

CU ★ PRESENTS

2021-22 Season



College of Music
UNIVERSITY OF COLORADO BOULDER

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Spring 2022

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CU Boulder Photography

AT THE PERFORMANCE

- Please refrain from using electronic devices during the performance. Feel free to view this program on your device at any time prior to the performance, during intermission or after the performance ends.
- Photography and video recordings of any type are strictly prohibited during the performance.
- Smoking is not permitted anywhere. CU Boulder is a smoke-free campus.

CU ★ PRESENTS is the home of performing arts at the University of Colorado Boulder.



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



The College of Music acknowledges that the university sits upon land within the territories of the Ute, Cheyenne and Arapaho peoples. Further, we acknowledge that 48 contemporary tribal nations are historically tied to Colorado lands.

Campus Band and Concert Band

Something Borrowed

Francisco Borja and Derek Stoughton, conductors

Branden Steinmetz, conductor

7:30 p.m., Monday, Feb. 28, 2022

Grusin Music Hall

Program

CAMPUS BAND

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Carol Brittin Chambers (b. 1970)

River of Dreams

Victor Lopez (b. 1950)

Tudor Sketches

William Owens (b. 1963)

I. Hampton Court

II. The Queen Bess

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Free World March

Karl King (1891-1971)

ed. James Swearingen

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- II. Adam e sa Coumpagno
- III. Lou Fustié
- IV. Lis Escoubo

Program notes

Byzantine Dances

Carol Brittin Chambers (b. 1970)

Byzantine Dances is generally meant to portray a set of Turkish dances. The opening dance is fast and energetic, written in the style of a Roma Gypsy dance. During this upbeat dance, the melody incorporates grace notes that are fun to play, while the harmony and bass line incorporate enjoyable countermelodies and syncopated lines. The slower section in the middle of the piece is written in the style of a *Zeybek* dance. This type of dance is often performed by a solo dancer symbolizing courage and heroism. The dancer uses out-stretched arms, almost resembling a great hawk.

In this piece, I chose to incorporate some uniquely Turkish-sounding elements. Much of the melodic material is based on either the Byzantine scale or the harmonic major scale, both of which produce a somewhat exotic sound. Another element is the use of Turkish *zills*, or finger cymbals, which are often used in dances of this region.

The Byzantine Empire, also known as the Eastern Roman Empire, lasted from about 400 to 1453 A.D. and covered much of the area of what is now Turkey. With the conquest of the Byzantine Empire's capital, Constantinople, the Ottoman Empire began its reign in 1453. After World War I, the Ottoman Empire fell, and the Republic of Turkey was formed in 1923.

—*Program note by the composer*

River of Dreams

Victor Lopez (b. 1950)

The initial eerie flute solo is joined by other members of the woodwind family, then the full ensemble, and the piece takes off! The energetic section builds to a frenzy interrupted with bright bursts of sound. The beautiful melody returns again in the trumpet, then low brass, building to a dynamic close.

—*Program note by the publisher*

Tudor Sketches

William Owens (b. 1963)

This three-movement work is based on the songs and styles during the reign of Queen Elizabeth I. *Hampton Court*, with its flowing dance feel, is followed by *The Queen Bess*, which is relaxed and stately. Finally, the great chase is heard in *Hunting at Chobham*. Throughout all three movements there is plenty of interplay between brass and woodwind choirs along with stylish percussion parts. —*Program note by the publisher*

Free World March

Karl King (1891-1971)

ed. James Swearingen

Karl L. King was the absolute master of writing marches that are very playable, but sound big and strong. *Free World March* is one of the best examples of his talents! —*Program note by the publisher*

Melodious Thunk (2012)

David Biedenbender (b. 1984)

David Biedenbender (b. 1984, Waukesha, Wisconsin) is an American composer and teacher. Biedenbender's first musical collaborations were in rock and jazz bands as an electric bassist and in wind and jazz bands as a bass trombone and euphonium player. He received Doctor of Musical Arts and Master of Music degrees in composition from the University of Michigan, Ann Arbor, and a Bachelor of Music degree in composition and theory from Central Michigan University. He has also studied at the Swedish Collegium for Advanced Study in Uppsala, Sweden with Anders Hillborg and Steven Stucky, the Aspen Music Festival and School with Syd Hodkinson, and in Mysore, India, where he studied South Indian Carnatic music. His primary musical mentors include Stephen Rush, Evan Chambers, Kristin Kuster, Michael Daugherty, Bright Sheng, Erik Santos, Christopher Lees, David Gillingham, José Luis-Maurtua, John Williamson and Mark Cox.

Biedenbender's music has been described as “simply beautiful,” “striking” and “brilliantly crafted” and is noted for its “rhythmic intensity” and “stirring

harmonies,” “Modern, venturesome, and inexorable ... The excitement, intensity, and freshness that characterizes Biedenbender’s music hung in the [air] long after the last note was played”. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in wind, jazz and New Orleans-style brass bands as a euphonium, bass trombone and tuba player and by his study of Indian Carnatic Music.

His present creative interests include working with everyone from classically trained musicians to improvisers, acoustic chamber music to large ensembles, and interactive electronic interfaces to live brain data. Biedenbender has had the privilege of collaborating with many renowned performers and ensembles, including Alarm Will Sound, the PRISM Saxophone Quartet, the Stenhammar String Quartet (Sweden), the Aspen Contemporary Ensemble, the United States Navy Band, the Philharmonie Baden-Baden(Germany), VocalEssence, the Eastman Wind Ensemble, the Music from Copland House Ensemble, Detroit Symphony Orchestra bass trombonist Randall Hawes and the University of Michigan Symphony Orchestra and Chamber Choir.

Recent recognition for his work includes two ASCAP Morton Gould Young Composer Awards (2011, 2012) and the 2012 Suzanne and Lee Ettelson Composers Award. His music has been heard in many diverse venues, including Symphony Space (New York City), the Fifth Avenue Presbyterian Church (NYC), the Smithsonian Museum, the German Embassy (Washington, DC), the Antonín Dvořák Museum (Prague), the Old First Church (San Francisco), Harris Hall (Aspen Music Festival), the Interlochen Center for the Arts, Hill Auditorium (Ann Arbor, MI), the University of Michigan Museum of Art, as well as at numerous universities and conservatories, and it has been broadcast on NPR stations around the country.

In addition to composing, Biedenbender is a dedicated teacher. He is assistant professor of music theory and composition at Boise State University, and he was previously on the composition and theory faculty at Eastern Michigan University, Oakland University, Madonna University and the Interlochen Arts Camp. He has also taught an interdisciplinary course in creativity and

collaboration in the Living Arts program at the University of Michigan. His composition students have achieved regional and national recognition for their creative work, including numerous awards and acceptance into renowned summer music festivals and undergraduate and graduate composition programs.

In the words of the composer: “I don’t normally like to begin program notes with dictionary definitions—it feels pretty stuffy to me—but it seemed appropriate for this piece, so here goes ...

thunk [thuhngk] noun & verb

1. [n.] an abrupt, flat, hollow sound (example: The book landed on the floor with a thunk.); synonym: thud
2. [v.] to produce an abrupt, flat, hollow sound
3. [v.] colloquial past tense and past participle of think.

Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk’s wife, Nellie Smith, nicknamed him “Melodious Thunk” because of his clunky, awkward, and brilliant(!) piano playing, and his somewhat scatterbrained and disoriented nature.”

Shenandoah (2019)

Omar Thomas (b. 1984)

Omar Thomas (b. 1984, Brooklyn, New York) is an American composer, arranger and educator. Born to Guyanese parents, Thomas moved to Boston in 2006 to pursue a Master of Music degree in jazz composition at the New England Conservatory of Music. He is the protégé of Ken Schaphorst and Frank Carlberg, and has studied under Maria Schneider.

Thomas’ music has been performed in concert halls across the country. He has been commissioned to create works in both jazz and classical styles. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men’s Choruses and the Colorado Symphony Orchestra.

He conducts the Omar Thomas Large Ensemble, a group was first assembled for Thomas' graduate composition recital at the New England Conservatory of Music in the spring of 2008. He was awarded the ASCAP Young Jazz Composers Award in 2008 and was invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City.

Thomas accepted a position in the composition area at the University of Texas in Austin in the fall of 2020. Previously he was a member of both the Harmony and Music Education departments at Berklee, where he taught all four levels of harmony offered, in addition to taking charge of the "Introduction to Music Education" course. Thomas was an active member of the Berklee community, serving on the Diversity and Inclusion Council, the Comprehensive Enrollment Strategy Workgroup, and acting as co-chair of the LGBT Allies. Thomas was nominated for the Distinguished Faculty Award after only three years at the college, and was thrice awarded the Certificate of Distinction in Teaching from Harvard University, where he served as a teaching fellow.

In the words of the composer: "*Shenandoah* is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally significant melody has been expanded to include its geographic namesake—an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia—and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of *Shenandoah* while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of *Shenandoah* is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.”

Reminiscence (2019)

Kathryn Salfelder (b. 1987)

Kathryn Salfelder (b. 1987, Paterson, New Jersey) is an American composer, conductor and pianist. She began studying music and composition at the age of six at the Bergen Yamaha Music School in Paramus. At 13, she began studying piano with Anthony R. Fedell. In high school she was a winner in the 2003 Andrew de Grado Piano Competition for her performance of *Danzas Argentinas* by Alberto Ginastera. Salfelder earned her DMA in composition at the New England Conservatory, her MM in composition from the Yale School of Music and a BM in composition with academic honors from New England Conservatory. Her primary teachers include Michael Gandolfi, Aaron Jay Kernis and David Lang. She is the recipient of NEC’s 2009 Donald Martino Award for Excellence in Composition, 2009 George Chadwick Medal, and 2012 Tourjee Alumni Scholarship.

Salfelder engages late-medieval and Renaissance polyphony in conversations with twenty-first-century techniques; she borrows literally from chansons, motets and masses, as well as more liberally from Renaissance-era forms and structures. Her music has been performed by the Minnesota Orchestra, Albany (New York) Symphony, Yale Philharmonia, New England Philharmonic, Boston Musica Viva, United States Air Force Band and the Dallas Wind Symphony, and has been featured in over three hundred concerts at the nation’s leading universities and conservatories. Commissions have included new works for the American Bandmasters Association, New England Conservatory Wind Ensemble, Western Michigan University Wind Symphony, MIT Wind Ensemble, Japan Wind Ensemble Conductors Conference (JWECC), and the Frank Battisti 85th Birthday Project.

She is the recipient of the ASCAP/CBDNA Frederick Fennell Prize, ASCAP Morton Gould Young Composer Award, Ithaca College Walter Beeler Memorial Composition Prize, and the United States Air Force Gabriel Award. Two wind band works, *Cathedrals* and *Crossing Parallels*, are published by Boosey & Hawkes. Salfelder resides in Cambridge, Massachusetts, where she teaches composition and counterpoint at New England Conservatory. Prior, she taught at the Massachusetts Institute of Technology, where she serves as lecturer in music theory. In her spare time, she can be found realizing figured bass lines and dabbling at the organ.

In the words of the composer: “*Reminiscence* is one of three pieces commissioned to honor Frank L. Battisti’s 85th birthday, June 27, 2016. A five-note motive—composed by Frank himself!: F—G—A—F—G-flat (here transposed down a fifth: B-flat—C—D—B-flat—B)—saturates every movement of the piece. In its entirety, the motive serves as the first five notes of the principal melody. The first three pitches (B-flat—C—D) morph into a repeated hemiola, which rises sequentially in pitch as the piece progresses. The motive’s range—major third and minor third—is emphasized by third relations in the harmony.

Reminiscence evokes nostalgia, yearning and growth. Some moments are peaceful, while others are full of angst. I encourage both players and listeners to weave their own personal memories and stories into the musical narrative. I was fortunate to have first encountered Frank Battisti during my undergrad years at NEC [New England Conservatory]. His teaching, his passion for details and his advocacy for new, rich and challenging music at all grade levels are inspirations. I am grateful to celebrate him with my first piece for young wind band.”

Suite Provençale (1989)

Jan Van der Roost (b. 1956)

Jan Van der Roost (b. 1 March 1956, Duffel, Belgium) studied trombone, history of music and musical education at the Lemmensinstituut in Leuven (Louvain) and continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

At present, he teaches at the Lemmensinstituut in Leuven (Belgium), is special guest professor at the Shobi Institute of Music in Tokyo, guest professor at the Nagoya University of Art and visiting professor at Senzoku Gakuen in Kawasaki (Japan). Besides being a prolific composer, he is very much in demand as an adjudicator, lecturer, clinician and a guest conductor; his increasing musical activities brought him to more than 40 different countries on four continents, whereas his compositions are being performed and recorded all over the world. Early 2001, a full CD containing four of his works for Chamber Orchestra was released with EMI Classics while the Slovakian Radio Symphony Orchestra (Bratislava) recorded three of his compositions in the same period, released early 2003 by the German label “Valve-Hearts”. Early 2004, “PHAEDRA RECORDS” will bring out another classical CD with exclusively his compositions, containing solo concertos for trumpet, guitar and horn.

His list of works shows a wide variety of genres and styles, including two oratorios, a symphony and some smaller works for symphony orchestra, a Guitar Concerto (dedicated to Joaquin Rodrigo), a Concerto for Trumpet and String Orchestra (dedicated to and commissioned by the Norwegian virtuoso Ole Edvard Antonsen), a Double Concerto for Two Clarinets and String Orchestra (dedicated to Walter and Anne Boeykens), a cyclus of *Lieder* (“Songs”) for baritone and chamber orchestra, works for strings or chamber orchestra, chamber music, numerous brass and wind band compositions (including a three-movement symphony for large wind band), choral music, instrumental solos etc ... many of these compositions have been broadcast on radio and TV in various countries and most of them have been recorded on CD by renowned performers all over the world. Van der Roost exclusively composes commissioned works, till now coming from such countries like Belgium, Holland, Switzerland, Italy, the US, Japan, Spain, France, Singapore, Austria, Canada, Norway, Germany, Finland, Luxembourg and Hungary.

In the words of the publisher: “This four-movement suite is based on authentic folk tunes from the beautiful southern province in France, the “Provence”. The composer used a harmonic language respecting the popular characteristics, but that on the other hand also contains some “spicy” notes (just like the well-known “Provençal sauce”! ...). The instrumentation is very colourful, paying a lot of attention to the different timbres of both brass and woodwinds as well as to the percussion section.

Every movement has its own character: *Un Ange a fa la crido* (“An angel brought the creed / cred”o) is like a bourrée; *Adam e sa Coumpagnou* (“Adam and his companion”) is an old love song, *Lou Fustié* (“the carpenter”) a fast dance; and finally *Lis Escoubo* (“a whistle tune / popular ballad”) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme.”

Personnel

Click or tap on bold and underlined text to view biographies or websites.

Branden Steinmetz, conductor

Francisco Borja

Francisco Borja has performed internationally with ensembles such as the Honor Band of America, the WASBE World Youth Wind Symphony and most recently as principal clarinetist of the MidEurope Festival's World Youth Wind Orchestra Project.

Borja has participated in several conducting workshops with esteemed clinicians such as Jamie L. Nix, Craig Kirchhoff, H. Robert Reynolds and Jerry F. Junkin.

Prior to studying at the University of Colorado, Borja taught orchestra at Murphy Middle School in Plano, Texas. Borja's teaching philosophy is driven by a commitment to student knowledge and musical quality.

Zach Cheever

Zach Cheever is a doctoral candidate pursuing a Doctor of Musical Arts degree in wind conducting and literature at the University of Colorado Boulder where he conducts and assists in all aspects of the band program. Prior to his work at CU, Cheever was the band director at Trevecca University in Nashville, Tennessee. Cheever also received a Master's in instrumental conducting from Austin Peay State University. Prior to his work at APSU, Cheever studied theory, composition, and horn at Trevecca University. His primary conducting teachers include Donald McKinney, Gregory Wolynech, David Diehl and Timothy Cierpke.

Derek Stoughton

Derek Stoughton is currently pursuing the Doctor of Musical Arts degree in wind conducting at the University of Colorado Boulder. Prior to this, he served as interim director of bands and director of athletic bands at Southeastern Louisiana University. In this capacity, he was responsible for overseeing all aspects of the Spirit of the Southland Marching Band, including writing drill and creating unique arrangements for the ensemble. Stoughton was also the conductor of both the Wind Symphony and Symphonic band, director of the Basketball Pep Band and taught courses in Music Education. He also observed student teachers during their residencies in the public schools.

Prior to his appointment at Southeastern, Stoughton taught in the public schools of McKinney, Pflugerville and Austin, Texas. Ensembles under his direction were consistent sweepstakes award winners at UIL contests and other festivals across the state of Texas. Stoughton has also taught and coordinated percussion at both the middle and high school level, and his students have reached the area level of the Texas All-State audition process.

Campus Band

Flute

Cieara Callen
CiCi Haga
Mari Ochoa
Joanna Parker
Songyi Yen

Oboe

Madi Pill-Kastens
Ash Zipperich

Clarinet

Angelina Bashford
Sam Beaudry

Anna Bedell
Clementine Clyker
Annie Deschane
Ben Golden
Hope James
Abby Kennedy
Cara Martyr
Olivia McCarthy
Juliette O'Hara
Connor Robertson
Grace Shaver
Abigail Sullivan
Kelsey Unger

Bassoon

Luca Voeller

Alto saxophone

Nick Fry
Marlin Kropp
Madison Lin
Blake Maly
Laynie Metsker
Abby Mohlis
Quentin Morton
Zoie Nuno
Addie Steinwagner
Lauren Swartwout

Tenor saxophone

Nathaniel Bunnell
Lia Cucuzzella
CJ Girard
Julia Kelley-Kern
Miles Kessler
Grace Ptak
Kassie Theobald
Sam Vifquain

Horn

Erich Brady
Ashley Civelli
Byron Liu
Jamie Marketos
Holly McCollough
Harmony Nolder
Maureen Page
Sammy Rees
Adam Richling
Joel Thompson
Jake Werner

Trumpet

Jenny Brown
Jonas Courtney
Joseph Flynn
Briana Gebhart
Micah Gluchowski
Alex Kistamma
Max Mayali
Lindsay Pierce
Alex Rasmussen
Tim Shaw
Noah Tabori
Samantha Woolbright

Trombone

Tycho Cinquini
Trevor Howard
Mosami Karki
Emma Meyer
Lauren Reynolds
Suri Ridder
Curtis Schneider

Euphonium

Alexis Brunney
Jade Halanych
Lily Kim
Tom Swift
Misha Toor
Elizabeth Tyson

Tuba

Nathan Grim
Chieri Kamada

Percussion

Ayden Arbar
Mason Divita
Ryan Flat
Ben Levy
Abigail Sullivan

Concert Band

Flute

Stephanie Araiza Acuna

*Integrative Physiology
and Spanish*

Lauren Dickinson

Astronomy and Geology

Anika Hagen

*Creative Technology
and Design*

Victoria Kavanagh

Biochemistry

McKenzie Larson

*Atmospheric and Oceanic
Sciences; Physical Geography*

Alison McCall

Electrical Engineering, MS

Liz Parker

Italian

Emma Raschke

English

Caroline Steinbrenner

*Marketing and
Business Analytics*

Sydney Tucker

Mechanical Engineering

Songyi Yen

*Electrical and Computer
Engineering*

Oboe

Jordan Abell

Aerospace Engineering

Kimmie Pankratz

Biochemistry

Alyssa Week

Neuroscience and Psychology

Clarinet

Ashley Bass

*Molecular, Cellular and
Developmental Biology*

Issis Faison

Sociology

Tyler Hill

Aerospace Engineering

Sami Peoples

Environmental Studies

Grace Ptak

Journalism

Ray Scherer

Exploratory Studies

Erin Shimoda

Aerospace Engineering, MS

Dylan Simone

Chemical Engineering

Rhianna Torres

Psychology

Andy Snyder

Chemistry

Bassoon

Dean Weatherbie

Music Education

Caelan Wright

*Molecular, Cellular and
Developmental Biology*

Alto saxophone

Zoe Rollins

Music Education

Garrett Simmons

Environmental Studies

Tenor saxophone

Mitchell Buck

Aerospace Engineering

Baritone saxophone

Abby Presutti

Journalism

Horn

Jennie Brockman

Biochemistry

Gabby Eastwood

*Ecology and
Evolutionary Biology*

Sammy Rees

Astronomy

Arlee Shelby

Physics

Trumpet

Matthew Dohle

Exploratory Studies

Sydney Gallagher

Business

Nicholas Johnson

Environmental Design

Drew Kane

Aerospace Engineering

Amber Kou

Computer Science, BS

Jenny HouHeng Leong

Physics

Jesus Najera

BM Jazz Studies

Santino Ornelas

Exploratory Studies

Jackson Peoples
*Chemical and
Biological Engineering*

Adam Richling
*Computer Science BS;
Music BA*

Trombone

Mikey Barry
Exploratory Studies

Erich Brady
Music Education

Aislynn Connell
Astronomy

Chase Meadors
Mathematics PhD

Grace Nieuwendaal
International Affairs

Austin Setzer
Political Science

Euphonium

Hannah Mills
Astronomy

Hayden Sovereign
Music Education

Tuba

Elizabeth Colwell
Anthropology

Austin Spafford
Mechanical Engineering

Matthew Woodland
Geography

Percussion

Max Balasubramaniam
Aerospace Engineering

Jenn Kaphammer
*Creative Technology
and Design; Music*

Lexie Sbarra
Music Education

Spencer Stepanek
*Computer Science
and Music Composition*

Emily Zalevsky
*Music Composition
and Astronomy*

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College of Music

UNIVERSITY OF COLORADO BOULDER

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