

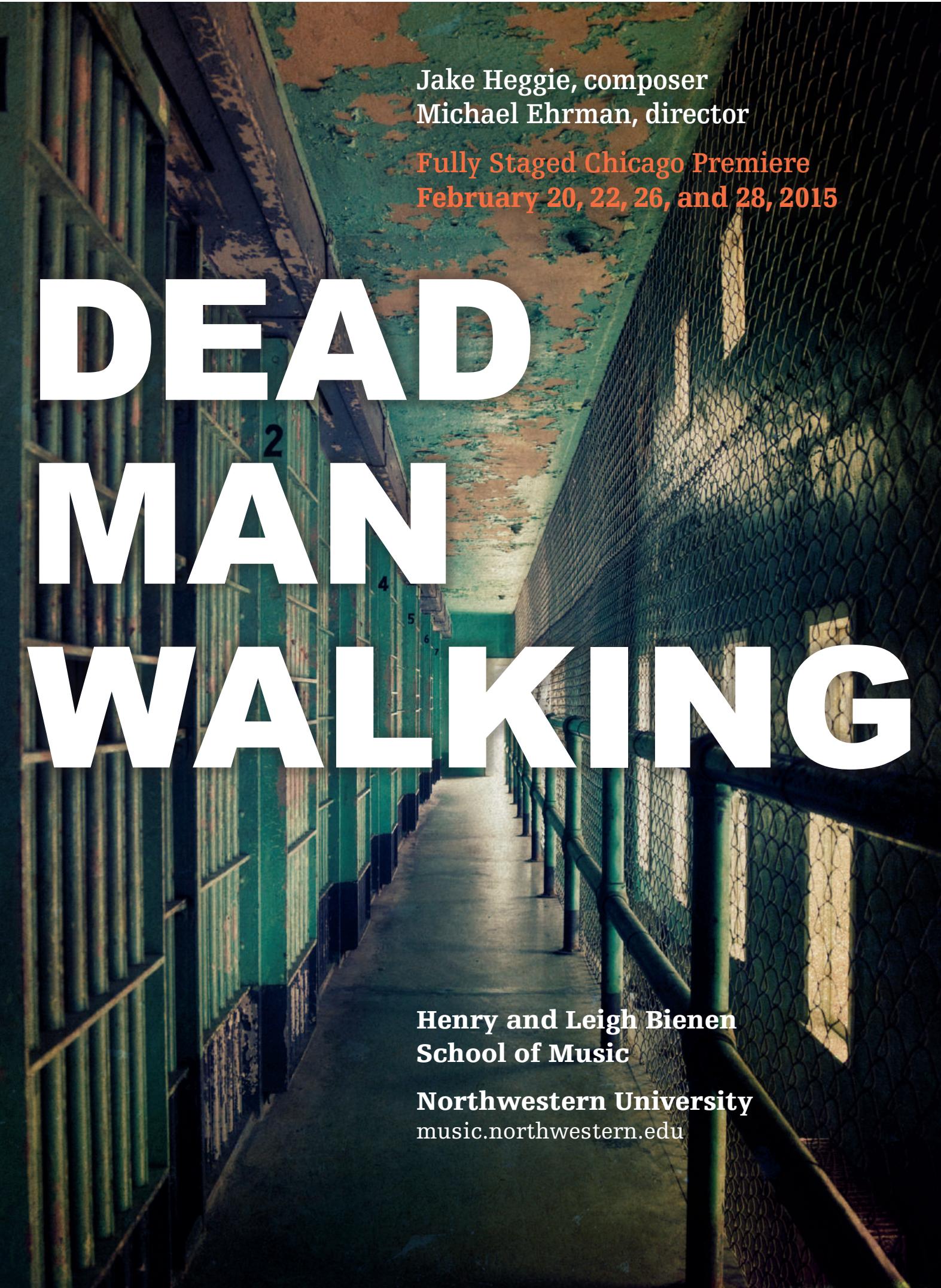
NORTHWESTERN UNIVERSITY

*Henry and Leigh Bienen School of Music*

# fanfare

SPRING 2014





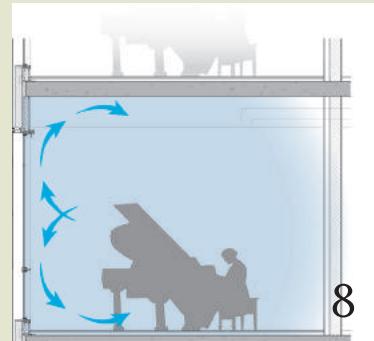
Jake Heggie, composer  
Michael Ehrman, director

Fully Staged Chicago Premiere  
**February 20, 22, 26, and 28, 2015**

# DEAD MAN WALKING

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SPRING 2014

OPUS 50

Northwestern University  
Bienen School of Music

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**Dean**

Toni-Marie Montgomery

**Staff***Editor*

Kingsley Day

*Notes Editor*

Marck Bailey

*Designer*

Grace Delcano

**Photo credits**

Madelaine Adams, Howard Ash, Marck Bailey, Lev Berenshteyn, Marco Borggreve, Jiyang Chen, Mimi Dixon, Nelson Fitch, Jesse Itskowitz, Peter Kiar, Mark Kitaoka, Rafi Letzter, Lan Nguyen, Ralf Puder and Nana Franck, Mimi Ross, Anneliese Sloves, Katja Tahja, Al Torres

*Fanfare* is the official magazine of Northwestern University's Bienen School of Music.

**Address changes**

Director of Development,  
Bienen School of Music,  
Northwestern University,  
1800 Sheridan Road,  
Evanston, Illinois  
60208-1200

**Other correspondence**

*Fanfare* Editor, Bienen School of Music, Northwestern University, 711 Elgin Road, Evanston, Illinois 60208-1800, [fanfare@northwestern.edu](mailto:fanfare@northwestern.edu)

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5-14/10.5M/KD-GD/1633-I

# noteworthy

## Esa-Pekka Salonen Wins 2014 Nemmers Prize

THE BIENEN SCHOOL'S 2014 Michael Ludwig Nemmers Prize in Music Composition has been awarded to Finnish composer Esa-Pekka Salonen. The biennial \$100,000 prize honors contemporary composers of outstanding achievement who have



significantly influenced the field of composition. Also a world-renowned conductor, Salonen joins the illustrious list of previous Nemmers Prize winners—Aaron Jay Kernis (2012), John Luther Adams (2010), Kaija Saariaho (2008), Oliver Knussen (2006), and John Adams (2004).

"It is with great pride and appreciation that I accept the Nemmers Prize this year," said Salonen. "The Chicago

Symphony Orchestra has long been a musical home away from home for me, and I look forward to developing a relationship with the Northwestern students and faculty. The possibilities at educational institutions are always intriguing, but the Bienen School's special amalgam of creativity and merit makes this opportunity even more exciting."

Salonen's numerous honors include the Pro Finlandia Medal of the Order of the Lion of Finland and Sweden's Litteris et Artibus Medal. In 1998 the French government named him an Officier de l'Ordre des Arts et des Lettres, and in 2010 the American Academy of Arts and Sciences elected him an honorary member. Salonen was awarded the prestigious Grawemeyer Award for Music Composition in 2012 for his Violin Concerto. Three major retrospectives of his compositions have been mounted to critical acclaim: at Festival Présences in Paris (2011), the Stockholm International Composer Festival (2004), and Musica Nova in Helsinki (2003).

In addition to the \$100,000 cash award, the Nemmers Prize includes a Chicago Symphony Orchestra performance of a composition by the winner; the CSO will perform a Salonen work during its 2015–16 season. The composer will also interact with Bienen School students and faculty during four residencies on the Northwestern campus over the next two academic years.

"Esa-Pekka Salonen is not only one of today's leading composers but one whose stylistic evolution sheds a unique light on music's future," said Dean Toni-Marie Montgomery. "The students of the Bienen School will benefit greatly from his musicianship and insight, both as a composer and conductor. We look forward to his visits to the Northwestern campus over the next two years."

Trained as a European modernist, Salonen composes works that move freely between contemporary idioms, combining intricacy and technical virtuosity with playful rhythmic and melodic innovations. His catalog includes several orchestral works, including *Foreign Bodies* (2001), commissioned by the Finnish Radio Symphony Orchestra; *Insomnia* (2002), cocommissioned by Tokyo's Suntory Hall

*"The possibilities at educational institutions are always intriguing, but the Bienen School's special amalgam of creativity and merit makes this opportunity even more exciting."*

—ESA-PEKKA SALONEN

and Hamburg's Norddeutscher Rundfunk; and *Wing on Wing* (2004), which premiered at Walt Disney Concert Hall as a gift from the composer to the Los Angeles Philharmonic.

In 2007 Salonen conducted the New York Philharmonic in the first performance of his Piano Concerto, dedicated to and premiered by Yefim Bronfman. Salonen's Grawemeyer-winning Violin Concerto was premiered by the Los Angeles Philharmonic and Leila Josefowicz in 2009. His *Floof, LA Variations*, and *Nyx* have become modern classics.

Currently the principal conductor and artistic adviser of London's Philharmonia Orchestra, Salonen is also the conductor laureate of the Los Angeles Philharmonic. Next season he will lead the Orchestre de Paris, the Vienna and New York Philharmonics, the Bavarian Radio Symphony Orchestra, and the Chicago Symphony Orchestra.

Salonen's extensive discography includes two 2013 releases—Henri Dutilleux's *Correspondences* on Deutsche Grammophon with the Orchestre Philharmonique de Radio France, and a two-disc set of the orchestral works of Witold Lutosławski on Sony with the Los Angeles Philharmonic. Salonen's *Nyx* and his Violin Concerto were released on



Deutsche Grammophon with Leila Josefowicz and the Finnish Radio Symphony Orchestra in 2012. That same year with that orchestra he recorded 2008 Nemmers Prize winner Kaija Saariaho's *Passion de Simone* with soprano Dawn Upshaw. Deutsche Grammophon has released a portrait CD of Salonen's orchestral works as performed by the Finnish Radio Symphony Orchestra, conducted by the composer.

Salonen has received Grammy nominations as both composer and conductor—in 2009 for his *Dichotomie* with the Los Angeles Philharmonic and Yefim Bronfman and in 2007 for his first Los Angeles Philharmonic recording for Deutsche Grammophon (Stravinsky's *The Rite of Spring*), the first CD recorded at Walt Disney Concert Hall.

After studying horn and composition at the Sibelius Academy in Helsinki, Salonen studied composition with Franco Donatoni, Niccolò Castiglioni, and Einojuhani Rautavaara. In 2010 he received an honorary doctorate from the University of Southern California, recognizing him as a “preeminent composer, conductor, and advocate of contemporary music.”

The Michael Ludwig Nemmers Prize in Music Composition is made possible through bequests from the late Erwin Esser Nemmers, a former member of the Northwestern faculty, and his brother, the late Frederic E. Nemmers, who also enabled the creation of the Erwin Plein Nemmers Prize in Economics and the Frederic Esser Nemmers Prize in Mathematics. ■

## Bienen School Cosponsors Israel Studies Conference

THE BIENEN SCHOOL OF MUSIC WAS A COSPONSOR of Northwestern's inaugural Israel Studies Conference, "The Zionist Ideal in Israel Culture: Dream and Reality." The event took place November 17–19 on the Evanston campus.

The opening session featured a performance by Tel Aviv University's MultiPiano Ensemble (above), introduced by Dean Toni-Marie Montgomery. The Bienen School also presented the group in an evening concert as the conference's concluding event. In addition, the conference's session on music and dance was chaired by Inna Naroditskaya, associate professor of musicology.

While at Northwestern for the conference, MultiPiano founder and performer Tomer Lev—a professor at Tel Aviv University's Buchmann-Mehta School of Music—gave master classes and private lessons. Discussions are under way to explore further collaborations between the two schools. ■

# noteworthy

## San Francisco Alumni Concert and Reception



NORTHWESTERN'S CONTRIBUTIONS to the performing arts—a component of "Discover Creative Solutions," one of the four pillars of the University's Strategic Plan—were in the spotlight when the Northwestern University Alumni Association and the Bienen School cosponsored "A Night with Northwestern at the San Francisco Symphony" on February 21. Following a concert at San Francisco's Davies Symphony Hall, alumni and friends gathered at a reception with Dean Toni-Marie Montgomery.

Eight members of the San Francisco Symphony are Bienen School alumni: associate principal hornist Nicole Cash (98), English hornist Ross deLuna (91), bass trombonist John Engelkes (G80), principal trombonist Timothy Higgins (04), principal percussionist Jacob Nissly (05), trumpeter Guy Piddington (01), and hornists Jonathan Ring (83) and Jessica Valeri (G98, G99). In addition, the orchestra's director of education is Ron Gallman (G80), and board of governors member Trine Sorensen (parent of a 2013 Northwestern graduate) is a member of the Bienen School of Music Advisory Board. ■

*Top, from left: Dean Montgomery with two alumni members of the San Francisco Symphony—hornist Jessica Valeri and principal trombonist Timothy Higgins, also a member of the Bienen School brass faculty*

*Bottom, from left: Dean Montgomery with Jean Gimbel Lane, her daughter Sharon Lane, and her niece Whitney Miller*

## Fond Farewell

RICHARD VAN KLEECK retires in June after 13 years as director of concert activities. Looking back on his time here, he says that "working with our incredibly talented students and faculty and our fantastic staff has been an ongoing privilege and inspiration."



Highlights of Van Kleeck's tenure include creating the school's annual spring festival, which has brought exciting diversity to Pick-Staiger both on stage and in the audience, and developing the festival's original themed concerts (including Tangorhythmia, Harmonica Convergence, and Clarinetissimo!). He also led the creation of the Davee Online

Video Library and developed it into a nationally significant archival resource that includes outstanding concerts by Bienen faculty and ensembles as well as master classes by world-renowned artists. In addition, he coproduced "Music from Northwestern," the radio series on WFMT-FM highlighting Bienen School faculty and ensemble performances.

Van Kleeck came to Northwestern after performing widely as a hornist, teaching at Dartmouth College, and serving as director of programming at the Kentucky Center for the Arts. He and his wife, Liz, plan to move back to their home in Louisville, where he will continue to work on projects that combine the arts and digital media—developing content, consulting on arts programming and presentation, creating new opportunities for artists, presenting live webcasts with artists at unique venues, and creating, developing, and programming for festivals. ■



## New-Music Conference



THE APRIL 26–27 NORTHWESTERN UNIVERSITY NEW-MUSIC Conference (NUNC) on the Evanston campus welcomed composers, performers, theorists, and musicologists specializing in new music. Bienen School faculty participants included saxophonist Timothy McAllister, director of choral organizations Donald Nally, musicologist Ryan Dohoney, and composers Lee Hyla, Hans Thomalla, and Jay Alan Yim.

Conference events included a master class by composer Brian Ferneyhough, the keynote roundtable “New Music’s Ontological Politics,” and the presentation sessions “Performance Practices and the Tradition of the New” and “Notation, Mediation, and Categorization.” Evening recitals in Pick-Staiger Concert Hall featured pianist Nicolas Hodges and the Mivos Quartet on April 26 and Ensemble Dal Niente, the Bienen Contemporary/Early Vocal Ensemble, and the Quince Vocal Quartet on April 27. ■



*From top: Ensemble Dal Niente, Bienen Contemporary/Early Vocal Ensemble, Nicolas Hodges, and the Mivos Quartet*

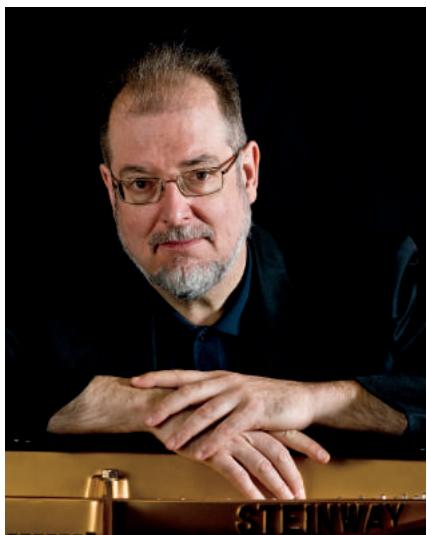
# noteworthy

## Garrick Ohlsson Wins 2014 Lane Piano Prize

RENNED AMERICAN PIANIST Garrick Ohlsson, one of the world's leading exponents of the music of Chopin, is the 2014 recipient of the Bienen School's \$50,000 Jean Gimbel Lane Prize in Piano Performance. The biennial award honors pianists who have achieved the highest levels of national and international recognition.

Previous winners are Murray Perahia (2012), Yefim Bronfman (2010), Stephen Hough (2008), and Richard Goode (2006).

Each Jean Gimbel Lane Prize winner spends two to three nonconsecutive weeks in residency



at the Bienen School, engaging with students and the public in master classes, chamber music coaching, and lectures.

The winner also performs

a public recital on campus; Ohlsson's recital will take place at Pick-Staiger Concert Hall on January 29, 2016.

"I'm honored and delighted to receive the 2014 Jean Gimbel Lane Prize in Piano Performance," said Ohlsson. "It's a pleasure to join the distinguished group of colleagues who have received this award. I look forward to stimulating interactions with the students at the Bienen School of Music. For me, this is a wonderful intensification of many appearances in the Chicago area, both downtown in recital and with the Chicago Symphony Orchestra and numerous visits to Ravinia."

A previous recipient of the 1994 Avery Fisher Prize, the 1998 University Musical Society Distinguished Artist Award, and a 2008 Grammy Award, Ohlsson is known for his masterly performances of Mozart, Beethoven, and Schubert as well as the romantic repertoire. He has at his command more than 80 concertos ranging from Haydn and Mozart to 21st-century works, many commissioned for him.

"Garrick Ohlsson is a pianist of exceptional virtuosity, intellect, and artistry," said Dean Toni-Marie Montgomery. "Mr. Ohlsson has performed several times on campus in Pick-Staiger Concert Hall. His selection as the winner of the Jean Gimbel Lane Prize in Piano Performance will be a tremendous gift to Bienen School students and our audiences."

Ohlsson's reputation as a musician of superb interpretive and technical prowess has kept him in great demand internationally. His performance itinerary has recently taken him to Sweden, Brazil, Hong Kong, Australia, Hungary, and the United Kingdom. During the 2013–14 season he performed with the orchestras of Boston, Los Angeles, San Francisco, Atlanta, and Cleveland. He has recently given recitals in Montreal, Philadelphia, San Francisco, Los Angeles, Seattle, and Kansas City, culminating in a Carnegie Hall program in February that featured works by Beethoven, Schubert, and Chopin as well as excerpts from his recent recording of music by Griffes. Ohlsson has also appeared with the Chicago Symphony Orchestra and the orchestras of Dallas, Philadelphia, Cincinnati, Houston, and Baltimore.

Ohlsson was featured in the documentary *The Art of Chopin*, coproduced by Polish, French, British, and Chinese television,

and in a DVD of his performance of the two Chopin concertos. In addition to cycles of the complete piano works in New York, London, Paris, and Toronto, Ohlsson

has performed all-Chopin programs at the Ravinia and Tanglewood Festivals as well as in Taipei, Beijing, Sydney, and Melbourne.

An avid chamber musician, Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo Quartets, among other ensembles. With violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. He has appeared in recital with Magda Olivero, Jessye Norman, and Ewa Podles.

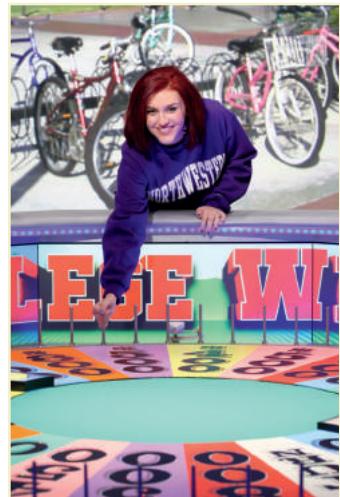
Ohlsson has recorded for the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. His 10-disc set of the complete Beethoven sonatas for Bridge Records has garnered critical acclaim, and its third volume won a Grammy Award. In 2008 Hyperion reissued his 16-disc set of the complete works of Chopin. More recently Hyperion released

Ohlsson's recordings of the complete Brahms piano variations, Granados's *Goyescas*, and music by Griffes. The latest CDs in his ongoing association with Bridge Records are two Liszt albums and *Close Connections*, a recital of 20th-century works.

A native of White Plains, New York, Ohlsson began piano studies at age 8 and entered the Juilliard School at age 13. Although he won first prizes in Italy's 1966 Busoni Competition and the 1968 Montreal Piano Competition, it was his 1970 Gold Medal at the International Chopin Competition in Warsaw that brought him worldwide recognition as one of the finest pianists of his generation. His musical development has been influenced by a succession of distinguished teachers, notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe.

The prize is made possible by a generous gift from 1952 Northwestern graduate Jean Gimbel Lane and the late Honorable Laurence W. Lane Jr. ■

## Bienen Junior on *Wheel of Fortune*



EMILY FAGAN, a junior majoring in oboe performance, was a contestant in the April 8 episode of ABC's *Wheel of Fortune* as part of the show's "College Week." She solved the most puzzles and won the most cash but placed second because of the cash value of another contestant's winnings.

Fagan applied for the show after her first year at Northwestern and nine months later was asked to submit a video for the next

round of the application process. Her video performance of the *Wheel of Fortune* theme song led to a live audition—involved practice rounds and a written test—that won her a spot as a contestant. Her episode was filmed in California in February.

"It was just so fast paced, and there's no do-overs," Fagan told the *Daily Northwestern*. "It was really kind of a blur. It was an extremely fun time, but it was a lot of thinking, and it went by really fast." ■



## Ned@90 Celebrates Composer Ned Rorem

THE BIENEN SCHOOL'S INSTITUTE FOR NEW MUSIC celebrated the 90th birthday of composer and Northwestern alumnus Ned Rorem October 10–11 with the two-day festival Ned@90. Featured Bienen School faculty members included clarinetists Steven Cohen and J. Lawrie Bloom, saxophonist Timothy McAllister, flutist John Thorne, trumpeter Robert Sullivan, baritone W. Stephen Smith, pianist James Giles, and conductor Donald Nally with the Bienen Contemporary/Early Vocal Ensemble. Joining them as guest artists were pianist Kathryn Goodson and the Civitas Ensemble. The event included performances of *Ariel*, *Picnic on the Marne*, *Nine Episodes for Four Players*, *Four Prayers*, *Aftermath*, and *Cries and Whispers*, among other Rorem works.

Hailed by *Time* magazine as "the world's best composer of art songs," Rorem has also composed three symphonies, four piano concertos, and numerous orchestral, chamber, and choral works. He is the recipient of a Pulitzer Prize, Fulbright and Guggenheim Fellowships, an ASCAP Deems Taylor Award, and an ASCAP Lifetime Achievement Award. ■



# **the** **soundproofing** **of** **music**

THE MUSIC SCHOOL'S NEW BUILDING PRESENTS UNIQUE ACOUSTICAL CHALLENGES.

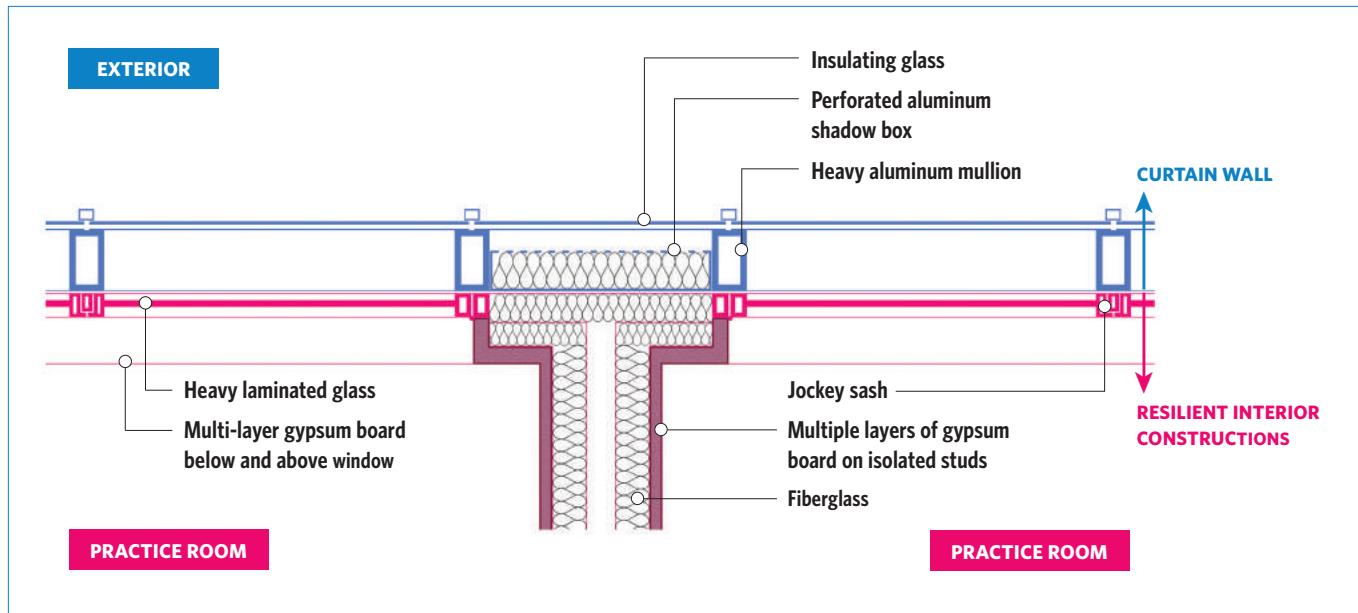
BY MARIANNE GOSS

**"How do you keep sound from going through relatively thin glass? I've never seen it done before on a music building."**

—acoustic consultant Joseph Myers

In the early days of construction of the new Music and Communication Building, senior project manager Chris Erickson of Power Construction would hear students practicing at adjacent Regenstein Hall of Music. As mellifluous as the sounds may have been, they weren't music to a contractor's ears. Soundproofing, Erickson observes, has come "light years" in the less than four decades since Regenstein was built. "The new building has some exotic materials, but what sets it apart are the acoustic features," he says, meaning not only how performances sound to listeners but especially how well each of the 99 practice rooms, 35 teaching studios, 12 classrooms, 4 music technology rooms, and 3 performance halls trap sound.

Joseph Myers of the acoustics design firm Kirkegaard Associates is principally responsible for the building's soundproofing. Before describing the how of the sound isolation, he describes the whys and wherefores: "Sound is vibration in a medium—air or a solid surface. When the energy of vibrating molecules hits a wall, the wall moves, and, like a loudspeaker diaphragm, recreates this sound on the other side. To make a sound inaudible outside the room, we need to get rid of 99.9 percent of the energy. We strive for three things: airtightness—no holes or cracks; mass—the thicker and heavier the surface, the more it resists vibrating; and separation—inefficient contact between what's vibrating and what it's in contact with."



Kirkegaard Associates

This detail of a practice room shows how the jockey sash windows and exterior insulating glass, with an aluminum and fiberglass shadowbox between them, work to trap sound.

To minimize sound vibration, Myers specified multiple layers—each room a box within a box, with the inside box not rigidly attached to the outside box. Though scarcely simple, the construction of five sides of each box followed Kirkegaard's standard practice for a music building. But the sixth side posed a unique challenge: except for three large performance spaces, which have an outside cladding of Indiana limestone over concrete, most of the building's exterior is a glass "curtain wall."

The glass exterior was the architect's response to a request from Dean Toni-Marie Montgomery. Inspired by Jazz at Lincoln Center's Appel Room—where a glass wall behind the stage overlooks New York City's Columbus Circle—she proposed a glass backdrop for the recital hall stage to provide an inspiring view of the Chicago skyline. The final design uses glass not only for the recital hall but for most of the building's outer walls—a much bigger challenge.

"How do you keep sound from going through relatively thin glass?" asks Myers, who's been in the business 26 years. "I've never seen it done before on a music building. In most music schools, if you're lucky you may have some punched-out windows, and many music buildings have no windows in practice rooms because of sound transmission."

But Myers embraced the challenge. "I wouldn't have tried

if I thought it couldn't be done," he says. "I would have told the architect it was impossible if I thought so. I thought the aesthetic value of more light and connection to the exterior was considerable and made it worth the acoustic challenge."

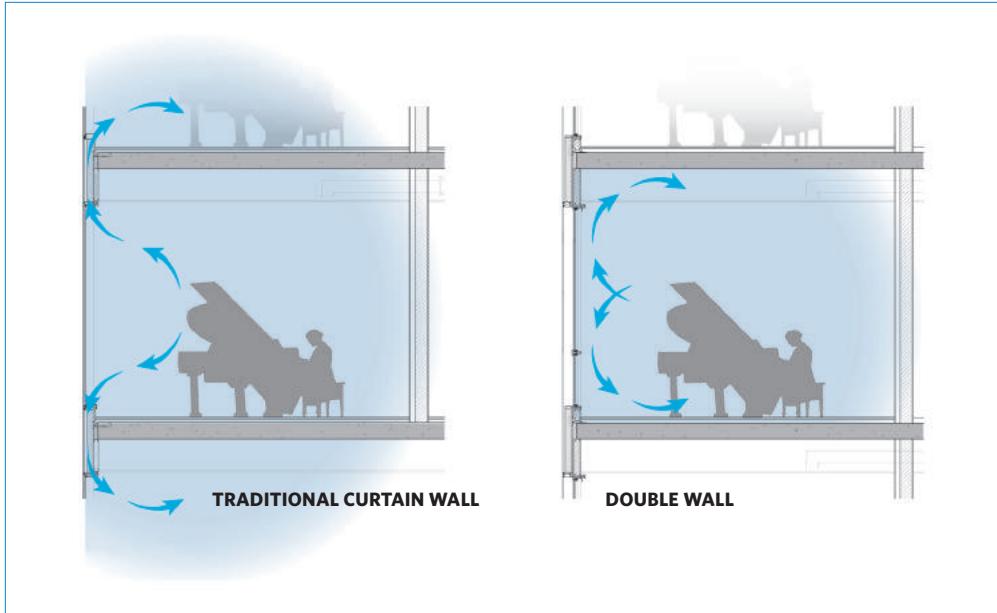
With his three-pronged formula for isolating sound, Myers could get airtightness but not mass from glass, so "we went for more separation than normal. Essentially the approach is to have a series of inner windows—the architect calls them 'jockey sash' windows, a term that was new to me—that are resiliently separated from the outer curtain wall. The inner windows kiss up to the exterior with rubber gaskets but are structurally separate from it and from the concrete slabs above and below them."

The jockey sash windows are made of laminated glass that Myers describes as "like windshield glass but much heavier. It doesn't like to vibrate." A perforated aluminum shadowbox with fiberglass insulation sits behind some of the outer glass, covering the edges of the walls and slabs. "If a sound wave strikes the jockey sash window, some sound will get into the cavity," says Myers. "To get out, it would have to travel through the heavy aluminum mullion through fiberglass through more aluminum back through the jockey sash into the adjacent room. If I were an eight-foot sound wave, I'd be intimidated."

Project architect Patrick Loughran of Goettsch Partners

**"There are 70 sheets of gypsum board, about 4,000 pounds, in each practice room. The average single-family home has about 150 sheets in the entire home."**

—senior project manager Chris Erickson



Goetsch Partners

With a traditional curtain wall (left), sound leaves the room. With the inner- and outer-wall system in the new Music and Communication Building, sound will be isolated within the room.

notes that the jockey sash window system fulfills aesthetic as well as acoustic requirements. "It is virtually undetectable from the exterior," he says. "This allows the facade to appear uniform, even though the rooms behind the facade have varying acoustic requirements."

The other five sides of the box may be standard practice for Kirkegaard Associates' design of a music building, but they aren't standard practice for most new construction. Instead of a single layer of gypsum board on either side of a wall, there are two separated studs with several layers of gypsum board on each side and two fiberglass insulating blankets between them. Two tracks on the floor replace the typical single track for studs, and felt separates the outer track fastening to the concrete from the inner one holding the studs. The studs are also farther apart at the bottom than the top, producing slightly sloped walls that push the sound up toward the absorptive ceiling. A squishy acoustic sealant makes for an inefficient sound-transmitting connection of walls to floor and ceiling.

For the floors, rubber pads—which do not transmit sound efficiently—are laid on top of the concrete slab, covered by two layers of  $\frac{3}{4}$ -inch plywood and then the top layer of flooring. For the ceiling, gypsum board and fiberglass blanket layers separate the concrete slab from the visible wire-hung tile.

The teaching studios, where faculty will work one-on-one with students, will have the highest level of sound isolation, the practice rooms slightly less. "A little awareness of low-level background sound we think is desirable in the practice rooms so that students won't feel they're in bunker-like isolation from their community," explains Myers. "And you will hear low-level

sound in the corridors. The administration has been very clear that it wants to hear music within the corridors and public spaces—they don't want it to be sterile."

Because the rooms aren't sealed up yet, Erickson is able to point out the multiple layers on a walk-through. He compares the sound isolation techniques to a cellphone on a table: "If you put a cellphone without a case down on a hard surface, it vibrates when it rings. If it's in a soft case, it's resiliently isolated. You may not hear it vibrating."

All of this layering of course means that the building will cost more and take longer to build than an office building or a college humanities building. Projected to cost \$117 million in all, the building has been under construction since July 2012 and is expected to be finished in spring 2015. "It's certainly premium cost," says Erickson. "The materials alone—there are 70 sheets of gypsum board, about 4,000 pounds, in each practice room. The average single-family home has about 150 sheets in the entire home. That's an immense amount of gypsum board."

"The practice rooms have four times as much building material in the same space as a normal office, which would have a single-stud wall and a layer of gypsum board on either side," adds Myers. So, will four times the usual amount be enough to achieve his goal of isolating 99.9 percent of the sound?

"I wish I were answering when it's finished," says Myers, "but, yes, I believe we will achieve it." ■

MARIANNE GOSS IS A SENIOR EDITOR IN THE DEPARTMENT OF UNIVERSITY RELATIONS.





# A TRULY GLOBAL BUILDING

To a layperson, the choice of materials for the new Music and Communication Building may seem to pose conflicting goals: a dramatic architectural statement and unprecedented acoustical performance meant looking all over the world for materials, but LEED certification meant looking close to home. To project architect Patrick Loughran of Goettsch Partners, there was just one goal: "the right balance of local and imported materials."

The US Green Building Council awards LEED (Leadership in Energy and Environmental Design) points for using materials extracted from, processed, and manufactured within 500 miles of the project. The new building looks to exceed LEED gold standards, and, for most needs, regional sources met the highest architectural as well as environmental standards. "But we reached beyond local borders for a few critical components in order to achieve the aesthetic and performance wishes of the University," says Loughran. "World-class buildings require world-class materials."

The three performance spaces—the recital, opera, and choral halls—are prime examples of using regionally sourced

materials wherever possible and rare materials for a few critical components. Their exterior walls are clad with Indiana limestone by Illinois Masonry of Chicago, and the steel beams, catwalks, and stairs come from Waukegan Steel. Under the thin veneer of African moabi wood on the walls of the recital and choral halls is Forest Stewardship Council-certified wood from the United States. "The African wood is just a small fraction of the wood used in the final panels," says senior project manager Chris Erickson of Power Construction, whose job involves not only overseeing construction but also procuring the materials for the new building. Loughran also notes that to build the walls and ceilings of the recital hall, "the most renowned craftsman in the world"—Imperial Woodworking—was found right in suburban Palatine.

Another blend of regional and international sources will make for a dramatic first impression in the lobby. The skylight is from a Milwaukee firm, Super Sky; the floor of Shivakashi granite was quarried in India and cut in Italy into irregular pieces to be fit together like a puzzle.

Nowhere are the components more critical than in the unique glass curtain wall on the building's exterior. The high-performance acoustical facade was manufactured by an international curtain wall company, Benson Industries, based in Portland, Oregon, and the curtain wall's design and fabrication were completed across the globe. Altogether, the glass wall represents five countries: the design, Singapore and the United States; raw aluminum, Australia; aluminum extrusion fabrication and painting, South Korea; glass, the United States; and, finally, assembly in Mexico, where all of those materials were put together into unitized sections before being shipped to the construction site.

"The materials traveled the world to get here," says Erickson. "What we'll have is a truly global building—with LEED certification."

—Marianne Goss

# A Chorus of Approval

The Bienen School's first large ensemble was a chorus. Peter Christian Lutkin founded the Men's Glee Club in 1891—his first year as head of Northwestern's music conservatory, and four years before the conservatory became the School of Music with Lutkin as dean.

Over the decades the school's choral ensembles have multiplied and evolved under a series of distinguished directors. Lutkin founded the celebrated A Cappella Choir, which flourished from 1907 to 1970—including 15 years under George

so as to make way for a new ensemble devoted to music dating from before 1700 and after approximately 1975. Nally conducts both BCE and the University Chorale; his faculty colleague Emily Ellsworth leads the University Singers.

Why a new ensemble? "Because a primary focus of our program is post-modern choral music," Nally explains. "That includes minimalism and post-minimalism and an incredibly eclectic stylistic palette from composers all over the world whom we can now access with

**"WHILE WE HAVE A RESPONSIBILITY TO THE WESTERN CANON, THE MUSIC OF TODAY SHOULD BE THE FIRST PLACE WE START PROGRAMMING."** —Donald Nally

Howerton, who in 1951 became the school's fourth dean. That ensemble was superseded by the Concert Choir under Margaret Hillis, who left Northwestern in 1977 to become the first director of the Chicago Symphony Chorus. Early in his 35-year tenure, her successor, Robert A. Harris, established the University Chorale and University Singers as the school's primary choruses.

Those two groups are still going strong, but now there's a new choir on the block: the Bienen Contemporary/Early Vocal Ensemble. Many college choruses are devoted to early music, and some to new music, but BCE's dual focus may be unique in American academia.

BCE is the brainchild of Donald Nally, the latest in Northwestern's illustrious line of choral conductors. Upon joining the faculty in 2012, he chose not to continue the University Chorus—a joint University-community group—

ease. While we have a responsibility to the Western canon, the music of today should be the first place we start programming." Why the name? "I wanted to find an initialism that was catchy (in this case all *e* vowels), included the name of the school, and could mean a number of things: Is it Before the Common Era (in musical practice)? Beyond the Common Era (today)? It's all of those!"

Nally came to Northwestern with a wide range of experience in opera, professional choruses, and academia. He had served as chorus master for Italy's Spoleto Festival, Lyric Opera of Chicago, Welsh National Opera, and the Opera Company of Philadelphia. Until recently the music director of Cincinnati's Vocal Arts Ensemble, Nally has also led the Choral Arts Society of Philadelphia and Philadelphia's Bridge Ensemble and continues as founding director of The Crossing, a Philadelphia-based professional chamber choir focused on new



# Oval

*Donald Nally's Bienen Contemporary/Early Vocal Ensemble writes a new chapter in the illustrious history of Northwestern choruses.* BY KINGSLEY DAY



Donald Nally (far left) with composer David Lang and the Bienen Contemporary/Early Vocal Ensemble in a rehearsal at Alice Millar Chapel

music. He previously taught at West Chester University and the University of Illinois at Urbana-Champaign, where he earned his doctorate in choral conducting.

During his four years as Lyric Opera chorus master, Nally realized that he wanted to return to teaching. “I wanted to teach graduate students who share an interest in the variety of ensembles I have led and also have the entrepreneurial spirit to create their own musical home, which I’ve done with The Crossing and previously did with the Bridge Ensemble,” says Nally. He also hoped “to convey all sorts of ideas about programming and contemporary music, which are big issues for me, and also to pass on my experiences with symphonic

as the chorus in the opera program’s acclaimed Chicago-area premiere of Ricky Ian Gordon’s *The Grapes of Wrath*, with Nally as chorus master. He and Michael Ehrman, director of opera, plan to continue this arrangement with a major-chorus opera every other year; next up is Jake Heggie’s *Dead Man Walking* in winter 2015.

Another Nally goal was “introducing students to new repertoire that they might not otherwise have come across—not just here at Northwestern, but anywhere.” This objective led directly to the creation of BCE, which has recently programmed such contemporary works as David Lang’s Pulitzer-winning *The Little Match Girl Passion*, Ted Hearne’s *Ripple*, Wolfgang Rihm’s *Astralis* in its

**“THIS ENSEMBLE, WITHOUT A DOUBT, HAS PROVIDED THE MOST FULFILLING MUSICAL EXPERIENCES OF MY NORTHWESTERN CAREER.”**

—Kyle Sackett, graduate voice major

choruses, opera houses, and the world of professional music making.” After leaving Lyric, he returned to Philadelphia to work with The Crossing, “hoping that the right university situation would come up.” And indeed it did, bringing Nally back to the Chicago area as the Bienen School’s director of choral organizations.

Given his previous positions with major opera houses, it is no surprise that one of Nally’s initial goals at Northwestern was “making a strong alliance between studio voice instruction, opera, and the choral program. Together, we are curating young people’s voices on three different levels, and that’s a big responsibility. They’re young, and they want to do everything, and we’d like them to have every opportunity, but you can’t sing seven hours a day. So these three faculty contingents communicate often on this topic, to the benefit of all.” That cooperation quickly bore fruit in 2013 when the University Chorale served

US premiere, and James MacMillan’s *St. John Passion* in its Midwest premiere. Lang, who visited campus for BCE’s performance of his work in January, is now composing a substantial new choral work for BCE—one of two Bienen School commissions to celebrate the opening of the school’s new building. Nally reports that BCE’s singers welcome this new music. “They don’t struggle with it, they don’t struggle against it; they seem to really get it. It’s their music, music written for their time.”

The ensemble’s mix of recent and early music has brought out many connections between the two eras. “Interestingly enough, though not by coincidence,” says Nally, “the music of the medieval and renaissance periods has highly influenced what composers in our postexperimental period are doing.” But BCE’s focus on early and contemporary music isn’t exclusive; students also gain familiarity with the standard choral repertoire. “At least a couple of times a year

I make sure that BCE joins University Chorale so that we have a symphonic choir experience with the Western canon. It wouldn’t be responsible to allow any students to spend most of their university choral experience in BCE and graduate without having sung Brahms!”

The response of students in BCE has been overwhelmingly positive. A typical reaction is that of graduate voice major Kyle Sackett: “We have the incredible opportunity to sing repertoire off the beaten path of a typical collegiate choir and play a part in the exposure of up-and-coming composers and compositional techniques. This ensemble, without a doubt, has provided the most fulfilling musical experiences of my Northwestern career.”

Nally sees choral singing as an invaluable part of a singer’s education. “Let’s face it, there’s very little chance that their first professional job is going to be singing a role on an opera stage,” he explains. “There’s a great chance that their first professional job is going to be singing in a church choir or an opera chorus. But that’s only a part of the purpose of ensemble work. The main reasons for ensemble work are its collaborative nature—the value of community music making—and the acquisition of stylistic and musical skills that are often not required in solo singing. There are so many aspects to what our work does for the students’ education.”

Conducting BCE and Chorale is only one facet of Nally’s Northwestern responsibilities. In addition to teaching the choral-conducting segment of the three-quarter Advanced Conducting class, he mentors four graduate students (two master’s and two doctoral), meeting with them twice weekly in a year-round graduate seminar. “We work together every single day,” says Nally, who teaches them “conducting, analysis, standard repertoire, and new repertoire. We talk a lot about what the composer is



**"I FEEL REALLY FORTUNATE THAT I'M ABLE TO DO MY WORK AT THE LEVEL I CAN**

**AND WITH PEOPLE WHO ARE CAPABLE OF DOING IT AT THE LEVEL I ENVISION."** —Donald Nally

intending, both in the sound and in content, the music's emotional quality and meaning.

"That's the art stuff; but then how do you *really* run an ensemble? So I also teach programming, planning, hiring (and firing), and marketing. We discuss every aspect, from seating charts to maintaining vocal health to raising money. And what's your niche? How do you, as a graduate student, determine who you are right now as an artist and the direction you're headed? I make it clear to students that they're not here to learn how to be university professors, though they'll be really good ones if they choose that path; they will know all that's required of an academic position, plus everything else you need to run a professional ensemble. I imagine that half of them will go directly to a university job and half of them will decide to create their own ensembles, their own niches."

Nally gives his graduate students numerous opportunities to conduct the school's major choral ensembles. "I work with them as if it were a master class; the ensembles are very generous with the graduate conductors, and the interaction with the students is awesome. I try to get each grad student conducting at least half an hour every week. That's a really great part of our program; in a larger program, you might get a quarter of the podium time we get here."

Though Nally insists "I won't call myself a role model," his ongoing career offers a vivid demonstration of the

multifaceted life of a professional choral conductor. "I was in West Virginia over the weekend, and I'm going to Philadelphia on Friday, and I'm there for three days, because The Crossing is going to Carnegie Hall in two weeks," he noted in February. "I'm also the chorus master of the Chicago Bach Project here—the eminent conductor John Nelson leads one of the three great Bach choral masterworks each year, and we work with an incredibly high level of singers. And The Crossing—they're miraculous; I don't know how they do what they do! So my professional career informs everything I do, in terms of my expectations of singers—what I know I can offer them, but also as a demonstration of what the life of a working artist entails. It really is that you leave on Friday night and have eight hours of rehearsal in another city and you fly back on Tuesday morning, teach a class at noon and then rehearse the entire week for a concert with a visiting orchestra from Germany the following Tuesday night, and then you get back on a plane on Wednesday, have one more rehearsal for Carnegie Hall, and the next night you're in New York, and then you fly back the following day and resume teaching. I think students actually learn a lot from that—you have to be on, *all* the time."

As someone who stepped down as chorus master for one of the world's leading opera houses in hopes that the right teaching situation would appear,

Nally appreciates his good fortune.

"Having come here by such a circuitous route, not knowing that it would lead here, not necessarily having this as my goal years ago, having lived and worked in many places in the world, I feel that it's truly a gift to be in a place where I am supported by faculty and administration and staff," he says. "And it is a daily gift to come to work with students who have such a desire to learn and are so open to new ideas. I feel really fortunate that I'm able to do my work at the level I can and with people who are capable of doing it at the level I envision. This is exactly the right place for me; BCE has had tremendous success here, and its mission is a great marriage with our Institute for New Music. And University Chorale offers me the opportunity to work on the Western canon, which had been absent from my life for a decade. The grad students in the choral program are of exemplary caliber. With the school's reputation and academic standards, all of those things just led to the conclusion 'This is great.' And it's turned out to be true. I love my job." ■

KINGSLEY DAY IS A SENIOR EDITOR IN THE DEPARTMENT OF UNIVERSITY RELATIONS.

To learn about the activities of the Bienen School's choral ensembles, visit the program's new website at [www.northwesternchoirs.org](http://www.northwesternchoirs.org).

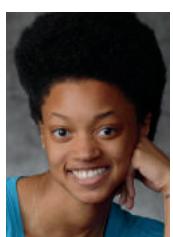
# students



**Matt Amedio**, a master's saxophone student of Tim McAllister and a Vandoren Emerging Artist, competed in New York City's 2013 Concert Artists Guild Competition with his quartet, Project Fusion, which made the competition finals.

**Kimberly Ankney**, a doctoral candidate in music education, has been hired as assistant professor and director of music education at Christopher Newport University in Newport News, Virginia, beginning this fall. In March she copresented "New Approaches to Teaching Improvisation in Classrooms or Ensemble Settings at Any

Level of Instruction" with fellow music education doctoral student **Daniel Healy** in the New Directions Conference at Michigan State University. In April, Ankney presented "Teacher Noticing of Student Thinking in Improvisation" at the National Association for Music Educators biannual conference in St. Louis.



**Sandra Bailey**, a junior bassoon student, won second place in the 2014 Meg Quigley Vivaldi Competition at its annual symposium in Round Top, Texas. The prize included a cash award of \$5,000.

**Chad Carter**, a sophomore majoring in classical guitar and German, was awarded a Northwestern undergraduate research grant to research punk music in Hamburg, Germany.

**Sun Chang**, a freshman piano student of Alan Chow and dual-degree student in the Weinberg College of Arts and Sciences, won first place in the 14- to 18-year-old category of the 2013 Seattle International Piano Festival competition. She was also honored for "best performance of a work by J. S. Bach" and named the "most promising artistic talent" and "teacher's favorite."



**Jon Corin**, a freshman dual-degree student majoring in mathematics and saxophone as a student of Tim McAllister, performed Villa-Lobos's Fantasia in an October broadcast of the National Public Radio program *From the Top*.



**Caitlin Finnie**, a sophomore voice student, won first place in the Music Theater Competition of the Chicago Chapter of the National Association of Teachers of Singing, division 6, in March. **Alyssa Giannetti**, also a sophomore, received honorable mention in the same competition. Both are students of Pamela Hinchman.



**Daniel Healy**, a doctoral student in music education, copresented "Implications of a Free Musical Improvisation Class for Music Teacher Education" with fellow music education doctoral candidate **Kimberly Ankney** in the 2013 Symposium for the Society for Music Teacher Education at the University of North Carolina at Greensboro. His

article "Play It Again Billy, But This Time with More Mistakes: Divergent Improvisation Activities for the Jazz Ensemble" appeared in the March 2014 *Music Educators Journal*, and his chapter "Improvisation and Music Teacher Education" will be published in the forthcoming *Volume for Society for Music Teacher Education* (Rowman & Littlefield).



**Hillary Hempel**, a master's violin student of Almita Vamos, won the string division of the 2013 Union League Civic and Arts Foundation Competition.



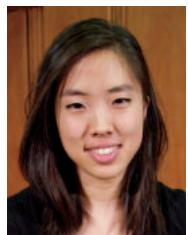
**Sara Jones**, a doctoral candidate in music education, gave the presentation "In the Deep End with Formally Taught Band Students" at the National Association for Music Education conference in St. Louis in April. Her article "Teaching Students with Disabilities: A Review of Music Education Research as It Relates to the Individuals with Disabilities Education Act" will be published soon in *Update: Applications of Research in Music Education*.

**Sherry Kim**, a senior piano student of Alan Chow, was admitted as a student and performer at the Aspen Music Festival and School last summer.

**EunAe Lee**, a graduate student of James Giles, won third prize in the 2014 Hilton Head International Piano Competition.

## MTNA PIANO COMPETITIONS

Three piano students of Alan Chow distinguished themselves in Music Teachers National Association piano competitions in March. Doctoral student **Xia Jiang** was named first-prize winner of MTNA's Steinway Young Artists Competition; he and senior **Sherry Kim** were two of the seven finalists—the first time in the competition's history that two students from the same school made the national finals in the same category. Jiang previously won the MTNA's Illinois State and East Central Division young artist competitions, and Kim previously won in the Nevada State and Southwest Division. In the senior category the seven national finalists included freshman **Sun Chang**, a dual-degree Weinberg College of Arts and Sciences student, who previously won the Illinois State and East Central division senior competitions.



From left: Xia Jiang, Sherry Kim, Sun Chang



**Julia Shaw**, a doctoral candidate in music education, will begin her new position as assistant professor of music education at Ohio State University this fall.



**Elisa Sutherland** (left), a master's voice student, won first prize at the Madison (Wisconsin) Early Music Festival's inaugural Handel Aria Competition last July. **Alison Wahl**, a doctoral voice student, was runner-up. Both study with Pamela Hinchman.



**Jason D. Thompson**, a doctoral candidate in music education, was the invited choral clinician for the 2013 High School All-County Chorus of North Carolina's Winston-Salem-Forsyth County schools.



**Igor Lipinski**, a doctoral piano student of Alan Chow, gave a recital last October for the Chopin Society of Chicago at Pianoforte Salon as well as a radio recital as part of the "Live from WFMT" series. In November he gave a special recital celebrating Poland's Independence Day at the Polish Consulate General in Chicago, and in January he presented a recital and lecture for the Chicago chapter of the International Women Associates. In February he was a soloist with the Butler County (Pennsylvania) Symphony Orchestra in Rachmaninoff's *Rhapsody on a Theme of Paganini*.

**Ryan Little**, a junior horn student of Gail Williams, won second prize in the university division of the 2013 International Horn Competition of America in Louisville. He also received the competition's

Gretchen Sneider Prize for best performance of Tim Martin's *Lament*.

**Carolyn O'Brien**, a doctoral student in music composition, was named a fellow by the MacDowell Artist Colony in Peterborough, New Hampshire. She was in residence at the colony last fall to work on several pieces for her doctoral recital.

**Joan Arnau Pàmies**, a doctoral student in composition, wrote the essay "Noise-Interstate(s): toward a subtextual formalization," published in the book *Noise In and As Music* (University of Huddersfield Press, 2013).

**Adam Michael Rothenberg**, a double major in mathematics and piano performance and a student of James Giles, received the Academic Excellence Award from Northwestern's European Humanities Program last fall. He spent the fall quarter in Copenhagen, where he took courses at the Royal Danish Academy of Music.

**Conner VanderBeek**, a fourth-year dual-degree student in music composition and South Asian studies, has been awarded a prestigious Beinecke Scholarship.



**Claire Werling**, a master's clarinet student of Steven Cohen, performed the Copland Clarinet Concerto with the Northwestern University Symphony Orchestra this spring as a winner of the 2014 Northwestern University Concerto Competition.

# faculty

**Stephen Alltop** (conducting and ensembles) led a series of 2013 concerts and recording sessions devoted to the music of



Stephen Paulus with the Apollo Chorus of Chicago and members of the Chicago Chamber Musicians. In September, Alltop prepared the chorus

for Bach's *St. John Passion* for the opening concert of the International Beethoven Festival in Chicago. In February he conducted the world premiere of Joseph Schwantner's *Chapel Music: Five Diverse Songs for Chorus and Orchestra*, commissioned to celebrate the 50th anniversary of Alice Millar Chapel. Over the last year Alltop has performed organ recitals in Wisconsin and at the Netherlands' Bovenkerk as well as a harpsichord recital in Wisconsin. Last winter he presented "Musical Mysteries, Masters, and Masterworks," a 10-lecture series for Northwestern's Alumni Continuing Education Series. Alltop is enjoying his first season as music director and conductor of the Champaign-Urbana Symphony Orchestra; a February concert featured faculty colleague **James Giles** (piano) as soloist in a Mozart piano concerto.

**Linda Phyllis Austern** (musicology) is the author of two recently published articles: "Music and Manly Wit in Seventeenth-Century England: The Case of the Catch" in *Concepts of Creativity in Seventeenth-Century England* (Boydell Press, 2013) and "Women, Gender, and Music" in *The Ashgate Research Companion to Women and Gender in Early Modern Europe* (Ashgate, 2013). Her review of Christopher R. Wilson's *Shakespeare's Musical Imagery* recently appeared in *Shakespeare Quarterly*.



**Karen Brunssen** (voice and opera) was the 2013 recipient of Luther College's Weston Noble Award in recognition



of her distinguished achievements in voice and opera. Brunssen taught last summer at the Castleton (Virginia) Music Festival and served a teaching residency with the Zürcher Sing-Akademie at Zurich's Tonhalle. Currently the Central Region governor-elect of the National Association of Teachers of Singing, she gave presentations and master classes for the Ohio Buckeye and Tennessee NATS chapters as well as master classes at Tennessee's Austin Peay University and Chicago's Merit School of Music. Recent performances have included Alexander Nevsy with the Rockford Symphony and Bach Cantatas 130, 79, 150, and 43 with the Grace Cantata Series.

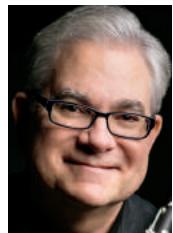


**Mark J. Butler** (music theory and cognition) presented his research at Harvard University as part of its Sawyer Seminar series "Hearing Modernity."

**Alan Chow** (piano) was a visiting associate professor of piano at Oberlin Conservatory for the fall semester. Recent performances have included a solo recital at Arkansas's John Brown University and appearances with the Fort Smith (Arkansas) and St. Joseph (Missouri) Symphony Orchestras.



**Steven Cohen** (clarinet) continues as principal clarinet with the Brevard (North Carolina) Music Center



Orchestra. He performed recitals this year on Brevard's "Ist Monday" concert series as well as at the University of South Carolina, the Texas Clarinet Colloquium, and the Costa Rica Clarinet Festival.

**Drew Edward Davies** (musicology) has compiled *Catálogo de la Colección de Música del Archivo Histórico de la Arquidiócesis de Durango*, published in Mexico City last November by the

National Autonomous University of Mexico's Instituto de Investigaciones Estéticas and the Association for the Support and Development of Archives and Libraries of Mexico. The book includes a complete catalog of the sheet music collection of Mexico's Durango Cathedral as well as an essay on the characteristics of the repertoire and the criteria for the catalog.

**Bernard J. Dobroski** (music studies)

was recently appointed a life member of the Patrick G. and Shirley W. Ryan Opera Center board of directors. He recently completed his fourth three-year term as a member of the Illinois Arts Council music panel.

**Ryan Dohoney** (musicology) recently gave the presentations "How to Sound Gay: A Conversation with David Halperin" at the American Musicological Society annual meeting in Pittsburgh and "Whitehead's Process, Music's Reality" at the conference "Sound and Affect, Voice, Music, World" at New York's Stony Brook University. His recently



published writings include articles in *New York Collaborations: The Color of Vowels* (Palgrave, 2013) and *Tomorrow Is the Question: New Approaches to Experimental Music Studies*

(University of Michigan, 2014) as well as several entries in *The Grove Dictionary of American Music and Musicians* (Oxford University Press).

**Michael Ehrman** (director of opera) directed his 19th production of *La Bohème* last August for the National Symphony Orchestra of the Dominican Republic in Santo Domingo. Featuring alumnus Evan Boyer (07) as Colline, the production was a national event, shown live across the country in movie theaters and on television. In October, Ehrman was appointed director of the Bonfils-Stanton Artists Training Program at the Central City (Colorado) Opera, where this summer he will stage Bernstein's *Trouble in Tahiti*; he will be in residence at Central City for 10 weeks each summer to teach classes and administer the program. Among the 2014 young artists chosen for this exclusive program are current Bienen students Kelsey Park and Ethan Simpson and alumni Evan Bravos (13), Julie Tabash (11, G13), and Sofia Troncoso (13, WCAS13).



**Emily Ellsworth** (conducting and ensembles) served as guest conductor of honor choirs at the American Choral Directors Association's Voices United Festival for Delaware, Maryland, Virginia, and Washington,

DC; ACDA's Southwestern Division in Little Rock, Arkansas; the New York State School Music Association conference in Rochester; and South Dakota State University. She served as guest clinician for festivals at Concordia University and Indiana's Valparaiso University and St. Mary's College. Ellsworth prepared children's choruses for Lyric Opera of Chicago's *Otello* and the Chicago Bach Project's *St. Matthew Passion*.

**James Giles** (piano) recently returned from Russia, where he performed in Glinka Hall with the St. Petersburg Chamber Philharmonic and recorded Timothy Dunne's Piano Concerto with that ensemble. He recently performed with the Champaign-Urbana Symphony Orchestra and played recitals in Florida, California, and North Carolina. Last fall he gave master classes in Shanghai and Hong Kong. Giles plays regularly with the Chicago Chamber Musicians and with members of the Chicago Symphony Orchestra.

**Robert Gjerdingen** (music theory and cognition) gave lectures recently at the University of Chicago, the University of Michigan, the University of Texas, Yale University, and the University of California, Berkeley, where he spoke about his recent research into the methods of old conservatories in Italy and France, especially with regard to teaching harmony.

**Victor Goines** (jazz studies) performed the world premiere of his *Crescent City*, commissioned by Jazz at Lincoln



Center, in January with the Jazz at Lincoln Center Orchestra featuring Branford Marsalis. Goines and JLCO have recently performed with Chick

Corea and Chorale le Chateau in addition to touring extensively with Wynton Marsalis in the United States, Spain, Italy, the Czech Republic, Germany, and France. Goines's recent arranging credits include *Flight to Russia* for Ahmad Jamal and JLCO, *The Duke* for Wynton Marsalis and JLCO, and *Helplessly Hoping* for Crosby, Stills and Nash and JLCO. In November, Goines appeared at the Music Institute of Chicago's two-day Benny Goodman Festival. His recent recordings include *Morning Swing* (Rosemary Joseph Records) and *Bolden* (with Wynton Marsalis), commemorating New Orleans trumpet player Buddy Bolden.

**Robert Hasty** (conducting and ensembles) completed a successful first season as music director and conductor of the



Kenosha (Wisconsin) Symphony Orchestra. Last September he conducted former students of Bienen School faculty members **Roland** and **Almita Vamos** in the gala "Vamos Celebration" at Chicago's Orchestra Hall. As artistic director of orchestras for the International Schools Choral Music Society, he recently performed at Beijing's Forbidden City Concert Hall, where he collaborated with two-time Grammy-winning composer Christopher Tin. Hasty continues to play fiddle in the band led by his wife, singer-songwriter Christina Trulio, including a December performance in Newport Beach, California.

# faculty

**Maud Hickey** (music education) gave a keynote presentation last October at the National Urban Music Leadership Conference in Little Rock, Arkansas. She was a visiting scholar at the University of Dayton in November, spending two days giving lectures to music school undergraduate and graduate students as well as working with public school students in various composition and improvisation activities. Hickey was named to the executive committee of the Society for Research in Music Education, which oversees the research activity of the National Association for Music Education.



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**D. J. Hoek** (musicology, head of music library) gave an invited presentation



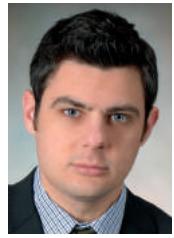
last October at the Ohio Library Council, discussing how changes in copyright, licensing, and technology are challenging libraries' abilities to purchase, preserve, and lend sound recordings.

**Keven Keys** (general music) completed his doctorate in music at Northwestern



with the dissertation "The Effect of Significant Weight Loss on the Classically Trained Voice." Recently Keys sang the role of Jesus in Bach's *St. Matthew*

*Passion* with the Cantata Series at Grace Lutheran Church in River Forest, Illinois, and was heard as soloist with Chicago's Music of the Baroque in Handel's *Israel in Egypt* and Mozart's *Coronation Mass*.



**Christopher Madsen** (jazz studies) performed last September at the Hyde Park Jazz Festival and also performed and was interviewed on WDCB-FM's program

*Chicago Jazz Revealed*. In November he was a clinician-director for the Illinois Music Education Association's District 3 Jazz Festival in Bloomington. In December, with the Bob Lark Alumni Big Band, Madsen performed and recorded a CD (to be released on Jazzed Media later this year) that included two of his arrangements. The Libertyville (Illinois) High School Jazz Ensemble commissioned Madsen to write an original composition and performed it in March. Madsen continues to serve as jazz program director for Midwest Young Artists.



**Rex Martin** (tuba and euphonium) traveled in March to Switzerland, where he performed with the Tonhalle Orchestra in Zurich and taught master classes in Bern.

**Donald Nally** (director of choral organizations) continues to lead the professional chamber choir The Crossing,

whose recent performances include two shows with the Rolling Stones last July in Philadelphia, the American premiere of John Luther Adams's concert-length *Canticles of the Holy Wind* last September, the group's annual appearance at the Metropolitan Museum of Art in December, a Carnegie Hall performance with the American Composers Orchestra in February, and an appearance with the Los Angeles Philharmonic at Disney Hall in April.

Nally is chorus master for the Chicago Bach Project, which performed Bach's *St. Matthew Passion* in April.



**Andrew Raciti** (double bass) continues to serve as assistant principal bass in the Milwaukee Symphony Orchestra and will become acting principal bass next year. In April he appeared with the Minnesota Orchestra. Working with members of the Vermeer Quartet, Raciti wrote the double-bass portion of a comprehensive string pedagogy and curriculum for the Batuta Foundation, which runs a 17,000-member social music program in Colombia. In March he traveled to Bogota to debut the finished method and lead a three-day seminar to train teachers from all over the country. Raciti has given master classes over the past year at Interlochen Arts Academy, where he also adjudicated its annual concerto competition; for Midwest Young Artists; and at Chicago Bass Fest, where he premiered the piano reduction of Zivojin Glisic's Concerto for Double Bass. He also served as a judge for the Milwaukee Youth Symphony Orchestra's Concerto Competition.



**Gerardo Ribeiro** (strings) adjudicated and guest conducted a week of master classes at the Seattle Young Artists Music Festival last March. His additional master classes over the last year included visits to DePaul University, Calgary's Mount Royal University, and Minnesota's Stringwood Chamber Music Festival as well as to Guimaraes and Lisbon, Portugal. Earlier this year, Ribeiro traveled to China, where he performed the Sibelius Violin Concerto with the Qingdao Symphony Orchestra.



**W. Stephen Smith** (voice and opera) was selected as a New Horizon Faculty member with the Aspen Music Festival and School.

Last fall he was invited to join the voice faculty at Lyric Opera of Chicago's Ryan Opera Center. In the summers he continues to direct Northwestern's Naked Voice Institute for Singers and Teachers, an intensive weeklong exploration of the concepts in his book *The Naked Voice: A Wholistic Approach to Singing* (Oxford, 2007). In a recent *New Yorker* article by Alex Ross, mezzo-soprano Joyce DiDonato hailed Smith as a "voice guru" who changed the course of her career.



**Robert Sullivan** (trumpet) gave the North American major orchestra premiere of William Perry's Trumpet Concerto with the Cincinnati

Symphony Orchestra last October. The work was written for and dedicated to Sullivan's teacher, Armando Ghitalla. In December, Sullivan gave the North American premiere of Satoshi Yagisawa's Trumpet Concerto with Japan's Kagoshima Joho Wind Orchestra at Chicago's Midwest Clinic. In January he gave the world premiere of Glen Cortese's Trumpet Concerto ("Gabriel's Signal") with the Greeley (Colorado) Philharmonic under the composer's baton. In March, Sullivan was guest artist, clinician, and judge at the US National Trumpet Competition in Mechanicsburg, Pennsylvania. He performed the Böhme Trumpet Concerto as featured soloist with the United States Air Force Band—his first appearance with the band since he was a member in the 1980s. Sullivan was the subject of a featured interview in the *Brass Herald* earlier this year and is

one of eight master artist-teachers featured in the *Yamaha Étude and Exercise Book for Trumpet* (Carl Fischer, 2013).

**Hans Thomalla** (music composition and technology) has been commissioned to



compose a new opera, *Kaspar Hauser*, that will premiere during the Freiburg Opera's 2015–16 season. Recently premiered Thomalla works include *Wonderblock* at the Eclat Festival in Stuttgart last February and *Fracking* for string trio and saxophone at the Gare du Nord in Basel in January. In March his two-piano work *Noema* was performed as part of the Toronto Symphony Orchestra's New Creations Festival. Others of his compositions were recently performed at the Radio France Festival and the Huddersfield Contemporary Music Festival. He has been invited to serve as 2014–15 composer in residence at Berlin's Wissenschaftskolleg. Over the last year Thomalla has lectured at Cornell University, the University of Toronto, the University of Iowa, and Cologne's Musikhochschule.



**Mallory Thompson** (conducting and ensembles) appeared as conductor and clinician in a variety of locations across the country during the summer of 2013. A featured guest clinician at conducting symposiums at the University of North Texas and the University of Missouri-Kansas City, she also served as keynote speaker for the Missouri Bandmasters Association Summer Conference and gave a presentation at New Jersey's Bergen County Music Educators Conference. During the academic year Thompson has served as guest conductor and clinician for the Santa Clara

County (California) Honor Band, the Missouri All-State Band, and the Ball State University Conducting Workshop. This March she traveled to Brazil to guest conduct the Banda Sinfônica do Estado de São Paulo at Sala São Paulo Concert Hall.



**John Thorne** (flute) performed John Adams's *The Gospel of the Other Mary* with the Chicago Philharmonic at Ravinia last September. Performances at

Northwestern this year have included Bach's Suite in B Minor with the Northwestern University Chamber Orchestra, works by Fine and Reger in the Winter Chamber Music Festival, and an appearance in the Institute for New Music's Ned@90, a festival honoring Ned Rorem. In November he was a guest artist for the Dana Flute Festival at Ohio's Youngstown State University, where he performed a recital, gave a lecture, and taught a master class. Also that month, Thorne played with the Dempster Street Pro Musica (founded by oboe faculty member **Michael Henoch**) at Evanston's SPACE. In April he gave a master class for the Glenn Gould School at Toronto's Royal Conservatory of Music.



**Peter Webster** (professor emeritus) was named the National Association for Music Education's 2014 Senior Researcher. Considered the highest honor in music education, the award recognizes Webster's lifelong contributions to the field through research and advocacy.

# on the concert stage



## A WORLD OF POSSIBILITIES

by Richard Van Kleeck  
Director of Concert Activities

AN EXCITING AND ENLIGHTENING DIVERSITY of music, combined with an increasingly democratic mixing of music styles, made 2013–14 a concert season to remember.

Nothing exemplifies this more than the brilliant solo concert by mandolin virtuoso and 2012 MacArthur Foundation fellow Chris Thile, who seamlessly melded breathtaking performances of music ranging from Bach partitas to bluegrass.

A four-day residency by Pulitzer Prize-winning composer and Northwestern alumnus Joseph Schwantner involved five different Bienen ensembles performing eight of his compositions, including the world premiere of *Chapel Music: Five Diverse Songs for Chorus and Orchestra*.

New light was shed on Boccherini, Schubert, Britten, and Fauré when celebrated guitarist Eliot Fisk was joined by Israeli cellist Yehuda Hanani in a program offering an intriguing and beautiful combination of timbre and texture.

From top left: Habib Koité, Chris Thile, Yehuda Hanani, Eliot Fisk, Dover Quartet

The future of the string quartet could not be in better hands than those of the wonderfully fresh and talented Dover Quartet. The newly crowned winner of the 2013 Banff International String Quartet Competition was the highlight of a 2014 Winter Chamber Music Festival that also featured the outstanding young Parker and Miro String Quartets.

Malian guitar virtuoso, singer, and griot Habib Koité, with a superb ensemble, shared West African music seasoned with influences of blues, flamenco, and R&B. Spectacularly complex rhythms underpinned the sounds of the djembe, kamala n'goni, calabash, banjo, keyboard, guitar, and voice in a glorious gumbo of styles.

These were only a few of the many wonderful events presented this season at the Bienen School of Music, but they represent the diversity of music that makes attending live performances such a rewarding experience. ■

# alumni

## 1930s



**Margaret Mauer Ferguson** (33) is 103 years old. She lives at Norwood Crossing, a long-term care retirement community

on Chicago's northwest side. Ferguson recalls visiting the Century of Progress International Exposition in 1933 and the Chicago Railroad Fair in 1949, dancing at the Aragon Ballroom, and watching the building of the Chicago expressway system. She and her late husband, Burton, had two children, James and Nancy.

## 1940s

**Donald Thompson** (46) enjoyed a 43-year career with North American Aviation, where he worked on the Apollo, Space Shuttle, and International Space Station programs. His Northwestern education was interrupted by World War II, during which he served in the US Navy. At Northwestern, Thompson wrote articles for the *Purple Parrot* and played lead alto saxophone, which he continued to do after graduating.

**Sheldon Harnick** (49) is spotlighted in Harbinger Records' two-CD album *Sheldon Harnick: Hidden Treasures*, a collection of 53 of his musical theater songs. Issued in honor of his 90th birthday, the set includes selections from 15 Harnick shows, including the acclaimed musicals *Fiddler on the Roof* and *She Loves Me* and the Pulitzer Prize-winning *Fiorello!* The album features a 60-page booklet with extensive notes by Harnick himself.

## BENEDETTI RECEIVES ALUMNI MERIT AWARD



At the 2014 Northwestern Alumni Association awards ceremony on April 12 at Chicago's Union League Club, **Victor Benedetti** (90, G92) received an Alumni Merit Award.

A baritone who has performed in opera houses around the world, Benedetti (with Dean Montgomery at left) continues to value his time at Northwestern and to treasure the

relationships he formed with teachers and fellow students. In particular, he was influenced by his voice teacher, Elizabeth Fischer Monastero; his acting teacher, Bud Beyer; his choral director, Robert Harris; and other teachers, including Frederick Ockwell, Bruce Hall, and Dominic Missimi. Outside class, Benedetti participated in the Dolphin Show, the Waa-Mu Show, and independent productions on campus; off campus, he explored opportunities in professional theater around Chicago.

Benedetti's professional career has spanned the country and the globe. While still at Northwestern, he was invited to join the training program at Lyric Opera of Chicago, where he first sang roles that he would go on to play internationally. Benedetti spent many seasons with New York City Opera, where he received the Debut Artist of the Year Award for the title role in *Don Giovanni*. His many other roles include Escamillo in *Carmen*, the Count in *Le Nozze di Figaro*, John Sorel in *The Consul*, Enrico in *Lucia di Lammermoor*, and the title role and Ford in *Falstaff*.

## 1950s

**Martha J. Bradley** (52), an Episcopal deacon, was elected honorary canon of the cathedral at the Cathedral Church of St. Paul in Springfield, Illinois, in November 2012.



**Wanda Yi Paik** (55, G57) was guest soloist in Rachmaninoff's Piano Concerto No. 2 at a November concert by the Sounds of Stow (Massachusetts) Orchestra. Paik continues to

teach piano at Regis College in Weston, Massachusetts. A former president of the New England Piano Teachers' Association, she remains active in that organization and serves on the board of the Concord Area Music School Association.

**Elyse Mach** (G59, G65) was named professor emerita at Northeastern Illinois University after teaching there for 50 years. The university also established the Elyse J. Mach Music Scholarship in her honor. An award-winning pianist, teacher, and author, Mach performed throughout Europe and the United States,

including a stint with the NBC Symphony. The American Liszt Society honored her with its highest honor, the Silver Medal. Mach has written nine books, regularly contributed reviews and articles to the *Chicago Sun-Times*, and still writes regularly as a consulting editor for *Clavier Companion* magazine.

## 1960s

**Stephen J. Platko** (60, G62) composed *Panikhida*, based on the Eastern Orthodox requiem service, for the Lewis University Choir in Romeoville, Illinois, at the request of its director, **Lawrence Sisk** (G86). Sisk conducted the choir in the work's April 2013 premiere. *Panikhida* is scored for a cappella choir in four to eight parts and consists of contemporary settings of hymns, psalms, and litanies in the Orthodox choral tradition.

**Otis Kitchen** (G64) is conductor emeritus of the Lancaster County (Pennsylvania) Youth Symphony Orchestra, musical director emeritus of the All American Youth Honors Musicians, and organist emeritus at St. Paul's United Methodist Church in Lancaster. After 60 years as a musical director, conductor, clinician, and teacher, he retired in 1996, though he remains active as an adjudicator, consultant, conductor, organist, and freelance musician.

**John P. Boyd** (67, G68) conducted the Taiwan Wind Ensemble on the CD *Armenian Dances* (Naxos, 2013). Boyd previously conducted the Indiana State University Faculty Winds, ISU Wind Orchestra, and Kent State University Wind Ensemble on the CD *Fanfare, Capriccio and Rhapsody* (Naxos, 2011).

# alumni

## 1970s

**Belva Prather** (G70), a music professor at Missouri State University, was inducted into the Missouri Bandmasters Hall of Fame last June and into the Missouri Music Educators Association Hall of Fame in February. Prather came to Missouri State in 1986 after teaching for 20 years at every grade level in Arkansas and Illinois public schools.



**Brenda Born Conklin** (71, G72) covered 2,180 miles of the Appalachian Trail over the hiking seasons of 2010 through 2012. In her 153 days on the trail, she camped 50 nights.



**Steve Colson** (73) plays jazz around Montclair, New Jersey, with his wife, Iqua, whom he met at Northwestern. He teaches at the John J. Cali School of Music at Montclair State University, at Bloomfield College, and in artist residencies at the New Jersey Performing Arts Center.

**Mark Camphouse** (75, G76) served as guest conductor with the Military Band of the People's Liberation Army of China in Beijing last year. While in China he presented a lecture at Nanjing Normal University. A professor of music at George Mason University in Fairfax, Virginia, Camphouse

served as guest conductor with the Greater Dallas Youth Orchestra Wind Symphony in the world premiere of his *Homage to the Dream* at the Texas Bandmasters Association Convention in San Antonio. The work commemorates the 50th anniversary of Martin Luther King Jr.'s "I Have a Dream" speech. Camphouse is coauthoring and editing a new book for GIA Publications about the life and career of longtime Northwestern director of bands John P. Paynter.

**Phillip Skerrett** (76) was named organist in residence for the Newton County (Georgia) Arts Association in January 2013. A resident of Covington, he is also organist and staff accompanist for Clark Atlanta University.



**David Landis** (78) became the first gay president of the Public Relations Global Network, one of the world's leading international networks of independent public relations agencies, in 2013. He is president and CEO of Landis Communications.

## 1980s

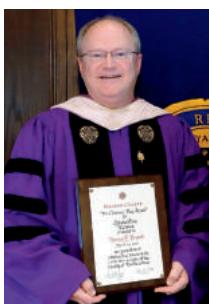


**Kimberly Powell** (81, G82) was honored by the Oklahoma Arts Council with a 2013 Governor's Arts Award in the "Media in the Arts" category. Powell, a midday radio host on KCSC and the station's director of production and syndication, was recognized for her work as host and producer of its *Performance Oklahoma*, a weekly broadcast showcasing concerts and recitals across the state.

**Robert Franzblau** (G85) has served as director of bands and professor of music at Rhode Island College since 1997 and is also the music director for the 45-member Rhode Island Wind Ensemble. His first book, *So You Want to Be a Music Major: A Guide for High School Students, Their Parents, Guidance Counselors, and Teachers*, has been issued by Meredith Music Publications.



**Ann Glazer Niren** (G87) received her doctorate in musicology from the University of Kentucky last June. She has taught music at Indiana University Southeast for the last 25 years.



**Thomas Bryant** (G88) has been an associate professor of music at Rhodes College in Memphis, Tennessee, since 1987. He also serves its teaching mentorship program for beginning tenure-track faculty. Bryant recently received the college's Clarence Day Award for Outstanding Teaching. He is also a solo and collaborative pianist.



**Tim S. Flynn** (G88, G97) is an associate professor of music and chair of the performing arts department at Michigan's Olivet College. He recently signed a contract for his third monograph, *César Franck: Teacher, Organist, Composer*, to be published in 2015. Flynn is also music director for the St. Mary Cathedral Choir, which

recently toured Italy, performing in venues such as St. Peter's Basilica at the Vatican and the Basilica of San Marco in Florence. The program included the specially commissioned choral work *Attende Domine* by **Michael Nealon** (G97). Flynn recently toured the Bay Area presenting a lecture series on Offenbach's *Les comtes d'Hoffmann*.



**David William Brubeck** (89, G90) has been named the chief educational officer for Tromba, billed as "the ultimate plastic trombone." The Tromba provides an affordable, lightweight, high-quality instrument for five- to nine-year-olds interested in learning trombone. Brubeck ([www.davidbrubeck.com](http://www.davidbrubeck.com)) has also designed a new teaching curriculum appropriate for the Tromba and its young players.

## 1990s



**Matthew Mailman** (90, G91) of Oklahoma City is in his 19th year of teaching in the Bass School of Music at Oklahoma City University. He conducted Kurt Weill's *Street Scene* last November and Ned Rorem's *Our Town* last February. Last fall he collaborated with fellow alumnus **Jerod Tate**

(90) when he conducted the Oklahoma Youth Orchestra in a production of that composer's *Spider Brings Fire* at the 2013 State of Creativity Forum in Oklahoma City.



**Garth Simmons**  
(90) is the principal trombonist with the Toledo Symphony and adjunct associate professor of trombone at

Bowling Green State University ([www.garthsimmons.com](http://www.garthsimmons.com)). *American Visions*, his debut CD with pianist Michael Boyd, includes sonatas by Robert L. Sanders, George Frederick McKay, and Richard Monaco as well as *Stereogram No. 12: Spain* by **David W. Brubeck** (89, G90).



**Ingrid Gordon**  
(G93) is artistic director of Percussia, a group that performs an eclectic mash-up of classical, modern,

and world music styles. Last June, Percussia gave its first major New York City performance at the DiMenna Center.

**Diane Yi** (G95) was promoted to senior systems operations analyst at Fifth Third Bancorp, headquartered in Cincinnati. She joined the bank in 2010.

**Haley Hoops** (G96) won first prize in the professional division of the International Horn Competition of America, held last summer

at the University of Louisville. Hoops has played French horn with the Dallas Symphony Orchestra since 1999.



**Eun-Joo Kwak**  
(G96) gave a lecture-recital last summer for the World Piano Conference at Serbia's Isidor Bajic Music School, discussing and performing three impromptus by **James Crowley** (G93). She also gave two master classes for piano majors and faculty of the school. In May 2013 she presented a master class as part of the University of Chicago's master class series. Kwak is associate professor of piano and chair of the music department at Milwaukee's Cardinal Stritch University.



**Obernt Davis**  
(G97) performed the world premiere of *The Chicago River* with the Chicago Jazz Philharmonic at the Chicago Symphony Orchestra's Rivers Festival in May 2013. The piece was commissioned to celebrate the river. A jazz trumpeter, Davis recently recorded that work—along with *Havana Blue* (another piece commissioned for the group) and sections of Miles Davis's *Sketches of Spain*—with CJP for an upcoming release.

**Sylvia Carlson** (99) is one of the founding members of the YOURS Project, an El

Sistema-based music education summer camp for disadvantaged youth. She and partner Tom Majeda have launched another El Sistema-inspired program, the Chicago Metamorphosis Orchestra Project, which provides multifaceted music education programs to Chicago children at no charge.

**Katie Condon** (99) received a grant from the Distinguished Fulbright

Awards in Teaching Program to research music programs in Finland schools this spring. A piano instructor, Condon is director of the MacPhail Center for Music's community partnerships program and the orchestral narrator for the Minnesota Orchestra's Kinder Konzert series. She also composes, performs, and directs children's musical theater for the Summer Youth Orchestra.



**Ryan Eikmeier** (G01) performed the oratorio *Theodora* at the 2013 Handel Week Festival in Oak Park, Illinois, and appeared in the cabaret ensemble Treble in a Red Dress. Eikmeier is assistant dean of curriculum for the schools of business and information technology at Kaplan University.



**Juliet Petrus**  
(G01), a soprano, made her Lincoln Center and Carnegie Hall solo debuts in 2013.

A frequent traveler to China, where she has performed at the Beijing National Center for the Performing Arts, Petrus has been awarded a prestigious Confucius Institute Scholarship and is studying Mandarin at Tongji University.

## 2000s

**Melissa Simmons** (00, G09) has been appointed professor of clarinet at the University of North Florida.



**Eric Budzynski**  
(G01) is organist and music associate at Northwestern's Alice Millar Chapel and Religious Center. He received the University's 2013 Innovation Award for his "This We Believe" initiative, in which small groups of students, staff, and faculty craft essays to demonstrate their belief statement.



**Beau Davidson** (03) was selected as one of the Ten Outstanding Young Americans by the US Junior Chamber, a leadership training and civic organization. The award recognizes those between the ages of 18 and 40 who demonstrate the best attributes of the nation's young people.

**Dan Lipton** (97) is associate music director for Sting's stage musical *The Last Ship*, which premieres in Chicago in June before moving to Broadway. Lipton married Rachael Shapiro in May 2013.

# alumni

## 2000s *continued*

**Cory Hills** (03) leads Percussive Storytelling, a communication method blending contemporary classic percussion with elements of vocal storytelling. Hills tells original stories using melodic and nonpitched percussion instruments. Percussive Storytelling has been presented nearly 250 times to more than 13,000 people around the world. His first CD of percussive stories, *The Lost Bicycle*, was released in 2010. Recognized as a 2009 Emerging Artist by the Kansas Art Commission, Hills has served as artist in residence at Rocky Mountain National Park.



**Daniel Black** (04) advanced to the finals of the American Choral Directors Association's Graduate

Choral Conducting Competition after being selected as one of eight semifinalists.



**Brandon Keith Brown** (04) was appointed director of orchestral studies, assistant professor of music, and music director of the University Orchestra at the University of Massachusetts at Amherst. In 2011 Brown received an Ansbacher Fellowship from the Vienna Philharmonic, and in 2012 he won third prize in the Georg Solti Conducting Competition in Frankfurt,

Germany. He was also the final-round conductor for the 17th Annual Sphinx Competition for Black and Latino String players in Detroit last February. In the past year he has made his conducting debuts with the Chicago Civic Orchestra, the Berlin Radio Orchestra, and Germany's Neue Philharmonie-Westfalen.

**Colin Lynch** (04) has released his debut solo album, *The Organ of Stambaugh Auditorium*, on the Raven label. He plays works by Whitlock, Parry, Roger-Ducasse, and Vierne on the acclaimed and recently restored 1926 E. M. Skinner organ at Stambaugh Auditorium in Youngstown, Ohio. Lynch ([www.colinlynchorgan.com](http://www.colinlynchorgan.com)) is associate director of music and organist at Boston's Trinity Church, Copley Square.

**Daniel Beckley** (05) was named vice president and general manager of the Indianapolis Symphony Orchestra last June. He was previously executive director of the Charleston Symphony Orchestra.



**Devin DeSantis** (05) starred as Dwayne in *9 to 5: The Musical* at the Marriott Theatre in Lincolnshire, Illinois, last August. This past

winter he played the title role in the Drury Lane Oakbrook Terrace production of *Young Frankenstein*.

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**Amanda Majeski** (06) gave her New York debut recital at Carnegie Hall's Weill Recital Hall in February.

Beforehand she gave a warm-up recital at Lutkin Hall—her first performance on the Northwestern campus since her graduation. Majeski has recently appeared with Lyric Opera of Chicago, the Metropolitan Opera, and Opernhaus Zurich.

**Adam B. Brown** (07) is the conductor of the Fox Valley Symphony Youth Orchestra's Philharmonia in Appleton, Wisconsin. The orchestra is made up of more than 150 middle school and high school musicians.

**Mike Lebrun** (07) plays saxophone in the Moshier-Lebrun Collective, which he coleads with jazz pianist **Josh Moshier** (08). Lebrun was a semifinalist in the 2013 Thelonious Monk International Jazz Competition. He works at Morningstar and is a part-time MBA student at the Kellogg School of Management.

**Brian Hecht** (09) joined the Atlanta Symphony Orchestra as bass trombonist last September. Previously he held the bass trombone position with the US Navy Band in Washington, DC.

**Geraldine Ong** (09) was recently appointed assistant professor of piano and collaborative piano (tenure track) at North Dakota's Valley City State University. She teaches applied and class piano in addition to accompanying faculty and student recitals. Ong previously served as adjunct faculty at the University of Houston and Houston Community College.

**Miki Sawada** (09) is an artist-diploma candidate in piano at the Yale School of Music. She recently joined the nonprofit music program Music Haven as a resident musician fellow. As part of a collaborative effort between the program and Yale, she is starting a piano program at Music Haven and will also perform with members of the Haven String Quartet.

## 2010s

**Philip Boulanger** (10) recently moved from Chicago to New Haven, Connecticut, to take the position of resident cellist with Music Haven, a nonprofit music program centered around the Haven String Quartet. The quartet provides free lessons and group classes to students in some of New Haven's most challenging neighborhoods and schools. The Presidential Committee on the Arts and Humanities has ranked Music Haven one of the country's

**Xiaomin Liang** (05, G13) and **Jue He** (05, G13) perform together as the Liang-He Piano Duo. Last October the duo won the grand prize in the 18th Tokyo International Piano Duo Competition. The two spent the summers of 2012 and 2013 touring China, performing in major cities such as Beijing, Shanghai, and Guangzhou and in major venues such as Beijing's Grand National Theater. Last February they returned to China for a 21-city tour.

## TRUMPETS RESOUNDING

Conducted by 2014 Nemmers Prize winner Esa-Pekka Salonen (see page 2), the Chicago Symphony Orchestra performances of Janáček's Sinfonietta in concerts on April 10–14 featured trumpet faculty member Robert Sullivan and alumni **Neal Berntsen** (G83) of the Pittsburgh Symphony, **Kari Lee** (G88) of Elmhurst College, **Matt Lee** (G84) of DePaul University, **Larry Black** (G66) of the Atlanta Symphony (retired) and Brevard College, and **Brandon Eubank** (08) of "The President's Own" US Marine Band.

Top 50 After-School Arts Programs for three years in a row. While in Chicago, Boulanger worked as a teaching artist with the Chicago Symphony Orchestra.

**Kelley E. Hollis** (10, G12) was accepted into Boston University's Opera Institute, an intensive two-year performance-based training program for emerging artists.

**Kristen Predl** (10) was appointed education director for the Symphony of Northwest Arkansas last July. Also the orchestra's associate principal flute, she is an adjunct flute professor at John Brown University in Siloam Springs, Arkansas.



**Rachel Saul** (10) joined the Hawaii Symphony Orchestra's first violin section for the 2013–14 season last fall. Saul also started a new after-school string program at the Mid-Pacific Institute. She is a teaching artist at Kalikolehua, Hawaii's El Sistema program.

**Jonathan H. Katz** (GII) cofounded the New York City-based Periapsis Music and Dance in 2012. The nonprofit performing arts organization creates and produces dance works with live music, fostering collaborations between emerging composers and choreographers. Its first season presented three of Katz's own compositions and music by eight other living composers. Last February, Katz conducted the company in the world premiere of his chamber ballet *Laid upon the children* (with choreography by Leigh Schanfein) for the Music of Now Marathon at Symphony Space and in a second performance at Kumble Theater.

**Corey Stallings** (GII) has been selected as a 2014 festival artist with Opera Theatre of St. Louis. She was previously the company's 2013 Gerdine Young Artist.



**Julie Tabash** (II, G13) was named a studio artist for the 2013–14 season of Milwaukee's Florentine Opera Company. Her recent roles include Despina in *Cosi fan tutte* and Anne Eggerman in *A Little Night Music*.



**Rachel Waxman** (II) is an oboist, author, and entrepreneur. Her neogothic novel *The Crickhowell School for the Muses* was published last year by Fithian Press.



**Zachary Elmassian** (G12) performed the lead role of Jeronimus in Carl Nielsen's *Maskarade* for Chicago's Vox 3 Collective. The cast also featured mezzo-soprano **Kathryn Wills** (G12).



**Gillian Hollis** (G12) was named a studio artist for the Madison Opera's 2013–14 season.

**Katherine McGookey** (G12) was a member of the 2013 Apprentice Singers Program at the Santa Fe Opera, where she covered the title role in *La grande-duchesse de Gérolstein*, performed as an ensemble member in four other operas, and participated in the apprentice scenes program.

**Nicole Negrete** (12) was hired as program director of a new El Sistema-inspired, Evanston-based music program that will provide free orchestral education to the community.



**Mary Rose Norell** (G12) was appointed an instructor in the piano program at Indiana's Goshen College Community School of the Arts.



**Evan Bravos** (G13) played Figaro in Lyric Opera of Chicago's Opera in the Neighborhoods touring production of *The Barber of Seville*.



**Parker Gaims** (G13) won a clarinet position in "The President's Own" United States Marine Band, which he joined last fall.



**Danny Lai** (13, WCAS13) won a viola position with the Chicago Symphony Orchestra. He previously played with the Colorado Symphony. In January, Lai won the 2014 Jefferson Symphony International Young Artists Competition's top prize, which included \$7,000 and an opportunity to perform in March with the Jefferson Symphony Orchestra in Golden, Colorado.

# in memoriam

**Ann Barron** (37), in Audubon, Pennsylvania, on December 23

**Virginia J. Faber** (39), in Santa Barbara, California, on November 15

**Lawrence H. Moe** (39, G40), in Oakland, California, on September 14

**Frederick C. Elbel** (41), in South Bend, Indiana, on August 7

**Allen Eugene Ellsworth** (G42), in Dallas on July 14

**Margaret Simpson** (43), in Wilmette, Illinois, on January 19

**Jane Litowich Katz** (44), in Swansea, Illinois, on January 28, 2013

**Ann-Marie Sorenson** (44), in Salt Lake City on November 26

**Janice M. Gustafson** (G45), in Minneapolis on December 21

**Donald P. Hustad** (G45, G63), in Western Springs, Illinois, on June 22

**Marion L. Hanson** (47), in Prairie Village, Kansas, on December 14

**A. Oscar Haugland** (47, G48), in DeKalb, Illinois, on December 16

**Vern C. Miller** (G47), in Urbandale, Iowa, on January 17

**Charles H. Clarke** (48), in Hesperia, California, on January 7

**Ruth A. Fetler** (48), in Colorado Springs on November 27

**Evelyn Leikin** (48), in Northbrook, Illinois, on October 2

**John Banman** (G49), in North Newton, Kansas, on November 29

**Mary Lee Rodda** (49), in Memphis on February 12

**Armin W. Gossfeld** (50, G53), in La Crosse, Wisconsin, on October 3

**Donald E. Hassler** (50), in Tempe, Arizona, on August 20

**Robert W. Krueger** (50, G51), in Tampa, Florida, on September 9

**Doris K. Schieber** (G50), in Elyria, Ohio, on February 6

**Lee T. Schneider Jr.** (50, G50), in Maryville, Missouri, on November 27

**Gladys C. Christesen** (G51), in Wheaton, Illinois, on November 8, 2011

**Raymond E. Ellison** (51), in Skokie, Illinois, on July 16

**Ernest J. Gysbers** (51), in Fond du Lac, Wisconsin, on January 9

**Janet Hulse Pfundheller** (51), in Glenview, Illinois, on October 8, 2010

**Kenwyn G. Boldt** (52), in Wisconsin on September 23

## BENNETT REIMER, 1932-2013



Bennett Reimer, professor of music education at Northwestern for 19 years and one of the most respected and important voices in the field, died on November 18, 2013, at his home in Wilmette, Illinois. He was 81 years old.

Born in New York City, Reimer began his musical life playing clarinet and oboe. He graduated from the State University of New York at Fredonia

in 1954 and continued his studies at the University of Illinois at Urbana-Champaign, earning a master's degree in 1955 and a doctor of education degree in 1963. After teaching at the College of William and Mary, James Madison University, and UIUC, he held the Kulas Endowed Chair in Music at Cleveland's Case Western Reserve University.

In 1978 Reimer came to Northwestern, where he was named the John W. Beattie Professor of Music. He served as director of the PhD program in music education and in 1985 founded a new Northwestern research group, the Center for the Study of Education and the Musical Experience. Reimer remained at the school until his retirement in 1997, when he was named the John W. Beattie Professor of Music Emeritus.

A passionate advocate for music education as central to every child's development, Reimer is remembered for his seminal contribution to advancing the philosophy of music education. His more than 20 books include music textbooks for elementary-aged students as well as his most famous work, *A Philosophy of Music Education* (Prentice Hall), first released in 1970 and revised in 1989. Read by countless music educators, the book has been translated into French, Japanese, Chinese, Korean, and Greek. Peter Webster, another Bienen School professor emeritus, considers it "probably one of the most influential books in music education teaching."

A celebration of Reimer's life was held in Scott Hall's Guild Lounge on January 9. Speakers included Dean Toni-Marie Montgomery, former dean Bernard Dobroski, associate professor of music education Maud Hickey, professor emeritus Peter Webster, former faculty members Don Casey and Janet Barrett, and former doctoral student Ramona Wis. "Bennett was the consummate professional, mentor, teacher, professor," remembers Hickey, a student of Reimer and later a colleague after she joined the faculty in 1997. "He cared deeply about each of his students and worked with all of us as individuals. He modeled great mentorship as well. Most of his students are now music education professors at universities around the world, and all of us remember how much he helped shape us not only as professors but as people."

Bennett Reimer is survived by his partner, Elizabeth Hebert, and his daughters Terry Reimer and Jan Ellen Reimer.

<b>John H. Cacavas</b> (52), in Beverly Hills, California, on January 28	<b>Patricia McFadden Ori</b> (53), in Dillon, Montana, on April 22, 2013	<b>Barbara Plate</b> (G57), in Lincolnshire, Illinois, on November 4	<b>Robert D. Klein</b> (G60), in Mobridge, South Dakota, on December 11
<b>Frederic L. Fisher</b> (52), in Denton, Texas, on September 20	<b>Alice C. Prescott</b> (53), in Billings, Montana, on January 5	<b>Loren W. Binford</b> (58, G59), in Evanston, on April 8, 2013	<b>Kenneth A. Bartosz</b> (61, G64), in Glenview, Illinois, on December 5
<b>Elayne N. Tootelian</b> (52), in Lincolnshire, Illinois, on February 18	<b>Harold A. Soloff</b> (53), in Norwich, Connecticut, on September 23	<b>Douglas D. Ashley</b> (59, G60, G73), in St. Louis on June 5	<b>Sandra L. Seefeld</b> (G71), in Somerville, Ohio, on February 17
<b>Helen L. White</b> (52), in Sheboygan, Wisconsin, on July 2	<b>Ronald B. Clonts</b> (55, KSM62), in Glenview, Illinois, on December 29	<b>Rev. Camilius Matthias Wurtz, O.S.B.</b> (G59), in Kansas City, Kansas, on August 16	<b>Nadja K. Keown</b> (G73), in Escondido, California, in November 2012
<b>James W. Biggers Jr.</b> (53, G54), in Clearwater, Florida, on July 30	<b>James W. Ewing</b> (55, G58), in Aberdeen, South Dakota, on October 12	<b>John R. Baird</b> (60, G61), in Montpelier, Vermont, on December 30	<b>Sister Claudia Nelson</b> (G75), in Fargo, North Dakota, on July 9
<b>Carol G. Beccue Gordon</b> (G53), in Columbia, South Carolina, on February 22	<b>Miles G. Soumar</b> (56), in Brookfield, Illinois, on October 13	<b>Gail B. Cheetham</b> (G60), in California on October 8	<b>Richard Menaul</b> (G79), in Medfield, Massachusetts, on July 23
<b>Gary L. Knowles</b> (53), in Farmington, Missouri, on December 11			<b>Ann Stokes</b> (G90), in Bloomsburg, Pennsylvania, on November 1

## RAY STILL, 1920-2014



Ray Still, professor of oboe at the Bienen School and a celebrated symphonic and chamber musician for more than 40 years until his retirement in 2003, died on March 12, his 94th birthday, at his home in Woodstock, Vermont. He was surrounded by his family and the sounds of Bach's *St. Matthew Passion*.

As a young teenager Still began seriously studying clarinet, but by the age of 16 he switched to oboe. A mere three years later he won his first professional position, second oboe with the Kansas City Philharmonic. World War II interrupted his career, but upon his discharge from the US Army in 1946 he immediately entered the Juilliard School. After the equivalent of two years of study at Juilliard, he landed first-oboe positions with the Buffalo Philharmonic and then, in 1949, with the Baltimore Symphony. In 1954 Still was named principal oboe of the Chicago Symphony Orchestra under Fritz Reiner, and there he stayed for 40 years, making many recordings and solo appearances and reaching near-legendary status. He performed under the baton of almost all the major conductors of the second half of the 20th century.

Still was considered one of the greatest oboists of the 20th century. Current Bienen School oboe professor Michael Henoch, one of Still's CSO colleagues for more than two decades, told the *Chicago Tribune* that Still was "acclaimed throughout the world for his extraordinary musicianship and his command of the instrument."

Still's first teaching job was with the Peabody Institute while he was playing in Baltimore. After coming to Chicago, he taught at Roosevelt University before joining the Northwestern faculty in 1960. He remained a vital part of the school's woodwind faculty until his retirement.

"Even with all the accolades he received as a performer, he told me he considered his most important contribution to music was his teaching," said Henoch. "He was a most dedicated teacher. Studying with him could be scary, but always enlightening. He held his students to the high standards to which he held himself, and that is why the Ray Still legacy thrives to this day."

Still is survived by a daughter and son-in-law, Mimi and Kent Dixon, of Springfield, Ohio; a son and daughter-in-law, Thomas and Sally Still, of Big Timber, Montana; another daughter and son-in-law, Susan Still and Peter Bergstrom, of Saxtons River, Vermont; six grandchildren; and three great-grandchildren.

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Oskar Böhme, Trumpet Concerto  
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Leonard Bernstein, Symphonic Dances  
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