music faculty in 2002 and became a full professor in 2016, says the help from the fellowship will allow her to continue what she sees as the most important mission of an educator.

"We lose sight of the fact that academic institutions are all about community and exchange of ideas," Maloy says. "I hope that this puts me in a good position to continue to create that kind of community as a musicologist."

Maloy's expertise extends beyond the walls of Imig Music Building: She's also interim faculty director of the Center for Medieval and Early Modern Studies. In his nomination letter, Kellogg wrote: "It is hard to fathom how she manages such a productive and impressive record in each area of her life at the College of Music. Faculty fellowships are created for exactly this kind of individual."

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The sound of silence



The American Music Research Center and CU Boulder Libraries have acquired a vast trove of silent film musical scores that dramatically augments its existing collections and transforms CU Boulder into a premier center for the study of the live music that was a hallmark of early 20th-century moviegoing.

The vintage scores—more than 3,000 of them in 70 boxes—provide a window into a vivid and stylish corner of American popular culture and represent a major new resource for music and film scholars, students and performers alike.

The addition of the scores, most of which date from 1900 to 1929, means CU Boulder now has “one of the most important collections anywhere,” says Professor of Musicology Susan Thomas, who directs the AMRC.

Nearly all the sheet music once belonged to Los Angeles’ Grauman theater chain, which owned the famed Grauman Chinese Theater on Hollywood Boulevard and several other local movie houses. Alumnus Rodney Sauer (MS’ 89) bought the scores in 2013 and donated them to CU this year.

“I would like this repertoire to be known in the same way the repertoires of operas are known and plays are known,” says Sauer, who founded the Mont Alto Motion Picture Orchestra, one of the nation’s top performers of silent film music.

Music in the silent film era, as today, prompted and intensified viewers’ emotional response to the screen action. The Grauman scores bear titles like *Storm Music*, *The Furious Mob* and *A Simple Love Episode*.

15%

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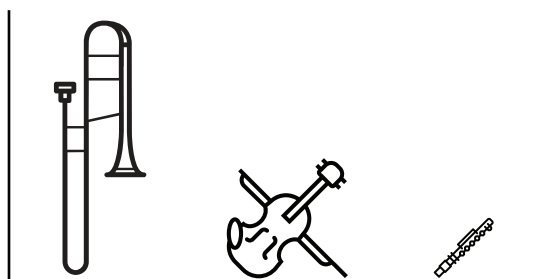
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In MEMORIAM

The College of Music community remembers these dear faculty, alumni, colleagues and friends who passed away this year:

Parley Leland Belnap (DMA '75)
Veteran and university music teacher

Dwight Earl Beman (MM '73)
Veteran and opera singer

Hubert Bird
Music professor and composer

Donna J. Bogard
(BM '53, MA '71, PhD '83)
Music teacher and church choir director

Diane Dunn
Longtime member of the Artist Series
Advisory Board

Eve Anne Eichorn (DMA '82)
University voice teacher

Ruth June Hale (BM '55, MM '81)
Chamber musician and private
music teacher

Theodore C. Hansen (BM '64)

Daniel Hoggatt (DMA '87)
Professor of church music, organist
and choir conductor

Robert Eldon Hunter (MM '56)
Minister

Lloyd W. Jones, Jr. (BME '50)
Veteran, high school teacher and
church choir director

Ann Levy
Longtime music supporter

Frank M. Light (BME '50)
Music store owner and church
choir director

John Mantey
Longtime music supporter and
benefactor of the Mantey
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Frank Parce (MME '65)
School music teacher and benefactor
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Mary Ramsour (BM '94, MM '97)
Church music director

Georgia Lonnberg Raun (BME '55)
Church choir director

Robert Warren Schmidt
Multi-instrumentalist and realtor

Keith A. Simpson (BME '58, MME '69)
School band director and
church choir director

Maureen Spaid
Longtime jazz supporter

Martin Trotsky
Longtime music supporter and
benefactor of the Gloria and Martin
Trotsky Music Scholarship

Jeanne Lindstrom Varney (MME '67)
Elementary school music teacher

Marilyn Louise (Curt) Vincent
(MME '59)
School music teacher and
university administrator

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