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
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 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
Dean, College of Music
Professor of Musicology
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 an 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

Photo, left: CU’s Brass Quintet performed at the music+ campaign celebration in February 2017

Photo, top: Pianist Grace Burns performs at Carnegie Hall in November 2016; CU jazz students work with young musicians in Costa Rica in March 2017
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, Andrew Kellan Toohey; tenor Michael Hoffman; and composer JP Mierz, 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 Roesler.

“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.”

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. They can become any kind of instrument you come up with.”

With his three degrees under his belt, Payne is now eying 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.”

Photos, from top: Kolby Morris, center; Willie Payne and members of BLOrk perform on iPads (left to right: Aidan Cook, Trevor Villwock, Willie Payne and Selena Wellington)
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 me to decide 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, the idea of bringing 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 Otologyngology. “I see my role as shifting to more advocacy, in addition to becoming a physician,” he says.

Alumni Notes

CU Music Education alumni had a strong presence at the annual Colorado Music Educators Association (CMEA) conference. KEITH ACUNCUS (BM '95, GREGORY CANNADY (DMA '03), BARB CAWELTI (BM '03), CARROLL CASEANOVA, PHILIP DROZDA (BME '07), KIMBERLY GORDON (BM '03) and JACK YONCE (BM '02) gave performances and ELKE DIEFENDORF (MME '03), KEITH FARMER (BME '00), DAN ISBELL (PhD '08), ERIK JOHNSON (PhD '13), ABIGAIL KELLEHER MARTINEZ (BME '10), LISA MARTIN (PhD '14), ALISON MARTIN (BM '06, MME '16), JULIE NELSON (MME '15), JAN OSBURN (BM '09), RAISHA OZMIR (BM '10), MONICA SMITHY (BM '12), HANNAH SMITH (BME '14), ROB STYRON (BME '08), ANGELIE TINMEY (BM '10) and MICHAEL VALLEZ (MME '15) either gave presentations or served on the CMEA board.

ZACHARY BRAKE (BM '16) is the director of bands at Thunder Valley K-8 school in St. Vrain Valley School District, where he teaches concert bands, jazz band, middle school band and guitar. EDDIE BERTHIEL (BME '09) is working as an immigration lawyer in New York.

ED CANNAPA (PhD '04) and RICK SHAW (BME '80) were nominated to the CMEA Hall of Fame for their lifetime of accomplishments and contribution to music education in the state of Colorado. DICK CARPENTER (BM '91) published Backstretchers: Gaining 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 (MME '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. ALISON EMERICK (MME '13) won the job as principal flute with the Baisa Philharmonic.

Composers SAM ESTER (BM '05) and COLE RINGHAM (DMA '13) continue to build their film scoring software company, Amper Music. HUNTER EWEN (MME '09, DMA '13) won the 2017 Colorado State Music Teachers Association Commission. JULIA ANDERSON (BM '10) is an oboe instructor at the University of California, Davis.

ZACHARY BRAKE (BM '16) is the director of bands at Thunder Valley K-8 school in St. Vrain Valley School District, where he teaches concert bands, jazz band, middle school band and guitar. EDDIE BERTHIEL (BME '09) is working as an immigration lawyer in New York.

ED CANNAPA (PhD '04) and RICK SHAW (BME '80) were nominated to the CMEA Hall of Fame for their lifetime of accomplishments and contribution to music education in the state of Colorado. DICK CARPENTER (BM '91) published Backstretchers: Gaining 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 (MME '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. ALISON EMERICK (MME '13) won the job as principal flute with the Baisa Philharmonic.

Composers SAM ESTER (BM '05) and COLE RINGHAM (DMA '13) continue to build their film scoring software company, Amper Music. HUNTER EWEN (MME '09, DMA '13) won the 2017 Colorado State Music Teachers Association Commission. JULIA ANDERSON (BM '10) is an oboe instructor at the University of California, Davis.

ZACHARY BRAKE (BM '16) is the director of bands at Thunder Valley K-8 school in St. Vrain Valley School District, where he teaches concert bands, jazz band, middle school band and guitar. EDDIE BERTHIEL (BME '09) is working as an immigration lawyer in New York.

ED CANNAPA (PhD '04) and RICK SHAW (BME '80) were nominated to the CMEA Hall of Fame for their lifetime of accomplishments and contribution to music education in the state of Colorado. DICK CARPENTER (BM '91) published Backstretchers: Gaining 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 (MME '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. ALISON EMERICK (MME '13) won the job as principal flute with the Baisa Philharmonic.

Composers SAM ESTER (BM '05) and COLE RINGHAM (DMA '13) continue to build their film scoring software company, Amper Music. HUNTER EWEN (MME '09, DMA '13) won the 2017 Colorado State Music Teachers Association Commission. JULIA ANDERSON (BM '10) is an oboe instructor at the University of California, Davis.

ZACHARY BRAKE (BM '16) is the director of bands at Thunder Valley K-8 school in St. Vrain Valley School District, where he teaches concert bands, jazz band, middle school band and guitar. EDDIE BERTHIEL (BME '09) is working as an immigration lawyer in New York.

ED CANNAPA (PhD '04) and RICK SHAW (BME '80) were nominated to the CMEA Hall of Fame for their lifetime of accomplishments and contribution to music education in the state of Colorado. DICK CARPENTER (BM '91) published Backstretchers: Gaining 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 (MME '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. ALISON EMERICK (MME '13) won the job as principal flute with the Baisa Philharmonic.

Composers SAM ESTER (BM '05) and COLE RINGHAM (DMA '13) continue to build their film scoring software company, Amper Music. HUNTER EWEN (MME '09, DMA '13) won the 2017 Colorado State Music Teachers Association Commission. JULIA ANDERSON (BM '10) is an oboe instructor at the University of California, Davis.

ZACHARY BRAKE (BM '16) is the director of bands at Thunder Valley K-8 school in St. Vrain Valley School District, where he teaches concert bands, jazz band, middle school band and guitar. EDDIE BERTHIEL (BME '09) is working as an immigration lawyer in New York.

ED CANNAPA (PhD '04) and RICK SHAW (BME '80) were nominated to the CMEA Hall of Fame for their lifetime of accomplishments and contribution to music education in the state of Colorado. DICK CARPENTER (BM '91) published Backstretchers: Gaining 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 (MME '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. ALISON EMERICK (MME '13) won the job as principal flute with the Baisa Philharmonic.

Composers SAM ESTER (BM '05) and COLE RINGHAM (DMA '13) continue to build their film scoring software company, Amper Music. HUNTER EWEN (MME '09, DMA '13) won the 2017 Colorado State Music Teachers Association Commission. JULIA ANDERSON (BM '10) is an oboe instructor at the University of California, Davis.

ZACHARY BRAKE (BM '16) is the director of bands at Thunder Valley K-8 school in St. Vrain Valley School District, where he teaches concert bands, jazz band, middle school band and guitar. EDDIE BERTHIEL (BME '09) is working as an immigration lawyer in New York.
the Texas native was a big fan of the local jazz scene, drawn in by University. But while she was a student in Boulder in the 1950s, interesting people listening to interesting music.”

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, and 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 Tiktison 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 Scott Winds trio with Coons and Draves.

FINDING FOOTING
As that first class of jazz artists began to move on, Wayne Scott returned to his position as the head of the education major in 1963 when he had his first rehearsal with Scott’s group. That’s how all those jazz programs at Boulder Valley Schools for more than 40 years, 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 Wegardt 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 (BM ’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 Jeanne Thompson, Davis says the program not only has a name, 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.”

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) CHESNICK (BM ’16) won the English from 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.

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

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

KAIRA WOLF (BM ’13) won an oboe position in the San Jose Symphony in Silicon Valley, Costa Rica. 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.

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.

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 Valerie Goodall can look on with pride. “Jazz is a part of American music history,” she says. “We need to honor and embrace it 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.

Erik Johnson

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) CHESNICK (BM ’16) won this English from 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 (BM ’94) 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, MMT ’10, MM ’15) premiered a new concerto written byBrowse 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.

MAX STERN (DMA ’18) symphony Beyond the Sandbox had its premiere at the 10th Israeli 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.

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

KAIRA WOLF (BM ’13) won an oboe position in the San Jose Symphony in Silicon Valley, Costa Rica. 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.

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.

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 Valerie Goodall can look on with pride. “Jazz is a part of American music history,” she says. “We need to honor and embrace it 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.

Erik Johnson
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 dotting 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.
Senior Airman Adrian Holton, a trumpet player in the band, says what their daily routine is like will be a great bands someday, so being able to see up close “Some of them might end up playing in military Symphonic and Concert bands, and a joint concert with the USAFA brass and woodwind quintets, a performance with the CU Army and Dance, Temple University GUEST ARTISTS 21
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 exploring 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 Pati Peterson, the cook and artist.

"I'm ready for something new and different," says the Barton 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."
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. 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 the north hallway of Imig Music.

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.


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, he’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.

“People speak different cultural languages. As a performer, you’re often not speaking the same language as an analyst.”

“No other field in the arts would readily engage with the arts,” he says. “There’s a great deal of interdisciplinarity, and we’re engaging with it through the lenses of analysis and performance.”

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.

“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.”
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, where she focused on theological writings, how they influenced chant and how chant was having a cultural, religious and political renewal. “My research project was to look at the Old Hispanic chant tradition on the Iberian Peninsula, between the seventh and eleventh centuries. At the time my work was taking hold in the rest of Europe, Spain was having a cultural, religious and political 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.”
Co-presenter a session titled “Make a Decision. Your Viewpoint is Valid!” at the Midwest Band and Orchestra Clinic in Chicago. In addition, he presented “A Musical Exploration of Grief Beyond the Graveyard” at the International Double Reed Association festival in Colorado. His three-part series on making musical decisions was also published in the SmartMusic Blog.

Senior Instructor of Composition and Music Technology JOHN DRUMMELER was selected to direct the Royal Philarmonic Society Music Award for Creative Communication for his 2016 book Balancing Act: 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 presented master classes at the Interlochen Arts Academy and the University of Michigan. He performed the Rossini 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 Dusinberre Vocal Coach.

Professor of Violist of Violin ERIKA ECKERT performed at the 43rd International Viola Congress in Dresden, Italy, where she was also guest artist at the John Tomkins Viola Summit in Florence, Italy, and at the Johann Sebastian Bach Musikschule in Vienna. McDonald also served as guest master classes throughout the U.S.

Pendulum New Music director HSIN-JY Hsu presented a solo recital at the University of California, San Diego’s 2016 International Keyboard Oddysey and Festival in Fort Collins, Colorado. Hsu also performed as the featured soloist at Gulf Coast International Piano Festival in 2015 and gave a master class in Chinese at Xiamen University. Hsu’s Concursive Listening™ seminars were presented at a series for Friends of Chamber Music in Denver and at Rocky Ridge Music Center.

In 2016, Professor of Bassoon YOSHI ISHIKAWA was a featured soloist and master class presenter for the Asociación de Fagotistas y Oboístas de España en Marca, Spain, and for the Siurcan Double Reed Association festival in Changsha, China. He returned to China in March 2017 as a featured soloist, master class presenter, and guest clinician 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 Reading Dreams: 17 Haiku of Basho for bassoon and voice by Professor Emeritus ROBERT SPOLLMAN.

Associate Professor of Flute CHRISTINA JENNINGS and Associate Professor of Collaborative Piano MARGARET MCDONALD performed as soloists and faculty members at the College of Music’s study abroad program. Jennings also presented master classes at the 19th annual festival of music for early childhood at Michigan State University. Mcdonald also gave many guest performances and master classes throughout the U.S.

ASSOCIATE PROFESSOR OF VIOLIN DAVID RICKELS co-authored a book chapter titled “Legacies of Leadership: Ullman Linesley 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 the use of crowdfunding to address questions and share ideas with other professionals within a social network. Ricks also gave a presentation at the College of Music’s study abroad program. He presented 20 works and collaborated the CD release of Secret Alchemy, featuring music by Pierre Jofet.

Assistant Professor of Violin HARUMI ROHDE performed in venues around the world, including the University for the Advansed Study for Music From Copland House and 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.

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 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 LELA HEIL and alumnus JAY YONCE (BM’12) at CMEA.


In March 2017, the Northwestern University Wind Symphony performed and recorded 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 Kellog to write Skylight Sidelines for the honor Wind Ensemble during their America’s Future Wind Festival for the Performing Arts. This summer, Kellog premiered a new piece at the Aspen Music Festival with the Pacifica Quartet.

In February 2017, Helen and Peter Web Professor of Piano PAUL KOREVAAR was appointed to direct the College of Music’s study abroad program. He also presented a session on working with students and presented with guitarist Bill Frisell and Daiku Bruning.

In December 2016, Assistant Director of Bands MATTHEW DOWDECKER 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, he presented “A Musical Exploration of Grief Beyond the Graveyard” at the International Double Reed Association festival in Colorado. His three-part series on making musical decisions was also published in the SmartMusic Blog.
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.
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 of performing at a high level for an international audience. “It was
great to work with young musicians and visit schools. Costa Rica is
a great time together,” Gorra says.

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

For saxophonist Miranda Stark, the trip was a chance to immerse herself in how another culture embraces the music she loves. “Seeing all these people who were new to it and were excited about it rubbed off on me.”

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

FACULTY OF THE THOMPSON JAZZ STUDIES PROGRAM

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 week-long outreach and performance tour.

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 culture. “This is a two-way street,” Gunther says. “There are some

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

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

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

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

Photograph: Members of the Thompson Jazz Studies Program take a breather during their whirlwind trip to Costa Rica in March 2017

Expanding Horizons, 88 Keys at a Time

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.”

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.”

“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.”
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 one (38-17), 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.

In October 2016, the PERIDONUM 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 lute 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 Landerman this fall at the Juilliard School.

MELANIE SHAFFER (PhD Musicology) article on Michael Praetorius 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.

LEESLE SMUCKER (BM Violin) released her new CD, Personae, on the GigaNova label.

The College of Music’s team competed and placed third in the CU New Venture Challenge. Undergraduate finalists ELISE CAMPBELL (pictured, BM ’17) and CALLAN MILLER (pictured, BM ’17) and computer science student and Buffalo KYLE DAVE 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 capital. The founder, Boulder-based Mindset Ventures.

GIGSIANS TEAM TAKES HOME THIRD PLACE AT NVC

Gigicians team takes home third place at NVC

The Boulder Laptop Orchestra (BLOt), led by faculty members JOHN SUNThER and JOHN DRUMMELLER, performed a concert at Fiske Planetarium titled Songs of Space. The performance was a collaboration with the Colorado Space Grant Consortium.

Celtist DAKOTA COTUGNO (BM) performed Edgar Elgar’s Cello Concert with GARY LEWIS and the CU Symphony Orchestra as the undergraduate winner of the 2015-16 Horns Competition.

This fall, CONOR ABBOTT BROWN (MM Composition) collaborated with Maxwell J. McKee to orchestrate songs by Elephant Revival, and a collection of songs for the college’s new music commissioning program. McKee took over the position of associate professor of music at the Boulder Community College in the spring of 2017.

In February 2017, the jazz studies program also hosted the second annual Pro Musica Orchestra CU Young Artists Competition. The event featured several undergraduate performers from across the state.

The college also announced the appointment of Dr. PAUL M. OLIVERIA as the new associate professor of music and director of the Center for the Arts.

In September 2016, the Boulder Symphony also premiered Brown’s new CD, To Saint Cecilia.

In March 2017, COMPOSITION STUDENTS went on the road to the annual Composition 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 to experience the unique acoustics of the Range School for the visually impaired.

In February, the BAND DEPARTMENT hosted its annual Honor Band Festival, bringing approximately 150 middle and high school students to campus. About 600 students auditioned for the festival this year.

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

The college also announced the appointment of Dr. PAUL M. OLIVERIA as the new associate professor of music and director of the Center for the Arts.

In September 2016, the Boulder Symphony also premiered Brown’s new CD, To Saint Cecilia.

In March 2017, COMPOSITION STUDENTS went on the road to the annual Composition 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 to experience the unique acoustics of the Range School for the visually impaired.

In February, the BAND DEPARTMENT hosted its annual Honor Band Festival, bringing approximately 150 middle and high school students to campus. About 600 students auditioned for the festival this year.

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

The college also announced the appointment of Dr. PAUL M. OLIVERIA as the new associate professor of music and director of the Center for the Arts.

In September 2016, the Boulder Symphony also premiered Brown’s new CD, To Saint Cecilia.

In March 2017, COMPOSITION STUDENTS went on the road to the annual Composition 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 to experience the unique acoustics of the Range School for the visually impaired.

In February, the BAND DEPARTMENT hosted its annual Honor Band Festival, bringing approximately 150 middle and high school students to campus. About 600 students auditioned for the festival this year.

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

The college also announced the appointment of Dr. PAUL M. OLIVERIA as the new associate professor of music and director of the Center for the Arts.

In September 2016, the Boulder Symphony also premiered Brown’s new CD, To Saint Cecilia.

In March 2017, COMPOSITION STUDENTS went on the road to the annual Composition 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 to experience the unique acoustics of the Range School for the visually impaired.

In February, the BAND DEPARTMENT hosted its annual Honor Band Festival, bringing approximately 150 middle and high school students to campus. About 600 students auditioned for the festival this year.

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

The college also announced the appointment of Dr. PAUL M. OLIVERIA as the new associate professor of music and director of the Center for the Arts.

In September 2016, the Boulder Symphony also premiered Brown’s new CD, To Saint Cecilia.

In March 2017, COMPOSITION STUDENTS went on the road to the annual Composition 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 to experience the unique acoustics of the Range School for the visually impaired.

In February, the BAND DEPARTMENT hosted its annual Honor Band Festival, bringing approximately 150 middle and high school students to campus. About 600 students auditioned for the festival this year.

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

The college also announced the appointment of Dr. PAUL M. OLIVERIA as the new associate professor of music and director of the Center for the Arts.

In September 2016, the Boulder Symphony also premiered Brown’s new CD, To Saint Cecilia.

In March 2017, COMPOSITION STUDENTS went on the road to the annual Composition 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 to experience the unique acoustics of the Range School for the visually impaired.

In February, the BAND DEPARTMENT hosted its annual Honor Band Festival, bringing approximately 150 middle and high school students to campus. About 600 students auditioned for the festival this year.

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

The college also announced the appointment of Dr. PAUL M. OLIVERIA as the new associate professor of music and director of the Center for the Arts.

In September 2016, the Boulder Symphony also premiered Brown’s new CD, To Saint Cecilia.

In March 2017, COMPOSITION STUDENTS went on the road to the annual Composition 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 to experience the unique acoustics of the Range School for the visually impaired.

In February, the BAND DEPARTMENT hosted its annual Honor Band Festival, bringing approximately 150 middle and high school students to campus. About 600 students auditioned for the festival this year.

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

The college also announced the appointment of Dr. PAUL M. OLIVERIA as the new associate professor of music and director of the Center for the Arts.

In September 2016, the Boulder Symphony also premiered Brown’s new CD, To Saint Cecilia.

In March 2017, COMPOSITION STUDENTS went on the road to the annual Composition 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 to experience the unique acoustics of the Range School for the visually impaired.

In February, the BAND DEPARTMENT hosted its annual Honor Band Festival, bringing approximately 150 middle and high school students to campus. About 600 students auditioned for the festival this year.

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

The college also announced the appointment of Dr. PAUL M. OLIVERIA as the new associate professor of music and director of the Center for the Arts.

In September 2016, the Boulder Symphony also premiered Brown’s new CD, To Saint Cecilia.

In March 2017, COMPOSITION STUDENTS went on the road to the annual Composition 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 to experience the unique acoustics of the Range School for the visually impaired.

In February, the BAND DEPARTMENT hosted its annual Honor Band Festival, bringing approximately 150 middle and high school students to campus. About 600 students auditioned for the festival this year.

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

The college also announced the appointment of Dr. PAUL M. OLIVERIA as the new associate professor of music and director of the Center for the Arts.

In September 2016, the Boulder Symphony also premiered Brown’s new CD, To Saint Cecilia.

In March 2017, COMPOSITION STUDENTS went on the road to the annual Composition 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 to experience the unique acoustics of the Range School for the visually impaired.

In February, the BAND DEPARTMENT hosted its annual Honor Band Festival, bringing approximately 150 middle and high school students to campus. About 600 students auditioned for the festival this year.
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!

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

2017 Outstanding Graduate: Jordan Pyle
Colorado native addresses graduates at Spring Commencement

Loyal We Will Be to You, Dear Old CU

Class of 2017 celebrated at commencement ceremony

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!
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, it 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,” 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.”

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.

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.”

Photos, from top: Doug Bolin (BME ’85); Bob and Judy Charles with Dean Robert Shay, Maestro Gary Lewis and Chancellor Philip P. DiStefano
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 ROSER 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 during the fiscal year July 1, 2016 to June 30, 2017. We recognize their contribution as 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.

Donors $1,000,000+  Becky Roser

Donors $500,000-$999,999  Lloyd and Mary Olsen  John and Anna Sie

Donors $250,000-$499,999  Robert Trembly  Jeff and Joy Stewart

Anonymous  Sue and Barry Blair  Martha Coffin Evans  Robert Trembly  Jane and Bob Walton  Barbara Wager

Donors $100,000-$249,999  Pittsburgh Symphony Orchestra  Miller and Mike Ritter  Mary and Franklin Scamman

Anonymous  Allison Haggard and Jennifer Kahan

Donors $50,000-$99,999  Chad and Trish O’Rourke

Anonymous  Marilyn and David A.  John and Joan Heiss

Donors $25,000-$49,999  Pittsburgh Symphony Orchestra  John and Joan Heiss

Donors $10,000-$24,999  Colorado State Bank & Trust  Bill and Betty Martin

Anonymous  Frank and Linda Ronick  Tom and Lisa Price  Elizabeth and Matthew Karner

Donors $2,500-$4,999  Karen and Anietra Thomas

Anonymous  Joseph and Mary Lou Currier

Donors $1,000-$2,499  Robert and Lucinda Dunbar

Anonymous  John and Joan Heiss

Donors $500-$999  Anna and Gary Yost  Ricardo Caldeira

Anonymous  Morgan and Sandra Warriner

Donors $250-$499  Margaret and Ray Lair

Anonymous  Roger and Jane Spalding

Donors $100-$249  Daniel Logan  Kimberly and Jim Tomes

Anonymous  Richard and Jane Spalding

Donors $50-$99  Michael and Anne Stiltz

Anonymous  Thomas and Louise Williams

Donors $25-$49  Jeffrey and Linda Schaefer

Anonymous  Yolanda and John Koning

Donors $10-$24  Suzanne and Steve Wilson

Anonymous  John and Joan Heiss

Donors $5-$9  Joan and Jack Howie

Anonymous  Robert and Barbara Shireman

Donors $1-$4  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  Robert and Barbara Shireman

Donors $0.50-$1  John and Joanne Smith  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

Donors $0.10-$0.50  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

Donors $0.05-$0.10  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

—  Donors $0.01-$0.05  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

Donors $0.001-$0.01  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

Donors $0.0001-$0.001  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

—  Donors $0.00001-$0.00005  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

Donors $0.000001-$0.000005  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

Donors $0.0000001-$0.0000005  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

Donors $0.00000001-$0.00000005  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

Donors $0.000000001-$0.000000005  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

Donors $0.0000000001-$0.0000000005  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

Donors $0.00000000001-$0.00000000005  Bill and Betty Martin  Robert and Linda Fehr

Anonymous  David and Diane O’Loughlin

---

OUR SUPPORTERS
John F. Hardy Memorial Music Scholarship Fund
John Nolen Panco Musicology Endowment
John W. Land) Bartram Memorial Fund
Jonathan and Shell Fox Marching Band Endowed Scholarship Fund
Joseph T. Nagle Endowed Scholarship Fund
Joyce Mita Ashley Endowed Scholarship Fund
Katharine Anne Suber Whiton Music Scholarship Endowment Fund
Louis and Harold Priza Entrepreneurship Center for Music Fund
Loui Louise Turtle Scholarship Fund
Lyne Whitman Choral Music Faculty Fellowship
Lyne Whitman Fellowship in Graduate Choral Conducting
Marlly Fund for Faculty Excellence
Margaret Steward Memorial Graduate String Quartet Endowed Fund
Marty and Alan Storno Endowed Music Fund
Mayne Holder Lacy CU Opera Endowment
McDowell CU Opera Endowment
Michael and Michelle Martin Classical Guitar Program Endowment Fund
Mia H. Band Scholarship Fund
Nancy and Ted Anderson Music Scholarship Endowment
NOORS Graduate Student Awards in Music
Norman W. Swanson Music Scholarship Fund
O’Neill Taritchi Endowment for the Entrepreneurship Center
Paula Marie and H. Robin Zick Endowment
Ploch-Roth Music Scholarship Fund
Pete Smythe Scholarship Fund
Phyllis Pammel Memorial Piano Scholarship Fund
R. Paul Dean Piano Scholarship Fund
Raymond Schutz and Jessica Finlay Schutz Marching Band Endowment
Rebecca Baermore Chavez Scholarship Fund
Rebecca Scammell Green Marching Band Endowed Scholarship Fund
Robbie Gisch Marching Band Scholarship Endowment
Richard Teasing Endowed Doctoral Scholarship in Composition
Richard Teasing Undergraduate Composition Scholarship Fund
Ritter Classical Guitar Endowment Fund
Robert A. Miles Endowed Bassoon Scholarship Fund
Robert R. and Ruth J. Fink College of Music Endowment Fund
Robert R. Fink Music Theory Scholarship Fund
Robin Schild Piano Fellowship Competition
Rosser Endowed Musicology Department Support Fund
Rosser Piano and Keyboard Program Endowed Fund
Rosser Student Travel Endowed Fund
Sawin Marching Band Scholarship Endowment Fund
Stephen Robert Dudley Horn Scholarship Endowment
Storm Boll Research Award
Sue Conradt and C. Dean Titus Memorial Fund
Susan L. Porter Memorial Fund
Takacs Scholar Endowed in Memory of Faye Shwayder
Tarinchi Holiday Festival Student Support Endowment Fund
The Bagley Prize
The College of Music Scholarship Endowment Fund
The Dwell and Billie Marie Brennan Scholarship Fund
The Eliott Family Opera Program at CU Boulder Endowment Fund
The Judith and Richard Waterman Scholarship Fund
The Walter and Jenny Kate Collins Graduate Fellowship in Choral Studies
Thurston E. Manning Endowment Fund for Composition
Tiego Music Endowment Fund
Tuchi Meier Strands Opera Scholarship Endowment Fund
Virginia Blong Blacker Scholarship Fund
Virginia E.Schwalbe Fund for Music Education
Wallace F. Fink Memorial Scholarship Fund
Wallace Fink Music Library Fund
Walero Roberts Music Scholarship
Warner and Nairis Imig Choral Conducting Scholarship Fund
William Earl Rose Scholarship Fund
William J. and Elizabeth C. Stutes Music Student Support Endowment Fund
Willa and Perry Louis Cunningham Scholarship Fund
Willa and Perry Louis Cunningham Scholarship Fund
Willa and Perry Louis Cunningham Scholarship Fund

How to Give

The College of Music thanks its many donors for their vision and generosity in supporting student scholarships, faculty chairs and programs.

Please consider making a new or additional gift today in support of the following areas:
- College of Music Dean’s Annual Fund (0121180)
- College of Music Dean’s Scholarship Fund (0121181)

To mail your gift, please make your check payable to the CU Foundation and send it to:
CU Foundation
Attention: Processing Department
10901 West 120th Ave., Suite 200
Broomfield, CO 80021

To donate online or for more information, please visit colorado.edu/music/giving or contact Lissy Garrison, Assistant Dean for Advancement, at lissy.garrison@colorado.edu or (303) 492-6291.

Thank you for your support! All donations are tax-deductible to the extent allowed by law. For more information, please call 303-492-3054.

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) Dona Martin Heid (BME ’56) Music teacher and choir director
Grant W. Garlinghouse (BME ’51, MME ’56) Doreen J. Geibel (MM ’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 ’96) 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 ’48) 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 Woolerton Printing
Carol Warder Nagel (’49) Piano teacher
Richard Wallace Lynch (MME ’58) Music teacher and owner of Woolerton Printing
Carol Warder Nagel (’49) Piano teacher
Neal W. Olsen (BME ’56, MME ’56) School administrator
LaVelle A. Ormsbee (MME ’63) Music teacher
Betty Louise Peters (BME ’56) 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. Tolten (BM ’44) Performer and piano teacher
Shannon Trompeter (DMA ’96) Longtime College of Music supporter
Helen Weil Longtime College of Music supporter and benefactor of the Helen and Peter Wall Faculty Fellowship
Phyllis Perkins West (BME ’58) Musician and teacher
Marilyn Rees White (BME ’93) Elementary school music and art teacher
Edwin Wolff Board President, Boulder Philharmonic and Colorado Music Festival
Lucy R. Woodman (MM ’65)
Stay Connected

Facebook: @cumusic
Twitter: @cubouldermusic
Instagram: @cubouldermusic
YouTube: youtube.com/musicatcu

Get the latest updates on the College of Music website at colorado.edu/music.
Follow us on social media for news about alumni, students, faculty and friends.

College of Music
UNIVERSITY OF COLORADO BOULDER
301 UCB
Boulder, CO 80309-0301