

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC FALL 2016

fanfare



Northwestern

first chair

A MESSAGE FROM THE DEAN



This has been a landmark year in the history of the Bienen School of Music.

First and foremost was the official opening of our new state-of-the-art building, the Patrick G. and Shirley W. Ryan Center for the Musical Arts. The facility and its performance spaces have been acclaimed by the press as well as by donors, University trustees, students, and our peer institutions. I have received comments from individuals representing institutions from around the nation about the beauty of the building and the excellence of the Mary B. Galvin Recital Hall's acoustics—either relaying their own personal reactions or reporting what they have heard from others. Because of the new building, our school is a topic of conversation not only in Chicago but throughout the country. Staff members and I have given countless tours of the new building, receiving a unanimously positive response. Without a doubt, we have one of the most beautiful and ideally functional academic music buildings in the United States. Faculty and students have been thrilled by the reuniting of our school community and the quantum leap in our facilities.

Another highlight, in addition to the building itself, was the yearlong series of events celebrating this milestone. These began with a dedicatory event that would have been a high point of any year, the Midwest premiere of *Sila: The Breath of the World* by John Luther Adams, the 2010 winner of our Michael Ludwig Nemmers Prize in Music Composition. Subsequent events included world premieres of works by David Lang and Joel Puckett; appearances by illustrious guest artists, including Branford Marsalis and Jean Gimbel Lane Prize in Piano Performance winners Stephen Hough (2008) and Garrick Ohlsson (2014); large-ensemble performances of works by two other Nemmers Prize-winning composers, John Adams (2004) and Kaija Saariaho (2008); the second Northwestern University New Music Conference (NUNC! 2); the “Sound in Architecture” concert; “Sounding Spaces,” a workshop on music and architecture by three members of our musicology faculty; the Peak Performance Horn Symposium; and performances of Mahler’s massive “Resurrection” Symphony on campus and in Chicago’s Millennium Park.

Our concert stages have hosted many other memorable performances. In particular, last year marked the debut of our new Skyline Piano Artist Series, showcasing the spectacular view of the Chicago skyline through the 40-foot glass wall at the back of the Galvin Recital Hall stage. The series continues this year with another impressive lineup of distinguished artists, including Jonathan Biss, Jorge Federico Osorio, Sergei Babayan, and Emanuel Ax.

The Tichio Vocal Master Class series offered a stellar second season; its third season opens this fall with mezzo-soprano Isabel Leonard, followed by a return appearance by tenor Matthew Polenzani. In addition to the annual winter and spring full-scale opera productions, the school inaugurated the new Shirley Welsh Ryan Opera Theater with a triple bill of one-acts last fall and will present John Musto’s *Later the Same Evening* in this space in November.

This past year also marked the first year of a three-year residency by the acclaimed Dover Quartet as the Bienen School of Music’s quartet-in-residence, supported by a generous grant from the Elizabeth F. Cheney Foundation. In addition to coaching our chamber music students, the quartet presents three concerts each year, including an appearance in our annual Winter Chamber Music Festival, which celebrated its 20th season last January.

The school will welcome two musical luminaries in 2016–17 and 2017–18 as winners of the school’s prestigious international awards: composer Steve Reich as recipient of our Michael Ludwig Nemmers Prize in Music Composition and pianist Emanuel Ax as recipient of the Jean Gimbel Lane Prize in Piano Performance. The Bienen School is honored to collaborate with the Chicago Symphony Orchestra in a November 21 MusicNOW concert celebrating Reich’s 80th birthday year that will feature members of our Contemporary Music Ensemble and Bienen Contemporary/Early Vocal Ensemble.

This was a banner year on the admissions front. The 2,348 applications received for fall 2016 is the highest number in the school’s history. This represents a 6 percent increase in applications over last year, including an 11 percent increase at the undergraduate level and a 14 percent increase at the doctoral level. The acceptance rate was 18 percent, setting another record for 2016 as the most selective year in the school’s history. With increased merit aid as the school’s top priority for Northwestern’s ongoing We Will campaign, our goal is to build on the momentum generated by these successes and our new facilities—not only to increase the number of top musicians applying to the school’s programs but also to offer the most competitive scholarships among our peer institutions.

The Bienen School of Music has made amazing strides over the past year, and these advances are certain to raise the school to even greater heights in the years ahead.

Toni-Marie Montgomery
Dean



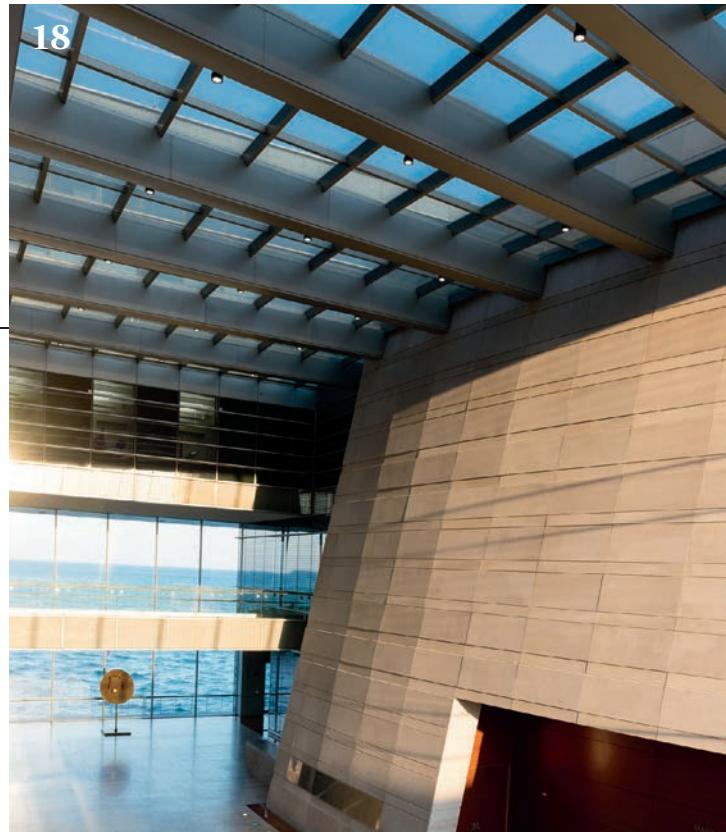
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FALL 2016

OPUS 53

Northwestern University
Bienen School of Music

Departments

FIRST CHAIR

A Message from the Dean

NOTEWORTHY 2**ON THE CONCERT STAGE** 20**FACULTY** 22**STUDENTS** 28**ALUMNI** 34**DONORS** 40

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On the cover: Hans Jørgen Jensen conducting the Northwestern University Cello Ensemble at the June 4 Arts Circle Celebration (photo by Jim Prisching)

noteworthy

Steve Reich Awarded 2016 Nemmers Prize in Music Composition

Steve Reich, recently called “our greatest living composer” by the *New York Times* and “the most original musical thinker of our time” by the *New Yorker*, has been awarded the Bienen School of Music’s \$100,000 Michael Ludwig Nemmers Prize in Music Composition. Established in 2004, the biennial prize honors classical composers of outstanding achievement who have significantly influenced the field of composition.

“I am delighted and honored to receive the 2016 Michael Ludwig Nemmers Prize in Music Composition from Northwestern University’s Bienen School of Music,” said Reich. “It is particularly gratifying to be honored in this way by a school of music that demonstrates such passionate commitment to the study, composition, and performance of new music. I look forward to my two residencies at Northwestern for concerts of my music in 2017.”

Reich’s Bienen School residencies, planned for February and November of 2017, will feature three concerts of his music performed by the school’s Contemporary Music Ensemble, Bienen Contemporary/Early Vocal Ensemble, and Percussion Ensemble. Reich will also coach student ensembles, meet with student composers, and participate in moderated discussions.

“The Bienen School of Music is pleased that the awarding of the Michael Ludwig Nemmers Prize to Steve Reich coincides with his 80th birthday celebration,” said Toni-Marie Montgomery, dean of the Bienen School. “This prize, along with the activities of our Institute for New Music and performances by our various student ensembles, contributes to the school’s focus on presenting world-class contemporary music to Northwestern University and broader Chicago-area audiences.”

Reich’s path has embraced not only aspects of Western classical music but also the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz—from his early taped speech pieces *It’s Gonna Rain* (1965) and *Come Out* (1966) to his digital video operas *The Cave* (1993) and *Three Tales* (2002) with video artist Beryl Korot. “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history, and Steve Reich is one of them,” declared the *Guardian* of London.

“It is particularly gratifying to be honored in this way by a school of music that demonstrates such passionate commitment to the study, composition, and performance of new music.” – STEVE REICH



Previous Nemmers Prize Winners

John Adams (2004)
Oliver Knussen (2006)
Kaija Saariaho (2008)
John Luther Adams (2010)
Aaron Jay Kernis (2012)
Esa-Pekka Salonen (2014)

Born in New York and raised there and in California, Reich graduated with honors in philosophy from Cornell University in 1957. For the next two years he studied composition with Hall Overton. From 1958 to

1961 he studied at the Juilliard School with William Bergsma and Vincent Persichetti. Reich received a master’s degree in music from Mills College in 1963, where his teachers included Luciano Berio and Darius Milhaud.

In 1966 Reich founded his own ensemble of three musicians, which rapidly grew to 18 or more members. Since 1971 Steve Reich and Musicians have frequently toured the world, gaining the distinction of performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line Cabaret.

Reich received a Grammy Award for Best Contemporary Composition for *Different Trains* as recorded by the Kronos Quartet in 1990. *Different Trains* marked a new compositional method,

rooted in *It's Gonna Rain* and *Come Out*, in which speech recordings generate the instruments' musical material. The *New York Times* hailed the piece as "a work of such astonishing originality that breakthrough seems the only possible description," adding that it "possesses an absolutely harrowing emotional impact." Reich won a second Grammy Award in 1999 for his *Music for 18 Musicians*.

Reich was awarded the 2009 Pulitzer Prize in Music for his Double Sextet. He has previously received the Royal Swedish Academy of Music's Polar Prize and Japan's Praemium Imperiale Award in Music. In 2000 Reich was awarded the Schuman Prize from Columbia University, the Montgomery Fellowship from Dartmouth College, an honorary doctorate from the California Institute of the Arts, and the Regent's Lectureship at the University of California, Berkeley. He was named the 2001 Composer of the Year by *Musical America*. His other prestigious honors include membership in Budapest's Franz Liszt Academy (2006), Yale University's Chubb Fellowship (2007), and election to the Royal Swedish Academy of Music (2008).

Reich's music has been performed by major orchestras and ensembles around the world, including the London Symphony Orchestra, New York Philharmonic, San Francisco Symphony, Ensemble Modern, Ensemble InterContemporain, London Sinfonietta, Los Angeles Philharmonic, and Boston Symphony Orchestra.

Carnegie Hall will celebrate Reich's 80th birthday on November 1 in Stern Auditorium. The all-Reich program will feature performances by the International Contemporary Ensemble, Sō Percussion, and Synergy Vocals as well as the world premiere of *Pulse*, a work cocommissioned by Carnegie Hall, where Reich holds the 2016–17 Richard and Barbara Debs Composer's Chair.

The Michael Ludwig Nemmers Prize in Music Composition recognizes composers who show the highest level of achievement in a substantial and continuing body of work. Nominations are solicited worldwide, and the winner is determined by a committee comprising individuals of widely recognized stature in the music community. The prize is made possible through bequests from the late Erwin Esser Nemmers, a former member of the Northwestern University faculty, and his brother, the late Frederic E. Nemmers. ■



Donald Nally leads BCE and musicians from the Chicago Symphony Orchestra in the world premiere of Samuel Adams's *Light Readings*.

BCE Performs in Chicago

The Bienen Contemporary/Early Vocal Ensemble performed works by Samuel Adams and Qasim Naqvi at Chicago's Harris Theater in June as part of the Chicago Symphony Orchestra's final 2015–16 MusicNOW concert. The program was conducted by Donald Nally, John W. Beattie Chair of Music and the Bienen School's director of choral organizations. Reviewing the performance, the *Chicago Tribune* said, "The student vocal group demonstrated astonishing technical and musical proficiency under Nally's firm command, with a highly disciplined sense of pitch that would be the envy of many a professional mixed chorus." Nally is also conductor of The Crossing and chorus master of the Chicago Bach Project.

BCE's premiere of Adams's *Light Readings*, commissioned by MusicNOW, featured a supporting group of eight Chicago Symphony Orchestra instrumentalists. Adams is the CSO's Mead Composer-in-Residence and son of John Adams, inaugural winner of the Bienen School's Michael Ludwig Nemmers Prize in Music Composition. BCE's program also included the US premiere of Naqvi's *Fjoloy*.

Earlier in 2016, BCE performed at the Palmer House Grand Ballroom as part of the American Choral Directors Association's Central Division conference. The February 25 concert, presented exclusively for conference registrants, included works by Santa Ratnice and Ted Hearne. The conference's numerous interest sessions included "A Lifetime of Singing: Choral-Vocal Techniques and Expectations for Healthy Singing at Any Age," copresented by Bienen School associate professor Karen Brunssen. ■

Emanuel Ax Awarded 2016 Jean Gimbel Lane Piano Prize



The Bienen School of Music has awarded renowned pianist Emanuel Ax its 2016 Jean Gimbel Lane Prize in Piano Performance. As recipient of the \$50,000 award, Ax will come to campus for two weeklong residencies and will present a public recital on May 3, 2017. Established in 2005, the biennial prize honors pianists who have achieved the highest levels of national and international recognition.

"I am deeply honored to receive the 2016 Jean Gimbel Lane Prize in Piano Performance and delighted to join such a distinguished group of colleagues who have received this award," said Ax. "I eagerly look forward to spending time with the students of the Bienen School of Music during my residencies, and to yet another opportunity to perform for Chicago audiences."

During his Lane residencies in May 2017 and May 2018, Ax will engage with students, faculty, and the public in activities such as master classes, chamber music coachings, and guided discussions. His May 3 recital in the Ryan Center for the Musical Arts' Mary B. Galvin Recital Hall is part of the Bienen School's Skyline Piano Artist Series. Established in 2015, the series takes full advantage of the exquisite acoustics and remarkable Chicago skyline views of the school's premier recital venue.

"The Bienen School of Music is pleased to announce that Emanuel Ax is the 2016 recipient of the Jean Gimbel Lane Prize in Piano Performance," said Toni-Marie Montgomery, dean of the Bienen School of Music. "He is a frequent performer in the Chicago area, and it will be our honor to have a pianist of his stature interact with our students and faculty in on-campus residencies."

Born in modern-day Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were supported by the Epstein Scholarship Program of the Boys Clubs of America, and he

"I eagerly look forward to spending time with the students of the Bienen School of Music during my residencies, and to yet another opportunity to perform for Chicago audiences." — EMANUEL AX

subsequently won the Young Concert Artists Award. Additionally, he majored in French at Columbia University. Ax made his New York debut in the Young Concert Artists Series and captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. He won the Young Concert Artists' 1975 Michaels Award and four years later received the coveted Avery Fisher Prize.

A committed exponent of contemporary composers, Ax performs works written for him by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. During the 2016–17 season he will premiere two newly commissioned works. With the New York Philharmonic conducted by Alan Gilbert, Ax will give the world premiere of HK Gruber's Piano Concerto in January, followed in March by the European premiere with the Berlin Philharmonic and Sir Simon Rattle. His recital programs throughout the season will partner works by Schubert and Chopin with Samuel Adams's Impromptus (2015–16), commissioned by Music Accord and inspired by Schubert.

Ax's ongoing relationship with the Boston Symphony continues this season with concerts in Montreal, Toronto, and Carnegie Hall. He will also appear with the Cleveland Orchestra as the featured artist for its gala season-opening concert. As a regular visitor he will return to the orchestras of Chicago, Los Angeles, San Francisco, Cincinnati, Toronto, Seattle, Milwaukee, and Detroit. A frequent and committed partner in chamber music, he has worked regularly with Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Edgar Meyer, Peter Serkin, Jaime Laredo, and the late Isaac Stern.

A Sony Classical exclusive recording artist since 1987, Ax has recently released recordings of the Mendelssohn trios with Yo-Yo Ma and Itzhak Perlman, Strauss's *Enoch Arden* narrated by Patrick Stewart, and two-piano music by Brahms and Rachmaninoff with

Previous Lane Prize Winners

Richard Goode (2006)

Stephen Hough (2008)

Yefim Bronfman (2010)

Murray Perahia (2012)

Garrick Ohlsson (2014)

Yefim Bronfman. In 2015 Deutsche Grammophon released an Ax-Perlman duo recording of sonatas by Fauré and Strauss, which the two artists presented on tour during the 2015–16 season.

Ax has received Grammy Awards for the second and third installments of his cycle of Haydn's piano sonatas. He also won Grammys for his recordings of the Beethoven and Brahms cello-piano sonatas with Yo-Yo Ma. His other recordings include the concertos of Liszt and Schoenberg, three solo Brahms albums, an album of tangos by Astor Piazzolla, and the premiere recording of John Adams's *Century Rolls* with the Cleveland Orchestra for Nonesuch.

In the 2004–05 season Ax contributed to an International Emmy Award-winning BBC documentary commemorating the Holocaust; it aired on the 60th anniversary of the liberation of

Auschwitz. In 2013 Ax's recording *Variations* received the Echo Klassik Award Solo Recording of the Year in the 19th-century piano music category.

Ax resides in New York City with his wife, pianist Yoko Nozaki. They have two children together, Joseph and Sarah. He is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates from Yale and Columbia Universities.

The Jean Gimbel Lane Prize in Piano Performance is made possible by a generous gift from Jean Gimbel Lane—a 1952 Northwestern graduate who majored in art history—and her late husband, the Honorable Laurence W. Lane. The prize was endowed in 2015, and Northwestern named the Ryan Center for the Musical Arts' reception room in Jean Gimbel Lane's honor. ■

Dover Quartet Completes First Residency Year

The Dover Quartet concluded the first year of its three-year Bienen School residency with a series of campus events spring quarter. In addition to performing in Mary B. Galvin Recital Hall, the quartet-in-residence— violinists Joel Link and Bryan Lee, violist Milena Pajaro-van de Stadt, and cellist Camden Shaw—also led a master class for Bienen students and served as judges for the first Dover Quartet Competition.

The ensemble's April 26 program included Wolf's *Italian Serenade* and the second string quartets of Janáček ("Intimate Letters") and Shostakovich. Following the performance, the Dover Quartet posted on Facebook, "Can you believe this gorgeous concert hall? Our first year as quartet-in-residence has been spectacular, and it already feels like home!" Recognized as "the young American string quartet of the moment" (*New Yorker*), the Dover Quartet had made its Carnegie Hall debut just weeks earlier.

Earlier this spring, the quartet added the Hunt Family Award—one of the inaugural Lincoln Center Emerging Artist Awards—to its growing list of accolades, which includes a sweep of the 2013 Banff International String Quartet Competition and top prizes at the Fischoff and Wigmore Hall International Competitions.

The quartet coached several Bienen School chamber groups in an April 28 master class in Pick-Staiger Concert Hall. In May the



quartet members joined Lyric Opera of Chicago Orchestra violist Frank Babbit to adjudicate the inaugural Dover Quartet Competition. Six string quartets performed, with the top prize going to the Laydeez Quartet—alumnae violinists Susannah Foster (G15) and Sabrina Tabby (G16), violist Tara Lynn Ramsey (11), and Riana Anthony, a cello master's student of Hans Jørgen Jensen.

The Dover Quartet returns for three public performances in 2016–17, including a recital as part of the 21st annual Winter Chamber Music Festival. The Dover Quartet's Bienen School residency and the Winter Chamber Music Festival are supported by a generous grant from the Elizabeth F. Cheney Foundation. ■

Dover Quartet 2016–17 Performances

October 18, 2016

January 15, 2017

May 23, 2017

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Scenes from *Le nozze di Figaro*



Mozart's Classic *Figaro* Brought to Life

Northwestern University Opera Theater delighted audiences with *Le nozze di Figaro* (The Marriage of Figaro)—Mozart's classic comic tale of love, intrigue, morals, and mischief—in four performances February 25–28.

The story focuses on servants Susanna and Figaro, who are planning their wedding; but their master, Count Almaviva, has his eye on the pretty young maid and attempts to delay their marriage. Complicating matters are a jealous countess, an amorous teenager, a scheming older woman, and her beleaguered lawyer.

"It's kind of like a sitcom, but with depth to it," said Michael M. Ehrman, artist-in-residence and Northwestern's director of opera. "There's a tremendous humanity to it and to the characters. Even though it's a farce and a riotous comedy, there's an underlying seriousness, and they are playing for very high stakes."

Noting that *Figaro* had never been presented in Italian at

Northwestern, Ehrman said that it is important for students to perform a classic work in the original language. And he had the right mix of voices to fill the roles of Susannah, Figaro, the Countess, and the Count. "The main characters are very close to the age of these singers," said Ehrman. "There's an immediacy about that and a certain charm and freshness in seeing young people play these roles."

Conductor Emanuele Andrizzi said that the score is difficult for young musicians and even for professionals. "You have to keep the players on their toes from measure one until the finale of the fourth act." He stressed the importance of students' learning to understand Mozart's style so as to better appreciate the brilliance and timelessness of the music.

"It's Mozart, so everything is so alive and special because he knows how to convey emotions," said Andrizzi. "The music has this power of carrying you into some other universe, some other life." ■



Above: John DeMain
Top and left: scenes from *Susannah*

Susannah Presented for First Time at Northwestern

Sixty years after its New York City Opera premiere, Carlisle Floyd's *Susannah* was staged at Northwestern for the first time May 19–22.

Written during the McCarthy era, *Susannah* is loosely based on the apocryphal biblical tale of Susannah and the Elders. In this story of religious hypocrisy and lost innocence, a pretty and well-mannered young woman of humble origins faces jealousy and hostility from her church community in rural Tennessee. The opera's themes of intolerance, paranoia, and feminism remain relevant today.

Director of opera Michael Ehrman attributes the opera's enduring appeal and popularity to two factors. "The music is extremely accessible—with lots of beautiful, memorable melodies—and the story is very compelling and timeless. It's a beautiful story that needs to be told—but it's not an easy story."

The main characters—Susannah and Reverend Olin Blitch—require heroic singing and voices that are lyric but also dramatic. Grammy and Tony Award winner John DeMain, who conducted Northwestern's *Susannah* production, said he was impressed with how beautifully the students had been prepared for their roles. "When I heard them the first day of rehearsal, I thought, 'Wow, this is going to be fun,'" DeMain recalled. "I'm impressed with where they are as artists, and their commitment is just incredible."

Ehrman ranks *Susannah* as one of his top three favorite operas to direct. So when the right voices and personalities came along, he jumped at the chance to produce it at Northwestern.

"This was one of the greatest experiences I have had doing a show," said Ehrman. "I said when I started teaching many years ago that I always wanted to do this opera here. I'm glad the time has come." ■

noteworthy



A Celebration of the Arts

More than 150 cellists from the Bienen School of Music and 50 other participating schools gathered for the Cello Happening as part of Northwestern's Arts Circle Celebration on Saturday, June 4. Led by Bienen School cello professor Hans Jørgen Jensen, the ensemble paid homage to avant-garde cellist Charlotte Moorman, whose life and work were featured in a spring exhibition at the Mary and Leigh Block Museum of Art.

Following a series of pop-up concerts across campus, the Cello Ensemble gathered in Josephine Louis Theater for a performance of works by Saint-Saëns and John Cage as well as the world premiere of *Das Lila der Bienen* (The Purple of Bees) by Jay Alan Yim, associate professor of composition and music technology.

"Bees see different colors than people do," Yim explained. "Human eyes perceive electromagnetic energy, whose wavelength ranges from about 400 to 700 nanometers. For us, these are the colors of the spectrum from red to blue-violet. We also experience a color—purple—which we interpret as being between red and violet, but this is a neurologically produced color that does not have a corresponding wavelength in the electromagnetic spectrum."

"The range that bees can see is from 300 to 600 nanometers, which means that they see what we call orange, but not red; however, they can see ultraviolet light, which we cannot. Equally fascinating is that they experience a phantom color in between orange and ultraviolet, which we can barely imagine; scientists call it bee's purple, which translated into German is 'Das Lila der Bienen,' or literally 'the purple of bees.'"

Also included in the Arts Circle Celebration was the panel discussion "Why the Arts Matter." Panelist Victor Goines, the Bienen School's director of jazz studies, said, "If you haven't done it yet, pick up your instrument or paintbrush, or your pencil, or curate—and become one of those people who are contributing to the arts in any and every way possible."

Launched in early 2016, the multidisciplinary Arts Circle website (artscircle.northwestern.edu) showcases a comprehensive list of campus arts events and programs in music, film, humanities, literary arts, theater, dance, and visual arts. ■

Cello Ensemble Releases New CD

Hailed by *Second Inversion* for combining "technical excellence with poignant depth," the Northwestern University Cello Ensemble's album *Shadow, Echo, Memory* was released on July 29 by Sono Luminus. Led by cello professor Hans Jørgen Jensen, the ensemble consists of current and former Bienen School cello students.

Jensen "has been sculpting world-class musicians (and competition slayers) for decades—and is now releasing a stunning album showcasing their collective artistic agility," said Doyle Armbrust in previewing the album for WQXR. Armbrust went on to say that while the solo-led numbers are executed with "penetrating phrase contours and immaculate tone, what steals the proverbial show on this record is the musical empathy and artistic symbiosis across the collective."

The album's diverse collection of 19th-, 20th-, and 21st-century works as arranged for cello ensemble includes the title work by alumnus and ensemble member Michael van der Sloot (G15), the Intermezzo from Bienen School faculty member Hans Thomalla's opera *Fremd*, and *Ballad* by Pulitzer Prize-winning composer Aaron Jay Kernis, winner of the Bienen School's 2012 Michael Ludwig Nemmers Prize in Music Composition. Also featured are works by Wadsworth, Ligeti, Fauré, Rachmaninoff, and Mahler.

The Northwestern University Cello Ensemble previously won critical acclaim from the *New York Times* and the *New Yorker* for its recording of *Canticles of the Sky* on John Luther Adams's album *The Wind in High Places*. ■

Celebration Events Recap

The Bienen School of Music's yearlong celebration of the opening of the Ryan Center for the Musical Arts concluded in June.

HORN SYMPOSIUM

The Bienen School of Music's first-ever Peak Performance Horn Symposium addressed playing, performance, and health issues for hornists of all ages. Organized by Gail Williams, Bienen School horn professor and an internationally recognized performer and brass pedagogue, the June 10–12 symposium featured master classes as well as workshops on music fundamentals, practicing techniques, phrasing, sports psychology, and posture.

Designed to be relevant to both music students and professionals, the symposium's diverse offerings focused on the elements for achieving a peak performance. Two public concerts were held Friday and Saturday, June 10 and 11.

Distinguished hornists joining Williams for the symposium included Jon Boen, Bienen School lecturer and principal horn with Lyric Opera of Chicago; Sarah Willis, who in 2001 became the first female member of the Berlin Philharmonic brass section; and David Brockett, professional horn player and teacher, who led meditation workshops.

Other guests included Bienen School lecturer John Henes, who introduced participants to the Alexander technique; Bienen School bassoon professor David McGill, who led a session on phrasing; physician Toni Bark, who discussed health, wellness, and nutrition; and Claire Pollard, head coach of the Northwestern women's tennis team, who led a session on sports psychology.

"We received feedback from participants that was very positive," said Williams, "not only about the recitals and master classes but also complimenting the lectures of our guests." ■



MAHLER IN MILLENNIUM PARK

In May the Northwestern University Symphony Orchestra, University Chorale, and Bienen Contemporary/Early Vocal Ensemble joined forces under the baton of Victor Yampolsky to present Mahler's monumental "Resurrection" Symphony in Pick-Staiger Concert Hall and Jay Pritzker Pavilion (above) at Chicago's Millennium Park—site of an annual Bienen School concert. ■



Horn professor Gail Williams (right) leading a session in Mary B. Galvin Recital Hall as part of the Peak Performance Horn Symposium

Celebration Events Recap

COMMISSIONS CELEBRATE RYAN CENTER OPENING

As part of the first-year celebration of the Ryan Center for the Musical Arts, the Bienen School of Music commissioned works by Joel Puckett and David Lang.

Puckett's *that secret from the river* premiered on February 5 with Mallory Thompson conducting the Symphonic Wind Ensemble at Pick-Staiger Concert Hall. Inspired by a quotation from Hermann Hesse's *Siddhartha*, the work reflects on the illusion of the passage of time. The program also included works by William Bolcom, Carter Pann, and Michael Daugherty. Puckett and Pann both studied with Bolcom and Daugherty at the University of Michigan, bringing the concert's "passage of time" theme full circle.

Hailed as a "visionary" by the *Washington Post*, Puckett was named one of National Public Radio listeners' favorite composers under age 40. He is the recipient of awards from the American Composers Forum, BMI, Chorus America, and the American Bandmasters Association.

Led by Donald Nally, David Lang's *a house* was premiered by the Bienen Contemporary/Early Vocal Ensemble on April 17 in Mary B. Galvin Recital Hall. In his program notes, Lang said that he started thinking about the piece as a kind of benediction and wish for the future for all the good work that could now happen in the Bienen School's new environment.

Lang wrote, "I remembered the proverb 'Through wisdom is a house built, and by understanding it is established; and by knowledge are the chambers filled with all precious and pleasant riches.' That seemed very appropriate for the opening of a new building at a university, since, ideally, the 'precious and pleasant riches' with which the chambers would be filled would be knowledge itself."

The all-Lang concert also featured *where you go* (2015), performed by BCE, as well as the Contemporary Music Ensemble's performances of *forced march* (2008) and *increase* (2002), conducted by Alan Pierson. Prior to the concert, Lang spoke about *a house* and his compositional style at a meet-the-composer event in the David and Carol McClintock Choral and Recital Room. Lang is cofounder and coartistic director of New York's legendary music collective Bang on a Can. ■



From left: Joel Puckett, David Lang, Contemporary Music Ensemble



Branford Marsalis (left) with the Northwestern University Jazz Orchestra, conducted by Victor Goines (right)

JAZZ ORCHESTRA

Director of jazz studies Victor Goines demonstrated his “prowess as composer”—per a review by the *Chicago Tribune*'s Howard Reich—in a sold-out April event at Pick-Staiger Concert Hall featuring Grammy-winning saxophonist Branford Marsalis, trumpeter Victor Garcia, and the Northwestern University Jazz Orchestra performing two Goines works.

The concert opened with Goines's 2009 ASCAP commission *Benny: Then, Now, Forever*, with Goines as clarinet soloist. The work celebrates five specific aspects of Benny Goodman's life, music, and history. Joining jazz students in the orchestra were program alumni as well as special guests from Chicago's jazz scene.

The second half of the evening saw Goines leading the Jazz Orchestra with Marsalis as soloist in *Crescent City*, an homage to Goines's home city of New Orleans that was commissioned by Jazz at Lincoln Center in 2013 and premiered in New York the following year. Its six distinct parts take listeners to several of the less-traveled aspects of traditional New Orleans culture.

In his *Tribune* review of the event, Reich wrote that Goines “can write as well as he plays” and declared him “a composer of considerable subtlety and imagination.” ■

SOUNDING SPACES

“Sounding Spaces: A Workshop on Music, Urban Spaces, Landscape, and Architecture” brought together Bienen School faculty, graduate students, and visiting scholars for two days of presentations and discussions on the intersections of sound and space. In celebration of the opening of the Ryan Center for the Musical Arts, scholars explored the inherent linkage of music and space to show the merits of thinking about them in tandem. Workshop presenters each examined a particular aspect of sound and space, with topics cutting across centuries, geographies, and genres.

Bienen School workshop organizers included professor Inna Naroditskaya, associate professor Drew Edward Davies, and assistant professor Ryan Dohoney, all from the musicology program. Naroditskaya also presented the paper “Elizaveta of Russia: SoundSpace of the Imperial Absolute!” and Davies gave the talk “Calatrava's Instrument Bridges, or Affinities between Music and Architecture in a Signature Age.”

Tamara Levitz from the University of California, Los Angeles, gave the opening keynote address, “Decolonizing the American Musicological Society II: Geographies of White Supremacy.” Other visiting scholars offering presentations included Matthew Sakakeeny from Tulane University, Braxton Boren from Princeton University, and Timothy Cooley from the University of California, Santa Barbara. Each presentation was followed by formal responses from Bienen School graduate students and general discussion. ■

noteworthy

NATS Conference Features Faculty and Alumni

Several Bienen School of Music faculty and alumni took part in the 54th national conference of the National Association of Teachers of Singing. Held in July in downtown Chicago, the conference was the largest in NATS history, with 1,322 participants.

Karen Brunssen, Bienen School associate professor of voice and the conference's program chair, heard comments praising the conference as the most successful to date. "The presence of so many of our faculty and alumni in leadership positions and as presenters, volunteers, and honored guests of the conference is a testament to the ongoing legacy of excellence at the Bienen School of Music at Northwestern University," said Brunssen.

Master classes, breakout sessions, and workshops covered a wide range of topics, from recital and audition repertoire to the aging voice and vocal health. W. Stephen Smith, professor of voice

For the first time, the conference schedule included "Late Night NATS," an idea Brunssen suggested to further engage conference participants with Chicago artists. Bienen School alumni featured in "Late Night" programming included Oliver Camacho (97) in "Liederstube" as well as Henry Pleas III (G96) and Marcia Porter (91, G93) in "Walk Together Children: A Great NATS Camp Meeting."

Actor, singer, popular recording artist, and alumnus Bill Hayes (G49) was recognized with a prize named in his honor. Other alumni participants included Melissa Foster (96, G01), who presented "Rocking the Traditional Singing Boat: How to Make the Transition from Classical to Contemporary Musical Theater and Beyond"; Aaron Johnson (95, G99), who spoke on a voice science panel for the preconference session "The Aging Voice"; and Melissa Malde (G87, G88) who presented "Let's Get Moving! Body Mapping Activities for School and Studio."

As members of the NATS national conference committee, Victoria Holland (G95, G04) served as coordinator of guest artists, and NATS past president Donald Simonson (G87) coordinated the National Music Theater Competition.

Following the conference, Brunssen began a two-year term as NATS national president-elect; her term as president will start in July 2018. She previously served as governor of the NATS Central Region and president of the Chicago chapter.

The 55th NATS national conference will take place in Las Vegas June 22–26, 2018. ■

"The presence of so many of our faculty and alumni in leadership positions and as presenters, volunteers, and honored guests of the conference is a testament to the ongoing legacy of excellence at the Bienen School of Music at Northwestern University." — KAREN BRUNSSEN

and opera, led the conference's first plenary session—a vocal master class featuring undergraduate, graduate, and young professional singers. Smith addressed specific technical issues at various stages of vocal development. Professor Donald Nally, John W. Beattie Chair of Music and director of choral organizations, joined other distinguished choral conductors to discuss perspectives about singing in choirs. The session covered such topics as chorus's curricular role and vocal concerns and expectations.



Left, from left: faculty members Richard Boldrey, W. Stephen Smith, and Karen Brunssen after Smith's NATS vocal master class
Below: conference bags sponsored by the Bienen School





Top, from left: Amanda Menzie with Susanna Phillips; pianist Alan Darling and Eric McConnell with Matthew Polenzani
Left: pianist Yasuko Oura and Kaitlin Zardetto-Smith performing for Marilyn Horne (above)

Tichio Vocal Master Class Series Concludes Successful Second Season

Opera stars Marilyn Horne, Matthew Polenzani, and Susanna Phillips presented master classes for top Bienen School voice and opera students in spring 2016 as the Robert M. and Maya L. Tichio Vocal Master Class Series continued for its second year. The three master classes as well as a recital by Polenzani were held in Mary B. Galvin Recital Hall.

Recipient of the Metropolitan Opera's 2010 Beverly Sills Artist Award, soprano Susanna Phillips led a master class on March 7. Sopranos participating in the class included Amanda Menzie, a student of W. Stephen Smith; Jennie Moser, a student of Theresa Brancaccio; Kaileigh Riess, a student of Pamela Hinchman; and Bahareh Poureslami, a student of Sunny Joy Langton.

Legendary mezzo-soprano Marilyn Horne—whose numerous honors and awards include multiple Grammys and a National Medal of the Arts—led the next master class on April 5. Horne coached mezzo-soprano Kaitlin Zardetto-Smith, a student of

Theresa Brancaccio; baritone Kevin Krasinski, a student of Karen Brunssen; and baritone Alexander York and mezzo-sopranos Rachel Girty and Chelsea Lyons, all students of W. Stephen Smith.

Richard Tucker Award-winning tenor Matthew Polenzani presented the final class of the 2015–16 series on May 1. It featured tenors Michael Powell and Sam Grosby, mezzo-soprano Alexandra Urquiole, and bass Eric McConnell—all students of W. Stephen Smith. In his April 30 recital, Polenzani performed Schubert's *Die schöne Müllerin* with pianist Alan Darling, Bienen School lecturer and vocal coach.

Established in 2014, the Tichio Vocal Master Class Series is made possible by a generous anonymous donation from a Bienen School Music Advisory Board member and named in honor of two fellow board members. Tenor Lawrence Brownlee presented the first class of the 2015–16 series, and the inaugural season featured opera stars Renée Fleming, Eric Owens, and Frederica von Stade. ■



Tod Machover Delivers Convocation Address

Composer Tod Machover addressed the class of 2016 at the Bienen School of Music convocation on June 18. Recently named 2016 Composer of the Year by *Musical America*, Machover has been called “America’s most wired composer” by the *Los Angeles Times* and a “musical visionary” by the *New York Times*. He is widely recognized as one of the most innovative and influential composers of our time and is also celebrated for inventing new music technologies. Trained as a cellist, he studied composition with Elliott Carter and Roger Sessions at the Juilliard School and was the first director of musical research at Pierre Boulez’s IRCAM in Paris. Machover is the Muriel R. Cooper Professor of Music and Media at the MIT Media Lab, where he also directs the Opera of the Future Group. Since 2006 Machover has been visiting professor of composition at the Royal Academy of Music in London.

Dear distinguished and honored guests, parents, grandparents, family, friends, faculty, and of course, class of 2016—as Dean Montgomery mentioned, you’re the first class to have been able to spend time in this unbelievable Ryan Center for the Musical Arts, and you also launched the center, so your sounds will resonate there as the center grows over the years. I’m blown away by how very beautiful it is; it’s really something.

Heartiest congratulations to all of you for completing your studies here at the Bienen School. As you know better than anyone, music is one of the most wonderful and most important things in the world, but it is also really, really hard—I know you know that as well!

I remember when I decided to devote my life to music. I think I was a senior in high school. I chose music because it seemed to me to be the activity that brought together all my different interests and skills in one work; it seemed to be a very powerful and special way of sharing thoughts and feelings with others; and, kind of perversely, it felt to me to be the one activity—especially music composition—that would allow me and force me to grow through a whole lifetime, always being something impossible to completely master. And you know what, I was right about that. But it also means that I know how remarkably impressive it is that you have completed these rigorous studies and achieved such a high level of mastery.

But today I also invite you to think about your life ahead in music as a path of continual exploration, experimentation, and adventure. The world needs your beautiful music—now more than ever—but it also needs you to be bold and boundary-breaking and brave.

Because you are entering a world that is changing so fast—scarily fast!—most of the assumptions held by previous generations about how to build a career in music, what role music plays in the world, even what music “means,” have pretty much been thrown out the window. It’s almost as if all the constraints that society traditionally placed on music have been removed, and music has been totally liberated, ready to be reinvented.

This is expressed particularly well in the recent book *Every Song Ever* by Ben Ratliff, who is the jazz and pop critic for the *New York Times*. Ratliff writes, “The most significant progress in the recent history of music has to do with listening. How we listen to music could be, for perhaps the first time in centuries, every bit as important to its history and evolution as what the composer intends when writing it.”

Now that was a little bit strange and shocking to read as a composer, but I think Ratliff is onto something. What he means

“The world needs your beautiful music—now more than ever—but it also needs you to be bold and boundary-breaking and brave.”

is that since we all listen to so much different, eclectic, totally contrasting music all the time, the way that we choose, use, combine, and juxtapose these songs and sounds is the most creative musical task for today’s times. And that just goes to show how much music needs to be rethought now.

It is your generation that will give music new power, new potential, and new purpose. I know that’s a scary thought, and a big responsibility, but I personally think it is also a really, really exciting challenge and opportunity!

And make no mistake about it—we are in the middle of a huge generational shift. Just five months ago, in January, three musical giants passed away at almost the same time: Pierre Boulez, David Bowie, and someone you probably have never heard of (but I’m going to tell you a little bit about): Marvin Minsky.

Boulez, whom I worked with quite closely, taught us that music is worth thinking deeply about and even fighting for—furiously. He demonstrated how music can communicate pure ideas, about time, experience, memory, dialogue, resonance—all kinds of things—just through sound.

Bowie showed us that music is a uniquely powerful medium for establishing and conveying identity—a sense of who one is and what group one belongs to—both through the way he changed his own identity with each project (morphing and shocking, as we know, until the day he died, literally) but also by providing many musical havens—true lifelines—for people whose own identity left them nowhere else to go.

Marvin Minsky, who was one of my mentors and heroes, spent his career at MIT and is famous for being one of the fathers of artificial intelligence, one of the first people to figure out how to make a machine think (or try to think) like a human being. I actually think Marvin was one of the great psychologists of our time—maybe the Freud of our time—and if you look at his book *The Society of Mind*, you’ll see why.

But Marvin was also a piano prodigy, and he spent his whole life using music as the medium through which to explore what it means to be human. He posed out-of-the-box questions about music that others never seem to ask—maybe they think they are too simple. His seminal paper, “Music, Mind, and Meaning” (which I strongly encourage you to read—in fact, if I were your professor, I’d assign it to you right now!), starts with the seemingly simple question “Why do we like music?” Think about it: do we actually really know the answer to that question? Again Minsky: “Why does every society have music? What function does music serve? Since music probably uses more different parts of our brain than any other activity, might it exist to help us synchronize our minds, to get the different brain parts to work together? Could music be a way of practicing thinking, or of exercising our emotions, in a way that is safely removed from any risk of failure in the real world? Is music a special form of storytelling that invites us to conjure up the characters and conflicts in our own minds, stimulating active, creative participation just through listening?”

By asking these types of questions, Marvin Minsky inspired me—and many others—to think of music as one of the most beautiful human mysteries, an activity that is connected to—not separated from—everything else in life and everything in nature. I invite you to follow Marvin’s example and to imagine ever bigger, ever more powerful ways that we can understand music’s magic, and then use that magic to transform the world.

So how can we do that?

First, be creative, all the time! Now, I know that sounds pretty obvious, but since you’re all now experts, masters, pros in your fields, I challenge you to forget all of that learning, at least some of the time. Think through each musical problem, each musical project, as if you’re the first person to ever consider it. That might be inventing a new way for audiences to actively participate in concerts; or building listening spaces far away from concert halls—where sounds can surround or near-silence can seduce; or maybe it is designing a piece of music that lasts a million years (like one of my students just did). Or producing an opera where the “divas” are a flock of 100 sheep, as actually happened this spring at New York’s Park Avenue Armory. (Did any of you see that? It was unbelievably

noteworthy

moving—and I can promise you that it was more promising and more buzzworthy than any premiere this season at the Metropolitan Opera!). Or maybe this rethinking of music is simply reimagining a body of musical work that everyone thought they knew and understood, uncovering surprising depth and coherence and power, as Matt Haimovitz and Christopher O'Reilly recently accomplished in their recordings of the complete Beethoven works for cello and piano. I'm a cellist, I've played those pieces since I was a kid, and hearing this new recording of theirs is like hearing this music for the very first time. You're all capable of reinventing existing music like that.

Second, embrace technology as your friend—a powerful, useful, creative force that will keep growing in impact throughout your lives and careers; I promise you that it will. You want to be inventing technology as much as possible, not just using it, because there are new surprises all the time.

Just earlier this week, there was an announcement from MIT researchers that a new process has just been invented that enables computers to listen to any sound in the world and to reproduce it automatically. Now, I haven't heard this yet, but people say that the result is so realistic, so convincing, that nobody can tell the difference between the real and the recreated. Kind of strange, but it has many, many interesting implications.

There are many examples like this, but just the other day, I was walking around the MIT Media Lab, where I work—which is a really unusual place, I invite you all to visit—and I ran into a grad student who wasn't in my group and asked him what he was working on. He told me, with complete seriousness, "mind reading." This sounds like science fiction today, but I can promise you that in your lifetimes, machines will know what thoughts look like inside the mind, and it's very likely that it will become possible for all of us to customize our performances or our pieces to have maximum impact on a particular person, for a specific reason, at a precise moment.

But unfortunately, technology has become so common, so ubiquitous, that we often take it for granted. There does seem to

be an app for just about everything. The important thing is to go beyond ready-made apps and to use technology to shape and share your own personal vision. Technology is the most powerful, the most malleable, the most universal language of our time. It allows us to bring into the world anything straight from our imagination: to make instruments that respond to our intentions and emotions, turning supple melodies into massive symphonies; to build software that allows anyone—young or old, conservatory-trained or playground bound—to compose sophisticated songs simply by drawing with lines and colors; to go beyond opera, combining sound with all the senses—including taste and touch and space and smell and more—into a *Gesamtkunstwerk* that Wagner never could have imagined; to develop music that cures illness, promotes physical and mental well-being, provides insight into ourselves, and establishes profound connections with others.

This last category is probably the most important of all. No task is more urgent right now than healing our fractured communities through music, and I am certain that this urgency will only continue to crescendo over the coming years. Think of your life in music as a life of service, and find every possible way you can to use your sonic and social skills to connect people, to increase understanding and empathy between those who on the surface have the least in common.

We have been trying to do this in small and large ways at the Media Lab, most recently through our City Symphonies project. The idea is to make a sonic portrait of a city, using traditional musical elements like melody, harmony, rhythm, and texture, combined with the most meaningful real sounds of that place—from wind to cars to conversation to street-banged buckets—sounds that resonate emotionally and evoke our relationship to home and community. We do this in coordination with each city's symphony orchestra and in collaboration with everyone who lives there. The key word is collaboration: we invite everyone in the city to work with me and my team to create each of these compositions, from the very first musical idea to the final culminating performance. We customize process and software, workshops and improvs (online, in person,



and everything in between), depending on whom and what we discover in each place.

Over the past three years, we have created City Symphonies in the United States, Canada, Australia, and Europe, starting in Toronto, and most recently in Detroit. Each experience has been enlightening, but creating *Symphony in D* for Detroit—with Leonard Slatkin and the Detroit Symphony Orchestra and the people of Detroit—was truly special, one of the most rewarding experiences I've ever had! Young and old, rich and poor, expert and amateur, people from every conceivable cultural background and musical taste, lifelong residents of Detroit and recently settled entrepreneurs—all came together to craft and create a riveting musical story of Detroit's past, present, and future. The project allowed people to think together about what they shared, what they wanted, what could be hoped for and achieved, and how to get there—all through music. The final composition brought together

"Think of your life in music as a life of service, and find every possible way you can to use your sonic and social skills to connect people, to increase understanding and empathy between those who on the surface have the least in common."

many thousands of contributions, forged into a forcefully coherent piece with a myriad of vibrant strands.

Symphony in D galvanized the whole city of Detroit and made a big boom around the world. It established a new kind of musical ecology through which everyone was connected to the city and to each other. We're currently working on expanding the City Symphony model in various ways, including trying to tie together cities across the globe. And as so often happens in the "unusual" process that I usually take with my projects, the best takeaways will most likely be elements that I did not even think of when we first started the project.



This is the kind of musical exploration that I particularly enjoy, although believe me, it actually is very frightening to leap into the unknown with a project like this; and that never gets any easier. Sharing artistic control over my creation and letting other voices come in—this is the kind of risk that I think we must take today, when so much is at stake. It's quite a different life from what I imagined when I was sitting there at my Juilliard graduation several years ago. My life in music has turned out to be different than I expected.

But believe me, it's worth it—it's more than worth it.

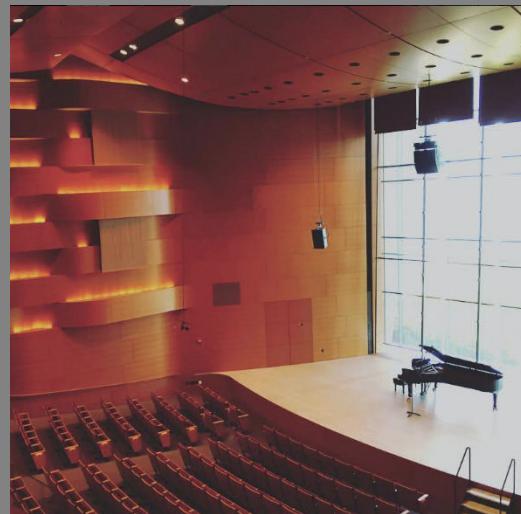
So I invite each of you—I implore you—to be an explorer, not just an expert. Pose big problems, take big risks, make a really big difference. Don't be afraid of the musical unknown; run right toward it! As another one of my heroes, John Cage, wrote (somewhat extremely), "Understanding is overrated. If I understand something, I have no further use for it. So I try to make a music

which I don't understand and which will be difficult for other people to understand, too." (That's John Cage for you....)

I do invite you to use your music to make the world a more beautiful place—guided by your passion and imagination—but also to make it a better place. Remember, you're not in this for worldly fame or fortune (although those things don't hurt), but to serve—to serve your creative muse and to serve your communities.

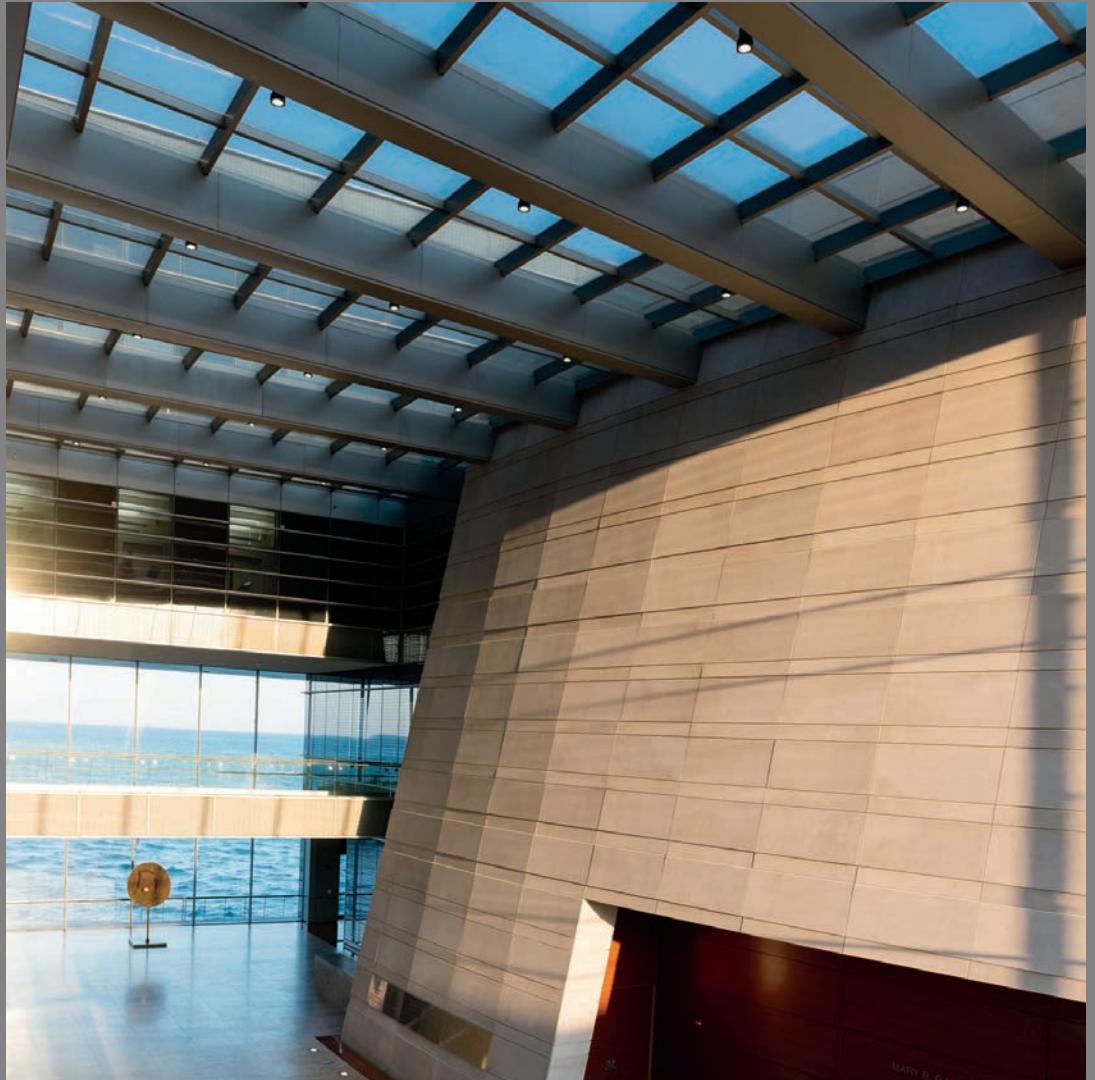
I very much look forward to hearing the astounding sounds that you will all bring into the world, and just can't wait to experience the harmony that will resonate from your practice and emanate from your good, generous works.

Thank you so much for inviting me here today to share some thoughts with you. Congratulations! Go forth and make some noise! ■



FOLLOW THE BIENEN
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on the concert stage

BY JERRY TIETZ

Director of Concert Management



Following the enormous success of last fall's various celebratory events to commemorate the opening of the Ryan Center for the Musical Arts, many may have wondered whether the winter and spring terms could deliver the same exhilarating succession of musical triumphs. Fortunately—if glowing reviews, sold-out concert halls, and multiple ovations are any indication—the best was clearly yet to come.

In January the Bienen School's cherished Winter Chamber Music Festival celebrated its 20th season. The festival's grateful patrons joined Dean Toni-Marie Montgomery in recognizing Bienen faculty member and Chicago Symphony Orchestra violinist Blair Milton for his decades-long commitment to bringing world-class chamber music to Evanston. The 2016 festival concluded with a special February performance by the Zukerman Trio—renowned violinist Pinchas Zukerman, cellist Amanda Forsyth, and pianist Angela Cheng.

Also in January, Garrick Ohlsson, winner of the 2014 Jean Gimbel Lane Prize in Piano Performance, delighted a sold-out audience with his performance in Mary B. Galvin Recital Hall. Ohlsson's titanic interpretation of Mussorgsky's *Pictures at an Exhibition* was among the brightest highlights of the Skyline Piano Artist Series' inaugural year.

Ohlsson was not the only guest artist to perform for a sold-out concert hall. Only a week earlier, celebrated lutenist Paul O'Dette offered an evening of works by Renaissance composer John Dowland to a full house as part of the Segovia Classical Guitar Series. In April, Branford Marsalis joined our own Victor Goines as well as current and former jazz students for an electrifying

performance of Goines's *Crescent City* and *Benny: Then, Now, Forever*, with not an empty seat in Pick-Staiger Concert Hall. A stunning interpretation of Schubert's *Die schöne Müllerin* by Metropolitan Opera tenor Matthew Polenzani and faculty pianist Alan Darling—and even a special late addition to our spring concert schedule, a performance by the inimitable Austrian ensemble Mnozil Brass—brought packed audiences in Galvin Recital Hall to their feet.

Bienen School students have contributed equally profound and memorable musical experiences, including the world premieres of two works commissioned by the Bienen School for its year of celebration. In February, Mallory Thompson led the Symphonic Wind Ensemble in Joel Puckett's *that secret from the river*, and in April, Donald Nally conducted the Bienen Contemporary/Early Vocal Ensemble in David Lang's *a house*.

No list of truly spectacular recent musical experiences would be complete without including the Bienen School's monumental and enthusiastically praised performance of Mahler's Second ("Resurrection") Symphony. Drawing on the combined forces of the Northwestern University Symphony Orchestra, Bienen Contemporary/Early Vocal Ensemble, University Chorale, and Apollo Chorus of Chicago, conductor Victor Yampolsky led over 200 musicians in a rapturous performance for a sold-out audience in Pick-Staiger Concert Hall. Those who could not secure a seat for this incredible event had a second opportunity to hear the work when it was repeated later that weekend on the Pritzker Pavilion Stage at Millennium Park.

The Bienen School's yearlong celebration of the extraordinary new Ryan Center for the Musical Arts has doubtless left an indelible impression on all who participated, whether on stage or off. Its many successes only fuel our excitement for what is in store in the years to come. ■



From left: pianist Garrick Ohlsson; pianist Alan Darling and tenor Matthew Polenzani; Victor Yampolsky conducting Mahler's "Resurrection" Symphony



Segovia Classical Guitar Series

For more than 20 years, the Bienen School of Music and the Chicago Classical Guitar Society have presented the Segovia Classical Guitar Series, bringing guitar virtuosos to Chicago's North Shore. The tradition continued in 2015–16 with Galvin Recital Hall performances by established and rising international stars.

Following a sold-out concert by lutenist Paul O'Dette in January, the series continued in February with the Waller and Maxwell Duo in music by Schumann, Falla, and Britten. Mark Maxwell and Bienen School faculty member Anne Waller have toured the United States and Europe for more than 30 years.

A March recital by Ekachai Jearakul, winner of the prestigious Guitar Foundation of America International Concert Artist Competition, featured works by Brouwer, Legnani, and Mertz. Jearakul has appeared with orchestras across the globe. The Segovia Series concluded in April with a recital by Alvaro Pierri (above), a sought-after teacher and ensemble player and a frequent performer at major concert halls in Europe, North and South America, and Asia. ■



Skyline Piano Artist Series

Bienen School associate professor of piano James Giles continued the inaugural Skyline Piano Artist Series in March with a program celebrating the romantic era, including works by Schubert and Rachmaninoff as well as the monumental Liszt Sonata. Also coordinator of the school's piano program, Giles is a frequent performer in the musical capitals of North America, Europe, and Asia.

An April recital by emerging artist Andrew Tyson featured music by Scarlatti, Chopin, Ravel, and Gershwin. A 2013 Avery Fisher Career Grant recipient, Tyson has performed throughout the United States and Europe.

The Cheng-Chow Trio (above) concluded the Skyline season with a program of music for four to six hands at one or two pianos. The trio comprises Alan Chow, Bienen School associate professor of piano, and Oberlin Conservatory faculty members Angela Cheng and Alvin Chow. All three pianists have won international awards and perform worldwide as recitalists and concerto soloists. ■

faculty



Stephen Alltop (conducting) was added to Northwestern's Alumnae Centennial Honor Roll through a gift in his name to the Alumnae Centennial Endowment for

Undergraduate Research. The gift by Felicia Finkelman honored Alltop's inspiring course Great Composers—From Schubert to Gershwin. Alltop also participated in the Kellogg School of Management podcast "Executives, Put On Your Dancing Shoes" to discuss why business executives are turning to the arts to become more effective leaders.

Linda Austern (musicology) presented the paper "Domestic Music Making as a Single-Sex Activity in Elizabethan and Jacobean England" at the Renaissance Society of America's annual national meeting. In April



at the University of Washington's Walter Chapin Simpson Center, she gave a presentation in the colloquium "Shakespeare, Music, and Memory" as part of a celebration of the 400th anniversary of Shakespeare's death. Austern gave an invited lecture at the University of London's Birkbeck College and also presented the keynote address at the International Medieval and Renaissance Music Conference at the University of Sheffield. She has been appointed musical consultant for the *Oxford Works of John Marston*.

Marcia Bosits (piano) gave presentations at conferences in Ohio, New Mexico, and Illinois on peer mentoring and promoting education development in young teaching



artists. She also gave a lecture at the World Piano Conference in Serbia on inspiring piano repertoire with popular and traditional roots. In addition to adjudicating competitions in Chicago, Bosits designed and coordinated outreach projects with the People's Music School and the College Music Society Community Engagement Symposium.



Karen Brunssen (voice and opera) was a keynote presenter for the Symposium on Singing and Song in St. Johns, Newfoundland. She presented a session on healthy singing at the Central Region American Choral Directors

WELCOME TO NEW FACULTY



viola. Sought after as a recitalist, chamber musician, and concerto soloist, Callus has performed with such world-class ensembles as the Tokyo and Juilliard String Quartets and the BBC Concert Orchestra, delighting audiences in Russia, Europe, New Zealand, Australia, Canada, and throughout the United States.

Helen Callus, hailed by *American Record Guide* as "one of the world's greatest violists" and by *Fanfare* magazine as "one of the foremost violists of her generation," has been appointed the Bienen School of Music's professor of

Callus's career includes distinguished work as an award-winning recording artist. Her seven releases—featuring works by William Walton, Sergei Prokofiev, Ralph Vaughan Williams, J. S. Bach, Gordon Jacob, and more—have received high critical acclaim. *American Record Guide* observed, "Only really great artistry can hold a listener in thrall like that, and that is the artistry of Helen Callus."

In demand as a visiting professor, she has given over 100 master classes at many of the world's leading music schools. She also served as the first female president of the American Viola Society.

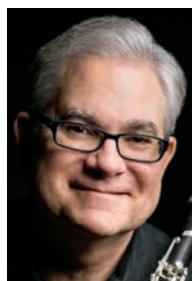
Born in England, Callus graduated from London's Royal Academy of Music, where for her achievements in the field she was named an honorary associate and awarded an honorary fellowship. She continued her graduate studies at the Peabody Conservatory. Callus's viola, made for her by Gabrielle Kunder, is a copy of the ex-Primrose Amati. ■

Association Conference in Chicago and at Choral Canada Podium 2016 in Edmonton and held teaching residencies at the Zürcher Sing-Akademie in October and in Zurich in April. Brunssen was program chair for the National Association of Teachers of Singing 54th national conference, held in Chicago in July, and began a two-year term as national president-elect; her term as NATS president starts in July 2018. She previously served as governor of the NATS Central Region and president of the Chicago chapter.

Alan Chow (piano) recently served as a guest artist or faculty member at John Brown University, Biola University, and several summer festivals, including Austria's Classical Music Festival, the New Orleans Piano Institute, the Colburn Academy Piano Festival, and the Northern Lights Festival. He presented solo, duo, and trio concerts in Utah, Iowa, and North



Dakota and performed Mozart's two-piano concerto with Alvin Chow as part of the Haydn Festspiele at Austria's Esterhazy Palace. He also served as a juror at the Dallas International Piano Competition.



Steven Cohen (clarinet) participated in a digital master class exchange between the Bienen School of Music and the Manhattan School of Music. Cohen led a distance-learning master class for MSM students; the same week, Bienen clarinet students enjoyed a master class with MSM faculty member Anthony McGill.



Alan Darling (voice and opera) spent his 18th summer as a faculty member at Lyric Opera of Chicago's Ryan Opera Center. His 2016 performances included a duet recital with internationally renowned singers Amber Wagner and Jamie Barton at the Tucson Desert Song Festival and a campus performance of *Die schöne Müllerin* with Metropolitan Opera tenor Matthew Polenzani in Galvin Recital Hall. He spent a week as a guest teacher in the collaborative piano studio of Martin Katz at the University of Michigan and returned to the San Francisco Opera's Merola Opera Program as a master coach.



Alex Mincek, composer, performer, and codirector of the New York-based Wet Ink Ensemble, has been appointed assistant professor in the Bienen School's composition and music technology program.

A recipient of a Guggenheim Fellowship, Alpert Award, and multiple awards from the American

Academy of Arts and Letters, Mincek has also been recognized through commissions and awards from arts institutions such as the French Ministry of Culture, the National Foundation for Advancement in the Arts, ASCAP, the National Endowment for the Arts, MATA, Radio France, and the Barlow Endowment. His music has been programmed at Carnegie Hall, Miller Theatre,

Wigmore Hall, Strasbourg Musica, Darmstadt, Ultraschall Berlin, Festival Archipel Genève, Prague's Contempuls Festival, Ostrava New Music Days, and other venues and international festivals.

Mincek's compositional thinking is primarily concerned with creating musical contexts in which diverse sound worlds seamlessly coexist—from raw to highly refined timbres, from rhythmic vitality to abrupt stasis, and from mechanical-like repetition to sinuous continuity. He has collaborated with such ensembles as the Orpheus Chamber Orchestra, American Composers Orchestra, Janáček Philharmonic, Ensemble Recherche, Ensemble Linea, Talea, Dal Niente, Yarn/Wire, Mivos, and JACK Quartet.

Mincek received his MA from the Manhattan School of Music, where he studied with Nils Vigeland, and his DMA from Columbia University, where he studied with Tristan Murail and Fred Lerdahl. ■

faculty



Drew Edward Davies (musicology) presented his research at three events: his essay “Calatrava’s Instrument Bridges, or Affinities between Music and Architecture in a Signature Age” at the Bienen School’s “Sounding Spaces” workshop, which he coorganized; his paper “Contrafacts and Speech Genres in Viceregal-Period Latin American Music” at the Society for Eighteenth-Century Music in Austin; and his paper “Africa and Africans in 17th-Century Christmas Villancicos” in the musicology colloquium series at Bowling Green State University. Volume 2 of his *Catalog of Musical Works at the Archive of the Metropolitan Cathedral of Mexico City*, coauthored with Lucero Enríquez and Analía Cherñavsky, was published by the Universidad Nacional Autónoma de México.



Thomalla’s Kaspar Hauser Premieres

Hans Thomalla’s opera *Kaspar Hauser*, commissioned by Germany’s Theater Freiburg, premiered there on April 9. The opera explores the story of the mysterious young German boy Kaspar Hauser, who appeared in the streets of Nuremberg in May 1827.

“The strangely creature-like manner of expression ascribed to Hauser piqued my artistic curiosity,” recalls Thomalla. “Amid the cacophony of documents, texts, and reports on Hauser, it is nearly impossible to give him a voice through opera. Yet it seems to me of central importance that the musical theater stage should offer a platform for the gradual silencing of his otherness.”

The *Stuttgarter Zeitung* called the opera “a strong piece,” adding that “Thomalla proves in this work again to be a vocal composer of utmost fantasy, power, and quality. The work operates on the highest level in regards to compositional technique as it does with respect to aesthetic reflection on music history.” ■



Steven Demorest (music education) coauthored (with Jamey Kelley) the article “Music Programs in Charter and Traditional Schools: A Comparative Study of Chicago

Elementary Schools,” published in the *Journal of Research in Music Education*.

Demorest was a featured clinician at the Texas Music Educators Conference and gave a lecture at the Eastman School of Music on creating an online measure of accurate singing. He presented a paper and research poster at the National Association for Music Education biennial conference and the clinic “Tone Deafness and Other Myths” at the Illinois Music Educators Conference.

Bernard Dobroski (music education) has served for five years as the elected chair of Northwestern’s all-University Faculty Appeals Committee and a member of the Faculty Senate Governance Committee. In

addition to teaching full-time, Dobroski is



active as an adviser or board member for a number of Chicago performing arts organizations and is a life member of Lyric Opera of Chicago’s Ryan Opera Center. He remains

active in the College Music Society with yearly major presentations at its national and international conferences. Dobroski narrated two performances of Britten’s *Young Person’s Guide to the Orchestra* as part of the Bienen School’s Kids Fare series.



Ryan Dohoney (musicology) wrote the chapters “A Flexible Musical Identity: Julius Eastman in New York City, 1976–90,” published in *Gay Guerrilla: Julius Eastman and His Music* (University of Rochester Press), and “Charlotte Moorman’s Experimental Performance Practice,” published in *Charlotte Moorman and the Avant-Garde, 1960–1980* (Northwestern University Press). Dohoney coorganized Northwestern’s “Sounding Spaces” workshop.



James Giles (piano) gave five recitals, including concerts in North Shields, Newcastle, and Durham, during a tour of north England. He performed recitals at Penn State University

and Bowling Green State University and in the inaugural season of the Bienen School's Skyline Piano Artist Series. Giles gave a master class at the San Francisco Conservatory and served as conference artist for the Arkansas Music Teachers Association. He also taught on the faculty of four summer festivals: The Art of the Piano at the University of Cincinnati Conservatory of Music, Italy's Amalfi Coast Music and Arts Festival, Copenhagen's Royal Danish Academy of Music summer piano festival, and Spain's Gijón International Piano Festival.



Victor Goines (jazz studies) received the Jazz Institute of Chicago's 2016 Jazz Educator of the Year Award at an April event at Chicago's Standard Club featuring a performance by Bienen School jazz students.

A Northwestern University Jazz Orchestra concert that month featured two Goines works, prompting the *Chicago Tribune's* Howard Reich to commend him for his "prowess as composer" and to conclude that Goines "can write as well as he plays." In July, Goines was a featured guest artist at Chicago's Straight Ahead Jazz Camp.



Robert Hasty (conducting) conducted the gala performance of the International Schools Choral Music Society in Zhuhai, China. In celebration of the first year of the Bienen School's

Ryan Center for the Musical Arts, Hasty collaborated with alumni Anna Burden (06),

Winston Choi (G02, G08), and Minghuan Xu (G03, G04) in a performance of Beethoven's Triple Concerto with the Northwestern University Chamber Orchestra. In March he served as honorary guest conductor for a high school orchestra festival in California's Capistrano Unified School District, working with string players in preparation for festival performances. Hasty was also the judge and clinician for the Kenosha Unified School District's large group festival.



Randall Hawes (trombone) taught at the Cleveland Trombone Seminar as well as the Pokorny Low Seminar at the University of Redlands this summer. He also performed in the Steamboat Strings Festival.



John Henes (Alexander technique) gave presentations at the Bienen School's Peak Performance Horn Symposium and Summer Oboe Workshop. He was on the faculty for the piano and strings program and the voice program at Ravinia's Steans Music Institute.



Maud Hickey (music education) spent a week's residency as the Outstanding Educator in Residence at the Singapore Teachers' Academy for the Arts. While there, she worked on professional development with music teachers and gave lectures to Singapore National Institute of Education graduate students on teaching, supporting, and assessing creative music making in schools.



Timothy Higgins (trombone) premiered several new arrangements for brass and percussion at the Steamboat Strings Festival. The Northwestern University

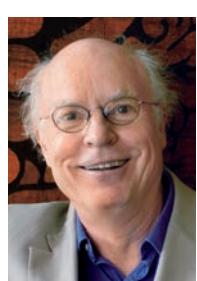
Brass Ensemble premiered his Sinfonietta in May. This summer Higgins taught at the Pokorny Low Seminar at the University of Redlands, where he also presented a recital with faculty colleague **Michael Mulcahy** (trombone).



Pamela Hinchman (voice and opera) taught at the Aspen Music Festival this summer and led her annual Vocal Career Seminar at the Bienen School. Hinchman appeared as soloist in Mahler's Symphony No. 4 with Glen Ellyn's New Philharmonic in April.



D. J. Hoek (musicology) presented the paper "We All Want to Change the World: John Cage and the Beatles" at the Popular Culture Association's annual conference in Seattle.

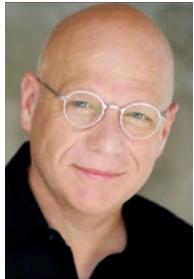


Hans Jørgen Jensen (cello) is featured as conductor of the Northwestern University Cello Ensemble in its latest album, *Shadow, Echo, Memory*, released in July by Sono Luminus. Comprising current and former cello students from the Bienen School, the ensemble previously won critical acclaim for its recording of *Canticles of the Sky* on John Luther Adams's album *The Wind in High Places*.

faculty



Chris Mercer (composition and music technology) was featured as composer in an Electric Spring Festival concert at England's University of Huddersfield. In February the Evergreen Experimental Vocal Ensemble premiered Mercer's *Vowelscape*.



Donald Nally (conducting) led the Bienen Contemporary/Early Vocal Ensemble in special performances at the American Choral Directors Midwest Conference in February;



Andrew Raciti (double bass) served as acting principal bass of the Milwaukee Symphony Orchestra, where he performed Zivojin Glisic's Concerto for double bass and string orchestra. He also performed the Koussevitzky Concerto with the Milwaukee Youth Symphony Orchestra. Raciti played in the Grand Teton Music Festival's orchestra this summer.



Toni-Marie Montgomery (dean) received the 2016 Golden Baton Award from Midwest Young Artists. The award honors individuals who have made significant contributions to classical music. In April, Montgomery presented a recital of works by Barber, Rachmaninoff, and Debussy with cellist Anthony Elliot in Galvin Recital Hall and at the University of Michigan.

in Galvin Recital Hall in April, premiering David Lang's *a house*; and at a MusicNOW concert at Chicago's Harris Theatre in June, premiering Samuel Adams's *Light Readings*. Nally led his award-winning ensemble The Crossing in a performance with the Prism Quartet at Trinity Church Wall Street. The Crossing served as resident ensemble at Montana's Big Sky Choral Initiative in July. For the ensemble's Seven Responses project, Nally led seven world premieres with the International Contemporary Ensemble in June in Philadelphia as well as repeat performances in August at Lincoln Center's Mostly Mozart Festival.



Gerardo Ribeiro (violin) presented a series of master classes at Mount Royal University in Alberta, Canada, in January and at Minnesota's St. Olaf College in February. In March he performed the Bernstein Serenade with Bienen Strings, conducted by **Victor Yampolsky** (conducting). Ribeiro taught violin and chamber music at the Meadowmount School of Music this summer.



Michael Mulcahy (trombone) presented his annual summer recital and performance master class at the Bienen School of Music. He recently taught at the Australian National Academy of Music in Melbourne and performed at the Pokorny Low Seminar at the University of Redlands and the Steamboat Strings Festival. Mulcahy will give the world premiere of Carl Vine's *Five Hallucinations* for solo trombone and orchestra with the Chicago Symphony Orchestra on October 6.



Inna Naroditskaya (musicology) gave presentations at the Georgian Music Academy and Tbilisi Orthodox Music University and also served as a judge at the Tbilisi Musicological Conference. At Madrid's Complutense University she gave a lecture on Rimsky-Korsakov's operas and participated in a dissertation defense on Russian music. Naroditskaya also conducted ethnographic fieldwork and presented a lecture in Odessa, Ukraine. Her chapter "Azerbaijani Mugham Jazz" was published in *Jazz Worlds/World Jazz*. She coorganized Northwestern's "Sounding Spaces" workshop, where she presented new research on Azerbaijani sound-space politics.



Taimur Sullivan (saxophone) was a featured concerto soloist with the Lubbock Symphony Orchestra at the 2016 North American Saxophone Alliance national conference's evening gala concert. On campus he appeared as soloist with the Symphonic Wind Ensemble, conducted by **Mallory Thompson** (conducting), in the world premiere of James Aikman's Concerto for Alto

Saxophone. Sullivan performed with the Joffrey Ballet's *Bold Moves* in February. His saxophone ensemble, the Prism Quartet, was featured in a newly commissioned work by Julia Wolfe at the Chamber Music America conference and in multiple recitals and outreach engagements at the Walla Walla Chamber Music Festival. Other recent Prism performances included an appearance with **Donald Nally** (conducting) and The Crossing at New York City's Trinity Church Wall Street. Prism released the album *The Curtis Project* in May on the quartet's new label, XAS Records.



Hans Thomalla
(composition and music technology) was commissioned to write *I come near you for* The Crossing's Seven Responses project.

Conducted by **Donald Nally** (conducting) and accompanied by the International Contemporary Ensemble, the work premiered in Philadelphia in June and was performed again in August at Lincoln Center's Mostly Mozart Festival. Thomalla's opera *Kaspar Hauser* received positive reviews following its premiere in Freiburg (see page 24).

by Parker Gaims (G13). Thompson's guest engagements included her sixth California All-State ensemble appearance, conducting the world premiere of David Maslanka's *California*. She also led performances of the Detroit Chamber Winds and Monarch Brass. Under Thompson's direction, Monarch Brass has been invited to perform at the 2016 Midwest Clinic, and the Symphonic Wind Ensemble has been invited to perform at the 2017 national conference of the Collegiate Band Directors National Association.



John Thorne (flute) substituted with the Chicago Symphony Orchestra for concerts in January, April, and May and performed on the CSO's benefit concert for the Greater

Chicago Food Depository. He also performed in concert with the Chicago Philharmonic, Chicago Chamber Musicians, and Dempster Street Pro Musica. Last spring in Galvin Recital Hall, Thorne gave a solo recital and a joint faculty recital with **Michael Henoch** (oboe) and **David McGill** (bassoon). He taught a master class and gave a recital at Bradley University in March and taught at the Aria International Summer Academy in July.



Gail Williams
(horn) organized Northwestern's summer 2016 Peak Performance Horn Symposium. For the three-day event she performed in two recitals,

presented several workshops, and led a master class. Williams was a featured guest artist at several festivals, including Central Washington University's Northwest Horn Symposium, Ithaca College's International Horn Symposium, and the Steamboat Strings Music Festival. She continues to serve as principal horn for the Grand Teton Music Festival.



Jay Alan Yim (composition and music technology) was featured at the Northwestern University Arts Circle Celebration on June 4 with the premiere of his *Das Lila der Bienen*.

Hans Jørgen Jensen (cello) conducted an expanded cello ensemble featuring more than 150 cellists from the Bienen School and other participating schools.



Mallory Thompson
(conducting) led the Symphonic Wind Ensemble in the world premieres of *that secret from the river* by Joel Puckett, *Last Lights in the North* by Ben

Hjertmann (G13), and *March of the Wildcats*

students



Riana Anthony, a cello master's student of Hans Jørgen Jensen, was a winner in the Bienen School's Concerto/Aria Competition.



Steven Banks, a master's saxophone student of Taimur Sullivan, placed first in the senior winds division of the University of Michigan's inaugural M-Prize Competition as a member of the Kenari Quartet. The group received a \$20,000 prize. Banks also received an honorable mention in the Yamaha Young Performing Artists Program competition.

Christopher Bennett, a master's cello student of Hans Jørgen Jensen, was a member of a group that won the Bienen School Outstanding Chamber Ensemble Award.

Amy Blackburn, a violin student of Shmuel Ashkenasi, placed second in the Bienen School's Samuel and Elinor Thaviu String Competition.

Devin Bopp, a music theory student, received the Bienen School's 2016 Presser Undergraduate Scholar Award.

Conor Broaders, a dual-degree engineering major and voice student of Karen Brunssen, received an honorable mention in the upper college men's category of the National Association of Teachers of Singing Chicago chapter's classical competition.

TANGLEWOOD FELLOWSHIPS

Bienen School students and recent graduates who received 2016 Tanglewood Music Center Fellowships included **Susan Kang**, a flute student of John Thorne; **Quinn Middleman** (G16), a master's voice student of W. Stephen Smith; **Miki Nagahara**, a violin student of Shmuel Ashkenasi; **Bahareh Poureslami**, a master's voice student of Sunny Joy Langton; **Russell Rybicki** (G16), a master's horn student of Gail Williams; and **Aaron Schuman**, a trumpet student of Robert Sullivan. Also receiving 2016 Tanglewood Fellowships were alumni Kelton Koch (14), Charlotte Malin (14), Steven White (14), Maya Cohon (15), Ryan Little (15), and Genevieve Tabby (15).



Sung Chan Chang, a cello doctoral candidate studying with Hans Jørgen Jensen, was named associate principal cello of the Hawaii Symphony Orchestra.



Fund for Musicians. The grant will allow Clinton to conduct research in Mexico during the 2016–17 academic year on the *villancico de negro*, a genre native to the Iberian Peninsula that spread to Central and Latin America during the colonial period. His research focuses on appropriate performance practice in a modern setting.



Brannon Cho, a cello student of Hans Jørgen Jensen, received a 2016 Luminarts Fellowship in Classical Music. He was also selected as a fellow for the Piatigorsky International Cello Festival.

Hannah Christiansen, a master's violin student of Gerardo Ribeiro, was a member of a group that won the Bienen School Outstanding Chamber Ensemble Award.

Tyrone Clinton Jr., a doctoral conducting student of Donald Nally, received a \$22,000 grant from the Frank Huntington Beebe



Alexandra Dee, a doctoral conducting student of Victor Yampolsky, was appointed director of orchestral activities at the University of St. Francis in Joliet, Illinois.

Ciarán Doyle, a doctoral student in music theory and cognition, received a Mellon Interdisciplinary Cluster Fellowship in Rhetoric and Public Culture from Northwestern's Graduate School.

William Fielding, a voice student of Karen Brunssen, placed second in the lower college men's category of the National Association of Teachers of Singing Chicago chapter's classical competition.

Sarah Gates, a doctoral student in music theory and cognition, received a four-year doctoral fellowship from the Social Sciences and Humanities Research Council of Canada.



Dong-Wan Ha, a doctoral piano student of Alan Chow, received more than \$25,000 in 2016 as winner of Germany's Neue Sterne International Piano Competition, Spain's Delia Steinberg International Piano Competition, and New Zealand's Kerikeri International Piano Competition. Ha was also a winner in the Bienen School's Concerto/Aria Competition.

Casey Karr, a master's double bass student of Andrew Raciti, received a 2016 Texas Music Festival Orchestra fellowship.



Daniel Katz, a cello doctoral candidate studying with Hans Jørgen Jensen, was named adjunct assistant professor and artist in residence in the University of Notre Dame's Department of Music.

Bienen Students and Alumni Perform on WFMT

The Laydeez Quartet—violinists **Susannah Foster** (G15) and **Sabrina Tabby** (G16), violist **Tara Lynn Ramsey** (11), and **Riana Anthony**, a cello master's student of Hans Jørgen Jensen—won the Bienen School's first-annual Dover Quartet Competition in May and the following month gave a live performance on WFMT's *Music in Chicago*.

Stellio Trio was selected by the International Music Foundation to perform as part of the Chicago Cultural Center's Dame Myra Hess Memorial Concert Series, broadcast on WFMT. Trio members are **Hyejin Joo**, a doctoral piano student of Alan Chow; **Sung Chan Chang**, a doctoral cello student of Hans Jørgen Jensen; and **Yoorhi Choi**, a doctoral violin student of Blair Milton. ■



Top: Stellio Trio
Left: Laydeez Quartet



students

Aneesh Kumar, a trombone student of Michael Mulcahy, Douglas Wright, Timothy Higgins, Christopher Davis, and Randall Hawes, received a 2016 Texas Music Festival Orchestra fellowship.



Kevin Lie, a piano student of Sylvia Wang, tied for third place in the Bienen School's Thaviu-Isaak Endowed Piano Scholarship Competition.



Eric McConnell, a master's voice student of W. Stephen Smith, was named a 2016 Bonfils-Stanton Foundation Apprentice Artist at Colorado's Central City Opera.



Megan Orticelli, a voice student of Theresa Brancaccio, won the third-year college division of the National Association of Teachers of Singing Chicago chapter's classical competition.

Miriam Piilonen, a doctoral student in music theory and cognition, received an Interdisciplinary Travel Grant for Mellon Affiliated Students from Northwestern and a Cornell School of Criticism and Theory fellowship.

UNDERGRADUATE RESEARCH GRANTS

Bienen School students **Aubrey Aikens, Devin Bopp, Gavin Brehm, Shane Choi, Michaella Cipriani, Louis Danowsky, Samuel Garcia, Tyler Kramlich, Wesley Levers, and Samuel Wolsk** were awarded Summer Undergraduate Research Grants for projects sponsored by Bienen School faculty members. They received a combined total of more than \$37,000 to support their 2016 summer research.



Dmitri Pogorelov, a doctoral violin student of Gerardo Ribeiro, placed first in the Bienen School's Samuel and Elinor Thaviu String Competition.

Kaileigh Riess, a voice student of Pamela Hinchman, was named a 2016 Bonfils-Stanton Foundation Studio Artist at Colorado's Central City Opera.

Hyejeong Ryu, a master's flute student of John Thorne, was a semifinalist in the 2016 Myrna Brown Competition.



Olga Sanchez-Kisielewska, a doctoral candidate in music theory and cognition, won the 2016 Patricia Carpenter Emerging Scholar Award, conferred by the Music Theory Society of New York State, for best graduate student paper presented at its annual conference. As part of the prize, her paper will be published in the society's journal, *Theory and Practice*.

Wickliffe Simmons, a cello student of Hans Jørgen Jensen, won the strings division of the 2016 Yamaha Young Performing Artists competition.

Amanda Stein, a doctoral candidate in musicology, received a Jewish Music Research Forum Travel Grant from the Association for Jewish Studies.

Alex Temple, a doctoral student in composition, received the William T. Faricy Award for Creative Music.

Noah Teplin, a music education and viola student of Carol Cook, received the Bernard and Sally Dobroski Award for Orchestration for Northwestern's Waa-Mu Show.



Julius Tucker, a dual-degree engineering major and jazz piano student of Jeremy Kahn, received a 2016 Luminarts Fellowship in jazz improvisation.

Nicolas Wagner, a voice student of Pamela Hinchman, received a Summer Internship Grant from Northwestern to attend the Miami Summer Music Festival.



Gabriel Wernick, a dual-degree German major and voice student of Theresa Brancaccio, was a semifinalist in the Saint Petersburg International Competition of Opera Singers. He placed first in the upper college men's category of the National Association of Teachers of Singing Chicago chapter's classical competition.

Class of 2016 Graduates

Christian Bailey (G16), a master's flute graduate from the studio of John Thorne, received the Walfrid Kujala Scholarship.

Emily Barnash (G16), a master's voice graduate from the studio of W. Stephen Smith, received an Aspen Opera Center fellowship. She placed second in the North Shore Choral Society Competition.



Jonathan Bauerfeld (16), a composition graduate, received a John and Marietta Paynter Award for Outstanding Musical Contribution to the Waa-Mu Show.



Susan Bay (G16), a master's graduate in musicology, received a teaching assistantship through the Fulbright Austria Program.

Hana Beloglavec (G16), a DMA trombone graduate from the studio of Michael Mulcahy, was named visiting assistant professor at Louisiana State University.

Christopher Betz (G16), a master's graduate in music education, was named director of choral activities at Amos Alonzo Stagg High School in Palos Hills, Illinois.

Emily Carter (14, G16), a master's tuba graduate from the studio of Rex Martin, was a semifinalist in the Leonard Falcone International Tuba Artist Competition.



Regina Ceragioli (G16), a master's voice graduate from the studio of Nancy Gustafson, was named a 2016 Bonfils-Stanton Foundation Studio Artist at Colorado's Central City Opera.



Caitlin Finnie (16), a voice graduate from the studio of Pamela Hinchman, was featured in the ensemble of Lyric Opera of Chicago's spring production of *The King and I*.



Christopher Fisher-Lochhead (G16), a DMA graduate in composition, received the William T. Faricy Award for Creative Music.

Zakkary Garner (G16), a master's jazz studies graduate, accepted a position as music instructor for the gifted and talented in Louisiana's Tangipahoa Parish.



Daniel Healy (G16), a PhD graduate in music education, was appointed visiting assistant professor of music education at Roosevelt University.



Joseph Dubas (16), a master's trombone graduate from the studio of Michael Mulcahy, received a Music Academy of the West fellowship.



Chen-Shen Fan (G16), a master's piano graduate from the studio of James Giles, received a 2016 Luminarts Fellowship in Classical Music and a 2016 Evanston Music Club and North Shore Musicians Club Scholarship, in addition to winning the Bienen School's Thaviu-Isaak Endowed Piano Scholarship Competition.



Alexandria Hoffman (16), a music education and flute graduate from the studio of John Thorne, received the Bienen School's 2015 Presser Undergraduate Scholar Award.

students

Class of 2016, continued



Russell Houston (16), a cello graduate from the studio of Hans Jørgen Jensen, received third prize in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition.

He was selected as a fellow for the Piatigorsky International Cello Festival.

Emily Hoyler (G16), a PhD graduate in musicology, accepted a lecturer position at the School of the Art Institute of Chicago.



Jeanne Ireland (G16), a master's voice graduate from the studio of Theresa Brancaccio, was named a Wolf Trap Opera 2016 Studio Artist.

Eugenia Jeong (G11, G16), a DMA piano graduate from the studio of James Giles, received the Tel-Hai International Piano Master Classes Award of Excellence.

Cameron Kerl (16), a trombone graduate from the studio of Michael Mulcahy, received a John and Marietta Paynter Award for Outstanding Musical Contribution to the Waa-Mu Show.

Ji Soo Kim (16), a percussion graduate from the studio of She-e Wu, was a semifinalist in the Italy Percussive Arts Society Marimba Competition.

Kristina Knowles (G16), a PhD graduate in music theory and cognition, is an instructor of music theory at Arizona State University.



Madison Leonard (G16), a master's voice graduate from the studio of Karen Brunssen, received a 2016 Luminarts Fellowship in Classical Music. She was named an apprentice artist at Des Moines Metro Opera.



Quinn Middleman (G16), a master's voice graduate from the studio of W. Stephen Smith, was named a Chicago Opera Theater Young Artist and received a 2016 Tanglewood Music Center fellowship.

She placed third in the Colburn School's Ziering-Conlon Art Song Competition.

Danny Mui (G16), a master's clarinet graduate from the studio of J. Lawrie Bloom, received the American Opera Society of Chicago Scholarship and the Evanston Music Club and North Shore Musicians Club Scholarship.



Ted Pickell (G16), a master's voice graduate from the studio of W. Stephen Smith, received a Music Academy of the West fellowship.

RENÉE FLEMING LEADS ALUMNI IN MASTER CLASS



Two 2016 Bienen School of Music graduates participated in a master class with renowned soprano Renée Fleming (center) at Colorado's Aspen Music Festival and School in July.

Alexander York (far right) and **Emily Barnash** (third from right) were among the Aspen Opera Center students selected for the master class with Fleming, an Aspen alumna.



Michael Powell (G16), a master's voice graduate from the studio of W. Stephen Smith, received an Aspen Opera Center scholarship.



Grant Reed (G16), a master's trombone graduate from the studio of Michael Mulcahy, received a Music Academy of the West fellowship.



Russell Rybicki (G16), a master's horn graduate from the studio of Gail Williams, won a horn position in the New World Symphony.



Katie Salvatore (G16), a master's oboe graduate from the studio of Scott Hostetler, received the Ray Still Award.



Alexander Schwarz (G16), a trumpet graduate from the studio of Robert Sullivan, was a winner in the Bienen School's Concerto/Aria Competition.

Yingying Su (G16), a DMA piano graduate from the studio of Alan Chow, accepted a visiting-faculty position in the University of Oklahoma piano department.

Sabrina Tabby (G16), a master's violin graduate from the studio of Gerardo Ribeiro, is a member of the ensemble that placed first in the Dover Quartet Competition.



Wai Chi Tang (G16), a master's percussion graduate from the studio of She-e Wu, received a Music Academy of the West fellowship.

Jeffrey van den Scott (G16), a PhD graduate in musicology, was named adjunct professor at Newfoundland's Memorial University.



Jilene VanOpdorp (G16), a master's flute graduate from the studio of John Thorne, won the Quad City Symphony Orchestra's third flute/piccolo position. She was a

winner in the Bienen School's Concerto/Aria Competition.



Lena Vidulich (16), a violin graduate from the studio of Gerardo Ribeiro, received the Undergraduate Award for Outstanding Academic Achievement, presented to the graduating Bienen School student with the highest cumulative GPA. She was also a member of a group that won the Bienen School Outstanding Chamber Ensemble Award.

Nathan Ward (G16), a master's voice graduate from the studio of Karen Brunssen, was named a 2016 Bonfils-Stanton Foundation Studio Artist at Colorado's Central City Opera. He was also a winner in the North Shore Choral Society Competition.

Jiang Xie (G16) a DMA orchestral conducting graduate who studied with Victor Yampolsky, was appointed a conducting teacher and conductor of student orchestras at China's Shenyang Conservatory.

Alexander York (G16), a master's voice graduate from the studio of W. Stephen Smith, received a 2016 Luminarts Fellowship in Classical Music. He received the Central City Opera John Moriarty Award, the Chicago Bel Canto Foundation Bella Voce Award, and the Theater Augsburg Scholarship. York was a finalist in the Charlotte Symphony Orchestra National Young Artist Competition and the Singers' Club of Cleveland's S. Livingston Mather Scholarship Competition. He was also a finalist for the American Prize Chicago Oratorio Award.

Xun Zheng (G16), a master's piano graduate from the studio of Alan Chow, received the 2015 Pauline Lindsey Award. He also tied for third place in the Bienen School's Thaviu-Isaak Endowed Piano Scholarship Competition.

alumni

1940s



Sheldon Harnick (49) received a Special Tony Award for Lifetime Achievement in the Theatre during the 70th annual Tony ceremony in June.

Bill Hayes (G49), a singer, dancer, and actor known for his ongoing role on *Days of Our Lives*, was recognized in Chicago at the 54th national conference of the National Association of Teachers of Singing with a prize named in his honor.

1950s

Marshall Turkin (50, G51), who celebrated his 90th birthday this year, is an active musician and composer in Boca Raton, Florida. He founded the Symphonia Boca Raton and Lynn University's Classic Jazz Ensemble series.

Roy W. Clare (G52) retired in 2016 after a 57-year career as a middle school music teacher in Williamsville, New York.

Rupert Hohmann (G59) received Bethel College's Erwin C. and Verna Kaufman Goering Award. The biennial award honors a Bethel College alumnus of outstanding character for distinguished achievement in music.

1960s



Trumpeter **Charles Few** (G68) and pianist **Otis Kitchen** (G64) are featured lecturer-performers with the Pathways Institute for Lifelong Learning in Lancaster, Pennsylvania. Both remain musically active throughout the local area.

1970s

Roger Dowdy (G70) coordinated a Northwestern alumni gathering in July at Virginia's Wintergreen Summer Music Festival, where **Erin Freeman** (95) is artistic director and Bienen School professor Victor Yampolsky appeared as guest conductor.



David Jacobsen (G72) has retired after a 44-year teaching career. For the last 28 years he has been professor of flute, saxophone, and chamber music at Virginia Tech's School of Performing Arts.

Calvert Johnson (G72, G76) presented an organ concert of works from the Middle East at the Episcopal Church of the Holy Family in Jasper, Georgia. Johnson is organist at First Presbyterian in Marietta, Georgia, and the Charles A. Dana Professor Emeritus of Music and college organist emeritus at Agnes Scott College.



Art Brownlow (G78) was a 2016 recipient of the University of Texas System Regent's Outstanding Teaching Award. Currently professor of music at the University of Texas Rio Grande Valley, Brownlow has taught in higher education for over 30 years. Previously he won the 2014–15 College Music Society Instructional Technology Initiative Award and was selected as an Apple Distinguished Educator. Brownlow's recent book *Teaching Music History with iPad* is available free in the Apple iBooks Store.

1980s

Mark Running (80, G87) retired from Glenbrook North High School at the end of the 2015–16 academic year after a 35-year career as a band director, roughly half of which he spent at the school. He received

a 2016 award for teaching excellence from the Illinois Music Education Association.



David Evan Thomas (81) received the 2016 An die Musik Award for outstanding dedication and commitment to the work and mission of the Schubert Club. The award was presented at the club's annual luncheon on June 8 in St. Paul, Minnesota. Thomas is a composer and program annotator in Minneapolis.



Andrew Parks (G85, G86) has joined the Manhattan School of Music's inaugural musical theater faculty.

Launched this fall, the program will give students a fully rounded foundation in musical theater technique in addition to offering courses in musical theater repertoire and history, drama study and analysis, and technical production training. Parks will serve as voice instructor and teach classes in repertoire and audition technique.

Daniel Brame (86), band director of Deerfield High School, won a 2016 Chicagoland Outstanding Music Educator Award.

Lawrence T. Sisk (G86), music director of Joliet's Metropolitan Youth Symphony Orchestra since 1991, conducted a March program featuring pianist **Haysun Kang** (G01) in Falla's *Nights in the Gardens of Spain*. Also appearing as guest soloist for the concert was harpist **Janelle Lake** (06, G07).



Shelby Keith Dixon (66, G68) retired on the occasion of his final Milwaukee Youth Symphony Orchestra concert on May 8 after 32 seasons on its conducting staff—the last 28 as associate conductor of the Senior Symphony, MYSO's flagship ensemble.



Singer-songwriter
Irene Angel
(87) recently released the CD *In Color*, featuring the duet "Friends

"Like Me & You," recorded with the legendary Kenny Loggins.



James Crowley
(G87, G93) was commissioned by the guitar-contrabass duo Dez Cordas to compose *Pilgrimage* as

the title track on its latest Summit Records CD. The Museum of Modern Art recently presented the New York premiere of his *Circle in the Round*, performed by the New Juilliard Ensemble. His wind ensemble fanfare *Silver Soundings* was commissioned by and premiered at the University of Wisconsin–Parkside, where he was recently promoted to professor of music.



Randall Everett Allsup
(88) spent his sabbatical year teaching courses on creativity and problem solv-

ing at the Arts College of China's Xiamen University. He was recently appointed program director of music education at Teachers College, Columbia University. His book *Remixing the Music Classroom: Toward an Open Philosophy of Music Education* was published this year by Indiana University Press.

Percussionist **Michael Brothers** (G88) released his first album as leader of the Michael Brothers Quartet in January on Girod Records. *Reunion* has received critical acclaim and airplay on over 270

stations throughout the United States, Canada, and Australia, including the syndicated radio programs *Jazz after Hours* on Public Radio International and *Jazz with Greg Bridges* on Jazz Network-WFMT Radio Network. *Reunion* reached number 26 on the CMJ New Music Report Jazz Top 40 and number 49 on the JazzWeek Top 50.



William G. Wiggins (G89) retired as principal timpanist of the Nashville Symphony Orchestra after 49 years with

the organization. He continues as associate professor of timpani and percussion at Vanderbilt University's Blair School of Music and as principal timpanist of Wisconsin's Peninsula Music Festival Orchestra, directed by Bienen School professor Victor Yampolsky.

1990s



Carolyn Barber (90, G95), director of bands at the University of Nebraska–Lincoln's Glenn Korff School of

Music, has been named its inaugural Ron and Carol Cope Professor of Music.



William Dyer (G90) completed his DMA in music education at Boston University. A 2008 Fulbright

Award recipient, Dyer is the director of music at Grays Harbor College in Aberdeen, Washington.



Augusta Read Thomas (87) received the 2016 Composer's Award from Pennsylvania's Lancaster Symphony Orchestra. Established in 1959, the award is the nation's oldest honor of its kind and recognizes contemporary composers for significant contributions to symphonic

music through creative efforts and personal advocacy. Thomas is spearheading and cocurating Chicago's first Ear Taxi Festival, to be held October 5–10.



John Richmond
(G90) was named dean of the University of North Texas College of Music. He previously served as the director of the Glenn Korff School of Music at the University of Nebraska–Lincoln.



Kyle Dzapo (G96), Caterpillar Inc. Professor of Music at Bradley University in Peoria, Illinois, is the author of *Notes for Flutists: A Guide to the Repertoire*, published by Oxford University Press. Oxford has named her the editor for its new Notes for Performers series.



Jennifer Morgan DelMonico
(94) was elected to the board of directors of the New Haven Symphony Orchestra in February.

Chip De Stefano (94, G96) received the 2016 Skokie Award for Artistic Excellence. De Stefano is director of the University of Chicago's Wind Ensemble and director of bands at Skokie's McCracken Middle School.

Denise Apodaca (G96) received a Colorado State University Alumni Association award for outstanding achievement in university teaching. Piano proficiency coordinator at CSU, Apodaca teaches music appreciation and piano skills for music therapists and music educators.



Jan Berry Baker (G98, G03), saxophonist of the Bent Frequency Duo Project, performed at Carnegie Hall in a concert celebrating composer Dorothy Hindman's 50th birthday. The program featured New York premieres of Hindman's 21st-century chamber music.

alumni

2000s



Jenny Grégoire (G00), concert master of the Mobile Symphony and assistant professor of

violin at the University of Alabama, premiered Stephanie Ann Boyd's *Amerigo* for violin and piano as part of the 50 State Sonata Project. A cocommission involving one violinist in every state, the project is the first part of a two-year celebration of the life and work of John Kendall, a pedagogue who helped bring the Suzuki teaching method to the Americas.

John Hain (00) was appointed associate dean of academic and international affairs at the Eastman School of Music, where he also serves as director of institutional research and assessment.



John Marshall (G00), professor of cello and chamber music at Eastern Washington University and principal cello of the Spokane Symphony Orchestra, and his wife, Lynne Feller-Marshall—the duo Paradox—released *Dances with Friends*, their third album of music for cello and bassoon. The CD features a wide variety of classical and popular dance music performed with various instrumental combinations.

Cellist **Úna Fionnuala O'Riordan** (G00) and clarinetist **Shannon Orme** (01) hosted the eighth annual Strange Beautiful Music festival in September as members of the six-person ensemble New Music Detroit.

Ian Derrer (G01) was named general director of Kentucky Opera.

Phillip Serna (G01, G07), a performer and teacher of double bass and viola da gamba, partnered with Naperville North High School orchestra director Dana Green to start a viol consort program in Chicago's western suburbs. To raise money for purchasing viols, Serna partnered with the Viola da Gamba Society 3rd Coast, Naperville North High School Department of Music, and Grounds for Hope Café at Trinity Lutheran Church to present a June benefit concert showcasing viol players from across the country in an ambitious marathon performance of Johannes Schenck's *The Nymphs of the Rhine*.



Cory Hills (03) released his second children's CD, *Drum Factory*, in February; it was named Children's CD of the Year by *Creative Child*. The album features stories from Percussive Storytelling, a program Hills created to bring classical music and storytelling to children in underserved communities. Hills has presented more than 400 programs to over 60,000 children in eight countries and released two CDs and one children's book. A freelance musician in Los Angeles, Hills is a member of the Grammy-nominated Los Angeles Percussion Quartet.



The Spektral Quartet—violinist **Austin Wulliman** (G08), violinist Clara Lyon, violist **Doyle Armbrust** (00), and cellist **Russell Rolen** (G11)—premiered *Bagatellen* by Hans Thomalla, Bienen School associate professor of composition and music technology, at the Art Institute of Chicago as part of the Frequency Festival. Reviewing the festival's seven concerts for the *New York Times*, David Allen wrote, "All were formidable, none more so than the Spektral Quartet's."



Brandon Keith Brown (04) led the Berlin Radio Symphony Orchestra in a program of works by Mendelssohn, C. P. E. Bach, and Mozart in May.

Steven Menard (04) joined the faculty of the University of North Texas as assistant professor of trombone.



Emily Threinen (04) was named director of bands at the University of Minnesota.

David Skidmore (05), **Sean Connors** (G06), **Robert Dillon** (02), and **Peter Martin** (G04, G11) of Third Coast Percussion launched a mobile app inspired by the music of Steve Reich. Earlier this year the Chicago-based quartet released a new album of Reich's music to celebrate the composer's 80th birthday.

Jay Dorfman (G06) was appointed associate professor and coordinator of music education at Kent State University.



Elizabeth (Betsy) Kerns McCann (G08) was named assistant director of bands and director of marching and athletic bands at the University of Minnesota. McCann is the first female director of a marching band in the Big Ten Conference.



Katelyn Simon (G09) was appointed marketing manager of the Baltimore Symphony Orchestra in September 2015. Previously she served as marketing manager and acting associate principal oboe of the South Bend Symphony Orchestra. In summer 2016, for the second time, she traveled to Haiti as a volunteer teacher at the Ecole de Musique Sainte Trinité.

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2010s

Jack Marquardt (G10) is clarinetist of the quintet WindSync, which won the gold medal in the Fischoff National Chamber Music Competition's senior winds division.



William Robin (10) has joined the University of Maryland School of Music faculty. In April, Robin

hosted the second annual Symphomania, a 24-hour marathon stream of music composed in or after the year 2000. The program is archived at WQXR.

Becca Laurito (11) received a National Repertory Orchestra fellowship for percussion.

Frank A. Watkins (G11) was named music director and conductor of the Eau Claire (Wisconsin) Chamber Orchestra.

Trumpeter **Kris Hammond** (G12) and hornist **Jacob DiEdwardo** (G13) are members of the quintet Axiom Brass, which placed third in the inaugural M-Prize Competition's senior winds division at the University of Michigan in May.

Kyle Kremer (12) organized the Solar System Symphony at Pick-Staiger Concert Hall in May. Astronomy visualizations were screened while the Bienen School's Brass Ensemble performed Holst's *The Planets*. Between movements Kremer briefly discussed each planet, and following the concert he led an observation on the Arts Circle with Northwestern astronomers. A similar event was held at the Ravinia Festival in July.

John Shawger (12) won the fourth horn position in the Virginia Symphony.



Alumni Return for World Premiere

An impressive group of Bienen School of Music brass and percussion alumni joined Symphonic Wind Ensemble members for a special concert May 22 featuring the world premiere of *Lontano: Symphony for Wind Ensemble* by Michael Martin (07, G08). Currently third/utility trumpet with the Boston Symphony Orchestra, Martin dedicated *Lontano* to the Symphonic Wind Ensemble and Professor Mallory Thompson.

"My goal in writing *Lontano* was for each movement to be a gift," Martin explained. "The first movement, by far the longest and most complex of the three, is for Mallory; the second movement, incredibly technical and aggressive in its demands on the players, is for the current Symphonic Wind Ensemble, filled to the brim with tomorrow's great players; the last movement is for all SWEs, past and present."

The 34 brass and percussion alumni featured at the May concert hold performance and teaching positions with esteemed orchestras and institutions nationwide. ■

Trumpet

Ryan Beach (G12)
Karin Bliznik (G08)
Brandon Eubank (08)
William Gerlach (13)
Michael Martin (07, G08)
Amy McCabe (G06)
Troy McKay (G98)
Rob Singer (G02)
Jeffrey Strong (G08)
Kristopher Westrich (10)
Steve Woomert (12)

Horn

Matthew Annin (G00)
Stephanie Blaha (04)
Joshua Paulus (G11)

Josh Phillips (G05)

Bernhard Scully (99)

Katherine Smith (G11)

Jason Snider (97)

Anna Spina (10)

Leander Star (G10)

Troy McKay (G98)

Keith Dyrda (G13)

Paul Jenkins (10)

Steven Menard (04)

Timothy Owner (G06)

Timothy Smith (G05)

Bass Trombone

Christopher Davis (G06)
Brian Hecht (G09)

Euphonium

Jamie Lipton (03)

Tuba

Thomas Haggerty (04)
Andrew Hitz (97)

Percussion

Brett Dietz (G04)
Andrew Emerich (G13)
William James (04)
Jacob Nissly (05)

alumni

2010s *continued*

Samuel Suggs (12) is double bassist in the ensemble Foundry, which placed second in the senior open division of the inaugural M-Prize Competition at the University of Michigan.

Deanna Tham (G12) was named music director of the Louisville Youth Orchestra.

Matt Barker (14) was appointed fourth/utility trumpet of the Baltimore Symphony Orchestra.

Anthony Bellino (14) won a position in the trumpet section of "The President's Own" United States Marine Band.

Hornist **Melanie Erena** (G14) and trombonist **Mary Tyler** (11) joined the Chicago-based quintet Axiom Brass in August.

Ian Greenberg (14) was selected as a fellow for the Piatigorsky International Cello Festival.

Harris Malasky (14) was a finalist in the 2016 Lewis Van Haney Philharmonic Prize Orchestral Tenor Trombone Competition.

Trombonist **Weston Olencki** (14), a fellow with Germany's International Summer Course for New Music Darmstadt, received a 2016 Kranichstein Music Prize for his performances there.



Nicholas Platoff (14) won the associate principal trombone position in the San Francisco Symphony. He was previously a member of the New World Symphony.

Joanna Wu (14) received a \$3,000 prize as winner of the 57th annual Eastern Connecticut Symphony Orchestra Instrumental Competition.



John Zastoupil (G14) was named director of concert bands at Missouri State University.

He previously served as associate director of bands and assistant professor of music education at the University of Texas at Arlington.

Sandra Bailey (15) received the Jerome and Elaine Nerenberg Foundation Scholarship from the Musicians Club of Women. She also received a National Repertory Orchestra fellowship for bassoon.

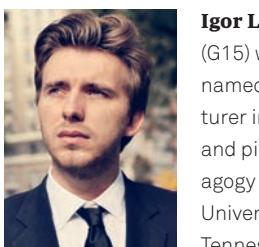
Cellist **Ari Evan** (15) received an honorable mention in the Yamaha Young Performing Artists Program competition.

Susannah Foster (G15) received first prize in the Bienen School's inaugural Dover Quartet Competition as a violinist in the Laydeez Quartet.



Composer **Shawn Jaeger** (G15) was named one of three 2016–18 Princeton University Arts Fellows and has begun two years of teaching and community collaboration. He was selected from a diverse and multitalented pool of over 700 applicants in dance, music, creative writing, theater, and the visual arts.

Donna Gallo (G15) accepted a position as assistant professor at the University of Illinois at Urbana-Champaign.



Benjamin Rivera (G15) was named interim music director and choirmaster at Chicago's Church of the Ascension.

Robinson Schulze (G15) was a finalist in the 2016 Donald Yaxley Bass Trombone Competition.



Thomas Mesa (G14) won the \$50,000 first prize in the senior division of the 2016 Sphinx Competition. Mesa was also selected as a fellow for the Piatigorsky International Cello Festival.



Showing their Northwestern pride, several conducting alumni led performances at the 2016 College Band Directors National Association Western/Northwestern Division Conference in Reno, Nevada: (from left) **Patricia Cornett** (G07), California State University, Fullerton, Symphonic Winds; **Gerard Morris** (G13), University of Puget Sound Wind Ensemble; **Rodney Dorsey** (G92, G06), University of Oregon Wind Ensemble; and (far right) **Travis J. Cross** (G06, G13), UCLA Wind Ensemble. Also attending the conference was (second from right) **Robert Taylor** (G02, G06) of the University of British Columbia.

in memoriam



Phyllis Weil Ellis, a former member of the Bienen School's Music Advisory Board, died at age 93 on July 17. Ellis graduated from Chicago's Senn High School and attended the University of Chicago. During her long life she committed her time to countless arts-related and civic organizations, including the League of Women Voters, the Evanston Symphony Orchestra, the Illinois Arts Council, the Mary and Leigh Block Museum, and the Bienen School of Music, where she served on the advisory board for 14 years. After the death of her husband, Averon, she worked in Northwestern's Department of Human Resources for over 25 years, ultimately retiring at age 90. An Evanstonian devoted to the arts, the symphony, and the opera, she loved to throw parties for her friends and family to celebrate birthdays, anniversaries, and special events. ■

ALUMNI

All dates are 2016.

1940s

Francis H. Baxter (G40) in Whittier, California, on June 2

Robert V. Jones (42) in St. Charles, Illinois, on March 30

Kathleen O'Brien Hackley (44) in Geneva, Illinois, on May 30

Bette M. Sherrill (44) in Iowa City, Iowa, on January 12

Terry C. Crabb (G46) in Kennewick, Washington, on March 25

Marilyn Kreml (46) in Vernon Hills, Illinois, on April 2

Robert W. Becker (47) in Springfield, Illinois, on April 19

Edna Gard-Knobe (47) in South Bend, Indiana, on March 3

Cecil Havens (47) in Indianapolis on July 17

June B. Rudolph (47) in Springfield, Missouri, on March 31

Juanita (Nita) Smith (47) in Manitowoc, Wisconsin, on May 22

Frank Mario Solazzi (47, G48) in Colorado Springs, Colorado, on July 24

Lucy E. Steinberg (47) in Austin, Texas, on March 18

Bernard J. Bell (G48) in Leesburg, Florida, on May 23

Wendell L. Exline (48, G49) in Spokane, Washington, on April 7

Norma J. Peterson Seaton (G48) in New Braunfels, Texas, on March 15

Germaine Asbury (49) in Prescott, Arizona, on February 13

Joann Erickson (49, G56) in Lake Geneva, Wisconsin, on July 21

Dorothy Greenough (49) in Wallingford, Connecticut, on May 3

Harriet Morgan Mogge (49, 59) in Reston, Virginia, on June 16

Elizabeth G. Pappas (G49) in Virginia Beach, Virginia, on April 4

M. Virginia Renbarger (G49) in Marion, Indiana, on May 31

1950s

Marshall H. Bialosky (G50) in Gardena, California, on February 26

Henry M. Hedges (51) in Gaylord, Michigan, on May 9

Walter L. Kratz (52) in Middleton, Wisconsin, on June 23

Sharon Retoff (52) in Denton, Texas, on March 24

Robert D. Sorrells (G52) in St. Louis on March 14

Carl B. Swanson (G52) in Santa Barbara, California, on February 20

Joyce Markey (53) in Bryan, Ohio, on May 8

Ruth M. Spies (54, G62) in Palatine, Illinois, on May 20

Addie Ilene Lamb (G55) in North Canton, Ohio, on April 11

Roger W. Bresnahan (G57) in Denton, Texas, on January 2

Roslyn E. Bryner (57) in Sioux Falls, South Dakota, on January 27

John G. Suess (G57) in Sarasota, Florida, on April 18

Elsie Madden (59) in Naples, Florida, on June 23

Marshall Moss (G59) in De Pere, Wisconsin, on May 19

Robert H. Wessberg (59, G60) in Rolling Meadows, Illinois, on July 29

1960s

Stephen J. Platko (60, G62) in Joliet, Illinois, on March 1

Barbara Sheldon (62) in Kalamazoo, Michigan, on May 21

Ruth I. Porikos (G63) in Highland Park, Illinois, on May 26

Thomas L. Matthews Jr. (G65) in Forest, Virginia, on April 7

Dennis Kettl (G69) in Greeley, Colorado, on May 22

1970s

Robert D. Goodell (G72) in Coon Rapids, Minnesota, on March 7

Ann O. Walton (G76) in Michigan City, Indiana, on March 9

1980s

Kelley E. Benson (80) in Ann Arbor, Michigan, on April 1

James M. MacDonald (G80) in Chicago on March 12

1990s

Lisa Marie Reynolds (G91) in Charlestown, Indiana, on May 11

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Cecil B. (BSM60, GBSM61) and Mary A. (BSM61) Wilson
Armand Millar Yambao (G99)

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