

CU ★ PRESENTS

COLLEGE OF MUSIC 2025-26 EVENTS



College of Music

UNIVERSITY OF COLORADO **BOULDER**

NEED TO **KNOW**

Need **ACCESSIBILITY ACCOMMODATIONS**?

Visit cupresents.org/accessibility to learn more.

LATECOMERS are seated at the discretion of house management. Some venues may not be able to accommodate late seating.

PHOTOGRAPHY and **AUDIO / VIDEO RECORDINGS** are **PROHIBITED** during the performance.

SILENCE CELL PHONES AND OTHER PERSONAL DEVICES, and refrain from use during the performance. View this program on your device anytime before or after the show, or during intermission.

CU Boulder is a **SMOKE-FREE CAMPUS**.



Photo credit: Owen Zhou.

Wind Symphony and Symphonic Band

Shanti Simon, Wind Symphony artistic director and conductor

Logan Sorey, Symphonic Band artistic director and conductor

Kirsten Hoogstraten Rivera, guest conductor

Lexi Bixler, graduate conductor

Elias Gillespie, graduate conductor

Ashley Hawk, graduate conductor

Dan Silver, clarinet

Nathan Mertens, saxophone

Friday, Feb. 20, 2026, 7:30 p.m.

Macky Auditorium

PROGRAM

SYMPHONIC BAND

All the Earth and Air

Tyler S. Grant (b. 1995)

Kirsten Hoogstraten Rivera, guest conductor

The Low Arc of the Sun (from *Miniature Suite*)

Steven Bryant (b. 1972)

Ashley Hawk, graduate conductor

Victory March

Adaline Shepherd (1883-1950)

trans. Ashley Hawk

Urban Light

James David (b. 1978)

Chester

William Schuman (1910-1992)

WIND SYMPHONY

Four Scottish Dances

Malcolm Arnold (1921-2006)

trans. John Paynter

I. Pesante

II. Vivace

III. Allegretto

IV. Con Brio

Elias Gillespie, graduate conductor

Beautiful Colorado

Joseph DeLuca (1890-1935)

arr. Robert Thurston

Lexi Bixler, graduate conductor

Nathan Mertens, saxophone

Dan Silver, clarinet

Profanation

Leonard Bernstein (1918-1990)

arr. Frank Bencriscutto

Ashley Hawk, graduate conductor

The White Rose

John Philip Sousa (1854-1932)

arr. Keith Brion (b. 1933) and Ray Cramer

Symphony No. 2 - The Road Is Life

James David (b. 1978)

I. Junkman's Obbligato (New York City)

PROGRAM NOTES

All the Earth and Air

Tyler S. Grant (b. 1995)

Commissioned by the Bowling Green State University Band Alumni Association, *All the Earth and Air* was written in honor of Bruce Moss and his 30th anniversary as director of bands at BGSU.

In writing a work that celebrates Moss's significant and lasting contributions to music education, I chose to delve into his early years, rooted in the picturesque landscapes of Kingsport, Tennessee. While traditionally structured in ABA form, my goal was to provide a dynamic exploration of the vivacious spirit and introspective depth he is known for. An intriguing aspect of the work is the thematic connection to ZIP codes, deriving inspiration from Kingsport, Tennessee and Bowling Green, Ohio. These motives are interwoven throughout the piece, serving as the foundations for the majority of melodic material and reflecting Moss's clever and memorable fascination with numbers and places.

The title *All the Earth and Air* draws inspiration from the Percy Bysshe Shelley poem, *To a Skylark*. Much like the skylark's music encompassing the vast expanse of the sky, the resonant echo of Moss's boundless influence continues to permeate the lives of his colleagues and former students.

—Program note by composer

The Low Arc of the Sun (from *Miniature Suite*)

Steven Bryant (b. 1972)

The Low Arc of the Sun is the fourth movement of Steven Bryant's larger five-work, *Miniature Suite*. The work is a wistful chorale, evocative of the short, gray days in midwinter, marked by the low path of the sun above the horizon.

—Program note adapted from composer

Victory March

Adaline Shepherd (1883-1950)

trans. Ashley Hawk

Women have been writing marches for centuries. Adeline Shepherd may not have written a large body of works, but her compositions *Pickles and Peppers* (1906), *Wireless Rag* (1909) and *Live Wires Rag* (1910) were successes in the early twentieth century. Her march, *Victory*, was written in 1918 to commemorate World War I and arranged by Ashley Hawk in 2023. This performance is a world premiere.

Hawk's research unearthed and catalogued over one hundred historic musical marches written by women over the span of more than a century. From that catalog, she created an accessible resource for educators, performers, and researchers through her website marchesbywomen.com. She has presented this research nationwide at the CBDNA National Conference, TMEA, MMEA, and the Boulanger Initiative, and her research is currently generating a recording consortium among major universities, including the University of Michigan, DePaul University, Drake University and the University of New Mexico. Her work has also sparked a collaborative initiative with the National Band Association. Her

thesis was selected as runner-up for the University of Oklahoma Three Minute Thesis Competition. Hawk's writing has been published in the Minnesota Music Education Association Interval Journal and the Woman Conductor.

—Program note by Ashley Hawk

Urban Light

James David (b. 1978)

Urban Light (2021) is a brilliant display of colors, forward momentum and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic streetlamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic LA sunlight transitioning to the exciting nighttime glow of the city. Primary melodic and rhythmic motives are derived from Morse code for the word "California," creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel "barre" chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colors move over, around, and under each other, leading towards a hopefully thrilling and intense finale.

This work was commissioned by the National Band Association for its 60th anniversary and is dedicated to my wife who introduced me to the West Coast's beauty and spirit.

—Program note by composer

Chester

William Schuman (1910-1992)

The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called *The Singing Master's Assistant*. This book became known as Billings' best following as it did his first book called *The New England Psalm Singer*, published in 1770. *Chester* was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution.

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.

The Foe comes on with haughty Stride;
Our troops advance with martial noise,
Their Vet'rans flee before our Youth,
And Gen'ral's yield to beardless Boys.

What grateful Off'ring shall we bring?
What shall we render to the Lord?
Loud Halleluiahs let us Sing,
And praise his name on ev'ry Chord.
—Program note by composer

Four Scottish Dances

Malcolm Arnold (1921-2006)

trans. John Paynter

These dances were composed early in 1957, and are dedicated to the BBC Light Music Festival. They are all based on original melodies but one, the melody of which is composed by Robert Burns.

The first dance is in the style of a slow strathspey—a slow Scottish dance in 4/4 meter—with many dotted notes, frequently in the inverted arrangement of the “Scottish snap.” The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open string pitches of the violin (saxophones in the band edition).

—Program note by composer

Beautiful Colorado

Joseph DeLuca (1890-1935)

arr. Robert Thurston

DeLuca began his musical career at the age of nine, at which time he commenced musical studies at Ripateatina, a province of Chieti in Italy. The young DeLuca entered the Conservatory of Music in Perugia and graduated when he was 17, studying composing, conducting and other related subjects. He served as first trombonist in the orchestras of two grand opera companies and later became conductor of the municipal band of Ripateatina.

His fame as a conductor and soloist spread rapidly, and he served as guest conductor and soloist with many Italian bands. After coming to the United States in 1911, he achieved great fame as a euphonium soloist, appearing with many American bands, including Conway's, Innes', the Victor Herbert Orchestra, and most notably Sousa's. DeLuca also was first trombonist of the Philadelphia Orchestra for a short period, and had a music studio there. He also was a talented conductor. He directed the Lancaster (Pennsylvania) Military Band, and was appointed conductor of bands at the University of Arizona in 1928, a position he held until his death on Oct. 22, 1935. He also directed the Tucson Symphony Orchestra for several seasons. During the summer preceding his death, he conducted the band of the California-International Exposition at San Diego.

DeLuca wrote more than 250 works for band, orchestra, chamber ensembles, and solo instruments. His most famous composition is *Beautiful Colorado*, a euphonium solo. Many of his marches were written while he was director of bands at the University of Arizona.
—Program note from publisher

Profanation

Leonard Bernstein (1918-1990)

arr. Frank Bencriscutto

Jeremiah, Bernstein's first symphony, was premiered in 1944, with the composer conducting the Pittsburgh Symphony and Jennie Tourel as mezzo soprano soloist. Although this early work failed to win a 1942 contest sponsored by the New England Conservatory, it did win the Music Critics Circle of New York Award in 1944. The text of the *Jeremiah* Symphony is from the book of *Lamentations*. *Prophecy*, the first movement, aims to parallel in feeling the intensity of the prophet's plea for his people. *Lamentations*, the third movement, observes the destruction of Jerusalem by the Babylonians. *Profanation*, the scherzo second movement, is based on the traditional Hebrew "Haftarah," a biblical selection from the Books of the Prophets read after the parashah in the Jewish synagogue service. The music depicts a general sense of destruction and chaos brought on by pagan corruption in ancient Jerusalem. The score is dedicated to Bernstein's father.

—Program note from *Program Notes for Band*

The White Rose

John Philip Sousa (1854-1932)

arr. Keith Brion (b. 1933) and Ray Cramer

At a concert by the Sousa Band in York, PA, a civic committee requested the composition of this Sousa march. The march was to be used at the York Flower Festival in 1917 commemorating "White Rose Day." The white rose is the emblem of the House of York in England, from which the city of York, Pennsylvania took its name. The actual White Rose Day celebration was canceled, owing to the priorities of World War I. Nevertheless, Sousa's march

was played at a public concert by combined bands and given some measure of publicity in a recording by the Victor Talking Machine Company. It never became popular however. By request, Sousa incorporated several themes from the opera *Nittaunis*, composed by York banker C.C. Frick.

Sousa's own compositional contribution to *The White Rose* probably consisted only of the introduction and break up strain. The surviving full score fragment in Sousa's hand consists of merely a few bars of the break up strain. It is most likely that the first and second strain melodies and the trio were melodies composed by C.C. Frink and subsequently orchestrated by Sousa.

Whatever the sources, Sousa combined with Frick's compositions to create one of his jolliest and rollicking marches. This music is truly fun to play; it has the barrelhouse exuberance, abandon and bounce of great polkas.

—Program note by arranger

Symphony No. 2 - The Road Is Life

James David (b. 1978)

“Our battered suitcases were piled on the sidewalk again; we had longer ways to go. But no matter, the road is life...” -Jack Kerouac, *On the Road*

In the late 1940's and 1950's, the so-called Beat Generation of American writers challenged the perception of their nation and its people. They wrote on the joy of America's natural beauty and grandeur—its powerful music and poetry, but also the suffering and malaise of its citizens, weighed down by those who would

exploit them. My second symphony ruminates on the words of four Beat Poets and how they might relate to our current mindset in the second quarter of the 21st century. In four movements, a musical road trip of the mind is cast as each one is built on a different author and American place.

I. Junkman's Obbligato (New York City): This fiery poem by Lawrence Ferlinghetti deals with the complex and testy emotions of Greenwich Village in the late 1940's and was distinctly influenced by jazz. Swing and bebop intermingle with mid-century modernism, with stabbing brass and percussion alongside swirling winds as Ferlinghetti begs us to "come on, let's go!"

This work was commissioned by a consortium of wind conductors led by Andrew Trachsel, University of North Texas and Rebecca Phillips, Colorado State University. The symphony is dedicated to composers David Amram and Sammy Nestico.

—Program note by the composer

PERSONNEL

Shanti Simon, conductor

Logan Sorey, conductor

Kirsten Hoogstraten Rivera, conductor

Dan Silver, clarinet

Nathan Mertens, saxophone

Lexi Bixler, graduate conductor

Lexi Bixler is a graduate part-time instructor, pursuing a Doctor of Musical Arts in wind conducting and literature at the University of Colorado Boulder.

Previously, she served for nine years as the Elementary/Middle School director of bands in the Midd-West School District, as well as the assistant director of the Midd-West High School Marching Band in Middleburg, Pennsylvania. Bixler was recognized and awarded by the Midd-West School District as “Internally Motivated” and “Results and Process Oriented.” She was a grant recipient of the Pennsylvania Association of School Retirees in 2018 and 2019, where she utilized the funds for instrument purchases, benefiting students in need.

Bixler holds a Master of Arts in music performance in instrumental conducting and clarinet performance and a Master of Arts in music education from Indiana University of Pennsylvania (IUP). Bixler also holds a Bachelor of Music in music education from Susquehanna University, where she received the Outstanding Student Teacher Award. Bixler’s primary conducting teachers include Shanti Simon, Timothy Paul, Eric Hinton and Gregory Grabowski.

Outside of conducting/teaching/performing, Bixler is an official in both soccer and girls' lacrosse.

Elias Gillespie, graduate conductor

Eli Gillespie is a conductor, educator and scholar pursuing a Doctor of Musical Arts in wind conducting and literature at the University of Colorado Boulder, where he studies with Shanti Simon. He previously earned a Master of Music in wind band conducting at CU Boulder, studying with Donald McKinney and Matthew Dockendorf, and holds a Bachelor of Music Education from Kansas State University. His development as a conductor has been shaped through extensive study at leading national conducting symposia and through broad experiences in both professional and academic settings.

He has served as a graduate part time instructor at CU Boulder, where his responsibilities span large ensemble conducting, undergraduate conducting instruction, and leadership within the Golden Buffalo Marching Band. He also serves as assistant director of the CU Summer Music Academy. Prior to his graduate studies, he was director of bands and orchestras at Lincoln Northeast High School in Nebraska, where he was recognized as the 2022 Nebraska Young Music Educator of the Year.

As a clinician and presenter, Gillespie has been active at state and national conferences, with his work also featured internationally at the Cultural Diversity in Music Education Conference in Kathmandu, Nepal.

Gillespie's research and personal interests center on the ways conductors serve as both artists and educators. His work continues to explore how culturally responsive teaching and thoughtful artistry intersect to create meaningful and lasting musical experiences.

Ashley Hawk, graduate conductor

Ashley Hawk has presented her research on Marches by Women nationwide including the College Band Directors National Association (CBDNA) National Conference, Texas Music Educators Association (TMEA) Convention, Minnesota Music Educators Association (MMEA) Midwinter Convention, and the Boulanger Initiative Fall Conference. Her thesis was selected as runner-up for the University of Oklahoma Three Minute Thesis Competition. Her writing has been published in the Minnesota Music Education Association Interval Journal and the Woman Conductor.

Hawk is currently finishing her DMA in Wind Conducting at the University of Colorado with Shanti Simon. Hawk received her master's degree at the University of Wisconsin Madison studying Wind Conducting with Scott Teeple. Before that, she was a band director in the Eau Claire Area School District. Warrant Officer 1 Hawk has served with the 34th Infantry Division Minnesota Army National Guard Band for thirteen years and is currently serving as the Executive Officer.

Symphonic Band

Flute

Lily Arndt

Castle Rock, CO

Mallory Deneau

Louisville, CO

Joyce Hoyer

Colorado Springs, CO

Caera Knowles

Clive, IA

Louise Larsen

Longmont CO

Jacob Rubin

Edmond, OK

Clara Walker

Ithaca, NY

Oboe

Christopher Brady

Littleton, CO

Thomas Goodwin

Aurora, CO

David Paull

College Station, TX

Bassoon

Rylan Denby

Burleson, TX

Carl Gustafson

Richland, WA

Ciela Heiles

Vancouver, WA

Clarinet

Timothy Aguilar

Pueblo CO

Maxwell Allington

Littleton, CO

Paul Burke

Montrose, CO

Sophia Eyl

Longmont, CO

Leo Hall

Broomfield CO

Lilly Hickson

San Diego, CA

Luke Kneller

Breckenridge, CO

Karla Perez

San Antonio, TX

Yliana Perez

Miami, FL

Advaith Ravindran

Broomfield, CO

Alto saxophone

Curtis Liu

Superior, CO

Ashley Sanchez

Colorado Springs, CO

Carys Vaughan

Littleton, CO

Morgan White

Olathe, KS

Tenor saxophone

Casey Coleman

Thornton, CO

Katelyn Garmon

Colorado Springs, CO

Baritone saxophone

Sydney Bellora

Highlands Ranch, CO

Ryan Weisberg

Littleton, CO

Trumpet

Kaden Blake

Salem, OR

Garrett Goemans

Centennial, CO

Anthony Kunz

Austin, TX

Gwendolyn Milette

Dallas, TX

Ehryn Myatt

Flower Mound, TX

Charlie Smith

Clemson, SC

Horn

Jennifer Cirrincione

Littleton, CO

Tommy Endicott

Fishers, IN

Basia Klos

Menomonee Falls, WI

Sammy Rees

La Junta, CO

Barrett Teston

Blackwell, OK

Trombone

Noah Burak

Boulder, CO

Zeppo Castellano

Lafayette, CO

Jace Drew

Sugar Land, TX

Jack Harper

Lone tree, CO

Logan Hicks

Lafayette, CO

Luke Meredith

Highlands Ranch, CO

Euphonium

Charlie Chisholm

Fayetteville NY

Elyse Cutforth

Lafayette, CO

Arie Dekkers

Loveland, CO

Sydney Notter

Lakewood, CO

Tuba

Sean Gaffney

Castle Pines, CO

Kiera Layne

Burleson, TX

Sophia Perez

Fort Collins, CO

Liam Ryan

Evans, CO

Percussion

Max Adams

Carmel, IN

Angelia Castilleja

Bennett, CO

Sabrina Klinker

Elizabeth, CO

Reid Pleuss

Lakewood, CO

Connor Stitzel

Louisville, CO

String bass

Jacob Kaminski

Cleveland, OH

Harp

Lydia Krason

Piano

Gabrielle Lowman

Pocatello, ID

Wind Symphony

Flute

Alex Westervelt

Principal

Anchorage, AK

Corva Graham

Golden, CO

Santiago Reveiz

Erie, CO

Andrew Stein

San Jose, CA

Tim Scott

West Fork, AR

Oboe

Laura Lambrech

Principal

Monument, CO

Eirian Austeorrian

Boulder, CO

Riley Stone

Fort Collins, CO

Bassoon

Larissa Harrison

Principal

Pearland, TX

David Guy

Aurora, CO

Grace Moon

Dallas, TX

Clarinet

Juan Tovar Vargas

Co-principal

Maracaibo, Venezuela

Nikhila Narayana

Little Rock, AR

Harold Gomez Montoya

Co-principal

Ibague, Colombia

John Petefish

Grand Junction, CO

Caden Craig

O'Fallon, IL

Ben Rathje

Colorado Springs, CO

Paige Scott

Edmond, OK

Steele Jackson

Concord, NC

Kevin Halsey

Billings, MT

Jade Vens

Sugar Land, TX

Saxophone

Spencer Cox

Principal

Memphis, TN

Catherine Ryan

Springdale, AR

Gavin Martellotti

Sebastian, FL

Dylan King

Waco, TX

Catherine Oles

Keller, TX

Jack Beatenhead

Bradenton, FL

Elise Luzietti

Centennial, CO

Eli Ward

Austin, TX

Trumpet

William Bryant

Austin, TX

Connor Johnson

Principal

Dexter, MI

Keegan Arnsmeier

Keizer, OR

Erik Horne

Naperville, IL

Justin Sokolowski

Clearwater, FL

Amy Millesen

Athens, OH

Henry Lesser

Suwanee, GA

John Laszakovits

Falls Church, VA

Horn

Sophie Steger

Skokie, IL

Stacey DeGarmo

Dwight, IL

Daniel Skib

Ann Arbor, MI

Lillianne Vincent

Boulder, CO

Jordan Spivack

Yardley, PA

Trombone

Madison Joy

Atlanta, GA

Sam McDiarmid-Sterling

Boulder, CO

Abby Burford

McKinney, TX

Edward Wellman

Firestone, CO

Jackson Franco (bass)

Richardson, TX

Euphonium

Sam Webster

Principal

Chapel Hill, NC

Nathan Kleve

Thornton, CO

Tuba

Jesse Factor

Principal

Las Vegas, NV

Brayden Metcalf

Cheyenne, WY

Percussion

Jack Arman

Principal

Golden, CO

Alex Yang

Principal

Houston, TX

Hank Sullivan

Boulder, CO

Reese Whitaker

Westminister, CO

Jaxon Clough

Woodlands, TX

Tryggvi Holt

Lafayette, CO

Max Adams

Carmel, IN

String bass

Jacob Kaminski

Cleveland, OH

Piano

Chirapa Wungkaom

Chonburi, Thailand

Harp

Janet Harriman

Dillon, CO

Since 1920, the College of Music

offers a wide range of programs for undergraduate and graduate study, integrating advanced musical and interdisciplinary training with professional-level experiences.

One of the top comprehensive music schools in the country, the College of Music is a fully accredited member of the National Association of Schools of Music since 1941.

[Visit Website](#)

[Make a Gift](#)



*Photos: On this page, University Chorus, Fall 2024.
Photo credit: Erika O'Connor; On the cover, Cross-Genre Ensemble, 2025. Photo credit: Owen Zhou.*

**CU ★ PRESENTS is the home
of performing arts on the beautiful
University of Colorado Boulder campus.**

Explore All Events

Visit Website



*The Drowsy Chaperone (2023).
Photo credit: Bennet Forsyth.*

DEAN'S ANNUAL FUND SUPPORTERS

\$25,000+

Dave Fulker and Nicky Wolman
Maria Johnson

\$10,000-\$24,999

Anne Culver
Rudy and Margaret Perez
Gordon and Paula Stuart

\$5,000-\$9,999

Kate and Matt Cimino
James and Peggy Gutmann
Gregory Silvus and Deidre Ferris
Barbara E Wagner
Ken and Ruth Wright

\$2,500-\$4,999

Chris and Margot Brauchli
Marda Buchholz
Lloyd and Mary Gelman
Babs and Mike Gerber
Suzanne and Dave Hoover
Anjali and Stefan Maus
Daniel Trump
Lucinda Waldron and Paul Ward
Anne and Peter Wood

\$1,000-\$2,499

Maralee Beck and Andy Safir
Judy and Neil Bicknell in honor of Daniel Sher
Dave Bowers
Visda and Thomas Carson
Alison Chubb and Stephen Ruoss
Marty Coffin Evans and Robert Trembly II
Barbara Dixon and Timothy Caldwell

Your support helps keep our music alive.

Gifts to the College of Music help sustain the world-class music education and life-changing professional opportunities we offer our students. Whether you choose to direct your gift to support our students, programs or faculty, you're ensuring the future of music at our university and in our community.

Join our community of supporters!

- Give online at colorado.edu/music/giving.
- Contact our Advancement team at **303-492-3054**.

*Lists reflect gifts of \$50+ made between
May 15, 2024-Nov. 15, 2025.*

Herman Goellnitz
Sara and David Harper
Connie and Allen Hayden
Doree Hickman
Kelli and Van Hoisington
Richard* and Ruth Irvin
Susan Julien
Normie Morin-Voillequé and Paul Voillequé
David and Georgia Nelson
Chris and Linda Paris
Vivianne and Joel Pokorny
Gail and Michael Shimmin
Tatiana and Stephen Tebo
Tyler Little Family Foundation
Mary Webber and Gerald Grammens
Xcel Energy

\$500-\$999

Anonymous in memory of Jay Sproul
Marianne Bachmann and Jim Shaw
Sandra and Bruce Dudley
Thomas Godfrey
Linda Laird Giedl
Alenka and Peter Han
John Hedderich
Kyonggeun and Bruce Johnson
James Klausman
Judith and Jeffrey Kremen
Patricia and Thomas Miner
Ellen Morris and Stefan Magnusson
Tana and Joe Rocco, Jr.
Connie and Harold Roth
Cody Scott and Tim Stumbaugh
Frank Spaid
Heidi and Scott VanGenderen
Maria Vouras and Vasilios Lekkas
Carol and William Young

\$300-\$499

Mary and Davin Anderson
Ingrid Becher
Cathy and Richard Berman
Laura and John Courier
Nicole and Thomas Hasenpflug
Lisa Keil
Jim Lovett and Mary Wilner
Debbie and Rob Phillips
Pamela Rafferty
Larry and Madalynn Schmidt
Mike Shull and Melissa Mahaney
Cindi and John Stetson
Rose Terada

DEAN'S ANNUAL FUND SUPPORTERS

\$150-\$299

Anonymous
Michael and Linda Anderson
Ashley Beavers
David Becher
Steven Board
Timothy Brown
Chevron Corporation
Judy Congdon
Karen Connolly
Charlotte Corbridge*
Elisabeth David
John and Zahra Davis
David Flory
Robert Garnett
Jim Garrison
Roberta and Cliff Goldstein
Jon and Liz Hinebauch
Ann Johnson and Robert Sprinkle
George Kiteley*
Lenna and Jon Kottke
Janie and Craig Lanning
Lydia and Geary Larrick
Harold* and Joan Leinbach
Gretchen and James Lewis
Patricia and Tom Metz, Jr.
Karen Musick
Hien Nguyen
Gene Pollart
Tanya Ramond
Jennifer and Mitchell Rodehaver
Sarah Royall
Scott Springer
Carol Thieme

\$50-\$149

Anonymous
Jan Alexander
Robert Barford
Kimberly and James Beasley
Juliet Berzsenyi
Kimberly and Robert Bond
Barbara Brown and Edward Tollerud
John Davis
Valerie and Thomas DellaPenna
Jackie Earnhart
Daniel Easton
Stephen Fincher
Irma and Richard Gallagher in honor of
Alejandro Miguel Gallagher
Miriam Gilbert
Elisabeth Grace

Kelli and Geoff Hirsch
Jordan Holloway
Thale and Eric Jarvis
Carol and Charles Javernick
Susan Kinne
Ellen and Stephen Kort
Kerry Lightenburger
Colette Lottor and Richard Jacobi
Meryl Mantione
Nancy and David Marberry
Marianne and John Martin
Cathy and Byron McCalmon
Janie and Harry McDonald, Jr.
Zoe and Jeffrey Miller
Lisa Moragne-Kayser and John Kayser
Harry Need in memory of Graham Schofield
Brooke and Gary Palumbo
Desiree Parrott-Alcorn and Rob Alcorn
Mikaela Rich
Zina Richardson
William Roettker
Judy Rogers
Rojana Savoye
Jan Schiff
Clay and Rebecca Sherrill
Dain Shuler
Gayle and Thomas Smith
Carolyn Spicer
Terri and David Stringfellow in memory of
Sue Ann Symonds
Mary Swaney
Cynthia Thompson Grubb and Richard Grubb
Martha and Pieter Van Der Mersch
Terry and Janet Venard
Jean Wainwright
Leslie Walker and Dale Puce
Wei Wang and Eric Hintsa
Heidi Warriner
U Kyaw Win
Cynthia Wooten and Walt Wolfenbarger
Fran and Donald Zinn

* *Deceased*

PERSONNEL

COLLEGE OF MUSIC

Dean

John Davis

Associate Dean for Graduate Studies

Margaret Haefner Berg

Associate Dean for Undergraduate Studies and Enrollment Management

Matthew Roeder

Assistant Dean for Strategic Initiatives

Kate Cimino

Assistant Dean for Budget, Finance and HR

Carrie Howard

Assistant Dean for Advancement

Andrew Palmer Todd

Senior Director of Communications

Sabine Kortals Stein

Director of Community Support and Programming

Alexis McClain

Executive Assistant to the Dean

Rebecca Yoho

Director, Eklund Opera Program

Leigh Holman

Eklund Opera Program Manager

Christie Conover

Director, Musical Theatre Program

Matthew Chellis

Production Director

Ron Mueller

Technical Director

Jeff Rusnak

Assistant Technical Director

Ben Smith

Costume Coordinator/Designer and Shop Manager

Ann Piano

Communications Manager

MarieFaith Lane

Communications and Program Assistant

Kathryn Bistodeau

Director of Development

Kelli Hirsch

Senior Program Manager for Events

Mikaela Rich

Program Manager for Stewardship and Donor Relations

Shih-Han Chiu

Development Assistant

Christie Preston

Operations Director and Head Piano Technician

Ted Mulcahey

Scheduling Manager

Kayla Pierce

Head Recording Engineer and Technical Director

Kevin Harbison

Assistant Recording Engineer

Kristofer Twadell

Operations and Facilities Assistant

Peggy Hinton

Lead Piano Technician

Mark Mikkelsen

Media Specialist

Dustin Rumsey

Piano Technician

Phil Taylor

CU PRESENTS

Executive Director

Andrew Metzroth

Marketing and PR Director

Laima Haley

Director of Ticketing and Patron Services

Adrienne Havelka

Front of House Director

Rojana Savoye

Marketing Manager

Elise Zabala

Multimedia Content Manager

Sarita Narayanswamy

Publications Manager

Sabrina Green

Senior Marketing Assistant

Maya Reno

Marketing Assistant

Maija Brandt

Box Office Services Coordinator

Dylan Thierry

Tessitura CRM Specialist

James Whalen

Lead Box Office Assistants

Caitlin Amero

Aidan Biffinger

Box Office Assistants

Macy Crow

Remy DeParis

Joel Ferst

Johnette Martin

Sallu Young

MACKY AUDITORIUM

Director, Macky Auditorium and Artist Series

Rudy Betancourt

Assistant Director for Administration

Sara Krumwiede

Assistant Director for Production

Trevor Isetts

Assistant Director for Patron Services and Stakeholder Services

Amanda Wells

Assistant Director of Operations

Paige Wiedemann

Production Managers

Richard Barrett

Scott Wickham

Front of House Director

Rojana Savoye

Senior House Manager

Devin Hegger

House Managers

Aleighya Dawkins

Pearl Enssle

Brosnan Szabo

*Personnel lists current as
of Oct. 1, 2025. **Visit the***

***most up to date staff directory**
at this link.*