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BANDS OF AMERICA IOWA REGIONAL CHAMPIONSHIP
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## Rhythms

Music at the University of Northern Iowa

Volume 39, Fall 2020

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Dear Friends,

As I write, it is the end of May. For all of us, it has been a very disruptive time. For musicians in particular, the inability to gather, collaborate in real time on musical projects and derive inspiration from our fellow musicians leaves a void. When the university announced that we were going online for the remainder of the spring 2020 semester, the School of Music canceled 114 events including 54 student degree recitals. Three international tours were canceled or postponed for the Wind Ensemble (France), the Women's Chorus (Greece) and the Glee Club (Vietnam). The normally feverish pace of events abruptly halted, leaving our spaces in eerie silence. All of our summer events have also fallen victim to current circumstances.

At the same time, all of our teaching moved online within a week. Applied lessons, music theory, music education courses and everything else rapidly had to adjust to a delivery method that presents special challenges for music.

It was extraordinary to experience the manner in which all of our students, faculty and staff reacted. As you can imagine, the logistical challenges were immense. Yet, everyone took it in stride. Very quickly, groups of faculty were brainstorming and sharing ideas, techniques and resources. The students patiently understood that we were all in uncharted territory and were cooperative at every turn. I heard no complaints from anyone. In typical fashion, this incredible group of people made the best of the situation and found unique ways to continue to advance their art and educate our students.

Among the events that had to be postponed was the retirement celebration for our colleague of 32 years, Dr. Rebecca Burkhardt, director of the Northern Iowa Symphony Orchestra. Becky has had an incredible career as a conductor, educator, composer and performer. The School of Music will be a very different place without her creativity and positive energy. While we were unable to celebrate with her this spring, plans are underway for a retirement event in the future to formally wish her well in her new adventures.

We face a new academic year that will continue to present challenges for our performers and audience members alike. The one certainty is that we will continue to present outstanding music education and performances through innovative approaches. One of the first of the year will be our annual Scholarship Benefit Concert (SBC) on September 25. This is an extremely important event for us as it is our largest fundraiser of the year and provides music scholarships to many of our students. This will be our 39th SBC and will celebrate the 20th anniversary of the Gallagher Bluedorn Performing Arts Center. Due to the uncertainties regarding social distancing, we will be presenting the concert this year as a virtual event, taking full advantage of the technical wizardry possible in the Great Hall. The concert will proceed as scheduled at 7:30 p.m., streamed to your home. It will continue to feature dazzling performances by our faculty and students. If you are able, I hope that you will consider supporting this event through a gift of any size. It means so much to our students.

Despite the many challenges, the School of Music continues to be blessed by an energetic, enthusiastic and greatly talented group of outstanding people. It is this coalition of faculty, students and staff that makes the UNI School of Music such a special place. During these stressful times, it is important to remember, it is the people that matter.

Stay safe, and stay healthy. We look forward to seeing you again soon in our performances and events, whether in person or virtually.

Jeffrey Funderburk
Director & Professor
In March 2020, the world as we knew it changed. As many students were working hard to prepare music for their European tour, and all music majors were finishing coursework, projects and performances - eager to head to spring break, messaging began to emerge related to something called coronavirus, and eventually COVID-19. Soon, travel was limited and ultimately stopped all together, courses shifted to online platforms and classrooms, performance halls, dorm rooms and campus emptied out as students, faculty and staff left campus in hopes of flattening the curve and slowing the spread of this new virus. As spring break drew to a close, the “new normal” began to take shape.

Hannah Porter Occeña, assistant professor of flute, felt her own experience helped to prepare her for this time. “Distance education has played an important role in my experience of higher education. In order to take music electives and AP classes, I completed the majority of my high school core classes as online or correspondence courses through North Dakota State University and Bismarck State College.” Yet, the transition did come with challenges “The weeks of distance instruction were not easy. Five of my students had their degree recitals cancelled or waived. Figuring out how to pivot off their nearly conquered, very challenging recital programs to new projects for the end of the semester was emotionally difficult for the students and for me. They all rose to the occasion, working on flute pedagogy materials, learning new repertoire, solidifying their gains before entering public school teaching, preparing for graduate school, and resolving to give a live solo performance once all of this has passed!” Despite the challenges, Porter Occeña was inspired by the resilience and positivity of her students “We celebrated little things, like being able to go for walks or runs, or play online Pictionary. We built relationships with each other, even when we were physically distanced. We reached new levels of mental toughness in our personal and professional lives. And we made time to answer the question, ‘Why do we make music?’ My short answer to that is, because there needs to be more beauty in the world, and because we need to be able to say things that can’t be said with words.”

Associate professor of oboe and music theory Heather Peyton added, “Flexibility, creativity, adaptability, communication, and community are the key words that come to mind when I reflect on our quick shift to online learning at UNI.” Peyton spent the second half of the spring semester upgrading her tech skills, focusing on connecting and collaborating as a virtual studio, and exploring reed-making skills even when students lacked access to their accustomed equipment and campus space. “Though teaching virtually was challenging, time consuming, and hard work, it presented opportunities to be creative in new ways and opened up new possibilities for teaching in the future,” Peyton said. “We all look forward to returning to in person teaching, but have become more flexible, adaptable, compassionate, and creative as a result of this experience.”

“I have been amazed at the resiliency of these students!” Assistant professor of jazz studies/music education, and director of Jazz Band Two, Mike Conrad reflected on the positives he has seen because of this challenging time. “Rather than complaining and dwelling on what is outside of their control, they’ve been awesome problem-solvers, patiently adapting and always looking forward. I think that this generation – the students currently in high school and college through all of this – is going to be unstoppable.” Conrad worked to retain a sense of community among his students, while exploring and implementing new technology and providing innovative resources for their use in studying and practicing. He developed video tutorials for jazz piano voicings, supplied bass lines for students to work with, and also brought in a panel of successful high school jazz band directors via Zoom to do a Q&A session with his jazz methods class. The experience is one that will influence the future.
of Conrad’s teaching, as well. “Going forward, when we return to more traditional instruction, I will retain the positive methods of technology implementation that I may have otherwise been slow to incorporate into my applied instruction. I suppose that’s a silver lining to all of this.”

Michelle Swanson, assistant professor of music education, saw this time as an opportunity for her students to interact with and learn from outstanding guests with whom they otherwise might not have been able to engage. “In elementary general music methods, we had a music education guru from Canada featured as our guest speaker! Denise Gagne is the author of one of our textbooks, and she was able to join the class via Zoom and speak to our UNI music education students the entire class time!” Gagne is so greatly in demand as a speaker and guest that bringing her to campus may not have ever been possible, but this strange time allowed for the unconventional but extremely valuable educational experience.

Amanda McCandless was astounded at the obstacles her students overcame to continue their education throughout the pandemic. Our associate professor of clarinet observed, “It would have been really easy for them to just give up. However, every one of my 16 students attended their lessons, prepared their work, and were very good sports. This includes the students who had moved home and were working front line jobs in nursing homes and grocery stores. This also includes the students who had to take their lessons in the bathroom because it is where they got a strong internet connection without distracting their parents and other family members who were also working and studying from home. And this includes students who had to quarantine away from family because they have parents or siblings who were at high risk if they contract the virus. My students lost jobs, were disconnected from the people and activities they cared about, and were thrown out of their normal routines with constant unknowns. I know all of this took a toll on them, which is why I am particularly proud of the progress they made in spite of it all.” McCandless found her way around challenges with internet connections, sound quality, and differences in software by encouraging and allowing students to submit video recordings which she would then evaluate and discuss during lessons. “The recordings I listened to improved week after week. They met with me with smiles on their faces and were putting forth real effort. They were making plans for their futures, despite the unknowns. Times like these prove that the students we teach in the UNI School of Music really are some of the best young people. It is the primary reason I love working here.”

While we are all unsure of what the future holds, 2020 has taught us that our exceptional students, faculty and staff remain flexible, open-minded, highly adaptable and positive through even the most challenging times. No matter how much the world around us may change, the band will play on.

Editor’s note: thank you to Hannah Porter Oceña, Heather Peyton, Mike Conrad, Michelle Swanson and Amanda McCandless for their contributions to this article.

While the shift to online courses and elimination of large gatherings meant that over 100 School of music concerts, recitals and events had to be cancelled last spring, the UNI Guild of Carillonneurs kept music alive on campus. In late March, UNI President Nook reached out to School of Music Director Jeff Funderburk and asked to keep music alive on campus through the ringing of the bells from the top of the Campanile. Funderburk reached out to music student members of the UNI Guild of Carillonneurs and a daily concert series – the Social Distancing Series – was born. Beginning on March 26 and continuing well into the summer, student carillonneurs performed daily concerts, finding that those walking around campus would keep a safe distance from each other but stop to listen to the bells. “It’s a good reminder that music is still here,” noted School of Music Communications and Operations Coordinator Caroline Francis, “our students are still playing and practicing, and music will always be a part of UNI – no matter the circumstances.”
In fall 2019, Dr. Justin Mertz, Dr. Danny Galyen, UNI Bands, and the Panther Marching Band (PMB) hosted the Bands of America Iowa Regional Championship in the UNI Dome.

It was a long, exciting day of amazing performances from 25 bands from eight states in the region. PMB faculty, staff, and students worked hard to welcome over 2,500 students and about 10,000 spectators to our campus. Each member of the PMB had a job to do: acting as parking attendants, selling programs, escorting bands from place to place, and many other important tasks.

The PMB performed twice at the event, showing what college band is all about and featuring BYOBrass, one of the School of Music’s premier student groups. The PMB’s performances were so successful that they were invited to perform at the BOA Grand National Championships in Indianapolis later in 2020. Our percussion studio was also featured at the event, where Dr. Milan and Professor Andreini challenged students in a “Fastest Hands” competition, and introduced the world to the “Panther Ram,” a fun lick for everyone to post on social media. It was a great day of music making and UNI Bands, and the School of Music made a big impact for everyone.

In May 2020, Bands of America was awarded the Outstanding Event of the Year award by the Cedar Falls Tourism and Visitors Bureau and Experience Waterloo.

“It’s important to honor the businesses, organizations and people who work to make visiting our community a memorable experience,” noted Kim Manning, Manager of the Cedar Falls Tourism and Visitors Bureau. The tourism organization felt that UNI School of Music event planners had done just that with Bands of America.

Bands of America plans to come back to UNI in the future and we look forward to hosting them again!

Editor’s note: thank you to Justin Mertz for contributing to this article.
The UNI School of Music Guild of Carillonneurs participated in a worldwide premiere and collaborative live performance of a new composition for carillon on November 13, 2019.

The premiere, part of the launch of the 2019 Nordic Music Days held in Norway, grew into a worldwide event when composer Ellen Lindquist began to invite churches, colleges and towns throughout the world to participate in the global premiere of her new work “The Sacredness of Trees” for carillon.

Carillonneurs from Sweden, Denmark, Belgium, The Netherlands, France, Australia and the United States participated, with UNI’s Campanile serving as one of seven U.S. participating locations. Performers on carillon at all 16 locations performed the piece on November 13, creating a simultaneous premiere across the world, with collaborating performers from seven countries.

UNI student musicians and leaders in the UNI Guild of Carillonneurs, Abbie Green, Dakota Andersen, Adam Denner and Brenda Sevcik performed and coordinated the event.

“Overall, it was a wonderful experience getting to participate in this worldwide premiere happening simultaneously all over the globe!” Abbie, who serves as the Guild’s Vice President, noted. “It was a needed reminder that music connects us, no matter our backgrounds or identities.”
From October 11-13, 2019, UNI hosted the annual National Conference of the National Association of College Wind and Percussion Instructors. This three-day event was organized by UNI Faculty member Heather Peyton, who is the president of NACWPI. Housed in Russell Hall and the Gallagher Bluedorn Performing Arts Center, this unprecedented, jam-packed event brought 110 dynamic musicians to campus from all over the country to present 41 performances and 20 clinics on a wide variety of topics in the field. UNI students and faculty were also featured at the event. The UNI Wind Ensemble, led by UNI professor Danny Galyen, and Tetracor, the student horn quartet, gave outstanding performances. UNI faculty members Michelle Swanson, Cayla Bellamy, and Heather Peyton presented a clinic showcasing the UNI School of Music’s new Peer Mentoring Program and its efforts to foster student success. Hosting this large-scale, successful event brought UNI to the national stage in music and provided opportunities for superb professional musicians and students from across the country and from our campus community to interact, share their talent and knowledge, and build and strengthen relationships.

Editor’s note: thank you to Heather Peyton for contributing this article.
Calm Within:
Noah Kageyama visits UNI School of Music

On March 4, 2020, The University of Northern Iowa School of Music hosted Dr. Noa Kageyama for a day of master classes and lectures. Dr. Kageyama, who teaches at the Juilliard School, is an expert on performance psychology and maintains a private performance psychology practice in New York City. Dr. Kageyama worked with UNI students one-on-one throughout the day, discussing practice techniques, methods for calming nerves, and visualization exercises to help students perform flawlessly. Dr. Kageyama’s methods are derived from sports and educational psychology scholarship, and his classes offered strategies students could use throughout their careers as performers and teachers. He also spoke about the intersection of music and psychology, introducing students to this emerging field of study. His 6 p.m. lecture was reminiscent of his TED talk about staying calm under pressure. Participants were encouraged to bring instruments so they could immediately try his mental visualization techniques. Dr. Kageyama’s time on UNI’s campus changed the way many students and faculty approach practicing and performing. For more information about Dr. Kageyama, check out his website: bulletproofmusician.com and subscribe to his weekly podcast called The Bulletproof Musician.

Editor’s note: thank you to Amanda McCandless for contributing this article.

Pictured from left to right are: Heather Hamilton, Glenn Zimmer, Noa Kageyama, Ethan Staples, Ricky Latham and Angela Schwartz.
October 11 and November 8 were milestone dates for one UNI School of Music alumna, and one School of Music faculty artist. Faculty artist Suzanne Hendrix-Case celebrated her Metropolitan Opera debut on November 8, appearing in Philip Glass’s Akhnaten. Earlier this fall, UNI alumna Megan Esther Grey celebrated her Metropolitan Opera debut on October 11, appearing in the role of Kate Pinkerton in Puccini’s Madama Butterfly. Grey’s performance in Madama Butterfly was also aired live in theatres across the U.S. on November 9, as part of the Met Opera Live in HD program. Congrats, Suzanne and Megan!

**Suzanne Hendrix-Case**

An alumna of UNI, mezzo-soprano Suzanne Hendrix-Case, DMA, joined the School of Music as assistant professor of voice and vocology in fall 2019. In addition to her teaching, she is also an active performer. Recognized for her “piquant mezzo” (Opera News) and “one-of-a kind richness” (kcmetropolis.org), she has worked at many of the world’s most prominent opera houses, including the Metropolitan Opera, Vienna State Opera, Lyric Opera of Chicago, San Francisco Opera, Oper Frankfurt, Grand Théâtre de Genève, and Seattle Opera. She is known for the Wagnerian scope of her voice, and has participated in Der Ring des Nibelungen at five major opera companies.

**Megan Esther Grey**

Megan Esther Grey, mezzo-soprano, graduated from UNI with her Master of Music degree in voice performance. In 2018, she was a Grand Finalist of the Metropolitan Opera National Council Auditions. She has joined the Lindemann Young Artist Development Program during her first season with the Met. Her other roles with the Met this season include Second Lady in The Magic Flute and Käthchen in Werther.
Despite the many cancelations and disruptions, the Jazz Division had a very productive year in 2019-2020. Continuing our outreach efforts to area schools, all three big bands traveled across town to West High School in Waterloo to perform in November. Several West High School students sat in and soloed with Jazz Bands One and Two.

The 69th Tallcorn Festival brought 51 high school bands to campus for competition. Guest artist Myra Melford gave two highly interactive clinics, which expanded the way the participants think about improvisation. The Sinfonian Dimensions in Jazz concerts featured new arrangements of Ms. Melford’s original compositions by Isaac Smith (senior, pianist in Jazz Band One) and Christopher Merz, as well as a new work by UNI alumnus Paul Lichty. On the small group front, the division boasted four active combos who shared six concert appearances in all. One group, Flat Earth (and its pull-out group, the Two Man Trio), appeared frequently off campus. The Two-Man Trio acted as the house rhythm section for a twice-monthly jazz jam hosted at the Octopus.

In addition to the busy schedule of the school ensembles, jazz area faculty members Michael Conrad and Christopher Merz remained active in composing, arranging, and performing.

Dr. Conrad organized the Iowa Jazz Composers’ Orchestra to highlight his own writing as well as that of other Iowa composers (Merz, Bob Washut, John Rapson, and Nate Sparks). Funded in part through grant money from the Iowa Arts Council, the band will record Conrad’s new multi-movement suite inspired by aspects of Iowa life later this year.

Speaking of recording, the new 80+ minute, 12-track album by Christopher’s Very Happy. Band (featuring Merz, Conrad, and UNI alumnus Dave Tiede, along with Drew Morton of Iowa City) was released on all digital platforms in March, with physical release (compact disc) in early June. The album is on the SkyDeck label, owned and operated by UNI alumni Eric Allen and Dave Lisik (who mixed and edited the album from his home in New Zealand). Making guest appearances on two of the tracks were Anthony Williams (trombone) and Dave Rezek (trumpet, UNI ’92).

Editor’s note: thank you to Christopher Merz for contributing this article.
Celebrating Success: Music Outreach Programs at UNI

The UNI Suzuki School’s 44th year has been challenging as teachers turned to online instruction to end the year as COVID-19 spread across the nation.

Students and teachers were disappointed that the final performances of the semester including concerts, recitals and orchestra tours were cancelled. However, earlier in the year, a number of outreach performances were held at community events including the College Hill Arts Festival and Cedar Falls Artapalooza, and the annual Holiday Concert, which was moved to the Western Home’s Diamond Center. Students also enjoyed playing a special concert for President Nook and his wife in December.

Violinist Todd Williams, with narrator Suzuki Coordinator Cathy Craig, presented “Ferdinand the Bull” for the story hours at the Waterloo, Cedar Falls and Waverly libraries. The UNI Suzuki School looks forward to returning to regular routines in the future.

The UNI Community Music School (CMS) had a productive year. Under the direction of Dr. Swanson, the Children’s Choir (UNICC) performed at the UNI School of Music’s Scholarship Benefit Concert in September, and finished the fall semester with another outstanding performance. Unable to hold rehearsals following spring break, UNICC members got together for a Zoom rehearsal, on what would have been their last rehearsal before the spring concert.

The New Horizons Band (NHB) began the year with many new musicians, bringing their roster to just about 100 members. The NHB fall concert included performances in conjunction with the UNI Trombone studio, as well as a celebration of the life of NHB member Louis Lynch.

“One of the best things about NHB is their dedication to each other and sense of community,” said Director Heather Hamilton.

Due to the University’s move to online instruction, the New Horizons Band discontinued spring rehearsals and their summer concert series. However, the NHB community continued to stay in touch with phone calls and virtual coffee hours. The

Suzuki School students performed at UNI President Mark Nook’s home at Christmas time

CMS student Dakota Grimm participates in an online lesson
lesson program through CMS grew the past year with new teachers and additional group adult piano classes. CMS held their first potluck for all of our adult students. A meal was shared, including some excellent cheesecake! At the fall recital, non-perishable items and monetary donations were collected for the UNI Panther Pantry. Students gave outstanding performances at recitals and performance classes. CMS lessons quickly transitioned to online lessons during the spring, and participants continued to thrive as summer lessons continued. “There were some surprise benefits from virtual lessons. Teachers and students met so many pets!” Hamilton said.

After cancelling the Spectrum Project’s 2020 production of PLAY!, the staff met and decided to turn the show into a movie. Without the ability to meet in person, all parts of the movie were produced remotely. First, student directors met to plan out how to transform everything into a movie. Next they created instructional videos for each group. These were sent to each family to record and return videos of performers dancing, acting, singing and playing music. When the videos were returned, student directors began editing everything into short movies. Since the Spectrum Project is an art, dance, drama and music program comprising eight groups of performers, the result was 27 short movies. These 27 movies were combined to make one 90-minute movie about Play. The goal of the 2020 season was to explore play and all its complexities. This included demonstrating what the performers like and don’t like about play. Spectrum Project Director Kevin Droe noted, “In the end, play is one of the most important tools we have for socializing. The movie version of the show allows all the performers to take center stage and be a star, all from the comfort of their home.” To watch Play: The Movie, go to SpectrumProject.org.

Editor’s note: thank you to Cathy Craig, Heather Hamilton and Kevin Droe for their contributions to and help with this article.
Please join us for the University of Northern Iowa School of Music's first ever VIRTUAL Scholarship Benefit Concert!

Friday, September 25, 2020, 7:30 p.m. online at music.uni.edu/SBC

While we wish that we could share a concert hall experience with all of you, we hope that you will join us online for a safe, socially distant musical adventure for the virtual 39th annual Scholarship Benefit Concert featuring exceptional performances by faculty musicians and more. We’re excited for the opportunity to showcase our programs and performers while utilizing the Gallagher Bluedorn’s fantastic four-camera technology, as well as its outstanding audio capabilities.

The concert will include performances by faculty artists Vakhtang Kodanashvili, piano, Steve Koh, violin, Kramer Milan, percussion, Hannah Porter Occeña, flute, Daniel Swilley, electronic music, the UNI Faculty String Quartet, jazz faculty artists, Opera UNI and more!

Please join us for this exciting event and help to support student scholarships at UNI’s School of Music!

The Scholarship Benefit Concerts have been raising scholarship funds for exceptionally talented music students and students in need since 1982. In addition to the income from tickets sales for the concerts, we have developed a network of community, small business, corporate, and university-related donors. The extent of this support has been most gratifying to the students and faculty at UNI’s School of Music.

To allow us to continue the support we have provided in the past, please consider becoming a special donor*. Donor categories are as follows:

- Impresario Circle ($5,000 or more)
- President’s Circle ($2,500-$4,999)
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- Patrons ($300-$499)
- Benefactors ($150-$299)
- 2020 Virtual Supporter ($50-$149)

To become a special donor, visit music.uni.edu/SBC or contact the School of Music office #72 Gallagher Bluedorn Performing Arts Center by calling (319) 273-2025.

* all contributions to the Scholarship Benefit Concert are tax deductible.
Thank you to the “Special Donors” from the 2019 Scholarship Benefit Concert

**President’s Circle - $2,500 or more**
Elly Stettler Leslie

**Dean’s Circle - $2,000 – $2,499**
Alan & Dana Schmitz

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**Underwriters - $1,000 – $1,499**
Dianne Phelps

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In November 2019, Mackenzie Duggar was awarded the top honor at the UNI School of Music Instrumental Concerto Competition Finals. Duggar is a senior studying flute performance at the University of Northern Iowa. She has performed with the Wind Ensemble, Northern Iowa Symphony Orchestra, Northern Iowa Flute Choir, Flute Loops Quartet, and student Woodwind Quintet. Mackenzie was recently a finalist in the Spotlight Series Competition at UNI, and a winner of the National Flute Association’s Collegiate Flute Choir Competition. Mackenzie currently studies with Dr. Hannah Porter-Occeña, and has also studied with Dr. Angeleita Floyd and Dr. Claudia Anderson. Donovan Klutho, tuba, took second place at the November event, while Abigail Moore, violin, came in third place.

In spring 2020, Donovan Klutho, tuba, was named the 2020 Presser Scholar and awarded the $4,000 Presser Foundation Award. Klutho is a junior pursuing degrees in Music Performance and Music Technology. During his time at UNI, he has performed on tuba, bass trombone, and violin with various ensembles, including Wind Ensemble, Northern Iowa Symphony Orchestra, Jazz Band One, Biscotti Brass, and UNITUBA. Donovan was awarded second place in the 2019 UNI Concerto Competition, third place in the Tubal Student division of the 2018 Falcone International Tuba-Euphonium solo competition, and was selected to participate in the 2020 Round Top Music Festival. Donovan currently acts as President of UNI’s chapter of Phi Mu Alpha Sinfonia and was the Co-Coordinator of the 2020 Tallcorn Jazz Festival.

The UNI School of Music proudly recognizes last year’s competition winners and acknowledges the many honors and awards that our students have earned.

**Student Awards**

The UNI School of Music proudly recognizes last year’s competition winners and acknowledges the many honors and awards that our students have earned.

**In spring 2020, Donovan Klutho, tuba, was named the 2020 Presser Scholar and awarded the $4,000 Presser Foundation Award. Klutho is a junior pursuing degrees in Music Performance and Music Technology. During his time at UNI, he has performed on tuba, bass trombone, and violin with various ensembles, including Wind Ensemble, Northern Iowa Symphony Orchestra, Jazz Band One, Biscotti Brass, and UNITUBA. Donovan was awarded second place in the 2019 UNI Concerto Competition, third place in the Tubal Student division of the 2018 Falcone International Tuba-Euphonium solo competition, and was selected to participate in the 2020 Round Top Music Festival. Donovan currently acts as President of UNI’s chapter of Phi Mu Alpha Sinfonia and was the Co-Coordinator of the 2020 Tallcorn Jazz Festival.**

**In November 2019, Mackenzie Duggar was awarded the top honor at the UNI School of Music Instrumental Concerto Competition Finals. Duggar is a senior studying flute performance at the University of Northern Iowa. She has performed with the Wind Ensemble, Northern Iowa Symphony Orchestra, Northern Iowa Flute Choir, Flute Loops Quartet, and student Woodwind Quintet. Mackenzie was recently a finalist in the Spotlight Series Competition at UNI, and a winner of the National Flute Association’s Collegiate Flute Choir Competition. Mackenzie currently studies with Dr. Hannah Porter-Occeña, and has also studied with Dr. Angeleita Floyd and Dr. Claudia Anderson. Donovan Klutho, tuba, took second place at the November event, while Abigail Moore, violin, came in third place.**

**School of Music Earns High Honors**

With the long list of awards and honors that School of Music students earned this year, it may come as no surprise to learn that many of our students are part of the Honors program at UNI. The Honors program at UNI aims to offer a more challenging, rewarding and engaging experience to UNI students, through advanced coursework in liberal arts and other Honors curriculum as well as a final senior thesis/proj- ect. The School of Music is proud to congratulate our Honors program students and those who have earned a place on the Dean’s List or as a Presidential or Provost Scholar this year. Scholars are as follow:

**Honors Program Students:**
Joth Andrews, Chayla Besonen, Troy Blaser, Julian Castillo, Cheyanne Chapin, Adam Denner, Deanna Eberhart, Madeleine Hartleip, Dylan Klann, Donovan Klutho, Collin Krukow, Chloie Ngo, Sophia Patchin,

Alyssa Piper, Estefania Ravasio Corrales, Alayna Ringsby, Aiden Shorey, Anya Shorey and Rachel Vaughan.

** Presidential Scholars:**
Adam Denner, Madeleine Hartleip, Collin Krukow, Chloie Ngo, Estefania Ravasio Corrales, Alayna Ringsby and Anya Shorey.

The School of Music would also like to congratulate the School of Music students who appeared on the fall 2019 and spring 2020 Dean’s List. To be included on the list, a student must have earned a grade point average of 3.5 or higher on a 4.0 scale, while taking at least 12 hours of graded work during the semester.

Congratulations to each of you on your excellent work!
Student Spotlight:
Anya Shorey

Anya Shorey is a double major in General Music Studies and Psychology, from Sioux City, Iowa. She has studied bassoon for four years under Dr. Cayla Bellamy. Throughout her time at UNI, Anya has participated in the Panther Marching Band, Northern Iowa Symphony Orchestra (NISO), and the Wind Ensemble, as well as several chamber ensembles. “My favorite course in the music department has been NISO with Dr. Burkhardt,” Anya noted, “especially playing in Into the Woods my freshman year and the tour to Brazil my sophomore year.”

Shorey has been active in the women’s music fraternity, Sigma Alpha Iota - Alpha Upsilon where she served as the Vice President-Membership (2018-2019) and the Sergeant-at-Arms (2019-2020). She is also highly involved in research in the psychology department where she completed an honors thesis, “Testing the Effects of Mindfulness Meditation in Reducing Music Performance Anxiety as Measured by Cortisol and Self-Report.” Anya attended national and international conferences this year presenting her research involving music and hormonal responses.

“Because UNI is a smaller university with limited graduate students, undergraduates receive more direct attention from professors,” Anya said. “The intimate size is great for building close relationships. I would advise incoming students to take initiative and always ask questions as the people on campus are genuinely kind and care about their education.”

“The most helpful experiences I had at UNI that will prepare me for my future were experiences outside the lecture hall. When I was a music education major, I enjoyed getting to go out into the community and help with classes at a junior high school as a part of my field experience. Now that my focus has shifted to psychology and music research, I have been a research assistant for multiple professors and that experience has taught me so much more than I could learn on my own.”

In the fall of 2020, Anya will begin graduate studies at the University of Louisville. She is on fellowship to pursue an Experimental Psychology PhD with an emphasis in Vision and Hearing Sciences.

Congratulations on your outstanding achievements at UNI and best of luck in your future, Anya!

KEEP UP WITH US!
Keep up on other student accomplishments by following us on social media! @UNISchoolofMusic on Facebook and Instagram, @UNI_SOM on Twitter!
Be our Guest:
A look back at our Visiting Artists

2019-20 was another fantastic year in the School of Music, filled with exceptional guest artists and clinicians visiting and sharing their talent and experience with School of Music students and faculty. Through hands-on master classes, thrilling performances, and interactive discussions, these inspiring guests and masters of music offered students a world of opportunity to find out why choosing music is truly a rewarding path.

**Fall 2019**
- Dr. Judy Bowers, educator
- Emily Loboda-Hitchcock, saxophone
- Ashley Hall, trumpet
- Austin Crumrine, tuba
- Michael Compitello, percussion
- Gregory Hand, organ
- Julia Pilant, horn
- Karel Keldermans, carillon
- Øystein Baadsvik, tuba
- Tiffany Ng, carillon
- Arnold Rawls, tenor

**Spring 2020**
- Christopher’s Very Happy. Band.
- If + When, percussion duo
- Leon Kuehner, conductor
- Gary Smith, conductor
- Michael Michalapouls, conductor
- Myra Melford, pianist and composer
- Steven Snowden, composer
- Teresa Buchholz, mezzo-soprano
- Noa Kageyama, guest lecturer
- Ivalas Quartet

Guest artist funds for 2019-20 were supported in part or in full by the Dorothea and Robert W. Dean Visiting Artist Fund, the Mark C. Falb Endowed Fund for Applied Music, the Howard and Mary Easter Quasi-Endowment, the Charles & Marleta Matheson Endowed Scholarship/Artists Fund, the Dr. Berdena J. Nelson Beach, PhD Endowed Music Scholarship, the Florence Christianson Scholarship, Spotlight Series patrons, the College of Humanities, Arts and Sciences and the UNI School of Music. The School of Music continues to extend its gratitude for these contributions.

Want to Join us for our Guest Artist Series Performances in the future?

Visit music.uni.edu/guestartists
It has been an amazing year for Assistant Professor of Jazz Studies/Music Education, and Director of Jazz Band Two, Mike Conrad. In fall 2019, Conrad was awarded an Iowa Arts Council grant for composing, performing, and recording a new suite of pieces for the Iowa Jazz Composers Orchestra (IJCO). IJCO is a large jazz ensemble devoted to featuring works by the many great jazz composers in and from the state of Iowa. The group features UNI School of Music faculty artists Conrad, Chris Merz and Anthony Williams, along with several UNI alums and outstanding jazz musicians from all over the state. Rehearsals were held throughout early spring 2020, but performances were put on hold due to statewide changes related to the coronavirus pandemic. The group plans to pick back up with performances as soon as it is safe.

Conrad also celebrated the premiere of his arrangement #freeEroica by the Stegrief Orchester in Neubrandenburg, Germany in late July 2019. The work was a reimagining of Beethoven’s Symphony No. 3. Conrad noted, “Stegrief takes classic symphonic works and reimagines them, finding frames for improvisation and ways to incorporate a huge variety of musical styles and traditions.” Stegren trombonist Alistair Duncan knew Conrad from their time together at Eastman School of Music, and knew of his interest in the intersection of jazz and classical music, making him perfect for this collaborative and ambitious work. In addition to the July 2019 premiere at the Detect Classic Festival in Neubrandenburg, performances of this work also took place on Sept. 22 at the Alte Oper in Frankfurt, and on Sept. 29 at the Festhalle in Bad Urach.

Dr. Mike Conrad joined the UNI Faculty in the fall of 2018. He has been recognized for his arranging and composing with four ASCAP Herb Alpert Young Composer Awards and seven DownBeat Awards, as well as awards and commissions from organizations like the Bundesjazzorchester of Germany, the West Point Jazz Knights, and the American Society of Music Arrangers and Composers. Conrad’s arrangements have been performed all around the world, including a 2014 premiere at Carnegie Hall, and a performance at the US Presidential Inauguration in 2013.

Recently, Conrad was selected to participate in the 2017 Metropole Orchestra Arrangers Workshop with Vince Mendoza and was chosen as a finalist for the “Spheres of a Genius” composition competition through the Vienna Radio Symphony. As a performer, Dr. Conrad has toured China, played at the Umbria Jazz Festival in Perugia, Italy, and appeared at various jazz festivals and venues all over the United States. He has enjoyed playing piano in ensembles like the Alexa Tarantino Quintet, Dave Chisholm’s Calligraphy, and Christopher’s Very Happy. Band. (a quartet led by UNI Director of Jazz Studies Chris Merz).

Equally accomplished on both trombone and piano, Conrad truly loves collaborating with other musicians, and always brings his creativity and expressiveness to every performance he gives and every composition that he writes. From 2013 to 2015, Conrad was the Head Band Director at West High School in Waterloo, Iowa, where he directed the Wind Symphony and Jazz Ensembles and taught Music Theory and Jazz Improvisation. He has also led his own large jazz ensemble called COLOSSUS and released an album of original music featuring Alex Sipiagin with his 15-piece group, the All Angles Orchestra. Dr. Conrad is in high demand as a clinician and guest director for jazz bands, and he continues to come up with fresh and exciting works for a wide variety of ensembles. Many of his compositions and arrangements are published by UNC Jazz Press, ejazzlines, and his own website, www.mconradmusic.com. Dr. Conrad earned degrees from UNI (BM and BME), the Eastman School of Music (MM), and the University of Northern Colorado (DA).
Faculty Activities

Alison Altstatt, associate professor of musicology/music history
- Received a Professional Development Assignment (fall 2019) from the UNI Graduate College to work on her book, *Wilton Abbey in Procession: Religious Women’s Music and Ritual in the Thirteenth-century Wilton Processional*.
- The book has been accepted for publication by Liverpool University Press in the series *Exeter Studies in Medieval Europe*.
- Received a stipend from the National Endowment for the Humanities, which will support continued research and writing on the book in summer 2020.

Matthew Andreini, instructor of percussion
- Received commissioned works from composers Ivan Trevino, Mark Ford and Steven Snowden.
- Premiered two new arrangements for xylophone soloist with Sugar Daddys Jazz Band Rosewood Novelty Trio (Xylophone/marimba).
- Performed novelty music of the 1920s and 1930s at the Cedar Rock House (Frank Lloyd Wright) on the Walter family instruments, which are original to the home.

Sean Botkin, associate professor of piano
- Performed Beethoven’s 4th Piano Concerto with the Northern Iowa Symphony Orchestra with Dr. Burkhardt.
- Recorded *Swing Landscape* with the Wind Ensemble and Dr. Galyen. The recording appeared on their CD “Inspired by Art” released fall 2019.

Melinda Boyd, associate professor of music history, associate director of undergraduate studies

Julia Bullard, professor of viola and music theory, associate director of graduate studies
- Appeared as summer 2019 artist faculty at the Wintergreen Music Festival, and festival artist for Cedar Valley Chamber Music Festival.
- Received Professional Development Assignment for 2020-21 to conduct research on the Alexander Technique and Mindfulness Meditation for musicians and work toward teacher certification through the American Society for the Alexander Technique.
- Presented guest artist recital and master class for Ball State University Viola Day.

Rebecca Burkhardt, professor of conducting and music theory, conductor of the Northern Iowa Symphony Orchestra
- Composed *America* for voice, viola, and piano for the “Whitman Sampler” by UNI Composers, performed at the Scholarship Benefit After-Concert.
- Served as guest conductor of the Sichuan Conservatory Faculty Orchestra, festival of new music by Changqun Ao and his students in Chengdu, China.
- Hosted guest composer and performed works by Marilyn Shrude. Works by Chinese composer Ryan Zhang and UNI composer, Jonathan Schwabe were also premiered by the Northern Iowa Symphony.
Michael Conrad, assistant professor of Jazz studies/music education, director of Jazz Band Two
- Formed the Iowa Jazz Composers Orchestra and was awarded an Iowa Arts Council Art Project Grant to compose, premiere, and record the “Fertile Soil Suite.”
- Completed fourteen new pieces of music, including an hour-long recomposition of Beethoven’s 3rd Symphony for Stegreif Orchester in Berlin, Germany, and a commissioned modern jazz arrangement of “Yankee Doodle,” premiered in Kiev, Ukraine by the United States Air Force Jazz Ambassadors.
- Made 20 appearances as a guest artist, clinician, and/or adjudicator at schools and jazz festivals locally, regionally, and nationally, and performed on piano or trombone for over 50 professional performances locally and regionally.

Danny Galyen, associate professor of music, director of bands
- Released the Wind Ensemble’s new CD, Inspired by Art, on Mark Records in December and received airplay on public radio stations in Oregon.
- Lectured at Academie de Kunstbrug Gent, Belgium.
- Served as clinician for the All-Iowa Concert Band Festival.

Randy Grabowski, professor of trumpet
- Performed a faculty recital, performed on Stephanie Ycaza’s faculty recital, and collaborated with faculty colleagues in a chamber music ensemble for the Scholarship Benefit Concert. Taught at the Five Season Chamber Music Festival. Hosted trumpeter Ashley Hall and pianist Rebecca Wilt.
- Performed as Principal Trumpet in the wcfsymphony and symphony brass ensemble, Metropolitan Chorale Orchestra, and the Cedar Falls Municipal Band.
- Performed as Lead Trumpet in the Celtic Woman show, Hunter Fuerste Vintage Orchestra, and Rod Pierson Big Band in numerous performances.

Robin Guy, professor of piano
- Collaborated with Michelle Monroe in faculty recital, joined by husband Todd Seelye, guitar, as well as at National Association of Teachers of Singing Regional Artist Auditions, Iowa City, Iowa.
- Collaborated with one finalist and six other students entering the Instrumental Concerto Competition and 12 recitalists (six of which faced cancellation mid-March due to the coronavirus).
- Co-chair for Iowa Music Teachers Association State Conference to be hosted at UNI in June; postponed until 2021.

Randall Harlow, associate professor of organ and music theory
- Launched the “Global Hyperorgan” project while on leave from UNI as a visiting researcher at the Centre for Interdisciplinary Research in Music, Media and Technology (CIRM/M) at McGill University in Montreal, including lectures at McGill and the Luleå University of Technology School of Music in Piteå, Sweden. The “Global Hyperorgan” is a new type of musical instrument spanning the globe for real-time creative music making through acoustic sound.

Suzanne Hendrix-Case, assistant professor of voice and vocalogy
- Made her Metropolitan Opera debut singing the role of Sotophene in their sold-out run of Akhnaten by Philip Glass. The opera was later broadcast in April 2020 through Great Performances from the Met on Public Television.

Justin Mertz, assistant professor of music, associate director of bands
- Conducted the Massachusetts Music Educators’ Association Northeast Senior District Band in Wakefield, MA, Jan. 2020.
- Invited to present at the International Conference on Wind Music in Valencia, Spain in July 2020.
- Celebrated the Panther Marching Band’s invitation to perform at Bands of America Grand National Championships in Indianapolis, IN in fall 2020.

Kramer Milan, instructor of percussion
- Won the Principal Percussion position in the Waterloo-Cedar Falls Symphony, and premiered composition faculty Daniel Swilley’s “Rules” as part of the Walt Whitman Celebration Concert at UNI.
- Performed and taught as part of a two-day residency with his percussion group, “The Percussion Collective” at the University of Nebraska-Lincoln, appeared in a three-day teaching residency at the University of Central Missouri, and performed and gave masterclasses for high school students in eight cities across Iowa, Minnesota, and Illinois.
- Finished studies and obtained a Doctorate of Musical Arts (DMA) degree from Michigan State University.

Michelle Monroe, instructor of voice
- Selected as a Bonfils-Stanton Apprentice Artist for the 2019 and 2020 summer festivals with Central City Opera.
- Appeared as alto soloist for the Mozart Requiem with the Grinnell Oratorio Society, November 2019.
- Selected as a Young Artist with Cedar Rapids Opera for their production of Madama Butterfly, January 2020.

Heather Peyton, associate professor of oboe and music theory
- Organized and hosted the National Association of College Wind and Percussion Instructors National Conference.
- Represented UNI at the Society for Arts Entrepreneurship National Conference.
- Performed season concerts with Orchestra Iowa and the Waterloo-Cedar Falls Symphony.

Hannah Porter Oceña, assistant professor of flute
- Served as festival site coordinator and performed during the gala concert at the Flute New Music Consortium’s inaugural New Music Festival in Stony Brook, NY (Jan. 2020).

Chris Shortway, instructor of music technology
- Selected as the composer for the 2021-2029 USA Gymnastics Junior Olympic Compulsory floor music. Each year, more than 50,000 athletes across the country will use this music for their competitive floor routine.

Michelle Swanson, assistant professor of music education
- Presented results of research with student Taryn Kroymann at Iowa Music Educators Association Annual Conference (November), titled Literature in the Music Classroom.
- Conducted the Middle School Honor Choir at the Southwest Iowa Choral Directors Association in Earlham, Iowa.
- Conducted the UNI Children’s Choir at their appearance on the Scholarship Benefit Concert in September, and in November at their concert in Gallagher Bluedorn.

Diane Vallentine, instructor of music theory and music in general studies
- Presented with Sigma Alpha Iota’s Rose of Honor in fall 2019. The Rose of Honor is presented to an advisor who has given outstanding or extraordinary service to the fraternity.

Stephanie Ycaza, instructor of tuba and euphonium
- Hosted world-renowned tubist Øystein Baadsvik for a visit to UNI in October 2019. Baadsvik gave a masterclass, performed a recital, and gave lessons to UNI tuba and euphonium students.
- Presented on Mindfulness in the Practice room at the January 2020 Army Band Tuba-Euphonium Workshop.
- Performed recitals at UNI and at the University of Iowa. Her first faculty recital at UNI included collaborations with Dr. Randy Grabowski, Dr. Kramer Milan, and Natia Shioshvili.
Every End is a New Beginning: 
New Hires and Retirements in the School of Music

This year the School of Music recognized the influential career of an exceptional faculty member; Rebecca Burkhardt celebrated her retirement this year.

Rebecca Burkhardt
Professor of conducting and music theory, conductor of the Northern Iowa Symphony Orchestra

Rebecca Burkhardt joined the UNI faculty as Director of Orchestral Activities in 1988. Besides her duties as Music Director of the Northern Iowa Symphony Orchestra, she served as Music Director for the UNI Opera Theatre, and a member of the music theory and conducting faculties at UNI. From Dialogue of the Carmelites and Madame Butterfly to Fiddler on the Roof and HAIR, her theater performances encompass the gamut of music-drama and musical comedy. She has appeared as guest conductor of the Moscow Chamber Orchestra, Waterloo-Cedar Falls Symphony Orchestra, Opera Illinois and as Music Director of the Northern Iowa Youth Orchestra and the Dubuque Youth Symphony. International engagements include Conservatory Orchestra at Aunlay-sous-Bois (France), the Chengdu Symphony Orchestra (China), and Orquestra Sinfônica da Universidade de Caxias do Sul (Brazil). She performed as guest clinician and conductor for the Iowa All-State Orchestra and conducted that same ensemble at the National Governor’s Convention in Des Moines. She was given the Award for Faculty Excellence by the Iowa Board of Regents and served as the National President of the College Orchestra Directors Association (2008-10 and 2015-16). Her musical, A Scotch Verdict, written in collaboration with UNI theatre professor Emeritus Cynthia Goatley, was presented in a concert performance as a part of Stages, a new musical festival sponsored by Theatre Building Chicago. Currently she is collaborating with Dr. Goatley on a new musical, Just Ann, based on the life of Texas Governor Ann Richards. A native of Texas, Dr. Burkhardt earned a Bachelor of Music degree in Horn Performance from Southwestern University (TX), a Master of Music Education degree from the University of North Texas, and her Ph. D. at the University of Texas, Austin.

Dr. Burkhardt’s retirement celebration, originally scheduled for May 2020, was postponed due to the COVID-19 pandemic. A future celebration will be held when possible. Visit music.uni.edu/alumni-friends/alumni-events for more information.

While we say goodbye to this remarkable faculty member, we are excited to welcome new faculty to UNI this year. The School of Music wishes to congratulate Rebecca on her retirement, and to welcome Erik and Richard!
Erik Rohde maintains a diverse career as a conductor, violinist, and educator, and has performed in recitals and festivals across the United States and in Europe and Asia. He is the newly appointed Director of Orchestral Activities at the University of Northern Iowa, the Music Director of the Winona Symphony Orchestra (MN), and the founding artistic director of the Salomon Chamber Orchestra, an orchestra dedicated to promoting the works of living composers and of Haydn and his contemporaries. Prior to his appointment at the University of Northern Iowa, Rohde served as the Director of String Activities and Orchestra at Indiana State University where he conducted the Indiana State University Symphony Orchestra and taught violin, chamber music, and Suzuki pedagogy.

A committed advocate for contemporary music, he has premiered and commissioned many new works by both established and young composers, and is constantly seeking to discover new compositional voices. He is the violinist of the new music duo sonic apricity, which is dedicated to uncovering and commissioning new works by living composers for violin and viola. At Indiana State University, he helped to host the annual Contemporary Music Festival – now running for over 50 years. He has worked with Joan Tower, Augusta Read Thomas, Libby Larsen, Meira Warshauer, Elliott Miles McKinley, Christopher Walczak, Michael-Thomas Foumai, Pierre Jalbert, James Dillon, David Dzubay, Marc Mellits, Carter Pann, Narong Prangcharoen and countless others. In the last year he has released two recordings with composer Elliott Miles McKinley, with whom he is currently working on a project for a new set of companion pieces written to be played with the Bach Solo Violin Sonatas and Partitas.

In his native Minnesota, Rohde served as the Music Director of the Buffalo Community Orchestra, conductor and violinist for the Contemporary Music Workshop, Camarata Suzuki orchestra conductor for the MacPhail Center for Music, String Ensemble conductor at the Trinity School, and first violinist of the Cantiamo and Enkidu String Quartets. He holds a Doctorate of Musical Arts in Conducting from the University of Minnesota – Twin Cities, where he studied with conductors Mark Russell Smith, Kathy Saltzman Romey, and Craig Kirchhoff and violin pedagogue Mark Bjork. He also holds degrees in Violin Performance and Biomedical Engineering.

Richard Gammon has recently directed the double bill of Gluck’s L’île de Merlin and Ullmann’s Der Kaiser von Atlantis with Wolf Trap Opera, Madama Butterfly with Virginia Opera, a double bill of Gianni Schicchi and Ching’s Buoso’s Ghost at Michigan Opera Theatre, Monteverdi’s Il combattimento di Tancredi e Clorinda and the American premiere of Scarlatti’s Erminia at the Kennedy Center with Opera Lafayette, Susannah with Charlottesville Opera, Jack Perla’s An American Dream with Virginia Opera’s contemporary opera series “Variations,” and Andy Monroe’s The Life and Times of Joe Jefferson Benjamin Blow at NYC’s Theatre 315 with the National Asian Artists Project. At the Kentucky Shakespeare Festival, he directed Much Ado About Nothing and for the Cleveland Play House he directed monologues written by Rajiv Joseph, Lloyd Suh, Karen Zacarias, Tanya Saracho, and Matthew Lopez for The CARE Monologue Project. He has directed the world premieres of Jorge Sosa’s The Lake at ArtSounds (KC) and Tonantzín with the University of Missouri Kansas City as well as the workshop of J Ashley Miller’s Echosis with Atemopera.

Richard is the Director of Opera Maine’s Studio Artist Program and has directed productions of Jack Perla’s An American Dream (East Coast premiere), Mohammed Fairouz’s Sumeida’s Song, Jake Heggie’s Three Decembers, Trouble in Tahiti, The Medium, and a site-specific production of Gianni Schicchi at SPACE Gallery. He is co-creator and director of Art with Arias, a collaborative recital series partnering artists from Opera Maine and the Portland Museum of Art. In addition to Opera Maine, he has worked extensively with Young Artist Programs around the country. For Opera Theatre Saint Louis’ 2016, 2017, and 2018 seasons Richard co-directed Center Stage, a concert of opera scenes for the Gerline Young Artists and Richard Gaddes Festival Artists with the St. Louis Symphony. He spent four seasons as the Stage Director for the Charlottesville Opera Young Artist Program, was a Directing Fellow at Wolf Trap Opera, a Young Artist director at Opera North, a Stage Director/Acting Coach for Bel Canto in Tuscany located in Greve in Chianti, Italy, and directed a warehouse production of La bohème with the Herndon Foundation Emerging Artists of Virginia Opera. He has also enjoyed working with the students of the Manhattan School of Music, the University of Kentucky Opera Theatre, Carnegie Mellon University, and Morningside College in productions such as Sweeney Todd, Kevin Puts’ Silent Night, La traviata, Così fan tutte, Dido and Aeneas, Hindemith’s Sancta Susanna, Rorem’s Three Sisters who are Not Sisters, Ward’s Roman Fever, and Hilliard & Boresi’s The Filthy Habit.

Other creative positions include Creative Associate for the world premiere of Dream’d in a dream with Seán Curran Company at BAM Next Wave Festival, an Artist Resident at Hewnoaks Artist Colony, the Associate Director for Ricky Ian Gordon’s The Grapes of Wrath at Michigan Opera Theatre, the Resident Assistant Director at Opera Theatre of Saint Louis, and an Assistant Director at LA Opera, Wolf Trap Opera, Michigan Opera Theatre, Palm Beach Opera, Fort Worth Opera, Virginia Opera, Lyric Opera of Kansas City, Charlottesville Opera, Opera North, and Opera Maine. Gammon holds degrees from University of Missouri- Kansas City Conservatory of Music and Dance, Southern Illinois University-Carbondale, and the New England Conservatory of Music.
Emeritus Faculty Activities

The School of Music is always excited to hear from our exceptional retired professors. We continue to see the lasting effect of their years of dedication and service to our students, and are happy to bring you news on their current projects.

David Buch – David wrote to us about his busy year of musical activity. “I hosted and lectured for the ten-session series “Opera Insider” at Lyric Opera of Chicago (the 2019-2020 season). I also gave ten pre-opera talks for La traviata in February and March, as well as ten pre-opera talks for Don Giovanni at Lyric Opera in November-December. Lyric abruptly shut down operations shortly before starting Wagner’s RING cycle, so my presentations ceased at that point. Family visits included six weeks in Buenos Aires, three weeks in Israel, as well as extended stays in southern California and Michigan (where a delightful granddaughter named Penelope Annaliese came into the world). Lucy retired from the University of Chicago in February, and now I have a doctor in the house 24/7. Finally, I doubt anyone remembers that when I first came to UNI I performed and taught classical guitar along with music history. For the last five years I have been rebuilding my chops, and now I’m pretty much back where I was in 1985 when I first entered Russell Hall.”

Randy Hogancamp – Randy sent an update on his recent activities. “Wow! What a fast and busy year it has been for Jane and me! I’m coming up on four years of retired life (and loving it), and Jane is finishing her fourth year teaching sixth grade Language Arts and Reading at Blessed Maria Middle School. This past year included a memorable trip to Spain as well as several home projects. Jane has been teaching from her basement classroom [during the COVID-19 shutdown], while I have been working on arrangements and overseeing the projects. We have been keeping in touch with family and friends via regular FaceTime visits and look forward to getting together in person! Our best to all - stay safe!”

Bob Washut – Bob dropped us a note to update us, saying, “Retirement continues to be very satisfying. I’m still actively composing and arranging, having recently completed several commissions and more in the queue. I was a guest composer/conductor at the University of New Hampshire in October and, in December, at South Mountain College in Phoenix. Kate and I traveled to New Mexico and Colorado in September, where former UNI colleague Chris Buckholz performed a faculty recital of my compositions at UNM. We visited Charleston, SC in January and had a blast hanging out with Angeleita Floyd (and Scott Cawelti). We also traveled to the California central coast region right before the COVID-19 blues. And, I’m still playing a lot of golf when the weather permits.”
Alumni Updates
What have our grads been up to?

The School of Music always loves to hear from our graduates. Success stories, new projects and career or performance highlights are all welcome and celebrated. Please take a moment to check out what your former classmates and fellow alumni have been up to recently!

1940s

‘48 Rosie Irene (Maiden) Bolstad, BA, Bremerton, WA, celebrated her 92nd birthday, and wrote to us with best wishes for her fellow UNI alumni.

1950s

‘52 Elly (Stettler) Leslie, BA, San Diego, CA, sang jazz tunes at the Bernardo Heights Country Club on September 14, 2019, and plays piano concerts monthly at Oakmont of Escondido Hills. She turned 88 in November 2019 - one year for each key on the piano!

‘59 Paul Lundberg, BA, Indianola, recently retired. He was a vocal music teacher in Hartley, Dysart, Southeast Warren-Liberty Center-Milo and Lacona. He was also a member of the Pride of Iowa Barbershop, started a barbershop chorus in Sheldon, formed a gospel quartet, won first prize singing at the state fair and directed United methods Choir in Milo.

1960s

‘68 Connie (Worl) Venti, BA, Aguanga, CA, is semi-retired and teaches voice and piano lessons three days a week. She also stays busy with grandchildren and hobbies, such as music classes with grandchildren. She is very proud to be a graduate of the UNI music department.

1980s

‘80 Pat (Cahoy) Cunningham, BM, Auburn, NH, performed Copland’s Clarinet Concerto with the New Hampshire Philharmonic Orchestra. She has been the principal clarinetist with the philharmonic since 1985 and recently completed 38 years of teaching with 33 in the Merrimack School District.

1990s

‘80 Laura Leonberger, BM, Waikoloa, HI, decided to move to Hawaii after 28 years of winters in Minnesota. She and her husband were able to work from home until retirement in July 2019.

2000s

‘02 Margaret K. (Peggy) George, Urbandale, recently performed the role of Hope in Almost, Maine with the Ankeny Theatre. She also led her private studio in several community performances.

‘02 Scott Hagarty, BM, Cookeville, TN, is an assistant professor of trumpet at Tennessee Tech University. In addition to teaching students in the trumpet studio and directing the Tennessee Tech Trumpet Ensemble, he will join the Bryan Symphony Orchestra as principal trumpet and the Brass Arts Quintet.

‘03 Kate (Melloy) Goettel, BA, Oak Park, IL, was named the Non-Profit Lawyer of the Year by the Federal Bar Association in May 2019. She is an immigration attorney for the National Immigration Justice Center.

‘07 Sharra Wagner, MM, Kansas City, MO, earned her DMA in clarinet performance from the UMKC Conservatory of Music and Dance in 2013. She currently serves as director of the Kansas City Metropolitan Bar Foundation, as well as artistic director, vice president and clarinetist for newEar Contemporary Chamber Ensemble (newEar.org), and as principal clarinetist of Northland Symphony Orchestra.

2010s

‘09 Daniel Velasco, BM, Lawrence, KS, was featured on the cover of Flute Talk Magazine’s April 2020 issue. He is an assistant professor of flute at the University of Kansas.

‘10 Bonnie Alger, MM, Killeen, TX, is executive officer of the 1st Cavalry Division Band at Fort Hood, TX.

‘10 Nicki (Valentine) Davis, BM, MM ’12, Cedar Falls, received the 2020 Gold Star Award for Outstanding Teaching. She teaches 5-12th grade band at Hudson Community Schools.

‘11 Eva Andersen, BA, Des Moines, is a TV anchor and reporter for WOI-TV and was nominated for a regional Emmy Award for her journalism work. She also continues to play the saxophone in the Iowa Women’s Jazz Orchestra.

‘16 Colin Wilson, BA, Iowa City, completed his master of arts in vocal performance at the University of Iowa in May 2019. He performed Vivaldi’s “Gloria” and C.P.E. Bach’s “Magnificat” with Chamber Singers of Iowa City. He is a first-year doctoral student in vocal performance at the University of Iowa.

Marriages

‘17 Sam Bills, BM, married Kayla (Fleming) Bills, BM ’15, on 6/29/2019.

Thank you!

Thank you to all who emailed or wrote to Alumni News. If you wish to contribute to the next issue, please complete and return the form on the next page, or visit music.uni.edu/alumni-response-form. We look forward to hearing from you!
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News items of interest

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Leslie Morgan, former UNI voice professor and performer, passed away in August 2019. Leslie had a remarkable voice. A few of her many accomplishments as a vocalist included winning the Salzburg Singer of the Year Competition and highly acclaimed performances in the title role of Turandot with the Arizona Opera and Sieglinde in Opera Pacific’s Die Walküre. Leslie had degrees from the California State University-Fullerton as well as the University of Iowa. She joined the UNI faculty in the fall of 1986. Health issues forced her to go on long-term disability in 2015. Leslie’s huge, infectious laugh and loving, tender personality will be greatly missed.

Editor’s note: Thank you to Amy Mohr for assistance in gathering information for this and the entire Alumni News article.
Her story almost sounds like a made-for-TV movie — a young girl from small-town Iowa is handpicked by an instructor from the famed Juilliard School of Music to pursue a career in New York City under her guidance. It might sound too good to be true, but that’s actually what happened to UNI alumna Sheri Greenawald ’68.

She has since traveled the world as an opera singer, gained a reputation as a master vocal instructor and built a national legacy as director of the San Francisco Opera Center. Now she is getting ready to retire at the end of 2020, after 18 years as director of the Opera Center and a professional singing career that spanned decades.

“San Francisco Opera has been blessed to have Sheri’s artistic leadership of the Opera Center for almost two decades,” said San Francisco Opera general director Matthew Shilvock in an email. “Sheri’s legacy, not only in this company but in this art-form is staggering, and will be seen in the beauty of our art for many, many years to come.”

The most unbelievable part? Greenawald never even planned to go into music. She enjoyed singing growing up, but wanted to become a doctor. The summer before her senior year of high school, her band instructor encouraged her to come to a music camp at UNI. That’s when everything changed.

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“Halfway through singing the hymn, he stopped me, looked up and said, ‘What are you planning to do with the rest of your life?’ He obviously heard a very special talent,” Greenawald recalled in a phone interview. “At the end of the week at camp when my parents came to get me, Charles made a point of meeting with them and explaining what needed to happen for me. That changed the course of my life.”

Finding her path

During her senior year at Monticello High School, Greenawald regularly travelled to Cedar Falls for vocal lessons with Matheson, before coming to UNI to pursue a BA in music in 1965. It was at UNI that she met Virginia Hutchings, the instructor visiting from Julliard who encouraged Greenawald to pursue music professionally. That was the moment she first realized for herself how special her talent was.

“I never thought about it much, I just went along and did what I was supposed to do, but I didn’t take it all that seriously for a long time,” Greenawald said of her studies in music. “But then Virginia Hutchings convinced my parents that she would take me to New York and introduce me to people. Lo and behold, that’s what we did.”

Though Greenawald had the talent, she wasn’t an overnight success. She spent her early years in New York working the odd 9-to-5 job while taking private lessons with esteemed vocal instructors in the evenings. “None of my teachers wanted me to study at a school,” said Greenawald. “They said the schools weren’t going to serve me very well.”

Some of her jobs even turned out to be as enviable as her music pursuits — including a role at the legendary publishing house Charles Scribner’s Sons and a stint as advertising manager for Philip Morris. Greenawald found herself succeeding in a variety of roles, even as she pursued music in her free time.
Even when I was working in just menial jobs, everyone noticed that I did it better than everybody else. So I’d gain a promotion or I get a little pop up or get to do something more interesting,” she said. “If you’re smart and you just pay attention, you can make your way almost anywhere.”

But Greenwald found that her heart really was in music — and she was starting to find success, too. She began to make connections — including brothers David and Christopher Alden, famous opera directors, and Matthew Epstein, who became her manager. Before she knew it, she was booking projects and winning rave reviews.

In a 1989 review, The New York Times praised her “bright, wide-ranging soprano” as a highlight of her performances, and called her “a real singing actress.” One review in particular, from the now-defunct but still-revered “Cue” magazine, helped her realize that she had finally made it.

“I got a review that said I was a combination of three Marias — Maria Callas, Maria Montez and Maria Ouspenskaya,” Greenawald remembered. “Then I started to think okay, maybe this is actually going to work. Maybe I’m actually going to be able to make my living.”

While few musicians anywhere rise to the heights Greenawald attained, graduates of the UNI School of Music have a long history of success as professional musicians and teachers and can be found working and performing all over the world, according to director Jeffrey Funderburk.

“Thanks to the support and encouragement of an outstanding faculty and the work ethic of our student body, graduates of the UNI School of Music continue to have a significant influence on the world of professional music,” he said.

Building a legacy
Far beyond making a living, Greenawald built a legacy. The years following her first star-making turn would include a decade-plus of performances across the globe, two years as an instructor at the Boston Conservatory, and countless accolades, including Seattle Opera’s Artist of the Year. Then, in 2002, she got an offer that once again changed her life — she was hired as the director of the San Francisco Opera Center.

The job represented a new phase in Greenawald’s career — now, she was the one picking out the best and brightest students for star-making stage debuts; she was the one training singers to make the most of their voices.

“There is an extraordinary nuance required to the training of opera singers at the start of their professional career, and Sheri creates a space of care, compassion and rigor in which artists can explore all the dimensions of their craft,” said Shilvock. “She has discovered and nurtured over five hundred artists, who are now working in major opera houses all over the world.”

Her expertise has taken her students to revered stages like the Metropolitan Opera. After 18 years with the Opera Center, her impact on those students is what she values the most.

“I’ve been able to help a lot of young singers start their path and that makes me happy,” she said. “I get to be an influence in their lives and help them see the light. Having taken so long for my own commitment to be made, I can advise them on how and when to make that commitment. After all that I’ve been through, it’s wonderful to be able to pass on my knowledge to a new group of singers.”

Part of that knowledge is the importance of practice, a lesson she first learned at UNI. In addition to her rigorous training with Matheson, as a UNI student, Greenawald had to spend countless hours working on her own time in the practice rooms on the lower level of Russell Hall.

“Being down in ‘the dungeon’ — that’s where I learned to sing,” recalled Greenawald. “I put in hours. I took myself down into those practice rooms and I turned on the metronome and I taught myself how to sing. I still tell people that’s the only way to do it. Just go into a little practice room and put on a metronome and do it.”

This experience, and the rest of Greenawald’s UNI education, have served her well throughout the years.

“I feel, honest to god, my schooling in Iowa and the skill sets I learned is what took me through my career so easily,” she said. “I had a really good musical education at UNI and that was so important for me going forward. I knew how to study, I knew how to sit down at the piano and do my work. And then I was lucky to have those people like Charles Matheson.”

Greenawald said luck is another big part of her success — as well as the naive confidence that defined her early career — but it’s nothing without the hard work she learned to value while at UNI.

“I’ve always had a strange confidence in myself. It does take a tremendous amount of stupidity, which I think was my case, or courage,” Greenawald said with a laugh. “It really is about finding confidence in yourself, but that, of course, comes through doing the work. There is no special thing. You have to learn the music and do the work, and then it’s just about being confident.”

Editor’s note: thank you to University Relations, Steve Schmadeke and Eve Sanchez for their contribution of this article.
UNI alumna Lori A. Blauwet, M.D., (B.M. '81) is a cardiologist at the Mayo Clinic in Rochester, Minnesota, with specialty interests in heart disease in pregnancy, cardiac sarcoidosis and prosthetic heart valves. Her clinical focus includes providing care for pregnant patients with heart disease in the Mayo Clinic Cardio-OB Clinic, and more.

In addition to her clinical activities, Dr. Blauwet is active in education and research. She educates and mentors residents, clinical fellows, research fellows and early career physicians. She also collaborates with physicians and scientists nationally and internationally to advance the science of cardiovascular disease and publishes in high-impact journals on a regular basis. Her research activities include peripartum cardiomyopathy, heart disease during pregnancy, cardiac sarcoidosis and myocarditis. Dr. Blauwet is the founder and director of Mayo Clinic’s Cardio-OB and Cardiac Sarcoidosis clinics.

In addition to being an incredible cardiologist, clinician, researcher and educator, Dr. Blauwet has also established herself as a leader in supporting scholarships for music students at UNI.

Dan Breitbach, Director of Development for the College of Humanities, Arts and Sciences, says: “It’s been an honor to work with Lori in establishing her music scholarships. As she has reiterated many times over, she feels that her UNI music experience provided her with a solid foundation academically, and as importantly, it helped develop a strong work ethic and team oriented mentality. Just as she is passionate about helping patients in her medical areas of expertise, she is also passionate about helping UNI students achieve their goals through music education, whether that means a teaching career or something entirely different...say cardiology!”

Let your legacy live on.

Make a gift to the UNI School of Music.

Berdena Beach, Ph.D., passed away in June 2017, but through her wonderful generosity and desire to provide permanent support for the UNI School of Music, she will bring nationally and internationally renowned artists in the field of music to the UNI campus this year. She will also provide scholarship support for students who play high-demand instruments needed to support well-rounded programs in the School of Music.

Want your legacy to live on? Please call Dan Breitbach at the UNI Foundation to discuss including a gift to the School of Music in your estate plans.

Dan Breitbach
(319) 273-6078
uni-foundation.org
Snapshots

Iowa elementary music teachers and UNI students participate in a Music Education Workshop, October 2019

Four generations of UNI marching band directors gather at Homecoming, fall 2019 (L to R: Justin Mertz, Danny Galyen, John Vallentine and Bill Shepherd)

School of Music faculty and student musicians appear on stage as the in-house band for Theatre UNI’s production of Cabaret

Opera UNI and Orchestra students perform at the “Mozart, Verdi and Friends” event in the Gallagher Bluedorn, January 2020
Opportunities to Give

There are over one hundred individual funds that are open and eligible to give to, if you are interested and able to support the School of Music. With funds dedicated to specific instruments, majors, ensembles and more, you are sure to find a way to direct your gift exactly where you’d like it to go. Here is a sampling of opportunities in need of your support.

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Supports scholarships for all music students.

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Supports scholarships for instrumental education majors.

Musical Excellence Endowed Scholarship – (212373-30)
Supports scholarships for all music majors.

Voice Performance Scholarship – (212512-21)
Supports scholarships for vocal performance majors.

A. John Holstad Endowed Piano Scholarship – (212964-30)
Supports scholarships for piano students.

Jim Coffin Endowed Jazz Scholarship – (213154-30)
Supports scholarships for jazz students.

School of Music Development Fund – (220431-21)
Supports hosting alumni and friends, retirement and award activities of faculty/staff, and developing new contacts for the School, etc.

Charles and Marleta Matheson Endowed Scholarship and Artists Fund – (220469-30)
Supports scholarships for all music students.

Thomas Capps Memorial Jazz Endowed Scholarship – (220811-30)
Supports scholarships for jazz performance majors.

Dorothea and Robert Dean Endowed Visiting Artists/Scholarship Fund – (221751-30)
Supports hosting guests and visiting artists and scholars in the School of Music, as well as scholarships for all music students.

Choral Enrichment and Opportunity Fund – (222925-21)
Supports scholarships, and expands support to touring choirs and choral programmatic needs.

Schultz Studio Fund – (223215-21)
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