

2022 New Music Festival Program Notes and Bios:

Program Notes:

Four Songs by Jeremy Beck text:

Actaeon by Floyd Dell

I dare not look into your eyes.
For fear I should find there
The naked soul behind the guise
That earth-born spirits wear

Lest, gazing on immortal love,
I should go mad, like him
Who found her bathing in a grove,
The Huntress, white and slim.

The Man He Killed by Thomas Hardy

"Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!

"But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

"I shot him dead because --
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

"He thought he'd 'list, perhaps,
Off-hand like -- just as I --
Was out of work -- had sold his traps --
No other reason why.

"Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown."

Submarine by Eugene O'Neill

My soul is a submarine.
My aspirations are torpedoes.
I will hide unseen
Beneath the surface of life

Watching for ships,
Dull, heavy-laden merchant ships,
Rust-eaten, grimy galleons of commerce,
Wallowing with obese assurance,
Too sluggish to fear or wonder,
Mocked by the laughter of waves
And the spit of disdainful spray.

I will destroy them
Because the sea is beautiful.

That is why I lurk
Menacingly
In green depths.

When you are old by William Butler Yeats
When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

Evening in the Antiworld takes inspiration from the poem *Palindrome* by Lisel Meuller.

Somewhere now she takes off the dress I am
putting on. It is evening in the antiworld
where she lives. She is forty-five years away
from her death, the hole which spit her out
into pain, impossible at first, later easing,
going, gone. She has unlearned much by now.
Her skin is firming, her memory sharpens,
her hair has grown glossy. She sees without glasses,
she falls in love easily. Her husband has lost his
shuffle, they laugh together. Their money shrinks,
but their ardor increases. Soon her second child
will be young enough to fight its way into her
body and change its life to monkey to frog to

tadpole to cluster of cells to tiny island to
nothing. She is making a list:

Things I will need in the past

lipstick

shampoo

transistor radio

Sergeant Pepper

acne cream

five-year diary with a lock

She is eager, having heard about adolescent love
and the freedom of children. She wants to read
Crime and Punishment and ride on a roller coaster
without getting sick. I think of her as she will
be at fifteen, awkward, too serious. In the
mirror I see she uses her left hand to write,
her other to open a jar. By now our lives should
have crossed. Somewhere sometime we must have
passed one another like going and coming trains,
with both of us looking the other way.

Ed's Sinister Agenda is a work for electric bass and various audio processing. The piece is
loosely composed and leaves open improvisation and chance in both the playing and the
electronic processing.

Bios:

Matthew Andreini currently serves as a percussion instructor at the University of Northern
Iowa where his teaching responsibilities include Applied Percussion and Percussion
Ensembles. Andreini also maintains an active performance career, performing regularly with a
wide variety of ensembles throughout Iowa. In addition to his regular performing schedule, he
has been a featured soloist with numerous ensembles and has performed multiple international
tours throughout Europe, Central, and South America. As a chamber musician, Matthew has
recently shared the stage with groups such as the Boston Brass and the Enso String Quartet.

As an avid enthusiast of new music, Andreini plays an integral role in a collaborative new music
organization known as the "Iowa/Hungary Project." The "Iowa/Hungary Project" was founded
by Matthew, along with Gabor Palotas (Hungary), to create and perform new works for
percussion duo. The Iowa/Hungary Project recently completed tours in Europe and the US
showcasing six new works commissioned from Iowan and Hungarian composers.

Matthew has previously held teaching positions at Southwestern Community College (Creston,
Iowa), and Joyful Noise Drums and Percussion (West Des Moines, IA) and currently teaches at
the University of Northern Iowa. As a teacher, Matthew's students have had continued success
in competitions and have gone on to lead successful careers.

Jeremy Beck “knows the importance of embracing the past while also going his own way. ... [In] Beck’s forceful and expressive sound world ... the writing is concise in structure and generous in tonal language, savouring both the dramatic and the poetic.” (Gramophone Magazine). Jeremy was a first-prize winner in the 2021 The King’s Singers New Music Prize; the world premiere of his winning choral composition *Invitation to Love* was given that year at Washington National Cathedral. A former associate professor of composition and music theory at UNI, his music has been presented by New York City Opera, Apollo Chorus of Chicago, American Composers Orchestra, Center for Contemporary Opera, and the Louisville Orchestra, among others. Recordings of Jeremy’s vocal, chamber, and orchestral music are available on the Innova and Ablaze labels. *Four Songs* was composed in 2019 and is dedicated to Michelle Monroe; tonight’s performance is the world premiere. www.BeckMusic.org

Pianist **Sean Botkin** began studying the piano at age five with his mother, making his first orchestral appearance four years later with the Honolulu Symphony. He went on to study privately with Neal O’Doan at the University of Washington and, under his direction, performed with the Seattle Symphony, Spokane Symphony, and Seattle Philharmonic Orchestra. Sean has garnered prizes in an impressive list of international piano competitions: William Kapell International Piano Competition, Gina Bachauer International Piano Competition, Busoni International Piano Competition, Cleveland International Piano Competition, World Piano Competition in Cincinnati, Dong-A International Music Competition of Korea, International Music Competition of Japan and the Washington D.C. International Competition. A graduate of Stanford University, the Juilliard School, and Indiana University at South Bend, Sean has studied with eminent artists Adolph Baller, Martin Canin, and Alexander Toradze. He is currently Associate Professor of Piano at the University of Northern Iowa.

Branko Džinović is an accordionist, improviser, and composer. Concert reviewers have called him “a dangerously active volcano” (Austrian *Kronen Zeitung*) and described his playing as “ingenious” (Neues Volksblatt). He was Grand Prize winner at the 2001 Accordion World Cup in London, UK; he won the 2004 Das Podium in Linz and the 2013 DMA Recital Competition at the University of Toronto— both of which are open to all instrumentalists.

An artist with a strong interest in contemporary music, Džinović has collaborated with such prominent contemporary composers as Per Nørgård, Salvatore Sciarrino, and Philippe Leroux. He has worked with some of the finest improvisers of today, including Mia Zabelka, Johannes Frisch, Sainkho Namtchylak, and also traditional music artists such as Svetlana Spajić, known for her collaboration with Marina Abramović and Robert Wilson (“*The Life and Death of Marina Abramović*”). In 2017, he was selected for a residency at the Banff Centre with New York’s International Contemporary Ensemble (ICE), where he worked with Tyshawn Sorey on the performance of his “Autoschediasms.”

He has performed with such esteemed Canadian chamber music ensembles as The Array Ensemble, New Music Concerts, and TorQ Percussion Quartet. In 2016, he performed an on-stage role as accordionist in the National Ballet of Canada’s “*The Winter’s Tale*” in its North American premiere and tour.

Džinović holds a Master's degree from the Anton Bruckner Private University for Music, Drama, and Dance in Linz (MA, 2008) and a Doctor of Musical Arts (DMA, 2017) in performance from the University of Toronto, where he studied with Joseph Macerollo, O.C. His doctoral thesis, "The Composer-Performer Interrelationship in the Bayan and Accordion Compositions of Sofia Gubaidulina," examines the creative dialogues between Russian composer Sofia Gubaidulina and international performers that have yielded some of the most important works for accordion.

Džinović also frequently co-produces and composes for other artists; he composed the soundtracks for two award-winning short films *Tata Morgana* (2008) and *Daddy's Pride* (2012). In 2010 he worked on "Phonart," a cross-cultural project supported by the European Union which aimed to connect traditional and contemporary artists from Central and Eastern European countries. Džinović has recorded for Radio Belgrade, Radio Austria 1, and the BBC. As a soloist and a chamber musician, he has toured in the United States, Canada, England, Australia, New Zealand, Germany, Austria, Italy, the Netherlands, Norway, and the Czech Republic.

Robin Guy came to the University of Northern Iowa in 1990 and serves as Professor of Piano/Collaborative Piano. Her performance highlights include eight compact disc recordings, touring for Affiliate Artists of New York, guest appearances in Russia, South America, on MPR Prairie Home Companion, and with the Detroit Symphony. *Love Rejoices*, her recording with tenor Darryl Taylor on the songs of H. Leslie Adams, was an American Record Guide "Top Pick of the Year." She is in demand for chamber music, master classes, and adjudications. She regularly spent many summers performing and teaching piano at the world-renowned Interlochen Center for the Arts in Michigan. Dr. Guy earned the DMA in piano performance from the University of Arizona, the MM from Baylor University and the BME from Baldwin-Wallace College/University Conservatory.

Composer and performer **Molly Joyce** was recently deemed one of the "most versatile, prolific and intriguing composers working under the vast new-music dome" by The Washington Post. Her music has additionally been described as "serene power" (New York Times), written to "superb effect" (The Wire), and "unwavering" and "enveloping" (Vulture). Her work is concerned with disability as a creative source. She has an impaired left hand from a previous car accident, and the primary vehicle in her pursuit is her electric vintage toy organ, an instrument she bought on eBay which suits her body and engages her disability on a compositional and performative level. Her debut full-length album, *Breaking and Entering*, featuring toy organ, voice, and electronic sampling of both sources was released in June 2020 on New Amsterdam Records, and has been praised by New Sounds as "a powerful response to something (namely, physical disability of any kind) that is still too often stigmatized, but that Joyce has used as a creative prompt."

Molly's creative projects have been presented and commissioned by Carnegie Hall, TEDxMidAtlantic, Hirshhorn Museum and Sculpture Garden, Bang on a Can Marathon, Danspace Project, Americans for the Arts, National Sawdust, Gaudeamus Muziekweek, National Gallery of Art, Classical:NEXT, VisionIntoArt's FERUS Festival, and featured in outlets such as Pitchfork, Red Bull Radio, WNYC's New Sounds, I Care If You Listen, and National Sawdust

Log. Her compositional works have been commissioned and performed by ensembles including the Vermont, New World, New York Youth, Pittsburgh, Albany, and Milwaukee Symphony Orchestras, as well as the New Juilliard, Decoda, Contemporaneous ensembles and Harvard Glee Club. Additionally, she has written for publications 21CM, Disability Arts Online, Women in Foreign Policy, and is a member of Americans for the Arts' Artists Committee.

Her debut EP, *Lean Back and Release*, was released in January 2017 on New Amsterdam Records to much acclaim. Featuring violinists Monica Germino and Adrianna Mateo, the EP was praised as “energetic, heady and blisteringly emotive” by Paste Magazine and “arresting” by Textura. Additionally, Molly’s music has been included on solo albums from pianist Vicky Chow, cellist Nick Photinos, and vocalist Bec Plexus, all on New Amsterdam Records, Grand Valley State University New Music Ensemble on Innova Recordings, and on releases from VONK Ensemble, percussionist Evan Chapman, pianist Brianna Matzke and violinist Hajnal Pivnick’s duo album *On Behalf*.

As a collaborator, Molly has worked across disciplines including collaborations with visual artists Lex Brown, Leo Castaneda, Alteronce Gumbly, Maya Smira, Julianne Swartz, choreographers Melissa Barak, Kelsey Connolly, Carlye Eckert, Jerron Herman, director Austin Regan, and writers Marco Grosse, James Kennedy, Christopher Oscar Peña, and Jacqueline Suskin. She has also assisted Shara Nova of My Brightest Diamond, including orchestral arrangements for American Composers Orchestra at Carnegie Hall, as well as Glenn Kotche of Wilco.

Past seasons have seen commissions and collaborations with Avi Avital, Barak Ballet, Present Music, The Riot Ensemble, Mike Truesdell, and VONK Ensemble, among others. Additionally, Molly is a recipient of ASCAP’s Leo Kaplan Award, as part of the Morton Gould Young Composer Awards, grants from New Music USA, Foundation for Contemporary Arts, Jerome Fund / American Composers Forum, Greater Pittsburgh Arts Council and residencies at AIR Krems an Der Donau, ArtCenter/ South Florida, De Link Tilburg, Embassy of Foreign Artists, Grace Farms, Halcyon Arts Lab, Headlands Center for the Arts, Villa Sträuli, Titanik, Swatch Art Peace Hotel, The Watermill Center, and Willapa Bay AiR.

Molly is a graduate of The Juilliard School (graduating with scholastic distinction), Royal Conservatory in The Hague (recipient of the Frank Huntington Beebe Fund Grant), and Yale School of Music. She holds an Advanced Certificate in Disability Studies from CUNY School of Professional Studies and is alumnus of the National YoungArts Foundation. She has studied with Samuel Adler, Martin Bresnick, Guus Janssen, David Lang, Hannah Lash, Missy Mazzoli, Martijn Padding, Christopher Theofanidis, and currently serves on the composition faculty at New York University Steinhardt and Wagner College, teaching subjects including Disability and the Arts, Music Technology, Music Theory, and Orchestration.

Vakhtang Kodanashvili made his New York City debut at Lincoln Center’s Alice Tully Hall in 2001. This was a result of his victory at The World Piano Competition in Cincinnati, Ohio, USA. He is the prize winner of several international competitions: The Hellam Young Artist Competition in Springfield, Missouri, USA; The Nena Wideman Piano Competition in Shreveport, Louisiana, USA; The Bartok-Kabalevsky-Prokofiev International Piano Competition

in Radford, Virginia, USA; 8th International Piano Competition “Spanish Composers” in Las Rozas, Spain; The 20th New Orleans International Piano Competition, Louisiana, USA.

In 1995 Mr. Kodanashvili moved to the United States and joined world renowned Alexander Toradze Piano Studio at Indiana University South Bend. As a member of the studio Vakhtang frequently performs throughout the world, appearing in such prestigious music festivals as Ravinia, Hollywood Bowl, Sandpoint, Edinburgh, Ruhr, Stresa, Ravenna, Rotterdam, Salzburg and many others.

Mr. Kodanashvili has performed with numerous symphony orchestras, including South Bend, Elkhart, La Porte, Springfield, Spokane, Kingsport, Louisiana, Tbilisi, Orchestra Giovanile “Luigi Cherubini”, Post-Classical Ensemble, Mariinsky, BBC Philharmonic.

Native of Tbilisi, Georgia, Vakhtang Kodanashvili began his musical education at the age of six attending Z. Paliashvili Georgian School of Music and studied with Marina Gelashvili. While in school he regularly performed in Georgia and other republics of the former Soviet Union and had his orchestral debut at the age of nine. He appeared as a soloist with national orchestras and his performances were frequently broadcasted on television and radio.

Vakhtang earned both his Bachelor and Master of Music degrees in piano performance at Indiana University South Bend and Doctor of Musical Arts degree in piano performance at Michigan State University College of Music.

Dr. Steve Sang Kyun Koh was appointed to the position of Assistant Professor of Violin at University of Northern Iowa in fall 2019. From 2017 to 2019, Dr. Koh was Adjunct Instructor in violin at University of Toronto, where he received his Doctor of Musical Arts degree. He received his Bachelor of Arts at Rice University in Houston, Texas, where he was the recipient of the Herbert & Helen Allen scholarship and the Dick and Mary Ellen Wilson scholarship. After finishing his Bachelor’s degree, he continued his studies and received his Master’s in String Performance and Pedagogy at Northwestern University in Evanston, Illinois, where he was the recipient of the coveted Emily Boettcher and Yule Bogue Endowed Fund and the Dick Eickstein Grant. At University of Toronto, he was a student of Professor Yehonatan Berick and the Palmason Graduate Fellow in Violin.

An avid chamber and orchestral musician, Dr. Koh is co-founder of the Interro String Quartet, which explores diverse programming and eccentric venues as means to remove chamber music from concert halls and connect with the wider public. With the Interro Quartet, he has been a co-author and recipient of several grants from the Ontario Arts Council and the Canada Council for the Arts and has annually commissioned quartet pieces featuring emerging composers in Ontario, Canada. In further support of new music, he is a member of the Toronto Messiaen Ensemble and has collaborated with emerging North American and internationally-renowned composers, such as Gideon Gee-Bum Kim, Salvatore Sciarrino, and Ofer Ben-Amots, to name a few. From 2016 to 2018, he was a fellow at the Toronto Summer Music Festival, where he shared the stage with violists Leslie Robertson and Teng Li, cellists Antonio Lysy and Brian Manker, violinists Nikki Chooi, Yehonatan Berick, Alexander Kerr, and Adam Barnett-Hart. In addition to these

performing activities, he has performed with the Sudbury Symphony, London Sinfonia, Symphony S.O.N.G., Kitchener-Waterloo Symphony, and the Windsor Symphony Orchestra.

Along with these performing activities, he is an active concert promoter and research scholar. In 2017, he founded Bloorwalk Concert Series and Music at Saint George in partnership with DASH Property Management and Saint George on Yonge Anglican Church. While Music at Saint George aims to bring chamber music concerts to communities in northern parts of Ontario, Bloorwalk Concert Series present concerts in rooftops and party rooms of condominiums, transforming rarely used common areas into free performance venues. His research interests range from string pedagogy to jazz to music technology. Published in November 2017, his dissertation, "Spaces in Between: A Swing-Informed Approach to Performing Jazz- and Blues-Influenced Western Art Music for Violin," examines the challenges performers face when trying to balance interpretation with understandings of composers' intentions.

Dr. Koh has studied with members of the Chicago Symphony Orchestra, Orchestra National de France, Atlanta Symphony Orchestra, Seoul Philharmonic Orchestra, and the Toronto Symphony Orchestra. His past and current teachers include Kenn Wagner, Helen Hwaya Kim, Yehonatan Berick, Jonathan Crow, Clara Jumi Kang, Svetlin Roussev, Joel Smirnoff, Koichiro Harada, Gerardo Ribeiro, Kathleen Winkler, Irina Muresanu, and Krzysztof Wegrzyn. He has performed in solo and chamber music masterclasses for Cyrus Feroz of Carnegie Mellon University, Paul Kantor of the Shepherd School of Music, Shmuel Ashkenasi of the Curtis Institute of Music, Hiroko Yajima of Mannes School of Music, the Philharmonia Quartett Berlin of the Berlin Philharmoniker, and for the Belcea String Quartet.

Amy Kotsonis is Associate Professor of Choral Ensembles and Music Education, conducts the UNI Singers and Women's Chorus and teaches choral conducting, choral methods, and introduction to music education. Dr. Kotsonis is the Artistic Director of the Metropolitan Chorale, the longest running community chorus in the Cedar Valley, and she was recently appointed as the Artistic Director of the UNI Children's Choir. Prior to graduate school at Florida State University, she served as Assistant Conductor, Director of Workshops, and Satellite School Teacher for the Young People's Chorus of New York City (YPC). Kotsonis directed the Intermezzo chorus, served as vocal coach for all divisions, and prepared YPC choruses for radio and television appearances, recording sessions, tours, and performances throughout New York City's concert halls and abroad.

An active clinician, Dr. Kotsonis has directed choral workshops and conducted festivals throughout New England, New York City, Florida and the Midwest. She is active in state and national organizations and has presented at state, national and international conferences. She was the Artistic Director of Soho Voce and Assistant Conductor of the Soharmoniums, two choral ensembles based in New York City. Dr. Kotsonis has previously taught in public schools in New York City and Boston, and serves as conductor and instructor at the Summer Youth Music School at the University of New Hampshire. She is also an active church musician, having served in a variety of churches in Maine, New Hampshire and Florida.

Dr. Kotsonis completed a Doctor of Philosophy in Choral Conducting and Music Education at Florida State University. She is also a graduate of the University of New Hampshire with a

Master of Arts in Choral Conducting and Music History, and New York University with a Bachelor of Science in Music Education.

Kramer Milan is an active educator and percussionist throughout the United States. As Instructor of Percussion at the University of Northern Iowa, Kramer cares deeply about the responsibility to share his passion for music with the next generation of aspiring percussionists. He holds the Principal Percussion position in the Waterloo-Cedar Falls Symphony and is a member of the percussion chamber group, The Percussion Collective. His wide experience ranges from performances with Aretha Franklin to the American Brass Quintet. As an advocate for new music, Kramer has premiered over 20 works from composers including Hannah Lash, James Wood, Kristis Auznieks, David Biedenbender, and Drew Worden. Kramer holds degrees from Yale University, the Peabody Conservatory, and Michigan State University. As an endorsed young artist, Kramer performs exclusively with Vic Firth drumsticks, Zildjian cymbals, Pearl/Adams percussion products, Evans drumheads, and Black Swamp percussion accessories. Kramer will publish his first book on percussion history and pedagogy under Apaka Music in 2023. Outside of music, Kramer enjoys exploring the great outdoors as a four season cyclist.

Elliott Miles McKinley's music has been performed throughout the United States, Canada, and Europe. Commissions include those from the Pittsburgh New Music Ensemble, the Czech Philharmonic Chamber Music Society, the SOLI Chamber Music Ensemble, the Mirari Brass Quintet, Transient Canvas, Hub New Music, the Estrella Consort, the Janáček Trio, and the Martinů String Quartet. His orchestral works have been performed by the Minnesota Orchestra, the Warsaw Philharmonic, the Czech Radio Symphony, and his music featured on international festivals including the BGSU Contemporary Music Festival, the Ernest Bloch Music Festival, and the University of Minnesota SPARK Festival. McKinley is a recipient of a number of awards and fellowships including a BMI Student Composer Award, a fellowship at the Virginia Center for the Creative Arts, and grants from Meet the Composer, the American Music Center, and the American Composers Forum. In 2012, his percussion concerto, *Four Grooves*, won the Indiana State University Contemporary Music Festival's MusicNow competition. In 2020 he was awarded a fellowship in composition from the Rhode Island Council for the Arts and a fellowship and residency at the Bolgiasco Foundation Study Center. Among other honors, McKinley was awarded a New Frontiers for the Arts and Humanities grant from Indiana University, received several Indiana University Faculty Research Grants, and several Roger Williams University Foundation Grants. Also active as a performer and improviser, McKinley is a founding member of earWorm, an electroacoustic improvisation ensemble of composer-performers.

Currently, McKinley is Associate Professor of Music Composition, Theory, and Music Technology at Roger Williams University and is the founder and director of the Alba Music Festival Composition Program. From 2008 to 2012, he served as Assistant Professor of Music and Music Program Coordinator at Indiana University East, developing the music program, the music curriculum, and building the department's electronic and computer music studio. McKinley served as composer-in-residence at InverHills College in Minnesota, and he has taught composition and theory at the University of Minnesota School of Music, St. Olaf College, Washington and Lee University and the University of Tennessee School of Music.

McKinley holds a Bachelor of Music degree in jazz studies from the New England Conservatory of Music, a Master of Music degree in composition from the University of Michigan, and a Ph.D. in composition from the University of Minnesota. Among principal teachers are John McNeil in jazz studies, and composers Malcolm Peyton, Alex Lubet, Doug Geers, David Gompper, George Balch Wilson, Michael Daugherty, and William Bolcom.

His music is published and distributed by American Composers Edition and Subito Music Distribution (USA).

Mezzo-Soprano **Michelle Monroe** is an instructor of voice at the University of Northern Iowa and an active performer. Most recently, Michelle appeared with Central City Opera as Maddalena in Verdi's *Rigoletto* and on the UNI Scholarship Benefit Concert performing "Smanie implacabili" from *Così fan Tutte* with the Northern Iowa Symphony Orchestra. Other credits include Mozart's *Requiem* with the Grinnell Oratorio Society, Beethoven's 9th Symphony with the Northern Iowa Symphony Orchestra, and "Christmas on the Prairie" with the South Dakota Symphony Orchestra.

Michelle has a special interest in American art song and opera. During her time as a graduate student, she was awarded first place in UNI's Graduate Symposium for two consecutive years for her research and performances of Aaron Copland's *Twelve Poems of Emily Dickinson* and Jake Heggie's *Eve Song*. One judge commented on her *Eve Song* performance: "She truly committed to the emotional arc of the piece, her intonation was clear and beautiful. She... was truly engaging." Of her later performance of Jeremy Beck's monodrama *Black Water*, the composer commented on her voice saying, "just glorious...its range, nuance, and beauty - [her] command of dramatic shape and musical details... all just marvelous."

Sandy Nordahl currently serves as Technical Director and Performance Facilities Manager for the UNI School of Music. He also serves as an adjunct instructor in Music Technology, Audio for Theatre, and Electronic Music Composition.

Before joining the School of Music staff in 2021, Sandy served as Technical Director of the Gallagher Bluedorn Performing Arts Center for over 20 years. In this role, Sandy directed the technical staffing and operations for the 1,600-seat mainstage performance center, which presented approximately 250 events per year. During his time with the Gallagher Bluedorn, he worked with legendary artists and productions including B.B. King, Bela Fleck, Edgar Meyer, *Cats*, *Miss Saigon*, Blue Man Group, Bill Cosby, Stephan Lang, Merce Cunningham Dance Company, and Bonnie Raitt. Sandy oversaw the redesign and replacement of the facility's audio, video and lighting systems, managing budgets that totaled close to \$800,000 in grant funding.

Nordahl holds a Master of Music degree from the University of Oklahoma. His Thesis, *Three Basic Elements*, a work for video and electronic music, was the first ever electronic thesis accepted by the graduate college as a final document. Sandy received a scholarship in composition at the University of Oklahoma. In the summer of 1998, Sandy studied with Karlheinz Stockhausen in Kuerten, Germany. In 2012, Sandy attended the CNMAT Max workshop, a weeklong residency studying the software package MAX/MSP.

Outside of academia, Sandy is a founding member of Data Stream, an electro-acoustic music ensemble with three compact disc releases. Data Stream has performed throughout the Midwest at such venues as New Genre Festival in Tulsa, OK, University of St. Louis, Oklahoma State University, Hearst Center for the Arts, Valley City State University, North Dakota, and St. Olaf College Northfield, MN.

Sandy has created video works to accompany live orchestral music, written reviews of music releases for Computer Music Journal, and is an active performer and composer on the UNI campus and throughout the United States.

Dr. 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 has 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. Rohde 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 Kirchoff and violin pedagogue Mark Bjork. He also holds degrees in Violin Performance and Biomedical Engineering.

Rohde resides in Cedar Falls, IA with his wife Erin and their children.

Ben Roidl-Ward was appointed as Assistant Professor of Bassoon at the University of Northern Iowa in Fall of 2021. His dedication to working with and advocating for composers of his generation has led him to commission and premiere numerous solo and chamber works featuring

the bassoon with the goal of broadening the repertoire and expanding the possibilities of the instrument.

Dr. Roidl-Ward has appeared as a soloist with the Seattle Symphony and the Northwestern and Oberlin Contemporary Music Ensembles, along with several regional orchestras throughout the United States. He has performed with the International Contemporary Ensemble, Ensemble Dal Niente, the Spektral Quartet, the Chicago Symphony, and the New York Philharmonic. His festival appearances include the Mostly Mozart, Ravinia, Tanglewood, Lucerne, Spoleto, and Banff Festivals.

A 2018 Luminarts Fellow in Classical Music, Dr. Roidl-Ward was recently named one of five finalists for the International Double Reed Society's 2020 Gillet-Fox Competition. He is currently the second bassoonist of the Illinois Symphony and was a member of the Civic Orchestra of Chicago for three years. In addition to teaching at UNI, Dr. Roidl-Ward teaches at the North Carolina Governor's School in the summer and serves as a Mentor for the Chicago Musical Pathways Initiative. He is also a Contemporary Leader for the Lucerne Festival in Switzerland, a position that involves helping to curate the annual Lucerne Forward! Festival, mentoring members of the Lucerne Festival Academy, and performing with the Lucerne Festival Contemporary Orchestra.

Dr. Roidl-Ward received his DMA from Northwestern University, where he studied with David McGill. His dissertation focused on the bassoon's multiphonics and methods of notating them. His previous teachers include Ben Kamins at Rice University, George Sakakeeny at the Oberlin Conservatory, and Francine Peterson in the Seattle area.

Jonathan Clarke Schwabe (Doctor of Musical Arts- University of South Carolina) is Professor of Theory and Composition, and chairs the composition and theory area at the University of Northern Iowa. His works have been premiered at the Spoleto Festival, the Eastman School of Music, the Society of Composer's Midwest Festival, the Conductor's Institute, and the Midwest Band and Orchestra Festival. His orchestral work *As I Remember* was performed at the Kennedy Center in the summer of 1999 and has received numerous subsequent performances in the United States and Europe.

In 2000 and 2004, his operas *The Hard Years* (in collaboration with librettist Beth Webb Hart), and *The Sojourner* (based on the Carson McCullers short story) were premiered at the Maude Powell Music Festival under the direction of Kevin MacMahon. In 2007 he composed songs for the musical comedy *The Bake Shop Ghost* in collaboration with author Jaqueline Ogburn.

His principal teachers include Samuel Adler, John Anthony Lennon, and Dick Goodwin. He has participated in masterclasses with David Diamond, David Amram, and Karel Husa among others. His music is published by Musikverlag Bruno Uetz and Alafia Press.

Daniel Swilley is a composer of acoustic and electroacoustic music. His music and research have been presented at festivals and conferences such as June in Buffalo, SEAMUS, Toronto Electroacoustic Symposium, Understanding Visual Music Symposium, NoiseFloor, New York City Electroacoustic Music Festival, Electronic Music Midwest, Studio 300, Audiograft,

Electroacoustic Juke Joint, College Music Society, as well as Society of Composer's Inc. Swilley holds degrees in composition from University of Illinois Urbana-Champaign (DMA), Georgia State University (MM), and Valdosta State University (BM). His primary composition teachers have included Heinrich Taube, Sever Tipei, Robert Scott Thompson, and Scott Wyatt. Swilley is an Assistant Professor of Music (Composition, Theory, and Technology) at the University of Northern Iowa.