

COLORADO MUSIC

The magazine of the University of Colorado Boulder College of Music

2017

music+

The College of Music prepares for its 100th year with fundraising and engagement campaign

Colorado goes to Carnegie

College of Music students shine under the bright lights of the Big Apple

Taking Their Show on the Road

Thompson Jazz Studies Program travels to Costa Rica



Be Boulder.



UNIVERSITY OF COLORADO BOULDER



College of Music

UNIVERSITY OF COLORADO BOULDER

Robert Shay, Dean

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*Cover Photo: Student Grace Burns rehearses in Carnegie Hall's Weill Recital Hall, November 2017
Photo by Alexander George*

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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,

It's been a remarkable year at the College of Music! In September 2016, we launched our ambitious 10-year strategic plan, which we call *The College of Music Advantage*. I won't describe all of the accomplishments related to the plan, but I do want to highlight a few of them.

Last November, we featured 15 of our most talented students in a showcase concert at Carnegie Hall's Weill Recital Hall (page 8), and in March a group from the Thompson Jazz Studies Program traveled to Costa Rica for a week of outreach and performances (page 32). Both trips embody *The College of Music Advantage*, connecting student success to professional achievement. Also, as called for in the strategic plan, the college is ramping up its alumni engagement program, offering mentorship, career advising and networking tools to graduates. Our new National Alumni Council, comprised of established professionals, had its inaugural meeting earlier this fall. The council will provide wide-ranging advice to college leadership while helping steer the alumni program.

To support the initiatives of the strategic plan, the college launched the \$50 million **music+** campaign in February (page 4). Becky Roser, longtime college supporter and former chair of the college's Advisory Board, stepped in to chair the campaign, kicking it off by generously establishing a new \$2 million endowment to name the Roser Piano and Keyboard Program (page 40). I'm also thrilled to share that plans are underway for a major expansion of the Imig Music Building. Pending approval by the CU Board of Regents, the addition is projected to be completed in 2020 and will provide new state-of-the-art rehearsal spaces, classrooms and practice rooms. The college is fortunate to be working with leading professionals, including architects Pfeiffer Partners, Acoustic Distinctions, and engineers Martin/Martin.

Additionally, 2017-18 is shaping up to be another stellar year. We recently witnessed the third biennial Cleveland Orchestra residency, with 15 principals and associate principals spending several days at the college. Very shortly a group of students and faculty will travel to Washington, D.C., for an invited performance at the Finnish Embassy. Early in 2018, we will present a festival called Recreating Your Roots, featuring banjoist and composer Jayme Stone. Also next spring, we will be launching the college's Distinguished Lectureship in Music, Diversity and Inclusion—a new annual series—with eminent ethnomusicologist Charlotte Heth.

Having completed three years as dean, I can say with authority that the CU Boulder College of Music is poised to do something very special. Building on the accomplishments of our alumni, the generosity of our supporters, the commitment of our faculty and staff and the talents and energy of our students, there is a clear path forward for us as leaders in the field. It's our time; we look forward with eagerness and great excitement.

With best wishes,

Robert Shay

Robert Shay
Dean, College of Music
Professor of Musicology



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College of Music

UNIVERSITY OF COLORADO BOULDER

music+ gratitude

music+
THE COLLEGE OF MUSIC ADVANTAGE

The Future of Music,
a Century
in the Making



Campaign raises funds for new experiences and engages college family ahead of centennial

PERFORMING BEFORE A PACKED AUDIENCE on the Weill Recital Hall stage at Carnegie Hall. Traveling to Costa Rica as an ambassador for jazz among young musicians and music educators. Both of these adventures, enjoyed by more than two dozen College of Music students this year, represent career-making professional opportunities and life-altering personal experiences. “It was an amazing experience to look out from the stage and see my family, professors and college alumni,” says Grace Burns, a piano master’s student who was among the ranks of those who performed at the College of Music showcase concert at Carnegie Hall in November. “I’m so grateful for the opportunity.”

Walter Gorra, who traveled with the other members of the Thompson Jazz Studies Concert Jazz Ensemble to Costa Rica over Spring Break, echoed that sense of gratitude. “It was so rewarding to be a part of it. Having these kinds of international experiences and learning from musicians around the world is invaluable.” The experiences of Gorra and Burns embody the mission behind the College of Music’s first major fundraising campaign, launched this year in celebration of the college’s upcoming centennial in 2020.

The **music+** campaign is tied to a dynamic new outlook for music at CU Boulder called *The College of Music Advantage*. The wide-reaching, 10-year strategic plan was set in motion by the priorities of students, faculty, staff and other members of the college community. It emphasizes cross-campus partnerships, an expansion of alumni resources and services, and more professional performance opportunities like Carnegie Hall and Costa Rica.

A cornerstone of **music+** is the launch of an ambitious effort to raise \$50 million. Currently, the college is more than halfway to reaching that goal, thanks in part to major gifts totaling \$6 million that led to the naming of the Eklund Opera Program, the Ritter Family Classical Guitar Program and the Roser Piano and Keyboard Program. “It’s encouraging to see the college take its national and international reputation to the next level,” says Chancellor Philip P. DiStefano. “Music will play a big role as the campus takes its place as a leading innovation university with a positive impact on our world.” DiStefano says the College of Music’s campaign sets an example for future collaborative fundraising efforts in other colleges, schools and programs on campus.

College of Music Dean Robert Shay says the **music+** campaign both reflects the aspirations of the college to strengthen its position as a leader among higher education music institutions and celebrates 100 years of musical excellence and innovation at CU Boulder. “It’s this idea that we will take our core activities, which are already terrific, and add amazing new layers of professional experiences, interdisciplinary partnerships and leadership opportunities,” he explains.



Becky Roser, a longtime supporter of the College of Music, is chairing the **music+** campaign. She says the college’s bold plans for the future call for an equally bold effort to make them a reality. “What makes this different is that it’s an opportunity to build on an already successful foundation and do things in new, creative ways,” Roser says. “It’s the right timing. Things have coalesced nicely to allow for this breakthrough moment.”

“It’s time for the college to strut its stuff.”

Shay says the spirit of collaboration among students, faculty, alumni and community members is a big part of what makes **music+** compelling. “Everyone within our community, including students, faculty, staff and supporters, recognizes and relishes how vibrant and collaborative the environment is at the College of Music,” Shay said. “Those internal values give us confidence as we take this message outward, especially when reconnecting with alumni.”

Adds Gorra, “It’s definitely an exciting time to be a student at the college. It seems like we’re moving toward more experiences like Costa Rica for students, and that’s awesome.”

Get involved with **music+** at colorado.edu/music/plus

A history of the College of Music

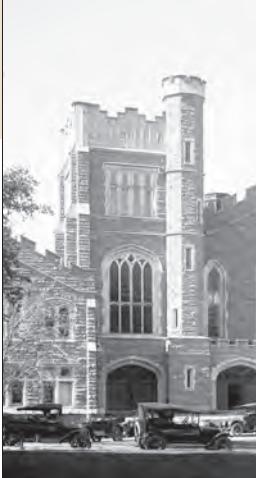


1920

College of Music founded

1923

Macky Auditorium becomes the home of the college



1941

The National Association of Schools of Music (NASM) first accredits the college



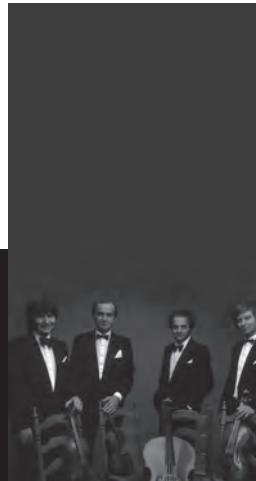
1954

The college moves into its current home at Imig Music Building



1986

The Takács Quartet joins the college faculty



1991

The College of Music is invited to perform at the Mozart bicentennial celebration at Lincoln Center



2003

The college's library is named after longtime faculty member Howard B. Waltz



2013

A major gift establishes the college's first named program, the Thompson Jazz Studies Program



2014

Major gifts establish the Eklund Opera Program and the Ritter Family Classical Guitar Program



2015

Faculty and staff unanimously approve *The College of Music Advantage*



2017

The music+ campaign is launched and the Roser Piano and Keyboard Program is established with help from another major gift



the future of music,
a century in the making



Colorado Goes to Carnegie

Students shine under the bright lights of the Big Apple

THERE WAS A LOT GOING ON IN NEW YORK on Nov. 7, 2016. The New York City Marathon had just wound its way through the five boroughs the day before. The city—like the rest of the country—was abuzz with anticipation on the eve of the presidential election.

But to 15 CU Boulder students who were in Manhattan for just a few days, all of that paled in comparison to the life-changing moment that would happen that night at the corner of Seventh Avenue and West 57th Street.

“We didn’t even think about everything that was happening around us. All we were focused on was this monumental event: debuting in Carnegie Hall.”

Joshua Ulrich and his Altius Quartet colleagues Andrew Giordano, Andrew Krimm and Zachary Reaves headlined the very first College of Music showcase concert at Weill Recital Hall in the iconic and beloved concert venue. Along with pianists Grace Burns, Cecilia Lo-Chien Kao and Emily Alley; horn players Benjamin Anderson, Jason Friedman, Jordan Miller, Maggie Rickard and Cort Roberts; clarinetist Kellan Toohey; tenor Michael Hoffman; and composer JP Merz, they put on a virtuosic and varied performance in front of a packed audience.

“It’s a beautiful space with an intimate atmosphere about it,” Toohey says. “A lot of CU faculty, friends and alumni were there, and it was great to have such a supportive audience.”

The preparation for the concert, which in Grace Burns’ case meant rehearsing a Liszt etude that she would play from memory, was in many ways a bigger challenge than performing on the Weill Hall stage itself. “We had the dress rehearsal in the hall, which I was glad to be able to do, because after that I didn’t have my instrument to practice on like the horns or other instruments,” she explains. “There was a lot of mental rehearsal, going through the piece over and over in my head.”

For many of the students, the trip to New York was more than just a chance to perform in a career-launching concert hall. The CU Horn Quartet, Colorado Cor, also participated in master classes and side-by-side rehearsals with youth orchestras, led by Associate Professor of Horn Michael Thornton.

“The Carnegie performance was the culmination of a long process of ensuring that the quartet was as strong as possible and that they got the most out of this experience,” Thornton says.

Kellan Toohey also had the chance to perfect his piece before Carnegie. “My teacher, Dan Silver, was invited to give a guest master class for the Juilliard pre-college clarinet studio, and since

we were there together, he invited me to perform. It was great to run through some of my repertoire."

One of the most memorable parts of the trip was after it was all over, when the students and faculty gathered for a party on the rooftop of the Viceroy Hotel. After a surreal night, Giordano says everyone was in a kind of happy daze.

"That was a highlight. We got to know some of the other students whom we hadn't really known before that night. We debriefed about what had just happened and had a great time."

As they look back on the experience, the performers each feel a sense of gratitude for the mentors and donors who helped them get there. The opportunity was made possible with gifts dedicated to student travel provided by donors such as Don and Maria Johnson, Dan and Boyce Sher and Becky Roser.

"I think that when I look back on this occasion in the future, I will always just be grateful to have had this wonderful opportunity," Toohey says. "It was truly God's grace."

Adds Ulrich, "It was a life-changing moment for us. It's just a hall in certain respects, but in others, we're now part of this continuum of history in our art. It's a defining moment in your life as a musician. From now on, everything's different."



Library Updates Nearly Complete

It was a transformative summer break for the **HOWARD B. WALTZ MUSIC LIBRARY**. Construction crews took over the north corner of Imig's second floor for more than three months, lowering ceilings, moving walls, updating the sprinkler system and turning the space into what library head Stephanie Bonjack hopes will be a destination for current and prospective students alike. "This is our amazing library, and it should serve a variety of functions," Bonjack says. "It provides access to the content users need while also being a gathering place of which we can all be proud."

The pride of the College of Music community has been a major factor throughout the library renovation process. Since assessments of the space began back in Fall 2015, students and faculty have been heavily involved in what's next through a series of focus groups and surveys.

Among some of the bigger changes are three additional study rooms, more comfortable seating and more sufficient and private space for staff, along with a new circulation desk. Bonjack says another benefit of the renovation process has been the relocation of rare materials to the Special Collections and Archives department in the CU Libraries.

"Some of the materials in our closed stacks are hundreds of years old. They're irreplaceable. And the humidity in our building—set high to preserve pianos—is a danger to them. Now they live in a location that is made to house rare and unique collections."

The ultimate goal of the redesign, Bonjack explains, is to make the library's resources more discoverable and make the library itself more inviting. "This is not just another library. It's a place the college can show off."



Where Music has the Most Meaning

Alumna in Israel uses music to lead prayer

IT ALL STARTED IN THE WEST AFRICAN HIGHLIFE ENSEMBLE.

Kolby Morris (BM '08) had been playing violin since she was three. Her father works in the music business as a concert promoter. "Music has always been in me. But when I joined the Highlife Ensemble, that's when I really felt like I would love to do that forever." Morris is now living in Israel studying to become a Reform rabbi. She travels the country, offering pastoral care to communities and leading events like bar mitzvahs and bat mitzvahs. And music is a constant in all she does. "Music plays a big role in all different sects of Judaism, and especially Reform Judaism. It's much more pluralistic. In traditional Judaism, women aren't allowed to sing, but in Reform Judaism, women can lead prayer, which includes a lot of song."

As Morris thinks back on her musical training—her time as a voice student at CU Boulder, her own short stint in the music business, her life-changing career as the youth and music director for a synagogue in Denver—she says one of the most influential forces that led her to where she is today was ethnomusicology and world music. "The blend between music and culture was the most striking thing about that experience for me. And the Highlife Ensemble was almost completely student-run, so I learned a lot about how to invest in and promote something you care about. I've used so



much of what I learned from African drumming in the music I do now in prayer."

Morris was so inspired by former Highlife Ensemble advisor Kwasi Ampene that she spent time studying in Ghana. Today, years removed from her days living with her Highlife Ensemble peers, her life revolving around the sound of booming African drums, Morris uses music to reach people spiritually in a way that she says words alone cannot do. "As a rabbi, I do a lot of call and response to encourage people to sing with me and participate in the prayer experience. When I'm leading prayer and singing, it's different from when I'm singing alone. I feel like I'm carrying people on a journey."



They can become any kind of instrument you come up with." With his three degrees under his belt, Payne is now eyeing New York. This fall, he started PhD studies at New York University. He's studying music technology at one of the only schools to offer a doctorate in the field. Ultimately, he wants to help keep music and computer science relevant in schools. "It's frightening to read about schools dropping art programs, especially when I think about how valuable my music training was. At the same time, many schools don't offer computer science. My research will focus on finding ways to keep both in schools."

At the Crossroads of Music and Technology

Alumnus champions music and computer science in schools

WHEN YOU ASK WILLIE PAYNE (BM '15) WHAT INSTRUMENTS HE PLAYS, HIS ANSWER—JUST LIKE EVERYTHING ELSE ABOUT HIS CAREER SO FAR—is a bit unconventional.

"I play guitar, laptop and iPad." The composition grad, originally from Littleton, also earned concurrent bachelor's and master's degrees in computer science during his five-plus years at CU Boulder. He says though his interests may seem disparate, they actually complement each other well. "I actually started to get into music when I saw how technology could improve it," he explains. "My parents had gotten me a guitar when I was really young, but it wasn't until I saw an artist perform live with a looper that I started to get interested."

The idea that he could use a machine to essentially play music with himself live opened up a whole new world for Payne. He bought his own looper and started experimenting. When he got to CU, Payne put his two passions to work. He was heavily involved in the Boulder Laptop Orchestra (BLOrk) and Boulder Image and Sound Network (BISN), which uses programming and movement on iPads to make music. "iPads are essentially a bundle of sensors. They detect when you tilt them, shake them, tap them or blow into their microphones.



Finding a Way to Help

Adam Schwalje and Sasha Garver are tireless advocates for musicians

IT'S PERHAPS NOT UNUSUAL THAT ROMANCE BLOSSOMED BETWEEN TWO COLLEGE MUSICIANS who spent as much time together as Sasha Garver and Adam Schwalje. "We met as sophomores in Symphonic Band in 1998," says singer and flutist Garver (BM '02, DMA '06). "We would smile at each other during rehearsal and he would leave his [bassoon] reeds lying around near me so that I'd have to come find him in the reed room to return them."

"Pretty smooth," laughs Schwalje (BM/BA '01, MM '02).

The couple started their careers in music, but they've since added a twist. Schwalje is finishing up medical school as a resident surgeon in the Department of Otolaryngology at the University of Iowa Hospitals. Garver, who still plays and teaches, has helped influence his research along the way. "Music and medicine are really the perfect marriage for me," Schwalje says.

"Being a doctor is about teaching and it's about empathy. I'm hearing impaired, and much of my work focuses on developing cochlear implants, specifically for musicians."

Not surprisingly, Schwalje and Garver didn't arrive in Iowa by following the straight and narrow. After years of crisscrossing the country finishing their studies, the pair set off in 2006 for Macau,

China. "Adam got a call one day from an old professor who said there was a contrabassoon position open in the Macau Orchestra," Garver says. "So we dropped everything and moved there, and after a few months I got the position as assistant principal flute."

It turned out to be one of the most formative experiences of their lives. "We got to tour all over Asia playing concerts and giving lectures," Schwalje says. "We were invited to play as a flute and bassoon duo in India. Sasha was the featured clinician at the Suzuki World Conference in Melbourne. We learned so much."

But much of what they learned was outside of music. It was eye opening to see how much of the rest of the world lives. "I hadn't been outside the U.S. and Canada prior to moving there," Garver says. "I didn't realize how much of the world lives in poverty. Music is incredibly important, but it's unfortunately a luxury that so many people can't afford. When we got home from that trip, we decided we both wanted to be proactive in society."

And so they were. They moved next to Schwalje's hometown of Santa Fe, New Mexico, where he taught band and science and she taught and chaired the music program at Northern New Mexico College. "It's an underserved area, and the college's music program fed into the public education system," Garver says. "We were surrounded by the northern pueblos, so the cultural sensitivity we got from living abroad helped in that situation."

Schwalje, on the other hand, started to see another way to help people. "I was happy to have my double degree so that I could teach science, and that experience led to my decision to go to medical school at the University of California, San Francisco."

Now he's in his fifth year of medical school. His focus: Helping musicians who, like him, have moderate to severe hearing loss. "My research revolves around cochlear implants. Right now, they're designed for understanding speech, but not noisy situations—and not music," he says. It's a field that resonates with him for a number of reasons. "For me, hearing loss, music, science ... this is a chance to bring all of those parts of me together. I treat a lot of musicians and there is definitely something to be said for having that specialized knowledge about performance to help them move forward."

Schwalje is also involved with the Society of Adult Musicians with Hearing Loss and the Association for Research in Otolaryngology. "I see my role as shifting to more advocacy, in addition to becoming a physician," he says.

Garver, who continues to teach Suzuki flute in Iowa City as well as having a video chat studio of students in the San Francisco Bay area, Australia and Spain, presents with Schwalje at academic conferences on the physical issues faced by musicians. "I actually got that foundation at CU while I was studying voice. I use the science of voice pedagogy in my flute teaching, and a lot of flute players don't have that knowledge."

For both Garver and Schwalje, helping people will remain an underlying goal in everything they do. "I love that my skill set as a flutist and teacher has been able to take me all around the world to perform and work with children and teachers using the universal language of music," Garver says. "It's as Suzuki said: 'Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart.'"

Alumni Notes

CU Music Education alumni had a strong presence at the annual Colorado Music Educators Association (CMEA) conference.

KEITH ACUNCIUS (BM '09), **GREGGORY CANNADY** (DMA '07), **BARB CAWELTI CASANOVA**, **PHILIP DROZDA** (BME '07), **KEVIN LARSEN** (BME '07) and **JACK YONCE** (MM '02) gave performances and **ELKE DIEFENDORF** (MME '00), **KEITH FARMER** (BME '99), **DAN ISBELL** (PhD '06), **ERIK JOHNSON** (PhD '13), **ABIGAIL KELLEHER MARTINEZ** (BME '10), **LISA MARTIN** (PhD '14), **ALISON MAYES** (BME '06, MME '16), **JULIE NELSON** (MME '15), **JAN OSBURN** (MME '01), **MIKE PEREZ** (BME '00), **RAISHA QUINN** (MME '99), **MONICA SMILEY** (BME '12), **HANNAH SMITH** (BME '14), **ROB STYRON** (MME '00), **ANGELIE TIMM** (MME '10) and **MICHAEL VALLEZ** (MME '15) either gave presentations or serve on the CMEA board.

JULIA ANDERSON (DMA '10) is an oboe instructor at the University of California, Davis.

ZACHARY BRAKE (BME '16) is the director of bands at Thunder Valley K-8 school in St. Vrain Valley School District, where he teaches concert bands, jazz ensemble, music technology and guitar.

EDAIN BUTTERFIELD (BA '06) is working as an immigration lawyer in New York.

ED CANNAVA (PhD '94) and **RICK SHAW** (BME '80) were named to the CMEA Hall of Fame for their lifetime of accomplishments and contribution to music education in the state of Colorado.

DICK CARPENTER (BME '91) published *Bottleneckers: Gaming the Government for Power and Private Profit* with Encounter Books.

He is currently director of strategic research at the Institute for Justice and a professor at the University of Colorado Colorado Springs.

ANDREW CRUST (DMA '16) is assistant conductor and community liaison for the Portland Symphony Orchestra in Maine, and assistant conductor for the Memphis Symphony Orchestra.

COBUS DU TOIT (MM '10, DMA '14) is an associate professor of flute at the University of Massachusetts Amherst and at the Longy School of Music at Bard College.

ALLISON EMERICK (BM '13) won the job as principal flute with the Boise Philharmonic.

Composers **SAM ESTES** (MM '05) and **COLE INGRAHAM** (DMA '13) continue to build their film scoring software company, Amper Music.

HUNTER EWEN (MM '09, DMA '13) won the 2017 Colorado State Music Teachers Association Commission.

CIARA GLASHEEN (DMA '16) is now on the faculty of the Cork (Ireland) School of Music and playing in the Camerata Ireland and the Cork Opera House.

NATHAN HALL (DMA '14) was commissioned by the Playground Ensemble of Denver.

ABBY YEAKLE HELD (MM '14) spent nine months on a Fulbright fellowship studying the oboe in Vienna.

ELAINE HILD (PhD '14) is an editor with the long-term research project *Corpus monodicum*, housed at the Universität Würzburg in Germany.

She recently received a fellowship at the Notre Dame Institute for Advanced Study for her project *Historical Uses of Palliative Music*, and she recently published an edition of tropes, *Tropen zu den Antiphonen der Messe aus Quellen französischer Herkunft*.

RUSSELL HIRSHFIELD (DMA '96) recently released a new CD, *Seeker: The Piano Music of Piet Swerts*, on the Belgian label Phaedra. He is currently professor of music at Western Connecticut State University.

JOSHUA HORSCH (DMA '15) won the American Prize in Conducting—Opera and Music Theater. He is currently assistant conductor and pianist for Opera Saratoga, conductor and pianist for Pensacola Opera and conductor and pianist for Opera Columbus.

CHRIS HUGHES (DMA '05) is director of bands and associate professor of conducting for the School of Music at Ithaca College in New York, serving as conductor of the Ithaca College Wind Ensemble and leading the acclaimed graduate program in wind conducting. Prior to this position, he held appointments at New Mexico State, Mahidol University in Thailand and Lander University in South Carolina.

DAN ISBELL (PhD '06) is associate professor of music education at Louisiana State University. His research on musicians' code-switching in formal and informal settings was published in *Music Education Research* and presented at the New Directions for Performance and Music Teacher Education Symposium at Xiamen University in China. He also gave a clinic called "Issues Facing Rural Music Educators" at Roosevelt University in Chicago.



Jazz at CU: Humble Beginnings

From the days when jazz wasn't even taught for credit, the college has come a long way

WITH RENOWNED FACULTY, AWARD-WINNING STUDENT ENSEMBLES AND TRENDSETTING ALUMNI performing weekly throughout the jazz clubs of Denver and Boulder, the Thompson Jazz Studies Program is firmly on the front lines of jazz along the Front Range of the Rocky Mountains. Students from around the world seek out the program for its diverse offerings, professional opportunities and guest artist mentoring from the likes of Rufus Reid and Nnenna Freelon. But that wasn't always the case. For decades after jazz started to waft west from the Mississippi Delta, there was no established jazz program at CU Boulder to speak of. Early pioneers had to form their own ensembles and play gigs around Boulder. And not surprisingly, jazz at CU had its humble beginnings with students who would become some of the college's most well-known alumni.

JUST GETTING STARTED

Even early on, soprano Valorie Goodall knew a good thing when she heard it. "I didn't have a background in jazz, and I wasn't part of the jazz scene. Country music was all I heard on the radio. But the jazz they were playing in Boulder was right up my alley, so I enjoyed listening to it. It was a whole experience, hanging out with interesting people listening to interesting music."

Goodall graduated with a master's degree in vocal performance in 1959 before going on to establish the opera program at Rutgers University. But while she was a student in Boulder in the 1950s, the Texas native was a big fan of the local jazz scene, drawn in by

her roommate Angela Tillotson and Angela's boyfriend (and future husband) Jim Coons. She remembers vividly the restaurants around the area where they'd play: The Hearth. The Lamp Post. "We'd have to drive out to listen to them. [Academy Award and Grammy winner] Dave Grusin (BM '56) was a big part of the scene. Everyone knew who Dave was, even then."

Another fan of the jazz scene, who was also a big part of some of the first performances at the college, was singer Donna Spencer Wilcox. "Back then we were the College Dance Band, conducted by [trailblazing faculty member] Wayne Scott. That's how all those guys—Jim Coons, Bob Draves, Terry Hannum, Jack Fredericksen—played jazz at the college." Wilcox, who hails from eastern Colorado, often sang with Grusin in venues around town, along with performing in the Soft Winds trio with Coons and Draves.

FINDING FOOTING

As that first class of jazz artists began to move on, Wayne Scott continued to nurture the budding jazz presence at the College of Music. On a regional scale, more artists began to recognize Boulder and Denver for their jazz chops in the 60s as well.

Steve Christopher (BME '67, MME '73) was a freshman music education major in 1963 when he had his first rehearsal with Scott's jazz ensemble. "It was still taboo then. Our rehearsals were over the noon hour and for no class credit." Christopher, who directed

music programs at Boulder Valley Schools for more than 40 years, came to CU with some jazz experience under his belt. He and a group of friends from Boulder High School were already performing around town as The Blue Notes. "We had no organized program in high school, it was just a few of us playing, so we were glad to have Scotty there with us to make it a real thing." A few years after Wayne Scott retired, John Weigardt took over the jazz ensemble. That's when Christopher says things started to heat up. "He took us all over the region to perform in festivals," Christopher says. "We went to Reno, Salt Lake City, Greeley and more. He was responsible for that movement, and that really got us on the map."

FORGING AHEAD

Over the course of the next 40 years, the program continued to grow, with alumni like Tia Fuller (MM '00) and Willie Hill (MME '72, PhD '97) and faculty like John Davis, Tom Myer and current director John Gunther further raising the standing of jazz at CU. These days, after receiving a trailblazing gift from CU alumni Jack and Jeannie Thompson, Davis says the program not only has a home, but a name as well.

"The fact that jazz wasn't even welcome in practice rooms a few decades before, and then became the first named program at CU, is significant and reflects just how far things have come."



As the leaders of the program look to the future, more artist residencies, international travel, professional recordings and alumni outreach programs shine bright on the horizon as the reputation of the Thompson Jazz Studies Program continues to grow. And alumni like Valorie Goodall can look on with pride. "Jazz is a part of American music history," she says. "We need to honor and embrace and support it, so it's great that CU is leading the charge in that."

Hear jazz almost weekly September through April. Visit cupresents.org for concert info.

Alumni Notes

ERIK JOHNSON (PhD '13) received a Grammy Foundation Research Award and Grant for his project, Musical Creativity in Autism: Exploring Growth Through Collaborative Peer Interaction, and a CSU Ventures Creative Works Grant for his project, Music Educator Evaluation Tools. Johnson also conducted the 2017 All Southwest High School Honor Orchestra in Las Cruces, New Mexico, and was a clinician at the Colorado American String Teachers Association (ASTA) High School Orchestra Festival.

EMILY (JUNE) CHESNIC (MM '16) won the English horn position in the Grand Junction Symphony Orchestra for the 2016-17 season. She is now working with the Advancement team at the College of Music.

Reviews by **GEARY LARRICK** (DMA '84) on recent recordings, method books and a scholarly book on Johann Sebastian Bach were published in the Fall 2016 editions of *Music Educators Journal* and the *National Association of College Wind and Percussion Instructors Journal*.

LISA MARTIN (PhD '14) published articles in the *Journal of Music Teacher Education*, *Music Educators Journal* and *The Instrumentalist* and

made presentations at the Instrumental Music Teacher Educators Biennial Colloquium and at the Colorado, Ohio and Indiana Music Educators Association Conferences.

In March 2017, student **NEAL POSTMA** (BM '08), **MATT BROWNE** (BM '07) and **CHRISTIAN NOON** (BME '07) premiered a new concerto written by Browne for Postma at Noon's master's conducting recital at the University of Miami Frost School of Music.

PATRICIA NELSON (MME '08) received the 25-Year Recognition Award from the Colorado Music Educators Association.

JOSHUA REED (DMA '16) was appointed director of jazz studies at the University of Missouri.

MAX STERN's (DMA '89) symphony *Beyond the Sambatyon* had its premiere at the 19th Israel Music Days in Beer-Sheva on Oct. 6. In Spring 2017, he visited London as an honorable research fellow at the Institute of Musical Research at the University of London.

In January 2017, **ANGELIE TIMM** (MME '10) brought her choirs at Eisenhower Elementary

School in Boulder to the Glenn Miller Ballroom on the CU Boulder campus to celebrate Martin Luther King, Jr. Day. The College of Music's Diversity Committee and the CU Office of Diversity, Equity and Community Engagement hosted the event, which featured 400 students performing songs, dances and speeches.

KELLAN TOOHEY (DMA '16) this year released a CD that included works he commissioned from alumni **GREG SIMON** (MM '10) and **JESS GARRETT** (BM '13).

KHARA WOLF (BM '13) won an oboe position in the San Juan Symphony in Durango, Colorado.

In Fall 2016, **ISAAC ZUCKERMAN** (BME '13) started graduate studies in Portland State University's jazz program. He also directs the bands at Lake Oswego Junior High School outside Portland. Previously, Zuckerman taught band and choir in the Boulder Valley School District.



Guest Artists





Recapturing the Music

Indigo Girls return for repeat performance and recording

THE CU SYMPHONY ORCHESTRA CONTINUES TO SOLIDIFY ITSELF AS A GO-TO PARTNER FOR CROSSOVER COLLABORATIONS. After a sold-out concert with pop-folk duo the Indigo Girls in Spring 2016, this spring the College of Music's premier ensemble again booked a gig with the Grammy-winning Girls—this time to record a live album.

"The conversation started during last year's concert," says conductor Gary Lewis. "As we were standing backstage before the second half, I asked if they'd thought about recording a symphonic concert. They said, 'Yeah, that would be fun.' And then a few months later their management contacted us."

According to CU Presents Executive Director Joan McLean Braun (BM '81, MBA '93), who first booked the Indigo Girls—Amy Ray and Emily Saliers—for the 2015-16 Artist Series, this repeat visit was a direct result of the positive experience a year before. "It wasn't just about doing a symphonic recording," Braun says. "It would have been a lot easier to do that with an orchestra nearer to where they're based."

"There was something special and magical about the situation that night, between Gary and the students and the audience. They wanted to capture everything about that experience."

It was a whirlwind on the night of April 5. Macky Auditorium was packed with loyal Indigo Girls fans, and after just one night of rehearsals, Lewis conducted his students in a collection of the group's favorites, including "Closer to Fine" and "Power of Two."

For many of the students in the orchestra, this high-profile setting represented their first professional recording session. But it wasn't Aaron Jensen's first rodeo. Jensen, a trumpet master's student, has recorded nearly 200 sessions in his career. But he says this occasion taught him a lot about the unique process of recording with a large ensemble. "With a live recording, you have to get the right take. We knew we couldn't have huge mess-ups in this concert, so we had to start a few songs over," he says. "Fortunately, the audio engineer was there recording rehearsal the night before, so he'll have some leeway with that material."

The outcome of the recording remains to be seen; a CD should be released in early 2018. Lewis says regardless of the final product, students can feel proud of their professionalism and talent. "It gives our students the chance to develop a skill set that most university orchestras don't get," he says. "I'm also the music director of a professional orchestra and I can tell you that being conversant with various pop, jazz and commercial styles is a skill that the 21st-century musician must have."



Rubbing Shoulders with the Legends

Artist Series brings Yo-Yo Ma and Sir James Galway to campus

EVERY YEAR, THE CU PRESENTS ARTIST SERIES BRINGS NEWCOMERS AND HOUSEHOLD NAMES IN THE WORLD OF MUSIC AND DANCE TO CU BOULDER. Each artist's unique presence fills picturesque Macky Auditorium and transforms campus for a couple of days, bringing the energy of Lincoln Center or Broadway to the foot of the Flatirons. As the Boulder community benefits from the opportunity to witness remarkable singers, instrumentalists and dance troupes live, CU students enjoy the once-in-a-lifetime experience of seeing, learning from—even talking shop with—their idols.

The 80th season of the Artist Series was certainly no exception, as some of the biggest names in classical music did much more than perform when they stopped by Boulder. Cellist Yo-Yo Ma spent an hour after his February recital casually unwinding with members of the CU cello studio. Flutists Sir James Galway and Lady Jeanne Galway participated in the College of Music's Once a Flutist celebration, leading master classes and even inviting the flute studio on stage during their March concert.

CU Presents Executive Director and Artist Series curator Joan McLean Braun says these are the kinds of opportunities she looks for when bringing artists to Macky. "One of the things I do is reach out to faculty to see if they would like to work with that person, if that would be valuable. Knowing an artist is a great teacher or enjoys interacting with our students is definitely a factor in the booking process."

The attention to student experience isn't lost on the students themselves. Junior cellist Haley Slaugh was one of the lucky members of her studio to attend the intimate reception with Yo-Yo Ma after his captivating solo recital. Among other things, she and her colleagues talked to Ma about the importance of keeping your cool during a performance. "He told us that when he performed the fifth Bach suite that night, he had a memory lapse during the first movement and got lost for about 10 seconds," Slaugh explains. "But he kept going. He said that it's OK if you mess up, because it's the music that counts. You can't freak out. It's what you do with the music. He is this legendary musician, and I've always looked up to him ... and there I was that night, standing next to him."

"It's important as a musician to meet your hero and realize that he's human too. He was where you are years ago, and it is possible to get to his level."

Braun was a bit star-struck herself that night. "It was kind of a dream to be able to present him," she says. "Yo-Yo Ma has artistry and soul, and he's interested in other people. He's truly a musical genius



and incredibly intelligent, but he's also focused on other people and learning new things."

WHEN THE ROCK STAR OF THE FLUTE WORLD TOOK THE STAGE IN MARCH, the flute studio had a similar response. Associate Professor of Flute Christina Jennings, who performed a duet on the Macky stage with Sir James Galway, says collaborating with such a legend brought out the doting fan in her just as much as it did her students. "I used to play along with his Mozart concerto recordings when I was a kid. He really expanded the realm of possibility of what it meant to be a flutist and upped the ante of what a solo flute career could look like. Those recordings were part of what inspired me and so many people to play the flute." The Galways' performance inspired Jennings to plan the Once a Flutist festival, a two-day celebration of the flute community that brought together students, alumni and even young flute players from around the area.

Braun, a CU flute alumna herself, says the reason the Artist Series is able to provide these outstanding opportunities is the continued power of live music to bring people together. "After Yo-Yo Ma, I heard from a surprising number of people who were moved to tears during that performance. The soul-baring nature of it is something that you can't experience watching on TV in your living room. We all had that experience together, and that's special."

LOOK FOR violinist Joshua Bell, Quicksilver Baroque Ensemble, the winner of the Van Cliburn International Piano Competition and more during the 2017-18 season of the Artist Series.

Global performance. World-class entertainment. You have to be here.
Visit cupresents.org for tickets to the 2017-18 Artist Series.



A Cross-Foothills Collaboration

Members of the U.S. Air Force Academy Band travel to Boulder for concert with CU bands

MUSICAL EXCELLENCE, INTRASTATE COLLABORATION AND THE 70TH BIRTHDAY OF THE U.S. AIR FORCE were on display at the College of Music in February. The College of Music's band department hosted the U.S. Air Force Academy Band for a series of master classes and a joint concert in Macky Auditorium. Donald McKinney, director of bands at CU Boulder, says the two groups had been eyeing a collaboration for some time. "It's a unique event—something we'd never done before," McKinney says. "They were looking for a chance to collaborate with the university, and Macky Auditorium was a big draw, too."

The February visit consisted of master classes with the graduate brass and woodwind quintets, a performance with the CU Symphonic and Concert bands, and a joint concert with the USAFA Band and the CU Wind Symphony. Says McKinney, "It's exciting that all of our students, even the Concert Band, got to be involved.

"Some of them might end up playing in military bands someday, so being able to see up close what their daily routine is like will be a great learning aspect of the collaboration."

Senior Airman Adrian Holton, a trumpet player in the band, says part of the goal for the USAFA band is to provide students with a window into the professional music world. "We were all there once.

There were certainly questions I wish I could have had answered about the life of a military musician, and it's great when we can give back and share knowledge of our successes and our failures."

Additionally, each of the groups performed a piece written by American composer David Maslanka. Maslanka, who passed away in August 2017, left an impression on faculty and students. "We were lucky to have him here," says McKinney. "He worked with all of our ensembles and everyone was forever changed by his presence, humility and thoughtfulness. In addition to being a great composer, he was a wonderfully giving person and we are thankful that we were able to share time with him."

McKinney, who led the Wind Symphony in a performance of Maslanka's *Traveler*, sees a future for more collaborations like this one. "We have a fantastic composition program, which means collaboration between our bands and that department, but every couple of years at least we also bring in a guest composer to work with our bands. And now that the Air Force has seen our willingness to work with them, it opens the door to more collaboration with military bands. It ties into the College of Music's strategic plan and the idea of partnerships with other institutions. Part of our mission is to expose students to different opportunities than they would have at other institutions."

CU International Guitar Festival Brings Together Guitar Lovers

FOR THREE DAYS IN FEBRUARY, the classical guitar once again took center stage at the College of Music at the third CU International Guitar Festival and Competition. And once again, Romanian guitarist Silviu Octavian Ciulei took home the grand prize.

Nicolò Spera, director of the Ritter Family Classical Guitar Program, first organized the festival in 2013 as a tribute to the lyrical and ancient instrument for which so many have an affinity. "The festival was born because we don't often have people from all over the world come to Boulder. This is bringing together a community of people who play the guitar and people who love the guitar."

Around 40 guitarists from far-flung places like China, Italy, Mexico and all over the United States competed in the festival's grand-finale competition, with Lynn McGrath, artists in residence SoloDuo and other accomplished guitarists serving as judges.

Spera, who himself hails from Milan, says the competition is always a unique opportunity for the multicultural audience and the contestants to share in a common bond. "They will get to meet people from other cultures who speak different languages—to find



a different way to play guitar and view music and even the world," he says. "We've tapped into that the last two competitions, and it happened again this year."

The runners-up in the competition were Stephen Lochbaum from Canada, Misael Barraza-Diaz from Mexico and Nicolas Emilfork from Chile. Barraza-Diaz won the Audience Prize, dedicated to the memory of Italian guitarist Samuele Benvenuti.

Guest Artists at the College of Music

DR. CARLOS ABRIL

Professor of Music Education,
University of Miami

MARK ADAMO

Composer

BRIAN ALEGANT

Professor of Music Theory,
Oberlin Conservatory of Music

JOSEPH ALESSI

Principal Trombone, New York Philharmonic

MARTIN BEAVER

Violinist, Tokyo String Quartet

BRYAN CHRISTIAN

Instructor of Music Theory, University of Northern Colorado

ANNA CHRISTY

Soprano, Metropolitan Opera

SUZANNAH CLARK

Professor of Music, Harvard University

JAMES DAVID

Associate Professor of Composition and Music Theory,

Colorado State University

MARCUS DELOACH

Baritone and Assistant Professor of Voice and Opera, Boyer College of Music and Dance, Temple University

MICHELLE DEYOUNG

Mezzo Soprano

ROBERT DICK

Flutist and Composer

ALAN FLETCHER

Composer and President, Aspen Music Festival

STEPHEN FUTRELL

Director of Choral Activities, Elon University

HERSCHEL GARFEIN

Librettist

LYN GOERINGER

Composer and Sound Artist

RICHARD GOODE

Pianist

MICHAEL IPPOLITO

Composer

DAVID JAFFE

Composer

TIMOTHY LOVELACE

Professor of Collaborative Piano, University of Minnesota

WILLIAM MARVIN

Associate Professor of Music Theory, Eastman School of Music

PORTIA MAULSBY

Professor Emerita of Ethnomusicology, Indiana University

MICHELL OHRINER

Assistant Professor of Music Theory, University of Denver

ROBERT PATTERSON

Composer and Performer

ROGER REYNOLDS

Composer and Professor, University of California, San Diego

KATHARINA ROSENBERGER

Composer and Sound Artist

JOSHUA RUSSELL

(PhD '07) College of Music alumnus and Associate Professor, The Hartt School at the University of Hartford

R. K. SHRIRAMKUMAR

Violinist

THOMAS STEENLAND

Owner and Founder, Starkland Records

TODD THOMAS

Baritone

J. VAIDYANATHAN

Percussionist

META WEISS

Cellist

ALEYRIA WHITMORE

Assistant Professor of Ethnomusicology, University of Colorado Denver

AMRC HOSTS PORTER-CAMPBELL SYMPOSIUM

In October 2017, the American Music Research Center presented its eighth Porter-Campbell Symposium, titled "Nineteenth-Century American Women Musicians." This year's speakers were **CANDACE BAILEY**, professor of musicology at North Carolina Central University; **PETRA MEYER-FRAZIER** (PhD '99), University of Denver musicology instructor; and **BETHANY MCLEMORE**, PhD candidate at the University of Texas at Austin.

Faculty



New Faculty Spotlight

A fresh face and an emerging vocal talent joined the College of Music faculty in Fall 2017. Baritone **ANDREW GARLAND** is the newest assistant professor of voice at CU Boulder, and he has big plans for his new cohort of students. “I think I am most looking forward to working with hand-picked, talented, musical, and—most importantly—dedicated students.”



Garland, who comes to the college from Brown University, is well known throughout the opera and orchestral world, performing recently with New York City Opera, Boston Lyric Opera, the Houston Symphony and other organizations.

The acclaimed American singer has been teaching since before he became a serious performer; he says he looks forward to continuing to explore the symbiotic relationship between his two passions. “They complement each other. When you teach students how to sing, it compels you to set an example, to practice all of the good habits you want to see in your students.”

The College of Music’s choral studies program is boasting a new faculty member as well. New Associate Director of Choral Studies and Assistant Professor of Conducting **ELIZABETH SWANSON** came to Boulder from New York City for a number of reasons. “I was drawn to CU Boulder because of the legacy and excellent national reputation of the choral music department, the inspiring vision for the College of Music, the stunning location of the campus and last but not least, the people who make the College of Music and CU Boulder a great community.”



Swanson, who earned degrees at Northwestern University, Ithaca College and St. Olaf College and serves on the executive board of the National Collegiate Choral Organization, most recently led the College Chorale at Nyack College. While in New York, she honed her affinity for layering teaching, rehearsing and music performance with young adults. “I am passionate about the ensemble rehearsal and learning process, as well as performing,” Swanson says. “A musical performance resulting from proper and intentional preparation allows for musicians to be free and at their best at one moment in time, and that’s a magical experience!”

Off to Paint the Desert

Recently, **PATTI PETERSON** was known as one of the College of Music’s longest-serving professors, her name synonymous with the college’s trailblazing vocal pedagogy program. But she’s worn other hats since she arrived here in the 1970s. She was a graduate student here back then, first in piano and then in voice. Along the way, she also picked up the title of published writer.

In May, she became Patti Peterson, the cook and artist.

“I’m ready for something new and different,” says the Berton Coffin Faculty Fellow, who retired in the spring. “I’m ready to be free to travel, to see this beautiful country, to go on more hikes with my dogs.”

Though she leaves academia behind, Peterson will continue to lead a life in music. Since beginning piano lessons at the age of 8, then turning to singing as a graduate student at the College of Music, she never doubted that she would be a musician. “Singing became my thing because of the words,” she says. “I’ve always been a literary person, so this was kind of a natural progression for me.”

Now, after a teaching and performing career spanning five decades, she turns to another passion: art. She paints landscapes, flora and other beauties of the natural world. “It’s become almost a second career,” Peterson explains. “I really enjoy it. I’ve even sold a few pieces.”



Peterson’s next move is to the desert of New Mexico, where her surroundings will offer plenty of inspiration for painting—and yet another interest. “I love to cook, and New Mexico is a great place to test out all those different chiles.”

Always an educator at heart, Peterson says she’ll of course have her piano with her in the desert and may take on some private students down the road. And her memories of four decades in Boulder won’t be far away either. “I’ve always been incredibly lucky to stumble upon fabulous and generous teachers, and Barbara Doscher told me that you need to give back what people have given to you. I hope that’s part of my legacy.”

in a concluding *medial caesura* division into two parts. As a result, dealing with a continuous exposition would not try to determine where the *homē* (S) is located; there is none. Seeking to determine where the *homē* is within a continuous exposition would assumptions about expected treatment. If there is no *medial caesura*, consider these.

continuous exposition is encountered in works of the second third of the century and in several of the works of Haydn throughout his career. Examples of the many continuous expositions of Haydn include the first movements of Symphonies No. 13, No. 44 ("Trotter"), 45 ("Surprise"), 88, 96 ("Miracle"), 97, and 103 ("Clock"), as well as the finale of the String Quartet in B Minor, op. 33 no. 1 and the first movement of the Quartet in E-flat, op. 33 no. 2. Continuous expositions are less common in later Mozart and in early Beethoven, though they do exist.

continuous Exposition Subtype 1
"Expansion Section" Subtype)

↳ Related to it
using a *F*-idea,
but it is not
related to the

to in English as the *expansion section*. The presence of a continuous exposition involves issues of musical perception, interpretation, and reinterpretation. When first confronting an eighteenth- or early-nineteenth-century exposition, our most reasonable expectation would be that we are about to experience the far more common type, the two-part exposition with an MC and a subsequent S. When we are presented instead with a continuous exposition of the expansion-section subtype, there is usually a moment of psychological conversion (provided that we are aware of our interpretive options)—a personal understanding at some mid-expositional point that the more standard, two-part form is not going to be realized. This expectation may have been shared by the competent listener in the decades surrounding 1800. Haydn, in particular, often made the process of conversion from one exposition type to the other into a central feature of his pieces with continuous expositions. Demonstrating this process rhetorically is often what Haydn's expositions are about. The mechanism through which this conversion is suggested cannot be investigated without understanding the norms surrounding medial caesuras, for in most cases of the continuous exposition potential MCs are first suggested, then dissolved.

As we move through most late-eighteenth-century continuous expositions, what we at first



On Leadership and Collaboration

Music Theory faculty stay involved in the future of their field

IN MANY WAYS, YOU CAN'T HAVE MUSIC WITHOUT MUSIC THEORY.

THEORY. The study of the building blocks of music—harmony, rhythm, form and the like—is integral to a true understanding and appreciation for the art form. And some of the leading voices in ensuring the theory field continues to move forward have offices in the north hallway of Imig Music.

"We're aware of what's going on in the field and we bring that into our teaching," says Yonatan Malin, chair of the theory department. "That reputation is valuable for a number of reasons, especially when we're placing graduating students."

Several music theory faculty are heavily involved in the Society for Music Theory. Daphne Leong is the organization's vice president, Malin is a member of the executive board, Keith Waters recently wrapped up a three-year term on the same board and Steve Bruns has served on the SMT development committee. Philip Chang is also the reviews editor for the *Journal of Music Theory Pedagogy*.

Malin says the beauty of a place like CU Boulder is that, in addition to leading the field, the theory department also regularly collaborates with its peers in the college. "The setup leads naturally to collaboration. The college is a good size, and we work with a lot of different faculty. The more you learn, the more you realize how helpful it is to talk to others."

Leong knows exactly what he's talking about. The associate professor is currently finalizing a book for Oxford University Press that she's co-authoring with several performers, many of whom are on the College of Music faculty. "Each chapter focuses on a different work—Schnittke's piano quartet, Messiaen's *Visions de l'Amen*—many of them pieces we've played together," Leong says.

The book, *Performing Knowledge*, focuses on 20th-century pieces through the lenses of analysis and performance simultaneously. David Korevaar, Alejandro Cremaschi, Judith Glyde and the Takács Quartet each worked with Leong on a single piece for the book.

Leong, who is also a pianist, says the process has been eye-opening. "People speak different cultural languages. As a performer, you're often not speaking the same language as an analyst. And in a certain sense, you're not even talking about the same piece. So we have to transcend those boundaries and illuminate those differences to truly understand the piece and the process of analysis and performance."

From there, Leong says the challenge becomes how to communicate these findings on a disciplinary level. Fortunately, she's tapped into what's happening in the field. She helped found the Society for Music Theory's Analysis and Performance interest group, and in her capacity as vice president, she's overseen the expansion of the society's other various interest groups.

Undergraduate Advisor Recognized for Work with Students



Over the course of nearly 22 years, **VICTORIA IBARRA** estimates that she's helped about 3,000 music students on their journey from incoming freshman to graduating senior. The stalwart smiling face in the Academic Services office is the College of Music's undergraduate staff advisor. Every year, she tirelessly manages scholarship contracts, degree audits and the advising needs of 300 or so undergraduate music students.

Last year, Ibarra's work and her impact on the college were recognized on a campus level: she received the Outstanding Senior Advisor of the Year award from the Advising Council. "I'm elated. I'm very honored to receive this award. Not only for me but for the College of Music."

Ibarra, who has been a member of the College of Music staff since May 1995, has face-to-face contact with each and every undergraduate music student before he or she can walk across the Grusin stage at commencement.

All of the different points of contact have provided Ibarra with myriad happy memories of seeing students succeed—and even some enduring friendships.

"I still keep in touch with some of them through Facebook. Sometimes they leave me notes or send me CDs as they make recordings. It's neat to see where they go in their lives and know that after all these years, they still remember."

"I love having that interaction with students. When I see them go on to become music teachers or opera singers, it fulfills me."

"There are 23 of them now, each looking at a different area of theory practice. The latest ones look at sketches and manuscripts, dance and movement, and social responsibility."

Some of the newer groups signal a new direction for music theory scholarship, which Leong says is an exciting development to be a part of.

"You're connecting with people who are doing cutting-edge work," she explains. "So you're constantly trying to mediate between the concerns of the society as a whole and what the individual groups are passionate about. It's rewarding to facilitate these developments and serve the field."

"I view it as part of being a contributing citizen. I'm part of a society that is in line with my interests, and the intellectual benefits are rewarding."

And the fact that so many members of the music theory faculty are involved in that discourse speaks highly of them as individuals—and of the department as a whole.

"That says a lot about the quality and leadership of the theory faculty here."

Music scholars from around the country can be heard Mondays throughout the academic year at the Musicology and Music Theory Colloquium.

Visit cupresents.org for event information.





A Year in Princeton

Musicologist Rebecca Maloy garnered two scholarly fellowships in 2016-17

SOMETIMES YOU DON'T KNOW WHAT QUESTIONS YOU SHOULD ANSWER UNTIL SOMEONE ELSE ASKS YOU A DIFFERENT QUESTION ENTIRELY. And when you're surrounded by the top scholars in fields ranging from social science to physics to history, you have that epiphany multiple times a week. "I'd be sitting at my desk, working out my thoughts, and then a colleague who was working on something like Byzantine liturgy would knock on my door and ask a question. And that question would hit on exactly what I was trying to say."

If you spent any time in the north hall of Imig Music Building this year, you may have noticed the conspicuous absence of Professor of Musicology Rebecca Maloy. That's because all year long, she was in Princeton, New Jersey, doing research with the help of two fellowships during sabbatical leave. Maloy was based at the School of Historical Studies at the Institute for Advanced Study, the same place Albert Einstein once did research. She also had a fellowship with the American Council of Learned Societies. "My project was to look at the Old Hispanic chant tradition on the Iberian Peninsula, between the seventh and eleventh centuries. At the time that Gregorian chant was taking hold in the rest of Europe, Spain was having a cultural, religious and political renewal. My research focused on theological writings, how they influenced chant and how chant was part of that renewal."

The work Maloy did in Princeton relates to the research she presented with a group of PhD students at the International Congress on Medieval Studies in Spring 2016. Whereas that presentation revolved around connections between Old Hispanic chant and other customs, this year she delved into a different aspect of the tradition. "I wanted to know, from a broad cultural perspective, how Old Hispanic chant tied into theology and politics."

As the sole music scholar in her cohort at the School of Historical Studies, Maloy took a more interdisciplinary approach to her work because of the influence of those around her. "I worked at a seminar every week with a group of medieval historians, and we read each other's work and asked questions.

"One of the most stimulating parts of being there was that there were amazing people to answer my questions about history and liturgy."

Maloy's hope is that the outside-the-box thinking she cultivated will carry over as she continues her research and returns to teaching in Boulder. "I'm sure I'll incorporate the interdisciplinary learning into my teaching," she says. "That intellectual give and take was one of the most powerful things I'll take away from my time there."



Making the Greatest Impact

Associate Professor of Music Education Margaret Berg was recognized this year for her research on music education

AFTER MANY YEARS AS A SCHOLAR, MUSICIAN AND MUSIC EDUCATOR, MARGARET BERG HAS COME TO THE CONCLUSION THAT RESEARCH AND MUSICIANSHIP HAVE MORE IN COMMON THAN NOT.

... I came across an interview with CU Sociology Professor Liam Downey about his recently published book *Inequality, Democracy, and the Environment* ... [He said,] 'Good research is a creative process. We create new ideas and connect ideas in creative ways, and then work very hard to determine whether our ideas are supported by the evidence.' ... Downey's ideas about research being a creative process certainly ring true to my experience."

Berg made that observation as part of her presentation at this year's American String Teachers National Conference in Pittsburgh. She had just received the ASTA String Researcher Award. "It's recognition that my research and articles have had an impact on other research and string teaching in general," Berg says.

"It's an honor to be selected by a committee of your peers for your contributions to your field."

The award calls attention to Berg's body of work, specifically related to orchestra and string pedagogy curriculum, the sociology of music education and student access and student-centered learning in chamber music contexts. Berg, who came to the College of Music in 2000 and chairs the Music Education department, is highly involved in the national discussion about the future of music teacher education. As a member of three professional journal editorial boards, she says scholarly efforts must focus on asking the hard questions at a critical time for the profession. "In the long term, the biggest challenge is related to changing demographics and the aging of our teacher population."

That challenge led Berg to pursue yet another area of research. "I'd like to learn more about the mentoring that goes on in schools and how we prepare mentors to work with our teachers. I'm working on several research projects with retired teachers to see what challenges they face. I also chair the [recently established] mentoring program for ASTA."

As a scholar, a former orchestra teacher and now a mentor and coach for future music teachers, Berg says she's found the place where she can do the most good. "I think of what I do as a maximum ripple effect. I see myself teaching future teachers, and the rings of that ripple affect the many students they will teach throughout their careers."

Faculty Notes

JAMES BRODY, director of the Musicians' Wellness Program and associate professor of oboe, received a LEAP grant to undertake advanced study in the Alexander Technique with master teacher Missy Vineyard in Amherst, Massachusetts. His article about oboist John Mack was published in three consecutive issues of Double Reed magazine and is now being serialized in Pipers Magazine in Japan.

In October 2016, Associate Professor of Theory and Associate Dean for Graduate Studies **STEVEN BRUNS**, along with Assistant Professor of Voice **ABIGAIL NIMS** and Associate Professor of Collaborative Piano **ALEXANDRA NGUYEN**, presented "A Musical Exploration of Grief Beyond Words" as part of the CU on the Weekend lecture series. This year, Bruns also wrote liner notes for a Hyperion Records recording of Morton Feldman and George Crumb piano works by Scottish pianist Steven Osborne.

PETER COOPER, senior instructor of oboe, continued his position as principal oboe of the Colorado Symphony and was a featured soloist at the International Double Reed Society conference at Lawrence University, performing the Strauss oboe concerto and a Handel oboe and bassoon concerto with Professor of Bassoon **YOSHI ISHIKAWA**. In May, he taught a master class at the Lyon Conservatory in France.



Professor of Piano **ANDREW COOPERSTOCK** served as a member of the artist-faculty at the Saarburg (Germany) International Festival of Music and the Classical Music Festival in Eisenstadt, Austria, home of Franz Josef Haydn. He also presented on iPad technology at the national conference of the Music Teachers National Association in Baltimore. Cooperstock's recording of the complete solo piano works of Leonard Bernstein was released in Spring 2017.

ALEJANDRO CREMASCHI, associate professor of piano pedagogy, edited and recorded scholarly editions of Alberto Ginastera's Preludios Americanos Op. 12, along with several Latin American pieces from the early 20th century. The latter he created for the iPad app SuperScore. Cremaschi also presented on Ginastera at the College Music Society National Conference in October 2016, and he performed and gave master classes at Westminster Choir College, Escuela Superior de Música in Mexico City and Encontro Internacional de Pianistas in Piracicaba, Brazil.

In December 2016, Assistant Director of Bands **MATTHEW DOCKENDORF** was selected to

co-present a session titled "Make a Decision: Your Viewpoint is Valid!" at the Midwest Band and Orchestra Clinic in Chicago. In addition, Dockendorf appeared as a guest conductor in Minnesota, Colorado and Georgia. His three-part series on making musical decisions was also published in the SmartMusic Blog.

Senior Instructor of Composition and Music Technology **JOHN DRUMHELLER** performed his original piece *Rosebuds Dancing* and several fixed media pieces with the Ars Nova Singers in Fiske Planetarium.



In May 2017, Takács Quartet violinist **EDWARD DUSINBERRE** won the Royal Philharmonic Society Music Award for Creative Communication for his 2016 book *Beethoven for a Later Age: The Journey of a String Quartet*.



Professor of Double Bass **PAUL ERHARD** hosted an Indian music presentation on the CU Boulder campus in collaboration with the CU South Asian Music Society. Erhard also taught master classes at the Interlochen Arts Academy and the University of Michigan. He performed the Rota Divertimento Concertante Concerto with the Boulder Symphony in February 2017. In October 2016, Erhard and the Double Bass studio hosted the 14th Rocky Mountain Bass Festival.

Director of Choral Studies **GREGORY GENTRY** was appointed the College of Music's first Lynn Whitten Choral Faculty Fellow. He also recently joined with the University of Colorado Anschutz Medical Campus to oversee its medical choir as part of a newly proposed wellness program for conductors.



JOHN GUNTHER, director of the Thompson Jazz Studies Program, performed and recorded with the John Gunther European Quartet in Italy and Portugal, collaborated with **CHARLES WETHERBEE** and the Carpe Diem String Quartet on an original work titled *Anansi and the Sky God* and recorded with guitarists Bill Frisell and Dale Bruning.



Pendulum New Music director **HSING-AY HSU** presented a solo recital and seminar at the 2016 International Keyboard Odyssiad and Festival in Fort Collins, Colorado. She also performed as the featured soloist at Gulangyu International Piano Festival in China and gave a master class in Chinese at Xiamen University. Hsu's Conscious Listening™ seminars were presented at a series for the Friends of Chamber Music in Denver and at Rocky Ridge Music Center.

In 2016, Professor of Bassoon **YOSHI ISHIKAWA** was a featured guest soloist and master class presenter for the Asociación de Fagotistas y Oboístas de España in Murcia, Spain, and for the Sichuan Double Reed Association festival in Chengdu, China. He returned to China in March 2017 as a concerto soloist and guest master class presenter in Beijing, Xian and Wuhan. In the United States, Ishikawa presented a residency at Louisiana State University for professor **DARREL HALE** (BM '05), his former student and College of Music alumnus. Ishikawa performed on the Faculty Tuesday series in September 2017 presenting, with mezzo soprano **ABIGAIL NIMS**, the world premiere of *Fleeting Dreams: 17 Haiku of Basho* for bassoon and solo voice by Professor Emeritus **ROBERT SPILLMAN**.

Associate Professor of Flute **CHRISTINA JENNINGS** and Associate Professor of Collaborative Piano **MARGARET MCDONALD** performed at the National Flute Association Convention in August 2017 during its headliner concert. Jennings also presented master classes in Rochester, New York; Amherst, Massachusetts and Interlochen Arts Academy.

Associate Professor of Composition **DANIEL KELLOGG**'s *Rising Phoenix* violin concerto premiered on the Colorado Symphony Orchestra Masterworks Series with Yumi Hwang-Williams as soloist. The Colorado Springs Philharmonic commissioned Kellogg to write *Halcyon Skies*, premiered in January 2017 at the Pikes Peak Center for the Performing Arts. This summer, Kellogg premiered a new piece at the Aspen Music Festival with the Pacifica Quartet.

In February 2017, Helen and Peter Weil Professor of Piano **DAVID KOREVAAR** presented as part of CU Boulder's Distinguished Research Lecture Series. His newly released MSR Classics CD of Chopin works also received a positive review from Gramophone magazine.

Associate Professor of Collaborative Piano **MARGARET MCDONALD** and Associate

Professor of Viola **ERIKA ECKERT** performed at the 43rd International Viola Congress in Cremona, Italy, in October 2016. They also performed at Tornabuoni in Florence, Italy, and at the Johann Sebastian Bach Musikschule in Vienna. McDonald also gave many guest performances and master classes throughout the U.S.

Trombonist and Associate Professor of Jazz Studies **PAUL MCKEE** was selected to direct the Colorado All State Large School Jazz Band at CMEA in January 2017. The band is composed of top high school musicians from Colorado and rehearsed intensively for two days before performing at the conference. The program for the group included two of McKee's own arrangements.

Last year, Director of Bands **DONALD MCKINNEY** served as guest conductor for the Pennsylvania Music Educators Association District One Honor Band and the Continental League Honor Band Festival and as guest clinician at MusicFest Canada and the Dallas Winds Invitational Wind Band Festival. He also produced recording sessions with the Dallas Winds and the University of Texas Wind Ensemble and presented a joint session with Assistant Professor of Music Education **LEILA HEIL** and alumnus **JACK YONCE** (MM '02) at CMEA.

AUSTIN OKIGBO, assistant professor of ethnomusicology, presented in April 2017 at the African Language and Knowledge Resource meeting in Conakry, Guinea. Okigbo presented on "Music, Language and Politics in African Health Discourse." Additionally, he released a book on the subject, titled *Music, Culture, and the Politics of Health: Ethnography of a South African AIDS Choir*, in August 2016.

In March 2017, the Northwestern University Wind Symphony performed and recorded Associate Professor of Composition **CARTER PANN**'s symphony *My Brother's Brain* at the College Band Directors National Association National Conference. The work had previously been recorded by the CU Wind Symphony under the direction of Professor Emeritus **ALLAN MCMURRAY**. Pann also conducted Pendulum New Music series in an all-faculty ensemble premiere of former faculty member **BILL ELLIOTT**'s *Sonata for Winds and Strings*.

Throughout the past year, Senior Instructor and Vocal Coach **JEREMY REGER** focused heavily on contemporary opera, serving on the music staff of Eugene Opera, Hawaii Opera and Mill City Opera, in which he also served as education director. Pieces included Mark Adamo's *Little Women*, Stephen Sondheim's *Sweeney Todd* and *Jake Heggie's Three Decembers* with Frederica von Stade. Reger also served as vocal coach and collaborative pianist for National YoungArts Classical Voice.



Assistant Professor of Cello **DAVID REQUIRO** was featured in recitals and chamber performances across the country, including concerts with the Chamber Music Society of Lincoln Center and Jupiter Symphony Chamber Players.

Internationally, Requiro served as guest artist in a residency in Suzhou, China, and in Brisbane, Australia. On campus, he performed in more than a dozen faculty recitals, including the CU debut of the Weiss-Requiro Duo with guest cellist Meta Weiss.



Assistant Professor of Violin **HARUMI RHODES** performed in venues around the world, including the Institute for Advanced Study for Music From Copland House, Columbia University for the New York Philharmonic Biennial, the Kimmel Center with the East Coast Chamber Orchestra and the Florentia Consort for the College of Music's study abroad program. She premiered 20 works and celebrated the CD release of *Secret Alchemy*, featuring music by Pierre Jalbert.

Assistant Professor of Music Education **DAVID RICKELS** co-authored a book chapter titled "Legacies of Leadership: Lillian Williams Linsey and Gladys Stone Wright" in *Women's Bands in America: Performing Music and Gender in Society*. He also co-authored an article in the Journal of Music Teacher Education examining band directors' use of crowdsourcing to address questions and share ideas with other professionals within a social media community. Along with Associate Professor of Music Education **MARGARET BERG**, Rickels published an article on teacher mentoring in the Journal of Music Teacher Education.

MATTHEW ROEDER, associate director of bands, participated in CU Boulder's Excellence in Leadership Program Fellowship last year. He was also guest conductor of the Southwest International Honor Band at New Mexico State University and at the West Valley Winds Workshop in Alberta, Canada. Roeder served as clinician at the Heart of America Marching Festival and the Vic Lewis International Band Festival and presented at the Texas Music Educators Association Conference and at CMEA.

Associate Professor of Ethnomusicology **BRENDA ROMERO** published "Cultural Interaction in New Mexico as Illustrated in la Danza de Matachines" in *The Music of Multicultural America: Performance, Identity, and Community*. She also published a translation of Óscar Hernández Salgar's *Musical*

Semiotics as a Tool for the Social Study of Music. In 2016, Romero presented at the Benemérita Universidad Autónoma de Puebla, Mexico and the American Society for Aesthetics Rocky Mountain Division Annual Meeting, and performed with duet partner David García at the Nuestra Música Concert, which aired on New Mexico PBS in August 2016.

NICOLÒ SPERA, director of the Ritter Family Classical Guitar Program, performed concerts in the U.S. and in Italy, presenting his transcriptions of works by Federico Mompou and Enrique Granados. He also released a recording of the works on Anglo-Spanish recording label Contrastes Records. In April 2017, with Assistant Professor of Violin **CHARLES WETHERBEE** and the Boulder Philharmonic Orchestra, he performed the world premiere of *Invisible Cities*, a double concerto for guitar, violin and orchestra, written by Steve Goss.



Assistant Professor of Ethnomusicology **BENJAMIN TEITELBAUM** published *Lions of the North: Sounds of the New Nordic Radical Nationalism* with Oxford University Press in February 2017. The book explores the role of music in the transformation of anti-immigrant activism in the Nordic countries and is one of the only studies of its kind based on ethnographic research.

Associate Professor of Composition **MICHAEL THEODORE** created his largest sound installation to date. Titled "micro/macro," the piece spanned the 3,000 feet of the Galleries of Contemporary Art in Colorado Springs.

Professor of Music Theory **KEITH WATERS** published his fifth book, *Postbop Jazz in the 1960s: The Compositions of Wayne Shorter, Herbie Hancock and Chick Corea*, with Oxford University Press. His article on jazz composer Chick Corea appeared in Fall 2016 in *Music Theory Spectrum*, the journal of the Society for Music Theory; he co-authored an article in the *Journal of Jazz Studies*. As a jazz pianist, Waters continues to perform nationally and internationally.



In February, Assistant Professor of Violin **CHARLES WETHERBEE** Wetherbee co-wrote and directed *Anthem for the Ancestors*, a performance of music, dance and narration about the first Native Americans. Wetherbee also traveled to Cuba to work with young musicians as part of the Havana Mozart Festival.



Students

Making Connections

Partnership with Aspen Music Festival and School benefits students year round

THE LOCATION OF CU BOULDER HAS ALWAYS BEEN A DRAW FOR STUDENTS. But it's not just proximity to the Flatirons and skiing that pull in musicians. For about 20 years, the College of Music has been nurturing a growing partnership with one of the largest music festivals in the country, located in the heart of the Rocky Mountains. "Anywhere you go in the world, people know about the Aspen Music Festival," guitar doctoral student Paulo Oliveira says.

The college's partnership with the 68-year-old festival and school includes outreach opportunities with Aspen-area schools and scholarship support to send students to the festival's flagship summer program. "Most schools encourage students to attend summer festivals, but by putting scholarship support behind them, we're enabling value-adding, real-world experiences for our students," says Dean Robert Shay.

Last year, the college's graduate woodwind, brass and string quartets visited the Aspen area to perform in schools and libraries, and from June through August, 26 College of Music students and recent alumni attended the intensive summer program.

Oliveira attended the festival last summer. "Giving the concerts was the best part. I really got to know the community through performances," he says. Oliveira, who moved to the United States from his native Brazil in 2011, says the connections he made will



play a role in his career. "I got the opportunity to perform with many different people. I became good friends with a guitarist from Poland, and we have plans to collaborate next year on a project in Vienna."

Flutist Leanne Hampton (DMA '17) also attended the festival in Summer 2016. She says she benefitted from the glimpse into life as a professional musician. "It gives us a taste of what an orchestral career would be like. My teacher played in the Metropolitan Opera orchestra; another was principal flutist of the St. Louis Symphony. It's interesting to see how they approach this job."

For Shay, it's powerful to know that the institution he helms can help students toward the same revelations he had as a young musician. "I was a student at Aspen during my master's degree, and it really opened my musical world," he says. "Our students are now having the same kind of life-changing experiences."



Ekstrand Top Prize Goes to Husband-Wife Duo

AS THE BRUCE EKSTRAND MEMORIAL GRADUATE STUDENT COMPETITION ENTERED ITS FOURTH DECADE at the College of Music, a husband and wife duo took home the top prize. Cellist Andrew Brown and pianist Madoka Asari won the 31st Ekstrand competition with a performance of Robert Schumann's *Adagio and Allegro*, Op. 70, and Gaspar Cassadó's *Danse du Diable Vert*.

Brown and Asari have plans to use the \$2,500 in prize money to repeat what Brown says was one of his most rewarding experiences as a musician. "[In Summer 2015], Madoka and I organized a recital in her hometown of Sapporo, Japan. It was incredibly valuable to discover how much it really takes to put together a successful performance, and that's not even including the time spent in the practice room. We hope to make that performance an annual one."

The competition, which this year featured 10 of the top graduate student musicians from across the college, was named for former vice chancellor for academic affairs Bruce Ekstrand. Runners up

included Leanne Hampton, flute; Alicia Baker, soprano; Joshua DeVane, baritone and Maria Kurchevskaya, piano. Congratulations are also in order for the winners of this year's Honors Competition, Jonathan Galle and Jonathan Morris, and to the winners of the Anderson Undergraduate Voice Competition, Jade Espina, Patrick Bessenbacher and Winona Martin.



Taking Their Show on the Road

Concert Jazz Ensemble performs in Costa Rica

LAST YEAR OVER SPRING BREAK, THE STUDENTS AND FACULTY OF THE THOMPSON JAZZ STUDIES PROGRAM packed up their passports, beach gear and instruments and took off for sunnier skies. Twenty student members of the Concert Jazz Ensemble and six faculty members were in Costa Rica for a weeklong outreach and performance tour.

Director John Gunther says the goal of the trip was twofold: to build connections with members of the budding jazz community in the Central American country and to give CU students the experience of performing at a high level for an international audience. "It was great to work with young musicians and visit schools. Costa Rica is at a tipping point of more jazz education taking root, and we met a few of the teachers who are leading that movement," Gunther says.

"For the college, this is a chance to form friendships that will plant the seed for more collaborations in the future."

The trip was packed with visits to schools and public performances in some of the country's largest theaters. For the CU students, it was an opportunity not only to mentor others but to learn from the culture. "This is a two-way street," Gunther says. "There are some really amazing musicians down there, and we can learn from their musicianship and their dedication."

Pianist Walter Gorra says he was taken with the people of Costa Rica. "It's a warm and generous culture," he says, "and that comes out in their music. They're excellent players and were willing to share everything they knew." While most of the week was spent in the capital city of San José, there was still time for fun in the sun. Ziplining, beaches and rainforests were all on the itinerary for Gorra and the rest of the group. "It was great to be able to spend time with people in a different setting, outside of making music. We had a great time together," Gorra says.

Gunther hopes this opportunity for cross-continent collaboration is only the beginning for the College of Music. "This is the first international trip for one of our ensembles in a long time," he says. "Experiences like this are a big part of **music+**, so this is demonstrative of what opportunities we can look forward to across the college."

For saxophonist Miranda Stark, the trip was a chance to immerse herself in how another culture embraces the music she loves. "There was one performance at a school where the younger kids couldn't keep still at the beginning. Then by the end of the concert, the whole room was up and dancing. I walked away from the trip with a new kind of passion for jazz."

"Seeing all these people who were new to it and were excited about learning it rubbed off on me."



Expanding Horizons, 88 Keys at a Time

Piano for Dreamers program connects CU students with area youth

ANY SUCCESSFUL TEACHER WILL TELL YOU THAT HE COULDN'T DO HIS JOB WITHOUT EMPATHY. Understanding the "why" behind a student's struggles is the first step in helping her overcome challenges and truly learn. That's a lesson that has really begun to hit home for Robert Hjelmstad and the other College of Music students taking part in the Piano for Dreamers program.

"I've taught for eight years now in different settings. But whenever I teach kids who wouldn't have access to music under normal circumstances, I'm not only sharing the joy of music but also of something they've been excluded from.

"Teaching a different population gives me more tools in my arsenal as a teacher."

Hjelmstad is the doctoral student instructor for Piano for Dreamers, a program started in 2015 by Associate Professor of Piano Pedagogy Alejandro Cremaschi. With help from a CU Boulder Outreach Award, Piano for Dreamers partners with the Boulder Valley chapter of the I Have a Dream Foundation to offer a weekly piano class to elementary school students. "Research shows that kids who learn music at a young age have higher grades and stay in school," Cremaschi says. "This is opening up new possibilities for children who might not be able to afford lessons otherwise."

The 2016-17 class, a group of 12 fifth graders from Longmont, included some returning students. The I Have a Dream Foundation's model places the same coordinator with the same cohort of students from kindergarten through high school.

During class time, Hjelmstad and his undergraduate student assistant, senior Abby Hesse, work with students on rhythm, sight reading, improvisation and ensemble playing. Though the university grant allowed Piano for Dreamers to purchase keyboards for the students to take home, Cremaschi says they often don't get time to practice on their own—making in-class instruction all the more important.

Hjelmstad, who has taught in programs like this before, says that once he changed his expectations—starting with clapping rhythms instead of pushing keys—it clicked. "Method books that we use to teach piano are progressively graded, so I had to throw that out the window because these kids aren't going home and practicing after lessons. All that is done in the classroom."

Cremaschi says the weekly class is eye opening for both teacher and student. "Many of the children are minority students, often Hispanic," he says. "We need more of an awareness in the college of things we could do with populations we haven't served in the past. The concert we did with El Sistema at Boettcher is an example of the benefit of that outreach."

Student Notes

RACHAEL ALLAN (MME), **PRISCILLA ARASAKI** (MME), **FRANCISCO BORJA-PRIETO** (BME), **TOM CHAPMAN** (MME), **JESSICA CHEN** (MM Violin), **ELLIE FALTER** (PhD Music Education), **BRYAN KOERNER** (PhD Music Education), **ANGELA MUNROE** (PhD Music Education), **CODING** (MM Viola), **CHRIS RUIZ** (MM Saxophone), **PAUL TRAPKUS** (MME) and **MEGAN WICK** (PhD Music Education) presented at the Colorado Music Educators Association (CMEA) Conference.

Double bassist **BRETT ARMSTRONG** (DMA) won the principal double bass positions with the Cheyenne Symphony and Greeley Philharmonic orchestras and a section double bass position with the Fort Collins Symphony Orchestra.

ELENA RENEE AVALOS-BOCK (MM Composition) was commissioned to write a piece for Nevin Platt Middle School's band, orchestra and choir, using text and musical ideas provided by students.

In February, the **BAND DEPARTMENT** hosted its annual Honor Band Festival, bringing approximately 160 middle and high school students to campus. Around 600 students auditioned for the festival this year.



KELSEY BENTLEY (MM Horn) won the fourth horn position with the Knoxville Symphony Orchestra.



The **BOULDER LAPTOP ORCHESTRA** (BLOrk), led by faculty members **JOHN GUNTHER** and **JOHN DRUMHELLER**, performed a concert at Fiske Planetarium titled Songs of Space. The performance was a collaboration with the Colorado Space Grant Consortium.

Celloist **DAKOTA COTUGNO** (BM) performed Edward Elgar's Cello Concerto with **GARY LEWIS** and the CU Symphony Orchestra as the undergraduate winner of the 2015-16 Honors Competition.

This fall, **CONOR ABBOTT BROWN** (MM Composition) collaborated with Maxwell J. McKee to orchestrate songs by Elephant Revival, which the band performed with the Colorado Symphony Orchestra in November 2016. The Albany Symphony also premiered Brown's piece *Range upon Range* in December 2016, and violist Matthew Dane premiered Brown's *Suite for Solo Viola d'Amore* in partnership with the Baroque Chamber Orchestra of Colorado.

JESSICA CHEN (MM Violin) won the American String Teachers Association (ASTA) Student Exemplary Award.

In March 2017, **COMPOSITION STUDENTS** went on the road to the annual Composers Exchange with the University of Iowa and the University of Missouri-Kansas City to present the latest work of all three schools. Additionally, 10 composition students traveled to Rangely, Colorado, in October 2016 to experience the unique acoustics of the Tank Center for Sonic Arts. Measuring 65 feet high and 40 feet in diameter, the venue's incredibly long decay time provided inspiration for hours of sound exploration, improvisation and recording.



SARA CORRY (DMA Composition) took a position as staff arranger for the United States Army Band "Pershing's Own" in Washington, D.C. (Photo courtesy Pentagram Military Newspaper)



The graduate saxophone quartet, the **BLACK DIAMOND QUARTET**, in March gave the Colorado premiere of professor **CARTER PANN**'s Pulitzer-finalist work *The Mechanics: Six from the Shop Floor*. Graduate saxophonists **SEAN EDWARDS** (DMA), **CHRIS RUIZ** (MM), **RYAN VAN SCOYK** (DMA) and **ROBERT WARD** (MM) comprise the group.

ELLIE FALTER (PhD Music Education) gave a research presentation titled "Influences on Music Exploration in a Montessori Primary Classroom: An Instrumental Case Study" at the European Early Childhood Education Research Association Conference in Dublin in September 2016. She also gave a clinic on "Mindful Practice for the Music Teacher" at the California All-State Music Education Conference and another clinic at the 2016 National Association for the Education of Young Children Annual Conference in Los Angeles.

PhD students **ELLIE FALTER**, **ANGELA MUNROE** and **MEGAN FALTER**, along with Associate Professor of Music Education **MARTINA MIRANDA**, gave a presentation at the Mountain Lake Colloquium titled "Supporting General Music Teachers Incorporating Musical Play."

JESSE FISCHER (DMA Double Bass) won a double bass position with the Boulder Philharmonic Orchestra.

KELSEY FULLER (PhD Musicology) was awarded the Swedish Women's Education Association Middle Americas Region's scholarship and travel grant to study Sami music, ethnology, culture and language in Summer 2017 in Sweden.

ALEJANDRO GÓMEZ-GUILLÉN (DMA Conducting) won the position of associate conductor of the Fort Worth Symphony Orchestra. He is also a fellow in Project Inclusion with the Chicago Sinfonietta and music director and conductor of the Bloomington Symphony Orchestra in Bloomington, Indiana.

An ensemble from the **THOMPSON JAZZ STUDIES PROGRAM**, led by jazz piano instructor **JEFF JENKINS**, won the Outstanding Performance Award from Downbeat magazine. In February 2017, the jazz studies program also hosted the 53rd Mile High Jazz Festival.

JASON JOHNSTON (DMA Horn) is assistant professor of horn at the University of Idaho's Lionel Hampton School of Music.

EGEMEN KESIKLI (DMA Composition) won the second annual Pro Musica Orchestra CU Young Composer Competition with performances in Denver and Boulder. He also composed *Breathless* for flute orchestra for the College of Music's Once a Flutist Festival. Finally, Kesikli won a commission for the Playground Ensemble's annual Colorado Composers Concert.

BRYAN KOERNER (PhD Music Education) and Professor of Music Education **JAMES AUSTIN** presented a paper titled "Exploring music teacher turnover: How important is teacher resilience?" at the International Society for Music Education World Conference in Glasgow, Scotland. Koerner also gave a presentation titled "Telling isn't teaching: Maintaining active engagement in the instrumental ensemble rehearsal" at the Ohio Music Education Association Conference with alumnae **LISA MARTIN** (PhD '14) and a clinic for undergraduates at McMurry University.

Ethnomusicology PhD students **TERESITA LOZANO**, **JENNA PALENSKY** and **MEGAN QUILLIAM** each received Beverly Sears Graduate Student Grants from the CU Boulder Graduate School to fund field research trips during Summer 2017.

JORDAN MILLER (MM Horn) won the associate principal horn position with the Mexico City Philharmonic Orchestra.

ANGELA MUNROE (PhD Music Education) had articles published in Contributions to Music Education and the Journal of Historical Research

in Music Education on measuring student growth within the merit-pay system and the Holt music textbooks, respectively.



Classical guitar DMA candidate **PAULO OLIVEIRA** won the position of assistant professor of guitar at Belmont University in Nashville, Tennessee. Before leaving CU for this new adventure, Oliveira wrote *Pieces of a Dream* for the CU Guitar Orchestra. The piece was premiered in March 2017 in Grusin Music Hall.

SHARON PARK (DMA Violin) released a CD on the MSR Classics label titled *Portraits: Eugène Ysaÿe's Six Sonatas for Solo Violin*. She is the newly appointed music curator for the Dairy Center for the Arts.

ZACHARY PATTEN (DMA Composition) won a Beverly Sears Graduate Student Grant to create a new musical instrument called the helios horn.



In October 2016, the **PENDULUM NEW MUSIC ENSEMBLE** took over the Boulder Public Library to present original works in a mobile concert that saw student composers marching through the building playing traditional instruments such as the oud and djembe.

ASHLEY PONTIFF (MM Theory) presented her research on the use of improvisation in music theory curricula at the Rocky Mountain Music Scholars' Conference in Salt Lake City in April.

CORT ROBERTS (BM Horn) began master's studies with Julie Landsman this fall at the Juilliard School.

MELANIE SHAFFER's (PhD Musicology) article on Machaut was accepted for publication in the journal of the Plainsong and Medieval Music Society for scheduled release in Fall 2017. Shaffer also received a Hope Emily Allen grant for dissertation research from the Medieval Academy of America.

LESLIE SMUCKER (DMA Violin) released her new CD, *Personae*, on the Gega New label.

MICHIKO THEURER (DMA Violin) performed the solo in Berg's Violin Concerto with the Lucerne Summer Festival Orchestra in September 2016 and with the CU Symphony Orchestra in February 2016.

Composition student **TREVOR VILLWOCK** (BM) premiered his *Monolith* for mass band with the 200-student ensemble from the Colorado Honor Band Association in Denver.

MEGAN WICK (PhD Music Education) gave a research presentation titled "Themes of Caring: A Case Study of an Elementary General Music Teacher" at the February 2017 Desert Skies Symposium on Music Education Research.

In September 2016, the **WIND SYMPHONY** and **SYMPHONIC BAND** collaborated with members of the CU Dance Division for a concert featuring two choreographed works with student and alumni dancers. In October 2016, the Wind Symphony performed an outreach concert and presented master classes at Longmont High School. Finally, in April 2017, the Wind Symphony collaborated with the University Singers and students from Erie High School to present Norman Dello Joio's *To Saint Cecilia*.



Buffs light up the Riverwalk in San Antonio

On Dec. 29, 2016, the 200-plus-member **GOLDEN BUFFALO MARCHING BAND** traveled to San Antonio to support the CU football team as the Buffs took on Oklahoma State in the Alamo Bowl. CU ended up losing a tough game 38-8, but the Buffs' spirit and pride were on display throughout the weekend! The Golden Buffalo Marching Band performs at every Buffs home game and holds a pep rally the night before on Pearl Street. For more information, visit colorado.edu/music/marching-band.

Gigsicians team takes home third place at NVC

The College of Music's team competed and placed third in the CU New Venture Challenge. Undergraduate flutists **ELISE CAMPBELL** (pictured, BM '17) and **CALLAN MILLER** (pictured, BM '17) and computer science student and flutist **KYLIE DALE** won the Performing Arts Track of the NVC with their pitch, Gigsicians. The online platform that helps young musicians promote themselves and win gigs earned the team \$4,000 in prize money and an additional \$5,000 from local venture capitalist and former College of Music student Jason Mendelson.



Loyal We Will Be to You, Dear Old CU

Class of 2017 celebrated at commencement ceremony

A BIG YEAR FOR THE COLLEGE OF MUSIC wrapped up with the biggest event of them all: the celebration of the hard work and dedication of 113 undergraduate and graduate students at commencement. Senior oboist Jordan Pyle spoke to the newly minted graduating class; alumni Alex Campbell and William Hobbs were recognized for their work in the music field; and Eklund Opera namesake Paul Eklund received the Distinguished Service Award.

In his address to the Class of 2017, Eklund urged students to ponder three questions as they close this chapter of their lives: "What did I learn about myself? How do I think differently than when I came here? How can I use my gift to provide value in this world?" He added, "Never give up on your dreams, but be open to change, no matter where it comes from."

In December, 29 other music students walked across the stage at Grusin Music Hall to become Forever Buffs, while choral BME graduate Lia Bendix addressed the audience. Congratulations to all of our graduates this year!



2017 Outstanding Graduate: Jordan Pyle

*Colorado native addresses graduates
at Spring Commencement*



Fort Collins native **JORDAN PYLE** considered going to other schools for her bachelor's degree in music, but in the end CU Boulder was just too much of a pull for her. "A big reason I wanted to come here was that the environment felt like me. I could explore other things if I wanted to, while going in-depth into music," Pyle says. "My teacher, Peter Cooper, is also awesome. I had worked with him before I came here at Rocky Ridge Music Center."

Pyle, winner of the Outstanding Graduating Student award for Spring 2017, addressed her fellow graduates at College of Music commencement. As she looks back on the past four years, she says some of her most memorable moments were when she put down her oboe.

"I got to play principal oboe in *Scheherazade*, and being in the woodwind quintet was really special too," she explains. "But I also really enjoyed doing research on German lieder using coding and data entry. I learned so many skills from that project—especially how to self-promote the projects you're working on. Those are important skills for all musicians."

This fall, as Pyle starts graduate studies at Southern Methodist University, she takes with her a foundation of success that she attributes to her teachers, to her peers (whom she insists are "way more outstanding" than she is) and to her biggest takeaway from the past four years: "At the end of the day, it's how you connect with people."



Photos, from left: Dean Robert Shay and the 2017 commencement honorees, Paul Eklund, William Hobbs and Alex Campbell; "It's ok to rest. Just don't forget to count." - Jordan Pyle

Our Supporters



Pianist's Memory Lives On

College of Music alumnus gives monthly to memorial fund in graduate's name

ALMOST A DECADE LATER, LINDA MCBURNEY STILL carries in her purse the letter she got from a man she never met. "I got the letter in 2008. I was so touched. Even now, thinking about it and reading it, I still get emotional."

The letter was from Doug Bolin, a 1985 graduate of the College of Music. Bolin was a friend of McBurney's son Scott, also a College of Music graduate, who passed away in 1995. It was Scott who brought Doug Bolin and Linda McBurney together. After his untimely death, the pianist's family founded the Scott McBurney Memorial Fund, which provided six \$500 scholarships to piano students at the College of Music in Scott's name.

But even after the McBurney family's funding ended, Linda still got letters of thanks from students who received the scholarship. "I called the college after a while to try to find out where the funding was coming from. That's when they told me that in 2007, Doug started contributing to the fund so that it would live on," she recalls. It was Doug Bolin's way of honoring the memory of a young man who had a profound impact on his musical life.

"When I heard of his death, I was heartbroken because he was so talented," Bolin says. "I thought this was the best way for me to give back, which I wanted to do because I was fortunate enough to receive scholarship funding as a student." Though Bolin says the two never spent a lot of time together, he still remembers being drawn to McBurney's playing late one night. "I wandered into the music recital studio (now the Chamber Hall) where Scott was preparing Saint-Saëns' second piano concerto for the concerto competition. It was the most communicative musical experience I've ever known. Years later, I ran into Scott and he reminded me of that night, saying it was one of his favorite memories of his time in Boulder."



That memory, including Scott recalling the moment years later, remains very special to me and is a strong part of my connection to CU." He recounted the story in a letter to Linda McBurney, who wrote to thank Bolin after finding out about his contribution. It's that letter, written in return to thank a mother for her kindness, that Linda carries with her every day.

"It's overwhelming to think that Scott had such a positive impact and to know that his name can still be heard in the halls of the music building."

Bolin, who taught voice for several years and now provides artistic direction for large campus events at the University of Texas at Austin, says that though his contribution may seem modest, it is significant to both the college's future and to society in general. "Music is an important element of what defines a society. That's why it's especially important to support music programs, no matter the amount. Small gifts are especially valuable to the arts because there aren't big corporations supporting arts programs like there are in engineering. It's individuals who keep music and arts programs going.

"By giving to the College of Music, I'm able to feel a bit closer to the wonderful people and experiences that were such a memorable part of my student life."

"People like Bob and Judy allow us to do what we do," Lewis adds. "Their support gives us the freedom financially and otherwise to pursue our mission and our passion as a college and as artists. It's invaluable."

New Charles Endowed Chair in Music Named

Two of the College of Music's most stalwart supporters last year renewed their commitment to music at CU Boulder as Director of Orchestras **GARY LEWIS** was named the new Bob and Judy Charles Endowed Chair in Music. Originally endowed in the 1990s and given to beloved director of bands Allan McMurray, Charles says the chair is meant to celebrate and thank the outstanding music faculty at CU Boulder.

"The faculty works so hard to help students. Whatever they need, whenever they need it, the faculty helps out. You don't get that level of commitment and interest everywhere, and that drives me to want to do everything I can to help them," Charles says.



Hitting Just the Right Note



Roser Piano and Keyboard Program named after gift from longtime music champion

THOMPSON. EKLUND. RITTER. For the CU Boulder College of Music community, these are household names, spoken with gratitude and always associated with a deep-seated love and selfless support of music. They are the names of Boulderites and alumni who have endowed programs at the college.

NOW, YOU CAN ADD THE NAME ROSEN TO THAT LIST.

Longtime Music Advisory Board chair Becky Roser this year created an endowment to name the keyboard area the Roser Piano and Keyboard Program.

It's a gift Roser says gets back to her roots. "I've always loved piano. My mom and dad bought me a piano back in 1951. I played that piano from the time I was young, and then my daughter Nicole played it, too."

Roser, who chairs the **music+** campaign committee, wanted to help kick off the \$50 million fundraising effort with a gift whose influence would be felt well beyond the College of Music's 2020 centennial. "It makes me happy and it brings me joy to be able to do this," she says. "An endowment goes on forever, and now more than ever, it's important to have done this."

Helen and Peter Weil Professor of Piano David Korevaar says he and his colleagues are humbled that Roser chose to support their work. "It's a wonderful feather in our cap. Having a named program gives us a nice status that translates outside the college. It's a testament to the quality of what we do."

Adds Professor of Piano Andrew Cooperstock, "We are honored for keyboard to bear Becky's name. The piano is so important to her, and she has always been such a friend of the area."

Doctoral student Sarah Rushing says the gift confirms what she and her peers already feel about the program. "It shows the public that we have a really high-level department. It also opens up a lot of opportunities for us to get more professional and real-world experiences."

Among the ideas faculty have discussed for the funding are increased scholarship support for students, a summer piano festival and more guest artist residencies throughout the year.

Assistant Dean for Advancement Lissy Garrison says Roser's gift is just one example of the supportive culture at the college.

"Music is like a family here."

She adds, "The four named programs we have are really partnerships. These partners are willing to invest not only their resources but also their time and their love and their name."

"It lifts everybody up—including incoming students, who come in knowing that there are partners in this community who care so deeply about what they're doing."

Roser says at the end of the day, supporting music at CU Boulder is something she does out of a sense of gratitude. "I have amazing admiration for our talented musicians and their dedication to what they do. The other part is the emotional impact that music has on me. It touches my soul."

"Music crosses all cultures and brings people together."

Choral Concert Celebrates Joan Catoni Conlon's Legacy



The College of Music's trailblazing and unique choral studies program will continue to thrive for years to come thanks to a gift from one of the pioneers of the field.

In March, an alumni concert and reception celebrated the newly endowed Joan Catoni Conlon Graduate Choral Fellowship. Founded by Professor Emerita **JOAN CATONI CONLON** and her husband Frank Conlon, the fellowship provides support to graduate students pursuing the Master of Music or Doctor of Musical Arts in Choral Conducting and Literature degrees. The award is especially intended for students with a demonstrated interest in conducting a wide chronology of choral music from the Renaissance period through contemporary music.

"My husband and I are excited to be able to help future students attend CU and take advantage of the many benefits of studying there," Conlon says. Conlon was director of graduate choral research at the college from 1995 to 2009. She holds her time at the college in high regard. "It's a remarkable place with an enormous reputation as a collection of scholars and performers."

The attention paid to not just learning choral music but also knowing the historical context in which it was written is what Conlon says sets the College of Music's program apart. Indeed, CU Boulder's was one of the first music programs to offer a DMA in choral conducting and literature. "The emphasis was always on the scholarship associated with choral music and performance. The degree is in literature and performance, and that's an enormous difference because a lot of programs aren't as strong in literature," she says.

Thank You.

With grateful appreciation, we publish here the names of all individual and corporate supporters of the College of Music from July 1, 2016 to August 15, 2017 (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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In Memoriam

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

Dona Gayle Ammons (BME '60)
Elementary school music teacher

Dorothy Weston Bradford (BME '49)
Choir director and piano teacher

James M. Bratton (BM '56, MM '57)
Head of the Church and Organ Study
Department at the Lamont School of Music,
University of Denver

Herman Bert Coble (MM '71)
Director of Choral Activities at
Cumberland University

Richard A. Culver (BME, MME '50)
Professional wind musician and
high school music teacher

Jon E. Hanshew (MM '67)
Priest and church organist

Margaret Scheuble Hart (BM '66)
Realtor and business owner

Bonnie L. Souder Hedges (BM '54)

Donna Martin Heid (BME '56)
Music teacher and choir director

Grant W. Garlinghouse (BME '51, MME '56)

Doreen J. Geibel (MME '55)
Music and English teacher

David Richard Greif (BME '60)
High school choir teacher

Donna Mae Schmittel Jenkins (BME '50)
Elementary school teacher and farmer

Dale Robert Johnson (ENG '56)
Founder of Johnson Engineering Corporation
and opera singer

Norma Johnson
Longtime College of Music supporter

Donald Lloyd Kimble (BME '52, MME '58)
Band and choir teacher and
former U.S. Army staff sergeant

Valice Schnarr Laramee (MME '59)
Choral singer and music teacher

Gus C. Lease (MM '46)
Music professor at San Jose State University

Gladeane G. Lefferdink (BME '57)
Music teacher and worship music planner

Joan Olds Looper (BME '46)
Music teacher

Richard Wallace Lynch (MME '58)
Music teacher and owner of Woolverton Printing

Carol Warden Nagel ('49)
Piano teacher

Neal W. Olsen (BME '56, MME '59)
School administrator

LaVelle A. Ormsbee (MME '63)
Music teacher

Betty Louise Peters (BME '55)
Special education teacher

Suzanne Geiss Robbins ('56)
Patent attorney

Kenneth Ray Rumery (DMA '71)
Professor of Music at Northern Arizona University

Robert Schoppert
Former Director of Piano Technology
at the College of Music

Wayne Scott (BM '53, MA '55)
Composer and College of Music faculty member

Ruth Shanberge
Longtime College of Music supporter

Mary Skumanich
Longtime College of Music supporter

Charlotte C. Totten (BM '44)
Performer and piano teacher

Shannon Trompeter (DMA '96)

Helen Weil
Longtime College of Music supporter
and benefactor of the Helen and Peter Weil
Faculty Fellowship

Phyllis Perkins West (BME '59)
Musician and teacher

Marilyn Rees White (MME '50)
Elementary school music and art teacher

Edwin Wolff
Board President, Boulder Philharmonic
and Colorado Music Festival

Lucy R. Woodman (MM '65)



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