

# COLORADO **MUSIC** 2023

The magazine of the University of Colorado Boulder College of Music



College of Music

UNIVERSITY OF COLORADO **BOULDER**

# Dean's **Downbeat**



Friends,

As the 2022-23 academic year culminates in commencement this week and I reflect on the last couple years since I became dean of the College of Music in January 2021, it's fair to say that we've witnessed and experienced a sea change—or, in musical terms, a key change.

We've come out of the COVID-19 pandemic only to be thrust into an increasingly complex global environment that's characterized in part by deepening societal divisions, accelerating climate change and the as-yet unknown consequences of rapidly advancing artificial intelligence.

What I do know is that our mission matters more than ever. Because what we do as musicians requires not only skill, but humanity—that is, the simultaneous conveyance of emotion, connection and understanding.

That's why I'm thrilled to share with you our newly revamped annual digital magazine.\* *Colorado Music* takes stock of how far we've come through the success stories of our engaged, inspiring students, including Izzy Fincher—our Outstanding Graduating Senior who's earned a BM in classical guitar performance, a BA in journalism, a business minor, as well as a Music Entrepreneurship Certificate and a Music Theory Certificate. In *Colorado Music*, we also highlight the impact of our trailblazing alumni, including our 2023 Distinguished Alumnus Ashraf Sewailam; and the influence of our accomplished, dedicated faculty, including Professor of Musicology Rebecca Maloy who was named Distinguished Professor for her research, dedication to teaching and service to her profession.

*Colorado Music* further brings to light a few examples of how our college is leading the way with innovative research and new curricula; and spotlights some of the transformative professional experiences we offer our students, including the return of “CU at Boettcher” and a robust roster of inspiring guest artists throughout the year.

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Finally, we pay tribute to University Medal recipient Allan McMurray who retired from the College of Music in 2013 after a 35-year career directing our bands, developing our master's and doctoral programs in instrumental conducting, and so much more; and Willie Hill—a College of Music alumnus and former professor—who was honored at the university's 93rd Annual Alumni Awards ceremony. We also tip our hats to our community of supporters, including Margot and Christopher Brauchli whom we gratefully recognize as our 2023 Distinguished Service Award recipients. And we fondly remember the faculty, alumni, colleagues and friends who have recently passed on, including our dearly held, highly esteemed Associate Professor of Violin Charles "Chas" Wetherbee who died in January.

As we venture forward and look to the next academic year, we must acknowledge a pressing priority facing the arts and society alike, namely the critical need to recognize and embrace our unique differences. We must remain vigilant and exemplary in celebrating our differences rather than allowing them to divide us. Because in music, we understand that diversity can serve as a meeting place for fostering unity and collaboration.

As the late Harry Belafonte put it, "Artists are the gatekeepers of truth. We are civilization's anchor. We are the compass for humanity's conscience."

That's a noble call to action and a responsibility I take seriously.



Dean, College of Music  
University of Colorado Boulder

*\*This printed edition of Colorado Music is an abbreviated version of the full digital edition available at [colorado.edu/music/colorado-music](https://colorado.edu/music/colorado-music).*

# *Igniting* INNOVATION, ARTISTRY + BELONGING

## Can music heal?

### This artist and researcher wants to find out

By Daniel Strain

In 2008, researchers exploring two caves in the Swabian Jura mountains of Germany uncovered a handful of small, bone flutes. The finds were at least 35,000 years old, making them the oldest known instruments carved by Homo sapiens. The most complete measured just eight inches long and had been fashioned from the wing bone of a griffon vulture.

Humans, these and other discoveries seem to suggest, have been making music for longer than we've lived in cities or grown crops.

Electronic musician, flutist and researcher Grace Leslie wants to know why.

She believes that music, from religious hymns to Taylor Swift anthems, may touch something deep in the human brain—a hardwired need, perhaps, to sit around a fire or in a concert arena and feel connected to the people around us.

"Music is found in disparate cultures all around the world. It's an innately human ability," she said. "And in most of those cultures, it's used to draw people together."

Leslie joined CU Boulder this fall as an assistant professor in the College of Music and the ATLAS Institute where she leads the Brain Music Lab, one of the institute's portfolio of unorthodox research groups. Her work melds art, engineering and neuroscience to probe the millennia-spanning relationship between humans and a good tune, and whether the right kind of music can help to heal the body and brain.

She's also a performer who taps into her own body to create music. In her flute concerts, Leslie often comes onstage wearing a medical device called an electroencephalogram (EEG) cap. The high-tech headgear transforms the rhythm of her brainwaves into hypnotic sounds that become part of her performance—the mind of the musician laid bare for an audience.

"How can we use that ability of music to create closeness to develop new technologies that can improve the connection between people?" Leslie asked. "That's the challenge facing researchers."

## Speaking motherese

It was that same sense of connection that first drew Leslie to music.

She was born into a musical family—her grandmother was a piano teacher and she learned to play when she was 4 years old. In fifth grade, she picked up the flute. There was something different, she felt, about playing music in a band.

"The flute really stuck with me because of the social element of it," Leslie said. "As a shy person who wasn't athletic, it was a way for me to feel like I was part of a group."

She isn't alone in that feeling. In a 2021 study, Leslie and her colleagues played music inspired by human heartbeats to participants looking at a series of images of people with different facial expressions: angry faces, sad faces and more. Just hearing those sounds changed how





*Enjoy a video of Grace Leslie in a “Vessels” performance at this QR code.*

the subjects viewed the emotions on display in the photos—a sign that music may, somehow, be inherently tied to human empathy.

Some scientists theorize that our mothers may be largely responsible for this link. As the first person many humans interact with in a meaningful way, mothers communicate with their infants through what researchers call “motherese”—a language built on lullabies, coos and even the pum-pum of the human heart.

“It’s a musical language that mothers sing to their babies, which is a way of communicating affect to a child that hasn’t learned spoken language yet,” Leslie said. “That mother-infant bond is important to the survival of the human race.”

In a new project funded through the U.S. National Science Foundation, she’s setting out to discover just how powerful that sort of music can be. She’ll travel to neonatal care units, where mothers often can’t communicate with their infants. Leslie will examine whether piping in heartbeat-like music to infants and their mothers can help them experience less stress and maybe even leave the hospital sooner.

“Is there something inherently healing for women going through that experience to be able to form that connection to their children through music?” she asked.

As a first step, Leslie plans to run similar experiments on healthy mothers and babies in her lab on the CU Boulder campus this spring. Her work is part of the College of Music’s new, interdisciplinary focus on developing “universal musicians”—or multiskilled, multifaceted artists who use music to engage with society.

## Breaking barriers

She also hasn’t stopped performing.

In 2015, Leslie launched a concert series called “Vessels” drawing on the

work of early pioneers in electronic music such as Pauline Oliveros, Alvin Lucier and Brian Eno.

In these performances, she turns to EEG technology to, almost literally, open up her brain for her listeners. EEG sensors, which doctors use to diagnose epilepsy and brain damage, measure the miniscule blips of electricity that thrum inside the brain all the time. One type of pattern called delta waves, for example, rises to the surface when humans fall fast asleep. When someone is awake and active, beta waves become more common.

Leslie wears a cap onstage at her concerts, which records all of those waves, then feeds them into a computer program that converts the signals into spare, sometimes-haunting sounds. At the same time, she plays her flute live, blowing into the instrument with slow and controlled breaths.

One audience member compared the sonic experience to resting in a warm bath. For the musician, it’s the ultimate exercise in vulnerability.

“Through listening to my body and brain rhythms converted into sound, I hope that the body and brain rhythms of my audience will begin to entrain to my own,” Leslie said.

Leslie noted that she sees a parallel between her performances as a musician and her research as a scientist—on the stage and off, she hopes to tap into music to break down the barriers that exist between people.

“It’s very different as a performer to go on stage and have your actual state revealed to an audience,” she said. “If I get nervous and my heart starts to beat, the whole idea is for the audience to be able to hear that.” ●

*“Can music heal? This artist and researcher wants to find out” first appeared in CU Boulder Today (Dec. 6, 2022).*



## Instrument Design Lab explores the science of music

By Adam Goldstein

For Annika Socolofsky, the realms of art and science aren't mutually exclusive.

Socolofsky, assistant professor of composition and faculty coach for CU Boulder SoundWorks (formerly Pendulum New Music), has solid footing in both worlds. She's an accomplished composer, vocalist and musical pedagogue, and she also boasts a long academic resume as a student of science.

She weds these two facets of her personality in Instrument Design Lab (IDL), a course designed to give College of Music students a foundation in the science of music as they pursue their creative muse. Based on a similar class that was developed by Socolofsky's graduate advisor Dan Trueman at Princeton University, the IDL course launched in the fall of 2022 and offers a science-

based context to instrumentation, sound and musical creation.

"The course objective for IDL is for students to better understand how the physics of sound, tuning and temperament, resonance and performance all interact in our discipline," says Socolofsky, who was preceptor for the class at Princeton. "We work to achieve this understanding through the building and designing of new acoustic instruments."

Specifically, that's translated into a wide array of learning activities, including constructing stringed instruments from scratch, a class activity that allows students to see exactly what goes into the physics of music. Having a perspective into each phase of the creation of an instrument can be revelatory for students, even for those who've been playing music since childhood.

The class also explores the scientific components of the human voice in ways that are engaging and fun. For example, Socolofsky speaks about breaking down recordings of Dolly Parton's tune "Shinola," and digging into the deeper scientific implications of her performance.

"Students compared the resonances of multiple vocal techniques Parton uses in the song," Socolofsky says. "They used their mathematical findings to further why Parton chose to use various vocal techniques—head voice, chest voice, aspirated qualities and false vocal folds—to deepen the meaning of the text in the song."

The class culminates in final projects that see students conducting in-depth research, or designing and building their own instruments. The prompt spurred innovative inventions from students, including novel takes on harps, flutes and even Japanese swords.

"Student inventions included a multi-flute—a flute capable of performing multiple notes simultaneously—by Rain Michael, a 'bassoon-a-loon'—a wind instrument that used vibrating balloon membranes to create sound in the manner of a double reed—by Robert Scherer, and a harp with numerous resonating bodies of various shapes and materials by Jessie Lausé," Socolofsky recalls. "A final project experiment by Reina Krumvieda was an analysis of the Aeolian tones, or 'tachikaze,' that Japanese swords make as they are swung through the air at different speeds."

All of these projects harnessed the fundamentals of physics, sound analysis and basic science to help students see musical creativity in new ways. For budding musicians looking to take their art to new and exciting places, it's an approach that's bound to pay off in all realms of composition and performance. ●





## From CU Boulder to Denver— a music extravaganza

By Adam Goldstein

In addition to Carl Orff's *Carmina Burana* and our collaboration with El Sistema Colorado, the College of Music's CU at Boettcher event returned with the world premiere of Professor of Composition Carter Pann's new work: His five-movement, 17-minute Symphony No. 3—"On The Importance of Our Democracy."



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# ENGAGED, *Inspired* STUDENTS

## Orchestrating social consciousness

By Allison Nitch

Conductor Kedrick Armstrong (MMus'23) will earn his master's degree in orchestral conducting this May, but his career is already hitting a high note.

An advocate for classical music performance and publication, plus the preservation of the voices of musicians of color, Armstrong is passionate about bringing recognition to Black female composers—with the Center for Black Music research in Chicago, Illinois, and the Helen Walker-Hill collection at CU Boulder among his crucial research tools.

In 2022, Armstrong conducted the world premiere of Irene Britton Smith's *Sinfonietta* (1956) with CU Boulder's University Symphony Orchestra—the result of a “year-and-a-half labor of love,” he said. “It was truly one of the most life-giving moments for me as a conductor, a musician, a person, an artist and a humanitarian.”

Bringing *Sinfonietta* to life for the first time in decades was a testament to Armstrong's belief about what the work of every artist should be: Along with making great art, he said, “...find where your culture, identity and the work you love to do meet the needs of the field and the vocation.”

Choosing such an ambitious piece was something Armstrong sees as a personal and triumphant moment and described his inner monologue as he embraced the daunting endeavor: “I'm going to do this, it's going to be really hard—but we're going to buckle down and figure out how to get through this.”

### A musical journey

Once the orchestra reached the “Sinfonietta” premiere, Armstrong felt “pride in myself and the entire school for wrapping their arms around me in the process,” he said.

He highlighted a guiding principle that's been with him from the beginning: “I strive to make music with people who enjoy it as much as I do, and for me as a conductor it's all about community and collaboration.” With that in mind, Armstrong attributes the success of the performance to the support the orchestra provided since their first rehearsal together.

“It means a lot to a young conductor to have the respect and trust of your peers [the orchestra] and I felt throughout that entire process ... they were along for the journey. [Performing *Sinfonietta*] was one of the special moments in all of our lives, careers—and especially our time at CU.”

### Conducting success

Armstrong always takes time to recognize the roles that Gary Lewis, professor of conducting and director of orchestral studies—and Susan Thomas, professor of musicology and director of the American Music Research Center—played in his achievement.

“It was so amazing to have both Susan and Gary beside me along this whole process, guiding and supporting me and finding the resources, people and tools for me to talk to,” he said.



In February, John Davis—CU Boulder’s dean of the College of Music—attended Armstrong’s performance as he conducted the world premiere of *The Factotum* with the Lyric Opera of Chicago.

“Not only is Kedrick already widely valued as a conductor, he’s keen beyond his years when it comes to manifold, socially conscious collaborations that connect the dots between artistry and engagement in the social issues of our time,” said Davis. “I’m especially impressed by Kedrick’s active leadership in advancing new and diverse music, and in lifting up underrepresented composers and performers of all identities.”

He added, “In realizing my vision to prepare our students as universal musicians—that is, developing multiskilled, multifaceted artists who are equipped to innovate and engage in a diversity of disciplines as both creatives and changemakers—it’s deeply important to me to support and encourage those students who, like Kedrick, embrace and model what we’re aiming to achieve.”

## On that note

For Armstrong, a classical musician who got his start as a gospel church pianist, conducting *The Factotum* provided a new professional challenge for him: cohesively blending multiple musical genres for a performance in just three short weeks. Armstrong prepared for the opera infused with elements of barbershop harmonies, hip-hop, jazz and musical theater by listening to shows such as *The Wiz* and analyzing old videos of barbershop quartets.

“How do we best unify all of these different styles and genres and authentically represent them on the stage? This show and a lot of the work that I do right now requires me to dip into various styles ... so that I have something to pull from in a rehearsal room,” he explained.

Looking ahead, the 2023 season offers several debuts and exciting engagements for Armstrong. He’ll begin his duties with the Galesburg Symphony Society and conduct two masterworks and one community concert with the Knox-Galesburg Symphony. Future engagements also include the Opera Theater of Saint Louis and Houston Grand Opera.

Said Davis, “It’s my hope that the College of Music increasingly provides our students the latitude, agency and welcoming space to explore their creative and scholarly work—as Kedrick has done—in ways that encourage interdisciplinary collaboration and innovation, and in ways that positively impact our world beyond their graduation, as Kedrick is sure to do.”

Armstrong is listed among The Washington Post’s 2022 “composers and performers to watch.”

For Armstrong, becoming a conductor is about determining how he can create the best environment for the most authentic musical experience.

“[It] has never been about power, it has never been about status, it’s never been about control,” he said. “It’s always been about being a servant, a facilitator and a cultivator.” ●

*“Orchestrating social consciousness” first appeared in the Coloradan Alumni Magazine (Spring 2023).*



## **Meet Izzy Fincher: Spring 2023 Outstanding Graduating Senior**

Congratulations to Izzy Fincher who graduates with a BM in classical guitar performance, a BA in journalism, a business minor with a Music Entrepreneurship Certificate and a Music Theory Certificate, exemplifying the College of Music's universal musician mission.



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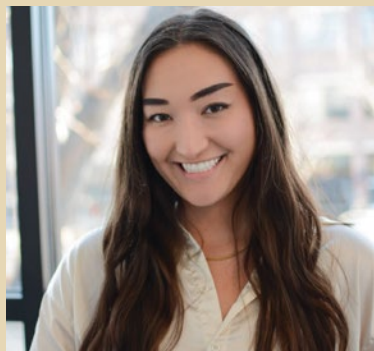


## **Meet Andrea Kloehn: Winter 2022 Outstanding Graduating Senior**

Kloehn also exemplifies the college's universal musician mission by having graduated with a BM in flute performance, plus a business minor with a Music Entrepreneurship Certificate and a Certificate in Western American Studies.



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## **Student spotlight: Erika Gossett**

Erika Gossett graduates this month with a BM in flute performance, as well as a BA in media studies, a minor in business and a Music Entrepreneurship Certificate. Additionally, her climate change-focused venture, Piña Designs, won \$5,000 in the 16th annual New Venture Challenge finals on April 12, 2023.



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# Trailblazing ALUMNI



## **Alumna builds career on multifaceted CU Boulder experience**

“When I think about the College of Music, I think about a vibrant learning environment and a vibrant space to grow,” says alumna Sarah Stoneback. “The College of Music provided me the skills and tools that I keep developing in pursuing my own teaching career.”



*Learn more at this QR code.*



## **In stride with jazz alumna Annie Booth**

Double alumna Annie Booth shares how the College of Music continues to impact her career as an award-winning jazz pianist, band leader, composer/arranger and educator—and offers valuable career advice. Most recently, Booth co-founded Brava Jazz Publishing, a new outlet that supports and champions women jazz composers and arrangers by providing a platform for their music to be widely accessed.



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## Mozart Snapshots

College of Music alumna and Colorado native Katie Mahan has been collaborating with Colorado Public Radio on a series called “Mozart Snapshots,” taking listeners on a journey through Wolfgang Amadeus Mozart’s life in Salzburg, Austria. She also devotes her time and talents to supporting humanitarian, medical and educational causes, and she founded the Katie Mahan Foundation to promote classical music ... and to inspire giving through music.



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# ACCOMPLISHED, *Dedicated* FACULTY



## **Rebecca Maloy named Distinguished Professor**

Professor of Musicology Rebecca Maloy was named Distinguished Professor for her research, dedication to teaching and mentoring, and service to her profession and the university. Maloy joins Allan McMurray and David Korevaar, the only other faculty from the College of Music ever to have been selected for this highest honor the university bestows.



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## **Confronting the “Dido” dilemma**

For Professor of Musicology Robert Shay, the many mysteries of Purcell’s “Dido and Aeneas” are too important to ignore. His critical edition of the English composer’s score provides fresh answers to a number of questions.



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## **Takács Quartet expands community engagement**

The musicians of the world-renowned, Grammy Award-winning Takács Quartet—artists-in-residence at our college—are widely recognized for their musical qualifications and achievements. While they regularly perform for audiences worldwide, the quartet is also committed to collaborating with others to make their performances extra special, particularly in our local community.

We love playing for our home crowd in Boulder,” says the quartet’s second violinist Harumi Rhodes. “Having a ‘home’ audience of loyal Takács fans is a huge honor and when we hear the buzz of conversation among friends in the hall, it makes the concert experience more than just about the music itself. It’s about the relationships formed through the shared love of music.” Nurturing and drawing inspiration from those relationships, the quartet is deepening and expanding its connection to fans. Beginning in 2023, the Takács Quartet’s new CU Series allocates 16 free tickets for each Monday night concert to engage new audience members.

“We want to continue to serve our loyal patrons alongside cultivating relationships with possible new audience members, especially young music students in our community,” Rhodes explains. “The opportunity to grow our audience is exciting to us—and we think engaging with young musicians in our local community is a beautiful place to start.”



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# A Community OF SUPPORTERS

## New diversity fund immortalizes first African American graduate of CU College of Music

By John Moore

Jacqueline Wisner has a pretty good idea how her grandmother would react if she were alive to learn that the CU Boulder College of Music has named a new Diversity, Equity and Inclusion scholarship fund after the pioneering matriarch.

"She would be over the moon," Jacqueline says. "She took great pride in family accomplishments—so she would certainly make sure that the community heard about this."

The parents of lifelong activist and music teacher Genevieve McVey Wisner were among the first African Americans to settle in Boulder in 1897. Patriarch John Wesley McVey owned the Iowa Barbershop and Billiard Parlor at 1530 Pearl St., and his family was considered both prominent and well-off for the time. He and his wife Emma McVey, charter members of the Allen Chapel of the African Methodist Episcopal Church, raised seven children in a home founded on Christian beliefs, and infused with music and a deep commitment to justice, equality and education; her father was very specific about the need to achieve and to work toward bettering the stance of the local Black community. Due to their staunch activism, the family home at what is now 1718 Canyon Blvd. is recognized as an historic landmark.

Having graduated from Western University in Kansas—an historically Black college—with her first bachelor's degree in 1922, Genevieve became the first Black graduate of

the College of Music in 1940 with a bachelor's degree in music education, followed by a master's degree in 1944 at age 42.

Those were challenging times for Black families living in Boulder. In a 1993 essay titled "History: African Americans in Boulder," CU graduate and music educator Anthony Ray wrote that Genevieve was refused permission to give her senior choral recital on the CU campus because of her race. "So she gave it at the First Methodist Church on 14th Street," Ray wrote, "[and] did she ever sing!"

Genevieve—4 feet 11 inches in height but 10 feet tall in stature—was a member of CU's Alpha Kappa Alpha, one of the oldest Black sororities in the country, and she held a lifelong membership in the National Council of Negro Women, working with founder Mary McLeod Bethune and civil-rights leader Dorothy Height on ending the lynching of Black people, restructuring the criminal justice system and other critical causes.

"Some might say she was a social butterfly, others might say dynamic," says Jacqueline, reflecting on Genevieve's numerous sorority and club events, and social gatherings. "My grandmother's love of music was in her DNA. She believed that music was a way of connecting with others and touching the souls of people."

Genevieve was born in 1902, the third of seven siblings. Gladys, Hazel, Genevieve, Kenneth, George, Helen and Ralph all became an integral part





of Boulder's early community of Black musicians, except Gladys who died at an early age. Kenny "Sticks" McVey eventually became a bandleader who toured the country with his own all-Black orchestra.

Genevieve married Rev. Dr. Roscoe W. Wisner Sr. in 1922, began teaching music and started a family that grew to include three sons. Twenty-two years after earning her first degree, Genevieve presented her master's thesis, "A Comparative Study of the Quality of Teachers of Music in Negro and White Colleges." In it, she concluded that "Standards in Negro colleges compare favorably with those of white colleges and that both groups recognize the important place music has in the development of young people in America."

Her work was no doubt informed by the large number of Black master's candidates enrolled at the University of Colorado at the time. Because Black teachers in the South could not enroll in white universities for advanced degrees until 1948, teaching candidates came to Boulder by the dozens. And when they graduated, ironically, "they had to go South to get employment," Ray wrote in his essay.

Degrees in hand and her marriage dissolved, Genevieve moved east with her sons to become a music professor and choir director at Delaware State College in Wilmington. She eventually retired as the music supervisor at Morgan State University, another historically Black college in Baltimore.

In her memoir *Blessed Are the Meek, the Humble, and the Bold*, author Elsie M. Collins recalls being taught piano by Genevieve at Delaware State, writing that Genevieve "was quite civic-minded and held membership in several organizations that promoted the well-being of people, especially the African American population." Collins wrote that her professor forever changed her path when she was taken with

her to attend a conference of the National Council of Negro Women in Washington.

After her retirement, Genevieve lived at her home in Baltimore, gave private music lessons and continued as choir director at her church. Eventually, illness required her to be cared for by her son Roscoe Jr. and daughter-in-law in Roosevelt, New York. She quietly departed from this world at age 88 having left the legacy of her love for all music genres to her sons and their families.

"Music was such a prominent part of my life growing up," Jacqueline says. "I can't recall a time that we gathered together and eventually someone wasn't playing the piano, violin, trumpet or singing. From an early age, my grandmother would work with me playing piano and violin, and she would help me compose my pieces. Because of her, the musical score of our lives ranged from spirituals to classics, opera to choral arrangements, and R&B to jazz."

Jacqueline especially enjoyed watching her diminutive grandmother play the mighty pipe organ at concerts. "It always fascinated and amused me to watch her as she would go up and down all the levels. You would not believe all the music coming out of this little lady.

"She was determined, feisty, confident ... and soft as butter when it came to her grandchildren."

Jacqueline appreciates the significance of the college's decision to immortalize her grandmother's name now, 32 years after her death in 1990. The Genevieve McVey Wisner Memorial Scholarship Fund will provide undergraduate and graduate scholarship awards for underrepresented music students in Genevieve's memory. It was Professor Emeritus Tom Riis whose research came up with the idea to name the endowment in Genevieve's honor.

“This is a rare acknowledgement and progressive move on the part of the school to take this step, especially these days when more and more inspiring stories are being brought to light about the struggles of the Black community for racial justice over the decades,” Jacqueline says. “I think she would say that it is an action that is worthy of notice—not just for her, but as an example of the many unnamed people who have surmounted crushing obstacles to reach their goals. This is a laudable action on the part of the school that honors students past, present and future.”

And all the more meaningful to Jacqueline because it will benefit music students of color. “I was fortunate to have this vibrant, talented, loving woman as my grandmother,” she says. “And now, through this scholarship, others will be blessed by her light as well.

“Music can transcend generations, unite us, tap into our emotions, and elicit and cement our memories. When music is shared, it’s a gift to all humanity.” ●



### **New Alex Craig and Christina Lynn-Craig Living Music Award**

For undergraduate and graduate students, a new biannual award celebrates the works and legacy of late composer Alex Craig.



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# YOUR *Giving*



## All that we do at the College of Music is elevated by the support and generosity of our community.

Gifts to the College of Music Dean's Annual Fund ensure our responsiveness to the rapidly evolving needs of our students, faculty, staff and greater community.

**The Dean's Annual Fund** provides critical support for programs throughout the College of Music. It enriches student and faculty experiences through diversity, equity + inclusion (DEI) initiatives, faculty and staff professional development, student performances at Boettcher Concert Hall, distinguished visiting lecturers ... and so much more.

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# IN *Memoriam*

**With fondness and gratitude, we remember these dear faculty, alumni, colleagues and friends who have recently passed on.**



## **Chas Wetherbee (1966-2023)**

The CU Boulder College of Music lost a cherished colleague and treasured friend. Associate Professor of Violin Charles “Chas” Wetherbee, 56, passed away on Jan. 9, 2023, after a courageous fight against cancer. On March 21, the College of Music presented a musical celebration honoring Wetherbee’s life and legacy.



*Scan this QR code for more  
Chas Wetherbee tributes.*



## **George Crumb (1929-2022)**

Composer George Crumb died peacefully at his home in Media, Pennsylvania. Crumb began his university career at CU Boulder (1959-64) where his distinctive compositional voice emerged in *Five Pieces for Piano* (1962)—premiered by his colleague, the late College of Music Professor of Piano David Burge—and *Night Music I* (1963), composed for other faculty colleagues. Over his distinguished career, he maintained his ties to Colorado, and many CU faculty have performed his

music here and internationally. Crumb dedicated several works to retired Professor of Voice Patrick Mason, and his premiere recordings are part of the complete Crumb Edition from Bridge Records.

Associate Professor of Music Theory Steve Bruns first met the composer in 1992 at a Crumb Festival in Prague. “That experience changed my life forever,” he recalls. “The focus of my research shifted from Mahler to Crumb. In addition to writing and lecturing about his music, I became his archivist and biographer. I’ve attended many performances, from Seoul to New York to Granada, Spain, and Crumb’s music never fails to captivate audiences. Everyone who knew George remembers his extraordinary humility and kindness. He was a giant of a composer and a man, and I will miss him terribly.”



*Scan this QR code for more passings +  
tributes.*





### **Roger Tapping (1960-2022)**

Many of us were deeply saddened to learn of violist Roger Tapping's passing. In 1995, Tapping had relocated from London, England, to join our Takács Quartet; during his decade with the quartet, their Decca/London recordings—including the complete quartets of Bartók and Beethoven—placed them in Gramophone magazine's Hall of Fame and won three Gramophone Awards, a Grammy and three more Grammy nominations.

Especially, he was beloved among his students, collaborators and audiences for his luminous talent and deep sense of humanity.

"Roger was such a warm and generous friend and colleague to us all, well beyond his time playing in the Takács," says Edward Dusing, first violinist of the Takács Quartet. "A deeply expressive, thoughtful musician, his playing was distinctive and at the same time infused with a vital quality of observation that was an invitation for us all to express ourselves. He played and listened in such a way as to ask, without needing to put it into words: 'How do you want to play this phrase? Whatever it is, let's try it.'"

"We sorely miss him but his personality and musicianship will continue to sustain not only us but the many other friends, colleagues and students who were lucky enough to come into contact with him."



### **Ron Miles (1963-2022)**

We were also saddened to learn of the passing of the great jazz trumpeter Ron Miles who studied music at CU Boulder (MMus '89) and the Manhattan School of Music, and whose extraordinary music making left an indelible mark on our community ... and in our hearts.



### **Edwin Clayton McDowell, Jr. (1943-2021)**

The College of Music community mourns the passing of Ed McDowell, Jr. Along with his wife, Kay, the Colorado native was a longtime, passionate supporter of the College of Music's voice and opera department. According to Associate Professor of Opera and Eklund Opera Program Director Leigh Holman, McDowell advocated for voice students to be paid for their performances in the college's summer opera program (which has since evolved into our CU New Opera Program, or CU NOW).

"He was a great supporter of the opera program in ways unbeknownst to most people," recalls retired Professor of Voice and former Opera Program Director Dennis Jackson. "He even went on opera tours that I led. And he was a great supporter of the university, as well."

"My dad always said that he didn't want to be remembered with his name on a building, but rather by his impact on individuals," adds McDowell's daughter, Beth Baldwin—who, along with her husband, Jason—always felt wholly supported and encouraged by her father in their own singing careers. "Providing financial support to programs that would directly impact individuals, whether through employment or scholarships, was important to him. He saw that the College of Music was doing really great things, which inspired him to provide more opportunities for students to move to the next level. Although he wasn't a musician, he was a lover and a supporter of music, his whole life. And he always encouraged others to include music in their giving."

# GUEST *Artists* + RESIDENCIES



Artists from the Sphinx Organization joined us at the College of Music, offering an open rehearsal and master classes to our students. “The visit from the fantastic musicians of the Sphinx Organization goes to show that excellence knows no bounds,” shared Assistant Professor of Violin Alex Gonzalez. “While they represent a vast array of backgrounds and experiences, most of all they represent what it looks like to be an artist of the highest caliber.”

In October 2022, Gonzalez and the Sphinx Virtuosi made their international debut at Sala São Paulo in Brazil, just after performing at Carnegie Hall. Gonzalez serves as the concertmaster of the chamber orchestra and represents what it means to be a universal musician—a multiskilled, multifaceted professional prepared to innovate, influence and impact a diversity of disciplines, within and beyond music.

For the first time in 2023—the College of Music and Sphinx Performance Academy (SPA) partnered to provide a full-scholarship intensive summer chamber music and solo performance program focused on cultural diversity for string musicians ages 11-17. Like the SPA’s long-term partners—The Juilliard School and Cleveland Institute of Music—our College of Music hosted this nationally acclaimed program on the CU Boulder campus, June 22-July 2, 2023. The SPA offers a curriculum that includes lessons, master classes, recitals, career enrichment sessions and mentorship tailored to each student.

Complementing our ongoing summer courses and programs, the SPA represents a major step forward for the college in demonstrating our intentionality toward ever greater diversity, equity and inclusion in everything we do.

*Photo: Cellists Nicole Chung (College of Music Artist Diploma candidate) and Cuban-American cellist Thomas Mesa (Sphinx).*



Throughout the academic year, we had the privilege of welcoming a number of other esteemed guests, as well—from composer, conductor and pianist Kevin Day (pictured above) to Canadian composer Alexina Louie, composer and bassist Dave Holland, double bassist Xavier Foley, Austrian pianist Constanze Hochwartner, Italian trombonist Peter Steiner, alumnus and trumpet studio supporter Ritchie Clendeni, Principal Trumpet of the Montreal Symphony Paul Merkelo, retired trumpeter (Dallas Symphony) and guest clinician Tom Booth, decorated trumpet performer and educator Marie Speziale, violinist Stefan Jackiw and the Akropolis Reed Quintet ... among others.

Additional guests included Distinguished Lecturer André de Quadros, as well as hosting the 2023 National Trumpet Competition and the 51st International Double Reed Society. The college's American Music Research Center, Entrepreneurship Center for Music and Diverse Musicians' Alliance also organized a robust roster of inspiring guests.



# Encore!



## **Meet Ashraf Sewailam: 2023 Distinguished Alumnus Award recipient**

At the College of Music's commencement ceremony on May 11, 2023, we were thrilled to welcome alumnus Ashraf Sewailam back to campus ... and to present him the College of Music's 2023 Distinguished Alumnus Award.



*Learn more at this QR code.*

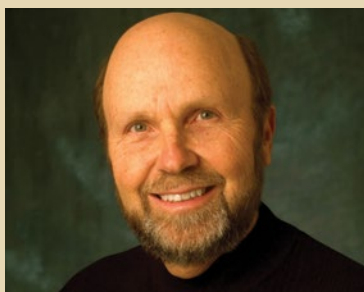


## **Meet Margot + Christopher Brauchli: 2023 Distinguished Service Award recipients**

At the College of Music's commencement ceremony on May 11, 2023, Margot + Christopher Brauchli were presented the College of Music's 2023 Distinguished Service Award for their decades-long loyal support.



*Learn more at this QR code.*



## **Meet Allan McMurray: University Medal recipient**

In 2013, Allan McMurray retired after 35 years as professor at the College of Music, directing our bands, developing the master's and doctoral programs in instrumental conducting, and more. He was the college's first to receive a lifetime appointment as a Distinguished Professor and he's recently been awarded the University Medal by the CU Board of Regents.



*Learn more at this QR code.*



## **Meet alumnus + former professor Willie L. Hill: George Norlin Award recipient**

Willie Hill—College of Music alumnus, as well as former College of Music professor and director of the CU Jazz Summer Camp—was honored at the 93rd Annual Alumni Awards ceremony.



*Learn more at this QR code.*



## About the College of Music

Since 1920, the University of Colorado Boulder College of Music offers a wide range of programs for undergraduate and graduate study, integrating advanced musical and interdisciplinary training with professional-level experiences. One of the top comprehensive music schools in the country, the College of Music—situated within an internationally recognized research university in America's top place to live—is a fully accredited member of the National Association of Schools of Music.

Our students earn more than a music degree in the foothills of the Rockies: Diverse opportunities for interdisciplinary collaboration and a spirit of inclusive excellence await you! We develop multiskilled, multifaceted universal musicians who are well equipped to participate in the 21st century as artists and scholars; as broadly-based professionals with flexible career options; and as passionate, compassionate world citizens.

Our faculty are deeply dedicated pedagogues, award-winning performers, scholars and composers who are standing by to support your success—whether your passion is to teach, perform, compose, research or rethink music entirely.

Home to the American Music Research Center, the first university-level music entrepreneurship center in the country and a musicians' wellness program, the College of Music offers 7 degrees in 24 fields of study—i.e., a full range of bachelor's, master's and doctoral programs, including 3 degree types for undergrads (BA, BME, BM) plus options for dual degrees. Discover our 11 academic areas, including composition, performance, education and more. Of note, 13 CU Boulder students have pursued a music focus as Fulbright recipients to date; the university is a top producer of Fulbright students.

## College highlights

### Entrepreneurship Center for Music (ECM)

The ECM is a national leader in musicians' professional development. As one of the first such programs in the country, the ECM advances the college's universal musician vision by equipping music students with the skills and tools they need to create sustainable careers in the arts.

### Musicians' Wellness Program (MWP)

The MWP strives to increase proficiency, prevent injury and help students reach their goals through somatic training, psychotherapy, health-related information and a medical support network. As such, the MWP provides essential assistance to injured students with the goals of returning them to full functioning, preventing further injury, while guiding them to resources including local medical professionals trained in the special needs of musicians.

### American Music Research Center (AMRC)

Since 1967, the AMRC has been dedicated to exploring and celebrating the diverse, rich traditions of American music. Jointly housed between the University of Colorado Boulder's College of Music and University Libraries, the AMRC is home to a rare music repository that includes scores, papers, recordings and material artifacts that document the history of American music and its creators.



## **At the College of Music, we're committed to expanding and deepening a culture of belonging and inclusivity for all.**

Higher education and the arts are beacons of progress in times of social change, and the College of Music is poised to contribute to that story. College faculty, staff, students and alumni are committed to expanding and deepening our collective approach to active allyship and anti-racism; and to a culture of belonging and inclusivity for all, with an emphasis on racial equity and justice.

We're making strides, but we know we must do much more. We invite you to get involved with the college's diversity, equity + inclusion (DEI) initiatives.



*Scan QR code to learn more.*

## **University of Colorado Boulder Land Acknowledgment**

The University of Colorado Boulder, Colorado's flagship university, honors and recognizes the many contributions of Indigenous peoples in our state. CU Boulder acknowledges that it is located on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute and many other Native American nations. Their forced removal from these territories has caused devastating and lasting impacts. While the University of Colorado Boulder can never undo or rectify the devastation wrought on Indigenous peoples, we commit to improving and enhancing engagement with Indigenous peoples and issues locally and globally.



*Scan QR code for the full CU Boulder Land Acknowledgment.*

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Colorado Music aims to inform and inspire the College of Music community by elevating the accomplishments and successes of our students, alumni, faculty and supporters through inclusive storytelling that fosters a culture of belonging.



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# DEVELOPING THE *Universal* MUSICIAN



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at this QR code.*

At the CU Boulder College of Music, our students earn more than a music degree in the foothills of the Rockies: In this video, Dean John Davis describes his vision to develop multiskilled, multifaceted universal musicians who are well equipped to participate in the 21st century as artists; as broadly-based professionals with flexible career options; and as passionate, compassionate world citizens. Also featured are Professor of Conducting + Director of Bands Donald McKinney, and guest composers Stacy Garrop and Christopher Theofanidis.

# Be Boulder.