

**IOWA**

SCHOOL OF  
**MUSIC**

2022-23 MAGAZINE



Chamber Music at Iowa

**A STRONG TRADITION  
FOR NINE DECADES  
AND COUNTING**

# SCHOOL OF MUSIC

2022-23 MAGAZINE

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Students Vince Malan, Anna Kelly, and Orson Sproule perform in the Iowa City Ped Mall.

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From the Director



## BUILDING ON 90+ YEARS OF CHAMBER MUSIC

Hello from the School of Music!

**As our cover story suggests, I hope the last year has given you the chance to experience music at its most intimate levels.**

Here at the University of Iowa, we're working hard to bring music to the people—wherever they are. This issue is an exciting review of our last 12 months.

We have an update from two faculty members who are supporting those with hearing loss—including performers, students, and music faculty, who are at greater-than-average risk of hearing loss. Their goal is to make sure people can continue to safely play and enjoy music for the rest of their lives.

On pages 18-21, you'll get a close-up look at the life of Ann Howard Jones, former student and guest conductor at Iowa. Today, she funds the Larry G. and Ann Howard Jones Vocal Ensemble Residency Program to bring music performances, master classes, and lectures on vocal chamber music to the School of Music.

You also get to meet three of our new faculty members, along with several recent graduates who share their experiences and future plans.

And, finally, as we transform the School of Music into a chamber music destination, it's our goal to give students, faculty, and the community as many opportunities to hear and perform music as possible—including in solo and ensemble capacities.

Check out pages 2-7 to see just how far we've come in bringing chamber music into every aspect of our School of Music.

We can't wait to share what we've been up to.

Stay well and stay in touch,

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



## COVER STORY

### 2 **Bringing Music to the People for Nine Decades and Counting**

Chamber music's roots run 90 years deep at Iowa. And those strong roots are what support its continued growth today.

## FEATURES

### 8 **A Mission to Help Musicians Prevent Career-Threatening Hearing Issues**

How Dr. Kate Gfeller and Dr. Hae Sun Kim are working to actively support people with hearing loss.

### 12 **Reflections from Recent Graduates**

Meet recent graduates as they share their goals, words of wisdom, and future plans.

### 18 **Helping Students Uncover Career Opportunities in Choral Music**

Ann Howard Jones' generosity funds the new Larry G. and Ann Howard Jones Vocal Ensemble Residency Program for vocal chamber music.

### 22 **Faculty Profiles**

The School of Music is excited to grow its distinguished faculty with the addition of new members.

## NEWS OF NOTE

### 26 **Student, Faculty, Staff, & Alumni Highlights**

# BRINGING MUSIC TO THE PEOPLE NINE DECADES AND COUNTING

BY LEAH GROUT GARRIS



Chamber music's roots run deep at Iowa. In 1936, the School of Music's first faculty quartet was established. Today, the University of Iowa is creating a chamber music destination program for every music area.

Chamber music provides an experience unlike any other format—not only for the people who perform it, but also for the people who listen to it. It's a more intimate way to interact with music all around.

Its roots run deep at Iowa—nearly 90 years deep. And those strong roots are what continue to keep chamber music alive and growing today at the School of Music.

"We have to stop assuming that the audience will always come to us in our ivory tower," says Alan Huckleberry, piano professor. "We have to bring our music to the audience, and we have to be more flexible in our venues. It's hard to put an orchestra in the Ped Mall, but it's super easy to put a quartet or trio in the Ped Mall." (Just look at the cover photo!)

And that's exactly what chamber music does: It brings music to the people.

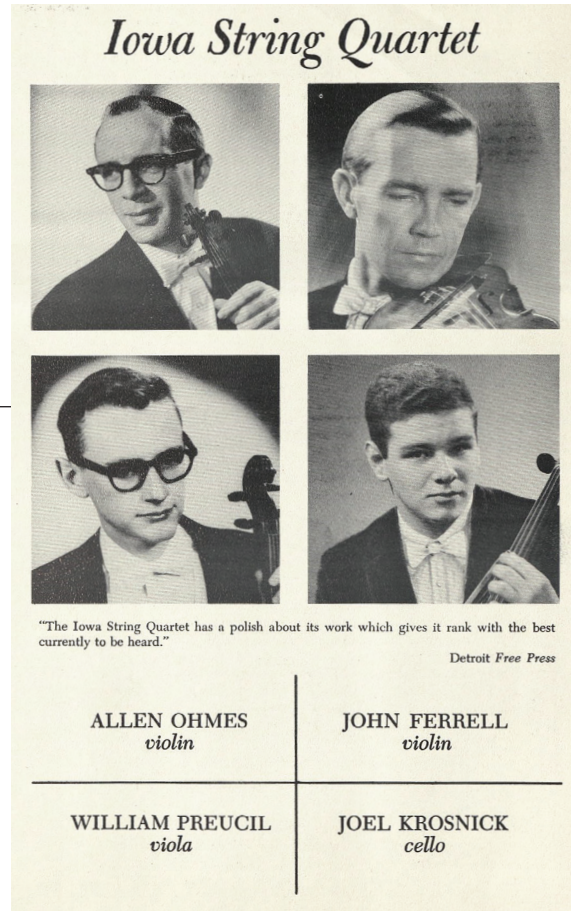


**LISTEN TO FACULTY  
ENSEMBLES THROUGH  
THE DECADES**

Left Image: (left to right) Allen Ohmes, John Ferrell, Charles Wendt, & William Preucil (Stradivari Quartet)

2 Right Image: (left to right) Vince Malan, Anna Kelly, & Orson Sproule

Flyer to promote the Iowa String Quartet (later called the Stradivari Quartet)



## How Iowa's Storied History of Chamber Music Began

WHEN PHILIP GREELEY CLAPP CAME TO THE UNIVERSITY OF IOWA IN 1919, his mission was to build a School of Music that:

1. Provided as many opportunities to hear music as possible
2. Gave students the chance to perform and compose music in solo and ensemble capacities

As part of this philosophy, Clapp believed in the value of chamber music: small groups with one player per part and no conductor. He viewed it as a way to make music more available to the public throughout campus and on the radio.

In 1936, under Clapp's leadership, the Iowa String Quartet was organized. It was the University of Iowa's first faculty quartet, and its first official foray into chamber music.

Nearly three decades later, the Iowa String Quartet became the Stradivari Quartet. By this time, its members were very well-known: Allen Ohmes (violin I), John Ferrell (violin II), William Preucil (viola), and Charles Wendt (cello).

To perform at their very best, the group rehearsed 15 hours a week. They practiced every morning, including Saturdays, and their diligence paid off. They were one of only a small number of American quartets under management in the 1960s.

"One day, I was reading a review of our quartet at the Phillips Collection in the newspaper, which is what everyone wanted to do on a Monday if they played on Sunday," explains Preucil, emeritus professor and former Stradivari Quartet member.

**"I stopped at the society pages because there was an article about a quartet of instruments by Antonio Stradivari being given to the Corcoran Gallery of Arts in Washington, DC. I reached over to the phone, picked it up, and called them. They told me, 'You're already being considered to have them.' And we got them. We played the instruments for five years, and we could take them anywhere. That was a big splash for us."**

This honor only helped the Stradivari Quartet become more popular, which also strengthened Iowa's chamber music program. The group started touring internationally, playing at embassies and exchanging ideas with local musicians wherever they went.

"We experienced so many wonderful things to take back to the University of Iowa," says Preucil. "As we did this, our students started thinking, 'Maybe I can make a life in chamber music, too.'"

Left to right: (Maia Quartet)  
Tim Shiu, Beth Oakes,  
Amy Kuhlmann, Amos Yang



## Building Upon the Legacy of the Stradivari Quartet

The Stradivari Quartet became the cornerstone of Iowa’s chamber music program—a foundation upon which all other chamber music has been built.

As its members retired, the School of Music was without a string quartet for a short time—until it decided to try a new approach. Instead of a faculty quartet, the School of Music director at the time, David Nelson, wanted to re-establish a string quartet presence by bringing in an existing group.

“The Maia Quartet visited Iowa three times to explore it as a possible home,” says Beth Oakes, professor of instruction for chamber music. She was a charter member of the quartet, which was established in 1990 in Cleveland. “We knew we would be building on the rich history of the Stradivari Quartet, and we discovered this community that had a strong passion and love for string quartet. I thought, ‘I could be happy here.’ And that was 25 years ago.”

In 1998, the Maia Quartet was named the University of Iowa School of Music’s Quartet in Residence, and it held that spot for 13 years. When it disbanded, Oakes used her experiences as inspiration to reimagine the School of Music’s residency program.

“I envisioned intense experiences that offered students a chance to really focus and learn,” she explains, “and then return to normal life for a while.”

She made this first-of-its-kind model a reality as the director of the University of Iowa String Quartet Residency Program (UISQRP). With Oakes at the helm, the UISQRP brings a small handful of nationally recognized string quartets to campus for extended residencies—an approach that’s generating buzz on the national chamber music circuit for being so unique.

**“The caliber of the groups that come for the residencies is incredible,” says Renee Santos 2024 BM, who studies violin. “We are given so many opportunities to work with them individually and in a chamber music setting.”**

With at least four quartets visiting the School of Music every year, Oakes estimates that the average freshman gets to work with between 16 and 20 groups—each with a different perspective and innovative approach to chamber music—by the time they graduate.

“I attended a conservatory, and the kind of music experiences my students are getting here surpass what I had in school,” she says.

One of the best things about this residency approach, says Huckleberry, is the fact that, although it’s a string program, it involves the entire School of Music—not just strings.

“It’s an incredible opportunity for our students,” he says. “They do under-the-hood lectures and get immediate access to the field. The program is expanding the horizons of our students and what’s possible with a music degree.”

Left to right: Paul Anderson,  
John Beer, Robert Yeats,  
John Hill, Paul Smoker  
(Iowa Brass Quintet, 1976)



## Chamber Music Encompasses More than Strings

Just as the School of Music's approach to chamber music has changed over the years, its reach has continued to expand into new music areas.

The Iowa Brass Quintet, a faculty chamber group, was founded in 1963 as the second faculty group on campus—nearly 30 years after the faculty string quartet was established.

“The earliest Iowa Brass Quintet faculty recital program in the archive is from 1974, making it one of the earliest faculty brass quintets established in the United States,” says John Manning, associate professor of tuba. He's a member of the quintet today.

His life and career are centered on chamber music, and he's made it his goal to help his students learn how to do the same.

He says Iowa's chamber music legacy helps students grow as musicians while they learn and perform new works and gain knowledge and experience from rehearsals, coachings, and performances.



Left to right, top to bottom: David Gier, Amy Schendel, Jeffrey Agrell,  
Edward Hong, John Manning (Iowa Brass Quintet, 2010)

Each year, the School of Music hosts a different brass chamber group residency. This spring, the School of Music will host a residency and cooperation with Hancher Auditorium by the Westerlies, a brass quartet made up of two trombones and two trumpets.

Since the establishment of this residency initiative in 2021, Manning says there's been a dramatic increase in student brass chamber groups. **“Our visiting brass chamber music program is one of only a few in the country,” he says. “We're all very grateful for and inspired by the establishment of the visiting brass chamber ensemble program, and our students benefit greatly from it.”**

Chamber music has moved into the woodwind area as well. Nicole Esposito, flute professor, says it's exciting to see the School of Music expand chamber music resources for areas beyond strings. “This growth has helped bring out a very collaborative spirit among faculty, and it helps to create a sense of community across the School of Music.”

The students feel this collaboration and community, too, she explains. Bringing chamber music performance, education, and residency experiences into the woodwind area offers not only unique learning opportunities, but also more chances for students to learn about leadership, collaboration, and organization.

University of Iowa Black Pop Music Ensemble performance, December 2022



## Bringing a Small-Ensemble Focus to Jazz and Piano

More recently, chamber music has taken hold in the jazz area as well—something that Damani Phillips, associate professor of jazz, is thrilled to finally see happen.

“The first iterations of jazz were not small,” says Phillips. “They were big bands. But playing in a big band isn’t all that realistic these days. It’s far more affordable to bring in a quartet or quintet than it is to bring in an 18-person big band.”

To encourage and celebrate the art of small group jazz performance, Phillips was instrumental in helping form the first Annual University of Iowa Jazz Combo Competition. The goal was to establish a tradition that also acts as a catalyst for developing chamber music skills. There’s no other competition like it in the state.

The University of Iowa has a rich history of large-group jazz competitions. But, as he points out, small groups are more practical and in better alignment with the professional opportunities that students will encounter in the future.

**“When their phone rings for opportunities to play, we want them to be able to answer that phone and say ‘yes’ to as many things as humanly possible,” Phillips says. “And this is one more way to equip students to be able to do that.”**

In the spirit of bringing music to the people—the heart of what chamber music enables—Phillips and three other faculty members also took their own jazz quartet on the road to recruit prospective students in the south. “We decided to take the music to them instead of waiting for them to come to us,” he says.

This fall has been an especially exciting time for chamber music at Iowa: The School of Music hired Doreen Lee, a visiting assistant professor of collaborative piano who will be dedicated exclusively to piano chamber music pedagogy and establishing a graduate collaborative piano program.

While chamber music has always been for piano, as Huckleberry explains, the School of Music hasn’t been able to move it forward in the piano area—until now.

“This is an exciting time for chamber music at Iowa,” says Huckleberry. “Back in the ’70s, ’80s, and ’90s, the orchestra was the University of Iowa’s music powerhouse. Slowly, we’ve moved away from that to involve and recognize smaller ensembles and chamber music.”

“

The first iterations of jazz were not small. They were big bands. But playing in a big band isn’t all that realistic these days. It’s far more affordable to bring in a quartet or quintet than it is to bring in an 18-person big band.

– Damani Phillips





Student trio coaching session

## A One-of-a-Kind Learning Experience

While chamber music makes music more accessible and intimate, it also does something much bigger: It equips students for life, both personally and professionally. It brings forth valuable lessons by its very nature.

**“Instead of a band, choral, or orchestra director in charge of you and your time, you’re in charge,”** says Katie Buehner, director of the Rita Benton Music Library. In fact, it’s one of the few places in their education where students spend lots of time together in a small group without a professor nearby.

When you’re a musician in a quartet or quintet, Buehner explains, you’re also an entrepreneur who needs to know how to do everything from deciding on programming and scheduling rehearsals to accounting and talking to an audience.

“Orchestra is very good at teaching you how to follow orders, which isn’t a bad thing,” says Santos. “In a large group, it’s most efficient to have a clear hierarchy of authority and to learn how to best execute whatever is being asked of you. In chamber music, however, things are much more equal. While some people will adopt certain roles, depending on their personalities and preferences, an emphasis is placed on a fairly equal distribution of labor.”

As a natural result of communicating with your ensemble, she explains, group members also learn how to word opinions, receive criticism and suggestions, and compromise.

For Santos, performing chamber music is one of her favorite musical experiences: It combines the adrenaline rush of being solely responsible for her part with the comfort of being on stage with friends.

### Looking Forward to the Future

Over the last nearly 90 years, chamber music at Iowa has grown from a faculty quartet to a chamber music destination—with programs that are different than what other institutions are able to offer.

**“If you looked at chamber music when we had the Stradivari Quartet, and we were traveling all over the world, you would think, ‘Wow. This is the greatest that it will ever get.’ But it’s foolhardy to think that way. If you look at it now, it’s even better,”** says Preucil. **“Chamber music is an entirely different operation. And the results are marvelous.”**

If the past is any indication, the future of chamber music at Iowa will continue to thrive through innovation and trying new approaches to show students what this small-group approach to music has to offer. ■



## New Graduate Student Quartet on Campus

The School of Music is excited to welcome a new graduate student quartet to Iowa—the Dunn Graduate Quartet—thanks to a generous gift.

**“It gives us a chance to think longer term about possibilities and repertoire,”** says Beth Oakes, professor of instruction for chamber music and director of the University of Iowa String Quartet Residency Program (UISQRP).

To kick things off, in September, the UISQRP partnered with Hancher Auditorium to bring the Attacca Quartet and Caroline Shaw to campus, giving the Dunn Graduate Quartet a chance to work with these artists.

They’ll also work on a piece by Jessie Montgomery with the Sphinx Virtuosi, as well as a piece by John Zorn, performed by JACK Quartet.

**“Not only will they get that depth of work,”** says Oakes, **“but they get to explore that work with the artists.”**

In January 2024, the Dunn Graduate Quartet will attend the Chamber Music America Conference in New York: the largest gathering of small music ensemble professionals who unite for captivating discussions, concerts, and celebrations honoring achievements in chamber music.

# A MISSION TO HELP MUSICIANS PREVENT CAREER-THREATENING HEARING ISSUES

BY LEAH GROUT GARRIS

While music is rarely considered an occupational hazard, hearing loss is often caused by music—the very thing music majors and musicians love most. That’s why **Dr. Kate Gfeller** and **Dr. Hae Sun Kim** are working to actively support those with hearing loss.

In 1983, Dr. Kate Gfeller, a music therapy professor at Colorado State University, received a call from a deaf education teacher who was worried about her students. They were performing poorly in music class, and the teacher wondered: Could Dr. Gfeller’s practicum students help?

“None of my students were available,” explains Dr. Gfeller, “so I said, ‘Would you take me instead?’” As she adapted lessons and found ways to help students succeed in music class, she discovered a passion for working with people who have hearing loss.

A few years later, she received another call—this time from the University of Iowa School of Music about a music therapy opportunity. Because she knew the University of Iowa had one of the top hearing loss programs in the world, she not only wanted to teach music therapy at Iowa, but also accomplish something else: clinical and research collaborations between the School of Music, the Department of Communication Sciences and Disorders, and the University of Iowa Hospitals and Clinics’ Department of Otolaryngology. And that’s exactly what she did.

“

When I first proposed the idea of a music program for kids with hearing loss at Iowa, there was skepticism, but we set up a pilot study.

– Dr. Kate Gfeller



Left to right , top to bottom: Maninoa Courtright, Grace Davidson, Laura Kuper, Dr. Hae Sun Kim, and Dr. Kate Gfeller

“When I first proposed the idea of a music program for kids with hearing loss at Iowa, there was skepticism,” she says, “but we set up a pilot study. What started out as a small project expanded into more than three decades of multi-phase collaboration focused on helping people with hearing loss and preventing hearing loss in musicians.”

For 35 years, Dr. Gfeller’s otolaryngology lab has enjoyed research funding from the National Institutes of Health and other agencies to support not only her scholarship but also approximately 50 students who work with her.

Although Dr. Gfeller retired from teaching in 2021, she continues an active research and clinical agenda in her lab. She says students support her in many ways, including through the ongoing development of a free website visited by more than 100 people around the world daily who want to learn about music and hearing loss.

**Recently, Dr. Gfeller has focused her lab on preventing hearing loss in musicians, helping them protect their livelihood and passion. In 2019, she established a hearing conservation program—a collaboration between the School of Music, the Department of Communication Sciences and Disorders, and the University of Iowa Hospitals and Clinics’ Department of Otolaryngology.**

Through a combination of federal grants and seed money offered up by Dr. Gfeller herself, this initiative investigates hearing loss trends and promotes hearing loss prevention.

### **Helping Musicians Prevent and Manage Hearing Loss**

While music is rarely considered an occupational hazard, hearing loss is often caused by music—the very thing music majors and musicians love most.

People who are regularly exposed to excessively loud sounds— including



When I started working in Dr. Gfeller's lab, I had very limited information related to hearing loss. But, once I began working as a research assistant and tested people with hearing loss, I started to realize how important music was to them. They wanted to hear music better.

– Dr. Hae Sun Kim



music—are at greater-than-average risk for hearing loss. Unfortunately, most musicians don't realize their hearing damage until it's too late. "The delicate structures in your ear can be damaged by loud music when you're a young person, but the problems may not show up until your thirties, forties, or even fifties and sixties," Dr. Gfeller explains.

To educate musicians about hearing preservation—and help faculty understand how to support hearing protection among students—Dr. Gfeller created a hearing preservation team made up of a network of hearing experts who work closely with the students in her lab.

The team is taking major steps toward ensuring that people can continue to safely play and enjoy music for the rest of their lives. **In Fall 2021, her lab provided free hearing screenings for 78 students in the School of Music who wanted to assess their hearing status.** The screenings identified 12 undergraduate students who were already suffering from hearing loss so they could take steps to prevent further loss.

**In Fall 2022, the program expanded to instruct students on hearing loss prevention and use of free hearing protection.** The program includes the creation of a video on hearing preservation created by **Erika Cowhey, a recent graduate** who worked in Dr. Gfeller's lab.

"We hope we can make screening and hearing preservation information available to all students and faculty every year, but we'll need additional resources to do that," says Dr. Gfeller. "We could serve many more students and faculty members if others would join me in supporting this Iowa hearing health initiative."

### **An Impactful Partnership and a Changing of the Guards**

Many students from Dr. Gfeller's lab have gone on to pursue professional opportunities not only around the world, but also right here in Iowa. This includes Dr. Hae Sun Kim, now an assistant professor of music therapy at the University of Iowa.



Left to right: Dr. Hae Sun Kim, Dr. Kate Gfeller, Laura Beth Reznicek, Erika Petersen Cowhey, Will Hardy

Dr. Kim earned her Bachelor of Music in Music Therapy at the University of Iowa and later returned for her doctoral degree in music therapy.

“When I started working in Dr. Gfeller’s lab, I had very limited information related to hearing loss,” she explains. “But, once I began working as a research assistant and tested people with hearing loss, I started to realize how important music was to them. They wanted to hear music better.” She also has friends who are musicians and struggle with hearing loss.

Through her dissertation, Dr. Kim developed tools to educate music therapists and music therapy students on best practices with clients who have hearing loss.

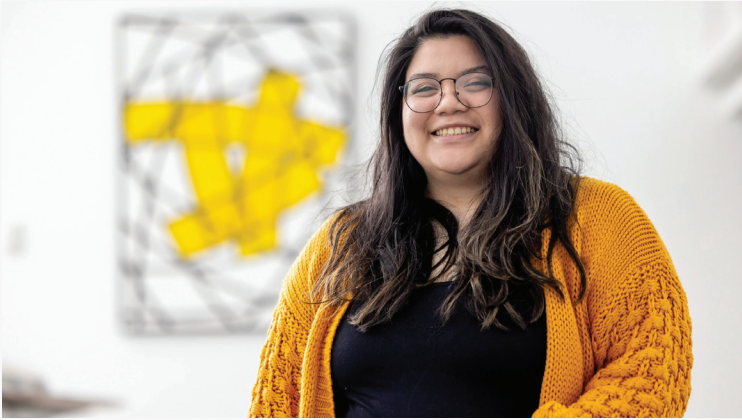
Dr. Kim and Dr. Gfeller, who is now professor emerita, work collaboratively in the Music and Hearing Loss Lab in the Department of Otolaryngology. Dr. Kim is stepping up to lead the hearing conservation program in the School of

Music. “We will continue to collaborate, but Dr. Kim will be in charge of supervising students and creating her own research agenda and new initiatives,” says Dr. Gfeller.

This fall, Dr. Kim’s first order of business is to finish the hearing preservation project. She will also support the Music and Hearing Loss Lab as it continues to expand the program’s online resources. **“We’re not only doing research, but also actively providing support for those with hearing loss,” Dr. Kim explains.**

To continue offering free hearing screenings and help music majors, faculty, and musicians stay vigilant in protecting their hearing, she hopes to increase funding for the research program as well.

“Having Dr. Kim in the School of Music and working on this particular project is very exciting,” says Dr. Gfeller. “We could become a model of hearing conservation for musicians, music majors, and faculty around the world.” ■



### Caitlyn Valencia '23 BA/BM

🎵 Violin, Music Education    📍 West Dundee, IL

BY EMILY COLITTE

**WHEN CHOOSING A SCHOOL TO CALL HER HOME AWAY FROM HOME**, Caitlyn Valencia of West Dundee, IL, was drawn to the UI School of Music—the beautiful, state-of-the-art Voxman Music Building. And she was won over by the fact that Iowa would allow her to pursue multiple areas of study. **“I am able to study both music education and violin performance at the same time!”** says Valencia.

During her time here, she took advantage of many performance opportunities offered to students in the School of Music. She was featured in the UI Symphony Orchestra, UI Chamber Orchestra, and UI Campus Symphony, and she has played violin in multiple chamber ensembles through the chamber residency program.

“The School of Music is like home to me. There are a lot of different opportunities available for undergraduate and graduate students. I’ve grown a lot here, and it’s because of everything that the School of Music provides.”

She gives special thanks to her violin teacher, Professor Scott Conklin. She has become both a better violinist and teacher herself, thanks to him. She also shouts out Professor Elizabeth Oakes, who leads the String Quartet Residency Program, saying that Oakes has pushed her musicianship to a different level and provided her with incredible opportunity.

“Both of these professors are wonderful people who care for their students. I love them both!”

After graduation, Valencia will pursue a teaching position either in the Iowa City area or back home in Illinois. She hopes to teach high school orchestra, but she’s open to teaching any grade level. “My biggest goal is to have kids enjoy making music, no matter their background and identity. I want to be able to create a space where kids feel like they can be successful. Iowa has continued to open my mind to the possibilities I can achieve by teaching K-12 music.”



The School of Music is like home to me. There are a lot of different opportunities available for undergraduate and graduate students. I’ve grown a lot here, and it’s because of everything that the School of Music provides.”



## Mady Doucette '23 BM

🎵 Piano, Oboe 📍 Moline, IL

BY ADEDAYO AGARAU

**IN BUSTLING AND LIVELY IOWA CITY, A YOUNG MUSICIAN FROM MOLINE, IL,** discovered a home away from home. Mady Doucette, who just earned her bachelor's degree in piano performance this spring, was immersed right away in the school's vibrant atmosphere and embraced by a nurturing community that allowed her to flourish. As she honed her piano and oboe skills, her dedication to her craft was evident, and her versatility as a musician became a defining aspect of her identity.

Throughout her time at the university, Doucette participated in various ensembles, including the concert band, orchestra, and chamber music groups, and she has really enjoyed the abundant opportunities to demonstrate her musical abilities on stage.

**The University of Iowa provided crucial support in Doucette's journey, awarding her scholarships that helped ease the financial burden of her education and empower her pursuit of musical excellence.** In this nurturing environment, she focused wholeheartedly on her passion for music. She remains deeply grateful to the generous donors and the University of Iowa for their unwavering belief in her potential and for investing in her future success—as well as to faculty members who have helped her grow and thrive, both academically and personally.

She credits the supportive School of Music with facilitating her artistic growth, especially her piano professor, Dr. René Lecuona, who she said provided her with expert guidance in honing her piano skills and extended understanding and support throughout her mental health journey.

Doucette is enjoying a gap year before pursuing graduate studies. She wants to establish a private music studio and launch a reed-making business, aiming to serve the double reed community—wherever she ends up. While she explores options for her next home and artistic community, she is also eager to explore new opportunities that lie ahead.



## Will Hardy '23 MA

🎵 Oboe, English Horn

📍 Northfield, MN

BY EMILY COLITTE

**FROM THE MOMENT HE FIRST WALKED THROUGH THE FRONT DOORS OF VOXMAN,** Will Hardy knew he would love the UI School of Music. A native of Northfield, MN, he wanted to stay in the Midwest because his wife's family is here, and the University of Iowa and surrounding community felt like the perfect fit for them.

**"The School of Music is a big, beautiful place and a very welcoming environment. There is an air of positivity here," he says.**

Hardy played oboe and English horn in the conducting lab orchestra during the height of COVID—which he noted as a highlight during his time here. A socially distanced, masked music ensemble made for a unique experience. "It was nice to be able to make music with people again, and I really enjoyed it," he says.

He was also a part of the graduate fellowship program, which assisted him immensely with grad school finances, and he was on the board of the UI chapter of the Music Therapy Student Association, serving as the group's parliamentarian.

After graduation, Hardy plans to remain in Iowa City and hopes to expand the influence of music therapy in the area. He would love to someday set up a facility with a studio-like space to make music and teach instruments to people with complex needs.

**"Iowa showed me great ways to think about music therapy and helped me to see my dreams," he says.**

"I love writing songs, and I want to share that with people who might not feel as included in the typical music world."



## Jerome Gillespie '23 MA

🎵 Jazz Studies

📍 New York, NY

BY ADEDAYO AGARAU

**WHEN JEROME GILLESPIE RECEIVED A CALL INVITING HIM TO APPLY FOR THE MASTER'S IN JAZZ STUDIES** program at the University of Iowa School of Music, he briefly stopped his car to locate Iowa on the map. Despite having graduated from the Manhattan School of Music and actively performing in the lively jazz scene in New York before the pandemic, he “took a leap of faith” and moved to Iowa to begin his fully funded Master’s program.

Gillespie played in several ensembles available in the School of Music, including Johnson County Landmark, directed by Professor and Head of Jazz Studies Dr. Damani Phillips; Jazz Repertoire Ensemble, co-directed by Gillespie and Lecturer Curtis Taylor; and Black Pop Music Ensemble, directed by Assistant Professor Dr. William Menefield. Getting involved in the local music scene, he also collaborated with Blake Shaw, a University of Iowa alum (2013 BA, 2017 MA) and faculty member in jazz programs at Cornell College and Kirkwood Community College.

Gillespie appreciates the tightly knit community at Iowa, and he has enjoyed connecting with others through tailgating for Hawkeye football games and gathering to watch wrestling matches and other sporting events. He is also grateful for the opportunities provided by his professors to lead in many capacities. **He credits his growth as an artist and a creative to being a teacher at Iowa, where he had the opportunity to direct an ensemble for the first time.**

“The support I received from the school in the form of assistantships and scholarships has been tremendous,” Gillespie says. “My tuition was covered, and the stipend was very comfortable. It’s better than what most of my friends earn in New York.”

He and other members of the jazz program also received generous support from donors toward a recording project for graduation.

Gillespie enjoyed life-changing experiences—such as learning composition—here at the University of Iowa, which he calls the “best-kept secret.” He returned to New York after graduating from Iowa and has started doctoral studies at Juilliard.



The support I received from the school in the form of assistantships and scholarships has been tremendous. My tuition was covered, and the stipend was very comfortable. It’s better than what most of my friends earn in New York.





## Caleb Estrada-Valentin '23 MA

🎵 Flute, Fellowship Program 📍 Coppell, TX

BY EMILY COLITTE

**FLUTE: THAT IS WHAT BROUGHT GRAD STUDENT CALEB ESTRADA-VALENTIN FROM TEXAS** to study at the University of Iowa. Caleb was drawn to the UI School of Music because of the pristine reputation of its faculty and the chance to work with internationally renowned flautist and head of the school's woodwind area, Professor Nicole Esposito.

"It just felt like the right fit, and I was excited to get the chance to work with a flute professor who had the international acclaim that Professor Esposito has," he says.

During his time here, Estrada-Valentin performed in the UI Symphony Band, was principal flute in the UI Symphony Orchestra, and started his own woodwind quartet. Having previously been a music education major while earning his undergrad degree at Baylor, he has enjoyed the ample opportunities to actively perform at Iowa.

**In addition to his performance accomplishments, Estrada-Valentin studies under the grad fellowship program. "I am very grateful that the fellowship award makes it possible for me to be here," he says.** He noted that these kinds of resources are a main reason he would tell people to consider coming to Iowa.

He would also like to thank Esposito for the impact she has made during his graduate program.

"Without her, I wouldn't be where I am today. There has been so much growth in not only flute, but also life. Big thank you to her and all the work she did for me."

His plans for the future include staying in Iowa City for at least another year and to compete in the National Flute Association Convention for piccolo. He also plans at some point to get a doctorate.

**"My biggest dream evolves with time—but right now I would love to perform in operas professionally someday. Iowa has helped me to understand the busy life of a musician and has been so supportive."**

“

It just felt like the right fit, and I was excited to get the chance to work with a flute professor who had the international acclaim that Professor Nicole Esposito has.



## Foo Chen Gui '23 BM

🎵 Vocal 📍 Malaysia

BY EMILY COLITTE

**FOO CHEN GUI TRAVELED A LONG WAY TO ATTEND THE UNIVERSITY OF IOWA. ORIGINALLY FROM MALAYSIA,** he discovered Iowa after connecting with Wen Chin Liu, a choral conducting student who also came to Iowa from Malaysia.

Thanks to this connection, he chose the University of Iowa as his new home to study vocal performance.

During his time at Iowa, he says he grew immensely, not only in his vocal abilities but also in his comprehension of music altogether. The performance opportunities offered by the university got him involved with his music peers and made a major positive impact on his experience here. He took part in Kantorei and University Choir, as well as being featured in a number of our twice-annual operas.

**“My favorite thing about being here is getting to make music every day. It is just so fun!”**

His advice to anyone thinking about coming here is to make the most of it because it goes by quickly—and to have fun.

He received generous assistance from the Martha-Ellen Tye Opera Theatre Program Endowment. As an international student, he has to pay extra fees, so he is especially grateful for this support.

He gives a shout out to his vocal coach, Dr. Élise DesChamps, as an important part of his college journey, saying, “Élise is a mentor and a really good friend. In terms of vocal growth, I feel amazing. I sound so different from when I first started, thanks to her. She’s also always there for me during hard times and is a great support for me.”

After graduation, he plans to remain in Iowa City, continuing his studies with grad school and working as a TA in the School of Music. He’ll keep taking advantage of abundant opportunities to perform.

**“Performance is why I choose to do music, and Iowa’s program has really helped me improve as a singer.”**

“

Élise is a mentor and a really good friend. In terms of vocal growth, I feel amazing. I sound so different from when I first started, thanks to her. She’s also always there for me during hard times and is a great support for me.



## Ashley Hermsen '23 BA/BM

🎵 Oboe, Music Education

📍 New Vienna, IA

BY ADEDAYO AGARAU

**HAILING FROM A SMALL IOWA TOWN CALLED NEW VIENNA, ASHLEY HERMSEN WAS CAPTIVATED BY THE ARCHITECTURE AND VIBRANT COMMUNITY** Iowa City offers. She graduated in Spring 2023 with double honors, earning a BA in Music Education and a BM in Oboe Performance. She is a talented musician, skilled in playing the oboe, saxophone, and piano.

She participated in various ensembles, including Concert Band, Hawkeye Marching Band, Iowa Pep Band, University Steel Band, and chamber music ensembles. Of all her experiences, she most cherishes her memories of performing with the Hawkeye Marching Band.

Being part of the marching band gave her a sense of fulfillment and pride, making her feel like she was part of something greater than herself. Hermsen also appreciated the opportunity to travel and perform, which she sees as an invaluable benefit provided by the School of Music. When reflecting on her time at the University of Iowa, she says, "I met my best friends and favorite people here, thanks to the organizations I joined and the leadership positions I was entrusted with."

She received the Iowa Scholars Award for academic merit and scholarships from the School of Music for her exceptional oboe audition. These scholarships helped alleviate financial pressure, allowing her to focus more on her true passion—music.

"In the oboe studio, it's not a harsh or competitive environment."

"Everyone is given the opportunity to thrive. The community is incredibly supportive, and that's precisely what someone pursuing a music career in college should look for."

She says that the University of Iowa School of Music provided a unique advantage for creatives. "They prepare you for the real world, integrating technology and modern curricula in the classroom, ensuring you are well-equipped to compete and teach others."

She looks forward to continuing her career in music education.

“

Everyone is given the opportunity to thrive. The community is incredibly supportive, and that's precisely what someone pursuing a music career in college should look for.

# HELPING STUDENTS UNCOVER CAREER OPPORTUNITIES IN CHORAL MUSIC

BY LEAH GROUT GARRIS

**Ann Howard Jones** funds the **Larry G. and Ann Howard Jones Vocal Ensemble Residency Program** to bring music performances, master classes, and lectures on vocal chamber music to Iowa.

**ANN HOWARD JONES MAY HAVE TRAVELED THE WORLD DURING HER 40-PLUS-YEAR CAREER**, but her story began in Iowa—and it ultimately brought her back to Iowa once again.

Growing up in Cresco, “there were books and music all over the place,” she says. Her grandmother was the church organist. Her mother was the local wedding singer. When he wasn’t busy as a state legislator, her grandfather played the piano, making up songs to entertain his grandchildren.

When it was time for Ann to head to college, it wasn’t a world-class program that drew her to the University of Iowa—it was the advice of a friend, coupled with a last-minute realization that the University of Northern Iowa wasn’t quite the right fit.

After earning a Bachelor of Music in vocal performance and music education in 1964, she was ready for high school choral conducting, but the job she thought she lined up wasn’t the one offered to her. Instead, the hiring supervisor insisted that Ann teach at the elementary level first.

“It was a painful experience,” she says. “I still remember it. I walked right out the door, came back here to the University of Iowa, and there was an assistantship offered to me in the Dean of Student Services Office.” She took advantage of the opportunity and began studying student affairs—but it only lasted a year. She missed music too much.

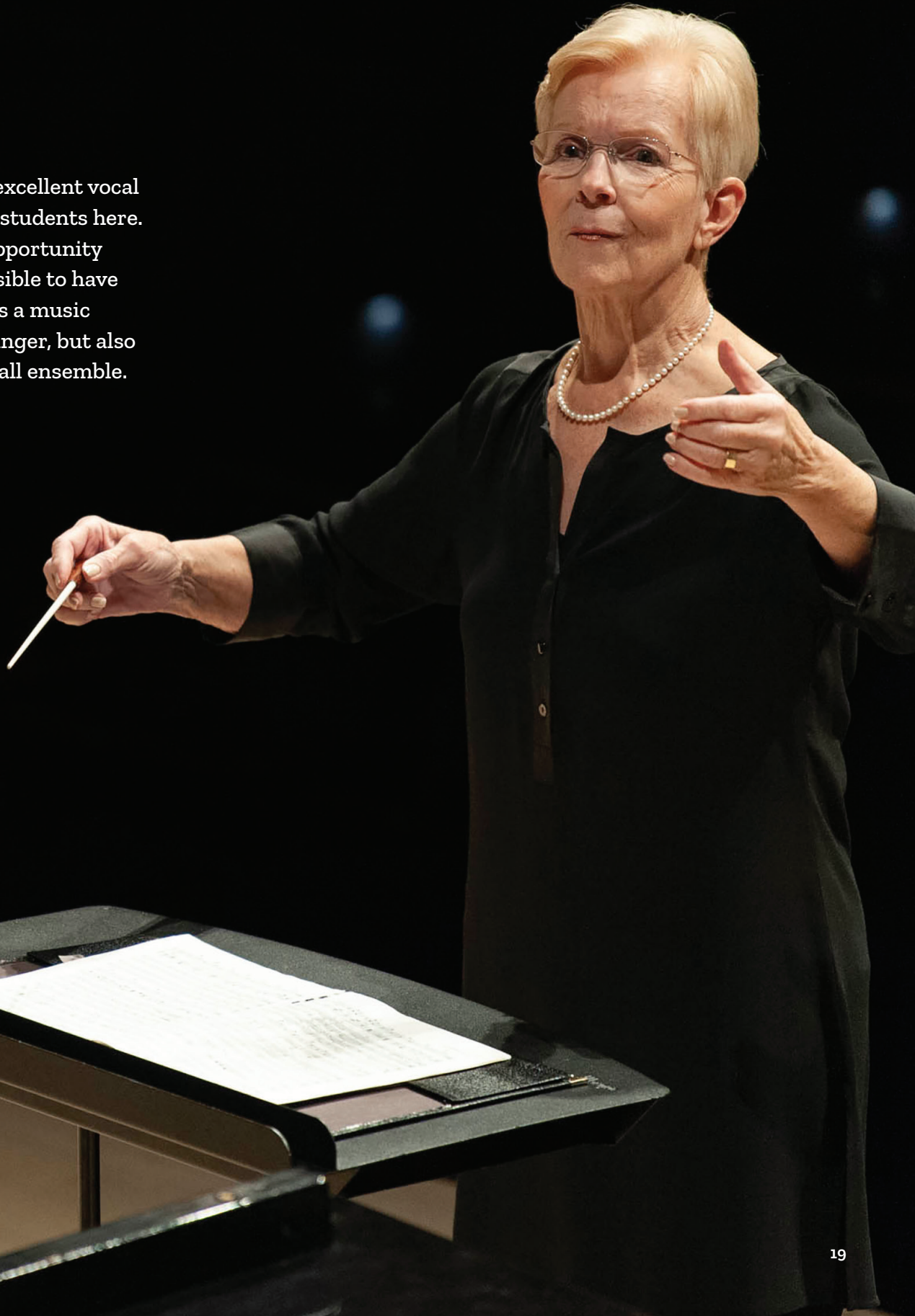
And while she may have quickly pivoted away from a career in student services, she knows why her life led her down that temporary path: It’s how she met her husband, Larry Jones. The two were in some of the same courses and also part of the First Presbyterian Church Choir.

After getting married in the Danforth Chapel, the couple moved to Ohio when Larry was named the assistant provost at Wittenberg University. Ann taught at the same place in the School of Music. “He always worked on college campuses in higher education research, teaching, and administration, and I’d trail along,” she says. “No matter where we went,

“

I wanted to bring excellent vocal chamber music to students here. It gives them an opportunity to see that it's possible to have a career not only as a music teacher or opera singer, but also as a singer in a small ensemble.

– Ann Howard Jones



I'd knock on the door and say, 'I can teach voice and conducting classes.' There was never a case where they didn't hire me. Somebody—sometimes the dean—would call with an opportunity. In one case, Larry was the dean who called me with a job opportunity!"

She's especially proud of her Fulbright professorship to Brazil, where she taught at the Federal University of Minas Gerais for one semester.

In 1993, however, it became Larry's turn to follow Ann. While sitting at home with family on New Year's Day, her phone rang. On the other end of the line was famed conductor Robert Shaw with a message.

"He said, 'Someone from Boston is going to call you. They want to offer you a job. They wanted me, but they couldn't have me—so I told them they could have you instead. You should take it.' Coming from him, that was pretty high praise."

She first met preeminent conductor Shaw through the Atlanta Symphony Orchestra Chorus. She had served as his assistant conductor with the Atlanta Symphony Orchestra Chorus since 1984.

Ann followed his advice and accepted the job at Boston University, serving as director of choral activities at Boston University for 23 years. During that time, she revived the university's choral program, training a new generation of conductors before retiring in 2016 as one of the nation's top choral conductors. From her position as director of choral activities at Boston University, she continued to travel to Atlanta to assist with Atlanta Symphony Orchestra Chorus rehearsals until 1998.

During this time, the Robert Shaw Choral Institute was also founded, and Ann spent several summers singing and recording with the group in southern France. (Those 60 singers formed the nucleus of a workshop for conductors that later rehearsed and performed at Carnegie Hall.)

After leaving full-time work behind in 2016, she began traveling as a guest conductor—including stints as the guest conductor for the University of Iowa's Kantorei and University Choir. Today, she resides once again in Iowa City.

**"The University of Iowa gave me a degree or two along the way—a bachelor's, a master's, and a doctorate in music, to be exact—but it's about much more than that. It gave me a chance to show what I could do. It gave me the opportunity to be around great musicians for the rest of my life."**

To give back to a place that gave her so much, her generosity funds the new Larry G. and Ann Howard Jones Vocal Ensemble Residency Program for vocal chamber music. The residency is not only about offering free performances, but also master classes and lectures.

The program debuted with two residencies featuring groups conducted by her former students. First was a residency by Lorelei Ensemble, an all-female ensemble from Boston. The group's leader also gave a lecture on women's choral music to students in the graduate conducting program. The second residency featured Bach Akademie Charlotte, and the third featured Cantus, a mixed chorus from Minneapolis. This year, the School of Music will welcome Blue Heron and Kaleidoscope.

"I wanted to bring excellent vocal chamber music to students here," she says. "It gives them an opportunity to see that it's possible to have a career not only as a music teacher or opera singer, but also as a singer in a small ensemble." She has also funded a Student Mentoring Project to assist choral conducting undergraduate students with their entrepreneurial projects.

She's giving back to the School of Music in another way, too, by donating her extensive collection of music, books, and memorabilia to the Rita Benton Music Library. Ann wants others to see what a working musician's library looks like.

"I've had wonderful opportunities along the way," she says. "I hope I've brought some of the same joy, laughter, and excellence that I've had the experience to know. I hope it's just as great for this next generation of students as it has been for me." ■



**UPCOMING PERFORMANCES:**  
**LARRY G. AND ANN HOWARD**  
**JONES VOCAL RESIDENCY**  
**PROGRAM**



Blue Heron

OCT. 17, 2023

7:30PM

CONCERT HALL

VOXMAN MUSIC BUILDING

Kaleidoscope

FEB. 6, 2024

7:30PM

CONCERT HALL

VOXMAN MUSIC BUILDING

DISCOVER OTHER SCHOOL OF MUSIC PERFORMANCES AT:

 [music.uiowa.edu/about/live-stream-concert-schedule](https://music.uiowa.edu/about/live-stream-concert-schedule)

 [arts.uiowa.edu/events/music](https://arts.uiowa.edu/events/music)



Many of our dedicated staff and faculty celebrated significant work anniversary milestones this year. Their hard work, passion, and commitment to excellence have shaped the lives of countless students in the School of Music and the University community at large. Thank you for your years of service!

(left to right)

- Alan Huckleberry - 20 years
- Christine Rutledge - 25 years
- Uriel Tsachor - 35 years
- Ksenia Nosikova - 25 years
- Kathy Ford - 30 years
- Ben Coelho - 25 years
- John Winget - 20 years  
(not pictured)



## Michael Gause

Assistant Professor, Trumpet

### Q: What and where did you study before coming to the University of Iowa?

**A:** All my degrees are in performance. I earned a Bachelor of Music at the University of North Texas, a Master of Music from Western Michigan University, and a Doctor of Musical Arts (ABD) at Michigan State University. While I was studying at Michigan State University, I worked as a freelance musician performing with groups like the Detroit Symphony Orchestra, Grand Rapids Symphony Orchestra, and Brass Band of Battle Creek.

### Q: What brought you to the School of Music?

**A:** Originally, there was a visitor position available, and I decided to apply after discussing it with a mentor. I didn't know much about the School of Music, but I did know that I wanted to teach, and the University of Iowa was an amazing opportunity for me to throw my hat in the ring.

### Q: What types of courses did you teach this past year?

**A:** The bulk of my teaching load comes from applied instruction (private lessons). Additionally, I teach a brass pedagogy class with my colleagues in the brass area, coach chamber ensembles, and perform with the Iowa Brass Quintet.

### Q: What did you enjoy most about teaching over the past year?

**A:** The students have definitely been the highlight of my teaching experience. Being a part of their development and seeing them grow is perhaps the most gratifying feeling I can imagine. A close second is having such amazing colleagues to work with.

### Q: What's a favorite memory of your time at the School of Music so far?

**A:** Our studio cookout at the end of the spring semester stands strong as my favorite memory so far. Seeing the whole studio laughing and having a good time together after a tough year of transition was pretty amazing.

### Q: What has surprised you most about your time at Iowa?

**A:** Everyone is so nice—scarily so, sometimes! Iowans have showcased Midwestern hospitality to the nth degree.





**Erin Freund** | Adjunct, Harp

**Q: What and where did you study before coming to the University of Iowa?**

**A:** I completed my Bachelor of Music at the Oberlin Conservatory of Music in Oberlin, OH, where I studied with Yolanda Kondonassis, a Grammy-winning harpist. I completed my Masters of Music, Performance Certificate, and Doctor of Music at Northwestern University, where I studied with former Lyric Opera harpist Liz Cifani.

Years after completing my doctorate, I commuted back and forth from the Chicago suburbs to the University of Iowa to complete a Bachelor of Music Therapy equivalency degree to pursue a second passion of mine: becoming a board-certified music therapist. In addition, I'm also a Neurologic Music Therapy Fellow and certified NICU music therapist.

I've been a part-time assistant professor of music at Augustana College since 2011. I also taught at the University of Indiana South Bend's Raclin School of the Arts and the Music Institute of Chicago.

In addition, I'm a registered Suzuki Teacher and maintain a private studio of Suzuki- and Salzedo-method students.

**Q: What brought you to the School of Music?**

**A:** I'm a Hawkeye through and through. I grew up in Iowa City with parents who were professors at the University of Iowa. I was really excited when the opportunity came to join the faculty.

**Q: What types of courses did you teach this past year?**

**A:** I taught harp lessons this year and am excited to do more performing and contribute to more areas of the department in the future.

**Q: What did you enjoy most about teaching over the past year?**

**A:** The energy and passion of the music faculty. I'm also blown away by the beautiful new music facility. Voxman supports the music being performed with beautiful acoustics, it supports the faculty and students with spaces that support practicing and creative work, and it supports the community by being a place to come together.

**Q: What's a favorite memory of your time at the School of Music so far?**

**A:** I love getting to know my students' interests and helping them create music they're excited about. It's a genuine joy to see the projects they take on. It's fantastic to help them learn the skills they need to make their musical ideas a reality—and to see their joy when they achieve them.

**Q: What has surprised you most about your time at Iowa so far?**

**A:** I've been delighted by the strong interest in music throughout the University of Iowa, especially among non-music majors. I have really enjoyed working with students on campus who are majoring in other areas but are curious to try playing the harp and take lessons as an elective.



## Hae Sun Kim

Assistant Professor, Music Therapy

### Q: What and where did you study before coming to the University of Iowa?

**A:** I embarked on my academic journey at the University of Iowa for my undergraduate degree in music therapy. Then, I obtained my master's, continuing my study of neurologic music therapy at Colorado State University. Finally, I completed my PhD in Music Education/ Music Therapy at the University of Iowa.

Before becoming part of the University of Iowa community, my clinical background involved working as a music therapy clinician with diverse groups of clients.

Between 2015 and 2018, my journey took me to Seoul, Korea, where I took on a variety of roles. I taught music to students ranging from elementary to high school levels in an international school. I was involved in research within the preventive medicine department at Kyung Hee University. During this time, I also continued my work as a music therapist, supporting individuals with autism spectrum disorder and other developmental disabilities.

In 2019, my path led me back to Iowa to embark on my doctoral studies. I worked as a lead research assistant for Dr. Kate Gfeller in the music perception team in the Department of Otolaryngology at the University of Iowa Hospitals and Clinics from 2019 to 2022. I also served as a

graduate teaching assistant and clinical supervisor supervising undergraduate and graduate music therapy students at Iowa.

### Q: What brought you to the School of Music?

**A:** The school's reputation for excellence in music therapy drew me in, providing a unique opportunity to merge my passion for music with my expertise in clinical practices. During my interviews, I was pleasantly surprised by the strong support that the School of Music and the College of Liberal Arts and Sciences extended to the music therapy program and its students.

Additionally, the prospect of working with motivated and talented students who have a keen interest in learning about music and music therapy, alongside superb yet humble colleagues within our program, all while contributing to the growth of the music therapy program, was incredibly appealing!

### Q: What types of courses did you teach this past year?

**A:** In Fall 2022, I mainly taught courses for undergraduate students, including *Orientation to Music Therapy and Music in Special Education*. In Spring 2023, I taught two graduate courses, including a graduate seminar and theory and research class, as well as a senior project in music therapy course for senior music therapy students.

### Q: What did you enjoy most about teaching over the past year?

**A:** Observing students' growth and achievement, sparking their curiosity, and working with them to build their skills and knowledge for what they will do in the future. Plus, engaging in research collaborations with colleagues from diverse departments and continuing to pursue knowledge certainly add to the gratification of being part of the Iowa community.

### Q: What's a favorite memory of your time at the School of Music so far?

**A:** When I organized an Orff Workshop for my students in Fall 2022. Seeing their enthusiasm and engagement, as well as witnessing the exchange of all the interesting ideas and creativity among them, was truly gratifying. It showed me how hands-on learning can make a difference and how it reinforces the sense of community our school fosters.

### Q: What has surprised you most about your time at Iowa so far?

**A:** The genuine openness and willingness of other faculty members to offer their support. I was pleasantly surprised by the extent to which other colleagues were willing to give advice, share some cool insights, and even check up on me to see if I needed any help. Another aspect that surprised me is the commitment to fostering a collaborative learning environment through ongoing dialogue and collaboration with music therapists at University of Iowa Hospitals and Clinics and in our community, and the willingness to support the research and teaching of fellow faculty members.

# PERFORMING ARTS AT IOWA

MUSIC THEATRE ARTS DANCE HANCHER PRODUCTION

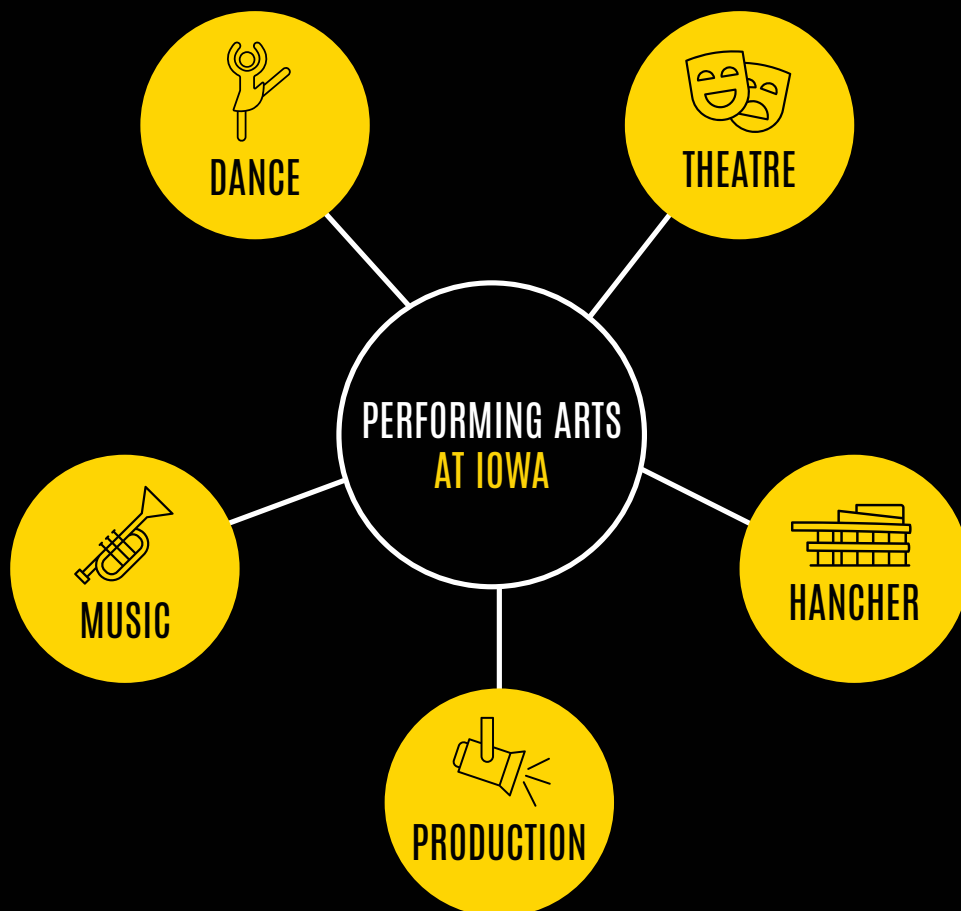
A spirit of creativity, collaboration, and exploration lives at the heart of our performing arts activities at the University of Iowa. **The School of Music, Department of Theatre Arts, and Department of Dance** have drawn talented students and exceptional faculty to Iowa City for decades.

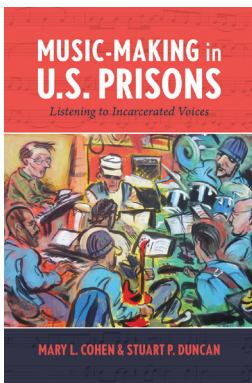
The dedicated, experienced professionals in our **Performing Arts Production Unit** not only make campus performances possible (and spectacular) but also provide deep learning experiences for university students who gain the skills necessary to succeed in their chosen field—even if that field is not in the arts.

**Hancher Auditorium** contributes to the university's robust performing arts culture by welcoming artists from around the country and the world to perform for and create with those on campus—as well as K-12 students and people of all ages in the wider community.

Together, these five units pursue the vision of Performing Arts at Iowa: building a first-choice, destination performing arts campus at the University of Iowa.

→ **LEARN MORE AT [PERFORMINGARTS.UIOWA.EDU](https://performingarts.uiowa.edu)**





Associate Professor **MARY L. COHEN** published her book, *Music-Making in U.S. Prisons*, co-authored by Stuart P. Duncan, which explores the role music-making can play in achieving goals of accountability and healing that challenge the widespread assumption that prisons and punishment keep societies safe. In the book, Cohen and Duncan argue that music-making creates opportunities to humanize the complexity of crime, sustain meaningful relationships between incarcerated individuals and their families, and build social awareness of the prison industrial complex.

## UI Bands Spend St. Patrick's Day in Ireland



Photo credits: Alex Bush

A University of Iowa concert band made up of 72 students, alumni, faculty, staff, and parents spent St. Patrick's Day in Ireland as part of an Ireland Concert Band tour from March 11 to 18, 2023.

Band members performed a collaborative concert, including a mix of Irish and American musical selections, while also visiting many of Ireland's historical and cultural sites. They spent two days in Galway, two days in Cork, and two days in Dublin.

This was only the second international tour by a UI concert band since 1966.



**GREGORY BARDWELL** (2020 BM, 2022 MA), from the flute studio of Professor **NICOLE ESPOSITO**, was awarded First Prize in the 2022 National Flute Association Young Artist Competition. This four-round competition, considered to be the most prestigious flute competition in the United States, took place at the 50th Anniversary NFA Convention in Chicago. He is now studying at The Royal Danish Academy of Music.



**PATRICIA WEITZEL** (2015 DMA) is teaching at Penn State University as Assistant Teaching Professor of Double Bass.



Professor **BENJAMIN COELHO** earned the UI's Michael J. Brody Award for Faculty Excellence in Service.



Professor **DAVID PUDRBAUGH**, assistant director of choral activities and director of graduate studies, was awarded University of Iowa's Hubbard-Walder Award for Excellence in Teaching.



**Chicago Symphony Orchestra** treated our community to a stunning concert at Hancher on Jan. 29, 2023, with some of their artists also taking time to lead classes with our students in the University of Iowa School of Music during their time in Iowa City. **Riccardo Muti**, who is the Zell music director for the CSO and one of the world's preeminent conductors, paused for a photo with our beloved "Hayden Herky" while traveling through the Eastern Iowa Airport in Cedar Rapids.



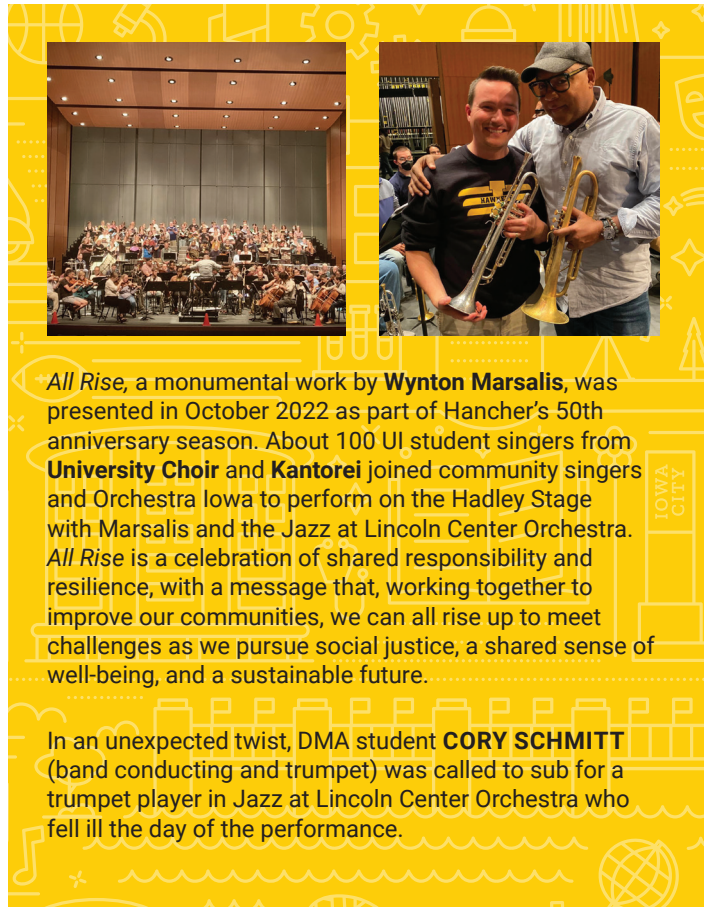
**BLAKE SHAW** (2013 BM, 2017 MA) was named the new director of the Jazz Ensemble at Cornell College in August 2022 and head of the Kirkwood Community College jazz department in August 2023. He was on the cover of *Little Village* magazine's Fall Arts Preview issue in September 2023.



**Dan & Claudia Zanes** visited with our music therapy students while they were in Iowa City for their sold-out Hancher performance in February 2023. They spent time with **KIRSTEN NELSON'S** "Music Foundations in Therapy" class, and "General Music Methods & Materials for Elementary Education Students" with **MARY COHEN**.



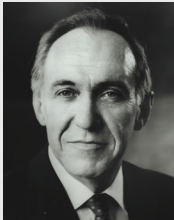
A partnership between the School of Music and the UI program in African American Studies, the brand-new **Black Popular Music (BPM) Ensemble**, led by Assistant Professor **WILLIAM MENEFIELD**, provides a means of detailed study and performance of popular music styles emanating from African American culture. With a focus on Black music from 1950 onward, this ensemble includes styles commonly overlooked by the academy, including R&B, gospel, soul, hip hop, neo soul, and funk. BPM participation is open to all UI student singers, emcees, and instrumentalists, regardless of area of major study. The group had its first two concerts in the 2022-23 academic year.



*All Rise*, a monumental work by **Wynton Marsalis**, was presented in October 2022 as part of Hancher's 50th anniversary season. About 100 UI student singers from **University Choir** and **Kantorei** joined community singers and Orchestra Iowa to perform on the Hadley Stage with Marsalis and the Jazz at Lincoln Center Orchestra. *All Rise* is a celebration of shared responsibility and resilience, with a message that, working together to improve our communities, we can all rise up to meet challenges as we pursue social justice, a shared sense of well-being, and a sustainable future.

In an unexpected twist, DMA student **CORY SCHMITT** (band conducting and trumpet) was called to sub for a trumpet player in Jazz at Lincoln Center Orchestra who fell ill the day of the performance.

**IN MEMORIAM**



Professor Emeritus **DELBERT DISSELHORST** passed away on Sept. 1, 2022, from natural causes. Disselhorst, who taught organ in the UI School of Music from 1970 to 2008, was an iconic, larger-than-life professor who defined the Iowa organ program for decades.



In February 2023, we learned of the passing of **KATHY REEVES**, a beloved staff member who retired in 2022 after spending 23 years with the School of Music. She was a wonderful human being—kind, caring, and a true friend to many. University of Iowa School of Music students and faculty held a special memorial performance April 7, 2023, in Kathy’s honor in the Dusdieker Student Commons in the Voxman Music Building.



In a once-in-a-career performance, Professor **MARK HEIDEL** conducted the UI Symphony Band at the 88th Annual American Bandmasters Association Convention in Lawrence, KS. Heidel says, “In addition to presenting regular performances for our warm hometown audiences here in the Voxman Music Building, one of the most distinct pleasures I enjoy, as director of bands in the University of Iowa School of Music, is the delightful experience of traveling with our students to share their talents with new audiences in new settings. It’s a rare opportunity for our ensemble’s skills to be showcased for a national audience.”



In the first Big Ten marching band collaboration in recent history, the **Hawkeye Marching Band** joined the Ohio State University Marching Band this season to co-produce an Elton John halftime show at Ohio State. Once the show went live on Twitter, Elton John himself commended the bands for “the incredible dedication with so much creativity.”



In April 2023, as part of the UI Provost’s Global Forum in collaboration with the university’s International Programs, **DAVID GOMPPER** and the Center for New Music hosted a week-long festival featuring music by living Israeli composers. In partnership with the **Jerusalem Academy of Music and Dance**, the festival brought the world-famous **Meitar Ensemble** and their conductor, Pierre-Andre Valade, to the UI campus for a series of nine free, public concerts performed with a variety of UI School of Music ensembles.



Piano Performance DMA student **KLYDE LEDAMO** won First Prize in the prestigious 2023 Schubert Club Competition in Minnesota. A talented pianist in the studio of Professor Emeritus **URIEL TSACHOR**, Ledamo was also named a winner of the 2022-23 UI Outstanding Teaching Assistant Award by the UI Council on Teaching.



UI Trombone major **KOLBE SCHNOEBELEN** was accepted for the highly selective 2023 Jazz Aspen Snowmass Summer Academy (Big Band), one of only four trombonists selected from a national pool. He is part of the Iowa Trombone Studio led by Lecturer **JONATHAN ALLEN** and has also worked closely with UI jazz faculty, participating in jazz ensembles since arriving at the UI.



## School of Music Hosts Premiere Screening of Meredith Willson Documentary

The University of Iowa Fight Song is one of the few fight songs ever written by a famous songwriter—and that songwriter is Iowa-born musician, conductor, and composer Meredith Willson.

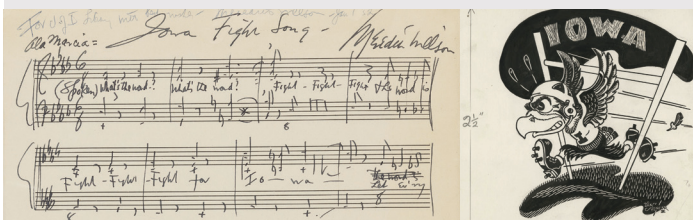
The release of the new fight song in the 1950s corresponded with the “hatching of Herky,” a campaign led by Athletics Business Manager Frank Havlicek in the late 1940s.

Willson also wrote songs for Frank Sinatra and The Beatles, scored films for Charlie Chaplin, and penned Broadway’s *The Music Man*.

For decades, there was talk of creating a documentary about Willson’s life. This year, Iowa PBS made it happen—and we were proud to hold premiere screenings right here at Voxman Music Building on Feb. 12, 2023.

A few days later, on Feb. 28, 2023, Iowa PBS aired *Meredith Willson: America’s Music Man*. The documentary of Willson’s amazing musical career includes his life as an Iowan, and the Iowa connections he kept throughout his lifetime.

The documentary can be viewed online at [pbs.org/show/meredith-willson-americas-music-man/](https://pbs.org/show/meredith-willson-americas-music-man/)



This spring the **University of Iowa Symphony Orchestra** had the privilege to workshop **Wynton Marsalis’** new Trumpet Concerto with the legendary **Michael Sachs** (principal trumpet, The Cleveland Orchestra, pictured) and Marsalis himself, via Zoom. One student, **AMELIA JOHNSON**, described the experience as “a once-in-a-lifetime experience.” She adds, “Growing up in Cleveland, I had the opportunity to hear Michael Sachs play in the Cleveland Orchestra many times. It was amazing to get to work with him and experience his creative process. It was such an inspiring and joyful day!”



The University of Iowa **Music Therapy Program** dominated its field in journal publications and conference presentations in the 2022-2023 academic year. Music Therapy faculty and students published 11 peer-reviewed journal articles and facilitated 12 conference presentations and research posters. They also participated in numerous training and professional development opportunities, including “Listen and Speak Up” training (pictured) and Speech-Music Therapy Interdisciplinary Training events this summer.

Musicology PhD student **ZANE LARSON** was named the recipient of the Doug Trank Memorial Award for Excellence in Teaching and Mentoring from the Rhetoric department in the UI College of Liberal Arts and Sciences. The award recognizes Larson for his “exceptional teaching skills and genuine care for his students in rhetoric courses over the past two years.”

# IOWA

School of Music

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**Iowa Stradivari Quartet**  
circa 1960s.