

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC SPRING 2020

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Northwestern

first chair

A MESSAGE FROM THE DEAN



This academic year, Northwestern celebrates the 150th anniversary of admitting its first women students. The Bienen School of Music is excited to be part of this “150 Years of Women” commemoration, as women have played important roles in the school from its earliest years.

One of the music school’s first faculty members was Sadie Knowland

Coe, who came to Northwestern as a piano instructor in 1893 and went on to develop the school’s first comprehensive music history courses, winning promotion to the rank of professor. Among the illustrious women serving on the faculty in subsequent decades were contralto Elizabeth Wysor, harpist Jill Bailiff, pianists Pauline Lindsey and Wanda Paul, and music educators Leona Wilkins and Ruth Fox Wyatt. In the 1970s, Frances Larimer established the school’s graduate programs in piano performance and pedagogy. In more recent decades, the faculty welcomed opera director Rhoda Levine, Metropolitan Opera mezzo-soprano Mignon Dunn, and acclaimed pianist Ursula Oppens. A host of distinguished women scholars, performers, and teachers are members of our current faculty.

Educating women students since its inception, the music school boasts numerous distinguished alumnae. Pianist and composer Margaret Bonds was the first African American to perform as a soloist with the Chicago Symphony Orchestra and became an important figure in the Harlem Renaissance and civil rights movement. Tony Award-winning singer-actor Nancy Dussault has enjoyed a long career on stage and television. Legendary operatic soprano Grace Bumbry is a recipient of the Kennedy Center Honors, among numerous other distinctions. Stage and screen actor and singer Mary Beth Peil received Tony Award nominations for her roles in the Broadway musicals *The King and I* and *Anastasia*. Widely performed composer Augusta Read Thomas has received multiple awards and fellowships from such noteworthy organizations as the Guggenheim, Koussevitzky, and Siemens Foundations; from 1997 through 2006 she was the Chicago Symphony’s Mead Composer-in-Residence. Michelle Rakers was the first female assistant director and first female commissioned officer in the history of “The President’s Own” US Marine Band and received the Lifetime Achievement Award from the International Women’s Brass Conference.

As the music school’s first woman dean, I am also pleased to spotlight celebrated alumnae who have returned to join



our faculty. Sought-after conductor and clinician Mallory Thompson came back to Northwestern as the school’s third director of bands and the first woman to hold that position; she received the 2019 Midwest Clinic International Band and Orchestra Conference’s prestigious Medal of Honor. Internationally recognized hornist and brass pedagogue Gail Williams was the Chicago Symphony’s longtime associate principal horn and recently won the International Women’s Brass Conference Pioneer Award. Soprano Nancy Gustafson has appeared in major opera houses worldwide and founded the Songs by Heart Foundation, which provides interactive musical programming for those affected by memory loss. Maud Hickey, professor emerita of music education, led the Arts and Music Programs for Education in Detention Centers (AMPED) at Northwestern’s Center for Civic Engagement, receiving more than a quarter of a million dollars in grants from the Chicago Community Trust to teach music in the Cook County Juvenile Temporary Detention Center.

The school’s Michael Ludwig Nemmers Prize in Music Composition was awarded to Finnish composer Kaija Saariaho in 2008. The current Nemmers winner, Jennifer Higdon, coached Bienen School ensembles, met with composition students, participated in an interdisciplinary panel discussion, and attended performances of her works during a fall 2018 campus residency.

I am delighted to have this opportunity to honor the accomplishments of all the Bienen School’s women, past and present. No doubt we can look forward to many more amazing achievements by their successors over the next 150 years.

Toni-Marie Montgomery

Toni-Marie Montgomery
Dean



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SPRING 2020

OPUS 59

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Bienen School of Music

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A LOT FROM LITTLE

David T. Little's *Dog Days* gives students an inside look at contemporary opera 8

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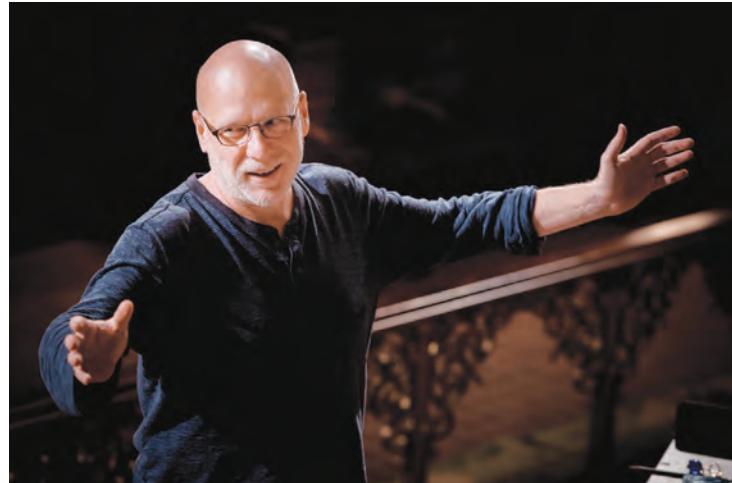
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On the cover
Director of opera Joachim Schamberger sharing designs for *Dog Days* with the student cast (photo by Justin Barbin)

noteworthy



Clockwise from left: Jennifer Higdon, Donald Nally, Third Coast Percussion, Spektral Quartet, Andrew Bird, Giancarlo Guerrero, The Crossing

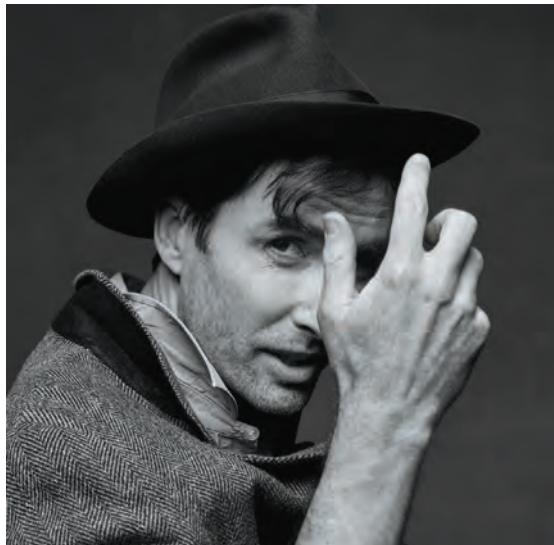
Grammy Winner and Nominees

The Harp Concerto of Jennifer Higdon, 2018 winner of the Bienen School's Michael Ludwig Nemmers Prize in Music Composition, won the Grammy Award for best contemporary classical composition at the 62nd annual Grammy Awards on January 26. The recording was also nominated for best classical instrumental solo. In addition, Bienen School alumni and faculty were well represented among this year's other Grammy nominees.

For the fourth consecutive year, Donald Nally, director of choral organizations and professor of conducting and ensembles, was nominated for best choral performance as conductor of The Crossing; they won the Grammy in that category in both of the previous two years. This year he and the group received two best-choral-performance nominations—for *Voyages* (works by

Benjamin C. S. Boyle and Robert Convery) and Kile Smith's *The Arc in the Sky*. In addition, their recording of Julia Wolfe's *Fire in My Mouth* with the New York Philharmonic was nominated for best-engineered classical album and best contemporary classical composition. Also nominated for best choral performance was the PaTRAM Institute Singers' recording of *The Divine Liturgy of St. John Chrysostom*, composed by alumnus Kurt Sander (DM98) and featuring alumni soloists Keven Keys (MM06, DM13) and Evan Bravos (MM13).

The all-alumni Third Coast Percussion Ensemble, winner of a 2017 Grammy for best chamber music/small ensemble performance, received its second nomination in that category, for *Perpetulum*. The group's members are Sean Connors (MM06), Robert Dillon (02), Peter Martin (MM04, DM11), and David Skidmore (05).



Six-time Grammy winner Giancarlo Guerrero (MM92) received his ninth nomination as music director of the Nashville Symphony. Their album of works by Jonathan Leshnoff was nominated for best classical compendium.

The Spektral Quartet, which includes alumni Doyle Armbrust (MM00) and Russell Rolen (DM12), received its fourth Grammy nomination, this time in the category of best world music album, for Nathalie Joachim's *Fanm d'Ayiti*.

In the best folk album category, Andrew Bird (95) received his first Grammy nomination for *My Finest Work Yet*. ■

noteworthy

Fabiano Opens 2019–20 Tichio-Finnie Vocal Master Class Series



Clockwise from top: Fabiano coaching students Emma Rothfield, Aryssa Burrs, Pablo David Laucerica, and Olivia Prendergast

This season's Tichio-Finnie Vocal Master Class Series opened on October 9 with a master class by tenor Michael Fabiano. Recipient of the 2014 Beverly Sills Artist Award and the 2014 Richard Tucker Award, Fabiano has appeared with the Metropolitan Opera, Opera Australia, Madrid's Teatro Real, Opéra National de Paris, La Scala, Deutsche Oper Berlin, and the Glyndebourne Festival. Last season he made his Lyric Opera of Chicago debut as Rodolfo in *La bohème*. London's *Sunday Times* declared his Royal Opera House performance in *Eugene Onegin* "a glorious debut," and *Time Out Sydney* has praised his "voice of astonishing lucidity." Fabiano's 2019–20 season includes *Manon* at the Met, *La traviata* at Teatro Real, and *Don Carlo* and *Les contes d'Hoffmann* at Opéra Bastille.

Performing in the master class were soprano Olivia Prendergast, a student of Karen Brunssen, in "Caro nome" from Verdi's *Rigoletto*; tenor Pablo David Laucerica, a student of Kurt R. Hansen, in "Quanto è bella" from Donizetti's *L'elisir d'amore*; soprano Emma Rothfield, a student of W. Stephen Smith, in "Ah! Je veux vivre" from Gounod's *Roméo et Juliette*; and mezzo-soprano Aryssa Burrs, a master's student of Nancy Gustafson, in "Vois sous l'archet frémissant" from Offenbach's *Les contes d'Hoffmann*. They were accompanied by Bienen School collaborative piano lecturer Yasuko Oura. ■



Alumni Choir Debuts in Beethoven's Ninth

The Bienen School's new Alumni Choir joined the University Chorale and Bienen Contemporary/Early Vocal Ensemble on October 26 and 27 at Pick-Staiger Concert Hall in Beethoven's Ninth Symphony with the Northwestern University Symphony Orchestra. The gala performances were conducted by director of orchestras Victor Yampolsky, the Carol F. and Arthur L. Rice Jr. University Professor in Music Performance. The "Choral" Symphony was presented in celebration of Beethoven's 250th birth anniversary.

Four master's students were featured as soloists: soprano Carla Vargas Fuster and bass Jeffrey Goldberg, students of Karen Brunssen, and mezzo-soprano Gabrielle Barkidjija and tenor Andrew Morstein, students of W. Stephen Smith. The chorus master was director of choral organizations Donald Nally, who holds the John W. Beattie Chair of Music.

For the October performances, the Alumni Choir consisted of 25 Chicago-area professional singers recruited from the ranks of the last seven years of Bienen School choruses. "It was wonderful to have them with us, to have their experience and vocal maturity, and to bring our community together," says Nally, who hopes to continue featuring the Alumni Choir in future campus performances.

A video of the October 26 performance is available in the Davee Media Library at music.northwestern.edu/davee. ■



noteworthy

Institute for New Music's Busy Fall

The Institute for New Music presented two major ensemble performances during fall quarter, in addition to collaborating with the voice and opera program on the fall opera production.

On October 24 in Galvin Recital Hall, the Contemporary Music



Ensemble spotlighted three preeminent living composers in a concert featuring Timo Andres's *Checkered Shade*, Missy Mazzoli's *In Spite of All This*, and the Midwest premiere of Felipe Lara's *Fringes*. The ensemble was conducted by CME codirector Ben Bolter.

Led by director of choral organizations Donald Nally, the Bienen Contemporary/Early Vocal Ensemble gave its annual even-song concert November 17 in Alice Millar Chapel. In addition to music by Judith Weir, Janet Wheeler, Herbert Howells, and Claude Le Jeune, the concert featured the Fuse Saxophone Quartet in movements from Gavin Bryars's *The Fifth Century*. Nally's recording of that work with his Philadelphia-based choral group The Crossing and the PRISM Saxophone Quartet won the 2018 Grammy Award for best choral performance. The Fuse Quartet consists of doctoral student Joe Connor (MM19) and master's students Christopher Forbes, David Schreck, and Julian Velasco, all students of associate professor of saxophone Taimur Sullivan. The concert also featured Alice Millar Chapel organist Eric Budzynski (MM01).

In the first collaboration between the Institute for New Music and Northwestern Opera Theater, the Contemporary Music Ensemble returned in November as the onstage orchestra for the Chicago-area premiere of David T. Little's opera *Dog Days* (see article on page 8). Faculty member Alan Pierson, who led the work's 2012 world premiere in New Jersey, conducted the production's four performances in Ryan Opera Theater. The composer participated in two fall residencies, in addition to a visit in spring 2019, to help prepare the student performers. ■



Above: Felipe Lara and Ben Bolter

Right, top two: Ben Bolter and Contemporary Music Ensemble

Right, bottom two: Donald Nally and Bienen

Contemporary/Early Vocal Ensemble

Richard Goode Opens 2019–20 Skyline Series

Internationally acclaimed pianist Richard Goode, 2006 winner of the Bienen School's inaugural Jean Gimbel Lane Prize in Piano Performance, returned to campus for the first time since his Lane Prize residencies to open this season's Skyline Piano Artist Series on October 18. His program included Bach's G Major Partita, Janácek's *In the Mists*, and works by Debussy and Chopin.

The series continued January 25 with Naumburg International Piano Competition winner Awadagin Pratt, who played Beethoven's Sonata No. 31, Liszt's B Minor

Sonata, and Franck's *Prelude, Chorale, and Fugue*. On February 8, Diapason d'Or winner Nikolai Lugansky commemorated the 250th anniversary of Beethoven's birth with performances of that composer's Sonatas No. 23, 28, and 30. A March 6 recital by Van Cliburn Competition silver medalist Philippe Bianconi featured Schumann's *Carnival*, Brahms's Op. 79 Rhapsodies, and works by three French composers—Saint-Saëns, Debussy, and Messiaen.

All Skyline Series recitals take place in Galvin Recital Hall and almost invariably attract sellout crowds. ■



A photograph of four people in a dark, outdoor setting, possibly a park or garden at night. In the foreground, a man with a long, dark beard and mustache stands prominently. He is wearing a heavily fur-lined, light-colored vest over a dark shirt, and dark pants with a fur-trimmed cuff. Behind him, another man in a blue hooded jacket and a woman in a blue jacket are looking towards the camera. To the right, a man in an orange and yellow patterned jacket and blue jeans is holding a black belt. The background is dark with some foliage visible.

A Lot from Little



Dog Days gives students an inside look at composing and mounting a contemporary opera

by Stephanie Kulke

N

ew York composer David T. Little looks completely at home in a classroom at the Ryan Center for the Musical Arts. In his third Bienen School residency, he easily navigates the lakefront campus and knows where to find his favorite coffee (Colectivo). The dozen undergraduate, graduate, and postgraduate students in Hans Thomalla's composition class have the score of Little's *Dog Days* open on their laptops and are peppering him with questions about developing a career and composing.

A faculty member at the New School in New York City, Little is only about a decade away from his own student days. In 2004, between complet-



ing his master's degree and beginning his doctorate, he composed the first songs that would eventually go into *Dog Days*. As a private student of Osvaldo Golijov in Boston, Little wrote the song cycle *Songs of Love, Death, Friends, and Government*. During a lesson, Golijov suggested that the songs felt like studies for operas.

One of the cycle's songs, "After a Film by Ellie Lee," depicts the landscape of Lee's short film *Dog Days*, based on the 2001 short story of the same name by Judy Budnitz. Another of the songs, "Two Marines," would become the penultimate number in Little's first opera, *Soldier Songs*—a monodrama for which he also wrote the libretto. Little says, "There are seven songs total in this cycle, and I often wonder: will more operas come out of it?"



Scenes from Dog Days

"An essential piece of theater for this moment. In the gripping two-hour opera, the audience watches the ultimate failure of toxic masculinity, the nonnecessity of martyrdom, and how compassion may be the only thing that separates us from the dogs." —OLIVER CAMACHO, *Vocal Arts Chicago*

Although opera was not initially on his radar, Little set his sights on composing after hearing Danny Elfman's score for the movie *The Nightmare Before Christmas*. In Elfman's film music, Little recognized a convergence of popular and classical styles that aligned with his own eclectic musical tastes.

Following *Soldier Songs* (2006), Little completed the operas *Vinkensport* (2010), *Dog Days* (2012), and *JFK* (2016)—all three in collaboration with librettist Royce Vavrek—as well as *Artaud in the Black Lodge* (2019), with a libretto by Anne Waldman and additional lyrics by Little himself.

In response to student questions about how to mix musical styles and how to know when a work is complete, Little pointed to a bathtub scene from *JFK* that started as a country-western song and evolved into an orchestral piece. "As a composer, you need to find what delights you," Little said, "and create from an honest place of where you are at that moment."

Little says the writing phase calls for "caring deeply," while editing calls for detachment. After recording a run-through

of a new work, he sets it aside for a week or two. Then he listens all the way through, making notes. "I've realized, like the view over Manhattan, I can't see the overall piece as one. I have to trust that the other parts I can't see are okay." He also finds that working in concentrated blocks of time, such as a continuous weekend (including an all-nighter), can help him tap into his subconscious.

Second-year master's student Jesse Steele said he identified with Little's composing process of finding inspiration in multiple places and grabbing those that are most useful to serving the project. He also gained appreciation for the importance of the editing process. Doctoral composition student Jasmine Thomasian found particular inspiration in this advice from Little: "When your gut tells you you're right and your head tells you you're wrong, you're onto something."

Little's residencies led up to the Chicago-area premiere of *Dog Days*, performed November 21–24 in the Ryan Center's Shirley Welsh Ryan Opera Theater. The production marked the first collaboration between the Bienen School's opera program and Northwestern's Institute for New Music. Featured as the onstage orchestra was the school's Contemporary Music Ensemble, conducted by Bienen School lecturer Alan Pierson, who had also conducted the opera's 2012 world premiere for Peak Performances at Montclair State University.



Two casts of Bienen School students tackled the challenging work, a dystopian portrait of a starving family in a war-ravaged America of the not-so-distant future. The story is told predominantly from the perspective of Lisa, a 13-year-old girl whose world slowly unravels. When a man in a dog suit appears on the family property howling for scraps, numerous questions are raised for both the characters and the audience.

"Where does our humanity begin and where does it end—and what happens to our humanity under the most extreme and dire circumstances? When do we cease to be human?" asks director of



From left: Joachim Schamberger, Alan Pierson, and David T. Little speaking with students

opera Joachim Schamberger, who served as stage director as well as set and production designer. He considers the work a great first opera for the uninitiated, noting that "the musical language David found for the story

is incredible—it really impacts you. Unlike classical operas, *Dog Days* dives into the action quickly, without a need for exposition."

Bienen School senior Morgan Mastrangelo played the role of Prince, a man dressed in a dog suit. "What this piece really does

is shine a light on how our humanity changes as we undergo hardship," he says. "In a society with resources becoming scarcer, it asks how humans will maintain compassion in the face of scarcity and how we treat those who are more vulnerable than we are." Also in the all-student cast were Gabrielle Barkidjija, Aryssa Burrs, Daniel Fleming, Jeffrey Goldberg, Pablo David Laucerica, Ryan Lustgarten, Kira Neary, Andrew Payne, Olivia Prendergast, Emma Rothfield, Marin Tack, and Aaron Walker.

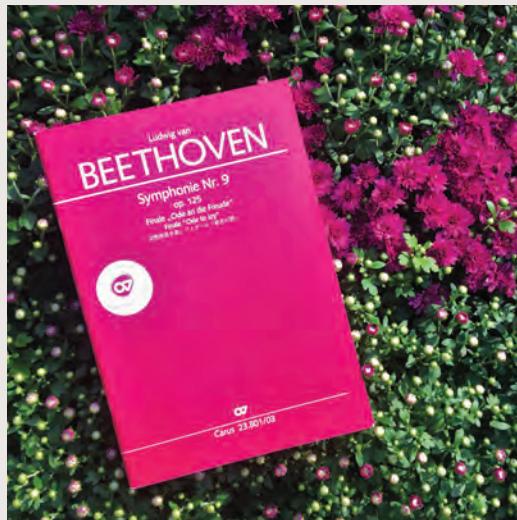
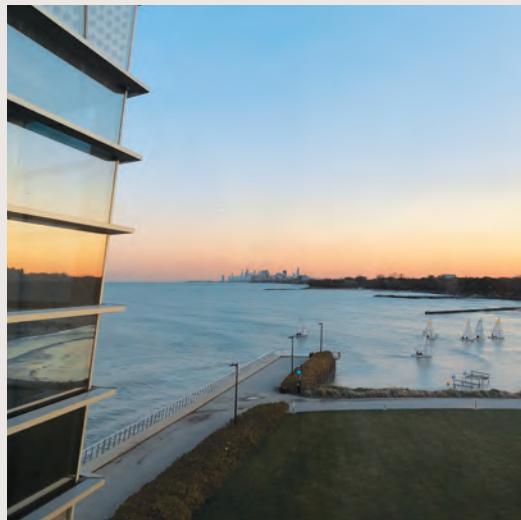
Reviewing the production, Oliver Camacho of *Vocal Arts Chicago* praised the cast's mature and harrowing performances, the effective production design, and Little's skill in writing for the voice. He called *Dog Days* "an essential piece of theater for this moment. In the gripping two-hour opera, the audience watches the ultimate failure of toxic masculinity, the nonnecessity of martyrdom, and how compassion may be the only thing that separates us from the dogs."

Students enjoyed the unique benefit of participating in an opera by a living composer, especially since they were able to ask him questions and receive direct coaching during his three campus residencies. The appreciation was mutual. Little asserts that he would gladly recommend performers from the Bienen School cast for professional productions of *Dog Days*: "Both casts were terrific and utterly fearless." ■

Stephanie Kulke is the fine arts editor in Northwestern's Office of Global Marketing and Communications.



FOLLOW THE BIENEN
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on the concert stage

BY JERRY TIETZ

Director of Concert Management

"Oh friends, not these sounds! Let us instead strike up more pleasing and more joyful ones!"

It is Beethoven himself who entreats the listener to strike up more pleasing and joyful sounds with this introductory text to Friedrich Schiller's "Ode to Joy" in the finale of the composer's majestic Ninth Symphony. Consult anyone who attended either of last fall's two sold-out performances of the work by the Northwestern University Symphony Orchestra and combined choirs, and I am certain they will recall that Pick-Staiger Concert Hall positively reverberated with pleasing and joyous sounds. But don't take my word for it—you can find the full video recording in the Davee Media Library on the Bienen School's website.

The beginning of the 2019–20 academic year offered even more opportunities than usual for the school's exceptional students to showcase their talents. Four winners of the school's concerto and aria competition performed with Bienen School ensembles: Caleb Carpenter in Dahl's Alto Saxophone Concerto with the Symphonic

Wind Ensemble, Daniel Kim in Brahms's Violin Concerto with the Philharmonia, and Chloé Thominet in Walton's Viola Concerto and Saetbyeol Kim in Saint-Saëns's "Egyptian" Piano Concerto with the Symphony Orchestra.

Joined by the Contemporary Music Ensemble, students in the voice and opera program offered star turns of their own in David T. Little's chilling opera *Dog Days*. Led by faculty member Alan Pierson—who conducted the work's world premiere in 2012—and joined at multiple rehearsals by the composer himself, the singers in this small ensemble cast gave exceptionally nuanced and vulnerable performances of a caliber not often seen even at professional opera companies.

Fall concert highlights included performances by faculty and acclaimed visiting artists. Frequent faculty soloists Steven Cohen and Gail Williams each presented a recital, in addition to appearing with oboe professor Robert Morgan, bassoonist Jonathan Sherwin, and pianist Kay Kim in a program of Mozart, Herzogenberg, and James Stephenson's *Mindfields* in its Chicago premiere. Piano professor James Giles and Cleveland Institute of Music faculty violinist Ilya Kaler offered violin sonatas by Beethoven and Dohnányi as well as works by Prokofiev, Szymanowski, and Kreisler.



Left: Caleb Carpenter with the Symphonic Wind Ensemble
Right: Steven Cohen, Robert Morgan, Gail Williams, and guest artists

The Bienen School was especially pleased to welcome the long-overdue return of internationally acclaimed pianist Richard Goode to open the 2019–20 Skyline Piano Artist Series with masterful renditions of works by Bach, Janácek, Debussy, and Chopin. Goode had last performed on campus in 2006 as the inaugural recipient of the school's Jean Gimbel Lane Prize in Piano Performance. The Segovia Classical Guitar Series enjoyed a similarly auspicious opening concert featuring renowned guitarist Manuel Barrueco.

The school's viola students relished the opportunity of working with celebrated violist Roberto Díaz, president of the Curtis Institute of Music, while voice and opera students performed for star tenor Michael Fabiano as part of the Tichio-Finnie Vocal Master Class Series. Finally, the Dover Quartet has begun its fifth year as Bienen School of Music Quartet-in-Residence. The group's fall concert featured dazzling performances of Mozart's Adagio and Fugue, Hindemith's Third String Quartet, and Brahms's Third String Quartet. ■



Above: Roberto Diaz with Chloé Thominet
Below: Dover Quartet



faculty



Paul Aliapoulios (emeritus), conductor and founder of the Greenville (North Carolina) Choral Society, was honored in October at its 50th-anniversary concert, for which he guest-conducted “And the Glory of the Lord” from Handel’s *Messiah*. Aliapoulios is an arranger and the alto saxophonist for the Cul de Sax Quartet, which performs throughout Maine. The quartet’s soprano saxophonist is Susan Nourse (BM82), chief of police in Freeport, Maine.



Stephen Alltop (conducting and ensembles) gave a series of lectures and performed on eight concerts for the 2019 Grant Park Music Festival. At the International Fortepiano Festival in the Netherlands, he and soprano Josefien Stoppelenburg performed a program of Haydn, Mozart, Beethoven, and Rossini featuring Viennese fortepianos dating from 1786 and 1825. In October, Alltop performed with the Melbourne Symphony Orchestra in Chicago’s Symphony Center. The Apollo Chorus of Chicago, for which Alltop serves as music director and conductor, collaborated with Chicago Opera Theater in November in a double bill of Joby Talbot’s *Everest* and Sergei Rachmaninoff’s *Aleko*. Mark Thomas Kettersson wrote in *Opera News* that “the achievement of the 140-voice Apollo Chorus under the direction of Stephen Alltop cannot be overstated.”

Richard Ashley (music theory and cognition) won the Society for Music Theory’s 2019 Citation of Special Merit as coeditor of the book *The Routledge Companion to Music Cognition*. He and

A TRIBUTE TO NORMAN SCHWEIKERT



Horn professor Gail Williams paid tribute to longtime Chicago Symphony Orchestra and faculty colleague Norman Schweikert in a November 3 concert in Galvin Recital Hall. CSO members, Bienen School

students and alumni, the Chicago Horn Consort, and other special guests joined Williams for a program inspired by the horn choir concerts Schweikert presented during the early 1980s. The program included Schweikert’s own arrangement of Vaughan Williams’s *Fantasia on a Theme of Thomas Tallis*.

Schweikert served as associate professor of horn at Northwestern from 1973 to 1998. He died December 31, 2018, at age 81. An obituary appeared in the fall 2019 issue of *Fanfare* (www.music.northwestern.edu/schweikert).



coeditor Renee Timmers received the award at the SMT annual conference in November. The award citation noted that “this encyclopedic volume gives us an extraordinary record of this field reaching its maturity, and it sets a sophisticated standard for future research.”



Linda Austern (musicology) presented her current research on the history of “original” Shakespeare music as part of the Musicology Department Symposium series at the Eastman School of Music. She also received a publication subvention from Northwestern’s Alice Kaplan Institute for the Humanities for her forthcoming book *Both from the Ears and Mind: Thinking about Music in Early Modern England*.



Ben Bolter (conducting and ensembles) led the acclaimed contemporary ensemble Fulcrum Point New Music Project in the Chicago premiere of *Radhe Radhe: Rites of Holi*, a film by Chicago native Prashant Bhargava with original music by jazz pianist and composer Vijay Iyer, who appeared as soloist with the ensemble. The film screened in December at DePaul University’s Holtschneider Performance Center.



Karen Brunssen (voice and opera) led member teachers of the National Association of Teachers of Singing (NATS) on a vocal pedagogy trip to Germany for a one-day conference with the European Voice Teacher Association, followed by presentations from leading scientific, medical, and vocal pedagogy

specialists at Berlin's Charité Hospital and colleges in Leipzig, Potsdam, and Dresden. Also a guest teacher at Italy's Brancaleoni International Music Festival and Maine's Atlantic Music Festival, she attended the Pan European Voice Conference in Copenhagen. Brunssen worked with singers from ages 8 to 75 during a weeklong residency—based on her book *The Evolving Voice: Changes Across the Lifespan*—with Newfoundland's Shallaway Youth Choir. She presented master classes at Webster University, Southern Illinois University Edwardsville, and the University of Missouri-St. Louis. Brunssen is in her second year as NATS president.



908" at the annual meeting of the Society for Music Theory. Byros discussed his research as a featured guest of the premier music interview podcast *The Nikhil Hogan Show*.



Steven Cohen (clarinet) presented a recital and master class at the 2020 Arkansas Clarinet Day and performed on Northwestern's Winter Chamber Music

Festival, both in January. As principal clarinet with the Brevard Music Center Orchestra for his 42nd summer, he performed the Copland Concerto with conductor Keith Lockhart.



Drew Davies (musicology) presented new research on Ignacio Jerusalem at specialized academic events in Mexico City and Spain commemorating the 250th anniversary of

the composer's death. Davies and Spanish colleague Javier Marín-López launched *Ignacio Jerusalem (1707–1769): Obras selectas* (Selected Works), an ongoing series of critical performance scores issued by Madrid's Dairea Ediciones. The first volume, a bilingual monograph on Jerusalem, includes an updated biography, works list, and discography; the second is a score of Jerusalem's *Al combate*, the most substantial secular musical work surviving from New Spain. Davies's essay "To Combat but Not to Arms: Galant Music from Mexico City in Honor of Carlos III" was published in *The Routledge Companion to the Hispanic Enlightenment*.



Ryan Dohoney (musicology) celebrated the release of his book *Saving Abstraction: Morton Feldman, the de Menils, and the Rothko Chapel* (Oxford University Press, 2019)

with a talk at the University of Chicago's "Sound and Society" workshop and a book launch event with Seth Brodsky at Evanston's Bookends and Beginnings. He was also a respondent to the panel "Eastern European Experimentalisms" at the American Musicological Society annual meeting in Boston. For the 2019–20 academic year he is associate director of Northwestern's program in critical theory.

James Giles (piano) performed in Cleveland and Boston and taught master classes at the Cleveland Institute of Music, Indiana University's Jacobs School of Music, New



England Conservatory, Boston University, and the University of Chicago. He also appeared locally with the Rembrandt Chamber Players and Northwestern's Symphonic Wind Ensemble.



Robert Hasty (conducting and ensembles) presented "The Left, the Right, and Everything In Between: Strings Techniques and Pedagogy That Foster Long-Term Success," a weeklong workshop for string educators at the 2019 Gordon College Summer Workshops. With Jennie Oh Brown (BM91), he served on the faculty for Credo Flute, a weeklong intensive for flute students, providing a conductor's perspective and feedback on orchestral playing. Hasty also conducted the orchestra for the All-American College Orchestra Alumni reunion in a July performance at Walt Disney World.



Michael Henoch (oboe) recently performed in a series of concerts he produced that documented three woodwind quintets composed during a narrow 1920s time frame. Quintets by Paul Hindemith, Carl Nielsen, and Arnold Schoenberg were presented with commentary for Dempster St. Pro Musica at Evanston's SPACE and on the Chicago Symphony Orchestra All-Access Chamber Music Series at the Beverly Arts Center. Henoch was joined by four CSO colleagues, including Bienen faculty flutist **Jennifer Gunn**.

faculty



Annie Hsiao (keyboard skills) performed music for two pianos and piano four-hands by Mozart, Infante, and Rachmaninoff in Plymouth, Michigan, in August and at the

Bienen School in October with **Karen Kan-Walsh** (piano pedagogy). The Michigan recital celebrated the 90th birthday of Juliana Kan, Kan-Walsh's mother and first piano teacher.



Toni-Marie Montgomery (dean) performed Rachmaninoff's *Vocalise* with Eastman School of Music dean Jamal J. Rossi at the October installation

ceremony for the University of Rochester's new president, Sarah C. Mangelsdorf. Montgomery was one of four speakers at the board of trustees dinner the night before the installation.



Keven Keys (nonmajor voice) performed as soloist on the recording *The Divine Liturgy of St. John Chrysostom* with the PaTRAM Institute Singers. Conducted by Peter Jermihov, the

album received a 2020 Grammy nomination for best choral performance.



Steven Morrison (music education) presented the paper "Effect of Audio-Visual Asynchrony on a Simple Performance Task by Instrumental Musicians," coauthored

with the University of Washington's Taina Lorenz, at the Society for Music Perception and Cognition conference in New York. His related paper "The Effects of Action-Sound Congruence on Evaluations of Conductor Quality," coauthored with the University of Houston's Cory Meals and Temple University's Deborah Confredo, was published in the journal *Music & Science*. His book chapter "Cultural Distance: A Computational Approach to Exploring Cultural Influences on Music Cognition," written in collaboration with Queen Mary University London's Marcus Pearce and the late Northwestern faculty member Steven Demorest, was published in the new *Oxford Handbook of Music and the Brain*.



Danuta Mirka (music theory and cognition) was the 2019 chair of the Society for Music Theory's publication awards committee and a keynote speaker at the conference

"Current Trends in Music Theory Pedagogy" at Oslo's Norwegian Academy of Music. She gave a research colloquium presentation at Boston University and delivered the paper "Joseph Haydn, C. P. E. Bach, and Forkel's Rhetorical Figure" at the "New Perspectives on Haydn and C. P. E. Bach" conference prior to the annual meeting of the American Musicological Society. Mirka also taught a guest seminar on topic theory in the graduate center at the City University of New York.



Donald Nally (conducting and ensembles) received his fourth and fifth consecutive Grammy nominations for best choral performance for two recordings with

The Crossing. The group's recording of Julia Wolfe's *Fire in My Mouth* with the New York

Philharmonic was nominated in two additional categories. The Crossing returned from sold-out performances at the Finnish National Opera to give world premieres of works by composers Gavin Bryars and Edie Hill, the latter in two sold-out performances at the Met Cloisters. At Northwestern, Nally oversaw the Alumni Choir's debut in Beethoven's Ninth Symphony with the Bienen Contemporary/Early Vocal Ensemble and University Chorale, both of which later presented Midwest premieres of works by Bryars and Philadelphia-based composer Kile Smith, with the latter spending a week in December workshops with both ensembles.



Susan Osborn (piano pedagogy) has been invited to give her interdisciplinary presentation "The Score Speaks: Teaching Interpretation through Musical Mapping" to five local chapters of the Music Teachers National Association during the 2019–20 academic year. It is based on her presentation for the National Conference on Keyboard Pedagogy last summer. Her article on the same topic was featured in the 10th-anniversary edition of *Piano Magazine*.



Andrew Raciti (double bass) performed with the Utah Symphony in October and taught master classes at Brigham Young University and BYU-Idaho. He will serve on the faculty for Canada's Orford Music Academy this summer.



Gerardo Ribeiro (violin) has recently adjudicated several competitions, including the Sejong Music Competition in Chicago; the open division of the Midwest

Young Artists Conservatory Walgreens Competition in Fort Sheridan, Illinois; and the Elmar Oliveira International Violin Competition in Boca Raton, Florida.



Desirée Ruhstrat (violin) performed as a member of Black Oak Ensemble on the album *Silenced Voices*, produced by James Ginsburg (a 2020 Grammy nominee

for producer of the year). Recorded in the Bienen School's Galvin Recital Hall, the album features music by six Jewish composers whose work was suppressed by the Nazis.



W. Stephen Smith (voice and opera) taught master classes at California's Montecito Music Festival. His book *The Naked Voice: A Wholistic Approach*

to Singing, originally published in 2017 by Oxford University Press, was issued last year in a Polish translation. Smith directed Northwestern's eighth annual Naked Voice Institute for Singers and Teachers in June and directed an advanced teachers workshop in July.

Taimur Sullivan (saxophone) is featured as a member of the PRISM Quartet in its 25th recording, *Animal, Vegetable, Mineral*. Released in celebration of the quartet's 35th-anniversary season, it features music by Emma O'Halloran, Kristin Kuster, Steven Mackey, Anna Weesner, and Julia Wolfe.



Sullivan served as a judge for the Matthew Ruggiero International Woodwind Competition. During an October visit to Colombia, he presented concerts and master

classes in Bogotá, Riohacha, Baranquilla, Santa Marta, and Valledupar. In November he was the guest saxophonist at the University of Akron's Single Reed Day, and in December he performed world premieres of works by Tania León, Anthony Cheung, Will Myers, and Alison Yun-Fei Jiang with the Grossman Ensemble. That same month he appeared in recital on Bryn Mawr College's "Looking to Listen" series with the PRISM Quartet and at Evanston's SPACE with ~Nois.



Mallory Thompson (conducting and ensembles) was awarded the Midwest Clinic International Band and Orchestra Conference's prestigious Medal of Honor in December. The award was introduced in 1962 to recognize conductors, educators, composers, and others for unique service to music education and continuing influence on the development and improvement of bands and orchestras.



John Thorne (flute) performed in two programs and judged the orchestral excerpt competition at the National Flute Association Convention in Salt Lake City last August. In the Chicago area, he performed with the Chicago Symphony Orchestra at the Ravinia Festival under Marin Alsop and at Symphony Center with conductors James Gaffigan, Manfred Honeck, and Edo de Waart. Thorne also substituted as principal

flute with the CSO for various holiday concerts and performed with CSO members and the International Chamber Artists as part of a series at Lake Forest's Church of the Holy Spirit and Chicago's St. Gregory the Great Church in Andersonville. He has also recently performed with the Chicago Philharmonic on a subscription concert of Beethoven works, the Lyric Opera of Chicago Orchestra for *Dead Man Walking*, and the Joffrey Ballet for its fall run of *Jane Eyre*.



Anne Waller (guitar) judged the final round of the 2019 Wilson Center Guitar Competition. She has also recently performed at DePaul University, at Northeastern Illinois

University, and in collaboration with the Juliani Ensemble.



Jay Alan Yim (composition and music technology) cocreated the multimedia art installation *Choral* as half of localStyle, his collaboration with 3D-video artist Marlena Novak.

Commissioned by 150 Media Stream for its LED panel display wall in Chicago, the large-scale work regards coral reefs as the "voice" of the Anthropocene epoch, hence the title and the otherworldly electronic choir on Yim's soundtrack. The cocreators became interested in coral formations after personal encounters with reefs and news coverage about large-scale bleaching. Their project also involved collaboration with coral researchers from Northwestern's McCormick School of Engineering and Applied Science.

students



Leonardo Aguilar, a saxophone student of Taimur Sullivan, studied with renowned saxophonist Arno Bornkamp at the Conservatorium van Amsterdam last fall, also performing with the conservatory's saxophone ensemble in the Concertgebouw. Aguilar participated in master classes by Lars Mlekusch (MM02), professor of saxophone at the Zürich University of the Arts, and by Claude Delangle at the Grand Salon of the Musée de l'Armée as part of a week-long celebration of Delangle's 30 years on the Paris Conservatory faculty.



Gabrielle Barkidjija, a master's voice student of W. Stephen Smith, was selected to participate in the San Francisco Opera's Merola Opera Program, where she will perform as Cherubino in Mozart's *Le nozze di Figaro*.



Aryssa Burrs, a master's voice student of Nancy Gustafson, was named a summer 2020 Bonfils-Stanton Foundation Studio Artist at Colorado's Central City Opera.

Johannah Carmona, a student of Helen Callus, received first place in the viola division of the 2019 Illinois American String Teachers Association Concerto Competition.

Ludwig Carrasco, a doctoral candidate studying orchestral conducting with Victor Yampolsky, was named principal conductor and artistic director of the National Chamber Orchestra of Mexico. Carrasco currently serves as music director of Mexico's Queretaro Philharmonic.



Rosario Galante, a master's clarinet student of Steven Cohen, was appointed second and E-flat clarinet with the Dayton Philharmonic Orchestra.



Adam Clayton, a voice student of Kurt Hansen, sang in Turkish at the Chicago Turkish Consulate General's August event "Turkish Melodies and Rhythms Meet the Classics." His performance of three new songs prompted the consul general to formally invite him to sing in Turkey.

Joe Connor (MM19), a doctoral saxophone student of Taimur Sullivan, advanced to the semifinals of the North American Saxophone Alliance's 2020 Collegiate Solo Competition. He has recently presented guest recitals and master classes at Lawrence University and the University of Wisconsin-Milwaukee. (*See Ensemble Awards, page 21.*)



Zachary Good, a doctoral clarinet student of Steven Cohen, joined the Grammy-winning ensemble eighth blackbird for its 2019–20 season.



Sihao He (MM18), a doctoral cello student of Hans Jørgen Jensen, won third prize and €5,000 in the 2019 ARD International Cello Competition in Munich. A total of 166 applicants entered this year's cello competition.



Benedict Hensley, a voice student of Theresa Brancaccio, played the lead role of Jack Point in *The Yeomen of the Guard* in October with Evanston's Savoyaires.

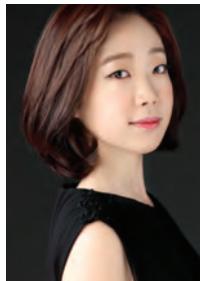
Christopher Forbes, a master's saxophone student of Taimur Sullivan, was awarded third prize in the 2020 Vandoren Emerging Artist Competition. (*See Ensemble Awards, page 21.*)



Carla Vargas Fuster, a master's voice student of Karen Brunssen, was named a summer 2020 Bonfils-Stanton Foundation Apprentice Artist at Colorado's Central City Opera.



Nansong Huang, a doctoral piano student of James Giles, was appointed a full-time piano faculty member in the college division at China's Xi'an Conservatory of Music.



Hyejin Joo, a doctoral piano candidate, won the gold medal and \$3,000 prize in the Seattle International Piano Competition's professional category.

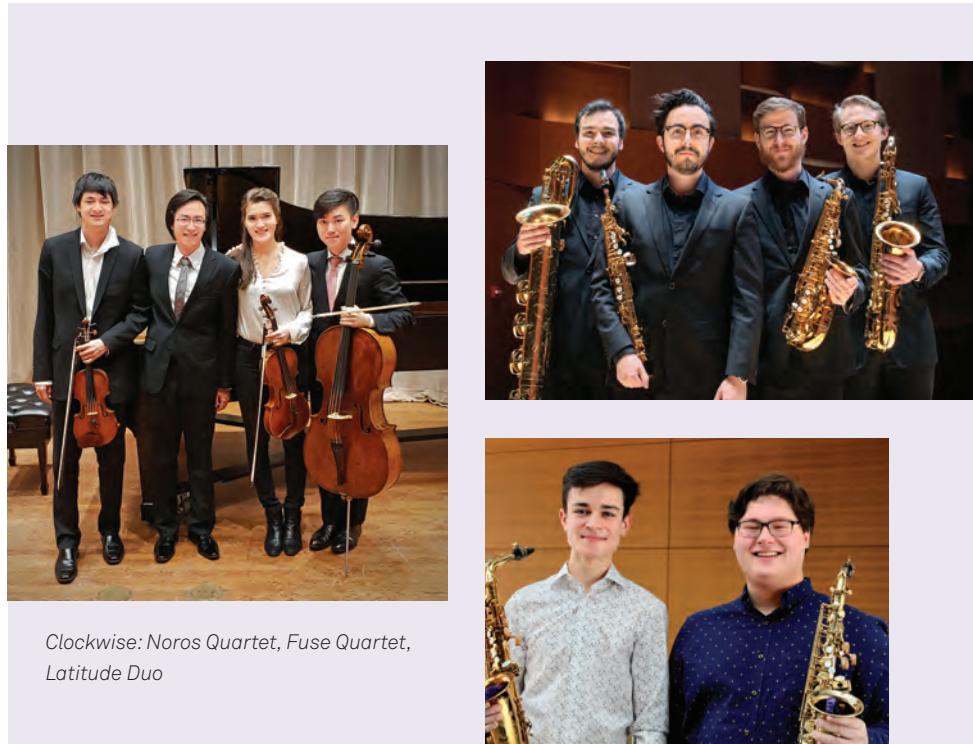


Saetbyeol Kim, a doctoral piano student of James Giles, won the 2019 Astral National Auditions and joined the Astral roster of distinguished artists.

Chad Lolley, a master's saxophone student of Taimur Sullivan, advanced to the semifinals of the North American Saxophone Alliance's 2020 Collegiate Solo Competition. He was also one of only six Americans among the 79 semifinalists selected from more than 300 entrants for the Adolphe Sax International Competition last October.



Ryan Lustgarten, a master's voice student of W. Stephen Smith, was named a summer 2020 Bonfils-Stanton Foundation Studio Artist at Colorado's Central City Opera.



Clockwise: Noros Quartet, Fuse Quartet, Latitude Duo

Ensemble Awards

Two Bienen School of Music student ensembles—Fuse Quartet and Noros Quartet—advanced to the national finals of the Music Teachers National Association Chamber Music Competition. The Bienen School was one of only two schools placing ensembles in both the string and wind categories.

Coached by associate professor of piano Sylvia Wang, Noros Quartet consists of **Lam Wong**, a doctoral piano performance and pedagogy student of James Giles; **Daniel Huang**, a dual-degree violin student of Desirée Ruhstrat; **Chloé Thominet**, a doctoral viola student of Helen Callus; and **Peter Eom**, a master's cello student of Hans Jørgen Jensen.

Fuse Quartet consists of doctoral saxophone student **Joe Connor** (MM19) and master's students **Christopher Forbes**, **David Schreck**, and **Julian Velasco**, all of whom study with associate professor of saxophone Taimur Sullivan. The quartet also advanced to the semifinals of the North American Saxophone Alliance's 2020 Quartet Competition.

Latitude Duo—**Matthew Dardick**, a Bienen-Weinberg dual-degree saxophone student, and **Leo Schlaifer**, a double-major music education and saxophone student—commissioned Patrick Holcomb's *Snapshots of Brevard* and performed it in March at the North American Saxophone Alliance National Conference at Arizona State University. That month they also presented recitals and master classes at Elmhurst College, the University of Illinois Springfield, Southern Illinois University Edwardsville, and Millikin University. Both are students of Taimur Sullivan.

students



Kira Neary, a Bienen-Weinberg dual-degree voice student of Theresa Brancaccio, was accepted to the 2020 Chautauqua Institution Voice Program.



Brandon Quarles (MM17), a doctoral saxophone student of Taimur Sullivan, was appointed lecturer in classical saxophone at the University of Wisconsin-Madison. His recording of *La mano izquierda es la que escribe las mentiras chiquitas* by **Luis Fernando Amaya**, a doctoral candidate in composition and music technology, was selected for Petrichor Records' *New Music by Living Composers* album. As a member of ~Nois saxophone quartet, Quarles has recently given Chicago-area performances at the Thirsty Ears Festival, Merit School of Music, and Evanston SPACE and on Constellation Chicago's Frequency Series. ~Nois has also presented residencies at the University of Wisconsin's Eau Claire and Whitewater campuses and gave the Wisconsin premiere of Chen Yi's saxophone quartet concerto *Ba Yin: The Eight Sounds* with the University of Wisconsin Wind Ensemble.



Madison Rice, a master's voice student of W. Stephen Smith, was named a summer 2020 Bonfils-Stanton Foundation Studio Artist at Colorado's Central City Opera.

Jason Rosenholtz-Witt, a doctoral candidate in musicology, was invited to speak at Emory University's annual Lovis Corinth Colloquium in April. The colloquium's 2020 theme is "Customized Books in Early Modern Europe, 1400–1700," and his talk is titled "Venice as a Musical Commodity in Early Modern Germany: A Frontispiece Collage, c. 1638."



Marin Tack, a master's voice student of Nancy Gustafson, was named a summer 2020 Bonfils-Stanton Foundation Studio Artist at Colorado's Central City Opera.



Chloé Thominet, a doctoral viola student of Helen Callus, performed the Walton Viola Concerto with the Northwestern University Symphony Orchestra in November as a concerto competition winner. In October she played in a master class for Roberto Diaz, president of the Curtis Institute, and joined the Civic Orchestra of Chicago in Bach's Brandenburg Concerto No. 6. Last summer, Thominet participated in the

Écoles d'Art Américaines in Fontainebleau, France. She also joined the Chamber Orchestra of New York as assistant principal for a performance in Carnegie Hall's Weill Recital Hall and performed as a substitute with the Chicago Symphony Orchestra, the Naples Philharmonic, and the Peninsula Music Festival. (See *Ensemble Awards*, page 21.)

Julian Velasco, a master's saxophone student of Taimur Sullivan, advanced to the semifinals of the North American Saxophone Alliance's 2020 Collegiate Solo Competition. He also advanced as one of nine semifinalists and the only wind player in the inaugural Cedille Emerging Artist Competition. (See *Ensemble Awards*, page 21.)



Benjamin Wagner, a master's viola student of Helen Callus, is currently a principal violist with the Civic Orchestra of Chicago and recently performed with the orchestra as a soloist in Bach's Brandenburg Concerto No. 6.

Alexandra Wiebe, a Bienen-Weinberg dual-degree voice student of Theresa Brancaccio, will sing the role of Gertrude in Humperdinck's *Hansel and Gretel* as a Chicago Summer Opera artist.

alumni

1960s



Susan J. Young (BA62) was inducted into the 2019 Senior Illinoisans Hall of Fame in the performer/graphic arts category. Inductees are selected through a statewide nomination and judging process. Young was recognized for her accomplishments in artistic expression, commitment to the community, and career as a music educator. She is the founder and conductor of the Northbrook Community Choir and the choral and artistic director of the Friendship Village Choir of Schaumburg. In 2003 she retired after a 30-year career teaching music for Northbrook School District 28.



Frederic Chrislip (BA68) sang a solo Fringe Concert at the 2019 Boston Early Music Festival, accompanying himself on the Renaissance lute.

1970s



Tim Stewart (BA71, MM72) recently retired after 46 years as a member of the North Carolina Symphony

trumpet section. He was featured as soloist on several occasions and for many years performed in the Symphony Brass Quintet. Stewart served as visiting professor at the University of Northern Iowa and the University of Illinois at Urbana-Champaign in addition to adjunct appointments at Duke University and East Carolina University. He credits his career longevity to the training he received from trumpet professor Vincent Cichowicz.



Nancy Monsman (MM72) has performed as a cellist in a variety of professional ensembles

and for the past two decades has written program notes. Her *A Friend's Guide to Chamber Music: European Trends from Haydn to Shostakovich* was recently published under the auspices of the Arizona Friends of Chamber Music. Written for chamber music listeners

and performers, the guide surveys 175 works by 35 composers of the European tradition.



Andre J. Thomas (MM76) was appointed to the Yale Institute of Sacred Music as a visiting professor of choral conducting and 2020–21 interim conductor of Yale Camerata. He recently completed a 35-year tenure as the Owen F. Sellers Professor of Music, director of choral activities, and professor of music education at Florida State University.

1980s



Soprano **Amy Burton** (BM80) joined the voice faculty of the Juilliard School in September. She continues an active performing career and remains on the voice faculties of the Mannes School of Music and CUNY Graduate Center doctoral program.

Rollin Potter (PhD80) was featured prominently in *Quintessential Barrington* magazine for his decades-long arts career. Among his many professional highlights, Potter founded the music department at Schaumburg (Illinois) High School, District 211; chaired the music department and taught at Southwest Minnesota State University; chaired the music department at the College of New Jersey; served as chair and then founding director of the School of the Arts at California State University, Sacramento; and served as dean of the College of Fine Arts and Communication at the University of Central Arkansas. A past president of the Arkansas Deans Association, Potter has contributed to many scholarly publications and for 10 years has been a site visitor and accreditation committee chair for the National Association of Schools of Music. He is currently cultural director for Barrington's White House.

Jeffrey Hunt (MM81) was named to the Fox Valley (Illinois) Arts Hall of Fame, which recognizes area artists who have achieved national or international acclaim. Hunt is founder and music director of St. Charles Singers, director of music at Baker Memorial United Methodist Church in St. Charles, and an adjunct faculty member at Elgin Community College.



Shelley Foster Gurin (BM82, MM83, DM02) composed *Fanfare for 8 Trombones*, performed by the Northwestern University Trombone Choir at a concert last fall in Pick-Staiger Concert Hall.



The Bienen School of Music was well represented at the first concert of Michigan's 2019 Leelanau Summer Music Festival. **Ralph Votapek** (BA60) and wife Albertine played the dedicatory concert for the festival's new, fully restored 1911 Steinway piano. Their program included works for piano four-hands and for two pianos, including the Schubert Fantasy in F Minor and Six Tangos by Astor Piazzolla. Pictured with Votapek from left are fellow alumni **Barbara Wood Marsh** (BA57) and **Evy Kaplan Sussman** (BA63).

alumni

1980s *continued*

Robert Tewes (MM87) was named to the Albert Lea High School Wall of Inspiration for his work over the past 20 years accompanying choirs and teaching and coaching students in preparation for solo and ensemble performances. He is the music director and organist at Grace Lutheran Church in Albert Lea, Minnesota.

Christian O'Donnell (MM88) spent 15 years as a band director in Oklahoma and Texas before earning a PhD in music education at the University of Oklahoma in 2011. He then returned to his hometown of Ardmore, Oklahoma, where he is director of fine and performing arts for Ardmore City Schools and a faculty member at the Brass Ring Center for the Performing Arts.



Rachel Taylor (MM88) received the 2019 Teacher of the Year award from the Kentucky Music Teachers Association. A piano instructor at Eastern Kentucky University and the director of its Foster Academy for Musical Excellence, she also maintains a private piano studio in Georgetown, Kentucky.



Michael Wu (BM89) continues his third season as artistic director of Strathmore Children's Chorus in North Bethesda, Maryland. He conducts the young men's and concert choruses and has initiated a program to bring choral music to Montgomery County middle schools that do not have choruses. He also added a touring ensemble that has collaborated with the Dresden Philharmonic Children's Chorus

and American University. A full-time teacher at Bethesda's Landon School, Wu has taken choirs to Carnegie Hall three times and has worked with notable conductors Leonard Slatkin and Charles Bruffy. Active as a clinician, adjudicator, and presenter in the mid-Atlantic region, he also directs music at Faith United Methodist in Rockville and is the American Choral Directors Association's Maryland/DC chapter president.

1990s



John W. Richmond (PhD90), dean of the College of Music at the University of North Texas, gave a presentation at November's annual conference of the National Association of Schools of Music in Chicago. The session addressed the relationship of music administration to academic communities within and beyond the institution.

Composer **Jerod Tate** (BM90) is a three-time commissioned American Composers Forum recipient, a Chamber Music America commission recipient, a Cleveland Institute of Music Alumni Achievement Award recipient, a governor-appointed creativity ambassador for the state of Oklahoma, and a 2011 Emmy Award winner. The Dallas Symphony Orchestra and soloist Ted Soluri premiered Tate's bassoon concerto *Ghost of the White Deer* in February.



Rodney Dorsey (MM92, DM06), director of bands at Indiana University's Jacobs School of Music, was elected to the board of directors of Music for All, a non-profit educational organization headquartered in Indianapolis.

Giancarlo Guerrero (MM92) received a Grammy nomination for best classical compendium as music director of the Nashville Symphony for an album of works by Jonathan Leshnoff. To date, Guerrero has received six Grammy Awards and nine nominations.



Meredith Barber (BM94, MM99) was appointed vice president for development and marketing at Chicago's Merit School of Music. Previously she was senior director of institutional advancement at New York City's Rising Ground.

Edward Benyas (MM94), founder and artistic director of the Southern Illinois Music Festival, received an education award from WSIU Public Broadcasting's "One Region, All Neighbors" initiative. The campaign promotes neighborliness as an important aspect of community involvement and public service. Benyas has served for 25 years as professor of oboe and conducting at Southern Illinois University Carbondale. Also music director

of the New Chicago Chamber Orchestra, he has conducted professional orchestras and opera companies across the United States and in Europe and China and was named 2005 conductor of the year by the Illinois Council of Orchestras.

Andrew Bird (BM95) received his first Grammy nomination, for best folk album, for *My Finest Work Yet*.

Valerie DeMay Jalón (BM95) joined Guggenheim Securities, the investment banking and capital markets division of Guggenheim Partners, as a managing director on the institutional equity sales team in Chicago. Previously she was a director in the equities distribution team at Barclays.



Curtis J. Moore (BM95) (left), in collaboration with Thomas Mizer (C93), wrote five original songs for the third season of Amazon's Emmy-winning series *The Marvelous Mrs. Maisel*.



The premiere recording of the 90-minute choral work *The Divine Liturgy of St. John Chrysostom* by **Kurt Sander** (DM98) (left) received a 2020 Grammy nomination for best choral performance. Featuring soloists **Evan Bravos** (MM13) (center) and **Keven Keyes** (MM06, DM13) (right) with the PaTRAM Institute Singers under conductor Peter Jermihov, the recording was released in 2019 on the Reference Recordings label and reached number 11 on *Billboard*'s traditional classical album chart.



Michael Stepiak
(MM95) is primary author of the book *Beyond the Conservatory Model: Reimagining Classical Music Performance Training in Higher Education*, published in September by the College Music Society and Routledge.

Beyond providing a new level of insight into the changed career and audience marketplace that music students face upon graduation, the book advances a national-level discussion to radically reimagine music performance training in American higher education. Stepiak is dean and professor of music at Shenandoah University's Shenandoah Conservatory.



Oliver Camacho
(BM97) made his Newberry Consort debut in the roles of Orfeo and Paride in the

period ensemble's October program "The Empress: Margarita Teresa." He continues as creative consultant and cohost of the *Opera Box Score* radio show and podcast. Recently, Camacho joined the host team at WFMT radio and the music conservatory faculty at the Chicago High School for the Arts. This summer he will stage-direct Johann Georg Reutter's 1734 opera *Dafne* at the Amherst Early Music Festival.

Jeffery Sells (MM97) was named managing director of CineConcerts, a leading producer of screenings of iconic films accompanied by full symphony orchestras. Previously he was a production vendor for CineConcerts through his own company, Center Stage Multimedia, which he started in 2013 to provide video production services (including live camera direction, projection services, and video synchronized with live performances) to symphony



Constellation Men's Ensemble

Ensemble Distinctions

Constellation Men's Ensemble, a Chicago-based professional chamber choir, won the 2019 American Prize in Choral Performance in the professional division. The American Prize is the nation's most comprehensive series of nonprofit performing-arts competitions, designed to recognize and reward the best US performing artists, ensembles, and composers on the basis of submitted recordings. The ensemble includes **Derek Boehmer** (MM13), **Matthew Cummings** (BM14, MM17), **Dimitri German** (MM16), **Kyle Sackett** (MM15), **Ryan Townsend Strand** (MM14), **Christopher Windle** (DM19), and doctoral student **Matthew Cramer**.



Third Coast Percussion

The all-alumni Third Coast Percussion, winner of a 2017 Grammy for best chamber music/small ensemble performance, received its second nomination in that category, for *Perpetuum*. The group's members are **Sean Connors** (MM06), **Robert Dillon** (02), **Peter Martin** (MM04, DM11), and **David Skidmore** (05).

The Spektral Quartet, which includes alumni **Doyle Armbrust** (MM00) and **Russell Rolen** (DM12), received its fourth Grammy nomination, this time in the category of best world music album, for their recording *Fanm d'Ayiti* with Nathalie Joachim.



Spektral Quartet

alumni

1990s *continued*

orchestras and performing arts centers. Since 2016, Sells has helped present approximately 1,300 shows in more than 40 countries worldwide, including the *Harry Potter* film concert series, *Gladiator* live, *The Godfather* live, *It's a Wonderful Life* in concert, and the 25th-anniversary celebration of *Rudy* in concert.



Amy Hardison Tully (MM97) was named director of the School of Music, Theatre, and Dance in Oakland University's College of Arts and Sciences. Previously she was associate dean of humanities and fine arts at Coastal Carolina University in Conway, South Carolina.

Rena Kraut (BM99), founder and executive director of the Cuban American Youth Orchestra, was named one of *Musical America*'s top 30 professionals of the performing arts for 2019.

Michael Sinclair (BM99) was promoted to general counsel at United Talent Agency, where he previously served as associate general counsel.

2000s



Lloyd Butler (MM02) is the touring musical director for Grammy-nominated Celtic Woman. He conducts

the group's shows with top American orchestras—including the Pittsburgh Symphony Orchestra, Atlanta Symphony Orchestra, and Utah Symphony—and plays piano and keyboards in the band for performances without orchestra. The

group's 2019 schedule included over 90 US cities and 16 other countries in Europe and the Americas.

Scott Harrison (BM02) was named interim executive director of the Hawaii Symphony Orchestra.



Chris Teichler (MM02, DM06) was named associate professor of music and director of instrumental music at Tabor College.



Paul Bhasin (MM03) was named director of orchestral studies at Atlanta's Emory University, where he teaches conducting and leads its Symphony Orchestra and Youth Symphony Orchestra. He is currently recording a CD of wind concertos for Centaur Records featuring Atlanta Symphony Orchestra principals from the Emory faculty as well as Emory student ensembles. Among the Emory faculty participants

are director of piano studies

Elena Cholakova (MM07, DM10) and trumpet instructor **Stuart Stephenson** (MM13). Bhasin is also music director of the Atlanta Chamber Music Festival and an active guest conductor, most recently for the Virginia Symphony Brass and Percussion, at Interlochen Arts Academy, and with regional, district, and all-state honor bands and orchestras.



Gregory Hutter (DM03) is a faculty member at the University of Illinois at Chicago. In July, Naxos American Classics released his second full-length solo CD, an album of secular choral music.



Nick Curry (MM04) was named assistant director of the University of North Florida School of Music, where he is also director of music scholarships and associate professor of cello. He has recently performed concert tours of England and Germany and is pursuing a second recording project with Albany Records. Curry teaches at the Aria International



Elizabeth Bennett (BM04) was one of 10 finalists for the 2020 Music Educator Grammy Award, which recognizes teachers who have made a significant and lasting contribution to music education and who demonstrate a commitment to maintaining music education in schools. A teacher at Buffalo Grove (Illinois) High School, Bennett previously received a Northwestern University Distinguished Secondary Teacher Award.

Summer Music Academy and directs the Jacksonville Cello Workshop, where in 2018 Bienen School professor Hans Jørgen Jensen served as a guest clinician.



Margot Schwartz (BM04) was named assistant principal second violin of the Santa Fe Opera. She

also plays in the first violin section of the Milwaukee Symphony Orchestra, the Peninsula Music Festival, and the Bellingham Festival of Music.



Jamie Wolf (BM05) was one of 45 musicians worldwide named to the 2020 cohort of the Global Leaders

Program, a nine-month executive graduate certificate program in social entrepreneurship, cultural agency, teaching artistry, civic leadership, and organizational management. Offered in partnership with nine top universities and think tanks and featuring a world-class faculty (including Nobel laureates and Grammy winners) and a network of institutional fieldwork hosts spanning 30 countries, the annual program empowers a rising generation of change-makers in music to transform lives and communities.

Elena Cholakova (MM07, DM10) is director of piano studies, coordinator of the piano program, and director of the Emory Young Artist Piano Competition at Atlanta's Emory University, where she was previously a lecturer in collaborative piano.

Josephine Lee (MM07), president and artistic director of the Chicago Children's Choir, was appointed to the City of Chicago's Cultural Advisory Council by Mayor Lori E. Lightfoot.



Nathan S. Schilling (MM07) is the superintendent of schools for Lansing (Illinois) School District 158

and recently guest-conducted the concert band at Lansing's Memorial Junior High School. Previously he served six years as a high school principal, three years as a fine arts department chair, and five years as a middle and high school band director in Chicago suburban school districts. Last June he received his PhD in school leadership from Concordia University Chicago; his dissertation is titled "Illinois Superintendent Leadership of Non-traditional Teacher Pay: A Qualitative Inquiry of Moral Purpose." His doctoral hood was conferred by his father, Concordia professor of educational leadership Craig A. Schilling, and his grandfather, retired Illinois school district superintendent Paul M. Schilling.

Viacheslav Dinerchtein (DM09) was nominated for a 2020 International Classical Music Award for his recording of the complete solo viola sonatas of Mieczysław Weinberg on the Solo Musica/Sony Music label.

2010s

Caroline Davis (PhD10) continues to receive recognition for her compositions and performances, including her album *Anthems* (in collaboration with Rob Clearfield), selected by *DownBeat* as an editor's pick and one of the best albums of 2019. *DownBeat's* October issue included the article "Caroline Davis Mixes Science, Art."



Eugenja Jeong (MM11, DM16) was named director of piano studies at the University of Chicago.

Cello player **Julia Yang** (BM12) won the Victor Elmaleh Competition as a member of Merz Trio. The prize comes with a three-year management contract with the New York-based Concert Artists Guild, a showcase recital in New York, and professional development coaching.



Lennie Cottrell (BM13) founded the Nexus Vocal Ensemble, a professional chamber choir in Portland, Oregon. Called an "ensemble to watch" by the *Oregon Arts Watch*, the group debuted with a November performance built around Caroline Shaw's *To the Hands*.



recording features an eclectic blend of original works for tuba and piano.

Chris Dickey (DM13) released his third solo album, *Inventions*, on the Emeritus Recordings label. The



Richard Narroway (BM13) has begun a full-time teaching position as lecturer in cello at Australia's Melbourne Conservatorium.

Alumnus Steven Banks Named Young Concert Artists' First Saxophonist Winner



Saxophonist **Steven Banks** (MM 2017) was one of four winners in the November 17 final round of the 2019 Young Concert Artists International Auditions in New York City. A faculty member at Ithaca College, Banks was a student of Bienen School saxophone professor Taimur Sullivan. He is the first saxophonist winner in Young Concert Artists' 58-year history.

Winners receive a three-year comprehensive management contract as members of the YCA roster and are presented in concert engagements across North America and abroad, including debut recitals in New York City and at Washington's Kennedy Center. Past winners have included such luminaries as Dawn Upshaw, Pinchas Zuckerman, Emanuel Ax, Ida Kavafian, and the Jupiter String Quartet.

"Steven Banks is at the forefront of musicians of his generation in his display of the highest level of both artistry and pedagogy," says Sullivan. "He is continually pushing the

boundaries and perceptions of our instrument and in turn is helping to elevate the field even at this early stage of his career."

Also honored as a participant in the final round of auditions was trumpeter **Ansel Norris**, who received his bachelor of music degree from the Bienen School in 2016.

alumni

2010s *continued*



Cora S. Palfy (MM13, PhD15) is assistant professor of music at Elon University. Indiana University Press is

scheduled to publish her book *Virtual Agency and the Social Listener*.



Sherry Kim (BM14) was invited to perform in the 10th National Chopin Piano Competition.



Kelton Koch (BM14) won a trombone position in the Vienna Philharmonic and Vienna State Opera Orchestra.

Lisa Meyerhofer (MM14) won the second flute–piccolo position with the Chattanooga Symphony. For 2019–20 she holds a one-year position with the Omaha Symphony.



Carson King Fournier (MM15) was appointed adjunct professor of low brass at Augsburg

University. He also serves on the faculty at the College of St. Benedict and St. John's University.



Benjamin Rivera (DM15) was appointed interim chorus master for the Florentine Opera Company, one of

Wisconsin's oldest professional performing arts organizations. He has served as chorus director and frequent conductor of the Fort Wayne Philharmonic since 2013.



Regina Ceragioli (MM16) was a Wisconsin district winner in the Metropolitan Opera National

Council Auditions.

Michael Cox (BM16) was appointed principal trombone of the Louisiana Philharmonic for the 2019–20 season.



Joseph Dubas (BM16) was appointed principal trombone of the Fort Worth Symphony Orchestra.



Erik Leung (DM16) is director of bands at Oregon State University, where he leads all aspects of

the band program, conducts the OSU Wind Ensemble, and teaches

instrumental conducting. Previously Leung was assistant professor of music at California's Fresno Pacific University.



Bass-baritone
Ted Pickell (MM16) was the 2019 winner of the Musical Merit Foundation Award and the

first-place winner of the 2019 Opera NEO Vocal Competition. He returned for a second year with the Palm Beach Opera Benenson Young Artist Program and this summer will join the Santa Fe Opera as an apprentice artist.



Baritone
Gabriel Alexander Wernick (BM16) has recently appeared as Le Dancaïre in *Carmen* and Sciarrone in *Tosca* at Italy's Teatro Regio di Torino.

Kirsten Speyer Carithers (PhD17) won the Society for American Music's 2017 Housewright Dissertation Award, presented in spring 2019. Last fall she joined the University of Louisville as assistant professor of music history after previously teaching courses at Ohio State University.



Nicholas Swett (BM16) has been awarded a prestigious Gates Cambridge Scholarship for his doctoral studies in music at the University of Cambridge. The program offers full-tuition scholarships to outstanding applicants from countries outside the United Kingdom. Winners are selected on the basis

of intellectual ability, leadership potential, and a commitment to improving the lives of others.

Swett graduated with bachelor's degrees in cello performance from the Bienen School of Music and in comparative literature from the Weinberg College of Arts and Sciences. He also earned a master's degree in comparative literature from Weinberg.

At Cambridge, Swett's research will focus on helping listeners learn to appreciate less familiar musical languages. He will combine methods in music analysis and cognitive psychology to explore stylistic translations—pieces of music that bridge musical styles and lead the ear from more familiar sound worlds to less familiar ones. He hopes to deepen ties between music researchers and concert practitioners, developing new ways of presenting music written in the last 100 years.

Ash Carter (MM17) was appointed associate principal trombone of the Queensland Symphony Orchestra.

Brannon Cho (BM17) was awarded a scholarship from the Anne-Sophie Mutter Foundation.



Alexandra Dee (DM17) was appointed director of orchestral studies and assistant professor of violin and viola at Indiana University of Pennsylvania. In August she guest-conducted a double bill of Henry Purcell's *Dido and Aeneas* and James Rolfe's *Aeneas and Dido* at Manitoba Underground Opera in Winnipeg.



Eric McConnell (MM17) was named a summer 2020 Bonfils-Stanton Foundation Apprentice Artist at Colorado's Central City Opera, where he will appear as Ceprano in *Rigoletto*. He also accepted an offer from Virginia Opera for the 2020–21 season. McConnell was named a Colorado-Wyoming district regional finalist in the Metropolitan Opera National Council Auditions.



Lena Piazza-Leman (BM17) was a teaching fellow at the Interlochen Center for the Arts summer camp, joining faculty in teaching private lessons, coaching chamber groups, directing sectionals, and performing in faculty concerts.

We want to hear from you!
Please email your news to fanfare@northwestern.edu or submit your news online at music.northwestern.edu/alumninews.



Cellist **Denielle Wilson** (BM17) was selected for the CSO/CCM Diversity Fellowship program, a joint initiative of the University of Cincinnati College-Conservatory of Music and the Cincinnati Symphony Orchestra. Funded by the Andrew W. Mellon Foundation, the program trains exceptional string players from populations that are historically underrepresented in classical music.

Levi Hamlin (MM18) was named a winter 2020 studio artist at Sarasota Opera.

Dillon MacIntyre (MM18) was named principal trombone of the Santa Barbara Symphony.

James Seymour (BM18) was appointed assistant principal and second trombone of the San Antonio Symphony.

Tzytle Steinman (MM18) was named a winter 2020 apprentice artist at Sarasota Opera.



Mason Cooper (MM19) won the Illinois district Metropolitan Opera Auditions.



Benjamin DaCosta-Kaufman (MM19) was named a winter 2020 apprentice artist at Sarasota Opera.



Bryan Eng (BS19) released his debut jazz-pop vocal album 20, featuring 10 iconic songs from the past

century in his original orchestrations and arrangements for a 27-piece jazz orchestra. **Sarah Kim**, a master's conducting student, is the album's conductor and executive producer, and most of the orchestra members are Bienen School students. Eng received a \$3,500 Northwestern research grant to help fund the album and raised an additional \$15,000 from over 80 donors through a Kickstarter campaign.



John Niro (MM19) won a trombone position in the US Navy Fleet Band.



Rebecca Oliverio (MM19) won a trumpet position in the Lyric Opera of Chicago Orchestra, beginning in the 2020–21 season. She currently plays with Miami Beach's New World Symphony.



Patrick Scully (MM19) was named a winter 2020 studio artist at Sarasota Opera.

Christopher Ward (MM19) was appointed band director at the Hong Kong International School.

in memoriam

All dates are 2019.

1940s

Marylinn H. Church (BM43) in Allegan, Michigan, on July 8

Joan F. Mandt (BM44) in Orlando, Florida, on November 26

Harry O. Swenson (BM48, MM49) in Wheaton, Illinois, on August 9

Frances J. Thomas (BM48) in Arden, North Carolina, on July 11

Janet M. Marshall (MM49) in Oconomowoc, Wisconsin, on November 5

Ernest A. Miller (BM49) in Asheville, North Carolina, on July 9

Barbara Puckett Ravnau (BM49, MM50) in Spokane, Washington, on July 31

1950s

Bert A. Burda (MM50) in Boise, Idaho, on December 10

Wendell W. Frederick (MM51) in Bloomington, Indiana, on July 14

Daniel L. Lynch (BM51, MM58) in Elgin, South Carolina, on July 13

Joyce A. Campbell (BM53) in Bloomfield Township, Michigan, on November 10

Florine Lambert (MM53) in Rolling Hills, California, on July 4

Beverly Greenbaum (BM54) in Walnut Creek, California, on July 18

Melvin E. Boeckenhauer (BM56, MM57) in Prospect Heights, Illinois, on December 25

Mary C. Harper (BM56) in Allentown, Pennsylvania, on August 29

Paul B. Carlson (MM58) in Pittsburg, Kansas, on September 24

Jack L. Cassingham (MM58) in Whitewater, Wisconsin, on October 18

Nancy Hedstrom Nelson (BM58, MM59) in Durham, North Carolina, on July 27

Jerome T. Schwab (MM58) in Laurie, Missouri, on September 14

Shirley J. Fitzpatrick (BM59) in Summit, New Jersey, on October 16

1960s

Carol Lems-Dworkin (MM61) in Lincolnwood, Illinois, on July 16

Jane E. Beer (BM62) in Fort Wayne, Indiana, on December 25

Wayne Gibson (MM62, PhD72) in North Lauderdale, Florida, on November 15

Thomas Byron Gale (MM64) in Huntsville, Alabama, on July 29

Brian O. Perry (MM66) in Troy, Ohio, on September 8

James D. Schanilec (BM67) in Grand Island, Nebraska, on October 9

Laurence Donovan Schuler (MM67) in Ashland, Nebraska, on September 11

Nell T. Engelstad (MM69) in Evanston on July 2

Eileen Klayman (BM69, MM72) in Lyndhurst, Ohio, on September 28

1970s

Robert E. Diehl (BM71, MM72) in Littleton, Colorado, on July 13

Thomas W. Rehfield (BM71) in Bartlett, Illinois, on August 28

Eileen T. Jaeger O'Brien (MM72) in West Lafayette, Indiana, on October 1

Ronald H. Saul (BM77) in Red Hook, New York, on November 23

1980s

Dennis Featherstone (BM82) in Austin, Texas, on December 28

STEVEN DEMOREST (1959–2019)



Steven McGregor Demorest, professor of music education at the Bienen School of Music, died September 22 in Evanston, surrounded by his family and loyal dog. He was 60 years old.

Born in Detroit on August 24, 1959, Demorest devoted his life to his career and family. He completed his undergraduate degree at Luther College, where he worked closely and built a lifelong relationship with Weston Noble.

While earning his master's degree from Westminster Choir College, he enjoyed the memorable experiences of performing at the Spoleto Festival and in New York City. He received his PhD from the University of Wisconsin-Madison.

After beginning his career at the University of North Texas, Demorest spent 21 years on the faculty of the University of Washington. In fall 2014 he joined the Bienen School, where he was coordinator of the music education program. Demorest pursued highest-quality research throughout his career, and his writings were regularly published. His interests included the assessment and remediation of inaccurate singing, cultural neuroscience of music, music cognition, and sight-singing pedagogy. He was notably driven by the belief that singing is not just for a chosen few but can be a communal means of expression. He also loved travel and golf.

A nationally known clinician, Demorest lectured at the American Choral Directors Association National Conference, the Music Educators National Conference, and many state and regional ACDA and MENC conferences. He served on the executive committees for the Society for Research in Music Education and the International Conference on Music Perception and Cognition as well as on the editorial boards of the *Journal of Research in Music Education*, the *Music Educators Journal*, *Musicae Scientiae*, *Empirical Musicology Review*, *Reviews of Research in Human Learning and Music*, and the *International Journal of Research on Choral Singing*.

Demorest was preceded in death by his sister, Julie. He is survived by his parents, Allan and Laurel Demorest; wife, Karen Tollenaar Demorest; daughters, Jessica Tollenaar Cafferty and Claire McGregor Demorest; son-in-law Jacob Cafferty; grandson, Varden Cafferty; dog, Akila; and extended family and friends. A memorial service was held October 13 in Mary B. Galvin Recital Hall, and the Bienen Contemporary/Early Vocal Ensemble's November 17 "Evensong" concert in Alice Millar Chapel was dedicated to Demorest's memory. ■

in development



BY SARAH GENERES

Director of Development

The Bienen School of Music's Chicago-area premiere of the opera *Dog Days* was a stunning example of the educational opportunities afforded to our students. The Institute for New Music and the voice and opera program joined forces to bring this production to life. Leading up to the performances, the singers as well as Contemporary Music Ensemble instrumentalists were able to work with *Dog Days* composer David T. Little. For young musicians, the chance to talk and rehearse with the composer of any work is invaluable, and the collaboration between the opera program and the Institute for New Music was critical to the production's success.

Our ability to offer these kinds of collaborative learning experiences is thanks in part to the generosity of the school's alumni and friends. Through annual giving, estate gifts, and other major gifts, alumni have been essential to the school's growth over the last 125 years, supporting everything from the completion of the Ryan Center for the Musical Arts to purchasing orchestral and choral music for our libraries, from providing highest-quality instruments to supporting research by our esteemed faculty.

I often hear from alumni that they don't think they can contribute at a level that will have a significant impact. The reality is that

70 percent of our annual contributions in fiscal year 2018 came from Bienen School alumni. The rest came from friends of the school and foundations.

Whether \$50 or \$500 or more, gifts are essential to the school, and our annual operating budget relies heavily on these donations. Annual gifts helped support the fall production of *Dog Days* and all the elements involved in bringing those performances to life. Such gifts also support our world-renowned faculty, our 16 performing ensembles, and our magnificent facilities and concert halls, in addition to providing scholarships to attract and enroll the brightest and most talented musicians.

Donate online at www.music.northwestern.edu/donate

Your annual gift is a statement of your commitment to and your pride in the Bienen School of Music.

Alumni who give back at any level signal that they want to see the school continue to offer a unique education that combines conservatory-level musical training with the academic rigor of a top-tier research institution.

If you haven't yet made a gift to the Bienen School of Music, this is a great time to join your fellow alumni who contribute each year to help the school provide our students with the best musical and academic education. *We Will. The Campaign for Northwestern* ends this year, and with your help, we will surpass our goal in support of future generations of musicians. ■



donors

We are grateful to all who have made contributions to the Henry and Leigh Bienen School of Music. The following donors have given \$1,000 or more from January 1 through December 31, 2019. We also thank our many valued donors and friends who have given gifts of less than \$1,000 during this period.

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