

NORTHWESTERN UNIVERSITY

Henry and Leigh Bienen School of Music

fanfare



FALL 2013

first chair



A MESSAGE FROM THE DEAN

THROUGHOUT ITS HISTORY, the Bienen School of Music has built on the foundation of the old while embracing the new. The school has been a pioneer in a wide range of areas, from curriculum innovation to music technology to library acquisitions. “New” is even part of the name of one of the school’s most recent initiatives, the Institute for New Music, which puts Northwestern at the forefront of new-music performance and scholarship.

Since its groundbreaking in May 2012, the school’s most highly anticipated new development has been the building that is rising on the lakefront adjacent to Regenstein Hall. Scheduled to open in fall 2015, this state-of-the-art facility promises exciting new vistas for students, faculty, and audiences.



New compositions are the lifeblood of music, and this issue highlights an exciting new work with significant ties to the school. The Saxophone Concerto by renowned composer John Adams—inaugural winner of Northwestern’s Michael Ludwig Nemmers Prize in Music Composition—was written for Bienen School saxophone professor and Institute for New Music codirector Timothy McAllister, who premiered it to great acclaim at Australia’s famed Sydney Opera House last month.

This fall we are proud to welcome two new faculty members, Robert Sullivan as professor of trumpet and Ryan Dohoney as assistant professor of musicology. And every fall we are excited by the arrival of a new class of students, destined to bring further distinction to the Bienen School. This annual influx of talent continually renews the school from year to year.

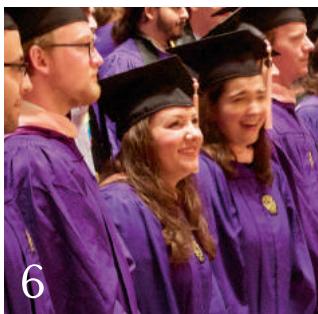
The time could not be more ideal to give our alumni magazine a new look as well. Initiated in 1972 by then dean Thomas Miller, *Fanfare* has gained pages and color over the years, serving effectively as the school’s primary avenue of communication with alumni and friends. Design refinements have been introduced from time to time in recent issues, but with this issue we unveil a new *Fanfare*—with a more musically appropriate title treatment, more inviting page layouts, more readable type, and a more contemporary feel.

With this new design and *Fanfare*’s new twice-a-year publication schedule, we hope alumni and friends will enjoy staying connected with the Bienen School more than ever.

Toni-Marie Montgomery
Dean



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School Receives Major Grant from Elizabeth F. Cheney Foundation

AS ONE OF THE NATION'S LEADING INSTITUTIONS of its kind, the Bienen School of Music not only educates outstanding young artist-scholars but also offers performances of the highest caliber. Each year the school presents more than 100 concerts, many featuring internationally acclaimed artists who attract audiences from the Northwestern community, the North Shore, Chicago, and beyond. With the support of a five-year, \$500,000 grant from the Elizabeth F. Cheney Foundation, beginning in 2015 the school will enhance its performance offerings with an international brass festival, an augmented schedule of master classes, and commissions of new works for its major ensembles. The grant will also support the highly regarded Winter Chamber Music Festival.

"At a moment when resources for the arts are decreasing, we wanted to ensure that our funds—and the institutions we are supporting—positively influence as many people as possible." —ALLAN R. DREBIN

The Elizabeth F. Cheney Foundation's grant to the Bienen School is part of a broader initiative to increase support for five prominent Chicago-area cultural institutions. In addition to Northwestern, the foundation will provide grants to the Art Institute of Chicago, classical music radio station WFMT, Lyric Opera of Chicago's Patrick G. and Shirley W. Ryan Opera Center, and the Civic Orchestra of Chicago. According to Allan R. Drebin, treasurer of the foundation and professor emeritus at Northwestern's Kellogg School of Management, the reasoning behind the initiative is simple. "Within the Cheney Foundation, we recognize that arts institutions are currently experiencing great difficulties with their fundraising efforts due to the country's ongoing economic difficulties," he says. "Consequently, we are seeking to remedy some of this problem through a new funding program that will allow our grant recipients to retain their identities as vital sources of cultural activity." In requesting grant proposals, the Cheney Foundation challenged all five organizations to present ideas for raising their profiles with the general public. "At a moment when resources for the arts are decreasing, we wanted to ensure that our funds—and the institutions we are supporting—positively influence as many people as possible," Drebin explains. "To do so, we encouraged prospective grant recipients to sponsor public performances that have the potential to reach new audiences."

The Cheney Foundation included the Bienen School in its new grant initiative "because the school has long been a main pillar in Chicago's cultural community and is poised to raise its stature as a major performance center in the coming years," says Drebin. "The 2015 opening of the new music building and its stunning recital hall will be a major event within the Chicago-area cultural community. This venue will undoubtedly increase attendance at Bienen School concerts and other performances. In the process it will strengthen the Bienen School's reputation as one of the area's leading cultural institutions."

Equally important, says Drebin, is the array of internationally acclaimed talent that the Bienen School will bring to its recital hall stage. "I am very excited that the foundation will support the school's efforts to expand its master class series, which has previously featured many major artists, notably

Renée Fleming," says Drebin. "These are enormously valuable events because they have an immense educational impact on students and are fascinating as public performances." Similarly appealing to Drebin is the school's plan to commission new works for major ensembles such as the Northwestern University Symphony Orchestra, Symphonic Wind Ensemble, University Chorale, and Bienen Contemporary/Early Vocal Ensemble. "Here again the Bienen School has proposed a project that will benefit students, who will have the opportunity to perform new compositions, and the public, which will be exposed to the classical music of the present day." Of the Winter Chamber Music Festival, which has thrived with longtime Cheney Foundation support, Drebin says, "Each year it features top international performers who are enthusiastically welcomed by large audiences."

Dean Montgomery is equally optimistic about the potential impact of the foundation's grant, saying, "I am deeply grateful to the Elizabeth F. Cheney Foundation for its past support and look forward to the future opportunities that this new funding will make possible." ■



Brass Program Featured in Annual Millennium Park Concert

EVERY YEAR SINCE 2007, THE BIENEN SCHOOL has presented a spring concert in one of downtown Chicago's premier performance venues, the Jay Pritzker Pavilion at Millennium Park. This annual performance marks one of the highlights of the Bienen School's music calendar. On Sunday, May 26, the Bienen School used this high-profile event to celebrate its renowned brass program, recognized as an "area of distinction" in the school's strategic plan.

The concert featured performances by two student ensembles: the Northwestern Brass Ensemble, conducted by Gail Williams, professor of horn and a former member of the Chicago Symphony and Lyric Opera of Chicago Orchestras; and the Northwestern Trombone Choir, conducted by Peter Ellefson, a Bienen School lecturer who has performed with

"The concert provided our students with the invaluable educational experience of performing before a large audience in a culturally significant venue." —GAIL WILLIAMS

the Chicago Symphony Orchestra and the New York Philharmonic. Among the works presented were Johannes Brahms's *Variations on a Theme by Haydn*, Allen Chase's *Reflections*, Jeremy Dibb's *Excalibur*, Dmitri Shostakovich's *Fire of Eternal Glory*, and Richard Wagner's *Ride of the Valkyries*.

"The Millennium Park concert was a great success," says Williams. "Our students played extremely well, demonstrating the high quality of our brass program to a Chicago audience and thereby enhancing its reputation. And the concert provided our students with the invaluable educational experience of performing before a large audience in a culturally significant venue."

Over the past four decades the school's brass program has been widely recognized for consistently producing young musicians of the highest order. Brass program alumni currently hold seats in some of the world's most prestigious ensembles, including the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, Boston Symphony Orchestra, St. Louis Symphony, Houston Symphony, Berlin Philharmonic, Netherlands Radio Philharmonic Orchestra, United States Army and Navy Bands, and the "President's Own" United States Marine Band. ■

noteworthy

Musicology Students Awarded Fulbright Fellowships

BIENEN SCHOOL DOCTORAL MUSICOLOGY STUDENTS **Brian Oberlander** and **Elizabeth Przybylski** have been awarded Fulbright Fellowships for research outside the United States. Their honors are especially impressive given how rarely Fulbrights are awarded to two students from the same program in the same year.

Oberlander's fellowship has taken him to southern Spain's Andalusia region, where he is studying a genre of flamenco fusion that blends flamenco styles, instruments, and aesthetics with various Arab (specifically Moroccan) music repertoires. He is analyzing how flamenco fusion attempts to reconceptualize Andalusian identity and the extent to which it successfully intervenes in prevailing intercultural discourses. He is also examining economic and social factors, noting that "because the Andalusian government has an economic interest in presenting itself as a multicultural, cosmopolitan society, it appropriates this music for its own purposes." Ultimately Oberlander is striving to understand how musicians negotiate their personal and political differences in making music and how the music affects the different cultures involved.

Przybylski is pursuing research on urban indigeneity in Winnipeg, Canada—home of Streetz FM, which she identifies as "the first and only urban indigenous hip-hop radio station."

"This work is completely novel and demonstrates the latitude students have in pursuing research that interests them, regardless of whether a faculty member studies the same area or not." —DREW DAVIES

As part of her research, Przybylski is interviewing important members of Winnipeg's indigenous hip-hop subculture, including recording artists, music club owners, Streetz FM staff, and listeners. "While there is a wealth of scholarship discussing the function of traditional music in indigenous life, little attention has been devoted to understanding how hip-hop has been appropriated by indigenous people," says Przybylski. "My work will investigate Winnipeg's rich urban indigenous culture to determine how indigenous people both resist and embrace hip-hop as a strategy for forging a modern identity."



Brian Oberlander and Elizabeth Przybylski with adviser Drew Edward Davies (center)

Drew Edward Davies, associate professor of musicology and faculty adviser for both Oberlander and Przybylski, regards the fellowships as "a significant endorsement of the groundbreaking work Liz and Brian have undertaken. By uniting the methodologies of ethnomusicology and historical musicology in response to complex questions about culture, Liz's and Brian's work stands at the leading edge of the field. Their research reveals not only contemporary music cultures in their specific destination countries but also how music can operate transnationally and transhistorically.

"Liz's and Brian's Fulbrights are especially significant for the musicology program because they were

awarded for projects that don't bear a direct relationship to research being conducted by Bienen School musicology faculty," adds Davies. "This work is completely novel and demonstrates the latitude students have in pursuing research that interests them, regardless of whether a faculty member studies the same area or not."

Linda Austern, associate professor of musicology and coordinator of the musicology program, notes that "Brian and Liz represent the best of what our musicology program stands for: thoroughness, originality, and a willingness to unify methodologies from multiple academic approaches to music and from cultural studies to ask and answer cutting-edge questions about music in a wider context. Receipt of these prestigious fellowships will allow Brian and Liz to complete the dissertations they envisioned by having access to material and interview subjects available nowhere else." ■



Let Freedom Swing

Howard Reich Delivers “A Day with Northwestern” Keynote Address

ON SATURDAY, APRIL 20, a standing-room-only crowd of more than 500 Northwestern alumni and students in Norris University Center’s McCormick Auditorium heard Bienen School alumnus **Howard Reich** (77) discuss the history of jazz and its relationship to American society. Reich’s lecture, “Let Freedom Swing: The Sound of Jazz,” was one of two keynote addresses at the Northwestern Alumni Association’s 44th annual “A Day with Northwestern” seminar, a 12-hour event featuring presentations by Northwestern alumni and faculty who have achieved the highest levels of distinction in their professions.



“Effectively, jazz musicians were using one of the few tools at their disposal—cultural expression—to rebel against the discriminatory social practices of the day.” —HOWARD REICH

The jazz and arts critic for the *Chicago Tribune*, Reich has earned numerous professional accolades during his 35-year journalism career, including the 2011 Chicago Journalist of the Year Award from the Chicago Journalists’ Association; two Deems Taylor Awards from the American Society of Composers, Authors and Publishers; and seven Peter Lisagor Awards from the Society of Professional Journalists. In 2007 Reich received the Northwestern Alumni Association’s Alumni Merit Award.

During his hour-long lecture, Reich linked the emergence of jazz to the politics of social protest. “Jazz was created by a group of people, African Americans, who were marginalized within American society through legalized racial subjugation from the time of slavery through the Civil Rights era,” says Reich. “My presentation argued that jazz arose in response to this oppression as a way of asserting the importance of African American identity, the strength of the African American spirit, and the power of the individual voice in the face of social inequality. Effectively, jazz musicians were using one of the few tools at their disposal—cultural expression—to rebel against the discriminatory social practices of the day.”

According to Reich, several notable features of jazz aesthetics—group improvisation, the novel application of traditional instruments, and the emphasis on developing unique performance styles—reflect African Americans’ extreme dissatisfaction with their social standing during much of the

20th century. “Prior to the emergence of mass social protest movements, jazz musicians created a form of music that existed outside the boundaries of Western aesthetics,” Reich says. “In several important ways, the birth of jazz signaled a change in the way African Americans related to their social circumstances.”

Reich’s presentation also considered the significance of jazz beyond the struggle for racial equality, arguing that as jazz developed, it became important in a variety of new political contexts. “Simultaneous with rising opposition to authoritarian rule in the Soviet Union during the 1970s and 1980s, political dissidents were smuggling the music of Ella Fitzgerald and Dave Brubeck into Eastern Bloc nations,”

Reich observes. “People living under totalitarian regimes sensed that jazz captures the thirst for freedom in ways that no other music does. As a result, it rose to prominence within a variety of anti-communist subcultures.”

Today jazz continues to be socially relevant because it resists the homogenizing effects of consumer culture. “There’s a reason that young audiences continue to fill jazz clubs in major cities across the United States,” Reich argues. “When you hear jazz performed live, you are hearing something that will never be played again in exactly the same way—that’s the nature of this improvisational, spontaneous music form. The relentless complexity and creativity of jazz resist the music industry’s equally relentless attempts to commodify the human spirit.”

For Reich, the large and enthusiastic showing for his lecture further testifies to the ongoing vitality of jazz. “The atmosphere in the auditorium was electric,” Reich says. “Audience members were extremely attentive and asked a variety of questions throughout the talk. There was an obvious desire among those in attendance to learn as much as possible about this music.” This widespread curiosity, says Reich, suggests that jazz has become an essential part of American culture.

“I was thrilled by the response to my lecture because it is one indication that people recognize the importance of this singularly American art form,” he says. “I would argue that this recognition is also signaled by the fact that many top universities boast outstanding jazz programs. I am pleased to observe that the Bienen School of Music is one such institution. The fact that the Bienen School’s jazz program is directed by Victor Goines, one of the world’s great jazz musicians, gives me one more reason to be proud of my alma mater.” ■

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The Fate of Classical Music in the 21st Century Claire Chase Delivers Convocation Address

Claire Chase, a celebrated flutist and arts entrepreneur, delivered the Bienen School's convocation address on June 22. Credited with forging a new model for the commissioning, recording, and live performance of contemporary music, Chase was awarded a \$500,000 MacArthur Fellowship in 2012. Shortly after completing her undergraduate studies at Oberlin in 2001, Chase founded the International Contemporary Ensemble on a \$500 budget. Today Chase serves as executive director for the group, which generates annual revenues exceeding \$1 million. Under Chase's leadership, the 30-member ensemble has premiered more than 650 new works, released 10 albums, developed a thriving education program for public school children, and won numerous prestigious prizes. The *New York Times* has called ICE "one of the most adventurous and accomplished groups in new music."

Chase has also established a reputation as an accomplished solo flutist by premiering more than 100 new works—many composed specifically for her—and winning the 2008 Concert Artists Guild International Competition. Her recent appearances include critically acclaimed solo recitals at Carnegie Hall's Weill Recital Hall, Avery Fisher Hall, and the Walter Reade Theater (as part of the Great Performers Series at Lincoln Center). She has also released two highly regarded solo albums featuring both contemporary flute masterworks and several world premiere recordings.

Enthusiastically received by the Bienen School's convocation audience, Chase's speech provides remarkable insight into the present and future of music.



Creativity, Entrepreneurship, and the Rebirth of a “Dying” Art Form

Thank you, Dean Montgomery, and thank you to the faculty, administration, and graduates of the Bienen School of Music for the opportunity to speak to you at this enormously exciting point in your lives in music. You have each worked so hard to reach this juncture, not just in the last few years as students of this wonderful institution but, really, since that very first day when you embraced music as your calling. Many of you were only toddlers when you made this discovery; you had barely learned to speak before you learned to draw a bow across a string. Some of you came to music later, after exploring other fields, drawn back to music over and over again by the magnetic pull of something so much larger than you are. All of you chose to follow this bright star not once but many, many times, through setbacks and successes, and now, on this special day, you continue to choose music, the noblest and most abstract and the most necessary of all art forms. I commend and I revere every single one of you. Your choice is bold, it is hard, and it is beautiful.

Commencing with Groundlessness

While this morning might feel like an affirmation or an endorsement of the choices you've made in your musical lives, I would like to invite all of you to look at your commencement truly as a new beginning, a place and time to commence what is and what can be. The choice to embrace music as the engine of your lives is one that will doubtless get harder to make once you leave the safe walls of this school. It also will become more rewarding. Never

forget that choosing to make music is one of the most optimistic things we can do as human beings.

So, a commencement, a new beginning. You might ask, “Haven’t I just accomplished something that puts me on a path, that gives me ground on which to run?” Yes, you have indeed achieved something enormous, something of which you, your families and mentors and peers are justifiably proud. But this important accomplishment does not give you ground; it does not provide a clear, solid path.

News flash! There is no such thing as a path in music in the early 21st century. It’s no secret, my friends, that you are graduating into a world with very few traditional job prospects. You can open the paper any day of the week and you will read about the supposed death of classical music, about the implosion of symphony orchestras and the bankruptcy of opera companies, about the narrowing number of jobs available to an exponentially growing workforce—you in this room some of the brightest and most accomplished among them. You will read and hear all this as if it’s a tragedy, as if the difficulties concomitant with a career in music are insurmountable, and as if musicians had never been confronted with challenges like this before.

We, all of us here today, are artists, and our sacred duty is to create, to show the way to others, to think more widely and creatively, and to be more daring than the rest. So let us not mourn a tragedy; let us use our gifts for free and creative thinking and our broad vision to seize this tremendous, one could argue, historically unprecedented moment of opportunity as young artists in the year 2013.

Classical music isn’t dying—it’s just now being born. It’s being born by *you*, with new performance practices that put creators, interpreters, historians, educators, and theorists in the same entrepreneurial spaces. It’s being born through the intersections of science, literature, technology, and visual and conceptual art, and in ways that we haven’t seen since the Renaissance era.

Whether we like it or not, the calling of our generation is not to occupy positions created for us. Our calling is to create positions for ourselves and others, to improvise and blow the ceiling off of anything resembling a limitation. In a word, our calling is to be entrepreneurs.

Entrepreneurship

Entrepreneurs?! Yes, entrepreneurs. A word whose most ancient root is the Sanskrit word *anthaprerna*, which means self-motivation or “inspiration from within,” and whose more recent French coinage describes “getting up” and “undertaking” musical acts.

Considered this way, you cannot separate the act of playing music, even very old music, from entrepreneurship:

self-motivating, producing, inventing, and creating. Whether you’re a composer making a new work out of stardust, or a pianist breathing fresh life into a 350-year-old masterpiece, you are exercising entrepreneurial skills.

Given that musicians are some of the most highly skilled individuals of any practice known to humankind, there is quite an arsenal of unleashed opportunity within you and around you in this room.

Let’s look at a few ways that this idea of natural entrepreneurship manifests itself in our time for the artist as a collaborator, the artist as a producer, the artist as an organizer, and the artist as an educator.

The Artist as Collaborator

You all know what real collaboration feels like when it’s set on fire in your soul: to make music with a chamber music partner who knows what you’re going to do before you do it; to sit in the middle of a string quartet and not know what instrument you’re playing because the blend is just so astonishingly good; to be blissfully lost in a bath of sound in the middle of an orchestra or a chorus. It moves you on innumerable levels, and to be moved is to be changed. To move another human being with music is to change that person in that moment.

Emerson reminds us, “*We are not strong by our power to penetrate, but by our relatedness.*” There is no fuller embodiment of this statement than in the collaborative—and effortlessly entrepreneurial—act of making music.

Music is a group endeavor. Composers need performers; performers need composers; and we all need an audience. We need each other now more than ever before. If the 20th century was the century of specialization, the 21st is the century of integration—a new renaissance in which lines between disciplines, fields, and aesthetic frames dissolve.

Silos of musical styles—jazz, improvisation, classical, pop, electronica, performance art, you name it—are increasingly irrelevant classifications of the past. We are living in a time when information and ideas can travel and transform at the speed of light. We can rehearse online; we can host improvisation concerts online, and we can put groundbreaking minds in Chicago, Shanghai, and Rio together in a virtual room that reaches thousands of people in an instant.

The Artist as Producer

We also find ourselves in an interesting place historically, a place in which the ability of an artist to be her own producer is a defining characteristic of our generation. Certainly, artists have always produced their work, from the ancient Greeks—the first truly transdisciplinary artists!—to the DIY downtown

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experimental music scene in New York in the '70s. But the capacity that we have today, in this room, with the number of people calling themselves composers and musicians in the year 2013, with the technology that can potentially connect us—the capacity that we have to produce our own and one another's work is staggering.

The traditional classical music and arts management has dissolved. The traditional record label structures have crumbled. You now don't need a producer to make a record; you don't need a promoter to find fans; you don't need a presenter to put your work on.

What happens when the line between artist and producer has disappeared altogether? When the artist needs no outside entity to legitimize or stamp approval on her work, but when she can simply give it to the world, based on her own impulses? What happens to the work that we will produce? What will it sound like? What will it look like? What will withstand the test of time? This is our era, this is your stage. Anything is possible.

The Artist as Organizer

We are in an incredibly fertile time in the evolution and development of young, upstart, artist-led organizations. We are in the midst of an activist movement led by you and me—where people who have entered a world with no jobs are *creating* jobs.

I see before me the founders of new kinds of organizations, builders of new and undreamed-of musical models. I see also the friends and supporters and cheerleaders of these ventures. We all need support and encouragement, and in this new chapter of your lives, you have only to look around you to see both the women and men you should champion and also

the dear friends who will champion you. This bond of learning together, of forming a lasting community, is one of the greatest gifts you take from your time here. One way or another, you will make organizational work part of your hybrid life in music.

The music that we are making today doesn't have a name (yet). The businesses that we are creating do not have names (yet). How marvelous! We get to make them up. We get to change. We get to change ourselves, we get to change each other, we get to change the field.

As the great Charles Ives said, somewhat crustily but with his irrepressible idealism: "*When we're finished changing, we're finished.*"

The Artist as Educator

Somewhere along the way in the 20th century—the 20th century was a long time ago, wasn't it?—we adopted the idea that there were artists who were artists and artists who were educators. This is a false dichotomy. We are all educators. We must be. It is our responsibility to pass on everything that we have learned, everything that we know, everything that we dream; and it is our responsibility, especially as musicians, to make sure that our students play better than we do, that they create better organizations and stronger communities than the ones that sustained us. I'd love for every single one of you to put me out of business; then I will know that I will have done my job.

We learn to walk by failing, by falling down. We learn to speak by failing, by trying out sounds, later by using words that we can't quite pronounce yet, whose meaning we don't quite yet grasp. In these painful and joyful processes we cultivate the courage to experience ourselves fully, we discover that humility and empowerment are flip sides of the same coin. Whether we're aware of it or not, we also learn music the same



way, by changing, by commencing. Mastery, even for those of you receiving master's degrees today, is an illusion. As John Cage said when asked what his purpose in life and music was: "I am trying to be unfamiliar with what I'm doing."

To be unfamiliar with what you are doing. To be willing to accept the groundlessness of your invitation into this complex, noisy, crowded, and marvelous world. To be willing to change. This is the entrepreneurial act. And it's the one that you are starting today.

Make a Sound You Have Never Made Before

I had the great privilege of spending some time recently with one of the most generous artists I know, the 81-year-old composer and philosopher Pauline Oliveros. Pauline arrived with a piece of music she had composed for me on the drive over. The score consisted of two instructions. The first: "Claire, make a sound you have never made before." The second: "Claire, make another one." Then there's a little repeat sign *ad infinitum*.

Now, I make a lot of strange sounds—I've dedicated much of my life to making noises on the flute that many people find wretched. I can't tell you how many times the Chicago police have showed up at my doorstep while I was practicing, asking if someone was in grave danger.

As I thought about how in the world I was going to play this piece, where I was going to find this new sound, I remembered the advice that the late, great Dorothy Delay gave to her students: "Every technical problem is rooted in a fear." Our task, then, in the study of music, inside and outside of school, whether it's Tchaikovsky or Oliveros, is to examine our own fear as the potential source of our very wisdom. Only then can we accept the wonderful and singular challenge of being

ourselves, only there are we making the choice, for perhaps the millionth time, perhaps for the first, to make music.

When I navigated my own fear in tackling Pauline's piece, I realized that she wasn't requiring me to invent another extended technique or to terrorize the Chicago police another time. Maybe, just maybe, she was asking me, and all of us by extension, to simply show up and accept the enormous possibility of our own presence in a given moment.

Every sound you make is unique, your own, a one-time-only event—not just your tone, your voice; like the palm of your hand, those of course are yours and yours alone—but every time you play that C at the beginning of the C major scale that starts your day. That's an event that happens once and only once, no matter how many times you repeat it throughout the day and throughout your life, no matter how adept your muscles become at memorizing precisely what you need to do to get it "right." I ask you to consider, then, the next time you play that C, what a privileged and unique moment it is each time we get to do this. This is what Pauline is asking us to do, *to make a sound we have never made before*.

Sound Is More Privileged Than Words

Daniel Barenboim, another hometown hero here in the Windy City, writes about this moment, the moment just before the beginning of a concert, being "more privileged than the beginning of a book because sound is more privileged than words."

There is no more divine human transaction than the temporal arts, the arts that live in time. There is no more luminous space for the elusive experience we call presence than the space inspired by sound. And of all the time-based arts, music is the most sublime because it is the most ancient. Cavemen carved a flute out of bone 43,000 years ago and beat sticks on stones many moons before that.

This was the calling not just of cavemen and women but of Bach, of Messiaen, of Stravinsky, of Schoenberg, of Cage, of Oliveros, of Ives, also of Milstein, Callas, Gould, and of every one of your professors here. It is my calling. It is your calling, celebrated today with joy and solemnity, and with hope that this uncertain time affords us more possibility for adventure than ever before.

So go ahead, make a sound you have never made before. And then make another one. Thank you, and congratulations. ■





Jane Dempster, courtesy of the Sydney Symphony Orchestra

A Saxophone Milestone

Timothy McAllister Premieres Major John Adams Composition

by Will Kazmier

Over the past 15 years Timothy McAllister, associate professor of saxophone and codirector of the Institute for New Music, has amassed an impressive record of artistic achievement. He has premiered more than 150 works by prominent and emerging composers, given featured performances on 20 recordings, led the Prism Saxophone Quartet to international acclaim, and established a reputation as one of the nation's leading saxophone virtuosos. None of his many professional highlights, however, has equaled the significance of his August 22 appearance in Australia with the Sydney Symphony Orchestra. On that date McAllister found himself at the center of the classical music universe when he premiered the 30-minute *Saxophone Concerto* written for him by John Adams, one of the world's greatest living composers.

A recipient of the most prestigious honors in his field, Adams has won the Pulitzer Prize, the Grawemeyer Award, four Grammy Awards, and the Bienen School's inaugural Michael Ludwig Nemmers Prize in Music Composition. Reflecting the composer's international significance, his newest work has been commissioned by four major ensembles on three continents: the Sydney Symphony Orchestra, the

St. Louis Symphony, the Baltimore Symphony Orchestra, and Brazil's São Paulo State Symphony Orchestra. Even the concerto's premiere transcended national boundaries: When McAllister took the stage in the iconic Sydney Opera House under the composer's baton, he performed not only for a capacity crowd in the auditorium but also for a global Internet and radio audience numbering in the hundreds of thousands.

Although McAllister acknowledges that expectations for his performance were "extremely high," he found the pressure a source of inspiration rather than a cause for anxiety. "This premiere was the most exciting performance of my career so far because it has many far-reaching implications," says McAllister. "Not only does it mean a lot to me individually, but it will also have a significant effect on the broader saxophone community and my students at Northwestern."

In premiering an Adams composition written specifically for him, McAllister fulfilled a major personal and professional aspiration. "I've wanted John Adams to write a composition for me since my days as a graduate student at the University of Michigan," McAllister recalls. "During my doctoral thesis defense in 2002, one of my advisers asked me to name the composer I would most like to commission—assuming that

money was no object. While I explained that there were many composers with whom I'd like to work, there was never a question that John Adams would be at the top of my list. He's remained in that position for the past decade."

Even as he dreamed of premiering a new Adams work, however, McAllister realized the chances were slim. The creative force behind numerous celebrated works—including the operas *Nixon in China* and *Dr. Atomic* and the Pulitzer Prize-winning *On the Transmigration of Souls*—Adams receives far more commission offers than he can accommodate. "Every musician in the world wants John Adams to write for them, so he has the luxury of choosing his collaborators very carefully," says McAllister. "For any artist, the odds of working with John are extraordinarily small."

McAllister had already beaten those odds as one of the six featured soloists in the 2009 premiere of Adams's *City Noir* with the Los Angeles Philharmonic, conducted by Gustavo Dudamel. He continued to perform the work on the orchestra's subsequent 10-city US tour and on many occasions when Adams himself has conducted it. "*City Noir* requires a virtuosic performance on saxophone," says Adams. "And that's what Tim has consistently provided. It's difficult to imagine anyone playing the part better than he has. Simply put, Tim is one of the few instrumentalists in the world who can play anything. As a composer, I sometimes worry that my music will be too difficult for an artist or ensemble. But with Tim there are no such concerns, and so there are no limits to what I can write for him. He is a remarkable musician and artist."

It was after one of their joint performances of *City Noir*—a March 2011 concert in Miami—that Adams offered to write a piece for McAllister. While McAllister immediately expressed his enthusiasm for the possibility, for a year afterwards Adams didn't mention the idea again. "Frankly, I suspected John had forgotten about his offer," says McAllister. "But then in March 2012 he emailed me to say that his next project was a saxophone concerto that would premiere in August 2013. And he wanted to know if I was still interested in working with him on it." McAllister instantly rearranged his schedule to prepare for the premiere because, as he says, "Who in their right mind would turn down John Adams."

The opportunity to premiere the composer's *Saxophone Concerto* significantly raises McAllister's already prominent artistic profile. "The exposure I will receive as a result of performing this groundbreaking composition is incredibly exciting," says McAllister. "I have been given the amazing opportunity to perform and record with top orchestras in important venues on four continents. From a professional perspective, I couldn't ask for more." Four weeks after the concerto's Sydney world premiere, McAllister gave its North American premiere with the Baltimore Symphony Orchestra,

conducted by leading Adams interpreter Marin Alsop. In mid-October he will join the St. Louis Symphony for a series of performances and to record the concerto for Nonesuch. In 2014 McAllister will present the South American premiere of Adams's concerto with the São Paulo State Symphony as well as the European premiere with the BBC Proms Symphony Orchestra in London's Royal Albert Hall.

"I can confidently state that it is a remarkable piece, one that I believe will be widely played in the future and one that I was thrilled to premiere," says McAllister. "On the one hand, it is heavily influenced by the sound of legendary jazz saxophonists like Charlie Parker, Cannonball Adderley, Phil Woods, and Stan Getz. On the other hand, it is also unmistakably a classical composition that contains passages reminiscent of the blues and improvisational music. In many ways it is a protean composition that emphasizes a variety of crucial developmental

Critical Acclaim for the John Adams *Saxophone Concerto* Premiere

"A very special moment indeed. John Adams's saxophone concerto is written for classical saxophonist Timothy McAllister. He gave an astonishing performance. Adams has thrown down the gauntlet with a solo line which demands speed, flexibility, musicality and, above all, stamina to keep going with barely a bar's rest. McAllister delivered, punching out the 'nervous bebop' sound (Adams's description) with manic intensity, like a Charlie Parker or Stan Getz solo sustained across 30 minutes."

—Harriet Cunningham, *Sydney Morning Herald*

"The concerto did not disappoint, with the orchestra joined on stage by American saxophonist Tim McAllister, whose jazz-style meanderings splendidly showcased the instrument's power and agility in the first movement. The second and final movement saw an explosion of energy.... McAllister remained supremely in control of the work's demanding semiquaver passages; octave leaps were frequent and jarring." —Hallam Fulcher, *Limelight* magazine

"John Adams's new concerto has an appealing blend of bright colors and astringency. Saxophonist Timothy McAllister was the outstanding soloist, channelling Stan Getz in the smooth lyrical passages. In the relentless, bebop-like figurations—stunningly executed—it recalled the frenetic solos of Charlie Parker, Cannonball Adderley, and John Coltrane." —Murray Black, *The Australian*



Scenes from the alumni reception in Sydney in connection with the premiere

1 Rachel McLarin (GBSM '97), AJ Benson (BSM '03)

2 Timothy McAllister, Dean Montgomery, Luke Andrew Gay (BSM '08)

3 Christopher Pidcock (GBSM '12), Simon and Yoko Narroway (parents of Richard, BSM '13), Ian Dyson (KSM '96)

periods in the instrument's history. And like *City Noir*, it is extremely demanding from a technical standpoint, especially considering its relentless nature and a duration that runs roughly 10 minutes longer than most wind concertos."

While McAllister describes the concerto as "a major artistic statement by a preeminent composer," he also views the composition as a significant declaration about the importance of the saxophone. "Given the extent to which John has featured the saxophone in *City Noir* and the concerto, he is telling the world that the instrument can have a prominent—and permanent—place in classical music," says McAllister. This message is particularly important because the saxophone is a relatively young instrument (dating to the 1840s) whose potential hasn't been fully explored in the concert hall. "Within the standard orchestral repertoire, only a few compositions, like the Mussorgsky-Ravel *Pictures at an Exhibition* and Debussy's *Rhapsodie*, contain demanding and highly expressive solo parts," McAllister explains. "Over the past 20 years, however, the saxophone has ascended in importance because many highly respected composers—including dozens of Pulitzer Prize winners—have written major solo works or ensemble parts for the instrument. By demonstrating his commitment to the saxophone through *City Noir* and his Saxophone Concerto, John might accelerate this trend. I anticipate that both of these compositions will receive significant attention from many top orchestras and prove to be a major breakthrough for the classical saxophone community."

As the saxophonist chosen to premiere Adams's *City Noir* and *Saxophone Concerto*, McAllister should also figure prominently in raising the instrument's stature. "Perhaps these performances of John's compositions will be my defining contributions to the field I hold dear," says McAllister. "By introducing these staggeringly imaginative pieces to the music world, I am striving to follow in the footsteps of the legendary saxophone artist-teachers of the past 50 years, such as my eminent predecessor at Northwestern, Frederick Hemke, and my mentor at the University of Michigan, Donald Sinta. By

helping expand the saxophone repertoire, they have become permanently intertwined with the history of the instrument. My hope is that someday others will offer a similar judgment about my career."

McAllister's work with Adams has already had a positive effect in one area—his saxophone studio. "My students have been very curious about how it came to pass that a towering figure like John Adams wrote a composition for me," he says. "My response is simple: I tell them not to focus on the *Saxophone Concerto* itself but to think about the work leading to it. Since my graduate student days, I have actively cultivated strong creative relationships with emerging composers, performing their work whenever possible. Over time they began to write pieces for me, and these premieres allowed me to form relationships with additional composers and develop a reputation in the new-music community. Eventually, that ever-expanding network of collaborations helped position me to connect with John Adams."

For McAllister, then, success as a concert saxophonist has depended as much on entrepreneurial spirit as on technical and artistic achievement. "Since professional orchestras don't employ full-time saxophonists, and professional wind bands are rare outside of the military, we must define our own career paths," he observes. "Through my collaboration with John, I believe I am providing a credible model for my students to emulate, one that is based on my own professional experiences."

McAllister gratefully describes the new concerto as "in so many ways, a truly unimaginable gift." But it is also a gift to the Bienen School of Music. As McAllister begins only his second year on the Northwestern faculty, his performances of the concerto will significantly contribute to the saxophone community and the broader concert world. After a half-century when the Bienen School became a major center for saxophone performance and instruction, the school is poised through McAllister to enhance its legacy of saxophone excellence and leadership. ■



In Search of Florence Price's Symphony No. 1

Reviving a Prize-Winning Work by a Forgotten African American Female Composer

by Will Kazmier

In keeping with the Bienen School's mission to educate outstanding young artist-scholars, Robert G. Hasty—associate director of orchestras and conductor of the Northwestern University Chamber Orchestra—consistently challenges his ensemble members both musically and intellectually. For Hasty, the NUCC rehearsal room is not exclusively a place where his students (primarily freshmen and sophomores) learn to master new repertoire as they begin preparing for professional orchestra careers. It is also an environment where they are encouraged to learn about the historical context underlying the music

they are playing, grapple with the complex ideas that often inspire these works, and use their analytical skills to draw connections between disparate compositions. Last spring Hasty pursued his dual pedagogical objectives by developing a concert program featuring three composers—Charles Ives, Florence Price, and Peter Schickele—who express a distinctly American classical style by incorporating folk music into their works. In selecting music by these composers, Hasty intended to familiarize his students with the American classical tradition while also demonstrating that the concept of “American music” is itself constantly shifting.

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Adding to the artistic and intellectual challenges of NUCO's spring concert were unforeseen complications that made preparations for one work on the program—Florence Price's Symphony No. 1—far more difficult than the conductor anticipated. "We came across a major real-world obstacle in rehearsing this composition, namely that we were unable to locate any performance parts for the work prior to its inclusion on the NUCO spring program," says Hasty. "Consequently, the task of assembling the parts fell to orchestra librarian Susan Stokdyk, NUCO members, and me. Together, we spent an inordinate amount of time and energy formatting and editing the parts just so we could practice the symphony properly."

For Hasty, however, the time-consuming, tedious, and occasionally frustrating process of tailoring satisfactory parts for Price's work paved the way for new learning opportunities. "The problems we experienced in putting together the parts for Symphony No. 1 call attention to the difficulties Price, an African American woman composer of the 1930s, encountered in gaining acceptance from the major orchestras and cultural institutions of her day," Hasty observes. The inclusion of her symphony on the spring program and the labor required to

"The problems we experienced in putting together the parts for Symphony No. 1 call attention to the difficulties Price, an African American woman composer of the 1930s, encountered in gaining acceptance from the major orchestras and cultural institutions of her day." —ROBERT HASTY

perform it thus convey an even more important message than the one Hasty originally hoped to impart to his students: Not only is the definition of "American music" an evolving concept among composers, but the question of which music this tradition includes may depend on historically governed concepts of social identity and racial equality. And that realization, says Hasty, "is the most powerful lesson of all."

Hasty's interest in Price first surfaced over a year ago when he began planning NUCO's spring 2013 concert. "I knew I wanted to develop a program based on 20th- and 21st-century American compositions that engage the folk tradition, and Florence Price's name emerged early in my research," says Hasty. "While reading biographical information about her, I discovered that her Symphony No. 1 was the first work by an African American female composer to be performed by the Chicago Symphony Orchestra and that she had been a long-time resident of Chicago. Due to her importance in Chicago's

cultural history, I began thinking one of her compositions might make an excellent addition to the spring program."

Eventually locating a recording of Price's Symphony No. 1 online, Hasty was impressed by what he heard. "It's an inventive work that uses Antonín Dvořák's 'New World' Symphony as a starting point for its exploration of American musical identity," says Hasty. "I was interested in the piece because it was written by an American composer who was using a variety of folk idioms, including spirituals, gospel music, and elements of the antebellum-era juba dance." When Hasty discovered that the work had also won the \$1,000 first prize in the 1932 Wanamaker Foundation Competition, a national contest for African American composers, his decision to add Price's Symphony No. 1 to the program was sealed. "Symphony No. 1 is historically important, musically interesting, and technically challenging," says Hasty. "I really wanted NUCO to perform it."

After consulting with Hasty in early January about NUCO's spring program, Susan Stokdyk as orchestra librarian initiated the process of acquiring instrumental parts for the symphony. She first consulted David Daniels's *Orchestral Music: A Handbook*, widely considered the definitive source for planning concert programs and identifying publishers of orchestral works. Respected for its comprehensive repertoire listing, the sourcebook contains information about 900 composers and 6,400 compositions. Price's Symphony No. 1, however, is not one of them. "As I quickly learned, Price's symphony was never published, and so Daniels's guide doesn't mention it," says Stokdyk. Not to be deterred, Stokdyk quickly contacted colleagues at the Chicago Symphony Orchestra. "Because the CSO premiered Price's Symphony No. 1, I suspected the orchestra's archives might contain parts for the composition," she explains.

"But the librarians there were unable to locate any materials. Instead, they referred me to Philadelphia's Fleisher Collection, which they considered a likely repository for Price's work."

The world's largest lending library of orchestral performance material, the Edwin A. Fleisher Collection contains more than 20,000 compositions and boasts vast archives of rare and out-of-print 20th-century American works. It was no surprise to Stokdyk, then, that the collection includes parts for Price's symphony. Less expected, however, was their decrepit condition. "Because they hadn't been used in more than 70 years, the parts had apparently deteriorated to the point that they are no longer suitable for lending," says Stokdyk. With rehearsals for the spring concert set to begin in mid-April, Stokdyk and Hasty began to wonder if they would be forced to abandon plans for presenting Price's work in June. "It was late February and we were running out of time to locate the parts," Hasty recalls. "I started considering alternatives for the spring program."

*Below: orchestra librarian Susan Stokdyk
Right: Robert Hasty conducting NUCO*



In early March, Stokdyk intensified her efforts. She connected with Columbia College's Center for Black Music Research, a Chicago-based initiative devoted to promoting scholarship on black music and site of a voluminous archive documenting the full spectrum of black music idioms.

Following a conversation with CBMR deputy director Morris Phibbs, Stokdyk believed she would at last secure the elusive prize. Although the center's archives include no parts for the symphony, Phibbs referred Stokdyk to Rae Linda Brown, the leading scholarly authority on Price, who had previously used the composer's handwritten score to engrave parts for the symphony. After learning of the Bienen School's plans to perform Price's work, Brown—a musicology professor and vice president for undergraduate education at Loyola Marymount University—immediately shipped the parts to Stokdyk. With that, Stokdyk thought, NUCO would soon begin rehearsing Price's symphony for its spring concert.

The arrival of the parts in late March, however, brought new concerns. Brown is a musicology professor, not a conductor or orchestra librarian, and she had engraved the parts for scholarly study, not for performance. "The parts were stapled together on single-sided, letter-sized paper, and the formatting dictated that many page turns would have taken place in the middle of phrases rather than during rests," Stokdyk explains. Consequently, Stokdyk immediately began racing against the clock to transform Brown's scholarly documents into 28 performance parts by her mid-April deadline. Over the next two weeks, she studied, scanned, enlarged, darkened, and painstakingly reformatted Brown's printouts, extensively reconfiguring layouts to ensure that page turns corresponded with rests for each part. After more than 50 hours of work,

Stokdyk completed her project just in time for the beginning of NUCO rehearsals. "Susan's efforts to prepare these parts were truly heroic," says Hasty. "Her knowledge and persistence were vital to uncovering the parts in the first place, and her expertise in tailoring them for NUCO proved invaluable."

Even after Stokdyk's skillful refashioning of the parts, however, a new set of difficulties emerged at the first rehearsals. "Many of our rehearsals were a bit rough," Hasty observes. "Once we began to play Price's music, it was clear that the conductor's score—and therefore all of the parts—were riddled with errata. There were wrong notes everywhere, and at times the composition sounded more like an avant-garde 21st-century composition than something from the 1930s. As a result, we were forced to interrupt rehearsals on more than 20 occasions to correct the parts." But Hasty adds that "this is one of the risks inherent in working with an unpublished composition, especially one that hasn't been performed in decades. Until Susan gave us the parts, no musicians or conductors had seen them, so they hadn't been edited or vetted. That job was left to the students and me."

Hasty acknowledges that the process of correcting the parts was frustrating for many NUCO instrumentalists. "Naturally, students want to play the music during rehearsals, not try to figure out whether the note that's written down is accurate or not," he says. Nevertheless, the conductor believes that all the effort required to prepare the parts—including rehearsal time spent correcting errors—had significant educational value. "The unique formatting and editing work Susan and the students completed prior to NUCO's performance of Symphony No. 1 helps raise complex questions about Florence Price's place in American society and culture during her time," says

Hasty. “There we were, preparing to perform a musically and historically significant work, yet it was never published and has been largely forgotten. Why is it that we had to expend so much time correcting the parts before we could perform this piece? And why isn’t the piece itself regularly performed by orchestras?” These questions may prompt students to explore how their understanding of American music is influenced by larger social factors, especially prevailing conceptions of racial and gender identity. “The obstacles that they had to overcome in order to perform the symphony,” he adds, “make these issues more concrete for them.”

“By including Price’s Symphony No. 1 on its program, NUCO is expanding the definition of 20th-century American music for many people.”

—RAE LINDA BROWN

Hasty believes Price’s life and career are particularly compelling because they illuminate both the possibilities and the limitations experienced by talented African American artists of her time—a view shared by Rae Linda Brown. “In so many ways, Florence Price was a heroic figure,” says Brown. “She possessed extraordinary musical gifts and a steely determination that allowed her to elude the social constraints she encountered as an African American woman and gain national recognition as a composer.”

Price’s unique combination of superior talent and strong will manifested itself early in life. After graduating from her Little Rock (Arkansas) high school as valedictorian at age 14 in 1904, she was admitted to the prestigious New England Conservatory, where she graduated with honors as her class’s only double major (in organ and piano performance). Although Price returned to Little Rock after receiving her degree, she eventually moved to Chicago to escape the escalating racial tension that had gripped her hometown during the 1920s. In Chicago, Price quickly established a reputation as a prolific and accomplished composer whose creative output spanned orchestral, chamber, choral, solo vocal, and organ music. Through the support of the National Association of Negro Musicians, her work was widely performed by some of the most talented instrumentalists and singers in the country, including celebrated African American contralto Marian Anderson.

Yet despite the unanimously positive newspaper reviews for the Chicago Symphony Orchestra’s 1933 premiere of her Symphony No. 1, none of Price’s music was performed again by a major orchestra until the CSO presented another Price work, the *Mississippi River Suite*, last May. “While Price sent her compositions to conductors throughout the country, it appears that they

had little interest in including her works on their concert programs,” Brown explains. “Given the financial constraints under which orchestras operate, the lack of enthusiasm for her music was predictable. In many ways, orchestras succeed by playing familiar works, and performing the compositions of an African American woman would have challenged the conventional expectations of orchestra patrons. To perform Price’s work—regardless of its outstanding quality—would have constituted a major risk on the part of any major orchestra.” Although Price’s biography is largely a story of racial transcendence, her inability to win widespread acceptance for her orchestral music reveals how institutional barriers—as well as the biases reinforcing them—circumscribed her career and subsequently marginalized her position in 20th-century American music.

If Price’s place in American music history has long been unjustly ignored, NUCO’s performance of her work may help initiate a reexamination and revision of that history. “Because my students have been introduced to Price’s music and the story behind it, they know that Price is an important figure in the evolution of American music—regardless of whether they have a positive opinion of her work or not,” says Hasty. “My hope is that they won’t look at music from the 1930s the same way again.” Equally important, Hasty adds, is that the parts Stokdyk produced for NUCO’s spring concert will be used by ensembles beyond Northwestern. “Chicago Sinfonietta will borrow our parts for its summer performance of the symphony,” says Hasty. “So we are beginning to see that our revival of Price’s work may have a domino effect. In the future, many more people may learn about Price’s compositions due to the efforts of Susan Stokdyk and the members of NUCO.”

From Brown’s perspective, the importance of NUCO’s contributions to a reevaluation of 20th-century American music is difficult to overstate. “Performances like the NUCO concert are the kind of events that change lives,” she says. “When people hear beautiful music like Price’s, they want to learn about the person who wrote it. By including Price’s Symphony No. 1 on its program, NUCO is expanding the definition of 20th-century American music for many people. It is changing the conventional perception of who has made classical music in the past and, therefore, who can make it in the present and future.” This message, she adds, will only be amplified by the Bienen School’s willingness to share its parts with outside performance groups. “Ultimately, NUCO’s decision to perform Symphony No. 1 may have a positive impact on hundreds or thousands of people,” she observes. “That’s a major achievement.” Indeed, by pursuing both artistic and intellectual goals for NUCO, Hasty has not only provided his students with a valuable educational experience but may also have positioned the ensemble to help reshape long-standing perceptions of the American classical music tradition. ■

All the World's a Stage

Voice and Opera Alumni Achieve International Success

by Will Kazmier

For five alumni of the Bienen School's voice and opera program—Victor Benedetti (90, G92), Evan Boyer (07), Paul Corona (06), David Govertsen (G10), and Amanda Majeski (06)—much of the world has indeed become a stage. Although most of these artists have only recently embarked on promising operatic careers, many of them have already acquired a broad range of performance

experience that has brought them to internationally renowned venues across North America and Europe. Collectively, the group has performed with New York's Metropolitan Opera, Lyric Opera of Chicago, Washington National Opera, Oper Frankfurt, Munich Opera, Semperoper Dresden, Madrid's Teatro Real, Operhaus Zurich, the Canadian Opera Company, and many other prestigious companies. While their careers have thus propelled them in a multitude of directions, all of these graduates attribute their professional success to a common origin: their outstanding education at the Bienen School of Music and their invaluable preprofessional training at the Patrick G. and Shirley W. Ryan Opera Center, the artist-development program of the Lyric Opera of Chicago.

"Pursuing a career in opera can be a nerve-racking undertaking," says Majeski, a soprano whose performances have been praised as "angelic," "beautiful," and "powerful" by *Musical America*, the *Chicago Sun-Times*, the *San Francisco*

Chronicle, the *Financial Times*, Frankfurt's *Allgemeine Zeitung*, and other publications. "There are so many talented performers who want to sing professionally and so few roles available that the odds are stacked against anyone pursuing this line of work." A student of senior lecturer Theresa Brancaccio at the Bienen School, Majeski says that success depends on "a certain amount of luck and the best preparation possible. I feel very lucky to have attended the Bienen School and to have participated in the young-artist program at the Ryan Center. These are teachers and artists who are at the very top of their fields and who have incredible insight into how to succeed in professional opera."

While Majeski made her professional debut only a few years ago, her growing resumé has positioned her as a rising operatic star. After playing featured roles in five productions during her 2011–12 residency at the prestigious



Jaclyn Simpson

Semperoper Dresden, Majeski made two 2013 debuts on renowned stages—as the Goose-Girl in Humperdinck's *Königskinder* at Oper Frankfurt and as Countess Almaviva in Mozart's *The Marriage of Figaro* at England's Glyndebourne Festival. She also recently returned to Chicago as Eva in Lyric Opera's production of Wagner's *Die Meistersinger von Nürnberg* and will appear in a major role at the Metropolitan Opera during the 2014–15 season. "Over the past three years I have become increasingly familiar with professional opera companies across the United States and Europe," she says. "This experience has only strengthened the high regard I have for the Bienen School and the Ryan Center." Her fellow Bienen School and Ryan Center

“Regularly interacting with Lyric stars has been a powerful influence on my development as a singer.” —AMANDA MAJESKI

alumni echo her sentiments, concurring with Victor Benedetti’s observation that “Northwestern and the Ryan Center combine to act as a terrific launching pad for singers pursuing a career in opera.”

Established in 1974, the Ryan Opera Center is named in honor of Patrick G. Ryan (EB59, H09), a former chair of the Northwestern University Board of Trustees, and his wife, Shirley W. Ryan (WCAS61). Benefiting from its Lyric Opera affiliation, the center helps initiate careers by providing high-level performance experience and training to some of the nation’s most talented young singers. “Our goal is to facilitate the professional advancement of emerging opera performers by affording them the resources and exposure they need at a crucial stage in their artistic growth,” says Ryan Opera Center director and Bienen School alumnus Dan Novak (89). Toward that end, the center offers each of its 12 ensemble members instruction in language, acting, and voice from a renowned faculty; master classes and other interactions with major opera figures; and, starting early in their one-to three-year residencies, a variety of high-profile performance opportunities on the Lyric Opera stage. Throughout their residencies, all are supported by a stipend that allows them to concentrate exclusively on their professional development.

In the highly competitive world of professional opera, the center’s record of success as an artist-development program is unparalleled. Upon concluding their training at the center, all alumni typically receive contracts from

prominent opera companies, and many, like Majeski, achieve international acclaim. The Ryan Center’s stature as a leading incubator for young operatic talent ensures that admission into the program is highly selective. Because participants generally remain in the center for three years, only four spaces are available each season to the 400 or more singers who audition.

According to bass Evan Boyer, who completed his residency in May, the Ryan Center is generally considered the top choice among the nation’s pre-professional opera training programs because of its “amazing variety of performance opportunities.” During his tenure at the center, Boyer appeared on the Lyric stage in 15 operas, a typical number of credits for a Ryan Center artist; his small to mid-sized roles included Pietro in *Simon Boccanegra*, Luther in *The Tales of Hoffman*, and Mitiukha in *Boris Godunov*. Appearances such as these provide young singers with crucial performance experience, a significant asset for any aspiring professional.

Yet Boyer believes the Lyric’s policy of casting program participants as understudies for major roles contributes even more to their artistic development. “Inevitably, the stars in any production will cancel a few performances, making it possible for Ryan Center artists to assume a leading role for one of the world’s great opera companies,” he explains. According to Boyer, such opportunities are unique to the Ryan Center. “In other top training programs, resident artists will cover major roles, but they are never allowed to sing them for an audience. In contrast, the Ryan



Center and Lyric Opera put a lot of trust in their young singers—and expect them to perform at a very high level. Taking the stage to sing a major role can be a crucial turning point for a performer in the early stage of his or her career.”

For Boyer such a pivotal moment arrived when he twice played the demanding role of Sarastro in the Lyric’s 2012 production of Mozart’s *The Magic Flute*. “When I entered the stage as Sarastro, I was terrified,” Boyer recalls. “But as the opera progressed, I realized I really could sing a huge part alongside some of the world’s great opera talents.” Galvanized by his success, Boyer adopted a new career outlook. “The experience of performing such an important role gave me much more confidence in my ability,” he says. “It was at that point that I felt like I completed my transition to becoming a true professional opera singer.” This increased self-confidence has set him on a path leading to contract offers for *Salome* and *Dialogues des Carmelites* with the Canadian Opera Company. “It’s almost impossible to convey the impact performing with the Lyric Opera has had on my career development,” he says. “After I held my own with world-class performers on a legendary stage, I felt like I could succeed anywhere.”

Of course, performing with Lyric Opera provides Ryan Center artists

with more than confidence; it also gives these aspiring singers the exposure that is crucial to advancing their careers.

"Just about everyone who's involved in professional opera attends Lyric productions, so there are many occasions that allow Ryan Center participants to be noticed on the Lyric stage by artistic directors of major opera companies and talent agents," says bass-baritone David Govertsen, who completed his Ryan Center training in May and will return to the Lyric as a mainstage artist in three 2013–14 productions. "Even more important, though, the center also frequently arranges for ensemble members to sing privately for these visiting professionals." As Govertsen explains, such performances represent a rare opportunity for young artists to impress important figures in the opera world.

"In the past year alone, I have sung for over 30 artistic directors and agents," he says. "If I had to travel to their offices or opera companies to audition for them, I would quickly find myself filing for bankruptcy. The expense of traveling around the United States and paying for

an accompanist in each location would simply be too much for me or most other singers to afford." Consequently, these private performances provide preprofessional singers with a major advantage as they begin their careers. "I have received contract offers and other calls of interest as a result of singing for visitors to the Lyric," he says. "These are opportunities only a handful of artists in the country receive, and there's simply no question that they play an important part in helping unknown singers establish a reputation in the opera world."

The center also cultivates informal relationships between young and established artists. "One of the ways that we capitalize on our connection to the Lyric is by creating what we call a 'buddy system,' in which the center's ensemble members routinely meet on an individual basis with Lyric stars," says Novak. "On some occasions the mainstage

performers might have lunch with the young artists, provide coaching or lessons, or simply talk with them about what it's like to be a working professional. All of these activities give our singers valuable insights into the opera world and help dissolve the invisible but formidable barrier separating emerging and established artists."

Majeski confirms Novak's view of the importance of these contacts. "Regularly interacting with Lyric stars has been a powerful influence on my development as a singer," she says. "By helping young singers establish

ongoing relationships with major performers, the center is paving the way for its members to acquire a high level of professional knowledge in a narrow time frame." In particular, Majeski credits the mentorship of soprano Ana María Martínez as exemplifying the degree of professionalism and preparation that is essential to operatic success. "My experience with Ana María and many other mainstage performers was extremely positive," she says. "They were very generous with their time and were willing to help me and the other young artists in every way possible. Learning from singers with international reputations has proven to be a major asset to my professional advancement."

Further enhancing this developmental process is the language, acting, and vocal coaching provided by the Ryan Center's faculty. Expressing a sentiment uniformly shared by his fellow Bienen School and Ryan Center alumni, bass-baritone Paul Corona says that "the Ryan Opera Center employs some of the best coaches in the world, highly skilled instructors and accompanists who are experts at teaching repertoire, improving musicality, and bringing out the best in each singer's voice." Although Corona benefited from what he calls a "remarkable collection of artistic and pedagogical talent" at the Ryan Center, he most vividly recalls his work with Gianna Rolandi, the center's lead vocal teacher, and coach Alan Darling, who has worked with many top opera performers and is also a Bienen School faculty member.

"My time at the Ryan Center was a period of enormous growth for me," says Corona, a grand prize winner in the 2006 Metropolitan National Council

Auditions. "Entering the Ryan Center shortly after finishing my undergraduate degree was a big step because I was the only



"After I held my own with world-class performers on a legendary stage, I felt like I could succeed anywhere." —EVAN BOYER

ensemble member without a master's degree and therefore the youngest performer there. But Gianna and Alan enthusiastically welcomed me to the program and pushed me to elevate every aspect of my performance. It was their



knowledge and support that helped me make a smooth transition to a professional career."

Since leaving the Ryan Center four years ago, Corona has begun establishing himself as an emerging force in the opera world. Although still very young by bass-baritone standards, he has already sung in more than 35 professional opera productions, including appearances with Lyric Opera of Chicago, New York's Metropolitan Opera, and England's Glyndebourne Festival. Last fall he became one of only 10 singers in the world to secure an exclusive performance contract with the Metropolitan Opera, where he has appeared in 27 productions. While Corona calls his "plan artist" status with the company a "tremendous honor," he explains that the position is extraordinarily demanding. "I am typically rehearsing two or three operas at a time during the day and performing an additional show at night," says Corona. "The work is wonderful, but it requires that I understand how to prepare in the most efficient and

professional manner possible, that I master the details of three or four parts simultaneously, and that I consistently deliver high-level performances. To do so, one must have received an extremely high degree of artistic and professional training over a period of many years."

While Corona considers himself "very fortunate" to have worked with

"These are opportunities only a handful of artists in the country receive." —DAVID GOVERTSEN

outstanding coaches and instructors at the Ryan Center, he goes on to say that "if the Ryan Center provided me with the essential finishing touches on my artistic training, it was in the Bienen School where I was first fully introduced to the world of music. I entered Northwestern as someone who could sing and play the trumpet—but I left the Bienen School as a true musician."

As Corona explains, as an undergraduate he encountered a "tremendously exciting learning environment" where he was engaged both intellectually and creatively. "I am sometimes asked to describe my favorite part of my experience at the Bienen School, but this is not a question I can easily answer," he says. "Every one of my courses was challenging in one way or another, and so many of my teachers were excellent. Whether I was taking a class focusing on aural skills, music theory, or music history, I was learning difficult but fascinating material at a rapid pace—and I was being taught by faculty members who cared deeply about both their subject matter and their students. Their expertise and passion helped me discover both who I was and who I could become as an artist. I found the atmosphere in the Bienen School stimulating and rigorous—and my experiences there provided me with the fundamental tools necessary to succeed at the Ryan Center and beyond."

Like Corona, Evan Boyer attributes much of his early-career success to the Bienen School's dynamic educational

setting, which he most closely identifies with the school's stellar faculty. "I origi-

nally decided to attend Northwestern because it is outstanding in music and academics, a combination that can't be found at other prestigious music schools," Boyer explains. "When I first matriculated at Northwestern, I was uncertain whether I would sing professionally, and I knew that the Bienen School's dual-degree and double-major programs would allow me to pursue multiple career options. As a result, I considered Northwestern the perfect school for me because I was confident that no matter what professional plans I decided to follow, I would be taught by outstanding faculty members who could help me achieve my objectives." By the end of his freshman year, Boyer knew that his goals would revolve around opera. "After studying in the Bienen School for a few months, I realized that music was my calling and that singing was the medium in which I could express myself most fully," he says. "At that point I decided to focus solely on my voice major and a career in opera—and I knew that the Bienen School faculty would place me in a position where I could succeed."

In the Bienen School's voice and opera teachers and coaches, Boyer found mentors who would support his ambition, shape his talent, and provide what the singer describes as "an unbelievably challenging and rewarding" undergraduate experience. "Many of the terrific faculty members in the voice and opera program had a formative influence

on my professional development, but the individual teaching and coaching I received from Bruce Hall and Alan Darling were especially important,” he says. “Bruce Hall, my studio teacher and a former faculty member, provided both great technical insights during our many memorable lessons and invaluable guidance throughout my initial stages as a singer.” Boyer adds that “his advice and encouragement played a crucial role in facilitating my eventual admission to the Ryan Center.” Similarly, Boyer also credits Darling with advancing his artistic growth. “Alan has earned an outstanding reputation as an opera coach due to his high level of expertise and professional experience,” he says. “I began working with him during my junior year at Northwestern, continued to be coached by him at the Ryan Center, and collaborate with him to this day. Over the past nine years, he has helped me learn how to sing opera from the ground up—note by note—and has more recently been essential to my preparations for roles on the professional stage.”

Boyer contends that his experiences were scarcely unique. “In my graduating class alone, there are at least six alumni who have been signed to exclusive performance contracts with European opera houses as well as another graduate, Amanda Majeski, who now regularly appears on major stages across the United States and Europe. While these achievements testify to the high level of operatic talent that can be found among Bienen School students, they also illustrate the excellent teaching and coaching that are provided by the voice and opera faculty.”

“I entered Northwestern as someone who could sing and play the trumpet—but I left the Bienen School as a true musician.” —PAUL CORONA

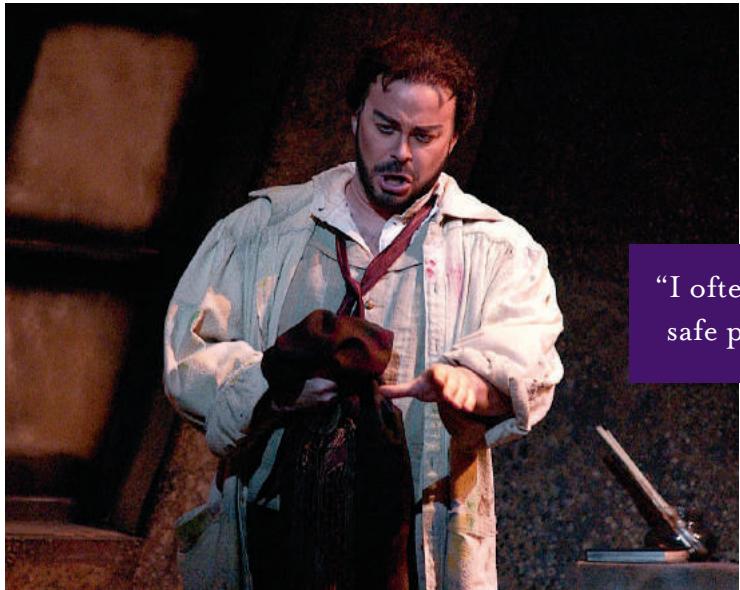
The Bienen School is also a place where faculty help students discover their artistic identities. Victor Benedetti says this is achieved through a creative atmosphere that embraces taking risks. “I often describe the Bienen School as an extraordinarily safe place to develop as an artist,” says Benedetti, who has appeared in more than 70 professional opera productions across the United States, France, and Germany. “Studio teachers strongly encourage their students to explore the wealth of performance opportunities available at Northwestern—which is known for its terrific theater program in addition to its premier music school—and throughout the culturally vibrant city of Chicago. At the same time that students are being prompted to challenge themselves by exploring new artistic terrain—which might encompass art song recitals, Broadway revues, or opera productions—they are nurtured in their development by an internationally renowned faculty. In many senses, faculty members accompany their students in these explorations by supporting their experimentation, expertly identifying their strengths and weaknesses as performers, and helping

them find a creative voice. Handled this way, risk becomes a necessary part of professional development rather than something to be avoided.”

According to Benedetti, his career trajectory exemplifies how important creative risk taking is to artistic advancement. “While I began my undergraduate studies seeking a career in music theater and even performed professionally in musicals throughout the Chicago area, I completed my graduate degree as an opera specialist because my voice teachers helped me recognize that I could excel in this area. It was through their encouragement and teaching that I steadily improved on the opera stage and, as a result, was eventually invited to audition for the Ryan Opera Center. And 20 years later, I’m incredibly grateful that my primary voice teacher, retired faculty member Elizabeth Fischer-Monastero, advised me to give opera a try even though I knew very little about it.”

In many instances faculty members help define not only their students’ professional paths but even their lives. This far-reaching influence is clearly illustrated by Amanda Majeski’s operatic career. “I entered the Bienen School as a double major in music education and voice with the plan of becoming a high school music teacher,” says Majeski. “While I loved singing, my parents thought I needed to pursue a career option that provides more stability than the high-risk world of professional singing. It was Terry Brancaccio, however, who told me that I should drop my second major to concentrate on voice because I was destined to excel in opera and would one day perform on the stage of the Metropolitan Opera. Terry felt so strongly about my professional prospects, in fact, that she contacted my





"I often describe the Bienen School as an extraordinarily safe place to develop as an artist." —VICTOR BENEDETTI

parents and persuaded them to support my exclusive commitment to opera." Without what Majeski calls Brancaccio's "incredible level of emotional support," the singer's life would have followed a much different course. "I have no doubt that I would be very happy teaching music at the elementary or high school level," she says. "But it was due to Terry's instruction, guidance, and encouragement that I am now leading the life I feel was meant for me. She saw something in me that even I didn't recognize—and helped me give substance to my dreams."

Although these alumni speak enthusiastically about their experiences in the voice and opera program, their ongoing professional relationships with current Bienen School faculty members represent an even more powerful endorsement. "The greatest compliment I can give to Alan Darling is that I make it a point to work with him whenever I am in the Chicago area, which is quite frequently since I grew up in a nearby suburb," says Corona. "He continues to have an enormous impact on my professional development, and his presence on the Bienen School faculty speaks to the very high quality of training provided in the voice and opera program."

Similarly, Majeski relies on two Bienen School faculty members to assist her continued ascent in the opera world. "I consider almost all of my former Bienen School teachers—particularly Stephen Alltop, Richard Boldrey, and Sherill Milnes—to be outstanding at what they do," Majeski says. "But my one-on-one training with Alan Darling and Terry Brancaccio has had an especially strong impact on me. Alan is a remarkable coach and has been a major factor in helping me win and prepare for roles with the Lyric Opera and other companies. And I've never stopped taking voice lessons from Terry Brancaccio because I feel certain that she is simply the best voice teacher anywhere."

Govertszen finds it unsurprising that he and fellow Bienen School and Ryan Center alumni have maintained strong connections with voice and opera program faculty. "Part of the reason I chose to attend the Bienen School in the first place was that so many teachers and coaches had strong connections to the professional opera world," he says. "This experience is a significant asset for any young singer because it means that the faculty are familiar with the way professional opera companies work and are consequently well positioned to have a highly positive impact on the career development of their students. And for me, the value of this professional

knowledge has only increased as I've progressed in my career." But Govertszen's continuing collaborative relationships with Bienen School coaches Alan Darling and Laurann Gilley are not motivated solely by professional interests. "Aside from any career considerations, Alan and Laurann have been vital to my artistic development," he says. "I continue to work with them because they are great coaches."

Situated in the same metropolitan area, the Bienen School of Music and the Patrick G. and Shirley W. Ryan Opera Center are connected by more than geography. The two institutions not only share several vocal coaches and alumni but also foster the same type of learning environment. As Corona observes, "There is a similar feeling at the Bienen School and Ryan Center, one that is defined by an almost familial connection between artists and mentors, students and faculty." This degree of closeness, says Corona, arises from the "vast quantities of resources, talent, and energy" that both institutions expend in positioning young operatic talents to advance artistically and professionally. Such commitment powerfully explains why the Bienen School and the Ryan Center have been effective in launching opera careers that send young artists from both institutions to prominent positions on the international stage—and why their alumni recall their artistic training with such enthusiasm. ■

students

Emanuele Andrizzi, a doctoral candidate in conducting, has been appointed the new director of the orchestra program at Chicago's Roosevelt University. He will also serve as an assistant/cover conductor for the Lyric Opera of Chicago's 2013–14 season.

Yoshiko Arahata, a master's piano student of Alan Chow, won the \$10,000 Jerome and Elaine Nerenberg Foundation Scholarship in the piano division of the 2013



Musicians Club of Women Scholarship Competition. She also won the college-postgraduate division of the 2013 Union League Civic & Arts Foundation Scholarship Competition,

which included a \$6,000 award, and took second place in the collegiate-professional solo division of the Bradshaw & Buono International Piano Competition. Arahata spent the summer studying at the Garth Newel Music Center in Warm Springs, Virginia, as part of its Young Artist Fellowship Program. She continues to serve as an associate member of the Civic Orchestra of Chicago.



Julie Bannerman, a doctoral student in music education, presented "Elementary Music Teacher as Change Agent" with former Bienen School music education professor Carlos Abril

last May at the Mountain Lake Colloquium for Teachers of General Music Methods in Pembroke, Virginia. Bannerman recently joined the music education faculty of the Crane School of Music at SUNY-Potsdam.



Jarrett Bastow, a master's double bass student of Andrew Raciti, landed several orchestral positions starting this fall. He will serve as principal bass for the Symphony of Northwest Arkansas, section bass (third chair) for the Tulsa Symphony, section bass for the Fort Smith (Arkansas) Symphony, and substitute bass for the Arkansas Philharmonic and the Amarillo, Topeka, and Wichita Symphonies.

Kelsey Boesche, a master's voice student of Pamela Hinchman, placed second and won the Li Puma Scholarship in the 2012 Casa Italia Vocal Scholarship Competition.

Evan Bravos, a master's voice student of Karen Brunssen, received the Marvin & Bruna (Bergonzi) Stevens Memorial Award at the 2013 Chicago Bel Canto Foundation Vocal Competition.



Autumn Chodorowski, a master's violin student of Almita Vamos, was a member of the Tanglewood Music Center Orchestra this summer.

Maya Cohon, a sophomore violin student of Almita Vamos, was a member of the Pacific Music Festival Orchestra in Japan this summer.

Anna Cooksey, a senior clarinet student of Steven Cohen, was the recipient of the Presser Undergraduate Scholar Award,

VOICE STUDENTS WIN AWARDS

Bienen School voice students won a number of awards in two competitions sponsored by the National Association of Teachers of Singing. In the Chicago Chapter College Classical Competition's division 1, freshman **Natasha Nassar**, a student of Theresa Brancaccio, took third place, and freshman **Kaileigh Reiss**, a student of Pamela Hinchman, received an honorable mention. Bienen sophomores swept division 2, with **Gabriel Wernick** (a student of Brancaccio), **Patrick Lynch** (a student of Kurt Hansen), and **Elizabeth Banaszak** (a student of Brancaccio) placing first, second, and third, respectively. Junior **Helaine Liebman** and senior **Harrah Friedlander**, both Hinchman students, took third place in their respective divisions (3 and 4). Master's student **Elisa Sutherland** (a student of Brancaccio) won first in division 5, and master's student **Rachel Sparrow** (a student of Hinchman) placed second in division 6. In the NATS Illinois State Competition, Friedlander placed second in division 5, and in division 7 Sparrow placed first and master's student **Angela Harrington** (a student of Hinchman) placed third.



From left: Patrick Lynch, Elizabeth Banaszak, Harrah Friedlander, Rachel Sparrow

students

ARIA/CONCERTO COMPETITION

The Bienen School's annual Aria/Concerto Competition was held in April, and the 2013 winners are senior **Matt Baker**, a trumpet student of Charles Geyer; master's student **Hillary Hempel**, a violin student of Almita Vamos; master's student **Xuan He** and doctoral student **Xia Jiang**, both piano students of Alan Chow; and master's student **Claire Werling**, a clarinet student of Steven Cohen.

presented by the Presser Foundation to an undergraduate music major of high merit and achievement.



Justin Copeland, a master's jazz trumpet student of Brad Mason, was first runner-up in division 3 of the Union League Civic & Arts Foundation Jazz Improvisation Competition.



Benjamin Hjertmann, a doctoral candidate in music composition and technology, won first prize in the 2013 Frank Ticheli Composition Contest.

Ethan Hoppe, a junior violin student of Almita Vamos, was a member of the Kneisel Hall Music Festival Orchestra in Blue Hill, Maine, this summer.

Sasha Bayan Khadivian, a senior dual-degree student who triple-majored in guitar studies, international business,

and religious studies while minoring in composition and commercial music, was featured in the summer 2013 issue of *Northwestern* magazine as one of 10 standout graduating seniors. The profile noted that as a student Bayan studied flamenco music in Spain, volunteered at the Bahá'í World Center in Israel, researched the intersection of samba and community building in Brazil, and studied sitar and Eastern philosophy in India. Bayan's debut album, *Do I Know You?*, a project that involved more than 30 Bienen School students, was funded through a Kickstarter campaign and will be released this fall.

Danny Lai, a senior viola student of Roland Vamos, won a viola position with the Colorado Symphony. He and **Lauren Manning**, a master's violin student of Almita Vamos, traveled to the Middle East this summer to give lessons, workshops, and concerts for refugees and underprivileged children.

Daniel Lawlor, a senior trombone student of Michael Mulcahy, was the recipient of the 2013 John and Marietta Paynter Award for Outstanding Musical Contribution to the Waa-Mu Show.

Stephanie March, a master's cello student of Hans Jensen, won first prize in the string division of the 2013 Music Teachers National Association Young Artist Performance Competition.

Richard Mazuski, a sophomore cello student of Hans Jensen, won the instrumental division of the 2013 Evanston Music Club Scholarship Competition.



Roy McGrath, a master's jazz saxophone student of Victor Goines, was third runner-up in division 3 of the Union League Civic & Arts Foundation Jazz Improvisation Competition.



Kamila Hines Muhammad, a freshman clarinet student of Steven Cohen, was awarded a fellowship for the National Symphony Orchestra's Summer Music Institute in Washington, DC.



Nasim Niknafs, a doctoral student in music education, has accepted an assistant professorship in the department of music education at the University of Toronto. Her article "Free Improvisation" was published in a recent issue of the journal *General Music Today*.

Brian Oberlander, a doctoral student in musicology, was awarded a Fulbright Fellowship to study in Spain, where he will research a flamenco genre that blends flamenco styles, instruments, and aesthetics with various Arab music repertoires (see page 4).

Cora Palfy, a doctoral student in music theory and cognition, presented a paper in July at the Embodied Music Cognition Conference in Edinburgh, Scotland.

Elizabeth Przybylski, a doctoral student in musicology, was awarded a Fulbright Fellowship to study in Canada. Basing her work in Winnipeg, Manitoba, she will research the mediation of indigenous hip-hop music and how hip-hop functions as “musical speech” (see page 4).

Jing Qiao, a master’s violin student of Almita Vamos, won first prize in China’s Yang Tong Liu International Violin Competition last September. The previous June she was a semifinalist in Denmark’s Carl Nielsen International Violin Competition.

James Reese, a sophomore voice student of Kurt Hansen, became the music director for the Undertones, a Northwestern a cappella group that toured California in March during spring break.

Olga Sánchez-Kisielewska, a doctoral student in music theory and cognition, presented a paper in August at the annual meeting of the Society for Music Perception and Cognition in Toronto.

Rachel Sparrow, a master’s voice student of Pamela Hinchman, accepted a soprano position for the Indianapolis Opera Ensemble’s 2014 season. She won the vocal division of the 2013 Evanston Music Club Scholarship Competition and took second prize in the Nicholas Loren Vocal Competition. This summer she covered the title role in *Lucia di Lammermoor* with La Musica Lirica in Italy.

Stuart Stephenson, a master’s trumpet student of Barbara Butler, has been named principal trumpet of the Atlanta Symphony Orchestra beginning this fall.

2013 NATIONAL TRUMPET COMPETITION

Members of the Bienen School trumpet studio took second place in the ensemble division of the 2013 National Trumpet Competition, held at George Mason University in March. The ensemble consisted of seniors **Matt Baker**, **Anthony DiMauro**, and **Zack Thomas**; juniors **Matt Barker** and **Ansel Norris**; first-year master’s student **Billy Gerlach**; and second-year master’s students **Chris Larios** and **Stuart Stephenson**. The ensemble performed Barker’s arrangement of music from Verdi’s *La Forza del destino*.



Elisa Sutherland, a master’s voice student of Theresa Brancaccio, was a finalist in the Handel Aria Competition, held in Madison, Wisconsin.

Julie Tabash, a master’s voice student of Pamela Hinchman, was selected for a young artist position with Milwaukee’s Florentine Opera for its 2013–14 season. This summer she was a young artist with the Pine Mountain Music Festival’s opera company.



Addison C. Teng, a master’s violin student of Almita Vamos, joined the faculty of the Music Institute of Chicago in February.



Hillary Tidman, a senior flute student of John Thorne, won the second flute position with the Des Moines Symphony. She is also a first-call substitute for the New World Symphony.

Cara Trask, a master’s flute student of John Thorne, won the combined position of principal flute in the Evansville (Indiana) Philharmonic and adjunct flute instructor at the University of Evansville.

Analiese Trimber, a senior flute student of John Thorne, placed third in the National Flute Association’s Orchestral Audition and Masterclass Competition.

Thadeus Tukes, a dual-degree jazz studies and journalism major and a student of Jeremy Kahn, won first prize in the second division of the Union League Civic & Arts Foundation Jazz Improvisation Competition.

Beth Ann Turner, a doctoral student in music education, gave the presentation “Individual and Intra-individual Differences in Interest during Instrumental Music Classes in Suburban High Schools” at the 2013 Social Psychology in the Classroom International Conference in Auckland, New Zealand. At the 2013 California All-State Music Education Conference, she gave a clinic on fostering interest in the choral classroom.

Jeffrey van den Scott, a doctoral candidate in musicology, was nominated for the American Comparative Literature Association’s Horst Frenz Prize—awarded for the best paper presented by a graduate student at the ACLA’s annual conference—for his “Arctic Dreams: Musical Imaginings of the Canadian North and its People,” presented in Toronto last April.

students

Shawn Jaeger Wins Edes Prize

For the third time in four years, a Bienen School graduate student or alumnus has claimed Northwestern's \$30,000 Claire Rosen and Samuel Edes Foundation Prize for Emerging Artists. This year's recipient is Shawn Jaeger, a doctoral candidate in music composition.

The annual Edes Prize was established in 2010 at four Chicago-area institutions (Northwestern, DePaul University, the School of the Art Institute of Chicago, and the University of Chicago) by Nik Edes to help support the



careers of rising creative talent. At Northwestern the prize is offered for practitioners in such fields as music composition or performance, creative writing, cinema, theater, and the

visual arts. The Bienen School, the Weinberg College of Arts and Sciences, the School of Communication, and the School of Continuing Studies may each submit a single nominee, one of whom is selected for Northwestern's award. In capturing the prize, Jaeger joins two prior Bienen School recipients, saxophonist Ryan Muncy (2010) and pianist Nolan Pearson (2012).

Jaeger will use his award to complete a one-act opera inspired by the lives of Harlan and Anna Hubbard, who retreated from modern society in the 1950s and spent 34 years together living off the land along the Ohio River in

Kentucky. Widely considered self-reliant heroes in the mold of Henry David Thoreau, the Hubbards rejected the values of an increasingly pervasive American consumerism in favor of a "simple life" governed by fulfilling basic human needs. Commissioned by the Bard College Conservatory of Music, where Jaeger also teaches in the preparatory division, the opera will premiere in spring 2014.

Jaeger anticipates that the Edes funds will rapidly advance his project. "Most important, the prize money will give me time and space to write," he says. "But it will also allow me to hire a top-notch librettist, purchase audio equipment to record nature sounds that will become part of the score, and travel to meet with the director and set designers."

Although Jaeger has barely embarked on his composing career, his works have already won significant attention. The *New York Times* has praised his music as "evocative," "unpredictable," and "introspective," while the *Washington Post* has applauded its "warmth and quiet beauty." More significantly, Jaeger has begun collaborating with renowned soprano Dawn Upshaw, for whom he is writing a song cycle commissioned by the St. Paul Chamber Orchestra.

According to Lee Hyla, Jaeger's faculty adviser and the Harry and Ruth Wyatt Professor of Theory and Composition, the growing recognition for his student's work is well deserved. "For several years Shawn has been effectively and creatively mining the riches of Appalachian folk music and combining that tradition with a truly contemporary vision," says Hyla. "His opera represents the culmination of this work and shows great promise musically and theatrically." ■

Katherine Werbianski, a master's voice


student of Pamela Hinchman, covered the role of Desdemona in *Otello*, conducted by Lorin Maazel, this summer at Virginia's Castleton Festival. She also sang the title role in *Suor Angelica* with Chicago's Main Street Opera in August.

Bethany Wiese, a doctoral tuba student

of Rex Martin, won a tuba position with the New World Symphony starting this fall. This summer she played tuba with the Tanglewood Music Festival Orchestra. This past spring she won the \$10,000 Jerome and Elaine Nerenberg Foundation Scholarship in the winds division of the 2013 Musicians Club of Women Scholarship Competition.

Katherine Young, a doctoral student in

music composition and technology, was profiled in *newmusicbox*, the American Music Center's online journal of new music. In May, Northwestern's Contemporary Music Ensemble premiered her chamber orchestra piece *Diligence Is to Magic as Progress Is to Flight*. She traveled to Europe in April with composer and string instrumentalist Jessica Pavone for eight performances in Switzerland and Germany as part of their "Solos" tour.

faculty

Richard Ashley (music theory and cognition) was named associate editor of the journal *Music Perception* and appointed to the National Science Foundation college of reviewers. He currently chairs the Society for Music Theory's publication awards committee. This summer he presented his research at the International Conference on Music and Emotion in Jyväskylä, Finland. He also coauthored the article "Art and Science: How Music Shapes the Brain," published in *Frontiers*, with Nina Kraus, professor of communication sciences and disorders, neurobiology, physiology, and otolaryngology; Karen Chan, a doctoral candidate in music theory and cognition; and Dana L. Strait, a research associate at the University of Maryland's department of electrical and computer engineering.

Linda Phyllis Austern (musicology) gave the keynote address at the international Shakespeare, Music and Performance Conference, held at London's Globe

Theatre in May. She was among the guest faculty for "Music and Travel in Europe and the Americas, 1500–1800," the Newberry Library's NEH Summer Institute for College and University Teachers, in Chicago during July and August.

J. Lawrie Bloom (clarinet) continues his work with his chamber ensemble Civitas,

which also includes pianist Winston Choi (Go2, Go8). The group is dedicated to exposing young people and underserved populations to classical music.



Jonathan Boen (horn) was a featured soloist in Frank Martin's Concerto for Seven Wind Instruments, performed at the Grant Park Music Festival in Chicago's Millennium Park.

Boen is principal horn with the Lyric Opera of Chicago and Grant Park Orchestras. He also gave two premieres at the International Horn Symposium in Memphis: Pamela Marshall's *Walden at Evening* for chorus, two percussionists, and solo horn, and his own horn-piano arrangement of Scriabin's *24 Preludes*.



Theresa Brancaccio (voice and opera) performed a recital with **Kurt R. Hansen** (voice and opera) in June at St. Paul's United Church of

Christ in Chicago. This summer she conducted a vocal master class for the Opera Training Institute of Chicago.

Karen Brunssen (voice and opera) was the guest master teacher and adjudicator



for the West Central Division of the National Association of Teachers of Singing in November 2012. Her activities last winter included the presentation "The

Evolving Voice: Profound at Every Age" as part of the North Shore Choral Society's workshop "A Lifetime of Singing," a master class at England's Eton College, a weeklong teaching residency at Cambridge University, and teaching at the Tonhalle Zurich, home of the Zurich Symphony Orchestra. She also sang the mezzo-soprano solos in Bach's *St. Matthew Passion* with the Bach

Cantata Series at Grace Lutheran Church in River Forest, Illinois. Brunssen was named a lifetime member of the distinguished American Academy of Teachers of Singing—40 selected singing specialists, teachers, and performers dedicated to furthering ethical, musical, and intellectual excellence in voice teaching.



Mark J. Butler (music theory and cognition) presented his research in an invited talk at the symposium "Music, Digitization, Mediation: Towards Interdisciplinary Music Studies" at Oxford University in July.



Vasili Byros (music theory and cognition) authored the article "Trazom's Wit: Communicative Strategies in a 'Popular' Yet 'Difficult' Sonata," published in the September issue of the academic journal *Eighteenth-Century Music*. The article deals with musical humor in Mozart's first piano sonata, K. 279.

Alan Chow (piano) recently presented recitals and master classes at the Oklahoma Music Teachers Association annual conference, Bowling Green State University's summer piano festival, and the Classical Music Festival in Eisenstadt, Austria. He also adjudicated for the Canadian Music Competition in Montreal and was a faculty member at the New Orleans Piano Institute.

faculty

Drew Edward Davies (musicology) lectured this summer at the Vancouver



Early Music Festival and the Newberry Library's summer institute seminar "Music and Travel in the Americas, 1500–1800." His essay "Where's the Local in

Colonial Music from Mexico?" recently appeared in *Early Music America*.

Michael Ehrman (opera) taught master classes in June for the Opera Training Institute of Chicago and the Westchester



Summer Vocal Institute at New York's Sarah Lawrence College. In July he made his Santo Domingo (Dominican Republic) Symphony Orchestra directorial debut. In August he returned to the Ravinia Festival to direct Britten's *The Burning Fiery Furnace*, with James Conlon

conducting members of the Chicago Symphony Orchestra and alumni of the Steans Vocal Institute.



Emily Ellsworth (conducting and ensembles) has served as artistic director of Anima Singers since 1996. The group received a 2013 ASCAP Award

for Adventurous Programming at the Chorus America national conference in June. She conducted an honor choir at the American Choral Directors Association's Voices United Festival in Virginia in August.



James Giles (piano) served on the artist faculty of Italy's Amalfi Coast Music Festival and Spain's Gijon International Piano Festival. He was also guest artist

at North Carolina's Eastern Music Festival and the Colburn Academy Summer Festival in Los Angeles.



Robert Gjerdingen (music theory and cognition) presented a keynote address at the Midwestern Music Cognition Symposium at Ohio State University in May.



Amy Gwinn-Becker (music education) continued her 23-year association with the Chicago Symphony Chorus. She gave the presentation "Rites of Passage in a Music Education Career: Reinventing Identity" in May at Virginia's Mountain Lake Colloquium for Teachers of General Music Methods.

NEW FACULTY

Robert Sullivan joins the Bienen School as professor of trumpet. Since 2008 he has been principal trumpet and a frequent soloist with the Cincinnati Symphony Orchestra under conductors Paavo Järvi and Louis Langrée and with the Cincinnati Pops Orchestra under Erich Kunzel and



John Morris Russell. He previously held positions with the Cleveland Orchestra under Franz Welser-Möst (2003–08) and the New York Philharmonic under Kurt Masur and Lorin Maazel (1993–2004).

Sullivan has taught at several conservatories and colleges, including the Manhattan School of Music, Charleston Southern University, the College of Charleston, the Cleveland Institute of Music, and the Mannes College of Music.

He also has been an instructor for several young-artist programs, including the Rafael Méndez Brass Institute and Japan's Hamamatsu Instrumental Music Academy.

Sullivan's varied performance career includes appearances with the Summit Brass, Canadian Brass, Empire Brass, and German Brass. His two solo recordings, *Treasures for Trumpet* and *Kaleidoscope*, were

released by Summit Records. A frequent recitalist, Sullivan has commissioned several works by major US composers, including Eric Ewazen, James Stephenson, Jack Gallagher, and Joseph Turrin. He has also been an active studio musician, frequently recording for film and television. Sullivan is a Yamaha performing artist and has been involved in developing two Yamaha trumpet models as well as the "Bob Sullivan" signature mouthpiece.

A native of Norwood, Massachusetts, Sullivan earned a BM in trumpet performance at the University of Michigan, where he studied with Armando Ghitalla and won the Armando Ghitalla Fellowship to attend the Tanglewood Music Center in 1984. As a member of the US Air Force Band in Washington, DC, he was a frequent soloist and occasionally performed with the National Symphony Orchestra. He then joined the Chicago Chamber Brass quintet and toured for two years with the trumpet-organ duo Toccatas & Flourishes.

Sullivan has received a citation from the US Congress in recognition of his outstanding contribution to community service for his volunteer work with several New York public schools, where he led classes, presented minirecitals, taught lessons, and performed with student ensembles. He has also served on the Cincinnati Symphony Orchestra board of directors.



Robert Hanford (violin) spent July and August at the Aspen Music Festival as concertmaster of the Opera Orchestra and the American Academy of Conducting at Aspen Orchestra.



Kurt R. Hansen (voice and opera) taught at the Castleton (Virginia) Opera Festival in July.



John Henes (Alexander technique) gave master classes this summer at the American Society for the Alexander Technique annual conference and for the Fifth House Ensemble at the University

of Wisconsin–Parkside. He also taught in the singers program at the Ravinia Festival's Steans Institute.

Maud Hickey (music education) was awarded a fourth year of funding from the Chicago Community Trust to continue her research and teaching at the Cook County Juvenile Temporary Detention Center. Hickey and music education PhD students visit the center weekly to teach music to 11- to 17-year-old adolescents.



Timothy Higgins (trombone) released his first solo recording, *Stage Left*. Recorded in summer 2012, the CD features pianist Sophia Kim Cook.



Pamela Hinchman (voice and opera) gave master classes and a recital this summer at the Music in the Marche Summer Festival in Mondavio, Italy.



D. J. Hoek (musicology, head of music library) authored the article "Beyond Bebop: Dial Records and the Library of Contemporary Classics," published in the spring 2013 issue of the *Association for Recorded Sound Collections Journal*. He also wrote an editorial on the costs and benefits of contemporary libraries for the March-April issue of *American Libraries* magazine.

Ryan Dohoney begins his appointment as assistant professor of musicology this fall. Previously an assistant professor at the University

of Kansas, he has also taught at Maine's Colby College, where he was

faculty fellow in music and director of the early-music ensemble.

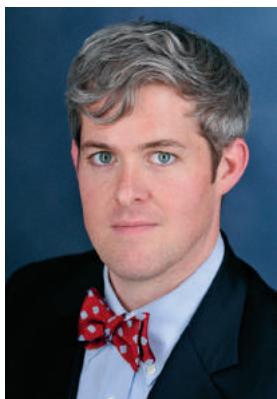
Dohoney's research and teaching focus on 20th- and 21st-century musical modernism and experimentalism, popular music, musical aesthetics, sound studies, affect theory, and gender-sexuality studies. He is currently working on two book projects, a historical ethnography of the premiere of Morton Feldman's *Rothko Chapel* and a study of New York City's 1970s and 1980s music scene through the musical networks of experimental composer-performer Julius Eastman.

Dohoney has given presentations at numerous conferences and colloquia. His research has been supported by dissertation fellowships

from the Columbia Graduate School of Arts and Sciences (2006–07), the Reid Hall Institute for Scholars in Paris (2005), and the Paul Sacher Foundation (2010). His work has appeared in the *Journal of the American Musical Society*, *Journal of the Society for American Music*, and *Women and Music*, and his essays have been published in the collections *New York School Collaborations: The Color of Vowels* (Palgrave Macmillan) and *Tomorrow Is the Question: New Directions in Experimental Music Studies* (University of Michigan Press).

An active vocalist specializing in early and contemporary music performance, he is also a composer of collaborative experimental music theater works that have been presented at the School of the Art Institute of Chicago, the Chicago Cultural Center, Portland Center Stage, Performance Works Northwest, and Robert Wilson's Byrd-Hoffman Watermill Center. He has given numerous solo performances in New York City at venues that include Bargemusic and Galapagos Art Space.

Dohoney holds a BM in music history and vocal performance from Rice University and PhD, MPhil, and MA degrees in musicology from Columbia University.



faculty

Rex Martin (tuba and euphonium) spent much of his summer in Europe, where



he performed and taught at Sweden's BIBA brass festival and Switzerland's Ticino Musica Festival; conducted concerts and led master classes and

workshops with Norway's Stavanger Symphony Orchestra; and judged the Aeolus Solo Competition in Düsseldorf, Germany. In Japan he presented master classes and recitals in Osaka and Tokyo.

Timothy McAllister (saxophone) recently performed with the National Symphony Orchestra at the Kennedy Center, following appearances in China with the Prism Quartet at the Beijing Modern Music Festival and the Tianjin May

Festival. Prism also performed in the US premiere of Nick Didkovsky's evening-length *Ice Cream Time* at New York City's The Roulette. Prism's creative activities continue to receive broad



support from a variety of foundations and organizations, including the Pew Center for Arts and Heritage, Presser Foundation, New Music USA, National Endowment for the Arts, American Composers Forum, Mid-Atlantic Arts Foundation, Foundation for Contemporary Arts, USArtists International, and Andrew W. Mellon Foundation. In June, McAllister directed a weeklong saxophone workshop at the Interlochen Center for the Arts and served on the jury for the Seventh

International Saxophone Competition in Nova Gorica, Slovenia, where he also performed and gave master classes. In August he joined saxophone professors from Indiana University, the Eastman School of Music, the University of Iowa, and the Hartt School as faculty for the inaugural American Saxophone Academy in conjunction with Eastman's summer programs. In late August he gave the world premiere of John Adams's Saxophone Concerto under the composer's baton in Australia's famed Sydney Opera House with the Sydney Symphony Orchestra (see page 10).

Christopher Millard (bassoon) gave a four-day master class at the Curtis Institute in June, followed by a weeklong master class at Quebec's Domaine Forget International Festival. After performing and

NEW FACULTY

Steven M. Demorest will join the Bienen School as professor of music education in fall 2014. Currently he is the Ruth Sutton Waters Endowed



Professor of Music at the University of Washington, where he is codirector of the Laboratory for Music Cognition, Culture, and Learning. He teaches graduate and undergraduate courses in choral music methods, research methods, psychology of music, and the cognitive neuroscience of music.

Demorest's research interests include cross-cultural musical understanding, music cognition, sight-singing pedagogy, and the application of neuroimaging

techniques to music research. His recent publications include the second edition of *Choral Music Methods and Materials* (Cengage, 2013), coauthored with Barbara Brinson, and articles on comparative research in music cognition, enculturation effects on music memory, singing accuracy, sight-singing instruction, and neuroimaging studies of cross-cultural musical understanding. He has contributed to *The Grove Dictionary of American Music* (second edition), Diana Deutsch's *The Psychology of Music* (third edition), *The Oxford Handbook of Music Education*, and the *MENC Handbook of Research on Music Learning*, volumes 1 (*Neurosciences and Music*) and IV (*Learning and Memory*).

Demorest's scholarly work has been published in *Music Perception*, *NeuroImage*, *Journal of Research in Music Education*, *Music Educators Journal*, *Council for Research in Music Education Bulletin*, *Psychomusicology*, and the *International Journal of Research on Choral Singing*. His research into music and brain function with colleague Steven J. Morrison has appeared in *NeuroImage*, *Social Cognitive and Affective Neuroscience*, *Progress in Brain Research*, and the *Annals of the New York Academy of Sciences*. Currently a member of the executive committees of the Society for Research in Music Education and the International Conference on Music Perception and Cognition, he serves or has served on the editorial boards of the *Journal of Research in Music Education*, *Music Educators Journal*, *Musicae Scientiae*, *Empirical Musicology Review*, *Reviews of Research in Human Learning and Music*, and the *International Journal of Research on Choral Singing*.

A nationally known clinician, Demorest has lectured at the American Choral Directors Association National Conference, the Music Educators National Conference, and many state and regional conferences. He is the author of *Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal* (Oxford University Press) and the editor of *Creating the Special World* (GIA), a series of lectures by Weston Noble.

In 2007 Demorest received the Weston H. Noble award for outstanding contributions to choral music from Luther College, where he earned a BA in music. He also holds an MM in choral conducting from Westminster Choir College and a PhD in curriculum and instruction from the University of Wisconsin-Madison.



recording with Canada's National Arts Centre Orchestra in July, he returned to the Grand Teton Music Festival, joined by Bienen School faculty colleagues **Gail Williams** (horn) and **Michael Mulcahy** (trombone).

Donald Nally (conducting and ensembles) conducted Cincinnati's Vocal Arts Ensemble and the Cincinnati Chamber Orchestra in May. In June his ensemble The Crossing presented its annual "Month of Moderns" program, featuring new works by Joby Talbot, Chris Jonas, and Gene Goleman and funded by the



Philadelphia Music Project at the Pew Center for Arts and Heritage and a Knight Foundation Arts Challenge Grant. The Crossing also won the Dale Warland Singers Commission Award and is using its \$5,000 prize to commission a new work from Joel Puckett. This summer Nally guest conducted Chicago's Grant Park Orchestra in John Adams's *Harmonium*.



Inna Naroditskaya (musicology) chaired the roundtable panel discussion "Minorities, Music, and Power" at the International Council for Traditional Music's 42nd annual conference in Shanghai. Naroditskaya contributed a chapter on Azerbaijani jazz-mugham to the book *Jazz Worlds/World Jazz* (edited by Goffredo Plastino and Philip V. Bohlman), forthcoming from the University of Chicago Press.

Marlene Rosenberg (jazz studies)

appeared in June as a guest artist at the International Society of Bassists

Convention at the Eastman School of Music in a concert featuring three of her original compositions. Also in June she music directed and performed in *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf* at Evanston's Fleetwood-Jourdain Theatre. She continues to perform on Monday nights at Andy's Jazz Club in Chicago.

W. Stephen Smith (voice and opera)

directed his second annual Naked Voice Institute at the Bienen School in

early summer; the weeklong seminar for 10 singers and 10 teachers focuses on Smith's book *The Naked Voice: A Wholistic Approach to Singing* (2007, Oxford University Press). He also returned for his 18th summer as a member of the Aspen Music Festival and School faculty.



Mallory Thompson (conducting) taught conducting workshops over the past academic year at the University of North Texas and University of Missouri-

Kansas City and gave a symposium for the Music Educators of Bergen County (New Jersey). In June she presented lectures at the Missouri Bandmasters Association's annual convention.

John Thorne (flute) gave classes and a recital in June as a guest artist at the third annual Texas Summer Flute Symposium. In July he performed at



Wyoming's Grand Teton Music Festival. Also this summer he taught at the Aria International Summer Academy at Mount Holyoke College and performed at the National Flute Association Convention in New Orleans.



Almita Vamos (violin) and **Roland Vamos** (viola) gave June recitals in New York at Concordia College and the Chautauqua Institute, where they also teach. On September 1 the couple was honored at Chicago's Orchestra Hall with a celebration of their 40 years of teaching; the event included many solo performances by former students.



Gail Williams (horn) premiered David Sampson's *What the Living Do* for violin, horn, and piano in April at Northwestern's Lutkin Hall. This summer she was a guest teacher-performer at the Sarasota (Florida) Chamber Music Festival and principal horn with Wyoming's Grand Teton Music Festival.

on the concert stage

EXPLORING MUSICAL CONNECTIONS

by Richard Van Kleeck
Director of Concert Activities



“The whole is greater than the sum of its parts.” —Aristotle

ALTHOUGH ARISTOTLE OFFERED THE ABOVE OBSERVATION more than 2,000 years ago, its validity was never more evident than on the Pick-Staiger stage this past April. During the Bienen School’s spring festival “Side by Side: Exploring Musical Connections,” several singular musical talents joined forces in a series of performances that revealed previously unseen dimensions to their artistry and cast their instrumental skills in new light.

A festival highlight was the collaboration forged by adventurous contemporary string quartet Ethel and rock icon Todd Rundgren. This combination provided a captivating and diverse program that included music by Lou Harrison, Arvo Pärt, and Rundgren himself.

Legendary jazz singer Kurt Elling joined the Chicago Jazz Orchestra to celebrate the music of Cole Porter. A performance of the underappreciated Porter masterpiece “Miss Otis Regrets” proved to be a particularly unforgettable moment in an evening filled with musical gems.

“Chicago Reflections,” featuring gospel, Celtic, Mexican, Eastern European, and klezmer ensembles, underscored the rich cultural landscape that undergirds Chicago’s identity as a world-class metropolis. The concert helped illuminate Alex Kotlowitz’s *Never a City So Real: A Walk in Chicago*, the 2012–13 One Book One Northwestern selection, and the author served as host for this celebration of great Chicago music.

Clockwise from left: Todd Rundgren, Asphalt Orchestra, Kurt Elling, Greater Harvest Missionary Baptist Church Mass Choir

A captivating collaboration between celebrated guitarist Jason Vieaux and accordion virtuoso Julien Labro featured music by Piazzolla, Albéniz, and Brouwer, with a few additional surprises along the way. Renowned percussionist Colin Currie teamed with the exquisite Miró Quartet for intriguing interpretations of music by Schubert, Barber, Steve Martland, and Steve Reich.

The one-of-a-kind 14-member Asphalt Orchestra, a marching and choreographed contemporary music ensemble, delighted its audience with performances of several newly commissioned works and such traditional tunes as the Laneville-Johnson Union Brass Band’s “Wild about My Daddy.” The orchestra also presented two campus “flash” performances, one at the construction site for the Bienen School’s new building and the other at Norris University Center.

Closing out the festival were brilliant guitarists Sérgio and Odair Assad, who took the stage with jazz legend Paquito D’Rivera on clarinet. Like the preceding “Side by Side” performances, this beautiful partnership added up to much more than even its audience anticipated. ■



music library

SUPPORTING RESEARCH AND RESEARCHERS

RECENT BOOKS AND RECORDINGS DRAW ON MUSIC LIBRARY COLLECTIONS

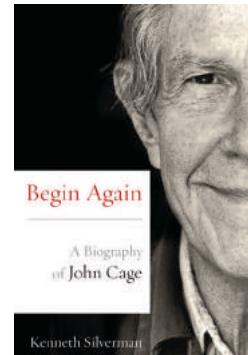
by D. J. Hoek

Head of Music Library and Lecturer in Musicology

BIENEN SCHOOL OF MUSIC FACULTY AND STUDENTS regularly check out thousands of books, scores, and recordings from the Music Library to further their research, prepare for performances, discover new repertoire, or simply enjoy. The Music Library's reach, however, extends well beyond campus. Each year hundreds of scholars and artists across the globe explore the library's renowned collections, which include rare manuscripts, original correspondence, personal journals, and other unique materials. In recent years this research has resulted in several major new books and recordings, enhancing the Music Library's reputation as a vital resource in the advancement of knowledge and the enrichment of our culture.

Home to the John Cage Collection, a vast archive documenting Cage's life and career, the Music Library is especially active in assisting those researching the history and development of 20th-century music. While writing *Begin Again: A Biography of John Cage* (Knopf, 2010; Northwestern University Press, 2012), Pulitzer Prize winner Kenneth Silverman drew extensively from Cage's personal correspondence—held by the Music Library—to reveal new details about Cage's creative development and relationships with a broad range of artists and intellectuals. Two new books by University of Leeds musicologist Martin Iddon, *John Cage and David Tudor: Correspondence on Interpretation and Performance* (Cambridge University Press, 2013) and *New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez* (Cambridge University Press, 2013), also cite the Music Library throughout. Books engaging other 20th-century music topics have also relied on our collections, including Benjamin Piekut's *Experimentalism Otherwise: The New York Avant-Garde and Its Limits* (University of California Press, 2011), Steve Swayne's *Orpheus in Manhattan: William Schuman and the Shaping of America's Musical Life* (Oxford University Press, 2011), and Lita E. Miller's *Music and Politics in San Francisco: From the 1906 Quake to the Second World War* (University of California Press, 2012).

While the Music Library is best known for its holdings in modern music—which include the world's largest collection of printed music composed since 1945—our archives also contain important material from earlier periods. Two newly released recordings hint at the depth of the library's holdings in eras predating the 20th century. Cellist Gemma Rosefield's



Detail from the manuscript of Stanford's Rondo in F Major for Cello and Orchestra (top); Cage biographer Kenneth Silverman speaking at Northwestern in April

CD *The Complete Works for Cello and Orchestra* by Charles Villiers Stanford (Hyperion, 2011) features the premiere recording of that composer's 1869 Rondo in F Major for Cello and Orchestra, transcribed from the Music Library's manuscript. The 1828 vocal score for Gaetano Donizetti's solo cantata *Saffo*, previously unrecorded in this version, was performed in 2012 by the German ensemble I Virtuosi Ambulanti at Austria's Esterházy and then issued on CD (Home Music, 2013).

Researchers from outside Northwestern typically take advantage of the Music Library's resources in one of two ways—either by traveling to Evanston and investigating the full range of our collections or by requesting photocopies of unique items. In both cases the Music Library's staff takes pride in providing the same high-quality assistance that we offer the Northwestern community. In so doing we seek to increase the impact of the Music Library's holdings, enhance the reputation of the Music Library and the University, and advance the mission of one of the world's great research institutions.

Delivering the Library Board of Governors Lecture on the Evanston campus last spring was Kenneth Silverman, with whom the Music Library staff has become well acquainted because of his frequent use of the Cage Collection. "I have done research in libraries and archives all around the country, all around the world," he said. "But of all those, my two favorite places are the Smithsonian Institution and Northwestern. These are libraries that really understand what research is, and what researchers need." Having helped advance a wide array of scholarly and creative projects recently conducted by visiting researchers, the Music Library looks forward to sharing our expertise and resources even more broadly in the future. ■

alumni

1940s

Ernest A. Miller (49) earned a standing ovation for his performance of "The Star-Spangled Banner" at the Asheville (North Carolina) Tourists' minor-league baseball game on July 4, 2012. Miller is a former professional singer and a retired colonel in the Salvation Army. He served aboard the troop transport USS *Mifflin* during World War II.

1950s

L. John Lambros (G50) teaches violin at his home studio in Charleston, West Virginia. In 2005 he retired from the West Virginia Symphony as concertmaster emeritus after 55 years of service, 32 of them as concertmaster. In the 1950s Lambros also taught at Morris Harvey College (now the University of Charleston), where he pioneered Suzuki string teaching in the area.

Dixie Lou (O'Connor) Morris



(G52) received the Dorothy Whinery Special Leadership Award at the Sigma Alpha Iota Music Fraternity's 2012 national convention in Atlanta. She has served SAI on local, state, and national levels for 71 years.

H. Royce Saltzman (G54) of Eugene, Oregon, was one of 25 international choral leaders invited to the 2012 World Choral Summit, held in Beijing in conjunction with the 11th China International Choral Festival.

Elizabeth Gentry Sayad (G58) was named a chevalier (knight) of L'Ordre des Palmes Académiques by the French government in September 2012. The honor

recognized her cultural and educational contributions as founder of Les Amis, a French colonial heritage preservation group that supports the Creole Corridor. The region's former French settlement sites along the Mississippi River (from Sayad's hometown of St. Louis to Ste. Genevieve, Missouri, and from Cahokia to Chester, Illinois) have been nominated for UNESCO World Heritage Site status.

1960s



Karen Szymanski Bauer (65, G66, G98) of Evanston is voice department chair and director of the master's program in vocal performance at North Park University's School of Music. Her book *The Essentials of Beautiful Singing: A Three-Step Kinesthetic Approach* was released by Scarecrow Press in August.

Richard L. Jorgensen (67) has retired from music teaching after leading the music program at Bayshore High School in Bradenton, Florida, for 12 years.

1970s

Hollis Thoms (G73) was invited to submit 11 of his major musical scores for a special collection at the Maryland State Archives in Annapolis. Thoms has written more than 125 works for a variety of ensembles. His *Symphony 2* will be premiered in January by the Londontowne Symphony Orchestra under the direction of Anna Binneweg.



Kurt Dietrich (74) received the 2012 James Underkofler Award for Excellence in Undergraduate Teaching from Wisconsin's Ripon College, where he is professor of music and holds the Barbara Baldwin DeFrees Chair in the Performing Arts.



Gene Cho (G75), a professor of music at the University of North Texas College of Music, was honored for his 40 years of service to the school. He continues to teach full-time.

Alan Heatherington (G75) was named music director emeritus of the Lake Forest Symphony in May when he stepped down after 13 years as music director. He continues as music director of the Ars Viva Symphony Orchestra and the Chicago Master Singers.

Ralph Hepola (78) plays cimballo with the Minnesota Opera Orchestra in St. Paul. The company recently commissioned and premiered *Silent Night*, for which composer Kevin Puts was awarded the 2012 Pulitzer Prize in music. Among Hepola's colleagues in the orchestra are Bienen School alumni **Charles Hodgson** (G84), horn; **Susan Janda** (G93), viola; **Karrin Meffert-Nelson** (G93), clarinet; **David Mickens** (G80), violin; and **Michael Watson** (G03), double bass.

James South (79) was appointed dean of the College of Arts and Sciences at Southwestern Oklahoma State University, where he previously served as director of bands and chair of the music department.

1980s

Wiley Hausam (80) was named executive director of Stanford Live and Bing Concert Hall at Stanford University in June 2012. He led the launch of the new 842-seat concert hall in January with an opening-night gala featuring master of ceremonies Anna Deavere Smith, conductor Michael Tilson Thomas and the San Francisco Symphony with mezzo-soprano Frederica von Stade, the St. Lawrence String Quartet, the Stanford Chamber Chorale, and members of the Stanford Symphony Orchestra and Stanford Philharmonia Orchestra. Before joining Stanford, Hausam was the executive director of the Performing Arts Center at Purchase College in Westchester, New York.



Philip Orem (81, G83) saw his *Requiem* performed in November 2012 at St. Mary's Episcopal Church in Park Ridge, Illinois. Fellow alumni performing in the orchestra included flutist **Ed Senechal** (83), clarinetist **Sean McNeely** (95), hornist **Sharon Jones** (G94), and conductor **Kevin McKelvie** (80, G82). A recital of Orem's music, including two song

cycles and a solo piano piece, was performed in May in Park Ridge and Highland Park, Illinois, featuring soloists **Warren Fremling** (G88) and Elizabeth Gray.



David Evan Thomas (81) was awarded a 2013 McKnight Composer Fellowship. Honoring excellence in music

composition, the award includes \$25,000 in unrestricted funds. A recording of Thomas's *Thrum* was released by the Minneapolis Guitar Quartet in March on the Innova label.

Amy Duran (85) recently conducted an HMS Media Television performance of Bob Christianson's *A Christmas Carol, the Concert* at the North Shore Center for the Performing Arts in Skokie, Illinois. Featuring a full symphony orchestra, rock-pop rhythm section, choir, narrator, and three soloists, the performance will air on Chicago PBS affiliate WTTW this December. Duran is currently coach and conductor at New Jersey City University's music theatre department and can be heard at the piano around the New York City area in chamber music concerts, vocal recitals, and Broadway shows. She has performed with the New York Pops and New York City Opera.

Dan Brame (86) presented "Seven Steps to the Blues" at the 2013 Illinois Music Education Conference; the session outlined a systematic approach to teaching jazz improvisation. Brame has served as director of bands at Deerfield (Illinois) High School since 1988 and recently earned his doctorate in music education

from Boston University. He and his wife, **Judy Madison Brame** (86), live in Libertyville, Illinois.

Amy Jo Wayne (86) was promoted to senior vice president for national advertising sales at Crown Media Family Networks, which oversees the Hallmark Channel and Hallmark Movie Channel. She was previously senior vice president for eastern advertising sales.



James Crowley (G87, G93) is associate professor of music at the University of Wisconsin-Parkside. His composition

Tableaux Vivants was commissioned by the East Coast-based Duo Montagnard, which performed the piece throughout the Americas and Europe and recorded it for a recent CD. His piano trio *From the Earth* was a prizewinner in the Ravinia Festival's first composition competition and was performed on tours across the East Coast and throughout Illinois. Most recently, pianist **Eun-Joo Kwak** (G96) presented Crowley's complete solo piano works at the World Piano Conference in Serbia.



Timothy Roberts (87) recently completed a solo saxophone world tour, with performances at Italy's Conservatorio di musica di Milano and the Hong Kong Academy for the Performing Arts. Roberts is associate professor of saxophone at Shenandoah Conservatory in Winchester, Virginia.



Don Ross (G88) teaches clarinet at the University of Alberta and the Alberta College Conservatory of Music at MacEwan

University. During summer 2012 he toured Taiwan with the Katie Calverly Dancers. His Saint Crispin's Chamber Ensemble performed at last year's Edmonton New Music Festival. Ross also wrote the score for John Osborne's animated film *Lines for Clarinet*.

1990s



Arthur Campbell (G91, G95) and his wife, **Helen Marlais** (G95), were nominated as a clarinet-piano duo for the 2013 International Classical Music Awards. In 2012 the couple released the recording *Music for Clarinet & Piano, vol. 1*.

Educators Association's All-State Conference and the National Association for Music Education's

North Central Conference. McCracken's Symphonic Band has received 14 invitations to the Illinois SuperState Concert Band Festival and has been selected as Honor Band five times; this December it will give its second performance at the Midwest Clinic. De Stefano has also served as director of the University of Chicago's Wind Ensemble since 2010.



Sharon Jones (G94), a hornist, joined the touring production of *Les Misérables* in May for performances in the United States and Canada.

Curtis Moore (95) collaborated with Northwestern alumni Eric Rosen (GC93, GC99) and Matt Sax (Co6) to develop *Venice*, a hip-hop-infused musical inspired by Shakespeare's *Othello*. The production was part of the 2012–13 Public Lab season at New York City's off-Broadway Anspacher Theater.

Amanda Clarfield Newell (95), a general music teacher for the last 17 years, gave a presentation at the National Association for Music Education Eastern

alumni

1990s *continued*

Division Conference in Hartford, Connecticut, in April. A resident of Dayton, New Jersey, she has presented clinics for the Franklin Township music department, Rider University's Westminster Choir College, and Rowan University.



Andrew Palmer Todd (95, G95) was recently appointed executive director of the Grand Teton Music Festival. Now in its 52nd year, the festival presents seven weeks of classical programming at the foot of the Teton Mountains in Jackson, Wyoming. Additionally, Todd released the recording *Looking Back: The Complete Late Piano Works of Johannes Brahms*, available on iTunes.

David Vonderheide (96) served as principal trumpet of the Atlanta Symphony Orchestra for the 2012–13 season. Previously he was principal trumpet with the Virginia Symphony.

Scott W. Carter (G98) directs choirs and coaches singers in musicals at St. Francis High School in Traverse City, Michigan. He is in his 12th year at Farm Bureau Insurance Company.

2000s



Natalie Zelensky (00, G02, G09) received a 2013 National Endowment for the Humanities summer fellowship for "America's Russian-Speaking Immigrants

and Refugees: 20th-Century Migration and Memory," the three-week Harriman Institute at Columbia University. In June she was part of an interdisciplinary group of scholars discussing and researching the topic. Zelensky will apply the work to her book project on Russian music making in New York and its influences on discourses of Russianness within the diaspora, American popular culture, and Cold War politics. Zelensky is an assistant professor of music at Maine's Colby College.

Tim Fawkes (01) is orchestra director at Glenbard East (Illinois) High School. During his tenure the school's orchestras have performed on Elmhurst Symphony Orchestra subscription concerts and at the Illinois Music Educators Association conference. At the 2013 ILMEA conference, Fawkes also presented the clinic "Different Is Good: Rehearsal Strategies for Actively Engaged Ensemble Students." He is host and curator of the classical music podcast "Uncommon Time."

Christin Schillinger (01) recently released her second solo CD, *Bassoon Transcended*. Like her first, *Bassoon Surrounded* (2009), it was produced for MSR Classics by Swineshead Productions and features world-premiere recordings of works by living composers. Indiana University Press will soon publish Schillinger's book on reed-making pedagogy. A Fox performing artist, she is a member of the music faculty at Miami University in Ohio.

Jade Smalls Simmons (01), a concert pianist, returned to the Ravinia Festival in August 2012 as part of its "Paganini Project" concert. While there she also presented "Effortless Arts Integration in the Mainstream Classroom" to participants in Ravinia's Musical Discovery program. Simmons



maintains a busy schedule of recitals, orchestral appearances, and residencies. In 2011 she was artist in residence at Georgia Tech University and served as a webcast host for the International Tchaikovsky Competition in St. Petersburg, Russia.

Michael Duffy (G02) recently coauthored *Basic Music Reference: A Guide for Nonspecialist Librarians, Library Assistants, and Student Employees*. It is the eighth volume in the Music Library Association Basic Manual Series.

Ingrid Keller (03) has been appointed assistant professor of collaborative piano at Northern Kentucky University. An active recitalist, collaborative artist, and teacher, she has performed in such venues as the Kennedy Center, the Banff Centre, Jordan Hall, and Tanglewood's Seiji Ozawa Hall and in such festivals as the Music Academy of the West, the Tanglewood Festival, the Banff Summer Music Festival, and the Baldwin Wallace Art Song Festival. She has served as resident coach and accompanist for the Indianapolis Opera and is currently on the faculty of the Oberlin in Italy program. As a Tanglewood fellow she appeared as soloist with the Mark Morris Dance group. She recently performed with the St. Cloud Symphony and, as a chamber musician, with members of the Cincinnati Symphony Orchestra, the Dayton Philharmonic, and the Oklahoma City Philharmonic. A frequent adjudicator for competitions and festivals, she is joining the College of Examiners for the Royal Conservatory of Music development program. Keller maintains a private teaching studio in Cincinnati.



Rob Rynak (G03), a jazz pianist and composer, released *A Wonderful Thing*, his fifth recording of original jazz, last January on the Pacific Coast Jazz label. The CD features bassist **Rob Calhoon** (G09).

Warren Haston (G04) was awarded tenure and promoted to associate professor of music education in the Hartt School at Connecticut's University of Hartford.

Joelle Lamarre (G04) performed the lead role in an adaptation of Puccini's *Madama Butterfly* produced by the American Chamber Opera Company in collaboration with Aid for Africa and Opera Moda last February. The adaptation set the opera in Kenya, and some proceeds from the production benefited the education of Kenyan women and children.



Timothy Smith (G05) has played second trombone for the Buffalo Philharmonic Orchestra since 2009. Last

November, with two other BPO trombonists, he performed a triple trombone concerto by Eric Ewazen. Smith also performs in a chamber ensemble and teaches privately.



Travis J. Cross (G06, GI2) was appointed associate professor of music and wind ensemble conductor at the University of California, Los Angeles. He previously served for five years in a similar position at Virginia Tech.

Northwestern Alumni Association Merit Award: Genevieve F. Thiers

Last March the Northwestern Alumni Association selected 12 distinguished graduates to receive the Alumni Merit Award, one of the University's highest honors. The award recognizes alumni for outstanding achievement representing Northwestern's highest ideals. Bienen School winner Genevieve F. Thiers, a voice and opera alumna who received her MM in 2004, was honored with the following citation.

Genevieve Thiers is an accomplished opera singer who has appeared on *The Today Show* and performed in a wide array of productions, yet her talents extend well beyond her musical skills. She is also the forward-thinking entrepreneur behind Sittercity.com, which became the first US company to take caregiving services online.

She is the founder and former CEO of the online database that features more than 2 million members nationwide and serves such organizations as the US Department of Defense, Avon, and MasterCard. With background checks, references, and reviews, the service has helped parents find babysitters and nannies since 2001. Sittercity.com has created more than a million jobs and expanded to the United Kingdom and Canada.

A former babysitter herself, Thiers envisioned the idea for the company when she was an undergraduate at Boston College. She saw a pregnant woman struggling up stairs to distribute flyers in an effort to find a babysitter.

"I just remember thinking how amazing it was that—other than paying \$2,000 to a nanny agency—moms had no other alternative than to flyer a college campus alone on foot," says Thiers.

As Sittercity.com gained popularity, she moved the company from Boston to Chicago in 2002. She also cofounded OperaModa, a Chicago company that produces modern American operas, showcases young talent, and has hired more than 300 performers, as well as ContactKarma, a social recommendation engine that lists business vendors with client ratings.

In 2006 President George W. Bush recognized Thiers as the Small Business Administration Young Entrepreneur of the Year, and her companies have won more than 18 major awards, including the Chicagoland Entrepreneurial Center Momentum Award, the Women's Business Development Center Rising Star, and the UPS Out of the Box Award.



Genevieve Thiers with President Morton Schapiro

After launching Sittercity.com, Thiers returned to her musical career, earning a master's degree in opera performance in 2004 at Northwestern. She has performed with the Longwood Opera, Elgin Opera, Chamber Opera Chicago, Fulcrum Point, and the Northwestern student opera initiative Operatunities. Her roles have included Lucy in *The Telephone*, Beth in *Little Women*, Sarah Good in *The Crucible*, Dorine in *Tartuffe*, and Lola in *Gallantry*. She has also recorded commercial background tracks for such corporations as Lowe's Home Improvement and Fiat and performed "The Sound of Music" on NBC's *The Today Show*.

"I love opera," says Thiers. "I think it's the pinnacle of where music can go and the greatest exploration of a musical instrument a person can do."

Thiers lives in Chicago's Lincoln Park neighborhood with her husband, Dan Ratner, and their one-year-old identical twins. ■

in memoriam

Gertrude Martha Sayles Ambrose

(38), in Nevada, Iowa, on March 5

Eileen Stonich Stock

(39), in Lisle, Illinois, on June 18

Mary L. Gray Brooks

(40, G42), in Santa Barbara, California, on January 11

Kathryn Olsen

(40), in Dubuque, Iowa, on April 1

Elizabeth K. Ray

(42), in Greenville, South Carolina, on June 14

Jane Hay Wood

(42), in Skokie, Illinois, on May 24, 2011

Marjorie Cutler Harding

(43), in San Luis Obispo, California, on April 25, 2012

Georgia Bettes Norlin

(47), in Lake Barrington, Illinois, on May 8

John W. Pozdro

(48, G49), in Austin, Texas, on January 1, 2009

Elizabeth Bauer Kaminski

(49), in Santa Clara, California, on July 16, 2012

Robert L. Lee

(49, G49), in Milwaukie, Oregon, on February 5

Caryl Bader Emerson

(50), in Benicia, California, on November 4, 2012

Kathleen Iyone Mulcahey Post

(50), in Cuyahoga Falls, Ohio, on June 12

Loretta Recht

(50), in Sun City West, Arizona, on May 24

Daniel Robert Teare

(50, G51), in Chelsea, Michigan, on April 25

Eugene Hoyne Clark

(51, G52), in San Francisco on March 2

Huel Davis Perkins

(G51, G58), in Baton Rouge, Louisiana, on April 15

Earl Mortensen

(52), in Santa Rosa, California, on May 4, 2012

Mary Jane Snyder

(53), in Fort Myers, Florida, on May 10

Bertina Corsgen Hill

(54), in Hopewell Borough, New Jersey, on September 26, 2012

Norma Eilene Willoughby

(55), in Williamston, Michigan, on June 18

Donald G. Larson

(G56), in Decatur, Georgia, on February 26

Henry D. Anderson

(G57), in Orlando, Florida, on April 5, 2012



DAVID BURGE (1930–2013)

David Burge (51, G52), a champion of contemporary piano music and a longtime faculty member of the Eastman School of Music, died at age 83 on April 1 in Warwick, Rhode Island. Born in Evanston, Burge graduated from Evanston Township High School before attending Northwestern, where he earned a bachelor of music degree in 1951 and an MM in 1952. After serving in the US Army during the Korean War, he earned a DMA and artist's diploma at Eastman and studied in Italy as a Fulbright fellow. Renowned as one of the world's leading interpreters of contemporary piano music, he was particularly associated with the music of George Crumb and was the dedicatee of that composer's 1972 *Makrokosmos*, volume 1. Burge taught at various colleges and universities, including the University of Colorado (1962–75), before joining the Eastman faculty, where he served from 1975 until his retirement in 1993. Author of the 1990 book *Twentieth-Century Piano Music*, Burge was also active as a composer, notably as composer in residence with the San Diego Ballet.

alumni

2000s *continued*

Jay Dorfman (Go6) is an assistant professor of music education at Boston University and the current president of the Technology Institute for Music Educators. Oxford University Press recently published his first book, *Theory and Practice of Technology-Based Music Instruction*.



Erik Anstine (07), a bassist, is a member of the Zürich Opera's permanent ensemble and will be featured in productions of *Don Giovanni*, *Faust*, *Alcina*, and *Il ritorno d'Ulisse in patria* as part of the company's 2013–14 season.



Brittany Hendricks (07) has been appointed assistant professor of trumpet at Ball State University. She received her DMA from the University of Alabama in May.



Josephine Lee (Go7) is president and artistic director of the Chicago Children's Choir, which serves more than 3,200 children through programs at 60 Chicago Public Schools and other after-school programs. The choir regularly performs with area cultural organizations such as the Chicago Symphony Orchestra, the Lyric Opera of Chicago, and River North Dance Company.



Karin Bliznik (Go8) was named principal trumpet of the St. Louis Symphony in June. She was previously associate principal trumpet of the Atlanta Symphony Orchestra and has held principal positions with the Charlotte and Charleston Symphony Orchestras. Bliznik continues to serve as principal trumpet of the Santa Fe Opera Orchestra.



Nomi Epstein (Go8), a composer and performer, is busy in two ensembles: Nbn Trio, a Chicago-based acoustic, experimental improvisational group that includes Nora Barton and Billie Howard; and a.pe.ri.od.ic, an all-female acoustic improvisation group. The *Chicago Tribune* published an interview with Epstein in June before a.pe.ri.od.ic performed at Constellation, a new Chicago venue for experimental music. In fall 2012 Epstein appeared on a composers panel for the Bienen School's John Cage Festival, the kickoff event of the school's Institute for New Music.

Kirsten Broberg (Go9) was appointed to a tenure-track position at the University of North Texas. Broberg is the founder of the Chicago-based Ensemble dal Niente, which won the Kranichstein Prize at the 2012 Darmstadt Summer Courses and completed a weeklong residency at the Bienen School this spring.

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Yoni Kahn (09, WCAS09) is a cofounder of Grand Harmonie, an ensemble performing 19th-century music played on original or replica period wind and brass instruments. Grand Harmonie performed in June as part of the Boston Early Music Fringe Festival.

2010s



Christian Gero (10) won the Joseph Jefferson Award in sound design for his work on *Flare Path* at Chicago's Griffin Theatre.

Scott Seyfarth (10) received a National Science Foundation East Asia and Pacific Studies Institute grant to conduct research at New Zealand's University of Canterbury this past summer.

Lee Weisert (10) was appointed to a tenure-track professorship in composition at the University of North Carolina at Chapel Hill.

Ben Duane (G11) has been appointed assistant professor of music at Washington University in St. Louis. He will teach courses

in music theory and pursue research investigating how listeners perceive themes and supporting parts in chamber music.

Andrew Goodlet (G11) won the assistant principal bass position with the Winnipeg Symphony Orchestra.

Kangmin Justin Kim (11) covered the role of Menelao (and musically covered other castrato roles) in Cavalli's recently rediscovered opera *Elena* at France's Festival Aix-en-Provence this summer. In November he will sing the role on tour throughout Europe.

Ryan Beach (G12) was named principal trumpet for the Indianapolis Symphony Orchestra in June.



Gillian Kraus-Neale (G12) was chosen as the soprano in the Madison (Wisconsin) Opera's young artist program for its 2013–14 season.

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