

# COLORADO **MUSIC**

The magazine of the University of Colorado Boulder College of Music

2024

Expand  
your range



College of Music  
UNIVERSITY OF COLORADO **BOULDER**



*In this video, Dean John Davis previews the 2023-24 edition of Colorado Music, the annual magazine of the University of Colorado Boulder College of Music.*

*Reflecting on how the college’s mission aligns with the ancient Seventh Generation Principle, Dean Davis underscores our commitment to developing universal musicians who will innovate and shape the future of music for generations to come. Join us in celebrating some of the recent remarkable achievements of our College of Music community—and how we’re expanding our range.*



**COLORADO MUSIC  
PREVIEW VIDEO**

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Colorado Music is published annually. To complement this abbreviated print edition, enjoy the complete edition of the College of Music’s 2024 magazine online:



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.

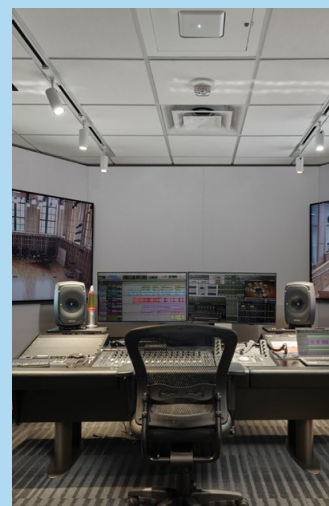


**FULL LAND  
ACKNOWLEDGEMENT**





Igniting innovation,  
artistry + belonging



## CU Boulder to offer music production concentration beginning in 2025

Our College of Music will offer a specialization in music production beginning fall 2025, creating a path for students seeking a non-traditional music career. According to Dean John Davis, a degree with an emphasis in music production opens up hundreds of potential occupations.



LEARN MORE

## *Song of Pueblo* — a musical journey of Pueblo's cultural history — receives full-orchestra premiere

Performed by El Pueblo Ensemble and our CU Boulder Chamber Orchestra last fall, *Song of Pueblo* tells the history of its namesake city and the surrounding region in music and images.



SONG OF PUEBLO  
PERFORMANCE



Discover the American  
Music Research Center's  
*Soundscapes of the People:  
A Musical Ethnography of  
Pueblo, Colorado* project.



MORE COLLEGE  
HIGH NOTES





# New takes *on a* traditional tune



LISTEN

## Jazz program arranges, records three styles of *Pomp & Circumstance*

As students and families prepared for the 2024 commencement ceremony at CU Boulder on May 9, there was a buzz of excitement surrounding a unique musical endeavor set to take center stage.

The College of Music's Thompson Jazz Studies Program provided this year's graduates with new takes on the timeless rendition of Sir Edward Elgar's *Pomp & Circumstance* theme (1901). The traditional graduation march has been reimagined in three distinct, captivating styles: Latin jazz, New Orleans funk and big band swing.

Alongside alumni and faculty, jazz students performed and professionally recorded the three styles of the tune at Mighty Fine Productions in Denver, which debuted during the 2024 commencement ceremony.

"The Chancellor's Office invited us to update the original version of *Pomp and Circumstance* into something that would be more exciting for audiences and that acknowledges the diversity not only within CU Boulder, but also American music and culture today," says College of Music Dean John Davis.

Dean Davis immediately reached out to John Gunther, director of the Thompson Jazz Studies Program, who in turn connected the office with Paul McKee, an associate professor of jazz studies whose arrangements and compositions have been performed and recorded by professional and academic jazz ensembles worldwide.

"I've always loved a challenge," says McKee. "It was a lot of fun trying to figure out how to take this fairly conservative piece, 'hip it up' a little and turn it into something that students and families might better connect with."

In just three weeks, McKee arranged all three styles. He aimed to pay respect to the original tune by making the melody recognizable, while also creating distinct variations based on musical styles that have shaped the sound of American music.

McKee's Latin jazz arrangement draws from Cuban and Afro-Cuban styles like mambo and rumba; the New Orleans funk version gives audiences a street-beat, marching-band feel; and the final big band swing style features varying rhythms and solo sections for players to improvise.

"This is one of those traditions that we've done the same way forever; but as musicians, we never want to get stuck regurgitating the same old stuff," McKee says. "This project teaches our students how to make music in their own way, while also giving audiences in Folsom a little more fun."

## DEVELOPING THE UNIVERSAL MUSICIAN

The reimagining of *Pomp & Circumstance* not only breathes new life into a cherished tradition but also underscores the College of Music's mission to develop universal musicians—that is, multiskilled, multifaceted musicians who are equipped for success in today's ever-evolving music industry.

At the heart of this philosophy lies the integration of real-world experiences into the music curriculum. Projects such as this offer students the chance to record in professional studio settings, while also collaborating with esteemed alumni and faculty.

Jazz Studies Director John Gunther says these experiences mirror the real-world music industry and provide students with invaluable insights into professional environments.

"When a musician goes into a studio to record, it's a different mindset than if they're performing on stage," Gunther explains. "It requires a different kind of concentration and synchronicity with fellow musicians, so it's really great training for the students to have ... especially if they choose to enter that career path upon graduation."

For the students involved, the project offered a glimpse into the careers they aspire to have. Says recent alum Grayson Stewart, a jazz studies major who performed in the big band swing arrangement: "I think a lot about everything I've learned here at the College of Music and everything that I'm going to use when I go into my professional career.

"This was a great way to get that kind of experience in a setting where you have to be professional and expectations are high. It's something I'll always remember."

# Engaged, inspired students



LEARN MORE

## Louis Saxton named Spring 2024 Outstanding Graduating Senior

At the College of Music's commencement ceremony on May 9, we celebrated the remarkable accomplishments and indelible impact of undergraduate cellist Louis Saxton.

It was hardly a typical four years for Saxton: His freshman year was 2020, coinciding with pandemic lockdowns. And in 2021, Saxton was onsite when shots broke out at the Table Mesa King Soopers; he fled from the tragic violence, only to return the next day to play Bach's Cello Suite 1 in G Major to offer a degree of healing. Through it all, Saxton relied on the spirit of solidarity, strength and kindness that he experienced at our College of Music—to great success.



LEARN MORE

## A two-time graduate competition winner

Last fall, violinist Rinat Erlichman won first prize in the 2023-24 Bruce Ekstrand Memorial Graduate Student Performance Competition. A few months later, in early spring, Erlichman performed Jean Sibelius' Violin Concerto in D minor, Op. 47—accompanied by Postdoctoral Lecturer Barbara Noyes—to become the graduate winner of the College of Music's annual Concerto Competition (Louis Saxton was the undergraduate competition winner).



MORE STUDENT  
HIGH NOTES



Mention Jamaican music to most Americans and the pop sounds of reggae usually come to mind. But there's much more—the wonderfully rich harmonies of choral music, hundreds of rarely heard sacred songs and folk songs that deserve more exposure.

O'Neil Jones—a DMA student in choral conducting and literature at the College of Music—brought those sounds to Boulder.

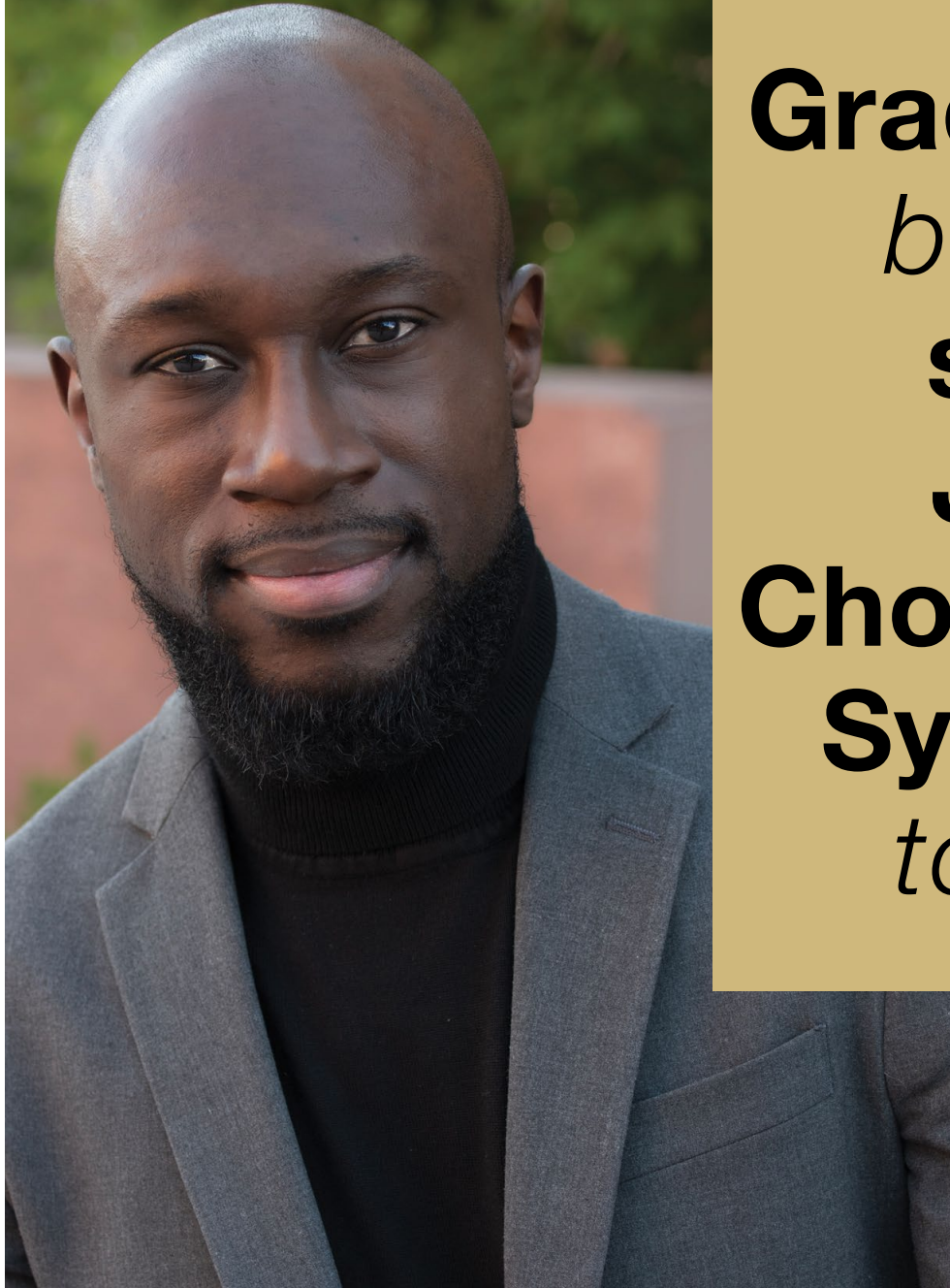
Jones created the first statewide Jamaican Choral Music Symposium, Feb. 22-25, to elevate the history, language and musical elements of Jamaican choral music through direct interaction with natives of the country. A highlight of the symposium was a concert by the University Singers who are based at the Mona campus of the University of the West Indies in Kingston, Jamaica. The group, now led by Franklin Halliburton, appeared here thanks to a \$25,000 Roser Visiting Artists Program grant awarded to Jones. Halliburton is a key figure in furthering Jamaican choral music as a genre, having worked with choral conductor-composer Noel Dexter over some 20 years prior to his passing.

"This music is a major part of who we are," stresses Jones. "Jamaicans know this music, but they don't know who wrote it." A native of Montego Bay, he grew up singing those songs in church, noting that Jamaica has 1,600 churches, the largest per-capita number of any country in the world. "The music was not being preserved, beyond simply being performed," he explains. Indeed, while there were sacred songs being sung all over the island, most were never written down or were notated in different versions.

Today, Jones—who's also the 2023-24 recipient of the Susan L. Porter Memorial Fellowship—is advancing one of the goals of our American Music Research Center by bringing the choral music and culture of his island home to a wider audience, including the participation of area high schools and the CU Boulder University Singers, Chamber Singers and Treble Chorus. He also hopes to publish the music of Jamaican choral composers.

Primary among those is a major force in Jamaican choral music—and a pivotal figure in the lives of both Jones and Halliburton: Noel Dexter (1938-2019). "He's the reason I'm here," says Jones. "He was my mentor, he gave me my first voice lesson and he taught me how to conduct." Their bond began in 2009 and continued until Dexter's death.

# Grad student *brings* first statewide Jamaican Choral Music Symposium *to* Boulder



More than a teacher, Dexter influenced his protégé with his humble approach to life. "He was so modest," recalls Jones. "When he was near the end, he told those gathered around him, 'Just let people know that I tried.' All Jamaicans know of him."

Dexter sent Jones on a journey of discovery that led him to Boulder. Since Jamaica had no serious conducting program, he encouraged his young student to enroll at Mississippi's Alcorn State University where another of Dexter's former students had been teaching. Jones obliged, then continued his studies at the University of Southern Mississippi. Eventually, he met Assistant Professor of Voice Andrew Garland at a national singing competition at CU Boulder. "CU allowed me to accept Professor Garland's invitation to continue studying voice while actively pursuing a career in conducting," Jones says.

In 2021, he settled in Boulder, although Jamaica remained close to his heart. "In preparing my conducting recitals, I included one song by Mr. Dexter to honor his memory—from there, the zeal to bring more of his music to the world was ignited," he adds.



# Trailblazing alumni



## Joshua Russell named 2024 Distinguished Alumnus

At the College of Music’s 2024 recognition ceremony in May, we welcomed esteemed music educator Joshua Russell (PhD ’07) back to campus to present him the College of Music’s 2024 Distinguished Alumnus Award. With degrees from Indiana, Shepherd and Northwestern universities—before earning a doctorate at our College of Music—Russell exemplifies what it means to be a universal musician: Beyond his earned expertise in classical, jazz and contemporary musical styles, his research interests include musician health, teacher education, string education and psycho-social/cognitive development in musical learning and teaching.

Reflecting on his College of Music experience, Russell recalls the significant impact of his mentors and peers in shaping his career trajectory.



## Colorado Music Hall of Fame announces 2024 Induction Class

We’re thrilled that lyric soprano Cynthia Lawrence (MM ’87)—who studied with the late Professor Emerita Barbara Doscher—was inducted into the Colorado Music Hall of Fame on June 29, along with the Central City Opera’s late conductor/artistic director John Moriarty and Keith Miller, a former CU Boulder football player turned opera singer who sang in the College of Music’s opera chorus.

Also of note, soprano Christie Conover (MM ’10)—who serves as opera production assistant for the College of Music’s Eklund Opera Program—appeared in the CCO’s 2024 production of *Street Scene* in the role of Rose. Scott Finlay, who also attended our College of Music, currently serves as CCO president + CEO.



MORE ALUMNI  
HIGH NOTES





# Alumnus Dylan Fixmer— composer *with* a cause

Not one to mince words, College of Music alumnus Dylan Fixmer gets right to the point: “I want music to have a purpose,” he says. But finding his purpose didn’t come right away.

Fixmer earned a bachelor’s degree in music education in 2010 and went straight into teaching. Which was fine. Still, he admits, “I’d been composing my whole life. I was always noodling on some sort of piece.

“Five years ago, my mom showed my wife [alumna Sarah Off] and me a song I’d written many years ago. I guess I’ve always been a composer.”

But first things first: With an undergrad diploma from CU Boulder in hand, he spent a decade teaching in small Colorado towns such as Hotchkiss and Rifle, also serving as a counselor at the YMCA of the Rockies. Along the way, he earned a master’s in music education from Indiana University. Truth be told, Fixmer got his biggest kick out of time spent in Hotchkiss, population 875.

“I put together a little 8th-grade jazz band,” he reminisces, somehow managing to keep a straight face as he listed the instrumentation: “We had two tubas, a bass clarinet and drums. I played piano and there were some other instruments. But the best part was, they played my compositions.”

Are we starting to see a pattern here? Fixmer, 35, recalls that, yes, while pursuing his degree at our College of Music, he studied composition and theory with noted Professor of Composition Carter Pann. Even as he pursued his graduate degree in music education and found work in the classroom, life as a composer continued to beckon. “I was always going through textbooks on composing,” says Fixmer, exemplifying the college’s universal musician mission. “I wanted to expand my vocabulary.”

And so it came to pass, in a big and meaningful way. Fixmer not only found life as a composer, but he found a way of writing music with a purpose. “I’m not sure I’d ever want to write a piece of absolute music,” he admits, referring to a composition that is simply a collection of melodies with no storyline or subtext. Instead, Fixmer creates for a *reason*.

Consider his Violin Concerto, premiered by the Greeley Philharmonic in September 2022—in partnership with the Greeley Family House and other homelessness assistance organizations to increase support for the unhoused. This work has such an extraordinary backstory that it deserves a movie treatment. Off performed the premiere on an instrument once owned by Terri Sternberg—an accomplished musician who had fallen on hard times, became homeless and died in 2013. Learning her story propelled Fixmer to create a heartfelt concerto that generated critical raves, a radio broadcast on Colorado Public Radio and eventually helped bring attention to the cause of homelessness as far away as London and Paris.

His deep concern about people goes beyond writing a thoughtful piece of music, he stresses. “In Greeley, I’m on a homelessness task force. That’s part of my desire in identifying topics to write about—ones that focus on human connections.”

Those connections now include some of Fixmer’s neighbors in Northern Colorado. Recently, another of his orchestral works was premiered by the Greeley Philharmonic where he now serves as composer-in-residence and where he’s created an impactful education outreach program. His *Seven Symphonic Portraits: A Weld County Reflection*—commissioned by the Greeley Philharmonic and the Weld Community Foundation—was unveiled in October at the Union Colony Civic Center. “It’s for the people of Weld County,” he says, “to describe the experience of living here, of what brings people to this county.”

There’s not enough space to cover all that the JW Pepper Editor’s Choice Award recipient has to offer. No space to discuss his children’s Spanish-language opera, *Clara y los Cuatro Caminos* (“Clara and the Four Ways”). Nor to get around to his side career in a guitar-fiddle duo with his wife, appearing at folk festivals playing bluegrass and traditional foot-tapping Irish tunes. No time to write about a commissioned work aimed at increasing interest in mental illness.

Once again, Fixmer—with recent commissions and premieres under his belt from UC Health, Opera Guanajuato and the Crested Butte Music Festival, among others—doesn’t mince words. “I don’t want to be typecast,” he says.



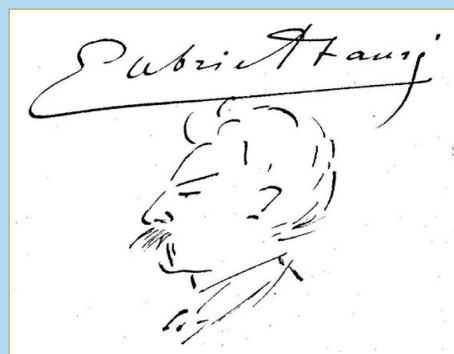
# Accomplished, dedicated faculty



## Building relationships through music making

The Grammy Award-winning Takács Quartet is not only internationally recognized for its impressive artistic achievements, but also its members' many community engagement activities—including a new partnership with El Sistema Colorado (ESC) for the 2023-'24 academic year. The partnership comprises "mirror/mentoring" activities, side-by-side rehearsals, roundtable discussions and interactive teaching/coaching sessions. ESC students and their chaperones were also guests of the Takács Quartet on our campus.

Shares Harumi Rhodes, the quartet's second violinist: "We are grateful to work alongside the wonderful ESC teaching artists already in place—many of whom are College of Music students or alumni—to create a user-friendly curriculum that emphasizes building relationships through music making."



Self-caricature by Gabriel Fauré—under his signature at the end of a letter to Elizabeth Swinton—circa 1898. Private archive, with permission.



LEARN  
MORE

## Remembering Fauré—a century later

This spring marked a milestone for Professor of Musicology Carlo Caballero who—along with his academic partner Stephen Rumph, professor of music history at the University of Washington—co-hosted the Fauré Centennial Festival in Boulder. Festival events comprising this major, global gathering of CU Boulder faculty and student musicians—alongside panelists from France, Canada, Israel, Brazil, the United Kingdom and the United States—included an impressive number of presentations, concerts and premieres.



MORE FACULTY  
HIGH NOTES



MEET OUR  
INCOMING  
FACULTY



# Upholding *the* impact and legacy *of* composer George Crumb

Writing music can be a lonely occupation—very private, very demanding. So it's no surprise that most composers come across as intimidating individuals. Not so with an affable gentleman like George Crumb, although you'd never expect it from listening to his complex, often transcendent music.

"My mom connected with him," recalls CU Boulder College of Music Associate Professor of Music Theory Emeritus Steven Bruns, who retired in May. "She always said George seemed like a nice fellow from down the street." Anyone who spent some time with the late composer walked away amazed at how instantly

likable he was. Yet, as Bruns is well aware, when Crumb died on Feb. 6, 2022, at age 92, the world lost one of its most brilliant and influential music makers.

Bruns and Crumb each served as faculty members at the College of Music—Crumb, from 1959 to 1964 and Bruns from 1987 to 2024. But they shared more than that: A close, long-lasting professional relationship and a deep friendship that began in 1992. "I first met George in Prague, where I was lecturing on his music at a week-long Crumb Festival," Bruns recounts, "I wrote my dissertation on Mahler and later published an article that traced the many connections between his music and Crumb's. George wrote to express his delight with my perspective.

"That whole experience changed my life. I continued to write about Crumb's music and eventually became his archivist."

In fact, the professor's work continued to involve more than organizing Crumb's papers and manuscripts. "I've had access to an amazing amount of material," Bruns says. "I was able to scan so much—his sketches, his letters, photographs, almost everything." He's still working on this massive project and there's more: Bridge Records, the label run by Crumb's devoted friends David and Becky Starobin, recently released the complete works of the composer on 22 CDs—Bruns was a key participant, attending recording sessions and writing liner notes.



You'd think that digging through Crumb's library of papers and collaborating with the Starobins on the Bridge recordings would keep the professor busy enough in his upcoming retirement. Well, guess again. Bruns has also been involved in a film project about the late composer.

"The film is built around a concert that was held in May 2022 of Crumb's *Ancient Voices of Children* [1970], three months after George died," explains Bruns. Among the performers at this program by the Chamber Music Society of Lincoln Center in New York were soprano Tony Arnold, pianist Gilbert Kalish and percussionist Daniel Druckman. "That performance is the point of departure for a one-hour documentary that includes various interviews," adds Bruns. "I'm one of the talking heads."

Directed by Tristan Cook, *Ancient Voices: A Film for George Crumb* had its world premiere at the Big Ears Festival in March 2024.



The point of the film—and the theme of his continuing post-academic labors on behalf of the late composer—is simple: “I want to tell people who he was, to keep his music alive.”

That goal may sound puzzling, knowing how brilliant a composer Crumb was, knowing the praise his works consistently received, the well-attended performances in concert halls around the world and the awards he won—the Pulitzer Prize in 1968 and a Grammy in 2001, among many other honors. But that’s no guarantee of a permanent place in the consciousness of a fickle public.

“George was extremely self-critical and very humble. He never engaged in catty talk about his composer colleagues,” adds Bruns. In other words, he kept a low profile and was hardly the self-marketing sort. So, what does the future hold for his music now that he’s gone? Where does one look for Crumb’s works and what role will Bruns play in that search?

“I’ll do all I can to invite new listeners into the sound world of George Crumb,” Bruns replies. He’s working on a book about the composer, hoping to educate a wider audience about the impact of the man’s music. Meanwhile, the collected compositions are not gathering dust, he reports. “There are at least a half-dozen works that are solidly in the repertoire. In addition to regular concert performances, there are multiple recordings of nearly every composition. For example, more than 20 pianists have released recordings of *Makrokosmos, Volumes I & II* [1972 and 1973]. A good starter piece is *Vox Balaenae* [‘Voice of the Whale’], Crumb’s dream-like trio for flute, cello and piano.”

Those who experience Crumb’s music are in for an amazing surprise, Bruns promises. “Every piece creates a powerful connection with an audience.”

# By the numbers

**8:1**  
student-faculty ratio

**69%**  
of grads are employed  
within six months of graduation

**100%\***  
of grads continuing their education  
were admitted to their first-choice school  
\*Of those surveyed.

**99%**  
BME job placement

**25%**  
of undergrads pursue majors or minors  
in addition to music

**87%**  
of grads report using skills + abilities  
related to their major in their careers



# Enterprising, devoted staff

## Fortepiano refurb a labor of love

Piano Technician Mark Mikkelsen—who, for more than eight years, has supported the care and maintenance of the College of Music's fleet of 160 pianos, Two harpsichords and an organ—was thrilled when the opportunity arose to rebuild, refurbish and restore one of two fortepianos donated to our college by the late Douglas Taylor and his wife, Avlona, as an in-kind gift in 2019.



LEARN MORE



## Senior House Manager Rojana Savoye named 2023 Chancellor's Employee of the Year

We're so proud that longtime Senior House Manager Rojana Savoye was selected as one of just four recipients of the Chancellor's 2023 Employee of the Year award! Savoye is deeply deserving of this campus-level recognition.

For more than two decades, she has maintained positive public relations with CU Boulder patrons, presenters and co-workers; managed and enforced operational policies and procedures within the College of Music; and hired, supervised and mentored student ushers.



LEARN MORE



# “A Boulder treasure”

## Celebrating the inspiring, illustrious career of longtime CU Presents Executive Director Joan McLean Braun

Boulder native and CU Boulder alumna Joan McLean Braun (BM '81 and MBA '93) has achieved an extraordinary 30-year career at her alma mater, much to the delight and deep appreciation of campus and community audiences alike.

“As executive director of CU Presents since 2001, Joan took the helm when CU Presents was still CU Concerts at the College of Music,” recalls Dean John Davis. “From the beginning—back when I directed the college’s jazz studies program in the early 2000s—Joan took the time to really listen and understand the goals, needs and performance activities of the program which opened the gates for me to achieve what I envisioned.

“She extended the same can-do, open-minded approach to all academic areas in the College of Music, quickly recognizing that she needed to closely partner with our departments and studios to develop the infrastructure of a sustainable performing arts entity that also supports our academic mission.”

Since then, Braun—who further served as the college’s assistant dean for concerts and communications—led the expansion of CU Presents to become what it is today: The home of all performing arts on the CU Boulder campus with hundreds of concerts, recitals, plays and other events each year, including the popular Holiday Festival and uniquely innovative Faculty Tuesdays series, as well as the much-lauded Artist Series and Takács Quartet series, the nationally acclaimed Colorado Shakespeare Festival and more.

“Joan has done a wonderful job of building and sustaining CU Presents over its long history,” says CU Boulder Chancellor Philip DiStefano. “Her dedicated work connecting the community with all that the College of Music offers has elevated the college’s reputation and strengthened the university’s relationships with the community.



*“Managing a performing arts venue is an affair of the heart and mind. On one hand are the myriad logistics: Contracts, communications, transportation, finances. On the other: Human connection, the gift of beauty and meaning. At best, these all play together in a poetic rhythm, organic and natural, to create a unity that seems like it was inevitable. But it only happens when someone has the vision to see the whole in all of its parts. For the Artist Series and CU Presents, that person is Joan who for 30 years has brought us together for encounters with beauty and meaning through music and dance. She is truly a Boulder treasure.”*

*—Daryl James, Artist Series Advisory Board member + former chair*



“Joan’s efforts have been deeply appreciated and have laid the foundation for future success for CU performers, scholars and artists.”

Indeed, under Braun’s artistic vision—and thanks to the collaborative relationships she’s established on campus and with other Colorado arts presenters and artists’ agents worldwide—our audiences have experienced the College of Music’s many outstanding ensembles and opera/musical theatre productions, as well as CU Boulder Theatre & Dance performances and groundbreaking acts by award-winning, world-renowned icons.

“The Artist Series has been and remains an extremely prestigious and important series,” says Toby Tumarkin, executive vice president and global head of artists and attractions with IMG Artists. “Under the leadership of Joan Braun, CU Presents has continued to bring new stars from around the globe while maintaining its traditional audiences, subtly and successfully adapting to a changing arts landscape.

“Consistently an anchor for artists and touring projects in the region and a crucial lynchpin to help to bring shows to the West Coast, Joan Braun’s work at CU Presents is a powerful example of important and thoughtful arts presenting.”

But Braun—who retired at the end of the 2023-24 season—is quick to deflect such well-earned respect and admiration. “I have the good fortune of a brilliant team,” she says, also crediting a strong, synergistic collaboration with College of Music Dean Emeritus Daniel Sher over more than two decades. “The way I see it, my role is to empower my senior team, and to ensure they understand what I’ve learned and how I do things—especially artist management and meeting the needs of our community. That’s how we can best support the next director of CU Presents.”

Among her dedicated staff are longtime colleague Laima Haley who directs CU Presents’ marketing and public relations; CU Presents’ Operations Director Andrew Metzroth who oversees Tessitura ticketing operations; Senior House Manager Rojana Savoye; and Macky Auditorium Director Rudy Betancourt. “Boulder’s cultural scene would not have achieved its world-class reputation without Joan’s vision for what is possible, steadfast leadership and resilience in the face of challenges,” says Betancourt. “She has been a trusted mentor and a dear friend not only to me but to many at CU Presents, the College of Music and—closer to my heart—Macky Auditorium.

“Her service to the university and the surrounding area has become an unmatched legacy.”



**LEARN MORE** about the Artist Series Endowment Fund.

And it’s precisely Braun’s remarkable legacy that inspires our invitation for donations to the Artist Series endowment in her honor.

“I’m so gratified knowing that the endowment ensures and protects the Artist Series and the overall health of CU Presents—long after I’m retired and into the future,” says Braun. “In the arts, we’re quite vulnerable to events beyond our control—like the recent pandemic or the floods in 2013 when, understandably, a lot fewer people were able to come to our performances.

“For myriad reasons, when earned revenues fall short, the endowment provides crucial funding—hopefully in perpetuity.”

# CU ★ PRESENTS

## 2024-25 ON SALE NOW

**Tickets available  
now for:**

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Eklund Opera

Holiday Festival

Musical Theatre

Takács Quartet

Theatre & Dance

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Colorado Shakespeare  
Festival

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events at the  
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*Renée Fleming performs on the Artist  
Series Jan. 31, 2025. Photo by Andrew  
Eccles/Decca.*



University of Colorado **Boulder**



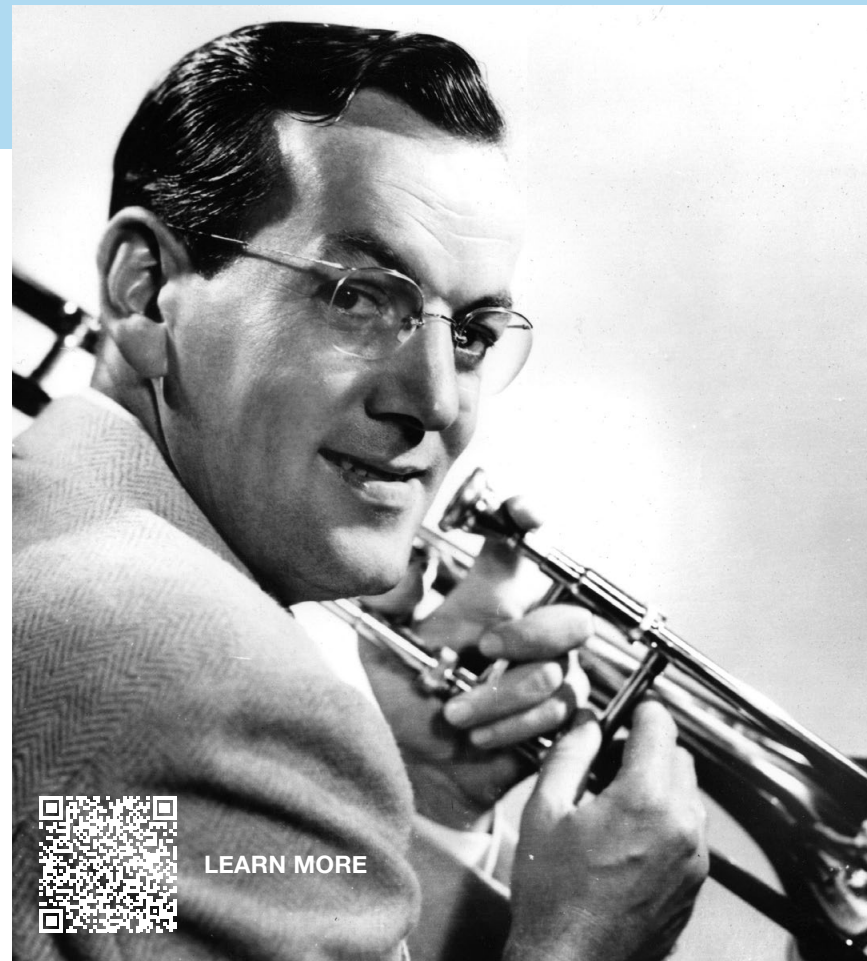
A community of  
supporters



## Materials from renowned blues banjo player Otis Taylor now a part of American Music Research Center's archival collections

Otis Taylor—an internationally renowned and Boulder-based blues banjo player—has been at the forefront of Black banjo music and materials from his decades-long career are now part of the University of Colorado Boulder's American Music Research Center (AMRC) archival collections housed in the University Libraries' Rare and Distinctive (RaD) Collections.

"The Otis Taylor collection is a rich addition to the center's public-facing initiatives and knowledge production through research by scholars interested in the study of American music," says AMRC Interim Director and Associate Professor of Ethnomusicology Austin Okigbo.



## Donor support puts Glenn Miller collections in the spotlight

CU Boulder's vast and historically valuable Glenn Miller collection is set to take the spotlight, thanks to a philanthropy-funded archiving project. We're so grateful for this unique donation that impacts our College of Music and CU Boulder Libraries, preserving an important period of American history that has yet to be preserved and digitized.

"Glenn Miller's story is more than a musical story," says Austin Okigbo, interim director of CU Boulder's American Music Research Center. "His is also the American story..."



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ABOUT YOUR  
GIVING IMPACT**



# In memoriam



LEARN MORE

## College of Music mourns passing of alumnus Ben Pollack

Recognized for his dedication to music students and music education, Ben Pollack (BME '14) was named the first-ever recipient of the Colorado Music Educators Association's Young Teacher of the Year (2019). "Teaching music is the most important thing I do," he said in an interview celebrating his CMEA award. "It has to matter every day."



LEARN MORE

## Celebrating the legacy and impact of Anna Sie, lifelong supporter of the arts and humanity

Known for her heartfelt philanthropy on both local and national levels, Anna Sie left a powerful legacy of impact at CU Boulder, including establishing a transformational student scholarship in the College of Music with her husband, John, and endowing several faculty chairs.



**MAKE A GIFT** in memory of our cherished colleague and friend—the late Associate Professor of Violin Charles (Chas) Wetherbee.

Please type **Chas Wetherbee** in the Gift Designation box to find the Chas Wetherbee Student Success Fund



**MORE PASSINGS +  
TRIBUTES**



# Encore!



## Guest artists + residencies

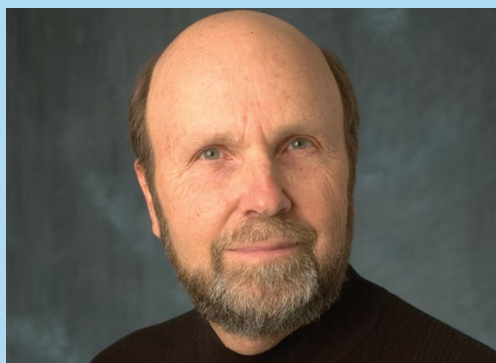
The College of Music welcomed many accomplished, inspiring guest artists this academic year, including drumming legend and clinician Chad Wackerman.



LEARN MORE

Last fall, a special Faculty Tuesdays event—the first of its kind at our College of Music—featured works by Asian composers performed by musicians of Asian descent. “Alexandra Nguyen and friends”—including Yoshiyuki Ishikawa, Suyeon Kim, Hsiao-Ling Lin, Victor Avila Luvsangenden, Mutsumi Moteki, David Requiro, Harumi Rhodes and Meta Weiss—presented solo, duo and trio works by composers of Chinese, Japanese, Korean, Mongolian, Taiwanese and Vietnamese origin.

## Celebrating the Asian diaspora in Western classical music



## 2024 CMEA Hall of Fame

Professor of Conducting Emeritus and Distinguished Professor Allan McMurray was inducted into the Colorado Music Educators Association Hall of Fame. McMurray was nominated for the well-deserved honor by College of Music Dean Emeritus Daniel Sher.

This spring, we had the honor of hosting the award-winning Uvalde High School Varsity Ensemble, Mariachi Los Coyotes, at our College of Music. The group’s special partnership with the Boulder Concert Chorale showcased a performance that beautifully intertwined choral masterpieces of Bach and Beethoven with the rich cultural heritage of mariachi music.

## Mariachi Los Coyotes tours our college







# 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 is a fully accredited member of the National Association of Schools of Music. Our college is situated within an internationally recognized research university in one of America’s top 10 “best places to live” (U.S. News & World Report); Boulder, Colorado—among America’s smartest cities (Forbes)—is also America’s happiest (National Geographic) and healthiest (Gallup) city.

**OUR STUDENTS** earn more than a music degree in the foothills of the Rockies: The College of Music offers diverse opportunities for interdisciplinary collaboration and a spirit of inclusive excellence. We develop multiskilled, multifaceted universal musicians who are well-equipped to participate in the 21st century as artists, educators 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 student success—whether their 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 has been named a Fulbright Top Producing Institution for U.S. Scholars by the U.S. Department of State’s Bureau of Educational and Cultural Affairs. Additionally, our faculty and alumni have garnered 40+ Grammy awards and nominations.

## COLORADOMUSIC

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

### EDITORIAL + DESIGN

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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 journey.

Our college community is committed to expanding and deepening our collective approach to active allyship 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 and inclusion (DEI) initiatives.

### LEARN MORE



### ENGAGE

Sign up for our newsletter to stay connected:  
[colorado.edu/music/news-signup](http://colorado.edu/music/news-signup)

Update your alumni profile to network with other Music Buffs:  
[foreverbuffsnetwork.com](http://foreverbuffsnetwork.com)

Stay involved through lifelong learning experiences and inspiring events:  
[colorado.edu/music/events](http://colorado.edu/music/events)

Include the College of Music in your giving:  
[colorado.edu/music/giving](http://colorado.edu/music/giving)

### BE SOCIAL, #MusicBuffs!

@cubouldermusic

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school/cuboulder-music



A close-up photograph of two young musicians, a man and a woman, playing violins. The man is in the background, slightly out of focus, wearing a purple shirt. The woman is in the foreground, in sharp focus, also wearing a purple shirt. They are both looking down at their instruments with concentration. The background is a blurred outdoor setting with greenery and a brick building.

## Sphinx Performance Academy

In summer 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.

In 2024, our college again hosted this nationally acclaimed program on the CU Boulder campus. The SPA offers a curriculum that includes lessons, master classes, recitals, career enrichment sessions and mentorship tailored to each student.

# Be Boulder.