

# Iowa Composers Forum 2022 Summer Festival of New Music

## Music Now and In Person



Credit: *Landscape*, by Robert Wolf

### Decorah, Iowa



**IOWA ARTS COUNCIL**  
IOWA DEPARTMENT OF CULTURAL AFFAIRS



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## **Welcome Message**

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Welcome to the Iowa Composers Forum 2022 Summer Festival of New Music!

We are very excited to present to you four concerts of music composed by ICF members. This is our second in-person event of this year, and we look forward to producing more in the future.

This festival includes two concerts of solo and chamber works for soprano voice, flute, piano, and cello; a robust concert featuring pieces that incorporate electronics and/or video; and our final concert of works for orchestra, performed by our friends in the Oneota Valley Community Orchestra. It also features performances of winning pieces from our 2021 Student Composer Competition.

I would like to thank Craig Hultgren, Brooke Joyce, and Perry Mears for their many hours of dedicated work putting this festival together, and to our featured performers for their care and attention while preparing and performing our music. I would also like to thank those at Luther College who are providing assistance to us during this festival. I hope you enjoy the music.

-Jonah Elrod, ICF Chair

This festival is sponsored by:

Depot Outlet of Decorah  
Marion E. Jerome Foundation  
Iowa Arts Council



## **Festival Schedule**

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### **Concert # 1: Music for Soprano & Flute**

Friday, June 3, 7:00pm

Luther College Noble Recital Hall

Lisa NEHER, Bonnie JOHANSEN-WERNER, Robert MAJCHRZAK, William CAMPBELL, Greg A. STEINKE, Elaine ERICKSON

### **Concert # 2: Electronic Music**

Saturday, June 4, 3:00pm

Luther College Noble Recital Hall

Jonathan WILSON, Daniel SWILLEY, James ROMIG, Holland HOPSON, Jean-François CHARLES, Kris PEYSEN, Charles NICHOLS

### **Concert # 3: Music for Solo Piano and Solo Cello**

Saturday, June 4, 7:00pm

Luther College Noble Recital Hall

Jeremy BECK, Eric KENNEDY, Lisa NEHER, Hong-Da CHIN, Robert J. MARTIN, Baljinder Singh SEKHON II

### **Concert # 4: Oneota Valley Community Orchestra**

Sunday, June 5, 3:00pm

Luther College Center for Faith and Life

Michael KIMBER, Paul DICE, James ROMIG, Bonnie JOHANSEN-WERNER, Evan ERICKSON, Jonathan WILSON, Randy WELLS, Katie BELLOWS

## Concert Programs and Notes

### Concert #1: Music for Soprano & Flute

Luther College Noble Recital Hall  
Friday, June 3, 2022, 7:00pm

*seedling, branches* (2020)..... Lisa NEHER

Carol Hester, flute; Craig Hultgren, cello

*Fantasia on "Nicaea"* (2007)..... Bonnie JOHANSEN-WERNER

*Looking for Hope (During the Covid-19 Pandemic)* (2021).....Robert MAJCHRZAK

Carol Hester, flute; Perry Mears, piano

*The Theft of a Rose* (2022)..... William CAMPBELL

*Armgarth* (2001)..... Greg A. STEINKE

Megan Gloss, soprano; Perry Mears, piano

*Tiny Poems* (2020)..... Elaine ERICKSON

Megan Gloss, soprano; Carol Hester, flute; Perry Mears, piano

## PROGRAM NOTES for Concert #1

### **Lisa Neher, *seedling, branches* (2020)**

*seedling* was written as a gift for my Grandpa Bernie Harvey in honor of his 80th birthday. He was an avid gardener of corn, pumpkin, roses, apples, and all manner of growing things and a quiet and thoughtful listener. All things that grow sprouted and thrived under his loving care.

*branches*, a companion movement, was commissioned by Third Angle New Music as a birthday gift to Ronni Lacroute. Ronni is an amazing force of philanthropy and support of the arts in Portland. Her energetic, joyful spirit and enormous generosity inspires everyone she touches with her wide-reaching arms.

### **Bonnie Johansen-Werner, *Fantasia on "Nicaea"* (2007)**

The *Fantasia on "Nicaea"* is a free-flowing, sprightly work composed using the hymntune "Nicaea," commonly recognized as "Holy, Holy, Holy." Every note of that melody appears in this piece, presented twice in order. But the melody is infused with decorative notes, thick and frequent which may, for some listeners, totally mask the original song. While you can listen for the original tune, it really does not matter whether or not the tune is actually heard. The spirit and sense of joyful holiness pervades the work with or without perceiving the original tune.

*Fantasia on "Nicaea"* was composed in honor of the 80th birthday of my mother, Wynne Beaver. It was premiered at the Church of the Intercession in Stevens Point, Wisconsin in 2007.

### WINNER: 2021 ICF Student Composers Competition, Middle School Division

### **Robert Majchrzak, *Looking for Hope (During the Covid-19 Pandemic)* (2021)**

I started composing *Looking for Hope* during the Coronavirus pandemic, and thought we might be "Looking for Hope" in the pandemic. Though I started making this song just for piano, I decided to expand the range of the instruments I used in a given piece of music and added violin and a version for flute. The piece has a very low-spirited intro, but then towards the ending it changed to a cheerful mood that really fits the "Looking for Hope" theme.



**William Campbell, *The Theft of a Rose* (2022)**

When I first read Carl Herzig's poem, *The Theft of a Rose*, I was taken by the rich imagery and the heartbreaking, yet beautifully told story. It conjured up images of coastal Scotland, Oregon and Washington and evoked an almost Gaelic feeling. This was my basis, then, for the musical setting. I marked the tempo and character as a "Slow lilting ballad." In the Celtic tradition, many types of songs have a lilt to them, a gentle swing to the rhythm that corresponds with a rise and fall in the melody. Additionally, lilting is a form of traditional singing without words. Both of these meanings are present in this setting, along with a piano part that is indebted to the sound of a Celtic harp.

**Greg A. Steinke, *Armgar* (2001)**

From

ARMGART

by George Eliot

For herself,

She often wonders what her life had been

Without that voice for channel to her soul.

She says, it must have leaped through all her limbs -- Made her a Maenad -- made her snatch a brand

And fire some forest, that her rage might mount

In crashing roaring flames through half a land, Leaving her still and patient for awhile

'Poor wretch!' she says, of any murderess --

'The world was cruel, and she could not sing:

I carry my revenges in my throat;

I love in singing and am loved again.'

**Elaine Erickson, *Tiny Poems* (2020)**

*TINY POEMS* consists of one larger movement in nine parts. The poems are by a good friend of mine, Shelly Reed Thieman. The work is in a free atonal style with shifting tonalities, polyharmony and extreme registers for all three performers. These techniques enhance the imagery of Shelly's beautiful poems. Certain themes for all performers recur throughout the work. There is no pause or very little pause between the different parts of the piece. The piece ends in a shocking manner.

## Concert #2: Electronic Music

Luther College Noble Recital Hall  
Saturday, June 4, 2022, 3:00pm

*Squeakeasy* (2022) for violin & fixed electronics..... Jonathan WILSON  
Andrew Gentzsch, violin

*SlipGrid* (2020) video..... Daniel SWILLEY

*Driftless* (2021) for cello & reverb..... James ROMIG

*Snakeskin (verso)* (2019) for cello & live electronics.....Holland HOPSON

*Petrified* (2020) for cello & live electronics..... Jean-François CHARLES  
Craig Hultgren, cello

*Tidal* (2020)..... Kris PEYSEN  
Kris Peysen, electric guitar; Perry Mears, piano

*Mirage* (2021)..... Kris PEYSEN  
Carol Hester, flute; Kris Peysen, electric guitar

*Time Garden: skull bridge* (2021) video..... Charles NICHOLS  
Scotty Hardwig, movement performance & choreography; Zach Duer, visualization

*Legit* (2021) for trombone and live electronics..... Jean-François CHARLES  
Mark Rheaume, trombone

## PROGRAM NOTES for Concert #2

### **Jonathan Wilson, *Squeakeasy* (2022)**

*Squeakeasy* evolved from the accidental discovery of a metallic chair that happened to be loosely bolted to a patio set and could pivot in such a way to create an ear-piercing, yet irresistible screech. Had its timbral properties (at least, to my perception) not induced considerable intrigue and screamed violin to my ears, this work itself would very likely never have come into existence. Other recordings of squeaky wooden surfaces, including a wooden chair, augment, at the very least, a peripheral relationship between violin and electronics.

### **Daniel Swilley, *SlipGrid* (2020)**

*SlipGrid* (2020), stereo electroacoustic music and video, was composed for the University of Northern Iowa School of Music Scholarship Benefit Concert in September of 2020. The work is an exploration of interactions between two contrasting ideas/materials in both the audio and visual domains. The first idea is the "grid" which is represented in the audio with percussive polyrhythmic repeated materials and generally more metrically quantized events. In the video, the "grid" is represented by rectangles of various sizes that skateer around the screen. The second idea is more abstract and can be thought of as "without grid." This is reflected in the audio by gestural and texture materials more associated with acousmatic music. The video aspect of the second idea is represented through the manipulation of a particle system and ranges from evolving abstract shapes to noise.

The materials for *SlipGrid* were composed using Max, Ableton Live, and Final cut. This piece is part of the composer's continued research into algorithmic mixing and manipulation of audio, live-reactive animation, algorithmic video manipulation, and laptop performance.

### **James Romig, *Driftless* (2021)**

*Driftless*, for solo cello, was written for Craig Hultgren and New Music Festival 2022 at Western Illinois University. The piece articulates a very slow 7:8:9 polyrhythm over the course of approximately ten minutes, gradually revealing a collection of six pitch classes. Amplification and long reverb allow the cello to perform in counterpoint with itself, creating a halo of overlapping harmonies and timbres. The work's title refers to the Driftless Area, a region comprising parts of Illinois, Iowa, Minnesota, and Wisconsin that was bypassed during the last ice age and is therefore topographically distinct from the flat landscape usually associated with the midwestern United States. Craig Hultgren, to whom the work is dedicated, makes his home on a farm in this beautiful land of steep hills, forested ridges, and sculpted river valleys.



**Holland Hopson, *Snakeskin (verso)* (2019)**

*Snakeskin (verso)* is inspired by a visit to the Cahokia Mounds near Collinsville, Illinois. The mounds were once home to the largest native civilization north of Mexico. In the piece, the performer chooses phrases from groups of simple gestures. These phrases influence the shape and progression of the electronic sounds. The cello and electronics together accumulate and erode in processes reminiscent of the construction and eventual abandonment of the Cahokia mounds. *Snakeskin (verso)* was written for Hultgren.

**Jean-François Charles, *Petrified* (2020)**

*Petrified* is a reflection on the plastic nature of stones and rocks. The different states of the piece include Explosion, Ebullition, Expansion, Erosion, Effusion and Eruption.

**Kris Peysen, *Tidal* (2020)**

For this piece, I wanted to create a symbiosis of sorts between the electric guitar and piano. The resulting sonic phenomena made me think of tidal waves.

**Kris Peysen, *Mirage* (2021)**

For this piece, I wanted to explore spectral relationships between the two instruments. The guitar provides a shifting foundation for the flute to explore its various registers.

**Charles Nichols, *Time Garden: skull bridge* (2021)**

*Time Garden* is a multimovement choreographic work completely in virtual reality. The work exists at the intersection of physical and imagined virtual spaces where many hyperreal performance options become possible. The work hybridizes the human body and technology in digital space, where body and movement become replicable and simulateable. The collaborative process between dance, music, and visual art has involved scanning the human body to transform it into digital landscapes, recording vocal sounds for processing into the musical score, retargeting movements onto virtual avatars through inertial motion capture, mapping dancer joint motion and distance to audio synthesis and processing parameters. The music for *Time Garden: skull bridge* was composed by performing interactive computer music, glitching, spectrally resynthesizing, and granulating samples of a male voice speaking a poem, singing pitches, and performing vocal percussion, in response to the choreography of the avatar dancers and the camera perspective in the virtual reality.

**Jean-François Charles, *Legit* (2021)**

The score is built around four motives inspired by Juan Tizol's works. Richard Boyer reported in the *New Yorker* in 1944 that Tizol once said to Ellington:

“I like legit because I could feature myself better in legit than in a jazz band. I don't feel the pop tunes, but I feel La Gioconda and La Boheme. I like pure romantic flavor. I can feel that better.”

In *Legit*, the performer plays with a choice of musical paths. The live electronics system reacts to the improvisation and choices of the trombonist. Both the performer and the electronics adapt continuously their sound to the music currently sounding.

## Concert #3: Music for Solo Piano and Solo Cello

Luther College Noble Recital Hall  
Saturday, June 4, 2022, 7:00pm

*Prelude No. 3* (2017)..... Jeremy BECK

*A Waltz for One* (2020)..... Eric KENNEDY

*Fissure* (2018)..... Lisa NEHER

Perry Mears, piano

*Secret Cities* (2021)..... Hong-Da CHIN

*Fragments of a Symphony* (2022)..... Robert J. MARTIN

*root* (2021)..... Baljinder Singh SEKHON II

Craig Hultgren, cello



## PROGRAM NOTES for Concert #3

### **Jeremy Beck, *Prelude No. 3* (2017)**

*The Four Preludes* for piano were composed in 2017 in Louisville, Kentucky, and are dedicated to Susan Merdinger. They were premiered by Ms. Merdinger at the Northbrook Public Library (Chicago) on April 22, 2018. *The Four Preludes* were recorded by Jessica L. Dorman in 2020 in Louisville for future release.

The third prelude is lively and playful, even comical, in the spirit of earlier composers' works entitled "burlesque."

### WINNER: 2021 ICF Student Composers Competition, College Division

### **Eric Kennedy, *A Waltz for One* (2020)**

When I wrote *A Waltz for One*, I had a story in mind. The story is of a man grieving the loss of his wife and attempting to play a waltz they used to dance to. *A Waltz for One* tells this story in three sections. The opening section depicts the initial loss of the man's wife and reminiscing about the happy times they used to have. The second section conveys the varying emotions that accompany loss such as anger and sadness. In the final section, the main melody returns and is played repeatedly as if to say "I won't forget you," until finally the music becomes tranquil as the man comes to peace with his loss.

### **Lisa Neher, *Fissure* (2018)**

"When did you realize you weren't home?"

This line in Trevor Allred's "*Fissure*" spoke directly to my heart, to my experience and that of my friends, siblings, and cousins. We move across the country and the world, making many places our homes, pursuing education, passion, and career. A new place, a new group of people doesn't seem like home until at some point, it does. An old home loses its feeling of familiarity and authenticity, except for moments when it doesn't. Fissures—gaps that cannot be closed—emerge.

In "*Fissure*," sparkling, star-like plucked sounds and hollow, uncanny tapping of mallets express distance and loneliness, as if the speaker stands alone in the dark of night, looking up at a wide open sky. Lyrical two-voice melodies move in opposing and similar directions but never quite meet, suggesting unresolved longing and introspection. As momentum builds with repeated figures and circling melodies, the

music fills the full compass of the piano, representing the connection between our lives and the cosmos and the pull of purpose, passion, and perhaps even fate on our lives.

This piece was commissioned by Michael Kirkendoll in celebration of the 10th Anniversary of the Cortona Sessions for New Music.

**Hong-Da Chin, *Secret Cities* (2021)**

The title *Secret Cities* originates from Alberto Rios' poem *The Cities Inside Us* which portrays loosely remembered communicative gestures people used in the society. Four musical materials of distinct characters — the perfect fifth, the natural harmonics, the trills and the descending sixth gestures — intertwine and alternate in *Secret Cities* with each symbolizing a communicative gesture described in the poem. I would like to thank Craig Hultgren for his valuable guidance in the completion of the work.

**Robert J. Martin, *Fragments of a Symphony* (2022)**

*Fragments of a Symphony* for solo cello invites listeners to imagine a cellist who dreams of a symphony, but when awakened, can remember only fragments, all translated into gestures for cello. Full of virtuosic passages, the piece calls for a virtuosic cellist. The finishing touches were put on the piece on April 1, 2022, and this performance is the world premiere.

**Baljinder Singh Sekhon II, *root* (2021)**

*root* was composed for cellist Craig Hultgren for the 2022 New Music Festival at Western Illinois University. In my initial meeting with Craig, we talked a bit about my tendency to treat non-percussion instruments as percussion instruments, through the inclusion of unconventional techniques which produce sounds not typically associated with a given instrument. The decision was quickly made that I would write a “percussion piece” for cello. However, in living with this idea, I was contemplating the possibility of a percussion piece for cello simply being a percussion piece that could be performed by a percussionist rather than composition that would require the fine-tuned skills of a cellist like Craig Hultgren. My decision was to compose a solo cello work that gradually morphed into a solo percussion piece. The resulting piece explores a pitch world that has a correlating percussive timbre world. There are essentially two dimensions at work in this piece: one is a collection of pitches that are expressed through specific orderings and the other is a collection of percussive techniques that are mapped 1:1 onto the pitches from the pitch collection of this work. As the piece progresses, pitch materials is gradually replaced by its correlating percussion material until what was once a series of pitches becomes a series of percussive sounds. A melody, weaving through time, is gradually transformed into iterations of percussion sounds and the cellist becomes a percussionist.

## Concert #4: Oneota Valley Community Orchestra

Luther College Center for Faith and Life  
Sunday, June 5, 2022, 3:00pm

*Perseverance* (2020)..... Michael KIMBER

*Staying at Home* (2020)..... Paul DICE

*Bridges* (2014)..... James ROMIG

*Journeys Towards a Peaceable Kingdom* (2022)..... Bonnie JOHANSEN-WERNER

*Tastes of the Orchestra* (2021)..... Evan ERICKSON

*La Riviera delle Palme* (2015)..... Jonathan WILSON

*A Most Unusual Masquerade* (2019)..... Randy WELLS

*Determined to Dance* (2022)..... Katie BELLOWS

Oneota Valley Community Orchestra  
Matthew Cody, Music Director



## PROGRAM NOTES for Concert #4

### **Michael Kimber, *Perseverance* (2020)**

*Perseverance*, composed in 2020, received honorable mention in the American String Teachers Association 75th Anniversary Composition Competition. The music is meant to reflect the quality of perseverance—persistence in doing something despite difficulty or delay in achieving success—an essential quality for anyone, whether pursuing excellence in playing a musical instrument, or designing, building, and launching the Perseverance rover to Mars. May this music remind us not to allow discouragement, opposition, past failures, or sheer laziness to stand in the way of achieving our goals!

### **Paul Dice, *Staying at Home* (2020)**

I think I find it easier than others to follow rules. In my composing, I set my own rules, so I'm free to do whatever I please in at least one aspect of my life. So when COVID-19 forced shutdowns and stay-at-home orders, I complied. I spent most of the spring and summer of 2020 on my deck overlooking my backyard. I discovered that all the inspiration I needed for this piece was right in front of me and always had been. I counted the steps of robins as they searched for worms, and observed the acceleration of bunny hops and scampering critters as the winds picked up. I listened to the songs of common backyard birds - cardinals, robins, chickadees, Canadian geese and others - and jotted down the melodic twists and turns I imagined as willow tree branches danced in the breeze. And all I observed kept me calm and inspired and made its way into this piece in meaningful ways.

### **James Romig, *Bridges* (2014)**

*Bridges*, for orchestra, was commissioned by the Quad City Symphony Orchestra in celebration of its 100th season (2014–15). When considering the past century, it is remarkable to realize how many things have changed. At the same time, though, much has stayed the same. *Bridges* is inspired by the experience of passing time and how change is perceived in relation to duration. The work begins with six different pitches articulated by undulating strings, while crotales in the percussion section chime the passing of time and hint at harmonies that will arrive later. Wind and brass instruments form “bridges” between the peaks, fading in and out as the work unfolds. Over the course of the composition new pitches are added one at a time, but as each new note is added an old one is taken away. By the end, the original six pitches have been replaced by a complementary set. This final sextet of notes is a simple transposition of the first, but heard in a register and vertical ordering that is entirely different from that of the start. A final low note in the basses adds a seventh pitch, completing what turns out to be a C-major scale. The new has become familiar, and the familiar sounds new again.

**Bonnie Johansen-Werner, *Journeys Towards a Peaceable Kingdom* (2022)**

"Journeys" is based on the stories of the underserved of the world ... people whose journeys are marked with despair and frustration and, ultimately, hope, joy, and peace. And, though based on the stories of the most desperate citizens of the earth, the stories belong to all of us.

*Cries of the Forsaken* is a reflection of a poem titled Forsaken written by African AIDS orphan Purity Karimi, expressing her despair as a child suffering the loss of her parents. Intervals of seconds with a driving rhythm of 2+2+2+3+3 capture Purity's desperate struggles as "every night ... tears run down my pillow, thinking about the future, full of a lonely life to bear." Her story is that of anyone driven from home or family.

*Yearnings of the Parched* is based on the stories of the Lost Boys of the Sudan as they wander through desert and brush, dealing with the mind-bending effects of severe thirst, starvation, and abuse as they try to reach refugee camps in neighboring countries. Chromatic scales and tone clusters evoke the shimmer and glitter of beautiful, but delusional, mirages in the desert.

*Journeys to Paradise* reverberates with imagined images of another world ... the unearthly paradise beyond our human understanding. Flowing chromaticisms are followed by a tonal confluence of familiar melodies.

In the narratives of these human journeys, each movement carries a component of our spiritual journeys, exposed in daily headlines and our own life struggles, and realized in our human connection with the spiritual world.

**Evan Erickson, *Tastes of the Orchestra* (2021)**

*Tastes of the Orchestra* was Evan's first official commission and was performed for the 2021 Summer Melodies Concert. He wanted to create a piece that could highlight all of the ideas and textures, but the four minute time limit asked required him to get creative. What was settled on was creating something similar to a cheese platter, as in having bite-sized pieces of Evan's ideas. This piece is a sampler of several different ways the orchestra can sound, loosely strung together with motifs (the main motif being the beginning of Francaix's Clarinet Concerto). The piece is jovial and bouncy throughout, but ends bombastically. Erickson kept in mind the public concert audience that would be listening, so he wanted to create a lighthearted piece where any listener could enjoy at least one of the different sections. This was a jaw-dropping opportunity in Evan's life, and it really was a dream come true as a musician who grew up in Dubuque. Please enjoy, *Tastes of the Orchestra*!

**Jonathan Wilson, *La Riviera delle Palme* (2015)**

The title for this piece is inspired by the beaches of San Benedetto del Tronto on the eastern coast of Italy. The beautiful coastline, especially in clear blue skies, influenced my imagination of the experiences one could have in seeing the open waters of the Adriatic Sea while absorbed in the city's sights and sounds.

**Randy Wells, *A Most Unusual Masquerade* (2019)**

An orchestral waltz meant to be nothing more than fun, frivolous, and colorful. For my friend who always asks: it's blue with some passages in gold and a brief digression into chartreuse.

**Katie Bellows, *Determined to Dance* (2022)**

Katie's *Determined to Dance* tells a story of an unbroken spirit that weathers hardship without loss of energy. The theme introduced at the very beginning of the piece hints at a deep forlornness in its crying melody. However, woven with the feeling of distant pain and sad longing is a resilient motor of energy that stays in constant motion, at times like shuffling feet, until it builds in enthusiasm into stomping. Throughout the piece is an infectious attitude of mischief that sings in retaliation against drudgery and refuses to be permanently discouraged or world-weary. Written during the COVID-19 pandemic, this anthem of resilience speaks to the resilient sparks of positivity that have kept people dancing fearlessly in the face of demoralizing events.

## Composer Biographies

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**Jeremy Beck** has been a member of the ICF since 1992, when he was teaching composition and music theory at the University of Northern Iowa. Jeremy's music has been presented by New York City Opera, American Composers Orchestra, the Louisville Orchestra, Orchestra Iowa, Center for Contemporary Opera, the Waterloo/Cedar Falls Symphony, and the Apollo Chorus of Chicago, among others. Recordings

of his compositions are available on the Ablaze and Innova labels, the most recent of which is a March 2020 release, "by moonlight," a collection of his chamber, orchestral, and vocal music. A graduate of Duke University and the Yale School of Music, Jeremy now practices entertainment, visual art, and IP law in Louisville, Kentucky.

Facebook: **Jeremy J. Beck**

Website: [www.BeckMusic.org](http://www.BeckMusic.org)



**Katie Bellows** fell in love with writing music from tinkering at the piano from a young age and has since written various works for string ensembles and solo pieces. Her music explores many styles, some mimicking the sound of Vivaldi, some reminiscent of 20th century Russian music, and others reflecting the beat of a tango. She has performed her compositions frequently at school talent shows, recitals, and open mic nights in the community. When not composing, she loves to run races and learn about the environment. A graduate from Linn-Mar High School, Katie now studies computer environmental science at Brigham Young University and plays in the symphony orchestra. Facebook: **Katie Bellows**

Website: [www.facebook.com/k8iebellows](https://www.facebook.com/k8iebellows)



**William Campbell** is a pianist and award-winning composer of music for film, dance, theatre, orchestra, choir, chamber ensembles, and soloists. Campbell creates clearly evocative musical soundscapes that communicate emotions from broodingly dark to exuberantly joyful. His music for films includes work nominated for two Oscars (Academy Awards) in 2021 and 2019, a regional Emmy in 2020, and earned him the award for best film score in 2020 by the Iowa Motion Pictures Association, and best original score at the 2021 Luminous Frames Festival. Additional awards include those from ASCAP, Kennedy Center American Collegiate Theater Festival, Penfield Music Commission, Waging Peace, and multiple teaching institutions. His new

album of solo piano music, *All In Due Time*, was released September 10, 2021 to critical acclaim and may be streamed on all major sources. As a performer, he has led multiple new music groups, was the keyboard player for the Sonoran Consort, a member of the rock band Winterland, and has played with orchestras and as a soloist in North and South America. Dr. Campbell is Professor of Music at St. Ambrose University and Director of Contemporary Music at St. Paul Lutheran Church in Davenport, Iowa.

Facebook: **@williamcampbellmusic**

Instagram: **williamcampbellmusic**

Twitter: **@wcampbellmusic**

Website: **[www.williamcampbellmusic.com](http://www.williamcampbellmusic.com)**



Composer and Assistant Professor at the University of Iowa, **Jean-François Charles** is also a clarinetist and electronic musician. He creates at the crossroads of music and technology, as in the soundtrack to Dziga Vertov's *Kimo-Pravda* No. 5 & 6 (with Nicolas Sidoroff and Krystian Sarrau, 2021) or in his musical chemistry work with Scientific Glassblower Benj Revis (*Aqua ignis*, 2018). His opera *Grant Wood in Paris* was commissioned by the Cedar Rapids Opera Theatre and premiered April 12-14, 2019. As a clarinetist, he has performed with classical, jazz, and other sound artists,

from Maurice Merle to Douglas Ewart or Gozo Yoshimasu. He worked with Karlheinz Stockhausen for the world première of *Rechter Augenbrauentanz* (Stockhausen-Verlag CD #59). His album *Electroclarinet* was reviewed as "full of drama and drive" (*Vital Weekly*) or colorful and jazzy, giving the listener a plethora of timbral explosions (*The Clarinet Journal*). He studied at the National Institute for Applied Sciences (INSA) in Lyon, then at the Strasbourg Conservatory with Italian composer Ivan Fedele and



clarinetist Armand Angster. He earned his Ph.D. in music composition at Harvard, where he studied with Hans Tutschku, Chaya Czernowin, Julian Anderson, Michael Gandolfi, Helmut Lachenmann, and Gunther Schuller.

Facebook: **Jean-François Charles**

Website: [www.jeanfrancoischarles.com](http://www.jeanfrancoischarles.com)



Malaysian composer **Hong-Da Chin**'s music has been performed by the No Exit New Music Ensemble, Bent Frequency, Ogni Suono Saxophone Duo, Patchwork, among others. Besides composing, Chin is a Chinese flutist and has performed at Carnegie Hall, Alice Tully Hall, Metropolitan Museum of Art, among others. Chin is faculty of Theory and Music Composition at Western Illinois University.

Facebook: **Hong-Da Chin**

Website: [hongdachin.com](http://hongdachin.com)



**Paul Dice** studied composition at the Boston Conservatory with Joel Kabakov, privately in Boston with John Adams, and with Lou Harrison in Florida and California. His commissions include those funded by the American Composers Forum, Jerome and McKnight Foundations; Central Conservatory (Beijing); Carleton Chinese Music Ensemble; Listen; Edina Concert Orchestra; Chinese musicians Gao Hong, Zhongbei Wu, and Chen Tao; and Fedogan and Bremer Publishing. His awards include a 2016 Dunhuang Cup (China), fellowships and grants from the Minnesota State Arts Board and SEMAC, and Global Music Awards medals. Performances of his music include those in Novosibirsk, Russia; Nanchang, China; at the

2017 Beijing Modern Music Festival; 2020 TUTTI Festival; 2017 Carolina Chamber Music Festival; Orchestra Hall, Minneapolis; Central Conservatory; World Music Institute (NYC), and others. During the pandemic, his music has been featured on 32 virtual concerts and festivals. Finding enjoyment in composing for foreign or unusual instruments, Dice has composed for traditional Chinese instruments, Japanese hichiriki, Javanese gamelan, Philippine kulintang, harmonic singers, metal sculpture, and western orchestras and chamber ensembles. His music is primarily inspired by

movements and sounds of nature, and practices used in other cultural traditions that he adapts for use in his own brand of music.

Website: [www.pauldicemusic.com](http://www.pauldicemusic.com)



**Elaine Erickson** has a Master of Music degree in Music Composition from Drake University. She has won numerous awards and fellowships, including the Ford Foundation (when she composed music for the public schools of Broward County, Florida), the National League of American Pen Women (including the national Music Composition awards) She studied composition at the University of Iowa and at the Peabody Conservatory in Baltimore. She has composed five operas, three of which

were performed at Peabody. She taught Music Composition at Central College in Pella, Iowa, and taught piano in her home for many years. Several of her compositions have appeared on the MMC recording label. She is a published poet.

Facebook: **Elaine Erickson**



**Evan Erickson** (b. 2003) is a clarinetist and composer from Dubuque, Iowa, who creates energetic and explorative music inspired by composers like Igor Stravinsky and John Adams. Currently, he studies clarinet with Robyn Jones and composition with Kamran Ince at the University of Memphis. His past private clarinet teachers have included Corey Mackey, Ches Craigs, and Micki Marolf. He began composing music his freshmen year of high school and was named “Co-winner” of the Iowa Composers Forum’s 2020 Annual Student Competition for his short work for cello and piano, “Mini Fantasy in Sonata Form.” Erickson

was commissioned by the Dubuque Symphony Orchestra for their 2021 Summer Melodies concert, where his work was premiered live. In July of 2021, he premiered his work for clarinet and piano, “Stained Glass,” for his senior recital. This piece received a review from Zachary Dierickx in the December 2021 The Clarinet magazine by the International Clarinet Association with praise, described as “an engaging work for performer and audience alike.” He has also worked with the Heartland Marimba Quartet for their 2021 Composer Laboratory and Festival.

Instagram: **erickthedude03**

Website: [www.evanericksonmusic.com](http://www.evanericksonmusic.com)



**Holland Hopson** is a composer, improviser, and electronic artist. As an instrumentalist, he performs on claw hammer banjo, soprano saxophone and electronics. He has held residencies at the Atlantic Center for the Arts, Florida; STEIM, Amsterdam; Experimental Music Studios, Krakow and Katowice, Poland; Sonic Arts Research Studio, Vancouver, Canada; LEMURPlex, Brooklyn; and Harvestworks Digital Media Arts, New York where he developed a sound installation based on Marcel Duchamp's sculpture, *With Hidden Noise*. An avid phonographer, Holland has recorded sounds on five continents and in over a dozen countries. Holland's latest solo recording is *Post & Beam*, a collection of traditional and original songs arranged for banjo and live

electronics. The Albany Times-Union called *Post & Beam*, "a haunting, often mesmerizing album of old songs and new sounds." Hopson is an assistant professor in the New School of Interdisciplinary Studies at the University of Alabama in Tuscaloosa.

Twitter: **@hollandhopson**

Website: <https://hollandhopson.com>



**Bonnie Johansen-Werner** is a composer, performer, and teacher based in Joliet, Illinois. She is on the music faculty at the University of St. Francis in Joliet where she also accompanies the Claritas Master Chorale. A Diaconal Minister of Music, she is organist, Chancel Choir Director, and the founding Director of the Chamber Ensemble at First United Methodist Church in Lockport, Illinois. She also maintains a private studio in Joliet and is the Joliet Center Chairperson for the National Guild of Piano Teachers.

Bonnie holds a bachelor's degree in piano performance from Augustana College (Rock Island, Illinois) and a Master in Church Music degree in liturgical composition from Concordia University (Chicago). She has performed both at the keyboard and as a director of choirs in France, Germany, Bulgaria, Slovakia, and Russia as well as in the United States and The Bahamas. Ms. Johansen-Werner publishes organ and choral music with The United Methodist Publishing House, Augsburg-Fortress Press, Alliance Publications, and Darcey Press. She has recently launched a publishing company which (very slowly!) is releasing her compositions. She is a member of ASCAP and a registered publisher with the Library of Congress.

Facebook: **Bonnie Johansen-Werner, composer**

Website: [www.johansenwernermusic.com](http://www.johansenwernermusic.com)





Violist, pedagogue, and award-winning composer-in-residence for Red Cedar Chamber Music, **Michael Kimber** has performed with ensembles as musically diverse as the Kronos Quartet, the Atlanta Virtuosi, and the Oread Baroque Ensemble. His compositions have been widely performed in venues ranging from Iowa City's Englert Theater to New York City's Carnegie Hall, in international festivals, and in concerts around the world. Polish violist Marcin Murawski has recorded seven CDs of his music. For 25 years Dr. Kimber was viola professor at universities in Kansas and Mississippi.

During his subsequent fifteen years as artist instructor of viola at Coe College he also taught as a visiting professor at the University of Iowa and the University of Northern Iowa. He earned his doctorate in viola performance while a student of Raphael Hillyer, founding violist of the Juilliard String Quartet.

Facebook: <https://www.facebook.com/michael.kimber.5249/>

Website: [http://m\\_kimber.tripod.com](http://m_kimber.tripod.com)

Hi, I am **Robert Majchrzak**, a 13-year-old 8th-grade student at Pleasant Valley Junior High in Le Claire, Iowa. I play violin, piano, French horn, and sing. I also play tennis and practice Kung-Fu. I like to play with LEGOs in my free time, and my favorite subject in school is math.



**Robert J. Martin** is known for music projects based on images and metaphors. Martin's composition titles and, in the case of multi-movement works, movement titles, are image-based, giving listeners a puzzle to solve or an idea to listen for. His interests in composition, cybernetics, and learning resulted in an interdisciplinary doctoral thesis at the University of Illinois completed under Herbert Brun and Heinz von Foerster. Professor Emeritus at Truman State

University, Martin has been a long-term jurist for a well-known international composition competition, and both a curator and programmer for the New Horizons Music Festival at Truman State University (2013 and 2014). He is a member of the Society of Composers, the Iowa Composers Forum, and the American Society for Cybernetics. Performing as a principal in over a dozen musicals nurtured the desire to connect effectively with the audience through drama, image, and gesture through a new

work, *The Musicians of Bremen*, a musical based on the fairytale by the Brothers Grimm (in progress).

Facebook: <https://www.facebook.com/profile.php?id=36106901>



New music powerhouse **Dr. Lisa Neher** is an award-winning composer, mezzo-soprano, and actress on a mission to transform audiences through sound, story, and vulnerability. Described as a “maestro of beautifully wacky noises” (Oregon ArtsWatch) and a composer of “varied and imitable” vocal lines (Contemporary Classical), Neher writes music inspired by female athleticism, the tender love of friends, the ambiguities of death, and the eerie mystery of deep ocean life. Her EP *Of Wind and Waves* explores the currents of air, water, and emotions that define our natural and psychological world. Neher’s commissioners include Third Angle New Music, Opera Elect, Opera Theatre Oregon, and Dinosaur Annex. She is the winner of the Iowa Choral Director’s Association / Iowa Composers Forum

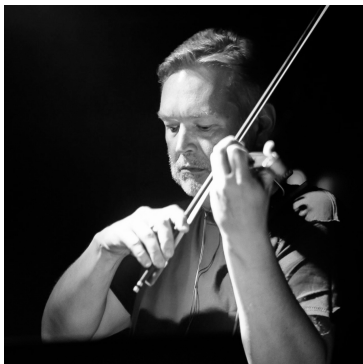
Choral Competition and the Mirror Visions Ensemble Young Composer Competition, and is a NATS Composer Mentee, working with Tom Cipullo. Praised as “a small woman with a very big voice” and “especially alive” (Oregon ArtsWatch), Neher captivates audiences as a performer with her electrifying dramatic commitment and unforgettable vocal colors. She recently performed with Third Angle New Music, the Resonance Ensemble, New Music Gathering, Queer Opera, the International Saxophone Symposium, and Opera Theatre Oregon.

Facebook: **Lisa Neher**

Instagram: **@lisanehermezzo**

Twitter: **@LisaNeher**

Website: [www.lisanehermusic.com](http://www.lisanehermusic.com)



Composer, violinist, and computer music researcher **Charles Nichols** ([www.charlesnichols.com](http://www.charlesnichols.com)) explores the expressive potential of instrumental ensembles, computer music systems, and combinations of the two, for the concert stage, and collaborations with dance, video, and installation art. He teaches Composition and Creative Technologies at Virginia Tech and is a Faculty Fellow of the Institute for Creativity Arts and Technology.

Instagram: **csnicholsii** Twitter: **@csnicholsii**

Website: [www.charlesnichols.com](http://www.charlesnichols.com)



**Kris Peysen** is a composer currently in the process of completing his Ph.D. in Music Composition at the University of Iowa. He holds a Bachelor of Music degree from the University of North Texas and a Master of Music degree from the University of Louisville, both specializing in composition. His works have been commissioned and performed by the Iowa City New Horizons Band, Hypercube, and the Unheard-of Ensemble, with further performances by Voices of Change, Invoke, the Out of Bounds Ensemble, Dal Niente, saxophonist Erin Rogers, and members of the Beo String Quartet. His music is typically rhythmically active, formally inventive, orchestrationally vivid,

and harmonically a mix of tonal and non-tonal elements. Influences range from classical composers such as Stravinsky, Shostakovich, and numerous others to progressive rock bands such as Tool, Anglagard, and The Mars Volta. His music often strives for a synthesis of these disparate elements, combining the immediacy of rock music with the detail and nuance of the contemporary classical practice.

Facebook: **Kris Peysen**

Instagram: **krispeysen**

Twitter: **@krispeysen**

Website: **[www.krispeysen.com](http://www.krispeysen.com)**



**James Romig** endeavors to create music that reflects the fragile intricacy of the natural world, where isomorphic pattern and design exert influence on both small-scale iteration and large-scale structure, obscuring boundaries between content and form. Critics have described his work as “rapturous, slow-moving beauty” (San Francisco Chronicle), “developing with the naturalness of breathing” (The New Yorker), and “profoundly meditative... haunting” (The Wire). His *Still*, for solo piano, was a finalist for the 2019 Pulitzer Prize. He is a two-time Copland House award recipient and has served as artist-

in-residence at national parks including Everglades, Grand Canyon, and Petrified Forest. Guest composer presentations include visits to the Eastman School of Music, the Cincinnati Conservatory, SUNY Buffalo, the Clyfford Still Museum, and the American Academy in Rome. His scores are published by Parallax Music Press, and recordings have been released by New World Records, Navona, Blue Griffin, and Perspectives of New Music. Romig’s primary teachers were Charles Wuorinen and Milton Babbitt, and he holds degrees from the University of Iowa (BM, MM) and Rutgers University (PhD). He has been on faculty at Western Illinois University since 2002.

Facebook: **James Romig**

Instagram: **jamesromigcomposer**

Website: **[www.jamesromig.com](http://www.jamesromig.com)**



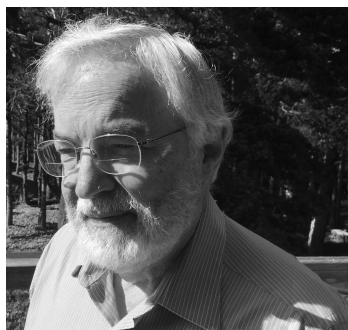
**Baljinder Singh Sekhon II** serves as Assistant Professor of Composition at Penn State University. Previously, he taught at the University of South Florida where he received a 2017 Outstanding Undergraduate Teacher award. He holds the PhD and MA from the Eastman School of Music where he is a three-time recipient of the Howard Hanson Orchestral prize and where he served as president of the highly acclaimed OSSIA New Music Ensemble. Sekhon also holds a BM from the University of South Carolina.

Additional honors include the Wayne Brewster Barlow Prize, New Music USA's Composer Assistance Grant, Audio Inversions, Percussive Arts Society Composition Competition, Brian M. Israel Prize, Boehmler Foundation Commission, Met Life Creative Connections Grant, Belle Gitelman Prize, Barbara B. Smith Prize, and multiple awards from ASCAP including the Morton Gould Young Composer Award (2006). He was named the MTNA/FSMTA Commissioned Composer of 2012. His numerous appearances as a percussionist include those at the L.A. Philharmonic's Green Umbrella Series in Walt Disney Hall, Festival Spazio Musica in Cagliari, Italy, and at the Bang on a Can Marathon in New York City.

Facebook: **Baljinder Sekhon, Composer**

Twitter: **@SekhonMusic**

Website: [www.sekhonmusic.com](http://www.sekhonmusic.com)



**Dr. Greg A Steinke** is retired, former Joseph Naumes Endowed Chair of Music/ Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally;

speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is a past national president of NACUSA (1012-19) and also currently serves on the NACUSA Cascadia Chapter Board.

Facebook: **oboegreg**

Instagram: **oboegreg**

Twitter: **@oboegreg**

Website: <https://gregasteinke.com>





**Daniel Swilley** (b. 1980) 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. Website: <https://danielswilley.com/>



**Randy Wells** (b.1992) traffics in a brand of music that treats the questions in music thought settled as matters for exploration. Besides obvious musical influences, Randy takes his inspiration from literature, the scientific inquiry, visual arts, and his experience of synesthesia. The bulk of Randy's current work focuses on the integration of microtonal systems with the Western Classical tradition and a theoretical aspect that he terms rhythmic harmony. He is constantly uploading microtonal music to YouTube, so be sure to check it out. Website: [www.randyadachiwellsmusic.com/](http://www.randyadachiwellsmusic.com/)



**Jonathan Wilson's** works have been performed at the Ann Arbor Film Festival, European Media Art Festival, the Experimental Superstars Film Festival, the Big Muddy Film Festival, ICMC, SEAMUS, NYCEMF, NSEME, the Iowa Music Teachers Association State Conference, and the Midwest Composers Symposium. He is the winner of the 2014 Iowa Music Teachers Association Composition Competition. Jonathan has studied composition with Lawrence Fritts, Josh Levine, David Gompper, James Romig, James Caldwell, Paul Paccione, and John Cooper.

In addition, studies in conducting have been taken under Richard Hughey and Mike Fansler. Jonathan is a member of Society of Composers, Inc., SEAMUS, ICMA, Iowa Composers Forum, and American Composers Forum.

Website: <http://jonathanjawilson.weebly.com/>

## **Oneota Valley Community Orchestra**

**Oneota Valley Community Orchestra (OVCO)** has a mission to present live classical music to the residents of the Oneota Valley, to promote music education, and to provide the opportunity for amateur and professional musicians to continue a lifelong study and performance of classical music. They are under the direction of Matthew Cody.

### **Violins**

Loren Hendrickson  
Sarah Kowitz  
Allie Scott  
Catherine Nelson  
Nick Nguyen  
Nicole Cody  
Lindsey Scott  
Danielle Fulsaas  
Janet Leiffield  
Joanne Zard  
Sue Drilling

### **Flute**

Anika Paaren-Sdano

### **Oboe**

Janene Leeper

### **Clarinet**

Nancy Gates-Madsen

### **Bassoon**

Crystal Duffy  
Michelle Stauder

### **Viola**

Benjamin Kratchmer  
Kate Rattenborg-Scott  
Hayley Jackson  
Pam Butters  
Cedrik Beiwel  
Michael Kimber

### **Horn**

Solveig Kleepe  
Laura Wight  
Mary Jahangir

### **Trumpet**

Phil Iversen  
Landon Miller  
Diego Cuevas

### **Cello**

Craig Hultgren  
Paige Albjerg  
Emily Mineart  
Zoe Lamm

### **Trombone**

Jeff Leeper  
Eli Vorvick  
Dan Raney

### **Bass**

Sally Laybounne

### **Percussion/Timpani**

Michael Geary  
Alex McGohan

## Performer and Collaborator Biographies

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Oneota Valley Community Orchestra Music Director **Matthew Cody** is a 2014 graduate of Colorado State University with a master's of music in conducting and music education. During his studies at CSU, he conducted members of Opera Fort Collins and Fort Collins Symphony in a concert production of *The Secret Garden*. Matthew has studied with Wes Kenney - music director of the Fort Collins Symphony, Opera Fort Collins, and the Denver Youth Symphony; Jason Weinberger, music director of the Waterloo Cedar Falls Symphony; and Dr. Robert L. Larsen, founder and music director of the Des Moines Metro Opera and professor emeritus of Simpson College. In 2016, Matthew received the American Prize in Conducting Award, Community Orchestra Division.



**Zach Duer** is an Assistant Professor teaching in the Creative Technologies Program in the School of Visual Arts at Virginia Tech in Blacksburg, Virginia. His work lies at a series of intersections: sound and visualization; careful composition and improvised performance; intuitive musical spontaneity and structured digital systems.





**Dr. Andrew Gentzsch**, a native of Iowa City, Iowa, is the violin instructor at Cornell College in Mt. Vernon, Iowa and Grinnell College in Grinnell, Iowa.

Previously, Dr. Gentzsch earned a Bachelor of Music in violin performance at the University of Wisconsin-Madison, followed by a Masters of Music at the University of Delaware. Dr. Gentzsch finished his terminal degree, a Doctorate of Musical Arts in Violin Performance and Pedagogy at the University of Iowa. As an educator, Dr. Gentzsch is known for compassionate and energetic teaching. Dr. Gentzsch formerly taught masterclasses, sectionals, and lessons

at the University of Delaware, the University of Iowa, the University of Wisconsin-Madison, and Iowa City High School. Dr. Gentzsch leads numerous orchestras as concertmaster, leading the University of Delaware Chamber Orchestra, the University of Iowa Symphony Orchestra, and the Grinnell Singers Orchestra. Dr. Gentzsch also has a passion for new music, premiering numerous new pieces a year and leading the University of Iowa Center for New music from 2013-2017. Dr. Gentzsch also performs often as a solo performer and chamber musician, helping found the Concerts in the Shed, a chamber festival in Sherry, Wisconsin.



Soprano **Megan Gloss** enjoys an active and versatile career, on stage and off.

An Iowa District winner and Midwest Regional finalist for the National Association of Teachers Singer Artist Award competition, as well as an Anna Sosenko Assist Trust grant recipient, Ms. Gloss' performances have taken her from her hometown stages of Dubuque, Iowa, to regional concert halls throughout the Midwest, the sunflower fields of Tuscany,

centuries-old European Cathedrals illuminated by candlelight and the rain forests of Puerto Rico. In 2011, Ms. Gloss made her European debut, performing throughout Italy in the operatic title roles of Norma, Anna Bolena and Semiramide, as well as Alice Ford in "Falstaff." Other frequent roles in her canon have included Juliette ("Romeo et Juliette"), the Queen of the Night ("The Magic Flute"), Mabel ("The Pirates of Penzance"), Angelina ("Trial by Jury"), Lucy ("The Telephone") and the Witch ("Hansel und Gretel"). This year, Ms. Gloss celebrates her 15th consecutive season as a company vocalist with

Madison (Wis.) Opera, with whom she has performed dozens of operatic productions. Finding second homes in both Madison and Chicago, Ms. Gloss also has performed with Madison's Fresco Opera and Four Seasons theaters and collaborates frequently with Jerad Mosbey, of the Lyric Opera of Chicago. Equally at home in the world of musical theater, favorite roles have included Amalia Balash ("She Loves Me"), Nettie Fowler ("Carousel"), Grace Farrell ("Annie"), Laurey Williams ("Oklahoma!"), Aldonza ("Man of La Mancha"), Rapunzel ("Disenchanted"), Madame de la Grande Bouche ("Beauty and the Beast"), Alma Stossel ("The Christmas Schooner") and Georgie Bukatinsky ("The Full Monty"). This summer, she'll appear as Mother Abbess in a remounting of the Rodgers and Hammerstein classic, "The Sound of Music." Additionally, she is a highly sought-after concert soloist and recitalist. When not treading upon theatrical boards or dodging swooping bats in historic concert halls, Ms. Gloss loves telling the stories of her hometown. She is the Features Editor for the Telegraph Herald -- recently named Newspaper of the Year by the Iowa Newspaper Association -- where she also serves as the Editor of Her magazine and hosts the award-winning podcast, "TH Talks Music." Additionally, she is a regular contributor to the internationally renowned Classical Singer magazine, the London-based VoiceCouncil magazine and the Canadian-based Vocalist magazine. Her writings on vocal technique and pedagogy also have been widely referenced for doctoral dissertations and vocal studies. Ms. Gloss resides with her husband, Keith, and their cat, Mabel, in their 94-year-old Dubuque home.



**Scotty Hardwig** is a movement and media artist whose work investigates the spaces between the human and the technological, the real and the digital, the body and the environment, and the anatomical/evolutionary and the social. He is an active creator of contemporary works for stage and screen, and an educator teaching courses in movement, performance and integrated media at Virginia Tech.



**Carol Hester** is Professor of Flute at Luther College where she teaches applied flute and flute methods. She holds the Doctor of Music and Master of Music degrees in flute performance from the Florida State University and the Bachelor of Music degree in flute and piano performance from Samford University. Formerly the Principal Flutist of the La Crosse Symphony Orchestra in La Crosse, Wisconsin (2010-2021, 1992-2002), Hester is a member of the Luther College faculty wind ensemble, the Talus Trio, and has also performed with the Oneota Winds, the Trio/Quartet Inégal, and the Northeast Iowa Chamber Winds. Hester is a licensed Andover Educator (2016) and as such is trained to teach the *What Every Musician Needs to Know About the Body* course. Her ongoing interest in the

physiological and neurophysiological basis of music pedagogy is reflected in her approach to teaching and performing. She is also author of the textbook, "Teaching the Flute—a Method of Instruction."



Cellist **Craig Hultgren** has been active in new music for decades. He now resides outside of Decorah, Iowa as the farmer-cellist. The New York Classical Review commented that he, "...played with impressive poise and sensitivity..." for Dorothy Hindman's 2016 chamber music retrospective at Carnegie Hall. A recipient of two Artist Fellowships from the Alabama State Council on the Arts, he was a member for many years of Thámyris, a contemporary chamber music ensemble in Atlanta. He is a founding member of Luna Nova, a new music ensemble with a large repertoire of performances available on iTunes. Hultgren is featured in four solo CD recordings including UK composer Craig Vear's hyper-media concerto *Black Cats* and *Blues* on Métier Recordings. Recently, Hultgren entered the realm of digital online releases with four works

*Songs for Cello and Piano* by Ben Hippen available on Spotify. For ten years, he produced the Hultgren Solo Cello Works Biennial, an international competition that highlighted the best new compositions for the instrument. He is a founding member and former President of the Birmingham Art Music Alliance and was on the Board of Directors of the Metropolitan Youth Orchestras of Birmingham and their Scrollworks

program. Currently, he is Vice President of the Oneota Valley Community Orchestra Board of Directors in Decorah and recently served three years as Chair for the Iowa Composers Forum.



Noted for his ability to play “with clarity and ease” (*New York Concert Reviews*), pianist **Perry Mears** is a member of Luna Nova Music Ensemble. In 2019, he made his Carnegie Hall debut performing with Lorelee Songer in Weil Recital Hall. Known for his commitment to new music, Dr. Mears has premiered many works by such composers as Robert Patterson, Susan LaBarr, Armando Bayolo, Alan Elkins, Dan Lazarescou, and Kirke Mechem. A passionate collaborator, his work with singers is one of the joys of his life. Receiving his DMA from the Rudi E. Scheidt School of Music at the University of Memphis, Dr. Mears previously completed his M.M. in Collaborative Piano at the University of Maryland under the tutelage of Rita Sloan.

He is an alumnus of the Aspen Music Festival and School where he was part of the prestigious Collaborative Artist Program and subsequently worked as the assistant to professor Sloan. Dr. Mears resides with his husband in Bettendorf, Iowa. In addition to his large private teaching studio, he teaches at St. Ambrose University, serves as the music director for St. Peter’s Episcopal Church, works regularly with the Quad City Symphony Orchestra, and coordinates the *Music@St. Pete’s* performing arts series.

**Mark Rheume** (he/him/his) writes music and writes about music, with research that networks public memory, sound studies, and prosthetic media. In addition to composing and teaching, Mark occasionally un-retires from performing and premieres new works for trombone, double-bell euphonium, and sackbut. Mark is a doctoral candidate in the music composition program at the University of Iowa, where he studies with Dr. Jean-François Charles.