

CU ★ PRESENTS

2020-21 Season
Digital program



College of Music
UNIVERSITY OF COLORADO BOULDER

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The future, faster ★

Performance program

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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.



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.



CU Opera alumna Claire Mccahan and instructor Jeremy Reger demonstrate proper COVID-19 protocols during rehearsals and coaching, 2020.

The **future, faster**

By Sabine Kortals Stein

Spring semester is fully underway as we continue our commitment to being a COVID-aware college and campus.

According to John Davis, who was appointed the College of Music's new dean as of the first of the year, "While these are uncertain times and the future seems equally uncertain, COVID-19 has pushed us to leverage technologies in impactful ways that will surely outlast this pandemic—through distance learning, collaboration and performing, we've risen to the challenge.

“We’re not only expanding the reach and range of what’s possible as artists and performers, we’re also adding to our students’ skill sets, and paving the way toward greater diversity, equity and inclusion (DEI) in everything we do.

“Put another way, COVID-19 has accelerated our momentum to leverage various technologies in ways that elevate College of Music offerings. Despite a challenging environment, the college’s continued level of excellence—and evolving, newly emerging academic activities and performance platforms—make me incredibly proud.”

In a recent Q&A, Dean Davis shared his own musical journey, including these excerpts:

When did you first consider music as a career for yourself?

By the time I was in high school. My bachelor’s degree is in music education, from Metropolitan State University here in Colorado. At the University of Denver, I earned a Master of Arts degree in performance. Beginning in my 20s, I played with classical, jazz and commercial groups, and performed with or for some amazing musicians.

After performing for a few years, you joined the military. Why?

I didn't like school in my 20s, and I thought I didn't want to be a teacher. I decided to join the Army at what would be viewed as the lowest level of expertise needed, the infantry. I spent two years in the army during my initial enlistment, 12 months of which was spent in South Korea. When Desert Storm—The Gulf War—began in 1991, my reserve unit was activated and we were sent overseas to Germany for four months. Toward the end of my time in Korea—during the monsoon season, when the infantry would have to fill sandbags with mud and rebuild walls and bridges when the rain would wash them out—I realized that, unlike many of my fellow soldiers, I didn't have to do this for a living. And I realized that the difference between me and most of them was education.

What was your next move?

I got fired up and committed from that day forward to education—opening people's eyes to what's out there for them. Knowing that I wanted to teach at a university level, the shortest path to get there was for me to return to trumpet and jazz and receive a doctoral degree.

You left full-time teaching in 2011 to be an administrator. Why?

I love doing what I can to support the success of others. As an administrator, you're able to see a "bigger picture" and have the opportunity to make an impact that benefits so many others. The challenge is great, but the satisfaction of helping our students and faculty succeed is enormously rewarding.

What excites you about leading the College of Music?

The college has been fortunate to have great leadership over many years. Supporters of the college are among the most passionate and caring people I have known. And the students, faculty and staff are truly outstanding. At the same time, all of us realize there is even more we can accomplish toward the betterment of society through music.

*Enjoy Jessie Bauters' **complete interview with Dean Davis here.***

Pendulum New Music

Annika K. Socolofsky, artistic director

7:30 p.m., Wednesday, April 14, 2021

Blaze (2021) – 7:00

Dianna Link

Boulder Altitude Directive

Carter Pann, conductor

Grace Law, flute

Conor Abbott Brown, clarinet

Marisa Ishikawa, violin

Jake Saunders, cello

Zerek Dodson, piano

Christopher Eagles, percussion

Walk of Imagination (2021) – 3:00

Ryan Flat

Ryan Flat, piano

Your Oasis in Space (2021) – 5:00

Kevin Gunia

Boulder Altitude Directive

— Intermission —

Micrographia (2020) – 17:00

Max Wolpert

- I. The Invention of Optical Glasses
- II. Of the Point of a Small Sharp Needle
- III. Substance, Figure, and Bulk
- IV. The Seeds of Tyme

Erin Hodgson, soprano

Zerek Dodson, piano

Program notes

Micrographia

Text by Robert Hooke (1635–1703)

I. The Invention of Optical Glasses

By the means of Telescopes,
there is nothing so far distant but may be represented to our view;
and by the help of Microscopes,
there is nothing so small, as to escape our inquiry;

By this means the Heavens are open'd,
and a vast number of new Stars, and new Motions,
and new Productions appear in them,

By this the Earth itself, which lies so near us,
shows quite a new thing to us,
and in every little particle of its matter,
we now behold almost as great a variety of Creatures,
as we were able before to reckon up in the whole Universe itself.

II. Of the Point of a Small Sharp Needle

The Image we have here exhibited
was the top of a small and very sharp Needle,
whose point nevertheless appear'd through the Microscope
above a quarter of an inch broad,
not round nor flat,
but irregular and uneven;
so that it seem'd to have been big enough to have afforded
a hundred armed Mites room enough to be rang'd by each other.

The surface of which, though appearing to the naked eye very smooth,
could not nevertheless hide a multitude of holes and scratches and ruggedness
from being discover'd by the *Microscope* to invest it,
several of which inequalities were *casual*.

All the rest that roughen the surface,
were only so many marks of the rudeness and bungling of Art.
So unaccurate is it, in all its productions, even in those which seem most neat,
that if examin'd with an organ more acute then that by which they were made,
the more we see of their *Shape*, the less appearance will there be of their
Beauty;
whereas in the works of *Nature*,
the deepest Discoveries show us the greatest Excellencies.

An evident Argument,
that he that was the Author of all these things,
was no other than *Omnipotent*;
being able to include as great a variety of parts and contrivances
in the yet smallest Discernable Point,
as in those vaster bodies
(which comparatively are also called Points)
such as the *Earth, Sun, or Planets*.

Nor need it seem strange that the Earth itself
may be by an *Analogie* call'd a Physical Point:
For as its body, though now so near us as to fill our eyes
with a sense of the vastness of it,

may by a little Distance
be made vanish into a scarce-visible Speck, or Point,

So, could a Mechanical contrivance successfully answer our *Theory*,
we might see the least spot as big as the Earth itself;
and Discover as great a variety of bodies
In the *Moon*, or *Planets*, as in the *Earth*.

III. Substance, Figure, and Bulk

Now that the parts of all bodies,
though never so solid,
do yet vibrate,
I think we need go no further for proof, then
that all bodies have some degrees of heat in them,
and that there has not been yet found any thing *perfectly cold*:

Nor can I believe indeed that there is any such thing in Nature
as a body whose particles are at rest,
or lazy and unactive in the great Theatre of the World,
it being quite contrary to the grand Economy of the Universe.

We see therefore what is the reason of the Sympathy or uniting of some bodies
together,
and of the antipathy or flight of others from each other:
For Congruity seems nothing else but a Sympathy,
and *Incongruity* an *Antipathy* of bodies;
hence *Similar* bodies once united will not easily part,
and dissimilar bodies once disjoyn'd will not easily unite again.

IV. The Seeds of Tyme

We may perceive even in these small Grains,
how curious and carefull Nature is
in what delicate, strong and most convenient Cabinets she lays them
and closes them in a pulp for their safer protection
when the heat of the Sun begins to animate and move these little automaton;
as if she would, from the ornaments wherewith she has deckt these Cabinets,
hint to us, that in them she has laid up her Jewels and Master-pieces.
And this, if we are but diligent in observing, we shall find her method
throughout.

The clods and parcels of Earth are all irregular,
whereas in Minerals she does begin to *Geometrize*,
and practise, as 'twere, the first principles of *Mechanicks*,
shaping them of plain regular figures, triangles, squares, tetraedrons, cubes.
But none of their forms are comparable to the more compounded ones of
Vegetables;
in Animals all those things are exactly defin'd and determin'd;
Here we shall find,
not onely most curiously compounded shapes,
but most stupendious Mechanisms,
here the ornaments are in the highest perfection,
nothing in all the Vegetable kingdom that is comparable to the deckings of a
Peacock;
nay, to the curiosity of any feather,
nor to that of the smallest and most despicable Fly.

Who knows, but the Creator may, in those characters,
have written and engraven many of his most mysterious designs and counsels,
and given man a capacity, which, assisted with diligence and industry,
may be able to read and understand them.

Personnel

Conor Abbott Brown

Conor Abbott Brown's music is informed by the sweeping prairies, big sky and jagged peaks of the American West. Their compositions often feature complex, driving rhythms, sustained tension and ornamentation inspired by folk music from around the world. Brown has had works commissioned by the Detroit Symphony Orchestra, the Albany Symphony Orchestra, groundbreaking amplified chamber orchestra Dogs of Desire, clarinet virtuoso David Krakauer and many others. They are a member of the Code Switch Composers Collective. As a performer, Brown has appeared as the guest principal clarinetist of the American Symphony Orchestra and is the clarinetist of the Boulder Altitude Directive, a chamber ensemble dedicated to performing the works of living composers. Brown holds an MM in music composition from the University of Colorado Boulder as well as a BA in dance and a BM in music composition from Bard College and the Bard College Conservatory of Music.

Zerek Dodson

A consummate performer on piano, harpsichord, and organ, Zerek Dodson has extensive musical experience across many styles and periods. Currently attending CU Boulder as a DMA candidate in Collaborative Piano, he enjoys drawing from an extensive repertory and musicological training in performances with singers, instrumentalists, choirs, and orchestras. In the rare event he's not practicing, rehearsing or performing, you might find him hiking in the mountains, or dabbling in the various hobbies he pretends he has time for (the current list includes learning Spencerian script and the viola).

Christopher Eagles

Christopher Eagles is a percussionist based out of Boulder Colorado. He holds a music degree from Acadia University (BM) which he completed under Mark Adam, and a master's degree which he completed under the tutelage of Morris Palter at the University of Alaska Fairbanks. He specializes in contemporary percussion music, both in a chamber and solo setting. He has appeared as a guest artist with chamber groups such as The Chamber Cartel (Atlanta), The Nebula Ensemble (Denver) and the Acadia Faculty Improv Group (Nova Scotia). An active commissioner of new work, Eagles has commissioned both solo and chamber works by composers such as Emerson Eads (Alaska), Lucas

Oikle (Japan), Brian Topp (New Brunswick) Donald Stewart (Seattle) and most recently from Derek Charke (Nova Scotia). His chamber group, the Midnight Sun 2, is currently commissioning works for what will be a full CD of works for flute and percussion, set to be recorded in early 2018. Eagles' wife Kathryn Hendrickson is his counterpart in that group. He now teaches percussion and drumline at Colorado Christian University. Prior to moving to the United States, Eagles lived on the east coast of Canada where he studied and performed extensively as a classical percussionist as well as a Jazz and Rock drum kit player. In addition to this, he spent two summers as a member of the Band of the Ceremonial Guard, one of Canada's premier military bands. Eagles was also an elite hockey player earning him a position on Team New Brunswick at the Canada Games in Whitehorse, Northwest Territories in 2007, and in 2008 he was selected by the Rimouski Oceanic in the Quebec Major Junior League entry draft.

Ryan Flat

Ryan Flat is an Israeli-American composer, trombonist, and vocalist who explores the wide and diverse range of human emotions, experiences and narratives from the unequalled perspective of musical storytelling. He takes deep inspiration from the musical works of film, television and musical theatre, and he is especially fascinated by how these works enliven their greater projects. Through his musical compositions and performances, Flat guides his listeners through emotional and revealing journeys. As a freshman student at the CU Boulder College of Music, Flat is studying and working towards a bachelor's degree in music composition, with the goal of one day working in the film music industry.

Kevin Gunia

Kevin Gunia is a composer, pianist and organist. He has composed solo and chamber works, large ensemble music and collaborative pieces such as opera scenes and works for dance. His work has been recognized through the New Jersey Music Educators Association and the National Association for Music Education, as well as through the Mason Gross Extension Division. He has been commissioned by ensembles such as the Boulder Altitude Directive. Gunia is currently a graduate student at the University of Colorado Boulder, where he studies with Michael Theodore. He is also an aural skills instructor at the institution. He completed undergraduate studies at the Mason Gross School of the Arts at Rutgers University, where he studied with Charles Fussell,

Robert Aldridge, and Scott Ordway.

Erin Hodgson

Soprano Erin Hodgson is currently an Artist Diploma student at the University of Colorado Boulder under the tutelage of Jennifer Bird-Arvidsson and Matthew Chellis. Her roles with Eklund Opera include Mrs. Lovett in *Sweeney Todd*, Tatianna in *Eugene Onegin*, Ms. Jessel in *Turn of the Screw*, Clara in *It's a Wonderful Life*, Countess Almaviva in *Le Nozze di Figaro* and Agrippina in *Agrippina*. Hodgson recently co-produced and starred in a production of Argento's *Miss Havisham's Wedding Night*. Hodgson assistant directed *The Merry Widow*, *West Side Story*, and associate directed *Ariodante* with Eklund Opera. Recently she performed in a masterclass with world renowned soprano Christine Goerke.

Marisa Ishikawa

Marisa Ishikawa was born in Boulder, Colorado and began playing the violin at the age of three. Between 2011 and 2015, Marisa earned a Bachelor of Music with Highest Honors from the University of Colorado Boulder. Additionally, she received a Bachelor of Science in business administration with High Distinction from CU Leeds School of Business. During this time, Ishikawa won various awards, including the Don and Maria Johnson Music Scholarship and the PricewaterhouseCoopers Accounting Scholarship. From 2015 to 2017, Ishikawa studied with Brian Lewis at the University of Texas Austin, where she received the Starling Distinguished Violinist Scholarship and earned a Master of Music degree. In 2020, Ishikawa earned her Doctor of Musical Arts degree from CU Boulder under Charles Wetherbee. During this time, Ishikawa worked as a teaching assistant giving individual lessons to undergraduate BM and BA violin students, as well as assisting in major music history courses and non-major music appreciation classes. Throughout her education, Ishikawa has worked with numerous artists, such as Glenn Dicterow, Naoko Tanaka, Alexander Kerr, Rachel Barton Pine, Ani Kavafian, Peter Otto, Stephen Rose, the Takács Quartet and the Miró Quartet. Additionally, she has participated in the National Repertory Orchestra and the Aspen Music Festival.

As a soloist, Ishikawa has performed with the National Repertory Orchestra, the Austin Civic Orchestra and the Greater Boulder Youth Orchestra. In January 2019 she joined the Carpe Diem String Quartet, a boundary-breaking ensemble that has earned widespread critical and audience acclaim for its

innovative programming and electrifying performances. With the quartet, she has performed in Carnegie Hall and Jordan Hall, as well as throughout Europe and China. Recently, the quartet completed the recording *Dances of the Yogurt Maker* featuring the string chamber works of Turkish composer Erberk Eryilmaz. The recording is scheduled to be released in 2021 on the Naxos Label.

Ishikawa is also a co-founder of the classical chamber music festival Austin Camerata. Its mission is to enrich the city of Austin, Texas by introducing new audiences to the world of chamber music through creative concerts, artistic collaborations, and community outreach. Dedicated to broadening the audience for chamber music, Austin Camerata performs an array of repertoire, from the most revered classical masterpieces to newly written, genre-defying works. The ensemble is known for creative artistic collaborations that augment the music's emotional power, and performances frequently feature collaborations with visual art, creative writing, and dance ranging in style from flamenco, to hip-hop, to ballet.

Grace Law

Grace Law serves as the Colorado Lullaby Project (CLP) music director—managing the program's design and teaching artists to collaborate in music psychology-based research opportunities with the Renée Crown Wellness Institute. Law serves in various other roles with the Entrepreneurship Center for Music as the center's graduate assistant. She also serves as a university lecturer for Continuing Education & Professional Studies at the University of Colorado Boulder, and flutist for Boulder Altitude Directive (B.A.D.) A native of South Carolina, Law is pursuing her Master of Music degree in flute and holds a Performer's Certificate Diploma and Bachelor of Music degree from SUNY Purchase College Conservatory of Music, where she studied under Tara Helen O'Connor. Previously she has served as managing director, artistic operations, orchestra manager and librarian for several organizations such as Mostly Modern Festival, American Modern Ensemble, Miami Music Festival, Purchase Symphony Orchestra, American Modern Recordings and Lumiere Records.

As a consultant, her skill set specializes in organizational design and competitive analysis and positioning for university programs and nonprofit organizations. While at SUNY Purchase College, she coordinated a gift of over \$60,000 to purchase professional level instruments for students in need. She also served as a Graduate Teaching Assistant of Flute, GA to the Coordinator of

Classical Division and GA to Music Administration. Law frequently collaborates and advocates for the performance of contemporary music via her residency in the Contemporary Performance Institute at Composers Conference, her 2018-2019 Season Artist position with American Modern Ensemble, and by curating the SUNY Purchase College FLUTES PLUGGED concerts. With the Purchase New Music Project, Law has premiered over 20 new works for solo flute and chamber ensemble with the emerging composers. Recently, Law recorded the world premiere of Robert Paterson's *Spring Songs* with the American Modern Ensemble and tenor, Alok Kumar of the Metropolitan Opera. As a 2018 grant recipient from the Friends of Flute Foundation, Law's performance accomplishments include winning the First Grand Prize from the FLUTISSIMO! Young Artist Competition, the Purchase Symphony Orchestra Concerto Competition and additional prizes from the South Carolina Flute Society, Charleston Music Society and South Carolina Music Educators Association. Law's orchestral performances have taken her to venues such as the New World Center, The DiMenna Center, Arthur Zankel Music Center, Hilbert Circle Theatre and Royce Hall in Los Angeles. She is an alumna of numerous summer festivals, including; Miami Music Festival, Mostly Modern Festival, Idyllwild Arts Symphony, and Chamber Music Festival, Sewanee Summer Music Festival, FLUTISSIMO Workshop and the Baylor Flute Seminar.

Dianna Link

Colorado-based composer Dianna Link (b.1999) first ignited her passion for music at the age of three while singing in her church choir. Since then, Link's music has been performed by numerous ensembles including the Colorado Symphony, Denver Young Artists Orchestra, and the Ivalas Quartet. Link's music has been performed at places such as the National Flute Association Convention, the Pendulum New Music concert series, the Galway Flute festival in Wiggins, Switzerland, CU NOW and CPR Classical. Recent awards include being a semifinalist for ASCAP's 2020 Morton Gould young composer awards and an honorable mention/alternate distinction from the American Composers Forum in the 2018 Next Note composition competition. Link is currently a Senior at the University of Colorado pursuing a BM in composition and a minor in business; her teachers include Daniel Kellogg, Carter Pann, Jeff Nytch and Annika Socolofsky.

Carter Pann

Composer/pianist Carter Pann has written for—and worked alongside—musicians from around the world, including performances by the London Symphony and City of Birmingham Symphony, the Tchaikovsky Symphony in Moscow, radio symphonies around Europe, the Seattle Symphony, the National Repertory Orchestra, youth orchestras of New York and Chicago and many wind ensembles. He has worked with clarinetist Richard Stoltzman, the Antares Ensemble, the Capitol Saxophone Quartet, the West Coast Wind Quintet, the River Oaks Chamber Ensemble, the Takács Quartet, the Flute New Music Consortium and many concert pianists. Awards include a Charles Ives Fellowship, a Masterprize seat in London and five ASCAP awards. His numerous albums encompass solo, vocal, chamber, orchestral and wind music and have received two Grammy® nominations to date. Pann was a finalist for the Pulitzer Prize in Music in 2016. In his spare time, he challenges his students over the chessboard.

Jake Saunders

Cellist Jake Saunders is a native of Boise, Idaho. As a performer, curator, educator, artistic director and new music advocate, Saunders engages diverse communities through inclusive programming and distinctive collaboration. Saunders is a founding member and the artistic director of 208 ensemble, the first professional ensemble in Boise, Idaho dedicated to the advocacy and performance of music written by living composers. Since their inception in 2014, 208 ensemble has presented the Idaho-premiere of more than 40 contemporary works to diverse and enthusiastic audiences. In 2018, 208 ensemble introduced their flagship project, Avant-Garden, designed to commission chamber music annually from emerging and underrepresented composers and cultivate an accessible, collaborative environment for the performance of contemporary art in Boise and beyond. Additionally, Saunders is the creator of Boise Cello Collective, a collaborative project among some of Idaho's preeminent cellists specializing in the performance of classical, contemporary, and popular music in nontraditional venues. Saunders serves as the group's director, arranger and principal cellist. Boise Cello Collective has presented two world premieres, including a quintet for piano and four cellos by Idahoan composer Dave Earnest and *eMerging* for cello octet by Evan Ware. In September 2016, Saunders was appointed principal cellist of Symphony Tacoma, a position he held until August 2018. Additionally, Saunders

has served as principal cellist with the Opera Idaho Orchestra, Boise State University Symphony Orchestra, University of Michigan's University Symphony Orchestra and Philharmonia Orchestra, the Music Academy of the West's Festival Orchestra and the University of Colorado Boulder University Symphony Orchestra.

An active chamber musician, he has been a contributor to the City of Trees Chamber Music Series and Classical Revolution: Boise. Until May 2014, Saunders performed with the Boise Philharmonic and as an inaugural member of the Boise State Graduate String Quartet Fellowship (Ezra Quartet). Saunders has attended music festivals in the United States and abroad, including the Blackbird Creative Lab, Music Academy of the West, the Castleman Quartet Programs, LyricaFest, the Bowdoin International Music Festival, the Astona International Festival (CH) and the International Music Academy at Pilsen (CZ). Former chamber music mentors include members of the Cleveland, Takács, Cavani, Zemlinsky, Fry Street and Ying Quartets, as well as eighth blackbird, Charles Castleman, Laura Bossert and Terry King. Saunders has studied extensively with Brian Hodges, Richard Aaron, Mark Rudoff and Samuel Smith. Saunders is currently a teaching assistant at the University of Colorado Boulder, where he is pursuing the degree of Doctor of Musical Arts in cello performance. Additionally, Saunders holds a MM in music performance from Boise State University and a BM in cello performance from the University of Michigan School of Music, Theater and Dance, where he studied with Richard Aaron.

Max Wolpert

Fiddler, composer and storyteller Max Wolpert conjures up monsters and myth where the traditional, classical and theatrical meet. Whether built upon the verve and bounce of an Irish jig, the endearing asymmetry of a Welsh pipe tune or the drive of a Virginian breakdown, Max's pieces are crafted with taut detail and a flair for the dramatic honed over years as a pit musician, conductor and orchestrator for theatrical productions. Max's work has been performed by the Colorado Symphony, Pro Musica Chamber Orchestra, Bismarck-Mandan Symphony Orchestra, Musique sur la Mer Chamber Orchestra, Breckenridge Music Festival Orchestra and others. His music appears on Naxos Records and Yellow Sound Label.



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A music student practices COVID-safe protocols in Professor Donald McKinney's Wind Symphony class, 2020.

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College of Music

UNIVERSITY OF COLORADO BOULDER

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2020-21 Digital Programs

March-May 2021

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