

NORTHWESTERN UNIVERSITY

Henry and Leigh Bienen School of Music

WINTER 2015

fanfare

WINTER 2015

first chair

A MESSAGE FROM THE DEAN

FOR ALMOST FOUR DECADES the Bienen School of Music has been a divided community. The school administration and some programs have remained in the venerable Music Administration Building, while other programs have been headquartered across campus at Pick-Staiger Concert Hall and



Regenstein Hall of Music. Despite this logistical impediment to interaction among the school's constituencies, the Bienen School has flourished as one of the nation's leading music institutions. But bridging this geographical divide has been an ongoing challenge, limiting the

school's ability to forge a unified identity.

The scheduled opening of the Bienen School's new state-of-the-art lakefront building this year will do much more than replace MAB's long-outdated facilities. It will effect a true cultural change for the school, helping create a greater sense of collaboration among its disparate programs. As the school continues to support Northwestern's strategic plan and implement its own strategic plan, the primary focus for 2015 will be the move to the new building—not only the complicated logistics of the relocation, the centralizing of business functions that until now have been duplicated, and the special events celebrating the building's opening, but also the reinvigoration of the school as a united community. Looking to the future, without the obstacles of a divided campus, the school will now be able to direct all its resources toward reaching even higher levels of excellence and recognition.

The Bienen School has enjoyed significant milestones throughout its 120-year history, including the openings of Music Hall in 1897, Lutkin Hall in 1941, Pick-Staiger in 1975, and Regenstein in

1977. But it seems safe to say that none of these previous enhancements will compare with the effect of the school's 2015 move into its new lakefront facility. With all the school's activities in one location, new connections are certain to develop and deepen among faculty, students, and staff, fostering greater communication and cooperation across disciplinary boundaries—especially in terms of the vital synergy between performance and scholarship. The school's entire academic and business operations will function with greater efficiency, and all programs will contribute to a new sense of the school's unified identity. As classes begin meeting in the building this spring quarter, as administrative and faculty offices move in June, and as the building formally opens in the fall, the Bienen School of Music will truly enter a new era.

Amid the excitement of the school's impending move, however, it is important to remember that so much of what the school accomplishes on a daily basis—though certain to be more effective and congenial in the new facilities—flourishes regardless of physical space. The private studio teaching and mentoring by our accomplished and dedicated faculty, the advances in scholarship by our music studies professors, the performing and academic accomplishments of our multitalented students, the personal attention offered by our internationally successful admission efforts, and our ever-growing global online presence through archived performances and master classes have created a music school with few peers. Now, as the Bienen School finally moves into a facility matching its stellar reputation, the school is poised for even greater achievements in the years ahead.

Toni-Marie Montgomery

Toni-Marie Montgomery
Dean



fanfare

WINTER 2015
OPUS 51
Northwestern University
Bienen School of Music

Feature

A FIRST FOR CHICAGO AUDIENCES

The Bienen School presents the fully staged Chicago-area premiere of the powerful opera *Dead Man Walking*. IO

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

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University Relations.
1-15/10.5M/KD-GD/1806-1

noteworthy

Alumna Hits All the Right Notes in Met Debut

SOPRANO AMANDA MAJESKI (06) made her Metropolitan Opera debut in the company's season-opening performance on September 22 as Countess Almaviva in Mozart's *Le Nozze di Figaro*, conducted by James Levine and directed by Richard Eyre.

In a review of her opening-night performance, *New York Times* critic Anthony Tommasini called Majeski's voice "ample and expressive," adding that "she sang with nuance and taste and made a vulnerable Countess, a woman not just wounded but also humiliated to have lost the love of her philandering husband."

The Met had originally slated Majeski to take on the role later in the opera's run, but she was moved to opening night after Marina Poplavskaya, the soprano originally cast as the Countess, developed health issues. In a *New York Times* preview of the performance, Majeski said she was feeling "nervous ... but also excited, and this is kind of the coolest thing that could have happened. I'm just trying to

"It was a bit fairy-tale-like, having the privilege to hear and watch Amanda perform on that iconic stage with James Levine leading this great orchestra." —THERESA BRANCACCIO

enjoy it and have a good time and soak up all I can from Levine and soak up all I can from the amazing colleagues."

Theresa Brancaccio, senior lecturer in voice at the Bienen School, has worked with Majeski since her first year at Northwestern and continues to give her lessons today. "When she entered Northwestern, Amanda was planning on earning a double degree—one in vocal performance and one in music education," says Brancaccio. "It was toward the end of her sophomore year that I could hear something extraordinary was happening to her voice. It was then that she decided she wanted to focus exclusively on vocal performance."

Brancaccio helped Majeski warm up for her performance on opening night and attended the event with Dean Toni-Marie Montgomery and three members of the Bienen School's Music Advisory Board. "It was a bit fairy-tale-like, having the



Left: Amanda Majeski as the Countess in the Metropolitan Opera's *Le Nozze di Figaro*
Below: Theresa Brancaccio and Dean Toni-Marie Montgomery at the Met for Majeski's opening night



privilege to hear and watch Amanda perform on that iconic stage with James Levine leading this great orchestra," says Brancaccio. "I caught myself unconsciously inhaling with her every phrase, and then reminded myself to just sit back and take in this fabulous, milestone performance."

Majeski has also sung the Countess with Lyric Opera of Chicago, Opera Theatre of Saint Louis, Dresden Opera, and the Glyndebourne Festival. Her other recent performances include Donna Elvira in Mozart's *Don Giovanni* with Opera Philadelphia, Vitellia in Mozart's *La Clemenza di Tito* at Lyric Opera of Chicago, Marguerite in Gounod's *Faust* at Zurich Opera, and the title role in Dvořák's *Rusalka* at Frankfurt Opera. Later this season she sings Marta in Weinberg's *The Passenger* at Lyric Opera of Chicago and the Marschallin in Strauss's *Der Rosenkavalier* at Frankfurt Opera. ■

Special Tribute in Memory of Lee Hyla

FRIENDS, FAMILY, AND COLLEAGUES GATHERED ON October 16 for a memorial concert to celebrate the life and works of Lee Hyla, Harry N. and Ruth F. Wyatt Professor of Music Theory and Composition, who passed away on June 6 in Chicago at the age of 61.



"Lee was just a wonderful person," says Hans Thomalla, director of Northwestern's Institute for New Music and associate professor of composition and music technology. "When I came to the Bienen School in

2007, Lee had just begun teaching as the new Wyatt Chair in composition. Looking back now, I notice how much I learned from his nonhierarchical, nonbureaucratic way of interacting with a huge institution like a modern research university. With his unique humor and his often very witty and slightly anarchic approach to the world, he kept things 'real.'"

Hyla wrote compositions for some of the country's top artists and ensembles, often combining complex atonal idioms with avant-garde jazz, rock, and even punk themes. The memorial concert featured six of his works: *We Speak Etruscan*, *Passeggiata*, *Winter/Fall*, *Pre-Amnesia*, *Basic Training*, and the String Quartet No. 4. Guest performers included bass clarinetist Joshua Rubin, saxophonists Ryan Muncy and Thomas Snydacker, violinist J. Austin Wulliman, cellist Christopher Wild, pianist Nolan Pearson, and the Spektral Quartet.



"The tribute concert was a tremendously moving and emotional experience for me. I really felt Lee's energy in the room." —KATHERINE DESJARDINS

"The fact that we had such wonderful performers playing Lee's music with such commitment in what could otherwise be a somber context is a testament to his having made a connection with a young generation of musicians and augurs well for the ongoing strength of that connection," says Jay Alan Yim, associate professor of composition and music technology.

Hyla's widow, Katherine Desjardins, felt that the memorial concert reflected her late husband's impact and personality. "The tribute concert was a tremendously moving and emotional experience for me," she says. "I really felt Lee's energy in the room. The visceral and direct quality of Lee's work was made palpable by the amazing collection of incredibly talented young musicians who really get his music. I always felt that Lee was writing for the energy of the next generation, and I know for a fact that somewhere Lee was rockin' and rollin' to the energy of these dedicated performances that evening."

In his earlier years Hyla played keyboard and guitar in a touring funk band; later he became involved in free-jazz studies at Indiana University. Prior to joining the Northwestern faculty in 2007, he taught for 15 years on the faculty of New England Conservatory, where he had earned his bachelor's degree. He received his master's degree in music from Stony Brook University.

Hyla composed works for leading ensembles, including the Kronos Quartet, Orpheus Chamber Orchestra, St. Paul Chamber Orchestra, and Chamber Music Society of Lincoln Center. His honors include the Chamber Music Society of Lincoln Center's Stoeger Prize, Guggenheim and National Endowment for the Arts Fellowships, the American Academy of Arts and Letters' Goddard Lieberson Award, the St. Botolph Club Award, and the Rome Prize. His music has been recorded on the Nonesuch, New World, Avant, Tzadik, and CRI labels. ■

Bass clarinetist Joshua Rubin and baritone saxophonist Ryan Muncy

noteworthy



Renée Fleming with graduate student Nathaniel Hill and faculty collaborative pianist Alan Darling

Renée Fleming Leads Master Class

RENNED SOPRANO RENÉE FLEMING led a vocal master class on October 27 in Pick-Staiger Concert Hall for Bienen School voice and opera students. The event was the first in the new Robert M. and Maya L. Tichio Vocal Master Class Series, made possible by a generous anonymous donation from a Music Advisory Board member and named in honor of two new board members.

Four students had the opportunity to work directly with Fleming during the class, her third at the Bienen School: second-year master's student Nathaniel Hill in "Ah! Per Sempre" from *I Puritani*; second-year master's student Ashley Allen Mann in "Chi il bel sogno" from *La Rondine*; graduate student Quinn Middleman in "Tu, preparati a morire" from *Ariodante*; and first-year master's student Ted Allan Pickell in "Hai già vinta la causa" from *Le Nozze di Figaro*. Middleman and Pickell study with W. Stephen Smith, Hill with Smith and Alan Darling, and Mann with Sunny Joy Langton.

Fleming was awarded the National Medal of Arts and a Grammy Award for Best Classical Vocal Solo in 2013. In February 2014 she became the first classical singer ever to

perform the national anthem at the Super Bowl. Her 2014-15 season engagements include performances at Lyric Opera of Chicago, New York's Metropolitan Opera, and Semperoper Dresden.

The Tichio Series continues in winter quarter with bass-baritone Eric Owens and in spring quarter with mezzo-soprano Frederica von Stade. Owens has performed with such companies as the Metropolitan Opera, Lyric Opera of Chicago, Washington National Opera, Houston Grand Opera, Los Angeles Opera, Berliner Philharmonic, and Royal Opera Covent Garden. Von Stade has starred at the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Los Angeles Opera, Royal Opera Covent Garden, Vienna State Opera, and Paris Opera. ■

Database Provides Employment Leads for Students

BIENEN SCHOOL STUDENTS NOW HAVE ACCESS to the Bridge Worldwide Music Connection, a database of employment opportunities for music students, via Northwestern Career Advancement.

Sponsored by New England Conservancy, Bridge aggregates thousands of job openings and audition announcements from hundreds of organizations into a single searchable database. Students can sort by music-related grants and scholarships, nonprofits and foundations, fellowships and young artist programs, conferences and calls for workshops, arts administration jobs and internships, higher education and K-12 teaching jobs, and listings of competitions and festivals all over the world.

"While it may not contain every opportunity out there, accessing this database will allow young musicians a reference to the types of jobs that exist in the music industry today," says Ryan O'Mealey, director of music admission, financial aid, and enrollment. "We want the students to begin to think about the skills they will need to build a successful career in music and to take advantage of the resources Northwestern provides while they are still in school." ■



Jean Gimbel Lane (left and right) with Lane Prize winner Garrick Ohlsson and Dean Toni-Marie Montgomery

Jean Gimbel Lane Gift

THE BIENEN SCHOOL HAS RECEIVED A \$5 MILLION GIFT from Jean Gimbel Lane—who in 2005, with her late husband, the Honorable Laurence W. Lane Jr., established the school's Jean Gimbel Lane Prize in Piano Performance. The new gift will provide \$2 million to endow the Lane Prize and \$3 million to name the Reception Room in the school's new building.

The biennial Jean Gimbel Lane Prize in Piano Performance honors pianists who have achieved the highest levels of national and international recognition. Winners receive a

\$50,000 cash award and spend two to three nonconsecutive weeks in residence on campus, interacting with students and faculty. As part of one of the residency weeks, winners offer a public performance. The current Lane Prize recipient is Garrick Ohlsson, who will be on campus for his first residency March 4–6. Previous recipients have included Richard Goode (2006), Stephen Hough (2008), Yefim Bronfman (2010), and Murray Perahia (2012). ■

Ethan Simpson (G15) performed the national anthem before an October 2 speech at Northwestern by President Barack Obama. The president chose to give a major address about the economy for the University's Kellogg School of Management, known globally for its innovative education of business leaders. "Having the opportunity to sing at such an important and historic event for the University was an incredible experience that I will remember for the rest of my life," says Simpson. "I felt extremely blessed that the faculty at Northwestern thought of me when deciding who would represent the Bienen School on that day." Simpson will be seen this winter in the opera *Dead Man Walking* (see page 10).



noteworthy

Ryans Support New Opera Theater with Leadership Gift

THE BIENEN SCHOOL HAS RECEIVED A LEADERSHIP GIFT from Northwestern alumni Shirley Welsh Ryan and Patrick G. Ryan. In honor of the gift, the opera rehearsal and performance space in the school's new building will be named the Shirley Welsh Ryan Opera Theater.

"Our family has a deep appreciation for music—especially opera—and it brings us great joy to watch Northwestern students develop and hone their craft as young artists," says Shirley Welsh Ryan, a 1961 graduate of the Weinberg College of Arts and Sciences. "Whether they perform on stage or are a member of the audience, we encourage Northwestern students to embark on a lifelong relationship with music."

The Shirley Welsh Ryan Opera Theater will provide an integral, flexible space for opera rehearsals as well as an intimate venue for small-cast one-act operas and other performances by students and faculty. The theater will seat approximately 150, and its dramatic double-height ceilings and expansive windows will showcase stunning views of Lake Michigan. The Ryans' gift was made in support of the University's \$3.75 billion "We Will. The Campaign for Northwestern."

The opera theater will be one of three music performance venues—along with the Mary B. Galvin Recital Hall and the Carol and David McClintock Choral Rehearsal/Recital Room—on the building's main floor. "Students will thrive in the

"Our family has a deep appreciation for music—especially opera—and it brings us great joy to watch Northwestern students develop and hone their craft as young artists." —SHIRLEY WELSH RYAN

state-of-the-art performance, rehearsal, and academic spaces inside the new building," says Pat Ryan, a 1959 Northwestern business graduate. "The facilities now match the caliber of education Northwestern music students receive."

"The naming of this performance space in our new building will serve as a visible reminder of the many connections between the Bienen School and the Lyric Opera of Chicago," says Dean Toni-Marie Montgomery. "The Bienen School is extremely proud of our alumni who have participated as fellows in the Lyric Opera's Patrick G. and Shirley W. Ryan Opera Center. We are grateful to Shirley and Pat for their significant support of the Bienen School."

Shirley Ryan is chair of Pathways.org, which provides free resources on early childhood development, and serves on the executive committee or board of directors of Lyric Opera of Chicago, the University of Notre Dame, the Art Institute of Chicago, the Chicago Council on Global Affairs, and the Alain Locke Charter Academy. She has been appointed by two US presidents to the President's National Council on Disability and has chaired the Chicago Community Trust.

Pat Ryan is distinguished as one of Chicago's most successful entrepreneurs and prominent civic leaders. He founded Aon Corporation—the leading global provider of risk management, insurance, and reinsurance brokerage—and served for 41 years as its CEO. He also founded Ryan Specialty Group, where he is currently CEO. A member of the International Insurance Hall of Fame, he is a member and immediate past chairman of the Northwestern University Board of Trustees. In 2008 he was elected to the American Academy of Arts and Sciences, the nation's oldest and most prestigious honor society, reflecting his many contributions to higher education. ■



Chase Residency Focuses on Performance, Collaboration, Entrepreneurship

RENNED FLUTIST AND NEW-MUSIC ENTREPRENEUR Claire Chase, 2014–15 artist in residence at the Bienen School's Institute for New Music, completed part one of her residency November 4–7.

A 2012 MacArthur Fellow, Chase devoted her time in Evanston to working with student composers and performers and developing and overseeing student entrepreneurial projects. She also premiered a 70-minute program of newly commissioned works for flute and electronics by George Lewis, Matthias Pintscher, Felipe Lara, and Du Yun and held a question-and-answer session following the performance. Chase has premiered more than 100 works for flute over the past decade.

The artist says she loved talking with students about their collaborative and entrepreneurial projects. She encouraged them to develop a career path and postcollege life that suited their interests and passions. “I wanted to convey that their path in music, or whatever they choose to do postschool, is theirs to make beautiful and meaningful,” she says, “and that there are as many ways to do that as there are people in the world.”

The flutist shared her one-of-a-kind skill set and experiences with students and brought together different programs and student groups.

Chase's residency—and those of all guest artists—add an extra dimension to the education offered at the Bienen School, says Hans Thomalla, director of the Institute for New Music. The flutist shared her one-of-a-kind skill set and experiences with students and brought together different programs and student groups, such as a collaboration between composition and flute students.

“The Contemporary Music Ensemble learned from her specific advice on performing the riff-oriented music of John Adams and the spectral sound figures of Gerard Grisey,” says Thomalla, also associate professor of composition and music technology. “The composers learned tremendously about writing for voice, and she shared her unique expertise in entrepreneurship with students from various programs.”

“It was an invaluable experience for members of the flute studio to work closely with Claire, as she is one the most dynamic performers of the contemporary flute repertoire, as well as artistic director of the International Contemporary Ensemble,” adds John Thorne, associate professor of flute.



“I believe the opportunity to work with Claire, in addition to the strong orchestral training that is provided at the Bienen School, will help prepare our students to be successful musicians, comfortable in all genres of music.”

Chase has released three solo albums: *Aliento* (2010), *Terrestre* (2012), and *Density* (2013). She founded the Pnea Foundation, a nonprofit organization dedicated to advancing the flute and its repertoire, and was selected as an inaugural fellow of Project&, with which she will create several new works exploring the relationship between language, music, and social interaction. In 2014 she began Density 2036, a project to commission, premiere, and record an entirely new program of flute music every year until 2036, the 100th anniversary of the eponymous and seminal work by Edgard Varèse.

Part two of Chase's residency will take place March 1–5, and part three is scheduled for April 12–17. ■

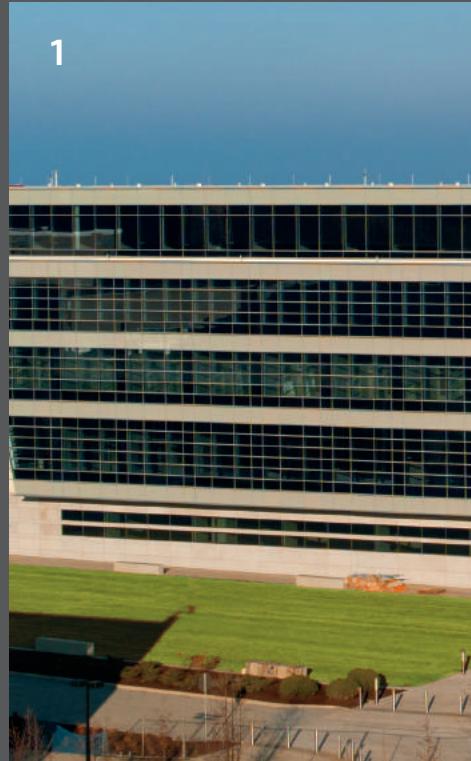
noteworthy

New Building Nears Completion

THIS SPRING QUARTER, academic classes (music composition and technology, music education, musicology, and music theory and cognition) will begin meeting in the school's new building. Faculty and administrative offices in the Music Administration Building will move to the new facility in late June, and the official ribbon-cutting ceremony will take place on Thursday, September 24. ■



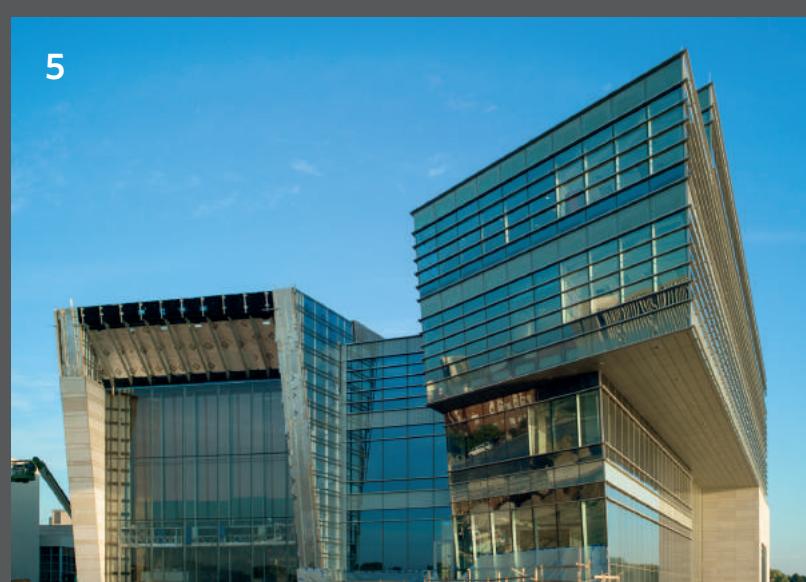
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1. West facade
2. Carol and David McClintock Choral Rehearsal and Recital Room
3. Mary B. Galvin Recital Hall
4. Carol F. Rice Lobby
5. Lakefront view



The Bienen School of Music will produce the Chicago area's first fully staged production of composer Jake Heggie's opera *Dead Man Walking*. Performances are February 20, 22, 26, and 28 in Northwestern's Cahn Auditorium.

A story of redemption, the opera focuses on the interactions between Sister Helen Prejean and convicted murderer Joseph De Rocher, a death-row inmate in a Louisiana penitentiary. Sister Helen becomes De Rocher's spiritual adviser and helps him come to terms with his violent past.

Dead Man Walking continues director of opera Michael Ehrman's emphasis on staging regional premieres of contemporary American operas. Two years ago he directed the Chicago-area premiere of Ricky Ian Gordon's *The Grapes of Wrath*.

"For me personally, it's the realization of a dream," says Ehrman, who had pursued the rights to *Dead Man Walking* for a decade. "I'd heard the opera but hadn't seen it until last spring. I was blown away. I think it's a great piece, and I've wanted to do it for so long. It takes a controversial subject, a relevant subject, and puts it out there for audiences to think about. New York City, San Francisco, all the major cities have had an opportunity to see the opera, and I wanted to bring it to a Chicago audience." ▶

A FIRST FOR CHICAGO AUDIENCES

THE BIENEN SCHOOL PRODUCES THE OPERA

DEAD MAN



WALKING

by Devon McPhee



Based on Sister Helen's 1993 memoir, adapted as a film in 1995, the opera's libretto is by Tony Award-winning playwright Terrence McNally. Heggie began composing the score in June

1997, drawn to the story's immediacy and relevance. The work was premiered by the San Francisco Opera in October 2000, and seven American opera companies (New York City Opera, Opera Pacific, Cincinnati Opera, Austin Lyric, Michigan Opera Theater, Pittsburgh Opera, and Baltimore Opera) commissioned a second production that was seen at those companies

between 2002 and 2006. The opera has since been performed across the United States and Europe.

The piece received a standing ovation at its New York premiere, and *San Francisco Chronicle* critic Joshua Kosman wrote that the opera was "a masterpiece—a gripping, enormously skillful marriage of words and music."

"*Dead Man Walking* is a story of our time, but it has a sense of timelessness to it," Heggie explains. "It is a distinctly American story, but it has universal resonance. The drama is such that it makes sense for people to sing, and it is large enough to fill an opera house, yet it is incredibly intimate. It is a story that takes us deep into the most difficult struggles we can experience as human beings. It takes us to places that only get intensified with music."

The opera incorporates many different styles of music, from classical and spirituals to rock and jazz. The variety of music makes it accessible to a wide audience and helps build



From left: Jake Heggie, Terrence McNally, Sister Helen Prejean

**“IT IS A DISTINCTLY AMERICAN STORY,
BUT IT HAS UNIVERSAL RESONANCE.
THE DRAMA IS SUCH THAT IT MAKES SENSE FOR PEOPLE TO SING,
AND IT IS LARGE ENOUGH TO FILL AN OPERA HOUSE,
YET IT IS INCREDIBLY INTIMATE.”** —*Jake Heggie*

an emotional connection with the opera’s themes.

“For my part, I was clear that my musical language would not be overly complex,” says Heggie. “My compositional voice is based primarily on direct emotional portraits of characters. I wanted to create clear melodic and rhythmic motifs to propel a constantly moving tide of emotion with lyricism without alienating the characters or the audience.”

For Sister Helen, the addition of music amplified the experiences she wrote about in her memoir and stirred an even greater emotional response to the story.

“The composition of the music fits exactly with the drama of what’s happening on stage,” she says. “It has the sound and

harshness of prison with the metal clanging of bars, and the tenderness and softness of love and forgiveness. Music and drama reach places of the human heart that people don’t even know they have. [They have] the power to take us to deep places in a way that logical argument can never do.”

More than 40 professional opera houses worldwide have produced *Dead Man Walking* since its premiere. Within the last few years Heggie has agreed to allow university stagings of the piece. Northwestern joins three other universities in securing the rights to perform the opera.

The Bienen School cast will consist of students and one alumna, Joelle Lamarre (Go4). In addition to the two main characters, it includes 12 principal players and a 40-member chorus, prepared by chorus master Donald Nally, director of choral activities. Ehrman says that at the auditions last September, he looked for “individuals who are dramatically and musically intense, and who have the maturity to handle emotionally demanding roles.”

Students will share the two lead roles. Quinn Middleman, a first-year master’s student of W. Stephen Smith, and Kelsey Park, a second-year master’s student of Theresa Brancaccio, will alternate playing Sister Helen. Smith students Ethan Simpson (second-year master’s) and Alan York (first-year master’s) will play De Rocher.

The leads spoke of the challenges of their roles and what drew them to the complex characters. Both Middleman and Park mentioned the responsibility that comes with portraying a living person.

“Most opera parts are made-up characters in a larger-than-life plot that occurred in a bygone time period,” Middleman explains. “*Dead Man Walking* is real. It’s happening now. Sister Helen is still a living, breathing person, and to think about portraying her onstage is daunting and exciting.”

For Simpson and York, the challenge is to build a connection between their character and the audience. “It is impossible for most people to truly feel what it is like to have committed Joseph’s crimes and to be condemned to die,” says York. “Yet the fact that he is a human being is the point of the whole drama. I have to find and accentuate the humanness of Joseph.”

Through these characters, the performers put a face on capital punishment and challenge the audience to think about justice, forgiveness, and the death penalty. As the drama unfolds, the gray area between right and wrong intensifies.

“Our goal is to tell the story honestly and without any preaching—to go with Sister Helen on her journey to that difficult place and to let people make up their own minds,” says Heggie.

“When the journey begins, neither we, nor she, are aware of what incredible bravery and power there is inside her when she is tested,” he adds. “But I think it puts all of us to the test. How much could I take? How far could I go? How strong am I? What are my convictions?” ■

faculty

Stephen Alltop (conducting) led three June concerts as guest conductor, harpsichordist, and organist for the Peoria



Bach Festival. He prepared members of the Apollo Chorus for Chicago Opera Theater's production of Ernst Bloch's *Macbeth* in September and served as coordinator for radio station WFMT's Bach Organ Project, a live performance series that ran September 21–October 26.

Linda Phyllis Austern (musicology) wrote the article "Domestic Song and the Circulation of Masculine Social Energy in Early Modern England," published in *Gender and Song in Early Modern England*, edited by Leslie Dunn and Katie Larson (Ashgate, 2014).



Richard Boldrey (opera) served as rehearsal pianist and musical assistant for a concert of combined choirs from the United States, Germany, and Austria at the Mozart Festival in Salzburg, Austria. As music director of the large Chicago-area amateur Jewish choir Kol Zimrah, he performed at the North American Jewish Choral Festival in July.

Theresa Brancaccio (voice and opera) conducted a vocal master class for the



University of Illinois at Chicago in September and attended the Metropolitan Opera debut of her student Amanda Majeski (06) as the Countess in *Le Nozze di Figaro*, conducted by James Levine on September 22 (see page 2).

Karen Brunssen (voice and opera) served on the national board of the National Association of Teachers of Singing as



governor of the Central Region. She adjudicated for the Central Region NATS Artist Awards, presented "A Lifetime of Singing: Choral/Vocal Techniques and Expectations for Healthy Singing at Every Age" at the 2014 NATS national conference, and is the program chair for the 2016 NATS national conference in Chicago. Brunssen performed Bach's Cantata 45, *Es ist dir gesagt*, at the Thomaskirche in Leipzig, Germany; taught at Virginia's Castleton Festival; and gave a master class for Switzerland's Zürcher Sing-Akademie. She returned for teaching residencies at the Zürcher Sing-Akademie and Cambridge University.



Mark Butler (music theory and cognition) is the author of the book *Playing with Something That Runs: Technology, Improvisation, and Composition in DJ and Laptop Performance*, published in July by Oxford University Press.

Vasili Byros (music theory and cognition) wrote "Topics and Harmonic Schemata: A Case from Beethoven," published as



a chapter in *The Oxford Handbook of Topic Theory*. He also presented two papers at the European Music Analysis Conference in Leuven, Belgium, in August, and coorganized a third session on schema theory. Byros is now the coordinator of the Bienen School's advanced undergraduate music theory curriculum.

Alan Chow (piano) served as a guest artist for the Alabama Music Teachers



Association annual conference and the Master-Works Music Festival as well as a guest artist and faculty member at the Shanghai International Piano Festival and the Classical Music Festival in Eisenstadt, Austria. He and his brother Alvin Chow performed a two-piano concerto with the Shanghai Philharmonic. Chow was also a recitalist at the Mozarthaus in Vienna and gave solo and chamber performances at Esterhazy Palace and master classes at the Haydn Conservatory. He was a juror for the New Orleans International Piano Competition and codirector and a faculty member for the New Orleans Piano Institute.



Steven Cohen (clarinet) traveled to Tokyo and Osaka, Japan, in October to perform several recitals and teach master classes and lessons at both the Kunitachi College of Music and the Osaka College of Music.



Steven Demorest (music education) collaborated with Psyche Loui to present the talk “The Problem of Poor-Pitch Singing: From Internal Mechanisms to Pedagogical Intervention” at the fifth international Neurosciences and Music Conference, “Cognitive Stimulation and Rehabilitation,” in Dijon, France, this past May.

Ryan Dohoney (musicology) presented “Whitehead’s Process, Music’s Reality”



in the “Sound and Affect” lecture series in the anthropology department at Bard College on October 9. He also gave the talk “An End to Downtown:

The Society of Black Composers, the Brooklyn Community Concerts, and the Black Radical Tradition” at the American Musicological Society annual meeting in Milwaukee in November.



Michael Ehrman (opera) heads the Bonfils-Stanton Artists Training Program at Colorado’s Central City Opera, where he directed

Bernstein’s *Trouble in Tahiti*.



Amy Gwinn-Becker (music education) marked her 24th season with the Chicago Symphony Chorus last fall. Gwinn-Becker copresented “Scaffolding Success for edTPA” last April at

the National Association for Music Educators conference in St. Louis with **Maud Hickey** (music education), **Robert Hasty** (conducting), and Emma Joy Jampole. In the 2014–15 school year Gwinn-Becker is collaborating with Indonesian Dance of Illinois to offer Northwestern students the opportunity to study Balinese gamelan and learn how to teach this art form in performance and general-music classrooms.



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

Robert Hasty (conducting) conducted the orchestra festival for the Kenosha (Wisconsin) Unified School District last March. In April he was part of a panel of Northwestern professors who gave a presentation at the 2014 Music Research and Teacher Education National Conference in St. Louis. In July he was a VIP at the Phi Mu Alpha Sinfonia National Leadership Institute at the University of Southern Indiana, where he gave conducting workshops and worked with the string players. In September he was a guest artist for the University of Massachusetts Amherst’s Department of Music and Dance.



Pamela Hinchman (voice and opera) taught at Luxembourg’s Vianden International Music Festival and led a business-career seminar for singers at Northwestern last summer. In September she was the soprano soloist in Beethoven’s Ninth Symphony with Chattanooga Opera and Symphony. In 2015 Hinchman will be teaching a series of master classes for the young artists program at Milwaukee’s Florentine Opera Company.



Rex Martin (tuba and euphonium) performed a solo recital at the International Tuba Euphonium Association conference in Bloomington, Indiana, last May. As part of the conference he presented the ITEA Lifetime Achievement Award to Rudolf Meinl. Last summer he traveled to Europe three times to perform concerts and present master classes in Lugano, Switzerland; at the Ticino Musica Festival; in Copenhagen and Sønderborg, Denmark; and in Oslo and Stavanger, Norway. In addition to his regular concerts with the Chicago Philharmonic Orchestra, Ars Viva Symphony Orchestra, and Fulcrum Point New Music Project, he has also recently performed with the Chicago Symphony Orchestra.

faculty

Donald Nally (conducting) appeared at Carnegie Hall's Zankel Hall in February



with his chamber ensemble The Crossing, performing works by David Lang, Amy Beth Kirsten, and Ted Hearne with the American Composers

Orchestra. In April the ensemble sang Louis Andriessen's *De Materie* with the Los Angeles Philharmonic at Disney Hall. The Crossing appeared in the world premiere of 2014 Pulitzer Prize winner John Luther Adams's *Sila: The Breath of the World* at Lincoln Center in July as a part of the Mostly Mozart and Out of Doors Festivals.



Inna Naroditskaya

(musicology) served as a program committee member and panel chair and closed the symposium of a music and minorities group

in Osaka, Japan, in summer 2014. She is also a member of the program committee for the next International Council for Traditional Music conference, to be held in Kazakhstan in summer 2015. In October she presented "Elizaveta of Russia—A Euro-Asian Princess and Heir of Roman Augustus: A Spectacle of Coronation and Imperial Opera" at the Music and Iconology Conference in

Turin, Italy, and gave the graduate colloquium lecture "Queen of Spades: Game of Recognition" at the Peabody Institute of Johns Hopkins University. The following month she chaired a panel and presented the paper "Is Tango Russian/How Russian Is Tango?" in Pittsburgh at the 59th annual conference of the Society for Ethnomusicology.



Scott Paulin (musicology)

presented the paper "I'll Give You a Movie Right Here": Impersonating Charlie Chaplin on the Musical Stage in 1915" last June at the Cineteca di Bologna's "100 Anni di Charlot/Birth of the Tramp" conference, marking the centenary of Chaplin's first films.



Robert Reinhart (music theory)

appeared as a vocalist and bassoonist on the a.pe.ri.od.ic ensemble's 2014 album *more or less* (New Focus Recordings), featuring

works by Jürg Frey. Reinhart's *Ossiriand* for bass viola da gamba is being recorded by Andrew Arceci, and Joann Cho (07) is recording his *Zephyr* for piano. With composer Kenn Kumpf (G13), he founded and codirects Outer Voices, a group dedicated to performing pre-1700 and post-1950 vocal ensemble literature. Outer Voices gave its debut concert in March 2014 at Chicago's Swedish American Museum.

Gerardo Ribeiro (violin) served as adjudicator for several string competitions in



Chicago and conducted master classes at the Beijing Conservatory and Calgary's Mount Royal University as well as in Europe. He also taught last summer at the Meadowmount School of Music, where he performed chamber music with cellist Lynn Harrell.

W. Stephen Smith (voice and opera)

taught at the Aspen Music Festival and School



last summer and was honored for the third time as a New Horizons Faculty member, entitling him to award full-tuition scholarships to three singers for three successive years. He directed and was the principal teacher at Northwestern's third annual Naked Voice Institute in June and taught master classes at Oklahoma State and Viterbo Universities. He also taught a workshop at the University of Nebraska for the state chapter of the National Association of Teachers of Singing and was a judge for that state's NATS Artist Awards competition last March.



Hans Thomalla (music composition and technology) began a one-year fellowship at the Center for Advanced Studies in Berlin this academic year. He taught the workshop "Contemporary Opera" at the International Summer Courses for New Music in Darmstadt, Germany. A number of his works have recently been performed, including *wild.thing* by Boston-based Calithumpian Consort in June and September, *The Brightest Form of Absence* by Atlanta's Chamber Cartel in June, *Ausruff* by DePaul University's Chamber Ensemble 20+, and *Lied* by Trio Accanto in Darmstadt and Bergen, Norway.



Mallory Thompson (conducting) was a guest conductor with Banda Sinfônica do Estado de São Paulo in São Paolo, Brazil, where she also gave a conducting clinic. She was a featured clinician at conducting symposiums for the University of Minnesota, Shenandoah Conservatory, West Chester University, and Bergen County Music Educators. Thompson also conducted two ensembles at the Midwest Clinic in December: the Saratoga (California) High School String Orchestra and the New South Wales Public Schools Symphonic Wind Ensemble.

Roland Vamos (viola) conducted the Hangzhou Symphony Orchestra in China last March and performed the Mozart *Sinfonia Concertante* with the same ensemble. His viola exercise book was published by Carl Fischer last June. Last summer Vamos also taught at Utah's Foulger Festival, California's Montecito Festival, and New York's Chautauqua Institute.

Sylvia Wang (piano) taught master classes and gave a workshop on memorization at Bravura Summer Music, held at New Jersey's Lawrenceville School. She also played at Cape Cod's Light-house Chamber Music Festival in August.

Last March she performed Jennifer Higdon's Viola Sonata with Claudia Lasareff-Mironoff (G88) for the Musicians Club of Women at the Union League Club of Chicago. In April she presented a master class at Wisconsin's Carthage College.



Gail Williams (horn) performed and recorded music by Gabrieli with the National Brass Ensemble at Sonoma State University last June. In July she performed Mahler's Sixth Symphony with the World Orchestra for Peace.

students

NATIONAL ASSOCIATION OF TEACHERS OF SINGING COMPETITIONS

Seven Bienen School students received honors in the National Association of Teachers of Singing's Chicago chapter 2014 classical division competitions. **Hannah Carroll**, a junior student of Theresa Brancaccio, and **Michaella Cipriani**, a sophomore student of W. Stephen Smith, won first place; **Madelaine Adams**, a sophomore student of Pamela Hinchman, took second place; **Jennie Moser**, a junior student of Brancaccio, placed third; and **Samantha Baran**, a sophomore student of Karen Brunssen, and **Caitlin Finnie** and **Emily Honzel**, both junior students of Hinchman, earned honorable mentions.

Matthew Baker, a first-year master's trumpet student of Robert Sullivan, won the winds division of the Classical Music Competition sponsored by the Union League Club of Chicago's Luminarts Cultural Foundation.



Hana Beloglavec, a second-year doctoral trombone student of Michael Mulcahy, and **Geirthrudur Gudmundsdottir**, a sophomore cello student of Hans Jensen, each received a Jerome and Elaine Nerenberg Foundation Scholarship from the Musicians Club of Women. Gudmundsdottir also earned an Evanston Music Club Scholarship.



Sun Chang, a second-year dual-degree Weinberg College of Arts and Sciences student of Alan Chow, won the Music Teachers National Association's senior piano competition and a \$5,000 classical music fellowship from the Union League Club of Chicago's Luminarts Cultural Foundation.



Above, left to right: Brannon Cho, Miki Nagahara, Dan Qiao



Brannon Cho, a second-year cello student of Hans Jensen, received a 2013 National YoungArts Foundation Award and appeared in the HBO special *Joshua Bell: YoungArts MasterClass*. He also won the Bienen School's 2014 Samuel and Elinor Thaviu String Scholarship Competition.

Violinist **Miki Nagahara**, a sophomore student of Almita Vamos, and violist

Dan Qiao, a second-year master's student of Roland Vamos, both received honorable-mention prizes.

Tom Curry (GII), a doctoral student of Rex Martin, has been appointed a visiting assistant professor of tuba at the University of Wisconsin-Madison.



Stephanie Feigenbaum (13), a second-year master's voice student of Theresa Brancaccio, placed third in the 2014 Donald Chin Young

Artist Competition, sponsored by the North Shore Choral Society.



Christopher Fisher-Lochhead, a doctoral student of Hans Thomalla, Jay Alan Yim, and the late Lee Hyla, won the Bienen School's William T. Faricy

Award for Creative Music.



From left: Staff pianist Kuang-Hao Huang, Renée-Paule Gauthier, EunAe Lee, Elisa Sutherland, and Igal Levin at the Kennedy Center last April

Kennedy Center Performers

Four exceptional Bienen School soloists were featured in a concert at the John F. Kennedy Center for the Performing Arts in Washington, DC, on April 22, 2014. Violinist **Renée-Paule Gauthier**, a doctoral student of Gerardo Ribeiro, performed the second and third movements of Respighi's B Minor Sonata for violin and piano.

Pianist **EunAe Lee**, a student of James Giles, performed Liszt's *Hungarian Rhapsody* No. 12 and Volodos's arrangement of the "Turkish March" from Mozart's Sonata, K. 331.

Soprano **Elisa Sutherland** (12, GI4), a student of Theresa Brancaccio, sang the arias "Ah, scostati!...Smanie implacabili" from Mozart's *Così fan tutte* and "Lascia ch'io pianga" from Handel's *Rinaldo* as well as "Dust of Snow" and "The Rose Family" from Carter's *Three Poems of Robert Frost* and the "Resurrection" movement from Messiaen's *Chants de terre et de ciel*. Clarinetist **Igal Levin**, a doctoral student of Steven Cohen, performed Schumann's *Fantasy Pieces* and Kovacs's *Hommage à Manuel de Falla*. Gauthier, Sutherland, and Levin were assisted by pianist **Kuang-Hao Huang** (G05), lecturer in music performance.

students



Harrah Friedlander (13), a second-year master's voice student of Pamela Hinchman, performed Bach's *Coffee Cantata* this summer at the Aspen Music Festival.



Yu Han, a second-year master's piano student of Alan Chow, won the Bienen School's Pauline Lindsey Award.

Joseph Higgins (G13), a second-year doctoral conducting student of Mallory Thompson, was one of three outstanding young conductors selected for the National Band Association's Young Conductor Mentor Project.



Rachael Kerr (GII), a doctoral piano student of Sylvia Wang, received the Peggy Rockefeller Memorial Fellowship from the Tanglewood Music Center.



Olga Kisielewska (GII), a doctoral music theory and cognition student of Vasili Byros and Robert Gjerdingen, received Music Theory Midwest's Arthur J. Komar Award for her "Tonal Relations and Spiritual Meanings in Beethoven's 1814 *Fidelio*."

Erik Leung, a doctoral conducting student of Mallory Thompson, was named director of instrumental studies at Fresno Pacific University.

Ansel Norris, a senior trumpet student of Robert Sullivan, received an Edward G. Shufro Fund Fellowship from the Tanglewood Music Center and a bronze medal in the senior winds division



competition sponsored by the Fischoff National Chamber Music Association.

Kelsey Park, a second-year master's voice student of Theresa Brancaccio, participated in the Bonfils-Stanton Artists Training Program at Colorado's Central City Opera last summer.



David Reminick, a doctoral student of Hans Thomalla, Jay Alan Yim, and the late Lee Hyla, won the Bienen School's John and Bonnie Cacavas Award for Chamber Music.

STUDENTS, ALUMNI SHINE AT NATIONAL COUNCIL AUDITIONS

Bienen School students and alumni made a strong showing at the Metropolitan Opera National Council Auditions district competition in October, receiving six of the eight awards. Advancing to the March 15 regional semifinals were **Geoffrey Agpal** (G10), student of Kurt Hansen; **Kelsey Betzelberger** (09, G12), student of Pamela Hinchman; **Elizabeth Owen** (12, G14), student of Nancy Gustafson; and **Ethan Simpson**, graduate student of W. Stephen Smith. **Evan Bravos** (G14), who studied with Karen Brunssen, and **Stephanie Feigenbaum**, a graduate student of Gustafson and Theresa Brancaccio, both received encouragement awards. The National Council Auditions program is designed to discover promising young opera singers and assist in developing their careers.



From left: Harrah Friedlander, Erik Leung, Ansel Norris, Jeffrey Siegfried, Ethan Simpson, Genevieve Tabby



Jason Shiuan, a senior saxophone student of Timothy McAllister, received the Bienen School's Presser Undergraduate Scholar Award.

Jeffrey Siegfried (G14), a first-year master's saxophone student, was one of five winners of the Ladies Musical Club of Seattle's Frances Walton Competition, received a classical music fellowship from the Union League Club of Chicago's Luminarts Cultural Foundation, and placed second in the Carmel Music Society's instrumental competition. He was also a member of the second-place saxophone quartet in the North American Saxophone Alliance's quartet competition.

Ethan Simpson, a second-year master's voice student of W. Stephen Smith, participated in the Bonfils-Stanton Artists Training Program at Colorado's Central City Opera last summer.

Genevieve Tabby, a second-year master's cello student of Hans Jensen, received an inaugural Zarin Mehta Fellowship through the New York Philharmonic's Global Academy Fellowship Program.

Jialing Wu, a second-year doctoral student of Alan Chow, won the Bienen School's Thaviu-Isaak Endowed Scholarship for Piano Performance. Three students of James Giles placed second, third, and fourth, respectively: second-year doctoral students **EunAe Lee** and **Tong Wang** and senior **Andrew Yang**, who also received an Evanston Music Club Scholarship.



EunAe Lee, Andrew Yang

in development

by Davin Peelle

I AM PLEASED TO INTRODUCE MYSELF as the Bienen School of Music's new director of development. It is an honor for me to serve in this role, especially as an alumnus of the school's five-year dual-degree program who majored in violin performance and economics. As a student I had the privilege of pursuing a conservatory-level performance degree concurrently with a liberal arts degree at a major research university. Northwestern is one of a few select schools that offer such an opportunity. Upon graduating, I began a career in marketing, communications, and fundraising for performing arts and arts education organizations, including the Ravinia Festival, the Elgin Symphony Orchestra, and the Chicago Children's Choir.

This is an exciting time for the Bienen School with the launch of "We Will. The Campaign for Northwestern" on March 14, 2014. As of the end of the 2014 fiscal year, the Bienen School had raised \$36.8 million toward its campaign goal of \$55 million. Much of the support already received has been designated for the new Music and Communication Building—including lead gifts to name the Mary B. Galvin Recital Hall, the Shirley Welsh Ryan Opera Theater, the Jean Gimbel Lane Reception Room, and the Carol and David McClintock Choral Rehearsal and Recital Room, among many generous gifts from members of the Board of Trustees, the Music Advisory Board, and the broader Bienen School community. The Bienen School expresses its gratitude to every donor who has made this state-of-the-art facility a reality.

With the opening of the new building in less than a year, priorities for the remainder of the campaign will focus on securing funding for the initiatives outlined on the following page. Increased support for these strategic areas will build upon our successes while strengthening our reputation as one of the nation's leading music schools.



You can be a part of this campaign in a variety of ways:

- By giving to the Bienen School's annual fund, providing expendable support to address the school's most immediate needs and highest priorities
- By becoming a member of the Lutkin Society, consisting of leadership donors who annually give \$1,000 or more to the Bienen School
- By establishing endowed funds, providing support in perpetuity to areas such as academic and artistic programs, professorships, or scholarships
- By including the Bienen School in your will or trust to make music a part of your legacy

Each gift, of any amount, makes a difference and moves us closer to achieving our goal.

Thank you to the many alumni and friends who support the Bienen School. It is our hope that you will renew your past gift or make your first donation this year. Please feel free to contact me directly at davin.peelle@northwestern.edu or 847-467-3849 with any questions. Alternatively, you may visit wewill.northwestern.edu to learn how your generosity can help transform the Bienen School of Music. ■



Bienen School Campaign Priorities

Institute for New Music

This recently established Northwestern institute is the first-ever university-sponsored center for the performance and study of art and popular music of the 20th and 21st centuries.

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, and the prominence of the program offers significant opportunities for enhancing the school's visibility.

Endowed Professorships

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



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.

Endowed Deanship

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

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.

Scholarships and Financial Aid

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

alumni

WE WANT TO HEAR FROM YOU!

Please email your news to fanfare@northwestern.edu
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1970s



Mitchell Arnold ('78, G80, G98), director of orchestral studies in West Virginia University's School of

Music, was honored with the 2014 Research and Creative Activity Award from the College of Creative Arts for his achievements with the WVU Symphony Orchestra.

1990s

Dan Lipton ('97) became music director for Sting's Broadway musical *The Last Ship* in November. Lipton (below, with Sting) had served as an associate music director since 2011. He also plays keyboard in the production's band.



2000s

Karen Fannin (G01) was named director of bands at the University of Nebraska–Omaha.



Timothy J. Robblee (G01) was named director of bands at Shenandoah Conservatory.



Trish Cornett (G07) was named conductor and lecturer at California State University, Fullerton.

Joshua Moshier (08), a composer for film and other media projects, married Caroline Porter, a reporter in the Chicago bureau of the *Wall Street Journal*, on September 27, 2014.

Cindy Tseng (G08) was named to a full-time, tenure-track position on the music faculty at Los Angeles Harbor College.

Violinist **Jennise Hwang** (09) received a 2014–15 fellowship with the New World Symphony.

Luka Oida (09), below, married Adam Duda on June 7, 2014, in New York City. She is pursuing a DMA in piano performance at the University of Hartford's Hartt School of Music.

2010s



Allyson Goodman (10) won the principal viola position with the Washington National Opera in May 2014.



Violinist **Hugh Palmer** (09) received a 2014–15 fellowship with the New World Symphony.

Percussionist **Christopher Riggs** (G09) received a 2014–15 fellowship with the New World Symphony.

Clarinetist **Brad Whitfield** (09) received a 2014–15 fellowship with the New World Symphony.

Cellist **Ashton Lim** (G10) received a 2014–15 fellowship with the New World Symphony.

Gareth Thomas (G10) won the second bassoon position in the Cleveland Orchestra.

Violinist **Benjamin Carson** (II) received a 2014–15 fellowship with the New World Symphony.



Roderick Cox (G11), above, made his subscription concert debut conducting the Macon Symphony Orchestra.



Julie Tabash (II, G13) participated in the Bonfils-Stanton Artists Training Program at Colorado's Central City Opera last summer.

Benjamin Adler (12) won a \$3,000 prize in the Ladies Musical Club of Seattle's Frances Walton Competition.

Bassoonist **Evan Epifanio** (G12) received a 2014–15 fellowship with the New World Symphony.

Trombonist **Jeremy Morrow** (12) received a 2014–15 fellowship with the New World Symphony.



Patrick O'Malley (12) won third place in the American Prize in Composition Competition for his *Superimpose*. The American Prize recognizes the best performing artists, ensembles, and composers in the United States based on submitted recordings.

TANGLEWOOD FELLOWSHIPS

Six recent Bienen School alumni received fellowships from the Tanglewood Music Center: **Benjamin Carson** (11), Judy Gardiner Fellowship; **Autumn Chodorowski** (14), Gerald Gelbloom Memorial Fellowship and Robert Baum and Elana Carroll Fellowship; **Kevin Haseltine** (14), Edward I. and Carole J. Rudman Fellowship; **Charlotte Malin** (14), Carolyn and George R. Rowland Fellowship in honor of Reverend Eleanor J. Panasevich; **Conor McDonald** (12), Michael and Sally Gordon Fellowship; and **Joseph Peterson** (G14), Donald Law Fellowship.



Elisa Sutherland (12, G14) received the Musicians Club of Women's \$10,000 Lynne Cooper Harvey Foundation Scholarship.



Chris Dickey (G13) has been appointed a clinical assistant professor of music, trombone, tuba, euphonium, and music theory at Washington State University. His debut solo recording, *Just a Thought*, will be released this spring on the Albany label.

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

Cellist **Julia Yang** (12) received a 2014–15 fellowship with the New World Symphony.



Evans Bravos (G13) participated in the Bonfils-Stanton Artists Training Program at Colorado's Central City Opera last summer.



Trumpeter Anthony Bellino (14) received an inaugural Zarin Mehta Fellowship through the New York Philharmonic's Global Academy Fellowship Program.

Emelinda Escobar (G14) was named concertmaster of the Civic Orchestra of Chicago.

alumni

2010s *continued*

Hornist **Kevin Haseltine** (14) received a 2014–15 fellowship with the New World Symphony.

William Herzog (14) received second prize, **Amy Hess** (G14) third prize, and **Ethan Hoppe** (14) honorable mention in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition.

Lucas Hopkins (G14) received a scholarship from the North Shore Musicians Club. He and **Chet Ibn-Tawwab Baughman** (G14) were members of the second-place quartet in the North American Saxophone Alliance's quartet competition.

Lauren Keating (14) was honored with the Bienen School's Ray Still Award.

Davis King (14) was awarded a Citizen Musician Fellowship by the Chicago Civic Orchestra.



Lucas Hopkins (top), Chet Ibn-Tawwab Baughman



Violist **Danny Lai** (13) was appointed to a position in the Chicago Symphony Orchestra.

Kelton James Koch (14) received a 2014–15 fellowship with the New World Symphony.

Charlotte Melin (14) received an Evanston Music Club Scholarship.

Trombonist **Nicholas Platoff** (14) received a 2014–15 fellowship with the New World Symphony.



Joanna Wu (14) received the Musicians Club of Women's \$5,000 Farwell Trust Award.

WIND WINNERS

William Cooper (13), **Kevin Haseltine** (14), and **Joseph Peterson** (14) received bronze medals in the senior winds division of the Fischoff National Chamber Music Competition



Lincoln Chamber Brass members (from left) Ansel Norris, William Cooper, Scott Hartman, Joseph Peterson, and Kevin Haseltine

in memoriam

1930s

Mildred Rebecca "Becky" Dill (38) in Houston, Texas, on March 14

Gordon Bird (G39) in DeKalb, Illinois, on June 16

1940s

Mary Huck Colmar (40) in Redlands, California, on June 2

Ruby Elizabeth Anderson (43) in Evanston, on June 22

Eldora Vobroucek (43) in Peoria, Illinois, on May 8

Beth McManus (45) in Eugene, Oregon, on December 3

Robert Mercer (45, G49) in Ontario, California, on August 26

Wilma Philips (45) in Denver on October 28

Eleanor Rossi (45) in Glenview, Illinois, on May 26

Bobette (Blum) Zacharias (45) in Lincolnshire, Illinois, on October 1

Mary Ellen Carlson (46, G47) in Winona, Minnesota, on October 3

William (Bill) Ross George (47) in Lancaster, Ohio, on June 26

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

Mary O'Neill (48) in Seaside, California, on November 12

Anton Cerveny Jr. (G49) in Alamogordo, New Mexico, on July 22

Arthur Elander (49) in Wayne, Michigan, on March 19

1950s

Amy Borchardt (G50) in Clovis, California, on September 18

Nancy J. Gajewski (G51) in Sturgeon Bay, Wisconsin, on August 8

Waldemar Nolte (G51) in New Ulm, Minnesota, on December 2

Dorothy Wendt (G51) in Waterloo, Iowa, on May 10

Doris Simonson (52) in Waukesha, Wisconsin, on October 29

Elizabeth O. Keys (53) in Ames, Iowa, on December 3

Manya Schaff (53) in Los Angeles on November 6

David Green (54) in Danbury, Connecticut, on March 28

Edward Kanaya (G54) in Honolulu, Hawaii, on May 27

Frederick Schimmelman (54, G67) in Lakeside, Michigan, on September 23

Nancy Pangburn (55) in Fredericksburg, Virginia, on September 1

Marjorie Martin (56) in Mundelein, Illinois, on August 8

Philip H. Peter (56, G58, G72) in Bridgeman, Michigan, on October 14

Carl Evans (G58) in Cortland, New York, on April 1

John F. Wilson (G59) in Valparaiso, Indiana, on November 7

1960s

Earl Amundson (G60) in Northfield, Minnesota, on April 20

John Baird (60, G61) in East Montpelier, Vermont, on December 13, 2013

Robert Klein (60) in Mobridge, South Dakota, on December 11, 2013

Barry Ekman (G63) in Chicago on July 7

Peter Herr (63, G65) in Deerfield, Illinois, on September 8

Bob Lees (G63) in Tulsa, Oklahoma, on May 5

Richard Livingston (G64) in North Manchester, Indiana, on June 13

Curtis O. B. Smith (64, G65) in Kalamazoo, Michigan, on October 10

Richard Barnes (G66) in Portsmouth, Virginia, on March 30

1970s

Peter McAlear (71) in Palm Springs, California, on June 25

1980s

Tamara Albrecht (G84) in Decatur, Georgia, on July 17

William Zehfuss (84) in Lake Lanier, Georgia, on July 31

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, 2013, through August 31, 2014, or from September 1, 2014, through December 31, 2014. We also thank our many valued donors and friends who have given less than \$1,000 during this period.

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