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# Wind Symphony and Symphonic Band

Shanti Simon, conductor and artistic director, Wind Symphony

Ray Cramer, featured conductor

Eli Gillespie, graduate conductor

Adrian Holton, graduate conductor

Ashley Hawk, graduate conductor

Thursday, Sept. 18, 2025, 7:30 p.m.

Macky Auditorium

## PROGRAM

### Symphonic Band

#### Königsmarsch

Richard Strauss (1864-1949)

arr. Roger Barrett (1924-1995)

### Full Circle

Ryan George (b. 1978)

### from Glory to Glory

Kevin Walczyk (b. 1964)

### Symphony no. IV: Bookmarks from Japan

I. Mount Fuji

II. Nihonbashi

V. Evening Snow at Kambara

IV. Kinryuzan Temple in Asakusa

Julie Giroux (b. 1961)

## **Dance of the Jesters**

Pyotr Tchaikovsky (1840-1893)

## **Wind Symphony**

### **Bravado**

Gala Flagello (b. 1994)

## **Enigma**

David Biedenbender (b.1984)

## **Symphony in B-Flat**

Paul Hindemith (1895-1963)

1. Moderately Fast, with Vigor
2. Andante Grazioso
3. Fugue (rather broad)

## **La Chancla**

Dennis Llinás (b. 1980)

# PROGRAM NOTES

## Symphonic Band

### Königsmarsch

Richard Strauss (1864-1949)

arr. Roger Barrett (1924-1995)

Richard Strauss, the great German composer, was born in Munich in 1864 and died in Garmisch in Upper Bavaria in 1949. Strauss, known to many as a composer of operas and tone poems, also wrote a number of splendid marches and fanfares throughout his long lifetime. *Königsmarsch*, along with Parade Marche No. 1 in E-flat and Parade March No. 2 in D flat, was composed originally for piano in 1906. The work was premiered in an orchestral setting by Otto Singer and a military band setting by Franz Pelz on March 6, 1907, for a palace concert in Berlin with the composer conducting. During this concert ceremony King Wilhelm II granted Strauss a citizenship award of the Imperial Order of the Third Class. The dedication of *Königsmarsch* reads: “To His Majesty the Kaiser, King Wilhelm II in profound respect and honor given by the composer.”

The march is characterized by the Romantic forces of rich scoring, rigorous flourishes, and a bold sense of harmonic power all working together to excite the listener’s senses. Strauss incorporates a beautifully lyrical trio scored for woodwinds, horns, and harp and an unusual hymn section for brass alone. The military arrangements call for off-stage trumpets and a battery of 12 field drums.

—Program note from arranger

## Full Circle

Ryan George (b. 1978)

In 1997 I found myself in Indianapolis, sitting in rehearsals with the Bands of America (Music for All) National Honor Band. Ray Cramer was the conductor. I was an 18-year-old senior horn player on the tail end of a high school career that was loaded with Bands of America experiences: marching band championships, concert band festivals, three years at the summer symposium, and now I was closing out that chapter with the National Honor Band. Those 4 years and the experiences that I had at those Bands of America events were profound and were major motivators in my decision to pursue music as a profession.

When Ray contacted me about writing this piece I was struck immediately with the realization that my life had come full circle. I was now doing what I had set out to do 22 years ago and would be returning as a composer to the same honor band, with the same conductor, and the place that had been the catalyst for so much.

*Full Circle* is intended to be a musical homecoming. Something that exudes joy, excitement and optimism. This piece is not so much about compositional cleverness (a thematic idea that bookends the work is the only real reference to circularity in the piece), but a reflection of the past and its influence on the present and the future. It is an embrace of those moments and experiences that positively change our lives.

*Full Circle* was written in honor of Ray Cramer and the 2019 Music For All National High School Honor Band and was made possible through Music for All and the Friends of Ray Cramer Consortium.  
—Program note by composer

## **from Glory to Glory**

Kevin Walczyk (b. 1964)

*from Glory to Glory* was commissioned by the Midwest Clinic International Band and Orchestra Conference to honor and celebrate the life of Heather Reu, daughter of Molly and Ray Cramer. The entire work's melodic and harmonic constructs are derived from pitch structures based on words and folksongs relating specifically to Heather's life. The work is in seven sections with the primary tonality of each section spelling out the word "Heather." The first, third and fifth sections of the work utilize motifs and harmonies based on her complete name—Heather Ellen Cramer Reu, while the second and fourth sections feature two folksongs indigenous to the countries from which Heather adopted her four children. The Vietnamese folksong, *Oh, My Beloved! Stay With Me!* is featured throughout the second section of the work, and the Chinese folksong *White Birds* is featured in the fourth section of the work. In the sixth section of the work, these two folksongs, representing Heather's children, are united with the musical motifs that spell Heather's name, thus, musically uniting Heather and her children. The seventh section serves as the work's coda and, similar to the entire composition, reflects the energy, commitment, dedication, love, passion and spirit that Heather lived her life. This work is dedicated to all those who have been blessed by Heather's life.



“But we all, with unveiled face, beholding as in a mirror the glory of the Lord, are being transformed into the same image from glory to glory, just as by the Spirit of the Lord” —II Corinthians 3:18 [NKJV]  
—Program note by composer

## **Symphony No. IV: Bookmarks from Japan**

Julie Giroux (b. 1961)

The composer’s inspiration for this symphony was a gift of six bookmarks featuring famous works by Japanese artists. Giroux says, “My imagination was whirling with each scene painted on each bookmark. I knew right then and there that those little bookmarks would be the subject of my next symphony.” Two of the six movements are based on selections from Hokusai’s series of woodcut prints, *36 Views of Mount Fuji*. Four movements are based on prints by Hiroshige; three of them are from *53 Stations of the Tokaido Highway* which depict the picturesque resting stations along the famous road between Kyoto and Tokyo, and the other is from an additional work.

### **I. Mount Fuji - “Fuji-san”**

Based on the bookmark *Fine Wind, Clear Morning* by Hokusai Katsushika which is a woodblock sketch from Hokusai’s collection *The 36 Views of Mount Fuji*.

The sketch *Fine Wind, Clear Morning* (*Gaifu kaisei*), also known as South Wind, Clear Sky or Red Fuji, by Hokusai Katsushika is the inspiration for this work which is subtitled Fuji-san. In early autumn when, as the original sketch title specifies, the wind is southerly and the sky is clear, the rising sun can turn Mount Fuji red. Fuji-san has many different looks depending on the viewer’s vantage



point, time of year, weather and even time of day. Big, bold and easily recognized yet shrouded in mystery and lore, Mount Fuji offers a multitude of inspirational facets.

This piece is based on one view of Mount Fuji covered in mist and low clouds which slowly burn off as the day progresses. Orchestration and composition techniques follow this scenario, starting off with mysterious, unfocused scoring. As the piece progresses, the scoring gets more focused and bold with the final statement representing Fuji-san in a totally clear view.

## **II. Nihonbashi - “Market Bridge”**

Based on the bookmark *Nihonbashi* by Hiroshige Ando, which is from the print series *The 53 Stations of the Tokaido Highway*.

Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the imperial court. The journey greatly inspired Hiroshige, for he sketched many of its scenes during his round-trip travels. In all, Hiroshige produced 55 prints for the series *The Fifty-Three Stations of the Tokaido*. 53 of the prints represent each of the 53 post stations along the way. The two additional prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway.

The Nihonbashi bridge was the central point of development, which is now a business district of Chuo, Tokyo, Japan, aptly named the Nihonbashi District. For centuries it thrived as a mercantile district. The first department store ever developed

in Japan was by the Mitsui family named Mitsukoshi. From its early days as a fish market to the current financial district of Tokyo (and Japan), this bridge spanning the Nihonbashi River is a true landmark in Tokyo. In fact, highway signs that state the distance to Tokyo actually state the distance to the Nihonbashi bridge. Up until shortly before 1964, you could see Mount Fuji from the bridge; however, the 1964 Summer Olympics put in a raised expressway over the Nihonbashi bridge, obscuring its view entirely. Petitions to relocate the expressway underground in order to regain view of Mount Fuji are continuous but so far have been futile due to the costs for such a project.

This movement is a melody of my own crafting. It is folk-sounding in nature as I was trying to capture the spirit of the bridge going all the way back to 1603 when the first wooden bridge was built over Nihonbashi River. It started out as a fish market but quickly became a place for other merchants to gather. In this piece, the melody gets tossed from instrument to instrument representing the continuous street hoking and haggling that was...

## **V. Evening Snow at Kambara: “Light is the Touch”**

Based on the bookmark *Evening Snow at Kambara* by Hiroshige Ando which is from the series *The 53 Stations of the Tokaido Highway*.

Evening Snow at Kambara was the fifteenth station Hiroshige visited. The subtitle Light is the Touch refers to snow softly falling on the skin. In this piece, the falling snow symbolizes spiritual healing. The piece starts with solo piano, harp and alto flute. The melody is simple yet haunting and grows with the slow addition

of players. The piece ends with the same three soloists it began with. It is a song in structure, a song representing the soft touch of healing.

#### **IV. Kinryuzan Temple in Asakusa: “Thunder Gate”**

The name of the print on the bookmark says *Kaminari-mon Gate of Asakusa Kannon Temple*, but the true name of the print is *Kinryuzan Temple in Asakusa* by the artist Hiroshige Ando. Hiroshige died before before the entire collection was completed. Hiroshige II finished it. The first prints were published in order between 1856 and 1859.

Originally built in 941 A.D., Kaminarimon is the outer gate leading to the Senso-ji Temple which was constructed around 628 A.D. near Kamagata and later relocated to its present location in Asakusa, Tokyo, Japan, in 1635. This large gate features four statues. The Shinto gods Fujin and Raijin are located on the front of the gate, and the Buddhist god Tenryu and goddess Kinryu stand on the reverse side. Fujin displayed on the front east side of the gate is the god of wind and Raijin on the west side is the god of thunder. giving the gate its nickname of “Thunder Gate.”

Displayed in the middle of the gate is a giant red *chochin* (lantern) which weighs approximately 1,500 pounds. Despite its huge size, it is very fragile. The front of the lantern bears the painting of the gate’s name, Kaminarimon, and the painting on the back reads Furaijinmon, the official name of the gate. The bottom or base of the *chochin* displays a beautiful wooden carving of a dragon. Over the centuries the gate has been destroyed and rebuilt many times. The current gate dates to 1960 and the new lantern was donated

in 2003. As a tourist, you cannot get close to the statues as they are protected by fences and wire and you certainly cannot touch them. Despite all of that, the magnificence of the gate still shines through, bearing testament to centuries of humans that have passed through its structure and the centuries yet to come.

—Program note from composer

## **Dance of the Jesters**

Pyotr Tchaikovsky (1840-1893)

*Dance of the Jesters* is a prime example of Tchaikovsky's keen sense of musical nationalism. Originally composed as incidental music for the ballet *The Snow Maidens*, the dance forever captures the color and zest of Russian folk dance music. The ballet about the Snow Maiden, the daughter of Father Frost, tells of her forbidden love with a human, Misgir, who is already betrothed to Coupava. The Snow Maiden follows him southward with plans to interrupt his wedding, but tragically melts under the rays of the southern sun.

Upon meeting Nikolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry, energetic drive and playful melodies associated with his ballet scores are all heard in this rare and invigorating music. This edition comes from an arrangement from the ballet *The Snow Maidens* originally transcribed for a Russian military band.

—Program note from transcriber



# Wind Symphony

## Bravado

Gala Flagello (b. 1994)

*Bravado* (2023) was written for the Tanglewood Music Festival 2023 orchestral readings and explores the many connotations of the word “bravado,” a descendant of the old Italian adjective *bravo*, meaning “wild” or “courageous.” A person with bravado can be seen as bold or reckless, daring or arrogant, confident or overbearing. The orchestra musically embodies this range of traits through the transformation of the piece’s primary melody.

Huge thanks to Lt. Col Jason Fettig and “The President’s Own” United States Marine Band for commissioning this band version of *Bravado*.

—Program note from composer

## Enigma

David Biedenbender (b. 1984)

*Enigma* was originally written for brass choir and organ for the dedication of the Red Cedar Organ in the Michigan State University Alumni Chapel. This version was created for my friend Henry Dorn and the St. Olaf Band.

*Enigma* comes from a Greek word that means “to speak in riddles,” and in this piece, the riddle—or theme—is revealed gradually. The theme comes from the *Passacaglia and Fugue* in C minor by Johann Sebastian Bach, which is one of my favorite pieces of music, and, once the theme is revealed, it is repeated cyclically with 21 variations, just like in Bach’s original.

This piece is dedicated to my former teacher, José-Luis Maúrtua, a composer, theorist, conductor and teacher with whom I studied at Central Michigan University. Maúrtua was an extraordinary musician and teacher who was tirelessly dedicated to his students and to pushing them to do their best. I am forever grateful for the lessons I learned from him, and my music and my life are far better for having known him. Unfortunately, he was taken from this earth far too young—at the age of 57—by pancreatic cancer in the spring of 2022. I miss him dearly, and this music is for him.  
—Program note by composer

## **Symphony in B-Flat**

Paul Hindemith (1895-1963)

Symphony in B-Flat for Concert Band was composed at the request of Lt. Col Hugh Curry, leader of the United States Army Band. Premiered in Washington, DC, on April 5, 1951, the composer conducted the work. This three-movement piece is the only symphony Hindemith wrote for wind band. The suite showcases Hindemith's contrapuntal skill and the logical development of his themes. Ever-expanding lines define his melodies, while complex rhythmic variation adds vigor. While Symphony in B-Flat uses dissonant chords and nonharmonic tones, it maintains neo-classical tonality, forms and patterns. Short figures often become ostinatos, supporting broad, declamatory melodies. These melodies repeat phrases of awkward lengths, disrupting the flow of the basic rhythm. A slow section alternates with a scherzando; together, they form the third part of a movement.

The first movement is in sonata-allegro form in three sections. The recapitulation combines both themes in strong counterpoint. The second and third movements develop and expand their thematic material, featuring memorable contrapuntal writing for winds. The second movement opens with an imitative duet between alto saxophone and cornet, accompanied by a repeated chord figure. The duet theme, along with material from the first movement, serves as the basis for the remainder of the movement. The third movement's closing section combines the themes while woodwinds amplify the persistent triplet figure from the first movement. Brass and percussion demand a halt with a powerful final cadence.

—Program note by Hubert Henderson and James Jorgenson

## **La Chancla**

Dennis Llinás (b. 1980)

*La Chancla* is Spanish for a slipper—more accurately, a flip flop. While Cubans usually say *chancleta*, Puerto Ricans refer to it as *chancla*. It is a common meme or joke among Hispanics that a mother with a chancla in her hand could get an entire room of unruly kids in line or even chase away a bear (look it up on YouTube—it happened!). It is the Excalibur of Hispanic mothers and grandmothers everywhere, and so I thought it would be a fun project to write a piece with this title and play between the mythical and merengue.

The mythical element to *La Chancla* is represented by a combination of whole tone and octatonic collections. The merengue stands in stark contrast to the mythical representing the culture through more conservative functional harmony but

intense rhythmic vitality. The piece is not programmatic—just a fun collection of these styles and the interplay between them.

This work was commissioned by a consortium of band programs led by Thomas Verrier and Vanderbilt University. Tom had the vision of creating a work that was to be donated to bands in the Latin Americas who had limited budgets to purchase music. For every participating institution of this consortium, a copy of *La Chancla* will be donated to a band in the Latin Americas.

—Program note by composer



# PERSONNEL

**Shanti Simon**, conductor and artistic director, Wind Symphony

## **Ray E. Cramer**

Ray E. Cramer holds a BA in education from Western Illinois University, an MFA from the University of Iowa, honorary doctorates from Western Illinois University and the VanderCook College of Music, and in 2009 he was awarded an Honorary Professorship at the Musashino Academia of Musicae in Tokyo. Cramer was a member of the Indiana University Jacob's School of Music faculty from fall 1969 through May 2005. In 1982, Cramer was appointed director of bands. Under his leadership the Indiana University Wind Ensemble earned an international reputation for outstanding musical performances at major conferences around the country, two tours to Japan in 1984 and 2000, and a 2003 Midwest Clinic Performance.

He is a past national president of the College Band Directors National Association and The American Bandmasters Association, and has served as president of the Indiana Bandmasters Association, the North Central Division of CBDNA and the Big Ten Band Directors Association. He is a past President of the Midwest Clinic, an international band and orchestra convention held in Chicago each December.

Cramer has received numerous awards over the years including the Edwin Franko Goldman award (2002), The MENC Lowell Mason Fellow medallion (2003), Midwest Clinic Medal of

Honor (2005), Bands of America Hall of Fame (2006) and The Northshore Concert Band Lifetime Achievement Award (2006). He has received the 17th Japan Academic Society of Winds, Percussion and Band Award (2007). In December of 2008 he was named The Academy of Wind and Percussion Arts honoree by the National Band Association. In 2009 he received the John Paynter Lifetime Achievement Award. Also in 2009, he was elected into the prestigious National Band Association Hall of Fame of Distinguished Conductors". He received The CBDNA Lifetime Achievement Award in 2017.

Cramer remains actively involved in clinics and guest conducting engagements nationally and internationally. He served as a regular guest conductor for the Musashino Academia Musicae in Tokyo, Japan from fall 1990 and to December 2023. He conducted the Musashino Wind Ensemble on tours throughout Japan and performances at the Midwest Clinic in 1995, 2006 and 2018.

He and his wife Molly of 61 years reside in Colorado Springs because they love the mountains and have formed many new friendships.

## **Elias (Eli) Gillespie**

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.

Gillespie 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**

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 a DMA in wind conducting and literature at the University of Colorado Boulder with Shanti Simon. Hawk received a 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 12 years and is currently serving as the Executive Officer.

## **Adrian Holton**

Adrian Holton is a graduate teaching assistant pursuing a Doctor of Musical Arts degree in wind conducting and literature at the University of Colorado Boulder, and serves as principal trumpet of the Colorado Springs Philharmonic. He previously served as the music director of National Concert Band of America and Maryland Band Directors Band at Montgomery College. He also conducted the 2022 Middleburg Film Festival Orchestra, collaborating with award-winning composers Michael Abels, Kris Bowers and Mark Isham.



He served 12 years as a trumpet player in The United States Air Force Band in Washington, DC and Colorado Springs. He performed with The National Symphony, Colorado Symphony, Boulder Philharmonic, Opera Colorado, American Chamber Winds, Brass of the Potomac and The Airmen of Note. He also toured Japan twice with the Broadway shows *Blast!* and *Blast II: MIX*, and spent two years performing aboard Royal Caribbean Cruises.

Holton currently resides in Littleton with his wife and two children. He holds trumpet performance degrees from Indiana University and University of Florida. Current and former instructors include Shanti Simon, John Rommel, Jay Coble, Gary Langford and Roger Steward.

# **Symphonic Band**

## **Flute**

Lilly Arndt  
Mallory Deneau  
Joyce Hoyer  
Caera Knowles  
Louise Larsen  
Jacob Rubin  
*Principal*  
Clara Walker

## **Oboe**

Christopher Brady  
*Co-principal*  
Thomas Goodwin  
David Paull  
*Co-principal*

## **Clarinet**

Timothy Aguilar  
Maxwell Allington  
Paul Burke  
Sophia Eyl  
Seth Ferrin  
Lilly Hickson  
Liam Kiernan  
*Principal*  
Luke Kneller  
Yliana Perez  
Advaith Ravindran

## **Bassoon**

Rylan Denby  
*Principal*  
Carl Gustafson  
Ciela Heiles

## **Saxophone**

Sydney Bellora  
Casey Coleman  
Kate Garmon  
Matthew Gross  
*Principal*  
Curtis Liu  
Ashley Sanchez  
Carys Vaughan  
Morgan White  
Ryan Weisberg

## **Horn**

Alina Lum  
Sammy Rees  
*Principal*  
Olivia Temme  
Barrett Teston  
Lilli Vincent

## **Trumpet**

Kaden Blake

*Co-principal*

Toby Buss

Anthony Kunz

Co-principal

Gwendolyn Milette

Ehryn Myatt

Charlie Smith

*Co-principal*

## **Trombone**

Noah Burak

Zeppo Castellano

Jace Drew (bass trombone)

Jack Harper

Luke Meredith

*Principal*

## **Euphonium**

Charlie Chisholm

Elyse Cutforth

*Principal*

Arie Dekkers

Sydney Notter

## **Tuba**

Sean Gaffney

Kiera Layne

Ian Madariaga

Brayden Metcalf

*Principal*

Liam Ryan

Sophia Perez

## **Percussion**

Max Adams

Angelia Castilleja

Sabrina Klinker

Reid Pleuss

*Principal*

John Sevy +

Connor Stitzel

## **Piano**

Gabrielle Lowman

## **Double Bass**

Jacob Kaminski

## **Harp**

Lydia Krason

+ hired performer

# Wind Symphony

## Flute

Regan Buttermore

*Principal*

Santiago Reveiz

Annabell Grba

Andrew Stein

Tim Scott

## Oboe

Laura Lambrech

*Principal*

Luka Vezmar

Riley Stone

## Clarinet

Juan Tovar Vargas

*Co-principal*

Harold Gomez Montoya

*Co-principal*

Nikhila Narayana

John Petefish

Caden Craig

Ben Rathje

Paige Scott

Steele Jackson

Kevin Halsey

Jade Vens

## Bassoon

Larissa Harrison

*Principal*

Raleigh Eversole

David Guy

## Alto Saxophone

Spencer Cox

*Co-principal*

Joel Ferst

*Co-principal*

Gavin Martellotti

Catherine Ryan

Jack Beatenhead

## Tenor Saxophone

Catherine Oles

Elise Luzietti

## Baritone Saxophone

Dylan King

Eli Ward



## **Horn**

Daniel Skib

*Co-principal*

Sophie Steger

*Co-principal*

Nathan Bonin

Aurora Conroy

Danielle Richard

## **Trumpet**

Connor Johnson

*Principal*

Justin Sokolowski

Amy Millesen

Erik Horne

Keegan Arnsmeier

William Bryant

Henry Lesser

John Laszakovits

## **Trombone**

Wesley Shores

*Principal*

Sam McDiarmid-Sterling

Abby Burford

Edward Wellman

Jackson Franco

(bass trombone)

## **Euphonium**

Sam Webster

*Principal*

Nathan Kleve

## **Tuba**

Jared Hartl

*Principal*

Anton Akse

## **Percussion**

Jack Arman

*Co-principal*

Alex Yang

*Co-principal*

Hank Sullivan

Reese Whitaker

Jaxon Clough

Tryggvi Holt

## **Piano**

Chirapa Wungkaom

## **Double Bass**

Jacob Kaminski

## **Harp**

Aly Baran

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*The Drowsy Chaperone (2023).  
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Ingrid Becher

Cathy and Richard Berman

Steven Board

Laura and John Courier

Nicole and Thomas Hasenpflug

Lisa Keil

James Klausman

Jim Lovett and Mary Wilner

Debbie and Rob Phillips

Larry and Madalynn Schmidt

Mike Shull and Melissa Mahaney

# DEAN'S ANNUAL FUND SUPPORTERS

## **\$150-\$299**

Anonymous  
Jan Alexander  
Mary and Davin Anderson  
Michael and Linda Anderson  
Ashley Beavers  
David Becher  
Judy Congdon  
Karen Connolly  
Charlotte Corbridge\*  
Elisabeth David  
John and Zahra Davis  
Robert Garnett  
Jim Garrison  
Jon and Liz Hinebauch  
Ann Johnson and Robert Sprinkle  
George Kiteley  
Lenna and Jon Kottke  
Janie and Craig Lanning  
Harold\* and Joan Leinbach  
Gretchen and James Lewis  
Patricia and Tom Metz, Jr.  
Lisa Moragne-Kayser and John Kayser  
Karen Musick  
Hien Nguyen  
Gene Pollart  
Pamela Rafferty  
Jennifer and Mitchell Rodehaver  
William Roettker  
Cindi and John Stetson  
Rose Terada  
Carol Thieme  
Terry and Janet Venard

## **\$50-\$149**

Anonymous  
Lucy Ashour and Rachel Garstang  
in memory of Benjamin Michael Pollack  
Robert Barford  
Kimberly and James Beasley  
Kimberly and Robert Bond  
Barbara Brown and Edward Tollerud  
Timothy Brown and Marina Darglitz  
in honor of Hubert Brown  
Charles Byerly and Juliet Berzsenyi  
Susan and William Campbell  
John Davis  
Valerie and Thomas DellaPenna  
Jackie Earnhart  
Daniel Easton  
Stephen Fincher  
David Flory

Irma and Richard Gallagher  
in honor of Alejandro Miguel Gallagher  
Miriam Gilbert  
Elisabeth Grace  
Gayle and Lynn Gunderson  
Kelli and Geoff Hirsch  
Jordan Holloway  
Thale and Eric Jarvis  
Carol and Charles Javernick  
Susan Kinne  
Ellen and Stephen Kort  
Lydia and Geary Larrick  
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.  
Kathy and Gregory Merilatt  
Zoe and Jeffrey Miller  
Harry Need in memory of Graham Schofield  
Brooke and Gary Palumbo  
Desiree Parrott-Alcorn and Rob Alcorn  
Floyd Pierce  
Tanya Ramond  
Mikaela Rich  
Zina Richardson  
Carmen and John Roebke  
Judy Rogers  
Sarah Royall  
Rojana Savoye  
Jan Schiff  
Clay and Rebecca Sherrill  
Dain Shuler  
Lonnie Simmons  
Gayle and Thomas Smith  
Carolyn Spicer  
Terri and David Stringfellow  
in memory of Sue Ann Symonds  
Cynthia Thompson Grubb and Richard Grubb  
Martha and Pieter Van Der Mersch  
Jean Wainwright  
Leslie Walker and Dale Puce  
Wei Wang and Eric Hints  
Nancy Whittemore and Michael Bendure  
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

Emma St. Lawrence

### Marketing Assistant

Dana Cutti

### Box Office Services Coordinator

Dylan Thierry

### Tessitura CRM Specialist

James Whalen

### Box Office Assistants

Caitlin Amero

Aidan Biffinger

Macy Crow

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 Aug. 20, 2025. [Visit the  
most up to date staff directory  
at this link.](#)*