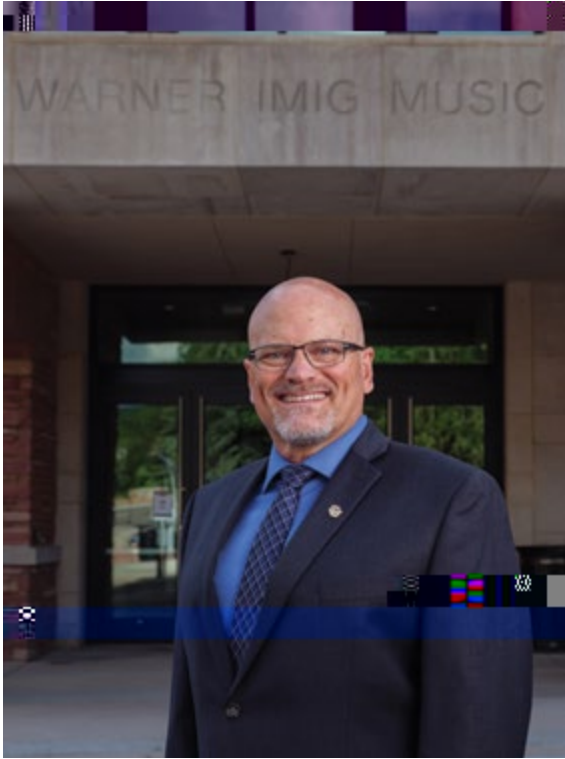




# A message from Dean Davis



Graduates,

On behalf of the University of Colorado Boulder College of Music, congratulations to the Class of 2024! Together with our faculty and staff—as well as all parents, partners, spouses, family members and friends gathered here today, both in person and virtually—I'm so proud of all that you have accomplished during your time here. You've demonstrated artistic and academic excellence, and you've made a significant impact on our community, each of you in your own unique expression.

I am particularly impressed by your ingenuity in fulfilling our college's mission to develop universal musicians. Many of you have already integrated and applied your hard-earned, transferable skills to other disciplines and causes—from engaged entrepreneurship toward achieving climate sustainability to merging musical pursuits with social activism.

You have shown that the skills and knowledge gained through a music education can have a profound impact beyond the classroom, concert hall or recording studio. You have embraced experimentality, creativity, collaboration and informed advocacy. And you have proven yourselves prepared to be leaders and influencers in a range of established and emerging fields.

I'm confident that you will continue to make an impact beyond these walls. You are well-

# Program

## Prelude

BACH: My Spirit be Joyful

BACH: While Sheep May Softly Gaze

CLARKE: Trumpet Voluntary (Prince of Denmark's March)

BACH: Jesu, Delight of my Soul

HANDEL: La Rejouissance (Music for the Royal Fireworks)

## Processional

MOURET: Fanfare for the King's Supper (Rondeau Theme from *Masterpiece Theater*)

## Welcome

John Davis

*Dean, College of Music*

## Distinguished Alumnus Award

Joshua Russell (PhD '07)

*Introduced by Associate Professor of Music Education Kelly Parkes*

## Outstanding Graduate Address

Louis Saxton

*Bachelor of Music, cello performance*

## Conferring of Degrees

Margaret Berg

*Associate Dean for Graduate Studies and Professor of Music Education*

## Closing Remarks

John Davis

*Dean, College of Music*

## Recessional

BEETHOVEN: Ode to Joy

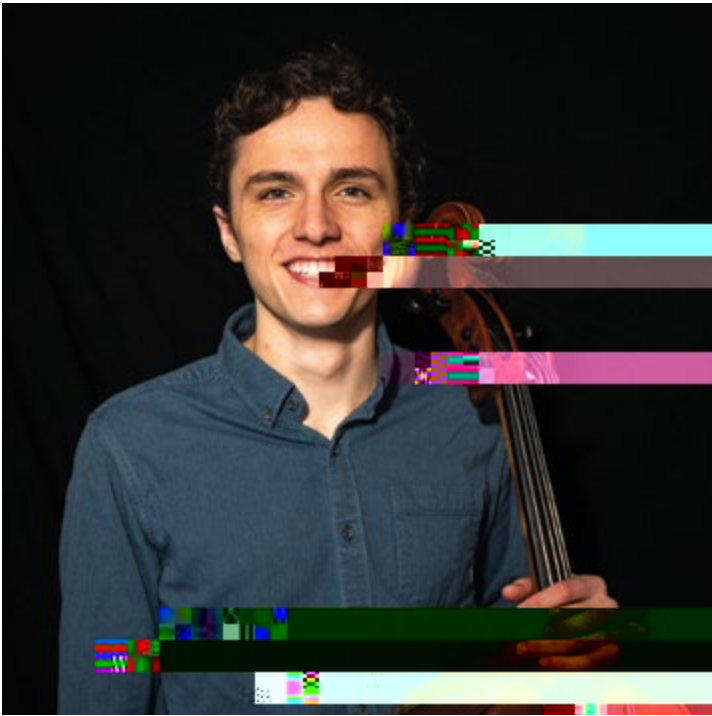
*Music performed by Ensemble Flatirons:*

*Cameron Holt, tuba · Riley Bahin, trombone · Susannah Greenslit, French horn ·*

*Adam Warnke, trumpet · Michael Brotherton, trumpet*



# Outstanding Graduate



Louis Saxton (BM, cello performance) attributes his decision to attend the CU Boulder College of Music to his first interaction with Associate Professor of Cello David Requiro.

Saxton was still testing the waters at different schools, evaluating where to expand and refine his role as a cellist—a status that began with music lessons at age 4 in his small northern Minnesota hometown. At his first trial lesson with Requiro, the prospective student and the professor made an instant connection. “I knew within minutes of meeting him that I had to go to this school,” Saxton recalls, citing the positive feedback, easy rapport and immediate sense of inspiration he experienced in that initial meeting.

Saxton’s commitment to our college is also rooted in more intangible factors that stood out during his visits to the only non-conservatory option he considered in deciding where to pursue his passions. His choice boiled down to the mood, the culture and the welcome he received immediately before meeting Requiro as he was sitting with his father outside the professor’s door, awaiting that first trial lesson.

“It was pretty evident that I was a high schooler with my dad and several people asked me if I needed help,” Saxton remembers. “I felt a sense of welcome, along with a sense of dedication.”

It was hardly a typical four years for Saxton as an undergraduate: His freshman year was 2020, coinciding with the most intense stretches of pandemic lockdowns. And in 2021, Saxton was on site when shots broke out at the Table Mesa King Soopers; he fled from the tragic violence, only to return the next day to play Bach’s Cello Suite 1 in G Major to offer a degree of healing.

Through all of the challenges, Saxton relied on the spirit of solidarity, strength and kindness that he first experienced here—to great success. Earlier this year, he won the college’s Concerto Competition and was announced as the recipient of the 2024 Presser Undergraduate Scholar Award.

**Learn more about Louis Saxton  
at this QR code.**

# The Graduates

\* Honors

*Dec. 2023 graduate*

\*\* High honors

† *Aug. 2024 graduate*

\*\*\* Highest honors

## Bachelor of Arts

### in Music

Max Balasubramaniam

*Percussion*

Olivia Breen †

*Violin*

Amruta Divekar

*Trumpet*

Lisa Gautreaux

*Voice*

Sarita Narayanswamy

*Voice*

*Certificates in Music Entrepreneurship*

*and Music Technology*

Arjun Novotny-Shandas

*Piano*

Adam Richling

*Trumpet*

Joshua Sweeney

*Saxophone*

## Artist Diploma

Chas Barnard

*String Quartet Performance  
Arts Administration Certificate*

Maggie Bardy

*String Quartet Performance*

Eric Brennan

*Trombone Orchestral Performance*

Jenna Clark

*Opera and Solo Vocal Performance*

Ben Goldstein

*String Quartet Performance*

MarieFaith Lane

*Solo Violin Performance*

Yuri Santos

*String Quartet Performance*

Allyson Stibbards

*Solo Viola Performance*

Adam Wells

*Opera and Solo Vocal Performance*

## Master of Music

Andrew Beiter

*Trumpet Performance*

Charlie Bistodeau

*Violin Performance  
Arts Administration Certificate*

Hannah Bradshaw

*Viola Performance*

Max Braun †

*Horn Performance and Pedagogy*

William Brown

*Trumpet Performance and Pedagogy*

Yi Dong

*Clarinet Performance and Pedagogy*

Avedis Escandon

*Viola Performance and Pedagogy*

Julia Gill

*Trumpet Performance and Pedagogy*

Jamieon Jamison-Gilmore

*Tuba Performance and Pedagogy*

Hai-Ryung Jang

*Violin Performance*

Jacob Kaminski †

*Orchestra Conducting*

Abigail Kellems

*Composition*

Gavin Kitchen

*Percussion Performance*

Allyson Kreider

*Flute Performance*

Aaron Lockhart

*Viola Performance and Pedagogy  
Arts Administration Certificate*

Ethen Marrs †

*Music Theory*

Kailyn Martino

*Voice Performance and Pedagogy*

Lauren R. Milbourn

*Wind Band Conducting*

Sophia Johanna Maeda

*Oboe Performance*

Jeremiah Otto

*Harpsichord Performance*

Zane Pergram

*Voice Performance and Pedagogy*

Kimia Peykarzadeh

*Piano Performance and Pedagogy*

Derrick Rassinier †

*Horn Performance and Pedagogy*

Emma Reynolds

*Viola Performance*

Sofia Rivera †

*Piano Performance and Pedagogy*

Joeli Schilling

*Flute Performance and Pedagogy*

Angelique Scully

*Piano Performance*

Julia Sills

*Music Theory*

Abigail Terrill †

*Piano Performance and Pedagogy*

Emily West

*Harp Performance*

*Arts Administration Certificate*

Sam Wetzel †

*Voice Performance*

Baylee Womack

*Trumpet Performance*

Preston Yamasaki

*Viola Performance*

## Master of Music Education

*Cognate: Instrumental Conducting*

Grant Hollis

*Cognate: Instrumental Conducting*

*Cognate: Instrumental Conducting*

Christina Munguia

*Cognate: Instrumental Conducting*

*Arts Administration Certificate*

Abby Thompson

# New takes on a traditional tune:

## Jazz program arranges, records 3 styles of *Pomp & Circumstance*

The College of Music's Thompson Jazz Studies Program is providing this year's graduates with new takes on the timeless rendition of Sir Edward Elgar's *Pomp & Circumstance* theme. The traditional graduation march has been reimagined in three distinct, captivating styles: Latin jazz, New Orleans funk and big band swing.

Alongside alumni and faculty, jazz students performed and professionally recorded the three styles of the tune at Mighty Fine Productions in Denver, which are slated to make their debut during the university's 2024 commencement ceremony.

"The Chancellor's Office invited us to update the original version of *Pomp and Circumstance* into something that would be more exciting for audiences and that acknowledges the diversity not only within CU Boulder, but also American music and culture today," says College of Music Dean John Davis.

Dean Davis immediately reached out to John Gunther, director of the Thompson Jazz Studies Program, who in turn connected the office with Paul McKee, an associate professor of jazz studies whose arrangements and compositions have been performed and recorded by professional and academic jazz ensembles worldwide.

"I've always loved a challenge," says McKee. "It was a lot of fun trying to figure out how to take this fairly conservative piece, 'hip it up' a little and turn it into something that students and families might better connect with."

In just three weeks, McKee arranged all three styles. He aimed to pay respect to the original tune by making the melody recognizable, while also creating distinct variations based on musical styles that have shaped the sound of American music.

McKee's Latin jazz arrangement draws from Cuban and Afro-Cuban styles like mambo and rumba; the New Orleans funk version gives audiences a street-beat, marching-band feel; and the final big band swing style features varying rhythms and solo sections for players to improvise.

"This is one of those traditions that we've done the same way forever; but as musicians, we never want to get stuck regurgitating the same old stuff," McKee says. "This project teaches our students how to make music in their own way, while also giving audiences in Folsom a little more fun."



Learn more at  
this QR code.