

# COLORADO MUSIC 2020

The magazine of the University of Colorado Boulder College of Music

## Worth the wait

*Marking the college's Centennial year with a new way of doing business and a new home decades in the making*



College of Music

UNIVERSITY OF COLORADO BOULDER

CELEBRATING 100 YEARS • 1920-2020

WARNER IMIG MUSIC

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Founded in 1920, the CU Boulder College of Music offers seven undergraduate and graduate degrees in 24 fields of study, along with an array of interdisciplinary opportunities, including certificates in music technology and entrepreneurship. Ensemble experiences include a full complement of concert and jazz bands, choirs and symphonic orchestras, as well as chamber groups, world music ensembles and a state-of-the-art laptop orchestra. The College of Music presents more than 400 musical events to the public each year, ranging from fully staged operas to early and new music performances. The rich resources of a leading research university, providing students access to the liberal arts and numerous interdisciplinary opportunities, enhance this intensive musical training. With 300 undergraduate and 250 graduate students, the College of Music boasts a faculty-to-student ratio of approximately one faculty member for every eight students. This close interaction inspires and equips students to develop their talents, refine their passions and ultimately succeed in their professional endeavors.

***The mission of the University of Colorado Boulder College of Music is to inspire artistry and discovery, together.***



Dear friends,

The top priority of the University of Colorado Boulder College of Music remains the health, safety and well-being of its community. Accordingly, with the onset of the COVID-19 pandemic last spring, we took decisive and informed action to limit the spread of the disease while ensuring the continuity of our teaching mission. I was inspired by the way our students, faculty and staff responded to the unique challenges presented by the rapid move to remote teaching and learning and to the cancellation of public events. The changes we've experienced during this pandemic were not the way we wanted to celebrate the college's 2020 Centennial, but I believe the way the college responded is something of which we can all be proud.

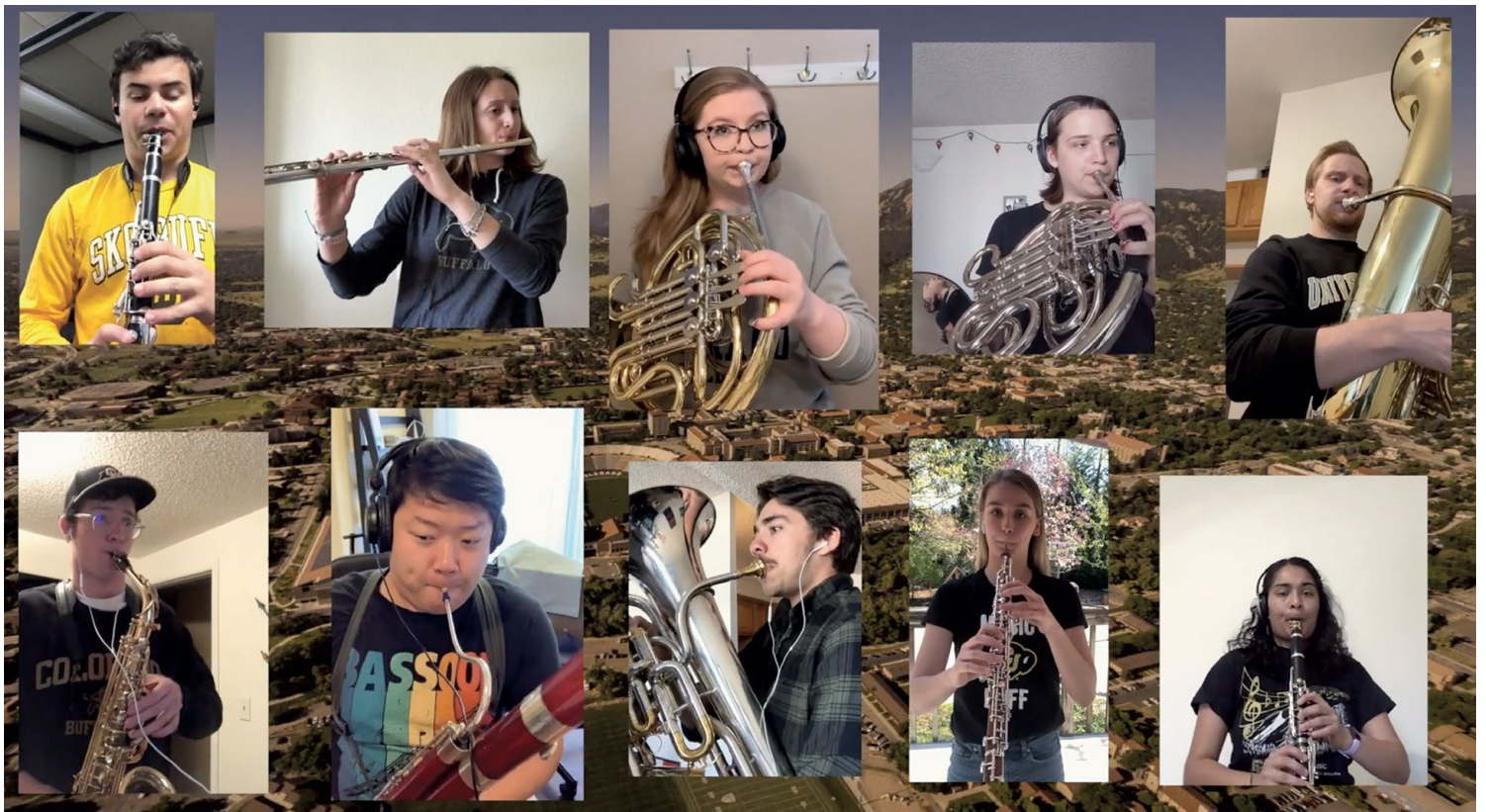
In the midst of planning for the fall semester, our attention—along with that of so many others around the world—was drawn to the murder of George Floyd (in the context of other violent acts) and the resulting Black Lives Matter protests. I concluded, along with other campus leaders, that we have not done enough to address racism and bias in our own community. But perhaps finally some inertia has been dislodged. Over the past several months, College of Music stakeholders have been involved in wide-ranging conversations, reflecting on our curriculum, concerts, student recruitment and faculty hiring. We must be persistent in seeking real change this time—through our actions in addition to our words.

Work on the new addition to the south end of the Imig Music Building has been largely completed, but we are taking some time to fully settle in. Some 60,000 new square feet over three levels will greatly enhance our teaching, rehearsal and performance activities, and a state-of-the-art recording studio and dedicated suites for the Entrepreneurship Center for Music and Musicians' Wellness Program will allow us to expand our offerings.

Finally, our community is preparing for new leadership to step in, as this fall marks my last semester as dean of the College of Music. I am looking forward to joining the faculty this spring and to devoting my energies to teaching and research. While I am proud to have helped facilitate numerous activities and projects during my tenure as dean, including the *College of Music Advantage* strategic plan, the new addition to the Imig Music Building and the \$50 million **music+** campaign, it has been my greatest honor to take part in the special sense of community at the College of Music. We support one another in ways that are rare at our peer institutions. It's something I have felt keenly during my six-and-a-half years as dean, and it is truly a strategic asset for the college as we face the changes ahead of us.

With warm regards,

Robert Shay  
Dean, College of Music  
Professor of Musicology



# THE MUSIC OF RESILIENCY

*How the College of Music community has met the enormous challenge of a global pandemic*

By Jessie Bauters

Though the College of Music completed work on its 64,000-square-foot expansion and turned 100 this year, along with the rest of the world, the college also found itself transformed by the COVID-19 pandemic. As the coronavirus upended plans all over the globe, the performing arts on the CU Boulder campus were no different. But as a college, our artists have dug deep to find a way to keep our educational mission alive against extraordinary odds.

From virtual classrooms to homegrown performance series to charitable efforts, the College of Music community surely did its founders proud this year. It laid the foundation for a second century of support and community as we look to inspire artistry and discovery—together—despite unprecedented challenges.

## **MAKING MUSIC TOGETHER, APART**

As the business world grew accustomed to virtual conference rooms and computer-screen meetings, the music world found a way to use these tools to its unique advantage. Take Professor of Horn Michael Thornton's studio. Students got together from the safety of their homes

to play—and dance—their own rendition of “Hunter’s Chorus” from Carl Maria von Weber’s opera *Der Freischütz*.

Along with members of the Colorado Symphony horn section—of which Thornton is principal—the group danced its way to recognition. The video won the CU Boulder Center for Humanities & the Arts Shelter-in-Place microgrant,

which recognizes highly engaging remote-learning art projects.

“What that says to me,” Thornton told CU Boulder Today, “is ... that what we’re doing is viable and important during this time.”

The trumpeters of Associate Professor of Trumpet Ryan Gardner’s studio got a little

extra motivation at the end of the spring semester in the form of their own virtual performance of John Williams' "Fanfare Olympique." Gardner says it was not only a fun project to put together, but it also provided a valuable learning experience for 21st-century musicians.

"Recording yourself is a vital component of improving, as it accurately reflects how you sound. This helped us all to grow as well as to have the experience to play with a click track, which is a necessary performance skill," Gardner explains.

The project was a true group effort. Teaching assistant Ryan Spencer arranged the piece, then the group collaborated on concepts like where to breathe and where to release. "[Audio engineer] Kevin Harbison was masterful in merging the audio into the final product and Phil Norman did an incredible job with the video editing," Gardner says.

Meanwhile, with concert halls shut off to the public, the College of Music and the promotions team at CU Presents have spent the pandemic opening the doors to a virtual concert hall of sorts at CU Presents Digital. Live-streamed recitals, archival ensemble performances and content from past Artist Series guests have given Boulder music lovers a sense of community and a reminder that the performing arts will be back.

"We hope the work of Artist Series guests, Colorado Shakespeare Festival actors, the Takács Quartet and the talented faculty and students of Theatre & Dance and the College of Music provide inspiration for you," CU Presents Executive Director Joan McLean Braun wrote in a letter to patrons this summer.

Among the videos featured on CU Presents Digital is a series of Beethoven sonatas posted by Chair of the Roser Piano and Keyboard Program, Distinguished Professor and Helen and Peter Weil Faculty Fellow David Korevaar. Korevaar challenged himself to record all of Beethoven's sonatas in single takes and post them one-by-one on his YouTube channel during the stay-at-home period earlier this year.

"I did 32 performances in my living room on my un-tuned piano with my limited equipment. In true 'indie' style,

production values aren't the point: It's about the content. Some of the best piano music ever written by one of the greatest composers of all time. Variety, quirkiness, virtuosity, invention, beauty, drama, etc.," Korevaar explains.

## A NEW WAY OF TEACHING

Stay-at-home orders gave classroom experiences a new look and feel this year as well, and our creative educators were up to the challenge. Associate Professor of Saxophone Tom Myer invited his students to stretch their artistic legs with their end-of-semester juries this spring.

For example, first-year student Josh Sweeney recorded Paul Creston's Sonata for Alto Saxophone and Piano, Op. 19, and then shot a video of himself playing along with the piece in a creek in Pike National Forest. "He had his phone under his jacket, on his shoulder, pretending to play along with the recording," Myer explains. "He almost dropped his phone in the water!"

Several other beautiful works were posted on the University of Colorado Saxophone Studio's Facebook page. Myer says breaking out of his normal teaching routine taught him a valuable lesson. "If you give students an opportunity to be creative, you may be very impressed with what they have to offer."

As Musicians' Wellness Program Director

James Brody spent the summer preparing to move into a new space in the expanded Imig Music Building, he also hosted the 25th iteration of his popular Alexander Technique course online for the first time ever. Course instructors Amy Likar and Ed Bilanchone joined from California and Virginia, respectively, to provide techniques and instruction on self care for the mind and body—something Brody says is needed now more than ever.

"Core concepts of the Alexander Technique and body mapping can be delivered remotely with good effect. What is not possible remotely is hands-on guidance of movement. We had to find ways that participants could do self-guidance through self-palpation and observing themselves in a mirror or on video."

Brody says as the teaching team navigated the changes, they learned that some of the digital tools they used could be helpful even when the pandemic is over. "If we can meet in person again, we'll likely continue to use some of the platforms for distributing information to participants," he says. "We're also considering offering a monthly refresher session and perhaps introductory classes spaced during the course of the year."

Entrepreneurial instruction went online this year too, as the Entrepreneurship Center for Music (ECM) partnered with



Professor of Piano David Korevaar performs Beethoven on his home piano in Longmont. Page 4: Members of the CU Bands perform a distanced rendition of the CU Alma Mater in honor of the Class of 2020.

several groups on campus as part of the HumanKind project. Founded by CU Boulder students, the organization helps facilitate local service projects during social distancing, connecting people who want to get involved with those who need help.

ECM Director Jeffrey Nytech serves as head of the project's creative group. "We're working with the Dairy Arts Center, Boulder County Arts Alliance, City of Boulder and Boulder Chamber of Commerce to create instructional webinars about remote lessons and grant writing," Nytech explains. "The hope is to connect faculty expertise, student volunteers and community members during the pandemic."

The ECM also provided Summer Assistance Grants to several students to launch innovative music-making projects during the pandemic. Among the projects were choral conducting doctoral student Raul Dominguez' summer Choral Conductors Colloquium webinars, and violinist Robert Herbst's Music in Martin Acres, a socially distanced neighborhood performance series (see Student Notes on page 29).

Associate Professor of Theory Yonatan Malin created a custom *Jeopardy!* game for the final days of one of his classes. Malin says the goal was to have some fun with the material. "I just found myself experimenting with different ways of engaging students in the online format, and this was one of them."

Malin says the woodwind students in the class won the game and area chair, Professor of Bassoon Yoshi Ishikawa, recorded a video message of congratulations for them. There was even a greater good served by the game.

"I wanted to connect it with concrete action," Malin explains. "So I donated the dollar amount of the winning score to Buffs Together, the Emergency Family Assistance Association, Feeding America and Direct Relief to help those struggling due to COVID-19."

## MUSIC FOR A CAUSE

Using music to make a difference has been a theme for many in the new virtual world brought about by the pandemic. Voice alumna and accordionist Alicia Baker Straka has been hosting charitable concerts on her Facebook page, donating proceeds to different organizations every week (see page 16). The ECM's Lullaby Project—which connects musicians and composers with new parents to create lullabies—took on a whole new life because of social distancing, becoming even more impactful (see page 31).

Other members of the college community used their platforms as leaders in music to do good. As commander of "New Mexico's Own" Army National Guard Band, orchestral conducting doctoral student Silas Huff and 10 of his musicians have been volunteering to help people affected by the COVID-19 pandemic.

*"I like to help people out, and I like to serve others. In times of crisis, I'm happy to help in any way I can," Huff says.*

He and his fellow 44th Army Band musicians have delivered food and medical supplies to food banks and hospitals and even spent time in New Mexico's COVID-19 hotline call center.

Huff says he's proud of his fellow bandsmen and women. "Senior leaders in New Mexico already knew how talented they are as musicians, but this campaign has demonstrated how competent they are at performing nearly any task, and how selfless they are when it comes to serving their fellow New Mexicans."

## CELEBRATING THE CLASS OF 2020

Perhaps the hardest part about taking this year online was the loss of the college's annual spring commencement exercises. Though distancing requirements meant the Class of 2020 could not take that final walk across the Grusin Music Hall stage in May, their accomplishments and excellence did not go uncelebrated. The college held a virtual commencement ceremony, the bands and a group of alumni recorded tributes to the class in stunning performances of the CU Alma Mater, and the Roser Piano and Keyboard faculty recorded their own at-home rendition of *Pomp and Circumstance*. Read more about commencement and the Class of 2020 on page 29.

## COLLEGE OF MUSIC PROUD

As we look ahead to a new year, in a new building—still settling into this new world—we're reminded that nothing can be taken for granted. But as Senior Associate Dean John Davis said in an email to faculty and staff back in April, these trials give us opportunity to grow, to be resilient and to show who we really are. And the College of Music has done just that.

"It is easy to be collegial, calm and supportive during the best of times. It's not as easy during challenging times," Davis wrote. "Yet, our college is exhibiting all of these qualities at this time." ◆



Saxophone student Josh Sweeney records his jury piece in Pike National Forest.



# A MOVEMENT FOR CHANGE

By Jessie Bauters

As the world came to grips with the COVID-19 pandemic, the other undeniable headline of 2020 has been the Black Lives Matter movement. A wave of demonstrations demanding equality, government action and an end to racism swept the globe following the deaths of George Floyd, Breonna Taylor and Ahmaud Arbery this summer. The College of Music stands as a community of artists and educators against racism and in support of inclusivity for all our students, faculty, staff, alumni and community members.

Universities must be a beacon of progress in times of social change, and the College of Music must help underscore that effort. With that goal, this fall new Diversity and Outreach Coordinator Alma Ramos resumed the important work of bringing greater diversity to our college.

*“Classical music is very much seen as a White industry, and when looking at the demographic, it is,” says Ramos.*

“The college has work to do in recognizing its place within this system that makes it less accessible for minoritized folk. It is the responsibility of the college to acknowledge how it has played a part, as well as discover methods and skills to

create a more inclusive field and challenge the privileged norms of classical music.”

Ramos recently completed a master’s degree in counseling with a concentration in higher education and student affairs at the University of Colorado Denver. While there, she worked as a graduate assistant at the Peer Advocate Leaders (PAL) Program under the Department of Student Life and at the Center for Identity and Inclusion under the Department of Diversity and Inclusion. Prior to her graduate work, Ramos received a Bachelor of Educational Studies with an emphasis in vocal music education from the University of Missouri.

“I’m excited about this position because it combines my two passions: music and social justice,” she says. “I feel like music can become such a bridge in understanding the history of when a piece is written and the emotions and message that should be felt through the performance.”

During her master’s studies, Ramos says she honed her management, communication and presentation skills to create more equitable spaces for marginalized voices. “I have also done contract work for various Diversity, Equity and Inclusion consulting firms that work toward building curriculum and workshops for higher education institutions and the corporate world. All of my experiences



Diversity and Outreach Coordinator Alma Ramos. Top of page: Photo courtesy of Boulder Daily Camera.

have been extremely rewarding and I know they will take me toward my goals of completely revamping how the education system can support oppressed students and communities.”

At the College of Music, Ramos will also be coordinating the Diverse Musicians’ Alliance (DiMA), among other activities.

“I love working with students, and so the fact that I will be working with the DiMA students is extremely exciting. I truly think that we can create some positive change to improve the diversity, equity and inclusivity of the College of Music.”

Read more about the College of Music’s Diverse Musicians’ Alliance on page 28. ◆

# HOW DID WE GET HERE?

*From the 1880s to today, how its history shaped the  
College of Music as we know it*

By Jessie Bauters

*The year 2020 not only ushered in a new decade for the College of Music, it also marked the beginning of a new century of music making at the University of Colorado Boulder. Despite the disruption and distance caused by the COVID-19 pandemic, a certain air of accomplishment has permeated even the smallest hallway interactions or moments of solitude.*

*For music education major Mira Hickey, the sense of history is all-encompassing. "It's really cool that not only has it been around for a hundred years, but it's been quality for a hundred years. That's hard to do, because you have faculty members that come and go, and things change, but it's steadfastly been a good place to study and get a really good education."*

*In short: This is a special place. And as a new century dawns, it only feels fitting to look back on the musicians and milestones who got us here, starting way back with the founding of the University of Colorado. ►*





## A CENTURY IN THE MAKING

You could say Tom Riis knows a thing or two about the history of the College of Music. You could also say that he wrote the book on it. In late 2019, the professor emeritus of musicology published *Music at the University of Colorado: A Brief History*, a months-long labor of love devoted to uncovering the untold stories of the College of Music.

“I began the book with a series of two articles on the early years before Dean Warner Imig,” Riis explains. “They were published without any thought at all to being more than historical snapshots appropriate for the American Music Research Center Journal, and because I was curious about Boulder and CU’s early music history. With the Centennial looming, I agreed to write the ‘rest of the story’ up through Dean Shay’s arrival and combine it with the two first chapters for the book.”

In his book, Riis explores the college’s history through the eyes of the people who walked the halls of the various buildings that have housed music at CU Boulder over the years. He says well before the college officially became a college, there was music happening at the fledgling university.

“The first graduating class in 1882 had six members, and the first one alphabetically was a man named Henry Alexander Drumm. So that’s a nice music connection,” Riis says.

That early cohort of students was responsible for bringing the first piano to campus, requesting that the Regents install one in the chapel at Old Main. A few years later, music became a part of the curriculum with the help of Professor Charles H. Farnsworth.

“Farnsworth was a talented pianist. He was hired without a college degree, but he had a lot of energy, a lot of verve. He ended up directing the glee club and teaching piano,” Riis says. Farnsworth also introduced music theory courses, produced operettas and orchestra concerts, and made sure university events, such as athletics and ceremonies, featured music.

After Farnsworth left CU at the turn of the century, it would be another 20 years

before another real music champion would come on the scene. “Frank Chace was an organist. He inaugurated the Macky organ,” says Riis. Chace also helped establish the Bachelor of Music degree at CU and in 1920, saw to it that the College of Music gained the support of the university president to deem it a college.

The rest, as they say, is history. Over the next 50 years, Riis says, the string of influential figures made the college what it is today:

**Warner Imig**, the second dean of the college, was responsible for the construction of Imig Music Building and the establishment of a number of groundbreaking academic programs.

**Professor of Piano David Burge** was one of the leading modernist piano performers and composers of his time.

**George Crumb** taught at the college before he became a Pulitzer prize-winning composer.

**Berton Coffin** started the college’s vocal pedagogy program, now revered as one of the best in the country.

**Pianist Howard B. Waltz** worked hard to support the college’s music library, which was later named for him.



Warner Imig, for whom Imig Music Building is named.

## THE FUTURE OF MUSIC

As enrollment grew at the College of Music, the institution’s impact on the Boulder community grew as well. Since the 1930s, household names have taken the stage at the iconic Macky Auditorium through the college’s Artist Series, bringing new levels of talent to local audiences.

“[The Artist Series at] Macky hosted everyone from the great guitarist Andrés Segovia to modern performers like Yo-Yo Ma, Thomas Hampson, Hilary Hahn and folk groups from around the world,” Riis says. “I think that stage has made us a draw for touring between San Francisco and Chicago.”

The college’s impact could also be felt on budding young musicians in the Boulder area.

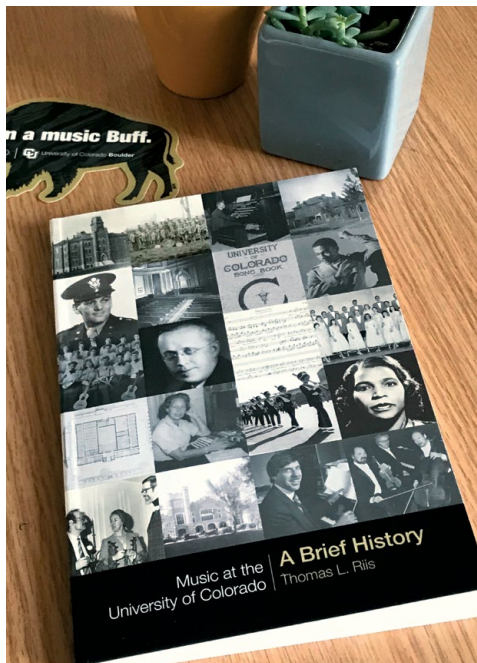
“The influence of the university in music, particularly around Colorado, should not be understated. Even before the department was a college, the various directors were taking students around on glee club tours. What we call outreach nowadays was going on even back then,” Riis says. “With the small town atmosphere in Boulder, things that

happened in the college immediately had a ripple effect in the community itself and outside the community as well.”

The ripple effect can be felt by Mira Hickey, who came to the College of Music in part because her high school music teacher was also a music student here. “My high school band director actually went to school here, and he’s who really inspired me to be a music teacher in the first place. So to be able to come back here and go through the same program that he did, it’s really special,” she says. “It makes me think of the history and the lineage of the college.”

Hickey, who grew up in nearby Lafayette and is in her senior year, says she decided to come to CU Boulder after attending the college’s popular Summer Music Academy. “I made such good friends right away, and it was really special to me. I got done with the week, and I was like, ‘Don’t pick me up, Mom. I’m in college now.’” She also fondly remembers taking lessons in high school with Associate Professor of Trombone William Stanley.

Hickey says she hopes to pass her love of this place along to her future students



Tom Riis’ book, Music at the University of Colorado: A Brief History.



Student Mira Hickey in a lesson with Associate Professor of Trombone William Stanley.

some day. “It’s cool that I’ll be able to go out as a teacher myself and confidently refer students to where I went to school. You can really say that this is a place that’s worth coming to.”

## STAYING POWER

In a time of instant gratification—when email isn’t fast enough and messages disappear from social media within a day—it’s hard to imagine anything being around for 100 years. But senior music education major Katelyn Wojniak says that’s exactly what makes this year’s Centennial celebration worthwhile.

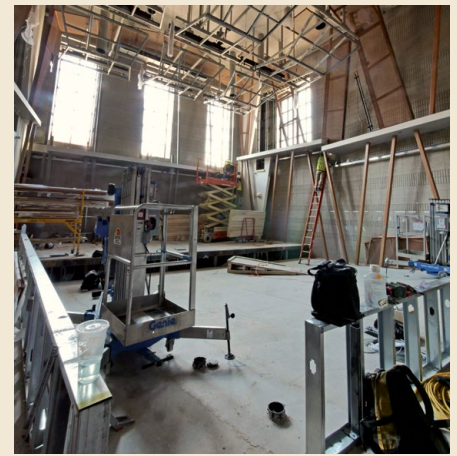
“That is definitely a testament to the strength of the community and the music teachers in this area,” she muses. “We are all here at the College of Music because someone influenced us in a positive way and enabled us to have this opportunity to be here and to study. Hopefully there will be a 200-year celebration, and that’ll be my generation kind of passing it forward.”

Adds Riis in the closing paragraphs of his book, “These dynamic women and men, often on the cutting edge of national trends (sometimes having reached the

peak of their careers after leaving Boulder) while familiar to historians, are perhaps less known or celebrated in Colorado than they ought to be.

“There are still many stories to be told—stories of inspiring professors, visionary leaders and talented students who played a part in the development of the college, which can be justly numbered among the best of its kind in the country.”

From Charles Farnsworth and Frank Chace to deans Rowland Dunham, Warner Imig, Robert Fink, Daniel Sher and Robert Shay—from music’s days in Old Main, the Old Medical Building, the one-story Imig Music Building and finally the three-story Imig expansion at 18th and Euclid—the study and appreciation of music have come a long way at CU Boulder since the 1880s. And we at the college couldn’t be more excited about what the coming decades could bring. ♦



## New Imig venues lift and inspire

By Jessie Bauters

As the College of Music gets slowly settled into its expanded home, visitors returning for events will be greeted not only by a breathtaking new facade but also by a number of improvements to the concert-going experience. That includes a 115-seat Chamber Hall and a 150-seat convertible rehearsal-performance room for large ensembles.

Senior Associate Dean John Davis says that while the convertible space will be used sparingly for concerts, guest lectures and public talks, it’ll add space for more rehearsals. “And that’s a big win,” Davis says. “It’ll make scheduling rehearsal time much easier.”

The new Chamber Hall will also make a statement for visitors to the college. “It has sizable windows looking toward the south and a ceiling height almost twice what it was before,” Davis explains. “We now have the capacity to adjust internal acoustics depending on the presentation, using movable curtains to absorb sound.”

Finally, Davis says the Chamber Hall and new ensemble rehearsal space have built-in infrastructure for audio engineering, which will hook up to the second-floor recording studio that was added during the expansion. “The new recording studio is a big bonus and a very worthwhile improvement to our current situation.”

*The new Chamber Hall will be completed during the fall semester. Photo courtesy Casey Cass, CU Boulder*



# A STORY TO CELEBRATE

*Alumna Barbara Bentree reflects on her time at CU and her film honoring one of the industry's greats*

By Pranathi Durgempudi

Barbara Bentree (BME '80) has had an illustrious and inspiring career spanning the music, film and entertainment industry. In Spring 2020, Bentree returned to Boulder to screen her new film, *Dave Grusin: Not Enough Time*. The film, which honors Bentree's roots in Boulder and fellow alum Grusin's (BM '56) legacy, has been met with warm praise and excitement from people all around the world.

Originally hailing from a small town in Minnesota, Bentree graduated from the College of Music in 1980 with a bachelor's degree in music education. "Boulder was just seen as a mecca and the coolest place on earth," Bentree recalls of the time.

After graduating from CU, she went on to teach high school in Denver for two years before gathering up the courage to make the move to Los Angeles to pursue a career in singing. While she was performing, Bentree also supplemented her career by teaching. "My music education degree came in really handy, and I was never unemployed," she says. "I loved teaching music to children,

and then I actually ended up directing and producing at a children's theater company."

Soon, she became known for being a master at working with children, leading to the opportunity of a lifetime.

"I was hired by ABC to do some family movies and then eventually ended up at *The New Mickey Mouse Club* TV show on the Disney Channel as a music producer. During my tenure, I auditioned and selected Justin Timberlake, Britney Spears, Ryan Gosling, Keri Russell, Christina Aguilera and other really wonderful child stars for the show. It's amazing that so many of our cast members have gone on to become very famous!"

After more than two decades in LA, Bentree moved to Santa Fe, New Mexico, to pursue a career in film. "My first short film was about high school reunions, titled *Should You Go?* And my next short film was about women who chose not to have children, called *My Choice*. Then I directed the Dave Grusin film."

In the process of creating the film about Grusin, Bentree says she discovered so much. "He's had a 60-year career in music, film and television, and I believe that he will be remembered as one of the most important composers of the 20th century," she says.

Grusin's career was full of surprises: He loved to fly airplanes. Professionally, his connections to music legends were awe-inspiring. "[He had] connections to people like Sergio Mendez, Paul Simon, Billy Joel, James Taylor and many other people. Dave was the 'first call' arranger for industry icons," Bentree explains.

Apart from Grusin's stellar track record as a musician, composer and producer, Bentree was also delighted to discover her personal connection to his work. "Some of the old TV shows like *The Andy Williams Show*, *Maude* and *It Takes a Thief* are shows that I grew up on," she says. "I didn't realize—because I wasn't reading the credits then as a kid—that I'd been listening to his music literally all my life."



Bentree behind the camera. Photo on page 12: A screening of Dave Grusin: Not Enough Time (Photos courtesy Jindo Jazz).

*Since wrapping up the film, Bentree and her team have been selected for 22 film festivals and have won numerous awards, which she says are hugely affirming. “But more importantly, when we’re there, it’s people’s reactions,” she says.*

“It’s been, across the board, really positive. People that didn’t even know who Dave was, but who got brought by someone else to the film, are inspired, and they really can’t say enough about it. I’ve been sort of shocked because people have even been moved to tears and I’m like, ‘Wow, I didn’t expect that.’ So that’s really been gratifying.”

Grusin’s inspiring story, tremendous output and high level of respect in the industry fit into Bentree’s mission to continue creating inspiring films. Her next will feature Santa Fe sculptor Kevin Box.

Bentree says she’s grateful to everyone who has been a part of the process, going all the way back to her time at CU Boulder. “I feel tremendous gratitude for all of my teachers, all of my mentors and certainly to Dave Grusin for allowing me to tell his story.”

Dave Grusin: Not Enough Time will be streaming soon. Visit [grusinfilm.com](http://grusinfilm.com) for more information. ◆



## The chance to learn from the best

By Richard Masters (BM '05)

When I meet with prospective students and their parents in my studio at Virginia Tech, they occasionally notice my diplomas on the wall and ask about my time at Juilliard or Eastman. They never expect the response they get: “The best education I received was at the University of Colorado Boulder.” I could cite my amazing peers, the beautiful campus, the excellent libraries or the diverse electives I was able to take as a student at a large university. But ultimately, the most important facet of my time at CU Boulder was being able to interact with the many wonderful faculty in the College of Music.

My applied piano teacher, Robert Spillman, taught me much about playing the piano. He also gave me the opportunity to play opera and musical theatre, allowing me to play several shows with him the summer after freshman year. He encouraged me to explore accompanying and helped prepare me for graduate school auditions. Many of the formative concerts I heard in Boulder featured Bob at the piano or on the podium: my first Hugo Wolf liederabend, the first Schumann Fantasie, the final three Beethoven sonatas, first Bach Mass in B minor ... the list goes on. I now strive to emulate Bob, not only as a multifaceted performer but also as a teacher: He shared his knowledge generously, with compassion and good humor.

During my first-ever freshman year rehearsal with the wind ensemble, Allan McMurray sat next to me while I played the piano part for Joseph Schwantner’s *and the mountains rising nowhere*, teaching me the modern score with patience and grace while helping me to avoid any musical catastrophes. The late Akira Endo was a kind mentor who trusted me with many orchestral piano parts, giving me invaluable training that would later pay off in my work as an opera coach. David Korevaar was an inspiring performer whose solo recitals were among the most memorable of my time in Boulder.

Thomas Riis and Rebecca Maloy were inspiring music history professors who gave thoughtful and thorough critiques of my writing. I accompanied in the studios of singers and instrumentalists such as Curt Peterson, Julie Simson, Daniel Silver, William Stanley, Robert Harrison and many others, all of whom were kind enough to coach a young accompanist alongside their own pupils. Violist Erika Eckert gave me a coaching on the Liszt B minor sonata, which provided new insights into that work that I might not have received from a piano professor.

Now that I’m a professor myself, I understand the amount of work that goes into mentoring students and helping them to reach their full potential as musicians. I am grateful for every one of my teachers at CU Boulder, and I am proud to be a graduate of the College of Music.



## “Way past due”

*Alumnus Damani Phillips opens the door for diversity in jazz education*

By Jessie Bauters

When Damani Phillips graduated from the College of Music with a DMA in Jazz Studies in 2009, he wasn't just one of the first jazz doctoral graduates at CU Boulder. He was one of the first Black Americans to earn the degree. The distinction shaped much of Phillips' career since. But he says when he found out about it, he was a bit discouraged.

“More than anything else, it was a clear signifier that beyond the fact that we were way past due for that stat to be changed, it was a responsibility to ensure that the dynamic that makes that [lack of representation] plausible is not upheld,” Phillips remembers.

The Pontiac, Michigan, native, who is currently director of jazz studies and

associate professor of African American Studies at the University of Iowa, says that being the first in the door gave him something of a sense of obligation to clear a path for other young musicians of color—and to get to the root of the reality that a career in music can look a lot different from person to person. “It definitely had an impact on me, because that is unacceptable considering the nature of the music we are working with.”

In Fall 2013, still grappling with a world in which people of color were scarce in higher education music, he embarked on a four-year project to research and write *What Is This Thing Called Soul: Conversations on Black Culture and Jazz Education*, which he published in 2017.

In the book, Phillips discusses the idea that Black culture, history and music must be considered hand-in-hand. He says he expected to take flack for his stance.

“In the academic world, particularly in music of the European tradition, all of these things are separate fields that are taught separately from each other. In the Black community, we look at things as if the music and the culture are one in the same. It's been that way since the very beginning, since music was the only way to talk or communicate without fearing retribution in the African American community.

“It's a risky proposition to go against the tradition, but it turned out to be a blessing. A lot of people have been open and receptive to the notion that the pairing of culture and art are inseparable.”

As his book continues to start conversations that Phillips says are decades overdue, he's taking a break from research and writing to get back to what he loves: the music. But he says his responsibility to young musicians is never far from his mind—nor is the responsibility he feels to pave the way for more diverse faces to come in the door behind him.

“I want to make sure that other people of color trying to do the same thing as me have a little easier path, and that they don't feel so alone. That can mean mentoring or advocating to get other folks on faculty, so that when people of color come to your program, they can see some of themselves in their environment.” ♦



## Music Education alumni lead

By Sabine Kortals Stein

One look at the attendee, presenter—and most importantly, award recipient—lists at meeting-of-the-mind gatherings of music educators, and one can plainly see a trend emerging out of Boulder. The Music Education department at the College of Music routinely produces leaders in the field, the most recent of whom is Claire Glover (BME '17), who won the Colorado Music Educator Association (CMEA) 2020 Young Music Educator Award.

So what makes CU Boulder so successful? And how do you define success as a music educator? We asked Associate Professor of Music Education David Rickels, chair of the Music Education department. “That’s a big question,” he says. “For most music educators, success means your students achieve the musical outcomes they want.

“Music educators equip students to fulfill their vision of music in their lives—whether they enjoy music in school, along with its personal and social benefits, and whether they carry music with them and continue to enjoy music as listeners or music

makers in different forms.”

For Glover, the mentorship she received at the College of Music is key to her own success as director of bands at Mountain Ridge Middle School (MRMS) in Colorado Springs and president and concert band coordinator of the Pikes Peak Middle School Honor Band. In turn, her students are thriving.

“When I started, there were less than 300 kids in band,” recalls Glover, whose tenure at the middle school began in 2017. Since then, that number has grown to 400 participants, translating to the school’s greater participation in the CU Middle School Honor Band.

Indeed, at MRMS, she has led the concert bands to receive superior ratings at the Colorado Bandmasters Association’s Middle School Concert Band Festival and Cañon City Blossom Festival. Additionally, the eighth-grade symphonic band under her direction was invited to perform at the 2019 CMEA conference, and the MRMS Honors Band received an invitation

to perform at this year’s conference in January.

“I’ve always been a big believer in asking questions and soliciting advice from mentors,” adds Glover. “Mentors are my guideposts.”

For Ben Pollack (BME '14)—a teacher with the Huerfano School District RE-1 in Walsenburg and the CMEA’s Young Music Educator of the Year in 2019—passion for the job is also key. “Teaching music is the most important thing I do,” he says. “It’s not just about music, either—it’s about teaching my students that there’s more to life than the three exits of freeway where they live.”

Concludes Rickels, reflecting on the success of these brilliant young music educators: “In every society, music is a part of our lives. And by bringing music educators into a profession that focuses on making music in schools, music becomes an even richer part of our lives.” ♦



## Bringing joy through the accordion

By Olivia Lerwick

While the COVID-19 pandemic kept the world at home, Alicia Baker Straka (MM '17) used her living room as a stage to support front-line heroes. Straka programmed at-home charity

concerts over Facebook Live, raising funds for first responders and healthcare professionals. “My motto lately has really been to try and find ways of spreading joy through music,” says the voice performance and pedagogy graduate, who uses her voice and her accordion to create a fun and festive atmosphere for her viewers.

Straka began the project when she realized that there was a national shortage of personal protective equipment (PPE).

“I knew that the best way to help was to stay safe at home, so I felt that charity concerts could be a way of keeping spirits up while also helping a greater cause,” Straka says.

To her surprise, her first concert drew 150 viewers and generated more than 5,000 views. Encouraged by the response, Straka started programming two concerts a week—one for adults and one for children—raising more than \$3,400 in the month of April for organizations like the Centers for Disease Control and Prevention (CDC), No Kid Hungry and the International Rescue Committee. She continues to program her concerts every other week and has added the National Association for the Advancement of Colored People (NAACP) to her list of charities in response to the Black Lives Matter movement.

“I felt like these videos were a great way of bringing people together virtually to support important causes, even though we couldn’t come together in person,” Straka says. “It was also a great way for me to find connection and community, and I hope that I was able to give some of that back to my audience.”

# ALUMNI NOTES

### **Sarah Bierhaus (DMA '09)**

Bierhaus is principal oboe at Opera Colorado.

### **Brianne Borden (MM '15)**

Borden graduated in Spring 2020 with a DMA from Arizona State University.

### **Callie Brennan (BM '16)**

Brennan recently won the Dorothy Gruber Horowitz Endowed Chair as principal first violin in the Fort Collins Symphony Orchestra.

### **Zachary Bryant (MM '19)**

Bryant sang the role of “Sciarrone” in Annapolis Opera’s production of *Tosca*.

### **Joshua DeVane (MM '18)**

DeVane was a studio artist at Sarasota

Opera and sang the role of “Marullo” in *Rigoletto*.

### **Mary Evans (MM '19)**

Evans won a section violin position in the Fort Collins Symphony.

### **Diego Gaetano (DMA '15)**

Gaetano has been appointed assistant professor of piano at Sam Houston University.

### **Ciara Glasheen-Artem (MM '13)**

Glasheen-Artem plays principal oboe with Camerata Ireland and Cork Opera.

### **Cody Goetz (MM '19)**

Goetz joined the Mundi Project in Utah as community coordinator and teaching artist. He also co-presented a national

webinar with Professor of Piano Pedagogy **Alejandro Cremaschi** for the Frances Clark Center for Keyboard Pedagogy.

### **Chris Hanning (DMA '95)**

As the new president of the Percussive Arts Society, Hanning planned and directed the hugely successful Percussive Arts Society International Convention (PASIC) in November 2019 and will do the same in 2020.

### **Aaron Jensen (MM '17)**

Jenson graduated in Spring 2020 with a DMA from the University of North Texas.

### **Geary Larrick (DMA '84)**

Larrick wrote the article “Marimba Classics” in the December 2019 issue of *Rhythm! Scene* magazine, published by



the Percussive Arts Society. His first article for PAS appeared in the Percussionist journal in 1968.

#### **Eneida Larti (DMA '11)**

Larti was appointed assistant professor of piano at the University of Idaho.

#### **Otto Lee (DMA '17)**

Lee is lecturer in music and director of jazz bands at the University of California, Davis.

#### **Keven Lehman (BM '91)**

Lehman was elected president of the Colorado PAS chapter in Fall 2019.

#### **Jose Leonardo Leon (DMA '18)**

Leon was appointed trombone instructor at Florida Atlantic University. His arrangement of *Der Jüngling, das Mädchen und der Tod* for trombone quartet was also published by Warwick Music.

#### **Alison Mayes (BME '06, MME '15)**

Mayes was awarded the 2020 Elizabeth A. H. Green School Educator Award from the American String Teachers Association (ASTA) and was presented with the award at the ASTA national conference in Orlando. Mayes is the founding orchestra director at Parker Performing Arts School in Douglas County.

#### **Landon Morrison (MM '12)**

Morrison is a college fellow at Harvard University.

#### **Mitchell Ohriner (BM '04)**

Ohriner is currently assistant professor of music theory at the Lamont School of Music at the University of Denver. His monograph "Flow: The Rhythmic Voice in Rap Music" was published by Oxford University Press in 2019.

#### **Sharon Park (DMA '17)**

Park became executive director of the Denver Chamber Music Festival and won the principal second violin position at Opera Colorado.

#### **Kimberly Patterson (DMA '12) and Patrick Sutton (DMA '14)**

In June, Patterson and Sutton released their second album, titled *Still Life: Collected Music for Cello and Guitar* by Stephen Goss.

#### **John Peterson (MM '11)**

Peterson is currently assistant professor of music theory at James Madison University. His co-authored article, "Alternative Paths, Phrase Expansion and the Music of Felix Mendelssohn," was published in *Music Theory Spectrum* in Fall 2019.

#### **Ashley Pontiff (MM '17)**

Pontiff was awarded a full-time teaching position at the University of Northern Colorado.

#### **Josh Reed (DMA '16)**

Reed was hired as an assistant professor of jazz trumpet at the University of Nevada, Reno.

#### **Alan Reese (MM '13)**

Reese is currently in his second year as an instructor of music theory at the Cleveland Institute of Music. His article on Karol Szymanowski's keyboard works will be published in *Music Theory Spectrum* in Fall 2020.

#### **Anisha Rush (BM '17)**

Rush is an affiliate faculty member in the saxophone area at Metropolitan State University.

#### **Sarah Rushing (DMA '18)**

Rushing was appointed assistant professor of piano and piano pedagogy at West Texas A&M University.

#### **Carl Schultz (DMA '14)**

Schultz is director of jazz studies at Santa Clara University.

#### **Leslee Smucker (DMA '17)**

Smucker's essay on Gabriel Fauré, "Fauré Studies," was published by Cambridge University Press. Smucker co-authored the piece with Associate Professor of Musicology **Carlo Caballero**.

#### **Michiko Theurer (DMA '17)**

This summer, Theurer started a collective quilt of sonic postcards dedicated to anyone feeling disconnected during the COVID-19 crisis.

#### **Kristin Weber (DMA '18)**

Weber was hired as instructor at Oral Roberts University and was principal oboe of the Wichita Symphony.

#### **Abby Yeakle Held (MM '14)**

Held represented oboe maker Marigaux at the Texas Music Educators Association conference in San Antonio.

## Music Education alumni continue to lead peers on conference stage

College of Music music education alumni were strongly represented at the 2020 Colorado Music Educators Association (CMEA) conference, leading performing ensembles and presenting research. Congratulations to **Hollie Bennett** (BME '13), **Amber Campbell** (BME '92), **Liz Dinwiddie** (MM '04), **H. Ellie Falter** (PhD '18), **Claire Glover** (BME '17), **Erik Johnson** (BME '01, MM '07, PhD '13), **Kate Klotz** (BME '08), **Ingrid Larragoity-Martin** (DMA '17), **Alison Mayes** (BME '06, MME '15), **Casey Padron** (BME '15), **Mike Perez** (BME '00) and **Michelle Stanley** (PhD '02). Music Buff alumni also attended and presented at the 2019 Society for Music Teacher Education (SMTE) Symposium on Music Teacher Education, including **Hollie Bennett** (BME '13), **H. Ellie Falter** (PhD '18), **Dan Isbell** (PhD '06), **Erik Johnson** (PhD '13), **Lisa Martin** (PhD '14), **Angela Munroe** (PhD '18), **Bethany Nickel** (MME '15), **Christian Noon** (BME '11), **Casey Padron** (BME '15), **Stephanie Prichard** (PhD '13), **Taryn Raschdorf** (PhD '15), **Nicholas Roseth** (MME '14) and **Joshua Russell** (PhD '07).



## LEAVING A LEGACY

*CU Opera founder Dennis Jackson and his students talk about the foundation he laid at the end of the 20th century*

By Jessie Bauters

What does it mean—as a faculty member of more than 30 years—to leave a legacy at a place?

Retired Professor of Voice and CU Opera Program Director Dennis Jackson says, years after making his mark on the College of Music, it's not something he thinks about much. "I always pictured myself as custodian of the opera program. Somebody who was here and building the program, making sure the students got the tools they needed," he says.

It's a modest response from the man who built the opera program into what it is today, establishing the precursor to the touring Opera Theatre Singers and creating a three-performance opera season—still rare for university music programs.

But ask his self-proclaimed former "right

hand man" and current Eklund Opera Program Director Leigh Holman, and you'll get quite a different response. "He was a wonderful producer. He knew how to establish a vibrant, active program. Many of the things he started, I continued on."

It's odd to think, then, that such a driving force in CU opera started off as a history student.

### TAKING A TURN

As an undergraduate student at Texas Western College, Dennis Jackson was active in choir, but his major was in history and government. He says someone noticed him in the choir and recommended he give music a more serious try.

Jackson says the transition from history to music wasn't too drastic: Instead of spending his time in the library, he was

spending it in the practice room. And he says his diverse background gave him good context as he shifted to the arts.

*"The history of music and the history of politics are intertwined much of the time," he says. "When I was on my first trip to Europe, that really struck me."*

From Texas, Jackson went on to receive a master's degree from Wichita State University and a doctoral degree from the University of Michigan, where he studied with internationally known tenor John McCollum and legendary French baritone Pierre Bernac. He also coached with Dalton Baldwin and Eugene Bossart. With that training under his belt, he came to



Retired faculty member Dennis Jackson.

Boulder in 1971 as an assistant professor of voice with a specialty in French art song and French diction.

### LEGACY AS AN EDUCATOR

For the next three decades, Jackson built a legacy: He would bring a long-running Gilbert and Sullivan festival to Boulder—often featuring the beloved steward of the duo’s operettas, John Reed—establish a traveling outreach group called the Lyric Theatre Singers, oversee the foundational years of the CU Opera Program and leave an indelible mark on the students he taught, including Sarah Barber (MM ’01). “I would describe Dennis as a professor who absolutely put the students first,” she says.

Barber, who taught part time at the College of Music during the 2019-20 academic year, has been teaching voice and singing professionally since earning her master’s degree. She says Jackson’s influence on her life is apparent every day.

“The patience that he had with us as students, the passion he had for music and opera and the vast performance opportunities he provided gave me an invaluable foundation for my future in the music profession.”

Barber sang in Jackson’s Lyric Theatre Singers and attributes the experience to her early career success. “After I graduated, I started working for Central City Opera in their outreach program, which meant going into schools and being able to sing all sorts of styles of music and do things on the fly. The experience with Lyric Theater Singers

gave me the chance to build those valuable, flexible performance skills,” Barber recalls.

Like Barber, Leigh Holman says Jackson provided her with an important lesson as she was beginning her teaching career. “When I got a job as head of the voice department at the University of Arkansas at Little Rock after graduation, I was charged with starting the opera program there. I remember telling Dennis that directing and teaching didn’t make me nervous—it was fundraising I was worried about. And his advice was, ‘The most important thing you have to do is be a missionary for your work.’ And that quote stays with me even now.”

Jackson says one might define his legacy by the team he surrounded himself with when CU Opera was getting off the ground. Professor of Vocal Coaching Mutsumi Moteki and former opera music director Robert Spillman came to the college on his watch, along with current Technical Director Ron Mueller and recently retired costumer Tom Robbins. Marilyn Cohen in the dance department was a part of the production team. He also instituted a longtime partnership with New York scenic designer Peter Dean Beck.

“I don’t know any school or university in the United States that had a better production team than that,” he says.

### ROOTED IN EXCELLENCE

In 1994, the CU Opera Program was deemed a Program of Excellence by the Colorado Commission on Higher Education. It was a designation Jackson had been working for three years to secure, for the sake of the program and his students. When it finally happened, he says it took him by surprise.

“I was sitting in the office one day when the phone rang and someone said, ‘I have news for you, but you can’t tell anybody because it hasn’t been released to the press. You’ve won. You’re a Program of Excellence.’”

For Jackson’s successor Holman, the news didn’t come as a surprise at all. “He was just a fun, positive leader. He was a good director and a hard worker. He really got things done.”

As he thinks about the future of his beloved art form, Jackson says opera is in good hands at CU. And that’s the important legacy, he says, that he hopes lives on at the College of Music.

“I remember a quote from Tyrone Power, who was a great actor. He said, ‘Opera is the greatest form of drama, because it combines music and drama.’ The text and story are supplemented with music to express those emotions, and that’s what makes opera so strong.” ♦



Current Eklund Opera Program Director Leigh Holman and alumnus Brian Gill (MM ’96) in Cole Porter’s Anything Goes, performed during Dennis Jackson’s time as director. Page 18: Dennis Jackson appears in Brigadoon in 2002.



## Collaboration

By Distinguished Professor Emeritus Allan McMurray

When I was a graduate student studying conducting, my mentor recommended an autobiography by conductor Bruno Walter titled *Of Music and Music-Making*. In that little book, Walter dispelled the notion that a conductor must be a tyrant (as many of his peers believed) and eloquently described his relationship with music and with those who make music. He described his craft as “creating a spiritual communion.” His words reminded me of the musical experiences that had been most meaningful to me and to this day resonate as a reason that we teach music, make music and listen to music.

Fast forward to 1978, when I joined the faculty of the College of Music. Creating and participating in musical growth with faculty and students became the fuel for 35 years of exciting collaborations.

The community of artists and scholars at the College of Music understands and desires musical connections. And with those connections come listening,

anticipating, reacting, leading, following, adjusting and communicating. Students at the College of Music must listen to each other and must seek unity of style, pitch and tempo before the beauty of their music is delivered without distraction. And the example for this awakening comes from the faculty.

In my third of a century at CU, I was awakened by magical performances from faculty artists who collaborated with me and the ensembles I conducted, as well as faculty composers who entrusted us with premieres of their masterful creations. But it was not just College of Music students, faculty and staff who sought a connection: Non-music majors also participated in countless hours of dedicated rehearsal and performance, not because it was part of their curriculum, but because the opportunity to make music was a requirement of their life.

Music needs collaboration. It needs people to share in a passionate commitment to

informed listening and informed intuition in real time. It needs diverse points of view that agree to create “spiritual communion” in service to an artistic representation of imagination in sound. It needs historians to study where we came from and how music was conceived; it needs theorists to study and reveal the language of music; it needs composers who create new sounds in new ways; it needs performers on every instrument and every voice who bring the printed page to life while revealing their own musical DNA; and it needs recording engineers who capture the fleeting moment of beauty and save it for future audiences.

For a century, the College of Music has inspired a community of artists who celebrate the humanity within us all. And it has been one of the great honors of my life to contribute to this community with students who have enriched my life with their relentless pursuit of artistry. ♦



## With gratitude, Geri Walther says goodbye

By Becca Vaclavik

For loyal Takács Quartet audiences, violist Geraldine Walther has been a staple on the Grusin stage for some time. Walther has played with the quartet for 15 years, succeeding Roger Tapping when he departed in 2005. This spring, with new pursuits on the horizon and a grandchild on the way, Walther performed her last concert with the quartet.

“I’ve been working all my life since I was 25. I was in the Baltimore Symphony and then I was in the Pittsburgh Symphony and then I was principal violist in the San Francisco Symphony for 29 years,” Walther says.

Throughout those early chapters of her career as an orchestral performer, a love of scholarship was brewing under the surface. “I’ve always been interested in learning. When I was in San Francisco, I tried to learn a new concerto every year.”

When the opportunity to audition for the Takács and serve as faculty for the CU

College of Music arose, it was the best of both worlds for Walther. She knew she was unlikely to get the chance to audition for a world-class string quartet again. Plus, she had a love of chamber music she was ready to put to the test.

It was kismet for everyone involved, and Walther joined ranks with Edward Dusinberre, András Fejér and Károly Schranz, knowing she had big shoes to fill. “Roger Tapping brought his special qualities to the group. When he left, I was very aware of trying to live up to how well he played and everything he brought musically and personally to the mix. But I am myself, and I couldn’t be him. I had to be myself.”

Of course, “herself” was exactly what the quartet ordered. She quickly made her mark. “I think each new player is confronted with that challenge: how to blend in but also be themselves and contribute in their own unique way.”

Fifteen years on, the Takács Quartet and the College of Music have become a beloved home for Walther, which makes retirement a bit of a sad goodbye for everyone. “We feel extremely grateful to have been able to share our musical lives with Geri since 2005, benefitting from her wonderful sound and vibrant musicianship in concerts and numerous recordings,” say the continuing members of the Takács, speaking as a collective.

But with the bitter comes the sweet. Walther leaves behind a sense of gratitude for her colleagues and for Boulder audiences, too. “Being in a string quartet—being in a top string quartet—is a bucket list dream. My best memories have been making the music: playing with the other College of Music faculty, playing with the quartet, experiencing the support and love of the audience and how important music is to audiences here.”

New violist Richard O’Neill joined the quartet in June. ♦



## Welcome, Annika Socolofsky

*New assistant professor of composition and director of Pendulum New Music joins faculty ranks*

By Olivia Lerwick

Coming to the College of Music from Princeton University, Annika Socolofsky is a composer and avant-folk vocalist. As a member of the College of Music’s composition program, she

will curate the Pendulum New Music Series as well as work closely with students.

“The most rewarding aspect of teaching composition for me is the conversations,” Socolofsky says. “I love getting to know and grow from new perspectives through music, and I love sharing new perspectives with others.”

While she writes extensively for her own voice and chamber ensemble, Socolofsky’s compositions and collaborations reflect her versatile style, which ranges from orchestral and operatic works to unaccompanied folk ballads.

Socolofsky is especially interested in current events and the needs of her community. Her work often seeks to address societal injustice through the pairing of text and sound as shown in her growing repertoire of “feminist rager-lullabies” titled *Don’t say a word*.

“Working with students ... will be a joyous way to dive into this incredible place that cares so deeply about our world and the issues we face today,” she says. “I simply cannot wait to meet everyone and participate in such a rich community, especially during these times of immense changes to our sense of connectedness.”

Socolofsky holds a PhD in composition from Princeton University as well as degrees from the University of Michigan and Carnegie Mellon University.



## In the same house, new collaboration can be born

By Becca Vaclavik

When the College of Music community walks the new-and-improved halls of Imig, they’ll be joined in two spaces by a new set of collaborators: artists from the Department of Theatre & Dance.

Imig will now include a small rehearsal space for both the

theatre and dance disciplines on the first floor. And on the third floor, just across the hall from several faculty studios, the expansion will feature a large dance hall, complete with tall ceilings designed especially for hanging and rehearsing with aerial points.

“It’s extraordinary to have that space. It will absolutely facilitate the work that we do,” says Department of Theatre & Dance Chair Erika Randall. “Through both of these spaces, theatre and dance students and musicians will interact—we’re all opening our doors to be good neighbors.”

The cohabited spaces will help to dissolve the silos that sometimes exist across the performing arts, instead creating a central location that can serve as a hub for collaboration.

“Dance is so interested in decolonizing space and bodies,” says Randall.

“How can we be agents for that in the new Imig building and foster a decentering and recentering of space? Things happen in conversations that pass when you’re actually in community. It’s just such a beautiful way for us to all start to experience the arts.”

*Photo courtesy Casey Cass, CU Boulder*

# FACULTY NOTES

## James Austin

### Professor of Music Education

Austin presented a research poster titled “Student and Parent Perspectives on Teacher Status” at the Society for Music Teacher Education (SMTE) symposium in September alongside **Margaret Berg** and **David Rickels**. He received a 25-Year Service Award from the Colorado Music Educators Association (CMEA) in January.

## Margaret Berg

### Associate Dean for Graduate Studies and Professor of Music Education

Berg began serving as associate dean for graduate studies in July 2019. She continues to teach graduate-level courses and advise theses and dissertations. She gave a presentation alongside **James Austin** and **David Rickels** at the SMTE symposium on high school student and parent perspectives on music teacher status. She was also invited to give a pre-conference workshop on assessment at the national American String Teachers Association (ASTA) conference. Berg was recently nominated to participate in the CU Boulder Faculty Leadership Institute.

## James Brody

### Associate Professor of Oboe and Director of the Musicians’ Wellness Program

Brody has been instrumental in creating a space for the Musicians’ Wellness Program in the new Imig Music Building. The new space includes an open-plan classroom with multiple mirrors for self study, light exercise equipment and yoga mats, setting students up for success throughout their musical careers.

## Matthew Chellis

### Associate Professor of Voice

Chellis is spearheading the new Bachelor of Music in musical theatre degree program at the College of Music. He produced two productions during the 2019-20 academic year, *Edges* and *The 25th Annual Putnam County Spelling Bee*, both of which sold out every performance. He continues to spearhead the college’s involvement in the national Schmidt Vocal Arts competition, which was held at the College of Music in December. Chellis also continues to run his summer vocal training program, the Up North Vocal Institute (UNVI), in Michigan.

## Peter Cooper

### Teaching Professor, Oboe

Cooper’s article on preparing for orchestral auditions was translated into French and published by the French Oboe Association’s magazine, which also published a video performance of his on its Facebook page. Cooper taught master classes and gave recitals at Northwestern University, University of Kansas, West Virginia University and University of South Alabama. He was also interviewed for the Midwest Double Reed Society’s magazine, taught virtual lessons at the Rocky Ridge Music Center and continued as principal oboe at the Colorado Symphony.



## Andrew Cooperstock

### Professor of Piano

Cooperstock was the recipient of the 2020 CU Boulder Faculty Assembly Excellence Award in Teaching and Pedagogy. He presented “Beethoven at 250: A Celebration of His Pedagogical Legacy” for the Music Teachers National Association (MTNA) 2020 virtual conference, which was accompanied by an article for MTNA’s online journal. He also created videos for the series “From the Artist Bench” and “Inside the Studio,” presented by the Frances Clark Center for Keyboard Pedagogy and wrote articles for Piano Magazine and California Music Teacher magazine. Cooperstock was named president-elect of the Colorado Music Teachers Association and program director of the Saarburg International Music Festival and School in Germany. He continues to perform in such diverse places as Germany, the Czech Republic, New York, Maryland, Florida and South Carolina.

## Alejandro Cremaschi

### Professor of Piano Pedagogy

Cremaschi was part of the planning committee for the College Music Society’s 2020 National Conference in Miami. He co-authored a chapter in the book

*Performing Knowledge: Twentieth-Century Music in Analysis and Performance* with **Daphne Leong**, published by Oxford University Press. He presented a national webinar on online teaching for the Frances Clark Center for Keyboard Pedagogy and published an article on the same subject in Piano Magazine in May.



## Ryan Gardner

### Associate Professor of Trumpet

Gardner was a featured artist alongside Doc Severinsen, Phil Smith and other notable trumpeters at the Brigham Young University Trumpet Festival in Utah. He then enjoyed a fantastic recital tour throughout the state of Texas, where he performed and worked with students from nine different colleges and universities. Another highlight was his collaboration with **Donald McKinney** and the students of the CU Wind Symphony this past February. Gardner’s latest album, *Sempiternal Songs*, received rave reviews in the International Trumpet Guild journal. As a member of the organization Music for Autism, Gardner initiated a new virtual concert format that can be watched from all over the world.



## Andrew Garland

### Assistant Professor of Voice

Garland had performing engagements all over the country, including at the Moab Music Festival and the New York Festival of Song gala, and with Boston Baroque, the Colorado Symphony, Baroque Chamber Orchestra of Colorado, Colorado Bach Ensemble and the Toledo Symphony.

He collaborated with **Margaret McDonald** for a joint faculty recital, performed his own faculty recital of new music and premieres and sang in the College of Music's Centennial kickoff concert. Future engagements include a return to the Colorado Symphony, a premiere with the Nashville Symphony, concerts with Santa Fe Pro Musica, faculty recitals and a recital with pianist Warren Jones.



**John Gunther**  
**Professor of Jazz Studies and Director of the Thompson Jazz Studies Program**

Gunther traveled to Buenos Aires for several performances and a master class at the Tamaba School of Music. He recorded with acclaimed artists Dave Douglas and Elan Mehler for the Newvelle record label and attended the International Association of Schools of Jazz (IASJ) conference in Zagreb, Croatia, with one of his students. In July, Gunther recorded a series of videos documenting his ongoing collaboration with Gnawa musician Fourat Koyo, which was supported through a CU Boulder Center for Humanities & the Arts (CHA) faculty project grant.



**Christina Jennings**  
**Professor of Flute**

Jennings performed the music of J.S. Bach in several concerts with pianist Simone Dinnerstein in Fall 2019. She also performed concertos with San Francisco's New Century Chamber Orchestra and appeared with the Baroklyn Chamber Orchestra at Columbia University's Miller Theater.

**Yonatan Malin**  
**Associate Professor of Music Theory**

Malin co-edited a special issue of the journal *Analytical Approaches to World Music* and contributed an article titled "Ethnography and Analysis in the Study of Jewish Music." He also presented his paper "Listening to Klezmer Music through Schema Theory" at the annual meeting of the Society for Music Theory (SMT). Last fall he completed a three-year term on the executive board for SMT.

**Carter Pann**  
**Associate Professor of Composition and Chair of Composition**

In early March, Pann's Concerto for Soprano Saxophone received its world premiere at the North American Saxophone Alliance (NASA) in Tempe, Arizona. Pann is currently working on a new piano solo, commissioned for the forthcoming Eastman School of Music (ESM) Centennial Celebration, to be premiered by ESM pianist Marina Lomazov. Two new Pann recordings, *Giantess* and *Vox*, were released this year on the Innova label, both of which showcase his catalog of flute and chamber music.

**David A. Rickels**  
**Associate Professor of Music Education and Chair of Music Education**

Rickels began a term as chair of SMTE, serving until 2022. Rickels was elected to this post by his peers, having previously served on the SMTE national board in other roles. He was also the lead author of an article examining how high school music students consider possible careers in music teaching and the influences that impact that decision. The paper, titled "A Comparative Analysis of Influences on Choosing a Music Teaching Occupation," was published in the September 2019 issue of the *Journal of Research in Music Education*, with professors Ted Hoffman (University of Montevallo) and Bill Fredrickson (Florida State University).

**Joel Schut**  
**Assistant Director of Orchestral Studies and Instructor of Music Education**

Schut began his term as editor for the *American String Teachers Journal* this year. He gave a presentation titled "Rehearsal Revolution" at the 2019 Midwest International Band and Orchestral Conference Clinic and presented at the 2020 CMEA conference and the Tri-M Music Honors Society. Schut

conducted clinical honors orchestras in Massachusetts, Virginia, Nevada and Colorado and conducted the CU Philharmonia Orchestra in the world premiere performance of **John Clay Allen's** (DMA '19) piano concerto featuring Hsing-ay Hsu as pianist.

**Elizabeth Swanson**  
**Associate Director of Choral Studies and Assistant Professor of Conducting**

Swanson performed as a vocalist in the select choral ensemble *Chorale le Chateau* in three concert performances with the Jazz at Lincoln Center Orchestra in the Rose Theater at Lincoln Center. In November 2019, Swanson served as a guest conductor of the Wellesley College Choir at Wellesley College. She was also elected to serve on the National Collegiate Choral Organization (NCCO) executive board as vice president, beginning her two-year term in January.

**Benjamin R. Teitelbaum**  
**Assistant Professor of Ethnomusicology and Coordinator of Non-Major Studies**

Teitelbaum published a new book this spring, titled *War for Eternity: Inside Bannon's Far Right Circle of Global Power Brokers* with HarperCollins (United States) and Penguin (Europe).

**Douglas Walter**  
**Professor of Percussion and Jazz**

Walter's article and accompanying video, "Introducing the Walter Grip," was published by the Percussive Arts Society (PAS) in February. His book on left hand development for the marimba, titled *NO LEFT HAND BEHIND!* was published by VAPMedia in January. Walter played solo recitals and gave clinics on his work in a spring tour of five colleges in Pennsylvania and Delaware. He gave a lecture and demonstration on his technique at the McCormick Marimba Festival in Tampa in January.

**Keith Waters**  
**Professor of Music Theory and Chair of Music Theory**

Waters's book, *Postbop Jazz in the 1960s: The Compositions of Wayne Shorter, Herbie Hancock and Chick Corea*, was published by Oxford University Press in 2019.





**The Takács Quartet**

The Takács Quartet released a recording on Hyperion Records in May that included

piano quintets by Amy Beach and Edward Elgar and featured Garrick Ohlsson at the piano. In June, BBC Radio 3 featured violinist **Edward Dusinberre** in a five-day Composer of the Week series, discussing Beethoven’s late quartets. In January, violinist **Harumi Rhodes** partnered with both the Harvest of Hope Food Pantry and St. Aidan’s Church to present a benefit concert, “If Music Be the Food...” The event brought together 20 local musicians, actors, writers, CU students, faculty

and alumni to raise awareness for food insecurity in Boulder. Over the summer, Rhodes continued her work with the pantry through her teaching, creating a private platform through which local music teachers are encouraged to donate any portion of their lesson fees to help feed those in need. Meanwhile, this summer the quartet celebrated its debut with new violist **Richard O’Neill** at the Virtual Opening Night concert of the Colorado Music Festival (CMF).



**Cleveland Orchestra residency, Distinguished Lectureship include discussions on diversity**

By Jessie Bauters

The College of Music’s third Distinguished Lectureship in Music, Diversity and Inclusion wasn’t the only special event last year to include a discussion about one of classical music’s biggest challenges.

In September 2019, members of the renowned Cleveland Orchestra were in residence at the College of Music for three days of master classes, one-on-one sessions and side-by-side work with students. The residency has become a marquee event for the college, occurring every two years as part of the Daniel P. Sher Master Class Program, but this year there was an added element. Lynne Ramsey, viola; Jessica Sindell, flute; and Trina Bourne, harp; took part in a panel discussion on women in orchestras, answering questions about their experiences with auditions and unconscious bias in the male-dominated orchestra world. They also met with members of the Diverse Musicians’ Alliance for a breakfast discussion on mentorship and what their first steps into orchestral performance were like.

The Cleveland Orchestra members’ residency was made possible by a \$150,000 pledge from The Clinton Family Fund. Bruce Clinton is a longtime philanthropist and supporter of

orchestras nationwide.

In February, Aaron Dworkin and Afa Sadykhly Dworkin—professor of arts leadership and entrepreneurship at the University of Michigan and president and artistic director of the Sphinx Organization, respectively—led a similar discussion about the lack of diversity in classical music. The talk, titled “Throwing the DICE that Fuel Inclusion: A Wager on Diversity, Innovation, Creativity and Entrepreneurship in the Arts,” delved into the role that diversity and the arts play in society. The Dworkins discussed their work with the Sphinx Organization, an award-winning nonprofit dedicated to the development of young Black and Latinx musicians in the classical sphere.

“While we’ve made some important strides, there’s still a lot more work to be done in order for true balance to be achieved,” Afa says. “Ultimately, we all see success when our field, our sector, will reflect the rich diversity inherent in our communities.”

*Photos, left: Lynne Ramsey, Jessica Sindell and Trina Bourne of the Cleveland Orchestra. Right: Aaron Dworkin and Afa Sadykhly Dworkin of the Sphinx Organization.*



## TRADITION, HEARTBEAT, SPIRIT AND PRIDE

*The man who wrote the GBMB motto talks about  
what it means to him*

By Jessie Bauters

Every member of the Golden Buffalo Marching Band knows the band's motto by heart. Tradition, heartbeat, spirit and pride. It's a rallying call for the College of Music ensemble most known for reaching across campus and bridging the gap between musicians and future engineers, journalists, marketing professionals, scientists and teachers. It's everything a university marching band should represent, whether at Folsom Field on Saturdays, Pearl Street on Fridays or Farrant Field on fall afternoons.

What every member of the band may not know, though, is where those four words came from. For the answer, look no further than 1989 alum and sousaphone player Walt Blankenship. He says it all starts with tradition.

**“New students have a finite understanding of the band that only goes back a couple of decades, to the beginning of their lives at most. So I decided that they should know the history of the band and that they belong to a large university family that has a love for music.”**

Blankenship made it his mission, as the band's defacto historian for many years after his own graduation, to educate students on the traditions of the Golden Buffalo Marching Band. From the fight song to its history at Folsom Field, he tries to pass along every piece of the band's puzzle.

Tradition extends to the role the band has played in some big moments on the CU Boulder campus. When the University of Colorado turned 100 years old in 1976, the band was in the thick of the pageantry. Then in 1991, the CU Bands area celebrated 100 years since its unofficial first appearance. Blankenship recalls the event fondly. “Although not technically a marching band in 1891, that's when the first band formed and played at various athletic events. So, the bands at CU date their existence from 1891.”

**“The marching band is the heartbeat in the stadium— from the time it steps onto the field for pre-game until it leaves at the end of the game.”**

When he landed on “heartbeat” as the second word in the Golden Buffalo Marching Band's motto, Blankenship thought back to one particular football game, Oklahoma State homecoming in 2005. The Buffs wound up defeating Oklahoma State 34 to 0.

“The best part was at the end. The team came over to where the marching band was sitting to sing ‘Fight CU’ while the band played. Then one of the CU football players handed the game ball to one of our drum majors.”

He says that was a big day for the band, one in which its unwavering support was honored in a way it hadn't been before. To be given the game ball, he says, was fitting. “The marching band keeps the students and alumni in the games by inspiring and pushing the team on and keeping the crowd engaged.”



Alumnus Walt Blankenship (second from right) during his time as a member of the band. Top of page: The Golden Buffalo Marching Band performs at Folsom Field in Fall 2019.

**“The members of the band are student ambassadors representing the university. We uphold the honor and position of the school.”**

Blankenship says whether it’s a home game or an away game—whether the Buffs are 2 and 8 or 10 and 0—the band wears its spirit on its sleeve. For proof, look no further than a contentious moment at a home game against Texas A&M in 1997.

“The crowd was bored to tears and not into the game. The band played into a couple of snaps and the A&M coach complained to the referee. A flag was thrown on the CU band!

“Many of us thought the crowd was going to kill us because everyone was just staring us down. But instead they erupted

with anger, not toward us but toward the A&M coaches and team. How dare they tell our band to stop playing in our own stadium! The whole stadium came to our defense.”

**“We just go out and give our all. It can be hard when the team is losing, but we do it for the love and respect of the university.”**

Blankenship chose to close out the motto with the one word he says captures band members’ sentiments toward their alma mater: Pride. Come rain or shine, when they put on that uniform, the marching Buffs are proud to be there.

“We don’t get to attend bowl games every year. Our football team struggles, but we always hope for the best because the

band’s fortunes depend upon the success of the team.”

He says alumni have told him that the only reason they attend games sometimes is to hear the band play, no matter what the game’s outcome. “The CU marching band was present for Big 12 Championship game in 2005, in which Colorado was destroyed by Texas 70 to 3. The band never gave up playing and trying to support the team.”

**Marching forward**

As the College of Music enters its second century on the heels of the Golden Buffalo Marching Band, the 200-plus ambassadors for tradition, heartbeat, spirit and pride have paved the way and borne the standard for staying power and impact on the CU Boulder campus. It’s an example the college follows with pride of its own, shoulder to shoulder. ♦



**Lessons for the road**

By Claire McCahan (MM '18, AD '20)

Shoes off, iPad out, nothing in pockets, please don’t confiscate my snacks ... I pass through security in the Denver airport and head down the now familiar grey walkways. Since graduating, I’ve spent enough time away from home to make my own bed feel like a vacation. I am on the road yet again, seeking what many young opera artists in my position are hungry for: opportunity. The chance to be heard, valued and employed in a competitive field within an industry struggling to redefine its relevance. Is this dismal? Maybe. Or perhaps, like many things experiencing change, opera is allowed complexity. In seeking to maneuver this uncertain path, like many music students do upon graduation, I ask myself:

**How can I take care of myself?**

Developing the Whole Musician is a CU group that offers therapy from which every music student can benefit: breathing exercises, meditation and a safe space to share fears, doubts and insecurities. Because of it, I feel more free in my music making and more accepting of and patient with myself, and

I have a new foundation of resilience. It’s the type of work that has helped me to face pain and to achieve healing by welcoming openness to the world and what it may bring.

**How might I continue to seek diverse opportunities I am passionate about?**

I love classical singing. The repertoire I study is remarkable in its capacity for complex and evocative expression. This year, I added Mozart’s endearing character Cherubino to my repertoire during the Eklund Opera Program production of *Le nozze di Figaro*. Outside of opera, I have performed as a soloist and ensemble member exploring the genius of baroque-era music; I have performed newly written works with CU New Opera Workshop and the Pendulum New Music concert series; and my relationships at the College of Music have led to further projects, such as singing on a movie soundtrack and performing with an international ambient rock band. I even pursued a project combining artistic practice with scientific research and won the College of Music’s Centennial song contest. Looking back at these experiences, I see a breadth of possibility for my future music making that will include a colorful array of creative projects that appeal to my values.

**How will I hold failure as well as success?**

Looking out of the plane window at the outline of the Rocky Mountains, I feel ready: ready to take a risk and not know the whole picture of my future. Supported by teachers, friends and family, I believe in the value of what I have to offer and am inspired by my colleagues and the CU alumni who have forged their paths before me. This community helped me grow as a professional artist, one who is able to take criticism, manage her time and energy and trust her instincts. I am ready to strive, and to fail, and to strive again, and will always look for the next opportunity.



## Prioritizing diversity in music

By Jessie Bauters

As the College of Music enters its second century, there's one group at the college whose mission is to make sure this new era stands for racial, cultural and gender inclusivity. The Diverse Musicians' Alliance, or DiMA for short, has been providing community and an equal stage for first-generation and underrepresented students since 2004.

Now is a critical time for that mission to take hold, says sophomore Faith Gerweck. The Colorado Springs native joined DiMA her first semester at the college because she saw herself in the group. "When you look at classical music, it's a lot of the same people. You don't really see women composers or LGBTQ people, and that representation is really important to me."

For its students, DiMA could be the difference between staying here to earn their degrees and leaving CU Boulder in the middle of their studies, says former Community Engagement and Social Innovation Coordinator and DiMA staff liaison Katie Skayhan. "It provides an opportunity to uplift student voice and agency."

Adds DiMA faculty advisor Alejandro Cremaschi, "The student body at the college is not very diverse, so DiMA has been a bright spot in the realm of student diversity all these years."

Among the ways DiMA has made a difference are its annual Diverse Music concerts, the Persevering Legacy project, biweekly coffee hours and talks with guest artists to glean insight from their musical journeys.

There are also plans to reach out to alumni of the group for mentorship of current members. "The idea is to make sure alumni feel like they still have a space," Skayhan says. "Students are looking for mentors who are not that far removed from the experience they're living."

Starting in 2021, DiMA's annual Diverse Music concert will move to the spring semester. For more information on the group and to reach out for support, visit [colorado.edu/music/dima](http://colorado.edu/music/dima).

*Photo courtesy Alexander Ritter George*



## Just the beginning

By Jessie Bauters

Throughout her nearly 10-year career, Thompson Jazz Studies recent alumna Annie Booth (BM '11, MM '20) has gone from the halls of the College of Music to the decks of cruise ships to the Denver jazz scene and back again. After graduating with her master's this spring, Booth says one constant has defined the jazz landscape for her—and now it's helping define her future in the industry. "It's a male-dominated field, which can be discouraging."

Now, her mission, in addition to focusing more on composing, is to provide mentorship opportunities for young women in jazz.

In 2017, Booth collaborated with the Colorado Conservatory of Jazz Arts to launch SheBop, a workshop for young female-identifying jazz musicians. This March, the third iteration hosted more than 30 students for two days of improvisation practice, listening sessions and mentorship, culminating in a performance at Dazzle Jazz on March 8—International Women's Day.

Booth—who graduated with a jazz performance and pedagogy master's in May and received a Downbeat award for Graduate College Outstanding Performance as a Jazz Soloist—says it's clear that there's a need for an opportunity like SheBop. "It's probably the first time these girls have played jazz outside of their school jazz band, and they connect with other young women in the area and keep in touch with them. A couple of them have actually started bands with girls they met at SheBop, which is affirming."

Though she and other women are doing what they can, Booth admits that before real change can take root in jazz and music in general, the leaders of the art form need to take note.

"It's all about awareness," she says. "Jazz culture as a whole needs to see the value a woman could bring to a university faculty or a band. Women are just as good as men in this art form."

*Photo courtesy Kelly Maxwell*



# Congratulations to the College of Music Class of 2020!

Photos courtesy Andi Bonato, Anoushka Divekar, Kristina Nelson, Helena Schumann and Tanner Shiohita



## STUDENT NOTES

### **Mariama Alcântara (DMA Violin)**

Alcântara serves as research intern with the Boulanger Initiative. She was also selected by the Festival Academy Budapest to participate in master class sessions in Hungary this summer and was awarded a fellowship by the National Alliance for Audition Support online audition intensive sponsored by the Sphinx Organization, League of American Orchestras and New World Symphony.

### **Jocelyn Armes (PhD Music Education)**

Armes published an article, titled “Backward Design and Repertoire Selection: Finding Full Expression” in the March issue of Music Educators Journal. She also advanced to the campus finals of the 2019-20 “3 Minute Thesis” competition, where she won the People’s Choice Award and a prize of \$500 in research funding for her presentation “Measuring Gender Bias in Music Education.” Armes was also

a recipient of a summer 2020 Graduate School Fellowship.

### **Jackson Bailey (MM Violin)**

Bailey was accepted into the Lucerne Festival Academy for Summer 2020.

### **Skylar Belice (BM Musical Theatre)**

Belice released five original song recordings on all major streaming platforms and has moved to Los Angeles to continue her recording career.

### **David Bernot (MM Jazz)**

Bernot received the 2020 Herb Alpert Young Jazz Composer scholarship from the American Society of Composers, Authors and Publishers (ASCAP).

### **Emilie Bertram (DMA Choral Conducting)**

Bertram presented a poster and lecture along with **Aaron Harp** titled “Music-

Text Relationships in Schubert’s Final Masses” at the National Collegiate Choral Organization (NCCO) national conference in College Park, Maryland, in November 2019.

### **Patrick Bessenbacher (BM Voice)**

Bessenbacher was a lead in two Eklund Opera Program productions this year, including Jake Heggie’s *It’s a Wonderful Life* and Hector Berlioz’s *Béatrice et Bénédicte*. This fall, he is attending The Juilliard School to begin master’s studies.

### **Kimberley Bill (MM Violin)**

Bill was accepted to the Aspen Music Festival and School with a scholarship.

### **Elizabeth Bowersox (BM Voice) and Elizabeth Healy (BM Voice)**

Bowersox and Healy both placed in the classical and musical theater categories at the National Association of Teachers of Singing (NATS) competition. Healy also

won the Undergraduate Vocal Scholarship Competition.

#### **Margaret Brady (BM Violin)**

Brady was accepted to the Aspen Music Festival and School with a scholarship.

#### **Rachel Crowell (DMA Flute)**

Crowell was a finalist in the National Flute Association's Young Artist Competition.

#### **Raul Dominguez**

##### **(DMA Choral Conducting)**

Dominguez won fourth place in the Southwestern American Choral Directors Association (SWACDA) graduate conducting competition in Little Rock, Arkansas, in March.

#### **Graduate Marimba Quartet (Andrew Grossman, Jake Henneford, John Sevy and Nathan Siegel, MM Percussion)**

The quartet performed at the McCormick Marimba Festival in Florida this year. While at the festival, Siegel, Sevy and Henneford also performed solo pieces in recital.

#### **Rebecca Hamel (MM Music Theory)**

Hamel successfully defended her master's thesis, "*Die schöne Müllerin: Sexuality in Schubert's Song Cycle.*"

#### **Robbie Herbst (AD Violin)**

Herbst created a summer concert series called Music at Martin Acres, sponsored in part by the City of Boulder's Creative Neighborhoods project and a grant from the Entrepreneurship Center for Music. Many other CU students have been involved, including **Kimberly Bill, Seth Bixler, Alaina de Bellevue, Mary Evans, Jonathan Galle, Claire McCahan, Kelly Riordan, Jake Saunders** and **Rosalee Walsh**.

#### **Mira Hickey (BME)**

Hickey was elected president for the state chapter of National Associate for Music Educators (NAfME) Collegiate. She will serve a one-year term on the CMEA state board, representing music education majors at universities in Colorado.

**Katelyn Wojniak** was elected secretary of the organization. This continues a strong representation of Music Buffs in the NAfME Collegiate state leadership, following previous student presidents **Eva Aneshansley** and **Anoushka Divekar**.

#### **Ivalas Quartet**

**Reuben Kebede** (AD Violin), **Anita Dumar** (AD Violin), **Aimeé McNulty** (AD Viola) and **Pedro Sánchez** (AD Cello) participated in the Young Performers' Career Advancement program in New York City, culminating in a showcase performance at Carnegie Hall in January. As teaching artists, the Ivalas participated in residencies in Aspen and at the University of Iowa, offering performances, master classes and discussion panels designed to engage students in thinking about diversity in the arts. Summer engagements include performances at the Great Lakes Chamber Music Festival in Michigan and activities presented by the Colorado Music Festival.

#### **Tanner Johnson (MM Voice)**

Johnson played one of the lead roles in Eklund Opera Program's *It's a Wonderful Life* by Jake Heggie in November 2019.

#### **Er-Hsuan Li (DMA Piano)**

Li won second prize in the Bruce Ekstrand Memorial Graduate Student Performance Competition.

#### **Emmi Lindsey (BME)**

Lindsey was chosen as a finalist for the SWACDA undergraduate conducting master class with conductor Z. Randall Stroepe in Little Rock, Arkansas, in March.

#### **Maximillian McNutt (DMA Trumpet)**

McNutt won the Music Teachers National Association (MTNA) National Young Artists Brass Competition and the College of Music's Honors Competition and placed third at the Roger Voisin Memorial Trumpet Competition at Lynn University.

#### **Ian Mertes (MM Trumpet)**

Mertes was named a finalist for the International Trumpet Guild Wind Band Excerpts Competition.

#### **Samuel Milam (MM Trumpet)**

Milam began trumpet doctoral studies with an assistantship at the University of Missouri - Kansas City this fall.

#### **Ben Morris (DMA Composition)**

Morris won a Downbeat Award for best graduate jazz arrangement and commissions from the National American Opera Initiative, New York Youth Symphony's First Music program, Playground Ensemble, New Music on the Point and the Colorado State Music Teachers Association. He attended the

Red Note Music Festival at Iowa State University in February with the NOW Ensemble and was invited to the Sibelius Academy Creative Dialogue workshop in Santa Fe. During COVID-19 quarantine, Morries worked on a collaborative project with his partner Maggie Hinchliffe, titled "Pandemic Pieces and Poems," a weekly poem and accompanying piano miniature.

#### **Sophie Oehlers (BM Oboe)**

Oehlers was the only American finalist and prize winner of the International Double Reed Society Young Artist Competition.

#### **Daniel Parks (PhD Choral Conducting)**

Parks won third place in the SWACDA graduate conducting competition in Little Rock, Arkansas, in March.

#### **Megan Pryor (BM Voice)**

Pryor played one of the lead roles in Eklund Opera Program's production of *It's a Wonderful Life* by Jake Heggie in November 2019.

#### **Kenny Ross (MM Trombone)**

Ross won the International Women's Brass Conference bass trombone solo competition. He was also selected to attend the 2019 Christian Lindberg master class at the Schleswig-Holstein Music Festival as the only participant from the United States.

#### **Jacob Rylko (BM Trumpet)**

Rylko won the undergraduate division of the Brigham Young University Solo Competition.

#### **Caitlin Stokes (DMA Violin)**

Stokes (MM '17) started a position as development assistant at the College of Music in April.

#### **Grace Stringfellow (BM Oboe)**

Stringfellow won the College of Music's Undergraduate Honors Competition.

#### **Seth Taft (PhD Music Education)**

Taft had two articles published during the Fall 2019 semester. "Composition in the Ensemble Classroom: Ideas From Eight Researcher-Designed Methods" was published in *Update: Applications of Research in Music Education* in October, followed by "Harnessing Optimism in Response to Musical Challenges" in *Music Educators Journal* in December. He also gave a research presentation at the 2020 Annual Meeting of the American Educational Research Association

(AERA) in San Francisco alongside **Jocelyn Armes** and **Jacob Holster**. The presentation was titled “The Role of Job Fit in Teacher Migration.”

#### **Aaron Zalkind (DMA Trombone)**

Zalkind was the second prize winner in the Zellmer Trombone Competition in Spring 2019, first prize winner in the International Women’s Brass Conference orchestral mock audition and first prize in the IWBC military band mock audition.



## Getting creative with Sibelius Academy

**Erin Hodgson** (AD Voice) was a part of the Sibelius Academy’s Creative Dialogue program held in Helsinki in August 2019. Conceived by Kaija Saariaho, Magnus Lindberg and Anssi Karttunen, the 10-day program serves to construct a collaborative space for performers and composers to create new works. Last year’s cohort, Creative Dialogue XI, consisted of four singers, four composers and six string players. Operatic baritone Daniel Belcher was invited as a guest teacher and gave singers guidance in extended techniques and creative collaboration. The students participated in daily improvisation exercises, which encouraged them to move past traditional technique and form to find their own artistic voice. “It made me feel like more of an artist. We were given permission to let technique go a little bit and to just go for it,” Hodgson says. She also felt that the cultural activities were enriching and inspiring. Due to the COVID-19 pandemic, Creative Dialogue moved online for 2020, and Hodgson was in attendance for a second year in a row.

## Music Education students stand out at CMEA

Music Education students presented excellent work at the 2020 CMEA conference in January. Presenters included **Ariel Chien**, MME (“Investigating the Relationship Between Stress and Environment in College Music Majors”); **Rebecca Fix**, MME (“Preservice Music Teacher Use of YouTube to Facilitate Teaching and Learning”); **Jacob Holster**, PhD (“16 Weeks and Counting: Becoming a Student Teacher”); **Zachary Kambour**, MME (“Exceptional Individuals: Strategies for Teaching Instrumental Music to Student with Autism Spectrum Disorder”); and **Dylan Koester**, MME (“Critical Pedagogy for Educators”).

Music Education students also attended and presented at the 2019 SMTE Symposium on Music Teacher Education, including **Jocelyn Armes** (PhD), **Kate Bertelli-Wilinski** (PhD), **Jacob Holster** (PhD), **Ian Miller** (PhD) and **Seth Taft** (PhD).



## Carnegie Hall’s Lullaby Project comes to the College of Music

By Pranathi Durgempudi

This spring, despite the COVID-19 pandemic, an ambitious partnership brought together the Entrepreneurship Center for Music, CU Boulder’s Renée Crown Institute, Boulder Community Health, Children’s Hospital of Colorado and Carnegie Hall. The Lullaby Project paired new parents with musicians to create a personal lullaby for their new baby, forming strong parent-child bonds and fostering early childhood development. In the face of social distancing, coordinator and master’s student Grace Law says the project evolved into something even bigger than originally planned. “We were able to do everything virtually,” she says. No longer bound by geography, organizers used Zoom video conferencing to work with more than 30 families from across the country to brainstorm ideas for the lullabies, while professional audio engineers and innovative technological tools made it possible for student musicians to record the original works at a distance. “The fact that we could draw on all of the skills we learn in school and turn that into something that serves the community was really rewarding,” Law says. She adds, as the only university currently partnering on the project, the College of Music’s innovative approach drew interest for its ingenuity.



# LEGENDARY SCIENTIST, LOVER OF MUSIC

*Remembering a longtime College of Music supporter and CU Boulder professor*

By Sabine Kortals Stein

For William A. Weber—a renowned botanist and CU Boulder professor emeritus who passed away on March 18, 2020, at the age of 101—his early exposure to music was people singing on the streets of the Bronx.

“New York had music,” said Weber, a former curator of the University of Colorado Museum Herbarium who received three lifetime achievement awards for his research on lichens and mosses. “It wasn’t expensive, either. You could stand outside the Metropolitan Opera until the boxes were filled and then go in for a dollar.”

In a wide-ranging, intimate interview at his home in Boulder in February, Weber shared more musical memories. “One of my aunts had a player piano and when people walked by the house, they’d wonder ‘Who’s playing?’

“Radios weren’t common, then, so my

father made his own radio. I remember the Met’s first radio performance of *Hansel and Gretel* by Engelbert Humperdinck. That was my first music.”

From there, Weber’s mother taught him the first movement of Ludwig van Beethoven’s Piano Sonata No. 14 in C-sharp minor “Quasi una fantasia,” Op. 27, No. 2 (“Moonlight”). And as an undergrad at Iowa State University, he joined a chorus where he met his wife, Selma, who sang alto. “For more than 60 years, we sang in choruses together,” he said, lovingly noting his wife’s courage upon being diagnosed with multiple sclerosis two years after they married. “We sang again in 1967-68 when we lived in Australia, in the chorus of Canberra.”

The couple came to Boulder in 1946 and joined the CU Festival Chorus when it was just getting started. “We rehearsed in a little house on campus and our first big concert had to be George Frideric Handel’s

*Messiah*, of course,” he mused.

And so began Weber’s long love affair with the musical arts on the CU Boulder campus—well beyond his retirement in 1990. “We staged operas, operettas, and Gilbert and Sullivan,” he recalled, citing *Princess Ida*, *The Gondoliers* and *The Mikado* as his favorite works by the Victorian-era theatrical duo. “We had chamber music, too.”

An admirer of French Romantic composer Hector Berlioz, Weber fondly remembered visiting France, Italy and Switzerland where he not only deepened his musical interests, but also worked with a group of botanists. He went on to describe a brief encounter with late-Romantic pianist, composer and conductor Sergei Rachmaninoff at Iowa State, as well as his great admiration for Danish tenor—and later baritone—Aksel Schiøtz, considered one of Europe’s leading ‘Lieder’ singers,





Longtime Boulder resident and internationally recognized botanist William A. Weber died March 18 at the age of 101. He is pictured here shortly after his 100th birthday. (photo courtesy Cliff Grassmick/ Daily Camera). Left: Young Bill Weber (second from left) with his siblings in the 1920s.

post-World War II. “His singing helped keep morale high,” Weber said. “He was much better than any other tenor I’ve ever heard.

“[Schlötz] came to Boulder to teach [1961-68] and his wife became the curator of the music library. They were a wonderful couple and I was so lucky to celebrate Christmas with them—their Christmas tree had real candles.”

All three of Weber’s daughters—Linna, Heather and Erica—inherited their parents’ love of music, graduating from the College of Music and pursuing their own musical paths.

Weber’s inquisitive mind not only served him well in his professional life as a botanist and naturalist but also drove his insatiable quest to know and understand music. “I’ve been thinking about the origin of music,” he said, as our conversation drew to a close.

*“It seems to me that music has probably been around as long as people have.”*

An ardent fan of the College of Music, Weber regularly attended our Faculty Tuesdays concert series and was honored at a concert in January 2019—celebrating his 100th birthday—with a special seat in Grusin Music Hall and a tribute from Professor of Piano Daniel Sher, dean emeritus of the College of Music.

As the college celebrates its own centennial this year, we remember William Weber with affection, admiration and gratitude. ♦



## Bricks, mortar and memories

By Marty Coffin Evans (Eng '64)

From a wooden College of Music building to the structure now being built, what a change! I’ve enjoyed it all—from those years long ago to its newest form.

As a child, one of my father’s [former voice area head Berton Coffin] voice students would walk me across Broadway from University Hill Elementary to his second floor studio in the old music building. My first marriage proposal, at age 10, came from another of my father’s voice students, who swooped me up in his arms. His wife would later say he certainly didn’t wait for me to grow up! That building’s long gone, replaced years ago by the western portion of the UMC.

By the late '50s or early '60s, a new College of Music building was built. During my years at CU, I frequently stopped by my father’s studio for a quick chat or to peer through the window to wave ‘Hi.’ Gone is that window, along with his studio and those of others on the south side of the building.

Gone is the choir room near the south corridors of studios, where I sang with the Women’s Glee Club and later the University Choir. Several years ago, that earlier choir room was remodeled into the Chamber Hall. It too is gone now with the new building transforming that side.

Sitting in Grusin Hall, I have many happy memories of rehearsing and performing there during those University Choir days. Most of those years, David Glissmann conducted these different choirs. I learned a life lesson then: When your favorite conductor (or boss) leaves, you need to accept and work with the new person. Leaders change and so must we.

Growing up in the College of Music, I remember different faculty and staff members, along with their families. Some who immediately come to mind include Bill and June Glendennin (son Richie), Warner and Norma Imig (daughter Betsy and I used to enjoy play dates), Storm and Ellen Bull (daughter Chrissy), Gene Hilligoss, Jo Baird, Hugh McMillan, Howard Waltz, Cecil Effinger and the Parmelees.

As Artist Series director, my mother, Mildred Coffin, invited music faculty members to our home for a reception following a guest artist’s performance. Watching my parents host graduate students at home influenced me to do likewise when teaching college classes elsewhere.

When I returned to Boulder in 2001 following an education career in California, I joined the Vocal Advisory and College of Music Advisory boards. For many years, we looked at designs and explored possible relocations for the music building. What a delight to be on the eve of opening this long-awaited building!

Our students and programs continue to excel. Soon they’ll have a facility that complements their talent. We can now celebrate a new building where more great music is taught and performed, and new memories are made.



## Transformative gift planned for cello studio

*“There’s an immediacy and an energy that you can feel from great works of art. It’s like a great musical performance.” - Katherine Schimmel*

By Jessie Bauters

When Katherine Schimmel and Judith Glyde met in Italy in 2015, they knew it was friendship at first sight.

“We met at a dinner party in Florence and ended up talking the whole night.”

Schimmel has always had an affinity for the cello, and Glyde is of course Professor Emerita of Cello at the College of Music, a founding member of the revered Manhattan String Quartet and self-proclaimed “mom” and champion of Music Buff alumni in New York City.

But Schimmel says that from the start, their connection was deeper than the cello.

“When I met her, we both looked at each other and laughed because we knew we were going to know each other for the rest of our lives.”

That’s why Schimmel, who has never even visited Boulder, decided this year to make a transformative planned gift of \$2 million to the CU Boulder cello studio in her friend’s name.

“Judy works so passionately and tirelessly to promote the university and music, and she does it just for the pure joy of doing it. But I also wanted to make sure her legacy is acknowledged,” Schimmel says. “She’s someone who continues to inspire me. And I think everyone whose path she crosses feels the same way.”

And that’s just one trait the two friends have in common.

## A LITTLE NIGHT MUSIC

Katherine Schimmel's first memories of music revolve around lullabies. "I remember being fascinated by the human voice, and I learned this repertoire of lullabies in all different languages."

As a child, Schimmel can recall perfectly the smell of lavender and lilac as she fell asleep at her grandparents' house, listening to a different kind of lullaby. "My grandfather had an old Steinway right under the bedroom where I would sleep, and I would stay awake listening to him play," she says. Schimmel's grandfather, Alfred, was a source of musical inspiration throughout her life. He came to the United States at 18, after losing most of his family during the Great Depression in Germany. As he got his new life off the ground, he turned to music.

"He taught himself to play piano in his 30s, then taught himself the cello in his 40s and the flute in his 60s and 70s at a high level. In a way, music really saved him."

As Schimmel grew older, she played violin and later studied opera, all the while using her grandfather and his musician colleagues as a sounding board for her burgeoning talent and interest. "My grandfather would make me play for them when they came to his house for a rehearsal."

Her interest in music began to evolve in late adolescence, thanks in part to a full-time internship her senior year of high school at a recording studio near her home. As a student at Berklee College of Music, she majored in professional music because it allowed her to do a little bit of everything. "I wanted to understand the essence of passion ... what it is in people that drives them to want to create."

## BENEATH THE SURFACE

After earning her music degree, Schimmel went on to graduate school at Harvard and became fascinated with ancient Near Eastern civilizations, especially the study of archeology. Later, she shifted her focus thousands of years forward to the Renaissance period.

"I'm very interested in Italian artists from the 1400s through the 1600s, especially the materials they used to create their masterpieces," she explains. "The research

I am most interested in applies analytical diagnostics to the study of paintings. By analyzing the materials used, along with the methods employed, it becomes possible to step back in time and witness the process of artistic creation."

Though her career revolves around the visual arts, Schimmel is still involved in the world of making music. For more than a decade, she has been working with the legendary remote recording studio Le Mobile on specific projects. She hopes to bring her two passions together in the future, but for now says there are some beautiful connections between the creation of works of art and live music.

"Great art is always about great passion, but when you record someone in a live setting, or on a stage, there is no going back to do another take. You get one shot and that's it. This is very different from recording an artist in a studio setting, where you can change things as many times as you want. Creating a painting is sort of a combination of these two worlds."

## PRESERVING VALUE

As a researcher immersed in centuries-old works of art, Schimmel has a unique and thorough understanding of the value of the arts—and why we must support the future

of these treasured institutions now.

"You may not know the value of your work in your lifetime—none of us will—but the value is there and you want it to continue in a meaningful way. And when I saw the type of quality person that Judy is, I wanted to support the school she taught at for so many years."

Schimmel's gift will establish the Judith Glyde Cello Support Fund, which will support auditions, conventions, competitions and other opportunities for students in the cello studio at the College of Music. It will also create the Judith Glyde Cello Faculty Fellowship. Schimmel says almost everyone is in a position to support the arts, and the cumulative effect of many gifts is what makes a real difference.

"I cannot imagine a world without the arts. It's a lifesaver for so many people. When you see how a person's world can be opened up or even made easier by the experience of going to a museum or a concert hall, then you realize how essential the arts are." ♦

*Gifts to the College of Music Dean's Annual Fund have a greater impact than ever before, serving as the college's lifeline to address the rapidly changing needs of our students, faculty, staff and programs. Your support helps keep our people safe and our music alive.*

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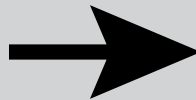


# music+ CAMPAIGN


By the numbers

The \$50 million **music+** campaign was publicly launched in 2017 to build support and engagement around the *College of Music Advantage* strategic plan and mark the College of Music's Centennial in 2020. In that time, **46 community advocates** and **21 college alumni** have served on the College of Music's advisory boards and alumni council, providing the foundation upon which this effort was built. **But community support doesn't stop there.**

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# IN MEMORIAM

*The College of Music community remembers these dear faculty, alumni, colleagues and friends who passed away this year:*

**Mark Leonard Aldrich**  
Music supporter, educator, conductor and U.S. Army Band member

**Alexander Barton Allred (BM '19)**  
Violinist, pianist, composer and U.S. Air Force "Tops in Blue" member

**Belle F. Anderson**  
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# College of Music

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