IN THE FOOTSTEPS OF BACH
Dr. Brett Wolgast, Velma MacMillan Assistant Professor of Piano and College Organist

In the summer of 2015, I had the great privilege to travel to Germany with my wife, Marita, Teaching Artist in the Music Dept., and daughter and new son-in-law, Kirsten (Coe 2012) and Thomas Callahan, for a two-week excursion. Among the primary goals of this trip were to visit cities we had not been to before, and particularly to experience the locations where Johann Sebastian Bach lived and worked. I also hoped to see, hear, and play some of the instruments still in existence that he had also played.

Much of our time in Germany was spent in the state of Thuringia, birthplace of the great composer and the location where he spent a good portion of his early and middle musical career. Bach was born in Eisenach in 1685 where his father was employed as a town musician. His birth-house, remarkably, is still standing, recently restored, and is now part of a larger, interactive museum dedicated to the musical family. In addition to the house and museum, we also toured the Wartburg Castle on the outskirts of the city. The castle is famous as being the site where Martin Luther hid from church authorities during the 16th century Protestant Reformation, and where he also translated the New Testament into the German language.

We traveled next to Arnstadt, a nearby city where Bach held his first position as an organist in the town’s primary church. I had the great privilege to play this organ built by the late 17th century organ builder, Wendt. Bach played this instrument during his tenure there. About 60% of the instrument is original from Bach’s time and the organ has recently received an historic restoration. This magnificent instrument is found in the second balcony of this beautiful church.

While Bach was organist in Arnstadt, he petitioned the city officials for a leave of absence to travel 200 kilometers north to the city of Lübeck in order to meet and learn from the great North German composer and organist, Dietrich Buxtehude. Buxtehude was the director of music at the Marienkirche, a church famous for its Abendmusik concerts presented annually for four or five Sundays prior to Christmas. It is a concert series that continues to this day. The city council agreed to give Bach a one-month leave of absence to make this trip. However, Bach ended up staying over four months, and upon his return, he was promptly imprisoned for his infraction! Despite these difficulties, Bach’s visit proved to be an important step in his musical development. The city of Lübeck, unfortunately, was heavily bombed during WWII leaving many of the historic buildings damaged or destroyed. The famous St. Mary’s Church, Germany’s second largest Protestant edifice has been almost completely rebuilt and restored since the war. However, the two historic organs from the Baroque era did not survive the bombardment. Today, they have been replaced with historic replicas.

Following his position in Arnstadt and a short-lived post in the nearby town of Mühlhausen, Bach accepted the position of Kapellmeister for the Duke of Weimar. It was here that the majority of his organ works were composed. Weimar is a city with a vibrant history of great music and great literature, from Bach and Franz Liszt to Goethe and Schiller. While the Duke’s castle is no longer intact, the city is overflowing with museums, statuary, and artwork of its significant historic past. Visits to the Goethe House and Museum, tours of several churches...
filled with paintings by the famous 17th century artist, Cranach, and a moving visit that my daughter and her husband did to the WWII concentration camp in nearby Buchenwald were highlights of our time in this city.

Following his tenure in Weimar, Bach became the court composer at Cöthen, and then assumed the prestigious post as Cantor for the city of Leipzig. There he taught music at the Thomaskirche school and oversaw the music for all the principal churches of the city. Bach held this post from 1723 until his death in 1750. Despite also suffering much from WWII attacks, the city of Leipzig has experienced a significant renaissance, reestablishing itself as one of the most vibrant and important cultural centers in Europe. In addition to the many Bach sights, the city also boasts the Felix Mendelssohn-Bartholdy House and Museum, the famous University of Leipzig, the Gewandhaus concert hall with its famous orchestra, and the Grassi Museum of Historic Instruments, one of the largest collections in the world! Bach’s grave is located in the chancel of the St. Thomas Church. We were fortunate to be in the city for the final concert and graduation service for the 12-graders of the famous Thomanerchor, the boy choir of the St. Thomas school celebrating this year its 850th anniversary.

Near the end of Bach’s life in 1746, he was contracted to survey and assess a new organ built by the famous firm of Hildebrandt, in the nearby town of Naumburg. This instrument in the Wenzelskirche is considered today to be the most historically authentic of instruments from Bach’s time. With the exception of now having an electric blower to provide the wind for the pipes, the instrument is completely as it was when Bach himself played. I had the great fortune of having a full two hours to play and experience this incredible instrument—one of my lifelong dreams and an incredibly thrilling and humbling experience!

In addition to visiting many of the famous Bach sights in east-central Germany, we were also able to spend several days in the great capital city of Berlin. There, visits to the Reichstag, Brandenburg Gate, Tiergarten Park, Checkpoint-Charlie and other WWII sites and museums, and the iconic TV-tower with its panoramic views of the city, were highlights. Our final day in Germany included a short tram ride to the city of Potsdam, home of Frederick the Great and what seemed like an important castle or building of significance on every corner.

I would like to again thank Coe College and the MacMillan Endowment fund for their financial assistance in making this trip to Germany a reality. It was truly a life-changing experience and one that will forever influence my understanding and teaching of the music of Bach and the Baroque era.
OCTOBER 2015
ALUMNI JAZZ CAFÉ:
Alumni, Faculty and even a current student came together on October 18, 2015, to share some great jazz tunes with their audience on Sinclair stage as part of the Homecoming festivities.

1) John O’Connell’76, drumset; Kevin Preslan’08, saxophone. 2) Denny Redmond’76, piano; Professor, Chris Bird, bass. 3) Professor, Dr. William Carson.
4) Steve Kennedy’78. 5) Emeritus Professor, Dr. Jerry Owen.

NOVEMBER 2015
For the first time since 1990, the Coe Departments of Music and Theatre presented a musical during fall term. Sondheim’s Merrily We Roll Along was conducted by Dr. Michelle Blair, during her first term at Coe, with additional vocal coaching by Dr. Songer.

Coe once again had a remarkable showing at the Iowa Collegiate Honor Band, with 14 members of the Concert Band selected for membership in this state-wide honor ensemble.
For the first time in the history of the College, the Coe Music Department took five major ensembles on tour together over winter break! The Coe College Chorale, Concert Choir, Symphony Orchestra, Jazz Band, and Concert Band all shucked their winter gear and headed to the tropics for New Year’s! We spent seven days in beautiful Costa Rica, giving free concerts, exploring the country’s diverse ecosystems, and learning about the rich cultural and geological histories of this vibrant nation.

A - Our journey began on December 30, 2015, when we landed in San Jose with all of our personnel and instruments safe and sound. The following day brought our first performance, with a large and growing audience in a festive setting in a busy shopping mall in the nation’s capital.

B - After the concert, we returned to our hotel, where our hosts threw a memorable New Year’s Eve party for our entire group.

C - While in the San Jose, we toured the city, visited historic churches and landmarks, and enjoyed the stunningly beautiful and warm weather! One highlight was the tour of Magmatica, a new interactive museum designed to teach tourists and locals alike about the formation of Costa Rica’s landscape from tectonic plate and volcanic activity.

D - Shortly thereafter, we packed up and headed for the Caribbean coast for a three-day adventure in the rain forest! Our outdoor concert in La Fortuna’s town square was very well attended, and our audience continued to grow as families walking around the town center were drawn in by the music. The audience at this concert was especially delighted with the Concert Band’s rendition of tunes from Star Wars and became very animated when Dr. Carson used the Imperial March as a surprise encore! When we were not rehearsing or performing in La Fortuna, our activities included nature hikes through a wildlife preserve, basking in the hot springs, and zip lining through the rain forest canopy.

E - In a country with some of the greatest bio-diversity in the world, many of the highlights were getting close to nature. One of the most enjoyable ways to do that was our river rafting experience.

F - Our final leg of the trip took us to the Pacific coast, where we stayed in Quepos for two days. While there, we gave a concert at a local youth community center, where the audience was especially warm and welcoming.

Several audience members got up in the middle of the Jazz Band’s performance and started dancing in the aisles, and the community center’s staff and our students started an impromptu dance party together after the concert had concluded!

G - The remainder of our time on the Pacific coast included a wildlife-watching hike through the dry forest of Manuel Antonio National Park that culminated in a trip to the gorgeous beach, Playa Manuel Antonio.

The people of Costa Rica could not have been any more welcoming and kind to us during our stay, and we are so grateful for their warmth and hospitality! From our very first day, they taught us the meaning of the nation’s motto, Pura Vida, which means “pure life.” It was a pleasure and an honor to live the Pura Vida lifestyle for one week and to share our love of music with others.
From Left to Right: Jeremiah de la Peña ’19, Gillian Brown ’18, Eric Carson ’18, Heidi Graff ’19, Janelle Oster ’19.
**JANUARY 2016**

In January 2016 Pearl M. Taylor Professor Emerita Margie V. Marrs taught an introductory Alexander Technique workshop and a voice master class as part of the Mississippi Voice Symposium & Institute at Mississippi State University in Starkville. Former Coe music faculty member Dr. Tara Warfield coordinated and hosted the event.

**FEBRUARY 2016**

**FRIDAY, FEBRUARY 19, 2016 @ 7PM, RECEPTION IN THE ALUMNI HOUSE**

In February 2016, the Coe College Symphony Orchestra launched a new annual concert series entitled “Faculty and Friends of Music!” Sponsored in full by the Friends of Music at Coe (FOMAC) organization, this concert series brings together students, faculty members, and community members for an out-of-the-box orchestral experience. The crux of this series is to feature the Coe Music Department faculty as well as facilitate direct student-faculty interaction and hands-on learning. We bring in Coe faculty members to play alongside their students, so that Coe students can learn about ensemble leadership by example. Further, we invite a different faculty member each year to perform as a soloist with the orchestra. This February, Dr. Brett Wolgast performed Handel’s “Cuckoo and Nightingale” Organ Concerto with the CCSO! Finally, we endeavor to get out of our comfort zones with this series and bring audiences new and different concert experiences. For our inaugural concert on February 19th, we performed Haydn’s Symphony No. 89 with no conductor! Thank you to all who made the first annual Faculty and Friends of Music concert possible, and we hope you can all join us again next spring!

**JAZZ SUMMIT**

Jazz Summit 2016 featured trumpeter Marques Carroll with the Coe College Jazz Ensemble, under the director of Assistant Professor Steve Shanley. More Jazz Summit details below, in the article about jazz activities.

**MARCH 2016**

On Thursday, March 17, the vocal/choral faculty members, assisted by piano faculty members, gave a most memorable recital hour performance of cabaret-style music, including musical theatre, Beatles, and even music of Linda Ronstadt. Pictured from left to right are Mr. Shanley at the piano (Mrs. Titus and Mrs. Wolgast also performed), Lynne Rothrock, Dr. Falk, Dr. Songer, Dr. Holmes-Bendixen, and Lisa Neher. The cabaret was a smash hit and will be repeated with more publicity next time! A great show!

On March 19, Coe’s New York Term music professor, Daniel Kelly, brought his New York jazz quintet to Coe to perform “songs of Coe” that he had composed, inspired by interviews he had conducted on Coe’s campus the preceding fall. Many Coe musicians were quoted, as well as President McInally and numerous other Kohawks.

On March 23, Friends of Music sponsored a visit by trumpet artist Keith Benjamin. Benjamin performed a short recital with Mrs. Titus as his accompanist and even a duet with Mr. Naylor, before working with the brass sections of the band and orchestra.

The theme for this year’s festival was Piano Ensemble Music by Eastern European composers from the 19th and 20th centuries. The keyboard students and faculty presented two concerts on January 22-23, 2016. Each concert included piano duets, two-piano/4-hand pieces, and 2-piano/8-hand pieces, by composers including: Dvořák, Mussorgsky, Smetana, Rachmaninoff, Borodin, and Tcherepnin. Both concerts were well attended and a tremendous success! The festival not only provided enjoyable concerts for the Coe and Cedar Rapids communities, but was also a rewarding and fun experience for both the students and the faculty. It is our plan to make the Keyboard Festival an annual event in the life of the Coe Music Department.
On March 28, the Friends of Music at Coe sponsored a duo piano performance by renowned artists Gustavo Romero and Massimo Somenzi. The duo performed the music for two pianists of Muzio Clementi in its entirety. This spell-binding performance was part of a national tour by these impressive artists. Also on display, along with the virtuosity of the artists, was a fortepiano replica built by Coe’s piano technician and music librarian, Rich Adkins.

April 2016
The 2016 Coe College Festival of Bands featured new music by our guest composer David Shaffer, as well as by Coe’s new composition instructor, Josh Reznicow.

Dr. Carson’s conducting is almost as colorful as tech director Bob Benson’s lighting!

On April 16, Assistant Professor Loralee Songer presented a vocal recital with faculty collaborators. Performers included (from left to right):
Piano instructor Marita Wolgast, Flute instructor Shivhan Dohse, Orchestra director Michelle Blair, Dr. Songer, Cello instructor Amy Phelps, and Clarinet instructor, Dr. Carson.

Concert Choir, under the direction of Dr. Falk presented its spring program on April 17 in Sinclair.

This was the first performance with the new choir folders donated by Susan Storm, daughter of the legendary Coe Choir director, Prof Ray. Each folder, on the inside, bears the following dedication, this picture of Prof Ray, and a short biography.

MUSIC DEPARTMENT AWARDS
April 2016: (From left) Kailey Braff ’18, Carrie L. Mack Prize, Eleanor Taylor Research Prize, Paul S. Ray and Eleanor Taylor Prize; Michael Woodruff ’19, Velma J. MacMillan Prize, David Zang ’17, Phi Mu Alpha Sinfonia Chapter Composition Prize; Sarah Jackson ’16, Beta Kappa Chapter of Phi Mu Alpha Sinfonia Prize for Outstanding Contribution by a non-major 3rd or 4th year and Phi Mu Alpha Sinfonia Prize for Outstanding senior jazz musician; Rachel Tollesrud ’18, Beta Kappa Chapter of Phi Mu Alpha Sinfonia Prize for Outstanding Contribution by a non-major 1st or 2nd year; Amanda Huemann ’17, Pi Kappa Lambda Membership, Paul S. Ray & Eleanor Taylor Prize, Edna Mae Sila and Alma Turechek Mu Phi Epsilon Award, Brianna De Jong ’16, Pi Kappa Lambda Membership, Paul S. Ray & Eleanor Taylor Prize, Edna Mae Sila and Alma Turechek Mu Phi Epsilon Award, Phi Mu Alpha Sinfonia Chapter Prize for Outstanding Music Education Major, Nelle L. Erwin Prize; Sam Vaske ’16, Crawford Music Prize.
MAY 2016

1. **2016 MUSIC GRADUATES** Back Row: Jordan McLaughlin, Brendan McLean, Dani Swiatek Front Row: Jeff Stobb, Brianna De Jong, Sarah Jackson, Sam Vaske

2. **COE CONCERT BAND AT COMMENCEMENT**

3. **STEVE SHANLEY** was featured at the convention of the Iowa Bandmasters Association as the guest conductor of one of the 2016 Iowa All-State Jazz Bands.

4. **JAZZ HISTORY MAY TERM** Dr. Carson’s May Term Jazz History course enjoyed their pilgrimage to the American Jazz Museum and the Blue Room in Kansas City. They took a moment to pose in front of the Charlie Parker memorial at the museum.

JUNE 2016

**ORGAN PROJECT CONTINUES**

Coe’s historic Skinner organ is undergoing a million-dollar restoration, bringing it back to the historic glory it displayed when it was dedicated as the Cedar Rapids Memorial Organ in 1929. The next step is to restore the console. Any idea how hard it is to move a 1500-pound console from the pit of Sinclair, to the stage, into a truck, and then to Chicago to Jeff Weiler’s (’81) shop? This picture of Coe physical plant employees, using a forklift and the rental truck’s tailgate lift, should give you some idea!
TRANSITIONS

MARGARET HAUPТ
NOVEMBER 26, 1940 - APRIL 8, 2016
On April 8, 2016, Coe College lost a great supporter, Professor Emerita Margaret Haupt. Margaret, who taught at Coe for 40 years, retired in 2006, but remained involved in the life of the campus, and in particular with music events on campus. A long-time member of Friends of Music at Coe, Margaret was excited to learn, in 2014, that the Coe Bands were planning a trip to Poland, the Czech Republic, and Germany. She decided to join the trip as a non-performing traveler, and was a wonderful addition to our group. It was an honor and a pleasure for faculty and alumni to get to know her better, and for current students, who didn’t arrive at Coe until after her retirement, to meet her. Friends of Music was included among the designations for memorial gifts, and we have already received several extremely generous gifts in memory of Margaret. In recognition of the time we spent together in Prague, the Concert Band dedicated its commencement performance of David Shaffer’s New World Variations, which is based on a theme from the Czech composer, Dvořák, to Margaret.

Paul Smoker
(1941-2016) - TRUMPET, COMPOSER, EDUCATOR.
On May 14, 2016 the Coe College Music Department lost a member of its family. Paul Smoker, who taught at Coe from 1976-1990 passed away at his home in upstate New York after living with the aid of an artificial heart since 2009.
Dr. Smoker was born in Muncie, Indiana, but grew up in Davenport Iowa and first started performing in jazz clubs just across the river in Rock Island and Moline Illinois at age 14. He then studied trumpet and music education at the University of Iowa, earning a B.M. in Music Education and Performance, an M.A., M.F.A. and a D. M. A. in performance and pedagogy. Though in order to earn his degrees he studied classical music, his passion was jazz.
In his years at Coe, he taught Trumpet, Improvisation, Music History, Jazz History, along with directing the Concert Band and Jazz Band. He also developed a Jazz Major and started a new contemporary music group with other Coe faculty members, Jerry Owen, Margie Marrs and his wife, then Bev Avery, called SOMA. In the early 80’s, he founded another group, The Paul Smoker Trio, which included Ron Rohovit and Coe alum, Phil Haynes’83. The group recorded five albums and performed in jazz festivals in the US and internationally.
In addition to Coe, Smoker taught at University of Northern Iowa, University of Wisconsin- Oshkosh, and Nazareth College (Rochester, New York). Smoker recorded more than fifty albums as the leader of his own groups as well as with many artists, such as Anthony Braxton, Gregg Bendian, Damon Short and Randy McKeen. The Paul Smoker Notet, established in 2003, included Smoker, Drew Gress and Coe graduates, Phil Haynes’83 and Steve Salerno’83. The group released recordings in 2012 and 2013.
His talents and contributions to the music community will be greatly missed.

Piano instructor, Abbie Brewer, her husband Jim, and sons Alex and Josh welcomed baby girl, Karina Noelle, to their family on May 27, 2016.
Technical Director and Electronic & Business Music Instructor, Bob Benson ’06, his wife, Kayla, and daughter Maddie, welcomed baby boy, Jackson James to their family on March 30, 2016.
The Batоn is Passed
At the end of June 2016, Dr. William Carson will complete his most recent three-year term as department chair. Dr. Brett Wolgast will take up the reins in July, for his first three-year term as department chair.
JAZZ EDUCATORS OF IOWA-HALL OF FAME
STEVE SHANLEY - 2016

Steve Shanley is an assistant professor of music at Coe College (Cedar Rapids, IA), where he coordinates the music education and jazz studies programs. Prior to his full-time appointment to Coe, Shanley spent 10 years teaching music at Washington High School in Cedar Rapids. Groups under his direction earned over 40 Division I ratings, and over 75 of his students were selected for the Iowa All-State Band and Jazz Band. Shanley’s band qualified for the Iowa Jazz Championships every year and was the only 4A band to place in the top six each of his last nine years. Additionally, his band was selected twice as the featured jazz ensemble at the Iowa Bandmasters Association conference, performed regularly at the Gallagher-Bluedorn Performing Arts Center Crème de la Crème concerts, and was chosen to play for President George W. Bush. When the International Association for Jazz Education (IAJE) filed for bankruptcy in 2008, Shanley led the efforts to reform Iowa’s IAJE unit into what is now the Jazz Educators of Iowa. During his two years as the founding president of JEI, the organization made substantial improvements to the All-State Jazz Bands, including the addition of the 3A ensemble, streamlined audition requirements, and implementation of reference and play-a-long recordings.

Shanley continues to be active in jazz education at the middle school, high school, and collegiate levels. Under his guidance, the Coe College Jazz Summit has become one of the nation’s largest educational jazz festivals, involving over 2,000 middle and high school students each year. He presents regularly at music education conferences on topics such as beginning jazz band strategies, high school jazz rehearsal techniques, rhythm section considerations, and improvisation concepts. Shanley is in demand as a guest conductor and adjudicator, and he has been invited to work as a clinician with over 75 middle and high school jazz programs in Iowa. He recently contributed to the second volume of Teaching Music Through Performance in Jazz(GIA Publications), was the rhythm section editor for James Dreier’s Latin Jazz Guide (Hal Leonard Publications), and was hired by Educational Testing Service (ETS) to write jazz pedagogy questions for the Praxis II examinations. Shanley is an artistic advisor and was a founding director and committee chair for the Corridor Jazz Project, which pairs professional jazz musicians with Eastern Iowa high school jazz bands for a CD recording and concert. He is the director and co-founder of the North Corridor All-Star Jazz Ensemble, which features the top high school musicians from the I-380 corridor on the main stage of the Iowa City Jazz Festival each summer. He is currently Vice President of JEI and Co-Chair of the Iowa Jazz Championships.

In addition to teaching, Shanley plays piano for the Rod Pierson Big Band, ¡Ritmocano!, Orquesta Alto Maiz, Local on the 8s, Christopher’s Very Happy Band., and various other solo and small-group jazz engagements. Middle schools, high schools, and collegiate ensembles have performed his jazz arrangements, and over 1,000 of his works have been performed by musical ensembles throughout the United States, Asia, and Europe. Shanley earned a B.M.E. from the University of Northern Iowa, M.Ed. from the University of Minnesota, M.A. from the University of Iowa, and completed Ph.D. coursework at the University of Iowa.
ENSEMBLE UPDATES

JAZZ BAND ACTIVITIES:
The Coe College Jazz Band enjoyed another year playing diverse repertoire in a variety of settings with some of the nation’s finest musicians. In November, Coe and Washington High School teamed up for their annual Java and Jazz program, and this year the students worked with Cedar Rapids native Bret Zvacek. Zvacek, who is widely recognized for his teaching, trombone playing, and composing, spent two days giving clinics on the Coe campus and was the featured performer on a concert at Washington High School. Over winter break, the Jazz Band joined the rest of the music department for a tour of Costa Rica (read about that tour elsewhere in this newsletter!), and upon returning, they began preparing for the annual jazz festival. The Jazz Summit, held each February, has become Iowa’s largest educational jazz festival and is among the largest in the country. Over 2,000 middle and high school students came to campus in late February to work with a panel of clinicians, and the Coe Jazz Band teamed with featured trumpet player Marques Carroll for the Grand Finale concert. Shivhan Dohse, Coe’s new flute instructor, joined the band in their final concert and performed Duke Ellington’s “Bourbon Street Jingling Jollies,” and the band concluded its year at a recording session with a professional sound engineer. Contact Steve Shanley (sshanley@coe.edu) if you’d like a copy of the CD!

(Attached Photo: Student Jubril Awe (left) and guest artist Marques Carroll rehearse for the Jazz Summit.)

COE COLLEGE SYMPHONY ORCHESTRA

We have had a terrific year in the Coe College Symphony Orchestra! Over the past two terms, we have given three symphony orchestra concerts, two string orchestra performances, seven pit orchestra shows, and three appearances on tour in Costa Rica! It has been a busy season, and we have enjoyed every minute of it! In addition to expanding our performance schedule, the CCSO has also witnessed many new developments this year, which have advanced the mission of our ensemble significantly. In the area of community engagement, we initiated our annual All State Strings Workshop for area high schoolers in September and rolled out our Corridor Music Fellowship in April. To facilitate students’ hands on learning through collaboration with Coe faculty members, we launched the new Faculty and Friends of Music concert series in February with the support of FOMAC. And to create new opportunities for student performances, we started our spring semester with auditions for the CCSO Solo Competition; our first place winner, senior Vocal Music Education major Sam Vaske, dazzled the audience at our season finale concert “American Voices” with her performance of two Italian opera arias. We are already looking forward to next year and are wishing everyone a safe and fun.
We have arrived at the eighth anniversary of Cedar Rapid’s historic flood. I have indelible memories of the events just before, as well as the aftermath of the flood, which I wish to relate. I am grateful to Coe College’s Music Department to have a forum in which to tell this story. As you will see, I am also extremely grateful to my wife for a very important phone call.

I have been instructor of percussion at Coe College since 1991. This appointment came three years after my winning an audition to become Principal Timpanist of the Cedar Rapids Symphony Orchestra (now Orchestra Iowa). After several years as a middle school band director in the area, the Coe position became the lynchpin of my teaching activities. In 1998 I founded the New Horizons Band of Cedar Rapids, which met for weekly rehearsals in Marquis Hall until the fall of 2015, when we moved to the Scottish Rite Temple. In addition to my percussion duties at Coe I have also taught music appreciation classes, directed the Coe Concert Band for a term while William Carson was on sabbatical, and for the last decade have taught an elective class in film music, with both historical and hands-on elements.

Another facet of my position at Coe has been the opportunity for travel, making five musical tours over the years with the Coe Concert and Jazz Bands, to the UK, Hawaii and South Korea, Taiwan and Hong Kong, New Orleans, and Eastern Europe (Warsaw, Krakow, Prague and Berlin).

The fun of sharing these musical journeys with such a diverse group of students, alumni, faculty and other interested parties become important memories in one’s life. One of mine: while driving the band’s equipment truck in the UK, I had to make a 15-minute detour on the way to our concert at Edinburgh Castle because of an impossible right turn. We arrived with no time to spare. Life gets really interesting at these moments!

For the 2003-2004 season the Cedar Rapids Symphony was resident in Coe’s Sinclair Auditorium while the Paramount Theatre was given an extensive remodeling. At that time I gained extra duties with the orchestra as a general liaison with the college, mostly in the form of logistical duties (i.e. moving drums). These duties would unexpectedly return for me in a few years’ time.

On Thursday, June 12, 2008, I had a free morning ahead after I saw my wife Anita Tucker off to work at 8:30A. Anita is Associate Concertmaster of Orchestra Iowa, but her day job is as a paralegal for a law firm in downtown Cedar Rapids, directly across the street from the Paramount Theatre’s marquee entrance. At 8:45 that morning Anita called to tell me (in an urgent voice) that the Cedar River was expected to flood over its banks, that members of her law firm were busy moving records up from the basement to upper floors of their building, and that I should get down to the theatre to do something about the timpani! Click.

I immediately called the orchestra’s office phone and was told by a young lady that the person in charge (our interim Executive Director) was busy coordinating efforts to move various items to the upper floors of our administrative building (the Fawcett Building, now called the Symphony Center), and that she would give him the message to call me. I was almost out of the door when he called back,
telling me that the timpani and other stored instruments had not been moved. Would I volunteer to come down and help in their efforts to move equipment to safety? I was in my car and on I-380 at trans-legal speeds in an instant.

Arriving at the Fawcett Building at 9A, I spent the next 20 minutes moving office equipment from the basement to the 3rd floor while the key to the instrument storage room was brought over from the Five Seasons Center (that was the system in those days) and a crew of volunteers was assembled to help me. When finally I was summoned to the Paramount’s stage-level storage room, I met my three-person crew. The interim ED told me: “Don’t worry about the piano or the harp. After you move the timpani, save every instrument that you can.” After which the person with the key told us that we had about 15 minutes in which to do our work.

Besides my crew of instrument movers, my main asset was the Paramount Theatre’s backstage elevator, original to the building in 1928. I didn’t think that the larger two of the timpani would fit in this elevator; when these four Adams Philharmonic Light timpani (also known as kettledrums) arrived in 1999, the smaller two drums went by elevator to storage on the sixth floor; the larger two were stored underneath the stage, near the organ console. But one by one, starting with the smallest drum, I made trips up to a second-floor loft that overlooked the backstage area, all that was left of the upper floors after the renovations in 2003-2004. The largest drum scraped metal on metal as my crew members held the doors open as widely as possible. Then came the parade of other instruments, as I had been instructed: the chimes, xylophone (tipped on end to fit into the elevator), glockenspiel, two gongs and one gong stand (the other didn’t fit), the fifth and smallest timpano from our older set of Ludwig timpani, and our celesta, the little keyboard instrument famous for its first use by Tchaikovsky in “The Nutcracker”.

While I was making trips in the elevator, my crew had been bringing instruments from the storage room. One crew member had to take the bass drum, mounted in a large circular suspension stand and unable to fit into the elevator, down the alley to the larger elevator in the Fawcett Building. But as we all got what turned out to be a final look in the storage room, I saw a large container that I knew held the orchestra’s music stand lights and attendant power cables. Dropping to all fours so as to see beyond the portable racks of chairs and music stands, I saw a long black case that I knew held our contrabassoon, the largest (and not the cheapest) of the woodwinds. As synchronicity would have it, just at that moment one of my crew asked “What’s in that box?” referring to the music stand lights. If I hadn’t gotten low enough to see past all of the racks, we would have said goodbye to a $20,000 contrabassoon.

When I came down from that load I intended to grab the box of stand lights. Instead I was met by the man with the key, who said: “You’re done. Power is being shut off and we’re evacuating the building. You need to leave now.” I complied and walked away. It was 9:35, 50 minutes after Anita’s call.

The next morning was when the world saw that downtown Cedar Rapids was now a wide spot in the river. For the next five days Anita and I pondered whether or not the instruments had been left high enough. I tried not to get my hopes up...

When word came that the barricades into downtown had been lifted, I raced to the Paramount in old clothes and with flashlight and camera in hand. To judge by the footprints in the toxic slime that covered the stage I was only the second person in. When I got to the loft area I could see the instruments perched nine-and-a-half feet above the stage, and the water line about a foot below. Whew!
For the next three days I stood vigil in the backstage area, campaigning when possible to get equipment and manpower on to the scene; the whole building already reeked of mildew, and several of the instruments were susceptible to damage. On the fourth day two items arrived: a fifty-foot extension boom crane and a scissor lift. With the boom crane as close as it could get at the garage door entrance, the boom was about five feet short. But the scissor lift did the trick. We placed some pieces of stage risers to form a partial ladder, and started to bring the instruments down. Chimes and harp (which someone had stored in the loft before I got there) were quite unwieldy, but the timpani, at 200 pounds per drum, made for the trickiest load! My crew of seven non-English speaking workers were great at taking my sign-language instructions on where and where not to grab the instruments.

When we had everything down a truck moved all of the instruments to Sinclair Auditorium, where Margie Marrs, then Chair of the Music Department, had granted my request for temporary storage. This became, however, a four year residency at Coe College, graciously hosting Orchestra Iowa (as it was now called) as the Paramount went through the long process of repair and revitalization. The orchestra and the music department negotiated a schedule that was fair to both constituents, but not one Coe music ensemble (bands, orchestra, choirs) was unaffected by this arrangement. For those four seasons Coe music students formed the labor force for stage set-ups and tear downs for the orchestra’s services.

None of the orchestra’s instruments in my care suffered the least damage, and all went right back into regular use, where they remain today. At one point I was shown the insured value of the instruments that were saved. Without the harp, the total was $62,500; the timpani alone were $28K. The harp adds another $20K. But the timpani that I play on are beyond cash value to me; they are the crown of my playing career. I am ever grateful that my wife got me motivated on that eventful morning.
COE MUSIC GRADUATE, BETTY J (LEVSEN) REMLEY ’39 HONORED FOR HER WORK IN MUSIC

We were pleased to hear that Betty J (Levsen) Remley ’39 was honored recently. She received the Anamosa Music Boosters Ambassador Award for her lifetime of dedication to music. She served as the director of the Congregational Church choir there for 60 years. She says of the experience, she “enjoyed every minute of it!”

During her time as a Music Major at Coe, she studied voice with Prof. Paul Ray, she sang in his choir and madrigal group, and she studied piano under Alma Turechek. During her freshman year at Coe she became friends with fellow graduate of the Coe Music class of 1939, Marjorie Deacon Cresswell. In addition to studying music together, they were both members of the Tri Delta sorority.

After college, Betty taught at Nora Springs and Elkader before settling in Anamosa after the war. In addition to the many years she spent sharing her talent and love for music directing the choir at the church in Anamosa, she said, “I did a lot of accompanying in the high school, both vocal and instrumental. I enjoyed working with high school kids again.”

Through all these years Betty was not only dedicated to her music, but also to her longtime friend Marjorie. Betty says after Marjorie’s recent passing, “we have kept very close all these years. I will miss our phone calls.”

We appreciate Betty’s dedication to the Coe Music Department, as well, as she remembered us with a donation in Marjorie’s memory!

JASON CLARK ’92, RECENTLY WON THE SEED EXCELLENCE IN TEACHING AWARD.

Jason is Director of Choral Activities at Shorewood Schools in Milwaukee and also directs the choir at Cardinal Stritch University.

He is Associate Director/Conductor of the Milwaukee Youth Chorale.
CONCERTO ($1,000 and above)
Stephen T. Stadler

SYMPHONY ($500-$999)
Olive Carano Crew & David Crew
Dr. & Mrs. Bernard L. Huang

CANTATA ($325-$499)
Clayton & Barbara Armstrong
John & Mary Ann Callahan
Dr. William S. & Laura Carson
Dean M. Karns
Steve & Valerie Shanley

SONATA ($100-$249)
Jennifer Duff Archibald
Chuck & Marilyn Beahm
Paul & Carol Behrens
Steve & Kaye Christ
Heather Daniels & Alan Heibert
Kathy Morgan Dawson & Clay Dawson
Gregory & Wendy Dunn
David & Jo Ann Fairbault
Doris Gitz
Richard Harman
Ralph Lacombe
Thea Condon Leslie
Cedric J. & Marcia Lofdahl
Margie V. & Robert Marrs
Dennis J. Redmond
Ann & E. Wayne Scott
Sharon Kay & Alan Stang
Beth Ellyn Trulson
Marita & Brett Wolgast

TOCCATA ($50-$99)
Stephen Eckert
Cindy Egger
Margie Fletcher
David Hodgin
Loren & Cathy Jansa
Carrie London
Betty Remley
Niles & Carol Ross
Carolyn J. & John C. Schmidt
Calvin R. & Linda Van Niewaal

OVERTURE (UNDER $49)
Norma Batchelor
Sarah Behrens
Kathryn M. Birky
Jackie K. Haveman
Joyce & Richard Hingtgen
Scott Holland & Kristie Workman Holland
Andrea L.. Milobar Iseminger
Jean & Ed Johnson
Howard & Mary Ann Kucera
Rockwell Collins
Richard & Jeanne Sentman
Nicole & Andrew Stern
Karen & Scott Wilson

GIFTS TO THE MUSIC DEPARTMENT
July 1, 2014–June 30, 2015

$1,000 and Above
Anne Nuechterlein Osslund
Walter L. Ritter, III

$500-$999
Frances Ford Carr & James Carr
Dr. William S. & Laura Carson

$100-$499
Krista Anderson Abbott
AT & T Higher Education Matching Gift Program
Anthony & Shirley Bata
Norma Jean Oliphant Bromwell
Heather Daniels & Alan Heibert
Mark & Laurie Eder
Joan Jacob
Sharon Long Johnson
Marilyn Lodge
Nancy Nelson
Orlene Blue Snider
Marsha Lusmann Subbert
Steve West

UNDER $100
Marilyn S. Bliss
Merle & Jean Buck
Becca Cullen
Jeanette Miller Hilsabeck
Victoria Kopistiansky
Sarah J. Armstrong Kuczala
Cynthia V. Phelps
Debra Ramirez
Rockwell Collins
Nicole & Andrew Stern
Linda Svoboda

CONTRIBUTORS TO THE FRIENDS OF MUSIC AT COE
July 1, 2014–June 30, 2015

TOCCATA ($50-$99)
Stephen Eckert
Cindy Egger
Margie Fletcher
David Hodgin
Loren & Cathy Jansa
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THANK YOU