



2020 IOWA MUSIC

THE MAGAZINE OF THE UNIVERSITY OF IOWA
SCHOOL OF MUSIC



We didn't miss a beat.

A Memorable and SAFE First Year

I hope this finds you healthy since you last received our Iowa Music magazine! It is a distinct privilege to write my first welcome letter for this publication. A lot has happened since I assumed the role of director of the School of Music on July 1, 2019.

As you will read in the pages ahead, the UI School of Music has not only survived, but thrived during the global pandemic. To pivot to 100% online instruction in March 2020—with minimal warning—was an epic feat of music community commitment, resourcefulness, flexibility, tenacity, and grit. But we got it done.

To embark on a summer-long research study that brought in recognized medical, scientific, and engineering experts to devise the safest-possible return-to-learn protocols in the Voxman Music Building was challenging and inspiring. Special thanks are due to our team of scientists and medical doctors (Drs. Schwalje, Hoffman, Stanier, Nonnenmann, Sheffield), and our team of engineers (Dwight Schumm, Tom Slaubaugh, Katie Rossmann) who helped create COVID-19 risk mitigation protocols that kept us safe and productive. The work was relentless. But we got it done.

To not take the “easy way out” by canceling in-person ensembles, lessons and performances this fall, but rather let science, data, and facts guide our decisions was brave. Student safety and educational impact remained the driving forces behind every decision and there were many challenges along the way. But we got it done.

To surface from the fall semester not having canceled one class, not having veered from our educational mission, and not having had a COVID-19 outbreak in the School of Music was remarkable, but not surprising. Our faculty, staff, and students were 100% committed to the science, following our strict protocols, and controlling what we could control within the Voxman Music Building. When faced with an unprecedented landscape, we got it done.

Enjoy the pages ahead as you read of inspiring achievements in the midst of a pandemic. Beyond our aerosol research, we forged new paths in music technology, won a national competition and national dissertation award nomination, won a Guggenheim Fellowship, had faculty and students chosen for conference performances and presentations, had faculty and alumni chosen for state- and nation-wide achievement awards, had students accepted into a national music leadership academy, broadened our horizons with a large number of virtual guest artists and lecturers, formed new connections at the veteran’s hospital, launched a new music resource website, hired new outstanding faculty, and celebrated our exceptional alumni. The strength and resolve of this department is remarkable. Learning, creating, and connecting cannot be stopped in the School of Music. We will continue to get it done.

While this was not the first year I expected as director, it has only confirmed for me how vibrant, resilient, and committed the University of Iowa music community is. It is an honor to lead this department.

Stay well and stay in touch,



Tammie Walker, D.M.A.
Director, School of Music



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Benjamin Coelho

IOWA | School of Music

2020

PLEASE DISTANCE
6 FT. STAND ONLY
WITH YOUR GROUP,
RESPECT OTHERS SPACE.
DO YOUR PART.

The State of Music

The University of Iowa School of Music has harnessed the chaos of COVID-19 and has come out triumphant. While the pandemic certainly isn't over, the School of Music has not only adapted, but has innovated in a way that further proves the enormous flexibility and fluidity of musicians. By embracing the circumstances as a way to create more opportunity, we all can see beyond a shadow of a doubt—you can't stop the music!

BY LILY ALLEN-DUENAS

On March 18, the Voxman Music Building had to lock its doors as the State of Iowa ordered the University to move all instruction online in response to the virus. In a way, the timing was fortunate. Students were already on spring break, which gave professors an extra week to figure out how to prepare and deliver their courses virtually. As Dr. **Tammie Walker**, director of the School of Music remembers, "March was incredibly dramatic. All of a sudden the University shut down everything and we had to move everything 100% virtual, immediately!" The staff and faculty had to pull together to navigate the challenges and to handle the fast learning curve. Projects were crafted, Zoom was heavily utilized, and lessons were taught virtually. The semester came to a close.

"We used the summer to really dig in and to evaluate how we could offer our students the best pedagogical experience possible using technology and to see what would be possible in the classroom," Walker said. Delivering the curriculum under new limitations and protocols required lots of innovation and permutations. It also needed some significant collaboration from a team of University of Iowa scientists.

Dr. Walker led a number of initiatives on campus during the summer with scientists and medical professionals to determine what type of in-person learning environment would be possible at Voxman itself. The details of these scientific findings and medical recommendations are covered in another article on page eight. Director of Bands **Mark Heidel** says about the fall semester, "It's not like we experimented. So much effort was given throughout the summer, so that we had a good plan in place by the time our students came to campus." With an extensive list of protocols enacted, Heidel emphasizes, "We're doing just about everything imaginable within the School of Music to ensure the highest level of health and safety for our students, staff, and faculty."

In a moment of supreme honesty Heidel states, "Frankly, maybe the easiest way would have been to say: 'let's not even do this. Let's just say our lives will need to be entirely virtual because we don't want to run the risk. It's too complicated.' So, I applaud Dr. Walker because she didn't take the easiest path."





With sanitizing stations, mandatory masks, taped-off grids to indicate social distance guidelines, voluntary twice-weekly testing, and a plethora of other safety requirements, Voxman Music Building was able to open for fall classes in August. Aerosol and non-aerosol instruments have had to follow different guidelines: wind and voice lessons, for instance, could no longer be held in faculty studios. While some of those lessons went back on Zoom, others found suitable space in other UI buildings, rented facilities, or even outdoors when the weather cooperated.

As Dr. Walker states, “We have really strict guidelines to keep everyone safe, and some of them are wildly inconvenient. Yet every single student has embraced this semester with an incredible attitude. I am proud of our students who have not given up, and who have been part of the solution.” Complying with protocols, exerting patience and understanding, and coming up with ingenious, creative, versatile solutions shows that UI music students truly never miss a beat.

Concertizing is the culmination of musical studies, and although few audience members are allowed in the concert halls, there are still many concerts and recitals taking place at the UI School of Music. Concerts are either live-streamed or pre-recorded and rebroadcast at set days and times. “Considering the complexities that go with music performance I feel really good about the solution that we came up with and I’m thankful that we are still performing live music because that’s what we’re here to do,” asserts Heidel.

Truly, the most astounding demonstration of resiliency is evidenced in students and in our alumni. In this new reality, our students have risen to the occasion, assuming more personal responsibility all while cultivating even more creativity. Even with dark stages, our students and alumni are still shining bright.



Saxophonist **Cole Peterson** is a fourth-year jazz studies major. While he had a robust lineup of summer gigs lined up, the pandemic wiped all but one of them off the table, a jazz night at Louie’s Wine Dive in Des Moines on their outdoor patio. While Iowa City’s vibrant music and nightlife scene, with venues like The Mill, The Yacht Club, and Gabe’s are all shuttering up, musicians like Peterson have turned to live-streaming online. Luckily, as Peterson points out, “People have been really understanding about leaving virtual tips. It often adds up close to what a regular gig would have paid.” However, the true value of the challenges that the pandemic has catalyzed lies in learning. Over the summer, Peterson had to find ways to practice quietly so as to not disturb his neighbors. “This helped me delve into new creative territories that I normally wouldn’t have gotten into. Since jazz music is highly improvised, certain sounds trigger a set of responses in my head, but by having to play quieter, it made me unbox a new set of ideas,” Peterson relays. “Using new quiet and fluttery techniques produces a different tone, which unlocked a whole new mindset.” Being forced to play in a different way actually inspired a new creative exploration in Peterson that will live on long after venues start opening their doors again.

Carey Bostian is a UI School of Music alumnus who is the co-director of Eastern Iowa's Red Cedar Chamber Music. Dr. Bostian is also the conductor of the Iowa City Community String Orchestra and was formerly the principal cellist for Orchestra Iowa. Considering himself somewhat of an outlier, Dr. Bostian feels that he's reaching a larger audience than ever before from the comfort of his living room. His wife, Miera Kim, is co-director of Red Cedar Chamber Music, and their two teenage sons are fine string players as well. As a family, they have been producing and live-streaming concert series each month from Biber, Bach, and Beethoven to Swiss Family Bostian to supplement their normal programming. COVID has given Bostian and his family the opportunity to band together and create intimate chamber music concerts for their viewers and patrons. Dr. Bostian quips, "One of our organizational mottos is: 'Perhaps smaller is better.' Due to the fact that we are smaller, we are more flexible." In fact, they were able to start producing events just four weeks after everything shutdown. In terms of their audiences, Dr. Bostian declares, "We have basically reached the same number of people that we would normally reach in the whole season, just through a few live-streams." It is clear that one of Dr. Bostian's many talents is reaching the hearts of people through music. "Even though the delivery model has changed, our patrons are still very supportive and very loyal," Dr. Bostian says in earnest. The pandemic has flipped the script but it hasn't changed the narrative—music is thriving.



Kate Kammeyer, a UI School of Music oboe alumna, was hired as the senior vice president and general manager of the Rochester Philharmonic Orchestra in October 2020. Kammeyer is the epitome of 'making lemons out of lemonade' during COVID. While she lost her job as the assistant dean of artistic planning at the Longy School of Music of Bard College at the beginning of the pandemic, she wasn't unemployed for long when the Rochester Philharmonic Orchestra swooped in to recruit her. Not only did she secure a new position at one of the most prestigious orchestras in the country, but she also used her downtime to complete an online certification program in change management at Cornell University. "Whenever you have a plan, you need to have a plan B, C, D, and E. We're always going to be chasing change, especially now," as Kammeyer confidently states. Moreover, she sees the pandemic as ripe with possibilities for growth and expansion in the arts. "The pandemic has blown things up. Now, we all have to really examine the structures, principles, and practices of our organizations," says Kammeyer. This opportunity for thinking outside of the box, can only be beneficial for arts organizations like the Rochester Philharmonic Orchestra in the long run. "There isn't going to be a 'back to normal' after this. So, the flexibility factor and preparing for what comes after is crucial to the survival of the arts," Kammeyer states. Sitting at the crux of it all, this Iowa alumna has both hands on the wheel and is showing the way for the future of the arts.





Shelly Zeiser is a master's student in the music therapy program and she has been working as a board certified music therapist since 2015. The focus of her master's capstone project was on how community music experiences could lessen the effects of culture shock in international students. Needless to say, Zeiser's research was ruined by COVID-19. International students largely had to return home, and community music experiences were nearly impossible once the state shut down most venues in March. By abandoning that project, Zeiser made space for the opportunity to bring music therapy to a place where it was not previously offered—Iowa City's VA Medical Center. "It's unfortunate that it took a global pandemic to bring music therapy to the VA Medical Center, but I'm grateful that it has," says Zeiser. At first everything was conducted over Telehealth, however in August Zeiser was able to transition to in-person therapy at the hospital. While working with veterans is a new experience for Zeiser, she has expanded her repertoire to include music that is more specific to Iowa veterans, namely country western songs and hymns. "Being with the vets has given me an increased appreciation for those who have played a role in protecting our freedoms and the challenges they face when returning home," she expresses with compassion. The connection that Zeiser has formed with her clients runs deep. While she has helped soothe and take them away from their present pain, they have transported Zeiser into their pasts as well. It couldn't ring more true: "Music is a powerful catalyst for eliciting meaningful stories."



Eriq Vazquez (B.M. 2017 trombone, teacher licensure) began teaching at Coal City High School, a rural public school in Illinois, after graduating. He was tasked with teaching a plethora of different classes— everything from music theory, to pep band, to music technology, to jazz band. However, Vazquez was aching to be closer to Chicago. So in the midst of the pandemic, Vazquez started job hunting. He quickly secured a teaching position in Chicago at Stephen T. Mather High School in August 2020, albeit completely remotely. Serving a highly diverse population representing roughly 140 different nations, Vazquez feels honored to teach these students. "In a lot of ways, this is my dream job. I value the immense diversity here—my students have enriching stories and varied cultural backgrounds." However, teaching music in the public school system during COVID has been chock full of unique challenges. Only two of Vazquez's hundreds of students actually have instruments. "Most of my students have no previous musical experience whatsoever, which is difficult. Yet, the privilege that I am their very first music teacher isn't lost on me." Vazquez has pivoted the focus of his band and choir classes to music appreciation and music literacy. However, as Vazquez articulates, "My number one priority is that my students get their social and emotional needs met. We're in the middle of a global pandemic, and a lot of my students still have to work at their jobs and to take care of their siblings. Their lives are hard." It is with compassion, integrity, and a hefty dose of enthusiasm that Vazquez strives to be a light for his students, bringing encouragement and support to their days.

Sarah Fairfield and **Kate Hagen** are University of Iowa alumni who recently launched Music ConstructED, an online platform and digital resource center for music teachers. In a joint partnership with Iowa City's West Music, championed by West Music CEO Robin Walenta, Music ConstructED was born during COVID. Both Fairfield and Hagen are dedicated Iowa City Community School District music educators, each with over 20 years of teaching under their belts. Through providing lesson ideas, lesson plans, community forums, and professional development opportunities, Music ConstructED is a way to connect and collaborate with music teachers nationally and internationally. "We want to try to represent the music, learning, culture, and repertoire that is going on in different regions in the United States, as well as globally," says Fairfield. Striving to amplify diverse voices is at the core of their mission, as is providing professional development trainings and continuing educational opportunities to music educators. Hagen adds, "We want to offer different professional development trainings and opportunities with graduate credits that would count towards teacher licensure." As most of the trainings currently available are concentrated on general elementary educators, there is a sincere need for music-specific professional development opportunities. While Fairfield and Hagen have contemplated creating an online platform for the past few years, neither was willing to sacrifice their careers, which they both love. The pandemic afforded them the opportunity to sit down and get to work. "Without the pandemic, I don't know if Music ConstructED would have come together so quickly. COVID gifted us with the time to get it done," declares Hagen with tenacity resounding in her voice. 🎵



Ryan West (President, West Music) and Yifan Wang (doctoral piano student) moving a keyboard into Yifan's apartment in March 2020.

West Music Delivers

When the University of Iowa abruptly shut its doors in the face of mounting coronavirus numbers, many students were left in a lurch. Pianists, in particular, were left with no way to practice once Voxman Music Building was locked.

Anthony Capparelli, a D.M.A. candidate in piano, describes the nerve-racking day. "I rushed into the building to grab all of my stuff and when I left, I was worried. As a pianist, Voxman was my only means of practicing," recounts Capparelli.

Enter Ryan West, longtime School of Music friend and president of West Music. West arranged for Yamaha P-125 digital pianos to be delivered to piano majors in need, including Capparelli. "It was fantastic to get a piano during that time and I had it until July, working on my dissertation proposal," says Capparelli.



OBOISTS, OTOLARYNGOLOGISTS, AND ENGINEERS:

School of Music's interdisciplinary research to ensure Voxman Music Building safety

BY GRACE CULBERTSON

With less than a month before faculty, staff, and students prepared to come to campus, Voxman Music Building—home to more than 500 School of Music (SOM) musicians—was transformed into a research lab. SOM director **Tammie Walker** was at the forefront of these plans, bringing in not just fellow musicians, but also UI doctors and engineers. Through a series of tests, the team identified a list of proactive protocols that would keep Voxman a safe, welcoming place for all.

“The University of Iowa School of Music is leading the way for institutions around the country by marshalling the incredible resources available right here on our campus to attack these difficult problems together,” UI otolaryngologist Adam Schwalje, MD, said. “Absolutely essential to the team that Dr. Walker brought together were the expertise of bioaerosol expert Matt Nonnenmann (associate professor, College of Public Health), sophisticated computer modeling of various Voxman spaces by

Charles Stanier (professor, Chemical and Biochemical Engineering), and the advice of UI otolaryngology professor Henry Hoffman, Dwight Schumm of Design Engineers, and the UI Facilities Management team.”

Schwalje and a team of medical researchers collaborated with the building's engineers to facilitate an aerosol flow experiment, which helped to determine “hot spots” in Voxman's Concert Hall and classrooms. Aerosol particles are small droplets that travel through the air, easily spreading airborne diseases like COVID-19.

“Aerosols can be produced by breathing,” Schwalje said. “They can be produced by speaking, and as we're learning more and more, they can also be produced by wind instruments, singing, and playing brass instruments.”

Recent preliminary data from the University of Colorado Boulder and the University of Cincinnati suggest singing and playing brass and woodwind instruments produce higher

This past fall, the School of Music partnered with Dr. Val Sheffield's lab at the University of Iowa to offer semiweekly tests to all of our aerosol-producing ensemble students and their conductors. This 100% student-volunteer testing program was led by pre-med student Elliott Stalter, several members of the Hawkeye Marching Band, and several music majors.



Emily Krogstad (freshman piccolo player in the Hawkeye Marching Band) volunteering at semiweekly COVID-19 testing in Voxman Music Building.



Dr. Adam Schwalje and Dr. Tammie Walker in front of a negative pressure box used for aerosol research in the Concert Hall.

levels of aerosol particles than normal speech. Identifying and avoiding the spots where these aerosol particles congregate will protect concert attendees and performers from the spread of the disease. Additionally, the SOM is designating certain practice rooms for artists who produce higher levels of aerosol and will install HEPA-filter air purifiers.

“As we planned for our fall return to Voxman Music Building, we are basing all policies on data provided by our dream team of medical, scientific and engineering experts,” Walker said. “Some of these decisions were

challenging, like the decision to not hold any aerosol-producing lessons in faculty studios, but our exceptional faculty are flexible and keeping perspective. No decisions are finalized until they meet both criteria of optimal safety and optimal student educational experience.”

In late July, Schwalje gave a virtual presentation for the International Double Reed Society that discussed the effect of wind instruments brass instruments and singers effect on COVID-19 spread. During the presentation, Schwalje cited a study, published in *Emerging Infectious Diseases* by

the Guangzhou Center for Disease Control and Prevention, which concluded that the ventilation system in a Chinese restaurant caused aerosol-spread of COVID-19. This research suggests the risk of airborne spread might be mitigated with air quality improvements.

To prevent surface spread, all surfaces in SOM practice rooms and classrooms are sanitized between sessions. Chairs and tables in classrooms are spaced six feet apart with floor markings. Signs with traffic pattern regulations maintain social distancing in the hallways.

Following University of Iowa guidance, the SOM says faculty, staff, or students experiencing symptoms or have active coronavirus infection must not attend in-person School of Music classes or events.

The new protocols fall in line with the air handling unit (AHU) recommendations published by the UI Facilities Management. Tom Slaubaugh, Katie Rossmann, and the UI Facilities Management team are working with CLAS Associate Dean for Research Joshua Weiner to ensure all CLAS AHUs are ready for the return of instructors, staff, and students.

“As we implement guidance from UI’s Critical Incident Management Team to prepare for fall instruction, the safety of our buildings, including classrooms, offices, and laboratory spaces, is paramount,” Weiner said. “We are taking several steps to minimize any coronavirus exposure, including limiting seating in common areas and classrooms, working with Facilities Management to ensure upgrades to air handling and filtration, installing hand sanitizer and disinfecting wipe stations

in all classrooms, and utilizing plexiglass barriers in computer labs and offices.”

Making classrooms the first priority, every learning space receives an air quality rating on a six-point scale based on the American Society for Heating, Refrigerating Air-Conditioning Engineers’ (ASHRAE) recommendations for infection prevention.

Before the pandemic, most buildings on the UI campus had a MERV air filter rating of 8, which is the standard commercial rating. To improve air quality, all SOM and CLAS MERV air filters will be upgraded to a 13 on the rating scale.

As a further risk mitigation strategy, the School of Music partnered with Dr. Val Sheffield’s lab at the University of Iowa to offer semiweekly tests to all of our aerosol-producing ensemble students and their conductors. The program continued all semester with a table perched outside the Rita Benton Music Library twice a week to collect saliva samples (students collect their sample off campus and double-seal in biohazard bags before dropping off). This 100% student-volunteer testing program was led by pre-med student Elliott Stalter, several members of the Hawkeye Marching Band, and several music majors.

“The proactive efforts that the School of Music is taking to maintain their critical instruction in a safe way provide a model not only for other units on campus, but for departments across the country,” Weiner said. “This collaboration spanning the arts and sciences represents just the kind of interdisciplinary thinking the college wants to promote amongst our units, and I am proud of the team for their work.” 🎵



Top: Conducting airflow research using bubbles in the Concert Hall.

Bottom: Conducting aerosol research with a nebulizer and particle counter in a practice room.



Members of a student chamber music group rehearse in the Recital Hall.

“What is chamber music?” It is collaboration, communication, creating meaningful work, accessibility and flexibility.”

COURTNEY MILLER
UI WIND CHAMBER RESIDENCY PROGRAM COORDINATOR

CHAMBER MUSIC:

Exploring the Online Stage

BY LILY ALLEN-DUENAS

Chamber music is a deeply intimate musical experience. Although COVID-19 has thrown a metaphorical wrench into the chamber music programs, it couldn't stop the gears from shifting, turning, whirring, until it found a new form, a new rhythm. Despite the very stringent limitations put in place to stop the spread of COVID-19, the chamber music program is thriving and has moved in innovative and exhilarating new directions.

The University of Iowa was home to a string quartet for over 75 years. However, in 2011 when its current ensemble-in-residence disbanded, the School of Music spearheaded a cutting-edge residency program that instead hosts four or five quartets each year, each of which is nationally- or internationally-acclaimed. The chamber music program has also expanded to include a Wind Chamber Residency program, which invites two ensembles a year to come host masterclasses, seminars, and offer guidance to students.

Both chamber residency programs are flourishing in the online realm, providing students with more opportunities to connect with the musicians than ever before. **Beth Oakes**, coordinator of the UI String Quartet Residency Program, sheds a spotlight on the fact that “Zoom does open up a way of accessing musicians in a different way. This is another tool for us, in terms of building connections for students and broadening our reach.” It truly is impressive how far the reach does go.

Dr. **Ghyas Zeidieh**, a cellist and chamber music alumnus, was one of the first to have an all-virtual

DMA defense in May 2020. Dr. Zeidieh serves as the orchestra director of the Dubuque Symphony String Ensemble and Philharmonia, and came back virtually to collaborate with the Apple Hill Quartet residency in October 2020. Dr. Zeidieh says, “The easy access and the growing familiarity with Zoom has allowed me to teach masterclasses at multiple universities internationally. This would have been logistically impossible prior to COVID.” The UI Chamber Music Programs have virtually thrown the doors open wider than ever before.

“Zoom does open up a way of accessing musicians in a different way. This is another tool for us, in terms of building connections for students and broadening our reach.”

BETH OAKES
UI STRING QUARTET RESIDENCY PROGRAM COORDINATOR

"I am not just getting a music education now, but a technological music education. I feel more prepared for the real world now, with all of the new tools I've been given."

GREG BARDWELL
MASTER'S STUDENT IN FLUTE
PERFORMANCE

Oakes has engineered classes and programming for students that incorporate collaboration and creativity right into every moment. The normal pedagogical model for chamber music classes has had to pivot, stretch, and grow into a personalized program for each student.

String students are encouraged to regularly record whenever they rehearse so that they have an abundance of captured content to workshop and from which to get feedback. Constantly capturing content is a new challenge for chamber music students that wasn't necessary in years past. The extra recordings have allowed Professor Oakes "to have more interaction with students in a different way." Another key objective for Oakes's students is to have them develop comprehensive rehearsal plans. "I am getting more into the nitty gritty of the rehearsal process with my students. This is what I'm calling one of the gifts of the pandemic, though they are few and

far between," says Oakes. "I would not have discovered these tools if it wasn't for these circumstances."

The curriculum of the wind chamber music program has also adapted and evolved in ways that add considerable value to each student's education. "What is chamber music?" asks **Courtney Miller**, the coordinator of the UI Wind Chamber Residency program. "It is collaboration, communication, creating meaningful work, accessibility and flexibility." Chamber music, at its core, is about collaboration.

The UI chamber music professors have stretched the limits of what is possible to teach students in the virtual realm. They have developed a highly versatile program that is tailored to each student in such a way that the virtual experiences do not just impact the student's learning, but enhance it.

How to plan

- Plan about an entire school year in advance
- Choose your repertoire wisely
 - Time minimums/limits
 - Stylistic requirements
 - Entire works vs. movements
 - Multiple rounds
 - Level of Impact
- Schedule recording sessions if needed
- Memorization?



Greg Bardwell, a master's student in flute performance who participates in the chamber music residency programs, also acknowledges these "gifts" of the pandemic. He conveyed gratitude that he is learning how to be self-sufficient in a way that extends beyond the classroom. "I am not just getting a music education now, but a technological music education. I feel more prepared for the real world now, with all of the new tools I've been given," says Bardwell.

Initially Bardwell wondered, "How much will there be for us to do?" That worry quickly evaporated as the semester commenced. He is in awe of all that his professors are doing to bolster his classes and courses from bringing in a bevy of guest artists to covering a vast spectrum of relevant and applicable topics from video software to microphone placement. Bardwell relays that his professors have impressed upon him: "Here are the obstacles, and here is how we can overcome them."

For wind chamber music students who are facing more restrictive performance practices, **Courtney Miller** has challenged her students to "explore the online stage, and become a 21st century musician." Chamber music students are not only developing highly relevant, impressive skills like "score study, practice techniques, part preparation, and some standard rep as well, but also new skillsets like recording and using a digital audio workstation." Miller continues that, "After COVID, students will emerge even more skilled— adaptable and flexible, ready to collaborate with anyone around the globe."

In the same vein, collaboration has added a new level of vibrancy and vitality to the chamber music students. Beth Oakes says that while "students are always really interested in interdisciplinary work, we've never had the infrastructure in place to really make that work. COVID has created new opportunities for exciting collaborative pathways."

Some music students have paired up with dance students in a UI choreography class to design and devise a collaborative piece "working through form, scale, dynamics, and interpretation."

This opportunity has, as Courtney Miller points out, inspired students to "stretch and influence each other's creative process on a more equal platform." COVID has given chamber students the chance to "look at music through the lens of the moment," which has been a rare and precious gift. This creative conversation, which is transmitted and experienced completely virtually, is a cross-disciplinary, mutually beneficial learning experience.

The UI Chamber Music Residency Programs have picked up the gauntlet, taken off the white gloves, and constructed something entirely and wholeheartedly beautiful to serve, inspire, and educate their students in meaningful and lasting ways. 🎵



Class of . . .

MEET STUDENTS AT EVERY STAGE OF STUDY

2021

GESCILY VANCE

HOMETOWN:
North Liberty, IA

MAJOR: Music
therapy, minor in
psychology



Why Iowa?

Growing up in the Iowa City area, I was opposed to the idea of attending the University of Iowa. It was only after I started exploring a major in music therapy, that I realized just how much Iowa had to offer. I wanted a well-rounded learning experience that would provide me an excellent education in both music therapy and my primary instrument, the double bass. Iowa was the only school able to offer this. I knew I would have the opportunity to learn from nationally-recognized and world-renowned professors, as well as performing in the state of the art facilities of Hancher Auditorium and Voxman Music Building. Although I was initially skeptical that Iowa would be a good fit for me, I can now say with confidence that I made the right decision.

When did you know you wanted to make a career in music?

In 2012, I saw the movie "The Hobbit: An Unexpected Journey" and I fell in love with both the movie and the music. I wanted to compose film scores that would make people feel as strongly as I did when listening to a soundtrack. When I realized composition and theory weren't my passion, I began to explore another musical avenue. My junior year, I attended a presentation at the University of Iowa Hospitals and Clinics about music therapy. It sounded incredible and I wanted to explore it further. After taking the orientation to music therapy course at Iowa, I knew that I found a career that fulfilled my passion for music, love of helping others, and is a perfect fit for my outgoing personality.

Tell us about a favorite memory of your time at Iowa.

Since many of my courses have been online this semester, I have found myself reminiscing about the little things that I took for granted. I used to walk to the library around lunch time and grab a flex meal. As I walked back up the hill to Voxman, I would be excited to get to the point where I could see all my amazing music friends through the huge lobby window. It always made me so happy knowing that I had such an incredible community. I would make a silly face through the window and they would eagerly wave back to me. Then we all would share lunch together. People would come and go but I almost always had someone to sit and chat with. In these unusual

times of isolation, I have come to realize it is the simple things that I cherish, whether that be talking with friends before class, meeting to study for an exam, or having lunch with my friends.

Looking back on your time here, what advice do you have for incoming freshmen?

Be persistent. For most of us, college is our first taste of freedom and a chance to really explore who you want to be. However, college is also challenging. Balancing academics and the new responsibilities of living on your own can be hard. But don't let that scare you off. If you fail, try again. Be persistent and continue to fight for what you want even when things get hard. I am not saying keep doing the same thing and expect a different result. I am saying learn from your mistakes, be flexible, and adapt to adversity. If you can be persistent, you will be successful in the end.

What are your plans for the future, and how has the School of Music prepared you for the next stages of your career?

After the spring semester, I will complete a 6-month internship and then take the music therapy board certification exam. Then I will be out into the professional world on the search for a full-time music therapy position! My professors have been so helpful in helping me look for internships that are a good fit for me and my professional interests. 🎵

2022

SAMANTHA SHEA

HOMETOWN: Des Moines, IA

MAJOR: Music education and euphonium performance



Why Iowa?

I'm an Iowa native, so UI was a natural choice for me. I love the atmosphere of a Big Ten school, but at the same time, my studies and instruction have felt so personalized. For me, being able to have weekly one-on-one lessons with my professor as a freshman was so meaningful. Not a lot of universities offer that to incoming freshmen, so it was extremely influential in my decision to choose UI.

What has been your greatest success as of late?

My greatest success is definitely founding the UI Women's Brass student organization. We have a healthy number of students participating already, even though our semester looks a bit uncertain. Our goals are to meet monthly (over Zoom) to discuss topics surrounding what it means to be a female/trans/non-binary individual in the world of professional brass instrumentalists. Such topics include resume building, networking, articles/resources,

attending conferences, and inviting professional artists to speak to us about their own experiences. We'd also love to put together various brass ensembles and look forward to performing with one another once it is safe to do so.

Another goal of ours is fundraising. These funds will go towards future travel, commissioning pieces for our organization (involving the SoM composition department), inviting guest artists, as well as fundraising for the Iowa City community. I'm a huge proponent of taking care and doing as much as you can for the community you're involved in, and through fundraising I'd love to do that, particularly for the Iowa City Domestic Violence Intervention Program.

We also have hopes to attend the International Women's Brass Conference in the spring of 2021, held at the University of North Texas in Denton, Texas.

What has your favorite experience been in the School of Music?

My favorite experience at the SoM so far has definitely been performing at the CBDNA conference this past spring at DePaul University in Chicago, IL.

The UI Symphony Band performed a 45-minute concert, and it was electric. I loved being able to perform a program that excited the audience as much as it did my colleagues and me. We also had a great amount of free time to explore the Chicago area, which was amazing! It was an experience I'll never forget.

What advice would you give to your freshman self?

I would tell my freshman self (wow, feels like an eternity ago-) to focus on what you're passionate about. If you don't know what that is yet, don't be afraid. Focus on your strengths and what you LOVE to do. Don't waste your time comparing yourself to others, because one of these days you will find that passion, and it'll drive you more than anything or anyone else. Oh and also, 2020 is a whirlwind. You'll learn more skills than the past five years combined. Good luck.

What do you want to do after graduation?

After graduation, I plan to teach (preferably a middle school or high school) band program for a few years before advancing to graduate studies in conducting. I have a passion for conducting and am so excited to pursue a future in it! 🎵



2023

CALVIN KOTRBA

HOMETOWN: Eagan, MN

MAJOR: Piano performance and mathematics

Why Iowa?

I sought out the University of Iowa to study with my piano professor, Dr. Nosikova, and to have the opportunity to double major in two disciplines that I love. The fact that Iowa is the perfect distance from home and close to my grandmother's house in Tipton, IA, was the icing on the cake. When I visited, I fell in love with the campus, especially the Voxman Music Building, and I could tell that the School of Music was full of faculty and students that were really committed to making Iowa a world-class place to study music.

What has surprised you most about your time at UI?

One of the things I was surprised by is the sheer number of opportunities that are available to undergraduates in such a great variety of fields. Through the music school, I was able to start playing in a quartet right away as a freshman, and we got to have coaching sessions with several visiting professional performing groups through the Chamber Music Residency Program. Right off the bat, I had performance opportunities and masterclasses

waiting for me. The rest of Iowa is no different.

How do you balance the rigors of two majors?

I wouldn't be able to do it if I didn't schedule my time very meticulously. Having practicing on my calendar as if it were a class has always been an extremely important component of my scheduling process, and I do the same thing with work I need to accomplish outside of class for my other studies. I also never let schoolwork come before sleep, because if I don't get enough sleep everything else will certainly suffer. And I'm not afraid to put recreation or relaxation on the calendar as well, to keep myself sane.

Describe the performing opportunities available to pianists at Iowa. Is there a particular experience that was memorable for you?

In COVID times, opportunities have been more limited than usual, but I did get to record a performance in the Old Capitol for the Piano Sundays concert series this fall. Our weekly seminars are a great

way to prepare for more substantial performances. It's not strictly piano-related, but I will always remember performing Mozart's Great Mass in C minor, K. 427 as a singer in the Camerata Choir. The ensemble included four other choirs and the UI Symphony Orchestra at Hancher Auditorium, and it was the largest ensemble I've ever performed in.

What are your post-graduation goals? How is UI preparing you to achieve those goals?

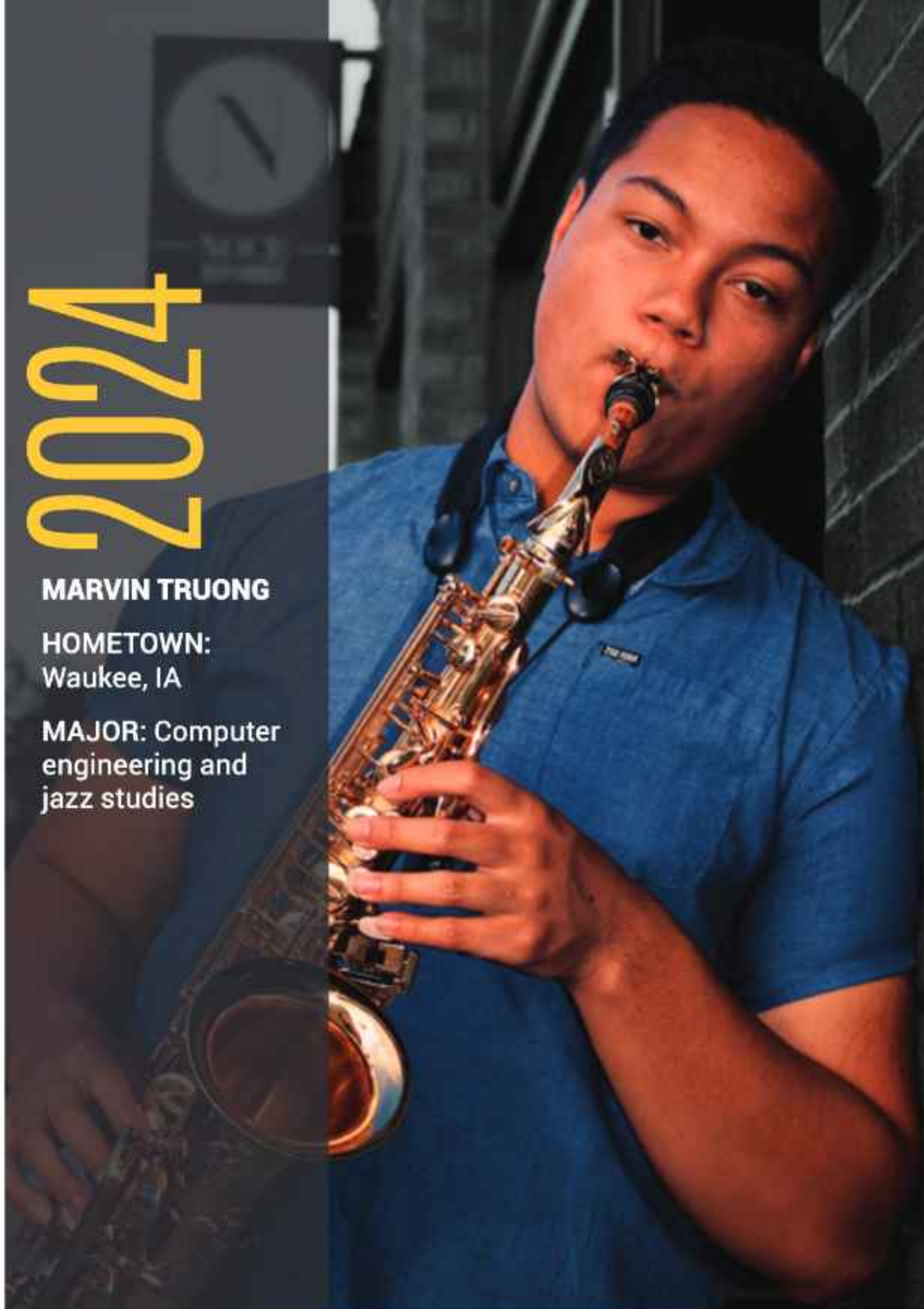
It's hard to say exactly right now! I may not pursue music as a career, but I will never lose my desire to glorify God through music, and I want it to be a part of every day of my life. As for mathematics, I chose that major because it's extremely versatile. It would allow me to pursue further study in business, law, engineering, or any of a dozen of other disciplines. Being able to double major at Iowa is the greatest tool I have for building the future I want. I'm so grateful for everything the University has already done for me, and for all the opportunities that are sure to come along in the future at Iowa. 🎵

2024

MARVIN TRUONG

HOMETOWN:
Waukee, IA

MAJOR: Computer
engineering and
jazz studies



Why Iowa?

I chose Iowa because I felt at home with the jazz faculty here. During the summer of my junior to senior year of high school, I participated in the Iowa Summer Jazz Camp. I learned so much about theory, improvisation, and about myself as a player, too. After that week of camp, I knew right away that Iowa was going to be my home for the next upcoming years of my life.

Tell us about your early musical experiences. What led you to pursue music at the collegiate level?

The start to my musical journey began when I was six. My parents

signed me up for piano lessons just to keep me busy and out of trouble. I ended up loving it (and staying out of trouble). I continued strongly playing piano all the way up until freshman year of high school. Throughout all of this I picked up guitar, drums, and bass guitar and of course, saxophone. I only picked the saxophone because that was the instrument I could make a sound on in fifth grade when trying out instruments for band. Playing saxophone (alto at that time) was just something I did on top of all the other instruments I was trying to learn until I got my first saxophone feature my 9th grade year, at our 8th/9th grade building in Waukee. From there,

I knew that I wanted to take this saxophone thing seriously. After many solos and competitions later, I decided that I wanted to pursue playing jazz saxophone in college.

Do you have any takeaways from your first couple of months at UI? What has surprised you?

The biggest takeaway that I have gotten from these few months at UI is how much the faculty/music program cares about the students. They are doing the most they can with COVID; whether that is through spaced out rehearsals, Zoom lessons, social distancing seats, etc.

What goals do you have for your future in music? How do you think the UI School of Music will help you achieve them?

I'm hoping to come out of UI a better musician and a better person. A big goal of mine is to make and receive an invitation to a collegiate festival or all-star band. All the resources I need to better myself are all here at UI, it's now a game of how much am I going to use them in order to achieve these goals of mine.

You started your college career in the middle of a pandemic. What helps you stay positive?

Something that helps me stay positive is listening to new music. Just in the first few months here, my music library has expanded a ton due to professors and friends giving me so much music to which I can listen. This keeps me busy and gives me something to do since most of my classes are online and it's tough to hang with friends and such. This gives me a medium to stay in touch with friends and professors. 🎧



BRIDGE

Sight, sound, & an unusual



DUNN FAMILY ATRIUM AND THE

career path

UI School of Music alumnus, donor, and friend Scott Dunn has had a truly remarkable career, and it all began at the University of Iowa.

Dunn, a renowned conductor and pianist, briefly practiced medicine (ophthalmology) before finding success in music.

Currently the associate conductor of the LA Philharmonic's Hollywood Bowl Orchestra, Dunn's musical collaborations are as diverse as they are plentiful. As a conductor, he's recently led U.S. orchestras from the Seattle and Atlanta Symphonies, LA Philharmonic, and Cleveland Orchestra to the Vienna Radio Orchestra and the BBC Concert and Symphony Orchestras abroad. He's also performed and recorded extensively as a concert pianist. His resume reads like someone born to perform.

But Dunn's musical career almost never happened.

Dunn first appeared on the University of Iowa's radar as a bright and quite musical high school senior from Eagle Grove, Iowa. Struggling with where to attend college and what to study, the University of Iowa offered him a full-ride merit scholarship to study piano performance with the late John Simms.

“They [UI School of Music faculty] showed me by example that a life in music was a real possibility; a possibility that is especially hard to imagine when one grows up in small town, rural Iowa.”

During his time at Iowa, Dunn was also mentored by music faculty James Dixon (conducting); Delbert Disselhorst (organ); Leopold La Fosse (violin); Donald Jenni (composition); Albert Gammon (voice), and others, all of whom had significant careers as professional musicians in New York and Europe.

“They showed me by example that a life in music was a real possibility; a possibility that is especially hard to imagine when one grows up in small town, rural Iowa,” said Dunn.

In his final semesters of study, he entered a number of piano competitions, and sought admission to several distinguished graduate conservatory programs. Dunn admits, “I had trouble performing up to my own expectations.”

Discouraged, he shifted course and decided to go to medical school instead.

After finishing his pre-med coursework at the University of Southern California, all the while continuing piano lessons with the late, great Brooks Smith, Dunn returned to the University of Iowa to attend its College of Medicine, where he studied under some of the world’s greatest clinicians and researchers. In particular, he discovered an appreciation for ophthalmology, and developed a

connection with its department head, Dr. Fred Blodi. Dunn says “Dr. Blodi liked me, and especially liked the fact that I was a trained concert pianist. He gave me a letter of recommendation, which served functionally as a ‘carte blanche’ to any ophthalmology residency in the country.”

Drawn to California after medical school, Dunn completed his surgical internship, ophthalmology residency, and fellowship at the LAC/USC Doheny Eye Institute. After that, he joined a distinguished general ophthalmology practice in Los Angeles, all the while still practicing the piano and playing for himself on evenings and weekends.

While in Los Angeles, Dunn had the incredible fortune to become friends with the Academy Award-winning film composer Leonard Rosenman.

“Leonard thought the world of my potential as a musician and urged me to reconsider a life in music,” recalled Dunn. “With his encouragement and as a thirty-something-year-old physician, I made a critically-acclaimed Los Angeles recital debut.”

He re-entered the piano competition field, this time winning an artistic ambassadorship from the USIA and a solo piano recital tour of

Eastern Europe and former states of the Soviet Union in which he introduced those locales to such American masterworks as the Ives “Concord Sonata” and Copland “Variations”. Encouraged by these successes, Dunn quit his medical practice and moved to New York City, where he completed a Master of Music at the Manhattan School of Music where he studied piano with the legendary Byron Janis and was befriended by musical luminaries Lukas Foss (whom he assisted for two years) and Sir Richard Rodney Bennett, among others. With significant help from Bennett, Dunn made his 1999 Carnegie Hall debut (with a sizable number of Iowans in attendance), playing the premiere of his own orchestration of Vernon Duke’s ‘lost’ Piano Concerto in C with the American Composers Orchestra. What followed was a successful and highly varied musical career as pianist, orchestrator, and conductor.

In 2010, the University of Iowa College of Liberal Arts and Sciences honored Dunn as one of its Distinguished Alumni Fellows. He returned to campus for several engagements, complete with performances with the University Orchestra, the Hawkeye Marching Band, solo and chamber recitals, and opportunities to work with the students. Dunn has returned to the School of Music over the years.

to work with the orchestra, the Center for New Music, and for the occasional piano performance.

Dunn has also made important contributions to the UI School of Music as a donor. One of the most visible gifts came from the entire Dunn family: the Dunn Family Atrium and Terrace. “I come from a long line of Iowa graduates—my father, both my brothers, our niece and great nephew, among others,” says Dunn. “My family, Robbie, and I were gratified to help with the building of the new Voxman Music Building.”

To this day, Dunn and spouse Robbie Moray consider Iowa City their home base. He is working with School of Music Director Tammie Walker on other new programs and projects, and looks forward to working again with music students at Iowa.

“To say the least, my career path has been quite unusual, winding through both medicine and music, but at every step of the way, the University of Iowa has been there for me, says Dunn. “I am forever grateful to the University of Iowa for its role in my life, and I can only wish for similar great experiences for others.” 🎵🎵

Top: The Dunn Family Atrium and Terrace.

Bottom: Scott Dunn in a photo taken back stage at Disney Hall prior to a recent appearance with the Los Angeles Philharmonic.



LEARN MORE → www.scott-dunn.com

New Music Therapy Faculty Member Comes Full Circle

BY WIATT CARIVEAU
(B.M. 2018, M.A. 2020)



Returning to her alma mater as a professor in the music therapy program was a dream come true for Dr. **Abbey Dvorak**.

After receiving her M.A. and Ph.D. in music therapy from Iowa, she went on work in the Department of Rehabilitation Therapies at the UI Hospitals and Clinics before moving on to teach at Shenandoah University and the University of Kansas.

She returned to Iowa because of the strong program and faculty. “I am so impressed with the music therapy program [here], especially the faculty. They are a fabulous group of people...I really wanted to come back and have the opportunity to work with them.”

Dr. Dvorak’s publications exemplify her curiosity and research-driven mindset. One facet of her research is the impact of research-oriented curricula for undergraduate students. To be an effective music therapist, Dvorak maintains, one must be able to read, quickly understand, and apply the best research in the field to their own clients. By looking at other science curricula, Dr. Dvorak determined that embedding research into music therapy curricula could improve students’ abilities to conduct and understand research.

Students get excited by having real life authentic research experience, and it’s clear that she’s able to deliver—several of her courses have culminated in publications with student collaborators.

Dvorak loves having students involved in everything. “If students are interested in research, I love bringing them aboard and helping them realize how much fun and excitement can happen with it...I’ve found that you can do a lot more, and ask very big questions, when you’re working with a collaborative team, so I really believe in team science.”

In addition to her research focused on the outcomes of these courses, Dvorak is also interested in including music therapy support groups for cancer patients and their caregivers. Her publications are found in a broad selection of journals, and she is on the editorial board or served as peer reviewer for numerous journals.

Eventually, Dvorak hopes to bring even more research into her courses, but for now, she’s focused on her first year at a new institution.

“I’m beginning new courses for me and getting my feet wet this year,” she says, “figuring out what I’m teaching, how I’m teaching it, the program as a whole and the curriculum, and how it fits into the music therapy program as a whole and the School of Music. Eventually, I hope to embed more of the research into my curriculum, but for the moment I’m dipping my toe in.” 🎵

Jazz Area Welcomes Dr. William Menefield

BY WIATT CARIVEAU
(B.M. 2018, M.A. 2020)



The School of Music welcomed pianist, performer, and composer Dr. **William Menefield** to the jazz faculty this fall.

After being offered the position as assistant professor of jazz studies, Menefield was pleased to accept. He felt that not only was he a good fit for the University, but was impressed that Iowa made sure it was a good fit for him as well. “Ultimately there’s a really good spirit and a really good vibe here,” said Menefield.

Dr. Menefield’s varied musical experiences began in his childhood: his father is a saxophonist, and his mother a violinist and a singer. “The first time I saw an opera, my mother was a student at the conservatory in Cincinnati, singing in the chorus of *The Magic Flute*.”

William’s own journey in music composition began at the age of eight in response to his mother’s removal of all televisions from their home. He began his professional jazz piano career at age 12 and released his first album, *Big Will Leaps In* (1999) with J-Curve Records, right out of high school. His passion for composing inspired him to earn composition degrees from the University of Cincinnati College-Conservatory of Music (B.M., 2005) and The University of Texas at Austin (D.M.A., 2011).

Underneath his relaxed demeanor lies an intense musical passion. A cursory glance at Menefield’s musical output displays a rare breadth of versatility and virtuosity. He has two jazz albums, has performed as a soloist with the Cincinnati Symphony Orchestra and Cincinnati Opera, and has received commissions from the Cincinnati Opera and other musicians.

Dr. Menefield’s perspective on musical styles is illuminating. He spoke at length about the relationship between jazz and classical styles, delving into their shared history of improvisation.

“We often think of classical and jazz as being opposites of each other, as opponents, which is definitely not the case,” says Menefield. “When you dig deeper into their histories, it becomes clearer that classical composers were also superior improvisers.”

The similarities between the two genres come out in his music. “In both a very organic and intentional way, it is a mission of mine to show how these worlds can coexist.”

William’s commitment to his craft is apparent in his expertly executed and engaging performance and teaching style. He is dedicated to both educating and mentoring young musicians, and is clearly motivated by sharing the power of music. 🎵



Colere Quartet wins gold at Fischhoff

The **Colere Saxophone Quartet**, composed of three University of Iowa doctoral students and a recent UI alumnus, won a gold medal May 10 at the 47th annual Fischhoff National Chamber Music Association Competition.

The Fischhoff National Chamber Music Association Competition is the nation's largest chamber music competition and America's premier educational chamber music competition.

Members of the Colere Saxophone Quartet include:

- **John Cummins** (DMA, 2018), Grinnell, Iowa
- **Elissa Kana** (DMA), Katy, Texas
- **Greg Rife** (DMA), Crest Hill, Illinois
- **Dennis Kwok** (DMA), Hong Kong

Due to the COVID-19 pandemic, the Fischhoff National Chamber Music Association transitioned from its traditional live competition to a virtual one, basing decisions on the ensembles' initial video auditions.

"This has been a long journey for them in the Fischhoff Competition. Even though they won the Plowman Competition last year, they only advanced to the semifinal round at Fischhoff that year," says Kenneth Tse, professor of saxophone. "After months of dedicated practicing and rehearsing, they committed the entire program to memory and were thoroughly prepared to take on the challenge again. We are thankful that despite the COVID-19 pandemic, the Fischhoff committee decided to move forward with the competition. I am very excited that they finally received what they deserve, and it is truly a terrific memory for their time here at the University of Iowa."



Gompper Receives Guggenheim Fellowship

Professor of Composition **David Gompper** was among 175 writers, scholars, artists, and scientists nationwide chosen for a Guggenheim fellowship in 2020.

Gompper is using the fellowship to take a full year off from teaching to focus solely on writing a piano concerto, a triple concerto, and an orchestral piece called Starburst for Naxos Records, the world's leading classical music label.

"Being selected confirms that my many recent projects have paid off. This award is certainly a step in that direction, and in the direction of being able to navigate or be recognized on an international level," says Gompper.

Gompper's Guggenheim project follows three previous recordings on the Naxos and Albany labels: the 2019 releases of String Music and Double Concerto 'Dialogue'/ Clarinet Concerto/Sunburst, and Gompper: Violin Concerto, released in 2011. His previous CDs have been recorded in Henry Wood Hall and Cadogan Hall in London, where he was deeply involved in the recording process, a plan he hopes to follow for the new recording as well.

Composing music for a full orchestra is typically a nine-month process, which begins with Gompper jotting ideas down on paper and using the piano to "test things out," he says.

"For many of my concerti, I cast them first as duets—violin and piano, double bass and piano—which allows me to make sure the composition works formally from beginning to end. Only then do I begin the process of orchestration," he says. "Similar to an architect, my responsibility is to get the entire concept in place while at the same time being attentive to detail."

Music Therapy Alumna Competing for National Dissertation Award

UI's Graduate College awarded **Alaine Reschke-Hernández** (Ph.D. 2019) the D.C. Priestersbach Dissertation Prize in the Social Sciences, an award established to recognize excellence in doctoral research. During her time at Iowa, she focused her research on establishing an effective model of music therapy for patients with Alzheimer's disease and related dementias (ADRD).

The Graduate College also selected her dissertation to represent the University of Iowa in the national competition for the 2020 Council of Graduate Schools/ProQuest Distinguished Dissertation Award, the most prestigious dissertation prize in the country.

"In addition to producing an intellectually elegant study, which has been chosen as a finalist for the nation's most prestigious dissertation award, Alaine's research will have an important clinical impact," says Kate Gfeller, Alaine's advisor and professor throughout her doctoral studies. "Her dissertation has implications for optimizing social, cognitive and affective wellbeing for persons with Alzheimer's disease (AD). Her findings will help define best practices for music therapy, and can influence care by related professions and family caregivers...her research is an important reminder of the power of music in our lives."

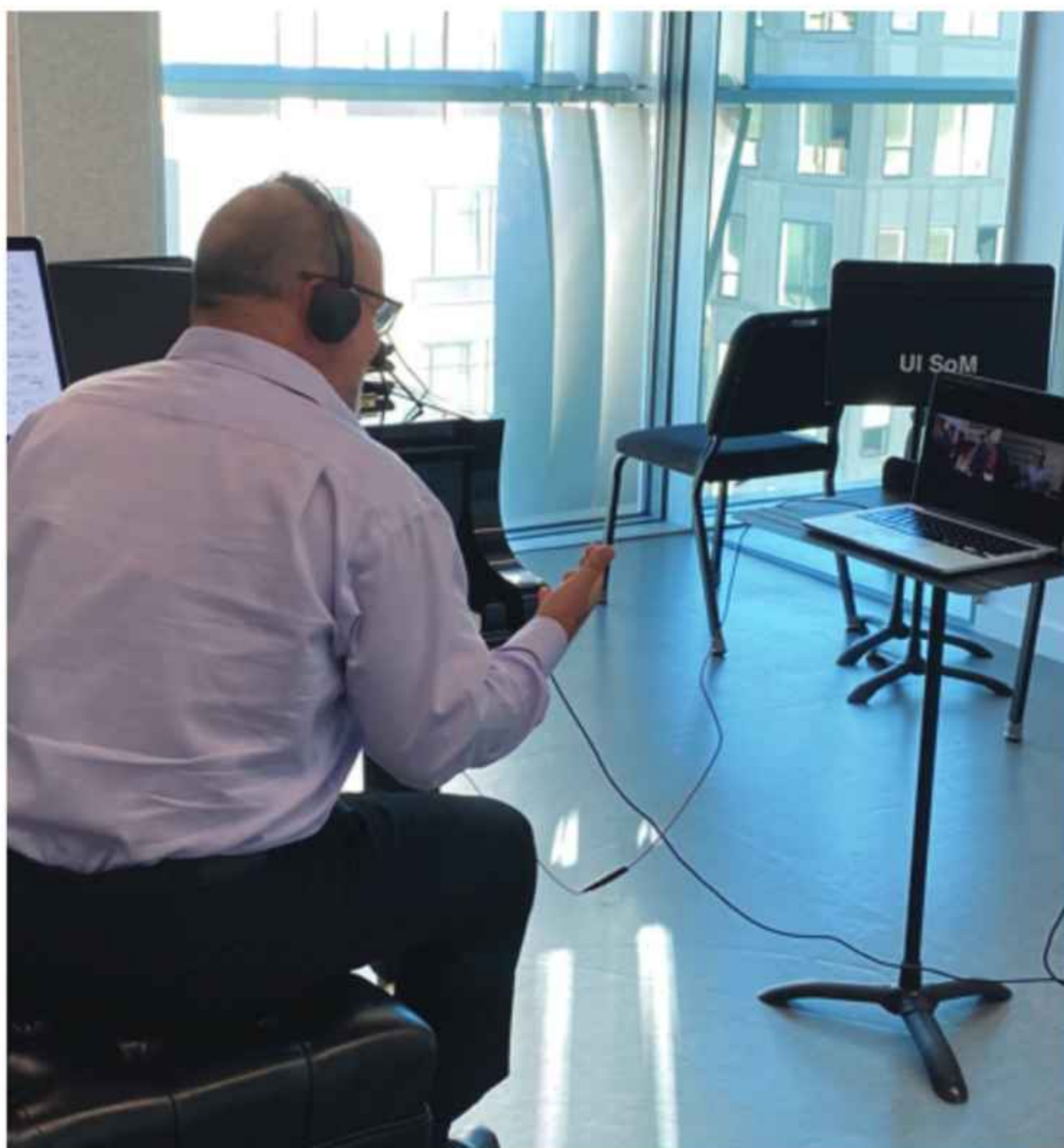


Since completing her doctoral degree as a Ballard and Seashore Fellow, Dr. Reschke-Hernández has joined the faculty of the University of Kentucky as an assistant professor in the School of Music. She also continues to work as a board-certified music therapist.

Director of Bands **Mark Heidel** and the **Iowa Symphony Band** were selected to perform at the North Central Division Conference of the College Band Directors National Association on February 20 at DePaul University's Gannon Concert Hall in the Holtschneider Performance Center. They also performed a pre-conference concert at Moline High School.



Two University of Iowa alumnae participated in the presidential inauguration "The President's Own" United States Marine Band: Gunnery Sgt. **Kara Santos** (M.A. 2001, D.M.A. 2005) and Master Sgt. **Kira Wharton** (M.A. 1995, D.M.A. 1997). Santos (pictured here) played flute and Wharton, chief librarian, managed the music for the musicians and remained on the platform with the musicians. The band provided music for the swearing-in ceremony at the U.S. Capitol while seated directly beneath the inaugural platform.



Piano Professor **Alan Huckleberry** gave a disklavier masterclass to piano students at Southeast Missouri State, showcasing one of two disklaviers recently acquired by the University of Iowa School of Music. The disklavier technology makes it possible to connect two, three, or even four disklaviers via the Internet, producing the same key and pedal movements in real time.



In 2017, all eyes turned to Iowa City as the best tradition in college football was born: **The Iowa Wave**. Last year, the Hawkeye Marching Band teamed up with country music star Pat Green to record a special version of the song behind the tradition. “Wave on Wave,” featuring Pat Green and the Hawkeye Marching Band, was released this fall on iTunes and Spotify. The proceeds from downloads and streams will go directly to the University of Iowa Stead Family Children’s Hospital.

Doris Preucil (MA 1968) was the recipient of the 2020 ASTA Marvin J. Rabin Community Service Award. Doris is the founder and director emerita of the Preucil School of Music in Iowa City, Iowa.

Jim Dreier, associate professor in jazz studies, was the 2020 inductee into the Iowa Jazz Educators Hall of Fame. This is the highest honor for a jazz educator in the State of Iowa. Professor Dreier joins more than 25 teachers and performers in the Hall of Fame, including past UI inductees Tom Davis and John Rapson.

School of Music students **Mark Rheume** (PhD composition), **Megan Maddaleno** (DMA orchestral conducting), **Gustavo do Carmo** (DMA piano), and **Zachery Meier** (PhD composition), were accepted into this past summer’s highly selective Eastman Leadership Academy. Participants in the academy (held virtually this year) engaged with similarly passionate and dedicated musicians while focusing on topics such as innovation in the arts, application of entrepreneurial thinking and business skills, and crafting a personal mission.

Musicology Professor **Marian Wilson Kimber** received the Sight and Sound Subvention award from the Society for American Music for her work “In a Woman’s Voice: Musical Readings by American Women Composers.”



For the first time in its 140-year history, the Hawkeye Marching Band is paperless. Thanks to a generous grant from the College of Liberal Arts & Sciences, the HMB is using the **Flip Folder App** (by BandSavvy LLC) for all sheet music. This app not only keeps students safe by eliminating student contact-related music distribution, but also reduces their carbon footprint.



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KEEP IN TOUCH! WATCH A LIVESTREAM

Amazing things are always happening at the University of Iowa School of Music! Connect with us online for the latest news and events.

School of Music performances are either live-streamed or recorded and re-broadcast during COVID. Check out arts.uiowa.edu for a calendar of upcoming streams.

