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COLLEGE OF MUSIC 2025-26 EVENTS



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Faculty Tuesdays

Always a Flutist: Threads of Silver, Ties of Gold

Christina Jennings, flute

Tuesday, Sept. 23, 2025, 7:30 p.m.

Grusin Music Hall

PROGRAM

+ flute studio current student or alumni

* area high school musician

The Unanswered Question

Charles Ives (1874-1954)

Abigail Nims, mezzo soprano

Christina Jennings, flute

Mallory Wood, flute +

Paige Michaud, flute +

Alexander Westervelt, flute +

Alex Gonzales, violin

Ali Jennings Flanagan, violin

*Jiyu Kim, violin **

Margaret Berg, violin

Laima Haley, violin

*Seungjae Kim, violin **

Matthew Dane, viola

Matthew Stuckey, viola

Leah Fredrick, viola

Julian Bennett, cello

*Nathan Dane, cello **

*Althea Nelson-Todd, cello **

Susan Cahill, bass

Egemen Kesikli, conductor

Beatles Songs

Luciano Berio (1925-2003)

John Lennon, Paul McCartney

Michelle I

Ticket to Ride

Yesterday

Michelle II

Abigail Nims, mezzo soprano

Wesley Oakes Leffingwell, harpsichord

Christina Jennings, flute

Rachelle Crowell, flute +

Julian Bennett, cello

Alex Gonzales, violin

Matthew Dane, viola

Susan Cahill, bass

Luka Vezmar, oboe

Nikhila Narayana, clarinet,

Santiago Reveiz, piccolo +

Janet Harriman, harp

Te Tangi a te Matui

Helen Fisher (b. 1942)

Christina Jennings, flute and voice

Sonata for flute and piano

Lowell Liebermann (b. 1961)

Lento

Presto energico

Christina Jennings, flute

Forrest Howell, piano

Flutter

Dianna Link (b.1999)

Katy Wherry, flute and piccolo +

Christina Jennings, flute

Madison Hardick, flute +

Andrea Kloehn, alto flute +

Always

Irving Berlin (1888-1989)

arr. John Ferguson

Forrest Howell, piano

Jana Lange: Bountiful, Utah

Mara Riley: Boston, Massachusetts

Indigo Fischer: Santa Barbara, California

Katie Scholl: Boston, Massachusetts

Sorcha Barr: Perth, Australia

Nicole Peters: New York, New York

Kaleb Chesnic: Cleveland, Ohio

Leanne Hampton: Evansville, Indiana

Elisa Muzzillo: Philadelphia, Pennsylvania

Breathless

Egemen Kesikli (b. 1989)

Egemen Kesliki, conductor

Christina Jennings, flute soloist

Carolyn Keyes, shakuhachi flute +

Flute studio alumni:

Indigo Fischer, Ayla Lantz, Courtney Badura, Sarah Frank, Michael Williams, Sorchia Barr, Hollie Bennett, Andrea Kloehn, Ariel Flach, Ysmael Reyes, Kathryn Eagles, Kaleb Chesnic, Dianna Link, Rachelle Crowell, Joshua Hall, Leanne Hampton, Maddie Hardick, Elisa Muzzillo, Katie Scholl, Nicole Peters, Katy Wherry, Madison Tallman, Celeste Landy, Jana Lange, Emma Shubin, Mara Riley, Nova Rognerud, Emma Shelby, Joan Braun

Flute studio current students:

Regan Buttermore, Mallory Deneau, Louise Freja Larsen, Corva Graham, Annabell Grba, Aria Hensen, Natalie Highfield, Joyce Hoyer, Caera Knowles, Paige Michaud, Santiago Reveiz, Jacob Rubin, Timothy Scott, Andrew Stein, Clara Walker, Alex Westervelt, Mallory Wood

Flute studio friends:

*Margaret McDonald, Nathan Mertens, Yonatan Malin, Kate Cimino, Susan Cahill, Laurie Hathorn, Grace Leslie, David Korevaar, Sarah Zhou**

PROGRAM NOTES

Always a Flutist: Threads of Silver, Ties of Gold

In 2017, I created the Once a Flutist, Always a Flutist Festival—a three-day gathering that brought together Sir James and Lady Galway, CU Boulder students and alumni, the Colorado Flute Association, astronaut and flutist Cady Coleman, and a group of young flutists affectionately called The Little Galways. The heart of that festival was inclusivity: celebrating our shared love for the flute, our community and the lasting friendships that music nurtures. Tonight's concert, **Threads of Silver, Ties of Gold**, carries those same themes forward as we reunite many Fludio alumni to mark my twentieth year of teaching at CU Boulder.

With 75 of us on stage, I am deeply grateful to my colleagues, collaborators, alumni and students for inspiring the beauty, community, and meaning we share in music. My heartfelt thanks go to CU Presents and the Operations teams, to Shih-Han Chiu for alumni support, and to my flute “fairy godmother” Laurie Hathorn, whose generosity includes hosting a special dinner for alumni who traveled to Boulder. I am also indebted to many Fludio members including Rachelle Crowell, Katy Wherry, Mallory Wood and Paige Michaud.

—Christina Jennings, September 2025

Support the Flute Fund by making a gift.

Thank you for considering a donation to the CU Flute Fund to support this stellar program!

The Unanswered Question

Charles Ives (1874-1954)

Charles Ives was celebrated for his bold experimentation of harmony and was known for quoting American folk tunes and hymns in his music. Originally subtitled “A Cosmic Landscape,” *The Unanswered Question* is an atmospheric work that he described as “philosophy expressed through music.” The piece features three groups of musicians: a string quartet representing “The Silence of Druids – Who Know, See, and Hear Nothing;” a solo voice posing “The Perennial Question of Existence” and a flute quartet of “Fighting Answerers” attempting fervently to answer the solo voice. Though composed in 1908, Ives revised the work between 1930 and 1935, adding a thirteen-bar introduction, creating further dissonance in the flute lines, and changing the end of the solo line so it did not end on the same note as which it began.

Each of the three groups represent different factions of humanity and each perform entirely different musical roles. The string parts are marked *pianissimo*, as quietly as possible, with no change in tempo throughout. The “Silence of Druids” is meant to be so quiet, in fact, that Ives has denoted specific sections of the piece in which the string sound may not be heard, nor is it important that they should be. The “Perennial Question of Existence,” while traditionally played on a muted trumpet, may also be played by an English horn, oboe or clarinet. However, tonight’s performance will not feature any of those instruments, but rather, mezzo-soprano Abigail Nims. This change is inspired by American opera singer Joyce DiDonato, who recorded this piece for her album *Eden* in 2022. The question, presented as a repeating five-note motive, is meant to be stated each time in the same tone of voice. The solo

line poses this question seven times, and the flutes answer six times, each response more erratic than the last. The seventh and final question is answered only by silence. As the strings are asked to play with the same dynamic and the solo question is asked to play with the same tone of voice, much of the rising intrigue comes from the flute quartet, whose music gradually becomes louder and more active. The “Fighting Answerers” represent humanity fervently hunting for an answer which does not exist.

Interestingly, it is one of his few works absent of folk tunes and hymns, though there is no shortage of bold, dissonant harmony. This piece was likely inspired by a Ralph Waldo Emerson work titled *The Sphinx*, which includes the line *Thou art the unanswered question* in the second to last stanza. Ives’ inspiration from American philosophers and writers is also present in his Piano Sonata No. 2, “Concord, Mass, 1840-1860,” in which the movements are titled Emerson, Hawthorne, “The Alcotts,” and Thoreau. This piano sonata also features a solo flute line in the final moments of Thoreau in which a flutist plays a final iteration of the main theme in the concluding moments of the epic sonata.

Beatles Songs

Luciano Berio (1925-2003)

Luciano Berio’s *Beatles Songs* are the product of an unlikely musical friendship and inspiration of the 1960’s. Italian composer Luciano Berio was celebrated for his musical experimentation, early interest in electronic music and the use of comedy and extended techniques in his works. Originally a pianist, Berio was conscripted into the army during World War II and, on his first day, injured his hand learning how to use a gun. Unable to continue playing the piano, he

shifted his focus to composition at the Milan Conservatory following the war. In 1966, shortly after Berio had come to the United States and taken a position at the Juilliard School, he gave a lecture at the Italian Cultural Institute in New York City. Among the attendees was none other than Paul McCartney, who was researching avant-garde music as inspiration for the Beatles' upcoming album, *Revolver*. They spoke in the hallway following the lecture, and a year later, Berio arranged *Beatles Songs* for voice and instruments. His arrangements of *Michelle*, *Ticket to Ride*, and *Yesterday* are dedicated to his lifelong musical partner and ex-wife, American mezzo soprano Cathy Berberian, who also sang the premiere. The flute writing in *Beatles Songs* evokes idiomatic writing from the entire history of the modern flute, from Bach in the 1700s to Berio's own contemporary writing in the 1960s—all in an ode to the Beatles and their music, which had taken the world by storm. While *Yesterday* takes inspiration from J.S. Bach's *Aus Liebe*, *Michelle II* quotes the opening pitches from Debussy's *Syrinx* and Berio's own *Sequenza I* for solo flute, one of the many installments of his series of virtuosic, avant-garde solos for various instruments.

In the summer of 1968, Berio was writing his *Sinfonia*, inspired by political turmoil in the United States incited by the assassinations of Martin Luther King Jr. and Robert Kennedy and widespread student protests against the Vietnam War. Similar political turmoil was present in Great Britain with the rise of the British Panthers, the Black Power movement, and protests over the unlawful arrest of Trinidadian immigrant and restaurant owner Frank Crichlow, who became a figurehead for the British Civil Rights movement. The third movement of Berio's *Sinfonia* includes spoken and instrumental quotations from the music of Mahler, Bach,

Beethoven, Ravel, Schoenberg and Strauss, and from Samuel Beckett's novel, *The Unnamable*, in which an unnamed protagonist narrates his own uncertainty about identity. Around the same time Sinfonia was published, the Beatles' *Revolution 9* was released. In a remarkably similar format to Berio's Sinfonia, recordings of American football games, George Harrison and John Lennon speaking, and quotations from the music of Beethoven, Sibelius and Schumann appear in *Revolution 9*.

Why did Berio and the Beatles release such similar music in the same summer? Berio compared his work to the idea of “sounding together,” while the Beatles described theirs as “painting a picture in sound of revolution.” Not only were these two musicians influenced by global politics and the fight for human rights, they were also led by a deep admiration for one another's art. This is evident in several of their most well-known works of music, including Berio's arrangement of *Beatles Songs*.

Te Tangi a te Matui

Helen Fisher (b. 1942)

Helen Fisher celebrated her 83rd birthday earlier this year, at her home in Wellington. She looks back fondly at her first major composition—*Te Tangi a te Matui*—written in 1986 while studying te reo Māori at Te Kuratini, Wellington Polytechnic.

The piece opens with a *karakia* that was given to her by her language teacher, Teariki Mei QSM (Ngāti Ruapani, Ngāi Tūhoe), which Fisher set to music. The flutist sings the *waiata*, and later there are moments where the voice and flute completely merge as one. The flute part is in places reminiscent of the small kōauau

flute, hinting at its breathy timbre, nuanced microtonal scale, and the playing method of bending between notes. Fisher says that the work was also inspired by birdsong, and the memory of her mother's singing—the work is dedicated to her. For the flutist, it is an opportunity to explore the colouristic and timbral possibilities of the flute using modern playing techniques.

The revival of taonga pūoro was in its discovery phase at the time *Te Tangi a te Matui* was written—it was revolutionary for its time in terms of the emulation of the kōauau on the Western flute. Fast-forward thirty years, and the New Zealand compositional landscape is bursting with the inclusion of Māori instruments in contemporary classical music: taonga pūoro concertos with orchestra, compositional collaborations using elements of Māori song, and chamber works with interplay between the Western flute and taonga pūoro. Fisher went on to have a close working relationship with prominent taonga pūoro player Richard Nunns, collaborating on several compositions.

Notable is Fisher's commitment to ongoing connections with Māori, and how they have informed her work. Fittingly, *Te Tangi a te Matui* is a *karakia* about building relationships and weaving connections. A decade after the work was written, Huirangi Waikerepuru CNZM (Taranaki, Ngāpuhi) provided the clarified translation listed below, and congratulated Fisher for “her efforts to incorporate the sound of the kōauau via the flute,” and “her contribution to the promotion of te reo Māori.” Significantly, the year prior to this work being composed, Waikerepuru led the 1985 Māori Language Claim that resulted in the passing of the Māori Language Act in 1987, and the establishment of the Māori Language Commission.

—Program note by Hannah Darroch, MM 2012

Kia whakarongo ake au
Ki te tangi a te manu nei
a te Matui
Tui-i-i, tui-i-i, tuituia
Tuia i runga
Tuia i raro
Tuia i waho
Tuia i roto
Tuia i te here tangata
Ka Rongo te po
Ka Rongo te ao

As the senses of my physical self
are drawn to the plaintive cry
of the Matui
Tui-i-i, tui-i-i, tuituia
That it be woven above,
Enmeshed below,
Entwined outside,
Embraced within my very being,
Interlaced by threads of human love and compassion
Let peace abound throughout the night and the
light of day.

Translation by Huirangi Waikerepuru

Sonata for flute and piano

Lowell Liebermann (b. 1961)

Every instrument has a set of works deemed standards—works that are played by students and professionals alike, that appear on recital after recital and are loved by generations of musicians. For flutists, Lowell Liebermann's Flute Sonata is undoubtedly one of those standard works. As it has been performed by flutists in the University of Colorado Boulder flute studio year after year, it was a fitting addition to tonight's program. Part of what makes this work so riveting, for performers and audiences alike, is the shocking change in character between the two movements. The first movement is slow and icy, almost reserved in nature, whereas the second movement is fast and wild. This drastic change in style is present in many of his other works, including his much-loved concertos for flute and piccolo. This work was commissioned by the Spoleto Festival and dedicated to prolific flutist Paula Robison, who premiered the work alongside pianist Jean-Yves Thubaudet on May 20, 1988. Liebermann's Sonata for Flute and Piano, Op. 23 won Best Newly Published Flute Work from the National Flute association in 1989.

Flutter

Dianna Link (b.1999)

CU composition and flute alumni Dianna Link likes to joke that she became a composer by accident. Originally a flutist, her journey in composition began with an arrangement of *Have Yourself a Merry Little Christmas* written for fun in her spare time. "There was never really a moment that I decided 'This is what I want to do.' I just kept on composing, following the opportunities, and listening to my heart. Long story short, I started arranging Christmas

music for flute quartet, and then I blinked. Now, I'm a composer writing music all the time." Link writes music driven by narrative, nature, and the little things that make life meaningful. Her music is carefully thought out and she often visually maps out the emotional arch of a piece and uses it as a guide to direct the form, rhythmic textures, and sonic colors of the piece. Link's music is a reflection of her own unique personality and is influenced by folk music, pop, jazz, rock and human connection.

Flutter is a piece for flute quartet that is inspired by monarch butterfly migration across North America. Every year, monarch butterflies make the 3,000-mile journey between Canada/Northern U.S in the summer to the forests of Southern Mexico in the winter. The Monarch butterfly's ability to make this journey every year is astonishing because it takes 5 generations of butterflies to complete the flight. The butterflies know precisely where to go due to highly developed internal clocks and information passed through the generations in their genes. This piece depicts the incredible resilience of the monarch butterfly and their ability to always find their way home no matter where they go. Originally commissioned by Christina Jennings and the CU Flute Studio, *Flutter* was a wedding present to alumna Yuna Langehenning.

Breathless

Egemen Kesikli (b. 1989)

Breathless for flute orchestra brings together players of different levels in one ensemble, with easy, intermediate, and advanced parts allowing flutists of varied experience to perform side by side. The music explores the brilliance and fragility of breath: long, bent tones hover between slowly shifting pitches, creating

shimmering “beating” effects, set against fast, glittering flourishes and cascading runs that drive the piece with restless energy.

Commissioned by Christina Jennings and the University of Colorado Boulder Flute Studio for the Once a Flutist festival in 2017, Breathless was later performed at the National Flute Association Convention in Chicago that same year. It is an honor to have Jennings and her studio bring the piece to life again.
(Notes by composer)

Program notes by Paige Michaud (MM 2026)
except where marked.

PERSONNEL

Christina Jennings, flute

Abigail Nims, mezzo soprano

Alex Gonzales, violin

Margaret Berg, violin

Laima Haley, violin

Susan Cahill, bass

Egemen Kesikli, conductor

Courtney Badura

Courtney Badura began her flute career at the University of Southern California, where she spent two years studying under Jim Walker. When the COVID-19 pandemic hit, Badura took a leave of absence before finishing a Bachelor of Music in flute performance, studying under Christina Jennings at CU Boulder, where she won the 2022 CU Honors Concerto Competition. After graduating, Badura moved to the Netherlands where she began a master's program in classical flute at the Royal Conservatory of the Hague. She spent a semester there before making some big changes which have led her to move back to Boulder, where she works as a preschool teacher while pursuing a degree in psychology at CU Boulder. Badura continues to find ways to keep music in her life, by performing with friends as well as Seicento Baroque Ensemble, where she played baroque flute on large productions such as *Judas Maccabeus* and Bach's *St. John Passion*.

Kaleb Chesnic

Hailed by Gramophone as a “sensitive and virtuoso performer,” flutist Kaleb Chesnic delights audiences with his commanding presence, brilliant technique and thoughtful interpretations. Chesnic is lecturer in flute at the Baldwin Wallace Conservatory and is an active solo and orchestral musician; having performed with the Colorado Symphony Orchestra, the Grand Junction Symphony Orchestra and the Grammy Award winning Albany Symphony Orchestra. Chesnic received MM and DMA degrees from the University of Colorado Boulder, and a BM from the Baldwin Wallace Conservatory of Music. His principal teachers include George Pope, Christina Jennings and Damian Bursill-Hall.

Sorcha Barr-Deneen

Known for her vibrant performances and lively teaching style, Sorcha Barr-Deneen (MM UIUC; BM CU Boulder; CertArtsAdmin UC Irvine) is an active soloist, orchestral musician and educator. She frequently performs at fundraising concerts and private events, and teaches in the community in workshops and masterclasses. Barr-Deneen is an enthusiastic supporter of contemporary composers, presenting notable premieres through the Experimental Music Studios, Illinois Modern Ensemble and Midwestern Collegiate Composers Exchange, and has commissioned works for her studio and flute ensemble. Since relocating to Western Australia in June 2025, Barr-Deneen has joined the Tutti Flute Ensemble and been invited to perform at the Australian Flute Festival. She plays with a number of local ensembles and teaches at her studio outside Perth. [**sorchabarr.net**](http://sorchabarr.net)

Kathryn Eagles

Kathryn Eagles is a flutist and educator in Longmont, Colorado. She holds BM and MA degrees from the University of Alaska Fairbanks and a DMA from the University of Colorado Boulder. Eagles is the director of instrumental music at Boulder Country Day School, adjunct professor at the University of Alaska Fairbanks, and flute instructor at Parlando School of Musical Arts. As an orchestral flutist, Eagles is the principal flutist of the Longmont Symphony and second flutist with the Cheyenne Symphony. She has also performed with the Colorado Symphony Orchestra, Boulder Philharmonic, Colorado Bach Ensemble, Mahlerfest Colorado and the Evansville Philharmonic. When she finds any free time, Eagles loves spending time with her husband Chris, and her two perfect dogs Penny and Maggie.

Indigo Fischer

Indigo Fischer joined the Music Academy of the West in 2021, swiftly advancing to the role of artistic administrator. In this position, she oversees chamber music programming, guest artist relations and festival scheduling. Prior to her full-time position, Fischer held seasonal roles at the National Repertory Orchestra and Music Academy of the West. An award-winning flutist, Fischer received a Master of Music from The University of Texas at Austin, where she co-founded a woodwind quintet and served as the flute studio teaching assistant. She holds a bachelor's degree in flute performance and a micro-credential in arts administration from the University of Colorado Boulder, and is an alumna of Interlochen Arts Academy. Her former teachers include Marianne Gedigian, Christina Jennings, Erika Boysen and Nancy Stagnitta.

Sarah Frank

Sarah Frank holds a Bachelor of Music Education from the University of Colorado Boulder (2017) and a master's in educational leadership from Regis University (2023). She spent six years teaching music before transitioning into school administration, where she is now in her third year of leadership. Frank is passionate about early literacy and believes deeply in education as a powerful tool for social justice and equity. Outside of school, she sings with the Rocky Mountain Chorale and lives in Broomfield with her two cats.

Joshua Hall

Joshua Hall is an enthusiastic and positive flutist who enjoys teaching willing students, and is always excited to share musical ideas with others. He loves living in Colorado and currently plays with the Denver Philharmonic Orchestra. Hall graduated with a Doctor of Musical Arts degree in flute performance and pedagogy from the University of Colorado, studying with Christina Jennings and working as a teaching assistant within the flute studio. He enjoys composing, and one of his pieces, Trio for Three Flutes, has been performed in Japan, Spain, Greece and here in the United States.

Leanne Hampton

Leanne Hampton serves as the May Director of Education for the Evansville Philharmonic Orchestra, where she oversees management of educational initiatives and community programming for the corporation. Hampton also holds the position of consortium instructor at the University of Evansville. Hampton performs as principal flute of the Evansville Philharmonic

Orchestra and the Owensboro Symphony. She has served on the faculties at the University of Louisville and Kentucky Wesleyan College. She has performed with the Colorado Symphony, Louisville (Kentucky) Orchestra, Arkansas Symphony, Venice (Florida) Symphony, Breckenridge Music Festival and Cheyenne Symphony. Hampton received a BA from the University of Central Arkansas, and MM and DMA degrees from the University of Colorado Boulder. She received additional training at the Aspen Music Festival and Texas Music Festival.

Madison Hardick

Having graduated with a BM in flute performance in May 2022, Madison Hardick has since been living and occasionally performing in the Boulder area. Recent performances include substitute roles with the Boulder Symphony and Symphony of the Rockies, and she recorded her first album with composer Jordan Holloway and pianist Anastasiia Pavlenko in 2023. In the fall of 2024, Hardick began her studies as an urban planning and urban design graduate student at CU Denver's College of Architecture and Planning. She continues to look for opportunities to perform while enjoying a new and exciting chapter as an urban planner.

Carolyn Keyes

Carolyn Keyes is a flutist, educator and arts advocate known for her infectious creativity and passion for music. Based in Texas, she serves on the faculty at Tarleton State University and performs regularly with the Midland-Odessa Symphony, FlutAria! and dZuo. Her dynamic career spans solo, chamber and orchestral work, with past performances including the Longmont and Cheyenne Symphonies. A champion for arts access, she has worked with

youth symphonies, nonprofit organizations and underserved schools. Keyes' innovative teaching integrates creativity and collaboration, inspiring students from beginners to university-level musicians. She holds a DMA from the University of Colorado Boulder and degrees from UNT and BGSU. A Conn-Selmer artist, Keyes continues to bring music to life in classrooms, concert halls and communities across the country.

Andrea Kloehn

Andrea Kloehn is a flutist and visual artist based in Boulder. In addition to teaching flute and freelancing, she is the lead designer and graphic artist at Music Game Club, a company that makes educational music theory games. Kloehn graduated from CU Boulder with a Bachelor of Music degree in 2022.

Celeste Landy

Celeste Landy discovered her passion for public music education during her undergraduate studies at the University of Colorado Boulder, where she earned a bachelor's degree in music education in 2019. She recently completed a master's degree in music and music education at Teachers College, Columbia University. An active member of the Colorado Music Educators Association, she serves as the instrumental music representative for northwestern Colorado. She currently teaches instrumental music at Battle Mountain High School in Edwards, where she helps students of all experience levels grow their confidence, creativity and community through music.

Ayla Lantz

Ayla Lantz is a private piano and flute teacher for students of all ages. Lantz studied with Juilliard graduate Christina Jennings and professor of piano and pedagogy Alejandro Cremaschi at the University of Colorado Boulder. Along with her degree in music performance, Lantz has a certificate in music technology. As a classically trained musician, Lantz has a comprehensive understanding of music theory, composition and chamber music. Lantz believes that every student is unique and prioritizes the students musical interests to incorporate them into lessons; music should be fun and create passion in the musician.

Jana Lange

Jana Lange's mentoring and dynamic performances have empowered others towards the same kind of dedication and innovation which led to her acceptance at age 16 to Weber State University where she is now the adjunct professor of flute. Lange studied with Christina Jennings at the University of Colorado Boulder where she received a BM in flute performance. Full-ride scholarships and winning college-wide Concerto Competitions at both institutions and giving a commencement address at CU Boulder as the Outstanding Graduate for the College of Music all helped Jana prepare to complete an MM in flute performance at Carnegie Mellon University, studying with Lorna McGhee. Lange recently won first place in the UFA Artist Performer Competition. Other significant mentors include Jeanne Baxtresser, Alberto Almarza and Brook Ferguson.

Dianna Link

Enchanted by the Rocky Mountains, composer Dianna Link writes music driven by narrative and nature, and the little things that make life meaningful. Link writes for everything from intimate chamber works to expansive large ensemble works. She has collaborated with numerous musicians and ensembles including the Grammy award-winning Akropolis Reed Quintet, the Colorado Symphony, Emissary Flute Quartet, SOLI Chamber Ensemble, Ivalas String Quartet and ~ Nois. Link is a recipient of the 2024-25 Bouman Fellowship. In 2021 Link was mentored by Alexandra Gardner as part of the Boulanger Initiative mentorship program. She holds a Bachelor of Music in composition from CU Boulder, and in 2023 she earned an Artist Diploma as a composer fellow for the Gabriela Ortiz Composing Studio. diannalink.com

Elisa Muzzillo

Elisa Muzzillo is an active flutist and teaching artist in Philadelphia. She regularly performs with orchestral and chamber ensembles around the greater Philadelphia area, and teaches as a private flute instructor for her own studio and for the Springside Chestnut Hill Academy. Muzzillo is an alumna of several music festivals including the Aspen Music Festival and Texas Music Festival, and a prizewinner of Young Artist and Solo Competitions hosted by the Flute Society of Washington D.C. and the Canadian-American Flute Symposium. Muzzillo earned a Master of Music degree from the University of Colorado Boulder and a Bachelor of Music degree from Temple University. She is a Suzuki Certified Instructor and a library assistant.

Nicole Peters

Nicole Peters began playing flute at age seven and has since performed in orchestras, bands, klezmer groups and pit ensembles. She was principal flutist for nine operettas and musicals with the College Light Opera Company and contributed to their virtual projects during the COVID-19 pandemic. Peters earned a bachelor's degree from the University of Colorado Boulder (studying with Christina Jennings) and a master's from SUNY Purchase (with Tara O'Connor). She is currently pursuing a doctoral degree at Stony Brook University under Carol Wincenc. An enthusiastic educator, she maintains a growing private studio and teaches students of all ages. Outside of music, Peters is passionate about wildlife care and is actively involved in Wild by Nurture, a rehabilitation nonprofit founded by her mother.

Ysmael Reyes

Praised for his “agility, speed ... liquid phrasing and tonal sophistication” (Fanfare Magazine), Venezuelan flutist Ysmael Reyes, DMA enjoys an active career as a soloist, orchestral musician, and teacher. A product of Venezuela's System of Youth Orchestras, he has performed across the Americas and Russia, and won prizes in competitions including the National Flute Association Convention Performers Competition. His album *Incanto: Venezuelan Contemporary Music* was released by Clear Note Records. Reyes is principal flute of the Colorado Bach Ensemble and Cheyenne Symphony Orchestra, and regularly performs with Bach Society Houston and Boulder Bach Festival. A committed educator and advocate for new and Latin American music, he has premiered numerous works and appears regularly at international festivals. He teaches flute and chamber music at Colorado State University.

Mara Riley

Mara Riley (Mus'20, flute and voice performance) is a Boston-based soprano and flutist. This season, she performs with the Boston Early Music Festival as Armillo in Provenziale's *Stellidaura*, and joins BEMF for Telemann's *Don Quichotte* at the Magdeburger Telemann-Festtage in Germany. She sings Belinda in Dido's *Ghost* (Errollyn Wallen) with Emmanuel Music, and sings with Aeternum in Napa Valley. As a baroque flutist, she has played with Blue Hill Bach, BEMF, and H+H (upcoming). Last season, she was a soprano soloist with Emmanuel Music, BEMF, Sarasa Ensemble, Colorado Bach Ensemble, Nightingale Vocal Ensemble and the Boulder Bach Festival. She was a 2024-25 Voces8 U.S. Scholar and a 2025 Toronto Summer Music fellow. She studied with Paula Robison (flute) and Lisa Saffer (voice) at NEC (MM '24). marariley.com

Emma Shelby

Emma Shelby (she/her) graduated from CU Boulder with degrees in flute performance and neuroscience, where she spent countless hours in rehearsal rooms, practice caves and neuro labs. After a brief detour through research and teaching, she's now a **third-year medical student** at CU Anschutz, planning to specialize in **ophthalmology** (because eyes are just the coolest). She still plays whenever she can and finds joy in hiking, traveling, creating art, and keeping her houseplants barely alive. She lives in Aurora with her partner, two cats, and a surprisingly charming leopard gecko. Fun fact: she can juggle—poorly, but with enthusiasm. She's thrilled to reunite with her flute roots and grateful for the chance to make music again on her old stomping grounds.

Katie Scholl

Katherine Rosemarie Scholl (Mus'19, flute performance) graduated in 2019. After competing as a quarterfinalist in the NFA Young Artist Competition, she fulfilled a long time dream of participating in the Disney College Program at Walt Disney World in Orlando. While there, she was selected for the opening team of two brand new attractions, including "Guardians of the Galaxy, Cosmic Rewind." In October 2022 she returned to music, performing as a Woodwind Doubler for Princess Cruises Lines, where she completed four cruise contracts. In addition to backing up production shows and guest entertainers, she also had the opportunity to develop her own jazz and vocal sets. Scholl is currently in Boston studying voice and musical theatre, and can be seen onstage next as Ado Annie in *Oklahoma!* presented by New England Public Theatre.

Emma Shubin

Flutist, Dalcroze and Suzuki educator Emma Shubin has been joyfully moving to and making music her whole life. Despite her parents' best efforts to turn her into a violinist, she fell in love with the flute and never looked back. She is co-founder and artistic director of Integral Steps, a nonprofit dedicated to integrative, multimodal education, where she blends her love of music, movement, improvisation, and ecology to inspire students of all ages. Currently a PhD candidate at the University of Luxembourg, she researches the integration of movement into instrumental learning in the early years. She is passionate about developing early childhood music curriculum, supporting educators through accessible platforms such as The Virtual Dalcroze Meet-Up, and creating embodied pathways toward artistry for all ages. She currently lives with in Luxembourg her husband, daughter,

and their two silly pups, and can be found eating croissants and sampling coffee in cafés when she's not researching, writing, or playing her flute.

Madison Tallman

Flutist Madison Tallman is a passionate performer and arts advocate who holds a Bachelor of Music in flute performance from the University of Colorado Boulder, along with a Music Entrepreneurship certificate and a business minor. She values the deep sense of community in music-making and believes personal connection enhances artistic collaboration. While at CU Boulder, Tallman combined her love of performance with practical business training, developing materials to launch a private teaching studio and preparing for work in the nonprofit arts sector. Inspired by her own experience in underfunded school arts programs, she aims to make the arts more accessible for young students. She is now pursuing a master's degree in music and arts management at Colorado State University, where she continues to blend creativity with entrepreneurship.

Katy Wherry

Katy Wherry is an internationally recognized flutist known for her dynamic performances, creative collaborations, and commitment to musical community-building. She is the founder of Etude of the Week, the world's largest online flute performance space, with more than 8,000 participants from more than 150 countries. A Galway Rising Star Award winner, Wherry has performed and taught at festivals across the U.S., Europe, Asia and South America. She presents workshops at major events including the National Flute Association Convention and the Boston Flute

Festival. Based in Colorado, she regularly performs with the Colorado Symphony and in solo and chamber settings. A versatile recording artist, she appears on albums, video game scores and LeVar Burton Reads. Wherry also founded For the Love of Flute, a coaching program supporting flutists of all levels.

Michael Williams

Praised by the San Francisco Chronicle for his “sweet but potent birdsong,” flutist Michael Williams performs across Colorado with ensembles including the Colorado Symphony, Boulder Symphony (Principal Flute), Chamber Orchestra of the Springs (Second Flute), and Colorado Ballet Orchestra. He has also appeared with the Colorado Springs Philharmonic, Fort Collins Symphony, Lexington Philharmonic and more. A passionate educator, Williams co-directs Mile High Flute Benders, is a guest artist at Denver School of the Arts, and holds degrees from Indiana University and the San Francisco Conservatory of Music. Also an experienced arts administrator, he is development manager for the National Flute Association and has held roles with the San Francisco Symphony, Colorado Symphony, and others. He has studied with Thomas Robertello, Tim Day and Alexa Still, among others.

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