

COLORADO **MUSIC** 2018

The magazine of the University of Colorado Boulder College of Music

Music at your fingertips

How Specdrums—a CU-bred tech company—
is disrupting music education
with its little silicone ring (pg. 32)

Transatlantic collaboration pg. 6

Reaching rural pg. 17

music + *excellence*



University of Colorado **Boulder**

College taking applicants for musical theatre degree

If you're catching a Broadway vibe from the College of Music right now, it's not your imagination. In March, College of Music students, faculty and alumni brought Stephen Sondheim's *Sweeney Todd* to Macky Auditorium. And next year, the college launches its new Bachelor of Music in musical theatre degree. "I want to turn this into a program that's as competitive as any of those at the top-tier musical theatre training schools," says Matthew Chellis, who is heading development of the program.





MEAT P

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COLORADO MUSIC

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

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Cover photo: *Spectrums in action.*
Photo by Jackson Dorfman





Dear Friends,

Inspiring artistry and discovery, together.

Last year, the College of Music faculty approved a new mission statement, and these five words represent a short version of what we came up with. It's simple and speaks directly to who we are: We want our students to be artists and thinkers and to benefit substantially from the pervasive sense of community that so thoroughly characterizes our work. We keep this mission in mind especially as a new academic year gets underway, and as we get to know a new (and large) incoming class. We seek inspiration from our new students just as we hope to inspire them to envision musical lives full of artistry and discovery.

Behind the scenes at the College of Music, this moment puts us on an exciting, transformative path as we move forward with our plans for an expansion of the Imig Music Building. The major addition to the south end of the building—approximately 20,000 additional feet—is slated to begin this January and is projected to be completed in 2020. The expansion will provide new state-of-the-art rehearsal spaces, classrooms, faculty studios and practice rooms, as well as specialized labs for our Entrepreneurship Center for Music and Musicians' Wellness Program.

Supporting this expansion has been the dedicated work of the College of Music Advisory Board and **music+** Campaign Steering Committee. While focused on our \$50 million **music+** campaign to raise new endowment funds to support College of Music students, faculty and programs, much of their work lately has been devoted to a brick-and-mortar component to support construction of the new facility. I am pleased to report that we have currently raised more than \$29 million toward our \$50 million goal.

As a member of the College of Music family, you play an important part in our work; we continue to sense—as we consider the accomplishments of our alumni, the generosity of our supporters, the commitment of our faculty and staff, and the talents, energy and scholarship of our students—that we're poised to do something very special, broadening our leadership in the field and seeing our impact grow locally, regionally, nationally and internationally.

With best wishes,

Robert Shay
Dean, College of Music

Dean's Cabinet

Dean, College of Music

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Spanning the globe to open doors

*College enters
into collaboration with
Sibelius Academy*

Last fall, Finland marked 100 years since the Nordic nation gained its independence from Russia. At the same time, a series of events culminated in a partnership that will bring Finnish musicians and scholars to Boulder and send College of Music faculty and students half a world away to work with one of Europe's most renowned music institutions. ➡





“It’s inspiring that something like this came out of the strategic plan, the passion of our donors and faculty enthusiasm for international collaboration.”

The opportunity was set in motion three years ago, when donors Don and Maria Johnson—he an architect and she a dancer—proposed a scholarship and commission for a composition graduate student to write a piece celebrating the centennial.

“Both Maria, being a Finn, and my love of Finnish culture and design were the reasons for choosing Finland for reaching out internationally,” says Don Johnson.

The celebration

The first recipient of the Finnish Jubilee Composition Scholarship was Conor Brown, a master’s student in composition who graduated in May. The scholarship not only helped make it possible for him to study at the College of Music—it afforded him the chance to immerse himself in Finnish culture.

“I met with the Johnsons, and after talking about the project, it became clear that in order to do the piece justice, I needed to go to Finland,” Brown explains. He spent 10 days in the capital city of Helsinki and in Rovaniemi, a town on the Arctic Circle, learning from experience and shaping his work with the help of Finnish accordionist Hannu Rahikainen. The on-the-ground learning led to *Ladun hiihin lau lajille*, Brown’s piece inspired by Finnish folk tales and national music.

“The text comes from two poems from two different rural regions of Finland,” Brown explains. “But the music isn’t meant to imitate Finnish music. Part of my background is in Bulgarian, Macedonian and klezmer music as a clarinetist, so that influence is felt in all my compositions. I decided not to write that out of the piece but rather to include the Finnish influence primarily through text.”

The piece had its premiere in October 2017 on the Faculty Tuesdays series and then hit the road for two more performances: at CU Denver and at the Finnish Embassy in Washington, D.C.

“I’m astounded. This was just one idea that has taken off,” Johnson says. “It was so exciting to hear Conor’s piece performed at the embassy. That blows me away. We were invited by the ambassador!”

This October—almost exactly a year after they debuted Brown’s piece—Professor of Clarinet Daniel Silver, graduate quartet in residence Ajax Quartet and vocalist-accordionist alumna Alicia Baker (MM ’16) will take the work to Helsinki for its Finnish debut. A few days later, they’ll join the College of Music’s second Weill Recital Hall showcase concert at Carnegie Hall in New York.

The partnership

As Brown’s piece made the rounds, the College of Music celebrated another milestone: Three years into its strategic plan, *The College of Music Advantage*, the college has entered into a formal partnership with the Sibelius Academy at the University of the Arts in Helsinki.

“It’s inspiring that something like this came out of the strategic plan, the passion of our donors and faculty enthusiasm for international collaboration,” says Robert Shay, dean of the College of Music. “That’s what makes this so special.”

The partnership calls for short-term faculty and student visits; it’s already seen transatlantic visits by Sibelius Dean Karlo Hildén and Head of International Relations Tuovi Martinsen, along with Shay, Composition Chair Daniel Kellogg

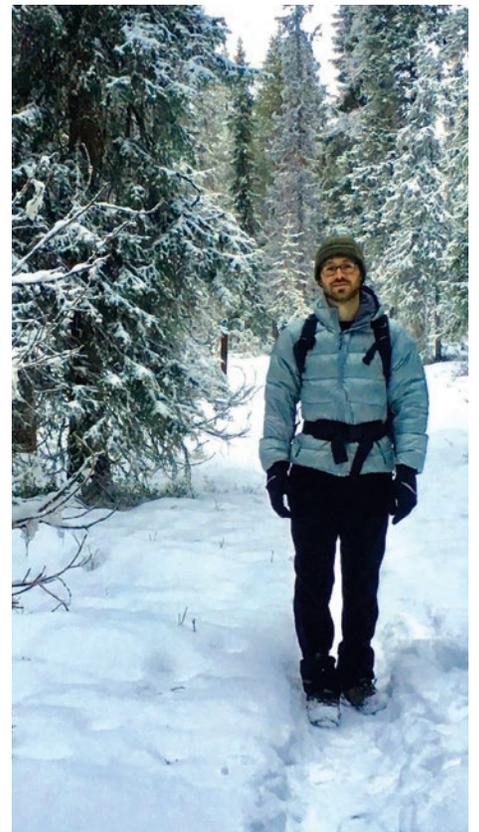
and Director of Orchestras Gary Lewis. This summer, Brown and double bass student Brett Armstrong attended Sibelius’ highly selective summer program, Creative Dialogue, in Santa Fe. Students from music schools like the Eastman School of Music and the Curtis Institute of Music were in attendance.

Shay says a key component moving forward will be to establish a more formal student exchange program. “What happens in classrooms and rehearsal halls is only a part of students’ overall learning. The additional opportunities for travel, collaboration and learning from diverse peers can contribute and potentially help them refine their career paths.”

The transformative potential of study abroad is also part of what inspired the Johnsons to support the college and its efforts. Maria Johnson herself is a native of Finland who came to the United States as a dance student. “It is a big change for [the students] and it might change their whole thinking about the future,” she says. “It’s also important when they come back that they share their experiences with their peers.”

And Brown, a Boulder native who began composing music when he was just 10 years old, says the cultural exchange between CU and Sibelius could take musical study at both institutions to a new level.

“I think the culture at the academy is very different from CU Boulder. Seeing those two different styles in action can be helpful in training composers here and in Finland.” ♦



The College of Music Advantage: Year Two



1 Connect student success to professional achievement

- Hosted third Cleveland Orchestra residency
- Filled new staff position in community engagement and social innovation



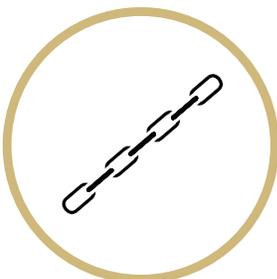
2 Realize music's interdisciplinary potential

- Expanded curricular offerings to include:
 - BA in Music, Technology and Media
 - Minor in Music
 - Certificate in Arts Administration



3 Expand national and international leadership

- Finalized Sibelius Academy partnership
- Held Recreate Your Roots festival



4 Build a robust network of partners

- Launched National Alumni Council
- Entered into Accademia Musicale Chigiana partnership



5 Cultivate diversity and inclusion

- Hosted first Distinguished Lectureship on Music, Diversity and Inclusion



The new Howard B. Waltz Music Library

Last fall, after two years of interviews, planning and construction, the newly renovated Howard B. Waltz Music Library opened its doors with a more open floor plan and new collaborative spaces for student groups.



Introducing Music Buff Connect

Robust alumni engagement platform—musicbuffalumni.com—fosters music industry innovations, entrepreneurship, professional development and networking.

This spring, the College of Music launched Music Buff Connect, an engagement platform for all CU Music Buffs—alumni, current students and participants in any College of Music ensemble or program.

“Music Buff Connect is the online home for alumni to network with fellow Music Buffs, to ask questions and explore collaborations with other alumni, and to discover and share tools and resources that develop their skills and advance their careers,” says Alumni Coordinator Meagan Mahlberg. “The

platform facilitates connections among alumni across disciplines in music and non-music industries, allowing Music Buffs to search by field of study, area of interest or geographic location.”

The new platform also spotlights College of Music alumni who are trailblazers in the music industry and promotes relevant news, knowledge and events via regular updates that inspire Music Buffs to redefine success.

Join musicbuffalumni.com to:

- Celebrate alumni accomplishments and discover how Music Buffs are well equipped to lead and innovate in music and non-music industries
- Share your services, expertise, insights and lessons learned
- Post updates and queries and expand your professional network

Stay Connected

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.

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What do you think of this magazine?
Email musicnews@colorado.edu to let us know.

College of Music National Alumni Council celebrates inaugural year

Founding members pay it forward



One of the first goals of the recently launched College of Music alumni program was to establish the College of Music National Alumni Council (COMNAC) comprised of creative alumni pursuing diverse career paths. Priorities of the council include, among others, channeling members' own professional insights and accomplishments to inform alumni initiatives, such as elevating student achievements and celebrating the myriad successes of fellow alumni. ➡



Meet the alumni serving as the council's founding members:

Susan Olenwine (MM '09), Chair

Susan Olenwine—a Boulder-based freelance collaborative pianist, teacher and coach—serves as COMNAC's first council chair. "I came to CU Boulder after a 20-year career in music administration," says Olenwine, who also serves on the College of Music Advisory Board. "My major was collaborative piano, which came after a lifetime of being a collaborative pianist but without the formal degree.

"The education I received at CU added many levels of knowledge and expertise and provided the opportunity to develop my instinctive skills with fabulous oversight from the entire faculty at the college." Olenwine had previously earned bachelor's and master's degrees from the Manhattan School of Music and an MBA from the University of New Haven.

Barbara Bentree (BME '80)

Santa Fe-based filmmaker Barbara Bentree—director of "Dave Grusin: 'Not Enough Time'" (due out next year and chronicling the life of fellow alum Grusin)—says COMNAC provides "a tangible and meaningful way to give back to the College of Music.

"The study of music applies to many unrelated fields," she explains. "I often use my music training to make editing choices on my films. It's satisfying to share knowledge and experience that took me decades to absorb and understand. I hope that my participation will inspire younger students—collaboration always makes any project more powerful!"

Kate Berenson (BA '78)

Based in Berkeley, Kate Berenson—senior philanthropic advisor and major gifts officer at the Jewish Community Federation of San Francisco, the Peninsula, Marin and Sonoma Counties—complemented her voice degree from CU Boulder with journalism studies.

"I chose a general degree program that allowed me to continue to study voice, perform with University Singers

and get some practical education—journalism—that might help me find a paying gig after college. This proved to be fortuitous, as my first job was as a public relations assistant with the Denver Symphony. Fifteen years ago, I returned to the nonprofit world to raise money for worthy causes, including the San Francisco Symphony. It all makes sense in retrospect."

Continues Berenson, "My years at CU were some of the best of my life. When I was invited to join COMNAC, the pieces fell into place. I was thrilled because it meant I had an excuse to visit the school and meet other alumni who had chosen different paths like I had."

Mairi Dorman-Phaneuf (DMA '07)

Upon receiving an associate's degree at London's Guildhall School of Music and Drama, Scottish-born cellist Mairi Dorman-Phaneuf earned master's and doctoral degrees at the College of Music. She's currently based in New York, where she's working on Broadway and as a freelancer.

"I would not have been able to afford graduate school in the United States," says Dorman-Phaneuf, who has held chairs in 16 Broadway shows. "The teaching assistant position I was appointed to made my life and career in the United States possible. I feel I owe a tremendous debt to CU Boulder. I'm glad to have this opportunity to serve."

Michael Musick (BM '07)

Missoula-based Michael Musick is assistant professor of media arts at the University of Montana. "My work focuses on the use of code and computers to make art and music," he says. "My time at CU inspired me to pursue a career in music and art. It gave me strong foundational tools in performance, composition, theory and history, while allowing me to develop as a performer.

"The confidence I earned at CU also empowered me to shift from the tuba to making music and art with computers. It was from my studies with professors Michael Allen, Michael Dunn, Bill Stanley, Allan McMurray, John Drumheller and Kevin Harbison that I knew my musical skills and techniques would be applicable beyond the tuba."



Adds Musick, "I truly believe the College of Music—along with its partner programs in the College of Media, Communication and Information and ATLAS—is well-positioned to be among the most significant centers for innovative music- and art-making in the country."

Douglas T. Owens (MM '86)

Having earned both a bachelor's in music education and a master's in trumpet performance at the College of Music, Douglas T. Owens currently lives in Norfolk, where he's Diehn Endowed Chair of Instrumental Music Education, graduate program director and an associate professor of music at the Old Dominion University Department of Music.



“College of Music faculty and various experiences greatly impacted my career as a music educator and musician,” he says. “Following graduation, I felt highly prepared to teach instrumental music in schools. I continue my performance on trumpet, and I credit trumpet professors Terry Sawchuk and Frank Baird for motivating and inspiring me to work at a high level.

“The opportunity to learn more about current College of Music initiatives and its students, faculty, staff and future goals is very interesting to me. I would like to contribute where I can.”

Ashraf Sewailam (DMA '08)

According to Ashraf Sewailam—who earned a trio of degrees at the College of Music, including bachelor’s, master’s and doctoral degrees—he leads “a

tripod existence” out of New York, San Francisco and Boulder.

The voice teacher, budding stage director and freelance opera singer enjoys a career spanning opera houses in the United States, Australia, New Zealand and the Middle East. “The skills and experiences I acquired during my 10 years of study at the College of Music constitute the majority of professional fuel and infrastructure for my career,” says Sewailam. “Being a scholarship recipient as an international student, as well as the education I received, inspire and compel me to ‘pay it forward’ in any way I can. It’s the least I can do to say, ‘Thank You.’”

Barbara Wagner (MME '78)

Los Angeles-based Barbara Wagner currently serves as executive director of

The Country Day School Headmasters’ Association and as a consultant to educational and nonprofit organizations. “While studying at the College of Music, I was fortunate to develop positive mentoring relationships with several professors,” recalls Wagner. “Those individuals provided me with opportunities that impacted my success as an educator and leader. They opened professional doors that wouldn’t have been made available without the confidence they placed in me.”

Reflecting on the council, Wagner adds, “When I was asked to serve on the council, I was honored to be able to give back to the college. I’m energized by the opportunity to be on campus, to exchange ideas with other alumni who care deeply about the college and—most of all—to meet with students!” ♦



Finding inspiration from Forever Buffs

Fuller, Kull honored as distinguished alumni

At this year's commencement ceremony, alumni Tia Fuller (MM '00) and Jon Kull (BM '85, MM '89) were fêted as distinguished alumni of the College of Music.

For Tia Fuller, "Being at CU Boulder served as a strong foundation. Not only in terms of my education, but also musically, artistically and spiritually." The accomplished sax player recalls a visiting clinician at the College of Music encouraging students to write down what they wanted to accomplish in life. "He asked us to expand our thinking beyond just our professional goals," says Fuller. "I wrote down several things, and I've hit 98 percent of what I wrote down. I'm blessed that

my investment in the College of Music helped me to become really clear about what I wanted in life."

Specifically, Fuller balances the worlds of performance and education as a touring artist and full-time professor at the Berklee College of Music. "Getting my master's at CU, honing in on jazz pedagogy and performance, really brought it all together," she says. "The College of Music turned out to be a safe space to learn different modes of teaching and to develop my own way of teaching," she adds, specifically noting the lasting influence of Professor of Jazz Studies and Associate Dean for Faculty Affairs and Operations John Davis. "I've always felt—and still feel—very supported by the college," she says.

Jon Kull, a composer and orchestrator in greater Los Angeles whose studies at CU focused on piano performance and composition, has contributed to some 190 movies and additional TV films and series. "In mechanical terms, orchestration involves assigning the

parts of an already-written composition throughout the orchestra," he says. "But there's always the opportunity to put a little bit of yourself into it, too."

Kull serves as lead orchestrator for Douglas Pipes and was among a crew of orchestrators who worked with James Newton Howard and James Horner on scores for several familiar blockbusters like "Avatar" and "Troy." He describes Howard as "an excellent composer with a great gift for blending traditional orchestral elements with electronic textures" and credits the late Richard Toensing—prize-winning composer, accomplished conductor and former faculty director of the College of Music's then-Electronic Music Studio—for being the first "to open my ears" to such new sound textures and possibilities.

"Richard encouraged me to step outside my comfort zone," says Kull, who remains active as a composer himself. "His perspective and willingness to take risks continue to inspire me." ♦



Reaching rural to give back

*Contributed by Sarah Off
(BM '10)*

I grew up in the San Luis Valley town of Del Norte, Colorado, which gave me great insight and passion for the arts in rural areas. There is a real need for access to the arts through live performance and educational opportunities in rural communities; there's also a vibrant and exciting opportunity for mutually beneficial partnerships to grow between musicians and music educators and these communities.

Often, our traditional idea of what a successful career looks like as a musician tends to eclipse the many fulfilling and important career prospects

that exist in less traditional contexts. I have begun to redefine my idea of success by determining whether or not my pursuits are driven by ego or by a true passion for something. This has fostered my passion for rural community arts engagement and increased my desire to give back to the community that gave so much to me.

I serve as the artistic director of the Mt. Blanca Summer Music Conservatory, which serves the communities of the San Luis Valley by providing opportunities for young musicians to take part in private instruction, workshops and performances. In addition to the educational priorities of the program, we offer opportunities for the community to attend and take part in live musical performance. Our guest artists have consistently come away from the experience feeling inspired by the enthusiastic reception and wanting to return in the future. We hope to continue our work in partnership with

the community by expanding and strengthening this program.

In addition to my work with the Mt. Blanca Conservatory, I also performed recently as the violinist for Tandem Duo, a violin and percussion duo with percussionist Marilyn Clark Silva. Much of our performing was for underserved communities like rural areas, and we aimed to break down the fourth wall by providing an intimate and diverse program for our audiences through collaboration with other art forms like dance and theatre.

I encourage everyone who has a passion for music and the arts to think outside the box and look for ways to create in places that may not boast well-known venues, large crowds or world-famous festivals but can offer a truly fulfilling and inspiring experience. After all, I think that's what motivates much of our passion as musicians in the first place. ♦

Alumni *notes*

Allan Armstrong (DMA '16) is a visiting assistant professor of collaborative piano at the Indiana University Jacobs School of Music.

Thompson Jazz Studies alumna **Annie Booth** (BM '11) received the 2017 Herb Alpert Young Jazz Composers Award, the Phoebe Jacobs Prize and a Westword Music Award. She also released her latest recording, *Abundance*.

Pia Bose (DMA '12) presented piano duo recitals with pianist Antonio Pastor Otero in Switzerland. Bose is professor of piano at the International School of Geneva.

Elaina Burns (MM '07) is founder and owner of Resonance: Mind-Body-Music, LLC, a company that offers piano instruction, yoga and meditation for performing artists in Pearl River, New York.

Grace Burns (MM '17) was appointed to the piano faculty at the Center for Young Musicians in Pittsburgh. She is also staff accompanist at Duquesne University.

Diego Caetano (DMA '15) maintained a busy schedule of concerts this year, with performances in Texas, Japan, Brazil, Spain and Portugal. He recently judged the DeBose National Piano Competition in Baton Rouge, Louisiana. Caetano is currently assistant professor at Amarillo College in Texas.

Music education alumni continue to have a strong presence at the annual Colorado Music Educators Association (CMEA) conference. Congratulations to **Dana Clanin** (MME '02), **Phil Olivas** (BME '94), **Anne Paulu** (MM '97) and **Rob Styron** (MME '00) on their performances at the 2018 CMEA conference. The following alumni gave presentations at the conference and/or serve on the CMEA board: **Amy Abbott** (BME '98), **Ed Cannava** (BME, MME '80, PhD '94), **Alex Chavez** (BME '16), **Madeleine Cort** (BME '16), **Elke Diefendorf** (MME '00), **Nick Hinman** (BME '08), **Erik Johnson** (BME '01, MM '07, PhD '14), **Kate Klotz** (BME '08), **Anna Langness** (PhD '92), **Brian Margrave** (BME '07), **Alison Mayes** (BME '06, MME '15), **Jay McGuffin** (BME '00), **Jan Osburn** (MME '02), **Jessica Sebold** (BME '15), **Rick Shaw** (BME '80), **Hannah Smith** (BME '14) and **Michael Vallez** (MME '14).

Several alumni from the music education PhD program gave presentations at the Society for Music Teacher Education (SMTE) and National Association for Music Education (NAfME) Music Research and Teacher Education conferences, including **Kyle Chandler** (PhD '09), **Erik Johnson** (PhD '14), **Bryan Koerner** (PhD '17), **Lisa Martin** (PhD '14), **Stephanie Prichard** (PhD '13) and **Taryn Raschdorf** (PhD '15).

Andrew Crust (DMA '16) was named assistant conductor of the Memphis Symphony Orchestra and conductor of the Memphis Youth Symphony.

Ricardo de la Torre (DMA '13) was appointed staff accompanist at the University of Puget Sound. He was a judge in the Helen Crowe Snelling Memorial Piano Competition in Washington state and the Spokane Piano Competition. He was also a finalist at the United States International Duo Piano Competition with fellow alumna **Lark Powers** (DMA '13) in Colorado Springs in December. Powers was recently appointed assistant professor of piano at Pacific Lutheran University in Tacoma, Washington.

In March, mezzo soprano **Kristin Gornstein** (MM '08) joined the Little Opera Theatre of New York and New Vintage Baroque Orchestra to perform Johan Hasse's *Piramo e Tisbe* at the Baruch Center of Performing Arts in New York. She also appeared with the Brooklyn Art Song Society, singing songs by Honegger and Durey, and appearing in a concert of new works, by Max Johnson. In April, she made her Carnegie Hall debut, winning third place in the Lyndon Woodside Oratorio Competition with the Oratorio Society of New York. She sang selections from Britten's *Phaedra* and Mozart's Mass in C minor.

Percussionist **Allison Rae Graham** (MM '17) is the K-12 music director at Limon Public Schools.

Flute alumna **Leanne Hampton** (DMA '17) was appointed consortium instructor of flute at the University of Evansville as well as principal flute for the Evansville Philharmonic Orchestra.

Pianist **Adam Haas** (DMA '10) was appointed instructor at the Colorado Springs Conservatory.

Composer **Nathan Hall** (DMA '14) was commissioned by Playground Ensemble to create a piece inspired by the Clyfford Still Museum in Denver, titled *Notes from Clyfford Still*.

Chris Hanning (DMA '95) was appointed dean of the School of Music at West Chester University in Pennsylvania. He is also president-elect of the Percussive Arts Society.

Keyboard alumnus **Christopher Harmon** (BA '17) is the Rocky Mountain division manager for D'Addario Woodwinds.

Oboist **Abby Yeakle Held** (MM '14) completed a nine-month Fulbright fellowship in Vienna, studying the Viennese oboe and earning her doctorate from the College-Conservatory of Music at the University of Cincinnati. This fall, she began teaching in the oboe department at Stephen F. Austin State University in Texas.

Joshua Horsch (DMA '15) conducted productions with Opera Steamboat, Opera Las Vegas, Des Moines Metro Opera, Florida Grand Opera, North Carolina Opera and Tri-Cities Opera.

YoonJoo Hwang (DMA '17) was recently appointed assistant professor of bassoon at the University of Central Florida. In Fall 2017, Hwang was instrumental in the creation of the Korean Double Reed Association, which united Korean bassoon and oboe teachers and students for the first time.

Music education alumnus **Erik Johnson** (PhD '14), associate professor of music education at Colorado State University, published an article based on his dissertation, "The Effect of Symmetrical and Asymmetrical Peer-Assisted Learning Structures on Music Achievement and Learner Engagement in Seventh-Grade Band," in the Journal of Research in Music Education.

Music education alumnus **Bryan Koerner** (PhD '17) was hired as assistant professor of music education at the University of Oklahoma.

The duo of pianist **Rose Lachman** (DMA '15) and violinist **Michiko Theurer** (DMA '16) had a one-week residency this summer at Avaloch Farms Music Institute in New Hampshire.

What do our alumni do?

Perform for presidents | Write music for video games | Teach music to underserved rural populations | Practice intellectual and copyright law | Design buildings | Create music festivals | Build infrastructure to third-world countries | Discover ancient musical instruments | Bring music to their religious communities | Make documentary films | Sing at the Met | Practice medicine and physical therapy | Work as life coaches | Teach public speakers | Teach music | Advocate for the environment | Politics | Lead in business and communication | Practice music | Develop computer software | Give back to communities | Start new companies | Build instruments | Perform with music icons | Write music | Star in movies | Start a cappella groups | Fly planes | Play professional sports | Anchor the news | Design stage sets | Direct music schools | Perform in orchestras and chamber groups | Write librettos | Teach at universities | Practice Alexander Technique | Make history

Dick Larson (MME '64) received the CMEA Hall of Fame Award for his lifetime of accomplishments and his contributions to music education in Colorado.

Doreen Lee (DMA '15) was hired as tenure-track assistant professor of collaborative piano at the University of South Alabama.

Pianists **Elizabeth Leger** (MM '14) and **Elle Tyler** (MM '13) joined **Emily McGree** (DMA '10) on the administrative team at Parlando School of Musical Arts in Boulder.

Composition alumnus **Hugh Lobel** (DMA '15) gave a premiere with the Texas New Music Ensemble.

Andrea Murano (MM '14) won a flute/piccolo position in the United States Air Force Academy Band in Colorado Springs.

Thompson Jazz Studies Program alumnus **Damani Phillips** (DMA '07) currently teaches at the University of Iowa. This year, he released a new recording called *Live in Iowa* and published his first book, *What Is This Thing Called Soul—Conversations on Black Culture and Jazz Education*.

Music education alumna **Stephanie Prichard** (PhD '13) published an article titled "Music Practice Instruction in Middle School Instrumental Ensembles: An Exploratory Analysis" in the Bulletin of the Council for Research in Music Education. She also published an article based on her dissertation in the Journal of Research in Music Education. Prichard is assistant professor of music education at the University of Maryland.

Thompson Jazz Studies Program alumnus **Josh Reed** (DMA '16) was appointed director of jazz studies at Santa Clara University in California and released a new recording called *Leaping Forward* with pianist Art Lande.

Rafael Rodriguez (DMA '17) was appointed director of orchestras at Augsburg University in Minneapolis.

Music education alumnus **Joshua Russell's** (PhD '07) book *Statistics in Music Education Research* was published by Oxford University Press this year. Russell is currently associate professor of music education at the University of Hartford.

In February, composition alumna **Elena Specht** (MM '17) premiered her commission with Symphony Pro Musica in Hudson, Massachusetts.

Pianist **Lucy Tan** (DMA '16) was appointed artist in residence at Oklahoma Panhandle State University. She recently performed a recital and gave a master class at Amarillo College.

Christopher Tran (MM '17) was named associate director of orchestras at Plano Senior High School in Texas.

James Clayton Vaughn (DMA '13) was appointed cellist with "The President's Own" Marine Corps Band. Vaughn is also a member of the Alabama Symphony Orchestra and the Des Moines Metro Opera Orchestra.

Owen Zhou (DMA '14) performed at the San Francisco International Piano Festival in August 2017. He is the founder and owner of Opus Zero, a video and audio production company in Boulder.

Connecting with heritage

The Artist Series this year brought together a student with her idol

When Julieta García arrived at Macky Auditorium one Saturday afternoon in April, she only had a vague idea of what was to come. It wasn't until the junior from Jacona, Michoacán, Mexico, saw the stage that reality sunk in. "I didn't know what to expect," she says. "I had never been in a show like that before. When I saw the stage and musicians set up for the soundcheck, I thought, 'What did I get myself into?'"

That night, Mexican artist Lila Downs would be performing to a sold-out audience in her signature "cantina-classical" style. And for one song—a traditional *P'hurépecha* tune from her home region—García would join her. "I've been a fan for as long as I can remember," García says. Indeed, her admiration of Downs—who has made a career of melding traditional and popular music from Mexico—started when García was a student at the Conservatorio de las Rosas, when Downs presented a master class.

"She's an avid fighter for the rights of indigenous people," García says. "She's one of the people who has brought to the world what being Mexican really is. And she's done it through music, which is such a wonderful thing."

García's background in music goes back to the traditions of her *P'hurépecha* grandfather. As a professor and native speaker of the *P'hurépecha* language indigenous to central Mexico, he brought culture into García's home environment while fostering a love of music from an early

age. "I loved music because of my grandfather," she says. "We grew up with him, always with a book around, always listening to music. That's why I have a passion for music, why I sang in choirs and in church, and why singing grew into a profession for me."

Those traditions were with García the night of her performance with Downs. She wore an authentic *P'hurépecha* dress; it was made for the occasion by an award-winning dressmaker whom she met by chance when she was home over winter break. The dress, Downs' presence on stage and the crowd made the night one García won't soon forget.

"It was a marvelous experience. I've never felt so proud and so free," she says. "As soon as I stepped out on stage, I saw people whom I'd never met shouting my name. And they were mostly Chicanos or immigrants from Mexico, and I hope I gave that feeling of openness and warmth back to them through my singing."

Professor of Ethnomusicology Brenda Romero helped orchestrate the meeting when she heard Downs was coming to Boulder for CU Presents' Artist Series. "People like Lila are a tremendous inspiration for students," Romero says. "The fact that Julieta could be on stage with her and have a chance to introduce herself to that audience—she was so excited and happy." ♦



Photo: Junior Julieta García performs on stage during Mexican singer Lila Downs' Artist Series concert





Rooted in tradition

Recreate Your Roots festival shines spotlight on American music of all creeds

This year, the American Music Research Center (AMRC) brought together a diverse cross-section of American roots music traditions in an ear-opening festival for present-day listeners. Over two weeks, Recreate Your Roots presented concerts, TED-style talks and community gatherings for all ages throughout Boulder County.

“It inspired conversation and celebrated folk music in various formats on campus and out in the community,” says AMRC Director Thomas Riis of the festival, which was two years in the making. “Through free, public programs—as well as school outreach—we wanted to engage a broad audience.”

Recreate Your Roots was a little like a summer camp, featuring visiting musicians and collaborators—Jayme Stone’s Folklife, Anna & Elizabeth, and Dom Flemons—who honored and explored the origins and social underpinnings of the songs they played. “Jayme has listened to

thousands of pieces preserved in the Library of Congress’ archives,” explains Riis, who retired this year and considers Recreate Your Roots his swan song of sorts. “During Recreate Your Roots, we presented songs in a modern, collaborative context that was both exciting and engaging—beyond a history lesson.”

Those songs come with backstories of black cowboys, slyly political Caribbean dancers—and the kind of woman who wouldn’t leave her house without her fiddle and her rifle. “In all our music, we treat old field recordings not as time capsules but as heirloom seeds passed down from a bygone generation,” says Stone, internationally known banjoist, composer and song curator and coordinator of Recreate Your Roots.

“From Black Lives Matter to #MeToo, we’re witnessing cultural shifts that are sometimes easier to recognize and contextualize when you look backward,” says Stone. “For my part, I have more questions than answers, and I think that’s perfectly wonderful as a starting point to real conversations about this cultural moment.”

The festival also featured Dom “The American Songster” Flemons—slam

poet, multi-instrumentalist and founding member of the Grammy Award-winning Carolina Chocolate Drops. Flemons brought to the festival his own take on ragtime, Piedmont blues, spirituals, Southern traditional music, string band music, fife and drum music and jug-band music.

The festival further included a diverse Latin American program by Steve Mullins—a flamenco guitarist, composer and ethnomusicologist—and Professor of Ethnomusicology Brenda Romero, a singer-violinist and expert on New Mexican, Native American and Mexican styles.

“Ultimately, Recreate Your Roots was a celebration that embodied the values we associate with folk music,” concludes Riis. “Through music and storytelling—between the performers and our audiences—we’re sharing common experiences of humanity.” ♦

Support for Recreate Your Roots came from the Department of Women and Gender Studies; the Center for Humanities and the Arts; the Office of Diversity, Equity and Community Engagement; the Roser Visiting Artists Endowment; the President’s Fund for the Humanities; and local businesses and volunteers.



Society for Seventeenth-Century Music hosts annual conference in Boulder

The formative music of the 17th century got its place in the 21st-century spotlight this April as the College of Music hosted the Society for Seventeenth-Century Music's annual conference at the Hotel Boulderado.

College of Music Dean Robert Shay, who was among the musicologists who founded the society in the early 1990s, helped bring the conference to Boulder. "As the society has grown, it has helped build a broader understanding of the 17th century as a unique period stylistically," Shay explains. "The first operas, for example, are really products of this century, and members of the society work on music from nearly every European country and the New World, too."

Music of the early baroque period is enjoying something of a rebirth, Shay says, and CU Boulder is part of that conversation—to the benefit of the students at the college. "There are flourishing early music ensembles in many large cities that require specialized skills, and we want to provide insights and opportunities here that open students' eyes and ears to different repertoires and ways of making music."

Professor of Musicology Jeremy Smith and graduate student Jordan Hugh Sam presented a paper at the conference and Quicksilver Baroque Ensemble presented master classes and performed as part of the CU Presents Artist Series.



Charlotte Heth: College of Music's first Distinguished Lectureship on Music, Diversity and Inclusion

This February, the College of Music launched its annual Distinguished Lectureship on Music, Diversity and Inclusion with a talk by Native American ethnomusicologist Charlotte Heth. "It's always timely to learn and deepen our respect for varying values and cultural traditions," says Heth, professor emerita at the University of California, Los Angeles. "It takes courage to be tolerant and to avoid making judgments about society."

Heth's lecture, "Too Many Words—Not Enough Music," looked to Native American music to make sense of and appreciate distinct cultures and societies. "When we go beyond words and focus on the emotional aspects of music, we recognize how it can empower, heal and unify us."

Adds Heth, "It's about bringing people together through music. When this happens, we move past differences and toward greater understanding and respect." A citizen of the Cherokee Nation of Oklahoma, Heth's early research focused on Oklahoma Cherokee music. From there, her research expanded to include musical instruments, dance, education and related Native American topics.

"Music often gets reduced to a formula rather than a powerful means to connect and communicate," she says. "If we can recognize the individual through music, we elevate that person and change perceptions."



Members of The Cleveland Orchestra visit for third residency since 2013

For the third time in five years, members of The Cleveland Orchestra called Boulder home for three days last September. And just as the beginning of the semester brought the new energy of a change in season, the residency brought new energy to the halls of Imig Music.

"The biggest benefit for me was improving my own personal playing and seeing what it's like to be a professional musician," says violin doctoral student Ryan Johnson. He was one of the many students who benefited from the visit, which was part of the Daniel P. Sher Master Class Program. In addition to a side-by-side rehearsal, sectionals and one-on-one coaching sessions that have been the hallmark of the residency, last year's visit also included a special Faculty Tuesdays recital featuring the out-of-town musicians.

The residency was made possible by a generous gift from The Clinton Family Fund. Bruce Clinton, a longtime orchestra supporter, says he was inspired to support the college by the excellence of its musicians and leaders. "When we saw the music program here, we could see that it was simply outstanding, so we decided to lend our support," Clinton says.

A recent \$150,000 gift from The Clinton Family Fund will support two more visits to Boulder for members of the orchestra over the next few years.



Selected Guest Artists

Charlene Archibeque

Director Emerita of Choral Activities at San Jose State University

Brenda Brenner

Associate Professor and Chair of Music Education at Indiana University Jacobs School of Music

Andrew Campbell

Associate Professor and Director of Collaborative Piano at the Herberger Institute for Design and the Arts at Arizona State University

Claire Chase

Flutist and Professor of the Practice at the Harvard University Department of Music

Joan Catoni Conlon

College of Music Professor of Music and Director Emerita of Graduate Choral Research

David Cowley

Former Professor at the Royal Welsh College of Music and Drama

Robert Duke

Professor of Music and Human Learning and Director of the Center for Music Learning at the University of Texas at Austin Butler School of Music

Scott Farthing

Director of Vocal Music at Saddleback College

Béla Fleck

Banjoist

Kristin Kuster

Professor of Composition at the University of Michigan

Brook Larson

Artistic Director of the Orpheus Male Chorus of Phoenix

John Leavitt

Composer and Editor at Hal Leonard Music Publishers

Lowell Liebermann

Director of Composition at the Mannes School of Music at The New School

Ónix Ensemble

New Music Group

Sean Powell

Assistant Professor and Chair of Music Education at the University of North Texas College of Music

Amanda Quist

Chair of Conducting, Organ and Sacred Music at Westminster Choir College at Rider University

Glenn Schaft

Professor of Music and Director of Percussion Studies at Youngstown State University Dana School of Music

Maria Schneider

Jazz Composer and Conductor

Jerry Scholl

Professor of Percussion at the Wichita State University School of Music

Rita Sloan

Professor of Collaborative Piano at the University of Maryland School of Music

Michael Udow

Composer and Percussionist

Deborah Voigt

Soprano

Duain Wolfe

Conductor of the Chicago Symphony Chorus and Colorado Symphony Chorus

Pamela Z

Distinguished Alumna (BM '78) and Media Artist

3B

Percussion Trio Formed by Alumni Todd Bills (BM '14), Jacob Bori (MM '15) and J.R. Souders (BA Percussion)

Photos, from top: College of Music students pose with members of the Ónix Ensemble; Soprano Deborah Voigt teaches a master class; Banjoist Béla Fleck holds a side-by-side workshop; Lowell Liebermann poses with members of the piano studio; Distinguished alumna Pamela Z performs a multimedia show at ATLAS Black Box Theater.

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Passing the torch

Takács Quartet founding violinist Karóly Schranz retires, while faculty member Harumi Rhodes takes his place

As a young violinist studying at The Juilliard School, Harumi Rhodes watched as many of her classmates formed string quartets of their own. Each group came together for this reason or that, uniting for the common purpose of performing some of the most cherished music ever written.

But as those quartets came and went, Rhodes never found her family of four.

“I always hoped to be in a string quartet. But after a certain time I began to think, ‘What are the chances that four likeminded people—who are complementary and completely devoted to a life in quartet playing—would find one another?’”

Through graduate studies at New England Conservatory, teaching positions at Juilliard and Syracuse University, and a prolific chamber music career as founding member of Trio Cavatina and with the East Coast Chamber Orchestra, Boston Chamber Music Society and Music from Copland House—to name a few—Rhodes made beautiful music and developed an abiding love of teaching, but still the quartet eluded her. “It was with a little bit of sadness that I assumed that the stars would never align in that way.”

Then came the opportunity to teach in the same department as one of the most revered string quartets on the planet.

A path revealed

The prospect of becoming close colleagues with violist Geraldine Walther, cellist András Fejér and violinists Edward Dusing and Karóly Schranz was thrilling to Rhodes when she came to the College of Music as assistant professor of violin in 2015.

“I’ve been a fan of theirs for as long as I can remember,” Rhodes says. “One of the reasons I always knew about the college was because of the Takács residency. The idea of serving on the faculty alongside them was a huge magnet.”

Over the course of two and a half years, Rhodes performed with the quartet a number of times. Then in February, Schranz announced that after more than 40 years with the quartet—which he co-founded with Fejér, Gábor Takács Nagy and Gábor Ormai—he would retire at the end of the 2018 season.

Rhodes was named his successor as second violinist. “I’m beyond excited. One of the things I’ve always admired about the Takács is their warmth of sound, their playful and spontaneous playing.”

Especially Schranz, she says, whose shoes she is honored to fill. “He’s a musical hero of mine. So to be sitting in his chair is mindblowing.”

Falling into place

Rhodes played her first concerts as the Takács Quartet’s second violinist this summer in London, Vienna and New York. She says the part suits her personality perfectly. “The position is multifaceted. You have to know when to come out and be an individual, when to support and make other people shine, when to blend, how to provide color and harmony and melody and rhythm,” she explains.

You could say it’s a role she was born to play: Rhodes’ mother, Hiroko Yajima, was second violinist of the Galimir Quartet for more than 20 years, while her father, Samuel Rhodes, played viola

in the Juilliard Quartet for four decades. “I think there’s something about the role of the second violinist. I relate to it in terms of my own temperature and personality.”

It seems fitting, then, that she join a group known for its unique style—at once unified yet individual, and always displaying the utmost skill and understanding of the works it presents. “Many great composers chose the string quartet as the ultimate medium to express their most intimate and complex ideas. The idea of having a life of playing this repertoire is a dream come true.”

“You’re tied together by this sense of love and shared values for something larger than yourselves.”

Dual passions

Despite a demanding worldwide performance schedule, Rhodes is pleased to be able to continue to teach violinists at the College of Music. It’s a busy life she begins with gratitude and excitement, as this longtime admirer of the string quartet finally finds her own.

“When you have three other people by your side, and you’re all immersed in what you consider to be one of the utmost artforms, exploring it together, it feels like a group mission. You’re tied together by this sense of love and shared values for something larger than yourselves.”

Rhodes continues to teach in her tenure-track position at the College of Music; Schranz now plays a larger teaching role as senior instructor of violin. ♦



Photo: The Takács Quartet (left to right): Harumi Rhodes, Edward Dusinberre, Geraldine Walther and András Fejér



Saying goodbye and thank you to four beloved colleagues

*Boethling, Farr, Mason and
Riis retired in May*

For the first time since the early 1990s, four faces familiar to the College of Music are conspicuously absent this fall. Professor of Organ and Harpsichord Elizabeth Farr, Professor of Voice Patrick Mason and Professor of Musicology Thomas Riis retired in May after a combined 76 years teaching music at CU Boulder, and Gayle Boethling, known for her tireless and joyful attitude, marked her last day as a mainstay in the Imig Music Building front office.

Patrick Mason has become known throughout his nearly 50-year career as a master of many genres. The baritone and Berton Coffin Faculty Fellow has collaborated with early

music ensembles Waverly Consort and Schola Antiqua, composers Leonard Bernstein and Stephen Sondheim, guitarist David Starobin and orchestras and opera companies around the world. He says his time as an educator has always informed his singing. “Teaching made me a better singer and vice versa,” Mason explains. “Working with students on the issues they have—building technique and getting back to the basics—makes me constantly re-examine my singing.”

When Joseph Negler Endowed Chair in Music **Thomas Riis** was growing up in upstate New York, he and his younger brother had to take turns with the family record player. But it wasn’t so they could share equal time spinning their favorite vinyl. “My mother used to say there was conflict because I wanted to play the records and my brother wanted to figure out how the record player worked.” His brother went on to become a pilot. Riis went on to become one of the foremost scholars in 19th- and 20th-century American music. Since coming to the College of Music in 1992, Riis has also been the director of the American Music Research Center,

the oldest music archive of its kind in the United States. Riis says he’ll always treasure the relationships he cultivated at the College of Music. “There’s that sense here that you can take musical feelings and questions and excitement to someone down the hall and they’ll get it.”

Elizabeth Farr has been the College of Music’s stalwart champion for foundational music since 1992. Now, as director of historical performance studies and professor of organ and harpsichord, she’s seen the role of early music—and its popularity—evolve. “There’s a lot to enjoy and learn about baroque music,” Farr says. “It’s a hot topic now, even more so than when I was coming up.” In the 26 years she’s been in Boulder, Farr has helped early music go from a somewhat marginalized discipline to something of a basso continuo to the melody of the college. “I have friends all over this building, working with students in a variety of musical disciplines. My current colleagues consider me to be an important part of the keyboard area, as the person who offers instruction on two baroque instruments. It’s been a good job for me.”



Odds are if you're a staff member, a faculty member, a student or a wayward passerby in Imig Music Building, you've probably interacted with **Gayle Boethling**. This summer, after 24 years at the college, Boethling entered her well-earned retirement. Her position—which started off as administrative assistant for Dean Daniel Sher—ebbed and flowed with the needs of the college, covering everything from travel reimbursement to event organization.

But Boethling says after a quarter-century as the beating heart of the College of Music, it's the people she'll miss the most. "They have all become part of my family, and I will truly miss working with them.

"One of my fondest memories is the incredible trip that some staff and faculty took to Italy to celebrate [Professor Emerita] Judith Glyde's house-warming party. That was the trip of a lifetime. I also cherish the many friendships I have made with our students. They never cease to amaze me with their dedication, hard work and talent." ♦

Meet our new faculty members for Fall 2018



John Seesholtz, Associate Professor and Director of Vocal Pedagogy

Seesholtz comes to the college from Colorado State University's School of Music, Theatre and Dance. He is also the current president of the Colorado and Wyoming chapter of the National Association of Teachers of Singing (NATS) and a resident artist with Denver Art Song Project. Seesholtz says he's looking forward to establishing a voice lab at the College of Music. "There are very few pedagogy programs that have done this, and it makes sense that the place to do it would be in Boulder—one of the healthiest places to live."



Robert Hill, Professor of Harpsichord and Eugene D. Eaton, Jr. Chair in Baroque Music Performance

Harvard-educated Robert Hill has been at Hochschule für Musik Freiburg in Germany for the better part of 30 years. In his return to the United States, Hill says he's excited to hold a position that specializes in baroque performance and practice—an area in which the College of Music is unique among U.S. schools. "This position will not only allow me to teach harpsichord but also communicate with the Boulder community the importance of playing music that is historically oriented on modern instruments."



Susan Thomas, Professor of Musicology and Director of the American Music Research Center (AMRC)

Susan Thomas, who comes to the college from the University of Georgia Hugh Hodgson School of Music, founded and co-directed the Athens Music Project, a collection of regional music and research at the University of Georgia. As she takes the helm of the AMRC, she says she's ready to delve into its collections and program more 20th-century works from the Americas. "One of the things I'm excited to do is to get to know our faculty and ask them to help the collection be heard, either in student or faculty concerts or in scholarly dialogues."

Faculty *notes*

Associate Professor of Music Education **Margaret Berg** published articles in the Journal of Music Teacher Education (co-authored with Assistant Professor of Music Education **David Rickels**) and the String Research Journal. She also gave presentations at the American String Teachers Association (ASTA) conference, Society for Music Teacher Education (SMTE) symposium, National Association for Music Education (NAfME) Music Research and Teacher Education conference and Colorado Music Educators Association (CMEA) conference (with Director of Orchestras **Gary Lewis**) this year. She continues to serve on the editorial boards of the Journal of Music Teacher Education and the Bulletin of the Council for Research in Music Education. In May, she completed her four-year term on the ASTA National Executive Board, for which she continues to serve as chair of the ASTA Mentor Committee.

In October, Chair of Voice and Opera and Associate Professor of Voice **Jennifer Bird-Arvidsson** was the soprano soloist for Mendelssohn's *Elijah* in Cape Town, South Africa, under the baton of Alexander Fokkens. During the week leading up to the performance, she was also a guest clinician of the vocal department of the South African College of Music at the University of Cape Town. She also had the privilege of working with exceptionally talented South African voice students in a series of four master classes.

Director of the Musicians' Wellness Program and Associate Professor of Oboe **James Brody** continues to explore new teaching strategies, especially through study with Alexander Technique master Missy Vineyard in Amherst, Massachusetts. Much of this recent work was supported by a CU Leadership Education for Advancement and Promotion (LEAP) grant. In March, he presented "Breathing for Musicians" to Alexander Technique teachers at the Freedom to Make Music conference in New York. Finally, Brody presented at the Musicians' Health and Performance conference in Helsinki, Finland, in June.

Senior Instructor of Oboe **Peter Cooper** gave recitals and master classes this spring at the University of Texas at Austin, Louisiana State University in Baton Rouge and Kennesaw State University in Atlanta.

He was also invited to Paris to be the primary consultant to Marigaux oboe company for the launch of an American model oboe. Cooper also taught at Rocky Ridge Music Center for the seventh year.

Professor of Piano **Andrew Cooperstock** performed a Leonard Bernstein centennial recital at the New York Public Library for the Performing Arts at Lincoln Center and a lecture/recital at the Music Teachers National Association (MTNA) conference in Orlando. He traveled throughout Taiwan and Europe, where he performed Mozart at the composer's home in Vienna and Haydn's Double Concerto at the composer's home in Eisenstadt, Austria. In addition to performances, Gramophone and Fanfare magazines featured Cooperstock in interviews and reviews of his recent album, *The Complete Solo Piano Works of Leonard Bernstein*. Cooperstock returned as an artist and faculty member at Germany's Saarbürg Festival and performed with the Takács Quartet and with members of the Cleveland Orchestra. Finally, a former student of his is currently filming a series on piano playing for digital learning platform *Great Courses*.

Alejandro Cremaschi, chair of the Roser Piano and Keyboard Program and associate professor of piano pedagogy, was main artist and clinician for the Montana State Music Teachers Association and the Iowa Music Teachers Association conferences; he also presented research at the College Music Society and National Conference in Keyboard Pedagogy (NCKP). He is currently on the planning committee for the 2019 NCKP conference. Cremaschi was a finalist in the IT track of the CU New Venture Challenge with the project MusicFestSnap, an online system he developed to manage music competitions. Finally, he received the Outstanding Alumni Award from the College of Arts, Humanities and Social Sciences at the University of Maryland, Baltimore County.

Assistant Director of Bands and Conducting and Music Education Instructor **Matthew Dockendorf** had the opportunity to conduct various honor bands along the Front Range this year, including Holyoke High School, Douglas County, Aurora, Poudre and the Combined Leagues Honor Band. He was also guest conductor at Michigan State University, where he presented clinics to conducting students.

Assistant Professor of Voice **Andrew Garland** participated in a workshop at the Yellow Barn world premiere of *Some Favored Nook* last fall, while teaching a class at the Greenwood School in Putney, Vermont. Garland sang with various Colorado orchestras and symphonies over the past year, along with a Winners Concert in Geneva, Switzerland. He taught master classes at the Renaissance Arts Academy in Los Angeles; the University of California, Los Angeles; the Longy School of Music of Bard College and Princeton University. Other highlights include performing in *Sweeney Todd* with the Eklund Opera Program, appearing with fellow faculty member **Alejandro Cremaschi** in his Faculty Tuesdays recital and singing Telemann's *St. Luke Passion* with Boston Baroque.

Director of Choral Studies and Lynn Whitten Choral Music Faculty Fellow **Gregory Gentry** had his fourth conducting appearance at Carnegie Hall in April, premiering an original work composed by CU doctoral candidate **Kevin Padworski** along with 12 CU choir students, the Erie High School Choir, the Colorado Chorale and singers from the University of Virginia.

Brad Goode, associate professor of jazz studies, was on sabbatical leave during the fall semester, which allowed him to give 140 performances in 45 different cities and visit 17 schools as a guest teacher and clinician. He produced the music events at CU's Conference on World Affairs and directed and taught at the CU Summer Jazz Academy. In January, Goode recorded his 18th solo recording, which will be released later this year on Origin Records. In addition, he continued to run a weekly jam session for students off-campus, providing them with hands-on professional performance training.

John Gunther, director of the Thompson Jazz Studies Program and associate professor of jazz studies, recorded and performed with his trio and Gnawa music master Fourat Koyo; he also taught at the Royal Academy of Music and played at the famed Ronnie Scott's Jazz Club in London. Gunther traveled with CU student **Alex Heffron** to the International Association of Schools of Jazz (IASJ) conference in Estonia and performed in the capital city of Tallinn.

Associate Professor of Piano **Jennifer Hayghe** continued to perform her innovative multimedia program “The Art of Music” at major universities in Texas, Missouri and Montana. In the spring, she performed as a chamber artist at Colorado MahlerFest. Summer highlights included teaching and performing at the Brancaloneoni International Music Festival in Italy and serving as a juror at the prestigious New Orleans International Piano Competition. Hayghe also taught and performed at the New Orleans Piano Institute and continued to serve as director of the AFA Summer Music Academy North Campus Piano Program near Houston.

Pendulum New Music Director **Hsing-ay Hsu** partnered with the London-based ClimateKeys organization and the Boulder City Council to present her Faculty Tuesdays recital “ClimateKeys: Global Initiative, Local Innovation.”

Yoshi Ishikawa, chair of the woodwind area and professor of bassoon, was in residence at Lyon Conservatory in France and presented master classes at Hanyang University in South Korea and Mahidol University in Thailand. For the Faculty Tuesdays series, he organized and performed Mozart’s *Gran Partita* and Stravinsky’s Octet with woodwind faculty **Peter Cooper**, **Christina Jennings** and **Daniel Silver**; brass faculty **Justin Bartels**, **Terry Sawchuk** and **William Stanley**; and their respective graduate assistants. Ishikawa performed Einjuhani Rautavaara’s rarely programmed Sonata for Bassoon and Piano with **Hsing-ay Hsu** as a part of the College of Music’s celebration of Finland’s centennial.

Christina Jennings, associate professor of flute, was featured at Carnegie Hall’s Weill Recital Hall as part of the Concert Artists Guild Encore Series in November. She performed with members of the Ensō String Quartet and with the Brasil Guitar Duo. In addition, she presented a master class at the Buffet Crampon Showroom in Manhattan.

Associate Professor of Composition and new Christoffersen Faculty Fellow in Composition **Daniel Kellogg** premiered his commission *Darest Thou Now, O Soul* with St. Martin’s Chamber Choir and the Colorado Wind Ensemble in Denver and Boulder. Kellogg also received the Marion International Fellowship in May.

Daphne Leong, associate professor of music theory, received a Kayden Research Grant for her book *Performing Knowledge: Twentieth-Century Music in Analysis and Performance*, forthcoming from Oxford University Press. Other publications appeared in Music Theory Online and the *Norton Guide to Teaching Music Theory*.

With violinist and alumna **Michiko Theurer** (DMA ’16), she performed and presented at the Muziekgebouw aan ’t IJ in Amsterdam. Her quartet Throw Down or Shut Up! received a Graduate Committee on the Arts and Humanities grant and gave two world premieres. At the Eastman School of Music, Leong performed on the Faculty Artist Series and gave a colloquium. She completed a term as vice president of the Society for Music Theory and presented “What do you hear? Listening to modernist music,” during CU on the Weekend in September 2017.

Director of Orchestras and Bob and Judy Charles Endowed Chair in Music **Gary Lewis** conducted a concert with the Sichuan Philharmonic Orchestra in Chengdu, China, in January.

Professor of Musicology **Rebecca Maloy** published the edited collection *Chant, Liturgy and the Inheritance of Rome* this year.

Associate Professor of Collaborative Piano **Margaret McDonald** and flute alumna **Michelle Stanley** (MM ’96) released their album *Nouvelle Vie: A Rediscovery of French Flute Music* in January.

Associate Professor of Jazz Studies **Paul McKee** was invited to direct the Michigan All-State High School Jazz Ensemble in Grand Rapids in January.

Entrepreneurship Center for Music Director **Jeffrey Nytech**’s new book, *The Entrepreneurial Muse: Inspiring Your Career in Classical Music*, was released by Oxford University Press in March.

Austin Okigbo, director of the World Vocal Ensemble and assistant professor of ethnomusicology, received the CU Boulder provost’s Faculty Achievement Award in October for his book *Music, Culture, and the Politics of Health: Ethnography of a South African AIDS Choir*, published by Rowman and Littlefield.

Associate Professor of Composition and new Christoffersen Faculty Fellow in Composition **Carter Pann** was recently commissioned by Ithaca College in celebration of the 50th anniversary of Karel Husa’s seminal work *Music for Prague 1968*, which was commissioned by the college. Pann’s new commission will be premiered at Lincoln Center in April 2019 alongside Husa’s work. Pann will begin work on the piece after completing a double concerto, which was commissioned by 15 clarinet/saxophone duos and wind ensembles throughout the United States.

Matthew Roeder, associate director of bands, premiered his composition *Fortress Fanfare for Brass and Percussion* during the CMEA conference in January. Roeder served as a guest conductor of the Adams County High School Honor Band at Westminster High School and was selected as a participant in CU Boulder’s Faculty Leadership Institute this year. Finally, Roeder worked in collaboration with award-winning composer Jake Runestad to premiere a wind band version of his choral composition, *Let My Love Be Heard*, with the CU Symphonic Band.

In February, **Michael Thornton**, associate professor of horn, performed Benjamin Britten’s *Serenade for Tenor, Horn and Strings* with the Los Angeles Chamber Orchestra, of which he serves as principal horn. He also released *Passages*, an album of music for horn, flute and piano in January on the Troy/Albany label. The disc features new works by composers Paul Basler, Adrienne Albert and Christopher Roze. This summer, Thornton performed at the Colorado College Summer Music Festival, Strings Music Festival in Steamboat Springs and Washington Island Music Festival in Wisconsin.

Professor of Percussion **Douglas Walter** played solo marimba-vibraphone recitals and taught clinics at six conservatories in France during Fall 2017, including three in metropolitan Paris, Strasbourg, Lyon and Aix-en-Provence.

Professor of Music Theory **Keith Waters**’ German-to-English translation of Ekkehard Jost’s essay on European free jazz of the 1960s and 70s appeared in the journal *Jazz Perspectives*. His fourth book, which studies the jazz compositions of Wayne Shorter, Herbie Hancock and Chick Corea, is slated to be published by Oxford University Press later this year.



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Disrupting music education with Specdrums

*PhD student lends expertise
to music-making startup*

Jenna Palensky is an ethnomusicology PhD student studying musical tourism in the Republic of Georgia. In one way or another, music has always been a part of her life. But she never thought it would take this form. “I actually got to solder batteries onto USB ports. We’d have a bucket of silicone, dye and molds, and we’d spend evenings making these rings.”

Palensky was one of the original employees at Boulder-based startup Specdrums, which was acquired over the summer by robotic toy company Sphero. She and the other members of the team create and market rings that fit on your finger and play music through a smartphone app. “The ring turns color into sound,” Palensky explains. “You assign certain colors to certain sounds in the phone application, and the ring has a color sensor inside of it. When you tap on certain colors, you make music.”

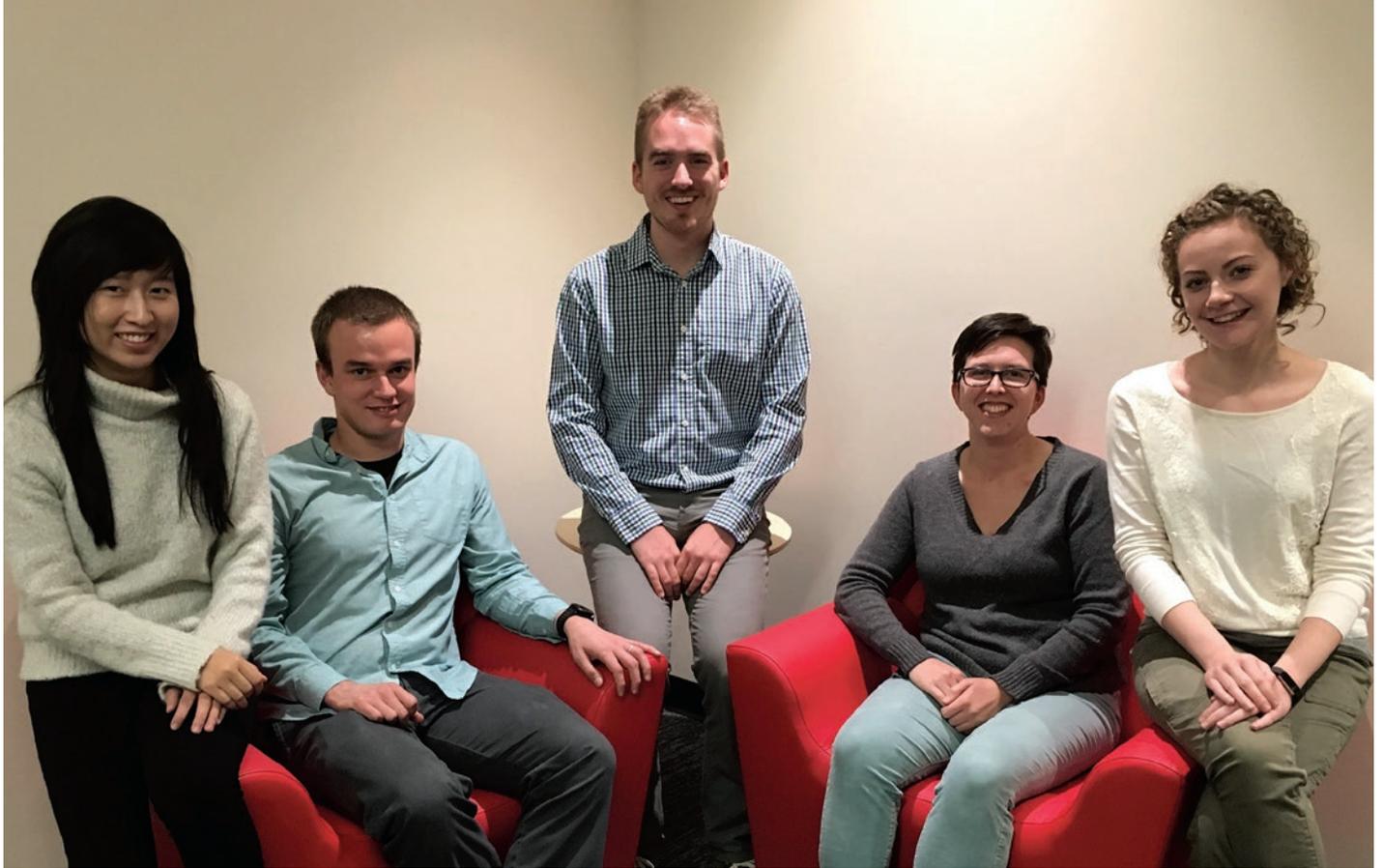
The acquisition—the ultimate feather in the cap for a startup—was a perfect fit for Specdrums, which took home the grand prize in the CU New Venture Challenge in the spring. It’s safe to say the company has come a long way since Palensky met founder and CU engineering PhD student Steven Dourmashkin two years ago. “I was speaking to music students about my experience in the NVC when I met Steven. I remember him so vividly because he was so humble about his idea, and I thought it was just brilliant.

Then a couple of weeks later, he asked me to join the team.”

Palensky is now education content manager for Specdrums and Sphero. She spends her days engaging with educators, who, in the case of Specdrums, are primarily elementary school music teachers. “So many music teachers have caught on to this little device. The kids love it, the teachers love it, it’s fun for both sides. It’s a great way to bring technology into the classroom, and that’s not always the easiest thing to do.”

And at a time when music programs are struggling, Palensky says this ring could be a musical lifeline for some children. “Especially in light of the fact that so many music programs’ funding is being cut, teachers are looking for effective and less expensive ways to teach music.”

As Palensky juggles a full-time job and dissertation writing, she says she owes her career path to the College of Music’s Entrepreneurship Center for Music. “There’s always been that voice in my head that says, ‘No, you have to explore something outside music performance and education.’ Entrepreneurship is really where I belong. They say that entrepreneurship chooses you, and that couldn’t be more true for me. That voice in my head—that was entrepreneurship calling.” ♦



Leading by example

CU Boulder's MTNA chapter wins coveted award for its humanitarian efforts

Studying music a thousand miles from your family can be isolating—especially when something goes wrong at home. Just ask recent piano doctoral grad Sarah Rushing. “There was flooding in my hometown in 2016. My mom, who is a piano teacher, had two feet of water in her house. She lost a lot of her sheet music, but the water stopped just below the soundboard of her piano, so it was saved.”

The storm didn't make national headlines the same way hurricanes do, but it did damage nonetheless—75 percent of Rushing's Louisiana parish was flooded. Rushing wanted to do something to help, so she organized a service project for the CU Boulder chapter of the Music Teachers National Association (MTNA), of which she was the president. It led to hundreds of dollars raised—and the title of MTNA Collegiate Chapter of the Year.

Associate Professor of Piano Jennifer Hayghe has been advising MTNA chapters for 18 years, during her time at Louisiana State University and Ithaca College, and now at the College of Music. This is the first time she's been involved with the top group in the country. “This is amazing. Numerous chapters I advised submitted nominations for this award. The screening process is competitive, and it's exciting to join these ranks.”

The service project made CU stand out. In addition to a benefit recital, the fundraiser had an online component, explains chapter Vice President Robert Hjelmstad. “We started a social media campaign, similar to the ALS Ice Bucket Challenge. We would challenge other musicians to play a piece that they were working on and donate.”

The posts went viral, with other schools like the University of Oklahoma and the University of Texas at Austin getting involved as well. In all, the effort raised \$800 for flood recovery. “It was awesome to be able to help so far from home, and that happened because we were able to get so many other people interested,” Rushing says.

Hayghe says the leadership of the chapter has taken it to new levels in the

past year. Indeed, CU MTNA has grown from a handful of students to more than 30. “We have a really dynamic set of leaders who can inspire people to get involved.”

Hjelmstad says the chapter takes the service component of its mission seriously, which has led to a surge in membership and attendance at monthly meetings and frequent MTNA Coffee Discussions. “Everyone has this idea that what we do—playing music—is really privileged, so we should use that to give back. MTNA has been a great way to fill that need.”

To that end, the chapter also partnered with the CU chapter of the National Alliance on Mental Illness (NAMI) this year to draw attention to mental illness. “We wanted to provide resources and raise awareness about suicide prevention through the arts,” Rushing says. “We're trying to think outside the box about ways classical musicians can be involved in the community.”

This spring, Rushing and Hjelmstad presented with fellow members Cody Goetz, Olivia Richardson and Jiahui Sun on group piano teaching on behalf of CU MTNA at the organization's national conference in Orlando. ♦



Wind Symphony returns to Denver for CU at Boettcher

A world premiere. A tribute to a composer and friend. A surround-sound rendition of one of the great works for flute. It was an evening of stunning contemporary music as the College of Music hosted its biennial showcase concert at Boettcher Concert Hall at the Denver Performing Arts Complex.

The season-closing CU at Boettcher featured the Wind Symphony performing works all written since the 1970s. Director of Bands Donald McKinney says the concert was the grand finale of a special year of music making. "This is my fifth year here, and I almost feel like I've been on a journey with these students," he explains. "All the momentum led to this."

The concert featured a world premiere by composer Emily Cooley, Associate Director of Bands Matthew Roeder's arrangement of a John Corigliano piece, a moving performance of Joel Puckett's "Shadow of Sirius" featuring Associate Professor of Flute Christina Jennings and her studio, and the late David Maslanka's powerful "A Child's Garden of Dreams."

Maslanka was at the College of Music in February 2017 for a residency and sadly passed away just months later. "The emotional power of the performance was palpable," says McKinney. "There were students on stage who knew David from last year."

Congratulations to the Class of 2018

"In the end, it matters not whether you're a performer, scholar, teacher or one for whom music may not be a profession. I have no doubt you will fondly remember your time here. And I hope that if you take one thing away from music school, it's that you should enjoy every single moment that you get to participate in music."

—David Leech, clarinet
Outstanding Graduating Student
for 2018



Student *notes*

Congratulations to the winners of the College of Music's prestigious performance competitions! Undergraduate voice students **Patrick Bessenbacher**, **Mara Riley** and **Sophia Zervas** won the Anderson Undergraduate Scholarship Competition in Voice; violist **Allyson Stibbards**, trombonist **Aaron Zalkind** and saxophonist **Ryan Van Scoyk** won the Honors Competition; and oboist **Kristin Weber** won the Bruce Ekstrand Memorial Graduate Student Competition. Stibbards and Van Scoyk will perform with the University Symphony and the Wind Symphony this fall, while Weber will travel with a delegation of students from the College of Music to perform in Carnegie Hall's Weill Recital Hall in November.

Emily Alley (DMA Collaborative Piano) was a fellow in the collaborative piano program at the Music Academy of the West in Santa Barbara this summer.

Several music education master's and PhD students gave presentations or performances at the Colorado Music Educators Association (CMEA) Conference in January, including **Jocelyn Armes**, **Kate M. Bertelli-Wilinski**, **Shelby Carne**, **Tom Chapman**, **Ellie Falter**, **Christopher Loesel**, **Megan Ogden**, **Seth Taft** and **Megan Wick**.

Jocelyn Armes (PhD Music Education) was appointed to the advisory committee of the Music Educators Journal in May.

The **Boulder Laptop Orchestra** (BLOrk) celebrated its 10th anniversary this year, with special guests Todd Reynolds and Luke Dubois appearing in performances at the ATLAS Black Box Theater.

In October 2017, the Detroit Symphony premiered **Conor Brown's** (MM Composition) *How to Relax with Origami*. Brown's piece *Down from the Verge of Heaven* also had its premiere with the Baroque Chamber Orchestra of Colorado.

In June, the Indigo Girls released *Indigo Girls Live With The University Of Colorado Symphony Orchestra*, an album of their hits recorded live at Macky Auditorium with the **CU Symphony Orchestra** in April 2017.

Anoushka Divekar (BM Clarinet, BME), attended the Eastern Music Festival in Greensboro, North Carolina, this summer.

Ellie Falter (PhD Music Education) gave a research presentation titled "The Pros of Wanting to Explore on Your Own: Preservice Music Teachers' (Re)experience Play" at the American Education Research Association conference in New York as well as a clinic presentation at the National Association for the Education of Young Children conference in Atlanta. Falter also had articles published in *Teaching Young Children* and *Teaching Music* and presented a session, along with **Megan Wick** (PhD Music Education) and Associate Professor **Margaret Berg**, titled "Finding Your People: Peer Mentoring Strategies and Tools for Doctoral Students and Faculty" at the Society for Music Teacher Education (SMTE) symposium in Minneapolis.

Jason Friedman (BM Horn) won fourth horn positions with both the Fort Collins Symphony and Greeley Philharmonic orchestras during the 2017–18 season. Friedman was also one of three finalists for the International Horn Competition of America and was awarded the Gretchen Snedeker Prize. Friedman will be attending the Juilliard School next year to study with Metropolitan Opera Orchestra Principal Horn Erik Ralske, joining former classmate **Cort Roberts** (BM '17).

Ashley Gulbranson (DMA Horn) presented a lecture at the Northwest Horn Symposium in March. Her topic was "Focus of Attention in Horn Pedagogy and Learning." Gulbranson's article "Brahms and the Shifting Barline: Metric Displacement in the Horn Trio, Op. 40" was published in the May issue of the refereed journal of the International Horn Society, *The Horn Call*.

Annaka Hogelin (DMA Clarinet) gave a presentation on Joan Tower's *Wings* at the International ClarinetFest in Belgium.

Megan Hurley (BM Horn) began her position as second horn in the Sarajevo Philharmonic Orchestra in Bosnia in September.

Brian Lambert (BM Composition) organized a soundpainting improvisation concert on Pearl Street for Pendulum New Music Ensemble. Students performed on several unusual instruments, including a hurdy gurdy, as the composer used signed gestures to conduct.

Along with senior **David Leech** (BM Clarinet), who spoke at College of Music Commencement in May, freshman **Claire Gunsbury** (BM Flute), sophomore **Anoushka Divekar** (BM Clarinet, BME) and junior **Sophia Zervas** (BM Piano, Voice) were named Outstanding Students for the 2017–18 academic year. Senior **Caroline Vickstrom** (BM Voice, BME) was Outstanding Student for Fall 2017 and spoke at the December commencement ceremony. Congratulations!

In January, the Colorado Symphony performed **Dianna Link's** (BM Composition) orchestration of Gary Schocker's *Piccolo Italiano*, featuring soloist Julie Thornton.

Teresita Lozano (PhD Ethnomusicology) and **Dan Obluda** (PhD Musicology) won prizes for the best student papers at the Rocky Mountain Music Scholars Conference at the University of Arizona. Lozano was also awarded the Charlotte W. Newcombe Dissertation Fellowship from the Woodrow Wilson National Fellowship Foundation and the Joann Kealinohomoku Prize for Outstanding Student Paper from the Southwest Chapter of the Society for Ethnomusicology.

Angela Munroe (PhD Music Education) is assistant professor of music education at the University of West Virginia.

Jessica Nilles (DMA Piano Pedagogy) was appointed pianist for the Denver Immersive Opera company.

Pendulum New Music Ensemble premiered new commissions on studio projects with **Harumi Rhodes'** violin studio, **Michael Thornton's** horn studio, **Christina Jennings'** flute studio and **William Stanley's** trombone studio.

Melanie Shaffer (PhD Musicology) published the article, "Finding Fortune in Motet 13: Insights on Ordering and Borrowing in Machaut's Motets" in *Plainsong and Medieval Music*.

Chandler Spoon (MM Horn) attended the National Repertory Orchestra this summer.

Clark Stewart (MM Horn) began a position as second horn with the Sun Symphony Orchestra in Hanoi, Vietnam, in May.

Kelsey Marie Thibdeau (PhD Musicology), who has been in the field as a Fulbright fellow at the Center for Strategic Studies in Amman, Jordan, was awarded the prestigious Thomas E. Devaney Fellowship from the Center for Humanities and the Arts at CU Boulder.

Kristin Weber (DMA Oboe) was the sole oboist in the National Arts Orchestra's Young Artist Program in Ontario, Canada. She also won an oboe and English Horn position with the Tulsa Philharmonic and an English Horn position with the Wichita Symphony Orchestra.

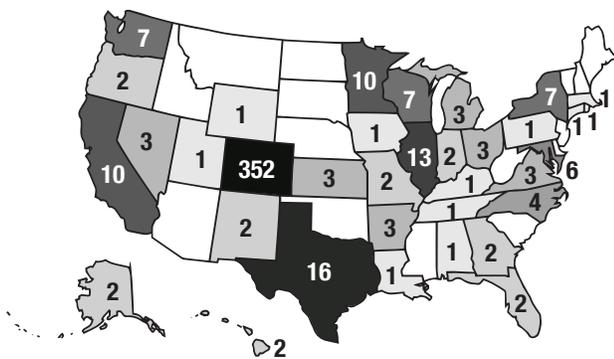
ATLAS fellow **Sean Winters** (DMA Composition) premiered his audiovisual piece at the Roulette Intermedium in Brooklyn in March. The event was curated by CU Intermedia, Art, Writing and Performance (IAWP) PhD student Angie Eng.

Congratulations to the current students and recent graduates who attended the Aspen Music Festival and School this summer: **Mario Rivera** (PC Viola), **Dante Ascarrunz** (BM '17), **Kelsey Bentley** (MM '17), **Tyler Bentley** (MM '17), **Colby Bond** (BM Clarinet), **Abby Dreher** (MM Viola), **Jason Friedman** (BM Horn), **Jonathan Galle** (BM Violin), **Eric Haugen** (PC Cello), **Megan Hurley** (BM

Horn), **Nathália Kato** (DMA Collaborative Piano), **Dragana Loncar** (MM Viola), **Brandon Norton** (DMA Trumpet), **Barbara Noyes** (DMA Collaborative Piano), **Alison Orthel** (BM Trombone), **Renée Hemsing Patten** (PC Violin), **Elizabeth Potter** (BM Violin), **Gabriel Ramos** (BM Cello), **Skyler Schlenker** (BM '16), **Ryan Spencer** (DMA Trumpet), **Clark Stewart** (BM Horn), **Steve Vaughn** (DMA Tuba), **Caroline Vickstrom** (BM Voice, BME), **Steven Vinolas**, **Anna Whiteway** (MM Voice), **Tom Yaron** (PC Violin) and **Aaron Zalkind** (BM Trombone). This was the College of Music's largest ever enrollment at the prestigious festival!

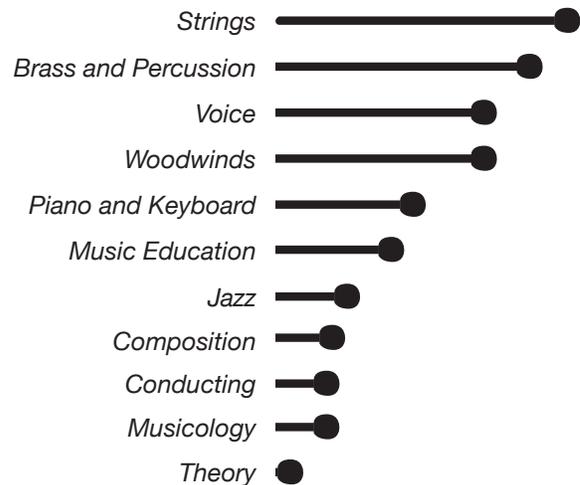
A Year in the Life of the College of Music 2017-2018

Students hailed from...

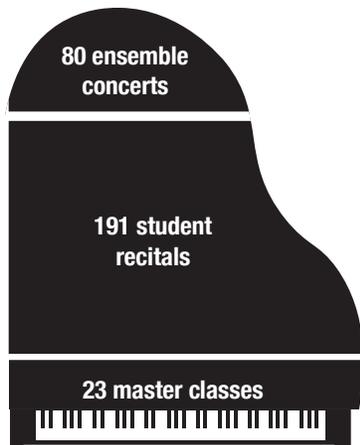


...and Canada, United Kingdom, China, Mexico and Ecuador

Students studied...



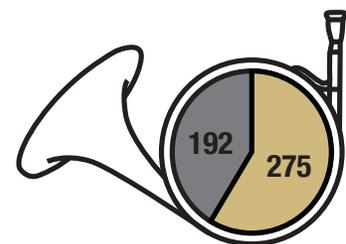
Students performed in...



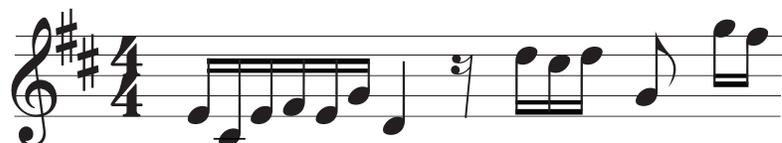
8:1 student-to-faculty ratio

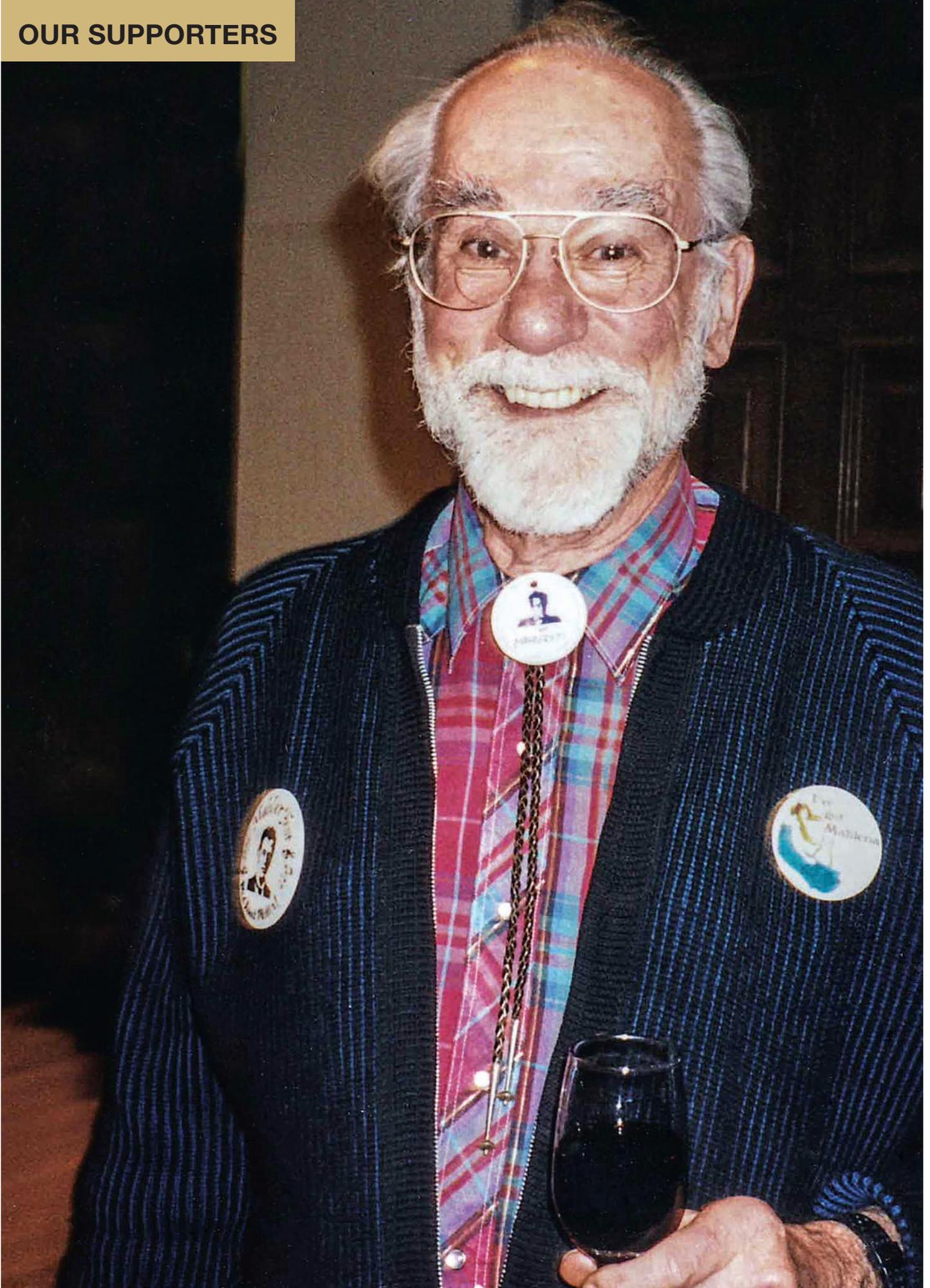
32 student ensembles

Graduates/Undergraduates



7312 music classes





For the love of the low brass

*Boulder scientist and music champion Stan Ruttenberg
is memorialized in a new endowed scholarship*

As a grad student in the 1940s, one of Stanley Ruttenberg's early encounters with music was in Arnold Schoenberg's Los Angeles apartment, where he took equipment one afternoon to play back some of the earliest electronic recordings for the avant-garde composer.

Thirty years and a thousand miles later, when Boettcher Concert Hall opened at the Denver Performing Arts Complex in 1978, Ruttenberg was quick to discover Ring 4, where he could sit above his favorite section of the then-Denver Symphony, the low brass. "He would sit up there and cup his ears. Any time the tubas got loud, he loved it."

One of Becky Ruttenberg's most indelible memories of her father was his love of music. A geophysics administrator at the National Center for Atmospheric Research (NCAR) by day and the longtime board president of Colorado MahlerFest by nights and weekends, Stan always had an affinity for the bombastic. "He liked romantic music the best. Wagner, Tchaikovsky, Mahler. The bigger, the better," his daughter remembers.

Yet Stan's personality was anything but big—modest, happiest behind the scenes and ever the diplomat, he used his experience in the global science community to help grow MahlerFest from a regional festival 30 years ago to one of international renown today. Becky, who plays violin in MahlerFest, knew that when her dad passed away in February 2017, she had to honor his

legacy by doing what she could to help music thrive. "I'm so impressed with the College of Music and how great the students and faculty are, so I wanted to support them.

*"Any time the tubas got
loud, he loved it."*

A fitting tribute

When Ruttenberg inquired as to where a gift to the College of Music could make the most impact, she couldn't have hoped for a better answer. "I asked where there was need, and they told me low brass. I thought, 'Dad would love that.' He'd be embarrassed by all this attention, but he'd secretly be pleased as punch."

This year she established the Stanley Ruttenberg Memorial Endowed Scholarship Fund to support low brass graduate and undergraduate students. It's the perfect fit, given Stan's love of the tuba. One of his longtime friends, Mahlerfest tubist Tom Stein, put it best: "Being a tuba player, you don't get many fans. Stan was a fan of the tuba. He always came up to me to talk about his favorite tuba parts and how much he loved it when the tuba filled out the sound and made the room rumble. [It's] odd how two people can come together and form a decades-long bond over an oversized hunk of brass."

Ruttenberg, herself an accomplished musician, says she wanted to make

it possible for more students to make music a part of their lives. "I studied music and math in college, I taught public school music and I was assistant concertmaster in the Mississippi Symphony. Even though my career eventually took a different path, I loved the aspect of creating something that's bigger than you. Music washes all over you."

Where math meets music

After earning math and music degrees from Oberlin College and Conservatory and Syracuse University, Ruttenberg is now a software engineer at NCAR—following in both her mother and her father's professional footsteps. But she says the love of music they instilled in her and her sister at a young age is just below the surface.

"For me, reading music is like reading a computer program. If you listen to Brahms, you can dissect his work and hear how he used math to put it together, but underneath that you can feel the emotion, the loneliness. That's why music speaks to me on both a cerebral and an emotional level.

"We need music to help us develop all parts of our brains. Music makes you human. A world without music would be a very dark world."

Becky Ruttenberg still plays music as a member of the Longmont Symphony Orchestra. ♦



Showing support for excellence

Chris and Barbara Christoffersen spread giving to faculty composers

Ralph “Chris” Christoffersen has a long history in academia. And during his entire career—first in Kansas, then at Colorado State University—the chemistry professor and administrator says there was another constant in his life: music. “I’ve been active in music since I was a teenager. I started in choir and had some instructors to show me how important music is. Throughout my career, I was doing music in parallel with everything else.”

Christoffersen, who moved to Boulder with his wife Barbara 25 years ago, turned a love of music and higher education into a service to the community in 2011. The couple donated \$600,000 to the College of Music to create the Christoffersen Endowment Fund for the Takács Quartet, which helps keep the Grammy-winning quartet in residence at the college.

Recently, the Christoffersens saw another opportunity to enrich and sustain music study at CU Boulder. “Barbara and I decided to support areas that demonstrated real excellence. The Takács is a world-class organization, so we wanted to further their work. Then—when we heard about Dan [Kellogg] and Carter [Pann] and the Pulitzer nomination—we wanted to do the same thing.”

The Christoffersen Faculty Fellowships in Composition now provide salary support for Kellogg and Pann and further funding to bring in guest artists, purchase new composition equipment and travel to conferences. Says Kellogg, “Our program is able to provide more creative outlets for students than those at other nationally known schools. And because we’re a relatively small program, this allows us to build on our already-strong core offerings and stand out.”

The new endowment brings the Christoffersens’ lifetime giving to the College of Music to more than \$1 million. It’s a gift the couple is proud to provide. “The faculty at the College of Music are a treasure. That’s exactly why we’ve invested in them,” Christoffersen says. ♦

Introducing B.A.D.

The Boulder Altitude Directive (B.A.D.), directed by Associate Professor of Composition Carter Pann, has completed its first season, with six student premieres and professional recordings. The upcoming season will see the commissioning of six new student composers and will include a spring concert with guest composer Sarah Kirkland Snider in attendance. The ensemble was founded with help from an anonymous donor with the goal of commissioning and premiering new works by composition students in performance and in professional recordings.



Pictured, left to right: Conor Brown, Cecilia Lo-Chien Kao, René Hemsing-Patten, Eric Haugen, John Boggs, Carter Pann, Brice Smith, Parker James and Selena Wellington



Welcome new Assistant Dean for Advancement Courtney Rowe

The College of Music's new assistant dean for advancement is already a familiar and friendly face to the college community. Courtney Rowe stepped into the new position after a national search in May. She takes the helm of the college's fundraising efforts after three years on the advancement team, most recently as interim assistant dean. Prior to arriving back at her alma mater in Boulder, Rowe was manager of corporate, foundation and government relations at the Museum of Contemporary Art in Chicago.

"This is a brilliant time to be part of the College of Music," Rowe says. "Dean Shay's vision and investment from the campus are helping us better connect our benefactors to the impact of their support for our exceptional programs, faculty and students. I am inspired daily and can't wait to see what we accomplish in the years leading up to the college's 100th anniversary in 2020."



Thank You.

With grateful appreciation, we publish here the names of all individual and corporate supporters of the College of Music from July 1, 2017 to Aug. 15, 2018 (contributions of \$250 and above). Your generous contributions represent a significant investment in the future of music and allow the college to build on its tradition of excellence.

Every effort has been made to present this list as accurately as possible; if there is an error or omission, please contact Jeni Webster at 303-735-6070.

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 Thomas and Mimi Brosh

Meeting at last

A year after speaking with Colorado Music Magazine about the scholarship in her son's name, Linda McBurney finally met Doug Bolin face to face this summer. Bolin has been donating for several years to the Scott McBurney Memorial Fund, a scholarship Scott's parents started in his name after his tragic death in 1995. Bolin knew Scott during their time as students at the College of Music; he and Linda McBurney had communicated via letter only. They met in July along with Scott's sisters Valerie and Laura, his piano professor Doris Lehnert and a recent recipient of the scholarship Erin Biringen (BM '16).

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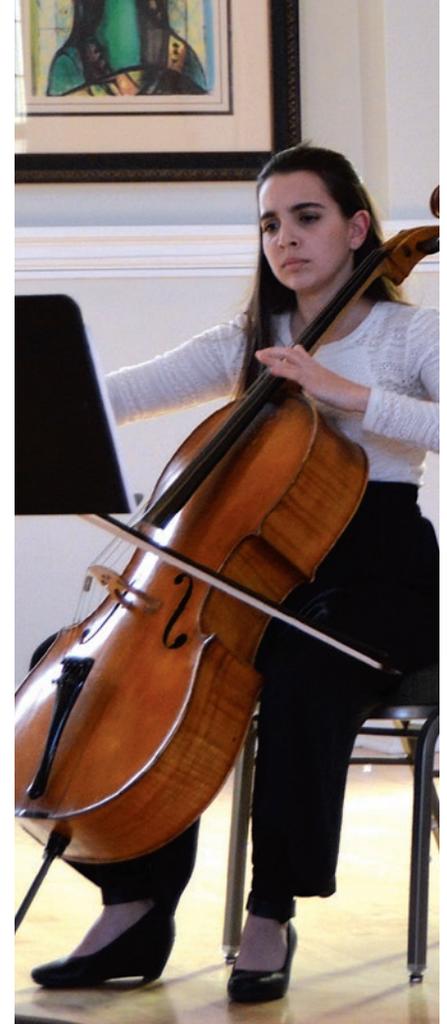
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In Memoriam

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

David Louis Baker (MM '94)
Musician and sound technician

Shirley C. Bauer (BME '51)
Sales associate and volunteer

Matthew Howard Capell (MM '66)
Singer and voice professor

Alan C. F. Cass
Glenn Miller Archive curator

Barbara Hoppock Chambers (BME '53)
Choral director and piano teacher

Carroll L. Chilton (BM '52)
Veteran and piano professor

Carrie Frances Dozbaba (MM '06)
Pianist, composer and nurse

Janet E. Elder
Choral singer and legal secretary

**Kristin Marie Farnsworth
(MM '10, MBA '15)**
Pianist

Lee Charles Fuchs (MM '85)
Church choral director

Patricia Mae Gebura (MM '53)
Violin teacher

John Paul Goodman (BME '66, MME '68)
Teacher

Lloyd William Hanson (MM '77, DMA '84)
Voice teacher

Howard T. Hatton (BME '39, MM '41)
Veteran, choral singer and voice professor

Margaret Heinrich (BME '57)
Choral director and
elementary school teacher

Gerald M. Hickman, MD
Longtime College of Music supporter

Lewis E. Higel (BME '49, MME '50)
Veteran and band director

Jared R. Hirsch (BME '60)
Jazz musician and music teacher

Karen Clifton Kappler (MM '80)
Musician and world traveler

Quentin E. Karsrud (MME '59)
Veteran and music teacher

Karen Louise Kelsch
Music teacher

David W. Keuhn
Orchestral trumpet player

Margery Gerlach Layton (BME '60)
Kindergarten teacher

**Marjorie Selters Logan
(BME '51, BM '52)**
Elementary school teacher

Elizabeth G. Maas (MM '73)
Insurance agent and world traveler

**Mildred A. MacDonald
(PhD Music Education '72)**

Bonnie E. McCosh (BA Music '44)
Geologist

Richard D. McDaniel (BME '64)
Band director

Andrew William McKee
Auto shop employee and
former College of Music student

Ruth Corwin Meyer (DMA '70)
Piano professor

Jere Franklin Morris (BA '74)
Piano technician

Larry Ray Naylor (BA '75, MM '77)

Jo Ann L. Newmyer (BME '55)
Teacher

Robert E. Nicholas (BME '52)

Walter Nilsen (BME '64)
Singer and carpenter

David Flanders Noble (BME '74)
Music teacher and cellist

Leonard F. Ostwald (BME '52, MME '55)
Veteran and music teacher

Barbara Boesel Owens (BM '57, MM '61)
Violinist and music teacher

Wilma L. Parsons (MM '79)
Teacher and church choral director

Mary Uell Pollart (BME '65)
Elementary school music teacher

Robert D. Rider (BME '55)
Elementary school music teacher

Doris Coon Rood (BME '40)
Private piano teacher

Ben Saypol (MM '04)
Founder of Theatre Delta

Frank N. Speller III (BM '61, DMA '68)
Organ and harpsichord professor

Elizabeth C. Suitts
Longtime College of Music supporter and
benefactor of the William J. and Elizabeth
C. Suitts Music Scholarship

Carl Russell Thompson
Veteran, accountant and
former College of Music student

Richard Dale Waggoner (MM '56)
Church music minister

Irene Oestreich Wake
Church choral director and organist

Shirley Burt White (BM '49)



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