

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC SPRING 2017

fanfare



Northwestern

first chair

A MESSAGE FROM THE DEAN



One sign of a school's stature is the recognition received by its students and faculty. By that measure, in recent months the eminence of the Bienen School of Music has been repeatedly reaffirmed.

For the first time in the history of the Van Cliburn International Piano Competition, this spring one of the contestants will be a Northwestern student. EunAe Lee, a doctoral student of James Giles, is one of only 30 pianists chosen from among 290 applicants worldwide for the prestigious competition. The 15th Van Cliburn takes place in May in Ft. Worth, Texas.

Also in May, two cello students of Hans Jørgen Jensen will compete in the inaugural Queen Elisabeth Cello Competition in Brussels. Senior Brannon Cho and master's student Sihao He are among the 70 elite cellists chosen to participate.

Xuesha Hu, a master's piano student of Alan Chow, won first prize in the eighth Bösendorfer and Yamaha USASU International Piano Competition. In addition to receiving a \$15,000 cash prize, Hu will perform with the Phoenix Symphony and will be presented in recital in New York City's Merkin Concert Hall.

Jason Rosenholtz-Witt, a doctoral candidate in musicology, was awarded a 2017 Northwestern Presidential Fellowship. Administered by the Graduate School, it is the University's most prestigious fellowship for graduate students.

Daniel Dehaan, a music composition doctoral student, has been named a 2016–17 Field Fellow by the University of Chicago. Part of that school's ongoing Arts, Science, and Culture Initiative, the program provides a platform for exchanges across disciplinary and institutional boundaries.

The Dover Quartet, the Bienen School of Music Quartet-in-Residence, has received a \$25,000 Avery Fisher Career Grant. Administered by the Lincoln Center for the Performing Arts, the prestigious annual grants provide professional assistance and recognition to talented instrumentalists with great potential for major careers.

Two faculty members were among the nominees for this year's Grammy Awards. Donald Nally, John W. Beattie Chair of Music, was nominated for best choral performance as conductor of The Crossing for its recording of Thomas Lloyd's *Bonhoeffer*. Lecturer in violin Desirée Ruhstrat was nominated for best chamber music/small ensemble performance as a member of the Lincoln Trio for its recording *Trios from Our Homelands*. Winning the Grammy Award in that category were the four Bienen School alumni members of Third Coast Percussion for their CD *Steve Reich*. The Grammys for best classical instrumental solo and best classical compendium went to alumnus Giancarlo Guerrero as conductor of the Nashville Symphony for its recording of Michael Daugherty's *Tales of Hemingway*.

Composition and music technology assistant professor Alex Mincek was awarded a commission by the Fromm Music Foundation of Harvard University to write an opera for the new-music ensemble Alarm Will Sound. The work will be conducted by Bienen School faculty member Alan Pierson.

Most recently, composition and music technology associate professor Hans Thomalla was one of 173 honorees out of nearly 3,000 applicants nationwide to be awarded a 2017 Guggenheim Fellowship. Conferred by the Guggenheim Foundation, the prestigious fellowship recognizes individuals who have demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts. The award will support the composition of Thomalla's third opera, *Dark Spring*—a reinterpretation of Wedekind's 1891 play *Spring Awakening*. Thomalla is the third Bienen School faculty member to receive a Guggenheim Fellowship, following Jay Alan Yim in 1994 and Alex Mincek in 2014.

We congratulate all our faculty, student, and alumni recipients of these and other significant honors.

Toni-Marie Montgomery
Dean



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On the cover: Donald Nally leading the Bienen Contemporary Early Vocal Ensemble and the Callipygian Players in Handel's *Messiah* in Galvin Recital Hall (photo by Todd Rosenberg)

noteworthy

A Celebration of New Music in Chicago

The biggest contemporary classical music festival in Chicago history featured compositions and performances by dozens of Bienen School of Music students, faculty, and alumni.

Bienen School composers and performers took part in Chicago's first Ear Taxi Festival, held October 5–10. Brimming with local talent, the six-day event featured an expansive lineup of more than 50 world premieres, 88 Chicago-area composers, and 350 performers in concerts and activities at seven venues across the city.

At the helm of this massive effort was Grammy Award-winning composer Augusta Read Thomas (87), a Bienen School alumna and former faculty member who held the Harry and Ruth Wyatt Chair of Music Theory and Composition. Thomas organized the Ear Taxi Festival to celebrate Chicago's lively and booming contemporary music scene.

"The open, collaborative nature of Chicago's new-music community is home to an extraordinary crop of ensembles and a vibrant landscape of composers," said Thomas. "The scene for new music in Chicago is exceptional, and I am privileged to dedicate myself to leading, supporting, and encouraging its sustainability and growth."

Two Bienen School ensembles appeared in concert at the Harris Theater on the second day of the festival. The Bienen Contemporary/Early Vocal Ensemble performed Ted Hearne's

Consent, conducted by Donald Nally, John W. Beattie Chair of Music, who "brought this emotional miniature into undeniably sharp focus with a chilling performance," according to *Chicago Classical Review*. Lecturer Ben Bolter conducted the Contemporary Music Ensemble in the Midwest premiere of associate professor Hans Thomalla's *Wonderblock* for trumpet, trombone, cello, guitar, percussion, and piano. At the same concert, Bolter also conducted the International Contemporary Ensemble and soloist David Bowlin in the Violin Concerto of Marcos Balter (G08). In another Harris Theater event, Bolter led the world premiere of *Nox* by Drew Baker (G07). The performance featured two alumni groups, Third Coast Percussion and Spektral Quartet, as well as Acromusical and 40 other Chicago-based musicians—including bassoonist Robert Reinhart, lecturer in music theory and cognition, who also performed at the festival with the a.pe.ri.od.ic ensemble.

The diverse and multifaceted festival featured four additional Bienen School faculty members. Associate professor Jay Alan Yim's *Naming Things*—a sound art installation he developed with his wife, Marlena Novak—was seen at the Harris Theater throughout the festival. The 20-minute audio and video loop has previously been exhibited in Wales and Croatia; the Ear Taxi Festival represented its US premiere.



From left: Alumni violist Doyle Armbrust (00); Third Coast Percussion; the Contemporary Music Ensemble, conducted by Ben Bolter; Taimur Sullivan and Amos Gillespie; Marlena Novak, Jay Alan Yim, Marcos Balter (G08), Hans Thomalla, Dean Toni-Marie Montgomery, Augusta Read Thomas (87), and Drew Baker (G07)

"The scene for new music in Chicago is exceptional, and I am privileged to dedicate myself to leading, supporting, and encouraging its sustainability and growth."

—AUGUSTA READ THOMAS

Taimur Sullivan, associate professor of saxophone, joined composer-saxophonist Amos Gillespie at the Chicago Cultural Center in the Chicago premiere of the latter's *Lacework* for alto and baritone saxophone. The concert also included the world premiere of jazz studies lecturer Joe Clark's *not merely bad or broken*, performed by Quince Contemporary Vocal Ensemble.

Clarinet senior lecturer J. Lawrie Bloom appeared in two concerts with the Civitas Ensemble and performed in Marc Mellits's *Splinter* with other wind players, including oboist Andrew Nogal (07, G10).

Fulcrum Point New Music Project performed assistant professor Alex Mincek's *Pendulum II: Yap, Yaw, Yaup*. In a review of the concert, the *Chicago Tribune* said of the Bienen School's newest faculty member, "Here is a compelling new voice in Chicago music one very much looks forward to hearing again."

Ear Taxi also included performances of works by two composition doctoral candidates: LJ White's *Zin zin zin zin* on October 9 and the premiere of Katherine Young's *the moss glows and the water is black*, a MusicNOW commission, on October 10 as part of the festival's final concert.

Other Bienen School alumni with compositions featured in the Ear Taxi Festival included Lawrence Axelrod (G82), Patricia Barber (G96), Eliza Brown (G15), Aaron Cassidy (98), Pablo Chin (G13), Nomi Epstein (G08), Chris Fisher-Lochhead (G16), Fredrick Gifford (G95, G00), Kathleen Ginther (G96), Jonathon Kirk (G08), Julia A. Miller (G93, G05), Janice Misurell-Mitchell (G87), Carolyn O'Brien (G16), Joan Arnau Pàmies (G16), Michael Pisaro (G85, G88), David Reminick (G16), Mischa Zupko (94), and Third Coast Percussion's Sean Connors (G06), Robert Dillon (02), Peter Martin (G04, G11), and David Skidmore (05).

For her tireless efforts organizing and directing the successful Ear Taxi Festival, Augusta Read Thomas was named 2016 Chicagoan of the Year in classical music by the *Chicago Tribune*. ■





Dover Quartet Returns for Second Season in Residence

The Dover Quartet launched its second season as Bienen School of Music Quartet-in-Residence on October 18 with a concert inspired by the quartet's recently released debut album *Tribute: Dover Quartet Plays Mozart*. The program included Mozart's two final string quartets, No. 22 in B-flat Major (K. 589) and No. 23 in F Major (K. 590), in addition to Beethoven's Quartet No. 13 in B-flat Major (Op. 130) with the *Grosse Fuge*.

Released by Cedille Records in November, *Tribute* honors one of the Dover Quartet's artistic inspirations, the Guarneri Quartet, with a reprise of the program from that group's debut album. Guarneri violist Michael Tree makes a guest appearance on the recording.

"For our debut album, we had always planned to pay tribute to the Guarneri Quartet—so we were particularly excited to learn that our debut would come exactly 50 years after the legendary ensemble's first album," said cellist Camden Shaw. "All four of us grew up listening to and falling in love with the Guarneri's recordings; there is a grittiness, an emotional potency, and a constantly shifting balance between individuality and blend that makes their playing transcendent."

The *Chicago Tribune* has previously drawn comparisons between the young quartet and its musical idols. "The Dover

Quartet players have it in them to become the next Guarneri String Quartet—they're that good," said the *Tribune's* John von Rhein.

The Dover Quartet's next Bienen School recital came in January at the 2017 Winter Chamber Music Festival. The quartet's fourth consecutive festival appearance featured Haydn's String Quartet No. 68 in D Minor, Smetana's String Quartet No. 1 (*From My Life*), and Britten's String Quartet No. 2 in C Major. In February the quartet also performed Ellen Taaffe Zwilich's Quintet for Alto Saxophone and String Quartet with associate professor Taimur Sullivan in his debut faculty recital.

Other activities during the Dover Quartet's 2016–17 season include a tour with double bassist Edgar Meyer and violinist Avi Avital; debuts in 11 cities across Germany, Austria, and Switzerland; and more than 100 concerts around the world, including performances of the complete Beethoven quartet cycles over the course of six concerts in three cities.

The quartet concludes year two of its three-year Bienen School residency with a Galvin Recital Hall program on May 23. The Dover Quartet residency is made possible by the generous support of the Elizabeth F. Cheney Foundation. ■

Cheney Foundation Supports Dover Residency and Much More

The fall 2015 dedication of the Patrick G. and Shirley W. Ryan Center for the Musical Arts was just the beginning of a banner year in the history of the Bienen School of Music. Thanks to the generous support of the Elizabeth F. Cheney Foundation, the 2015–16 academic year saw the launch of an exciting three-year residency by the acclaimed Dover Quartet and the historic 20th anniversary of the school's beloved Winter Chamber Music Festival. These initiatives would not have been possible without the Cheney Foundation's continuing support of the school.

For more than 30 years the Elizabeth F. Cheney Foundation has focused on enriching the metropolitan Chicago-area arts scene through its grant-making program. Since its founding in 1985, the foundation has invested almost \$20 million in Chicago's cultural and artistic life, supporting a broad range of organizations.

The foundation has provided major support to the Bienen School through a five-year, \$650,000 grant since 2015. The grant is part of a greater initiative by the foundation to increase support for five prominent Chicago-area cultural institutions (in addition to the Bienen School, they are the Art Institute of Chicago, classical music radio station WFMT, Lyric Opera of Chicago's Patrick G. and Shirley W. Ryan Opera Center, and the Civic Orchestra of Chicago).

"There is a strong link between the Bienen School and our own cultural community when you see the wonderful musicians emerging from this school," said Elisabeth Geraghty, the Cheney Foundation's managing director. The foundation's board of directors also includes president and treasurer Allan R. Drebin, professor emeritus at Northwestern's Kellogg School of Management; board chair Lawrence L. Belles; and vice chair and secretary Howard M. McCue III.

The Cheney Foundation has served as principal sponsor of the Bienen School's Winter Chamber Music Festival since its debut in 1997. Founded as the Brahms Centennial Festival, it was renamed the Winter Chamber Music Festival the following year. The annual



festival presents a series of chamber music concerts by internationally acclaimed musicians.

"To bring world-class musicians into a performance series at Northwestern benefits students, the community, and the musicians themselves. Everyone has the opportunity to explore new repertoire and new collaborations," said Geraghty.

The 2014 Winter Chamber Music Festival marked the Northwestern debut of the Dover Quartet—violinists Joel Link and Bryan Lee, violist Milena Pajaro-van de Stadt, and cellist Camden Shaw. The performance was so well received that festival director Blair Milton, in anticipation of growing demand for the group, immediately secured the quartet for a return appearance in the 2015 series.

"When you have musicians of this caliber and passion performing in your midst, the school's whole music community benefits."

—ELISABETH GERAGHTY

In fall 2015 the Dover Quartet began a three-year term as Bienen School of Music Quartet-in-Residence, thanks to a gift from the Cheney Foundation. In addition to regular coaching sessions and master classes with Bienen students, the quartet presents three concerts annually, including a performance in the Winter Chamber Music Festival.

One of the most in-demand ensembles in the world, the Dover Quartet won the grand prize and all three special prizes in the 2013 Banff International String Quartet Competition and has claimed top prizes in the Fischoff National Chamber Music Competition and the Wigmore Hall International String Quartet Competition. Continuing to garner major awards, the group received a prestigious 2017 Avery Fisher Career Grant; the award provides professional assistance and recognition to talented instrumentalists with potential for major careers.

"When you have musicians of this caliber and passion performing in your midst, the school's whole music community benefits," said Geraghty. "Tomorrow's string quartets need excellent role models in terms of both musicianship and management. The Dover Quartet has been extraordinary in this role."

Dean Toni-Marie Montgomery strongly agrees that the Dover Quartet's residency has brought positive results to the Bienen School's string chamber music program. "I am extremely grateful to the Elizabeth F. Cheney Foundation for its ongoing support of the Bienen School of Music. The foundation's sponsorship of the Winter Chamber Music Festival and Dover Quartet residency, in particular, has contributed greatly to the international prominence of the Bienen School." ■

noteworthy



Third Coast Percussion
and Giancarlo Guerrero

Bienen School Alumni Win Three Grammys

Five Bienen School of Music alumni were among the winners at the 59th annual Grammy Awards, and several additional alumni and faculty received nominations.

Third Coast Percussion—a quartet consisting of alumni David Skidmore (05), Robert Dillon (02), Peter Martin (G04, G11), and Sean Connors (G06)—won the Grammy Award for best chamber music/small ensemble performance for *Steve Reich* (Cedille Records). The album is an 80th-birthday salute to composer Steve Reich, winner of the Bienen School's 2016 Michael Ludwig Nemmers Prize in Music Composition. The group also performed music from the album at the Grammy Awards Premiere Ceremony, held prior to the February 12 awards telecast. The event was streamed live and can be seen on YouTube.

Giancarlo Guerrero (G92), music director of the Nashville Symphony Orchestra, won two Grammys—best classical instrumental solo and best classical compendium—for the orchestra's recording of Michael Daugherty's *Tales of Hemingway* (Naxos). The recording also won the Grammy for best contemporary classical composition, awarded to the composer. Guerrero has received five Grammy Awards to date, having previously taken the top prize

for best classical compendium (2016), best classical instrumental solo (2012), and best orchestral performance (2011).

Donald Nally, the John W. Beattie Chair of Music, received a nomination for best choral performance as conductor of The Crossing for the group's recording of Thomas Lloyd's *Bonhoeffer* (Albany Records), featuring cellist Thomas Mesa (G14).

Desirée Ruhstrat, lecturer in violin, was nominated with the Lincoln Trio for best chamber music/small ensemble performance for *Trios from Our Homelands* (Cedille Records).

Spektral Quartet, whose members include alumni Doyle Armbrust (00) and Russell Rolen (G11), received a nomination for best chamber music/small ensemble performance for *Serious Business* (Sono Luminus). The album features works by

composition alumni Chris Fisher-Lochhead (G16) and David Reminick (G16).

Recording engineer Brad Michel (81) received a nomination for best surround sound album (surround recording and surround mastering) for Craig Hella Johnson's *Considering Matthew Shepard* (Harmonia Mundi), performed by Conspirare.

The Grammy Foundation and the Recording Academy named Erica Breitbarth (G15) a top 10 finalist for the 2017 Grammy Music Educator Award. Selected from more than 3,000 nominees across the country, Breitbarth was recognized for her significant contributions to music education at Milwaukee's Reagan High School, where she has built the music program from the ground up since 2009. ■



Grammy nominees Donald Nally and Desirée Ruhstrat

Master Class Series Welcomes Leonard and Polenzani

A master class by Grammy-winning mezzo-soprano Isabel Leonard launched the third season of the Bienen School of Music's Robert M. and Maya L. Tichio Vocal Master Class Series on November 8. Leonard coached countertenor Carl Alexander, mezzo-soprano Liana Gineitis, and baritone Maxwell Seifert—all master's students of W. Stephen Smith—and mezzo-soprano Ann Barrett, a master's student of Pamela Hinchman.

Leonard has graced the stages of such celebrated venues as the Paris Opera, Salzburg Festival, New York's Metropolitan Opera, Lyric Opera of Chicago, and San Francisco Opera. A recipient of the Richard Tucker Award, she is featured on the Grammy-winning recording of Adès's *The Tempest*. Less than a week after presenting the Bienen School master class, Leonard appeared as Rosina in *Il barbiere di Siviglia* at the Vienna State Opera. Also this season, she appeared as Charlotte in *Werther* at the Teatro Comunale di Bologna and the Metropolitan Opera, where she will be seen as Zerlina in *Don Giovanni* this spring.

An Evanston native and frequent performer at Lyric Opera of Chicago, Matthew Polenzani returned to the Bienen School on January 18 to lead his second Tichio Vocal Master Class as well as a career seminar for voice and opera students. Polenzani's Bienen School visit coincided with his appearance as Tamino in Lyric Opera's production of *Die Zauberflöte*.



Above: Isabel Leonard (right) with Liana Gineitis
Right: Matthew Polenzani (right) with Ricky Feng Nan

Polenzani coached soprano Evelyn Wouters, a master's student of Pamela Hinchman; tenors Matthew Cummings and Ricky Feng Nan, both master's students of W. Stephen Smith; and tenor Frank Laucerica, a bachelor's student of Kurt R. Hansen. Laucerica said that working with Polenzani was both inspirational and highly beneficial.

"Having the opportunity to sing for and work with Matthew Polenzani was an incredible honor. Getting to hear direct feedback from someone I've looked up to for so long was genuinely informative and encouraging," said Laucerica. "I also attended his seminar the following day and felt very comfortable asking him questions. He was a very casual, inviting presence and used his own past experiences as motivation for all the students in attendance."

Winner of a 2004 Richard Tucker Award and the Metropolitan Opera's 2008 Beverly Sills Artist Award, Polenzani appeared in 2015–16 at the Paris Opera in *Don Giovanni*, at the Bavarian and Vienna State Operas in *Werther*, and at the Metropolitan Opera in *Les pêcheurs de perles* and *Roberto Devereux*. Season highlights for 2016–17 include a return to the Bavarian State Opera for *Die Zauberflöte*, *La Favorita*, and *La Bohème* and to the Metropolitan Opera for *Don Giovanni*, *Idomeneo*, and *Der Rosenkavalier*.

Now in its third season, the Tichio Vocal Master Class Series brings stars of the opera world to share vocal performance insights with Bienen School voice and opera students in an intimate setting. A successful first season featured Renée Fleming, Eric Owens, and Frederica von Stade; season two brought Lawrence Brownlee, Susanna Phillips, Marilyn Horne, and Matthew Polenzani. Made possible by a generous anonymous donation from a Bienen School Music Advisory Board member, the series is named in honor of two fellow board members. ■



noteworthy

Dunbar Festival Presents Handel's *Messiah*

Two sold-out performances of Handel's iconic *Messiah* marked the Bienen School of Music's 2016 Evelyn Dunbar Memorial Early Music Festival. The Callipygian Players, a leading Chicago baroque ensemble, joined the Bienen Contemporary/Early Vocal Ensemble under the baton of Donald Nally for performances on December 2 and 4 in Mary B. Galvin Recital Hall.

"BCE's *Messiah* pays close attention to the dramatic structure devised by Handel and his librettist, [Charles] Jennens. They created scenes of enormous power, fast paced and dramatic, owing largely to Handel's theatrical genius and the message that Jennens was determined to convey," said Nally. "With the Callipygian Players' great skill and knowledge of baroque style and our collective attention to rhetoric, we aimed to find the color, tone, and textures that would capture the astonishing intimacy of the airs, juxtaposed with the fiery violence and joyful exuberance of the choruses. It was a labor of love."

Directed by baroque violinist Martin Davids, the Callipygian Players includes

many of Chicago's finest period-instrument musicians and singers. During the group's Bienen School residency, five of its members demonstrated baroque techniques to choral students. These presentations allowed students to explore a specialized area of study and to approach their performance with enhanced historical knowledge and awareness. The Callipygian Players' residency was supported by the Evelyn Dunbar Memorial Early Music Festival Fund.

Founded in 1998 through the generous support of Ruth Dunbar Davee and her husband, Ken M. Davee, the Evelyn Dunbar Memorial Early Music Festival provides exceptional opportunities for performers to prepare important masterworks with the guidance of leading scholars. The festival's purpose is to combine informed performance and scholarly inquiry through master classes, preconcert presentations, and lectures.

The festival was established in memory of Ruth's sister, Evelyn Dunbar, who was an enthusiastic participant in early music ensembles at Northwestern. Ruth Dunbar

Davee earned her MA in 1937 and her PhD in English literature in 1942, both from Northwestern. After her husband's death in 1998, Mrs. Davee assumed the presidency of the Davee Foundation. A longtime member of the Bienen School of Music Advisory Board, she died on April 19, 2011, at age 99. ■

Past Dunbar Festivals

- 1999** *St. John Passion* (Bach)
- 2000** *La Giuditta* (Scarlatti)
- 2001** *The Creation* (Haydn)
- 2003** *Judas Maccabaeus* (Handel)
- 2004** *Vespro della Beata Vergine* (Monteverdi)
- 2006** spring CantataFest
- 2006** fall *La Buona Figliola* (Piccinni)
- 2008** *Joshua* (Handel)
- 2010** *Vespro della Beata Vergine* (Monteverdi)
- 2013** *L'Incoronazione di Poppea* (Monteverdi)
- 2015** *Vespers* (Kile Smith)
- 2016** *Messiah* (Handel)





Fall Opera Inspired by Edward Hopper Paintings

A young wife and husband face an encroaching sense of estrangement in their marriage; a widow nervously awaits her date; and a young woman prepares to tell her boyfriend she is leaving New York after the failure of her dancing career. The lives of these characters soon intertwine in the opera *Later the Same Evening*, directed by Michael Ehrman in its Chicago-area premiere by Northwestern University Opera Theater last November.

Composed by John Musto with libretto by Mark Campbell, this one-act opera set in 1932 New York City brings to life five paintings by American realist Edward Hopper: *Room in New York*, *Hotel Window*, *Hotel Room*, *Two on the Aisle*, and *Automat*. Musto and Campbell take the audience inside these paintings, imagining and interweaving the lives of these disparate characters as they find themselves together in the audience of a Broadway musical. The four November performances, including one sold-out show, were presented in the Ryan Center for the Musical Arts' Shirley Welsh Ryan Opera Theater. Ehrman had staged the opera the preceding summer at Colorado's Central City Opera, where he is director of the Bonfils-Stanton Foundation Artists Training Program. *Later the Same Evening* premiered in 2007 and has been produced many times since.

"When I saw it performed a few years ago, I was moved and excited and hoped for an opportunity to direct it," says Ehrman. "After the successful local debut by Northwestern University Opera Theater in 2012 of Musto and Campbell's *Bastianello*, it was my pleasure to introduce another gem by this talented team." ■

A Fond Farewell to Kay Price

Kay Price retired in December after 39 years of devoted service to the Bienen School of Music, most recently as an undergraduate student adviser. She came to the school in 1977 as a staff member of the music admission office, where she worked for 10 years before transitioning to the school's student affairs office.

A native of Colorado, Price received her bachelor's degree in elementary education with a minor in music from the University of Northern Colorado. She taught elementary school for three years before moving to Evanston with her husband, Gary Price (G88), who received his master of music degree from Northwestern.

As an undergraduate adviser, Price helped students with everything from registration to curriculum questions to ensuring that they were cleared for graduation. A self-proclaimed

detective, Price enjoyed the challenge of researching solutions to students' problems as well as assisting the Bienen School faculty, whom she called "amazing."

"Getting to know the students over their four or five years here is just wonderful. They are always so appreciative of all the help and support," said Price.

"My fondest moments have been at our June graduation ceremonies, helping to send

the students off to whatever journeys await them."

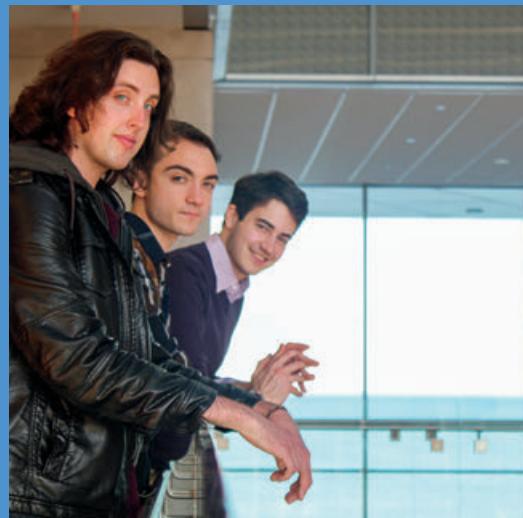
Colleagues, friends, and family members honored Price at a celebration in late November. In retirement Price plans to visit family in Colorado and Michigan and travel to Hawaii, Las Vegas, and Graceland, among other destinations. She also looks forward to spending time with her grandchildren and attending their many music performances and athletic events. ■

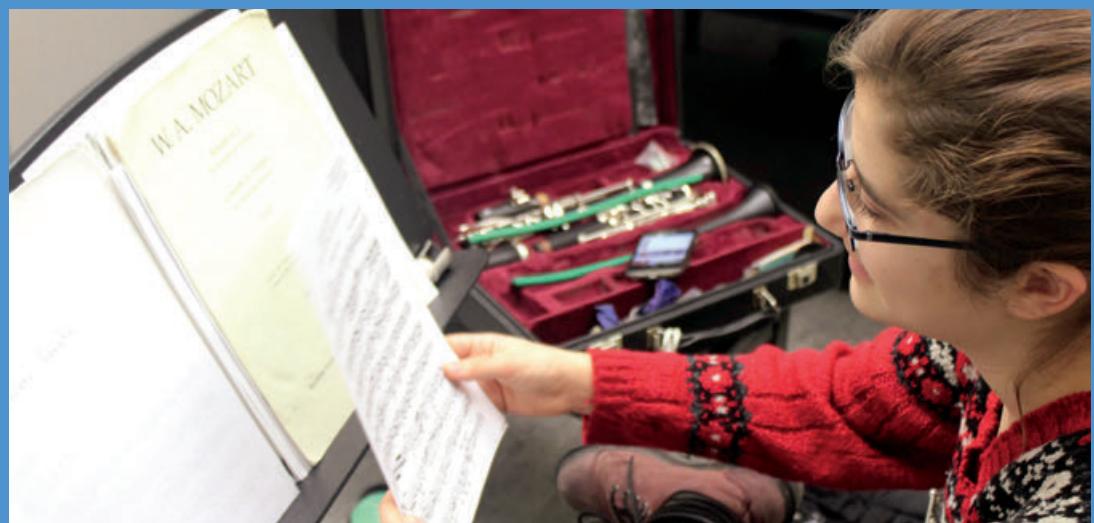


Kay Price (left) at her retirement celebration with assistant dean Linda Jacobs



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STEVE REICH

MUSIC FOR 18 MUSICIANS

- 619 -

for Bass Clarinet



4
over 100
and another 50

RENOWNED
COMPOSER
STEVE REICH
VISITS IN
FEBRUARY

A Living Legend

Steve Reich's first Bienen School of Music residency as winner of the 2016 Michael Ludwig Nemmers Prize in Music Composition featured faculty and student discussions with the composer, seminars and music rehearsals, and an electrifying sold-out concert in Pick-Staiger Concert Hall.

The residency began February 7 when Reich joined faculty members Alan Pierson and Hans Thomalla in conversation in the filled-to-capacity David and Carol McClintock Choral and Recital Room. Students and faculty listened entranced as Reich discussed his inspiration, his compositional style, and the evolution of some of his most famous works, offering insights and humor throughout the casual dialogue.

"Steve Reich truly changed the discourse on what composition and performance mean today, or to put it more generally, what music is and can be today," says Thomalla, associate professor of composition and director of the Institute for New Music. "The most exciting part of Reich's residency here might have been the chance for the students, and really for all of us, to hear and see him rehearse and talk about his music. The chance to work on Reich's pieces with him is clearly a fantastic opportunity for any musician."

Likewise, Reich said that attending rehearsals and hearing how well the students performed his music was a highlight of his Bienen School residency. The Grammy Award- and Pulitzer Prize-winning composer admitted that his greatest joy is hearing musicians follow his notation and make a piece come alive.

"I think any composer's greatest wish is that the music will go out there in the world and live," said Reich. "And it only lives when it's played."

The Contemporary Music Ensemble, codirected by Alan Pierson and Ben Bolter, and the Percussion Ensemble, led by associate professor She-e Wu, prepared three of Reich's most iconic works for the February concert—*Clapping Music* (1971), *City Life* (1995), and *Music for 18 Musicians* (1974–76).

Students benefited from Pierson's close connections to the composer, dating back to 1992, when he was first introduced to Reich's music while attending the Northwestern University National High School Institute. Led by alumnus Michael Pisaro (G85, G88), the institute's music composition program exposed Pierson to a broad range of contemporary music, including Reich's *Tehillim*.

"The whole program was a transformative, inspiring experience for me, and one that helped set the course for my career," says Pierson. "All of the music was very new to me, but it was *Tehillim* that made the biggest impression. I'd never been into opera singing, but Reich's pure vocal sonorities and seamless blend of instruments and voices was like nothing I'd ever heard before and was my kind of sound. I think, most of all, I was struck by how Reich created such richness and complexity out of such simple materials and ideas."

As an undergraduate at the Massachusetts Institute of Technology, Pierson organized an ensemble to perform *Tehillim* for a Reich residency in 1995. Later, as a graduate student at the Eastman School of Music, he conducted *Music for 18 Musicians* with Reich in

MUSICNOW CONCERT CELEBRATES REICH

Students from the Bienen Contemporary/Early Vocal Ensemble and Contemporary Music Ensemble received high praise from the *Chicago Tribune* following a November concert in honor of Steve Reich's 80th birthday. Nine undergraduate and graduate student musicians performed Reich's *Proverb* at the Harris Theater as part of the Chicago Symphony Orchestra's 2016–17 MusicNOW series.

"The young Bienen School musicians—three sopranos, two tenors, two vibraphonists, two electric organists—were simply terrific in Reich's *Proverb*, yielding nothing in whistle-clean vitality to older colleagues on Monday's roster," said *Chicago Tribune* arts critic John von Rhein.

Bienen School lecturer Alan Pierson conducted the all-Reich program, which also included *Different Trains* and *Double Sextet*, performed by musicians from the Chicago Symphony Orchestra. *Chicago Classical Review* praised Pierson for leading a "dynamic and propulsive performance with ample energy" and applauded the students for offering an "alert and responsive performance," with the three sopranos handling the "high, mercilessly exposed writing with aplomb."

The Bienen Contemporary/Early Vocal Ensemble previously performed on the MusicNOW series last June when Donald Nally led the world premiere of Samuel Adams's *Light Readings* and the US premiere of Qasim Naqvi's *Fjoloy*. ■



residence, which he calls an "unforgettable experience." Now he is pleased that Northwestern students have benefited from a similar opportunity.

Composition majors enjoyed a lunchtime conversation with Reich, moderated by assistant professor Alex Mincek. Undergraduate Hunter Hanson was struck by Reich's energy and passion for music, adding that meeting him in person was a dream come true.

"I was expecting, going in, to maybe get a few questions in, asking him things he's probably been asked a million times over," says Hanson. "I was pleasantly surprised, however, when he started asking us questions. He went around the table and asked every composer about the music they were writing at the time and gave his input and wisdom. The fact that he personally engaged with everyone in that way was inspiring and also shows that he's still interested in hearing about what's happening with new music around the country and world."

Reich shared his insights throughout the residency, from how to measure success as a composer—"If the musicians are into it, you've succeeded. If they're not, you're cooked"—to encouraging composition majors to take advantage of fellow students by asking performance majors to test new works.

"The fact that you have a conservatory at Northwestern—that's a gold mine, and you can't pass up that opportunity to write something and immediately see what works and what doesn't work," said Reich. "That's how you learn instrumentation—through your successes and failures at that early stage."





Left: Steve Reich guiding Bienen School students in a rehearsal of *City Life*
Below: Reich in conversation with Hans Thomalla (left) and Alan Pierson (right)



"The most exciting part of [Steve] Reich's residency here might have been the chance for the students, and really for all of us, to hear and see him rehearse and talk about his music. The chance to work on Reich's pieces with him is clearly a fantastic opportunity for any musician." —Hans Thomalla

Reich also attended a music education graduate seminar on creative thinking in music. After playing recordings of *WTC 9/11* (2010) and *Pulse* (2015), Reich spoke about his process and inspiration for those compositions and responded to students' questions. Moderated by associate professor of music education Maud Hickey, the seminar also included a presentation by doctoral composition candidate Alex Temple, who received feedback from Reich on two short compositions.

The residency culminated February 9 when more than 1,000 audience members gathered in Pick-Staiger Concert Hall for a performance of Reich works—beginning with the composer himself on stage paired with Pierson for *Clapping Music*, a piece that requires no instruments beyond the human body. Nine additional pairs of students from the Contemporary Music Ensemble joined the rhythmic performance. This was followed by *City Life*, a five-movement portrait of New York City, complete with car horns, door slams, sirens, and other prerecorded sounds layered with live instruments. Reich joined Pierson on stage following intermission to offer brief remarks and introduce the program's final work, *Music for 18*.

Musicians—a mesmerizing, hour-long chamber piece performed by the Contemporary Music Ensemble and Percussion Ensemble with four female vocalists.

Reich was announced as the Nemmers Prize winner last June, coinciding with his 80th birthday celebration year. As part of the celebration, Bienen School students performed in a MusicNOW concert at Chicago's Harris Theater in November (see opposite page). Reich will return to Northwestern in November 2017 for his second Nemmers Prize residency.

The biennial Nemmers Prize in Music Composition honors composers of outstanding achievement who have significantly influenced the field of composition. Nominations are solicited worldwide, and the winner is determined by a selection committee comprising individuals of widely recognized stature in the music community. Reich joins previous winners John Adams (2004), Oliver Knussen (2006), Kaija Saariaho (2008), John Luther Adams (2010), Aaron Jay Kernis (2012), and Esa-Pekka Salonen (2014). ■

on the concert stage

BY JERRY TIETZ

Director of Concert Management



It has been an uncommon pleasure to enjoy so many—and such widely varied—outstanding evenings of music on the Bienen School's concert stages in the first half of this academic year. Certainly we are fortunate to have welcomed several world-class artists into our concert venues. But it is the extraordinary performances of our own students and faculty that have made these past months especially memorable.

Our Segovia Classical Guitar Series opened with a thrilling performance by Polish guitarist Marcin Dylla and continued with the highly anticipated return of acclaimed Italian guitarists Matteo Mela and Lorenzo Micheli as SoloDuo. The enormous talents Gilles Vonsattel and Jonathan Biss drew great appreciation from their audiences as part of the popular Skyline Piano Artist Series. The Dover Quartet, Bienen School of Music Quartet-in-Residence,

continued to demonstrate why it is considered one of the top string quartets on the planet with performances of Mozart and Beethoven in the fall and of Haydn, Smetana, and Britten as part of the 21st Winter Chamber Music Festival. The latter also included the long-overdue festival debut of the venerable Kalichstein-Laredo-Robinson Trio as well as a return by Dutch violinist Simone Lamsma, whose incredible performance of Prokofiev's First Violin Sonata with pianist Andrew Armstrong won't soon be forgotten.

Members of the Bienen School faculty have expertly contributed to the wonderful artistry on display since the start of the year. Baritone W. Stephen Smith offered an enchanting cabaret-style evening of songs and duets. Gerardo Ribeiro and James Giles, faculty coordinators of the string and piano programs, respectively, joined forces for an evening of Schubert, Brahms, Prokofiev, and Ravel. Giles returned to the stage less than a month later to offer a second program with violinist Ilya Kaler, professor of violin at DePaul University. Hornist Gail Williams appeared in recital first with tuba virtuoso Daniel Perantoni and pianist Kay Kim and later with four faculty colleagues—clarinetist Steven Cohen, oboist Michael Henoch,



From left: Marcin Dylla, Gilles Vonsattel, the Kalichstein-Laredo-Robinson Trio, the Northwestern University Symphony Orchestra, Jonathan Biss, Simone Lamsma

bassoonist David McGill, and pianist Alan Chow. One of the Bienen School's newest faculty members, violist Helen Callus, made her campus debut with the Northwestern University Chamber Orchestra in Telemann's G Major Viola Concerto and Elgar's hauntingly beautiful Elegy for solo viola, string quartet, and string orchestra.

As wonderful as the aforementioned concerts were, it was the Bienen School's students who delivered the year's most exhilarating performances to date. Judging from the length and volume of their ovations, audiences clearly agreed.

Under the direction of Donald Nally, the Bienen Contemporary/Early Vocal Ensemble and the Callipygian Players, a leading Chicago baroque ensemble, gave two exquisite performances of Handel's *Messiah*. The chorus's exemplary ensemble and fluent beauty earned well-deserved praise from both sold-out audiences.

The Northwestern University Symphony Orchestra may well have earned the longest standing ovation in its history following its first performance of the winter term. The evening's first half featured virtuosic displays by faculty member Desirée Ruhstrat and doctoral candidate Dmitri Pogorelov in Xavier Zoghbi's

Concerto for Two Violins. Following intermission, conductor Victor Yampolsky led the ensemble in a performance of Berlioz's *Symphonie fantastique* that would rival that of nearly any professional orchestra in the country.

The Contemporary Music Ensemble has enjoyed a particularly auspicious year, embracing the music of Steve Reich, winner of the Bienen School's 2016 Michael Ludwig Nemmers Prize in Music Composition. In the fall the ensemble helped celebrate the composer's 80th birthday by appearing on the Chicago Symphony Orchestra's MusicNOW series to perform Reich's *Proverb*. In February, to mark the end of Reich's first campus residency, the group was joined by the Percussion Ensemble in Reich's *Clapping Music*, *City Life*, and *Music for 18 Musicians* for a sold-out crowd at Pick-Staiger Concert Hall. Opportunities to hear Reich's monumental *Music for 18 Musicians* are few and far between. Even rarer are opportunities to hear it performed with such preternatural cohesion and unwavering commitment. The evening was undoubtedly one of which the Bienen School and its students should be immensely proud. ■



faculty



Stephen Alltop
(conducting) and the Champaign-Urbana Symphony Orchestra received a \$220,000 Music Alive Grant for a three-year residency by composer Stacy

Garrop. A national residency program of the League of American Orchestras and New Music USA, Music Alive is designed to foster connections between composers, musicians, and communities. Alltop conducted the Apollo Chorus of Chicago in a recording of Leonard Cohen's *Hallelujah* for a 2016 Christmas special of the Netflix series *Sense8*. As keyboardist, Alltop performed a series of recitals in Europe and the United States with soprano Josefien Stoppelenburg; these included a two-hour WFMT Fine Arts Network live broadcast that was named one of the station's Top Ten Live Broadcasts of 2016.



Ben Bolter (conducting) conducted the world premiere of *Nox* by Drew Baker (G07) at Chicago's Harris Theater as part of the Ear Taxi Festival. Featuring Third Coast

Percussion, Spektral Quartet, Acromusical Sextet, and 40 other Chicago-based musicians scattered throughout the hall, the premiere was named the best classical performance of 2016 by *Third Coast Review*. Also at the Ear Taxi Festival, Bolter led the Chicago premieres of *Wonderblock* by **Hans Thomalla** (composition) with the Bienen School's Contemporary Music Ensemble as well as the Violin Concerto of Marcos Balter (G08) with soloist David Bowlin and the International Contemporary Ensemble. Bolter is starting an ArtsBridge summer chamber orchestra program, to be held at the Colburn School in July and August.



Linda Phyllis Austern
(musicology) presented the paper "Willow Songs, Cultural Memory, and the Establishment of an 'Authentic' Shakespeare Music Canon" at the 2016

British Shakespeare Association conference at the University of Hull. She has been elected vice president of the North American British Music Studies Association and was invited by its executive board to participate in the senior scholars colloquium at its 2016 biennial conference, where she presented the paper "'Shakespeare His Musicke,' Historiography, and Celebrity Cult[ure]s: Two Examples." Austern coedited the book *Beyond Boundaries: Rethinking Music Circulation in Early Modern England*, published by Indiana University Press.



Theresa Brancaccio
(voice and opera) wrote the article "Staying on Track: Vocal Points Tracker, a Voice-Budgeting Tool," published in *Voice Prints*, the journal of the New York Singing Teachers' Association.



Vasili Byros (music theory and cognition) was invited to the University of Texas at Austin's Butler School of Music to speak at its Music Theory Forum. In November he presented a talk on his book project, "Nights at Van Swieten's: Models, Creativity, and Meaning from Bach, Mozart, Beethoven,

and Their World." For the second year in a row, Byros was recognized on the Northwestern University Associated Student Government's Faculty Honor Roll.



Helen Callus (viola) released a new technique book, *One-Step Scale System for Viola: 10 Exercises to a Better Left Hand*, published by Carl Fischer. She was invited to perform with

the renowned Fine Arts Quartet in October and will join the ensemble again for a concert in June. She also performed with the Avalon String Quartet at the Art Institute of Chicago. Callus was invited by the Violin Channel and *The Strad* to write several feature articles, reviews, and blogs for their print and online publications. One of her recent posts, "5 Things You Need to Succeed as a Musician," was their most-read December article. Callus and the Northwestern viola studio are also writing weekly posts for the American Viola Society's *From the Studio* blog, covering topics such as practice techniques, adjusting to a new school, and overcoming stage fright.



Alan Chow (piano) presented recitals and master classes at Western Michigan University and the Eastman School of Music. He was also a juror at the Shanghai National Piano Competition in September and the Music Teachers National Association's Southern Division Piano Competition in January.



Steven Cohen (clarinet) played a recital on the First Monday Series as part of the Brevard Music Center's winter season. In fall 2016 he presented a master class at Furman University.

Cohen has recently performed with the Chicago Chamber Musicians and in Northwestern's Winter Chamber Music Festival. He also served as a judge for the Backun International Clarinet Competition at Vanderbilt University. Cohen continues to perform with the Music of the Baroque Orchestra, Chicago Philharmonic, and other area orchestras.



Drew Edward Davies (musicology) presented his paper "Convidando está la noche and the Development of the Latin Baroque" at the Early Music Festival of Úbeda and Baeza,

Spain, in December. *Conformación y retórica de los repertorios catedralicios* (Formation and Rhetoric of Cathedral Repertoires), an essay collection Davies coedited with Lucero Enríquez, was published by the National Autonomous University of Mexico Press.



Steven M. Demorest (music education) gave presentations at the International Conference for Music Perception and Cognition on the Seattle Singing Accuracy Protocol and factors influencing young children's singing development. He also gave the keynote address at the 2017 College Music Society's Southern Division Conference. The *Journal*

of Research in Music Education recently published his research on singing ability and musical self-concept as it relates to children's future participation in music, and *Music Perception* published his study on the effect of contextual variables on cultural bias in music memory.



Bernard J. Dobroski (music education) presented a paper at DePauw University's national invitational music symposium in September. As part of its final plenary session

he chaired "Is There Still Room in the World for Curiosity?," a deans' panel on the future of music and how institutions might reimagine the preparation of students for that future. Dobroski remains an active member of the University Library Committee and University Undergraduate Research Grants Committee and an elected member of the Northwestern University Faculty Senate, where he participates in the Educational Affairs Committee's discussions of proposed changes to the academic calendar.



Ryan Dohoney (musicology) presented his paper "Antimodernism, Ultramodernism, and 'After Modernism'" in November at the annual meeting of the American Musicological Society in Vancouver, British Columbia. Dohoney has been named to a 2017–20 term on AMS's Pisk Prize Committee, which selects a graduate student paper to be honored at the annual conference as the year's best. He has also been appointed to the editorial board of *Women and Music: A Journal of Gender and Culture*.



Michael Ehrman (opera) was one of 30 US opera educators and program directors invited by the Metropolitan Opera to participate in a March conference on opera training for young singers.



James Giles (piano) was the conference artist for the Arkansas Music Teachers Association and played recitals at Cincinnati's Art of the Piano festival and the Amalfi Coast Music Festival, which he directs. He also taught on the artist faculty at Spain's Gijon International Piano Festival last August. Fall performances included recitals at Boston University and the University of Iowa as well as collaborations with violinists **Gerardo Ribeiro** and Ilya Kaler in two separate programs in Galvin Recital Hall. As a judge for the American Pianists Association fellowship awards, Giles is traveling to Indianapolis several times to hear the finalists. He was artistic director of the 2017 American Liszt Society Festival, held April 27–30 at the Bienen School.



Robert Gjerdingen (music theory and cognition) gave the president's plenary address at the annual meeting of the American Musicological Society in November. In January he presented the keynote lecture for Florida State University's 34th annual music theory forum.

faculty



Victor Goines (jazz studies) premiered his work *Untamed Elegance* with the Jazz at Lincoln Center Orchestra in October at New York City's Rose Theater. Commissioned

by Jazz at Lincoln Center, the piece was inspired by the sounds, styles, and culture of the Prohibition years. The Northwestern University Jazz Orchestra's April 2016 rendition of Goines's *Crescent City* with guest artist Branford Marsalis was named one of the best jazz performances of 2016 by the *Chicago Tribune*.



Robert G. Hasty (conducting) was an adjudicator and clinician for the Indiana American String Teachers Association Orchestra Invitational in November. He con-

ducted the 2016 Illinois Music Educators Association District 1 senior honors orchestra, which performed at Elmhurst College. At Gordon College's 2016 Summer Workshops for Music Educators, Hasty presented the workshop "Bowing from A to Z: Strings Techniques and Pedagogy That Promote Instrumental Proficiency and Quality Musicianship."



Nancy Gustafson (voice and opera), founder and executive director of the Songs by Heart Foundation, has expanded the foundation's interactive musical programming into 25 memory care and assisted living communities in the Chicago area, Southern California, Phoenix, and Washington, DC. The program aims to improve quality of life for persons with age-related memory issues. At the end of 2016, Songs by Heart concluded a 10-week research project in collaboration with **Steven Demorest** (music education) and the Feinberg School of Medicine's Cognitive Neurology and Alzheimer's Disease Center. Data analysis is in progress, and publication of a full report is expected later this year.



Maud Hickey (music education) presented a series of lectures on creativity to Mexico City students at Universidad Panamericana's School of Fine Arts. She and music education mas- ter's student Jashen Edwards participated in a panel at the International Society of Music Education conference in Scotland, where they presented research on North- western student mentors who work with residents in the Cook County Juvenile Temporary Detention Center. In November at a Xiamen University symposium on university music education in contempo- rary China, Hickey and **Sarah Bartolome** (music education) presented the paper "Community Engagement in 21st-Century University Music Education," discussing two case studies of current student engage- ment work at Northwestern. Hickey also presented a paper on theories of creative thinking in music.



Hans Jørgen Jensen (cello) served on the faculties of the National Arts Centre's Young Artist Program in Canada, the PyeongChang summer festival and school in Korea, and the

Festival Musica de Santa Catarina in Brazil. He also presented a week of master classes at the Royal Danish Academy of Music and taught at Israel's Jerusalem Music Center. Jensen was recognized on the Northwestern University Associated Student Govern- ment's 2016–17 Faculty Honor Roll.



Alex Mincek (compo- sition and music tech- nology) was awarded a commission by Harvard University's Fromm Music Founda- tion to write an opera for Alarm Will Sound to be conducted by **Alan Pierson** (conduct- ing). In October, Fulcrum Point New Music Project gave the Midwest premiere of Mincek's *Pendulum II: Yap, Yaw, Yawp* at Chicago's Ear Taxi Festival. Reviewing the concert, the *Chicago Tribune*'s John von Rhein said of Mincek, "Here is a compelling new voice in Chicago music one very much looks forward to hearing again."



Toni-Marie Montgomery (dean) presented a recital with cellist Anthony Elliott in January as part of the Four Seasons Arts Series in Oakland, California. The program featured sonatas by Samuel Barber, David Baker, and Richard Strauss. Dean Montgomery was invited to be one of three presenters in the University of Rochester's Eastman Leader- ship Conference; the June event will focus on preparing the next generation of music school leaders.



Michael Mulcahy (trombone) premiered Australian composer Carl Vine's *Five Hallucinations* for trombone and orchestra on October 6 with the Chicago Symphony Orchestra.

Jointly commissioned by the CSO and the Sydney Symphony Orchestra, *Five Hallucinations* was inspired by the writings of British-American neurologist Oliver Sacks. Mulcahy also performed the concerto with the Sydney Symphony in April.



Donald Nally (conducting), conductor of The Crossing, received a 2017 Grammy nomination for best choral performance for the group's recording of Thomas Lloyd's

Bonhoeffer. In October he led The Crossing in John Luther Adams's *Canticles of the Holy Wind* at the Metropolitan Museum of Art. The Philadelphia-based choir has also recently performed at the Winter Garden, National Sawdust, the Gardner Museum, and Colgate University. Nally and The Crossing collaborated with **Taimur Sullivan** (saxophone) and the Prism Quartet in Gavin Bryars's *The Fifth Century*, released in November and named one of the top 10 classical albums of 2016 by the *Chicago Tribune*. Nally conducted the Bienen Contemporary/Early Vocal Ensemble in the Midwest premiere of Ted Hearne's *Consent* at Chicago's Ear Taxi Festival and in two sold-out performances of Handel's *Messiah* with the Callipygian Players at Northwestern.



Inna Naroditskaya (musicology) wrote the chapter on Azerbaijani Mugham jazz in *Jazz Worlds/World Jazz*, edited by Philip V. Bohlman and Goffredo Plastino and published

by University of Chicago Press. She recently began work on an English translation of Catherine the Great's opera librettos, to be published by Northwestern University Press in 2018.



Susan Piagontini (music theory and cognition) was an invited speaker in October at the College Music Society National Conference, where she participated in the

president's forum "Values and Mission: Maintaining and Transforming." Last fall Northwestern awarded her an Educational Technology Teaching Fellowship; fellows complete a pedagogical experiment with the support of Northwestern Information Technology Academic and Research Technologies. Piagontini's project focuses on using the new ARC video application to assess performance in the Bienen School's core music classes and to mentor teaching assistants and graduate music theory pedagogy students.



Alan Pierson (conducting) conducted a MusicNOW concert in November in honor of Steve Reich's 80th birthday. The all-Reich program featured Bienen School students

and musicians from the Chicago Symphony Orchestra. Pierson also conducted a Reich program at Northwestern during the composer's first Bienen School residency as winner of the Michael Ludwig Nemmers

Prize in Music Composition. As artistic director and conductor of Alarm Will Sound, Pierson led that ensemble in the St. Louis premiere of Reich's *The Cave* in March. He conducted *The Desert Music* with the American Composers Orchestra in April. He is also currently touring two new operas by Donnacha Dennehy: *The Hunger* with Alarm Will Sound and *The Last Hotel* with the Crash Ensemble. Pierson's recent recording of David T. Little's *Dog Days* was named 2016's top opera recording by NPR.



Robert Reinhart

(music theory and cognition) attended the world premiere of his *Fit* for alto flute and harp in October at San Francisco's Center for New Music as well as its Midwest premiere at Chicago's Cafe Mustache, both featuring flutist Emma Hospelhorn and harpist Ben Melsky (08, G09) of Ensemble Dal Niente. For Chicago's Ear Taxi Festival, Reinhart performed as bassoonist in the world premiere of *Nox* by Drew Baker (G07) as well as with the a.pe.ri.od.ic ensemble, directed by Nomi Epstein (G08). He is heard on a.pe.ri.od.ic's upcoming recording and performed Tim Parkinson's opera *Time with People* with that ensemble in February. Recently named to the board of Ensemble Dal Niente, Reinhart continues to codirect the Outer Voices Ensemble with Kenn Kumpf (G13) and play bassoon with the Triple Reed Trio.



Gerardo Ribeiro

(violin) presented master classes in China at the music conservatories of Beijing and Shanghai, in Canada at Calgary's Mount Royal University Conservatory, and in Chicago at DePaul University. He also adjudicated Chicago's Musicians Club of Women Competition in March.

faculty



Desirée Ruhstrat
(violin) received a Grammy Award nomination for best chamber music/small ensemble performance as a member of the Lincoln Trio for its

Trios from Our Homelands (Cedille Records).



Robert Sullivan
(trumpet) toured Asia in March with the Cincinnati Symphony and Cincinnati Pops Orchestras. Sullivan has recently served as guest principal

trumpet with the New York Philharmonic and the Boston Pops Orchestra. In Chicago he appeared as soloist with the Chicago Philharmonic and performed with the Chicago Symphony Orchestra, Lyric Opera of Chicago, and Fulcrum Point New Music Project. Sullivan joins the faculty of Brevard Music Center's summer music festival this summer.



Taimur Sullivan (saxophone) performed as concerto soloist and in two Prism Quartet concerts at Russia's St. Petersburg Palaces International Music Festival. Prism has

recently performed on the Eastman School of Music's Kilbourn Concert Series, Yale University's Oneppo Chamber Music Series, and the Hartt School's Richard P. Garmany Chamber Music Series, in addition to appearances at Temple University, Western Michigan University, and Brandeis University. Prism's album *The Fifth Century*, featuring **Donald Nally** (conducting) and The Crossing, was named one of the best classical albums of 2016 by the *Chicago Tribune*.

Sullivan also performed in Chicago's Ear Taxi Festival and as soloist at Brooklyn's National Sawdust for a concert honoring American composer Martin Bresnick. His debut faculty recital at the Bienen School featured members of Ensemble Dal Niente, faculty member **Alex Mincek** (composition), and the Dover Quartet, Bienen School of Music Quartet-in-Residence.



Hans Thomalla (composition and music technology) received a faculty research grant from Northwestern's Graduate School to begin work on his third opera, which will use song lyrics by poet Joshua Clover. The Contemporary Music Ensemble gave the Chicago premiere of Thomalla's *Wonder-block* at the Ear Taxi Festival in October; the *Chicago Tribune* called the work a "mesmerizing exploration of resonance." A new production of Thomalla's opera *Kasper Hauser* opened in April at Germany's Theater Augsburg.



John Thorne (flute) substituted with the Chicago Symphony Orchestra for subscription concerts conducted by Riccardo Muti, James Levine, and Emmanuel Krivine.

Thorne presented a recital and master class at the Cleveland Institute of Music and also gave guest artist master classes with Stefan Hoskuldsson of the Chicago Symphony, Cynthia Meyers of the Boston Symphony Orchestra, and Marie Tachouet of the Lyric Opera of Chicago Orchestra. Thorne was a member of the Classical Pops Festival Orchestra that performed in Barbados in December. He also performed with the Chicago Chamber Musicians in a live radio broadcast on WFMT and in concert at Roosevelt University's Ganz Hall.



Sylvia Wang (piano) performed two solo recitals in Malaysia, where she also appeared with Musica Sinfonietta under the baton of alumna Ruth Lin (02, G05, G10).

Wang taught a master class at the Hong Kong Academy for the Performing Arts and gave lectures on memorization at Singapore's Yong Siew Toh Conservatory and Hong Kong Baptist University. In the United States she appeared in the Lighthouse Chamber Music Festival with violinist Elizabeth Chang and served as a guest judge in piano for the Wheaton Conservatory concerto competition and the Michigan Music Teachers Association senior division finals.



Jay Alan Yim (composition and music technology) and Marlena Novak created the video installation *Naming Things*, featured in October at Chicago's Ear Taxi Festival. Previously exhibited in Wales and Croatia, it has been selected by an international jury for inclusion in Copenhagen's 160th-anniversary Charlottenborg Spring Exhibition. This past fall the Northwestern University Cello Ensemble, conducted by **Hans Jørgen Jensen** (cello), performed Yim's *Das Lila der Bienen* at Chicago's Constellation and at Northwestern, where the piece premiered with an orchestra of more than 150 cellists last June.

students

Adam Attard, a master's double bass student of Andrew Raciti, was accepted into the 48th New York String Orchestra Seminar. The program took place in December and included two performances in Carnegie Hall.



Steven Banks, a master's saxophone student of Taimur Sullivan, recently presented a guest recital and master class at Lawrence University, performed with the Fonema Consort at the Ear Taxi Festival, and performed on Chicago's Fine Arts Music series in January. He was selected to speak at the TEDxNorthwesternU Conference 2017. Banks is a member of the award-winning Kenari Quartet, which recently signed with Classics Alive Artists. The group's debut album, released in December by Naxos, features saxophone quartet works by French composers.



Jacob Berglin, a doctoral candidate in music education, presented research at the Michigan Music Conference, the Suncoast Music Education Research Symposium, and the New Directions in Music Education Conference. His article "An Interview with Olivia Gude about Connecting School and Community Arts Practice" was published in *Arts Education Policy Review*.

David Chapman-Orr, a master's double bass student of Andrew Raciti, participated in the Domaine Forget International Music Festival.

Yiyi Chen, a master's piano student of James Giles, and **Sean Yeh**, a doctoral piano student of Alan Chow, presented "Eight Hands Are Better Than Two: Values of the Piano Ensemble Experience" with piano alumni Chen-Shen Fan (G16) and Tonia Miki (G16) at the Illinois State Music Teachers Conference in November.



Daniel Dehaan, a doctoral candidate in music composition, was named a 2016–17 field fellow by the University of Chicago as part of its ongoing Arts, Science, and Culture Initiative. Field Trip/Field Notes/Field Guide is an interdisciplinary consortium of fellows from the School of the Art Institute of Chicago, the University of Illinois at Chicago, the University of Chicago, and Northwestern University. Graduate students from the participating institutions participate in and initiate seminars, expeditions, lectures, and discussions throughout the fellowship year.



Erica Desaulniers, a doctoral student in music education, presented the paper "Crossing the Moat: Making Musical Connections with the Community" at the Suncoast Music Education Research Symposium in February. She led a clinic at the 2017 Illinois Music Education Conference on the music component of the International Baccalaureate Diploma Program.

Jashen Edwards, a master's student in music education, presented research at the 2016 National Conference on Higher Education in Prison with colleagues representing the Northwestern University Center for Civic Engagement. Their paper, "Mapping Musical Pedagogies in a Chicago Juvenile Detention Center," offered findings from their work at the Cook County Juvenile Temporary Detention Center. Edwards presented similar research while participating on a panel with associate professor Maud Hickey at the International Society of Music Education Conference in Scotland.

Antonio Escobedo, a master's double bass student of Andrew Raciti, won a position in the Madison Symphony Orchestra. In 2016 he received an Aspen orchestra string fellowship.

Alexander Fang, a piano student of Alan Chow, received an honorable mention in the young artist division of the Illinois State Music Teachers National Association piano competition.



Leanna Ginsburg, a master's flute student of John Thorne, won a position as second flute fellow with Orchestra Next for performances with the Eugene Ballet Company.

Dong-Wan Ha, a doctoral piano student of Alan Chow, won first prize in the Piana del Cavaliere International Piano Competition and will return to Italy for a solo performance this year. He also won first prize

students

in the Paderewski International Piano Competition and third prize in the International Baltic Piano Competition. As the winner of the 2016 Neue Sterne International Piano Competition, Ha returned to Germany in November to present a solo recital. He has also recently participated in the Marbella International Piano Master-class and attended the PyeongChang International Music Festival and School. As a Bienen School Concerto Competition winner, he performed Mozart's Piano Concerto No. 17 in G Major with the Northwestern University Chamber Orchestra, conducted by Robert G. Hasty. (Also see page 35.)

Derek Hartman, a piano student of James Giles, won the young artist division of the Illinois State Music Teachers National Association piano competition.



Kuesha Hu, a master's piano student of Alan Chow, won first prize and \$15,000 in the Bösendorfer and Yamaha USASU International Piano Competition. In addition to the cash prize, the win provides concerto engagements with the Phoenix Symphony and a future recital in New York's Merkin Concert Hall.



Andy Hudson (G12), a doctoral clarinet student of Steven Cohen, was a fellow at the 2016 Bang on a Can Summer Festival. In November he performed Weber's Concerto No. 2 in E-flat Major as soloist with the Mid-Columbia Symphony Orchestra in Richland,

Washington. Hudson has received invitations to present and perform this year in Ohio at Bowling Green State University's New Music Gathering and in Florida at the International Clarinet Association's ClarinetFest in Orlando.



Casey Karr, a master's double bass student of Andrew Raciti, participated in the Domaine Forget International Music Festival.



Rachael Kerr (G11), a doctoral candidate studying piano performance and collaborative arts with Sylvia Wang, was selected to join the Canadian Opera Company ensemble studio for 2017-18.



Frank Laucerica, a voice student of Kurt Hansen, was selected as a finalist for the Men in Opera division of the American Prize competition.



Amanda McClintock, a doctoral candidate in music education, presented "Teach as Though They Will: A Philosophical Discussion of Ability-Oriented Teaching in Music Education" at the Suncoast Music Education Research Symposium. She also led a clinic at the 2017 Illinois Music Educators Conference and presented a poster with assistant professor Sarah Bartolome on music programming for children with disabilities.



Eric McConnell, a master's voice student of W. Stephen Smith, was named a 2017 apprentice artist with Opera Saratoga, where he will cover Pistola in Verdi's *Falstaff* and sing President Prexy and cover Mr. Mister in Blitzstein's *The Cradle Will Rock*.



Paul Nemeth, a doctoral double bass candidate studying with Andrew Raciti, is now a member of the Orchestra NOW program at Bard College.



Megan Orticelli, a voice student of Theresa Brancaccio, was awarded a Turano Family Scholarship at the Casa Italia Cultural Center vocal competition in Stone Park, Illinois.



An Tran, a doctoral guitar student of Anne Waller, received second prize in the Berlin International Guitar Competition in October.



Brian Weidner, a doctoral candidate in music education, presented the paper "Integrating Literacy Strategies into Preservice Music Education" at the College Music Society National Conference

and presented research at the Suncoast Music Education Research Symposium. His article “Developing Musical Independence in a High School Band” was published in the *Bulletin of the Council for Research in Music Education*.

LJ White, a doctoral candidate in music composition, received a commission from Quince Contemporary Vocal Ensemble to write a multivoice song cycle. The commission is funded by Chamber Music America’s Classical Commissioning Grant.

Max Winningham, a double bass student of Andrew Raciti, participated in the Domaine Forget International Music Festival.

Evan Wong, a doctoral piano student of Alan Chow, won second prize and the audience prize in Japan’s Sendai International Music Competition. He returned to Japan in February to perform concerts in Tokyo, Nagoya, Osaka, and Sendai.



Lena Zeliszewska, a doctoral candidate studying violin with Gerardo Ribeiro, was named associate principal first violin for the Royal Scottish National Orchestra in Glasgow.

Muzi Zhao, a piano student of Alan Chow, won the senior division of the Illinois State Music Teachers National Association piano competition. He then competed at the MTNA East Central Division level, where he was named an alternate winner.



Quartet Kudos

Nois—a saxophone quartet consisting of (from left) **Brandon Quarles**, **Hunter Bockes**, **Janos Csontos**, and **Jordan Lulloff**—won first prize in the Chicago Woodwind Ensemble Competition. All are master’s students of Taimur Sullivan.

Quartet Ami was selected to perform at the Mineral Point Chamber Music Festival in June. Members are violinists **Miki Nagahara** and **Natalie Lee**, students of Shmuel Ashkenasi; violist **Gabriel Napoli**, a student of Robert Hanford; and cellist **Geirthrudur Gudmundsdottir**, a student of Hans Jørgen Jensen. ■

alumni

1940s

Lavern Stassen (42, G48) celebrated his 100th birthday on August 10, 2016. He enjoyed a party with his family, correspondence from the president of the United States, and a visit from the governor of Kentucky.



Vernon H. Stinebaugh (G49) has retired after 41 years of college teaching. He founded Manchester

University's Manchester String Festival and conducted it for over 25 years. He also served as first violinist in the Fort Wayne Philharmonic Orchestra for 24 years.

1950s

Izola Collins (G53) fulfilled a life-long dream in September when she conducted the Galveston Symphony Orchestra in a performance of her composition *Galveston Survives*.

1960s



Ralph Votapek (60), professor emeritus of piano at Michigan State University, presented a recital at the Grove Music Festival in Midland, Michigan, in February. Votapek also recently performed as soloist with the Grand Rapids Symphony to launch its 2016–17 season. Winner of the Naumburg Award and the inaugural Van Cliburn International Piano Competition, Votapek has

made hundreds of appearances with American orchestras. He was the featured soloist at Pick-Staiger Concert Hall's dedication in 1975.

1970s

Randy Hogancamp (G71) of Cedar Falls, Iowa, recently retired after teaching percussion for 44 years at the University of Northern Iowa School of Music. During his tenure, he introduced West African (Ewe and Malinke) and Taiko (Japanese) world-music drumming styles to the traditional-classical-contemporary percussion curriculum. During his final semester, UNI hosted the Iowa Percussive Arts Society's 2016 Days of Percussion as well as the 50-year UNI Percussion Alumni Reunion. Hogancamp also taught instrumental music at Evanston Township High School in 1971–72.



Brad Michel (81), an award-winning recording engineer and session producer, received a Grammy nomination for best surround sound album (surround recording and surround mastering) for Craig Hella Johnson's *Considering Matthew Shepard*, performed by Conspirare on the Harmonia Mundi label.

505 performances and "Live from the Met" telecasts. Jones also performed in the Grammy Award-winning recording of *Porgy and Bess* with the Cleveland Orchestra and the Chicago Symphony Orchestra's recording of *Der fliegende Holländer*. Now based in Arizona, Jones continues to perform and teach.



Isola Jones (71) participated in the "Who Are You Because of NU?" panel during Northwestern's 2016 Reunion Weekend. A mezzo-soprano at the Metropolitan Opera from 1977 to 1991, Jones holds the record for the most performances of any African American artist at the "Met:

overseeing the transition of many academic aspects related to the school's recent merger with the Boston Conservatory of Music. Kennedy was recently guest conductor for the Southern Illinois University–Edwardsville wind ensemble, which premiered his *Children's Gallery*, a five-movement concert band piece. Grammy Award winner Siedah Garrett performed Kennedy's arrangement of her hit "Tomorrow (Better You, Better Me)"

College of Music.

Naomi Norwick (76) has taught instrumental music at Hughes Middle School in Long Beach, California, for more than 30 years. She was named the Music Educator of the Year at the 2016 Long Beach Bach Festival.

1980s

David Evan Thomas (81) has composed *Singers to Come*, a five-movement cantata for mixed voices and piano recently issued by ECS Publications. Augsburg Fortress recently published his *Wassail! Christmas Carols for Piano*.



Jeffrey T. Parthun Sr. (82) is the band director and music department chair at Tecumseh Junior High

We want to hear from you!

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or submit your news online at
music.northwestern.edu/alumninews.

School in Lafayette, Indiana. He is completing a term as president of the Indiana State School Music Association, which offers music performance assessment opportunities to over 200,000 Indiana music students every year.

Timothy Howe (83), assistant professor of trombone at the University of Missouri–Columbia, released two new CDs, *Across the Wide Missouri: New Music for Trombone and Drei Bones*, on Emeritus Records.



Michele Gingras (G84), distinguished professor emerita at Ohio's Miami University, was appointed

instructor of clarinet at Butler University in Indianapolis, her dream location. Scarecrow Press has released the second edition (2017) of her book *Clarinet Secrets*. The first edition (2006) inspired the publisher to launch a new series for all instruments.

Mark Nuccio (G86) is now the principal clarinet of the Houston Symphony after 17 years as the associate principal clarinet of the New York Philharmonic.



Augusta Read Thomas (87) was named 2016 Chicagoan of the Year in classical music by the *Chicago Tribune* for organizing the citywide Ear Taxi Festival. Arts columnist

John von Rhein wrote that no one else in local classical music came close to matching, let alone surpassing, what Thomas achieved with Ear Taxi: "Whether it's as composer, organizer, or inspiring community presence, she stands to be a vital force in the teeming landscape of Chicago new music for years to come."

David Brubeck (89, G90) is active as a bass trombonist, conductor, and educator. In September, Cherry Classics Music published his *5-Minute Lessons for Trumpet*, a pre-elementary trumpet method book. Brubeck premiered Thomas Sleeper's latest bass trombone concerto with the Florida Atlantic University Orchestra under the baton of Laura Joella; the trio previously collaborated in Sleeper's world-premiere transcription of his *Six Arias* for Florida Atlantic University, Brubeck, and Joella. In addition to conducting the Florida Youth Orchestra and performing regularly, Brubeck is professor of music at Miami Dade College's Kendall campus, where he coordinates the chamber music program.

1990s



Jerod Tate (90) was one of five composers nationwide selected to participate in Music Alive, a three-year residency program by the League of American Orchestras and New Music USA. He will serve as composer in residence with the

South Dakota Symphony Orchestra from 2016–17 through 2018–19. In October, Canterbury Voices and the Oklahoma City Philharmonic premiered Tate's oratorio *Misha' Sipokni' (The Old Ground)*, about the Chickasaw and Choctaw tribes' ancient migration from the West into present-day Mississippi.



Jennie Oh Brown (91), a Chicago-based flutist and the artistic director of Picosa, released *Looking Back: Flute Music by Joseph Schwantner* (Innova), featuring music by the Pulitzer Prize-winning composer (G66, G68). The album's performers also include flutist **Karin Ursin** (81).

Deacon **Timothy Woods** (G91) is founder and director of the Ecclesia Choir of Chicago and continues to serve on the Inter-Eparchial Music Commission for the Byzantine Catholic Church in the United States, representing the Eparchy of Parma. In June he will conduct a premiere concert of works by Peter Kwasniewski at Chicago's St. John Cantius Church.



Giancarlo Guerrero (G92), music director of the Nashville Symphony Orchestra, won Grammy

Awards for best classical compendium and best classical instrumental solo for the Nashville Symphony Orchestra's recording of Michael Daugherty's *Tales of Hemingway*. Guerrero has received five Grammy Awards to date.



Ingrid Gordon (G93) is artistic director of the New York-based chamber ensemble Percussia. In February the ensemble premiered works by Queens composers Quentin Chiappetta (including his commissioned work *The International Express*, a musical portrait of New York City's #7 subway train) and Carlo Nicolau in a concert at the Queens Museum.

Karl Schimke (93) is playing his 20th season as principal tuba for the Sinfonieorchester St. Gallen, a full-time professional orchestra in St. Gallen, Switzerland. Schimke is also responsible for conceptualizing and producing the orchestra's children's concerts, which have been performed for more than 20,000 children. In August, Schimke and Russian composer Natalija Marchenkova Frei created a composition for the 118 church bells in St. Gallen's 29 church towers. The ringing of the hand-rung bells was computer coordinated so the sounds converged on a designated listening point on a hillside above the city.

Curtis Moore (95) received the Fred Ebb Songwriting Award from the Fred Ebb Foundation and Roundabout Theatre Company in November. The award recognizes excellence in musical theater songwriting by a songwriter or songwriting team yet to achieve significant commercial success. With fellow awardee Thomas Mizer (C93), Moore wrote the score for the mystery *Triangle*, which premiered in 2015 at

alumni

1990s *continued*

TheatreWorks Silicon Valley after a 2011 workshop with Northwestern's American Music Theatre Project.



Gregory Outwater (95) was promoted to executive director for the New York regional office of Northwestern University Alumni Relations and Development.

Christian Elser (G96) is associate professor of music at Presbyterian College in Clinton, South Carolina, where he is director of the voice division and the opera and musical theater program. Elser is also founder and executive director of Greenville's Glow Lyric Theatre, South Carolina's only professional opera company, where he recently music directed and conducted Gounod's *Roméo et Juliette* and Bernstein's *West Side Story*. Recent singing engagements have included performances with the Hilton Head Symphony, Florence Symphony, and LOOK Musical Theatre. Upcoming projects include recording seven songs as part of a new double CD of the songs of Sergei Taneyev and soloing in Verdi's Requiem with the Augusta Choral Society.

Mark Soueidi (G96) is pursuing a doctorate of musical arts degree at Indiana University's Jacobs School of Music. Previously he taught for four years as adjunct professor of trombone and lecturer at the University of Wyoming and Laramie County Community College. Soueidi continues to serve as principal trombone with Montana's Billings Symphony Orchestra.

Michael Nealon (G97) was appointed vice president of academic affairs at Henry Ford College in Dearborn, Michigan.

Previously he was vice president of instruction at Washtenaw Community College in Ann Arbor.

2000s

Phillip Serna (G01, G07) performed a recital in January at Northwestern's Vail Chapel featuring Telemann's 12 *Fantasias for Solo Viol*, a collection published in 1735 and considered lost until the manuscripts were rediscovered by Thomas Fritzsch in 2014. Serna plays double bass with numerous Midwest orchestras as well as viola da gamba with Black Tulip, Burning River Baroque, New Comma Baroque, the Newberry Consort of Viols, the Spirit of Gambo—a Chicago Consort of Viols, and other period-instrument early-music ensembles.

Jenny Taira (01) of Mililani, Hawaii, and her wife, Laurie Rubin, cowrote the musical *Peace on Your Wings*, based on the true story of Sadako Sasaki, a young girl who survived the Hiroshima bombings and inspired an international peace movement by folding 1,000 origami cranes. The show sold out in Hawaii and Los Angeles and ran in New York in September.

Joel Everist (G02) was named director of choral activities at Iowa's Waldorf University.



Ruth Lin (02, G05, G10) served as guest conductor of the South Dakota All-State Orchestra in fall 2016. Lin is associate professor at Gustavus Adolphus College in St. Peter, Minnesota, where she conducts the symphony orchestra and teaches classes in conducting, music theory, and film music.



Cornelia Laemml Orth (G02) was appointed musical director of the Cayuga Chamber Orchestra in Ithaca, New York. She continues to serve as musical director of the Symphony of the Mountains in Kingsport, Tennessee.



Beau Davidson (03) released the album *The American Gentleman*, for which he collaborated with the classic doo-wop group the Tokens on reimagining their 1961 hit *The Lion Sleeps Tonight*. He also collaborated with *National Geographic* to create a documentary music video to raise awareness of lion poaching and trophy hunting. As costar of the 2016 Hallmark film *The Ultimate Legacy*, Davidson performed his original song "Blessed."

Jennie Gottschalk (G04, G08), a Boston-based composer and scholar, published *Experimental Music Since 1970* (Bloomsbury Academic). Offering an up-to-date survey, the book treats experimental music not as a limited historical event but rather as a proliferation of approaches to sound that reveals much about present-day experience.



Ryan MacGavin (05) is manager of acquisitions and content partnerships for Audible, an Amazon company. He structures deals with independent authors, agents, and publishers to license rights for Audible Studios to record and sell their work online at audible.com.



Jacob Nissly (05) joined the faculty of the San Francisco Conservatory of Music. Nissly is also principal percussionist with the San Francisco Symphony.



Foster Beyers (G06) was appointed director of orchestras and assistant professor of orchestral conducting at Virginia's James Madison University.



Soprano **Amanda Majeski** (06) made her Washington National Opera debut in September as the Countess in *Le nozze di Figaro*. A review in *DC Metro Theater Arts* proclaimed that Majeski gave "a stunning performance." In November she returned to the Metropolitan Opera as Donna Elvira in *Don Giovanni*.



Katelyn Simon (G09) has joined the administration of New York City's Orpheus Chamber Orchestra as manager of institutional giving. She was also appointed to the board of directors of Chicago's new-music collective Ensemble Dal Niente.

Ensemble Spotlight



THIRD COAST WINS GRAMMY

Third Coast Percussion—**Sean Connors** (G06), **Robert Dillon** (02), **Peter Martin** (G04, G11), and **David Skidmore** (05)—won a Grammy Award for best chamber music/small ensemble performance for the album *Steve Reich*. Released on Cedille Records in 2016 as a salute to the composer's 80th birthday, the album features Reich's *Mallet Quartet*, *Sextet*, *Nagoya Marimbas*, and *Music for Pieces of Wood*. This was Third Coast's first Grammy award and nomination as well as the first time a percussion ensemble has won a chamber-music Grammy. Third Coast Percussion also performed at the Grammy Awards Premiere Ceremony on February 12 with special guest saxophonist Ravi Coltrane.



GRAMMY NOMINATION FOR SPEKTRAL

Violist **Doyle Armbrust** (00), cellist **Russell Rolen** (G11), and violinists Clara Lyon and Maeve Feinberg of Spektral Quartet received a Grammy nomination for best chamber music/small ensemble performance for *Serious Business* (Alliance). The group's marquee event this season was a Museum of Contemporary Art Chicago performance of Morton Feldman's rarely performed six-hour String Quartet No. 2. This season Spektral Quartet has also been in residence at the Bienen School's Institute for New Music, where the ensemble's spring residency culminated in a concert featuring new student works.



ALUMNI IN BOULEZ MEMORIAL CONCERT

Four Bienen School alumni—(from left) **Stephen Swanson** (G04), double bass; **Andrew Nogal** (07, G10), oboe; **Jean Laurenz** (10), trumpet; and **Rommel Fernandes** (G02, G07), violin—performed at Switzerland's 2016 Lucerne Festival in a Pierre Boulez memorial concert. The festival assembled an international orchestra of 110 distinguished former participants in the Lucerne Festival Academy, a contemporary-music training program founded by Boulez in 2004. Matthias Pintscher conducted this alumni orchestra in music by Stravinsky, Berg, and Boulez.

alumni

2000s *continued*



Ian Weinberger (09) is associate music director of *Hamilton* on Broadway. After joining the production as rehearsal pianist, he conducted the show for the first time at a performance attended by then First Lady Michelle Obama. He now plays the keyboard in the orchestra most nights and conducts the show a few times per week. Weinberger arranged the *Hamilton* opening number for the Wildcat Marching Band, which performed it during halftime of the Northwestern football game on September 17, 2016.

2010s

David Cubek (G10) was appointed assistant conductor for the Pasadena Symphony Association. He will also serve as conductor for the Pasadena Youth Symphony Orchestra's Philharmonic.



Cellist **Thomas Mesa** (G14) received a Grammy nomination for his performance with The Crossing of Thomas Lloyd's *Bonhoeffer* (Albany Records), conducted by Bienen School faculty member Donald Nally.



Caroline Davis (G10), a New York-based saxophonist, performed music by composer-saxophonist Gigi Gryce at a series of January concerts for Chicago's Jazz Showcase, winning praise from *Chicago Tribune* jazz critic Howard Reich.



Rachel Serber Duncan (G10) was appointed lecturer in trumpet at the University of Virginia. She also serves as principal trumpet of the Charlottesville Symphony.

Judith Manger (G10) is founder, executive director, and cello teaching artist at Axis Music, a tuition-free music program specializing in violin, cello, and piano lessons and workshops for children and youth living in Toronto Community Housing.

Daniel Watt (G10) was named lecturer in trombone at the University of Wyoming's Department of Music.



Zalman Kelber (11) was one of only three pianists to be named a 2016–17 Lindemann Young Artist at the Metropolitan Opera. A joint initiative of the Met and the Juilliard School, the Lindemann Young Artist Development Program provides artists with an annual stipend, coaching from the Met's artistic staff, and performance opportunities.



Roderick Cox (G11) was appointed associate conductor of the Minnesota Orchestra. He joined the orchestra in 2015 as assistant conductor.



David Govertsen (G11), bass-baritone, recently played Sprecher in *Die Zauberflöte* at Lyric Opera of Chicago; the *Chicago Tribune* praised his performance as "exceptionally strong." Also at Lyric, Govertsen recently appeared as Priam in *Les Troyens* and covered the role of Fafner in *Das Rheingold*.



Leslie Jackson (11) played Cinderella's fairy godmother (Marie) in a national tour of *Cinderella*, a 2013 contemporary adaptation of the Rodgers and Hammerstein classic.

John Shawger (12) was appointed principal horn for the Virginia Symphony Orchestra's 2016–17 season. He joined the orchestra as fourth horn in 2015.



Evan Bravos (G13) won second place in the 2016 American Prize in Vocal Performance—Friedrich and Virginia Schorr Memorial Award and was a finalist in the 2017 National Opera Association Carolyn Bailey and Dominick Argento Vocal Competition. Bravos was named a 2017 Gerdine Young Artist at Opera Theatre of St. Louis, where he will cover the role of Tom Joad in *The Grapes of Wrath*. He was also named a professional fellow for the 2017 Hawaii Performing Arts Festival, where he will sing the title role in *Don Giovanni*.



Cara Dailey (G13) won the National Flute Association's 2016 Piccolo Artist Competition, the top piccolo competition in the country. She was also a finalist in the Atlanta Symphony's piccolo auditions.



Gerard Morris (G13), director of bands and associate professor of conducting in the School of Music at the University of Puget Sound, received that university's 2016 President's Excellence in Teaching Award.



Michael San Gabino (13) is on the staff of WFMT, Chicago's only classical and fine arts radio station. In

addition to assisting in all facets of local programming, he produces *Introductions*, a weekly program featuring the Chicago area's finest precollege classical musicians. San Gabino has also traveled abroad to produce radio and web content; he represented WFMT in 2015 at the Montreal Symphony Orchestra's Classical Spree Festival and in 2016 at Warsaw's International Stanislaw Moniuszko Vocal Competition. He has interviewed and produced features highlighting actor-comedian Retta, *Mozart in the Jungle* author Blair Tindall, conductors Mariss Jansons and Kent Nagano, violinists Joshua Bell and Gil Shaham, and the Kronos Quartet.

Stuart Stephenson (G13), principal trumpet of the Atlanta Symphony Orchestra, made his solo debut with the orchestra in January, performing Haydn's E-flat Major Trumpet Concerto.

Ian Greenberg (14) was named a cello fellow at New World Symphony.

*Below, from left: Henry Bienen, Nick Platoff, Leigh Bienen, Guy Piddington, Dean Toni-Marie Montgomery, Claire Bienen, and Laura Bienen
Right, from left: Gus Malek-Madani, Lawrence Solomon, Jane Solomon, Dean Montgomery, and Shames Panahi*



A Night with Northwestern at the San Francisco Symphony

The Bienen School of Music and Northwestern Alumni Association cohosted an alumni reception in San Francisco in February following an evening performance at Davies Symphony Hall by the San Francisco Symphony. Twelve members of the orchestra are Bienen School alumni.



The concert included Brahms's Symphony No. 3 and Beethoven's Piano Concerto No. 4 with soloist Yefim Bronfman (left), 2010 winner of the school's Jean Gimbel Lane Prize in Piano Performance.

At a postperformance reception, guests met Dean Toni-Marie Montgomery as well as alumni musicians, staff, and friends of the orchestra. The Bienen School previously hosted an alumni reception at a San Francisco Symphony concert in winter 2014. ■

Northwestern Alumni at the San Francisco Symphony

MUSICIANS

Russ deLuna (91), oboe
John Engelkes (80), trombone
Timothy Higgins (04), trombone
Christina King (G95), viola
Linda Lukas (84), flute
Jacob Nissly (05), percussion
Lee Philip (G10), bass (acting)
Guy Piddington (01), trumpet
Nick Platoff (14), trombone
Jonathan Ring (83), horn
Nicole Cash Saks (98), horn
Jessica Valeri (G98), horn

BOARD AND STAFF

Ronald Gallman (G80), director of education
John Gambs (68, KSM74), board vice president
Audra Loveland (G14), artistic liaison
Perry Pelos (85, KSM86), board member
Paula Pretlow (77, KSM78), board member
Trine Sorensen (13 P), board member
Oliver Theil (89), director of communications

alumni

2010s *continued*

Lisa Meyerhofer (G14) was a finalist in the Kalamazoo Symphony's piccolo auditions and a semifinalist in the National Flute Association's Young Artist Competition.

Joseph Peterson (G14) was named a trombone fellow at New World Symphony.

Sandra Bailey (15) won the principal bassoon position in the KwaZulu-Natal Philharmonic Orchestra in Durban, South Africa.



Karen Chan Barrett (G15) received a two-year postdoctoral fellowship in the School of Medicine at

the University of California, San Francisco, where she will research music perception in cochlear implant users as well as music, creativity, and improvisation.



Erica Breitbarth (G15) was named a top 10 finalist for the 2017 Grammy Music Educator Award by the Recording Academy and the Grammy Foundation. The award honors current educators who have made a significant and lasting contribution to the field of music education and who demonstrate a commitment to the broader cause of maintaining music education in schools. Selected from more than 3,000 nominees across the country, Breitbarth was recognized for her

significant contributions at Milwaukee's Reagan High School, where since 2009 she has built the music program from the ground up, increasing music enrollment from 50 students to more than 400. "To me, Erica exemplifies the ideal teacher-scholar," said Maud Hickey, Bienen School associate professor of music education. "She has a real zest for learning, and that informs her teaching—and her teaching informs her learning. I don't see that cycle ever stopping with her." As a finalist Breitbarth received a \$1,000 honorarium and a matching grant for Reagan High School.

Philip Espe (G15) is the children's orchestra manager and repertory orchestra conductor at the DC Youth Orchestra Program. Recently, DCYOP students from Washington's Bunker Hill Elementary School performed with cellist Yo-Yo Ma and violinist Joshua Bell, who visited the school to work with students as part of the Turnaround Arts program.

Kelsey Park (G15), mezzo-soprano, covered the role of Baroness Nica in *Charlie Parker's Yardbird* for Lyric Opera of Chicago. As a district winner of the Metropolitan Opera National Council Auditions, she is advancing to compete at the regional level.

Yingying Su

(G15) was appointed a visiting piano faculty member at the University of Oklahoma School of Music.

Thomas White (15) won the principal bass position in Ohio's Canton Symphony Orchestra.

Qiyun Dai (G16) was named an alternate winner in the young artist division of the Illinois State Music Teachers National Association piano competition.



Carlo Diaz (16) was one of 10 young composers selected for the Los Angeles Philharmonic's 2016 National Composers Intensive.

During the weeklong event, participants rehearsed and refined their works for performances by the modern music collective wild Up.



Chris Fisher-Lochhead (G16) composed *Hack*, commissioned by the Barlow Endowment for Spektral

Quartet and included on the quartet's Grammy-nominated album *Serious Business*. Ensemble Dal Niente premiered Fisher-Lochhead's stutter-step *the concept* at Chicago's Ear Taxi Festival in October.

Lewis Gilmore (G16) was appointed to the clarinet section of "The President's Own" United States Marine Band.

Gillian Huff (G16) won a trumpet position with the West Point Band's field music group, the Hellcats.



Madison Leonard (G16) was accepted into the Washington National Opera's Domingo-Cafritz Young Artist Program.

The two-year resident-training program provides intensive study, career guidance, and performance opportunities at the Kennedy Center and throughout the DC metropolitan area. Prior to beginning her residency in the fall, Leonard will spend summer 2017 as a Filene Young Artist at Wolf Trap Opera, where she

will perform the solo in Mahler's Fourth Symphony with the National Orchestral Institute as well as the role of the daughter in Philip Glass's *The Juniper Tree*. Leonard also recently placed second in the Metropolitan Opera National Council's Northwest region auditions and was featured on the podcast *Voice Talks*.

Ansel Norris (16) was named a trumpet fellow at New World Symphony.

Ted Pickell (G16) was a winner in the Metropolitan Opera San Diego District Auditions. He was named a 2017 apprentice artist with Des Moines Metropolitan Opera.

David Reminick (G16) composed *The Ancestral Mousetrap*, commissioned by Spektral Quartet and included on the group's Grammy-nominated album *Serious Business*. Flutist Tim Munro premiered Reminick's *Seven Somniloquies* at the Chicago Cultural Center as part of last fall's Ear Taxi Festival.

Charlotte Roth (G16) won a position as third flute/piccolo with Alabama's Huntsville Symphony.



Russell Rybicki (G16) was named a horn fellow at New World Symphony.

in memoriam

RICHARD ENRIGHT (1923–2016)



Richard Enright, professor emeritus of church music and organ, died on December 23, 2016, at age 93. He served on Northwestern's music school faculty for 35 years until his retirement in 1989.

Born in 1923 in Freeport, Illinois, Enright completed two years of undergraduate study at Iowa's University of Dubuque before serving in Patton's Third Army of the 26th Infantry Division in the European Theater from 1943 until 1946. Enright received his bachelor of music degree from Northwestern in 1948, followed by a master of music a year later and a doctor of music in 1961. He pursued additional studies at the Royal

School of Music in England and the Staatliche Hochschule für Musik in Frankfurt, Germany.

While at Northwestern, he met Clara Mae (Sandy) Sandehn, and they were married in 1949. Enright became chair of the music school's Department of Church Music and Organ in 1969. He also served as organist and choirmaster at Evanston's First Presbyterian Church for 22 years, followed by 23 years of service at Lake Forest's First Presbyterian Church until his retirement there at age 70.

Enright is survived by Sandy, his wife of 67 years; daughter Catharine and her husband, Walton Reeves; son Steven and his wife, Krista; grandsons Harrison, Kevin, and Scott; nephew William Miner and his wife, Pam, and their children; and niece Nancy Nilsen and her husband, David. A memorial service was held in January. ■

All dates are 2016 unless noted.

1930s

LaVerne Headman (36) in Knoxville, Tennessee, on January 30, 2017

1940s

Helen Fletcher (41) in Rancho Bernardo, California, on October 13

Wanda G. Maass (G41) in Ormond Beach, Florida, on August 13

Ruth Paine (41) in Racine, Wisconsin, on September 6

Judy Bell (42) in Midland, Texas, on November 17

Genevieve Hass (43) in Lee's Summit, Missouri, on December 16

Margaret Shuck (43) in Dover, Delaware, on September 17

Mary Louise Rodeen (44, G44) in Paxton, Illinois, on October 28

Berton Bolyard Jr. (45) in Kalamazoo, Michigan, on November 30

Harriet Gooch (46) in Winter Park, Florida, on December 12

Jean Piper (46) in Mesa, Arizona, on October 28

Cecil Havens (47) in Indianapolis on July 19

Joseph Edward Himmel (G47) in Greeley, Colorado, on December 28

Hermione Jackson (47, G50) in Union City, Georgia, on October 21

Laura Martin (47) in Niagara Falls, New York, on September 26

Lenore D. Loucks (G49) in Houston on August 30

Irving C. Prescott (49) in Ludington, Michigan, on January 22, 2017

1950s

William T. Allen (50, G51) in Houghton, New York, on December 29

E. La Verne Davis (50) in Palm Springs, California, on January 5, 2017

Henry J. Eickhoff (G50, G60) in Ellensburg, Washington, on June 7

Jeanne Harger (50) in Thief River Falls, Minnesota, on August 6

John Lambros (G50) in Charleston, West Virginia, on September 8

Harriet "Sioux" Dickson Nesmith (G50) in Redmond, Washington, on August 22

William P. Roth (50, G52) in Racine, Wisconsin, on October 17

Rosemary Carlstedt Schulz (50) in Wilmette, Illinois, on September 17

Vergil G. Scott (G50) in Lakeway, Texas, on November 28

Jeanette O'Connor Ice (G51) in Tulsa, Oklahoma, on January 9, 2017

James W. Nichols (52, G55) in Escondido, California, on August 3

Charlotte Grantman Peichl (G52) in Batavia, Illinois, on January 13, 2017

Kathel H. Suttie (52) in Antioch, Illinois, on August 12

Karl Thomas Schaettle (53, G54) in Taylorville, Illinois, on October 23

Luther V. Tully (G53) in Lorain, Ohio, on October 20

Jean Wulf (54) in Omaha on December 24

Richard H. Baller (G56) in Beloit, Wisconsin, on September 20

Cora Ohl (G56) in Stephens City, Virginia, on August 22

Regina Borgstrom (G58) in Cocoa Beach, Florida, on September 22

Katherine Northway (G58) in Mount Pleasant, Michigan, on October 21

Claire Redell (58) in Sheboygan Falls, Wisconsin, on August 28

Koeta Jacobs (G59) in Mesa, Arizona, on November 30

1960s

Gary Forsleff (G62) in Flint, Michigan, on November 30

William S. Rubenstein (G63) in St. Louis on August 12

Edward R. Hotaling (G64) in Maitland, Florida, on January 19, 2017

Theodore J. Berg (G66) in Chicago on January 22, 2017

Vergene Colloms (G69) in Spartanburg, South Carolina, on August 20

1970s

Leslie (Les) Stahl (72) in Spearfish, South Dakota, on August 17

1980s

Jane R. Flummerfelt (G82) in Lexington, Massachusetts, on December 21

1990s

Stephen Rohwer (G90) in Evanston on November 12

in development



Bienen School Announces New Director of Development

Emma Stapleton joined the Bienen School of Music as director of development in February.

A native of Iowa, Stapleton has spent the past decade working in higher education and institutional advancement in Boston. She comes to Northwestern from Berklee College of Music, where she served as director of corporate and foundation relations. Previously she held appointments at Longy School of Music, Bard College, the Cambridge Philharmonic Orchestra, and ArtsBoston.

An accomplished musician, Stapleton received her master of music degree in cello performance from New England Conservatory, where she was a student of Natasha Brofsky. After beginning her undergraduate studies at the Eastman School of Music in Rochester, New York, she transferred to the University of Iowa, where she completed her bachelor of music degree and bachelor of arts degree in art history.

Stapleton has performed as a solo, orchestral, and chamber musician in venues such as Carnegie Hall, Weill Recital Hall, Jordan Hall, and Boston's Symphony Hall, and she was a fellowship recipient at the Aspen Music Festival and School, Yellow Barn, and the Tanglewood Music Festival.

A steadfast advocate for music and the performing arts, Stapleton is honored to join the Bienen School of Music at this pivotal time in supporting its strategic plan and the school's role in *We Will. The Campaign for Northwestern.* ■

Bienen School Campaign Priorities

Merit Aid and Scholarships

Increased merit aid for undergraduate and graduate performance majors, including international students, will allow the Bienen School to better compete with peer institutions for leading talent from around the world.

Endowment for Academic and Artistic Programming

An endowment supporting special initiatives—including festivals, commissions, and student ensemble touring—will enhance opportunities for students and faculty.

Voice and Opera Program

The training of voice and opera students will be strengthened through increased connections with major opera artists and professional opera companies. The program's increased prominence offers significant opportunities for enhancing the school's visibility.

Institute for New Music

Founded in 2012, the Institute for New Music has established the Bienen School as an epicenter for new music. It is the first university-sponsored initiative dedicated to the performance and study of art and popular music of the 20th and 21st centuries.

Department of Music Performance

Endowing the Department of Music Performance will support studies in brass, jazz, percussion, piano, strings, voice, and woodwinds as well as band, choral, and orchestral conducting.

Endowed Professorships

New endowed chairs will allow the Bienen School to recruit and retain artist-scholars who will assist in recruiting the nation's best music students, bolstering the school's reputation as one of the nation's top-ranked music institutions.

Endowed Deanship

The permanent creation of an unrestricted endowment will allow the dean to focus on the school's highest annual priorities.

To learn about giving opportunities, please contact Emma Stapleton at 847-467-3849 or emma.stapleton@northwestern.edu or visit wewill.northwestern.edu/music.

A Piano Scholar Leaves a Musical Legacy

The late Laurence Davis influenced the lives of countless students during his 34-year Bienen School of Music teaching career.



Professor Emeritus Laurence Davis, a longtime Bienen School of Music educator who was active as a soloist and collaborative pianist and served as associate conductor-principal accompanist for Lyric Opera of Chicago, left a lasting Northwestern legacy when he died in 2015.

A native Australian, Davis joined the Bienen School piano faculty in 1965. In addition to private students, he taught graduate and undergraduate classes in accompanying and vocal repertoire. Davis was fluent in English, Spanish, German, French, and Italian, which proved invaluable in his work as an opera coach.

Davis's influence extends beyond his lifetime through the numerous planned gifts—including a charitable bequest, charitable remainder trusts, and charitable gift annuities—that he established and generously designated for the Music Library and the Bienen School. These vehicles provided a way for Davis to support Northwestern while generating tax deductions and lifetime income.

"During his 34 years on the piano faculty, Professor Emeritus Laurence Davis influenced the lives of countless music students and contributed significantly to the reputation of the Bienen School of Music," says Dean Toni-Marie Montgomery. "Future generations of students will benefit from Davis's investments in the piano program and the Music Library. His commitment to the success of aspiring musicians remained evident throughout his life, and it is my hope that Davis's generosity and dedication to Northwestern will inspire others to consider similar giving arrangements."

At Davis's request, a portion of the proceeds from his planned gifts has been used to create the Laurence Davis Scholarship Fund, an endowment that will continue in perpetuity. Inaugural recipient Dong-Wan Ha is an exceptional doctoral piano student of Alan Chow, associate professor of piano. A native of Korea, Ha has performed at the John F. Kennedy Center for the Performing Arts and earned the top prize at a number of national and international competitions.

"I am very grateful that Professor Davis made this generous gift to the music school," says Ha. "Attending the Bienen School and studying with Professor Chow has been a privilege, and it's because of scholarship support like this that I can focus entirely on my piano studies and not worry about how to pay for my education." ■

Please contact Northwestern Gift Planning at 800-826-6709 or giftplanning@northwestern.edu to learn how you can support Northwestern as Professor Davis did.



Doctoral piano student Dong-Wan Ha, inaugural recipient of the Laurence Davis Scholarship

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 September 1, 2015, through August 31, 2016, or from September 1, 2016, through December 31, 2016. 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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