

IOWA

SCHOOL OF
MUSIC

2024 MAGAZINE



FIELD AND STAGE

The 144-Year History of
Iowa Bands

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MUSIC

2024 MAGAZINE

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Historic image of the 1890s University Battalion Band—the UI's first band—posing on the steps of the Old Capitol, superimposed on a modern image of UI students sitting on the same steps.

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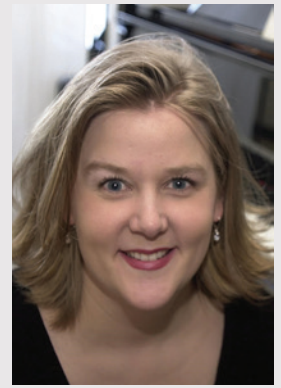
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From the Director

CELEBRATING THE 140+ YEAR TRADITION OF IOWA BANDS



Greetings from the University of Iowa School of Music!

As you can see on the cover, this issue of Iowa Music Magazine celebrates the 140+ year tradition of Iowa Bands and its impact on generations of students, fans and our community. Just as last year's magazine walked through our storied chamber music history and exciting future, this year's magazine will give you a multi-faceted look at the influence our band program has had on the footprint of the University of Iowa. Staying true to our focus on students, we are delighted to feature a cover story written by one of our alumni (pages 2-9) and celebrate the many opportunities the Iowa Bands have afforded our students over the years, including the now 50-year history of the HMB Alumni Band. We know you will also enjoy reading about how our donors have directly supported and enhanced our students' experience, as well as our lasting connections to America's "Music Man" Meredith Willson.

As we move through our second year of our new performing arts organizational structure at the university (Performing Arts At Iowa – see page 33), we are proud of what we are accomplishing together and the connections we are fostering. One tremendous example is highlighted on pages 10-12, the story of our brave and wildly successful first opera co-production with Hancher Auditorium. Another instance is the new "X Marks the Arts" town-and-gown initiative to promote cultural and entertainment offerings in Downtown Iowa City—which I was honored to co-chair, along with Englert Theatre Executive Director John Schickedanz, in its inaugural year. (Learn more at xmarksthearts.org)

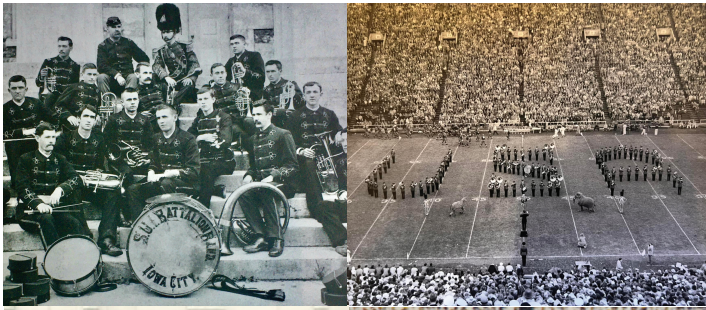
We know you will also love reading testimonials from our recent graduates as well as introductions to our many new music faculty members. We are continuing to build an incredible team in the School of Music!

None of these stories, pictures, and digital extras would be possible without the inspiring work of our music librarian Katie Buehner and our Performing Arts At Iowa marketing team, led by magazine editor Jen Knights. As in all achievements, there is always a behind-the-scenes team that makes everything possible... which includes you – our alumni and friends. Thank you for being part of our story and thank you for being part of our future.

And now, it's time to get ready for the... BOOM!

Stay well and stay in touch,

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



COVER STORY

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From its humble beginnings in 1881 as a 15-piece brass band to the modern major university program it is today, the Iowa Bands program is a point of pride for the University of Iowa and our community.

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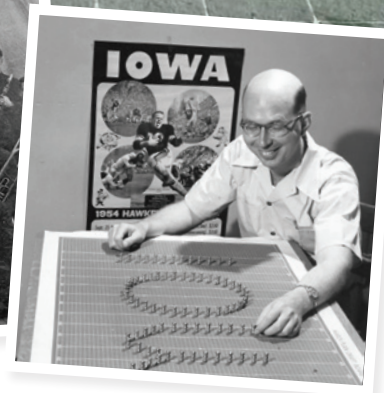
Donors provide instrumental support for the HMB.

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The School of Music is delighted to introduce you to new members of our team.

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28 Student, Faculty, Staff, & Alumni Highlights from the 2023-24 academic year



FIELD AND STAGE

The 144-Year History of Iowa Bands

BY CARTER BIGGERS (2013 DMA)

Each fall in Iowa City, as leaves turn color and temperatures cool, there's a distinct buzz around campus. Students, faculty, alumni, and fans wrap themselves in Hawkeye Black and Gold, ready to begin another academic year cheering on the Hawkeyes. At the heart of it all, providing the soundtrack for all the excitement and nostalgia, are the hardworking and talented student musicians who make up the University of Iowa Hawkeye Marching Band (HMB). Our beloved HMB is just one part of a robust and storied band program in the School of Music now serving more than 700 students, which has adapted, grown, and changed remarkably over more than 140 years.



THE UNIVERSITY OF IOWA'S BAND HISTORY BEGAN IN 1881 WITH THE FORMATION OF THE UNIVERSITY BATTALION BAND, a student-led, 15-piece brass ensemble created in the Military Department to provide music for military functions and university events. In 1906, coinciding with the founding of the School of Music, **Henry G. Cox** became the UI's first professional bandmaster and oversaw the band. Despite recruiting challenges including reduced student interest in the military, Cox expanded the Battalion Band to 60 members during his brief time leading the group. **Howard J. Barnum** succeeded Cox in 1907, introducing section leaders to improve the student-musicians' preparation and accountability.

Iowa's first Director of Bands, **Orie Elmer Van Doren**, was appointed in 1911. A University of Iowa alumnus (1906 DDS) and former student director, Van Doren prioritized musicianship and

quality literature, focusing on developing the band as a concert ensemble and developing the musical talents of its students. Participating in Chautauqua Circuits—a series of traveling tent shows designed to bring cultural and educational entertainment to rural and small-town America—in 1917 and 1918 showcased the band's growing prowess across the Midwest. However, Van Doren's lack of interest in athletic and military-style bands led to criticism.

A significant shift occurred in 1920 when the band, while remaining a military organization, began reporting to the head of the College of Liberal Arts for scheduling and finances. This marked the first step towards independence

from the Military Department, which was experiencing declining enrollment through the late 1920s and 1930s. In response to mounting dissatisfaction with the marching band's performance quality, the department initiated a Pageantry Committee in 1936, dedicated to correcting the issue. Van Doren resigned the following year, ending his tenure as the first Director of Bands.

Van Doren's 26-year leadership, while at times contentious, laid the foundation for the future quality of the UI's band program. His unwavering commitment to musical excellence and concert performance set the stage for the program's continued evolution in the years to come.



The Right Leader at the Right Time

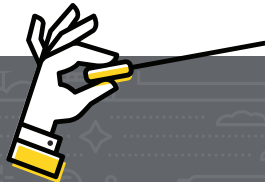
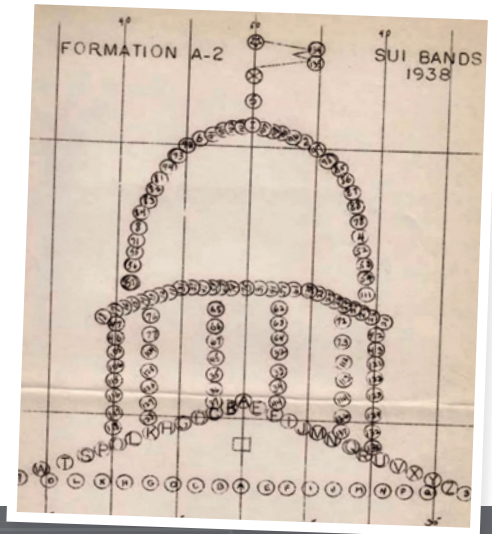
In 1937, **Charles B. Righter** succeeded Van Doren as Director of Bands. Recruited to Iowa in 1930 for his success directing bands in Lincoln, Nebraska, Righter initially conducted the Iowa All-State High School Orchestra and Band before transitioning to a full-time faculty position in music education in the School of Music.

Righter inherited a program in disarray, which lacked detailed records and adequate infrastructure. Seeing an opportunity, he negotiated for the band to become an independent unit within the School of Music, complete with its own budget and assistants.

Now free of the Military Department, Righter implemented rigorous organizational systems, assembled a dedicated team, and grew the program to 120 members within three years. When World War II took large numbers of college men from their studies into military service, women kept the marching band going. During the war, the band was led by three female drum majors: **Rose Day** (later Mettler), **Mary DuMont** (Anwyl), and **Dorris Lotts** (1947 BA). Despite their talents, after the war, the ranks of the Hawkeye Marching Band would go back to being exclusively men after 1945 and would remain that way until Title IX took effect in 1973.

Righter revolutionized the marching band with innovative drill designs and hand-written drill charts, and he brought an enthusiasm for athletics back to the program. He also played a crucial role in developing Iowa's fight songs, including the iconic "Iowa Fight Song," composed by **Meredith Willson**. A 1939 article in *The Daily Iowan* praised Righter for presenting a "new, more spectacular Hawkeye band."

Iowa's concert band program also expanded significantly under Righter's leadership. He created the Varsity Band and increased performances of the entire band program, to around 40 annual appearances by 1942. To enhance the bands' reputation and bolster recruitment, Righter instituted spring tours, performing 12 to 14 concerts in schools across the state. By his retirement in 1954, Righter had transformed the Iowa Band program into a respected—as well as visually and musically impressive—group of ensembles.



THE BIG STAGE

The Iowa Symphony Band has frequently appeared in prestigious state, regional, and national conventions for the American Bandmasters Association, Iowa Bandmasters Association, College Band Directors National Association, and the Music Educators National Conference.

In 2008, under the direction of then Director of Bands Myron D. Welch, the Symphony Band performed at historic Carnegie Hall in New York City on March 19. This performance featured UI alumnus Louis Hanzlik on trumpet and it marked the culmination of Dr. Welch's distinguished 28-year tenure at Iowa.

On March 28, 2025, the Iowa Symphony Band will once again appear in one of the finest concert halls in the world when they perform in Orchestra Hall in Chicago. The Symphony Band, under the direction of Director of Bands Mark Heidel, will join the Iowa State University Wind Ensemble under the direction of Director of Bands Michael Golemo to present a unique collaborative performance.



These ensembles have never collaborated, and the March performance will be a thrilling experience for the performers as well as a proud moment for the State of Iowa. Alongside the 2008 Carnegie Hall concert, the 2025 Orchestra Hall concert will rank among the most noteworthy achievements in the rich history of Iowa Bands.



Everything's Coming Up Roses

When **Frederick Ebbs** entered as the new Director of Bands in 1954, he took the helm of a program on the upswing and ripe for revitalization. Coinciding with the hiring of successful Hawkeye Football coach Forest Evashevski in 1952, Ebbs set out to build a band worthy of a much-anticipated Rose Bowl invitation.

Ebbs immediately expanded the band's membership and implemented a new leadership structure. He assembled a deeper leadership bench, including assistant directors **John Whitlock** and later **Thomas L. Davis**, along with graduate students and teaching assistants, and he established innovative practices such as weekly rehearsals, evening

Bottom Image: Iowa Alumni Band, Homecoming 2022

music sessions, and video critiques. Ebbs brought a high-energy performance style to the HMB, emphasizing visual spectacle and thematic coherence, and was the first director to utilize an announcer for the band. In 1956, Ebbs and Whitlock developed the now-traditional pregame field entrance known as “The Boom,” and the band’s repertoire expanded to include intricate drill formations set to popular music and Broadway tunes.

The HMB did get their Rose Bowl invitation under Ebbs’ leadership—twice, in fact—performing in both 1957 and 1959, with Meredith Willson guest-conducting!

Ebbs also made notable contributions to Iowa’s musical traditions. He introduced a new fight song, “Roll Along Iowa,” written by John H. Woodman, and “Alma Mater, Iowa” in 1960. These joined the existing tunes “On Iowa” and “Iowa Fight Song” to form the core of the university’s spirit music. And it was around this time that Iowa’s marching band became permanently named the Hawkeye Marching Band.



FOSSILS TAKE BACK THE FIELD

After stepping down as the seventh director of the Hawkeye Marching Band, Tom Davis founded the Iowa Alumni Marching Band in 1973. What began as a few musicians on the back of a flatbed truck in Iowa’s Homecoming Parade has grown to become one of the largest and most engaged groups of alumni at Iowa, who call themselves “Fossils.”

30 years later, Davis literally passed his hat to former HMB drum major John Gilbert to lead the Alumni Band in the early 2000s. In 2001, the twelfth HMB director, Kevin Kastens, was the first to invite the Alumni Band to “Take Back the Field” and perform the entire pregame show at Homecoming. In 2019, former HMB drum major Jeff Seville became the third director of the Iowa Alumni Band. That same year, the HMB’s thirteenth director, Eric Bush, established the Alumni Band Leadership Board through the University of Iowa Center for Advancement.

With board members representing many eras in the band’s history, the board works to strengthen ties between the Alumni Band and the HMB, as well as the greater Hawkeye community. In 2023, more than 350 “Fossils” performed at Iowa’s Homecoming weekend. Today, beyond our longstanding Homecoming traditions, engagement opportunities for HMB alumni include basketball and regional pep band performances, networking with current students, the “Down and Off” podcast, archival projects to preserve the HMB’s history, fundraising activity, and more!





The concert band program flourished under Ebbs' guidance, too. The Symphony Band received prestigious invitations, including performances at the Music Educators National Conference (1956), Iowa Bandmasters Association (1959), and College Band Directors National Association (1962). Notable guest conductors and performers, including Karl L. King and Doc Severinsen, collaborated with the band.

The pinnacle of Ebbs' tenure came in 1966, when the band toured Western Europe and the Soviet Union—a landmark event in cultural exchange history. When Ebbs left Iowa in 1967 to become Director of Bands at Indiana University, he left the HMB transformed into program of undisputed excellence.

A Change is Comin'

In 1967, **Frank Piersol** (1943 MA), a successful band director at Iowa State, became our next Director of Bands, ready to put his own stamp on a thriving program during a time of great cultural change.

Piersol created the HMB's "Golden Girl" position in 1968, offering a full scholarship to attract top twirling talents. Lani Jo Gill Flesch (1973 BS) took the field as the very first Golden Girl in 1969—and that scholarship still attracts some of the nation's best twirlers. The HMB finally became a fully co-ed ensemble in 1972 with the

implementation of Title IX, the statute that outlawed discrimination based on sex in education programs or activities that receive federal financial assistance.

Another pivotal change for the band came in 1972: Piersol delegated marching band responsibilities to assistant director Tom Davis—a move that allowed Piersol to focus on developing the concert bands by emphasizing guest conductors, soloists, and performances at prestigious conventions. During his time, Piersol established the Iowa Honor Band, an opportunity for talented high-school musicians, and Band Extravaganza, an annual indoor performance combining the HMB and Symphony Band. Davis, who had been with Iowa since 1958, brought innovative drill designs and music arrangements to the HMB, including the enduring "Hey Jude" arrangement and "The Series" drum cadences.

Piersol also strengthened meaningful ties with public schools, enhancing recruitment and contributing to consistent growth of the School of Music and the Iowa Bands, until he retired in 1980.

Keeping up with the Jones

By 1973, the HMB had come a long way from its humble beginnings. Now with a clear division of duties among the Iowa Bands staff, a new visionary was needed to lead the HMB toward great change on the horizon: Enter **Morgan Jones**.

Inspired by the drum and bugle corps movement, Jones (1960 BM, 1961 MA) introduced auxiliary units to the HMB in 1974, including a flag corps and twirling line. These changes, coupled with the expanded inclusion of women brought about by Title IX, led to rapid growth, with membership increasing in size and diversity throughout the late 1970s and peaking at over 280 members in the early 1980s, coinciding with the football team's success under Hawkeye Football coach Hayden Fry.

Under Morgan Jones, the band's halftime performance style moved from a high-step to a lower-step marching style, adopting more free-form, curvilinear drill designs. While maintaining many pregame traditions, Jones created innovative halftime shows like the memorable "1812 Overture Show" (1989–1990) and added new elements like the Tigerhawk formation. (Please see the In Memoriam section on page 31.)

Academic funding challenges in the late 1970s led to increased support from the Hawkeye Athletic Department, which began fully funding the marching band in 1981. More stable funding enabled band students to travel regularly to away games and bowl appearances throughout the 1980s, including Rose Bowl trips in 1986 and 1991. Along for the ride to support students on these journeys were new staff members including an increased number of teaching assistants, a full-time percussion instructor, and the "Golden Voice of the Hawkeye Marching Band," announcer **Lou Crist** (1960 BA, 1981 MA), in 1981. (See story about Crist on page 16.)



ACROSS THE POND

Iowa Bands has represented the University internationally on several occasions. In 1966, the Symphony Band, under the direction of Frederick C. Ebbs, took a tour to Europe and the U.S.S.R. The band departed Iowa City on February 12 and returned on April 30. They toured 8 European countries and the U.S.S.R. and gave 35 concerts in what was an incredible feat for a collegiate band.

The School of Music hosted a reunion of the 1966 Symphony Band in the new Voxman Music Building in August 2016, just before it was open. Dr. Mark Heidel led a rehearsal of many original members of the tour band on some of the repertoire they performed during that epic musical journey.

In 2018, Dr. Heidel organized the second international concert tour sponsored



Frederick C. Ebbs conducting Iowa Symphony Band at Philharmonic Hall, Leningrad, 1966

by Iowa Bands. This tour was to the Republic of Ireland and the United Kingdom and comprised 53 UI students, staff, and faculty. Highlights included performances with the County Mayo Orchestra in Castle Bar and the Murley Silver Band in Fivemiletown, outside of Belfast.

A second concert band tour to Ireland was organized in 2023, and was expanded to include UI students, staff, faculty, and alumni. The 73-member Ireland Concert Band gave a concert with groups from the Cork School of Music in Ballincollig and received an enthusiastic standing ovation from the capacity audience.

Continued Prosperity

Meanwhile, **Myron D. Welch**, one of the first individuals in the country to earn a doctorate in conducting, took over as the fifth Director of Bands at Iowa in 1980. One of his primary missions was to further develop the graduate conducting program. In doing so, he refined the curriculum, established a third band to give students more conducting opportunities, and limited the program to 3-4 students to ensure adequate podium time for each student conductor. Over his 28-year tenure (the longest in Iowa Bands history), Welch mentored nearly four dozen graduate conducting students who went on to lead high school and college band programs nationwide.

Under Welch's leadership, the Symphony Band gained recognition for its orchestral-like sound and attention to detail. Notable performances included the 1985 College Band Directors National Association (CBDNA) conference, three American Bandmasters Association conventions (1990, 1995, 2002), seven IBA conventions, and a command performance at Carnegie Hall in 2008. Welch is also credited with preserving the Goldman Band Library (a collection of approximately 4,000 compositions for band, as well as correspondence, radio scripts, and concert programs donated to the school by Richard Franko Goldman), cataloging it and securing it for future research.

In 1991, the HMB received the prestigious Sudler Trophy, an award given by the John Philip Sousa Foundation that has



Iowa Bands at Blarney Castle, Ireland, 2023



Meet our HMB Operations Manager, Kathy Ford!





been called “the Heisman Trophy of the collegiate band world.” The award was created to honor just one marching band each year that demonstrates the highest musical standards, innovative marching routines and ideas, and significant contributions to the advancement of the performance standards of college marching bands.

Jones retired that spring, having achieved one of the highest honors available to collegiate band directors and cemented the HMB’s reputation as one of the premier college marching bands in the country.

Those were some big shoes to fill. The HMB faced several leadership changes following Jones’ retirement. **David Woodley** served as interim director in the 1991 and 1992 seasons, followed by **Dave Henning** during 1993-1995 seasons. Jones came out of retirement to help steady the program for two seasons before **Kevin Kastens** was hired in 1998.

Kastens brought stability back to the HMB, restoring key traditions while updating the performance style. He maintained pregame elements like the high-step march and “IOWA” formation, reinstated “Roll Along, Iowa,” and added the “Upside-Down HAWKS” formation and an updated version of Jones’ Tigerhawk formation. Musically, he focused on classic rock and patriotic themes, often featuring the Iowa Dance Team in performances—style choices that have proved to be popular with HMB students and Hawkeye Athletics fans alike.

Kastens’ philosophy emphasized connecting with fans and alumni—an outlook that helped UI Center for Advancement to establish the first non-twirler band scholarship in 2006, the Truax Family Scholarship, to reward and retain high-performing band students. He also helped develop a partnership with Hawkeye Athletics that resulted in the marching band finding a permanent home in the Hawkeye Tennis and Recreation Complex, constructed in 2013 following the 2008 Iowa Flood, where they now enjoy a dedicated outdoor practice field as well as indoor rehearsal spaces. And, in 2017, he appointed Analisa Iole as the first female drum major since World War II.

The Modern Era of Iowa Bands

In spring 2008, **Richard Mark Heidel** became the sixth Director of Bands at the University of Iowa, arriving at the University of Iowa just as a historic flood devastated the campus. The School of Music lost its home in the original Voxman Building and Hancher Auditorium, which were completely obliterated. The band program relocated to various temporary spaces, including West High School and a renovated Art Museum building, which had also flooded but had been cleaned enough to accommodate people but not priceless works of art. Performances were held in the Iowa Memorial Union Ballroom and Main Lounge, and the UI Recreation Building and Riverside Recital Hall (formerly St. Thomas More Parish) were used for indoor rehearsals.

After nearly a decade displaced by the flood, the School of Music moved into the new state-of-the-art Voxman Music Building in downtown Iowa City in 2016. Just prior to its opening, Heidel led a special reading session for alumni of the 50th anniversary of the 1966 Symphony Band’s Europe / Soviet Union tour in the new facility. The Symphony Band’s triumphant return to the Voxman Concert Hall stage in October featured the world premiere of a fanfare by Iowa alumnus **Aaron Perrine** (2014 PhD) commemorating the building’s dedication.

Just as the school’s flood recovery seemed to be complete, the onset of the COVID-19 pandemic in the spring of 2020 presented its own set of challenges. Heidel and then -Associate Director of Bands **Eric W. Bush** (2015 DMA) adapted by conducting virtual ensembles and later transitioning to socially distanced in-person chamber ensembles. As soon as it was safe, normal operations resumed in Fall 2021.

Under Heidel’s leadership, the Iowa concert bands have continued their tradition of excellence, despite truly remarkable obstacles. Notable achievements include a thriving graduate conducting program that has produced more than 20 successful graduates; 22 new works commissioned; 3 recorded albums – “Tradition” (2017), “Martyrs for the Faith” (2021), and “Sounds from the Heartland” (in progress); multiple conference performances, including CBDNA (2014, 2020), IBA (2011, 2016, 2022), and ABA (2023); and two concert tours to Ireland (2018 and 2023).



Heidel has strengthened community ties through continued and new outreach events. The annual Band Extravaganza, now celebrating its 55th year, invites a different area high-school marching band to be featured performers each year. The Iowa Honor Band expanded to TWO honor bands in 2023, due to high interest. Heidel has also introduced side-by-side concerts with various groups, including a collaborative concert with the Iowa State Wind Ensemble at Chicago's Orchestra Hall planned for March 2025.

The Very Model of a Modern Major Marching Band

In 2018, the Hawkeye Marching Band appointed Eric W. Bush as its new director. At 35, Bush was the second-youngest director in the history of the program, and his leadership and energy have revolutionized the band and brought it back into the national spotlight.

Under Bush's direction, the HMB has modernized its performances with intricate formations and up-to-date picture-drill routines. They emphasize collaboration, recently featuring the likes of Pat Green, a Metallica cover band of HMB students, and a combined show with The Ohio State University Marching Band featuring the music of Sir Elton John.

Bush has also increased community engagement and recruitment-oriented performances, including their very first appearance at the Iowa State Fair, in 2023. He expanded band staffing by hiring **Nick Miller** (2023 DMA) as the first

assistant director in over 35 years and assembling a dedicated media team that has significantly boosted the HMB's social media following, burgeoning to 50,000+ followers across multiple platforms.

As HMB director, Bush has also spearheaded unprecedented growth in fundraising, with \$1.7 million raised and another \$1.3 million in planned estate gifts since 2018. This financial support has been transformative for the 140-plus year tradition at Iowa.

The modern era of Iowa Bands, under the leadership of Heidel and Bush, has been characterized by resilience in the face of challenges, continued excellence in performance and education, and a renewed focus on community engagement and modernization. These efforts have not only maintained the program's storied legacy but have also positioned it for continued success in the 21st century and beyond.

What's Next

From humble beginnings as a 15-piece brass band to the modern major university band program it is today, the Iowa Bands program stands as a beacon of strength and pride for the University of Iowa and our community. The next time you "Get ready for the BOOM" in Kinnick or settle in for another phenomenal performance at Voxman, we hope you'll take a moment to reflect on the rich and vibrant past of this historic program. It's an organization that builds upon the past, but always has its eyes on the future. GO HAWKS! ■

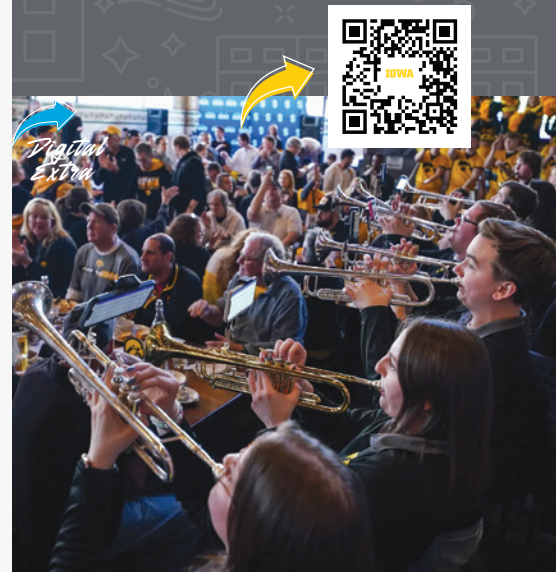


THE **SOUND** OF CARVER-HAWKEYE ARENA

The Iowa Pep Band provided the soundtrack to Iowa Women's Basketball's electrifying 2023 and 2024 seasons, traveling with the team to their back-to-back appearances in the NCAA Tournament National Championship games. For generations, the pep band has played for men's and women's home basketball games, as well as other select university functions and sporting events, from wrestling and gymnastics meets to softball games.

They are one of the most visible performance groups on campus, playing an integral energizing role in the game-day atmosphere at Carver-Hawkeye Arena and beyond. IPB student musicians hail from nearly every college on campus and, in recent years, the band has grown to more than 250 members—bringing unparalleled excitement and Hawkeye spirit to every event!

The Iowa Pep Band was featured in *The New York Times* for its role in the 2023 NCAA Women's Tournament.



Top Image: Current and former directors (Nick Miller, Mark Heidel, Kevin Kastens, Myron Welch, Eric Bush), Homecoming 2024. Bottom images (left to right): Morgan Jones, David Woodley, Fred Piersol and Tom Davis.

SCHOOL OF MUSIC FOSTERS THE *Fierce talents of students* ACROSS PERFORMING ARTS AT IOWA



BY BRONWYN STEWART (2022 MA, ENGLISH DOCTORAL STUDENT)

On April 26, 2024, the Hancher Auditorium curtains opened to four young women eagerly (or not-so-eagerly) sitting behind their desks waiting for class to begin—an image not unfamiliar to the UI students on stage, in the orchestra pit, and scattered about the audience for the Iowa premiere of *Fierce*.

The School of Music’s highly anticipated spring opera—composed by Jazz Studies Assistant Professor **Dr. William Menefield**—was a huge feat that brought students from the School of Music, the Department of Dance, the Performing Arts Production Unit, and the Department of Theatre Arts together to build this phenomenal performance on the Hancher stage.

***Fierce* is a 21st-century opera that follows four teenage girls—Vesta, Nyomi, Morgan, and Rumer—on their journey toward identity and purpose as they write their college essays in**

a high school writer’s workshop. The young women face an array of internal challenges including popularity, social media, parental expectations, and personal loss. But these girls are fierce! They are determined, tenacious, and strong. Together they find community, self-empowerment, and the confidence to embrace the next chapter of their lives.

“I love the story,” says **Meenakshi Chinmai**, a second-year Theatre Arts MFA candidate from India who worked as the assistant stage manager for *Fierce*. “It’s great to work so closely with women near my age on a story that is so relatable and fun.”

Originally commissioned for Cincinnati Opera, *Fierce* is a collaboration between Menefield, who composed the music, and acclaimed author and novelist Sheila Williams, who wrote the libretto.

For the University of Iowa production, Menefield also stepped into the role of director. “There’s a real balance between

being a director and a teacher,” he explains. “There are moments when, as director, I want something specific to happen on stage, either musically or with a character’s development. But our students came to the university to learn.”

Throughout rehearsals, Menefield was committed to working with students and giving them a supportive, hands-on experience where they could learn the ins and outs of bringing a large-scale production to stage and act as collaborators and professionals.

“Dr. Menefield and the production team really fostered an environment of growth,” says **Maddy Yankell**, a graduate student in Music Education who plays the role of Vesta—the youngest of the four teen characters. “We would often stop to discuss acting methods or vocal technique, which is so important because, at the end of the day, we’re a learning community.”



DREAMING UP PLANS

Just two years after Dr. William Menefield joined the UI music faculty in 2020, his first ope a composition, *Fierce*, premiered in Cincinnati. He never imagined two of his new colleagues, School of Music director Tammie Walker and Hancher executive director André Perry, would be sitting in the audience, dreaming up plans to bring the production to Hancher. But they knew immediately, this was a project they wanted to help Menefield foster and share.

“ I am honored for the kind of support I have here at the university,” Menefield says. “It’s my first time stage directing, and I got to try things. This process has unlocked parts of me I didn’t even know were there.”

Learn more about Dr. Menefield’s journey, the creation of *Fierce*, and the process of bringing this empowering performance to the Hancher stage.

 Digital
Extra





Fierce embodied the collaborative spirit at Performing Arts At Iowa and showcased the tremendous talents of our music faculty and students! Produced by the School of Music, the Performing Arts Production Unit, and Hancher Auditorium, Fierce demonstrated the power of creative collaboration for students, faculty, and staff at the University of Iowa. Watch our video to see how Fierce came to life at the University of Iowa.



The music in *Fierce* weaves together a variety of influences including blues, Afro-Cuban and Latin rhythms, and dynamic orchestral sounds, providing a unique and challenging opportunity for young musicians working on the show.

“The opera is a fusion of every genre of singing I’ve studied,” explains **Brie Bevans**, a fifth-year undergraduate in Music Education who performed in the role of Morgan. The character is stuck between her own passion for music and her parents’ expectations for her future, and Bevans tackled the role with both emotional depth and impressive vocal range. “I had to merge my opera voice and my jazzy chest voice for this performance,” she says. “There are moments where we are singing these pop-like melodies but in operatic registers.”

In addition to the range of talented student singers and musicians on stage and in the orchestra pit, *Fierce* also incorporated four student dancers who invigorated Menefield’s composition with movement choreographed by **Cami Rezabek**, a fourth-year BFA candidate in the Department of Dance.

“I felt really respected throughout the process,” Rezabek describes her experience working as the choreographer for *Fierce*. “Dr. Menefield always treated me like a professional, so he’d tell me if something wasn’t working but he also showed real enthusiasm when the choreography came together.”

Rezabek stepped in as choreographer in early January and has similarly faced the challenge of working with a mix of different genres. “I had to do a lot of research,” she explains. “For example, Nyomi’s scene incorporates salsa and other Latin styles. I haven’t done a lot of salsa, so I had to put in the work to create something that felt authentic.”

Fierce is a prime example of the collaborative spirit of Performing Arts At Iowa, combining beautifully choreographed dance numbers, amazing musical performances, and heartfelt acting and storytelling that is enhanced by an inspired and elaborate production design.

“One thing I really enjoyed about the experience is that it’s very much theatre,” Chinmai says. “Sometimes opera can feel more like a recital, where the focus is on the singing. But *Fierce* is theatre. There was a lot of emphasis put on acting as well as singing, which was very exciting for me as a stage manager.”

Although *Fierce* was a massive undertaking, the cast and crew expressed a feeling of coming together as a family and described the energy in rehearsals as energizing and full of fun. “We really bonded,” Bevans describes her experience, “the relationships the audience saw on stage were real, we just grew closer and closer as the production progressed.”

“Working on an opera can be stressful, especially when you have classes and schoolwork,” Yankell explains. “So, to go to rehearsal and know I’d be laughing and dancing with friends was such a refreshing experience.”

The Iowa premiere of *Fierce* was a tremendous success and a showcase of the vast array of student talent at the university. As the curtains closed on the Hadley Stage, the audience rose to their feet to applaud an amazing cast and creative team as well as the meaningful story.

“It just feels so special,” explains Chinmai, “It’s not every day that music, dance, and theatre are all brought together to be part of this amazing performance at Hancher.” ■



Kara Metzger

🎵 2024 DMA Wind Conducting

📍 Waukesha, WI

KARA METZGER WILL ALWAYS REMEMBER CONDUCTING the Iowa Pep Band as they provided the soundtrack to Caitlin Clark’s record-breaking season with Iowa Women’s Basketball. Kara earned her doctorate in wind conducting while working with students across campus as a teaching assistant for the University Bands.

“I feel like I was here for the BEST three years,” she said, noting that her time at Iowa coincided perfectly with Clark’s last three—electrifying and history-making—seasons. In fact, Kara was featured in the Iowa Women’s Basketball hype video.

“The first time I saw the video play on the jumbotron at Carver Arena, I screamed. It was me and Caitlin, and it’s really meaningful to have a video that places you in time with someone so iconic.”

Kara describes her time in the School of Music as one full of exciting new experiences, often prompted through the mentorship and encouragement of Dr. Eric Bush and Dr. Richard Mark Heidel.

“I got to write a Taylor Swift show for the Hawkeye Marching Band. I was able to arrange the music, write the drill, and Dr. Bush also let me teach it to the ensemble, which is super valuable for what I’m doing now.”

Kara has just started as Band Director at Central Methodist University, where she will be working with the concert band, jazz band, and marching band among other things.

“I learned a lot at Iowa, but the most important thing I learned was confidence—and that’s something you can’t teach in a textbook. The School of Music taught me my ideas are valid and having the confidence to trust your instincts is invaluable.”



Digital Extra

See Kara—along with students HMB co-manager Jake Greenlee on trombone, fellow co-band manager Nick Kamp on tuba, Avery Arens on our majestic Klais Organ (she plays piccolo in HMB/Pep Band), oboist Sam Hoying (HMB / Pep band alto sax), and Ani Perez-Brennan, our rock-star drummer (HMB Drumline)—all shown in the Concert Hall of Voxman Music Building in the Iowa Women’s Basketball team’s “Welcome to the Show” video.



Hang Nguyen

🎵 2018 PhD Musicology, 2021 MLIS

📍 Chicago, IL

HANG NGUYEN CAME TO THE UNIVERSITY OF IOWA, to study 19th-century music with Dr. Marian Wilson Kimber, and ended up finding so much more. After completing her doctorate in Musicology, Hang stayed at Iowa to earn her Master of Library and Information Science degree, and now she works as a reference librarian at the State Historical Society of Iowa.

“My education at the School of Music was diverse. Even though I was focusing on 19th-century music, I got to explore different topics like music and film, music from the world wars, 17th-century music, and different print-making capabilities for sheet music.”

Hang also appreciates the practical experience she gained at the School of Music. During her PhD studies, she worked as School of Music House Manager and held an assistantship in the Rita Benton Music Library, which inspired her to pivot toward emphasizing her research skills.

“I learned a lot of skills like conducting advanced research or applying for grants, but I’ve benefitted most from the connections and relationships I cultivated. I met so many people with very specific specializations, and now I know experts to contact, or refer people to, for special reference requests.”

Hang would describe the Iowa School of Music as a place of opportunity, where students are free to branch out and work with other departments. She is thankful for the faculty and staff, especially Katie Buehner, who supported her and helped foster a passion for library work.

Her advice for today’s students? “I would tell new students to get out of your comfort zone, you never know where you’ll find your passion, it might be right next door.”



Christian Frankl

🎵 2023 BA Voice

📍 Ames, IA

THE UNIVERSITY OF IOWA PROVIDED THE PERFECT PLATFORM for Christian Frankl's many passions. Christian graduated from Iowa with a triple-major BA in political science, ethics and public policy, and music—with an emphasis on voice.

"I always had a passion for politics and history, so I knew I'd pursue that in college. But at the same time, I loved music and performing. I sing, I play saxophone, and I was the drum major of the band. Going into college, Iowa seemed like a place where everything was possible, where I could do it all."

Having three majors kept Christian busy, but his day-to-day was always full of variety, from attending his 8:00 AM music theory class, then on to studying philosophy, and an economics and sociology class in the afternoon before rounding out his day with the Hawkeye Marching Band, where he played alto saxophone.

Among his favorite memories at Iowa are Professor Stephen Swanson's vocal seminar and his senior recital in spring 2023. "It was a culmination of all the work I'd done with Professor Swanson," he said. The concert combined German songs, which Christian had acquired a passion for under Dr. Swanson's tutelage, and musical theatre.

"Right from the moment I walked through the doors of Voxman, the Iowa School of Music felt like home. It felt like family, and the people I've met here have shaped the way I see the world."

Christian is now working as a government relations specialist in Chicago, where he continues to pursue performance opportunities.



Digital Extra

The Daily Iowan shined their spotlight on Christian during his senior year.



Ramin Roshandel

🎵 2024 PhD Composition

📍 Zargos, Iran

ORIGINALLY FROM THE BEAUTIFUL ZARGOS MOUNTAINS IN IRAN, Ramin Roshandel was attracted to the University of Iowa by our Center for New Music and the opportunities offered here to compose and create new, contemporary music.

"From day one, Dr. David Gompper has been a huge mentor to me," Ramin said. "Even before coming to the US, he was a wonderful and welcoming advisor to me. The compositional faculty at the School of Music definitely contributed to my decision to come to Iowa. They were so inviting and helpful, but also encouraged collaboration."

Ramin also plays the setar professionally and, during his time at Iowa, he collaborated with Associate Professor Dr. Jean-François Charles to record an album called Jamshid Jam, a collision of Persian classical music and live electronic sampling and re-mixing.

During his studies, Ramin has enjoyed collaborating with other creators across campus. "I composed a piece for the 2022 Dance Gala choreographed by Armando Duarte in the Dance Department. I performed it live on the Hancher stage with flute, bassoon, and three electronic musicians while the eight dancers really embodied the composition in front of us. I really cherish that experience."

Along with the creative connections Ramin has made at the University, he also loved stepping outside and enjoying the art and opportunity of the Iowa City community.

"It's a beautiful little town with a unique enclave of artists and that's very rare. No matter who you want to work with—writer, dancer, media or film production—you'll find the opportunity here."



Digital Extra

Listen to the album Jamshid Jam, created by Ramin and Dr. Charles.



Naomi Davis

🎵 2024 MA Music Therapy 📍 Colorado Springs, CO

AT THE IOWA SCHOOL OF MUSIC, NAOMI DAVIS found the perfect blend of research, support, and opportunities to develop clinical skills as she pursued her Master of Arts in music therapy.

Naomi was introduced to music therapy at a young age, when someone close to her suffered a stroke and began seeing a music therapist. **“I really got to see music therapy in action. And now, I get to work and connect with so many people through music in a way that feels so unique to this field.”**

Naomi appreciates the collaborative culture in the School of Music that encouraged her to work alongside students in composition, electronic music production, and music education.

“One moment that stands out to me is when we hosted a regional conference in spring 2020. It was cool to have so many music therapists together in Iowa City.”

As she worked toward her degree, Naomi worked closely with her advisor, Associate Professor Abbey Dvorak, and she looks back fondly on the music education classes she took with Professor Mary Cohen. She looks forward to continuing her studies here this fall as she begins work on her next degree: a PhD in music education. She spent the summer working with children with disabilities at a therapy camp in the mountains of Colorado.

“I feel like Iowa gave me such a leg up. There are so many opportunities—like the Graduate Engagement Corps, which focuses on community-centered research—that really influenced the way I’m thinking about scholarship and research as I transition to the next phase of my career.”



Digital Extra

Read about Naomi’s research using music therapy to provide arts-based mental health and wellness services for high school students of color.



Becca Swanson

🎵 2022 BA Music Education & Organ

📍 Des Moines, IA

BEFORE COMING TO THE SCHOOL OF MUSIC, BECCA SWANSON had never played the organ. She had played piano for years, but the organ was a new beast. Now Becca has performed on historic organs all over Germany and completed an hour-long organ recital.

“When I played the last note, there was relief, but I also felt so empowered. I almost couldn’t believe I’d just done that.”

When Becca first visited Oxman, she fell in love immediately but she was already committed to another school and had missed the Iowa auditions. She remembers passing Professor Mary Cohen’s office and knocking on her door. “It was pretty bold for a high schooler, but I saw the words ‘Music Education’ and decided to go for it. After I explained the situation, she encouraged me to audition as an organ performer.”

Becca was admitted, after all—and she worked with Dr. Cohen in the Iowa Medical and Classification Center (better known as Oakdale Prison), which she considers the most meaningful part of her education. In December 2019, they performed a concert at Oakdale titled “Remember: Be Love,” which was named after a song she composed alongside an incarcerated individual.

“For me, the School of Music was eye opening and inspiring. Now I’m out in the world teaching music, and I feel lucky that I learned how to approach music through a lens that prioritizes critical thinking and social justice. It’s something I’m committed to and hope to instill in my students.”

Becca teaches middle school music and choir in West Liberty, Iowa, and hopes to pursue her master’s degree soon.



Digital Extra

Read about Becca’s research on music education in prison.

HAWKEYES GIVE BACK

THE CRIST LEGACY MARCHES ON

BY VIVIAN WANG

Lou and Jan Crist establish a fund in support of the **Hawkeye Marching Band**.

THE HAWKEYE MARCHING BAND HAS MORE THAN DOUBLED IN SIZE SINCE LOU CRIST CAPPED OFF HIS FIRST SEASON in the ensemble with an appearance in the 1959 Rose Bowl. But 65 years later, some things haven't changed—including the Crist family's ongoing loyalty to the band.

Once a student baritone player, Crist (1960 BA, 1981 MA) now serves as the Golden Voice of the Hawkeye Marching Band. Crist has been announcing from the Kinnick Stadium press box since the 1981 season, letting fans know when "it's time to get ready for the BOOM!"

"I've done the announcing since then and just enjoyed it immensely," says Crist, who received a 2023 UI Distinguished Alumni Award in recognition of his service. "I like to kiddingly say that the directors are going to give me a try until I get it right."

Crist's wife, Jan Olson Crist (1961 BSN, 1977 MA), also used to accompany the band as its nurse. Throughout their many years traveling with the ensemble, the Crists have grown to cherish the relationships they have formed through the band.

"The band members are the most creative people, the nicest people you would ever want to be around," says Jan. "We have always had a very good time with them."

The couple recently established the Lou Crist Legacy Fund in honor of the Crist family, including Lou's brother Lyndon Crist (1966 BM, 1990 MA), who also played in the Hawkeye Marching Band and died two years ago. The Crists created the fund to support the Hawkeye Marching Band in any of its needs. They have also made donations to enrich the UI School of Music's Rita Benton Music Library.

After 43 years supporting the band, the Crists' love for the Hawkeyes keeps them going.

"It's not a chore to do this," says Jan. "It's something that we've enjoyed."

Adds Lou: "Having a chance over these years to be a part of the marching band has just been one of the finest experiences that I've ever had."



Watch past UI Distinguished Alumni Award honoree Lou Crist share stories from more than four decades as the voice of the Hawkeye Marching Band.

“

I've done the announcing since then and just enjoyed it immensely. I like to kiddingly say that the directors are going to give me a try until I get it right.”

– Lou Crist



RAISING *up The Band*



For generations, alumni and fans of the Hawkeye Marching Band (HMB) have supported the program and the students who proudly wear the uniform. It is with gratitude that we highlight some recent donors who have contributed to over 3 million dollars raised in support of the HMB and Iowa Bands in the last 7 years.

STUDENTS ARE THE PRESENT AND THE FUTURE

Thanks to incredible supporters, the HMB and Iowa Bands award over \$140,000 in scholarships and fellowships each year.



In 2006, **Judd** (1960 BBA, 1962 JD) and **Evelyn Truax** began the Truax Family Scholarship, benefiting HMB members who demonstrate leadership and financial need. After Judd passed away in 2024, his family has expanded support for students.



Since 2022, **Ken and Cathy Enstrom** have supported HMB students in memory of their daughter **Kelly** (2008 BS), a former HMB piccolo player, through the **Kelly L. Enstrom** Marching Band Scholarship Fund.



Jane Roth supports our HMB Work Crew by pledging a fund in honor of her father, **Frank J. Havlicek**, to launch the band's new logistical internship program. Jane, an advocate for literature and history, also funded the initiative to archive and digitize the HMB's historical artifacts (See *Digital Extra* on page 32).



Since 2013, Director of Bands Emeritus **Myron Welch** (director from 1980 to 2008) and his wife **Marcia** have annually supported an Iowa Bands graduate teaching assistant.



Beginning in 2023, **John Allen** (1966 BBA) and his family have ensured that every member of the Hawkeye Marching Band receives an Allen Appreciation Award for their service to the HMB. John, an Iowa grad, entrepreneur, and a former tuba player, has assisted the band with many other initiatives, especially those honoring the great music man himself, Meredith Willson.

Alumni Board members have supported a deserving HMB student since 2022 through their annual scholarship. Additionally, the board has many initiatives to serve current band members, increase performance opportunities for alumni, and archive the band's extensive history. In 2024, board president **Arlene Houk** (1984 BBA), led a successful effort to name **Dr. Morgan Jones** (1960 BM, 1961 MA) a recipient of the UI Center for Advancement's Distinguished Alumni Award.

AN INSTRUMENT FOR EVERY BAND MEMBER

In recent years, a major goal for the HMB has been to put a school-owned instrument in the hands of every student, a dream finally realized thanks to these alumni and donors.

In early 2021, while the world was still shut down due to COVID-19, family and friends of Kelly Enstrom (2008 BS) held an online fundraising campaign to purchase the band's first ever line of game-day piccolos and clarinets. And in 2024, after two years of fundraising, the band was able to purchase the first ever line of game-day alto and tenor saxophones, thanks to generous gifts from **Tim Ternes** (1985 BBA) and **Kathy Ternes, Randy Brenton** (1983 MD) and **Cheryl Brenton**, and **Maggie McCoy** (1971 BM), as well as family and friends donating in memory of **Stacy Thompson** (1992 BS, 1996 MD), a former HMB alto saxophone player.



In 2020, **John Allen** and **Tim and Kathy Ternes** purchased the HMB's first ever set of game-day trumpets – 64 Yamaha Xenos. A few years later, **John Allen** and his family once again stepped up to help the band “turn up the bass” by adding the first ever line of bass trombones for the band.



Jared Hills (1959 BSME), one of the HMB's greatest Hawkeyes, performed in 50 straight parade and pregame performances with the Iowa Alumni Band until he passed away in 2023. Prior to his passing, he and his wife **Carol Hills** (1959 BSN) replaced the band's aging sousaphone line, and the family continues to actively support the band in his memory.



Hawkeye Drumline alumnus **Bob Salomon** (1982 BBA) and his wife **Robin** established the Hawkeye Drumline Excellence Fund in 2020. Bob has also given in support of technology and other initiatives in the recent past.



THE NEXT 144 YEARS

The future is bright for the Hawkeye Marching Band, thanks to donors who have pledged gifts that will outlive themselves and benefit the band for the next 144 years. Supporters such as **Jane Roth, Mary Harvey** (1971 BA), **Michael Hagens**, and others have pledged estate gifts totaling over \$1.3M in dedicated funds to support the band's future.

Beyond the individuals listed above, the HMB has benefited from thousands of other donors over the years. The band stands on the shoulders of giants, and we are grateful for every alum, donor, fan, and partner who has helped propel the band into the future to build upon a legacy of over 140 years.



Q&A

Joshua Albrecht

Assistant Professor, Music Theory

Q: What was your musical journey before coming to the University of Iowa?

A: When I started college at the University of Wisconsin, I was a computer science major with a music minor, and I thought computer science would be my path. But then I took a music theory class. I always imagined the musical experience as this mystical film that walked over your subconscious and left you feeling deeply enriched, but there was always mystery. Theory class opened my eyes to the principles and patterns of music, and that was a revelation to me. I became a full-time music theory student. After graduation, I did my master's at the University of Texas Austin and then my PhD at The Ohio State University. I got my first professorship at the University of Mary Hardin-Baylor. In 2019, I took a job at Kent State University in Ohio and, about a year ago, I moved from Ohio to Iowa.

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

A: One of the cool things about Iowa is they really value arts research. There's also a vibrant and thriving arts community, and I get to conduct fun, original research in my area with the next generation of researchers. I'm delighted to be here.

Q: What do you enjoy most about teaching?

A: I get to teach across a wide spectrum—from entry-level freshman classes all the way to PhD seminars—so I'd say what fires me up about teaching really depends on the class. For example, last semester I taught a small doctorate seminar on computational methods. It was basically a digital humanities course, and the students were so committed. One student is presenting their final project at a national conference in Canada, which is very exciting. So, being able to empower students to take charge of their own education and their own research is something I enjoy. I want to equip them with the skills they need to succeed.

Q: What are you most looking forward to this year?

A: I'm starting a music cognition lab here at Iowa. I'm very passionate about original research, and having a physical lab space for meetings, training, and conducting experiments is really special. There are a number of students interested in doing digital humanities, digital musicology work or as music technicians, and we're starting to attract students to the music cognition program. I'm excited to get that lab up and running, so we can launch some cool, original research. So, fingers crossed!

Q&A

Katy Ambrose

Assistant Professor, Horn



Q: What was your musical journey before coming to the University of Iowa?

A: I received my Doctorate in 2020 from Temple University and before that, I was out of school for a bit. I have an Artist Diploma from Yale University, I got my master's from the Cincinnati College-Conservatory, and my bachelor's from the University of Michigan. Between degrees, I did a lot of freelancing, performing in the Philadelphia area and, before Iowa, I taught at the University of Virginia and Drexel University.

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

A: The School of Music has a legacy that is steeped in pedagogy and then there's *The Music Man* ... In a way, woodwinds kind of grew up in Iowa. I'd also heard of Jeffrey Agrell (associate professor emeritus in horn) and got the chance to meet him and some students from his horn studio at a conference, which definitely influenced my decision.

Q: What do you enjoy most about teaching?

A: There's something special about teaching music that allows you to really know your students as humans. It's extremely rewarding but also very challenging. Everyone perceives sound differently, so there are stylistic fluctuations that vary from student to student but there are also very technical aspects. The French Horn is such a specific skill. It requires using these tiny

muscles in the face we don't use for anything else, so in certain ways it's like learning to walk. And that moment when everything clicks for a student, especially after they've been struggling through something difficult, that's the best feeling in the world.

Q: Have you had any meaningful moments since you've been at the School of Music?

A: There are two things that really stand out from my time so far. The first was touring the state with the Iowa Symphony Band. We got to visit different high schools and share music with the students. The second has to be the first Iowa Horn Festival. We've done three so far and each has been better than the last, but the first one felt like such an achievement. I'm really proud of those.

Q: Has anything surprised you?

A: Just living in Iowa City has been a wonderful surprise. The public schools are incredible, and the city is extremely livable. On top of that, I've felt extremely supported not just by the School of Music but there are so many resources from the College of Liberal Arts and Sciences to support research.



Abbigail Coté

Assistant Professor, Director of Opera

Q: What was your musical journey before coming to the University of Iowa?

A: I came from a rock & roll family but fell into classical music my junior year of high school and never looked back. I did my undergrad at the University of Montana. Then, I did my master's in opera production with a focus on opera direction at Florida State University. I got my doctorate in vocal performance and vocal pedagogy from the University of Oregon. And, before coming to Iowa, I was the executive director of Eugene Opera, a small opera company in Eugene, Oregon.

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

A: First and foremost, I'm really enamored with the school's mission to provide excellent educational and artistic opportunities to students and the community. The people here seem so hard-working and mission-focused, which is a huge cherry on top.

Q: What are some of your goals for the year?

A: My first goal is to introduce myself to the community and start building a holistic, nurturing experience for students. No matter who comes through the opera program, I want them to have a fortifying experience that lets them express themselves as artists. My bigger goal is to help pack the house with opera lovers, so these students get the experience of performing for

big, lively crowds. I'm hoping we can really start to be a model for other schools but also for the industry. We are presenting a great opera coming up this fall, *Così fan tutte*. It's a rom com, it's hilarious and perfect for students.

Q: What do you enjoy most about teaching?

A: My favorite thing is being present when someone learns something new about themselves. Once, I was in the room when a baritone discovered he could be funny. It's exciting to see that type of empowerment. My second favorite thing is that it's hard. Singing is hard. There are so many things to think about—and I love walking young minds through an experience that can be difficult and overwhelming, because nothing brings me more joy than seeing them come out the other end with confidence.

Q: What has surprised you so far?

A: Everything has surprised me. Iowa City is a community where there's space and room for individuals to do what they want. There's a real investment in people. I feel it in my department, and at the community level. I don't know, it just makes you believe in America again.

Q&A



Kenny Lee | Assistant Professor, Director of Orchestral Studies

Q: What was your musical journey before coming to the University of Iowa?

A: I remember, from an early age, being obsessed with the cello—always excited to challenge myself and improve. When I started my Bachelors at the Eastman School of Music, I focused on performance and fell in love with chamber music. At the New England Conservatory in Boston, where I completed both my Masters and Doctorate, I started to veer into the world of conducting. I took an elective for non-conducting majors, and the class opened me up to different avenues of making and communicating music. I began taking conducting very seriously. During my doctoral studies, I got my first conducting job at the Phyllis Exeter Academy in New Hampshire. This felt like a turning point for me. I served as Orchestra Director and cello professor at Western Illinois University for four years and recently started as conductor for the Chicago Youth Symphony Orchestra's Philharmonic Orchestra.

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

A: I'd heard a lot about the University of Iowa, and it felt like a dream place to be. There's so much opportunity for growth and innovation here. During my interview, I felt an immediate sense of community with both colleagues and students. It seemed everyone was there to support each other, and it reminded me of my own college experience. I really want the opportunity to create something, for students, that I was fortunate enough to have, and I think Iowa has a wonderful culture that I'm excited to build upon with the orchestra.

Q: What do you enjoy most about teaching?

A: What really attracts me to teaching, especially working with college students, is there's so much potential for growth and an enthusiasm for new things. It's a privilege to help students find their own paths. As teachers of music, we spend so much time one-on-one with our students, and I love learning and adapting to each individual.

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

A: When I explored the campus, I felt immediately at home. There's so much innovation happening here, and I think it's a special place for students and artists alike.

Q: What are you most looking forward to this year?

A: I'm looking forward to building relationships with students and my new colleagues. As a new conductor, it can take some time to adjust and build rapport as an orchestra but, for me, this can be the most exciting time—it's a great opportunity to create something, together, with the students.



Q&A

David Meyer

Assistant Professor, Voice

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

A: I'm actually from Iowa City, and I remember being a junior at West High when Beaumont Glass called me up and said, "I heard you sing, I need you in my show." At the time, he was the Director of Opera for the UI School of Music. He had me sing in a chorus of 70 people for *Boris Godunov* and, honestly, I think they just needed someone who fit in the costume. It was my first introduction to opera and it really blew me away. I was kind of sold. I began ingratiating myself in the School of Music and, while I was here, I got to work with one of my great mentors, Albert Gammon.

Now what I do is kind of unique. Voice science is a niche area of study, and the University of Iowa is a place where it has really thrived. I had the opportunity to work with Ingo Titze (who is director of the National Center for Voice and Speech, University of Iowa Foundation Distinguished Professor in the Department of Speech Pathology and Audiology, and professor emeritus in the School of Music). He really mentored me into the voice science realm and that's where I've spent a lot of my energy. So, to come back to the place where I started to teach teachers and singers but also to do high-level voice science is incredible. Not only that, Dr. Titze is speaking at a new conference—Midwest Voice—that we are hosting this fall here in Voxman.

Q: What was your musical journey before coming to the University of Iowa?

A: After my undergrad, I went to Indiana University for both my master's and doctorate. After that, I sang overseas in Germany for three years before I came back and taught at Western Washington University. I was there for eight years, then Shenandoah University for thirteen years, and now I'm back in Iowa.

Q: What excites you most about teaching?

A: Teaching changes lives, especially singing. It's different than anything else in music because it's your body. It's just you, standing up with nothing between you and the audience. Every other musician has a music stand or an instrument, but singers get up there with their own bodies and make music. In a certain way, your identity and your profession are enmeshed and that's why working with a person's voice can have this monumental impact on their lives.

Q: Are you working on anything exciting?

A: Yes! When a person sings, 95% of what they're doing isn't observable. For six years we've been working with the College of Engineering and the Biomedical Engineering program to use medical imaging like MRI and CT to look inside singers while they're singing. We're just trying to lift some of the mystery.

Q&A

Sam Young

Assistant Professor,
Theory & Composition



Q: What was your musical journey before coming to the University of Iowa?

A: I started my career as a drummer, performing and touring with bands. I didn't start undergraduate until my late twenties, when I attended Metropolitan State University for my bachelor's in music composition. I got my Masters from Mannes School of Music and, after a few years of teaching, I went to UCLA for my PhD in composition. Then, I worked as an adjunct at Pepperdine University for three years before coming to Iowa.

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

A: I don't want to say I moved here on a whim—but when I saw there was an opportunity to teach here, I jumped at it. The University of Iowa has an incredible reputation, and I really enjoy teaching both theory and composition so, even though I didn't know much about Iowa, I couldn't pass up the opportunity and so far, it's been great.

Q: Have you had any meaningful moments since you've been at the School of Music?

A: Last semester I taught a graduate seminar on rhythm and meter. It was one of those classes where you walk in and immediately feel the students' enthusiasm. It wasn't a specific moment but the culmination of the entire semester, from developing research projects to presenting their work. I could tell some students were reluctant about their topics, but, by the end, they were fully immersed, and they learned so much over the semester. That class was really a highlight for me.

Q: What do you enjoy most about teaching?

A: One of the things I enjoy most about teaching is working with students who are just discovering their interests and passions in music. I love being part of their discovery process, helping them find new things that excite them, and supporting them on their journey. It's really fulfilling because, at Iowa, you get to work with students from different backgrounds with a wide variety of musical interests.

Q: What are you looking forward to in the coming year?

A: I'm writing an ensemble piece for the Iowa Trumpet Studio and I'm excited about working with them on that piece. And, of course, I'm always excited to teach and meet new students.



Digital Extra

Read more about Sam's life as a rock musician before the University of Iowa!



Collaborative Piano

Doreen Lee, DMA

Visiting Assistant Professor

DOREEN LEE RECEIVED HER DMA IN COLLABORATIVE PIANO at the University of Colorado Boulder, studying with Margaret McDonald and Alexandra Nguyen. She specialized in solo piano performance under the tutelage of Walter Ponce at the University of California Los Angeles, and earned her Master of Music degree at the Peabody Institute with Benjamin Pasternack. Prior to joining the faculty at the University of Iowa, Dr. Lee served as Assistant Professor of Collaborative Piano and Piano at the University of South Alabama, Adjunct Instructor of Collaborative Piano at Colorado State University, and Lecturer of Collaborative Piano at the University of Colorado Boulder.



Musicology

Zane Cupec, PhD

Visiting Assistant Professor

ZANE CUPEC HOLDS A BACHELOR OF MUSIC (BM) degree in Music Education from West Virginia University, Master of Music (MM) in Percussion Performance from Northern Illinois University, and Ph.D. in Ethnomusicology from the University of Colorado Boulder. His research interests include new African musical diasporas, race and ethnicity, music and migration, music in religious experience, Caribbean and Latin American music, transnationalism and transculturation, and digital storytelling. As a performing musician, he has directed Latin American music ensembles, Latin jazz ensembles, and African music ensembles, and he has facilitated interactive and interdisciplinary guest residencies. In summer of 2023, Dr. Cupec participated as a presenter in the Smithsonian Folklife Festival and published an interactive article on the Smithsonian Folkways website titled, "A Guided Listening Journey: Yorùbá Heritage Abroad."



Music Theory

Kati Meyer, PhD

Visiting Assistant Professor

KATI MEYER'S DIVERSE TEACHING STRATEGIES AND INDIVIDUALIZED RELATIONSHIP-BUILDING cultivate a unique learning experience for UI's music students. She has held teaching positions at Morningside University, San Jacinto College, Briar Cliff University, the University of Iowa, and Northwestern University. She is also an accomplished pianist, having performed multiple concerti and solo recitals, and serves as a collaborative pianist for UI soloists/ensembles and area high schools. Dr. Meyer earned a Bachelor of Arts (BA) in Piano Performance from the University of Minnesota, Morris, before earning her MM from Northwestern University and a Ph.D. from the University of Iowa, both in Music Theory.



Oboe

David Cyzak, DMA

Visiting Assistant Professor

DAVID CYZAK RECEIVED HIS DOCTOR OF MUSICAL ARTS (DMA) degree from The University of Illinois at Urbana-Champaign studying with John Dee. He received his MM degree and Artist Diploma from The Hartt School – University of Hartford, under the tutelage of Humbert Lucarelli, and his BM degree from Oberlin College Conservatory of Music, where he studied with James Caldwell, Robert Walters, and Alex Klein. Always investigating and sharing the tradition of classical music, Dr. Cyzak's activities have focused on working with living composers to perform and premiere their works while seeking to illuminate classical music's broad spectrum of expressive possibilities for any audience. Previously he served as Assistant Professor of Oboe and Music Industry at Middle Tennessee State University and on the faculties of Bradley University, the University of Illinois Urbana Champaign, Illinois College, Illinois Central College, and the University of Illinois Springfield

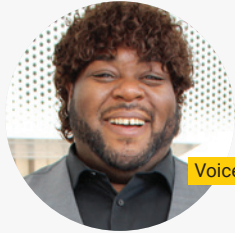


Jazz
Percussion

Michael D'Angelo, DMA

Visiting Assistant Professor

MICHAEL D'ANGELO HOLDS A DMA IN JAZZ STUDIES from UC Boulder, MM in Jazz Studies from Indiana University, and BM in Percussion Performance from the University of North Texas. Dr. D'Angelo taught at the University of North Carolina Wilmington for six years (applied jazz percussion, jazz history, jazz ensemble techniques, small- and large-group jazz ensembles) and has recently finished touring professionally with *Celebrating Billy Joel* and Brit Floyd. He has performed at several national conferences including JEN, CMS, PASIC and the Modern Drummer Festival (guest performer as the winner of the Modern Drummer Magazine's Undiscovered Drummer Contest at age 12) and has collaborated with such artists as Doc Severinsen, James Carter, Brandon Lee, Jamey Aebersold, Stephen Riley, and the Dave Brubeck Quartet. He is an endorsing artist with Pearl Drums, Paiste Cymbals, Evans Drumheads and Vic Firth Drumsticks. As a member of the North Texas One O'Clock Lab Band from 2008-2009, he received a Grammy nomination for Best Large Jazz Ensemble Recording for their album Lab 2009.



Voice

Jeremiah Sanders, DMA

Visiting Assistant Professor

JEREMIAH SANDERS IS A NATIONALLY-AWARDED BARITONE and maintains an active schedule as a performer, educator, and conductor. Dr. Sanders received their DMA and Performer's Diploma in Voice from Indiana University (IU), Master's degree in Vocal Performance from Butler University, and Bachelor of Arts degree at Manchester University. They have found success as a District Winner in the prestigious Metropolitan Opera Eric and Dominique Laffont Competition, 1st place winner in the Opera Ebony Competition, 1st place with the Friends of the Symphony (Lima Symphony Orchestra) Young Artist Competition, 2nd place with the Indianapolis Matinee Musicale Collegiate Scholarship Competition, as a finalist in the Opera Mississippi John Alexander Vocal Competition, as a finalist and Raphael Bundage Young Artist Award recipient in the Orpheus National Vocal Competition, and an Encouragement Award recipient from the Metropolitan Opera National Council.



Collaborative
Piano

Mariya Akhadjanova

Staff Collaborative Pianist

MARIYA AKHADJANOVA IS A DMA CANDIDATE IN PIANO PERFORMANCE and Pedagogy at the University of Iowa, where she studies under the tutelage of Dr. Ksenia Nosikova. In October 2021, she performed at Carnegie Hall, New York, as a winner of the 2021 "Golden Classical Music Awards" International Competition and in May 2022 at Merkin Concert Hall, Lincoln Center, in New York City as a finalist and second prize winner of the Music International Grand Prix. In the past few years, she has participated in various online piano competitions and received First Prize in the Swiss International Music Competition, Quebec International Music Competition, and Music and Stars Awards. Akhadjanova received her bachelor's and master's degrees from Uzbekistan State Conservatory in Tashkent. She earned her second MM degree in Piano Performance under Dr. Dmitri Vorobiev and Dr. Vakhtang Kodanashvili at the University of Northern Iowa in May 2018.



Percussion /
Bands / Hawkeye
Marching Band

Nick Miller, DMA

Visiting Assistant Professor

NICK MILLER HOLDS A BACHELOR OF MUSIC EDUCATION from the University of Missouri, an MM in Percussion Performance from the University of Iowa, and a DMA in Percussion Performance (secondary emphasis in wind conducting) at the University of Iowa. His teaching experience includes assistantships at the University of Iowa (2018-2023) and percussion instruction at Webster Groves High School, Rock Bridge High School, Willard High School, Hickman High School, and Clear Creek Amana Middle School. Miller's marching experience includes Gateway Indoor, Colts Drum and Bugle Corps, Marching Mizzou and Freedom Percussion, and he is also an active adjudicator and percussion arranger.



We hosted our annual **IOWA HORN FESTIVAL** in April, where middle- and high-school students learned from students and faculty in the UI Horn Studio, enjoyed a masterclass with guest artist Albert Suarez, and performed a festival concert with our large horn choir. They took this group photo right outside Voxman Music Building, where a larger-than-life poster of Caitlin Clark was temporarily hung!



Pianist and DMA student **KLYDE LEDAMO** made his debut in Carnegie Hall in October 2023, performing Liszt's First Piano Concerto with the Orchestra of St. Luke's after winning third prize at the New York Franz Liszt Piano Competition. Ledamo is a student in Piano Performance in the studio of Alan Huckleberry.

2023-24 Faculty & Staff Awards



KATIE BUEHNER, Music Librarian and Director of the Rita Benton Music Library

★ GRAMMY Museum® Grant

ABBEY DVORAK, Associate Professor of Music Therapy

★ University of Iowa Mid-Career Scholar Award

TREVOR HARVEY, Professor of Instruction, Musicology

★ UI Council on Teaching Hubbard-Walder Teaching Award

DAMANI PHILIPS, Professor of Jazz Studies

★ UI College of Liberal Arts and Sciences Collegiate Scholar Award

NATHAN PLATTE, Associate Professor of Musicology

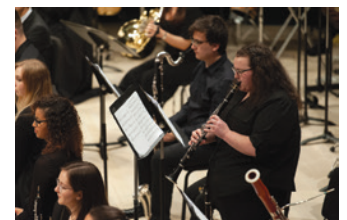
★ ASCAP Foundation Virgil Thomson Award for Outstanding Music Criticism

KENNETH TSE, Professor of Saxophone

★ UI Distinguished Chair



DMA student, Iowa Performance Fellow, and saxophone teaching assistant **MARIA TORRES MELGARES** won the North American Saxophone Alliance National Collegiate Classical Solo Competition at Oklahoma State University in March 2024.



ARIANNA EDVENSON (2024 DMA) studied under the guidance of Associate Professor Jorge Montilla Moreno, and her dissertation was a recording project that focused on six clarinet sonatas by American women. Arianna has joined the faculty at the University of Northern Iowa as an Adjunct Instructor of Clarinet, and she teaches at Mount Mercy University (Cedar Rapids, IA) and Black Hawk College (Moline, IL) and maintains a private studio of over a dozen talented young students.



Associate Professor of Music Theory **DR. MATTHEW ARNDT** recently created an open-access PressBook for Musicianship and Theory IV, titled “Twentieth-and Twenty-First-Century Music,” with the help of University of Iowa Pressbooks, designed to provide students with more affordable access to course content.



VOCAL ARTISTS OF IOWA, a vocal ensemble directed by 2024 Music Education PhD grad **DAVID HAAS**, was selected to perform at an ACDA conference in February—a huge honor and accomplishment! Vocal Artists of Iowa is a semi-professional choir based in Cedar Rapids and Iowa City whose membership draws primarily upon the region’s community members, music professionals, and music educators—which, naturally, includes many of our own students, faculty, and alumni. Dr. Haas is a music teacher at West High School in Iowa City.



Professor of Voice **STEPHEN SWANSON** announced his retirement this spring, after a successful singing career of more than 60 years, including 30 years on our faculty in the School of Music. He performed his final faculty recital in April 2024, titled “SWANSONS: The Last Recital, Celebrating 60 Years of Professional Singing,” featuring works by Ravel, Vaughan Williams, Brahms, Strauss, and **DAVID GOMPPER**. He was accompanied by Gompper, professor of composition and the director of our Center for New Music.



We welcomed composer and vocalist Caroline Shaw to Iowa for a residency with our students and the adventuresome Sō Percussion quartet—who have truly redefined chamber music for the 21st century. Chamber music and percussion students presented an interactive recital of Shaw’s music in the Voxman Recital Hall for Caroline herself, and students from the **IOWA PERCUSSION STUDIO** performed with Caroline and Sō Percussion at Hancher Auditorium, playing “Go Placidly With Haste,” a new work composed by Sō Percussion’s Jason Treuting.

Thank you for your years of service!

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.



(left to right in photo)

KATIE WOLFE, Associate Professor of Violin, String Area Head (20 years)

MARIAN WILSON KIMBER, Professor of Musicology, Associate Director of Faculty Development and Access, Opportunity and Diversity (20 years)

ELIZABETH OAKES, Professor of Instruction, Director of University of Iowa String Quartet Residency Program, (25 years)

CHRISTINE GETZ, Professor of Musicology, Associate Dean for Graduate Education and Outreach and Engagement (25 years)

STEPHEN SWANSON, Professor of Voice (30 years)

TIMOTHY STALTER, Professor, Director of Choral Activities (25 years)

JOHN MANNING (Not pictured), Associate Professor of Tuba/Euphonium, Associate Director of Instructional Support and Enrollment Management (20 years)



In Spring 2024, our jazz orchestra **JOHNSON COUNTY LANDMARK**, and our premier choral ensemble, **KANTOREI**, teamed up with some AMAZING guest artists (including a tap dancer!) to perform The Best of Duke Ellington’s Sacred Concerts at Hancher Auditorium. Jazz Director **DR. DAMANI PHILLIPS** noted it was the first collaboration of this kind between the choral and jazz programs in the school—but it’s not expected to be the last. **DR. TIMOTHY STALTER**, director of choral activities, directed Kantorei in the concert, which was free and attended by a large and appreciative audience. Ellington’s “Sacred Concerts” composition is a truly collaborative masterpiece which combines elements of jazz, classical music, choral music, spirituals, gospel, blues, and dance into a single body of work.



Music therapy doctoral student **SUN JOO LEE** was awarded a prestigious CLAS Dissertation Writing Fellowship, providing time and funding to complete her PhD dissertation. Lee’s dissertation “Therapeutic Singing and Semi-occluded Vocal Tract Exercises for Individuals with Parkinson’s Disease” examines the benefits of specific singing exercises as a treatment for Parkinson’s Disease.



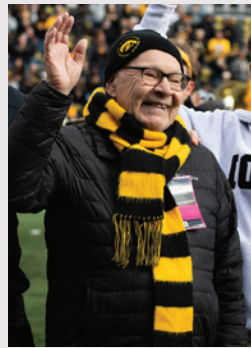
THEODORE "TEDDY" VAN WINKLE (2020 BM, Trombone Performance) has been selected as a College of Liberal Arts and Sciences Alumni Fellow for the 2024-25 academic year. The CLAS Alumni Fellows program, established in 1999, formally recognizes CLAS graduates or former students for their outstanding contributions to society, their professions, the college, and the University of Iowa. As an Alumni Fellow, Teddy visited campus to speak to classes and make a public presentation based on his experience since graduating from the university.



Musicology professor **DR. MARIAN WILSON KIMBER** was quoted this summer in *The New York Times*,

in an article about 18th-century composer Marianna Martines, whose work *Symphony in C major* (1770) was created when she was just 17 years old and was performed by the Summer for the City festival at Lincoln Center. Wilson Kimber asked a very important and thought-provoking question: "How do we forget?"

IN MEMORIAM



Morgan Jones (March 9, 1938 – October 30, 2024)

Dr. Morgan Jones was the Hawkeye Marching Band's 8th and 11th director, serving from 1973 to 1990, and again from 1996 to 1997. His teaching impacted thousands of marching Hawkeyes, and his legacy continues on through every student to come through Iowa Bands. He was honored during Iowa's Homecoming festivities as the recipient of the 2024 University of Iowa Distinguished Alumni Award for Faculty, and his sons accepted the award on his behalf in Iowa City. Just a week later, Dr. Jones passed away at his home near Seattle, Washington. We thank Dr. Jones for his leadership and vision.



David Sanborn (July 30, 1945 – May 12, 2024)

Alto saxophonist David Sanborn studied in the UI School of Music in the 1960s, before we formally had a jazz studies program. He performed in the original Hancher Auditorium, and was featured in the inaugural season of the new, post-flood Hanche. Even if you don't recognize his name, you've undoubtedly heard his music. Sanborn collaborated with many greats including Marcus Miller, Stevie Wonder, Eric Clapton, and David Bowie.



Eugene Rousseau (August 23, 1932 – August 26, 2024)

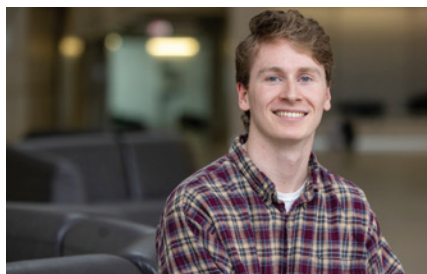
Eugene Rousseau (1962 PhD) has been recognized as one of the great saxophonists of the world since his 1965 Carnegie Hall debut. Rousseau received his PhD from the University of Iowa, where his principal teacher and mentor was Himie Voxman. For more than 25 years, Rousseau served as Yamaha Corporation's chief consultant for saxophone research, and he co-founded the World Saxophone Congress in 1969 and served as president of both the North American Saxophone Alliance and the Comité International du Saxophone. His legacy continues through his former protégé, Dr. Kenneth Tse, now a Distinguished Chair and professor of saxophone at Iowa.

Digital Extras

These items and much, much more are available, all in one digital home, on the [Rita Benton Music Library website!](#)



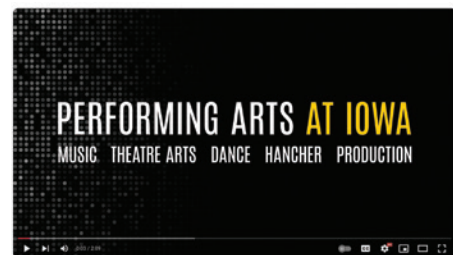
Learn more about the peculiar history of Iowa's many school songs, including "Old Gold," "On Iowa," "The Iowa Fight Song," "Roll Along, Iowa," and "Alma Mater, Iowa."



SEAN HARKEN, a bass-baritone vocalist pursuing his BM in Voice Performance, composed the music for the new Performing Arts At Iowa video, under the supervision of Jazz Studies Assistant Professor Dr. William Menefield.



Hawkeye Marching Band alum **Amanda Stout** (2017 BA), and current HMB member **Mae Dunning** brought the Alumni Band Herky to life this summer for Herky On Parade, celebrating Herky the Hawk's 75th birthday.



This spring the University of Iowa released a special video called "Iowa: Your Destination for the Performing Arts," all about our vibrant, collaborative arts campus in the greatest small city for the arts.



This year we launched a new series called "Music and Medicine on Monday," a special video / podcast series created in collaboration with the UI Roy J. and Lucille A. Carver College of Medicine. The series matches student musicians and music faculty with healthcare and research professionals to present musical performances along with commentary about how to care for the health of their primary instruments: their bodies.



The HMB has always had a collaborative streak in its DNA. Here are a few examples of how the HMB has collaborated with **other teams and performers** and helped the rafters ring just a bit louder than usual.



Catch a sneak peek at the [Hawkeye Marching Band Records digital collection](#), now under construction, which will include drill charts, photographs, videos, a short-lived newsletter "The Blistered Lip Sentinel," and more. We're always adding new material to the collection!

PERFORMING ARTS AT IOWA

MUSIC THEATRE ARTS DANCE HANCHER PRODUCTION

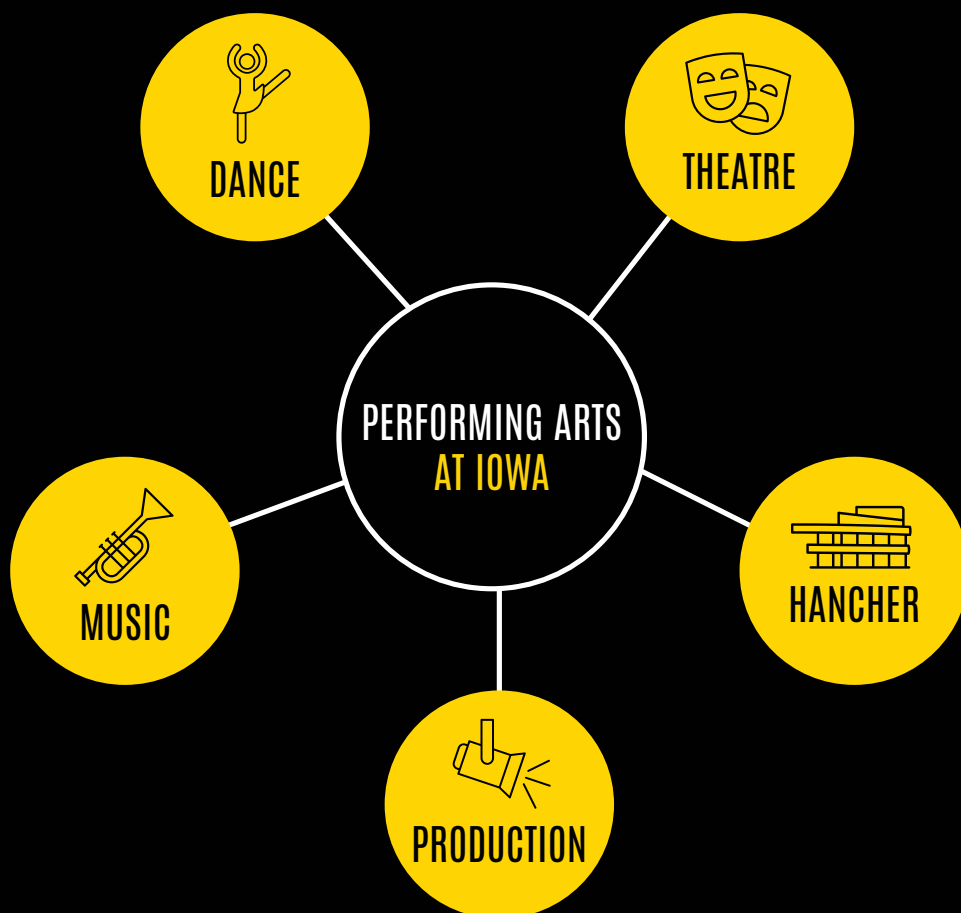
A spirit of creativity, collaboration, and exploration lives at the heart of our performing arts activities at the University of Iowa. **The School of Music, Department of Theatre Arts, and Department of Dance** have drawn talented students and exceptional faculty to Iowa City for decades.

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)**

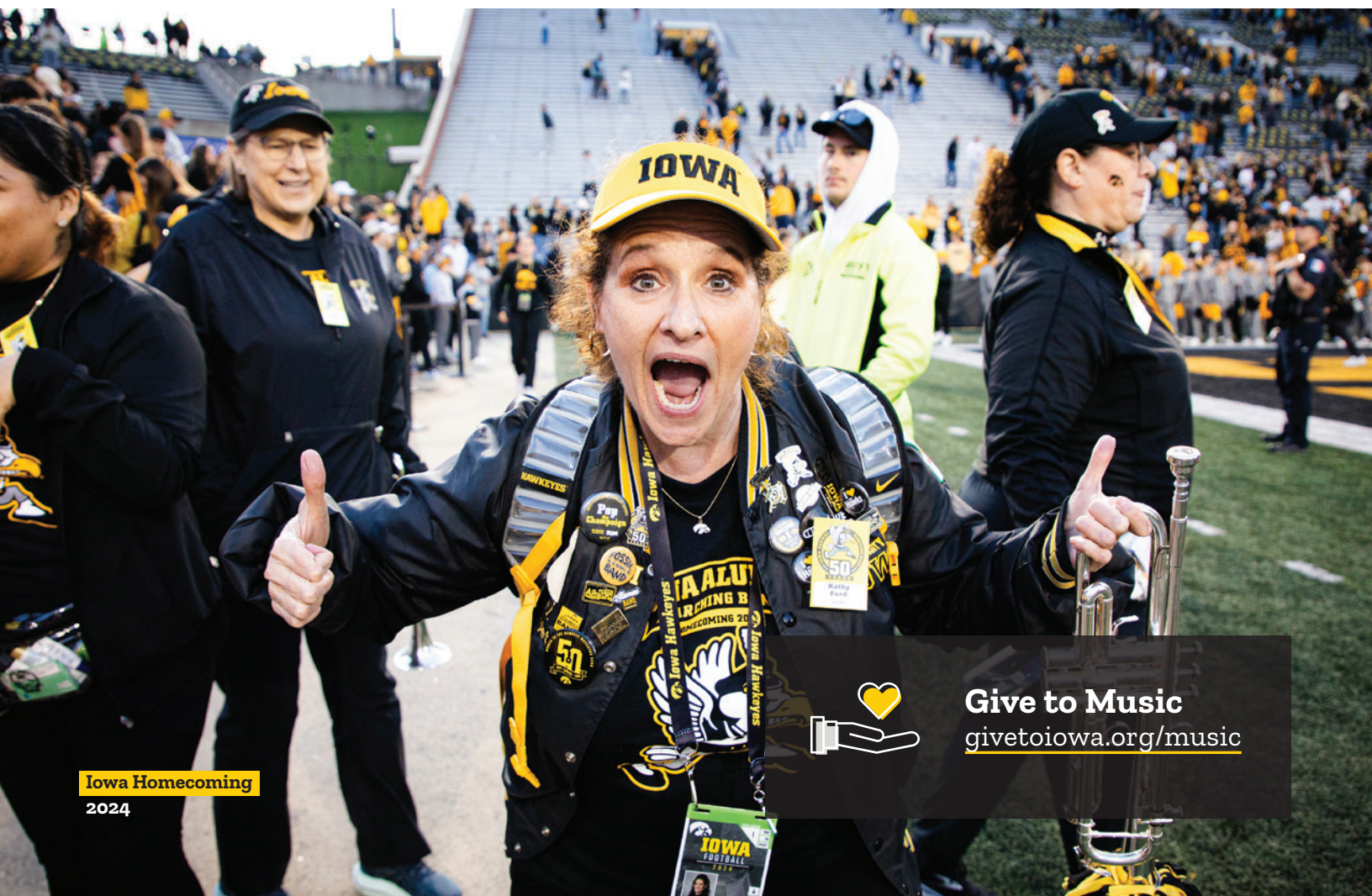


IOWA

IOWA

School of Music

Voxman Building, 93 E. Burlington Street
Iowa City, Iowa 52242



Iowa Homecoming
2024



Give to Music
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