The first President's Concert presented by Iowa State's Department of Music had a definite effect on Joey Wilgenbusch. That performance attracted more than 500 individuals in Minneapolis' Orchestra Hall and featured the three premiere Iowa State music ensembles - the Iowa State Singers, ISU Wind Ensemble and the ISU Symphony Orchestra.

“That was the first time I had ever been to the Twin Cities,” the Iowa State Singer recalled. “The neat part about the concert itself was that it was held in downtown Minneapolis in a wonderful auditorium with beautiful acoustics.”

Wilgenbusch, a senior music major, will have that same type of opportunity again this February when the same three Iowa State musical ensembles travel to Chicago for the second President’s Concert. The performance is set for Sunday, Feb. 22, at 1:30 p.m. in Chicago’s Orchestra Hall at Symphony Center (downtown near Chicago’s Art Institute).

Internationally acclaimed bass-baritone Simon Estes, the F. Wendell Miller Distinguished Artist-in-Residence at Iowa State, will be appearing as a soloist with each of the ensembles.

“The Minneapolis concert was a moment of real pride for all three groups,” Wilgenbusch said. “It was the best music and performance that we would experience that year and I suspect that this year’s Chicago concert will be similar.”

It’s going to be a busy few weeks this spring for the Iowa State Singers. In addition to the President’s Concert, the group will perform in other venues on the way to Chicago. They will also be a featured performer at the American Chorale Directors Association convention in Sioux Falls, S.D., on March 5.

Throw in an on-campus farewell concert before the tour and the annual Madrigal Dinners in early January and it’s an intense opening to the spring semester.

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In addition to performances by the music ensembles, Iowa State President Gregory Geoffroy will address the attendees as will Michael Whiteford, interim dean of the College of Liberal Arts and Sciences.

James Rodde, professor of music, is the director of the Iowa State Singers, while Michael Golemo, associate professor of music, leads the ISU Wind Ensemble. Alison Gaines, assistant professor of music, conducts the ISU Symphony Orchestra.
Greetings from ISU Music and Theatre. I am delighted to send you news about the department through this new publication supported by the College of Liberal Arts and Sciences. I hope that you will enjoy reading about faculty, students, and alumni activities, and I encourage you to visit campus, take in a campus production or concert, or attend one of our off-campus events. Friends in the Chicago area will be able to hear student ensembles in Orchestra Hall in the President’s Concert on February 22, 2004. You can also visit us through our web sites (www.music.iastate.edu and www.theatre.iastate.edu). Thanks to all of you who have supported the department through your interest, gifts, and attendance at events. Please keep in touch.

Sue Haug, Chair

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Sonja Giles, flute
Michael Golemo, saxophone
Barry Larkin, percussion
Joseph Messenger, clarinet
Elizabeth Sadilek, flute
Bret Seebeck, French horn
Kevin Schilling, double reeds
David Stuart, low brass

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He has been writing musical compositions since high school, although he didn’t seriously begin composing until his undergraduate days when he began formal studies in composition. Since then, Jeffrey Prater has composed over 60 works in various genres. His compositions include chamber music, large ensemble pieces, art songs, choral works and sacred anthems. He has collaborated with colleagues and friends on a number of projects, including three choral works on text with Neal Bowers, Distinguished Professor of English. He has been commissioned for new musical works from a variety of sources including Iowa State musical ensembles and departments, churches, and state, national and international music organizations. He composes freely in both instrumental and vocal genres, but his experience as a singer and choral conductor (he was conductor of the ISU Chamber Singers from 1990-2000) has led him to compose a large percentage of his works for solo voice or vocal ensembles (with or without accompanying orchestrations).

Because of his excellent work as a composer, Prater, professor of music and chair of the Department of Music’s composition and theory division, was named the University’s Distinguished Humanities Scholar for the 2002-03 academic year.

“Some people express their innermost selves by writing. Others do so in art,” Prater said. “I happen to find it most rewarding and best in line with my talents and abilities to express myself, my ideas and emotion in musical sounds.”

During the 2003 spring semester, Prater had a better opportunity to do just that. With the award came a semester-long leave from his teaching and administrative duties which gave him additional time to pursue his creative interests as a composer. Prater is grateful for the award since “composing music at its best takes large blocks of uninterrupted time,” he said. “I can focus so much better as a composer under these circumstances, especially when I’m at work on a large or complex project.”

During his time away from his other faculty duties, Prater worked on a variety of compositions, including a commission for mezzo-soprano, flute and percussion. When he is composing, Prater prefers to proceed one piece at a time. However if he has a large on-going project, he will take time out to do smaller pieces in between.

That was the case when he was working on a 55-minute oratorio entitled “Veni Creator Spiritus” (Come Creator Spirit). That particular piece took four years and was what Prater termed a “massive effort.”

“It was a very successful expression of what I wanted to say,” he said. “The work to complete this piece was probably not unlike writing a large novel or a major work of non-fiction.”

“Veni Creator Spiritus” was premiered during the ISU Chamber Singers residency in Germany in June 2000. The piece is based on materials from an 8th century Gregorian chant and text of the same title. Whereas many composers find it helpful to work on various unconnected sections of a piece before putting them together in their final order at the end, Prater describes himself as a relatively “straight line” composer. It’s an approach he took when writing “Veni Creator Spiritus” and many of his other works.

“I start at the beginning and end at the end,” he said. “Although I sometimes get stuck for a time knowing what should come next when writing, having the piece unfold gradually and in proper sequence makes the most sense to me considering the way I seem to work best. Certainly, I’ll go back and revise the piece or parts of the piece when finished, and sometimes switch the orders of sections.”

“But I typically let the piece unfold as organically as possible when I’m composing.”
Back in 1990, Haug says that the administrative part of the job was fun. Since she was in an interim position, she didn’t have to deal with any long-term problems.

That all changed when the interim tag came off her title. Budget cuts and position freezes are the downsides to the job.

“It’s a particularly fun job when we have resources,” Haug said. “It’s less fun when you’re trying just to keep from going backwards too far. But no matter what the financial situation of the department is, this is a great job. The atmosphere here is wonderful. The people here work well together and they’re always thinking about students first. We have a really healthy collegial attitude that filters down to the students.”

Haug feels that continuing performing, even on a limited basis, has helped her continue to earn the respect of her fellow music faculty members.

“Faculty members like what I do on the stage,” she said, “and I think they appreciate the fact that I will still walk onto the stage and perform. For those in my profession, that’s the ultimate test.”

Just a little vacation from teaching.

That’s what Sue Haug was looking for in 1990 when she agreed to become the interim head of the Department of Music.

“Art Swift had chaired the department for 19 years,” Haug recalls, “and he was going on his first sabbatical in all that time. He asked me if I was interested in serving as the interim and I said, ‘Sure, why not?”

“At the time I was looking to take a break from teaching and I thought this was an opportunity that just wasn’t going to come up again.”

Funny thing happened though after a year. Swift came back from his sabbatical and decided he didn’t miss the administrative duties that much.

Now Haug is the long-term department chair, having served consecutively since 1990.

During her tenure, the professor of music has been active in fundraising for her department, helping raise over $1 million. She has been the driving force behind the establishment and continuation of the annual Scholarship Musicale events where faculty and students perform and interact with area donors.

She has also launched a variety of important initiatives for the department including the establishment of summer music camps, the “Celebrate America” concert series, and the President’s Concerts.

Her commitment to undergraduate education has led the department, which offers only undergraduate programs, to a level of excellence and opportunity usually found in much larger departments with substantial graduate enrollments.

These accomplishments were among the reasons why 12 years after she sought a little break from teaching, Haug has been recognized with the first ISU Foundation Award for Outstanding Achievement in Leadership. This award recognizes a department chair who has demonstrated exceptional leadership qualities in advancing the faculty, staff, students, and programs in his/her department.

“We have a really healthy collegial attitude that filters down to the students.”

“I’ve never thought of myself as anything but a faculty member,” Haug says. “I have tried to find time for performing, writing papers, doing service work and teaching, along with my administrative duties.”

Yes teaching. These days Haug looks upon her time in the classroom as a vacation from her administrative duties.

“If I could do half teaching, half administrative duties, this would be a great job,” she said.

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The very first Iowa State award for departmental leadership goes to music’s Sue Haug.

Efforts of Send a Piano to Havana. During the past eight years this organization has sent brigades of piano technicians to repair pianos in Cuba that have fallen into disrepair. It has also encouraged numerous major piano manufacturers to donate over 100 new and used instruments to Cuban schools and churches.

Despite the poor equipment, the Ames Piano Quartet found their students to be very gifted.

“They were playing advanced repertoire very well,” said William David, the ensemble’s pianist. “The teaching was very inspiring. They didn’t want us to leave.”

In addition to the lack of quality musical instruments, music instructors are in short supply. A majority of the instructors that Sturm and David saw were not professionals, but rather older students.

Throw in practice facilities with no windows allowing the outside traffic noise to come right into the room; it’s hard to see how the students could accomplish anything.

“Those are the kind of obstacles they have to overcome,” Sturm said. “In my life I don’t think I have seen anyone do more with less. They figure out how to squeeze water out of a stone.”

Both Sturm and David left the individual practice sessions and other teaching opportunities made a difference to the Cubans. And Sturm knows that the experience made a difference in him.

“They gave me the most wonderful feeling,” he said. “That teaching was worthwhile. I get that here (at Iowa State), but I got a huge dose of that in Cuba.”

While the Cuban music students may not have up-to-par facilities, the concert halls that the Ames Piano Quartet performed in were “stunning” according to David. The ensemble, which also consists of George Work, cello, and Mahlon Darlington, violin, gave three formal concerts in addition to their teaching load.

The group’s research indicates that the Ames Piano Quartet was the first American chamber ensemble to go to Cuba and perform in over 40 years.
Coming to college is an intimidating prospect for most college freshmen. For the freshmen members of the Cyclone Football “Varsity” Marching Band, that experience is magnified by an all-out blitz to learn the fundamentals and a whole halftime show in less than two weeks. Dave Gieseke, public relations manager of the College of Liberal Arts and Sciences (LAS), followed a typical freshman, mellophonist Ted Brimeyer of Ames. A complete version of Brimeyer’s first days with the Cyclone Marching Band is available online on the LAS news web site at http://www.las.iastate.edu/newnews/brimeyer1103.shtml. This is just one example of the type of stories that are available on music and theatre faculty, staff, students and programs on the LAS web site. Go to http://www.las.iastate.edu/newnews/musicindex.shtml and http://www.las.iastate.edu/newnews/theatre.shtml for feature stories and http://www.las.iastate.edu/newnews/musictheatreindex for upcoming events.

Freshman mellophone player Ted Brimeyer becomes an active member of the Cyclone Marching Band.

As a kid growing up in Ames, Ted Brimeyer would attend Iowa State Cyclone home football games at Jack Trice Stadium.

While he went to the games as a football fan, Brimeyer soon became a fan of another aspect of football Saturdays.

“Watching the Iowa State marching band actually got me excited about being in marching band at Ames High,” Brimeyer says. “I enjoyed watching them perform. It definitely made an impression on me.”

Brimeyer was a four-year member of the Ames Marching Band, the last two serving as the ensemble’s drum major.

Now Brimeyer turns his attention to the Cyclone Football “Varsity” Marching Band. Tuesday, Aug. 19, may have been the freshman’s first official day as a member of the group, but the double major in music and biology had been preparing for this day all summer.

“They send us the music before hand,” Brimeyer said, “so I have been trying to practice and familiarize myself with the music. Of course I have an advantage coming from Ames that I have been playing the Iowa State fight song for years.”

The first day was an easy one for Brimeyer and the rest of the marching band. Brimeyer was able to move into his Eaton Hall room in the afternoon before checking in and getting his instrument (he plays the mellophone). A general meeting was held that evening before the marching bands first joint music rehearsal.

But Brimeyer knows that this was just the beginning.

“This first week we’re scheduled for eight-hour days,” he said. “That’s very demanding both physically and mentally. In high school we had a week-long training camp, but it was only two hours a day. It’s definitely a step up from that experience.

“But I feel pretty prepared.”

Day 4

The first three days of training camp were spent on marching fundamentals. Those days are gone.

Now Ted Brimeyer and the rest of the Cyclone Marching Band are in tough preparation for the first home football game on Saturday, Aug. 29.

“I’m surprised at how quickly we’ve learned things,” Brimeyer said.

“We didn’t learn the routines this quickly in high school.”

Day 9

Despite marching a rehearsal to attend a class, Ted Brimeyer rarely missed a beat when he resumed practice just three days before the first home game.

“The first time through (the half-time show) was a little rough but it was OK after that,” he said. “I’m using my music a lot to figure out where I should be (on the field).”

Day 12

Finally, after all-day rehearsals, fighting 120 degree heat indexes and learning two whole routines, it’s game day for the Cyclone Marching Band and Ted Brimeyer.

“Surprisingly enough, I didn’t feel all that nervous,” he said. “There were definitely a few butterflies in my stomach probably caused by the fact that I’d never performed in front of such a huge group of people before, but I think my experiences as a (high school) drum major really helped me overcome my nervousness before the performance.”
Sarah Bauer's a practical individual. That's why she majored in chemical engineering.

But Bauer, a 2003 Iowa State graduate, also has a love for music. And that's why she had a second major at Iowa State.

"I started out solely as a chemical engineering major," Bauer said. "Music has always been a part of my life and I really wanted that to continue in college."

So in her sophomore year Bauer added a music major to her resume. And she's succeeded at both, having been named a Tau Beta Pi Laureate in 2002.

Tau Beta Pi, the engineering honor society, bestowed this recognition this year on only three students nationwide who excelled in areas beyond their technical majors.

An honors student in both the College of Liberal Arts and Sciences and the College of Engineering, Bauer was a top performer for both the ISU Orchestra and the ISU Wind Ensemble, where she was principal flutist and played the piccolo. She also maintained a Web site that is a comprehensive guide on how to select and purchase a flute.

In engineering, Bauer, May 2003 graduate, served on Iowa State's chemical engineering department curriculum committee and was active in a project to design and implement an electronic course evaluation system.

Despite all her activities in the College of Engineering, music was extremely important to Bauer.

"If someone told me to choose one (music or engineering), I don't know which I would pick," she said. "If I just chose to be an engineer and didn't have the emotional release that music gives me, then there would be no color in my life. "I don't find engineering very colorful. Some people do. I just haven't figured that out."

Bauer's love for engineering and music can be initially attributed to her parents. Her mother is a vocal music instructor, while her father is an engineer, who played piano and the trumpet in high school.

Her father was worried when Bauer decided to become a dual major in her sophomore year.

"His first concern was that I would miss out on some of the opportunities, like research and clubs, in engineering," she said. "But I don't think I have missed out on too much."

For Bauer the key to becoming a successful dual major at Iowa State was delaying that decision until her sophomore year.

"By doing that I got a lot of my chemistry courses out of the way," she said. "If I would have had to take chemistry, music theory and music history at the same time, I doubt if it would have worked out the way it has."

Forty-four days.

That's all it took for a trio of percussion students at Iowa State to form a group, write a musical composition, perform it and win an international competition.

The trio, juniors Nate Newhard and Clint Nieman and freshman Tom Rutkowski, won first place at the Percussive Arts Society International Convention (PASIC) in Columbus, Ohio in November 2003. The trio competed in the small ensemble collegiate division at the PASIC Marching Festival Drum Line competition.

At the competition, Newhard, Nieman and Rutkowski performed an original composition, “Pudding Cup,” written for marching percussion instruments. The three percussionists collaborated on the final version of the piece.

“We were never sure how it (‘Pudding Cup’) would turn out,” Nieman said. “But it all fell into place one day.”

Given the results, it doesn't seem possible, but on the last day of September the group had not yet been formed. Less than two months later they became international champions.

On Oct. 1, 2003, Newhard and Rutkowski started writing “Pudding Cup” with the intention of performing it at the PASIC competition. The trio is written in four movements. Newhard and Rutkowski wrote the first and last movements. The composition was completed when Nieman joined the group.
One Iowa State music group took the more traditional tour of Europe, performing and sightseeing in Germany and Austria. Another took a more unconventional approach with stops in Sweden, Finland, Latvia and Estonia.

Regardless of their destinations however, students and staff members of the Iowa State Singers and the ISU Wind Ensemble would agree on the end results. “I’m still getting e-mails from students every day about the tour,” said Michael Golemo, associate professor of music and director of bands, two weeks after the group’s return to Ames. “We had an eight-day tour and if we could have stayed another eight days they (the students) would have been thrilled.”

Both musical ensembles toured Europe immediately following the conclusion of the 2003 spring semester. The ISU Wind Ensemble primarily toured and performed in Germany and Austria, while the Iowa State Singers, under the direction of James Rodde, the Louise Moen Chair of Music and director of choral activities, chose instead to spend 12 days in Scandinavia and the Baltics.

“The students decided to go to these countries,” Rodde said. “It’s not the typical tour for a choral group, but there is a strong choral heritage in that part of the world.”

“Many people don’t know this, but there are more choirs per capita in Sweden than any where else in the world. Our guide in Stockholm told us that ‘everybody’s in a choir.’”

During their stay in Scandinavia and the Baltics, the 39 members of the Iowa State Singers gave nine performances, many in local churches in Stockholm, Helsinki, Tallinn and Riga. The ensemble met with Eskil Hemberg, current president of the International Federation of Choral Music, whose first American commission, “Signposts,” was by the Iowa State Singers in 1968.

But for Rodde and many of his students, the highlight of their European adventure was a day the group spent in the small town of Jurmala.

“When we go out on tour, regardless of if this is overseas or just in Iowa, I try to schedule a smaller community performance,” said Rodde. “I try to find somewhere along the way that the students can have a more intimate event.”

That was just the type of response the Iowa State Singers got at Jurmala. Not only did Iowa State’s premiere vocal ensemble perform before a packed house at a local church, but also they were treated to a reception, dinner and gifts.

The ISU Wind Ensemble had similar experiences during their performances at U.S. military bases in Germany and the Salzburg Cathedral in Austria.

The concert at the Salzburg Cathedral was a highlight of the tour according to Golemo. Mozart had performed and actually premiered many of his famous compositions at the church.

In Salzburg, the 46-member ISU Wind Ensemble performed during an evening mass and at a benefit concert for the cathedral’s organ afterwards.

“That concert was really special for the students because we were in such a beautiful and historic cathedral, performing as part of the Saturday evening mass and with such incredible acoustics. We had to perform an entirely different program than we prepared for our military base, and outdoor performances,” Golemo said. “It was incredibly memorable for all of us.”

Both Golemo and Rodde feel that such tours add to their students’ education.

“There’s a sign in the Union that says ‘going to college shouldn’t prepare you alone to earn a living, but teach you how to live a life,’” Golemo said. “These types of experiences make us all realize and appreciate different cultures and ways of life.”

Rodde says that these types of tours help bring the groups together both musically and socially.

“To paraphrase a student who went on the trip, ‘we grew more as a choir in 12 days than we did in a year,’” he said. “Some real deep expressiveness evolved through our performances during this tour. And the social aspect of growing together is something you can’t generally get simply rehearsing and performing on campus.”
Top actor

Kelly Bartlett has developed into one of the nation’s best college actors.

Sally Field told everyone “You like me. You really like me.”

Jack Palance did push ups. That Italian actor from “Life is Beautiful” jumped all over the stage.

Other famous actors cry and thank everyone they can think of when they receive an Oscar, Tony or Emmy.

Iowa State’s Kelly Bartlett laughed. “I couldn’t stop laughing,” the senior performing arts major from Cedar Rapids said.

Bartlett’s laughter erupted after she was named one of two top actors in the Kennedy Center/ American College Theatre Festival in April 2003, Washington, D.C. The award comes with a $2,500 scholarship and a lot of prestige. Bartlett is the first Iowa State theatre student to win the coveted Irene Ryan Acting Award and one of only two Cyclone actors to make it to the national finals.

It’s an award that Bartlett never thought she would win. It may sound like a cliche, but it was an honor just to be nominated.

“It’s just incomprehensible to me,” she said. “I never, ever thought I would be in this position.”

The shock was so great that all Bartlett could do was laugh. While she managed to thank her family, professors and others, she forgot to thank maybe the one other person most responsible for her award.

“I didn’t realize that I hadn’t thanked Ryan until the other winner thanked her scene partner,” Bartlett said. “She was a crier, but at least she thanked her partner.”

Ryan is Ryan Walrod, a performing arts major at Iowa State. Bartlett and Walrod performed a comedic scene from Jane Martin’s play “Jack and Jill”, a piece about a passive man and an aggressive woman on their first date, as part of Bartlett’s audition.

“I think that 85 percent of the reason I got as far as I did was because of the scene and the scene worked so well because I had a really wonderful scene partner,” Bartlett said.

That scene was one of two that Bartlett performed at both the national competition and a regional competition where she beat out 300 other student actors that were nominated from colleges and universities in eight midwestern states.

At both competitions, each actor presents five minutes of work consisting of two contrasting scenes at least one of which was to be performed with a student partner. No costumes can be used and the actor will be provided two chairs and a table.

Bartlett also performed a monologue from Margie Zohn’s “Joan.”

“It’s the story of a woman who’s experiencing an unwanted pregnancy and audience members can see it as either really dark or very comedic,” Bartlett said.

“You can chuckle at it, but realize that this is a very serious issue that a lot of women and men go through.”

Bartlett was initially nominated for the competition for her role in the ISU Theatre production of “Crimes of the Heart.” In that play Bartlett played Lenny, the oldest of three sisters who has stayed home to take care of her grandfather.

That role ultimately led to the Irene Ryan Award. But even after she reflects on her success, Bartlett still has trouble believing it.

“Sometimes I don’t think I’m a good actor, but rather a good storyteller,” she said.

Holiday tradition

Each year the notice would go out. The Iowa Arts Council was looking for artists to design an ornament that would adorn the White House Christmas tree.

Each year Bob Sunderman would get the invitation. And each year he declined.

Something changed last year. Not only did Sunderman decide to look into designing an ornament, but also the White House invited him to do just that as one of the State of Iowa’s representatives for the White House holiday tradition.

“I always thought about submitting something in the past, but just never did. This time I said I was interested and the White House sends me an invitation,” said Sunderman, assistant professor of music, who is in charge of scenic design and technical theatre with ISU Theatre.

“I’m not really sure how my design was chosen.”

Over the years, the White House Christmas tree has reflected both the times and tastes of the First Family. Jacqueline Kennedy began the tradition of Christmas tree themes when she decorated the 1961 Christmas tree in toy trimmings from the Nutcracker Suite by Tchaikovsky.

Today, the First Lady selects a theme and taps the talents of American artisans, who give life to the idea. First Lady Laura Bush chose a bird theme for 2002.

With the theme and specifications in hand, Sunderman started work on his Christmas tree ornament. His final version was the Gold Finch, the state bird of Iowa.

Sunderman’s ornament is made out of brass and has a three-dimensional look to it with wings coming out of the body. The ornament is painted golden to “make it stand out.”

“Oh on this one I actually did some painting so people could see what the bird really looks like,” he said. “Originally I thought about doing an ornament that featured a pheasant, but in the end I picked something that was more identifiable to Iowa.”

Sunderman says he has been making Christmas ornaments for some time with materials ranging from brass to silver. His past designs have included traditional holiday decorations to more abstract models.
Calendar of events Spring 2004

January 16-17
Madrigal Dinner
Great Hall Memorial Union
5:30 pm

January 29-31
Florence Symposium with John T. Spike
Thursday, Jan. 29—7:30 pm
Friday, Jan. 30—7:30 pm
Saturday, Jan. 31—7:30 pm

February 4
Artists-in-Residence
Shan-Hua Chien, National Taiwan Normal University
Martha-Ellen Tye Recital Hall
7:30 pm

February 6
ISU Honor Band
ISU Wind Ensemble
Stephens Auditorium
7:30 pm

February 7
ISU Honor Band
Stephens Auditorium
3 pm

February 8
ISU Honor Choir
Martha-Ellen Tye Recital Hall
7:30 pm

February 9
ISU Honor Choir
Martha-Ellen Tye Recital Hall
7 pm

February 13
ISU Symphony Orchestra
Martha-Ellen Tye Recital Hall
7:30 pm

February 14
ISU Weekend for Strings Concert
Martha-Ellen Tye Recital Hall
3 pm

February 19
ISU Jazz Ensemble I & II
Martha-Ellen Tye Recital Hall
7:30 pm

February 22
President’s Concert
Orchestra Hall, Chicago, IL
1:30 pm

February 27-28
Little Women
Fisher Theater
7:30 p.m.

February 28
Flute Festival

February 29
Little Women
Fisher Theater
2 pm

February 29
Concert Band
Symphonic Band
Student Ensemble
Stephens Auditorium
3 pm

February 29
Cantamus (Women’s Choir)
Martha-Ellen Tye Recital Hall
3 pm

March 1
Iowa State Singers
Martha-Ellen Tye Recital Hall
7:30 pm

March 5-6
Little Women
Fisher Theater
7:30 pm

March 7
Little Women
Fisher Theater
2 pm

March 7
Sonja Giles, flute faculty recital
Martha-Ellen Tye Recital Hall
7:30 pm

March 24
Steve Maxwell, tuba guest recital
Martha-Ellen Tye Recital Hall
7:30 pm

March 25-27
Emma’s Child
Fisher Theater
7:30 p.m.

March 28
Emma’s Child
Fisher Theater
2 p.m.

March 28
Lyrica (Women’s Choir)
Iowa Statesmen
Martha-Ellen Tye Recital Hall
3 and 4 pm

April 2
“Meet the Composer” Seminar with John Corigliano
Music Hall
1-4 pm

April 2
Works of Corigliano with ISU Ensembles
Stephens Auditorium
7:30 pm

April 3
Corigliano with Faculty Chamber Groups
Martha-Ellen Tye Recital Hall
7:30 pm

April 4
May Tsao-Lim, piano
Jin Young Park, piano
Martha-Ellen Tye Recital Hall
7:30 pm

April 6
ISU Flute Choir
Martha-Ellen Tye Recital Hall
7:30 pm

April 7
ISU Jazz Ensembles I & II
Martha-Ellen Tye Recital Hall
7:30 pm

April 17
SOV presents Fiddler on the Roof
Stephens Auditorium
2 pm

April 17
VEISHEA Carillon Concert
Stanton Memorial Carillon
2:30 pm

April 18
Basically Baroque
Martha-Ellen Tye Recital Hall
7:30 pm

April 20
Ames Piano Quartet
Martha-Ellen Tye Recital Hall
7:30 pm

April 22
ISU Wind Ensemble
Martha-Ellen Tye Recital Hall
7:30 pm

April 22-24
Glengarry Glen Ross
M-Shop, Memorial Union
7:30 pm

April 23
ISU Percussion Ensemble
Martha-Ellen Tye Recital Hall
7:30 pm

April 24
ISU Choral Masterworks Concert
Stephens Auditorium
7:30 pm

April 25
Concert Band, Symphonic Band
Stephens Auditorium
1 pm

April 25
Glengarry Glen Ross
M-Shop, Memorial Union
2 pm

April 25
Carillon Concert
Stanton Memorial Carillon
3 pm

IOWA STATE UNIVERSITY
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