



Rocky Ridge
Music Center
presents

MUSIC IN THE MOUNTAINS

— FACULTY CONCERT SERIES —

SUMMER 2019

ROCKY RIDGE MUSIC CENTER, *CONCERT HALL*
465 LONGS PEAK RD. ESTES PARK, CO 80517

SUNDAYS @ 3:00 PM

June 2, 9, 23, 30 | July 7, 21 | August 4 | September 1

\$25/\$20

JUNE 2, 2019

Adult Piano Seminar Faculty

Six Variations on a Swiss Song WoO 64

Ludwig van Beethoven (1770-1827)
arr. Barry Cooper

Sonatine in F Major Hess 53
(Allegro). Allegretto

Three Bagatelles

Andante

Rondo

Molto grazioso

8 Miniatures from Sketches

Alla marcia

Piano Exercise in C

Allegro giocoso

Andante and Variation

Allegro

Presto

Allegretto

Menuetto

Allegretto in C minor Hess 66

Sergio Gallo, piano

7 Fantasien, Op. 116

Johannes Brahms (1833-1897)

Larry Graham, piano

Sonata Op.111, No.32 in c minor

Beethoven

I. Maestoso – Allegro con brio ed appassionato

II. Arietta: Adagio molto semplice e cantabile

Hsing-ay Hsu, piano

JUNE 9, 2019

Junior Artist Seminar Faculty

Four Personalities
White
Yellow

Alyssa Morris (b. 1984)

Jason Lichtenwalter, oboe
James Welch, piano

Clarinet Quintet in B Flat Major, Opus 34 Carl Maria von Weber (1786-1826)

David Shea, clarinet & The Southwest String Quartet
David Rife, violin
Wynne Wong-Rife, violin
Ilona Vukovic-Gay, viola
Mary Beth Tyndall, cello

Ku Ku for solo soprano saxophone

Barry Cockcroft (1933-2001)

Paul Zaborac, soprano saxophone

3 Preludes from Book II
Brouillards
Feuilles mortes
La Puerta del vino

Claude Debussy (1862-1918)

David Korevaar, piano

Impresiones de la Puna

Alberto Ginastera (1916-1983)

Catherine Peterson, flute & The Southwest String Quartet
David Rife, violin
Wynne Wong-Rife, violin
Ilona Vukovic-Gay, viola
Mary Beth Tyndall, cello

JUNE 23, 2019

Young Artist Seminar Faculty

Petite Suite for Four Hands, L. 85

Claude Debussy (1862-1918)

Gerardo Teissonnière, piano
Andrew Campbell, piano

Cello Suite No. 6 for Solo Cello (Viola), BWV 1012 Johann Sebastian Bach (1685-1750)

Prelude
Allemande
Courante
Sarabande
Gavotte 1 and 2
Gigue

David Rose, viola

INTERMISSION

Poco Allegro, from Three Madrigals for Violin and Viola, H. 313

Bohuslav Martinů (1890-1959)

Dawn Wohn, violin
David Rose, viola

Kinderszenen, Op. 15

Robert Schumann (1810-1856)

1. Von fremden Ländern und Menschen (Of Foreign Lands and Peoples)
2. Curiose Geschichte (A Curious Story)
3. Hasche-Mann (Blind Man's Bluff)
4. Bittendes Kind (Pleading Child)
5. Glückes genug (Quite Happy)
6. Wichtige Begebenheit (An Important Event)
7. Träumerei (Dreaming)
8. Am Camin (At the Fireside)
9. Ritter vom Steckenpferd (Knight of the Hobby-Horse)
10. Fast zu ernst (Almost too Serious)
11. Fürchtenmachen (Frightening)
12. Kind im Einschlummern (Child Falling Asleep)
13. Der Dichter spricht (The Poet Speaks)

Gerardo Teissonnière, piano

JUNE 30, 2019

Young Artist Seminar Faculty

Trio in F Major, H.588

- I. Un poco Andante
- II. Allegretto, poco scherzando
- III. Allegro

Carl Philipp Emanuel Bach (1714-1788)

trans. R. Schottstädt

*Robert Walters, English horn
Jason Lichtenwalter, English horn
David Korevaar, piano
Rémy Taghavi, bassoon*

Notturmo in Eb Major, D. 897

Franz Schubert (1797-1828)

*Dawn Wohn, violin
Si-Yan Darren Li, cello
Gerardo Teissonnière, piano*

Flute Poetic for Flute and Piano

Jennifer Higdon (b. 1962)

*Claudia Anderson, flute
Andrew Campbell, piano*

Beverley for Flute Solo

Ian Clarke (b. 1964)

Claudia Anderson, flute

Dash for Flute, Clarinet, and Piano

Higdon

*Claudia Anderson, flute
David Shea, clarinet
Andrew Campbell, piano*

INTERMISSION

Prelude, Allegro, and Pastorale
for Clarinet and Viola

Rebecca Clarke (1886-1976)

*David Shea, clarinet
David Rose, viola*

Trio for Violin, Horn, and Piano, Op. 40

Johannes Brahms (1833-1897)

- I. Andante
- II. Scherzo: Allegro

*Dawn Wohn, violin
John McGuire, horn
Andrew Campbell, piano*

JULY 7, 2019

Young Artist Seminar Faculty

Sonata for Viola and Piano, *Arcanum*

Lera Auerbach (b. 1973)

*David Rose, viola
Andrew Campbell, piano*

Piano Trio No. 1 in d minor, Op. 49

Felix Mendelssohn
(1809-1847)

*Young Artist Piano Trio
Made possible by The Eric John Bundy Memorial Fund
Helen Nebeker, piano
Cole Habekost, violin
Lucas Buterbaugh, cello*

INTERMISSION

Quintet for Piano and Winds, K. 452

Wolfgang Amadeus Mozart
(1756-1791)

- I. Largo – Allegro moderato
- II. Larghetto
- III. Allegretto

*Andrew Campbell, piano
Peter Cooper, oboe
David Shea, clarinet
John McGuire, horn
Rémy Taghavi, bassoon*

JULY 21, 2019

Junior Music Program Faculty

Lamento et Rondo
Les collines d'Anacapri
Minstrels

Pierre Sancan (1916-2008)

Derek Granger, saxophone
James Welch, piano

Mazurka in A Minor, Op. 17, No. 4
Mazurka in A-flat Major, Op. 59, No. 2

Frédéric Chopin (1810-1849)

Nathan Hess, piano

Sextett, Op. 22

Paul Juon (1872-1940)

Southwest String Quartet
David Rife, violin
Wynne Wong-Rife, violin
Ilona Vukovic-Gay, viola
Mary Beth Tyndall, cello
&
Kenneth Marrs, bass
Nathan Hess, piano

Four Flips (2014)

Mark Zanter

Catherine Peterson, flute
Grant Larson, saxophone

AUGUST 4, 2019

Jazz Program Faculty

Selections will be announced from the stage.

There will be a 15-minute intermission.

Grant Larson, saxophone

Greg Tanner Harris, piano & vibraphone

Matt Fuller, guitar

Braun Khan, double bass & electric bass

Dave Hammond, drums

SEPTEMBER 1, 2019

American Roots Music Program Faculty

Selections will be announced from the stage.

There will be a 15-minute intermission.

*Stephen Wade, Program Director
Peggy Browning
Mollie O'Brien
David Evans
Mary Flower
Rich Moore
Aaron Smith
Eric Thompson
Suzy Thompson*

voice, fiddle, banjo, mandolin, guitar and double bass

FACULTY & GUEST BIOS

(in alphabetical order)

Claudia Anderson



Claudia Anderson is known for her originality and brilliance as a solo and chamber music performer across the U.S. She is a founding member of the innovative flute duo ZAWA! and of New Prairie Camerata, a chamber initiative that showcases a community's historical and architectural gems through performance and stimulates community participation. A Fulbright scholar to Italy, Ms. Anderson was subsequently principal flute of the Orchestra del Teatro

Massimo in Palermo. She is presently principal flute with the Waterloo/Cedar Falls Symphony in Iowa, a guest artist and clinician at many colleges and music series around the country, and on the faculty of Grinnell College. She serves also as flute faculty and program director during the summers at Rocky Ridge Music Center (www.rockyridge.org). Equally at home in both the standard and contemporary repertoire, Dr. Anderson has commissioned and arranged works for solo and duo format and has moved into composition more recently. Writing about artistry in flute playing and chamber music as community is a current passion, as well as riding her Triumph Bonneville motorcycle. Other faculty positions have included the Universities of Iowa and Northern Iowa, Ithaca College, and the University of California at Santa Barbara. National Flute Association positions have included Coordinator for the Chamber Music Competition and adjudicator for HS Soloist, Young Artist, and Convention Performers Competitions. Claudia's artistic and pedagogical inspiration came from the following great artists who were her teachers: Severino Gazzelloni, Thomas Nyfenger, Geoffrey Gilbert, William Bennett, and Peter Lloyd. Her recorded solo and duo performances can be found on the Centaur, Neuma and CRI labels. Her solo CD, *American Flute* (Centaur, 1994), was awarded five stars from *Classical Pulse*. Duo CDs include *ZAWA!* (Neuma, 2001), *ZAWA2* (ZawaMusic, 2006) and *Duos for Flute and Oboe* (Centaur, 2005).

Peggy Browning



Peggy Browning began as a student at the Old Town School of Folk Music in Chicago, IL in the mid '90s. There she found a place amidst music with friends and history that would come to be an integral part of her life. Ten years later she was hired to teach and has proudly carried on in the traditions and vision of the school. She models her teaching styles after her mentors, Mark Dvorak, Frank Hamilton, and Bess Lomax Hawes. Peggy focuses on ensemble playing. She

emphasizes learning by ear and creating arrangements together, with all levels of players. While keeping fresh the history of the Old Town School of Folk Music and America's aural traditions, she also remembers to keep an ear to the greats of today. She creates a safe space for her students to learn and grow. Peggy plays guitar and the 5-string banjo. Her guitar playing reflects those artists that have caught her ear: Big Bill Broonzy, Mississippi John Hurt, Merle Travis, and the Carter Family. She grew up listening to Pete Seeger and picked up the 5-string banjo after being introduced to the sounds of Fleming Brown. She plays her banjo to enhance the sounds of all different genres of music. In traditional and roots music she focuses on clawhammer style, adding some two finger arrangements. She is a founding member of "The Pickin' Bubs," an acoustic trio in Chicago, IL whose sound is rooted in traditional music, from country, blues, gospel, old time, and folk ballads. She is the main songwriter for the group and her original compositions echo those traditions. She is also a founding member of "Common Thread," an acoustic quartet whose members come together a few times a year from their respective homes in Tennessee and Illinois. Her music and teaching reflect her eagerness to learn and to welcome others. "As long as there are voices to sing and hearts to listen, your work, your songs, and your labor will spread to bless and fertilize the land." — Woody Guthrie

Andrew Campbell



Andrew Campbell has established himself as one of the most versatile collaborative pianists in the United States with a performing career that has taken him to six continents. Recent appearances include a South African concert tour, highlighted by a recital at the Johannesburg International Mozart Festival; a performance of Bach's keyboard concerto in d minor with the Chintimini Festival Chamber Orchestra; performances at the Miklin Festival Internacional in Bogotá, Columbia; and the world premier of Damian Montano's *Disappearing Moon* at the 2017 International Double Reed Society Conference. He has collaborated in recitals with such diverse artists as violinist Chee-Yun, double bassist Catalin Rotaru, flutist Thomas Robertello, bassoonist Judith LeClair, trombonist Charles Vernon, saxophonist Timothy McAllister, composer Bright Sheng, and tenor Anthony Dean Griffey. He served as opera rehearsal pianist for distinguished conductors André Previn, Plácido Domingo and Heinz Fricke, and worked closely with the composer Carlisle Floyd on several productions of his operas. Chamber music performances have taken him to important venues including Weill Recital Hall at Carnegie Hall, where *The Strad* and *Strings* magazines both hailed his performance as "excellent." His partnership with violinist Katherine McLin in the McLin/Campbell Duo has led to performances on numerous recital series throughout the United States and Europe. He has recorded several CDs on the Summit and Centaur labels, and his performance of the Rachmaninoff cello sonata with bassist Catalin Rotaru was cited for special praise by *Bass World* and *XBass*, two leading international journals. He has appeared as collaborative pianist at numerous international conferences, including the National Flute Association Convention, MTNA, the Society for American Music, the International Viola Congress, and multiple appearances at the International Double Reed Society, for which he has served as official pianist. Dr. Campbell received the Doctorate in Piano Chamber Music and Accompanying from the University of Michigan where he studied with the renowned collaborative artist Martin Katz.

Dr. Campbell is currently Director of the Collaborative Piano Program and Associate Director for Graduate Studies at the Arizona State University School of Music. He recently completed his 8th season as Assistant Director and Director of Chamber Music for the Saarbürg Serenaden Music Festival (Germany) and the Vianden International Music Festival (Luxembourg), performing annually on their faculty recitals in collaboration with colleagues from the United States, Europe and the Asia. Previous positions include Director of the Collaborative Piano Program at the Brevard Music Center, music staff for both the Washington National Opera and San Diego Opera, and Music Director and Pianist for the San Diego Opera Ensemble.

Peter Cooper



Recognized for his flexible tone and warm, singing style, Peter Cooper is in demand as a soloist and teacher in Asia, Europe and the United States. Principal oboist of the Colorado Symphony since 1993 and faculty member at the University of Colorado at Boulder, Cooper also held positions as associate principal oboist of the San Francisco Symphony and principal oboist of the Hong Kong Philharmonic. A strong believer in expanding the solo repertoire for the oboe, Cooper has commissioned and premiered five oboe concertos. In 2000 he premiered David Mullikin's Oboe Concerto with the Colorado Symphony and recorded it in 2001 with Sir Neville Marriner and the Academy of St. Martin in the Fields in London for Summit Records. This disc also includes Richard Strauss' Oboe Concerto.

In its review of this CD, BBC Music Magazine praised Cooper as, "a first rate soloist." In addition to this recording, Cooper previously recorded Swiss composer Heinrich Schweizer's Oboe Concerto with the London Philharmonic Orchestra. He also premiered concertos by Bill Douglas and Gregory Walker with the Colorado Symphony, and Chen Gang's Oboe Concerto with the Hong Kong Philharmonic. In 2010 the Shanghai Philharmonic invited him to Shanghai to perform Chen Gang's Oboe Concerto as part of the Shanghai International Arts Festival. In 2000 Summit Records released *Cooper's Whispers of the Past*, a collaboration recording with harpist Marcia LaBella that garnered critical acclaim. Classical London Magazine lauded the CD as "a well recorded disc with stylish and charming performances," and the American Record Guide critic stated, "Mr. Cooper has my favorite type of oboe sound: sweet, not too harsh, no sharp edges, just a melting soft pastoral tone." Excerpts from *Whispers of the Past* are frequently heard on National Public Radio. Invited to perform as guest principal oboist with many noted ensembles, Cooper frequently plays with the St. Paul Chamber Orchestra, including tours and recordings. Others noted ensembles with which he has performed as guest principal oboist include the Boston, Seattle, Atlanta, Houston, Milwaukee and San Diego symphonies, and the Israel Chamber Orchestra.

A prizewinner in the Tokyo International Oboe Competition, he performed as soloist with orchestras in Japan, China, Hong Kong, Taiwan, Thailand and England, as well as with the San Francisco Symphony. He has been a frequent soloist with the Colorado Symphony. In 1988 he played the first performance of the Richard Strauss' Oboe Concerto in China with the Central Philharmonic in Beijing. He has coached and toured with the Asian Youth Orchestra in the Far East and the National Repertory Orchestra in Breckenridge, Colorado.

Since 2001, he has performed as principal oboist of the Grand Teton Music Festival, and he has performed as principal oboist in the Oregon Bach Festival, St. Barth Music Festival, El Paso Chamber Music Festival and Strings in the Mountains. Cooper plays on oboe made by Marigaux, Paris, Marigaux has sponsored him in a series of master classes and recitals in the United States and overseas in Hong Kong, Japan and China. A 1981 graduate of Northwestern University, Peter Cooper studied with Ray Still and Gladys Elliot.

David Evans



David Evans has been performing country blues (vocal and guitar) since 1962, having learned directly from many southern blues musicians of an older generation. Much of this learning was gained in the course of field research beginning in 1965. Evans is Professor of Music Emeritus at The University of Memphis and is the author of *Tommy Johnson* (1971), *Big Road Blues: Tradition and Creativity in the Folk Blues* (1982), and *The NPR Curious Listener's Guide to Blues* (2005), along with many other publications. He has produced over 50 LPs and CDs of his field and studio recordings of blues, gospel and folk music.

Evans' first musical partner was the late Alan Wilson, who went on to become a member of the blues-rock group Canned Heat. In the 1980s and 1990s he toured in the United States and Europe as a guitar accompanist to Jessie Mae Hemphill, Hammie Nixon, Johnnie Shines, and Jack Owens, and since 1988 has made over 50 solo tours in 22 countries of Europe, South America, and Africa, including many major festivals. He has also performed at many clubs, concerts, and festivals in the United States over the years, both as an accompanist and soloist, and has presented country blues guitar workshops, master classes, and lectures at many venues in the United States and abroad. Evans has recorded *Match Box Blues* (Inside Sounds ISC-0514, 2002), *Needy Time* (Inside Sounds ISC-0532, 2007), *Live at Alte Post* (Blind Lemon BLR-CD1203, 2012), *Under the Yam Yam Tree* (Blind Lemon BLR-CD1401, 2014), and *Lonesome Midnight Dream* (Blind Lemon BLR-CD1801, 2018). The Last Chance Jug Band has also released *Shake That Thing!* (Inside Sounds ISC-0501, 1997), featuring Evans on vocals, guitar, and kazoo. He has also played guitar on records of Jessie Mae Hemphill and Hammie Nixon.

Mary Flower



Singer, fingerpicking guitarist, and lap-slide expert Mary Flower has become an internationally-known player, singer/songwriter, and teacher. Called "a world-class finger-style guitarist" by *Downbeat*, Mary, a native of the Midwest, relocated from the Denver music scene to Portland, Oregon in 2004. She continues to perform full-time at folk festivals and concert stages domestically and abroad, appearances that include Merlefest, Kerrville, King Biscuit, Prairie Home Companion, and the Calgary Folk Festival.

A finalist in 2000 and 2002 at the National Fingerpicking Guitar Championship (Top 3 both years, and the only woman), a nominee in 2008 and 2012 for a Blues Foundation Blues Music Award, and a 2011 and 2016 Portland Muddy Award winner, Flower mixes roots-based acoustic guitar and vocal styles that span blues idioms from Piedmont to the Mississippi Delta, with stops in ragtime, swing, folk, and hot jazz.

Flower's ten recordings, including her last four for Memphis' famed Yellow Dog Records' Bywater Dance, Instrumental Breakdown, Bridges, and Misery Loves Company show a deep command of folk and blues string music. "Few musicians in the genre bring as much creative spark" writes *Acoustic Guitar Magazine* about Flower, "to this century-old music." In demand as an instructor, Mary has taught at Fur Peace Ranch, Swannanoa Gathering, and Augusta Heritage Center.

See www.maryflower.com.

Matt Fuller



Guitarist Matt Fuller is an active performer and educator, he teaches jazz guitar at Denver Metro State University. Matt recently relocated back to his home state of Colorado after living in NYC as a freelancing musician and teacher from 2012-2015. His debut album as a leader *Waiting for Violet* was released in May 2014 and features celebrated trumpeter Ron Miles. Some notable musicians he has performed with include Idina Menzel, Marvin Hamlisch and the Colorado Symphony Orchestra, Amir ElSaffar, Cuong Vu, Bill Ware, Scott Amendola and New West Guitar Group.

Originally from Colorado, Matt holds a Master's Degree in Jazz Performance and Pedagogy from the University of Colorado. Prior to teaching at Denver MSU he taught jazz guitar at University of Northern Colorado from 2005-2011. Matt studied jazz guitar and music theory for eleven years with his mentor Dale Bruning (Bill Frisell's original teacher). After running his own private lessons studios in Denver and Brooklyn, Matt draws on twenty years teaching experience when working with children and adults. He finds great joy in helping each student develop their skills and find their own direction in music.

Sergio Gallo



Sergio Gallo joined Georgia State University in fall 2006, having previously served as faculty at the University of North Dakota and Millikin University. Dr. Gallo received his degrees from the Conservatoire Européen de Musique de Musique in Paris (Diplôme d'Excellence), the Franz Liszt Academy of Budapest, Hungary, the Cincinnati College-Conservatory of Music (Master of Music and Artist Diploma) and the University of California (DMA). He has performed with orchestras throughout the Americas and in Turkey, as well as for Radio France and Radio Cultura. Recently, Dr.

Gallo performed and taught in several countries in Asia and Europe, as well as in major cities in the United States and in his home country, Brazil. In addition, he has served as the adjudicator for the International Piano Performance Examinations in Taiwan. Dr. Gallo is the winner of concerto competitions of the São Paulo Symphony Orchestra and the University of California Symphony. He has received a grant from the Henry Cowell Incentive Funds at the American Music Center in New York, NY, and has toured North Dakota with a Challenge America Fast-Track Review Grant award from the National Endowments for the Arts. Sergio Gallo is a Bösendorfer artist and records for the Eroica label. His recordings have been reviewed by Gramophone Magazine and American Record Guide.

Larry Graham



Larry Graham launched his career with numerous successes in piano competitions such as the Kosciusko and Concert Artists Guild auditions. He was winner of the coveted "Prize of the Public" by overwhelming vote at the Queen Elizabeth Concours in Brussels. Graham has performed over 35 different concerti with orchestras and numerous solo engagements. Graham has also performed extensively with chamber music ensembles, including the highly acclaimed Pablo

Casals Trio. For 25 years he was Professor of Piano at the University of Colorado Boulder. He is devoted to teaching and continues working with gifted pre-college students. His students have won important prizes locally, nationally, and internationally.

Larry balances his love of teaching and performing with an active outdoors life. An avid runner, backpacker, and rock climber, he recently completed the ascent of all fifty-four 14,000 foot peaks in Colorado. In 1984, Mr. Graham was the subject of a national PBS documentary that explored the relationship between the two very diverse disciplines that he has pursued.

Derek Granger



Derek Granger is the Director of Choirs at Flowing Wells High School in Tucson, Arizona. Under his direction, the Flowing Wells Choirs have maintained an active presence in the community, have earned numerous superior ratings at state and local festivals, and were invited to perform with the University of Arizona Community Chorus (2015) and the Tucson Symphony Orchestra (2016). Past teaching experience includes teaching vocal jazz with Christian Youth Theatre of Tucson and beginning band with Basis Charter Schools.

A native of Las Vegas, Nevada, Derek graduated from the University of Arizona Fred Fox School of Music in 2011 with degrees in Music Education and Saxophone Performance. Summer studies have included choral conducting institutes at Westminster Choir College and the Eastman School of Music.

Active in the Tucson arts community, Derek is a member the Presidio Saxophone Quartet and regularly performs with Arizona Repertory Theatre, Artifact Dance Company, and The Rogue Theater. Derek will begin his MM graduate studies at Indiana University in the fall of 2017, where he will hold the position of Associate Instructor of saxophone.

Dave Hammond



Dave Hammond performed professionally in Boston, South America and Denver before becoming one of the founding music instructors at the Denver School of the Arts (DSA). Under the direction of Mr. Hammond DSA bands have performed at 13 of the last 16 Colorado Music Educators Association conferences, performed 14 times at the CBA State Concert Band Finals, won many awards and accolades including Downbeat Magazine Student Awards: Best Chamber Group, Best Classical Symphonic Band, Best Big Band and Best Studio Orchestra. The Denver School of the Arts Jazz Workshop Orchestra is one of the top high school big bands nationwide selected to compete at the Swing Central Jazz Festival in Savannah, GA (2015, 2014 and 2013), Wynton Marsalis' Essentially Ellington High School Competition and Festival in New York (2004, 1998). Hammond received his Master of Music degree from the University of Denver and his Bachelor of Music degree from Berklee College of Music.

Greg Tanner Harris



Multi-Instrumentalist Greg Tanner Harris leads the "Greg Harris Vibe Quintet," and is a member of bluegrass legend Pete Wernick's Flexigrass, hip-hop/jazz/soul group Future Jazz Project, New World Citizen Band, 9th & Lincoln Orchestra, and SuperCollider. Among his work as a studio musician, he has released 5 albums- Greg Harris Vibe Quintet, Open Space, Frames Live, Prospector Memory of Pilots featuring trumpeter Ron Miles, and World Citizen with West African master xylophonist Aaron Bebe Sukura. The Greg Harris Vibe Quintet's new album Glass Gold was recently released on Dazzle Records.

Greg has a great interest in the West African Xylophone called the Gyl (pronounced JEE-lee), the national instrument of the Lobi and Dagara people of Ghana, Burkina Faso and Côte d'Ivoire, West Africa. He has performed with Baaba Maal, Aaron Bebe Sukura, SK Kakraba, as the musical director for Prudence Mabhena from Zimbabwe, and also does regular fundraising performances for the Whole Planet Foundation. He also plays an assortment of frame drums from around the world, exploring the bodhrán of Ireland and the Doyra of Uzbekistan.

Greg is currently pursuing a Doctorate of Musical Arts in Jazz Studies at the University of Colorado Boulder. He received a Master of Music in Music Performance, Percussion at the University of Colorado Boulder and a Music Education and Music Performance Bachelor of Arts degree from Fort Lewis College. Greg is a private instructor, high school teacher, and freelance musician in the Denver/Boulder area and has performed nationally and internationally. Greg teaches Ethnomusicology, music theory, and is a Practicing Artist at the Denver School of the Arts.

Nathan Hess



Nathan Hess has appeared throughout the United States and Europe in solo, chamber, and concerto settings. He has soloed with the Manassas Symphony Orchestra, Erie Philharmonic, Erie Chamber Orchestra, Western New York Chamber Orchestra, and York Symphony Orchestra, among others. Recent recital appearances and masterclasses have included the American Liszt Society Festival; The Americas Society in New York City; The Second Sunday Recital Series in Binghamton, NY; The Southwest String Quartet in Tucson, AZ; Duke University; University of Wisconsin Eau Claire; Bowling Green State University; West Chester University; Morgan State University; Buffalo Piano Teachers Forum; and the High School for the Creative and Performing Arts in Pittsburgh.

Hess holds the Doctor of Musical Arts and Master of Music degrees from the University of Cincinnati College-Conservatory of Music, and the Bachelor of Music degree from James Madison University, where he was named a Presser Scholar. He has performed in chamber music settings with members of orchestras such as the Metropolitan Opera Orchestra, Cincinnati Symphony Orchestra, Rochester Philharmonic, Tucson Symphony Orchestra, and Buffalo Philharmonic. Hess has also acted as orchestral pianist with the Erie Philharmonic.

Dr. Hess is especially interested in twentieth and twenty-first century American music. He presented a lecture-recital on Ned Rorem's music at the 2014 College Music Society Northeast Regional Conference, and in April 2014 he performed Lukas Foss's *Thirteen Ways of Looking at a Blackbird* at the Americas Society in New York City. Upcoming 2017 recitals and masterclasses include Randolph College, Duquesne University, and the Steinway Society of Western Pennsylvania. For five years Hess chaired the piano program at the Pennsylvania Governor's School for the Arts in Erie, teaching piano to some of the state's most talented pre-college students. He performed in and produced a set of recordings for the textbook *Harmony in Context*, published by McGraw-Hill and written by Miguel Roig-Francoli. In addition to teaching and performing, Dr. Hess is active in Music Teachers National Association and also adjudicates frequently throughout the region and East Coast. He is Chair of the D'Angelo Department of Music and Assistant Professor of Piano at Mercyhurst University in Erie, PA. He can be heard on the Centaur label in a recording with flutist Susan Royal and in a recent recording of Bach arias produced by the International Trumpet Guild.

Hsing-ay Hsu



Since making her stage debut at age 4, Chinese pianist Hsing-ay Hsu (“Sing-I Shoo”) zhas performed at such notable venues as Carnegie Hall, the Kennedy Center, Alice Tully Hall at Lincoln Center, and abroad in Asia and Europe. A Steinway Artist, Ms. Hsu is winner of the William Kapell International Piano Competition Silver Medal, the Ima Hogg National Competition Gold Medal, The Juilliard School’s highest honor for a pianist- the William Petschek Recital Award, a McCrane Foundation Artist Grant, a Paul & Daisy Soros Graduate Fellowship Award, and a Gilmore Young Artist Award, among others. She was also named a US Presidential Scholar of the Arts by President Clinton at the White House, and a “2011 Pathmaker” by the Denver Post.

A versatile concerto soloist performing Bach to Barber, she is described by the Washington Post as full of “power, authority, and self-assurance.” Concerto collaborations include the Houston Symphony Orchestra as first-prizewinner of the Ima Hogg National Competition, the Baltimore Symphony, the Colorado Symphony, Pacific Symphony (CA), Colorado Springs, Florida West Coast, Fort Collins, New Jersey, Waterbury(CT), China National, Shanghai, Shenzhen, and Xiamen orchestras. Television and radio feature broadcasts include Garrison Keillor’s Prairie Home Companion Live from Tanglewood (for a 10,000+ live audience members and 3.9 million broadcast audience), NPR’s Performance Today with Martin Goldsmith, TCI cablevision’s Grand Piano Recital (CA), CPR’s Colorado Spotlight, China Central National TV, Hong Kong Phoenix TV, and Danish National Radio. She has recorded CD/DVD’s for Pacific Records, Albany Records, and Nutmeg Press labels.

An advocate of new music, she has given numerous world premieres including Ezra Laderman’s Piano Sonata No.3 and Beshert; Ned Rorem’s Aftermath (2002) for baritone and piano trio; Daniel Kellogg’s scarlet thread at the Guggenheim Museum in New York and his Momentum, which she commissioned for the 1998 Gilmore International Keyboard Festival; as well as Du MingXin’s Piano Concerto No.3 at the Gulangyu International Piano Festival and National Tour. Chamber music appearances include Carnegie Weill Hall, Bargemusic in New York, the Aspen Music Festival, Tanglewood, the Great Lakes Chamber Music Festival, the Gardner Museum in Boston, the Detroit Art Museum, Denmark’s Viborg Hall, Taiwan’s Novel Hall, and a 2007 all-stars gala in Hong Kong for the 10th anniversary of the reunification. Recent projects include the ongoing multi-media recital China through the Lens of Piano Music, co-directing/performing in the George Crumb at 80 Music Festival, and producing/performing the Olivier Messiaen Centennial series.

Born in Beijing, Hsu studied piano with her parents and her uncle Fei-Ping Hsu, and later with Herbert Stessin at Juilliard and Claude Frank at Yale. She also trained in the fellowship programs at the Tanglewood Music Center, Ravinia Festival’s Steans Institute, the Aldeburgh Britten-Pears Programme (UK), the Aspen Music Festival, and abroad.

Ms. Hsu is the Artistic Director for Pendulum New Music Series at the University of Colorado in Boulder. She has taught piano for numerous universities including the University of Colorado in Boulder and Ohio University, and has lectured for University of Denver Enrichment, the Denver Art Museum, the Friends of Chamber Music Denver salon series, the MTNA national conference, and the DAMTA Lecture Series. She created the Conscious ListeningÓ method to give audiences and pianists a broader perspective on the art of performance. An educator, adjudicator, teacher of prize-winning students, and CSMTA’s College Faculty Chair, her teaching honors include the NFMCC Ouida Keck Award.

Ms. Hsu resides in Colorado with her husband, composer Daniel Kellogg, and one daughter. Her favorite pastimes are dance and improv theater. Her concert and seminar schedule and recordings are available at www.hsingayhsu.com.

Braun Khan



Braun Khan is from Mount Pleasant Michigan and began playing the acoustic guitar and the electric bass in high school. He quickly developed a love for music and began performing extensively in church groups and local bands. His experiences ranged from pop/rock to gospel to funk. A few years after taking up the electric bass his interests expanded to jazz and the upright bass, and he began studying classical and jazz bass performance at Central Michigan University.

After completing a Master of Music degree in double bass performance at Central Michigan University, Braun was hired by the university to teach classes in jazz theory and to oversee their community outreach program. He is currently pursuing a Doctorate of Arts in Jazz Studies at the University of Northern Colorado and is an active part of the Northern Colorado music scene, gigging frequently in jazz and funk/rock groups as well as with classical ensembles.

Braun has performed with Jeff Hamilton, Chris Potter, John Fedchock, Bill Watrous, Tamir Hendelman, Matt Wilson, Deborah Brown, Gary Smulyan, Bobby Sinabria, Ruben Alvarez, Toby Beau, Jake Shimabukuro, Groove For Thought, Clint de Ganon, Bob Christianson, Clifford Carter, Ron Stout, Dan Miller, Brad Goode, Pete Olstad, Greg Gisbert, Eric Gunnison, Adam Larson, Jim White, Steve Kovalcheck, Dana Landry, Peter Sommer, Wil Swindler, Josh Quinlan, Jeff Jenkins, Ben Markley, Mark Sloniker, Chris Smith, Mike Marlier, Ed Breazeale, the Colorado Symphony Orchestra, and more.

David Korevaar



David Korevaar, whose playing has been called a “musical epiphany” by Gramophone Magazine, performs an extensive repertoire as a soloist and chamber musician around the US and internationally. In addition to his teaching at the University of Colorado Boulder, where he holds the Peter and Helen Weil fellowship in piano and where he has been named Distinguished Research Lecturer (2016), he is an active performer and recording artist. In the spring of 2016, Korevaar spent two weeks teaching in Kabul at the Afghanistan National Institute of Music (ANIM). The 2016-2017 season also included two tours to Brazil and a recital and master classes in Mexico City. In Fall 2017, he conducted and performed two of Mozart’s piano concertos in Boulder, bringing home a skill picked up in Japan and Brazil over the last several years. Korevaar’s extensive discography includes numerous solo and chamber music recordings, most recently a recording of Lowell Liebermann’s Piano Music since 2000 and a world premiere recording of piano music by the early twentieth-century Italian composer Luigi Perrachio. Other recent releases include a disc of chamber works by Tibor Harsányi with Charles Wetherbee (Naxos), and a Chopin recital on MSR, Hindemith’s three Piano Sonatas and Suite “1922” (MSR) and two Schubert Sonatas (MSR). In addition, his collaboration with members of the Takacs Quartet has resulted in a number of releases, including a disc of Brahms with violist Geraldine Walther and cellist Andras Fejer (MSR), two Beethoven Violin Sonatas with violinist Edward Dusinberre (Decca), and Hindemith’s music for Viola and Piano with Geraldine Walther (MSR). Korevaar also writes on various musical topics, with a focus on French music.

Grant Larson



An active recitalist and proponent of new music, saxophonist Grant Larson has premiered works for saxophone by Paul, Hanson, Philip Wharton, Chiayu Hsu, Steven Makala, and John Drumheller at regional and national conventions. He is the soprano saxophonist with the Colorado-based Chautauqua Saxophone Quartet and has performed with the Colorado Symphony Orchestra, the Colorado Music Festival Orchestra, the Chippewa Valley Symphony Orchestra, and the Fargo/Moorhead Symphony Orchestra. Grant currently serves as the Saxophone Practicing Artist at Denver School of the Arts, is the wind ensemble conductor for the Colorado Youth Symphony Orchestras, and serves on the faculty at Rocky Ridge Music Center.

Equally comfortable in both classical and jazz settings, Grant has performed on stage with notable artists such as Maria Schneider, Kurt Elling, Mulgrew Miller, Art Lande, Brad Goode, Johannes Weidenmueller, Peter Erskin, Ray Charles, Ignacio Berroa, and “Slammin” Sammy K. He recently produced a collaborative album (*Ascent*) of original jazz compositions with fellow musicians Greg Tanner Harris, Matt Fuller, Braun Khan, and Dave Hammond. He also has released two jazz albums of original compositions under the Dazzle Recordings label (Denver, CO). Grant holds a Doctor of Musical Arts degree in Saxophone Performance and Pedagogy from the University of Colorado at Boulder; a Master of Music from the University of Colorado; and a Bachelor of Music from Concordia College. Previously, he served on the faculty at the University of Wisconsin-Eau Claire, Concordia College, and the Boulder Arts Academy.

SoYoung Lee



SoYoung Lee, Executive/Music Director at Rocky Ridge Music Center, received her Doctorate in Musical Arts in Piano Performance from the University of California, Santa Barbara. She has held director positions at Baldwin-Wallace College Conservatory Adult Education & Preparatory Department, Millikin University Preparatory Division, and the Boulder Arts Academy & Boulder Ballet. A strong believer in the concept of artist as entrepreneur, she cofounded two organizations: Colorado-based AirTurn, a company dedicated to empowering musicians through technology; and Notes at 9,000 at Winter Park, a multi-genre music competition that launches emerging musicians by providing concert opportunities, funding, and mentoring. She is passionate about building community through the arts, and serves currently as a trustee on the board of Boulder County Arts Alliance and as a member of the Estes Arts Presents Task Force.

An award-winning pianist and a Regents scholar, SoYoung is a recipient of the Ernő Dohnányi Piano Prize and the Gwendolyn Koldofsky Accompanying Fellowship at University of Southern California. She recently released a CD, *In This World*, with flutist Claudia Anderson. Equally at home as a teacher, she served on the music faculty at Millikin University and State University of New York, Fredonia, and was a visiting Piano Pedagogy faculty at the University of Colorado, Boulder. SoYoung enjoys her multi-faceted career as a performing artist, administrator, teacher, producer, and arts advocate.

Si-Yan Darren Li



Cellist Si-Yan Darren Li made his professional debut at the age of nine and has gone on to an active career as recitalist, chamber musician, and teacher. He has appeared at Carnegie Hall's Stern Auditorium, Weill Recital Hall, Alice Tully Hall, Merkin Hall, the 92nd Street Y, Kennedy Center, Victoria Concert Hall in Singapore, Izumi Hall in Osaka, Kitara Concert Hall in Sapporo, National Concert Hall in Taipei, and the Basilica de San Lorenzo in Florence.

Mr. Li has received top prizes in numerous prestigious competitions, including the Tchaikovsky International Competition in Moscow, the Young Concert Artists International Auditions in New York, and the Young Artists Competition of Mann Center for the Performing Arts in Philadelphia. He was also a recipient of the "American Masterpieces" grant from the National Endowment for the Arts.

Mr. Li has appeared in many renowned music festivals, including the Ravinia Festival, the Kronberg Academy Cello Festival, and the Verbier Festival. An active chamber musician, he has collaborated with such esteemed artists as Emanuel Ax, Alexander Toradze, Thomas Quasthoff, Cho-Liang Lin, Miriam Fried, Paul Katz, Carter Brey and Lang Lang.

Mr. Li began his cello studies at the age of five in China. At the age of nine, he was accepted to the Beijing Central Conservatory of Music. After moving to the United States in his early teens, he continued his cello studies with Orlando Cole in Philadelphia. He holds a Bachelor of Music from The Juilliard School and a Master of Music and Artist Diploma from the Peabody Institute of the Johns Hopkins University. In addition to Orlando Cole, his principal teachers include Fred Sherry, Harvey Shapiro, Alan Stepanky, and David Hardy. Mr. Li's other mentors include Frans Helmerson, Gary Hoffman, Ralph Kirshbaum and Tsutsumi Tsuyoshi. From 2008 to 2009, he served as principal cello of the New World Symphony under Michael Tilson Thomas. In 2009, Mr. Li joined the award-winning Euclid Quartet, a position he held for seven years. As a member of the quartet, his recording of the Bartók String Quartets was highly praised by *Gramophone* magazine and the American Recording Guide. Previously on the faculty of Indiana University-South Bend and the University of Central Florida, Mr. Li currently is a member of the Cavani Quartet, Quartet-in-Residence at the Cleveland Institute of Music.

During the summer, he performs and teaches at the Rocky Ridge Music Center in Colorado. Mr. Li is also regularly a jury member of the Fischhoff Chamber Music Competition and the New World Symphony International Auditions. Mr. Li plays a 1773 cello by J. B. Guadagnini, generously on loan from the private collection of Mr. and Mrs. Rin Kei-Mei.

Jason Lichtenwalter



Jason Lichtenwalter joined the Colorado Symphony as oboist/English hornist in 2002 and has held the same position with the Britt Festival Orchestra since 1998. Besides prior positions with the Dallas Opera Orchestra (Principal), Honolulu Symphony (2nd/Asst Principal, Acting English Horn), and East Texas Symphony (Principal), he has also performed with the Dallas, Fort Worth, and New World symphonies, the Naples and Boulder philharmonics, Colorado Music Festival Orchestra, and Colorado Bach Ensemble. As a featured soloist, he has appeared on oboe, oboe d'amore, and English horn. He currently serves as adjunct faculty at the University of Colorado Boulder and earned oboe performance degrees from the Oberlin Conservatory and Eastman School of Music, where he studied with James Caldwell and Richard Killmer. He has pursued post-graduate studies with Elaine Douvas, Robert Walters, Mark Ackerman, and David Matthews.

Ken Marrs



Originally from Detroit, Michigan, Ken Marrs began studying the double bass with Derek Weller and Stuart Sankey. He received a bachelor's of music education in choral and instrumental music from Indiana University where he studied bass with Bruce Bransby and Lawrence Hurst. Ken has performed with the Ann Arbor, Flint, Saginaw Bay, Toledo, and Tucson Symphony Orchestras as well as the Arizona Opera Company and Tucson Chamber Artists, where he also has performed as a vocalist. He received his master's in choral conducting under Maurice Skones at the University of Arizona. Ken has taught music and performed with orchestras on four continents. He played electric bass in a 13 piece band that accompanied the Artifact Dance Ensemble's tour of China. Ken has taught orchestra, choir, concert band, jazz band, music discovery and guitar at the elementary, middle and high school levels. He has directed youth, adult, church and community choirs in Michigan, Indiana and Arizona. The orchestras at Sahuaro High School where he has taught for the last decade have received high ratings (Superior with Distinction) at state festivals and competitions. His ensembles travel for clinics with university professors from throughout the southwest annually. His students have won competitions and played with local orchestras. Ken enjoys hiking, biking, swimming, yoga, camping, and the outdoors.

John McGuire



Dr. John McGuire has a vast array of performance and teaching experiences. He has performed with many orchestras around the country, most notably the Dallas Symphony Orchestra, the Dallas Opera, the Fort Worth Symphony, the New World Symphony in Miami, FL, the Civic Orchestra of Chicago, the Illinois Symphony Orchestra, and the Florida West Coast Symphony.

As a soloist he was awarded the title Yamaha Young Artist, has been a finalist in the American Horn Competition, won several regional solo competitions and has appeared as a guest artist at many workshops, festivals and schools across the United States. With several world-premiere performances to his credit, John is a passionate proponent for the creation of new solo horn literature as well as a sought-after contemporary music performer.

Prior to serving on the faculty of CSU, John served as adjunct instructor of Horn at the University of Alabama, Mississippi State University, Appalachian State University, Texas Women's University, the Music Institute of Chicago, and Florida A&M University. In addition, John maintained a private studio of over fifty students in the Dallas/Fort Worth area public school systems for many years where he was also a prominent clinician and adjudicator. Today, many of John's former students have moved into successful careers as music educators in reputable school systems and have attained positions as orchestral performers in premier ensembles such as the Detroit Symphony Orchestra.

John received his D.M.A. and B.M. in Music Performance from the University of Alabama, his M.M. in Performance from Florida State University, and a Performer's Certificate from the Chicago College of Performing Arts at Roosevelt University in Chicago. His major professors were Charles Skip Snead, William Capps, and Dale Clevenger.

Rich Moore



In 1956 or '57, finger-style guitarist Rich Moore saw and heard a guitar for the first time, somewhere on a tourist boat, maybe near Bermuda. And, as fate would have it, that guitar player with the big archtop, a broad smile and a big hat, was also wearing a thumb pick, something that would later come to play a prominent role in Rich's musical life. "I can clearly remember seeing that pick on that man's thumb, wondering if it was part of him, and why was it there. It kind of scared me!" Born and raised in the Philadelphia area, Rich heard all kinds of music growing up. "Being a guitar player, a musician, was really all I've ever wanted to do," says Rich. From his father's singing with Mendelssohn Club of Philadelphia and his mother's frequent piano playing (on a working player piano, no less!), through exposure to much classical music on the radio, he also managed to later find other styles of music through pop radio ("WIBG Radio 99"), and later on the FM "underground" radio scene playing folk, bluegrass, and psychedelic rock. But the music really stuck with him when he began frequenting the area's legendary Main Point. It wasn't long before after attending a few shows that the owner asked him if he'd consider working at the club, tearing tickets and helping out. And so began an immersion into the music that he continues to hold close to his heart. "Seeing Doc & Merle Watson, Joni Mitchell, Josh White, Sr., Laura Nyro, Odetta, David Bromberg, Chris Smither, Bonnie Raitt, James Taylor, James Cotton, Muddy Waters, on and on and on—that kind of exposure is bound to have a lasting impact on an age 16 and 17 year old kid. I was a very impressionable youngster, and I just soaked it all in." From then on, he pursued playing that music—folk, blues, Americana, country, on acoustic and electric guitars and bass—and continues to this day.

Mollie O'Brien



Mollie O'Brien is a singer's singer. She came to the acoustic music world's attention through her folk and bluegrass recordings with her brother, Tim O'Brien, and through her performances on 1996's Grammy winner for Best Bluegrass Album *True Life Blues: The Songs of Bill Monroe*. In addition she is known for her work on *A Prairie Home Companion*. However, it has been her collaborations and recordings since 2006 with husband, Rich Moore, that has finally allowed her vocal abilities to shine their brightest. As a result she's at the top of her game and unafraid of taking risks both vocally and in the material she chooses. The essence of the song is never sacrificed and there are no musical boundaries; as a result she's considered one of the top interpretive singers in American music today.

Catherine Peterson



Catherine Peterson is second/assistant principal flutist of the Colorado Symphony Orchestra. A regular substitute flutist with the Baltimore Symphony Orchestra from 2010-2015, she performed *Afternoon of a Faun* at Myerhoff Symphony Hall under the direction of Louis Langree, and toured Carnegie Hall with the BSO. She has also performed with the Detroit Symphony and the Cincinnati Symphony. An active chamber musician and educator, she performs with the nationally recognized Ivy Street Ensemble throughout Colorado on various concert series and most importantly, at schools across the Front Range, bringing music to the next generation.

Her previous musical engagements include Principal Flutist with the Central City Opera, Principal Flutist with Emerald City Opera, and co-Principal flutist of the Strings Festival in Steamboat Springs, Colorado. Cathy is a regular performer at the Chintimini Chamber Music Festival in Corvallis, Oregon, and Front Range Chamber Players in Fort Collins, Colorado.

If you tune in to Colorado Public Radio, you will often hear Cathy broadcast with solo recordings as well as music with Ivy Street Ensemble.

She has a private studio of fantastic flute students of all ability levels, and is the flute coach for the Denver School of the Arts. She received a Master of Music from the University of Michigan, and a Bachelor of Music from the San Francisco Conservatory of Music. Her teachers include Jeff Zook, Leone Buyse, Tim Day, and Walfrid Kujala. You can learn more about Catherine at www.catherinepeterson.com.

David Rife



David Rife, a native of South Carolina, received a Bachelor of Music Degree in Violin Performance from the Eastman School of Music and a Master of Music Degree in Violin Performance from the New England Conservatory of Music. He has studied with Donald Weilerstein, Mazuko Ushioda, Jerry Lucktenburg, Dennis Bourret, and members of the Cleveland Quartet. David moved to Tucson in 1983 to join the Tucson Symphony Orchestra where he is presently the Assistant Concertmaster. He is a dedicated violin teacher and first violinist of the Tucson Symphony String Quartet and the Southwest String Quartet. The Southwest String Quartet is very active throughout the State of Arizona as performers and clinicians. In the summer of 2007 the quartet was invited to be the quartet in residence at the Kenai Peninsula Orchestra Festival. In 2005 David was awarded the teacher of the year of the state of Arizona by the American String Teachers Association. His students have won local and statewide competitions and are presently attending major music schools throughout the country.

David Rose



David Rose was born in Regina, Saskatchewan and there began his early musical education and violin study. At the suggestion of his first teacher, Ernest Kassian, David switched to the viola at age 12 and immediately enjoyed the deep, warm sound of this new instrument. A few years later, he became a member of the Regina Symphony Orchestra. David's principal teachers have been Gerald Stanick at the University of British Columbia, and Atar Arad at Indiana University, both of whom guided him to a greater love for music and the viola. His interest in orchestral and chamber music led to association with the Vancouver Symphony, the CBC Vancouver Orchestra, and many chamber music series from coast to coast in Canada, including the Vetta Chamber Ensemble in Vancouver, the Ottawa Chamber music Festival and the summer festival of New Brunswick. Upon graduation, David was awarded the position of associate principal viola of the Vancouver Symphony. He served for eight seasons as principal viola of the Kitchener-Waterloo Symphony and violist with the Canadian Chamber Ensemble, as well as teaching at the University of Waterloo. Also greatly interested in performance on period instruments, David studied baroque viola with John Sawyer and Stanley Ritchie. He was a member of the Pacific Baroque Orchestra and performs and tours frequently with Toronto's Tafelmusik. Most recently, David served as the acting assistant principal viola of the San Francisco Symphony, enjoying involvement in a European tour and the Grammy-winning Mahler symphony recording cycle.

Károly Schranz



Károly Schranz currently teaches at the University of Colorado – Boulder, and has taught at the Guildhall School of Music and Drama, the Music Academy of the West, Aspen Music Festival. Until his retirement in 2018, Mr. Schranz enjoyed a distinguished career as a founding member and second violinist of the Takács Quartet. Over the span of four decades, the Takács Quartet has been awarded prestigious prizes including First Prize at the Evian International String Quartet Competition, Gold Medal at the 1978 Portsmouth and Bordeaux Competitions, First Prizes at the Budapest and Bratislava International String Quartet Competition, Grammy Award, Gramophone Award, BBC Record of the Year, and was inducted into the Gramophone Hall of Fame. The Takács Quartet has given concerts all around the world and has recorded more than 50 CDs for Hungaroton, Decca and Hyperion, and is the quartet -in-residence at the University of Colorado – Boulder.

David Shea



David Shea currently serves as an Assistant Professor of Clarinet at Texas Tech University, and is also principal clarinet in the Abilene Philharmonic and Lubbock Symphony Orchestras. He has earned degrees from the Oberlin Conservatory (BM), the University of Illinois (MM) and Indiana University (DM). His teachers have been Howard Klug, Lawrence McDonald, Eli Eban, James Campbell and Ronald Phillips. Shea has performed as a soloist and chamber musician throughout the United States, France, Belgium, Germany, Austria, Brazil and Chile. As a member of Trio Montecino, he recently toured in Belgium, Germany, and the United States to promote the release of their second CD, Nuevo Sonido: Latin- American Trios, which is available on the Eroica Classical Recordings label. Shea has performed at the International Clarinet Association Clarinetfests in Chicago, Columbus, Salt Lake City, Atlanta and Kansas City, as well as the OU Clarinet Symposium, University of Montevallo Clarinet Symposium and most recently, at Klarinetstage, Belgium. Shea was a finalist in the Boosey and Hawkes North American Clarinet Competition and was a concerto competition

winner at the Oberlin Conservatory and the Colorado Springs Summer Music Festival. In addition to his solo and chamber music performances, Shea has performed as an orchestral musician with the Indianapolis Symphony, Fort Wayne Symphony, Columbus Philharmonic, Champaign-Urbana Symphony and the Sinfonia de Camera. He has also been involved in numerous CD recording projects for Crystal, Naxos, Delos, Opus One, Indiana University Recordings and Hal Leonard Productions where he worked with such artists as Eugene Rousseau and the Indiana Clarinet Trio. As a teacher, Shea has given master classes throughout the US and South America. He has been invited twice to teach as a sabbatical replacement at the prestigious Jacobs School of Music at Indiana University. He has also participated in a Big 12 Fellowship grant with Dan Silver at CU-Boulder, where innovative teaching pedagogies were discussed and demonstrated during week-long residencies at both campuses. In 2005, Shea was awarded the Texas Tech University President's Excellence in Teaching Award, and most recently, was inducted into the Texas Tech University Teaching Academy. David Shea is a Buffet-Crampon USA Performing Artist and is the Texas State Chair for the International Clarinet Association.

Aaron Smith



Aaron's journey with the bass has followed a varied route. After a childhood spent exploring the electric bass and performing in as many venues as possible, he initially chose not to pursue music full-time, and began attending liberal arts school in Athens, Ohio. It was here, however, that he became introduced to bluegrass and old-time music, and took up the upright bass. Over the course of the next three years, Aaron pursued classical training while receiving his roots music education on the road with the old-time band, The Sandy Tar String Band. His ensemble traveled throughout the United States, Scandinavia, and Central Europe, learning traditional songs and melodies, playing club and festival shows, and busking on a daily basis.

Aaron settled in Chicago in 2014 and currently plays full-time as a bassist, vocalist, and banjoist with his bands Growler, The Wandering Boys, and Sunnyside Up. He is a member of the thriving scene that surrounds Chicago's Old Town School of Folk Music, and although a bluegrass musician by trade, he regularly enters into the worlds of Chicago blues, traditional and modern jazz, country music, rockabilly, and contemporary rock and experimental music. Aaron has performed with such musicians as The Henhouse Prowlers, Oh Pep!, Tall Heights, Matt Brown, Rachel Eddy, Jim Becker, Steve Rosen, and Eric Lambert.

Rémy Taghavi



Bassoonist Rémy Taghavi is an active performer and educator in the New York City area with interests spanning classical, jazz and popular music. Originally from St. Paul, Minnesota, he has performed, toured and recorded with numerous groups and festivals across the US, Canada, Ecuador and Japan, and he recently co-founded the Annapolis Chamber Music Festival in Maryland. Other groups with which he has collaborated include the Cape Symphony, American Youth Symphony, the New York Symphonic Ensemble, Contemporaneous, Ensemble Échappé, the New York Classical Players, SoundMind, Frisson Ensemble and ensemble mise-en, and has been an associate member of the Civic Orchestra of Chicago. In 2016 he was awarded a fellowship with Ensemble Connect, a two-year program of Carnegie Hall, the Juilliard School, the Weill Music Institute and the New York City Department of Education. That same year he performed the Mozart Bassoon Concerto with the Stony Brook Symphony Orchestra as a concerto competition winner. His teaching positions include roles as bassoon instructor at the University of Massachusetts, Amherst and as a faculty in the Evening Division at The Juilliard School, where he teaches music production. In 2018 he will be joining Rocky Ridge Music Center as resident bassoon faculty. He graduated magna cum laude from the University of Southern California, received a Master's degree from the Juilliard School and is a DMA candidate at Stony Brook University. His primary teachers include Frank Morelli, Judith Farmer and Norbert Nielubowski.

Gerardo Teissonnière



Regarded by international critics and audiences as an artist of extraordinary musicianship and rare sensibility since his acclaimed solo recital debut at the National Gallery of Art in Washington, D.C., American pianist Gerardo Teissonnière brings to the concert stage an exciting amalgam of the diverse and important musical traditions he represents. From appearances at the Aspen Music Festival in Colorado, the Amati Music Festival and Lincoln Center in New York to concert halls in Asia, Europe, North and Latin America, Mr. Teissonnière appears in solo recital, as soloist with orchestra, in duo-piano and chamber music performances in major concert series as well as in radio and television broadcasts throughout the world.

Highlights of the 2018 concert season include solo recital debuts in Munich and Vienna, as well as solo and chamber music performances with members of The Cleveland Orchestra, and critically acclaimed performances at the Sulzbach-Rosenberg International Music Festival in Germany. Recent concert season events include appearances at the Teatro Nacional de Costa Rica, Lincoln Center in New York City, a performance for an audience of twenty thousand and a solo recital at the Dayucheng International Music Festival in Chongqing, China, his solo recital debut in Beijing, all-Chopin concerts in Poland, chamber music concerts in Latin America featuring première performances of the Sonata for Violin and Piano by Pablo Casals, and a return engagement with the Puerto Rico Symphony Orchestra as soloist in Tchaikovsky's First Piano Concerto. His 2017-2018 season marked his debut as soloist with orchestra in Beijing, appearances in concert and master classes in New York City, Beijing's Central Conservatory, as Artist-in-Residence at the Rocky Ridge Music Center in Colorado and a solo recital tour of Shaanxi, Henan, Hunan, and Szechuan Provinces in China. In the 2018-19 season, Mr. Teissonnière began two projects: performing the complete Beethoven piano concertos and a series of recitals featuring his piano works toward the composer's 250th anniversary, and Schubert 2020, his much anticipated traversal of the piano music of Franz Schubert.

During the worldwide Schubert Bicentennial celebrations, Mr. Teissonnière presented a series of critically acclaimed solo recitals dedicated to the works of the Viennese composer. Highly regarded since for his interpretations of the Classical repertoire, he has presented local, regional, American and world première performances of music by 20th century and contemporary composers such as Pablo Casals, Aaron Copland, Claude Debussy, Evan Fein, Alberto Ginastera, Osvaldo Golijov, Lowell Liebermann, Darius Milhaud, Arvo Pärt and Robert Schumann.

Gerardo Teissonnière combines an active performance schedule with faculty appointments at the Cleveland Institute of Music and Case Western Reserve University, and served as Artistic Director of the Piano Department and Artist-in-Residence at the Amati Music Festival in New York. He is the recipient of the Alumni Achievement Award from the Cleveland Institute of Music in recognition of his outstanding accomplishment in the field of piano performance and pedagogy, the Judson Smart Living Award in Education, and received multiple nominations for the Ohio Arts Council's Governor's Award for the Arts.

Mr. Teissonnière began his musical training at an early age in Puerto Rico with Cecilia Talavera and Luz Hutchinson. He continued Conservatory studies with Jesús María Sanromá and Vitya Vronsky, both pupils of Artur Schnabel and Alfred Cortot, at the Aspen Music Festival with Jeaneane Dowis, in Europe with Dmitri Bashkirov and Joaquín Achúcarro, and made his debut as soloist with the Puerto Rico Symphony as a laureate in the first Jesús María Sanromá Piano Competition. An exclusive Steinway Artist, Mr. Teissonnière is on the Artist Roster of the Si-Yo Music Society Foundation in New York.

Gerardo Teissonnière is in great demand for his mentoring of young musicians, and conducts master classes and piano pedagogy seminars throughout the world. His students have performed as soloists with some of the world's most important orchestras such as The Cleveland Orchestra, and in solo recital at Carnegie Hall and Lincoln Center, among other venues. A member of the Artist Faculties at the Rocky Ridge Music Center in Colorado, the Sulzbach-Rosenberg International Music Festival in Germany and Music Fest Perugia in Italy, Gerardo Teissonnière is listed in Who's Who in America, Who's Who Among America's Teachers, and Who's Who in the World. In 2019 Mr. Teissonnière celebrates his 30th anniversary as member of the Piano Faculty at the Cleveland Institute of Music, where he studied with Steinway Immortal Vitya Vronsky Babin.

Eric Thompson



Eric Thompson took up the guitar as a teenager in Palo Alto, California in the early 1960's, at a time when very few folk guitarists were playing more than basic rhythm guitar. Among his earliest bands were the Black Mountain Boys (with Jerry Garcia and David Nelson) and Mother McCree's Uptown Jug Champions. He quickly became nationally known as an exceptional lead flatpicker, winning the World Championship Cup at Union Grove, North Carolina with the New York Ramblers (which also included David Grisman and Winnie Winston) and flying to Nashville, Tennessee to record "Beatle Country" with the Charles River Valley Boys (reissued on Rounder).

Suzy Thompson



Suzy Thompson is one of the rare musicians today who has mastered the acoustic blues violin, following in the footsteps of Lonnie Chatmon, Clifford Hayes and Eddie Anthony. A powerful blues singer in the styles of Memphis Minnie and Bessie Smith, and a highly respected blues fingerpicking guitarist, Suzy is unique in her ability to combine fiddle, vocals and guitar in the blues and ragtime idioms. In 2003, after thirty years as a working musician, Suzy Thompson released her first solo CD, "No Mockingbird" which features blues songs (including the title track, which has been described as "Memphis Minnie on acid") and oldtime fiddle rags. Suzy is backed on the

album by an all-star cast including Maria Muldaur, Fritz Richmond, Geoff Muldaur, and Mike Seeger. Her followup CD, "Stop & Listen", released by Arhoolie Records in 2005, is a live concert recording with Del Rey, Eric Thompson, and the Thompson String Ticklers. Over the past three decades, Suzy has been a leading force in many influential roots music groups, including the California Cajun Orchestra (two award-winning CDs on the Arhoolie label), the Blue Flame String Band (with Kate Brislin and Alan Senauke), Klezmerim (who started the klezmer music revival in the 1970's), the all-woman Any Old Time String Band (featured on the Grammy-winning Arhoolie box set), and most recently, the Bluegrass Intentions (with banjo ace Bill Evans.) She has also worked with Darol Anger, Laurie Lewis, Beausoleil, Peter Rowan, Maria Muldaur, Jody Stecher, Del Rey, Geoff Muldaur, Alice Gerrard, D.L. Menard, Jane Voss, Rinde Eckert, the Savoy-Doucet Cajun Band, Sukay, and Frankie Armstrong, among others.

Mary Beth Tyndall



Mary Beth Tyndall is a cellist in the Tucson Symphony Orchestra and performs in the symphony's string quartet. She is also on the Arizona Commission on the Arts roster as a member of the Southwest String Quartet. As a chamber musician she has performed a wide variety of string quartet works from the classical to contemporary periods. She is also actively involved in educational programming and performances for young people. She is known for her portrayals of the more outrageous characters in the children's books of Susan Lowell (such as Josefina Javelina), which the quartet dramatizes annually as soloists in the Tucson Symphony Kinderkonzerts series. The chamber music festival created by the Southwest String Quartet is a two week workshop in Tucson for middle and high school students. Mary Beth is one of the original founders of this festival and is the primary cello coach and orchestra conductor. She has also taught at the Chamber Music in the Mountains camp on Mt. Lemmon, Arizona, the Northern Arizona University Summer Music Camp in Flagstaff, Arizona, the Tucson Cello Congress, the Valley of the Sun Suzuki Workshop in Phoenix, Arizona, and the Kenai Peninsula Orchestra Summer Festival in Alaska. She is frequently a sectional coach for Tucson adult amateur orchestras and youth orchestras. In 2016, she was named Outstanding Studio Teacher by the American String Teachers Association. Mary Beth has a Bachelor's degree in Cello Performance and Music Education from Ball State University and a Master's Degree in Cello Performance from the University of Arizona. She has studied with Joseph Saunders, Gordon Epperson, Claus Adam, Martha Gerschefski and Hans Jorgen Jensen. She maintains a large studio of cello students of all ages and levels! Many of her students have performed as soloists with local orchestras and are continuing their studies in music conservatories around the country. As a performer and teacher her philosophy is one of joy, self-expression and personal growth through music.

Ilona Vukovic-Gay



Ilona Vukovic-Gay pursues a career as a composer and a performing musician. In the Tucson Symphony Orchestra she is the Young Composer's Project Instructor, the Assistant Principal Viola and the violist in the TSO String Quartet. She is also on the Arizona Commission on the Arts roster as the violist in the Southwest String Quartet. She has a Bachelor of Violin Performance from Manhattan School of Music and a Masters of Musical Arts in Viola and Composition from Yale University. She studied the violin with Rafael Bronstein, viola with Walter Trampler and composition with James Drew and Yehudi Wyner. She was awarded a Fulbright Grant for further study in London. Ilona's compositions include a series of musical dramatizations of Susan Lowell's children's books such as the "Three Little Javelinas." These compositions feature the TSO string quartet performing as soloists with the orchestra. Every year one of these musical stories is the main composition on the TSO's week long KinderKonzert series. In addition to the Young Composer's Project, Ilona is actively involved as a music educator in Tucson. She has created a class of Kinder Komposition for the very young student, been an instructor in Tucson's "Opening Minds through the Arts" program and taught creative composition classes in Arizona residencies. She teaches and performs at over thirty schools in the Tucson area each year. Previously she had been on the New College (Sarasota, Florida) faculty teaching music theory and composition. Her other compositions have been performed in the United States and Europe, with a premiere of her composition "Mladost" at London's Wigmore Hall. Ilona has been the Tucson Symphony Orchestra Young Composer's Project instructor for the past eight years. The class is a living laboratory of music composition that has several hundred alumni. Many have continued as composition majors at the college level and have been winners and finalists in the Morton Gould ASCAP Foundation awards. The Young Composer's Project is a unique and nationally recognized program that has been a recipient of the National Endowment for the Arts grant for the last four years and was lauded last year by cellist YoYo Ma.

Stephen Wade



Musician and writer Stephen Wade has spent nearly his entire life in study of American folklife, uniting the twin strands of scholarship and the creative arts. Growing up in Chicago in the 1950s and 1960s, Wade was exposed to a number of vernacular musicians who had moved north to the city from the Mississippi Delta and the Southern Appalachians. By the late 1970s, he developed *Banjo Dancing*, a theatrical performance that combines storytelling, traditional music, and percussive dance. The show, which opened in 1979 and

went on to become one of the longest-running, off-Broadway shows in the country, included an invited performance at the White House. Wade's second theatre piece, *On the Way Home*, earned the Joseph Jefferson award. In 2003, Wade received the Helen Hayes/Charles MacArthur award for his work as composer, adapter, and musical director of the world premiere of Zora Neale Hurston's *Polk County*. Stephen Wade's book, *The Beautiful Music All Around Us: Field Recordings and the American Experience* (University of Illinois Press, 2012), showcases nearly two decades of research during which Wade tracked down the communities, families, and performers connected with iconic Library of Congress field recordings from the American South. The book received the 2013 ASCAP Deems Taylor award and the Association of Recorded Sound Collections award for Best History. In 2012 Wade also released *Banjo Diary: Lessons from Tradition on Smithsonian Folkways*. This 2013 Grammy-nominated album explores musical knowledge passed across the generations. He recently served as 2013-2014 artist/scholar in residence at George Washington University (Department of Music) and George A. Miller Visiting Scholar, Center for Advanced Study, University of Illinois. In late 2016, Wade became the first-ever individual recipient of the Society for Ethnomusicology's Judith McCulloh Public Sector award. Recent efforts include the summer 2017 release on Smithsonian Folkways of his solo album, *Across the Amerikee: Showpieces from Coal Camp to Cattle Trail*, and in December, on the Patuxent Music label, of *Americana Concert: Alan Jabbour and Stephen Wade at the Library of Congress*. Wade continues to work with Academy Award-winning director Paul Wagner on a film based on his book, *beautifulmusicfilmtrilogy.org*.

Robert Walters



Robert Walters joined The Cleveland Orchestra as solo english horn in 2004. He has appeared as concerto soloist in works by Ned Rorem, Peteris Vasks, Johann Sebastian Bach, and, in 2015 in a work commissioned specifically for him as part of Oberlin College's 150th anniversary, a new concerto by Bernard Rands. Mr. Walters has also appeared as guest soloist with a variety of other ensembles, including the Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, Orpheus Chamber Orchestra, Beijing Radio

Symphony, Orchestra, New York Chamber Soloists, and Philadelphia Chamber Orchestra. Prior to coming to Cleveland, Mr. Walters was the solo english horn player of the Metropolitan Opera Orchestra (2000-04) and with the Cincinnati Symphony Orchestra (1997-2000). As an oboist, he performed and recorded frequently with the Philadelphia Orchestra and was active as a freelance musician in New York. Robert Walters was born in Los Angeles and raised in Lincoln, Nebraska, and is a graduate of the Curtis Institute of Music and Columbia University. He has taught at the Oberlin Conservatory of Music since 2006.

James Welch



James Welch serves on the faculty at the State University of New York at Fredonia as a collaborative pianist and instructor of class piano. He has accompanied for students and faculty on various instrumental recitals and recitals, the accompanying and vocal coaching of the mainstage musicals, and various master classes.

International experiences have included the Lyric Arts performing ensembles' tour of the Marche region of Italy in collaboration with the Postacchini String Quartet, and master classes at the Conservatorio G.B. Pergolesi (Fermo, Italy) with Tenor, Giuseppe Sabatini. During the summer seasons James has served on the faculties for the Interlochen Summer Arts Camp (Interlochen, MI), The New York State Summer School of the Arts Choral Program (Fredonia, NY) and the Rocky Ridge Music Center (Estes Park, CO), as an accompanist for instrumentalists and vocalists on repertoire including art songs, opera, musical theater, choral, jazz, pop, and instrumental. As a soloist, James was a Second Prize winner of the 2007 Bradshaw and Bouno International Piano Competition (New York, NY), and has appeared in master classes and performed at SUNY Fredonia (Fredonia, NY), SUNY Buffalo (Buffalo, NY), East Carolina University (Greenville, NC), Morgan State University (Baltimore, MD), Portland, Oregon, and Ambialet, France. James holds a Master of Music degree in Piano Performance from East Carolina University and a Bachelor of Music degree in Piano Performance and a Performer's Certificate from SUNY Fredonia. He has spent the past two summers studying piano with Paul Roberts from the Guildhall School of Music and Drama, at his summer festival in Ambialet, France.

Dawn Wohn



Highly sought after as musician with a wide range of styles and interests, violinist Dawn Dongeun Wohn has performed throughout North and South America, Asia and Europe. She has appeared as a soloist with orchestras such as the Korean Broadcasting Symphony and the Aspen Conducting Orchestra, performed recitals across the world including Carnegie Weill Hall, Alice Tully Hall in Lincoln Center, Merkin Hall, and Jordan Hall. Her diverse interests have also led her to performances at Electronic Music Midwest, Radio City Hall and international tours with DJ Kid Koala.

Dawn began her musical studies at The Juilliard School's Pre-College Division as a full scholarship student of the renowned pedagogue Dorothy DeLay and continued her undergraduate studies at Juilliard with Hyo Kang. She pursued a Master of Music and an Artist Diploma at Yale University and completed her Doctor of Musical Arts degree at Stony Brook University under the direction of Philip Setzer of the Emerson Quartet.

As an active chamber musician, Dawn has performed at International Musician's Seminar Prussia Cove in England, Great Mountains Music Festival in South Korea, The Banff Centre, and has held fellowships at Music@Menlo, Aspen Music Festival and School, Norfolk Music Festival, Sarasota Music Festival, as well as the Juilliard School's Chamberfest and the New York String Seminar. Notable collaborations include members of the Emerson Quartet, Miami String Quartet, Afiara String Quartet, Colin Carr, Roberto Plano and Christina Dahl.

Currently, Dawn holds the position of String Division Chair, Assistant Professor of Violin at Ohio University's School of Music. As a guest clinician she has presented at schools such as Ithaca College, CUNY, Bowling Green State University, Kansas University, East Tennessee State University, and has been on faculty of festivals such as the Académie Anglicorde in France, International Music Festival of the Adriatic in Italy, and Festival de Febrero in Mexico. Her debut album featuring works diverse works by female composers will be released in early 2019 by Delos Records.

Wynne Wong-Rife



Wynne Wong-Rife has a multi-faceted career as a member of the Tucson Symphony Orchestra, The TSO String Quartet and the Southwest String Quartet. In addition, she teaches a large class of violin students, several of whom have placed in competitions and soloed with local orchestras. After studying with John Ferrell at The University of Arizona for one year, she transferred to the Eastman School of Music where she studied with Peter Salaff of the Cleveland Quartet, and was awarded a B.M. with Distinction in Violin Performance. At Eastman she met and became engaged to David Rife, and in 1981, both decided to attend New England Conservatory of Music. Wynne graduated from the New England Conservatory in 1983 with a M.M. in Violin Performance, and then returned to Tucson with David to marry and start a family. Wynne and David have two daughters, Melissa and Molly (both cellists) and four cats. In addition to teaching and performing, Wynne also enjoys photography, knitting and Starbucks (not necessarily in that order).

Paul Zaborac



Paul Zaborac is a versatile saxophonist, composer, and educator. Well versed in both classical and jazz saxophone, he has performed throughout the U.S. and internationally in Costa Rica, China, Hong Kong, and Australia. In addition to actively presenting solo recitals and at national and regional conferences, Paul has performed with the Colorado Music Festival Orchestra, the Breckenridge Music Festival Orchestra, the National Repertory Orchestra, and the Longmont Symphony Orchestra. He regularly leads jazz groups performing his original music and has released two albums: *Actualize* and *Paul Zaborac Quartet: Live*. He has appeared at the Monterey Next Generation Jazz Festival and has had the opportunity to share the stage with notable jazz artists such as Rufus Reid, Tia Fuller, John Von Ohlen, Stan Sulzman, Greg Gisbert, Ernie Watts, and others.

Paul holds a Doctor of Musical Arts degree in Saxophone Performance and Pedagogy from the University of Colorado Boulder, a Master of Music in Saxophone Performance from the Sydney Conservatorium of Music in Australia, and a Bachelor of Music Education from Simpson College. He has served as the saxophone faculty for the CU department of continuing education and as an interim professor of saxophone at the University of Denver Lamont School of Music.

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