

# Something Blue

## Welcome to Rocky Mountain Chorale's Spring Concert!

Founded in 1978, Rocky Mountain Chorale (RMC) is one of the Boulder area's oldest and finest community choirs. Thank you for joining us.

As we gather, we acknowledge that we are on the ancestral homelands and unceded territory of Indigenous Peoples who have traversed, lived in and stewarded the lands of Boulder County. The Indigenous Nations include the Cheyenne, Arapaho, Ute and many other Native American nations who were removed unjustly, and that we in this community are the beneficiaries of that removal. We honor them as we gather here to engage as a community and work toward healing and develop a culture of inclusion through music.

*Please silence your cell phones and other electronic devices during the concert.*

Thank you.

## Support RMC

RMC has been a source of joy, inspiration, and community for nearly 50 years. Our work isn't possible without the generous support of donors like you. Every contribution – of ideas and imagination, of time, energy, and resources – is a crucial part of our success. Your generosity helps us move our community forward in tangible, exciting, and lasting ways. Please consider giving a gift to support RMC.

Individual donations can be made by scanning the QR code below or visiting our website ([www.rockymtnchorale.org](http://www.rockymtnchorale.org)).



Rocky Mountain Chorale is a 501(c)(3) organization. All contributions are tax deductible.

## Rocky Mountain Chorale Artistic Staff

### Jimmy Howe, Director



Jimmy was born and raised in Denver, Colorado. He began piano lessons at age seven after his parents heard him picking out tunes on the family piano. Jimmy began singing in high school after being urged to audition for the fall musical; he began singing in choir the next year and has remained in love with the choral experience ever since.

Jimmy received his B.A. in Music from Concordia University, where he studied piano with Ms. Patricia Riffel and conducting with Dr. Michael Busch. He received his Master's Degree in choral conducting and literature from CU Boulder, where he studied with Dr. Gregory Gentry and Dr. Andrea Ramsey.

Jimmy has performed with the Denver Gay Men's Chorus, the Collegium Musicum Early Music Ensemble at Regis University, and has conducted and sung with numerous church choirs throughout the Denver area. He currently teaches at Skyline High School. Jimmy's excitement for choral music is unyielding, and he believes the future holds unlimited potential for singing communities and their ability to enhance the human experience.

### Parker Steinmetz, Assistant Director



Born in Greeley, Colorado, Parker began his musical journey as a clarinet player, though he quickly transitioned to the saxophone. He began singing in his church's choirs in high school under the direction of Dr. Elmer Schock, and it was Dr. Schock's nudging that inspired Parker to choose music as his college major.

Parker attended Hastings College in Hastings, Nebraska, where he studied saxophone under Dr. Debra McKim. After being coerced into auditioning for the Hastings College Choir, he quickly realized choral music was his true passion. He found a wonderful mentor in the choir's director, Dr. Fritz Mountford.

Since moving back to Colorado in 2005, Parker has been an active church and community musician. In addition to directing several church music programs in northern Colorado, he has performed in the Greeley Chorale, the Greeley Chamber choir, the Kream of the Krop big band, and as a guest musician with Montview Westminster Choir for their performance of Dvorák's Mass in D. He has performed under the direction of many fine conductors including Dr. Jill Burleson Burgett, Dr. Galen Darrough, Dr. Howard Skinner, and Dr. René Clausen. Parker is currently the Music Ministry Director at Longs Peak United Methodist Church in Longmont, Colorado. He joined the Rocky Mountain Chorale in January of 2022.

### Walton Lott, Accompanist



For over a decade, Walton Lott has explored and performed a diverse range of musical styles, from early Baroque music to works by contemporary composers. Deeply

interested in different historical and social dimensions of musical practices, Dr. Lott holds certificates in Historical Keyboard Performance, Music Theory Pedagogy, and Musicology from the University of North Carolina at Greensboro. This entails rigorous and flexible interpretations of works on period and modern instruments that draw from coeval performance treatises and writings about aesthetics and music theory. The philosophical goal of these efforts is to craft a performance that presents the listener with a historically-contextualized reading of the musical score while also showcasing a unique individual interpretation of the work.

Simultaneously, Dr. Lott champions “newer” works, be they Modernist, avant-garde, Minimalist, or works by current composers, and has studied and performed works by Olivier Messiaen, Frederic Rzewski, Steve Reich, Julia Wolfe, Sean Friar, Carl Schimmel, Gyorgy Ligeti, Arnold Schoenberg, Alban Berg, and others.

In addition to solo music, Dr. Lott has long been a participant in collaborative music, playing for a wide range of ensembles and genres of music, including: church choirs, chamber music, orchestral ensembles, chorale ensembles, vocal and instrumental soloists, and jazz and rock ensembles.

Dr. Lott holds a Bachelor’s Degree from Millsaps College, where he studied under Dr. Lynn Raley and Dr. Rachel Heard. In 2012, Dr. Lott completed a Master’s Degree in Music at the University of North Carolina at Greensboro, studying under Dr. Andrew Willis, and has completed his Doctorate of the Musical Arts at the same institution.

## Rocky Mountain Chorale Members

### **Soprano 1**

Eileen Christofferson  
Emily Cogsdill  
Anna Hansil  
Megan Rogers  
Leslie Schumacher  
Christie Swoboda  
Alix Vezina  
Katherine Ware-Wolniewicz  
Ady Zavala

### **Soprano 2**

Yinan (Nancy) Deng  
Nathalie Bleuzé  
Ruth Bleuzé  
Claire Douglas  
Linda Hattel  
Emmi Lindsey  
Christina Schappacher  
Annie Scott  
Marilyn Scott  
Elizabeth Tyson

### **Alto 1**

Gretchen Buhrke  
Riven Evenson  
Dianne Ewing  
Katie Goff  
Pam Guthrie  
Sade Gutierrez  
Chelsea Haag-Fernandez  
Melissa Johnson  
Zoe Lewis  
Amanda Paolucci  
Beth Reid  
Pam Sjoerdsma  
Gini Sykes

### **Alto 2**

Isabella Becker  
Nancy Belkov  
Susan Bryant  
Jeanne Clifton  
Betsy Feldman  
Julie Hale  
Cathy Jenni  
Caren King  
Cécile Penland

### **Tenor 1**

Ze (zee) Gibson  
Benji Archer  
Mich Atomic  
Ellen Henderson  
James Lockhart  
Nathan Varghese

### **Tenor 2**

Denver Alexander  
Paul Gibb  
Burke Green  
Bill Liggett  
Merlin Mulligan  
Phil Weber

### **Baritone**

Reed Bailey  
Rolan  
Christofferson  
Sam Hahn  
Tom Hunt  
John Lee  
Ben Lewis  
Keiran McGee  
Kelly McKee

### **Bass**

Jack Harless  
Paul Hartman  
Bob Hopper  
Erik Jensen  
Justice Wiley

## Small Group

Denver Alexander  
Nancy Belkov  
Susan Bryant  
Gretchen Burke  
Jeanne Clifton  
Emily Cogsdill

Anna Hansil  
Ellen Henderson  
Jimmy Howe  
Erik Jensen  
Melissa Johnson  
Ben Lewis

Emmi Lindsey  
Kelly McKee  
Christina Schappacher  
Marilyn Scott  
Pam Sjoerdsma  
Justice Wiley

## Something Blue

Jimmy Howe, conductor      Parker Steinmetz, assistant conductor  
Walton Lott, pianist

### Lullaby of Birdland

*Soloists: Bella Becker, Sade Gutierrez*

Music: George Shearing  
Lyrics: George David Weiss (as B. Y. Forster)  
Arrangement: Paris Rutherford

### Moonglow

Music: Will Hudson  
Lyrics: Eddie DeLange & Irving Mills  
Arrangement: Darmon Meader

### Mas Que Nada

*Soloists: Christina Shappacher, Denver Alexander*

Music & Original Lyrics: Jorge Ben Jor  
Arrangement: Steve Zegree

### Bésame Mucho

Music & Lyrics: Consuelo Velázquez  
Arrangement: Kirby Shaw

### From the Start

*Soloists: Emmi Lindsey, Yinan (Nancy) Deng,  
Anna Hansil*

Music & Lyrics: Laufey  
Arrangement: Michele Weir

### When the Party's Over

*Soloists: Anna Hansil, Gretchen Buhrke*

Music & Lyrics: Finneas O'Connell  
Arrangement: Kerry Marsh

### The Weather

*Soloists: Zoe Lewis, Denver Alexander, Marilyn Scott*

Music & Lyrics: Clyde Lawrence & Gracie  
Lawrence  
Arrangement: Kerry Marsh

– Intermission –

**Dancin' Fool**

Music: Barry Manilow  
Lyrics: Bruce Sussman and Jack Feldman  
Arrangement: Kirby Shaw

**Mr. Hooper's Find It in a Minute Book**

*Soloists: Emily Cogsdill, Melissa Johnson, Ben Lewis,  
Ellen Henderson*

Music & Lyrics: Rosana Eckert  
Arrangement: Jeremy Fox

**A Little Jazz Mass**

*I. Kyrie  
II. Gloria  
III. Sanctus  
IV. Benedictus  
V. Agnus Dei*

Composer: Bob Chilcott

**Stuck in the Middle**

*Soloists: Nathan Varghese*

Music & Lyrics: Justin Binek  
Arrangement: Justin Binek

**May the Road Rise Up to Meet You**

*Soloists: Jack Harless*

Composer/Arranger: Derric Johnson

## Director's Notes

The notion of performing a concert dedicated entirely to jazz came from RMC's planned upcoming collaboration with Cantabile in the spring of 2027. Knowing that the subject matter of this collaboration will be emotionally taxing for performers and audience members alike, and in light of our more recent concerts that have explored similar emotional spaces, I wanted to share a concert that was more lighthearted and fun. I have always loved jazz, from the complex harmonies and catchy riffs to the improvisatory nature of the art form overall. In addition, I have always wanted to start an adult vocal jazz group, and this concert has become the perfect opportunity to dive into more of what I love.

Despite my excitement for this musical opportunity, I was struggling to come up with a way to unify this concert in a way that made sense. If you've come to an RMC concert before, you know that I like a theme to our concerts so that the music is connected by a through-line from the first note to the last. I didn't want this concert to simply be a smattering of jazz pieces, and I wanted to make it more of an exploration of the overall art form since jazz itself isn't limited to one style. Since I had planned to also teach some vocal improv for this concert, I knew I wanted to find a piece for SATB that was composed over the 12-bar blues, the "something blue" to which our concert title refers. Driving down 287 at 70 mph and listening to the blues, the title and inspiration for this concert suddenly clicked: something old, something new, something borrowed, and **Something Blue**.

### SOMETHING OLD

Our concert begins with the "something old," a set of four jazz standards that represent both swing and Latin idioms within the jazz canon. While there is no official governing body of defining standards, a song is considered a "jazz standard" due to its popularity and ubiquity in live performance and recordings. **Lullaby of Birdland** was composed in 1952 by jazz pianist George Shearing with lyrics later added by George David Weiss. In 1940's/50's jazz, *Birdland* (a jazz club named after Charlie "Bird" Parker) was the center of all things jazz in New York City. Shearing composed this song at the request of a disc jockey who was planning a live radio broadcast from the club and needed a theme song. Lullaby has been covered by many artists, including (and not limited to): The Manhattan Transfer, Count Basie and His Orchestra, Ella Fitzgerald, and Sarah Vaughan.

Darmon Meader's arrangement of **Moonglow** offers a contrast to the heavy swing of our first piece. Originally composed to be more of a dreamy ballad, the easy swing of this melody embodies the 1930's romanticism of starry nights and slow dancing. The melodies of both Birdland and Moonglow are written with the same form of AABA in which the A sections present the main melodic hooks and preliminary embellishments while the B section of the melody serves as a bridge. "Lullaby's" A section melodies are blocky in nature, composed to fill each 8-bar phrase, whereas "Moonglow" was constructed as a "riff tune" with short, repetitive, catchy rhythms. Contrary to the style of the time where the bridge of a song was typically high energy, Moonglow's bridge is floaty and ethereal; the syncopated countermelodies in Meader's arrangement also add to this "floaty" feeling.

The difference between Latin jazz idioms and swung idioms lies in the expression of the eighth notes. In swing styles, the eighth notes are unevenly stressed with the weight on the upbeat instead of the down (doo DA doo DA doo...etc) and in Latin jazz the eighth notes are evenly weighted, functioning as the rhythmic motor of the piece. In both fast and slow Latin styles the straight eighth note feel inspires a sway in the body (although it feels more like a true dance in fast tempos), and this sway is evident in our set of Latin standards.

Originally written by Jorge Ben Jor, **Más que Nada** is a combination of traditional Samba and more driven guitar rhythms. He was considered a rebel at the time for using a more percussive style of playing than that of the Bossa Nova style (a la "The Girl from Ipenema"). The song became an international hit when Sergio Mendez covered it with his band Brazill '66. He replaced the driving guitar with a more piano-led Bossa Nova feel and had female soloists as the lead vocals; this is the most widely recognized iteration of this song to date. Since then, Mas que Nada has been covered by Miriam Makeba, Ella Fitzgerald, The Tamba Trio, and yes, even the Black-Eyed Peas.

"Bossa Nova" means "new wave" or "new style" and is derived from Samba but places more emphasis on the melody and harmony and less on the percussion groove of the style. Bossa Nova is a more intimate style of Latin jazz and can be described as smooth, laid back, mellow, or "cool," and typically features moderate to slow tempos, conversational singing with no vibrato, and a steady, grounded, two-beat pulse of the bass alternating between the root and the fifth of each chord. The Bossa version of **Besame Mucho** is a perfect example of this relaxed Latin jazz groove. This song was originally written by Mexican songwriter Consuelo Velásquez as a Bolero supposedly inspired by "Quejas, o la Maja y el Ruiseñor," a piano piece by Spanish composer Enrique Granados. The Bossa Nova adaptation was created by Joao Gilberto in 1977; he took the pleading, crying-out nature of the original and turned it into a quiet, intimate invitation. The arrangement by Kirby Shaw that RMC is performing maintains the austerity of the original melody by filling space with the other choral voices in an undecorated, supported manner.

## SOMETHING NEW

The "something new" portion of our concert explores the way jazz styles have inspired and infiltrated traditional pop styles, translating long-standing jazz traditions into modern pop expressions. **From the Start** by Laufey is the perfect bridge between these two sections of our concerts as a pop song infused with "Old World" stylings. Set in a Boss Nova style, this song has similar musical features to that of "Besame," like the grounded bass line and the cool, conversational melodic delivery. It differs from traditional Bossa in that the tempo is a bit faster, a necessary aspect for it to compete with modern pop. Like most pop music, "From the Start" has a catchy chorus and is structured much like the "riff song" technique of Moonglow. Vocal improvisation in jazz can come off as overly academic and inaccessible, but Laufey treats her scatting like a bridge, making it melodic and rhythmic and nearly as catchy as the chorus.

The first half of our concert concludes with two vocal jazz arrangements by Kerry Marsh, former professor in the jazz studies program at the University of Northern Colorado (UNC) and currently the director of Jazz Singers and the Vocal Jazz Lab at the University of Kansas. His post-modern vocal jazz arrangements have been performed by groups all over the world and are the perfect example of the fusion between pop originals and the rhythmic and harmonic complexities of jazz music. Commissioned by Janice Vlachos for "Age of Guinevere" at Fairview High School, Billie Eilish's **When the Party's Over** serves as the debut performance of RMC's select vocal jazz group (no name yet). The haunting, austere melody of Eilish's original pairs beautifully with the lush, dissonant writing that Kerry Marsh employs in most of his arrangements. The original recording is harmonized with only four different chords, whereas the Marsh arrangement features a harmonic tapestry that adds complexity while maintaining the "hollow" spirit of the original.

Marsh's creative harmonic language also shines in his arrangement of **The Weather**, originally written and performed by the funk duo Lawrence. This arrangement starts much like the original with a simplistic, lilting melody supported by stacked sounds of piano and long tones from the horn section. Lawrence is gifted in the art of "word painting"—composing music that does what the words describe. In this instance, Lawrence uses the diatonic minor chord to represent the "bad weather" of the relationship ("I won't talk...") and shifts to the relative diatonic major chord at the more "sunny" melodic moments. True to form, Marsh has created an arrangement that honors the spirit of the original while adding some surprise gospel funk flare at the end.

### SOMETHING BORROWED

The second half of our concert begins with two more pieces performed by our select vocal jazz ensemble. We open with Barry Manilow's **Dancin' Fool**, a song that blends big band swing with disco. Written in 1979, this song came out one year after his mega-hit "Copacabana." It features a "four-on-the-floor" disco beat with a full brass band sound throughout. In our vocal jazz version, the singers take the place of the instruments during the bridge: sopranos as trumpets, altos as saxophones, and the tenors and basses as trombones. The small group's final number for this concert is Jeremy Fox's arrangement of **Mr. Hooper's Find It In a Minute Book**. The song was originally composed by vocalist and songwriter Rosanna Eckert and is a tribute to the actor Will Lee who played Mr. Hooper on *Sesame Street*. The main melody is set to a complexified version of the 12-bar blues while the singers explore the various finds in Mr. Hooper's book. Fox's arrangement includes a bombastic shout chorus as well as opportunities for solos and improvisation.

The crux of our "something borrowed" portion of the concert is Bob Chilcott's **A Little Jazz Mass**. The piece includes the traditional Mass Ordinary – Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei – set to modern jazz grooves. Two seemingly disparate forms are beautifully combined through Chilcott's masterful harmonic writing and sensitivity to the spirituality of the text. The melody of the **Kyrie** is set using a dorian scale, a scale used frequently in jazz for both composition and improvisation. The minor tonality reflects the imploring seriousness of the first petition of "kyrie eleison," and the crescendo to each "Christe eleison" elicits the desperation of the second petition of "Christ, have mercy." Often referred to as the "Hymn of the Angels," the **Gloria** comes from Luke 2:14 in which a multitude of angels announce the birth of Christ to the shepherds. The rest of the text was later added to the movement as a hymn of praise. Chilcott's setting captures the celebratory nature of the angel's message with a crisp, uptempo swing that bookends the movement around a more solemn and reverent (yet still syncopated) setting of the intermediary text referencing the removal of sin from the world. The **Sanctus** is and has always been my favorite movement from this Mass setting. It's comparable to Durufle's setting from his *Requiem* in that it feels like a procession that builds to the arrival of the Lord. The harmony oscillates between the minor tonic and the major third, a technique that gives the sense of heaviness and lift simultaneously. After the initial statement of "Holy is the Lord," the choir joins in unison to sing "heaven and earth are full of your glory" as the harmony rises in progression and tension to arrive at the tonic major on the word "hosanna." The remainder of the movement oscillates between the tonic major and the subdominant major chord, aka the "Amen" cadence frequently sung after hymns of praise. The **Benedictus** in this setting is driven by the easy swing groove over an oscillating minor five-major one harmonic pivot. The scale is mixolydian–major with a flat seven—that exudes a sense of celebration and sophistication. The entire movement is set like a canon and culminates with a driving, homophonic "hosanna in excelsis." The text of the **Agnus Dei** is a threefold petition for the absolution of sin and request for peace. In Chilcott's setting, the tension and drama are depicted through a lilting melody during the "Agnus dei" portion of the text – solo soprano in the first petition, soprano and alto duet in the second petition, crescendoing to a full-choir iteration to close the movement.

### SOMETHING BLUE

I love to use the 12-bar blues to teach vocal improvisation due to its predictable form, simple harmony, and accessibility for beginning improvisers. When I teach the blues, I typically use a song that I learned from Dr. Leila Heil while in graduate school at CU Boulder. I didn't want to use this song in performance and I was having trouble finding an SATB version of the blues for a choir performance. There are plenty of pop/rock settings of the blues, like Chuck Berry's "Johnny Be Good" and Elvis' "Hound Dog," but I wanted to stay within the jazz confines of our concert theme, especially because I wanted to showcase the improvisation skills that our singers have learned. After a lot of searching, I discovered Justin Binek's **Stuck In the Middle**, an original setting of the 12-bar blues that features all the hallmarks of the blues with a bit of twist in the lyric. Binek writes:

“Stuck in the Middle” is an original blues that I wrote as an audition selection for the Kansas City Jazz Orchestra’s “Riff Generation” ensemble. Part of the audition process was to write a riff-based blues melody that incorporated the classic “Route 66” stop-time break...While most blues tunes have sad and sorrowful lyrics, I lead a generally happy life, so I decided to go for more of a quirky approach to the lyric, all playing on the theme of being “stuck in the middle.”

While I like ending a concert on a high note (pardon the pun), I wanted to conclude this concert with a musical “hug” where the choir surrounds the audience during the final song. Again, I had cornered myself with this challenge: a song that’s uplifting, lush, and suitable in an acapella surround-sound setting for this kind of moment. After coming up empty after hours of searching, I decided to look up one of my favorite arrangers, Derric Johnson. Among his many musical achievements, one of the most notable (and my favorite) is his thirty-three-year long service as Creative Consultant to for Walt Disney World where he arranged and produced Epcot Center’s *The Voices of Liberty*, His arrangement of **May the Road Rise Up to Meet You** features his trademark lush, nostalgically chromatic writing that sounds like the classic Disney movies of old. Until we meet again!

## Thank You!

The Rocky Mountain Chorale would like to extend a special thank you to the following individuals and organizations for their generous contributions.

**Advertisements:** Anna Hansil

**Grants:** Pamela Puhl-Quinn, Marilyn Scott, & Ellen Henderson

**Program:** Christie Swoboda

**Lyric Sheet:** Pam Sjoerdsma

**Rehearsal Tracks:** Walton Lott

**All Ticket Table / Ushers including** Betty Rasmussen, Amine Tarhini and Sunset Middle School National Junior Honor Society

**Section Leaders:** Christina Schappacher - Soprano, Pam Sjoerdsma - Alto, Ellen Henderson - Tenor, Erik Jensen - Bass

**Venue Coordinator:** Kelly McKee

**Promotional Materials:** Jack Harless

**Volunteer Coordinator:** Kelly McKee

Grace Commons Church

Heart of Longmont Methodist Church

Valmont Community Presbyterian Church

### *RMC Board of Directors*

Anna Hansil, President

Gini Sykes, Vice President

Kelly McKee, Secretary

Pam Puhl-Quinn, Treasurer

Jack Harless, Marketing Lead

Sean Goralski, Tech Master

Christie Swoboda, Webmaster

The Board of the Rocky Mountain Chorale would also like to thank all the members of the Chorale, not only for their commitment to making beautiful music but also for doing the multitude of volunteer jobs that support this wonderful non-profit. From taking on board positions to coordinating tasks and outreach concerts to setting up risers and helping out with other miscellaneous tasks, the community effort is what makes it work. Thank you all for your contributions!

## We gratefully acknowledge our donors!

### **Individuals**

Denver Alexander  
Benji Archer

Erika Archer  
Judith Auer

L Reed Bailey  
Nancy Belkov  
Nathalie Bleuze  
Ruth Bleuze  
Susan Bockhoff  
Susan Bryant  
Dennis and Lisa Buechler  
David Butler  
Eileen & Rolan Christofferson  
Emily Cogsdill  
Joyce Costello  
Linda DeGolier  
Rebecca Dickson  
Jack Doggett  
Paul Doherty  
Nancy Eastman  
Sue Erickson  
Dianne Ewing  
Betsy Feldman  
Sarah Frank  
Patricia Gaggiani  
Gay & Paul Gilbertson  
Sean Goralski  
Burke Green  
Guthrie Charitable Fund  
Julie & Jeff Hale  
Peter Hall  
Anna Hansil  
Leslie Hartten  
Linda Hattel

Ellen Henderson  
Jeffrey Joe Hinton  
Tom Hunt  
Catherine Jenni  
Erik Jensen  
Melissa Johnson  
Jesse Kruse  
Lois Labanoski  
George Lawrence  
John Lee  
Ben Lewis  
Janni Little  
Terry Mattison  
Keiran McGee  
M McGee  
Kelly McKee  
Heather McLaughlin  
David and Kay Norris  
Ann Oglesby  
Codi Oreck  
Kyla Palmer  
David & Celia Powell  
Pamela Puhl-Quinn  
Betty & Doug Rasmussen  
Beth Reid  
Katherine Rice  
Megan Rogers  
Satori Capital, LLC  
Carol Saunders  
Beth Sawyer

Christina Schappacher  
Susan Secord  
JoAn Segal  
Elizabeth Shaw  
Pam Sjoerdsma  
Anthony Stalion  
Christie Swoboda  
Ryan Theurer  
Elizabeth Tyson  
Bibi Vellandi  
Babs Steinmetz Wagner  
Philip F. Weber  
Kathleen Windor (Estate of)  
Katherine Wolniewicz  
Alicia Yoho

### **Corporations**

Kroger / King Soopers  
Lumen Technologies  
Medtronic  
Mod Market  
RaiseRight

### **Grants**

Boulder Arts Commission  
Scientific and Cultural Facilities  
District