

COLORADO **MUSIC**

The magazine of the University of Colorado Boulder College of Music

2016-17



Learning from the Masters

The renowned Takács Quartet's legacy in Boulder

Be Boulder.



UNIVERSITY OF COLORADO **BOULDER**



College of Music

UNIVERSITY OF COLORADO **BOULDER**

Robert Shay, Dean

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Founded in 1920, the University of Colorado Boulder College of Music offers a wide range of programs for undergraduate and graduate study, uniquely combining advanced musical training with professionally oriented experiences and the rich resources of a leading research university. Active as award-winning professional performers, composers and scholars, College of Music faculty members are committed to helping students develop their talents and succeed in their chosen musical endeavors. The college offers seven undergraduate and graduate degrees in 23 fields of study along with an array of interdisciplinary opportunities, including certificates in music technology and entrepreneurship.

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Dear friends,

The past 12 months in the College of Music brought with them many memorable and inspiring moments, including this one:



In September 2015, I was sitting in Macky Auditorium. The CU Symphony Orchestra, under the direction of Gary Lewis, had just completed an exhilarating performance of works by Kodály, Rachmaninoff and Wagner. The cheers from the crowd brought big smiles to the faces of the students on stage and instilled a lot of pride in my faculty colleagues and me. I realized then just how transformational the previous week's Cleveland Orchestra residency had been for our orchestra. Complementing the outstanding work of our faculty, 15 principal and associate principal players from Cleveland's world-renowned orchestra shared their musical insights through a series of master classes, sectionals, side-by-side rehearsals, panel discussions and private lessons (see page 18).

This idea of combining our core educational programs with such high-end professional experiences—for all students—is the centerpiece of our new strategic plan, which we're calling *The College of Music Advantage*. You can read more about it on the following pages.

The Cleveland Orchestra residency provides just one example of this new mindset that is quickly taking hold as a result of an energizing, 14-month process to create a dynamic strategic plan to guide us through the next 10 years. Alongside the plan, and with the college's 2020 centennial approaching, we are also launching a highly ambitious fundraising initiative aimed at providing substantial new support for our students, faculty and programs. The significant generosity of our supporters gives me confidence that we will be successful in this effort, which I believe will come as a trumpet blast to the world about music's relevance in 21st-century higher education and CU Boulder's ability to lead the way.

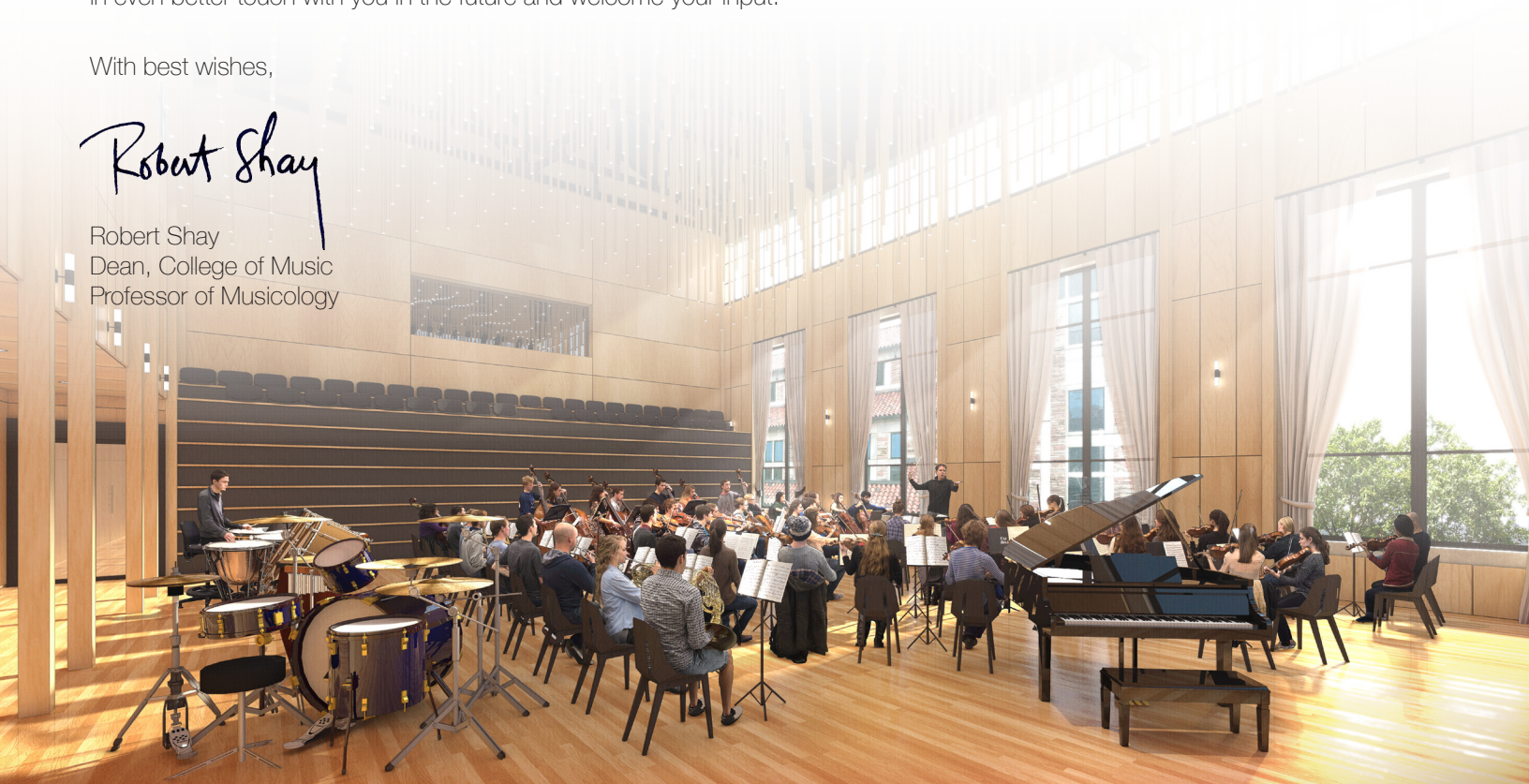
In partnership with university administration, and by the time of our centennial, we expect to expand into newly renovated space on campus, an essential component to achieving our goals. The concept drawing below—of a second large rehearsal hall for bands and orchestras—is intended to hint at the flavor of the kinds of spaces we expect to create.

Each day at the college, we feel the benefits of our network of stakeholders, especially our many alumni. We look forward to staying in even better touch with you in the future and welcome your input.

With best wishes,

A handwritten signature in black ink that reads "Robert Shay". The signature is fluid and cursive, with the first name being more prominent.

Robert Shay
Dean, College of Music
Professor of Musicology





Global performance. World-class entertainment. **You have to be here.**



College of Music

2016-2017 Season



From the Artist Series, to Faculty Tuesdays, to student ensembles, the College of Music is Boulder's premier music presenter. With almost daily events, there's a performance waiting for you. Join us.

More info at colorado.edu/music/events
Can't make it? Watch live broadcasts at our website!

CU ★ PRESENTS

 University of Colorado Boulder

Bigger, Bolder and Brighter

The College of Music Advantage

The College of Music continues its push toward a bigger, bolder and brighter future for music at the University of Colorado Boulder. And it's a journey the college's many stakeholders are embarking on together.

Dubbed *The College of Music Advantage*, the college's 10-year strategic plan was unanimously approved by faculty and subsequently endorsed by staff and the Music Advisory Board in early 2016.

In his third year at the helm of the college, Dean Robert Shay says the support the plan has received can be largely attributed to the way it was drawn up. "It was important that this was a homegrown plan," Shay explains. "Early on, we developed a sense of it being our collaborative effort with everyone having a stake in it. The priorities flowed organically from a series of conversations among many constituents."

Those priorities—presented publicly before the CU Symphony Orchestra concert on Sept. 23, 2016—include everything from increasing student and curricular diversity to expanding the College of Music's footprint with newly renovated spaces on campus.

Shay says the college is poised to get off to a great start. "A critical time in the strategic planning process is between approval and the beginning of implementation. We have now developed action plans for each year, determined who will be in the driver's seat for each initiative and decided on necessary resources and deliverables so we can measure our progress effectively."

In the first year of the plan's implementation, the College of Music will see several of its top students and ensembles travel to New York's famed Carnegie Hall for a showcase concert in Weill Recital Hall this November. The appearance, along with the April 2016 Boettcher Showcase Concert in Denver, represents a major goal of the plan: to connect student success to professional achievement.

"These opportunities not only give students a chance to perform in some of the nation's greatest venues but also grow our presence in major urban centers," Shay says.

Other projects on tap over the next few years—such as the creation of a bachelor's degree in music with a media and technology emphasis and the expansion of the Musicians' Wellness Program—are part of the college's goal to provide more than performance opportunities for students.

"We want to deliver a well-rounded education for all our students, whether they are earning performance or academic-based degrees such as music education," Shay explains, "though for all students we need to be sure we're including value-adding experiences that position them for professional success."

Also coming down the pike are enhanced alumni resources, an annual distinguished lectureship on diversity and inclusion in music and the establishment of a student professional development travel initiative.

As the college looks toward its 2020 centennial, Shay says it's crucial that administration, faculty and staff not rest on their laurels. "Any successful organization must always be thinking ahead several years and anticipating changes."

That rings especially true for music in higher education. "In music, it's a critical time. So many of the previous conceptions of music education and music careers have been changing rapidly, and this plan allows us to position ourselves as being on the forefront of preparing musicians who will be the leaders of tomorrow."



"This plan allows us to position ourselves as being on the forefront of preparing musicians who will be the leaders of tomorrow."



Károly Schranz of the Takács Quartet works with members of the Altius Quartet.

Learning from the Masters

Since 1983, a force and a legendary name in chamber music has called Boulder home. And for more than 30 years, students, faculty, staff and the community at large have benefited from that presence.

The Takács Quartet and its original members—Gabor Takács-Nagy, Károly Schranz, Gabor Ormai and András Fejér—came to the College of Music as artists in residence eight years into their career together. Today, they're known to the world as one of the great ensembles of our time. But in Boulder, Schranz, Fejér and newer members Edward Dusinberre and Geraldine Walther are also known as patient and knowledgeable educators.

"They're considered titans in the world of classical music, and we've looked up to them for a long time," says Zachary Reaves, cellist of the Altius Quartet. Reaves and his colleagues—Joshua Ulrich, Andrew Giordano and Andrew Krimm—are the

latest participants in the college's Graduate String Quartet-In-Residence Program, which is coached primarily by the Takács.

He says the deep background the group brings to the college is inspiring. "They know the ins and outs of what we're doing, both logistically and artistically."

Takács violist Geraldine Walther, a member of the quartet since 2005, says the relationship is mutually beneficial. "We're lifelong students," she says. "When you teach, you gain a perspective on what you're doing as a performer. I find it helps me be more objective about what I'm trying to do as a player."

Along with Associate Professor of Viola Erika Eckert, the Takács has been instrumental in making the Quartet Program possible. The program hosts a graduate string quartet, providing performance and mentorship opportunities for a group that's already nurturing a professional career.

"We take our roles as mentors very seriously," says Edward Dusinberre, Takács Quartet violinist since 1993. "We remember being students, the ups and downs, and we want to show them that it's all part of the process if something doesn't go well. It's all helping you build and grow as a musician."

Altius violinist Andrew Giordano says the Takács has brought a balance of support and constructive criticism, which will make all the difference as he and his colleagues continue their journey in the professional chamber music world. "It's so competitive. It's been so helpful to have mentors like the Takács Quartet, who really help us become the best musicians and the best quartet we can possibly be."

Dusinberre says the quartet's hope is not only to train the musician but also to train the overall person. "In this age, when you look at the current political situation especially, there's such a lack of compassion and cooperation between people with different views," he explains. "In a string quartet, you can't survive like that. You have to work out your differences. You learn how to take criticism, how to give criticism."

As for the future of the Quartet Program, Dusinberre says interest is growing. "We've been very happy with how the program's been evolving. An obvious goal at this point would be to grow and perhaps host more than one quartet at a time."

Walther says the professionalism of the Altius Quartet will contribute to that bright future. "They're very mature. And we are really enjoying that quality that they bring to the program."

"They've contributed to the community here," Dusinberre adds. "The Altius play newer works, coach student groups and act as role models for the other students at the college."

Reaves says the welcoming atmosphere at the College of Music has made that sort of immersion easy. "We have a lot of support from our colleagues, from the professors. We're treated very much as equals, and that's a wonderful feeling to have."

That collaborative spirit is also part of what's made the Takács' careers in Boulder so rewarding. "It's really supportive and nurturing. There are so many great people here," says Walther.

"We're lucky to be here," Dusinberre adds. "I think music can be a rather self-absorbed pursuit and we like the atmosphere of collaboration at the College of Music very much."

In 2015, the Takács Quartet was nominated for its fifth Grammy for a CD of Shostakovich chamber music. It also premiered a piece by Timo Andres, which was co-commissioned by Carnegie Hall and Baltimore's Shriver Hall. The quartet celebrates the 30th anniversary of its official faculty appointment in 2016.

Edward Dusinberre of the Takács Quartet coaches the Altius Quartet during a March 2016 master class.





ALUMNI



Upcoming Alumni Events

Homecoming Alumni Happy Hour

Friday, Oct. 14, 2016

5-7 p.m.

License No. 1 | 2115 13th St, Boulder, CO

College Music Society (CMS) Alumni Reception

Saturday, Oct. 29, 2016

5:30-7 p.m.

Eldorado Hotel | 309 W San Francisco St, Santa Fe, NM

Carnegie Hall Reception

Monday, Nov. 7, 2016

5:30-7:30 p.m.

Tanner Smith's | 204 W 55th St, New York, NY

National Association of Schools of Music (NASM) Alumni Reception

Sunday, Nov. 20, 2016

5:30-7:30 p.m.

InterContinental Hotel Dallas | 15201 Dallas Pkwy, Addison, TX

Jazz Education Network (JEN) Alumni Reception

Friday, Jan. 6, 2017

5:30-7 p.m.

Hyatt Regency New Orleans | 601 Loyola Ave, New Orleans, LA

Colorado Music Educators Association (CMEA) Alumni Reception

Friday, Jan. 27, 2017

5-7 p.m.

Broadmoor Hotel | 1 Lake Ave, Colorado Springs, CO

Alumni Event at the Dairy

Tuesday, March 7, 2017

5:30-7:30 p.m.

Dairy Center for the Arts | 2590 Walnut St, Boulder, CO

Flute Alumni Reception

Monday, March 20, 2017

5-7 p.m.

Carelli's Restaurant | 645 30th St, Boulder, CO

In conjunction with Once a Flutist

Choral Reunion Reception

Friday, March 24, 2017

6:30-8:30 p.m.

Holland & Hart | 1800 Broadway #300, Boulder, CO

Alumni performance 5-6 p.m. Grusin Hall

Meagan Mahlberg

College of Music alumni coordinator

If there's one thing I've learned during my career in the arts, it's that there's no one pathway to success that works for everyone. You have to carve your own road, and that takes creativity. Music has taken me from the foothills of southern Colorado to the College of Music in Boulder to the towering buildings (and competition) of Manhattan. I've spent time singing with professional opera companies; I worked in retail and as a server. I earned three different degrees at the College of Music—unusual in the vocal field, but an easy decision given the phenomenal mentorship I received from professors like Julie Simpson and Nick Carthy.

Along the way, I learned the importance of being creative, innovative and multidisciplinary as I built my career. I also learned the power of a strong network of colleagues, teachers and supporters. Now I'm back in Boulder—where my heart is—to help our alumni make the most of their careers in music.

As the college's first-ever alumni coordinator, I want to make sure that our inaugural alumni program is built right. Whether you are just beginning your career or you're at the top of your game, I want to create a program that adds value and meaning for you. Our alumni are undeniably incredible. That's why I hope to create a large, supportive



and well-connected network of graduates who assist one another by sharing their journeys and experiences. Through those connections, I hope we can develop career enhancement programs, tools and opportunities that bolster career paths and enrich the lives of all our grads, while bringing value to and recognizing the many amazing and diverse pathways down which we travel.

As a College of Music graduate myself, I have unique insight into what it's like to pursue a career in music. But that knowledge falls short without your experience and input. I look forward to hearing from you as we build and perfect this toolbox and help our talented alumni succeed.

Thank you,
Meagan Mahlberg (BM'08, MM'11, PC'16)
meagan.mahlberg@colorado.edu



Once a Flutist: Rekindling the flutist within

March 21 & 22, 2017

Join us for two days of presentations and performances when Sir James Galway and Lady Galway come to CU Boulder as part of the Artist Series. College of Music flute alumni and flutists from all over Colorado are invited to this free event that proves that if you're once a flutist, you're always a flutist.

Find more information at colorado.edu/music/once-a-flutist

Questions about an event? Call Meagan Mahlberg at 303-492-4072

Sam Estes and Cole Ingraham

Changing the game in film scoring



Cole Ingraham
(DMA '13)



Sam Estes
(MM '05)

When you've helped prolific composers such as Hans Zimmer and Danny Elfman write film music, it's probably safe to say you know a thing or two about what it takes to create a memorable and fitting score in Hollywood.

You also know how challenging it is.

Sam Estes (MM '05) is hoping that expertise—along with a healthy knowledge of composition technology—will help him and his colleagues find success with Amper Music. “My co-founders and I had been working in LA for quite some time, and we decided to create a tool for music and media professionals who were having a hard time getting music put together for videos.”

Two years ago, Estes, Michael Hobe and Drew Silverstein started working on an algorithm-based program that creates a unique score based on musical attributes selected by the user. Essentially, it would make the process of scoring music for a video more seamless and precise. “Right now, music editors have to go to music license clearance sites and sort through

hundreds of thousands of songs to find one that might suit their video,” Estes explains.

As Estes and his team started to flesh out the idea, they knew they needed more help from musicians who knew their way around SuperCollider, the coding language they were using to build the program. Estes reached out to Associate Professor of Composition Michael Theodore. “I asked if he knew anyone who was a pro and he suggested Cole.” The suggestion led to a Skype call to the other side of the world. Cole Ingraham (DMA '13) was living in China, teaching music composition and theory at a private music school in Shanghai.

Ingraham says he knew this was an opportunity he couldn't pass up. “I enjoyed what I was doing, but I wanted a chance to do something else. This combined my passions for music and technology, so I took the job.”

With Ingraham on board leading a group of composer-developers, the Amper Music team has grown to nine employees and six interns. The biggest requirement for everyone working on the project is a background in music. “I'm a composer first,” says Ingraham. “And that goes for all of the programmers here. Everyone's a composer or a high-level musician.”

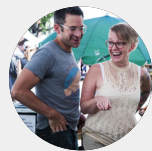
“That's why we will never set out to replace the composer or the musician,” Estes adds. “There's always going to be a human component to composing that's more intelligent than the computer, and our users will be able to manipulate the sounds to make them work.”

The innate understanding of the technological and musical side of their industry has been a benefit to both Estes and Ingraham. “My music background gives me a different perspective on things,” Ingraham says.

“In the movie music industry, you have to be a jack of all trades,” says Estes. “You have to do sound design, be an orchestrator, a copyist, a music editor. That's really where the value of dabbling comes into play.”

Amper Music is in the early stages of development; Estes says the product should be released in beta sometime in the second half of 2016.

Alumni Notes



Obadiah Ariss (DMA and MM '06) and **Whitney Ariss** (BM Voice) opened The Preservy, a restaurant and performance space in Denver's River North District, in April 2016.

Ryan Alexander Bloom (BA '07) and his band, Bloodstrike, signed a deal with Redefining Darkness Records and released their debut album, *In Death We Rot*, in Fall 2015.

Pia Bose (DMA '12) recently co-founded Association Amigos de España, a cultural organization that shares and promotes Spanish music, dance and art in Geneva, Switzerland. The association's primary project was the first Festival Goyescas in December 2015 at the Conservatoire de Musique de Genève.



Ashley Brandin (MME '13) teaches orchestra at Platt Middle School in Boulder and has presented at several gaming conferences—including Penny Arcade Expo (PAX) South, the East Coast Game Conference and PAX East—on how to bring structural elements of gaming into the music classroom to motivate students.

Barbara Bentree

*Putting a
legendary
composer
in front of
the camera*



During her career, Barbara Bentree (BME '80) has collaborated with Mouseketeers, her husband and even her high school classmates. But through it all, the name of a fellow College of Music graduate kept coming up.

"Little things happened along the way that would bring Dave Grusin into my life. And now, after all these years, I'm very happy to say that we have become friends."

Friends and, for the time being, interviewer and interviewee. Bentree and her husband John Rangel are producing a documentary about the life and career of Grusin (BM '56) with their production company JindoJazz and through their signature brand, "Musician-Made Films."

"I'm so honored to tell this story," says Bentree.

Now on her third documentary film, Bentree is also on her third career. After graduating, she went to Los Angeles to sing, performing in musical theater and an a cappella jazz group. Then came a three-year stint as a music producer on "The Mickey Mouse Club," during the era that saw Ryan Gosling, Justin Timberlake, Britney Spears, Christina Aguilera and more launch their young careers.

These days, she's bringing her unique background and musical chops to the documentary film world. "I think I have an advantage over some filmmakers because of my background in music," she says. "Storytelling, composition, variation, form and dynamics apply to all art forms, including film, and I learned about these elements through studying and performing music."

"He was a part of that incredible evolution in music from pencil and paper to computers."

Bentree says her understanding of music has really come into play as she's worked with Dave Grusin. "Sometimes you see documentaries about musicians and know that a musician wasn't involved," she explains. "I think part of why Dave trusted me with this story is because John and I are both musicians and we have the same focus."

Bentree says it's been an honor to share Grusin's expertise and experience. "I don't know how he was able to produce that volume of work at that quality—using the technology the industry had at the time. He was working on several TV shows, scoring films, doing live concerts and starting a record label ... all at the same time! It's going to be an inspiring, uplifting film."

In his 50-plus years in the music industry, Grusin has scored dozens of films, including *On Golden Pond* and *Tootsie*. He won an Academy Award for the score for *The Milagro Beanfield War* in 1988. "He was a part of that incredible evolution in music from pencil and paper to computers. Dave has a wealth of information and reflection to share about 'process' and the state of the industry," says Bentree.

Bentree says the common thread in her patchwork career has been her interest in learning—and her education degree from the College of Music. "My degree from CU has really been a blessing. In those lean years between incredible ups and downs, I could always get a job teaching music.

"My life is an example of how amazing it is to have a career in the performing arts. The diversity of skills that you acquire in music serves you well to keep working and have a very interesting life."



Music Buffs Making a Difference

Sometimes the big moments for a musician happen nowhere near the recital hall or the practice room. Sometimes they happen on the other side of the world, in a classroom with a young student who doesn't read sheet music or speak English.

That's where the big moments have happened for three College of Music graduates who have spent time abroad teaching music to children in countries where access to the arts is limited—and sometimes even dangerous. Guitarist Patrick Sutton (DMA '14) and cellist Kimberly Patterson (DMA '12)—who collectively make up the Patterson/Sutton Duo—and high school orchestra conductor Joel Schut (MM '12) have traveled the world on their own musical missions. Among other trips, each enjoyed stints as visiting artists and educators at the National Institute of Music in Kabul, Afghanistan.

"It was really meaningful teaching music there," says Sutton, who was in the country with Patterson in 2014. "Music was illegal in Afghanistan through the 90s. So now they're trying to

rebuild music in the younger generations and give kids a chance to play."

Now, though he teaches along the Front Range and leads an active performance career, Sutton says his life is no longer just about making music. It's also about bringing music to people



"I've seen what music can mean to people.

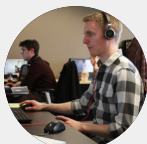
It's not just a fun thing that you get to do if you're lucky enough to be born with the opportunity. It saves lives."



Isabel DeBoel (BM '11) and **Lacey Huszcza** (BA '03) currently work in the advancement and strategic engagement department at the Los Angeles Chamber Orchestra.

Francis Elliott (BM '53, BME '54, MM '55) received the Distinguished Service Award for Outstanding Dedication to String Education from the Tennessee Chapter of the American String Teachers Association in April 2016. Elliott also recently conducted a string clinic at the Brevard Music Center for the 28th year. He is currently teaching private viola and violin lessons at The Music Academy in Crossville, Tennessee.

College of Music graduate, cellist **Robert Erhard** (BM '15), performed with the University Symphony Orchestra in November 2015.



Alumni **Stephanie Doctor** (MM '14), **Jess Garrett** (BM '13), **Michelle Jones** (BM/BME '12), **Malcolm McLean** (BM '12) and **Ryan Sargent** (DMA) currently work at music notation software company MakeMusic in Boulder.

Petra Meyer-Frazier (PhD '99) presented a paper on the music of American women in the 19th century at the Society for American Music's annual meeting in March 2016. Her book, *Bound Music, Unbound Women*, was published by the College Music Society in 2015.

Christa Garvey (MM '99, DMA '03) is Associate Professor of Oboe, Chamber Music and Aural Skills at the University of Wisconsin-Eau Claire. For the past eight years, Garvey has organized a summer faculty recital series on the UWEC campus, trained students to run a lunchtime student series and created the Virtualosity Ensemble with fellow College of Music graduate **Karen** (Fronczak) **Atria** (MM '98, DMA '05).

Alexander Ritter George's (DMA '09) articles on wind pedagogy were published in *The Instrumentalist* and *The Horn Call*, the peer-reviewed journal of the International Horn Society, in early 2016. George is executive assistant to the dean at the University of Colorado Boulder College of Music. He continues to play horn as a substitute musician with the Colorado Ballet and Colorado Symphony.

Joice Waterhouse Gibson (MM '01, PhD '11) delivered a paper at the Society for American Music's annual meeting about Denver's Phamaly Theatre Company, an acting group that challenges audiences and players to re-envision their ideas about talent and disability. She is currently on the faculty at Metropolitan State University of Denver.



Nathan Hall (DMA '14) released a CD of compositions about the weather, seasons and the atmosphere in January 2016 titled *Earth Sea Sky*.



George Vincent Humphrey (BM '93) sang Siegfried in the Wagner opera *Götterdämmerung* at the Shanghai Symphony Hall and Tristan in Wagner's *Tristan und Isolde* at the Beijing Music Festival in October 2015.

Dan Isbell (PhD '06) is Associate Professor of Music Education at Louisiana State University. In 2015, he taught at the Ithaca College London Center and was a visiting professorial fellow at the University of London.

who don't have the access he's always had growing up in Colorado. "That's how you can make the biggest impact in the shortest amount of time," Sutton says. "In places like that, people are so desperate for proper music teachers. It's so important to find a way to make music a part of their lives."

The trip had a similar impact on Patterson. "That ended up being one of the defining moments of my career," she says. "I saw what it meant to be truly brave. To walk to school every day with an instrument in your hands, knowing music used to be outlawed—and is still taboo in many cases—it gives you incredible perspective." Patterson just wrapped up a year-and-a-half contract with the Colorado Symphony and says she still finds time to keep in touch with her students in Afghanistan via Skype. She plans to teach abroad again in the future.

After spending two months in Afghanistan in 2013, Joel Schut was bitten by the same bug. Last year, he visited Myanmar, also known as Burma, to play and teach in the Myanmar Music Festival. There, he observed the power of music in transforming cultures. Myanmar only emerged from military rule in 2011 and since then, events like the festival have promoted the arts and helped young musicians collaborate with local and international performers.

"We traveled to several cities playing recitals and presenting master classes at schools, hospitals and theaters. We played a private concert for a woman who had been under house arrest for 20 years during the military junta. Hearing her speak



"I've learned the most in my life from a block of wood under my chin and a bow in my hand—while I was making music."

about her vision for access to music and education for all was amazing."

Schut, who teaches at Okemos High School in Michigan, says what he's learned abroad is informing his teaching at home. "I always tell my students that I've learned the most in my life from a block of wood under my chin and a bow in my hand—while I was making music."

And for these Music Buffs, the musical mission is far from over. "I've seen what music can mean to people," Sutton says. "It's not just a fun thing that you get to do if you're lucky enough to be born with the opportunity. It saves lives."

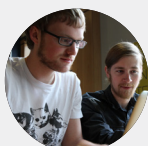
"Parts of the world are so hungry for cultural and economic growth," Schut adds. "As someone who strives to be a leader in education and youth outreach, I'd love to be a part of that."

Erik Johnson (PhD '13) was awarded a Grammy Foundation Grant for a research project based on his dissertation work, *Musical Creativity in Autism: Exploring Growth through Collaborative Peer Interaction*.

Geary Larrick (DMA '84) presented a solo marimba program in Stevens Point, Wisconsin, commemorating Women's History Month in March 2016. In 2015, he also celebrated 25 years since the publication of his second book, *Musical References and Song Texts in the Bible*.

Meg Lawless (MME '14) is a choir teacher at Mead Middle School in Mead, Colorado, and director of the Boulder Children's Chorale Bel Canto ensemble.

Carrol Lee (BM '11) played viola in the National Repertory Orchestra in 2015.



Hugh Lobel (DMA '15) launched his music composition platform, Music_SDP, Spring 2016.

Lisa Martin (PhD '14) presented at the Symposium on Music Teacher Education and the Ohio Music Educators Conference and was published in *The Instrumentalist* magazine. She was also appointed to the Music Educators Journal advisory committee for 2016-18. She is currently Assistant Professor of Music Education at Bowling Green State University.



Stephanie Mientka (BM '11) won an audition at the Colorado Ballet in Fall 2015.

Darren Mueller (BM '06) delivered a presentation on Cannonball Adderley and the development of the first live

jazz records in the 1950s at the Society for American Music annual meeting in March 2016. Mueller recently received his PhD from Duke University and joined the musicology department at Eastman School of Music in Fall 2016.

Bethany Nickel (MME '15) taught band, guitar and music technology at Academia Cotopaxi American International School in Quito, Ecuador, during the 2015-16 academic year.

Kay Norton's (PhD '90) book, *Singing and Wellbeing: Ancient Wisdom, Modern Proof*, was issued in paperback in 2015. Norton is currently vice president of the Society for American Music and teaches at Arizona State University.

Taryn Raschdorf (PhD '15) is now Assistant Professor of Music Education at Old Dominion University in Norfolk, Virginia.



Rod Buckner (BME '74) performs at the Frisco BBQ Festival in Frisco, Colorado.

Rod Buckner

Keeping education diverse

The 1960s and 70s were a time of change for the University of Colorado and the city of Boulder. The civil rights movement and the Vietnam War were in full swing. Just as new ideas about race and war made their way to the then-sleepy college town, Rod Buckner (BME '74) was entering the College of Music to study music education.

He was the only African-American student in the college at the time. "I felt alone sometimes. At that time there was a push to bring diversity to campus, and while I was involved in that and had black friends outside the college, my roommates were all white, which was fine.

"I was caught in the middle of the movement."

Today, the retired music teacher in the Denver Public Schools looks back on his 46 years in education and sees some

progress in regard to diversity—but says we have a long way to go. "It's complicated. In order to bring more underprivileged kids into music schools, we have to accommodate for financial need, transportation and so many other factors," he says.

Buckner's love of music first blossomed when he was a child growing up in Denver. His mother was a pianist and graduate of the Lamont School of Music at the University of Denver. He followed in her footsteps and learned the piano, but eventually he came to the trumpet and a lifelong love of jazz. "My uncle was a trumpet player with the Navy in Korea and World War II."

After receiving his associate's degree at Otero Junior College in southeast Colorado, Buckner made his way to Boulder. But once he got there, it wasn't easy. "Being the only black student, I had very few friends in the College of Music," he recalls. "There were a couple of times that I went home to my parents and said I didn't want to go back. But they said I had to finish what I started. So I wrapped myself up in my music and leaned on my trumpet professor, Frank Baird, for his guidance and his knowledge. He was a big help."

There was no jazz program in the college when he arrived in Boulder, but before Buckner graduated with his BME in 1974,

the College of Music had started to develop one. He was invited to be the vocalist on the jazz band's first album.

For more than 30 years after receiving his diploma, Buckner taught music full time at several schools in Denver, forging relationships with generations of students and standing on the front lines of the battle to keep music in schools. Now a retired substitute teacher still involved with DPS, he's bringing that experience to the College of Music. "My main concern is to bring more diversity to the college," he explains. "CU has a good music program, but it needs to be more inclusive."

That aligns with one of the main pillars of the College of Music's strategic plan. Dean Robert Shay says the college has long been committed to diversity, but new initiatives will take that commitment to the next level. "We're seeing now the need to actionize this commitment through specific plans that ensure students' access to the college and bring about the great benefits we all derive from a more diverse and inclusive community," says Shay.

Buckner says the push for diversity has to take multiple factors into account. "We need to find underprivileged kids who are really dedicated to music—those who want to teach and keep the cycle going. Then we need to figure out how to get them



"Music helps kids be better kids"

Rod Buckner (BME '74) with Director of Development Margaret DeMichelis, his wife Elizabeth and Dean Robert Shay before the Boettcher Hall showcase concert.

to Boulder and once they graduate, we need to help them find the jobs."

And that, Buckner says, is one of the most important pieces. "We have to continue to support teachers and music education. Music creates community. Students who study music score higher on tests. We can't let music be pushed out of our schools.

"That's why I'm never going to leave the schools, even though I've been retired 13 years. Music helps kids be better kids."



Alumni **Beth Rosbach** (MM '04), **Christine Short** (MM '06), **Emily Lewis** (MM '06), **Marcin Arendt** (MM '06, DMA '10), **Aniel Caban** (MM '06), **Alex Vittal** (MM '10), **Megan Edrington** (MM '07) and **Mitch Montealegre** (BM '10), as members of the Sphere Ensemble, recorded their CD *Divergence* in Grusin Music Hall at the College of Music. It was named one of Colorado's top recordings of 2015 by Colorado Public Radio.

Jessica Schilling (BA '01) travels around North America as a DJ at Argentine tango festivals. She currently lives in Boston, working full-time in information security at Harvard University.

Laura Seay (DMA '15) accepted a one-year contract playing viola with the Virginia Symphony.

Susanne Skyrn (DMA '88) recently retired from the University of South Dakota, where she taught studio piano, piano literature and fortepiano for 28 years. In April 2016, she also released her second CD of piano music, performed on a seven-pedal Viennese grand piano. The piano, made by Anton Martin Thym around 1815, is part of the collection at the National Music Museum on the campus of the University of South Dakota.



Keane Southard (MM '11) recently won the Composer-in-Residence Award from the Colorado State Music Teachers Association.

Tony Spano, Jr. (BME '93) was named Teacher of the Year for 2015-16 in the Culver City Unified School District in Culver City, California. He is currently creative director of music and co-executive director of the Academy of Visual and Performing Arts at Culver City High School.



Stephen Thurston (BM '13) is a jazz pianist in Denver, performing regularly with his psychedelic funk band Jalbatross and with Mark

Emmons and the B3 Jazz Project.
(Photo courtesy David Miles)

Trudi Wright (PhD '10) took part in a poster session tracing the 1938 cross-country tour of the labor movement musical, *Pins and Needles*. Wright teaches at Regis University in Denver and completed a term on the Society for American Music Board of Trustees in 2016.



Wei Wu (MM and PC '13) sang the part of Father Trulove in *The Rake's Progress* with Pittsburgh Opera in April 2016. He also successfully auditioned for forthcoming roles at the Metropolitan Opera and Santa Fe Opera.

Abbey Yeakle (MM '14) received a Fulbright fellowship to study Viennese oboe in Vienna.





ARTIST SERIES

80th Anniversary

The Artist Series turns 80

Decades of impeccable performances enrich college and community

The Von Trapp Family Singers. Burl Ives. Isaac Stern. And now, Yo-Yo Ma. Since 1937, CU Presents' Artist Series has brought world-renowned, game-changing artists of the music, theater and dance world to Macky Auditorium. It's been a boon for Boulder's cultural pull, a thrill for audiences—and a learning opportunity for students.

"It's been such an important addition to the intellectual and cultural life of the community," says Joan McLean Braun (BM '81, MBA '93), Executive Director of CU Presents.

Founded 80 years ago as a solo recital series, the Artist Series focused on classical music, filling an artistic void in the lives of residents and students. Since then, world music, jazz, dance and other art forms have made their way onto the program. "It's evolved as we've become less isolated to include a more eclectic mix that matches what the public is interested in," Braun says.

It also matches what students are interested in. The Artist Series has succeeded in opening up opportunities not only for education but also for collaboration between College of Music students and the artists they admire: The Indigo Girls, alumnus Dave Grusin (BM '56) and many others. "It allows our students to have first-hand experience of what the highest professional level demands as far as quality," says John Davis, Associate Dean for Faculty Affairs and Operations and former director of jazz studies at the college.

Those experiences happen in the classroom and onstage. When jazz singer Nhenne Freelon performed on the series in Fall 2010, it was the first time students were invited to perform on stage with an artist. "Students learned a lot and played exceptionally well. The audience was blown away and thrilled. That opened the window to more possibilities," says Davis.

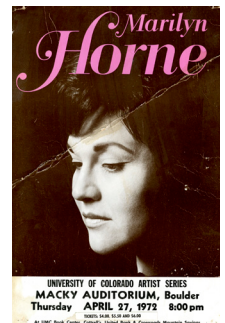
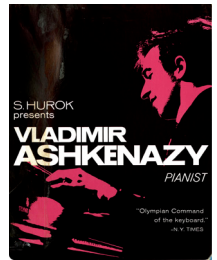
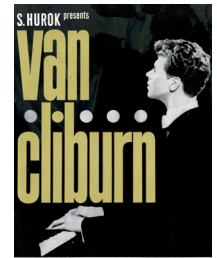
Since then, more artists have collaborated with students during ticketed events, including with Natalie Merchant and the Indigo Girls. "It teaches our students invaluable lessons about the importance of knowing a variety of musical styles and being able to perform with minimal rehearsals," says Gary Lewis, director of the CU Symphony Orchestra.

Davis says gigs like this push students and faculty to perform at the highest level. "People paid money for their tickets so we're under more scrutiny," he says. "When we're preparing for one of these shows, we make doubly sure that we sound as good as possible."

The Artist Series has made it possible to bring other guest artists to the College of Music. Hsing-ay Hsu, Artistic Director of the Pendulum New Music Series, sees the benefit of that relationship every day. "When we were students, we needed the guidance of those who had gone before," Hsu says. "Now that we are faculty, our teaching is tremendously enhanced by the visiting artists who touch on the same topics we teach, but in their personalized style."

For the community, Braun says one of most important things the Artist Series can do is show people the value of live performance. "It's about the human condition and the transformative power of performance," she says. "The arts are a culture's way of expressing itself. Hearing music or seeing dance gives you a portal to understanding more about our world."

The 80th season of the Artist Series features performances by cellist Yo-Yo Ma, flutist Sir James Galway, pianist Richard Goode and soprano Deborah Voigt. For more information about dates and tickets, visit cupresents.org.



80 years of the Artist Series

1937-1950

Rear Admiral Richard E. Byrd
The Von Trapp Family Singers
Artur Rubinstein, piano

1950-65

Andrés Segovia, guitar
Burl Ives
Van Cliburn, piano

1965-80

Dame Janet Baker, soprano
Beverly Sills, soprano
Isaac Stern, violin

1980-95

Jean-Pierre Rampal, flute
Dave Brubeck, piano
Sonny Rollins, tenor sax

1995-2015

Wynton Marsalis, trumpet
Pink Martini
Chick Corea & Béla Fleck

A Different Perspective

Members of the Cleveland Orchestra instill fresh ideas in students

It was three days of new voices, new perspectives and new ideas when 15 members of the renowned Cleveland Orchestra took up residency at the College of Music in September 2015.

"It brings a different energy to school," says sophomore bassoon performance major John Kempzell. "To play for someone who isn't your teacher, who hasn't heard you play every day for the last couple of years, has been a great learning experience."

Made possible by several generous donations and a partnership sparked between former College of Music Dean Dan Sher and violinist Stephen Rose, the principal players of the Cleveland Orchestra came to the college for the second time since 2013. On their packed schedule were master classes, panel discussions and side-by-side rehearsals with large ensembles and individual sections alike.

Rose, principal second violin of the orchestra, says this week was a way to supplement the world-class education students receive at CU Boulder. "The students get wonderful instruction

Massimo La Rosa works with the Trombone Studio on Farrand Field.



throughout the year. We really enjoy adding to that by imparting the experience we've had as orchestral musicians, and everything that goes along with it."

The string sectional work with Rose and First Associate Concertmaster Peter Otto made a lasting impression on sophomore violinist Allison Charles. "We think of these professional musicians as if they're on a pedestal," says Charles. "But [after] getting to work with them that closely, we learned that they're just regular people who happen to be really, really good musicians. The experience made me more excited to maybe be in that same position someday."

The members of the orchestra learned, too. "Boulder is a really positive place with a lot going on. It's fun to meet some new colleagues, people I knew by name but had never seen or heard play," Rose says.

Dean Robert Shay says the visit was a once-in-a-lifetime opportunity. "Connecting our students with the leading professionals in the field to get hands-on training inspires new levels of commitment, excellence and accomplishments at the College of Music," he says.

The residency was made possible by several donations, chief among them from The Clinton Family Fund. Bruce Clinton is a longtime philanthropist and supporter of orchestras nationwide.



First associate concertmaster Peter Otto and CU Symphony Orchestra director Gary Lewis collaborate with violin students.

CU NOW welcomes Jake Heggie, Gene Scheer and other titans of opera

In June 2016, Eklund Opera Program's CU New Opera Workshop (CU NOW) rehearsed and performed scenes from Jake Heggie and Gene Scheer's *It's a Wonderful Life*. Heggie, Scheer, Leonard Foglia and other opera professionals spent three weeks with College of Music students preparing the opera for a run-through in front of Boulder audiences in June. Commissioned by Houston Grand Opera, the work is set to premiere in November 2016.

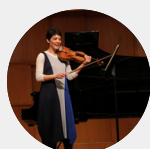


George Lynn Centennial Celebration

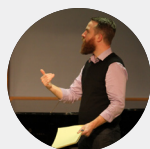
In October 2015, the College of Music honored the legacy of composer, conductor and teacher George Lynn. Lynn, who conducted the University and Modern Choirs at CU Boulder from 1950 through 1952, composed more than 1,000 works throughout his lifetime and left an indelible mark on the study of choral music throughout the United States. At the George Lynn Centennial Celebration, College of Music alumnus Eph Ehly (DMA '69) presented a musicology colloquium and conducted a choral concert with Director of Choral Studies Gregory Gentry and Associate Director of Choral Studies Andrea Ramsey.



Guest Artist Notes



In February 2016, soloist **Anne Akiko Meyers** gave a master class with violin students.

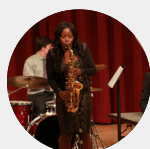


Matt Albert, co-founder of Eighth Blackbird, taught a master class with the violin and viola studios in February 2016.

The winners of the 2015 CU International Guitar Festival, **Silviu Ciulei** and **Chad Ibison**, returned to Grusin Music Hall for a recital in October 2015.

Exit 128, a new music group from the University of Missouri, visited CU Boulder on a student exchange in January 2016.

In February 2016, Ithaca College Assistant Professor of Music Education **Derrick Fox** led the CU Boulder choirs in his arrangement of "Lord, Give Me Just a Little More Time" at First United Methodist Church in Boulder to mark Black History Month.



Saxophonist and Thompson Jazz Studies Program alumna **Tia Fuller** (BM '00) returned to her alma mater for an open rehearsal, master class and performance with College of Music jazz ensembles in November 2015.



In March 2016, **Marco Granados**, flute professor at the Longy School of Music of Bard College, gave a master class with the flute studio.

In June 2016, the CU Boulder Conducting Symposium featured University of Michigan Director of Bands **Michael Haithcock** and University of Illinois Orchestra Division Chair **Donald Schleicher** as guest clinicians.

In March 2016, Grand Valley State University part-time professor and CU Boulder alumnus **Gary June** (MM '12) returned to the College of Music to present a recital and work with the clarinet studio.



In February 2016, University of Michigan Professor of Music **Martin Katz** presented workshops and a master class with vocal and collaborative piano students.

University of Michigan Professor of Composition and College of Music alumna **Kristin Kuster** (MM '98) came to Boulder for a three-day residency in December 2015. Kuster's residency culminated in a performance by the Wind Symphony of her work *Interior*.

In February 2016, the composition department hosted a residency with New York-based ensemble **Load Bang**, including a composers' reading.



Rome Prize winner **Paula Matthusen** presented a concert in February 2016 featuring a solo work and an ensemble piece performed with College of Music student composers. (Photo: Matt Albert, Paula Matthusen and Pendulum New Music Director Hsing-ay Hsu)

In February 2016, composer **Missy Mazzoli** worked with student composers during a one-day residency.

The bands hosted composer **Joel Puckett** as part of a residency in November 2015. The residency concluded with performances by the Symphonic Band and Wind Symphony. The Wind Symphony performance featured the Altius Quartet performing Puckett's piece *Short Stories*.

In October 2015, alumnus **Ashraf Sewailam** (BM '94, MM '96, DMA '98) performed as Alidoro in the Eklund Opera Program production of Rossini's *La Cenerentola*.



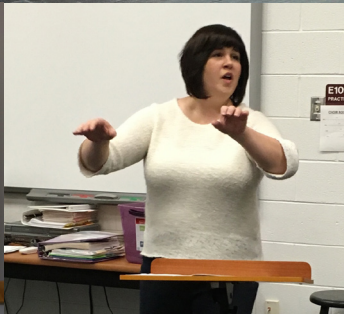
Colorado Symphony Principal Clarinet **Jason Shafer** gave a master class with the clarinet studio in September 2015.



In January 2016, **Mark Steinberg**, first violinist of the Brentano Quartet, taught a master class featuring solo violin works performed by CU Boulder students.

College of Music alumnus **Daniel Sweaney** (DMA '08), associate professor of viola at the University of South Carolina School of Music, presented a guest recital and master class in April 2016.

In April 2016, the composition department hosted students from the **University of Iowa** and the **University of Missouri-Kansas City** for a Composers' Exchange. The groups came together to present a joint work in the Chamber Hall.



New Faculty Spotlight: Benjamin R. Teitelbaum

For Benjamin R. Teitelbaum, joining the College of Music as a full-time professor is a dream come true. "The College of Music as a whole is world renowned, and its musicology faculty is one of the most dynamic in the broader region," says Teitelbaum.

Teitelbaum has been teaching classes in the College of Music for the past several years in his position as instructor and head of Nordic studies in the Department of Germanic and Slavic Languages and Literatures. He joined the college as assistant professor of ethnomusicology this fall.

Prior to earning a PhD from Brown University, with additional studies at the Royal College of Music, Stockholm and Harvard University, Teitelbaum earned a bachelor's degree from Bethany College. His undergraduate degree focused on Sweden's unofficial national instrument, the nyckelharpa.



Teitelbaum also serves as coordinator of non-major studies in the college. "While I am looking forward to working with student performers and scholars, I am also excited to participate in efforts to expand the study of music throughout the broader university," he says.

Faculty Notes

Associate Dean for Enrollment Management and Undergraduate Studies and Professor of Music Education **James Austin** presented three papers at the National Association for Music Education's (NAfME) Music Research and Teacher Education National Conference in March 2016, including "The Reliability, Validity and Utility of edTPA Scores: A Within-Program Analysis," presented with Associate Professor of Music Education **Margaret H. Berg**. He also Presented at the Colorado Music Educators Association (CMEA) conference, the University of Florida and the North Carolina Music Educators Association Professional Development Conference. In July 2016, Austin became editor of the Journal of Music Teacher Education.

Associate Professor of Music Education and department chair **Margaret H. Berg** conducted the new grade 1-3 orchestra music reading session at the American String Teachers Association (ASTA) National Conference. She also presented

at the Wyoming Music Educators Association Conference, the International Symposium on Assessment in Music Education, Society for Music Teacher Education (SMTE) Conference, National Association for Music Education (NAfME) Music Research and Teacher Education National Conference and Colorado Music Educators Association (CMEA) Conference. Margaret also facilitated the ASTA mentor program pre-conference session at the national ASTA conference and, with **David Rickels**, coordinated the CU Music Mentor Plus Program, funded by a School of Education WISE Grant. In May 2016, she completed her term as member-at-large on the ASTA national board of directors.

Director of the Musicians' Wellness Program **James Brody** enjoyed a sabbatical leave in Spring 2016. He completed a lengthy article on oboist John Mack that will be published in two parts in upcoming issues of *The Double Reed*. He undertook guest residencies to teach the Alexander Technique and discuss issues of musicians' wellness at Louisiana State University, Florida Gulf Coast University, the University of Alabama at Birmingham

and Southern Alabama University. He was awarded a LEAP Individual Growth Grant from the CU Boulder Office of Faculty Affairs for advanced study of the Alexander Technique.

In Fall 2015, music theory instructor **Philip Chang** presented a paper on the short story "The Music of Erich Zann" by weird fiction writer H.P. Lovecraft.

The composition department hosted the 2016 Exchange of Midwestern Collegiate Composers in April 2016. Thirty composers, faculty and performers from the University of Iowa and the University of Missouri-Kansas City traveled to Boulder to participate in four concerts featuring 26 compositions by student composers.

Senior Instructor of Oboe **Peter Cooper** played a concerto and gave a master class at the International Double Reed Society conference in June 2016. He also taught at the Rocky Ridge Music Center during Summer 2016. This year Cooper taught a master class at the University of Minnesota and played a number of chamber music concerts in Denver in addition to his regular position as principal oboe in the Colorado Symphony.



Carter Pann

Composer named finalist in Pulitzer Prize voting

Every year, hundreds of composers submit works to the Pulitzer Prize Board for consideration for the Pulitzer Prize in Music. Only three finalists are chosen; from those, one winner is selected. A College of Music composer can claim the distinct honor of being one of those three finalists.

This year was the 100th anniversary of the Pulitzer Prizes, and as the dust settled and the winners were announced, Associate Professor of Composition Carter Pann was revealed to be one of the two finalists in the prize for music.

"I was very surprised and honored," says Pann. The news found its way to Pann during a rare lull in an ordinarily wall-to-wall schedule. He was enjoying a moment poolside on a trip to Miami to premiere two large-scale works at the Frost School of Music at the University of Miami.

"A former student of mine, Greg Simon, texted me and that's how I found out," Pann says. "After that, it was just a domino effect ... former students started texting me and emails and tweets started rolling in. [Actress] Mia Farrow even retweeted a tweet that mentioned it."

Pann says he was especially thrilled with the news considering the piece he submitted. *The Mechanics: Six from the Shop Floor* is a saxophone quartet—not the usual Pulitzer fare. "The Pulitzer is generally considered an orchestral or opera prize. This wasn't my first time submitting, and this piece was a total shot in the dark," he explains. "It was totally unexpected."

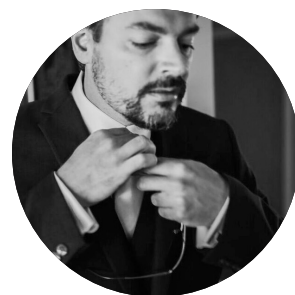
Perhaps what gave *The Mechanics* the edge, Pann suspects, was this particular recording, done with the Capitol Quartet. "The first time I heard them, I was so inspired by them that I found myself practically beating down the door to the green room after the concert, telling them I wanted to compose something for them."

Writing *The Mechanics* was a special experience given the unique source material. "I had never written a piece for saxophone quartet before. But I don't think this will be my last."

Though he didn't win the prize, Pann says the encouraging and supportive response of his colleagues at the College of Music has made him feel as if he did.

And Pann says the honor of being among the finalists is recognition enough. "While there's no cash prize for finalists, your name and your piece are often mentioned along with the winner," Pann says. "The Pulitzer name ensconces the name of the composer forever. It's really an honor to be named in that discussion."

"The Pulitzer name ensconces the name of the composer forever. It's really an honor to be named in that discussion."





Professor of Piano **Andrew Cooperstock** recently recorded the complete solo works of Leonard Bernstein for Bridge Records, in honor of the upcoming Bernstein centenary. He also presented a session at the Music Teachers National Association (MTNA) national conference in San Antonio, was a guest lecturer at music teachers associations in Texas and Colorado, soloed with the Grand Junction Symphony, premiered Meira Warshauer's *Carolina Gallery* at the University of South Carolina and served as artist-faculty at the Saaburg International Festival of Music in Germany. Cooperstock also gave master classes in Hawaii, Arkansas, Oklahoma, Texas and Georgia and performed at the Scots Kirk in Paris.

Alejandro Cremaschi co-authored an article on the impact of technology on piano teaching in *Clavier Companion* magazine. He also taught master classes as a guest artist and offered recitals at Universidad Nacional de Cuyo in Mendoza, Argentina, and at the University of Iowa and Oregon State University.



Associate Professor of Viola **Erika Eckert** completed her fifth summer as a member of the faculty of the Brevard Music Center. She was also a guest at the Viola Celebration at the University of Tennessee in October 2015 and performed recitals at the University of Minnesota and Bowling Green State University with **Margaret McDonald** in April 2016. Eckert also performed a joint recital with **Abigail Nims** in their shared hometown of Delaware, Ohio, again with McDonald.

In 2015, Musicology Lecturer **Alexandra Eddy** marked 19 years performing and recording with the Washington, D.C.-based period-instrument opera company Opera Lafayette. Eddy also recently recorded Richard Burchard's *In Memoriam* with the Colorado Chamber Orchestra. Her chamber setting of George Herbert's *The Twenty-third Psalm* was premiered in Denver in May 2015. She is currently at work setting poems by Gerard Manley Hopkins.

Professor of Double Bass **Paul Erhard** has performed Nino Rota's *Divertimento Concertante* double bass concerto with three symphony orchestras since February 2015: the Whatcom Symphony Orchestra, the Longmont Symphony Orchestra and the Grand Junction Symphony. One of the most interesting double bass concertos composed in the 20th century, the Rota is full of expressive excitement, action and variety in moods, colors and textures.

This year, Thompson Jazz Studies Program Director **John Gunther** performed solo engagements with the Sinfonietta Chamber Orchestra, conducted by alumnus **Michael Boone** (DMA '09), premiered new works with **Charles Wetherbee**'s Carpe Diem String Quartet and Throw Down or Shut Up!, led BLOrk (Boulder Laptop Orchestra) in a performance of Frank Zappa's music at Fiske Planetarium, conducted the Oregon All-State Jazz Band, performed and recorded as a soloist with Kantorei choir in Denver and performed as soloist with the Cartago National Band in Costa Rica. In Summer 2016, he performed in Portugal and Italy.

Associate Professor of Piano **Jennifer Hayghe** gave a number of solo and chamber music performances this year, including recitals at the University of Alabama and a "Live from Hochstein" recital radio broadcast in Rochester. She was also invited to give a major presentation at the 2016 Music Teachers National Association (MTNA) Conference in San Antonio. Summer activities included being the featured guest artist at the Oklahoma Music Teachers Association state conference, performing and teaching as the featured guest artist at the Southern Methodist University Institute for Young Pianists and directing a new piano program for the American Festival of the Arts in Houston.

Pendulum New Music Director **Hsing-ay Hsu** was a featured artist and adjudicator for the International Keyboard Odyssiad & Festival, U.S.A. in Fort Collins. Her "Conscious Listening™" seminars were presented at the Music Teachers National Association (MTNA) National Convention in San Antonio and as a series for the Friends of Chamber Music in Denver.

Hsu also presented several collaborative new music events with College of Music colleagues, including "Modern Valentines" at Boulder Public Library with Assistant Professor of Violin **Harumi Rhodes** and Associate Professor of Flute **Christina Jennings**, and "Muses Unbound" at the Dairy Center for the Arts with Associate Professor of Piano **Jennifer Hayghe** and alumna **Annie Booth** (BM '11).



Professor of Bassoon **Yoshi Ishikawa** continued his engagements as a soloist and pedagogue in Asia in 2015. He presented the world premiere of **Daniel Kellogg**'s *Respiratus* for bassoon and orchestra, written for Ishikawa, at the International Double Reed Society Conference in Tokyo in Fall 2015 (video on Ishikawa's faculty biography at colorado.edu/music). The conference was a milestone for the IDRS and the first to be held in Asia; Ishikawa served as the adviser and liaison between the 2015 Tokyo Conference Committee and IDRS. Ishikawa was also featured guest artist for the third International Bassoon Festival at the Central Conservatory in Beijing in 2015. He was one of 10 guests and the only soloist from the U.S. In November 2015, he presented a class on bassoon pedagogy and conducted a master class at Mahidol University in Salaya, Thailand. He toured China in June 2016 and presented concerts and master classes in Shanghai, Chengdu and Chongqing. As the chairman and the founding member of the Asian Double Reed Association, Ishikawa negotiated with the Central Conservatory of China in Beijing to host the 2017 Asian Double Reed Association Conference.



Daniel Kellogg's *A Glorious Morning* for horn trio premiered at Carnegie Hall's Weill Recital Hall with Associate Professor of Horn **Michael Thornton**. Kellogg's *Campane di Venezia* for wind symphony also premiered at the College Band Directors National Association (CBDNA) Southwestern Division Conference, with Director of Bands **Donald McKinney** conducting. Yale University's Schola Cantorum chamber choir also produced a recording of Kellogg's *Shout Joy!*

Carlo Caballero

Musicologist organizes four days all about Fauré

When French chamber music composer Gabriel Fauré suddenly rose to international prominence with two large-scale works in 1900, it was a feat few expected.

When Carlo Caballero co-organized a conference on Fauré in Fall 2015, it was a triumph in its own right. “It took three years of planning,” the associate professor of musicology says. “Since there hadn’t been a conference on Fauré since 1995, we wanted to bring together scholars from all over the world and cover a lot of ground.”

Caballero, who’s specialized in Fauré and his music for a quarter century, organized the conference with University of Washington musicologist Stephen Rumph. Titled “Effable and Ineffable: Gabriel Fauré and the Limits of Criticism,” the four-day conference, sponsored by the Simpson Center for the Humanities and the School of Music at UW, featured master classes, paper presentations, concerts and a roundtable discussion.

Truly a foray into every aspect of Fauré’s varied body of work, sessions focused on public reception of his works, his piano music, the role of ballet in French opera and more. The conference also partnered with a local opera company and orchestra to mount an exciting performance of Fauré’s rarely seen opera *Pénélope*. Professor of Piano David Korevaar presented a master class and lecture as well.

The goal of the conference was to celebrate and dissect the catalog of a composer who is rarely discussed in academic circles despite his huge musical influence and universally beloved work. “We wanted to cast light on his work and pose three questions,” Caballero says. “Why does his music resist



“Anyone who studies music, whether it’s through performance or academically, has a curiosity that musicology satisfies.”

analysis? What accounts for his marginal status in academia? And how can his music reshape our practice as music critics?”

The response Caballero and Rumph received from other Fauré scholars surpassed expectations. “We had so many paper submissions that we ended up having to form a program committee, which rejected about 25 percent of them. We still had so many papers that we had to have simultaneous sessions,” Caballero says.

One unique aspect of this particular gathering was the decision Caballero and Rumph made to invite speakers to present in their native language. “Having that continental perspective was good for our collective knowledge and made us feel more connected to one another.”

At the end of the conference, Rumph and Caballero agreed it was a success. “But more importantly, we agreed on two other things: Young scholars are taking research on this composer in exciting new directions, and we intend to revisit the best work from the conference in the form of an edited collection of essays.”

And any chance to expand awareness of a certain composer or bring together musical minds is always welcome, he adds. “Anyone who studies music—whether it’s through performance or cultural studies—has a curiosity that musicology satisfies.”

Department Spotlight: CBDNA Conference

In 2016, the University of Colorado Boulder Bands were proud to host the Southwestern Division Conference of the College Band Directors National Association. For four days in March, conductors participated in clinics, panel discussions and research presentations about repertoire, music history and the state of education.

Culminating in performances by an intercollegiate band, the CU Wind Symphony and ensembles from other universities, the conference offered a collaborative approach and a fresh perspective on the field and where it’s headed.





Professor of Piano **David Korevaar** presented a revival of his popular multimedia show "Frames" at the ATLAS Black Box

Theater in November 2015. He also spent part of Summer 2016 teaching and performing at the Afghanistan National Institute of Music in Kabul.

In 2015-16, Associate Professor of Theory **Daphne Leong** published "Analysis and Performance, or, wissen, können, kennen" in Music Theory Online and a review, "On Experience and Meaning in Music Performance," in the Journal of Music Theory. Her chapter "Analysis and Performance in the Music Theory Classroom" is forthcoming in the *Norton Guide to Teaching Music Theory*, and her book project *Performing Knowledge: Performance and Analysis in Music of the 20th Century* is under review. Leong performed and presented at Eastman School of Music and performed with her new-music quartet Throw Down or Shut Up! (with Thompson Jazz Studies Director **John Gunther**, percussion instructor **Mike Tetreault** and guitarist **Patrick Sutton** (DMA '14) at the Dairy Center and CU Boulder. Leong also gave a participatory talk on Schnittke's Piano Quartet in collaboration with Professor Emerita **Judith Glyde** and the Music in the Mountains Chamber-Music Workshop Faculty Quartet. In November 2015, she began her term as the vice president of the national Society for Music Theory and published the online pedagogy resource for the society's performance and analysis interest group.

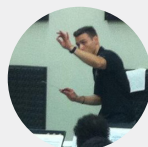
Associate Professor of Theory **Yonatan Malin** presented research in colloquia at CU Boulder, at the University of Oregon and at the Fourth International Conference on Analytical Approaches to World Music. He is currently chair of the theory department and last year taught courses in song analysis, analytical approaches to world music, tonal analysis and aural skills. Malin has a paper accepted for upcoming publication in Yuval, the online journal of the Jewish Music Research Centre at the Hebrew University of Jerusalem.



Professor of Musicology **Rebecca Maloy** presented research on Old Hispanic chant in May 2016 at the International Congress on

Medieval Studies with musicology graduate students **Mason Brown**, **Ben Cefkin**, **Ruth Opara**, **Megan Quilliam** and **Melanie Shaffer**. During the 2016-17 academic year, Maloy will be a member of the Institute for Advanced Study in Princeton, New Jersey, and a fellow of the American Council of Learned Societies.

In 2015-16, Associate Professor of Collaborative Piano **Margaret McDonald** performed concerts throughout the midwest with **Erika Eckert**, viola, and **Abigail Nims**, mezzo soprano. She also gave master classes at the University of California, Santa Barbara, the University of Texas at Austin, the University of Minnesota and Bowling Green State University in Ohio.



In January 2016, Director of Bands **Donald McKinney** guest conducted a concert with the Banda Sinfonica Intermedia at the Costa Rica National

Institute of Music. The weeklong residency culminated in an outreach concert in San José, Costa Rica. McKinney was also guest conductor for the Texas Music Educators Association 5A All-State Symphonic Band in San Antonio. Other residencies included conducting workshops at Eastern Washington University and the University of Central Missouri.



In 2015, Associate Professor of Collaborative Piano **Alexandra Nguyen** presented a teaching demonstration at the

National Conference on Keyboard Pedagogy, and she recently was appointed chair of the organization's collaborative committee. She served as adjudicator for the 2015 Eastman Young Artists International Piano Competition as well as for the final pre-screening round of the 2016 Gina Bachauer Junior and

Young Artists Competitions, where she will perform with the competitors in the final round. Another highlight was a joint faculty recital with Associate Professor of Voice **Jennifer Bird** in which the stage of Grusin Hall was transformed into a cabaret lounge, producing a full sensory experience for audience members.



Assistant Professor of Voice **Abigail Nims** was featured on a Grammy-nominated recording of Monteverdi's opera *Il*

ritorno d'Ulisse in patria with Boston Baroque.

Associate Professor and Entrepreneurship Center for Music Director **Jeffrey Nytech's** Symphony No. 1: "Formations" was performed in February 2016 on the Colorado Symphony/Denver Young Artists Orchestra side-by-side concert. His upcoming book, *The Entrepreneurial Muse: Rethinking the Classical Music Career*, was also accepted for publication by Oxford University Press.



Assistant Professor of Ethnomusicology **Austin Okigbo** was awarded the Equity and Excellence Faculty Award by the

Office of Diversity, Equity and Community Engagement at CU Boulder.

Associate Director of Choral Studies **Andrea Ramsey** this year presented at state conferences in Iowa, Florida and Colorado. She also served as clinician for all-state and honor choirs in Louisiana, New Hampshire, South Carolina and North Carolina. Ramsey conducted the American Choral Directors Association (ACDA) Eastern Division junior high and middle school honor choir in Boston and was selected as the first female conductor of a men's honor choir in Kansas City for the Southwestern Division of ACDA. As a composer, she completed six newly commissioned choral works and published eight new works this year.

Jeremy Smith

Uncovering a Renaissance musical controversy

It was a book 30 years in the making. A concentrated look at the songs of English Renaissance composer William Byrd. The music hasn't changed since the 1500s. But the study of music has evolved into something entirely different in just the past quarter century.

That was the context Professor of Musicology Jeremy Smith brought with him when a conference of Byrd scholars selected him to write his book, *Verse and Voice in Byrd's Song Collections of 1588 and 1589*. "This is a book people have been anticipating for decades," says Smith.

In the 1970s, the first two volumes of what was originally conceived as the definitive trilogy on Byrd's works gave readers an in-depth study of his musical style. Focusing on his motets and instrumental works, the books were meant to be accompanied by a third, similar treatment of his middle-period songs. But Smith, who specializes in English Renaissance music and modern progressive rock, took a more interdisciplinary approach.

"I was much more interested in the political situation during Byrd's time and the meaning of the words in the songs as well as the music."

Having already edited many of Byrd's songs for another publication, Smith was familiar with the music of the composer's two songbooks. It wasn't until he started digging in for this project that common, often controversial themes began to emerge. "He told a story with the songs, similar to Shakespeare's sonnet cycles," Smith explains.



"I'll always bring my students along for the ride. None of my discoveries could have happened without their involvement."

Byrd was a practicing Catholic at a time when most of his compatriots belonged to the Protestant Church of England. Smith suspects he was using his songs as a form of protest. "Because people haven't looked at Byrd in this context before, considering contemporary literature, religion and art, they wouldn't see the ways he was weaving these ideas into stories."

Knowing his own book about Byrd's controversial works could itself be considered controversial among his peers, Smith says the research process was often filled with anxiety. "Once I saw the story begin to emerge, I began to fear that I would find something that would prove my theory wrong," he says. "But those songs only served to give more depth to what Byrd was saying."

As he continues to search for implications in the songs, Smith says he'll use his learning process as a teaching tool for his students. "In order to find something new, you have to be an expert on what's already known. You can't have a breakthrough unless you know what's already there. That's why I'll always bring my students along for the ride. None of my discoveries could have happened without their involvement."

Smith's book, *Verse and Voice in Byrd's Song Collections of 1588 and 1589*, published by Boydell Press, is available on Amazon.com.

Faculty spotlight: Michael Theodore

Associate Professor of Composition and Music Technology Michael Theodore was passionate about music from a young age. But from an even earlier age, he'd been making art with his mother.

And as a composer and multimedia artist, art and music have remained his passions. This winter, Theodore hosted an art and sound installation—an interactive array of lights and color, clicks and clacks—at David B. Smith Gallery in Denver's Lower Downtown district.

Theodore and ATLAS PhD candidate Abhishek Narula were one of 11 teams to receive a grant from the CU Boulder Entrepreneurship Initiative. The seed funding allowed him to streamline the complicated technology of his art installations by collaborating with Narula on the invention of a new hardware and software platform.

In his role as professor, Theodore is always conscious of the interdisciplinary nature of the arts. He teaches in the College of Music and at the ATLAS Institute and considers it his duty to foster connections between music and other forms of art and media on campus. "When you collaborate with an artist from another medium, that person brings a different perspective to the table that could provoke something creatively that you wouldn't have thought of on your own."



Faculty Recordings and Publications

Alejandro Cremaschi Associate Professor of Piano Pedagogy
SHEET MUSIC *Doce Preludios Americanos for Piano* by Alberto Ginastera

- Pedagogical edition
- Published by Carl Fischer Publishing

Edward Dusinger Artist in Residence

BOOK *Beethoven for a Later Age: Living with the String Quartets*
 • Published by University of Chicago Press

Christina Jennings Associate Professor of Flute

CD *George Rochberg: Complete Flute Music, Vol. 1*
 • Released by Naxos American Classics

SHEET MUSIC *George Rochberg Caprice Variations*

- Transcribed for flute by Christina Jennings
- Published by ESC Publishing

David Korevaar Professor of Piano

BOOK "Interior Virtuosity: Grasping Fauré's Piano Music"
 • Chapter in *The Pianist's Craft 2*, ed. Richard Anderson
 • Published by Rowman and Littlefield

CD *Frédéric Chopin: Selected piano works, including Ballades 1 and 3, selected Nocturnes and Mazurkas, Berceuse, Barcarolle, and Scherzo No. 4*

- Booklet notes by David Korevaar
- Released by MSR Classics

CD *Franz Schubert: Sonata in G Major, D.894 and Sonata in A Major, D.959*

- Booklet notes by David Korevaar
- Released by MSR Classics

Mutsumi Moteki Professor of Voice and Opera

SHEET MUSIC *Japanese Art Song Anthology, Vol. 2*
 • Edited by Kumiko Shimizu and Mutsumi Moteki
 • Published by Classical Vocal Reprints

Andrea Ramsey Assistant Professor of Conducting

SHEET MUSIC "Over hill, over dale"
 • Song in *Hark, hark, the lark*
 • Published by Oxford University Press

David Requiro Assistant Professor of Cello

CD *A Dué Celli*
 • With the Weiss-Requiro Duo
 • Released independently

Harumi Rhodes Assistant Professor of Violin

CD *The Three Paneled Mirror*
 • Works for vocal quartet, violin, cello and piano by Richard Pearson Thomas, text from the menus and writings of Chef Dan Barber
 • With Mirror Visions Ensemble
 • Released by Centaur Records

William Stanley Associate Professor of Trombone

SHEET MUSIC *Songs Without Words: Vocalises of Gabriel Fauré*
 • Edited and arranged for trombone and piano by William Stanley
 • Bass Trombone/Tuba version by Michael Dunn
 • Published by Mountain Peak Music

Takács Quartet

CD *Franck: Piano Quintet; Debussy: String Quartet*
 • With Marc-André Hamelin, piano
 • Released by Hyperion Records

CD *Janáček & Smetana: String Quartets*

- Released by Hyperion Records

Thompson Jazz Studies Program faculty

CD *Be (Bop) Boulder*
 • Featuring John Gunther, Brad Goode, Paul McKee, Jeff Jenkins, Art Lande, Dave Corbus, Bijoux Barbosa, Paul Romaine and Josh Quinlan
 • Released independently

Michael Thornton Associate Professor of Horn

CD *Inspired by Brahms: Music for Horn Trio*
 • With Yumi Hwang-Williams and Andrew Litton
 • Released by Albany Records

Geraldine Walther Artist in Residence

David Korevaar Professor of Piano
CD *Paul Hindemith: 3 Sonatas for Viola and Piano*
 • Booklet notes by David Korevaar
 • Released by MSR Classics
 • Recorded in Grusin Music Hall at the College of Music and named one of Colorado's top recordings of 2015 by Colorado Public Radio

Charles Wetherbee Assistant Professor of Violin

CD *Sergey Ivanovich Taneyev: String Quartets (Complete), Vol. 4 - Nos. 6, 9*
 • With the Carpe Diem String Quartet
 • Released by Naxos Records

Charles Wetherbee Assistant Professor of Violin

David Korevaar Professor of Piano
CD *Tibor Harsányi: Violin Sonatina / Violin Sonata / 3 pièces de danse / Viola Sonata (A Hungarian in Paris)*
 • Booklet notes by David Korevaar
 • Released by Naxos Records



Looking Forward:

Waltz Music Library updates



Say goodbye to the card catalog and wave hello to digital music services. The Howard B. Waltz Music Library is getting a 21st-century facelift.

This year, after a months-long planning and input process, the first in a series of upcoming changes could be seen at the College of Music's library. "We spent spring break removing the centralized audio-video system. We got out our drills and hammers, pulled electrical wire and tore it down. Now we have large tables in its place."

Stephanie Bonjack came on as the new director of the music library in June 2015, bringing with her 15 years of experience in collegiate music libraries.

She sees opportunity for growth in the 5,400-square-foot space. "It's a gift for us to have a library in our building. No one's opening branch libraries anymore—they're closing and consolidating them. We're an underutilized resource."

In gathering feedback from students, faculty and staff, and consulting with a university space planner, Bonjack says simple changes will bring the Waltz to the level of other libraries on campus—and meet the needs of an evolving student body. "Student success is a major strategic priority for the chancellor. And data shows that student-centered libraries have a direct correlation with student success."

When it comes to relevancy, Bonjack says music libraries face particular challenges. "Music libraries have always been collection- and format-heavy. Every time a sound format changes, we keep the old and add the new."

With that in mind, Bonjack wants to increase the College of Music's digital music offerings. "We're behind other music schools in access to digital collections," she says. "We're looking into several options and have already purchased a subscription to the Met Opera On Demand database."

Other projects—cataloging the remaining card catalog items, circulating more of the collections and providing access to scores online—will help make the library not only a resource but also a space for research, collaboration and study.

"In my ideal version of the library, we're the hub for students, faculty and staff, with books, scores and recordings on hand to support learning—but also a variety of seating and study options to comfortably work," she says. "When you have a connection to a library, it's because it makes you feel a certain way. You like to be there. All great libraries have a sense of place."

Since joining the College of Music faculty in 2015, Assistant Professor of Cello **David Requiró** has performed around the country and in Australia. Having recently served as artist faculty at the Bowdoin International Music Festival and Olympic Music Festival, Requiró also taught master classes at the Juilliard School and the Queensland Conservatorium in Brisbane, Australia this year. As a member of the Weiss-Requiró Duo, Requiró performed with cellist Meta Weiss at the Crossbows Music Festival at the Queensland Conservatorium. In October 2015, Requiró performed as soloist with brother Aaron Requiró in Brahms' Double Concerto with the Eureka Symphony in California.

Assistant Professor of Violin **Harumi Rhodes** played concerts in more than 60 national and international venues in 2015-16. She also commissioned and premiered a dozen new compositions and released a CD. Rhodes is celebrating her first year at CU Boulder with a vibrant violin studio of talented, curious and visionary creative thinkers. Three of her students will be featured soloists with the University Symphony Orchestra in concerts during the 2016-17 academic year.

Assistant Professor of Music Education **David A. Rickels** traveled to Dublin in Summer 2016 to speak at the biennial seminar of the International Society for Music Education's (ISME) Music in Schools and Teacher Education Commission. Rickels presented a paper on his latest work with Synchronized Video Feedback, a novel method for using technology to deliver mentoring feedback to preservice teachers.

Thomas Riis, the Joseph Negler Endowed Professor of Music since 2002 and Director of the American Music Research Center since 1992, was awarded the Distinguished Service Citation at the business meeting of the Society for American Music. He is a past president of the society.

Associate Professor and Associate Director of Bands **Matthew Roeder** served as guest conductor of the New Jersey All-State Symphonic Band during a February concert at the New Jersey Performing Arts Center. He presented on a panel titled "The Pursuit of Meaningfulness" during the College Band Directors National Association (CBDNA) Southwestern Division Conference in March 2016. He also presented a joint session at the annual Colorado Music Educators Association (CMEA) Conference in January. During the 2016-17 academic year, Roeder will participate in the University Leadership Development Institute's Excellence in Leadership Program (ELP) on the CU Boulder campus.

For the third year in a row, Associate Professor of Ethnomusicology **Brenda M. Romero** was invited to present her work on the Danza de Matachines at Benemérita Universidad Autónoma de Puebla, Mexico at its Third National Colloquium on Ethnochoreology. Romero's presentations inspired a national research project, and BUAP ethnochoreology faculty recently invited her to be a member of "Identities and Kinetic Sonorous Diversities," a one-year research project on the Danza de Matachines throughout Mexico and the southwestern United States. The project is funded by the Mexican government. Romero's fieldwork will focus on the Borderlands region.

Associate Professor of Clarinet **Daniel Silver** returned to the Interlochen Arts Camp and Festival for his 25th summer of teaching and performing in Summer 2016.

In January and February 2016, Assistant Professor and Ritter Family Classical Guitar Program Director **Nicolò Spera** performed a program of his transcriptions for 10-string guitar throughout Colorado and New Mexico. In March 2016, he presented recitals with theorbo and six-string guitar in duo with his wife, violinist Jennifer Diaz Spera, and in June played Mario Catelnuovo-Tedesco's Guitar Concerto in Florence, Italy, at the Conservatorio Luigi Cherubini. He has performances forthcoming this fall in Florence and Milan and throughout Colorado.

As principal horn of the Colorado Symphony, Associate Professor of Horn **Michael Thornton** performed the Mozart Horn Concerto No. 3 with the symphony in October 2015 to a sold-out audience at Boettcher Concert Hall in Denver. The performances were so popular that the program was repeated in July 2016 at the Arvada Center for the Arts and Humanities. Thornton also performed as principal horn with the St. Paul Chamber Orchestra for its opening weekend and performed for several weeks as associate principal horn with the Philadelphia Orchestra.

Professor of Percussion **Douglas Walter** played jazz, flamenco, his own compositions and Bach at Central Washington University, the University of Oregon, Portland State University, Oregon State University, Sunriver Music Festival, the Rocky Mountain Percussion Association, the University of North Texas and the Cru Conference in Paris.



STUDENTS



College of Music

Boettcher Hall Showcase Concert



On a rainy Tuesday evening in late April, student ensembles from the College of Music loaded up a few buses and drove down U.S. 36. Their destination: Boettcher Concert Hall at the Denver Performing Arts Complex.



When they arrived and took the stage, the music of Leonard Bernstein, Igor Stravinsky and Miles Davis wafted through the circular auditorium and up to the high ceiling, thrilling an audience of nearly 1,000 parents, alumni, faculty, supporters and music

lovers. An onstage collaboration with students from El Sistema Colorado, an organization dedicated to enriching the lives of underserved students through music, showed the true power of music to unite and inspire.

It was a night to remember not only for the nine-member jazz ensemble, the Wind Symphony and the Symphony Orchestra but also for everyone in attendance. There, in the home of the Colorado Symphony, student ensembles from the state's flagship university put on a stellar and professional-level concert—the impact of which will live on long after the final standing ovation.



Ekstrand *Graduate Student Competition*

Persistence paid off in November for Kellan Toohey (DMA '16). After entering four years in a row, the clarinet doctoral student won the 2015 Bruce Ekstrand Memorial Graduate Student Performance Competition—along with \$2,000 in professional development funds.

Toohey, a Boulder native, says competing has been one of his best experiences at the College of Music. “Having something like this on my résumé will be really helpful when applying for future jobs and competitions,” he adds.

The Ekstrand Competition is the premier performance competition for graduate students at the College of Music. The other 2015 finalists included the Rano Winds graduate wind quintet—Kaleb Chesnic, flute (MM '16); Emily June, oboe (MM '16); Jacob Eichhorn, clarinet; Kelsey Bentley, horn and Daniel Nester, bassoon—tenor Michael Hoffman, guitarist Paulo Oliveira and percussionist Charles Lovell.

Several recent finalists from the Ekstrand Competition will perform in one of the world's greatest music venues at the College of Music Weill Recital Hall Showcase at Carnegie Hall in New York on Nov. 7. The 2016 Bruce Ekstrand Memorial Graduate Student Performance Competition finals are Sunday, Nov. 13 in Grusin Music Hall.



"It's lucky that I came to the concert. But it's not lucky that I didn't freak out. That was the preparation."

Jordan Pyle

An (unusual) night at the symphony

Sometimes you're just in the right place at the right time. That can certainly be said for undergraduate oboist Jordan Pyle.

It's Saturday night, April 2. Pyle and a friend are in the mezzanine at Boettcher Concert Hall. It's intermission during a Colorado Symphony concert, and they're getting excited about the symphony's second-act performance with innovative banjo player Béla Fleck. Pyle's phone buzzes. It's oboe professor and principal oboe of the symphony, Peter Cooper, texting her. "Can you come backstage right away?"

Huh?

Pyle's a Colorado native who paid frequent visits to Boettcher Concert Hall growing up. She's played once on this stage before, back in March. Never in all her time sitting in the audience did she dream she'd be onstage with the Colorado Symphony with 10 minutes' notice. But that's exactly what happened on April 2.

In circumstances that almost seem hard to believe, Pyle made her second appearance with the Colorado Symphony sight-reading the second oboe part of Fleck's Juno Concerto. "I was so surprised," Pyle says. "I kept thinking, 'Is this really happening?'"

When the symphony left the stage after the first half of the performance, second oboe Monica Hanulik became ill and had to leave the concert. With only a few minutes to go in intermission, Cooper got out his phone and texted Pyle. "The only reason he knew I was there that night was because I had texted him when I arrived to see if he wanted to chat afterward," says Pyle.

After a bit of dumbfounded back and forth, Pyle raced from her upper-level seat to where Cooper was waiting backstage. Cooper gave Pyle an oboe and she prepped a reed as they talked through the piece. "Most of it was in unison, but he specifically pointed out the *divisi* sections so that I knew where I absolutely had to play."

Once the music began, Pyle shook off some nerves and did her job, sight-reading the Colorado premiere of a Béla Fleck original in front of a die-hard audience alongside Colorado's flagship orchestra.

She'll tell you the music wasn't technically difficult, just unusual for all its Fleck-standard 5/4 time and quintuplet runs. But her professor will tell you it took focus and plenty of skill to pull it off. "I've never had a student have to step in at literally the last moment," says Cooper. "It shows Jordan is skilled, poised and able to concentrate even when experiencing great stress."

Afterward, Pyle says she was reminded of a phrase: luck is when opportunity meets preparation. "It's lucky that I came to the concert, and lucky that I had texted Professor Cooper to tell him I was there," she says. "But it's not luck that I didn't freak out or play in any rests. That was the preparation."

2015 Rocky Mountain Double Bass Festival

In September 2015, the College of Music brought together more than 70 Colorado bass players, from fourth grade students through professionals, for the 13th Rocky Mountain Double Bass Festival. The day-long celebration included classical double bass technique and master classes led by Professor Paul Erhard and the National Symphony's Ira Gold and jazz bass sessions led by Instructor of Jazz Bass Bijoux Barbosa. The festival concluded with performances by the clinicians and the Monster Bass Ensemble. Double bass studio students, including teaching assistant Brett Armstrong, played a large part in organizing and teaching younger students.



Reconnecting with the Renaissance

In May and June 2016, 10 students from the College of Music studied abroad in Florence, Italy with the Music and the Performing Arts: Renaissance in the XXI Century program. Begun by Professor Emerita Judith Glyde five years ago, the program invites students from CU Boulder and other universities to the home of the Renaissance for six weeks of performances and cultural immersion. For the second year in a row, the students welcomed several CU Boulder alumni and Chancellor Phil DiStefano for a gala dinner.



Student Notes

Emily Alley (DMA Collaborative Piano) studied at the Music Academy of the West Summer Music Festival in Santa Barbara, California, on a fellowship in Summer 2016.

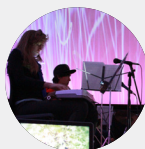
Graduate string quartet-in-residence the **Altius Quartet** competed in the semi-final round of the Concert Artists Guild Competition in October 2015.

Cellists **Robert Arundale** (DMA), **Andrew Brown** (DMA) and **Kamila Dotta** (BM) studied in Summer 2016 at the Aspen Music Festival.



Alicia Baker (MM Vocal Performance and Pedagogy) performed on stage and served as music director for *The Comedy of Errors* at the 2016 Colorado Shakespeare Festival.

Keith Barnhart (DMA Classical Guitar) recently performed with his guitar duo, Fog City Duo, in San Francisco, Cincinnati and Rapid City, South Dakota. He also performed Mahler's Symphony No. 7 during the Colorado MahlerFest in May 2016.



A feature on **BLOrk** (Boulder Laptop Orchestra), which is made up of many College of Music composers and directed by **John Drumheller** and **John Gunther**, was broadcast on Rocky Mountain PBS.

In April 2016, **Cameron Coday** (BME) and **Claire Glover** (BME) premiered *Midnight Sun* by **Elena Specht** (MM Composition) during their joint junior recital. The piece was performed by students from El Sistema Colorado.

Laura Eakman (DMA Viola) began teaching with El Sistema Colorado.

Jason Johnston (DMA Horn) is Assistant Professor of Horn at the University of Idaho.

A small student jazz combo led by Thompson Jazz Studies Program jazz piano instructor **Jeff Jenkins** won the award for outstanding performance by a small jazz ensemble in the DownBeat Magazine Student Music Awards. Students **B.K. Kahn**, **Otto Lee**, **Matt Michaud**, **Josh Reed**, **Paul Shinn** and **David Smith** performed in the group.

In addition to premiering several pieces this year, **Egemen Kesikli's** (DMA Composition) work *Oh Mensch, gib Acht!* for tenor and orchestra was selected as a finalist in Turkey's Eczacıbaşı National Composition Contest. The piece was premiered by the Izmir State Symphony Orchestra in June 2016.

Masaki Kleinkopf (BM Jazz) and **Anisha Rush** (BM Jazz) participated in the annual International Association of Schools of Jazz (IASJ) meeting in Boston in June 2016.

Jose Leonardo Leon (DMA Trombone) played in the back-up group on Ed Calle's album *Mamblue*, which won a Latin Grammy in 2015.



Kurt Mehlenbacher's (DMA Composition) new orchestral work *Flying Crooked*, winner of the Pro Musica CU Commission Competition, premiered in November 2015 in Boulder and Denver.

Freshman **Max Mondzac** (BM Classical Guitar), recipient of the Sher Distinguished Musician Scholarship, travelled in Summer 2016 to Europe, studying first in Salzburg, Austria, then in Lugano, Switzerland, with Ritter Family Classical Guitar Program artist-in-residence Lorenzo Micheli.



“Music shouldn’t just be for the elite. It’s for everyone.”

Brooke Murray

Encouraging people to Sing It Forward

Brooke Murray (BA '16) credits music with giving her her life back when she was a child.

“I was attacked by a dog when I was 6 years old. I missed a lot of school as I recovered, and when I did finally go back to school I was bullied by the other kids because of my scars,” she remembers. “Then I started singing. Choir gave me back my confidence and my grades started going up.”

The native of the Aspen area says she knows firsthand what music can do for a person. And as she enters the post-graduation world, she wants to make sure that no one is ever denied that life-changing relationship.

Murray was one of five finalists in the 2016 CU Boulder New Venture Challenge. Her idea, Sing It Forward, was to start a non-profit organization based on the pay-it-forward model to make voice lessons more affordable. “If a parent pays for a month of their own child’s lessons and puts down a bit more for another student’s, then eventually those lessons would be paid for,” she reasons.

When she practiced pitching Sing It Forward to judges at the New Venture Challenge, Murray left her personal story out of it. But it didn’t feel right, so at the final round, she wore her passion for music accessibility on her sleeve.

Even though she didn’t win the top prize, she finished as runner-up, winning \$1,000 from the competition. But it’s what happened after the awards were handed out that Murray says was truly overwhelming.

“One of the judges came up to me afterward and told me that he had been in an accident himself—he was paralyzed—and

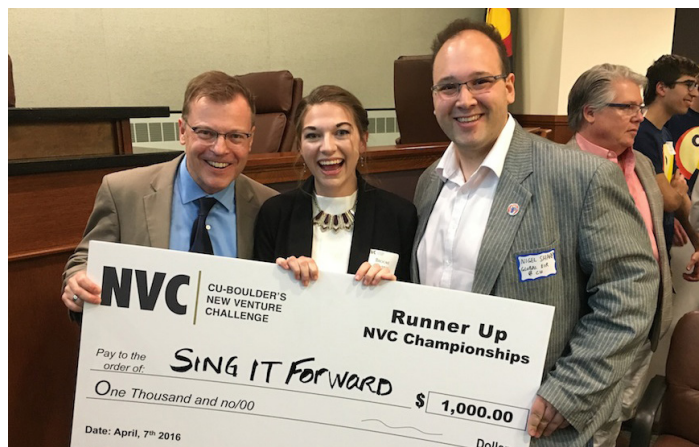
music was the only thing that got him through it and helped him begin to recover. He said, ‘Brooke, I have a surprise for you.’” The judge, venture capitalist Jason Mendelson, offered Murray \$5,000 in seed money to get Sing It Forward off the ground. An angel investor in the crowd followed suit. In all, she went home that night with \$14,000—and a renewed passion to bring her organization to life.

Associate Professor Jeffrey Nyth, Director of the Entrepreneurship Center for Music, advised Murray when she first began formulating the idea during his class. He says it was her personal story that made Sing It Forward so powerful. “It was a story that not only moved the judges with its authenticity. It provided the best illustration possible for why Sing It Forward was a venture worthy of support,” he says.

Murray thinks the idea is resonating with people because they see the benefit—especially now—of making music accessible for all children. “Music education programs are being cut from public schools across the country,” she says. “Low income students who don’t have the resources outside school to get that music education are being left behind. But music shouldn’t just be for the elite. It’s for everyone.”

Nyth says Murray’s success shows the ever-growing impact and presence of music entrepreneurship on campus and in the community. “Students like Brooke are demonstrating how entrepreneurship can empower our students to realize their dreams and make a difference in the world. It’s an exciting time to be leading the ECM!”

Murray says no matter what the future holds, her experience in the New Venture Challenge reignited her passion for the program. “Music brings people together and empowers us to overcome obstacles. It shouldn’t be a privilege. It’s a fundamental right.”



Brooke Murray (BA '16) holds her award check from the New Venture Challenge with Director of the Entrepreneurship Center for Music Jeffrey Nyth and Nigel Sharp, CU Global Entrepreneur in Residence.

The Middle School Ensemble program entered its 10th year in 2016. The MSE program allows undergraduate music education majors an extra opportunity to hone their teaching skills as they provide a service to local middle school students. The program has grown from one ensemble at its inception to two bands, a string orchestra and a choir. As a special celebration this year, the MSE program commissioned a new work for combined middle school band, choir and orchestra by composer Jacob Narverud. This new work, *My Home*, is based on the Colorado state song "Where the Columbines Grow," and was premiered in April 2016.



Honors Competition Winners

Congratulations to this year's Honors Competition winners, Dakota Cutugno (BM Cello), Michiko Theurer (DMA Violin), Meagan Mahlberg (PC Soprano) and Colleen White (DMA Flute). The winners of the competition will perform with the University Symphony Orchestra during the upcoming academic year.

Anderson Voice Competition Winners

Congratulations to this year's Anderson Voice Competition winners, Jade Espina (BM/BME), Sophia Ledingham (BM) and Daniel Thompson (BA).



Paulo Oliveira (DMA Classical Guitar) was a finalist at the Schwob School of Music Guitar Symposium at Columbus State University in Georgia. He also won third prize in the Denver Classical Guitar Competition. He studied at the Aspen Music Festival in Summer 2016.

State University in Georgia. He also won third prize in the Denver Classical Guitar Competition. He studied at the Aspen Music Festival in Summer 2016.

Joseph Piontek (MM Piano) and **Sophia Zervas** (BM Piano) competed in the Music Teachers National Association (MTNA) West Central Division competition in January 2016 in Wichita, Kansas.



Annaka Price (DMA Clarinet) launched Operation Cadence, a project that commissions works specifically to help

people find the proper running cadence to avoid injury.

Junior **Cort Roberts** (BM Horn) was appointed Principal Horn of the Orquesta Filarmónica de Sonora in Sonora, Mexico.



Paul Shinn (DMA Jazz) competed in the first-ever jazz piano competition at the Unisa International Piano Competition in Pretoria, South Africa.

Katherine Smith (DMA Horn) stepped in as the soloist with the Wyoming Symphony in April 2016, performing two concerti with the orchestra when the scheduled horn soloist had to cancel the engagement. She is also currently teaching at the University of Wyoming as a horn lecturer.

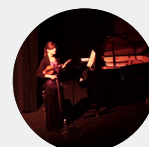


In Spring 2016, **Leslee Smucker** (DMA Violin) presented multimedia performances on the poetry and music of Ezra

Pound at conferences at the University of Virginia and in Rapallo, Italy.

William Spengler (BM Cello) studied at the 2016 Orford Music Festival.

Allyson Stibbard (BM Viola) studied at the New York String Orchestra Seminar in December 2015.



Michiko Theurer (DMA Violin) presented a multimedia performance in November 2015 as part of the Boulder Bach

Festival's Education Series. A collaboration with CU Boulder Director of Dance Erika Randall, the recital featured violin performance, dance and Theurer's paintings. Theurer was artist in residence at the Boulder Bach Festival this season.

In March 2016, the Boulder Chorale premiered a work by **Trevor Villwock** (BM Composition) titled *River of Entangled Voices* at its 50th anniversary celebration.

Freshman **Kip Zimmerman** (BM Oboe) was a finalist for the Gillet-Fox Oboe Competition at the International Double Reed Society conference in June 2016.



The College of Music celebrates the Class of 2016

On Friday, May 6, 101 undergraduate and graduate music students walked across the stage at Grusin Music Hall and became Forever Buffs. Led by Outstanding Graduating Student Chas Douthit (BME Choral), the Class of 2016 received one final standing ovation from friends, family, peers and faculty as Distinguished Alumni Award recipients Dave Grusin (BM '56) and Jon Finson (BM '73) and Distinguished Service Award recipients Don and Maria Johnson addressed those in attendance.

Chas Douthit

2016 Outstanding Graduate

In his four years at CU Boulder, Chas Douthit (BME '16) has played roles in four full-scale operas.

"It's a wonderful opportunity," he says. "Undergraduates and graduates can work together, which raises the bar and gives everyone a chance to learn and improve."

Douthit, who received his BME with a Choral Music Emphasis this May, says the best piece of advice he could give to a young music student is to take advantage of every opportunity. "What's been really fun for me is staying curious about a lot of different things," he says. "There are so many resources here to help you learn about a wide breadth of things."

As Douthit and his classmates enter the professional world, he says they must keep in mind that learning doesn't end with your diploma. "You have to be humble, and not let the differences between your actual self and your ideal self bring you down," he says. "I've learned that you must love and be kind to yourself exactly where you are in your learning."

Douthit was named Outstanding Graduating Student for the Class of 2016. He addressed his fellow graduates at College of Music Commencement.



Chas Douthit (BME '16) speaks at College of Music Commencement as Outstanding Graduate of the Class of 2016.

"Undergraduates and graduates can work together, which raises the bar and gives everyone a chance to learn and improve."

Graduating Student Notes

Allan Armstrong (DMA Collaborative Piano) is staff accompanist and vocal coach at the University of Texas at Brownsville.

Brandon Bird (BM Trombone) began master's studies at Northwestern University in Fall 2016.

Ciara Ghasheen (DMA Oboe) is playing with the Cork Opera in Ireland.

Mason Jackson (BM Trombone/BME) recently accepted a job teaching at Western Sierra Collegiate Academy in Rocklin, California.

Reid Lasley (BM Trombone) began master's studies at the University of Illinois in Fall 2016.

Jamey Morgan (BM Trombone) began the Professional Performer's Certificate program at Penn State University in Fall 2016.

Spotless Pianos

*and
Becky Roser's
Legacy*



Her beaming smile, joyous demeanor and boundless energy have not only endeared Becky Roser to the College of Music community but have also made her name synonymous with the kind of support and generosity that makes a successful career in the arts possible for CU Boulder students.

For five years, the CU Boulder graduate (MA '75) has chaired the College of Music Advisory Board, dedicating time, resources and leadership to a cause she holds dear. "There was a Nietzsche quote that used to appear above a music store in Boulder. It said, 'Without music, life would be a mistake.' And I think that's true," Roser says.

This past spring, Roser stepped down as board chair, handing over the reins to her co-chair, Mikhy Ritter. But not before she did something about the smudged Steinway pianos in Grusin Hall. "The appearance had bugged me for some time," says Roser, "so I told myself to stop grouching and fix it."

In April 2015, Roser put the idea before the Music Advisory Board: For every gift made, she would match the amount. In four months, the board had donated \$27,000, enough to

spruce up the pianos in Grusin just in time for the first Faculty Tuesday concert in the fall. There was even money to spare for the piano in the Chamber Hall.

To maintain the glossy finish, McGuckin Hardware in Boulder donated 100 pairs of white gloves for stage crews to wear when moving the pianos. The finishing touch earned the effort its title, the White Glove Campaign. "It makes a difference. Hundreds of people come to that hall every week and those wonderful players deserve pristine pianos," says Roser.

The Roser name is known around the CU Boulder campus for more than just music advocacy. The Roser Visiting Artists Program has brought musicians, actors, dancers and more to campus since the 1990s. In 2011, the ATLAS Institute's building was named to honor Roser and her late husband Jim for a transformative, \$2.25 million gift to the program.

Still a member of the board, Roser will now turn her attention to the College of Music's centennial campaign. She'll cherish the opportunity to work with Assistant Dean for Advancement Lissy Garrison, Dean Robert Shay and the rest of the board in a different role.

Roser says she'll also continue close friendships with faculty, staff and other supporters. And of course—she'll continue encouraging joyful noises about the college. "Music crosses cultures. It enriches us. This is a wonderful place and it's worthy of support."

Garrison says Roser's leadership through the years has transformed music at CU Boulder. "Becky Roser is a remarkable woman. Her passion, commitment and unwavering leadership have changed the College of Music in countless ways. She is an amazing partner and a dear friend to me, to the college and to our campus."



Adopt-A-Student Program at 20

For 20 years, music students at the University of Colorado Boulder have had a home away from home, a family in town even if their parents, siblings and grandparents live hundreds of miles away.

As the Adopt-A-Student Program celebrates its anniversary, the students and community members involved say that although it first and foremost provides financial support, it's much more than that. It's a connection.

The idea for the program first came up at a Music Advisory Board meeting in the 1990s. Bob Charles, who founded the program along with fellow board member Barbara Brenton, says the board and Dean Emeritus Daniel Sher were brainstorming ways to not only provide scholarships but also to make students feel welcome. "We wanted to ensure we could keep the kids here, help them feel more comfortable, give them someone to go to away from home once they were here," Charles recalls.

Since 1996, more than 300 students have been "adopted" by community members, who provide a \$2,000-a-year scholarship, along with other kinds of support.

For Maria Kurchevskaya, that support has come in the form of companionship. Kurchevskaya, a piano performance DMA candidate originally from Russia, says her Adopt-A-Student family, Marion Thurnauer and her husband, Alexander Trifunac, welcomed her into their home with open arms. "I feel pure joy whenever I'm with them," Kurchevskaya says. "They really invited me into their family. I even spent Thanksgiving and New Year's Eve with them."

The relationship has led to dinners, in-home recitals and even more friends in the community for Kurchevskaya. "I love to



Barbara Brenton and Bob Charles, founders of the Adopt-A-Student Program, at the Scholarship Celebration Dinner in October 2015.

talk with them about music and I've played concerts in their neighbors' homes. It's almost as if I've been adopted by the whole neighborhood."

This is Thurnauer and Trifunac's sixth year in the Adopt-A-Student program. Thurnauer says she and her husband are happy to be able to help students, but the connections are mutually beneficial. "We've formed lifelong relationships. We still keep in close touch with our former students," she says.

Grace and Gordon Gamm, who just joined the program last year, bonded with their student over their mutual love of music and similar experiences at the Interlochen Center for the Arts. "We met our student, Sophia Wonneberger, at a bakery and had a really nice conversation," says Grace Gamm. "It has been fun to be able to see her play viola on stage and know her from our conversations."

The couple, whose tie to local music reaches to the Boulder Philharmonic and the Dairy Center for the Arts, says the opportunity to connect with a different generation has been invaluable. "We don't have children, so when we have a chance to interact with young people it's enjoyable," Gordon Gamm explains. "The fact that we know someone in the orchestra and are rooting for her makes the music experience more engaging and personal than just attending a concert."



Maria Kurchevskaya and Marion Thurnauer

"The fact that we know someone in the orchestra and are rooting for her makes the music experience more engaging and personal than just attending a concert."

With grateful appreciation, we publish here the names of all individual and corporate supporters of the College of Music, July 1, 2015 to July 26, 2016 (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. Every effort has been made to present this list as accurately as possible; if there is an error or omission, please contact Jeni Webster at 303-735-6070.

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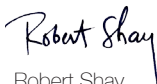
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With best wishes,



Robert Shay
Dean, College of Music
Professor of Musicology

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B3081

IN MEMORIAM

The College of Music community marked the passing of these faculty, alumni, colleagues and friends:

Richard E. Ahlborn (CER '56)

Smithsonian National Museum of American History curator emeritus and alumnus of the Golden Buffalo Marching Band

Harold T. Becher, MD (MD '64)

Veteran and psychiatrist

Donn S. Bennett (BA '46, JD '49)

Veteran and attorney

Doris R. Bennitt

Realtor

W. Carr Besemann (BS '50)

Veteran and retired employee at Ball Aerospace

Charles Lemon Bestor

Former composition faculty and administrator at the Juilliard School

John M. Boe (BA '48)

Music historian, organist and music professor

Hershey Brown

Music lover and wife to alumnus Franklin Brown (MM '53)

Charles W. Chapman (BS '42)

Electrical engineer and alumnus of the Golden Buffalo Marching Band

Lee R. Chesney, Jr. (BFA '46)

Veteran, artist and professor

Dr. Joyce Amey Davis (MME '64)

Choir director and music teacher

Donald F. Enright (BS '50)

Golden Buffalo Marching Band supporter

D. Eugene Evans (MM '56)

Pianist and music teacher

Luis Jorge Gonzalez

Professor Emeritus of Composition and Music Theory

Harriette K. Grigsby (BFA '76)

Artist and choral singer

Darlene Helman (MME '69)

Choir director and music teacher

Joseph John Herdina (BA '97)

Musician and historian

David Hummer

Physics professor and Music Advisory Board member

John B. Judkins, Jr.

Vice president of sales at Inland Steel Company

William H. Keener, MD (BA '50, MD '52, BA '71)

Orthopedic surgeon and alumnus of the Golden Buffalo Marching Band

Vincent T. Laudick (BME '54)

Veteran and music teacher

Lauren Mann (BM '12)

Pianist

Richard C. Meckley (BA '49)

Veteran and former president and CEO of National State Bank

Leo J. Meyer (BM '52)

Veteran and band, orchestra and choir director

N. Kay Minnick (BA '50)

Teacher and competitive square dancer

Janet Montgomery

Former Associate Professor of Music Education

Edith Ireland Morris (BS '44)

Travel agent and local arts supporter

Lorna Bodum Mount (BME '69)

Choral singer and director

Laurence T. Paddock (BA '50)

Former Daily Camera editor

Judith Gray Parker (BME '58)

Singer

Maurice E. Petersen (BS '41)

General Electric employee and alumnus of the Golden Buffalo Marching Band

David Paul Robles (BA '85)

CU Foundation assistant controller

Kenneth Ray Rumery (DMA '71)

Horn player and music professor

Cynthia Clement Sampsell (BA '48)

Community volunteer and music supporter

Fred Ames Shelton (BME '57, MM '60)

Music teacher

Gayle K. Skinner

Community volunteer and Eric Skinner Memorial Scholarship Fund founder

Anne Bradshaw Struthers (BME '54)

Music teacher

John R. Stryker (BS '48)

Veteran and mining engineer

Don T. Swall (BS '58)

Founder of the Don T. Swall Band Scholarship Fund

Janet R. Taylor (BA '51)

Professor Emerita of Botany

James Hiroshi Terada, PhD (PhD '79)

Management and finance professor

Richard J. Terwilliger (BME '56)

Music teacher

Gina Elizabeth Wagner (MM '06)

Pianist

G. Dale Williams, Esq. (BA '53)

Veteran and lawyer

Dr. Lewis A. Zailer (DMA '74)

Veteran, organist and music professor



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