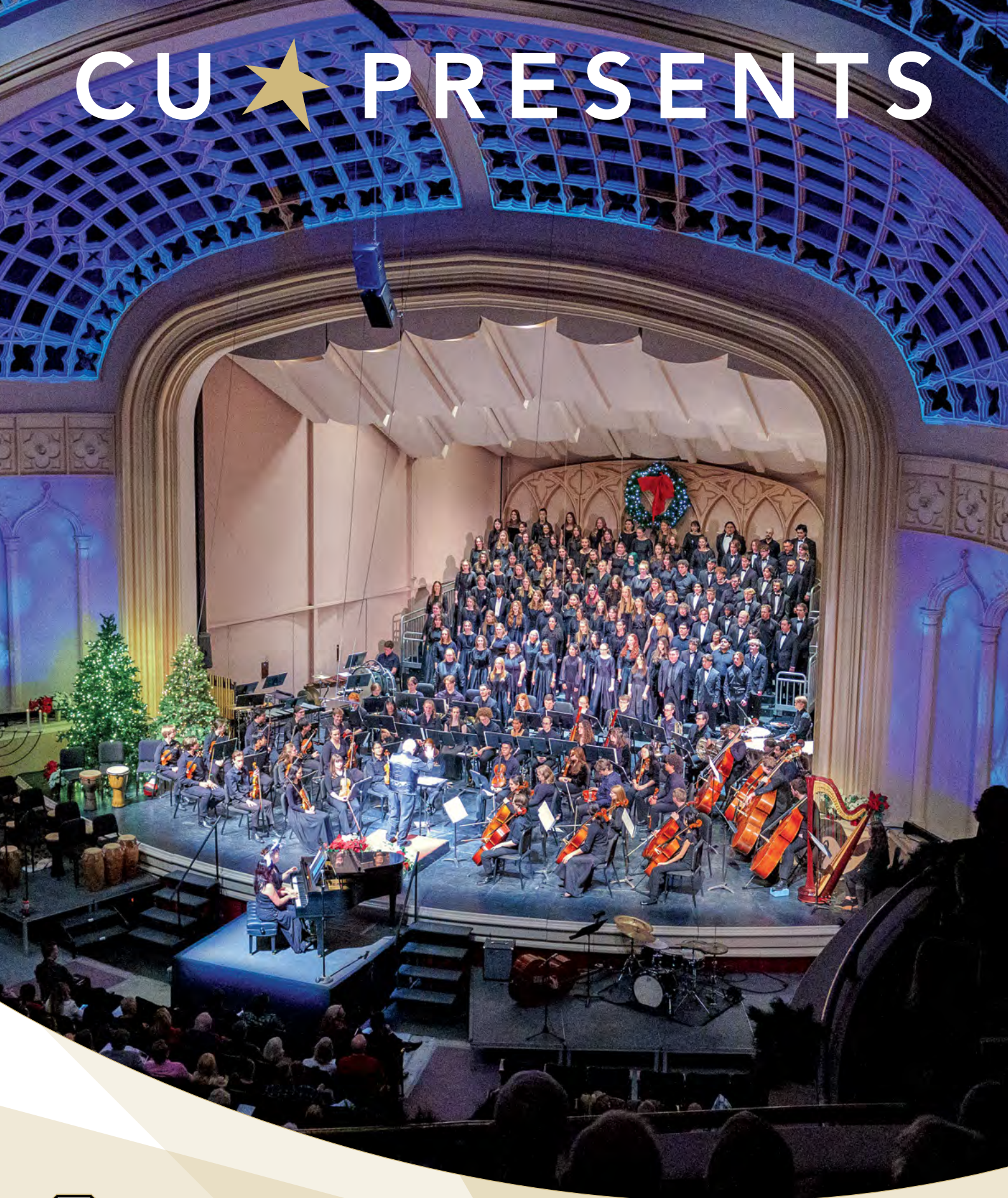


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UNIVERSITY OF COLORADO BOULDER

NOVEMBER-DECEMBER 2025



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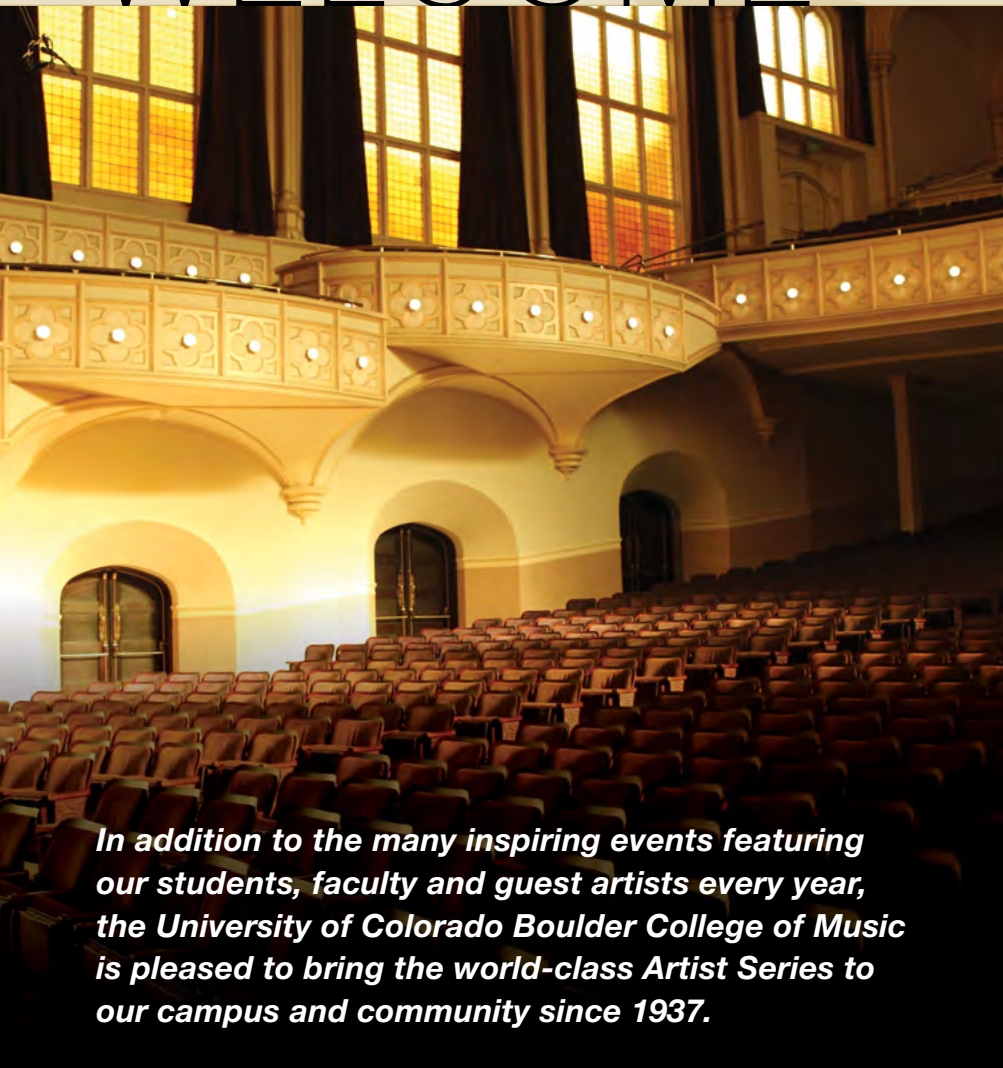
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In addition to the many inspiring events featuring our students, faculty and guest artists every year, the University of Colorado Boulder College of Music is pleased to bring the world-class Artist Series to our campus and community since 1937.

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Bridges Music Research and Performance

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CU ★ PRESENTS

NOVEMBER-DECEMBER 2025

CU Presents is the home of performing arts on the beautiful University of Colorado Boulder campus. With hundreds of concerts, plays, recitals and more on our stages each year, there's something for everyone to enjoy:

- The **College of Music** including the Artist Series; Takács Quartet; Eklund Opera Program; Holiday Festival; Musical Theatre Program; and hundreds of free events featuring faculty, students and guest artists.
- The **Colorado Shakespeare Festival**.
- The College of Arts and Science's **Department of Theatre & Dance**.

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Holiday Wonderment

By Henry Michaels

College of Music Dean John Davis' first experience with CU Boulder's Holiday Festival came in 2001. Davis had been director of jazz studies for two years when the invitation came for the jazz program to join the annual holiday festivities. "Until I performed as part of the Holiday Festival, I was unaware of the scope and the scale of it," recalls Davis. "As I was awaiting our time to perform, I was sitting in the front row, and I felt almost like a child. I was in wonderment at all the music that was taking place throughout the auditorium—in the loge boxes, on the stage and even in front of the stage on risers."

This December, our community can experience that same sense of child-like wonderment when CU Boulder's Holiday Festival returns to Macky Auditorium. A magical event that must be seen to be believed, the Holiday Festival—which dates in some form to 1945 and in its current iteration to the 1990s—has become a beloved annual tradition for *generations* of concertgoers. Featuring student and faculty performances from across the musical spectrum, it's also the perfect opportunity for new patrons to experience the breadth of what the College of Music has to offer. The lineup offers something for everyone, featuring music from multiple religious traditions alongside secular holiday favorites.

For Davis, the student experience is paramount when it comes to the Holiday Festival which reflects the College of Music's universal musician approach to achieving its mission. "We provide our students with a broad array of experiences, skills and education to help prepare them for their future in whatever ways that music intersects with it," says Davis. "By participating in the Holiday Festival, a student experiences what a real-world professional production feels like with staging, lighting, sound design and, of course, the performances themselves. What a student gains from this experience goes way beyond what we provide in the classroom or rehearsal room."

Above all, the Holiday Festival is about bringing people together: The musicians from across genres and disciplines; the audience members, both new and returning; and the College of Music's community of supporters who help make such impactful undertakings possible. And there's *nothing* quite like live music to bring people together. "The power and strength of music to bring us together, to share in the beauty that's created and to connect us with one another is something that I'm so pleased we're able to offer through the festival," says Davis. "It's more important now than ever before."

The 2025 CU Boulder College of Music's Holiday Festival runs Dec. 5 to 7 in Macky Auditorium.

Photo credit: Glenn Asakawa

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CU ★ PRESENTS

UPCOMING EVENT HIGHLIGHTS

ARTIST SERIES

Upcoming events • Macky Auditorium

Dec. 11: **Bria Skonberg**

Jan. 23: **Ruckus Early Music and Keir GoGwilt**

Feb. 11: **Versa-Style Street Dance Company**

March 11: **Danú**

March 28: **Bang on a Can All-Stars**

April 11: **Michael Feinstein in Big Band Broadway**



*Ruckus with Keir GoGwilt.
Photo credit: Jeremy Jacob*



TAKÁCS QUARTET

Upcoming events • Grusin Music Hall

Jan. 11-12 • March 8-9 • April 26-27

SPECIAL GUEST

BALOURDET QUARTET

Grusin Music Hall

Feb. 15-16

Digital streaming available—more info at cupresents.org.

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*Upcoming events • Macky Auditorium and the
Music Theatre*

Nov. 13-16: **Cabaret**

Book by Joe Masteroff, Music by John Kander, Lyrics by Fred Ebb

March 6-8: **Oklahoma!**

By Rodgers and Hammerstein

CABARET: Based on the play by John Van Druten and Stories by Christopher Isherwood;
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concordtheatricals.com. OKLAHOMA: Presented by arrangement with Concord Theatricals
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THEATRE & DANCE EVENTS

Upcoming events · University Theatre Building

Nov. 7-16: **The Olive Tree**

By Satya Chávez

Nov. 14-15: **Revel**

An evening of works presented
by MFA candidates in Dance

Jan. 30-Feb. 1: **Catapult**

A BFA dance concert

Feb. 20-March 1: **Mr. Burns, a post-electric play**

By Anne Washburn and Michael Friedman

MR. BURNS, A POST-ELECTRIC PLAY: Presented by arrangement with Concord
Theatricals on behalf of Samuel French, Inc. concordtheatricals.com



*Holiday Festival (2023).
Photo credit: Glenn Asakawa*

HOLIDAY FESTIVAL

Macky Auditorium

Friday, Dec. 5, 7:30 p.m.

Saturday, Dec. 6, 1 p.m.

Saturday, Dec. 6, 4 p.m.

Sunday, Dec. 7, 4 p.m.

FREE EVENTS AT THE COLLEGE OF MUSIC

Venues on campus and around Boulder

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special events and more—no tickets required.

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*Latin American Ensemble (2023).
Photo credit: Erika O'Connor*

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Afrique en Cirque

Nov. 7

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The Center for African and African American Studies (acronym: the CAAAS, and commonly called the Cause) is the research, creative work, and programming division of the broader Black Studies community at the University of Colorado Boulder.

Established in May 2021 by Reiland Rabaka, along with student leaders Audrea Fryar, Ruth Woldemichael, Karia White and Isaiah Chavous, the CAAAS is the focal point for campus and community life grounded in, and growing out of the historical, cultural, spiritual, sociopolitical, economic, and artistic experiences of Africans, African Americans, and the African diaspora.



colorado.edu/center/caaas

Community, support and healing through music

About 60 Evergreen High School band students joined our Golden Buffalo Marching Band (GBMB) for a halftime performance on Folsom Field at the Buffs' winning game against Iowa State on Oct. 11, marking a significant moment of healing for a community still recovering from a school shooting in September. Earlier that day, CU President Todd Saliman and CU Boulder Chancellor Schwartz joined College of Music Dean John Davis, our GBMB and the Cougar Pride Marching Band on Farrand Field. "I love the fact that our leaders, the leader of CU and the leaders of the CU Boulder campus, came to the thought that music making is something that can bring us all together and provide healing and a sense of community and support," Davis said (Daily Camera).





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In the
**Popping,
Whacking,
Locking**
Archives

By Lisa Kennedy

At last summer's Versa-Style Street Dance Festival, held in a dance studio in Burbank, California two competitors faced off in "the popping final." Clad in white pants, Dnoi slid across the wooden floor, his blue plaid shirt billowed. A voice counted down, "five ... four ... three ... two ... one," and Dnoi handed off to rival Rampage, who had his own subtle way of moving. One that suggested a syntax, an embodied language; hinted at histories and diasporas.

"Rooted" is an apt word for hip-hop's story. Little wonder the Versa-Style Street Dance Company called the show it is presenting in Boulder "Rooted Rhythms."

A cultural juggernaut, hip-hop's heritage runs deep. In 2023, the 50th anniversary was feted at the Grammys, at the Super Bowl, at the Smithsonian's National Museum of African American History and Culture and, fittingly, at a block party on Sedgwick Avenue in the birthplace of the life-meets-art form, the Bronx.

Intimately aware of the art form's cultural contexts, the Los Angeles-based hip-hop dance troupe marked its own milestone, its 20th anniversary, in 2025.

"They're incredible," said CU Boulder Assistant Teaching Professor Lawrence Southall. "They're one of the best street dance companies in California because they do styles." Styles? He begins a list. "There's hip-hop proper. There's Campbelocking [think Michael Jackson]. There's boogaloo and popping. There's breaking." He wasn't finished. "Then you have house and a litany of other styles ... juking, jitting, whacking, voguing."

Southall is co-director of Hip-Hop Studies at CU Boulder—along with hip-hop dancer-choreographer-educator Rennie Harris. Southall hails from the Bronx and was there for, if not the birth, the coming of age of hip-hop. Harris, he says, begins his course during slavery. For his part, Southall starts with the 1965 Watts Uprising.

Think of Miss Funk, Breeze-Lee and Versa-Style as stewards of the physical archive of hip-hop dance. And the degrees of separation turn out to be few: Versa-Style founders Miss Funk (Jackie Lopez) and Breeze-Lee (Leigh Foaad) studied under Harris.

At times, the dance-offs at Versa-Style's celebratory festival recalled jazz sessions in which the performance is both practiced and improvised, precise and free, showy at times but also welcoming.

The "Rooted Rhythms" program will embrace Versa-Style's two-decade history as well as hip-hop dance's longevity and innovation. In addition to the styles of the street, there will be dips into African and Latin dance. This mix of celebratory and communal is why Versa-Style matters, says Southall. "It's a community-based thing, trying to bring people together instead of, you know, breaking people down."

Versa-Style Street Dance Company performs on the Artist Series at Macky Auditorium on Feb. 11, 2026.

Photo credit: Timothy Salaz



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HOLIDAY FESTIVAL

Gary Lewis, artistic director

Dec. 5 | 6 | 7 2025

Macky Auditorium

Featuring

Holiday Festival Brass and Percussion

Adrian Holton, conductor

Holiday Festival Orchestra

Jacob Kaminski, graduate conductor

Holiday Festival Chorus

Coreen Duffy and Elizabeth Swanson, conductors

Chamber Singers

Coreen Duffy, conductor

Thompson Jazz Studies Septet

Annie Booth, director

University Choir

Elizabeth Swanson, conductor

Bassoon Ensemble

Shih-Han Chiu, director

West African Highlife Ensemble

Maputo Mensah, director

Featured Performers

Nicholas Perna, tenor

Daniel Silver, narrator, clarinet

Ethan Stahl, piano

Luca Pompilio, carillon

Production

Technical Director

Trevor Isetts, Assistant Director for Production, Macky Auditorium

Lighting Design and Projection Mapping

Richard Barrett, Production Manager, Macky Auditorium

Stage Manager

Scott Wickham, Production Manager, Macky Auditorium

Sound Engineer

Nolan Swonger

Recording Engineers

Kevin Harbison, Head Recording Engineer, College of Music

Kristofer Twadell, Assistant Recording Engineer, College of Music

Macky Auditorium

Rudy Betancourt, Director, Macky Auditorium and Artist Series

Paige Wiedemann, Assistant Director for Operations

Rojana Savoye, Front of House Director

Amanda Wells, Assistant Director for Patron and Stakeholder Services

Devin Hegger, Senior House Manager

PRELUDE

Carol of the Bells

Mykola Leontovich

arr. Dave Hanson

Holiday Festival Brass and Percussion

Ding Dong, Merrily on High

Traditional

arr. Michael Allen

Holiday Festival Brass and Percussion

I Wonder as I Wander

arr. David Hanson

Holiday Festival Brass and Percussion

Fantasy for Christmas

arr. John Leavitt

Holiday Festival Brass and Percussion

Twelve Days of Christmas

arr. Andrew Kazdin

ed. Michael Allen

Holiday Festival Brass and Percussion

PROGRAM

A Christmas Festival

Leroy Anderson

Holiday Festival Orchestra

Carol Sing!

arr. John Leavitt

Holiday Festival Orchestra

Holiday Festival Chorus

and Audience

Peirot Chamisha Asar (Fruit of the Fifteenth/ Snow on My Town)

Naomi Shemer

arr. Gil Aldema

Chamber Singers

Winter Wonderland

Felix Bernard and Richard Smith

arr. Annie Booth

Thompson Jazz Studies Septet

This Little Light of Mine

African American Spiritual

arr. Moses Hogan

University Choir

Miguel A. Ortega Bañales, tenor

(Friday and Saturday)

Carrina Macaluso, mezzo soprano

(Sunday)

The Night Before Christmas

arr. Randol Bass

Holiday Festival Orchestra

Dan Silver, narrator



Now We're Talkin' Christmas

Music and Lyrics by Annie Booth
Thompson Jazz Studies Septet

Siman Tov (A Good Omen)

Coreen Duffy
Holiday Festival Chorus
Ethan Stahl, piano

A Nutcracker Digest

Pyotr Ilyich Tchaikovsky
arr. Fraser Jackson
Bassoon Ensemble

Drey Dreydeleh (Spin, Dreidel)

Abe Ellstein/Moyshe Osher
arr. Joshua Jacobson
Holiday Festival Chorus
Javier Abreu, tenor
Carrina Macaluso, mezzo soprano
Ethan Stahl, piano
Daniel Silver, clarinet
Mateo Perez, bass
Gavin Hulse, drums
Charis Battersby, choreography

O Holy Night

Adolphe Adam
arr. William Ryden
Holiday Festival Orchestra
Nicholas Perna, tenor

Sleigh Ride

Leroy Anderson
Holiday Festival Orchestra

Betelehemu

Via Olatunji and Wendell Whalum
arr. Barrington Brooks
Holiday Festival Chorus
West African Highlife Ensemble
Lau Marial, mezzo soprano
Zachariah Smith, tenor

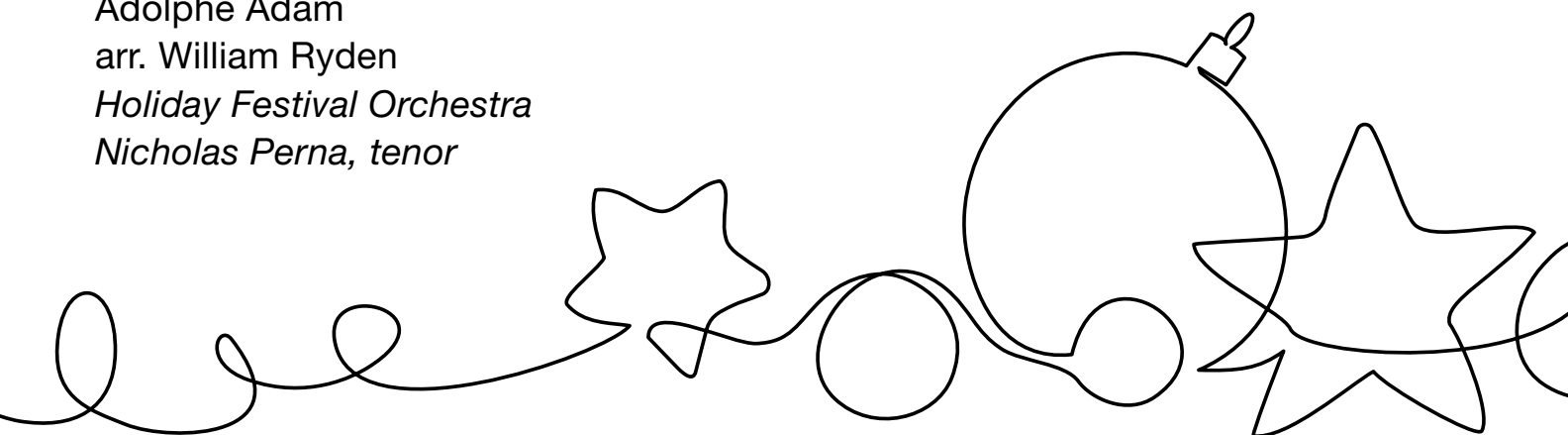
Hallelujah Chorus from *Messiah*

George Frideric Handel
Holiday Festival Orchestra
Holiday Festival Chorus
and Audience
(sheet music starts on the next page)

POSTLUDE

March of the Toys

Victor Herbert
arr. Michael Allen
Holiday Festival Brass and Percussion



"Hallelujah" from Messiah, HWV 56

G.F. Handel (1741)

S. Hal - le - lu - jah! hal - le - lu - jah, hal-le - lu - jah, hal-le-lu - jah, hal - le - lu - jah

A. Hal - le - lu - jah! hal - le - lu - jah, hal-le - lu - jah, hal-le-lu - jah, hal - le - lu - jah

T. Hal - le - lu - jah! hal - le - lu - jah, hal-le - lu - jah, hal-le-lu - jah, hal - le - lu - jah

B. Hal - le - lu - jah! hal - le - lu - jah, hal-le - lu - jah, hal-le-lu - jah, hal - le - lu - jah

8

hal - le - lu - jah, hal - le - lu - jah, hal-le - lu - jah, hal-le-lu - jah, hal - le - lu - jah.

hal - le - lu - jah, hal - le - lu - jah, hal-le - lu - jah, hal-le-lu - jah, hal - le - lu - jah.

hal - le - lu - jah, hal - le - lu - jah, hal-le - lu - jah, hal-le-lu - jah, hal - le - lu - jah.

hal - le - lu - jah, hal - le - lu - jah, hal-le - lu - jah, hal-le-lu - jah, hal - le - lu - jah.

12

For the Lord God om - ni - po - tent reign - eth. Hal-le - lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-lu - jah.

For the Lord God om - ni - po - tent reign - eth. Hal-le - lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-lu - jah.

For the Lord God om - ni - po - tent reign - eth. Hal-le - lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-lu - jah.

For the Lord God om - ni - po - tent reign - eth. Hal-le - lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-lu - jah.

17

Hal-le - lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-lu - jah,

For the Lord God om - ni - po - tent reign - eth. Hal-le - lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-lu - jah.

For the Lord God om - ni - po - tent reign - eth. Hal-le - lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-lu - jah.

For the Lord God om - ni - po - tent reign - eth. Hal-le - lu - jah, hal-le-lu - jah, hal-le - lu - jah, hal-le-lu - jah.

For the Lord God om - ni - po - tent reign - eth. hal - le - lu - jah, hal - le - lu - jah hal - le - lu -

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, For the Lord

hal - le - lu - jah, For the Lord

jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah,

jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, For the Lord

God om - ni - po - tent reign - eth. Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, For the Lord

God om - ni - po - tent reign - eth. hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le -

hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah! The king - dom of this world

God om - ni - po - tent reign - eth. Hal - le - lu - jah, hal - le - lu - jah! The king - dom of this world

God om - ni - po - tent reign - eth. Hal - le - lu - jah! The king - dom of this world

lu - jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah hal - le - lu - jah, ha - le - lu - jah! The king - dom of this world

is be - come the king - dom of our Lord, and of His Christ, and of His Christ;

is be - come the king - dom of our Lord, and of His Christ, and of His Christ;

is be - come the king - dom of our Lord, and of His Christ, and of His Christ; and

is be - come the king - dom of our Lord, and of His Christ, and of His Christ; and He shall reign for - ev - er and ev - er,

44

and

and He shall reign for - ev - er and ev - er, for - ev - er

He shall reign for - ev - er and ev - er, and He shall reign for - ev - er and ev - er,

for - ev - er and ev - er, and He shall reign, and He shall reign for - ev - er, for - ev - er, for - ev - er, for -

49

He shall reign for - ev - er and ev - er, King of Kings,

and ev - er, for - ev - er and ev - er, King of Kings,

and He shall reign for - ev - er and ev - er, for - ev - er and ev - er, hal-le-lu - jah, hal-le-

ev - er, and ev - er, for ev - er, for - ev - er and ev - er, for - ev - er and ev - er, hal-le-lu - jah, hal-le-

54

and Lord of Lords, King of Kings,

and Lord of Lords, for - ev - er and ev - er, hal-le-lu - jah, hal-le

lu - jah, for - ev - er and ev - er, haHe-lu - jah, haHe - lu - jah, for - ev - er and ev - er, hal-le-lu - jah, hal-le

lu - jah, for - ev - er and ev - er, haHe-lu - jah, haHe - lu - jah, for - ev - er and ev - er, hal-le-lu - jah, hal-le

60

and Lord of Lords, King of Kings,

lu - jah, for - ev - er and ev - er, haHe-lu - jah, haHe - lu - jah, for - ev - er and ev - er, hal-le-lu - jah, hal-le

lu - jah, for - ev - er and ev - er, haHe-lu - jah, haHe - lu - jah, for - ev - er and ev - er, hal-le-lu - jah, hal-le

lu - jah, for - ev - er and ev - er, haHe-lu - jah, haHe - lu - jah, for - ev - er and ev - er, hal-le-lu - jah, hal-le

66

and Lord of Lords, and Lord of Lords; and He shall reign and

lu jah, King of Kings, and Lord of Lords; and He shall reign and He shall

lu jah, King of Kings, and Lord of Lords; and He shall reign for - ev - er,

lu jah, King of Kings, and Lord of Lords; and He shall reign for - ev - er and ev - er,

He shall reign for - ev - er and ev - er, for-ev-er and ev-er, haHe-lu-jah, hal-le-
 reign for - ev - er and ev - er, King of Kings, for-ev-er and ev-er, and Lord of Lords, haHe-lu-jah, hal-le-
 and He shall reign for - ev - er and ev - er, King of Kings, and Lord of Lords,
 and He shall reign for - ev - er and ev - er, King of Kings, for-ev-er and ev-er, and Lord of Lords, haHe-lu-jah, hal-le-

lu-jah, and He shall reign for - ev - er, for - ev - er and ev - er, King of Kings, and Lord of Lords, King of Kings and Lord of
 lu-jah, and He shall reign for ev - er and ev - er, King of Kings, and Lord of Lords, King of Kings and Lord of
 and He shall reign for - ev - er, for - ev - er and ev - er, King of Kings, and Lord of Lords, King of Kings and Lord of
 lu-jah, and He shall reign for - ev - er, for - ev - er and ev - er, King of Kings, and Lord of Lords, King of Kings and Lord of

Lords, and He shall reign for ev - er and ev - er, King of Kings and Lord of
 Lords, and He shall reign for ev - er and ev - er, for - ev - er and ev - er, for - ev - er and
 Lords, and He shall reign for ev - er and ev - er, for - ev - er and ev - er, for - ev - er and
 Lords, and He shall reign for ev - er, for - ev - er and ev - er, for - ev - er and ev - er, for - ev - er and

Largo

Lords, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah. Hal-le-lu-jah!
 ev-er, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah. Hal-le-lu-jah!
 ev-er, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah. Hal-le-lu-jah!
 ev-er, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah. Hal-le-lu-jah!

PERFORMERS

Holiday Festival Brass and Percussion

Horn: Daniel Skib, Nathan Bonin

Trumpet: Amy Millesen, Keegan Arnsmeier, Justin Sokolowski, Henry Lesser, Will Bryant

Trombone: Abby Burford, Zeppo Castellano

Bass Trombone: Jace Drew

Euphonium: Nathan Kleve

Tuba: Anton Akse

Percussion: Reid Pleuss, Reese Whitaker, Tryggvi Holt

Holiday Festival Orchestra

Violin: Ryannah Blackman, Anna Cummings, Eliot Bevier Dill, Alex Earle, Milan Forrester, Michael Han, Lindsay Harenberg, Charles Hutchings, River Juarez, Ellie Kaszycki, Kiera Larson, Ellie Lim, Katharine Nelson, Jaithan McEchron, Eli Pouliot, Alex Sabiers, David Schwartz, BB Seidenberg, Andrew Storey, Ginevra Strasser, Nano Takeda, Emilie Tupper, Adam Weller, Shai Wexler, Dana Wolpe

Viola: Walt Conte, Julia Cowell, Becky Donoho, Jacob Geels, Jane Hanselman, Ryan Nguyen, Kenji Sor, Finn Wootton, Xi Xin, Isabella Zak, Jacie Zou

Cello: Mackenzie Baca, Thea Dardanis, Leah Everling, Marti Flickenger, Kate Fornshell, Lance Johnson, Logan Kuhlman, Matt Huff, Sam Moore, Logan Moser, Ben Nelson, Everlin Roark, Caleb Seifert, Cole Sutherland

Double bass: Gabriel Brownlowe, Owen Crofton, Andrew Delker, Asher Dobrin, Carson Fast, Claire Koch, Sasha Mackoff, Sasha Nepomnyashy, Willem Rohwer

Flute: Alex Westervelt, Aria Hensen, Corva Graham

Oboe: Eirian Austeorian, Riley Stone

Clarinet: John Petefish, Caden Craig, Paige Scott

Bassoon: Larissa Harrison, Dean Weatherbie

Horn: Aurora Conroy, Danielle Richard, Sophie Steger, Lilli Vincent

Trumpet: Toshi Chun, Elise Ehlert, Katherine Votruba

Trombone: Edward Wellman, Luke Meredith, Jackson Franco

Tuba: Brayden Metcalf

Percussion: Isabelle O'Neill, Hank Sullivan, Lily Manzanares, Alex Yang

Harp: Alyson Baran

Holiday Festival Chorus

Blake Clawson, Emily Peterson, Wyatt Smith, Zachariah Smith and Kevin Wille, graduate conductors
Luca Pompilio, Tatyana Palmer, Forrest Howell and Diane Park, collaborative pianists

Festival Chorus

Soprano: Calypso Balbona, Camille Balbona, Sage Baumgartner, Jessica Connell, Gwennyn Davis, Ava De Alejandro, Analuisa Flores Teran, Carrie Geisler, Miriam Gilbert, Leila Gridley, Aurora Heath, Eleanor Huebner, Alyssa Keller, Gia Kohlmeier, Alyssa Ledford, Caroline Lester, Jordan Lutes, Abigail Mayberry, Vanessa Maybruck, Lilly McMorro, Marina Moser, Anastasia Neznamova, Chaya O'Grady
Alto: Sylvia Berger, Aleighya Dawkins, Molly Dever, Marlee Fenske, Avi Flores, Katie Hartrick, Brooklyn Karraker, Zadie Knapp, Karina Kulshekar, Morgan Ortega, Emily Peterson, Avery Smith, Jane Strode, Rae Sweeney, Julia Tareco, Leah Thornton

Tenor: Makoa Brown, Zachary Dumond, Mary Ellen Holland, Alex Ituarte, Zoë Laird, Gavin Lucero, Duke Mattie,

Lynda Monsey, Tom Orr, Noah Rott, Caleb Teichman, Zach Waldron, Kevin Wille

Bass: Younes Aichiouene, Axel Bodeux, Doug Carmichael, Blake Clawson, Josh Criswell, Marcus DeLuca, Judah Fischer, Morgan Fuld, Ned Graf, Prescott Hartzler, Max Johnson, Tyler Kitchens, Gustave Kuhlman, Zoy Meikle, Benjamin Molitor, Alex Peter-Masera, Paxon Presley, Don Schumann

Treble Chorus

Soprano: Caitlin Alexander, Ava De Alejandro, Camille Balbona, Elizabeth Bower, Madi Duffey, Megan Formicola, Mady Gilchrist, Kaitlyn James, Kelsey Kley, Abigail Mayberry, Margaret McMahon, Liv Nelson, Emma Olivier, Maren Stickrath, Grace White-Sandlin

Alto: Lulu Boothe, Ave Carpenter, Elizabeth Evans, Callie Glider-Wood, Miranda Guzman, Abigail Klatt, Kyra Larivee, Maddie Lasker, Anne Meyer, Sara Strauss, Christiana Valdez, Olivia Watrous

Chamber Singers

Soprano 1: Charis Battersby, Laurey Day, Leah Tracy

Soprano 2: Darcy Brydges, Cookies Ludwick, Francesca Montgomery

Alto 1: Carrina Macaluso, Lau Marial, Avanka Perera, Lauren Thornton

Alto 2: Vennela Gottiparthi, Zoey Guerra, Emily Peterson

Tenor 1: Javier Abreu, Matthew Fletcher, Kirk Long

Tenor 2: Zachariah Smith, Ibrahim Souare, Kevin Wille

Bass 1: Henry Adams, Ashish Cavale, Morgan Fuld

Bass 2: Blake Clawson, Mason McCool, Wyatt Smith

University Choir

Soprano: Adriana Cipponeri, Jacey Fischer, Halle Harrington, Aimee Kennedy, Lily Kraus, Aaliyah Lovelace, Zoe Myers, Keira Oppenheimer, Rebecca Rhodes, Dani Swen

Alto: Isabella Grant, Cambria Henson, Grace Lindell, Amelia Pennell, Emily Peterson, Lorelai Rafter, Logan Richardson, Mandi Steele, Elspeth Wooldridge

Tenor: James Early, Christian Greer, Alex Ituarte, Kaden Livingston, Ji Hwan Park, James Smith, Zachariah Smith, Kevin Wille, Ian Worland

Bass: Henry Adams, Jimi Adams, Daniel Bardell, Blake Clawson, Mason McCool, Connor O'Brien, Markus Pacheco, Noah Sambirsky, Wyatt Smith, Hunter Stricker

Thompson Jazz Studies Septet

Voice: Bella Lanier, Thea Lessar

Alto saxophone: Cian Krueger

Trumpet: Evan Schneider

Piano: Annie Booth (faculty; Friday/Saturday performances), Victor Mestas (faculty; Sunday performance)

Double bass: Mateo Perez

Drum set: Gavin Hulse

Bassoon Ensemble

Rylan Denby, Raleigh Eversole V, Carl Guestafson, David Guy, Larissa Harrison, Ciela Heiles, Ross Lowrey, Laynie Metsker, Grace Moon, Dean Weatherbie

West African Highlife Ensemble

Skyler Armstrong, Jasmin Barco, Zoe Carnot, Karen Crouch, Takumi Goto, Tyler Heiser, Lynn Holmes, Madison Joy, Olivia Karpas, John Austin King, Maputo Mensah, Noah Mowry, Grant Myhre, Kieran Osborn, Elizabeth Romero, Bella Rothman, Maxwell Rumer, Evan Schneider, Ian Schultz, Cory Shishik, Nick Wehmeyer



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This Fall at the Andrew J. Macky Gallery: Joy Redstone

How Does Sorrow Find a Home? | Aug 22 - Nov 21

Joy Redstone's exhibit, *How Does Sorrow Find a Home?* is a powerful exploration of trauma, memory, and healing through assemblage art. Working with found, broken, and discarded objects, Joy creates intricate, emotionally resonant compositions that honor the fragmented nature of grief while revealing moments of beauty and transformation. Rooted in her own experiences and her work as a clinical social worker with individuals facing mental health challenges, addiction, and homelessness, her art invites viewers into a reflective and restorative space. Joy's intuitive process draws on nature, personal story, and metaphor to express what often can't be said in words.

Joy Redstone is a licensed therapist, a member of Denver's D'art 360 Gallery, and serves on the boards of both Next Gallery and the Colorado Women's Art Museum. This exhibition is an invitation to witness healing in visual form.



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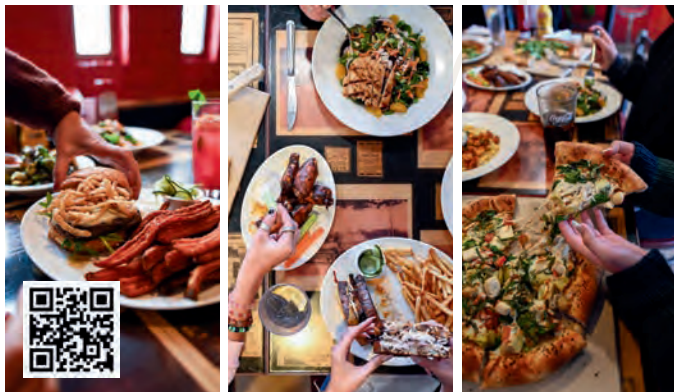


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New innovative graduate degree bridges music research and performance

By MarieFaith Lane

This fall, the University of Colorado Boulder College of Music launched a graduate program that reimagines the study and practice of historical music. The new master's degree in historical performance and research blends rigorous academic scholarship with intensive professional-level performance training, offering students a path found at no other institution in North America.

The program is co-directed by Assistant Professor of Harpsichord and Eugene D. Eaton, Jr., Chair in Baroque Music Performance **Lillian Gordis** and Assistant Professor of Musicology **Saraswathi Shukla** who developed a curriculum modeled after European conservatories and universities where hybrid programs have existed for decades. Gordis, who completed such a program in Paris, says it was “a really rewarding degree” that empowered her to develop broadly-based skills in writing, archival research and performance-related scholarship. Our new program offers CU Boulder students the opportunity to gain a comparable level of knowledge and skill without traveling abroad: Emphasizing cohesion among university and conservatory coursework, co-taught classes and rigorous skill-building, the program prepares students for scholarly creative works, performance and more.

“Historically, early music has always been a blend of scholarship and performance,” says Shukla. “Over time, those two branches split apart. What we’re doing is bringing them back together in a way that equips students with the full range of skills they need to succeed in diverse disciplines.”

A rigorous curriculum

Students will take seminars in performance practice, tuning and temperament, basso continuo and archival research. They will also study privately on their instrument, perform in the College of Music's early music ensemble and complete a master's thesis. Public performance is a major component of the new master's degree: Students must present a recital in both the first and second years.

“This is not a program for the faint of heart,” notes Gordis. “Students are expected to perform at a high level, write a substantial thesis and master the core skills of historical performance. It's almost a double workload, but it prepares students for doctoral study, or a professional performing career or other related career.”

Unlike a conventional performance or musicology degree, the program demands equal commitment to both. Gordis and Shukla



emphasize that the workload is intentionally rigorous but designed to be complementary: Research courses inform performance and performance deepens research.

Responding to national trends

The College of Music is introducing the degree at a pivotal moment: Across the country, early music programs are shrinking or closing, leaving fewer opportunities for students who wish to pursue specialized training.

“There’s strong demand from students for this kind of program, but fewer places where they can actually get it,” explains Shukla. “Our program fills that gap while also offering something distinctive: The chance to graduate prepared for both research and performance at the highest levels.”

Gordis adds that young musicians increasingly demand flexibility in their training. “Many students don’t want to be forced to choose between performance and scholarship right after completing their undergraduate degrees,” she shares. “Our new master’s degree keeps both doors open and allows them to build the skill set they need in a complex and changing profession.”

Ensuring broadly-based career options

This forward-thinking approach aligns with the College of Music’s mission to prepare students for careers beyond music performance, embracing an interdisciplinary model that encourages holistic student development and discovery. Specifically, the program reflects the college’s innovative universal musician approach to achieving its mission, preparing students for flexible career options.

The program’s inaugural student—Ray Pragman—establishes the beginning of a new academic community and the future of historical performance education, nationally.

A forward-looking mindset

For Gordis, the program is also about cultivating a mindset. “Historical performance is about curiosity,” she says. “It’s about asking questions, experimenting and building community. We want our students to experience the new program as a space where they can pursue their interests rigorously, but also creatively—and come out prepared for whatever direction they choose.”

Shukla also views the program as developing skills that extend beyond music. “We’re offering students the tools to ask the right questions. That kind of open-mindedness and critical thinking are valuable not just in music but in any field.”

A one-of-a-kind opportunity

By combining research and performance into a single degree, the CU Boulder College of Music is positioning itself at the forefront of historical music education in North America. The ability to attract international guest artists, invest in tenure-track faculty and foster interdisciplinary collaboration sets the program apart.

Applications for the master’s in historical performance and research are now open.

Photos, from left: Lillian Gordis, Saraswathi Shukla.

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