

SCHOOL OF MUSIC

Rhythms

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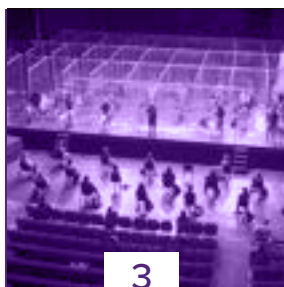
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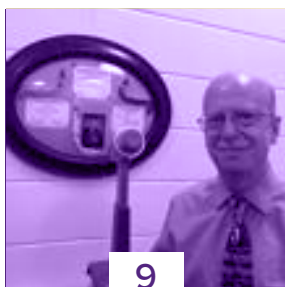
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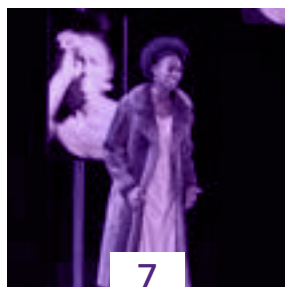
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Rhythms

Music at the University of Northern Iowa

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From the Director

Dear Friends,

Despite being the most challenging year in memory, the UNI School of Music had another remarkably successful and productive year. Despite many disruptive measures designed to mitigate spread of COVID-19, faculty and students presented a large number of very successful performances, recordings and videos. There were many artists hosted – though virtually – from around the world that brought a variety of insights to the classroom. The incredible adaptability and creativity of the individuals I am so lucky to work with meant that even a global pandemic could not stop their excellent work. The remarkable flexibility and cooperative approach displayed by our students, faculty and staff helped make an almost impossible situation not only bearable, but stimulating, creative and productive!

The year started off with a tremendously successful virtual Scholarship Benefit Concert. The artistic standards were of the highest quality as was the production value. Thanks to the support of so many loyal friends and alumni like yourself, the event netted similar support for student scholarships as it does in a normal year! Thank you for that support and we hope to welcome everyone back with a more normal live performance with audience at the 2021 Scholarship Benefit Concert on September 24, 2021.

A key reason we were able to have such a successful year was due to our close cooperation with the Gallagher-Bluedorn Performing Arts Center (GBPAC) and its staff. The GBPAC and School of Music collaborated throughout the year in so many ways in order to support each other's mission. As an example, a majority of large instrumental ensemble rehearsals were moved to the Great Hall stage to facilitate social distancing. The GBPAC's excellent professional staff helped make sure that things ran smoothly and helped to find innovative ways to support and improve the experience for all. In return, the School of Music supported the GBPAC, which lacked the usual income from tickets, by paying their student crews in order to help both the student workers and the facility.

A new series developed by the GBPAC, Local Legends, featured local musicians in live concerts streamed on Thursday evenings. Many of those concerts featured our faculty and students. The series was so successful, that it is something that will continue beyond the pandemic. Performers and audience members found the experience exciting and entertaining. A special feature of many of those performances included the ability of online viewers to interact with the performers throughout the concert. Messages and questions sent via the comment function were often responded to directly as the performers read them on stage.

The School of Music went through our ten-year review for re-accreditation by the National Association of Schools of Music. We spent most of two years assembling a lengthy self-study that was submitted in advance of a site visit intended to verify the information. Our site visitors came to campus at the end of March to observe all classes, lessons, performances, student records, budgets, etc. They met with faculty, students and academic leaders including our Dean, Executive Vice President and President Nook. They expressed many times how impressed they were with what they were seeing and the fact that we had adapted so well to the unusual circumstances. It was an excellent visit and a good opportunity to take a thoughtful approach to reviewing what we do, how we do it and why.

At the end of the year, we said goodbye to two outstanding colleagues. Mr. Evie "Chuck" Pugh served UNI for 33 years, first as a custodian and finally for many of those years as the key support for ALL functions of the School of Music through his position as Performance Facilities Manager and Technical Director. Besides working full time those years, Mr. Pugh also earned an undergraduate and a graduate degree! His hard work and cheerful disposition were an inspiration to all. We will miss him greatly as he brought heart and soul to the School of Music and was a terrific support for students, faculty and staff.

Dr. Yu-ting 'Tina' Su, our horn professor of 15 years, resigned in order to take a position with a university in her home country of Taiwan. Dr. Su was a regular performer on horn and piano throughout the Cedar Valley and had many successful students come through her studio. She is an outstanding artist and will be greatly missed, but we are very happy for her and know she will have great success in her new position as well as being able to be closer to her family.

We are almost ready to launch into what will surely be a dynamic and exciting 2021 academic year. There is a sense of massive pent up energy and creativity that is bursting at the seams to be released. So far things are looking hopeful for a more normal year and with that will come some amazing things! I hope you will be able to join us for some of the events and concerts, either in person or through our live streaming. We look forward to sharing! As our Scholarship Benefit theme this year says, we are 'Better Together' and we really look forward to being back together with you, our colleagues and our audiences!



Jeffrey Funderburk
Director & Professor



Resiliency: Thriving During a Pandemic



Steve Carignan,
Director
Gallagher Bluedorn

Looking back it is easy to forget how quickly COVID came to Iowa. At first, it seemed to be a distant problem like earlier outbreaks of SARS and Ebola that were generally stopped at our borders. Not so COVID-19. Information came piecemeal. Sometimes we heard contradictory things. What was clear is that COVID was dangerous and early in the outbreak we learned that group singing had been linked to large outbreaks and that wind instruments had a similar potential.

Overnight, performances ceased with an estimated 80% of the entertainment industry losing their employment. Many music programs and some universities shut down. Others shifted to pure online delivery - a very hard way to teach music in general and practically impossible.

UNI's School of Music is a nationally recognized leader both in music education and performance. Their reputation and the quality of its graduates are fueled by a strong curriculum that focuses on a mixture of music theory, history and performance that combines deep content knowledge and applied performance experiences. This curriculum was challenged by the loss of ensemble rehearsal and performance opportunities - an element that was critical not just to performers but also to future band, orchestra and choral directors.

So, what to do? Luckily the School of Music has many smart folks that are well connected to the world of music education and even as the earliest research and best practices started to come out the UNI School of Music was in the vanguard finding ways to provide the education our students needed.

Vocal students needed large space and large scale social distancing to rehearse safely. Vocal ensembles shrank and were segmented into subsets at the same time that rehearsal moved to large indoor rooms and outdoors. For a time, performances were set aside or became virtual quilts of multiple recording combines.

Banks of large plastic booths were created that enabled students to remain isolated for rehearsal and performance while being next to other equally isolated ensemble mates. Masks with mouthpiece holes were found, some brass instruments were given fabric covers or filters to cover their bells and prevent aerosols from spreading. Rehearsals were rescheduled and offset to allow viral settling and cleaning between ensembles and groups and performance became virtual or were cancelled.

Other highlights included an all-virtual opera performance, live-streamed student and faculty performances that were part of The Gallagher Bluedorn's Local Legends series and large scale virtual performances that knitted together multiple groups of instruments and ensembles recorded individually for a virtual performance.

It wasn't easy. As the year progressed, additional research came forward and we were able to modify our practices to reflect the best science available. Despite the challenges, the School of Music was able to meet their learning and teaching goals, safely providing content knowledge and applied practice despite unprecedented challenges. We made sure that our 2020 UNI music graduates went into the world ready to work, teach and succeed in the finest traditions of the program and the University.

But in the end perhaps that was not the most important thing our students or faculty learned. The most important thing they learned is that challenges can be overcome, that unprecedented problems require unprecedented innovation and that greatness is forged in the fire of adversity.

Editor's note: thank you to Steve Carignan for contributing this article.



Outdoor Concert Series

With indoor concerts and live audiences largely absent from the world at this time, ensemble conductors worked hard to find ways to bring live music to campus while offering the extremely important music education experience of live performance to our students.

The Panther Marching Band, Wind Ensemble, Symphonic Band, Jazz Bands One, Two and Three, and jazz combos all performed outdoor concerts where audience members brought chairs and blankets and set up on the lawn between East Gym and the Campanile to watch and listen to our student ensembles.

Virtual Visit Days and Online Auditions

Bringing future students and their families to the UNI campus to visit and to explore the School of Music facilities is one of our most powerful tools for recruiting. With many in-person opportunities eliminated during this unusual time, School of Music faculty and administrators worked to find a way to bring UNI into the homes of future Panthers everywhere.

In January and February, we hosted our first Virtual Visit Days, with more than 100 future students, current students, faculty and staff gathering

online to explore degree options, scholarship opportunities, audition tips and more. Visiting students and families noted that audition tips were most welcome, especially with our entrance and scholarship auditions held exclusively online. While we are eager to welcome visitors back to campus and future students to audition in person, we continue to celebrate all the ways we were able to be together and continue to thrive even during these unusual times.



Snapshots



Be Our Guest

While we were not able to host guests on campus in the usual way, our faculty artists found new ways to invite some exceptional guest artists to interact with School of Music students via Zoom or other online methods. In a typical year, we might not have had the opportunity to host many of these exceptional artists on campus, but schedules that were more flexible and willingness to engage students at a distance turned a challenging time into an opportunity. Here is a list of who our students were able to work with this year.



Reginald Chapman working with the tuba and euphonium studio



Simon Carrington working with UNI Choirs

Jeiran Hassan, flute
 Randy Hogancamp, percussion
 Jeffrey Kyle Hutchins, saxophone
 Brenna Hyatt, trumpet
 Mark Jenkins, euphonium
 Kristen Kalin, music therapist
 Ryan Keberle, trombone, composer
 Matt Keown, percussion
 David Kjar, natural trumpet, specialist
 Golden Lund, tuba
 Elliott Miles McKinley, composer
 Matthew Michelic, viola
 Conor Nelson, flute
 Kris Olson, music educator
 Ginevra Petrucci, flute
 Susan Rider, trumpet
 Nicole Riner, flute
 Elizabeth Robinson, piccolo

Jorge Roeder, bass
 Anna Rogers, mental health specialist
 Joanna Ross Hersey, tuba, euphonium
 Daniel Rowland, tuba
 Cindy Shadrick, voice
 Annie Shikany, diction coach
 Idit Shner, saxophone
 Brice Smith, flute
 Noelle Smith Talbot, marketing operations manager
 Brooke Stevens, trumpet
 Katy Summerhill, instrument repair specialist
 Terry Sweeney, percussion
 Sophia Tegart, flute
 Mike Thursby, professor, band director
 Matt Wilson, drums

Julia Abbott, yoga instructor, breathing specialist
 Carl Allen, drums
 Virginia Backman, flute
 Trevor Barerrero, percussion
 Christine Beamer, music entrepreneur and career specialist
 David Berkman, piano
 Jonathan Borja, flute
 Ann Marie Brink, viola
 Jay Broeker, music educator
 Simon Carrington, co-founder of King's Singers
 Reginald Chapman, low brass multi-instrumentalist, composer, educator
 Marcello Cormio, diction coach
 Jacob Davis, percussion

Chris Dickey, tuba, euphonium
 Dave Douglas, trumpet, composer
 Derek Drier, percussion
 Henry Eichman, percussion
 Julia Ellerston, speech language pathologist
 Ed Flack, percussion
 Michael-Thomas Foumai, composer
 Denise Gagne, music educator
 Ryan Garmoe, trumpet
 Jeff Gonzalez, percussion

Opera



UNI Opera Students Shine in Online Performances

Faced with the limitations and unique challenges that singing together during COVID-19 brought, UNI Opera faculty and students chose to see and seize the opportunity to create something new.

In fall 2020, "The Monteverdi Project" was released online. "I was excited to welcome our new Opera Director, Richard Gammon, who brought a wealth of professional experience and knowledge to our students here at UNI," said Associate Professor of Vocal Coaching and Collaborative Piano at UNI Korey Barrett. "In the face of COVID-19," Barrett continued, "we had to determine what operatic repertoire we could safely produce, knowing that singers would be unable to sing with each other, unmasked, in the same space. Richard had the wonderful idea to produce an evening of monodramas (pieces featuring one voice). He suggested the repertoire of Claudio Monteverdi, a pioneer in the development of opera whose music and characters resonate surprisingly with contemporary audiences, and whose operas have achieved great popularity in houses around the world."

"By programming works of Monteverdi, I wanted to provide the students and the op-

era-going community a production free of COVID-19 limitations," Opera Director Richard Gammon noted. "I devised and directed the pieces very similarly to what I would have done in any opera season. Also, by choosing Monteverdi I was able to concentrate a majority of the rehearsal period on text work and character development. The students were able to analyze the text on a deeper level and much more time was afforded to diction and how language helps shape character. It was an in depth and very rewarding rehearsal process. I was also very excited to introduce the students to this very contemporary style of presenting operas."

The project received rave reviews, filled with praise for the performers and production.

The spring opera production "In the Studio" celebrated art and music, and the inspiration and connectedness found between the two. Gammon worked with opera students to select works from contemporary operas, all composed within the last 15 to 20 years. Each performer was then asked to select a piece of art that they felt resonated with their aria. UNI Gallery of Art Director Darrell Taylor assisted students in viewing and selecting works from the UNI

collection either found in the gallery or in the collection database. In the online video premiere, student musicians and Taylor introduce each piece with a brief discussion of the artwork selected – why the singer selected the piece, the meaning and connection to their aria, and the relevance to the story they were telling with their performance. The chosen piece of art was shown during each of the singers' video performances, creating an audio and visual landscape which allowed viewers to experience the unique pairings of art and music.

Despite being an unconventional year for singing and studying opera, creativity, innovation and a willingness to explore beyond the stage into the world of art helped our opera students to thrive. Join us in January 2022 for a fully staged opera production in the Gallagher Bluedorn. Learn more at opera.uni.edu.

Editor's note: thank you to Korey Barrett, Richard Gammon and Shawn Poellet for their help with this article.



Creativity and Collaboration in the Age of Covid: *Emma's Misadventures in Zoomland*

What happens when a composer and a musicologist walk into a bar? This is an unlikely scenario in the midst of a global pandemic that shuttered theatres and concert halls, closed down many of the country's research libraries (and bars), and made "Zooming in" to work the new normal in 2020. Cedar Rapids Opera Theatre was offering a commission for a short chamber opera. The opera, or "operatini," was to be in three short "acts," which would be interspersed with bartender tutorials on how to make opera-themed cocktails. The final product would be filmed and streamed on CROT's website, thus filling a need for new content when the theatre could not produce live shows, and helping the local bar and restaurant industry by promoting their businesses.

My friend and retired colleague, Nancy Hill Cobb, invited me to collaborate on this project. Nancy is a fine composer; her full-length musical, *The Suffragist*, premiered at the Gallagher-Bluedorn Performing Arts Center in summer 2021 after being delayed by Covid. But Nancy writes music, not words, and she needed someone to write the libretto. I confess that it took a little arm-twisting to get me to agree. As a musicologist, I have spent most of my career studying opera and writing about opera, my work is based on a solid foundation of serious research methodology and serious subject matter, not to mention the fact that the majority of the composers I

usually work with are dead. Thank goodness I was not expected to write rhymed verse! But Nancy also knows that I have a sense of humor, and by late summer of 2020, plenty of experience navigating the perils of Zoom.

We began with the basic premise that the setting would be a Zoom meeting. Through phone calls, text messages, emails, and yes, via Zoom, we tossed ideas back and forth. I had a rough idea of how much (or how little) text was suitable for each short act. We envisioned Emma, our main character, working from home, sitting in front of a computer, interacting with her "husband" (the trombone player, off-screen).

In act 1, "The Zoom Novice," Emma is a first-time Zoom user who has difficulty understanding passwords and setting up the application. When asked to enter her email password, she does just that, typing in "p-a-s-s-w-o-r-d." Prompted by Zoom to "test audio," she vocalizes, because that is what singers do. Turning on the video elicits a different reaction, as Emma realizes that her "bed head," garish onesie and fuzzy animal slippers are not very attractive! As act 2 begins, she is a little savvier, ring light at the ready, and well-dressed from the waist up. Even her home office has had a makeover, with Elvis Presley's black-velvet portrait hanging in the background. Despite her new-found confidence, Emma panics at the end when she realizes that something has gone horribly

wrong with Karen, her boss. In act 3, Emma reveals that Karen is recovering from a tragic accident that took the life of her beloved cat, Fluffy (funeral march in the accompaniment). Emma is now in charge of the meeting, skillfully employing the "mute" button and reminding her younger colleagues (all named after our grandchildren) of proper office etiquette. Layne is called out for munching on potato chips, Ashley's butterfly tattoo and cleavage are on full display, while Darren is shirtless and texting on his phone. All of this is exhausting; Emma asks her husband for more wine – just bring the whole bottle!

Wordplay, musical puns, and pop culture references run throughout—some subtle and some not—but most often poking fun at the business of working from home as well as the conventions of opera. The premise works because Suzanne Hendrix-Case is the perfect "Emma." After more than a year of dealing with remote meetings and ridiculous situations, we can all relate to *Emma's misadventures in Zoomland*. A live performance is planned for Cedar Rapids in September 2021. In the meantime, the video is still available at www.cropera.org/operatini, free to view, but donations to CROT are welcome.

Melinda Boyd

Editor's note: thank you to Melinda Boyd for her contribution of this article.

The History of Distance: 25 Years of the Online Music Education Masters program at UNI



Ernest Reineke

The UNI School of Music is celebrating an important milestone, the 25th Anniversary of our Masters of Music in Music Education Distance Education program. We recently checked in with the very first graduate of the program, Ernest Reineke, who is currently in his 33rd year of teaching, and learned how the program was created and has impacted his incredible teaching career. We would love to share some perspective on not only how the program was developed, but also how the program has adapted and changed over the years.

It is not an exaggeration to say that Reineke was directly involved in the creation of the MM distance learning program. It was his idea! Reineke recalls, "In 1990, the University of Northern Iowa College of Education created an off-campus Master of Arts in Education degree program to be delivered in Estherville, Iowa. This was created to fulfill the need for teachers to achieve a higher education degree in a non-residency format. The program was administered when professors flew in a twin-engine airplane from Cedar Falls to the Estherville airport. The professors were driven to Iowa Lakes Community College where the program was implemented. My wife, Melodee Weisbrod Reineke (UNI, MAE, 1993), was in that experimental program. Each week, I drove Melodee to Estherville for her to take classes, and I waited in the library writing curriculum for my teaching position at Algona, Iowa."

Inspired by his wife's non-resident program, Reineke contacted former UNI music professor Dr. Fred Rees. He inquired if there was the potential for music professors to travel with the MAE teachers to Estherville and create a non-resident Master of Music degree. The two investigated the possibility of running a concurrent program, but when enrollment projections fell short of making the off-campus program viable in Northwest Iowa, their discussions eventually led to a new degree plan with courses offered through the Iowa Communications Network (ICN). The ICN technology was still somewhat new at the time, but the technology provided a vehicle capable of delivering instruction to teachers across the entire state of Iowa, not just the Northwest region. While Dr. Rees worked on campus to create the degree program, Reineke helped recruit across the state. While waiting for approval, Reineke contemplated pursuing a graduate degree in administration. When the UNI degree was approved in 1993, he had to make a choice and ultimately enrolled in the degree he helped to create. He attended ICN courses at Iowa Lakes Community College and spent two summers in residency taking classes in Cedar Falls. Reineke became the first graduate of the program on December 20, 1996. He later fulfilled his other ambition and went on to earn his administrative endorsements from Buena Vista University.

Reineke, who currently teaches in Mason City, has gone on to have an amazing career. "Because of my degree from UNI, I have been able to be an adjunct professor at Iowa Lakes Community College, teaching music appreciation and music theory courses. My primary teaching career has included K-12 vocal music and 5-8 instrumental music. The depth of knowledge that I received at UNI has made me a much more superior teacher. The program is very rigorous, but that philosophy instilled into me that hard work is rewarded both for me personally, and for the students in my classroom. I do highly recommend the UNI master of music degree program because the professors do care about your success in both the classroom and your professional career. The courses are both challenging and fulfilling. I never felt there was 'busy work.' All of my classes meshed perfectly together and brought me to an even higher level of depth of knowledge from what I had learned in my undergraduate work at Northwestern College in Orange City, Iowa."

The degree has transformed since its conception. The ICN network remained the primary vehicle of communication for many years, allowing students to drive a short distance to community colleges and other locations throughout the state to "attend" class. More recently, advancements in technology have allowed the degree to be delivered through interactive video conferencing methods and eLearning platforms. Students are now able to complete coursework and connect with their professors from home, creating even more flexibility. In fact, the website Intelligent.com recently listed our program in their ranking of "The Top 39 Online Master's in Music Education Programs," noting that we were the "most flexible."

We are keenly aware that students' needs are diverse and ever-changing. With that in mind, we are currently restructuring our distance learning MM Music Education program with intentions to enroll a new cohort in the summer of 2022. The newly designed program will address the needs of today's music educators and is built with even more flexibility in mind; students will have the option to complete the coursework in a condensed 13 month format or spread over two years. There will also be thesis or non-thesis options, allowing students to tailor the program to meet their research goals. Courses will be taught by our full-time, permanent faculty members, each experts in their respective fields, who remain actively engaged in research and teaching at a national level.

Looking back on the history of the program, UNI has a lot to be proud of, and so does Reineke. "To see that this program has continued for twenty-five years is a testament to how progressive the School of Music is at UNI. To see that the program is now under review and enhanced to serve the university in the future shows the university's commitment to forward planning and a growth mindset. I had mentioned to Dr. Michelle Swanson, UNI school of music professor, that Northwestern College gave me the foundation I needed to stand on to be the teacher I am today; but UNI gave me the wings to fly."

Editor's note: thank you to Suzanne Hendrix-Case for her contribution of this article, with assistance from Ernest Reineke and Justin Mertz.



Jazz Notes

With live indoor performances on hold for the year, the Jazz Studies Division needed to get creative to put together opportunities for our students. Outdoor performances were mounted on the east side of West Gym (facing the campanile) on September 29 (big bands), October 9 (combos), April 23 (all groups, but featuring Jazz Band Three) and April 30 (Jazz Bands One and Two, rescheduled several times due to inhospitable weather conditions). In the colder months of November and March, Jazz Bands One and Two put together layered recordings in the Jazz Studio at Russell Hall. Several students and faculty contributed new compositions and arrangements. In addition, each combo had the opportunity to record a selection on a long session held on May 2. The previous day, the combo Bad News recorded six original pieces on their own session, funded through a competitive grant from the Intercollegiate Academic Fund. A showcase album of this material was released

in summer 2021, featuring each group that recorded. This recording took the place of the traditional full-length offering from Jazz Band One for the year.

February brought a socially distanced Tallcorn Jazz Festival and virtual Sinfonian Dimensions in Jazz (SDIJ) concert. Once again, creativity was brought to bear on the challenge of how to continue the festival given the restrictions on campus visits. In the end, 46 high school jazz bands submitted video recordings, and a panel of New York jazz musicians was enlisted to provide video commentary. The panel, all of whom were recent guests to our campus, included trumpeter Dave Douglas, trombonist Ryan Keberle, pianist David Berkman, and drummers Carl Allen and Matt Wilson. Each clinician was paired with a UNI jazz professor (Christopher Merz, Michael Conrad, Anthony Williams, Alexander Pershounin, and Robert Dunn), who provided live clinics for all of the bands, via Zoom. In place of the SDIJ

concert, we assembled and released a virtual showcase concert featuring UNI Jazz Bands One and Two, as well as clips from outstanding bands and soloists from the festival.

As for the summer, our traditional week-long combo camp was also on hold. Instead, we offered a one-day combo experience called Jazz on a Summer's Day, once again teaming high school students with UNI faculty members.

The Jazz Division wishes to thank everyone who made these endeavors possible. Tom Barry deserves special recognition for his tireless work in both the recording studio and at our remote concert location. Without him and his crew of student workers, none of this would have been possible. Thanks so much, Tom.

- Christopher Merz

Editor's note: thanks to Christopher Merz for his contribution of this article.



Community Outreach

Our community outreach programs continued to explore new and innovative ways of bringing music to their students this year. Read more about these initiatives below!



Diana Blake, Award-winning New Horizons Band Director

Community Music School

While the halls in the music buildings on campus were a little bit quieter, that did not mean that the music stopped. It was with great dedication, creativity, and support that the Community Music School (CMS) embraced their mission of creating innovative music experiences for all of our members, and providing teaching experience for UNI students. Knowing that there would be challenges, CMS teachers and staff affirmed that while the approach to how lessons and rehearsals would need to evolve, they would continue to create music together. Through all of the challenges, the New Horizons Band and Children's Choir presented successful concerts, and individual student successes were clearly displayed at recitals, performances at school solos festivals, and successful Iowa All-State Auditions.

Notably, during such a challenging year, New Horizons Band Director, Diana Blake, was honored with the Karl King Distinguished Service Award for retired band directors from the Iowa Bandmasters Association. Blake is an active member of the Cedar Valley's musical community. When not conducting the New Horizons Band, you can find her teaching, playing in area community ensembles, including the Waterloo and Cedar Falls Community Bands, and

serving in leadership positions in various boards and committees, all while sharing her sage words of wisdom and wit.

The UNI Children's Choir (UNICC) resumed rehearsals this past winter, with new director Dr. Amy Kotsonis. Prior to starting rehearsals, we held a Zoom meeting for members to meet Dr. K and learn about the upcoming session. UNICC members met safely with a shortened rehearsal time, masks, and 12-foot distance between each member. Dr. K remarked how proud she was of all the singers, "The students are doing really well and working hard in a very difficult situation." During rehearsals, in addition to learning their songs, members worked on note and rhythm reading. The semester concluded with a live performance in the Great Hall.

CMS director Heather Hamilton noted, "We look forward to next year, and seeing the return of more members to our ensembles, in-person performance opportunities, but most importantly continuing to provide musical moments that inspire music to last a lifetime!"



Suzuki students socially distanced at an outdoor rehearsal

UNI Suzuki School

The UNI Suzuki School faced unusual challenges during the pandemic. Even though large ensemble performances, special events, and orchestra tours were canceled, teachers explored and utilized multiple platforms to reach their young students and continued to teach individual and group lessons. Weekly routines included each

for every student with parents assisting in finding the best virtual set-up. Creative solutions to these challenges included virtual recitals in the fall and spring, and parent/teacher conferences and staff meetings via Zoom. Teachers also were able to socially distance in outdoor individual and group lessons when weather permitted. Continued and

increased support from donors contributing to the scholarship fund helped families impacted by the hardships during this most difficult time with increased available financial assistance. The UNI Suzuki School looks forward to returning to in-person instruction, on campus activities, outreach performances, and orchestra tours.

Community Outreach



Spectrum Project Connections

Spectrum Project

For spring 2021, the Spectrum Project went online and became Spectrum Project Connections. This new virtual format kept the Spectrum Project performers and buddies connected during a time when they were missing their friends. This new program was entirely directed by UNI students and served 31 families from Iowa to Florida.

Each virtual session (i.e., connection) was designed by UNI student directors and engaged performers

to dance, act, sing, play music and show off their artwork. These connections were not the typical Zoom call or class. From the comfort of their own home, performers were free to express themselves and show off their "spectrum of enthusiasms." Buddies and performers turned everyday objects into musical instruments, artwork and everything imaginable. UNI student directors included music education majors Elinor Johl and Mary Funk. Along with four other directors, they designed six online

sessions for engaging activities in art, dance, music and drama.

For spring 2022, Spectrum Project will be returning to in-person rehearsals while also including virtual sessions for those who prefer to participate online.

Editor's note: thank you to Cathy Craig, Heather Hamilton and Kevin Droe for their help with this article.



Join us for the UNI School of Music's 40th annual Scholarship Benefit Concert

Friday, September 24, 2021, 7:30 p.m.
Live in the Gallagher Bluedorn Great Hall

We're thrilled to welcome you back to the Great Hall at the Gallagher Bluedorn for the return of our live, in-person Scholarship Benefit Concert: Better Together! Over the past year and a half, our student musicians and faculty artists have missed the deeply important connection with you, our audience and supporters. We truly believe this will be a special evening of reconnecting and celebrating with some exceptional music.

The concert will include performances by the Northern Iowa Symphony Orchestra, UNI Opera, Wind Ensemble, UNI Singers, Concert Chorale, Opera Ensemble, and Jazz Band One, with featured faculty artists Sean Botkin, Kramer Milan and Matthew Andreini.

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

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All contributions and ticket costs for the Scholarship Benefit Concert are tax deductible.



Thank you to our donors

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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.



Tristen Perrault

In spring 2021, Tristen Perrault was named the 2021 Presser Scholar and awarded the \$4,000 Presser Foundation Award. Tristen was born and raised in Cedar Rapids, and is a senior at UNI. He is pursuing a degree in Music Composition-Theory and studies under the direction of Dr. Jonathan Schwabe. Tristen's works have been performed throughout the UNI School of Music. Specifically, his choral composition Ave Maria, recorded by the UNI Concert Chorale, and the organ solo: Toccata Angelicum, performed by Brenda Sevcik. Tristen participates in many of UNI's choral ensembles and directs, composes, and arranges for the Catholic Men's Chorus at St. Stephen the Witness Catholic Student Center.



Ethan Staples

In April 2021, the virtual Emerging Artist Competition was held with finalists competing by video submission. Ethan Staples, clarinet, was awarded the top honor of the Charles and Marleta Matheson Award. Ethan is double majoring in Music Education and Clarinet Performance and is in the Studio of Dr. Amanda McCandless. He has been a member of Jazz Band Three, Jazz Band Two, Symphonic Band, Wind Ensemble, and Orchestra as well as being the current President of Phi Mu Alpha Sinfonia's Beta Nu chapter. He hopes to graduate UNI and continue into a graduate program focusing on woodwind performance.



Morgan Eadie

Morgan Eadie, trumpet, claimed the Myron and Ruth Russell Award at the Emerging Artist Competition. Eadie started trumpet in 5th grade, becoming an active player in church to begin her career. At Prairie High School, she played principal trumpet in her ensembles and was the John Philip Sousa Award recipient. At UNI, she has been part of the trumpet studio for three years, as well as Wind Ensemble, Jazz Band Three, Jazz Band One, Panther Marching Band (PMB), and the Biscotti Brass Quintet. She frequently plays solo/principal trumpet in Wind Ensemble, was a section leader in the PMB, New Horizons Trumpet Director, and Jazz Librarian. Morgan was also named the winner of Dr. Scott Belck's online video competition in spring 2021.

Ren Mattson was accepted to perform on alto flute with the 2021 National Flute Association Collegiate Honor Choir. Ren also recently won an internship in the business office of the Des Moines Symphony, which they will begin in fall 2021.

Twelve members of the Panther Marching Band were selected to perform with the College Band Directors National Association's Intercollegiate Marching Band. These students performed for the College Football National Championship with 1,200 other students from over 200 colleges and universities. The featured students were twirler Sophia Aguirre; colorguard members Cecelia Bartemes, Keira Doyle, Kelzi Mather, Grant Sanford, and Melina Tyson; drumline members Zoey Cobb and Kane Olesen; drum major Timarie LaFoy; saxophone player Emily Wibben; trombone player Tim Warnke; and trumpet player Hannah Butler.

Congratulations to all of our award-winning and honor-earning students!



Student Spotlight:

Athena-Sadé Whiteside

Athena-Sadé Whiteside is a graduate vocal performance major, studying with Dr. Jean McDonald. Originally from Des Moines, Athena-Sadé has been part of Concert Chorale, UNI Singers, and the Opera ensemble, and states that her favorite course at UNI has been Advanced Vocal Performance with Richard Gammon.

In 2020-21, Athena-Sadé was featured in both UNI Opera's fall production "The Monteverdi Project" and the spring production "In the Studio." Whiteside played La Ninfa in Monteverdi's *Lamento della Ninfa*, and sang "Triptych" from Margaret Garner.

"My favorite part of studying at UNI has been studying under such intelligent and talented professors," Athena-Sadé said. "My private voice teacher, Dr. Jean McDonald, has been the most supportive and influential throughout my time at UNI. She has consistently believed in me and supported me in my growth as a singer. I am extremely grateful to have been able to study with such a wonderful teacher and human being."

After graduation, Whiteside plans to continue teaching voice lessons and expand her private studio. She plans to audition for Young Artist programs with hopes of continuing performing opera.

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

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/project. 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:

Joel Andrews, Marcos Antunez, Emily Clouser, Deanna Eberhart, Zoe Fiddelke, Madeleine Hartleip, Emma Hawkinson, Riley Jermier, Donovan Klutho, Chloe Ngo, Fiona Phipps, Alayna Ringsby, Rylee Scheel, Aidan Shorey, Rachel Vaughan and Aubrey Williamson.

Presidential Scholars:

Madeleine Hartleip, Chloe Ngo and Alayna Ringsby.

The School of Music would also like to congratulate the School of Music students who appeared on the fall 2020 and spring 2021 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.

Editor's note: Thank you to Brenda Hackenmiller for her help with this article.

UNI Music Grads: Going Places

Our recent graduates are doing amazing things! Many are continuing on to further study, while others have already assumed teaching or other professional positions throughout Iowa, and as far away as California and Colombia. We are so proud of all that these students are achieving and we wanted to share some of the most recent news with you.

Editor's note: Thank you to Melinda Boyd, Amy Mohr and the School of Music faculty for their help with this article.

Moving on to further study:

Dakota Andersen, BME '20, pursuing an MM in Vocal Jazz at University of North Texas

Cheyenne Chapin, BME '20, pursuing an MM in Music Therapy at University of Missouri-KC

Zoey Cobb, BM '21, pursuing an MM in Percussion Performance at Mannes School

Deanna Eberhart, BA '21, pursuing an MM in Vocal Performance at University of Kansas

Arianna Edverson, BM '17, pursuing a DMA in Clarinet Performance at University of Iowa

Gabriel Forero, MM '19, pursuing a DMA at University of Nebraska at Lincoln

Michael Gookin, BME '16, pursuing an MM in Conducting at Michigan State

Eric Green, BME '21, pursuing an MM in Percussion Performance from Boston University

Megan Grey, BM '16, MM '18, pursuing a DMA in Vocal Performance at University of North Texas

Alyssa Holley, MM '21, pursuing a DMA in Vocal Performance at Indiana University

Donovan Klutho, BM '21, pursuing an MM in Tuba Performance at Cincinnati College-Conservatory of Music

Juan Marulanda, MM '21, pursuing a DMA in Composition at University of Iowa

Shelby Miller, BM '21, pursuing an MM in Flute Performance at University of Wisconsin-Madison

Kristin Rasmussen, BM and BA '21, pursuing an MM in Musicology at Indiana University

Kameron Reed, BA '21, will attend University of Iowa College of Law on a full-ride

Nicholas Schumacher, BM '17, pursuing a DMA in Clarinet Performance and Music Theory at Michigan State University

Angela Schwartz, BM/BA '21, pursuing an MM in Ethnomusicology at Bowling Green State University

Andrew Wiele, BM '19, pursuing an MM in Clarinet Performance and Music Theory at University of Missouri

Glenn Zimmer, BM '20, studying Clinical Mental Health Counseling at Adler University

Music Education:

Sam Anderson, BME, '20, teaches in the Dubuque School District

Shannon Berry, BME '20, teaches at Southeast Valley

Alan Beving, BME '20, teaches at Southeast Valley

Emma Schmidt Denner, BME '18, band director at Southeast Valley High School

Breanna DeVos, BME '20, teaches at MMCRU

Cole Flack, BME '21, teaches at Muscatine

Jack Frank, MM '21, Director of Bands at Central High School in Fresno, CA

Jonathan Green, BME '21, band director at West Delaware

Tia Heien, BME '18, band director at Crestwood Junior/Senior High School

Mark Jurgenson, teacher licensure '20, teaches at Sumner-Fredericksburg

Jacob Kraber, BME '20, band director in Chariton, IA

Timarie LaFoy, BME '21, teaches at PCM High

Kayla Nissen, BME '21, teaches at Manson Northwest Webster Elementary

Andrea Sanchez Ruiz, MM '17, viola instructor at Universidad Sergio Arboleda in Bogotá, Colombia

Colton Whetstone, BME '20, teaches in the Clinton School District

Ashley Richardson Wright, MME '18, band director at Whale Branch Early College High School in Seabrook, SC

Music Industry Professionals, Interns and Award Recipients:

Alf Koh, BA '21, head audio/sound technician at Adventureland Theme Park

Ren Mattson, BA '21, accepted an internship with Des Moines Symphony

Alyssa (Adamec) Ottmar, BM '16, completed her Clinical Doctorate in Audiology at the University of Iowa and is an educational audiologist at the Great Prairie Area Education Agency

Austin Wright, BM '17, clarinetist with Parris Island Marine Band

"Bad News" (student ensemble featuring Tyler Utter, Johnny Hartleip, Luke Sanders, Max McBride, Michael Gedden, and Jackson Schou), awarded an IAF grant to make a recording of original music



Faculty Spotlight: **Randall Harlow**

Associate Professor of Organ and Music Theory

Concert organist and research scholar Randall Harlow has long dodged conventional expectations. As a performer, he has eschewed the competition circuit, choosing instead to explore the outer reaches of the organ repertoire, from avant-garde contemporary and electro-acoustic compositions and forgotten works of the past to chamber music, concertos, and transcriptions. Performances have taken him across the US, to Russia, France, Germany, Greenland, and cathedrals in England. He can be heard on American Public Media's nationally syndicated radio show *Pipedreams*.

A specialist in contemporary music, Randall Harlow was the first organist to be awarded a coveted New Music USA Project and an Aaron Copland Fund Recording Grant, in support of his second album, *Organon Novus*. The most comprehensive recording ever made of contemporary American organ music, the 3-disc anthology features more than twenty world premiere recordings of works by major American composers, from Samuel Adler, David Lang, and Alvin Lucier to Shulamit Ran, Christian Wolff and John Zorn, to be released on the Innova label in late 2019. He performed many of these works in a series of concerts at Indiana University, the University of Chicago, Harvard and Stanford Universities.

His numerous premieres include the North American premiere of Karlheinz Stockhausen's *Himmelfahrt*, the First Hour of KLANG, and works for organ with live-electronics by Steve Everett and Rene Uijlenhoet. Also an avid performer with orchestra, he performs the organ concertos of Lou Harrison and Chen Yi, and gave the North American premieres of concertos by Petr Eben, Tilo Medek, and Giles Swayne. He also premiered the first and only Barlow Prize commission for organ, *Exodus* by Aaron Travers. His debut CD, *Transcendente*, features the first transcription for organ of Franz Liszt's legendary *Transcendental Etudes*, released on the Pro Organo label. A third album is forthcoming, featuring spectral and microtonal extemporizations on a mechanical baroque organ.

As a scholar, Randall Harlow's interests range from empirical performance-cognition research, with a focus on gesture and ecological theories, to hyper-acoustic instruments and performance technologies. His recent article, "Ecologies of Practice in Musical Performance" was published in a special issue of the ethnomusicology journal, *MUSICultures*. He was awarded a 2019-20 Fulbright Global Scholar Award for his Global Hyperorgan project. A collaboration with McGill University's IDMIL laboratory and

the Orgelpark research center in Amsterdam, the Global Hyperorgan is an intercontinental musical instrument, a new kind of global space for acoustic musical play.

In 2015, he was awarded a Diesterweg Fellowship and served as a guest professor at the University of Siegen, Germany. He has twice been a keynote speaker at Orgelpark symposiums in Amsterdam, and has presented at conferences at Cornell, Harvard, and Oxford Universities, the International Conference on Music Perception and Cognition (ICMPC), Performance Studies Network (PSN), Porto International Conference on Musical Gesture in Portugal, Göteborg International Organ Academy in Sweden (GOArt), the Westfield Center, and Eastman Rochester Organ Initiative Festival (EROI). He holds a Doctor of Musical Arts degree from the Eastman School of Music, following previous degrees at Emory and Indiana Universities, and served for a year on faculty at Cornell University. His organ teachers have included Hans Davidsson, Timothy Albrecht and Christopher Young, and William Porter in improvisation. Randall Harlow is currently Associate Professor of Organ and Music Theory at UNI.



Faculty Activities

Alison Altstatt, associate professor of musicology/music history

- Published article: "'And Lastly, one for Saint Blaise:' Bishops, Widows, and Patronage in a Lost Office of Reginald of Eichstätt" in *Plainsong and Medieval Music* 30 no. 1 (March 2021), University of Cambridge Press.
- Published full transcription and digital index of the 13th c. Wilton Processional for *Cantus: A Database for Latin Ecclesiastical Chant*, cantus.uwaterloo.ca/source/620437.
- Participated in panel discussion: "Fragments and the Digital Analysis of Chant Transmission" at the 56th International Congress on Medieval Studies.

Matthew Andreini, instructor of percussion

- Presented at Iowa Bandmasters Association Conference.
- Premiered Evan Chapman's "WCO6E" for percussion solo, and commissioned consortium member of Ivan Trevino's "Seesaw" for percussion duo.
- Performed on the Gallagher Bluedorn's Local Legends "Percussion Duo" with Kramer Milan, and Waverly Chamber Music Society with Sean Botkin.

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

- Served as a consultant to Maestro Dario Salvi and wrote liner notes for Malmö Opera Orchestra's world premiere recording of Ingeborg von Bronsart's *Jery und Bätely* (Naxos label).
- Collaborated with composer Nancy Hill Cobb, writing the libretto for Emma's Misadventures in Zoomland, a chamber opera commissioned by Cedar Rapids Opera Theatre. See page 8 for more on this production.

Julia Bullard, professor of viola and music theory, associate director of graduate studies

- Adjudicated the Bella Music Foundation International Competition for Blind Musicians, and for Rochester (MN) Music Guild Competition.
- Presented numerous online events including three performances with the UNI Faculty String Quartet, and master classes for UNI Viola Festival and for viola students at Universidad Sergio Arboleda (Bogotá, Colombia).
- Professional Development Assignment, spring 2021 - participated in teacher training program in the Alexander Technique, and research on the Alexander Technique and mindfulness meditation for musicians.

Randy Grabowski, professor of trumpet

- Learned how to teach online!
- Hosted seven guests in his Virtual Trumpet Class; former students Dr. Susan Rider, Brenna Blair, Dr. Brooke Stevens, Ryan Garmoe, Dr. David Kjar, and Katy Jacobson Summerhill along with faculty colleague Dr. Julia Bullard.
- Offered the Virtual All-State Workshop, participated in SOM recruiting initiatives, and taught prospective students virtually.

Robin Guy, professor of piano

- Performed and rehearsed online as collaborative pianist via recordings with live duo performers for five recitals and a number of juries.
- Selected to judge live for the Northeast Area Music Teachers Association scholarship auditions for graduating seniors, awarding cash prizes to three outstanding pianists studying with teachers in the membership.
- Served as one of multiple faculty judges online for the School of Music Emerging Artist Competition and the prestigious Presser Award.

Suzanne Hendrix-Case, assistant professor of voice and vocology

- Performed in the Cedar Rapids Opera streaming premiere of the Operatini Emma's Adventures in Zoomland. See page 8 for details.
- Appeared several times throughout the year in the Metropolitan Opera nightly opera streams in Philip Glass's opera *Akhmat*.

Andrea Johnson, assistant professor of piano pedagogy

- Article published in a peer-reviewed journal entitled "Applying the Acting System of Konstantin Stanislavski to Piano Performance: A Review of Literature."
- Selected to present at Music Teachers National Association National Conference 2021 and National Center for Keyboard Pedagogy Conference 2021. Topics presented include applications of professional acting for pianists, professional development for young academics, and lecture recital featuring diverse contemporary piano compositions.
- Maintained leadership in local teaching associations including President of NEMTA.

Justin Mertz, assistant professor of music, associate director of bands

- Celebrated twelve Panther Marching Band students being selected for National Intercollegiate Band for video aired during FBS National Championship in January.
- Panther Marching Band invited to provide performance video for international broadcast of 2021 London New Year's Day "Parade."

Kramer Milan, instructor of percussion

- Appeared as virtual guest artist at the University of Minnesota Duluth and Michigan State University.
- Performed on two Gallagher Bluedorn Local Legends concerts and the UNI Scholarship Benefit Concert.
- Created an educational video with the Waterloo-Cedar Falls Symphony on their "Music Makes Me..." series, gave two virtual clinics to high school students in Maryland as part of the Maryland Chamber Winds Festival, and gave a virtual clinic with Matt Andreini to students from Waterloo West High School.

Michelle Monroe, instructor of voice

- Invited to return to Central City Opera as an Apprentice Artist for their 2021 summer festival.
- Made her mainstage and role debut as Maddalena in Verdi's *Rigoletto* with Central City Opera.
- Covered the role of Carrie in Rogers' & Hammerstein's *Carousel* with Central City Opera.

Heather Peyton, associate professor of oboe and music theory

- Served as president of the National Association of College Wind and Percussion Instructors and president of the Gamma Sigma chapter of Pi Kappa Lambda, the national music honor society.
- Co-organized the first virtual College Music Society National Conference and presented on Body Mapping and Using Virtual Reality in the Applied Studio.
- Presented at the Iowa Bandmasters Association annual conference on Simple Ways to Make Big Improvements in Young Oboists.

Hannah Porter Occeña, assistant professor of flute

- Served as Hartman Nature Reserve visiting artist in summer 2020.
- Completed *Confluence*, an album of 20th and 21st century works for solo flute and flute/piano.

Erik Rohde, assistant professor of music and director of orchestral activities

- Served as the alumni keynote speaker for the Southeastern Minnesota Youth Orchestra's fundraiser "It's Instrumental."
- Conducted a livestream Children's Concert for approximately 1,500 elementary school students with the Winona Symphony Orchestra (MN).
- Recorded Libby Larsen's *Raspberry Island Dreaming* with mezzo-soprano Clara Osowski and the Winona Symphony Orchestra in collaboration with the composer.

Jonathan Schwabe, professor of theory and composition

- Completed a set of miniatures for trumpet and guitar, scheduled to be premiered by UNI faculty artists Randy Grabowski and Bob Dunn (also the dedicatees).
- Finished a work for violin, piano and mezzo-soprano, a setting of the poem *Palindrome* by Lisel Mueller. A premiere is planned for the 2021-22 academic year by UNI faculty artists Steve Koh, Vakhtang Kodanashvili and Michelle Monroe.

Michelle Swanson, assistant professor of music education

- Presented at the Iowa Association of Colleges for Teacher Education annual conference and attended the national Association for Colleges for Teacher Education conference in February.
- Consulted for the Iowa Department of Education with Chapter 79 teacher licensure requirements.
- Visited elementary students in Fort Dodge to teach 3rd, 4th, and 5th grade drumming activities.

Stephanie Ycaza, instructor of tuba and euphonium

- Composed and premiered *Sonidos de Ecuador*, a tuba solo accompanied by soundscape recordings made in Ecuador.
- Appeared as a virtual guest clinician/presenter at Washington State University, the University of Wisconsin Platteville, and Adams State University.
- Appeared as a soloist at the 2021 (virtual) International Tuba Euphonium Conference.

Every End is a New Beginning:

New Hires and Retirements in the School of Music

*This year the School of Music celebrated the influential career of one exceptional staff member as they retired in 2021: **Chuck Pugh** celebrated his retirement this year.*



Evie Charles Pugh

Technical Director and Performance Facilities Manager

Evie Charles Pugh, better known as 'Chuck' to most UNI students, faculty and alumni, is a native of Alabama. Born and raised in the small country town of Grove Hill, he has always had a love for music and entertainment. Chuck began his career at UNI in the fall of 1988 in the building services department. While serving full time on staff at UNI, Chuck earned his Bachelor of Arts in 1997 and Master of Arts in 2000 from UNI. Chuck transitioned from his role in building services, to the School of Music where he served as Technical Director and Performance Facilities Manager until his retirement in 2021.

A musician himself, Chuck plays bass guitar and is director of the men's chorus at Pilgrim Rest Missionary Baptist Church. He also plays contemporary gospel music for the adult and teen choirs. Chuck has performed with professional gospel quartet groups all over the United States including the late Willie Neal Johnson and the Gospel Keynotes of Tyler Texas, The Blind Boys of Alabama, The Mighty Clouds of Joy of Los Angeles, CA, and The Soul Stirrers of Chicago, IL.

Chuck resides in Waterloo with his wife Willie Mae. He has four daughters: Kisha, Evia, Renee, and Taneka, and four grandchildren. A celebration of Chuck's 33 years of service at UNI was held on May 7.

While we say goodbye to this remarkable staff member, we are excited to welcome new faculty and staff who begin their UNI journey this year.

Meet Our New Faculty



Ben Roidl-Ward

Assistant Professor of Bassoon

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.



Sandy Nordahl

Technical Director and Performance Facilities Manager

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 Kuersten, 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.



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 keeping busy during this unconventional year. “Lucy retired last February, just in time to cancel our travel plans, although we did get to Israel in January. I hosted and lectured for the series “Opera Insider” at Lyric Opera of Chicago until all activities ceased in mid-March 2020. The internet proved sufficient to locate archival sources and work with individuals and institutions on three continents in order to produce a study entitled “Concepción Gómez de Jacoby: Tárrega’s Enigmatic Patron and Recuerdos de la Alhambra.” This was published online at michaelorenz.blogspot.com/2020/11/concepcion-gomez-de-jacoby-tarregas.html. Besides that, I am playing a lot of music, editing transcriptions and making new arrangements. Finally, I highly recommend granddaughters to those whose children oblige them. Ours are simply the most delightful creatures imaginable.”

Rebecca Burkhardt – After relocating to Santa Fe, New Mexico post-retirement, Becky returned to Cedar Falls in the summer of 2021 to serve as musical director for the stage premiere of fellow Emeritus professor Nancy Hill Cobb’s new musical *The Suffragist*. Rehearsals and performances were held in the Gallagher Bluehorn and featured Tony-nominated actress Nancy Opel alongside a stellar cast which featured several School of Music alumni.

Ronald Johnson – Ron reported that he had released his first book! “I had my book published in November of 2020. *Magic Happens! . . . My Journey With the Northern Iowa Wind Symphony* is published by Maxime’s Music in Australia, and available from Amazon, Apple Books, and Barnes and Noble. Though a bit biased, I believe it to be a great story! It has a little bit about my

time before coming to Northern Iowa, then what happened during those 35 years. Many stories and photos can be found along the way. Also, I have started another book entitled *Magyar Memories*, a collection of stories and memories from my sixteen years of traveling and teaching in Hungary. I hope to have it finished in the fall of 2021.”

Bob Washut – Bob dropped us a note to update us, saying, “I haven’t had a whole lot going on during the pandemic but I did play 110 rounds of golf last year. A personal best! I also completed a handful of commissioned pieces and officially came out of musical hibernation, performance-wise, on April 15 with my Emeritet group on the GBPAC’s Local Legends series.”

Alumni Updates

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. 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!

1960s

'67 Linda (Lauck) Shoesmith, BA, Bettendorf, is retired and enjoying the senior years with a ukulele club, church and the community. She retired from teaching math at Scott Community College.

1970s

'71 Mary (Larsen) Semler, BA, Hampton, received an Award of Merit for 40 years of leadership in the Franklin County Arts Council. In 1978, she founded the Franklin Chorale, which is an auditioned choral ensemble. The group was featured at the Waterloo-Cedar Falls Symphony Orchestra Christmas Concert, under the direction of Joseph Giunta, and was chosen to perform at an ACDA District Convention.

'79 Diane (Dewall) Ballard, BM, Gahanna, OH, is completing her 42nd consecutive year as a music educator, with the last 35 at Gahanna Jefferson Schools. She was the first recipient of the Role of Distinction Award from the Ohio State School of Music in March 2019 with a unanimous nomination from the faculty to recognize outstanding teaching in a public school. In summer 2021, she was guest conductor for OSU's Middle School Concert Band Academy.

1990s

'90 Sarah Robinson, BM, Bloomington, IN, earned a doctorate degree in music education from the Jacobs School of Music at Indiana University December 2019.

2000s

'00 Tamara Sanikidze, MM, Austin, TX, is head of voice division at the Butler School of Music at the University of Texas at Austin.

'04 Tim Jones, BM, Waukegan, received his skydiving "A" license and plans to continue thrill seeking and the next license level.

'04 Nick Oswald, BM, Ankeny, was selected by the Iowa Choral Directors Association to have his 9th Grade Bass Clef Choir perform at the 2020 ICDA Choral Showcase.

'04 Jesse Wozniak, BA, Pittsburgh, PA, published a book titled "Policing Iraq: Legitimacy, Democracy, and Empire in a Developing State."

'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](https://newear.org)), and as principal clarinetist of Northland Symphony Orchestra.

'09 Michelle Yoshimura Smith, BM, Des Moines, was named one of the 40 under 40 by the Des Moines Business Record for 2021. She is a vice president and business initiatives consultant with Wells Fargo.

2010s

'10 Megan (Nolte) Schmitt, BA, Cedar Rapids, earned an MS degree in business analytics from the University of Iowa in May 2020.

'14 Stacia Fortune, BA, MM '16, Lawrence, KS, earned her doctorate in clarinet performance from the University of Kansas in 2019 and is a professor of clarinet and saxophone at Kansas Wesleyan University.

'15 Aaron Ottmar, BM, Iowa City, married Alyssa (Adamec) Ottmar '16 on 6/13/2020 in front of their combined families. They started dating after they traveled with the Northern Iowa Symphony Orchestra to Brazil (in 2014 with Dr. Rebecca Burkhardt). In addition, this was shortly after Aaron was studying viola (for his High String Methods class) with Alyssa (for her String Pedagogy class). Both of these classes were with Dr. Julia Bullard (who had paired us together for lessons). For this (and so much more), Alyssa and Aaron are forever grateful for the impact that the School of Music has had on their lives and are forever blessed for their experience at UNI. Go Cats Go and U N I Fight!

'15 Ben Owen, BM, Cincinnati, OH, earned an MA in choral conducting and pedagogy from the University of Iowa in 2020 and is director of music ministries at Hyde Park Community United Methodist Church in Cincinnati, OH.

'16 Sarah Baker, BM, Casa Grande, AZ, is in graduate school for wind band conducting at Northern Arizona after being a middle school band director for four years.

'16 Tim Ferry, BA, Austin, TX, is a piano teacher and owner/operator of Never Board Games LLC, an independent board game publishing company.

'17 Emma (Swensen) Ferry, BA, Austin, TX, is a digital account manager with ATD Partners and manages local band, Hudson Road.

'17 Kelly Noltner, MM, Cedar Falls, performed the role of Chrysothemis in *Elektra* by Strauss with Dramatic Voices Program Berlin in their Summer 2021 virtual program.

Marriages

'07 Carissa (Stout) Dreier, BM, married Derek Dreier 7/4/2020 in a private backyard ceremony. They are hoping to have a larger ceremony and reception soon. They were freshmen at UNI together, both in concert band and lived in Rider Hall, but didn't officially meet until ten years later performing a gig together.

'15 Aaron Ottmar, BM, married Alyssa (Adamec) Ottmar, BA '16, BM '16, on 6/13/2020.

'16 Tim Ferry, BA, married Emma (Swensen) Ferry, BA '17, on 6/10/2017.

Births

'13 Melissa (Mogan) Vining, BM, and Kyle Vining, Jamaica Plain, MA, daughter Julia born Dec. 2020.

Alumni Response Form

We want to hear from you!

To keep us and your UNI colleagues informed of your activities, please use the form below or send an e-mail to music@uni.edu. We are particularly interested in the current career paths of our alumni.

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Spouse's name

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News items of interest

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Keep in touch with us online: music.uni.edu/alumni-friends

Final Cadence

*We were sad to hear of the passing of our musical colleagues and past graduates.
We send our sympathies to their families.*

'41 Mildred (Wendel) McFate, BA, died 11/16/2020 in Newton, IA.

'49 Thelma (Meyer) Mohr, BA, died 10/12/2020 in Ames, IA.

'50 Constance (Brooks) Grabow, BA, MA '54, died 10/2/2020 in Appleton, WI.

'51 Bob Shafer, BA, MA '65, died 5/4/2021 in Waterloo, IA.

'52 Beverly (Lawrence) Huckins, BA, died 5/2/2021 in Pierre, SD.

'53 Virginia (Booth) Reinders, BA, died 7/4/2020 in Omaha, NE.

'56 Carolyn (Bolger) Conner, BA, died 5/15/2021 in Dallas Center, IA.

'58 Joan (Olson) Smalley, BA, died 1/23/2021 in Cedar Falls, IA.

'61 Vernon Hockett, BA, died 12/18/2020 in Olathe, KS.

'62 Eleanor (Boos) Gaunt, BA, died 11/19/2020 in Shelbyville, IL.

'64 Judy (Zuber) Burns, BA, died 10/6/2020 in Cedar Falls, IA.

'64 Robert Gaston, MA, died 9/11/2020 in Bettendorf, IA.

'65 Gary Pease, BA, died 1/23/2021 in Cedar Falls, IA.

'66 Pamela (Schneckloth) Johnson, BA, died 8/26/2020 in Littleton, CO.

'67 Dennis Vance, MA, died 10/20/2020 in Independence, IA.

'68 Eugene Hanten, MA, died 11/2/2020 in Lodi, CA.

'69 Judy (Johnson) Stine, BA, died 1/8/2021 in Mount Vernon, IA.

'70 Dianne (Eddy) Beyerink, BA, died 12/16/2020 in Coon Rapids, IA.

'70 Charles Carnes, MA, died 10/5/2020 in Urbandale, IA.

'72 Alan Hagen, MA, died 9/21/2020 in Waverly, IA.

'76 Lee Thompson, BA, died 9/6/2020 in Cary, NC.


'78 Ninette (June) Farrier, BM, died 10/25/2020 in Cedar Rapids, IA.

'78 Dalene (Smith) O'Brien, BM, died 10/20/2020 in Boone, IA.

Isaac John Roerig, of Sioux City, Iowa, passed away on Oct. 9, 2020, in Cedar Falls, Iowa, from injuries sustained in a vehicle accident. At the time of his death, Isaac was a freshman at UNI studying choral music education. Isaac was active in campus ministry at St. Stephen the Witness Catholic Student Center. He was a member of the UNI Panther Marching Band Drumline, played percussion in the UNI Symphonic Band and sang bass with the UNI Singers. On Oct. 18, 2020, he received his bachelor of music degree in memoriam. Dr. Amy Kotsonis worked with Isaac in UNI Singers, and reflected on her time with him saying, "As a freshman, Isaac befriended and made an impression on so many in such a short time. [He] was kind, outgoing, and friendly to everyone. We are going to miss that smile so much, and are at a loss for losing such an incredible future teacher too soon."

Lathon Jernigan, former School of Music faculty artist, passed away in February 2021. Lathon came to UNI in 1971 as Instructor of Music Theory, Aural Training, and Sight Singing. In 1974 his teaching duties were considerably expanded to other musical areas. His great joy in teaching at UNI was increased when he realized he was now teaching the children of former pupils. While at UNI, Lathon also conducted the Waterloo-Cedar Falls Symphony Orchestra for two seasons and the Wartburg Community Symphony Orchestra for four seasons. He served 14 years as principal keyboardist in the WCFSO, two years as accompanist for the Metropolitan Chorale of Waterloo, and 40 years as organist at the United Church of Christ in Cedar Falls. Remembering Dr. Jernigan, School of Music director Jeff Funderburk said, "Lathon Jernigan was a wonderful colleague and devoted teacher for several generations of students." Emeritus professor David Buch also shared his memory of Dr. Jernigan, "He was a wonderful southern gentleman whose considerable musical abilities were often obscured by his deep modesty. He had the keenest mind for inner workings of music, which he shared generously with his students and colleagues. He engendered affection and respect from everyone I knew at UNI."

Editor's note: Thank you to Amy Mohr for assistance in gathering information for this and the entire Alumni News article. Further thanks to Amy Kotsonis, Jeff Funderburk and David Buch for their contributions.



Alumni Spotlight: Megan Esther Grey

During the 2019-2020 season I was in New York City finishing my tenure as a young artist with the Metropolitan Opera's Lindemann Young Artist Development Program. On October 11 of 2019, at the age of 25, I made my Met debut as Kate Pinkerton in the gorgeous Minghella Production of Puccini's eternal *Madama Butterfly*. Summer of 2020, I was slated to return to Wolf Trap Opera as a Filene Artist. Even with my tenure at Lindemann wrapping up things were looking very, very good professionally.

And then, COVID-19.

It seemed like a nightmare. New York City shut down. Contracts and future engagements were canceled or postponed with the hope of rescheduling. After a few weeks, I packed up most of my things, mailed 22 boxes to myself, and took one of the last flights from Newark, NJ to Iowa with my cat, cello, and several suitcases. Nothing encourages social distance more than meowing (from my cat) and a weirdly shaped instrument.

Besides a trip back to NYC to clean out the rest of my apartment before heading to Virginia for Wolf Trap, I lived in Cedar Falls, my hometown. I threw myself into gardening, applying to a program to go into mortuary science, and practicing for my interview with Schwann's.

I tried not to let a specific thought plague me: How does an artist create when everything they knew was gone?

After Wolf Trap 2020 however, I knew I could not abandon my art so easily. So, I made plans to make art on my terms, and no one else's. This was the best decision I have ever made. I reached out to my friend Matthew Gemmill, a native Iowan, who was also back in his hometown. We programmed a recital, and while the world was falling apart around us, we drove to one another and rehearsed works by Brahms, Elgar, and a world premiere by Philip Wharton, yet another Iowan.

I then reached out to dear friend Mark Bilyeu. Mark and I programmed Libby Larsen's *Mary Cassatt* with trombonist Derek Bromme as well as Dominick Argento's *From the Diary of Virginia Woolf*.

The Larsen is to be performed with projections of Cassatt's paintings. Why not continue this visual element throughout the rest of the recital? I combined dear friend Mer Brich's artwork and animated script of excerpts of Woolf's writing by Alexandra Saulsbury, a UNI alumna, into a projected presentation to be shown during the Argento. The result of these efforts was a beautiful, cohesive production.

The most important thing for me during this pandemic was rediscovering my artistry. Experiencing emotions in the present became paramount. Knowing that it is ok not to be constantly working towards something professionally. Sitting with a mug of coffee and bird watching in my childhood home is just as important as working on mastering an aria for an audition. In my preparation of Edward Elgar's *Sea Pictures*

I kept returning to a phrase from Elizabeth Barrett Browning's poem *Sabbath Morning at Sea*.

"And though this sabbath comes to me without the stolèd minister, or chanting congregation, god's spirit shall give comfort..."

I cried when I sang this. Before this year, I don't think I've ever cried while singing in a performance. I identified with the text and music on a visceral level having spent the pandemic parted from loved ones. Uncertain of when the end would come. If all of us would be there or if we would lose a loved one. This phrase gave me comfort to know that as a species we have experienced these times before. We were isolated yet more united in some ways than I think we have ever been.

Have I changed the way I relate to the identity of being an artist, or has my changing identity as an artist changed me? I think both. Either way, my experiences this year with trusting friends who went on these artistic journeys with me will never leave me. I have changed for better or for worse. Look out, world. My art will not be silenced.

Editor's note: thank you to Megan Esther Grey (BM '16, MM '18) for telling her story and for contributing this article.

SCHOOL OF MUSIC

Spotlight Series

2021-2022 Spotlight Series Performances

Wind Ensemble & Symphonic Band

Danny Galyen & Justin Mertz, conductors
Friday, October 1, 2021
7:30 p.m. Great Hall, GBPAC

UNI Choirs Concert

Amy Kotsonis & John Len Wiles, conductors
Thursday, March 10, 2022
7:30 p.m. Great Hall, GBPAC

Jazz Band One & Jazz Band Two

Christopher Merz & Michael Conrad, directors
Friday, October 8, 2021
7:30 p.m. Bengtson Auditorium, Russell Hall

Northern Iowa Symphony Orchestra

Erik Rohde, conductor
Thursday, March 31, 2022
7:30 p.m. Great Hall, GBPAC

Varsity Glee Club & Cecilians

John Len Wiles & Amy Kotsonis conductors
Tuesday, October 26, 2021
7:30 p.m. Great Hall, GBPAC

Wind Ensemble

Danny Galyen, conductor
Tuesday, April 12, 2022
7:30 p.m. Great Hall, GBPAC

Northern Iowa Symphony Orchestra

Erik Rohde, conductor
Friday, October 29, 2021
7:30 p.m. Great Hall, GBPAC

Jazz Band Two

Michael Conrad, director
Wednesday, April 20, 2022
7:30 p.m. Bengtson Auditorium, Russell Hall

UNI Holiday Concert

Monday, December 6, 2021
7:30 p.m. Great Hall, GBPAC

Jazz Band One

Christopher Merz, director
Friday, April 22, 2022
7:30 p.m. Bengtson Auditorium, Russell Hall

Symphonic Band

Justin Mertz, conductor
Wednesday, April 27, 2022
7:30 p.m. Great Hall, GBPAC

Tickets for individual concerts will be \$15 for adults, \$5 for non-UNI students (with school ID). UNI School of Music is proud to offer free admission for UNI students with a current ID, thanks to the Panther Pass program. Tickets are available by calling (319) 273-4TIX or visiting unitix.uni.edu. Tickets may also be purchased at the door. For more information, call (319) 273-2028.

Donor Spotlight



Margaret Bradford

Margaret Bradford (BS '91) has been a lifelong musician and arts advocate. She began playing the piano at a young age, encouraged by her mother who was an accomplished pianist. Bradford continued playing into her young adult life while studying for two years at Northwestern University, but her love of piano remained on the back burner until she and her husband Robert moved to Waterloo.

The Bradford's home housed a beautiful Steinway piano and Margaret felt moved to play again. "Music and the study of music all comes back to the piano for me," Margaret said. So, she made a call to Myron Russell in the UNI School of Music, and he recommended that she reach out to Joyce Gault.

"She was so encouraging," Margaret said. "But she was honest – she didn't have the time or space in her private studio for another student. So, she encouraged me to enroll at UNI part-time so that I could register for lessons in the School of Music."

That is exactly what Margaret did.

In her time at UNI studying with Gault, Margaret explored many courses and became a lifelong learner. She remained enrolled at UNI for 19 years, motivated by the desire to continue studying with her piano teacher. "Joyce Gault was such an inspiration and so patient with me

all those years! She helped me work through serious performance anxiety, and I am also grateful to her for introducing me to the works of Francis Poulenc, and a wealth of other music." Reflecting on her time at UNI Margaret noted, "It was quite a ride!"

After her graduation from UNI in 1991, Margaret continued her lifelong pursuit of knowledge at the University of Iowa, earning a Ph.D. in archeology and anthropology. But, her mind always returned to her time at the piano and her study of music at UNI. It was this deep love of music that motivated her to give to UNI and the School of Music. "This is just a little payback. Maybe this will bring exceptional guests to the School of Music that the students can learn from."

As much as she still loves playing, Margaret usually prefers to remain out of the spotlight. However, her generous spirit allowed us to bring her story to you. "If you think it will help to inspire others to give, I'm happy to help."

Editor's note: thank you to Margaret Bradford for her help with this article.

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

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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.

Myron E. Russell Quasi-Endowed Scholarship – (210237-20)

Supports scholarships for all music students.

School of Music Benefit Concert Endowed Scholarship – (210276-30)

Supports scholarships for all music students.

Robert Dean Memorial Endowed Scholarship – (211036-30)

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)

Supports necessary upgrades and refurbishment of the Schultz Recording Studio.

Thank you to the following supporters, who gave to the School of Music in 2020-21:

(see page 14 for Scholarship Benefit Concert donors)

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Editor's note: thank you to Sharon Hannasch for her help with this article.

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