

CU ★ PRESENTS

2020-21 Season
Digital program



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CU ★ PRESENTS is the home of performing arts at the
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For more than 80 years, the **Artist Series** has brought the globe's finest jazz, classical, world music and dance performers to Boulder.

As we gather, we honor and acknowledge that the University of Colorado's four campuses are on the traditional territories and ancestral homelands of the Cheyenne, Arapaho, Ute, Apache, Comanche, Kiowa, Lakota, Pueblo and Shoshone Nations. Further, we acknowledge the 48 contemporary tribal nations historically tied to the lands that comprise what is now called Colorado.

Acknowledging that we live in the homelands of Indigenous peoples recognizes the original stewards of these lands and their legacies. With this land acknowledgment, we celebrate the many contributions of Native peoples to the fields of medicine, mathematics, government and military service, arts, literature, engineering and more. We also recognize the sophisticated and intricate knowledge systems Indigenous peoples have developed in relationship to their lands.

We recognize and affirm the ties these nations have to their traditional homelands and the many Indigenous people who thrive in this place, alive and strong. We also acknowledge the painful history of ill treatment and forced removal that has had a profoundly negative impact on Native nations.

We respect the many diverse Indigenous peoples still connected to this land. We honor them and thank the Indigenous ancestors of this place. The University of Colorado pledges to provide educational opportunities for Native students, faculty and staff and advance our mission to understand the history and contemporary lives of Native peoples.



This is what **democracy** sounds like

By Becca Vaclavik

A fraught political divide. The tragic and continued murder of Black Americans. A pandemic response that has left innumerable families without work, without adequate healthcare and without the ones they love. The events of the past year have galvanized the national dialogue surrounding issues of social and economic injustice. While these complex realities are not unique to America, the ongoing fight to defeat them is, in some ways, uniquely American.

Uniquely American—not unlike jazz. From the very beginning, Jazz at Lincoln Center has said that the music genre is a metaphor for democracy itself. The organization’s **mission statement reads:**

“Because jazz is improvisational, it celebrates personal freedom and encourages individual expression. Because jazz is swinging, it dedicates that freedom to finding and maintaining common ground with others. Because jazz is rooted in the blues, it inspires us to face adversity with persistent optimism.”

It’s no surprise, then, that Wynton Marsalis—world-renowned trumpeter and composer, and managing and artistic director of Jazz at Lincoln Center—turned toward the artform for inspiration amidst COVID-19’s lockdown. The result was a new work, *The Democracy! Suite*, which offers Marsalis’ response to the political, social and economic struggles facing the United States.

“The question that confronts us right now as a nation is, ‘Do we want to find a better way?’” Marsalis said.

Performed by a septet and featuring piece titles like “Sloganize, Patronize, Realize, Revolutionize (Black Lives Matters)” and “Ballot Box Bounce,” The Democracy! Suite is a stimulating and swinging rumination on the issues dominating American lives—as well as the beauty emergent from a collective effort to create a better future.

Though it was written over the summer and first performed in New York in September, the program continues to take on new meaning and relevance as the days and months go by. On his blog just days after the Capitol Insurrection, **Marsalis wrote:**

“Change requires imagination, courage and dogged dedication. The momentum of folly always pushes us down the inevitable path of contention, calamity and chaos. I hope that the social and political corruption and turmoil of these times cast a light on the individual investment required to maintain a libertarian democracy. May the events of these times inspire us all to engage even more deeply in the rights and responsibilities we have as citizens.”

*Love the performance? Make it last! Listen to The Democracy! Suite for free on streaming services or **purchase the album online** for \$5.99.*

Jazz at Lincoln Center Presents The Democracy! Suite

Featuring the Jazz at Lincoln Center Orchestra Septet with Wynton Marsalis

Streaming Feb. 19-21, 2021

This concert was filmed on Sept. 27, 2020, at Frederick P. Rose Hall in New York City in accordance with the New York State Department of Health Interim Guidance on Media Production during the COVID-19 emergency.

Wynton Marsalis, trumpet and music director

Ted Nash, alto saxophones and flute

Walter Blanding, tenor and soprano saxophones

Elliot Mason, trombone

Dan Nimmer, piano

Carlos Henriquez, bass

Obed Calvaire, drums

Brooks Brothers is the official clothier of the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

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Program

The Democracy! Suite

I. Be Present

Solos: Wynton Marsalis (trumpet), Dan Nimmer (piano), Elliot Mason (trombone)

II. Sloganize, Patronize, Realize, Revolutionize (Black Lives Matters)

Solos: Walter Blanding (tenor saxophone), Carlos Henriquez (bass), Obed Calvaire (drums), Ted Nash (alto saxophone), Wynton Marsalis (trumpet), Elliot Mason (trombone)

III. Ballot Box Bounce

Solos: Wynton Marsalis (trumpet), Ted Nash (flute), Walter Blanding (tenor saxophone), Dan Nimmer (piano), Carlos Henriquez (bass), Obed Calvaire (drums)

IV. That Dance We Do (That You Love Too)

Solos: Walter Blanding (soprano saxophone), Elliot Mason (trombone), Ted Nash (alto saxophone), Dan Nimmer (piano), Carlos Henriquez (bass), Obed Calvaire (drums), Wynton Marsalis (trumpet)

V. Deeper Than Dreams

Solos: Wynton Marsalis (trumpet), Ted Nash (alto saxophone), Walter Blanding (tenor saxophone), Elliot Mason (trombone), Dan Nimmer (piano)

VI. Out Amongst the People (for J Bat)

Solos: Walter Blanding (soprano saxophone), Obed Calvaire (drums and tambourine), Wynton Marsalis (trumpet), Dan Nimmer (piano), Ted Nash (alto saxophone), Elliot Mason (trombone)

VII. It Come ‘Round ‘Gin

Solos: Wynton Marsalis (trumpet), Ted Nash (alto saxophone), Carlos Henriquez (bass), Walter Blanding (tenor saxophone), Elliot Mason (trombone), Dan Nimmer (piano)

VIII. That’s When All Will See

Solos: Wynton Marsalis (trumpet), Ted Nash (alto saxophone), Walter Blanding (tenor saxophone), Elliot Mason (trombone), Dan Nimmer (piano)

Program notes

By Wynton Marsalis

This is a time of great struggle for health, wealth, life and liberty. A panorama of timeless national and international human rights dilemmas has been surfaced and accelerated by the pitiless glare of 2020. As Americans and global citizens, we are increasingly uncertain about who, where and how we are. The healing insights of jazz are right in time. This music is tough. In the face of tremendous social, political and cultural resistance, jazz provides solutions to the central dilemma of our democracy and of our universal humanity: can we work together to create unlimited resources and agency for each other, or do we just accept that the strong will exploit and control the weak?

Since its inception as an art form, jazz has stood tall and unflinching in its defense of human rights. The fight for personhood and freedom is in the sounds, rhythms, and voices of those singing horns and dancing drums that stretch back to the years immediately after the abolition of American slavery. Jazz is the spirit of Congo Square, always advancing to meet the intentions of Constitution Hall.

From deep in the souls of those who put the foundations of this music in place sprang an entire sweep of collective creativity that would come to represent the rights and responsibilities that characterize our way of life. Its sound was powerful and provocative. Its nature was organic and deeply considered. It was and is still called ... jazz. And though there are many more fans of the name than the music, only the actual music has that combination of insight, virtuosity, grit, soul, invention, honesty and integrity that makes the sound of jazz like nature herself: sweet and pungent.

The Democracy! Suite is a non-polemical, instrumental composition inspired by the facts, feelings and fictions of our current global situation. Written a few months into the COVID-19 lockdown, it addresses the drama and beauty, the ugliness and the violence of these times, Yes, but ultimately, *The Democracy! Suite* is optimistic in tone and execution.

Be Present

A piece inspired by citizens who have put their lives on the line working through this pandemic (whether by choice or otherwise). “Be Present” recognizes the efforts of everyone who has chosen to enter the fray

to fight for human freedoms, wherever and however they choose.

Sloganize, Patronize, Realize, Revolutionize (Black Lives Matters)

A melody that articulates the slogan-chant-battle cry that has dominated our airwaves and social spaces. Its intention is very clear, though the facts of it all remain shrouded in mystery. Is it an organization, a philosophy, a call to arms, a call for justice, or all of the above? Used and obscured by all sides to mean whatever they want it to mean, it has illuminated, excited and exacerbated the multiple segregated fault lines that corrupt our way of life. Will this be a passing slogan used to patronize and move on? Or will it be a bloodless revolution, realized through the changing of the laws and mechanics that allow unarmed citizens to be slain by peace officers who lie beyond the arm of the same justice they are sworn to uphold?

Ballot Box Bounce

The postmaster general is very publicly and proudly making mailboxes bounce away. It's like your fire chief identifying himself as an arsonist. Here, the to-and-fro of Swing is applied to our national vote. Some folks are begging you to vote; others warn you

to stay away. Ha-ha—it's ironic, funny and difficult to play. Prohibition created more drinkers; these preventative actions will create more voters.

That Dance We Do

In-person and over the multitudes of media outlets, I listen closely to the diversity of music in various protests. There are so many unconventional, grooving beats accompanying the profuse slogans and chants and ... always people with tambourines. Where do all of these tambourines come from? This movement is a recognition of folks, them and us, getting out and gettin' down for our beliefs, rights and responsibilities.

Deeper Than Dreams

So many of us have lost loved ones to COVID-19 and didn't have that last chance to say goodbye in-person. Your dearly departed is forced to come to you from the spirit world and sit with you. Their presence allows you to grieve slowly, to mourn completely. So many people say they just can't sleep. It is a profound, holistic pain that can only be assuaged in a realm that is deeper than dreams.

Out Amongst the People (for J Bat)

Musicians are trying to stay active in this period. Many of my younger students call me to come and play at this protest or the other. Invariably, they tease me about my age and so on— “climb up out of that jar of formaldehyde and join us out here, man.” I love pianist and entertainer Jonathan Batiste. He has always been about getting in front of the people and serving good-time music to uplift the entire community. I saw a picture of him playing with drummer Joe Saylor and other members of the Stay Human band, surrounded by people cloaked in masks. They were all grooving, doing their thing in the name of freedom. It was pure inspiration to see our younger musicians engaged with the fundamental principles of democracy. For every call I got saying “Let’s get out there!” and in the festive spirit of J Bat, I wrote this.

It Come Round 'Gin

Is this actual change or a wash cycle that will soon pass until the next time we have to “let a little pressure out of the system”? Time will tell. This is what old, wise people say whenever you ask a question about the current crisis: “I remember a time when so and so happened—and it come round 'gin.”

Maybe—maybe not. In the words of great American historian Geoffrey Ward, “History doesn’t repeat itself; people do.”

That’s When All Will See

It’s easy to look away from human tragedies that befall others. Bad things that happen to “them” do not affect “us.” It’s over there, and we’re over here. Sometimes, when “we” become “them,” and circumstances leave us with no other option ... we are forced to see. Then, as a matter of survival, different tribes come together and act for the good of a larger community.

After 9/11 and in the aftermath of Hurricane Katrina, we saw a national awakening and a mutual productivity for the benefit of any and all citizens trying to recover. We saw it too after the murder of George Floyd. A diversity of Americans with a non-commercial common goal.

Propaganda is powerful, and illusions are comforting. They allow feelings to override facts. Every now and then, a reality is so inescapable that fabrications peel away, and facts become evident. For some, this is very painful. For others, it is cause for celebration. This is a parade song for some future time when

we won't need death and destruction to force meaningful, intelligent and humanistic change.

Let's see. Can't wait.

Personnel

Wynton Marsalis

Wynton Marsalis is the managing and artistic director of Jazz at Lincoln Center and a world-renowned trumpeter and composer. Born in New Orleans in 1961, Marsalis began his classical training on trumpet at age 12, entered The Juilliard School at age 17, and then joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982, and has since recorded more than 60 jazz and classical recordings, which have won him nine Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of U.S. universities and colleges. He has written six books; his most recent are *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul

Rogers and published by Candlewick Press in 2012, and *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008. In 1997 Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center.

In 2001 he was appointed Messenger of Peace by Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program. Marsalis was instrumental in the Higher Ground Hurricane Relief concert, produced by Jazz at Lincoln Center. The event raised more than \$3 million for the Higher Ground Relief Fund to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were affected by Hurricane Katrina. Marsalis helped lead the effort to construct Jazz at Lincoln Center's home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

Walter Blanding

Walter Blanding was born into a musical family on Aug. 14, 1971, in Cleveland, Ohio, and began playing the saxophone at age six. In 1981, he moved with his family to New York City; by age 16, he was performing regularly with his parents at the Village Gate. Blanding attended LaGuardia High School of Music & Art and Performing Arts and continued his studies at the New School for Social Research, where he earned a BFA in 2005. His 1991 debut release, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of the year, and his artistry began to impress listeners and critics alike.

He has been a member of the Jazz at Lincoln Center Orchestra since 1998 and has performed, toured and/or recorded with his own groups and with such renowned artists as the Cab Calloway Orchestra, Roy Hargrove, Hilton Ruiz, Count Basie Orchestra, Illinois Jacquet Big Band, Wycliffe Gordon, Marcus Roberts, Wynton Marsalis Quintet, Isaac Hayes and many others. Blanding lived in Israel for four years and had a major impact on the music scene while touring the country with his own ensemble and with U.S. artists such as Louis Hayes, Eric Reed, Vanessa Rubin, and others invited to perform there. He

taught music in several Israeli schools and eventually opened his own private school in Tel Aviv. During this period, Newsweek International called him a “Jazz Ambassador to Israel.”

Obed Calvaire

Obed Calvaire, a native of Miami of Haitian descent, is a graduate with both a Master and Bachelor of Music from one of America’s premier private music conservatories in the nation, Manhattan School of Music. He received his bachelor’s degree in 2003, completing the undergraduate degree requirements in three years and received his master’s in 2005.

Calvaire has performed and recorded with artists such as Wynton Marsalis, Seal, Eddie Palmeri, Vanessa Williams, Dave Holland, David Foster, Mary J. Blige, Stefon Harris, Kurt Rosenwinkel, Peter Cincotti, Music Soulchild, Nellie McKay, Yellow Jackets, Joshua Redman, Steve Turre and Lizz Wright, to name a few.

He has also performed with large ensembles such as the Village Vanguard Orchestra, Metropole Orchestra, The Clayton Brothers, The Mingus Big Band, Roy Hargrove big band and the Bob Mintzer Big Band. Currently, Calvaire can be found playing with the SFJazz Collective, Dave Holland, Monty

Alexander, Sean Jones, Yosvany Terry, and Mike Stern, among others.

Carlos Henriquez

Carlos Henriquez was born in 1979 in the Bronx, New York. He studied music at a young age, played guitar through junior high school and took up the bass while enrolled in The Juilliard School's Music Advancement Program. He entered LaGuardia High School of Music & Arts and Performing Arts and was involved with the LaGuardia Concert Jazz Ensemble which went on to win first place in Jazz at Lincoln Center's Essentially Ellington High School Jazz Band Competition & Festival in 1996. In 1998, swiftly after high school, Henriquez joined the Wynton Marsalis Septet and the Jazz at Lincoln Center Orchestra, touring the world and featuring on more than 25 albums.

Henriquez has performed with artists including Chucho Valdés, Paco De Lucía, Tito Puente, the Marsalis Family, Willie Nelson, Bob Dylan, Stevie Wonder, Lenny Kravitz, Marc Anthony and many others. He has been a member of the music faculty at Northwestern University School of Music since 2008, and was music director of the Jazz at Lincoln Center Orchestra's cultural exchange with the Cuban

Institute of Music with Chucho Valdés in 2010. His debut album as a bandleader, *The Bronx Pyramid*, came out in September 2015 on Jazz at Lincoln Center's Blue Engine Records.

Elliot Mason

Elliot Mason was born in England in 1977 and began trumpet lessons at age four with his father. At age seven, he switched his focus from trumpet to trombone. At 11 years old, he was performing professionally, concentrating on jazz and improvisation. At 16, Mason received a full tuition scholarship to attend Berklee College of Music in Boston, and after graduating he moved to New York City. Mason is a member of The Juilliard School Jazz Faculty as a jazz trombone professor, and he is also a part of the Jazz Faculty at New York University.

Mason has served as a clinician worldwide, performing workshops, master classes and clinics. Mason is endorsed by B.A.C. musical instruments and currently plays his own co-designed custom line of trombones. Mason has performed with the Count Basie Orchestra, the Mingus Big Band, the Maria Schneider Orchestra, the Maynard Ferguson Big Bop Nouveau, Chick Corea, Kenny Garrett, Bobby

Hutcherson, Ahmad Jamal, Randy Brecker and Carl Fontana. A member of the Jazz at Lincoln Center Orchestra since 2006, Mason also continues to co-lead the Mason Brothers Quintet with his brother Brad. The Mason Brothers recently released their second album, entitled *Efflorescence*.

Ted Nash

Ted Nash enjoys an extraordinary career as a performer, conductor, composer, arranger and educator. Born in Los Angeles into a musical family (his father, Dick Nash, and uncle, the late Ted Nash, were both well-known jazz and studio musicians), Nash blossomed early, a “young lion” before the term became marketing vernacular. Nash has that uncanny ability to mix freedom with accessibility, blues with intellect, and risk-taking with clarity. His group Odeon has often been cited as a creative focus of jazz.

Many of Nash’s recordings have received critical acclaim, and have appeared on the “best-of” lists in The New York Times, The New Yorker, The Village Voice, and The Boston Globe. His recordings, *The Mancini Project* and *Sidewalk Meeting*, have been placed on several “best-of- decade” lists. His album *Portrait in Seven Shades* was recorded by the Jazz

at Lincoln Center Orchestra and was released in 2010. The album is the first composition released by the JLCO featuring original music by a band member other than bandleader Wynton Marsalis. Nash's latest album, *Chakra*, was released in 2013. His most recent big band recording, *Presidential Suite: Eight Variations on Freedom*, won the 2017 Best Large Jazz Ensemble Album Grammy Award. The album includes "Spoken at Midnight," which won the 2017 Best Instrumental Composition Grammy Award. Nash's arrangement of "We Three Kings," featured on the Jazz at Lincoln Center Orchestra with Wynton Marsalis' *Big Band Holidays* album, was nominated for the 2017 Best Instrumental Or A Cappella Arrangement Grammy Award.

Dan Nimmer

Dan Nimmer was born in 1982 in Milwaukee, Wisconsin. With prodigious technique and an innate sense of swing, his playing often recalls that of his own heroes, specifically Oscar Peterson, Wynton Kelly, Erroll Garner and Art Tatum. As a young man, Nimmer's family inherited a piano and he started playing by ear. He studied classical piano and eventually became interested in jazz. At the same time, he began playing gigs around Milwaukee. Upon

graduation from high school, Nimmer left Milwaukee to study music at Northern Illinois University. It didn't take him long to become one of Chicago's busiest piano players. Working a lot in the Chicago scene, Nimmer decided to leave school and make the big move to New York City where he immediately emerged in the New York scene. A year after moving to New York City, he became a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Quintet.

Nimmer has worked with Norah Jones, Willie Nelson, Dianne Reeves, George Benson, Frank Wess, Clark Terry, Tom Jones, Benny Golson, Lewis Nash, Peter Washington, Ed Thigpen, Wess "Warmdaddy" Anderson, Fareed Haque, and many more. He has appeared on *The Tonight Show with Jay Leno*, *The Late Show with David Letterman*, *The View*, *The Kennedy Center Honors*, *Live from Abbey Road* and *PBS' Live from Lincoln Center*, among other broadcasts. He has released four of his own albums on the Venus label (Japan).

About Jazz at Lincoln Center

Jazz at Lincoln Center is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a

comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio programs, television broadcasts, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curricula for students, music publishing, children's concerts and classes, lectures, adult education courses, student and educator workshops, a record label and interactive websites.

Under the leadership of Managing and Artistic Director Wynton Marsalis, Chairman Clarence Otis, and Executive Director Greg Scholl, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world.

For more information, visit jazz.org.

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Jessie Bauters
Sabine Kortals Stein
Becca Vaclavik

Designer

Sabrina Green

Contributors

Jessie Bauters
Olivia Lerwick
Sabine Kortals Stein
Becca Vaclavik

Photography

Glenn Asakawa
Piper Ferguson
Amanda Tipton

Rebecca Reid
Frank Stewart
Lawrence Sumulong