

SPRING 2013

FANFARE

NORTHWESTERN UNIVERSITY

Henry and Leigh Bienen School of Music



first chair

A MESSAGE FROM THE DEAN

On behalf of the Bienen School of Music, I am pleased to present the first spring issue



of *Fanfare* in more than a decade. To reflect the many exciting developments at the school, our alumni magazine has returned to a biannual publication schedule.

This issue celebrates the many diverse paths to success that the Bienen School offers for musicians of the 21st century.

As a top-ranked music school within a leading research university, the Bienen School has long been a pioneer in developing dual-degree and double-major programs that allow music students to specialize in a nonmusical area. Such academic credentials equip the school's graduates for a vastly wider range of professional opportunities. And—in the sincerest form of flattery—

other music schools around the country have begun to emulate our programs.

Our graduates also continue to achieve success through such traditional paths as positions in professional orchestras. Many of them have greatly benefited from the school's ongoing relationships with two of the nation's top training orchestras, the Civic Orchestra of Chicago and the New World Symphony.

New developments on campus are providing our students with significant professional advantages as well. Our opera program now offers voice students the opportunity to perform with leading professional singers as mentors, and this year's productions of contemporary works have given students the experience of working with major operatic composers. Still in its first year, the groundbreaking Institute for New Music brings composers and prominent new-music scholars and performers to campus, providing students with invaluable involvement in this vital area.

Bienen School students of the near future will enjoy another immense educational advantage with the opening of the school's new state-of-the-art facility. We have particular cause for celebration in that regard with the announcement

of a \$6 million gift from the Robert W. Galvin Foundation to name the building's recital hall in honor of longtime arts patron and 1945 Northwestern graduate Mary B. Galvin.

This issue of *Fanfare* documents how the school's consistent pursuit of its mission to educate the 21st century's outstanding artist-scholars empowers students to thrive in a wide range of directions. But the stories presented here serve only as brief chapters in the much larger story of Bienen School success that is collectively authored every day by the school's faculty, students, and 9,000 alumni. I look forward to many further exciting developments as this story continues.

Toni-Marie Montgomery
Dean

FANFARE

Spring 2013
Opus 48
Northwestern University
Bienen School of Music

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Fanfare is the official magazine of
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School of Music.

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Produced by University Relations
4-13/9.5M/KD-GD/1483-1



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Cover: A scene from the winter opera production of *The Grapes of Wrath* (photo by Todd Rosenberg)

noteworthy

New Ravinia Internship Program

As part of its strategic plan initiative to enhance student training in music business, the Bienen School recently launched a new internship program in partnership with the Ravinia Festival. Intended for students interested in arts administration, the program provides participants with valuable real-world experience working in a major arts organization while exploring a variety of potential career options. During fall quarter **Paulina Mateja**, a dual-degree junior majoring in guitar performance and comparative literary studies, became the first student to complete a 10-week Ravinia internship specifically designed for Bienen School undergraduates. In exchange for one academic credit, Mateja worked 10 hours per week at Ravinia and developed a broad understanding of its multifaceted operations.

From Mateja's perspective, the internship was an unqualified success. "The program provided a great opportunity to learn how a leading arts-presenting organization functions

on a daily basis," she says. Spending two weeks in each of five departments—artist relations, development, communications, outreach, and the summer conservatory program—Mateja shadowed Ravinia personnel and completed projects that helped advance major departmental goals. Her responsibilities included reviewing contracts, maintaining relationships with trustees and visiting artists, developing marketing materials, and participating in an El Sistema-based music education program at an area elementary school.

Engaging in this broad array of activities proved educational on multiple levels. "The internship provided me with an appreciation

"One of the most important lessons I learned from working at Ravinia is that my background in music will prepare me for a range of interesting jobs."

—Paulina Mateja

for the complexity of a large-scale organization like Ravinia," says Mateja. "There are so many different components involved in presenting its programming, and each one needs to be managed at a high level for the festival to be successful." Exposure to the variety of positions at Ravinia also raised Mateja's awareness of the many available career paths for music students. "One of the most important lessons I learned from working at Ravinia is that my background in music will prepare me for a range of interesting jobs," Mateja explains. "Having a music degree opens up a lot of different possibilities."

Currently offered exclusively during fall quarter to correspond with Ravinia's staffing needs, the internship program may be expanded to winter or spring quarter, depending on student interest. Mateja will further explore her career options by continuing her work at Ravinia this summer. "I feel lucky to have participated in this internship and definitely want to return to Ravinia," she says. "My only regret is that the program didn't last as long as I would have liked. I would strongly recommend this program to any Bienen School student who is interested in arts administration as a possible career."

The Ravinia internship represents only one way the Bienen School is providing students with the business skills that are proving increasingly valuable in today's rapidly evolving economic and cultural climate. Last fall the school also initiated a new two-course sequence on music entrepreneurship. Maintaining the school's emphasis on providing students with practical business knowledge, the courses are taught by **Gavin Chuck**, who brings a wealth of professional experience to the classroom through his work as manager of the new-music ensemble Alarm Will Sound. In conjunction with these courses, the school is also offering a series of one-day career workshops led by arts professionals working at the intersection of music and business.



Paulina Mateja



Sō Percussion at Pick-Staiger (above); violinist Graeme Jennings with composition students (right)

Institute for New Music Holds Successful Inaugural Event

A cornerstone of the Bienen School's strategic plan, the Institute for New Music held its inaugural event last November: a three-day festival examining the music and artistic legacy of John Cage. In keeping with one of the institute's primary goals—to unite the school's music performance and music studies departments in a dialogue about 20th- and 21st-century art and popular music—the festival assembled performers, composers, and scholars for a series of performances, lectures, and panel discussions relating to Cage's oeuvre.

"The festival was a great success," says institute codirector and assistant professor of composition **Hans Thomalla**. "The event's structure allowed us to work around the intellectual and disciplinary boundaries that often separate performers, composers, and scholars." During the festival Cage interpreters both performed his compositions and gave lectures on the musical challenges posed by his work. The participation of these artists was complemented by a series of scholarly talks focusing on the meaning and importance of Cage's music as well as a panel discussion featuring composers who discussed Cage's influence in contemporary music. "The presentations and lectures generated a high degree of interaction

among our creative and academic communities," says Thomalla. "The inclusive nature of the dialogue was extremely exciting and will serve as a model for future institute events."

The well-attended festival drew strong participation from the Bienen School community and featured a stellar roster of guest artists and scholars. Well-known Cage interpreters such as pianist Stephen Drury, Sō Percussion, the experimental electronic group Loud Objects, composer and electronic artist Cenk Ergün, and guitarist Grey McMurray performed throughout the event. The festival also assembled some of the world's most respected academic authorities on Cage's work for a symposium. Speakers included Seth Brodsky (University of Chicago), Deborah Campana (Oberlin Conservatory), Rob Haskins (University of New Hampshire), Charles Junkerman (Stanford University), David Nicholls (University of Southampton), and Julia Robinson (New York University). Completing the festival's impressive roster of participants, Thomalla and fellow Bienen School composition faculty member **Lee Hyla** were joined by a third composer, Northwestern alumna **Nomi Epstein**. Because the festival gathered an unprecedented range of knowledgeable voices on Cage's work, several lectures from the event are expected to be revised and published as an edited volume by a major academic press.

"The event's structure allowed us to work around the intellectual and disciplinary boundaries that often separate performers, composers, and scholars."

—Hans Thomalla

Supported in part by a \$1 million grant from the Davee Foundation, the institute has continued to maintain a lively events calendar following the Cage Festival. Spring quarter brought weeklong guest-artist residencies by the Chicago-based new-music group Ensemble Dal Niente and renowned violinist Graeme Jennings, who coached performance students on extended techniques and critiqued works by composition students.

Academic year 2013–14 will feature an extended residency by one of Europe's premier new-music groups, Ensemble Recherche, and a second major festival featuring leading figures in 21st-century music. "We are off to a great start," says Thomalla. "Given the institute's strong momentum and outstanding internal support, I anticipate that its second year will be even more exciting than its inaugural year."

noteworthy



“There aren’t many music schools that could attract a legendary pianist like Murray Perahia to teach a master class on their campuses.”

—James Giles

Murray Perahia Master Class

Murray Perahia, one of the most celebrated pianists of the past half-century, visited the Bienen School last October to lead a master class before an enthusiastic audience of several hundred spectators in Pick-Staiger Concert Hall. The event was the first of several campus appearances by Perahia over the next year as recipient of the Bienen School’s biennial Jean Gimbel Lane Prize in Piano Performance.

Bienen School piano students **Xuan He**, **Xia Jiang**, and **Jeong-ah Ryu** worked individually with Perahia, who addressed technical and interpretive challenges in compositions by Beethoven, Brahms, and Schumann during the hourlong session. “This master class provided our students with a wonderful opportunity to learn from an iconic figure in the piano world,” says **James Giles**, associate professor of piano. “Murray Perahia is an engaging and thoughtful teacher, and his dynamic instruction gave our students a new understanding

of the music they were playing and helped elevate their performance.”

While Perahia’s visit had a direct educational benefit for piano students, it is also expected to elevate the school’s reputation. “There aren’t many music schools that could attract a legendary pianist like Murray Perahia to teach a master class on their campuses,” says Giles. “The fact that he was willing to work with our students in such a context speaks volumes about the quality of our students and will only enhance our stature as a leading music institution.”

The Lane Prize, providing a cash award of \$50,000, was established in 2005 to recognize pianists who have attained the highest levels of international acclaim. Since first rising to prominence with his triumph at the 1972 Leeds International Piano Competition, Perahia has perfectly exemplified that standard. For the past 40 years he has enjoyed a position as one of the world’s most sought-after pianists while garnering a vast collection of significant honors, including two Grammy Awards, the

Avery Fisher Prize, the Royal Philharmonic’s Instrumentalist Award, the Claudio Arrau Memorial Medal of the Robert Schumann Society, and numerous Gramophone awards. Several of Perahia’s more than 50 recordings—most notably his rendition of Bach’s *English Suites* Nos. 1, 3, and 6 and his duets with Radu Lupu—are considered pianistic benchmarks. Widely admired for his ability to seamlessly meld unsurpassed technique with unrivalled imagination, Perahia has earned a worldwide reputation as the “poet of the piano.”

Perahia will next return to the Bienen School on March 2, 2014, for a public recital in Pick-Staiger Concert Hall. Additional residency activities are being planned. The Jean Gimbel Lane Prize is made possible by a generous gift from 1952 Northwestern graduate Jean Gimbel Lane and the late Honorable Laurence W. Lane.

Aaron Jay Kernis Residency

Last spring the Bienen School named Aaron Jay Kernis—widely recognized as a composer of profound imagination and significant social importance—the winner



of the \$100,000 Michael Ludwig Nemmers Prize in Music Composition. Since then, Kernis has visited the Bienen School for two residencies that have featured presentations of his

current work in colloquia, private lessons with composition students, and coachings of performance students. He also attended a Winter Chamber Music Festival concert where the Calder Quartet and Chicago Symphony Orchestra assistant principal clarinetist John Bruce Yeh performed Kernis's recent composition *Perpetual Chaconne*.

"This has been an exciting year for contemporary music at Northwestern," says **Lee Hyla**, the Bienen School's Harry and Ruth Wyatt Professor of Theory and Composition. "The series of exciting residencies by Aaron Jay Kernis significantly adds to the Bienen School's legacy as an institution that strongly encourages the creation, performance, and study of new music."

Hyla adds that Kernis's residency activities have had a powerful effect on students by exposing the school's young composers to a new creative perspective. "Our composition program consists of three very different composers in **Jay Alan Yim, Hans Thomalla,**

and myself," Hyla explains. "But Kernis's visits have added yet another viewpoint to their educational experience, something that will help them find new ways of thinking about their work and a distinctive musical language for expressing their ideas."

Awarded biennially, the Nemmers Prize honors outstanding composers who have made a significant impact in the field. A past recipient of the Pulitzer Prize (1998) and the Grawemeyer Award (2002)—two of the most prestigious honors in composition—Kernis has long played an important role in helping define the contemporary musical landscape. He has received commissions from many of the nation's most respected performers and cultural institutions. Recent Kernis works have been performed by Renée Fleming, Dawn Upshaw, Joshua Bell, Sharon Isbin, the New York Philharmonic, and the Philadelphia Orchestra. As part of the Nemmers Prize, a

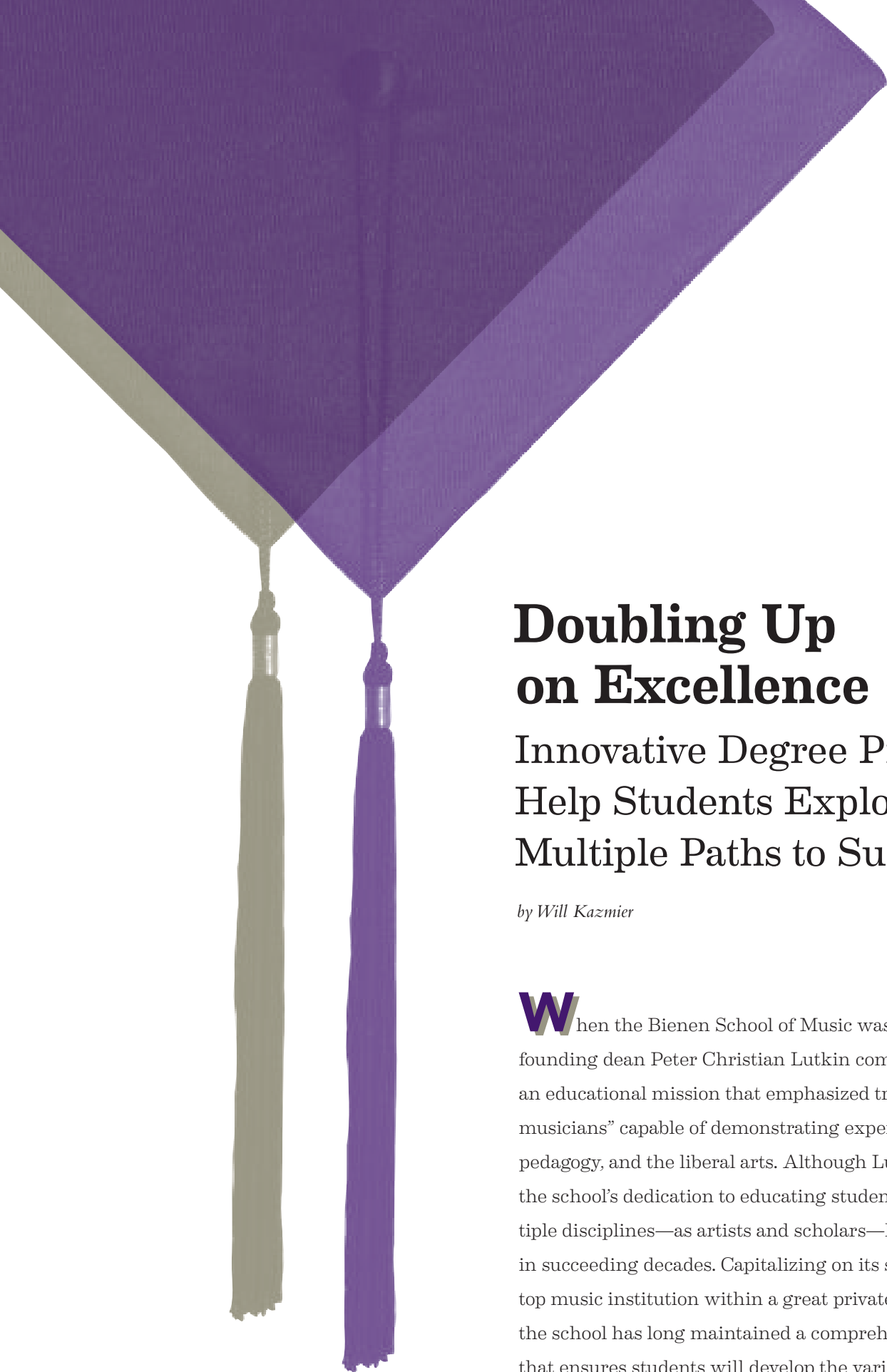
"The series of exciting residencies by Aaron Jay Kernis significantly adds to the Bienen School's legacy as an institution that strongly encourages the creation, performance, and study of new music." — Lee Hyla

new Kernis work will be premiered by the Chicago Symphony Orchestra during the 2013–14 season.

Kernis will return to the Bienen School for additional residency activities this fall. The Michael Ludwig Nemmers Prize in Music Composition is made possible through bequests from the late Erwin Esser Nemmers, a former Northwestern faculty member, and his brother, the late Frederic E. Nemmers.



Aaron Jay Kernis (right) with student Conner VanderBeek



Doubling Up on Excellence

Innovative Degree Programs
Help Students Explore
Multiple Paths to Success

by Will Kazmier

When the Bienen School of Music was established in 1893, founding dean Peter Christian Lutkin committed the school to an educational mission that emphasized training “well-rounded musicians” capable of demonstrating expertise in performance, pedagogy, and the liberal arts. Although Lutkin retired in 1928, the school’s dedication to educating students who excel in multiple disciplines—as artists and scholars—has only intensified in succeeding decades. Capitalizing on its special position as a top music institution within a great private research university, the school has long maintained a comprehensive curriculum that ensures students will develop the varied skills necessary to succeed amid the changes of a rapidly evolving cultural and economic climate.

While all Northwestern music students are immersed in a learning environment that synthesizes creative and academic endeavors, the Bienen School's emphasis on pursuing excellence in multiple fields is perhaps most vividly reflected in its dual-degree and interschool double-major programs. Recognizing the importance of multidisciplinary training to artistic, intellectual, and career development, the school's undergraduates—and their parents—have found these programs particularly appealing. Since the inception of the school's five-year dual-degree program in the early 1980s, more than 400 Bienen School students have combined a bachelor's degree in music with an additional bachelor's degree from the Weinberg College of Arts and Sciences, the McCormick School of Engineering and Applied Science, or the Medill School of Journalism, Media, Integrated Marketing Communications. During the same period another 75 students have completed the school's interschool double-major program, in which students earn a single bachelor's degree in music while fulfilling requirements for one major within the Bienen School and a second major outside the school, most commonly in Weinberg College.

Over the past 15 years the popularity of both programs has almost doubled. Today more than 140 Bienen undergraduates are enrolled in the dual-degree program, while an additional 30 students have declared an interschool double major. Taken together, dual-degree and double-major students currently account for almost 45 percent of the school's 400-member undergraduate population. "For the past three decades, the Bienen School has developed a unique position as a leading music institution that encourages students to achieve artistic excellence while exploring their interests in a second area of study," says Linda Garton, the Bienen School's assistant dean for student affairs. "The growing popularity of the school's dual-degree and double-major options is only one of many indicators that the school provides a welcoming environment for students with multiple interests."

The high rate of participation in the Bienen School's dual-degree and double-major programs may be surprising, given the widespread opinion—prevalent at many peer institutions—that young musicians must demonstrate a single-minded dedication to their art if they are to advance professionally. From an institutional perspective, however, this view is roundly rejected in the Bienen School, where faculty members recognize that many students have the desire, talent, and work ethic to succeed in more than one field. "Having trained at Juilliard, I understand the belief that students cannot maintain academic interests if they want to be serious musicians," says Gerardo Ribeiro, professor of violin and music performance department cochair. "To be honest, I once held a

similar view. But over the past decade, I have seen that many of the most remarkable string students at Northwestern are also pursuing degrees in economics, engineering, or other subjects." Now an "enthusiastic supporter" of the school's dual-degree and double-major programs, Ribeiro says that "both of these options have served as valuable recruiting tools for the school while helping to enrich the lives of our students."

Alan Chow, associate professor of piano, concurs. "These options have become an important differentiating factor for the school in attracting students who are both musically and intellectually gifted," he says. While Chow relishes the opportunity of teaching students with

strong aptitude in more than one field, he concedes that working with dual-degree and double-major students can pose minor challenges for faculty. "There is usually some degree of complexity with regard to time management," Chow observes. "If students are pursuing a demanding second degree or major, they will not be able to practice as much as I would like during certain parts of the quarter, such as when midterms are held or when major writing assignments are due." Nevertheless, Chow points out that missed practice time can be made up during less busy parts of the academic calendar and insists on maintaining the same high expectations for dual-degree students as he does for students focused exclusively on piano performance: "I make it clear to everyone in my studio that I will not compromise on the standard of excellence that students need to achieve." This attitude does not pose a problem for students with multiple interests, says

Chow, because "they are typically extremely ambitious, have become adept at managing their time effectively, and don't want their professors to make exceptions for them."

In many ways, the Bienen School experience of 2011 dual-degree graduate Jeffrey Li perfectly exemplifies Chow's observations. When asked to reflect on his undergraduate career, Li describes his choice to attend Northwestern as the "best decision of my life" because "Northwestern was the only school where it was possible for me to reach my full potential." As a talented high school cellist with outstanding ability in math and science, Li decided to pursue two demanding fields in college—music and computer science. After exhaustively researching many of the country's best schools, he concluded that Northwestern was his only logical option. "I was initially interested in Northwestern because I knew it had great programs in music and computer science, a combination none of the other schools I was considering could offer. When I found out that the Bienen School



“By relying on some of the organizational, experimental, and analytical skills I developed in science, I have taught myself how to practice much more efficiently.” —KYLE KREMER

also has well-established options for students who want to earn degrees in more than one area, I became determined to study there.”

After completing his rigorous five-year undergraduate program in an unprecedented four years, Li surpassed his initial goals by graduating with bachelor's degrees in cello and computer science, prevailing against stiff competition to win the annual Northwestern Concerto Competition, and securing an attractive job at Microsoft. Now working outside San Francisco as a software engineer by day, Li regularly competes in major cello competitions for young artists and is pursuing a professional music career by night. “I feel incredibly fortunate to have attended Northwestern,” he emphasizes. “The quality of my career preparation in two very different disciplines was amazing—exactly as I anticipated it would be.”

When he enrolled at Northwestern, Li knew he would be pushed to excel in both his fields, a challenge he welcomed. “During my college search, I suspected that some schools with great computer science programs might not enforce the most stringent standards for musicians,” he says. “In coming to Northwestern to study with Hans Jørgen Jensen, one of the best cello teachers in the world, I knew that I would be trained to perform at the highest level even as I pursued a second degree in computer science. The opportunity to succeed in two distinct areas is something I find incredibly exciting about Northwestern and the Bienen School.”

According to Jensen, a cello professor who has taught dozens of dual-degree and double-major students during his more than 20 years at the Bienen School, Li's ability to excel as a cellist while pursuing a difficult second field of study reflects a quality prevalent in many students with multiple interests. “In most cases, dual-degree and double-major students have very agile minds because their studies ensure that they regularly use all of their creative and analytical ability,” says Jensen. “This training makes them quick thinkers and outstanding problem solvers. As a result they have the capacity to develop strategies for managing their time in the most effective ways possible and to maximize the results they achieve while practicing their instruments.”

Expanding on Jensen's views, Karen Brunssen, associate professor of voice and Department of Music Performance cochair, argues that engaging in a second field of study inevitably complements the pursuit of excellence in music performance. “Students who couple their study of voice with an art history major, for instance, obtain a fuller understanding of the repertoire they are learning, due to their expanding knowledge of culture and history,” she says. “Similarly, dual-degree

students in economics have developed analytical skills that help them learn repertoire at an accelerated pace. And physics majors are provided with a deep understanding of acoustics, something that is particularly beneficial for voice students.”

In this vein, the achievements of Kyle Kremer as a double major in trumpet and physics clearly illustrate how students often form symbiotic connections between seemingly unrelated disciplines. Although Kremer matriculated at Northwestern intending to major exclusively in trumpet performance, he soon realized that he couldn't be happy without also studying physics, which he regards as one of his “greatest passions.” While Kremer initially didn't see a link between his interests in music and science, he eventually realized that they were fundamentally intertwined. “When I play the trumpet, I'm using my creative mind, which allows the analytical faculties I utilize in physics to relax and become rejuvenated,” he says. Conversely, because he pursued a highly demanding second major, Kremer explains that he had to

learn how to maximize his limited practice time for the trumpet. “By relying on some of the organizational, experimental, and analytical skills I developed in science, I have taught myself how to practice much more efficiently over the past few years and can now accomplish as much or more in three hours than I had previously achieved in five or six hours.”

Kremer's undergraduate career demonstrated that physics and trumpet study can indeed be compatible. During his four years at Northwestern, he thrived in the Bienen School's celebrated brass program, frequently playing lead trumpet in the Northwestern University Symphony Orchestra and attracting praise as “one of the top trumpet players in the country” from trumpet professor Barbara Butler, his principal studio teacher. At the same time, Kremer also amassed an unparalleled record of achievement in Northwestern's highly ranked physics program. In his final two years at Northwestern, he authored an article on the evolution of binary star systems that was published in the world's premier astrophysics publication, completed a second article that will also be published in a leading academic journal, and secured two of the nation's most prestigious awards for undergraduate math and science students—the Barry M. Goldwater and Winston Churchill Scholarships.

Currently studying astrophysics at the University of Cambridge in conjunction with his Churchill Scholarship, the 2012 graduate intends to continue playing trumpet and pursuing physics research at a high level for the foreseeable future. “My hope is that I will eventually be able to run a physics lab while also maintaining an orchestra position,” says Kremer. “I've never wanted to choose between the two areas that mean so much to me. And my experience in the Bienen School—the only



Kyle Kremer

“So much of what I have accomplished thus far and so much of what I aspire to achieve is tied to the mutually beneficial relationship I’ve discovered between my performance and academic careers.” —ZACHARY PFau

place where I could have achieved all of the goals I set for myself—has proven to me that I don’t have to sacrifice one of my interests for the good of the other.”

Like Kremer, Zachary Pfau (BM in saxophone and BA and MA in French, 2008) initially saw little overlap between his two areas of study. Declaring a French major for a mixture of intellectual and practical reasons, Pfau recalls that he “had always been attracted to the idea of completing a French major, because the saxophone has historical roots in France.” But he also realized that a second degree in that area “could be extremely valuable in fields such as teaching, writing, and translation.”

As his undergraduate career progressed, however, Pfau found that studying French didn’t simply improve his extramusical career prospects. Rather, his second major also proved to be a crucial asset in helping him win significant recognition within the saxophone community. This point was thrown into dramatic relief during Pfau’s watershed year of 2008 when his Amethyst Saxophone Quartet swept three high-profile competitions—the Music Teachers National Association Collegiate Chamber Music Competition, the Coleman Chamber Ensemble Competition, and the Fischhoff International Chamber Music Competition—and he received a Fulbright Scholarship to study with acclaimed French saxophonist Jean-Michel Goury at the Boulogne-Billancourt Conservatory.

“Throughout my time in the Bienen School, I was encouraged by my mentor, Frederick Hemke—now a professor emeritus since his retirement in 2012—to learn about language, history, and philosophy, because he felt that knowledge in these areas often spurs artistic growth,” he says. “Based on my experience at Northwestern, this view is accurate, because part of the reason my saxophone performance improved is that I was gradually acquiring the ability to place the music I was playing in a broader historical and cultural context. My growing understanding of French literary, intellectual, and cultural traditions helped me form a deeper connection to the saxophone repertoire.” Equally important, Pfau observes, is that “it would have been impossible to win a Fulbright Scholarship without gradually acquiring the writing ability—honed through the demanding writing requirements of a major in the humanities—required to assemble a persuasive proposal for a highly competitive selection process.”

Today Pfau continues to rely on his strong communication skills to connect with audiences while performing in Europe with Quax, his new saxophone quartet, as well as working towards a doctoral degree in musicology at the Sorbonne and preparing grant proposals to support

future creative projects. “So much of what I have accomplished thus far and so much of what I aspire to achieve is tied to the mutually beneficial relationship I’ve discovered between my performance and academic careers,” he observes. “Looking back on my time at Northwestern, I can’t imagine having engaged one field without also committing myself to the other.”



Echoing many of Pfau’s views, alumnus Andrew Nogal also sees the relationship between his dual-degree disciplines as interdependent rather than antagonistic. A 2007 graduate in art history and oboe who studied with Bienen School faculty member and Chicago Symphony Orchestra oboist Michael Henschel, Nogal contends that “the study of art history and the study of music mutually inform one another.” In one respect, says Nogal, his music background led him to succeed in art history, because “seriously engaging with music prepared my mind for the kind of detailed thinking employed by art historians.” Similarly, Nogal believes his exposure to art history elevated his musicianship, because “much of that discipline focuses on the development of precise, descriptive vocabularies and analogies.” This practice, Nogal observes, “proved essential to my musical development, allowing me to discover a language that articulated what I wanted to sound like as an oboe player.”

Six years after concluding his undergraduate career, Nogal (who went on to earn a master’s degree from the Bienen School in 2010) says his identity as a professional musician continues to be fundamentally shaped by his knowledge of art history. A member of the award-winning new-music group Ensemble Dal Niente and a participant in several other successful music projects, Nogal believes his ability to filter his understanding of music through the analytical framework of his art history background has allowed him to make significant creative contributions to his performance ensembles. “In many cases I can use concepts from the visual arts to help promote greater musical understanding within a collaborative context,” he says. “These concepts help my fellow group members and me define new ways to approach our music and identify new possibilities for what we can achieve artistically.”

Although Li, Kremer, Pfau, and Nogal vary in their aspirations, achievements, and understanding of the relationship between their musical interests and their second fields of study, they share a common quality: a seemingly insatiable appetite for exploring the limits of their creative and academic abilities. “A recurring theme among dual-degree and double-major students is their avid curiosity,” says Garton. “Many of these students aren’t satisfied with knowing a little bit about something

—they want to maximize their learning no matter what the subject matter.” For that reason, she says, “Bienen School administrators often hear from faculty members in other schools that our dual-degree and double-major students are some of the most valued members of their classes. They are known both for asking unusually insightful questions and for deeply engaging with the subject matter.”

It would be impossible for these students to explore their curiosity so thoroughly, however, without assistance from an engaged administration and faculty. “One of the things that I really appreciated about my experience as a dual-degree student was the support of my studio professor, Michael Henoch,” says Nogal. “He frequently asked me questions about what I was studying and encouraged me to get the most out of my education. Because the process of working toward a dual degree can be daunting, his concern for my progress outside the studio meant a lot to me.” According to Kremer, Nogal’s experience was not unique. “When I told my studio instructors that I wanted to declare a physics major, they helped me formulate a plan for how I could succeed in both of my areas of interest—not just at Northwestern but in my life beyond Northwestern, too,” recalls Kremer. “And from what I’ve observed, the way I was treated is common within the school.”

As Kremer’s comments suggest, maintaining a clear line of communication between studio faculty and dual-degree or double-major students is crucial to ensuring student success. For many faculty members, establishing such dialogue is easily accomplished. “First of all, I like to talk with my dual-degree and double-major students simply because they are interesting people—a lot of times it’s possible to learn from them,” says Jensen. “But it’s also essential for me to know what their academic schedules are going to be like for the quarter. That way, we can plan when they are going to be able to practice with the most intensity possible and when they will have to reduce their practice time to focus more on their academic work.” While Jensen maintains the same high standards for all his students, he recognizes that “it’s important to be flexible with students who have demanding schedules.”

For many dual-degree and double-major students, the guidance they receive from Garton in her role as assistant dean for student affairs is as important as the support of their studio instructors. “Linda Garton really knows how to cut through red tape,” says Kremer. “A major concern for dual-degree and double-major students is class scheduling because there are so many requirements to fulfill. She always does as much as possible—and sometimes more than students think is possible—to make sure that students stay on track. I don’t think it’s a coincidence



that she has a great reputation among so many dual-degree and double-major students, who typically interact with many administrators and advisers across Northwestern.”

Because dual-degree and double-major students widely acknowledge that the Bienen School has created a highly favorable environment for their studies, many wonder why more of their peers don’t take advantage of the opportunity to, as Li puts it, “explore multiple paths to success.” From Kremer’s perspective, the answer lies in a persistent myth surrounding these programs. “Many students I know have hesitated to pursue more than one degree or major because they

think their workloads would be unmanageable,” he says. “People sometimes think you need to be a genius to pair music with another field. But I tell anyone who will listen that this isn’t the case.” Kremer’s view is confirmed by Garton, who notes that “both the dual-degree and double-major programs have been structured to ensure that students are not required to overload their schedules.” As Garton says, students in these programs “aren’t necessarily taking more classes than single-major students in a given quarter, but they are completing a greater concentration of courses in their chosen areas of specialization.” Consequently, while these students may not need to work any harder than many of their peers, they do need to plan more carefully to meet the appropriate curricular requirements.

As understanding of the dual-degree and double-major options grows, Ribeiro predicts that the popularity of these academic programs will continue to rise. “The era of specialization is over,” Ribeiro concludes. “For most musicians today, it is impossible to be only a soloist. You also need to be a chamber music player, a teacher, and maybe an administrator or entrepreneur, too. The dual-degree and double-major programs respond to these changing demands within our culture by providing skills that allow students to flourish personally and professionally.” Noting that “some of the top conservatories are trying to emulate the Northwestern dual-degree program by partnering with universities in their regions,” he points out that such partnerships entail many logistical difficulties that do not arise at Northwestern, where the Bienen School and the broader university are already tightly connected. Nevertheless, Ribeiro finds the trend fascinating. “It used to be that Northwestern was an anomaly among top music institutions,” he says. “But now the Bienen School appears to represent the future of music instruction. And because of our unique resources and carefully developed dual-degree and double-major programs, the future for the Bienen School is extremely bright.”

LOOKING BACK, MOVING FORWARD

Opera Program's New Vision Defined by Director's Wealth of Experience

by Will Kazmier

WHEN MICHAEL EHRLMAN BECAME THE BIENEN SCHOOL'S new director of opera in fall 2011, he set two interrelated goals for the program: to increase its level of professionalism and to raise its stature. Now in its second year under Ehrman's leadership, the program is steadily achieving these objectives. "With the support of the Bienen School's administration, we have been able to make many changes that will benefit the artistic growth and career development of our students," says Ehrman. "I'm very excited about the direction of the opera program."



Over the past 18 months Ehrman has devoted much of his energy to enhancing the school's training of voice and opera students. Implementing both far-reaching and subtle improvements to the opera program, he has increased the frequency of guest artist visits and residencies, augmented the amount of acting instruction available to students, expanded student performance opportunities, placed a new emphasis on staging regional premieres of contemporary American works, and committed the program to presenting more operas in their original languages. "All

these changes are designed to align the Bienen School's opera program with the professional opera world," Ehrman explains. "To strengthen the program as a training ground for young opera talent, I believe we need to deepen its connections to major opera artists and to reflect developments that have reshaped many of the country's most important opera companies over the past several years."

As Ehrman emphasizes, one area of the program requiring no improvement is vocal coaching. "Our coaches—Richard Boldrey, Alan Darling, and Kenneth Smith—are simply outstanding," he says. "In their careers outside the Bienen School, they work with major artists in the opera world and are highly respected throughout the profession."



In assuming leadership of the school's opera program, Ehrman has reclaimed a position he previously held from 1996 to 2000. In addition to his prior appointment at Northwestern, his background as an educator includes directing engagements at schools such as Yale University and Indiana University as well as oversight of numerous young artist programs. The majority of his three-decade career, however, has been spent at a variety of regional opera companies, and his vision for elevating the program is largely informed by that experience. With more than 150 directorial credits on his résumé, Ehrman has staged productions for the Houston Grand Opera, Minnesota Opera, Chautauqua Opera, Boston Lyric Opera, and Chicago Opera Theater. Last summer he directed a well-received staging of *The Magic Flute* at the Ravinia Festival, where he will return this season.

A recent indicator of the opera program's gathering momentum under Ehrman's direction was its fall production of two one-act comedies, *Bastianello* by John Musto and *Lucrezia* by Grammy winner William Bolcom. Commissioned by the New York Festival of Song at Carnegie Hall, both operas had been performed only in concert prior to their full staging at Northwestern. Complementing the Bienen School's novel production of the double bill were two postperformance meet-the-composer conversations featuring Bolcom and Musto, who traveled to Evanston for the regional premiere of their works. From Ehrman's perspective, these question-and-answer sessions provided a great learning experience for students by providing insight into the creative process of two major American composers. Equally important, by coming to Evanston, the composers learned about Northwestern's opera program. "During the performances of their operas, Bolcom and Musto were able to observe the high quality of our student performers," says Ehrman. "Their visit was a significant development because it will help raise awareness of our program within the professional opera world."

Even more ambitious was the program's Chicago-area premiere of Ricky Ian Gordon's *The Grapes of Wrath* during winter quarter. Adapted from John Steinbeck's classic 1939 novel, the opera traces the physical and spiritual journey of the Joad family as it migrates

from the Oklahoma Dust Bowl to California in search of a better life. A technically challenging work that incorporates a diversity of musical styles, Gordon's opera has been heralded by critics as an "epic of Wagnerian proportions," "a work of mesmerizing scope," and "an achievement of monumental dimensions."

The Bienen School's production attracted glowing reviews. Congratulating Northwestern for "taking up the slack with respect to significant recent American operas Chicago's professional opera companies have ignored," John von Rhein of the *Chicago Tribune* lauded the school's "remarkably fine" and "gripping" presentation of Gordon's important work. Von Rhein also noted the program's impressive level of talent and singled out several standout student performances.

"This was a great opportunity for our students to work with well-known figures in the opera profession." —Michael Ehrman

The *Tribune*'s praise prompted an outpouring of attention for the Bienen School and Ehrman from prominent figures in the opera world. "My Facebook account and voicemail have exploded with hundreds of congratulatory messages from friends, acquaintances, and former colleagues at opera companies across the country, including members of the original *Grapes of Wrath* cast," Ehrman reports. "The reaction to our production has been incredibly gratifying because it has fostered a new level of awareness regarding the deep opera talent pool we have at Northwestern. This recognition will boost our reputation throughout the profession."

In addition to providing greater visibility for the opera program, the production offered significant educational opportunities for student performers, who were prepared for their roles by the Gordon and guest conductor Hal France—both accomplished artists—during Bienen School residencies in January and February. Gordon's work—which includes nine operas, five musicals, ten song cycles, and four ballets—has been performed by renowned singers such as Renée Fleming, Dawn Upshaw, Nathan Gunn, Kelli O'Hara, and Audra MacDonald. France has conducted for prestigious companies such as the Houston Grand Opera, New York City Opera, Minnesota Opera, Chautauqua Opera,

and Santa Fe Opera. Moreover, Gordon and France have each established reputations as outstanding mentors for young performers. "This was a great opportunity for our students to work with two well-known figures in the opera profession," says Ehrman of the winter-quarter residencies. "Ricky and Hal gave our students a depth of perspective that is essential to their artistic growth."

In conjunction with its staging of *The Grapes of Wrath*, the opera program implemented a new initiative to use veteran singers in parts that require mature singing voices. Because the demanding role of Uncle John could have caused vocal damage to any student attempting it, Ehrman invited celebrated baritone Robert Orth, who originated the role in the work's 2007 premiere,

to reprise his performance. "Robert's presence in rehearsals was immensely valuable for our students," says Ehrman. "They were able to learn how an experienced performer prepares for his role, to understand the reasoning underlying his artistic choices, and to observe his dedication to his craft. By working alongside him, our students were provided with a great example of the professionalism and work ethic performers must exhibit to establish themselves in the opera world."

The decision to cast experienced performers like Orth in the school's opera productions has major implications both for the program and for the broader performance community. "There's simply no way we could have mounted *The Grapes of Wrath* or an opera of similar scope without using a veteran singer in the cast," says Ehrman. "And if we hadn't presented it, many students would have been denied opportunities to take the stage." As Ehrman explains, Gordon's work offers 13 principal parts and an additional 40 singing roles, meaning that the production featured a record number of more than 50 student soloists. Ehrman further notes that sprawling operas like *The Grapes of Wrath* have the positive effect of promoting collaborations between the opera program and other areas of the school. Because Gordon's opera calls for a major choral presence, for instance, the



The winter opera production of *The Grapes of Wrath*

entire 40-member University Chorale—prepared by Donald Nally, the Bienen School’s director of choral organizations and a former Lyric Opera of Chicago chorus master—participated in the production. Similarly, the opera’s 55-member orchestra included approximately twice the number of musicians needed for some Bienen School operas. “It’s clear that the program’s ability to engage a project of this scope enhances the educational experience for students throughout the school’s Department of Music Performance,” Ehrman observes. “As a result, we will continue to rely upon the veteran singer’s initiative when appropriate opportunities arise in the future.”

With its upcoming spring production of Claudio Monteverdi’s baroque masterpiece *L’incoronazione di Poppea* (The Coronation of Poppea), the opera program will continue advancing toward its goals. The first opera to incorporate historical figures and events instead of borrowing plot elements from classical mythology, *Poppea* established Monteverdi’s reputation as one of the 17th century’s leading dramatists. Subverting conventional morality by chronicling the ascent of the ruthless Poppea—mistress of Roman emperor Nero—in her illicit scheme to become empress of Rome, the opera is notable for its complex depiction of human behavior and emotion. To be sung in Italian with English supertitles, *Poppea* is scheduled for performances on May 24 and 25.

As Ehrman observes, presenting *L’incoronazione di Poppea* affords students an excellent opportunity to broaden their

repertoire. “With the selection of *Poppea* for our spring production, we are making a swift transition from the previous quarter’s contemporary American opera to a classic Italian baroque work,” he says. “The diversity of styles and periods encompassed in this shift will challenge students to learn a range of new vocal techniques and establish their versatility as performers.” Ehrman adds that the decision to mount a baroque work coincides with a programming trend in the professional opera community, which has recently seen a baroque revival. “For the purposes of artistic and career development among our students,” he observes, “it makes a lot of sense for us to stage Monteverdi.”

Notably, *L’incoronazione di Poppea* will also serve as the centerpiece of the annual Evelyn Dunbar Early Music Festival, a major collaboration between the music studies and music performance departments. The production will feature an authentic baroque orchestra, including three baroque music experts playing period instruments—the theorbo, lirone, and triple harp—alongside student musicians. Prior to opening night, a symposium will bring together several opera scholars for presentations and panel discussions on Monteverdi’s life and work. “The festival will showcase the rich educational environment offered by the Bienen School,” says senior lecturer Stephen Alltop, the spring opera’s music director. “In keeping with its mission, this event will unite scholars and artists to engage with one of opera’s most important composers and provide students with a strong

intellectual framework for understanding Monteverdi’s creative achievement.” This is the 16th installment of the Dunbar Early Music Festival, founded in 1998 by Ruth Dunbar Davee (G37, G42) in memory of her sister. A longtime member of the Music Advisory Board until her death in 2011, Davee left an indelible imprint on the school by establishing the Evelyn Dunbar Visiting Artist Series, the Davee Distance Learning Initiative, and the Davee Online Media Library in addition to the Early Music Festival.

Looking further into the future, Ehrman is confident that the opera program will continue to gain momentum, particularly by staging more regional premieres and arranging new guest artist residencies. Adding to Ehrman’s enthusiasm is the excitement of returning to his alma mater, where he embarked on his directing career more than three decades ago. “After 30 years of working in opera, I have developed a clear understanding of how major opera companies operate and have established many connections within the professional opera world,” says Ehrman. “It is incredibly gratifying to find myself in a position where I can use these assets to benefit a new generation of artists.”

If experience is the best teacher, then Ehrman is well on his way to lifting the opera program to new heights. By leveraging his extensive professional background to benefit the Bienen School, Ehrman will better prepare students to achieve success in their careers and thereby raise the Bienen School’s profile as an incubator for rising young operatic talent.

A Passion for the Performing Arts

NEW RECITAL HALL NAMED IN HONOR OF MARY B. GALVIN

by Will Kazmier

For the past five decades Mary B. Galvin has played a major role in fostering the performing arts at every level of society. Through her vision and generosity, she has supported musical education for the young, enriched the cultural landscape in her hometown of Chicago, helped advance the international careers of promising violinists, and stressed the importance of music as a tool for promoting greater cross-cultural understanding. Guided by the fundamental belief that a thriving artistic culture is a necessary precondition for a healthy society, she has been, in short, a global citizen of the performing arts world.

It is only fitting, then, that the recital hall in the Bienen School of Music's new facility—scheduled for completion in summer 2015—will be a testimony to her life and accomplishments. Just as Mary Galvin has advanced the interests of the performing arts community, the recital hall will figure prominently in realizing the school's decades-long goal of occupying a facility that will enhance its educational efforts and reflect its reputation for excellence. To honor her many contributions to the arts, the Robert W. Galvin Foundation has made a gift of \$6 million to the Bienen School, a donation that will extend her legacy many generations into the future. In recognition of the Galvin Foundation's generosity, the Bienen School will name the new building's 400-seat auditorium the Mary B. Galvin Recital Hall.

"The recital hall will be the centerpiece of our new building," says Dean Toni-Marie Montgomery. "We are extremely grateful for the support of the Galvin Family and the Galvin Foundation. Mary Galvin has made a significant impact on the careers of musicians worldwide. The Mary B. Galvin Recital Hall

will serve as a source of inspiration and great pride for Bienen School students and faculty."

As the building's premier performance showcase, the auditorium will be the site of numerous student, faculty, and guest artist concerts each year. The visually striking space will feature a 50-foot-high glass backdrop framing a dramatic view of Lake Michigan and the Chicago skyline. Other highlights include undulating wooden walls for optimal acoustics and state-of-the-art sound and video equipment for recording.

"The decision to build this new home for the Bienen School of Music was an important step by the Northwestern University Board of Trustees, and we very much appreciate the commitment of Chris Galvin and the other members of his family," says Board of Trustees chair William Osborn. "Our music school plays an important role in the Chicago music community, and this new facility will enhance that."

The Galvin Foundation's gift to the Bienen School will further strengthen the

Galvin family's long-standing connections to Northwestern. Mary Galvin earned her bachelor's degree in communication from Northwestern in 1945. Her late husband, Robert W. Galvin—chair and CEO of Motorola from 1959 to 1986—was awarded an honorary degree by the University in 1992. Their son Christopher B. Galvin, who succeeded his father as Motorola chairman and CEO, is a member of Northwestern's Board of Trustees; he earned a BA from the Weinberg College of Arts and Sciences in 1973 and an MBA from the Kellogg School of Management in 1977. Additionally, seven other members of the Galvin family have completed undergraduate or graduate degrees at Northwestern.

"When I originally saw the plans for this remarkable recital hall, I immediately thought that it had to have my mother's name attached to it," says Christopher Galvin. "Given our family's close ties to Northwestern and our history of supporting innovation in a variety



The Stradivari Society with cofounders (seated) Mary B. Galvin (right) and the late Geoffrey Fushi (left)

of institutions, I felt that the opportunity to name the recital hall after Mary B. Galvin presented an ideal way to honor a wonderful mother and grandmother.”

As Christopher Galvin observes, his mother exemplifies “the kind of positive and unique contributions individuals can make to society by selflessly following their passions.” In her case, a devotion to music began at an early age. She was raised in a musical household (her father was a self-taught multi-instrumentalist) and studied violin as a child. This introduction to music spurred her later involvement in two programs promoting the development of young musicians.

In 1985 Mary Galvin cofounded the Stradivari Society, which lends some of the world’s great Stradivarius and Guarneri del Gesù violins to emerging artists around the globe. These extremely rare and valuable 17th- and 18th-century Italian instruments would ordinarily be inaccessible to most rising young artists. Yet their uniquely rich sound is particularly important to talented violinists seeking to establish themselves as professional musicians. “The opportunity to play on an exceptional instrument like a Stradivarius often gives promising musicians the boost they need to secure appearances at important venues around the world,” Galvin explains. “My belief is that if these young people are willing to work as hard as they do—practicing from five to eight hours per day—then someone should be willing to help them move along in their careers.”

Over the past three decades the Stradivari Society has lent instruments to approximately 100 of the world’s most promising young musicians, contributing to the careers of such internationally renowned soloists as Midori, Joshua Bell, and Gil Shaham. “It’s important that great instruments are placed in the hands of the most talented musicians,” she says. “Having access to these violins allows young artists to gain the attention they deserve while sharing their gifts with the broadest audience possible.”

In addition to her work with the Stradivari Society, Mary Galvin also supports a Chicago-area violin ensemble, the Magical Strings of Youth, for children ages 4 to 17. Through her sponsorship the group regularly performs across the United States, Europe, and Asia,

providing young violinists with invaluable musical, cultural, and educational experiences. She considers the ensemble especially worthy of her patronage because it relies on a Suzuki-based teaching method that prepares children to succeed in many facets of life. “Learning music from memory encourages young people to use all of the major areas of the brain and helps them make the most of their creative and intellectual ability,” she says. “The Magical Strings of Youth program demonstrates the power of music to positively influence the lives of those it touches in many different ways.”

In addition, Mary Galvin has played a significant role in shaping several of the nation’s most venerable arts institutions. A past board member of the Kennedy Center, the Chicago Symphony Orchestra, Lyric Opera of Chicago, and the Joffrey Ballet, she was motivated to help these organizations flourish by her “recognition of the fundamentally important role the arts play in creating a well-balanced society,” says Christopher Galvin. In the Chicago area her vision is perhaps most dramatically exemplified by her decisive role in convincing Gerald Arpino, former artistic director of the Joffrey Ballet, to move his dance company from New York to Chicago in 1995. “At the time Chicago had a world-class symphony orchestra and opera but no leading ballet, something I thought was very important for the city’s cultural life,” she says. “So I worked for several years to convince Gerald Arpino that Chicago was the right place for the Joffrey Ballet. Eventually he was persuaded, and I think the move has proved beneficial for the city.”

Galvin’s view of the performing arts as an essential component of a stable society extends beyond Chicago and has even influenced international relations. In the early 1990s, for example, she encouraged Motorola to sponsor a Chicago Symphony Orchestra tour of Japan. Ten years later she traveled to Beijing, presenting a Stradivari Society-sponsored violinist in a private concert for Chinese leaders Hu Jintao and Jiang Zemin prior to their 2002 transition of power. “Each of these cases demonstrates my mother’s belief in the power of music to communicate and strengthen global relationships,” says Christopher Galvin. “She recognizes the importance of music as a tool for establishing common ground between people of different backgrounds and traditions.”

The naming of the new music building’s recital hall in honor of Mary Galvin reflects the school’s gratitude for the Galvin Foundation’s support and honors her lifelong contributions to the performing arts. Because the recital hall will occupy a position of central importance within a transformative facility, it is especially appropriate that the auditorium will bear her name. As her varied endeavors demonstrate, she has long sought a place for the arts at the center of society. By providing a performance space that will inspire Bienen School students to reach their artistic potential and enhance the school’s pursuit of its educational mission, the Mary B. Galvin Recital Hall will reflect her passion for music and her belief that the performing arts are integral to human experience.





THE NEXT STEP

Training Orchestras Help Launch Careers

by Will Kazmier

As one of the nation's top institutions of its kind, the Bienen School of Music routinely places its graduates in major orchestras around the globe. This success is best explained by two of the school's most widely recognized attributes: a renowned faculty and outstanding students. Each year approximately 2,000 applicants audition for 200 openings in the school's highly selective undergraduate and graduate programs, and the admitted students rank among the country's finest young musicians. The Bienen School's faculty of internationally respected artists and pedagogues includes many current and former members of the Chicago Symphony Orchestra, the Lyric Opera of Chicago Orchestra, and other world-class arts institutions, and their high-level performance experience informs their approach to preparing students for seats in major orchestras.

For young musicians entering the competitive world of professional orchestras, however, exceptional talent and extraordinary instruction cannot guarantee success. Recognizing the importance of real-world experience in advancing the careers of promising instrumentalists, the Bienen School consistently encourages its students and recent graduates to complement their college education with the unique practical knowledge provided through participation in two elite training orchestras, the Civic Orchestra of Chicago and the New World Symphony of Miami. Both organizations have established reputations as premier educational programs by immersing talented instrumentalists in musical environments modeled after professional orchestras. Each orchestra exposes its members to the culture and standards of professional music making, provides extensive performance opportunities, offers coaching from leading artists, develops audition skills, and emphasizes the importance of audience and community engagement. In pursuing these objectives, the Civic Orchestra and New World Symphony help prepare young musicians to win seats in professional orchestras and better position them to become leaders in their music communities.

According to Matthew Muckey, associate principal trumpet of the New York Philharmonic and a 2006 Bienen School graduate, the Civic Orchestra and New World Symphony frequently guide young musicians toward the next step in their careers by bridging the divide separating preprofessional and professional musicians. “Even though I was trained in what is arguably the top trumpet studio in the country, it wasn’t clear to me exactly what I needed to do to win an audition until I performed with the New World Symphony and Civic Orchestra of Chicago,” says Muckey, a former student of professors Barbara Butler and Charles Geyer. “There’s often a fine line that separates successful auditions from unsuccessful ones—and sometimes the only way to cross this line is by performing in orchestras like the New World and the Civic that have professional-level expectations and are known for delivering high-quality performances. It was only through my participation in these ensembles that I came to fully understand what it takes to succeed as a professional.”

Although the Civic Orchestra and New World Symphony share a common mission and, as Muckey’s comments suggest, frequently elicit similar praise from the many Bienen School alumni who have played in them, their unique identities are the products of distinct governing philosophies, pedagogical strategies, and organizational histories. Consequently, while both orchestras promote the development of young musical talent, they provide their members with noticeably different—though equally meaningful—educational experiences.

The Civic Orchestra of Chicago

Approaching its 95th anniversary, the Civic Orchestra has helped initiate thousands of orchestral careers, including many by Northwestern alumni. The Bienen School has benefited from a close connection with the Civic Orchestra since the 1920s. Although exact statistics are not available, more than 700 Bienen School alumni are estimated to have played in the orchestra, and an additional 15 students and recent graduates are performing with the Civic this season. Today, Civic-trained Bienen School alumni play in the Houston Symphony Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, San Francisco Symphony, New York Philharmonic, and many other major ensembles.

Requiring a part-time commitment from members, the Civic typically consists of recent college music graduates (approximately 60 percent) and full-time undergraduate and graduate music students (the remaining 40 percent). Because Civic musicians are limited to two-year terms, the orchestra’s membership is constantly shifting. Nevertheless, the Civic has consistently earned recognition for its polished, professional-level performances. This enviable reputation is “partially attributable to the outstanding young musicians who consistently audition for and are selected to play in the orchestra,” says Yoo-Jin Hong, director of the Civic Orchestra and training programs for the Chicago Symphony Orchestra. “Our membership includes many of the best music students and young alumni from Chicago-area schools such as Northwestern University, DePaul University, and Roosevelt University. The Civic also traditionally acts as a magnet that draws top musicians from the best music schools and conservatories throughout the Midwest and across the United States.”

Ethan Bendorf, a 2007 Bienen School graduate who performed with the Civic for two seasons before winning a position as second trumpet with the New York Philharmonic, agrees with Hong’s assessment. “Part of what I enjoyed about playing in the Civic is that my



From left: Matthew Muckey, Ethan Bendorf, Doug Rosenthal

colleagues there were both talented and focused,” recalls Bendorf, who like Muckey studied under Bienen School professors Barbara Butler and Charles Geyer. “The Civic is a professional-quality orchestra where the musicians are deeply committed to elevating their performance skills. The combination of talent, energy, and dedication among Civic members was very inspiring and helped motivate me to improve my skills as a musician.”

From Bendorf’s perspective, the Civic’s training program is equally impressive. “The Civic provided many incredible educational opportunities that significantly built upon what I was learning in the Northwestern trumpet studio,” he says. “What made the training so valuable was that in many respects I felt like I was learning more than what it took to be a professional musician. I was learning what it took to be a member of a great ensemble like the Chicago Symphony Orchestra.”

As Hong explains, Bendorf’s recollection of his Civic Orchestra experiences coincides with the orchestra’s objectives. By capitalizing on its unique affiliation with the Chicago Symphony Orchestra, “the Civic provides young musicians with privileged access to the personnel and resources of one of the world’s great cultural institutions,” says Hong. “Civic musicians receive instruction and coaching from CSO musicians, perform at the historic Symphony Center with distinguished CSO guest conductors, regularly interact with CSO music director Riccardo Muti and the orchestra’s creative consultant Yo-Yo Ma, are provided complimentary tickets to many CSO concerts, and have the opportunity to participate in community outreach activities that foster their development as citizen musicians.” Because the Civic offers the nation’s only advanced orchestral training program that is associated with a major professional symphony, “orchestra members are thrust into a dynamic learning environment that cannot be duplicated elsewhere.”

A major feature of this unique atmosphere is the coaching and instruction Civic members receive from the CSO’s principal players. “The sectional rehearsals are invaluable because they often provide the opportunity for Civic members to learn directly from legendary musicians, people who are mammoth figures in their field,” says Rudy Hasspacher (MM 2010), a violist who studied with Roland Vamos at Northwestern and currently plays with the Civic. “In my case, I have been able to work closely with CSO principal violist Charlie Pikler, who has accumulated decades of experience performing at the highest levels in classical music. His knowledge of how many of the world’s leading conductors choose to approach a given composition deeply informs his coaching, which I have found extremely helpful.” Bendorf adds that “working with musicians of such a high caliber—hearing their

stories, observing their technique, and receiving instruction from them in small group or individual settings—virtually guarantees that Civic members will substantially improve during their tenure in the orchestra.”

Another factor that many current and past Civic musicians credit with accelerating their musical development is the deep engagement with key canonical works afforded by the Civic’s rehearsal and performance schedule. Typically the Civic prepares for each of its 11 concerts per season by completing 10 full rehearsals under the direction of the orchestra’s principal conductor, Cliff Colnot (PhD 1977). “This approach to preparation is very different from that of a professional orchestra, which might only rehearse a program two or three times before a concert,” says Doug Rosenthal (BM 2008), assistant principal trombone for the Kennedy Center Opera House Orchestra and a veteran of both the Civic and the New World Symphony. “As a result,

“THE COMBINATION OF TALENT, ENERGY, AND DEDICATION AMONG CIVIC MEMBERS WAS VERY INSPIRING AND HELPED MOTIVATE ME TO IMPROVE MY SKILLS AS A MUSICIAN.”

—Ethan Bensdorf

on mastering individual compositions helps musicians develop skills that are broadly applicable in learning additional repertoire. “Once you have become deeply familiar with a piece by Mahler or Strauss, it becomes easier for you to teach yourself how to play other works by those composers,” says Rosenthal, who studied at the Bienen School with CSO trombonist Michael Mulcahy. “This ability is essential for a number of circumstances, particularly in developing an original artistic voice and in preparing for auditions.”

In what is arguably the Civic’s most ambitious project for facilitating its members’ artistic and professional growth, acclaimed cellist Yo-Yo Ma—the CSO’s Judson and Joyce Green creative consultant—has worked closely with Civic musicians this season to prepare them for a late-spring “conductorless” concert—to be played entirely by memory—featuring Beethoven’s Symphony No. 6 and Haydn’s Cello Concerto in C. “This is an unprecedented opportunity in a couple of ways,” says Civic principal violist Jonas Benson, a Bienen School master’s student. “First, working under Ma’s guidance has provided an extended master class for all Civic members in how we should conduct ourselves as professional musicians. Second, because his idea is to have us perform without a conductor, Ma is encouraging all orchestra members, particularly section leaders, to assert our artistic voices within the ensemble. By challenging the way rehearsals and performances normally take place, he is helping all of us form a deeper connection to the music we play and drawing out our creativity.” Hasspacher is equally enthusiastic about the upcoming concert’s positive effects. “In working with Yo-Yo Ma, I feel like I have learned what it means to be a true musician,” he explains. “He has pushed all of us to expand our concept of music and—in my case at least—advance musically in ways I hadn’t imagined. This transformation wouldn’t be possible if I hadn’t been part of the Civic.”

The New World Symphony

When Michael Tilson Thomas established Miami’s New World Symphony in 1987, he intended it to serve as “a launching pad” for the careers of promising young musicians from the nation’s top music schools. Although Tilson Thomas anticipated that the ensemble would function as a stepping-stone for emerging orchestral talent to win employment with professional orchestras, he wasn’t content with building an organization that served only as a means to that end. Indeed, he also set his sights on developing what he refers to as an “orchestral academy” that would provide its members—officially known as fellows—with an “intensity of experience capable of inspiring all they do in life.”

Now a fixture in the Miami cultural scene, the New World Symphony appears to have exceeded Tilson Thomas’s ambitious goals. Indeed, the intense experience that the conductor hoped to create is evident on numerous fronts. Operating as Miami’s de facto professional orchestra, the symphony maintains a 30-week events calendar offering New World fellows more than 80 performance opportunities each season. Many of these concerts feature appearances by internationally renowned conductors, soloists, and orchestra musicians, who also provide fellows with extensive coaching and instruction during their visits. The orchestra typically plays in the recently opened New World Center, the post-modern performance venue designed specifically for the New World Symphony by award-winning architect Frank Gehry. This state-of-the-art facility features a concert pavilion lined with video screens, 24 individual rehearsal rooms, four ensemble rooms, three percussion rooms, and a 7,000-square-foot video projection wall where many of the symphony’s concerts are shown. These “wallcasts” typically attract thousands to the symphony’s sprawling 2.5-acre campus, now an important Miami gathering place. Fellows participate in the orchestra on a full-time basis, are housed in rent-free apartments overlooking Miami Beach, and receive stipends that allow them to focus exclusively on music. “The amount of resources and brainpower that have converged to develop the New World Symphony is remarkable,” says Jacob Nissly (BM 2005), a former New World fellow and Civic member who is now the principal percussionist for the Cleveland Orchestra. “The opportunities it provides for musicians to realize their potential are seemingly endless.”

The New World Symphony’s success in providing a transformative artistic experience is matched by its effectiveness in career development. Almost from its inception, the orchestra has enjoyed a reputation as a major pipeline for the nation’s top musical talent. Over the past quarter-century, approximately 85 percent of all New World fellows have found employment in professional orchestras. Given this impressive track record, it is not surprising that Bienen School graduates have fared well in winning orchestral jobs after their tenure as New World fellows. Since the orchestra’s formation, approximately 50 Bienen School alumni have played with the New World Symphony—including eight this season—and many of them now hold seats in major ensembles such as the Cleveland Orchestra, Detroit Symphony Orchestra, St. Louis Symphony, Bergen Philharmonic Orchestra, and New York Philharmonic.

Owing to the symphony’s standing as a premier national training center for orchestra musicians, the New World routinely receives far more applications than it can accommodate. “Our audition process is highly competitive,” says Ayden Adler, the New World Symphony’s dean of musicians. “Orchestra auditions take place in major metropolitan areas throughout the United States and attract graduates from the nation’s

A New World Symphony “wallcast” at the New World Center, designed by Frank Gehry



From left: Jonas Benson, Jacob Nissly, Carrie Schafer

most prestigious music schools and conservatories. Musicians who are accepted into the New World represent the cream of the crop in terms of the nation's young musical talent.” Because the orchestra appoints members for three-year terms, it generally has only 30 openings per year, with more than a thousand candidates vying for those positions.

Once they enter the orchestra, New World fellows immediately begin following a schedule that replicates a professional workload. Every week of the season, the symphony rehearses three to five times and presents two or three concerts. As in professional orchestras, programs change several times per month, and this routine plays a major role in preparing members for future careers. “As a New World fellow, I wasn’t forced to wonder if I could make it as a professional orchestra musician, because from the moment I arrived in Miami, I was thrust into a professional environment,” says Nissly, who studied with former Bienen School faculty member Michael Burritt as an undergraduate. “In following the New World schedule, I was performing frequently while also balancing rehearsals with the process of learning new repertoire. By managing these different commitments, I gained confidence in myself as a musician.” This newly developed self-assurance, Nissly contends, “played a big role in helping me succeed during auditions.”

As they gain valuable performance experience, New World fellows also enjoy the incalculable benefits of mentoring by a rotating roster of

world-class conductors and musicians. “Musicians from top orchestras all over the country—from New York and Philadelphia to Los Angeles and San Francisco—visit the New World Center on a weekly basis to work with the fellows,” says Carrie Schafer (BM 2007), second trumpet of the St. Louis Symphony. “I found this approach to instruction incredibly helpful, because it provided me with a variety of nuanced critiques of my playing and exposed me to a broad range of ideas I never would have encountered if I had only worked with one or two coaches over a longer period. As a result, I quickly discovered new areas where I could improve my technique and new methods for making those improvements.” Equally important is the social aspect of interacting with well-known musicians and conductors. “After you work in a performance setting with conductors like Michael Tilson Thomas or David Robertson, you’re more likely to perceive them as colleagues rather than as musical deities,” says Schafer. “Acquiring this level of familiarity with some really important figures in classical music helped me adopt a relaxed attitude during auditions because I felt I had already begun to establish a foothold in the profession. And being able to remain calm amid the stress of an audition is a big key to performing well and winning an orchestra seat.”

While Schafer gained confidence in her auditioning ability through interactions with premier conductors, former Civic Orchestra and New World Symphony trombonist Doug Rosenthal credits a similar effect to the New World’s mock audition system. “Two of the many great things about the New World Symphony were the amazing enthusiasm everyone there had for music and the support that fellows demonstrated for one another,” says Rosenthal. “One product of this positive environment was a fellow-run mock audition system. New World members who are planning on taking an audition generally start playing for a group of colleagues about six weeks ahead of time and continue to perform for them until their audition date arrives. Over the course of those practice auditions, fellows receive useful feedback on their performance and become used to the idea of performing under duress.”



An even more significant reason for Rosenthal's success in the audition process, however, was the preparatory coaching the New World provides from widely respected performance psychologists Don Greene and Noa Kageyama, who have more than 20 years of experience working with high-level musicians. "After I began working with Don and Noa, I immediately became more competitive in my auditions," says Rosenthal. "Their coaching played a big part in raising my performance level." In Rosenthal's view, though, coming to understand the connection between psychology and music performance was only one lesson he learned from Greene and Kageyama. Indeed, he also regards the opportunity of working with these specialists as a particularly revealing example of the New World's wide-ranging approach to music training. "The remarkable thing about the symphony is that it will do everything in its power and try every available approach to position its fellows for success," he explains. "It's a very special place."

The Musicians of the Future and the Future of Music

Although the Civic Orchestra of Chicago and the New World Symphony have adopted distinct approaches to training young musicians, they overlap in their growing emphasis on community and audience engagement. Both training orchestras provide their members with instruction in developing meaningful outreach projects for the general public that will cultivate greater interest in classical music. The significance of this work is not lost on its participants. "I consider community and audience engagement projects some of the most important work I've done as a musician," says Nissly, who focused on exposing traditionally underserved populations to classical music as a member of both the Civic Orchestra and the New World Symphony. "The main emphasis in both training orchestras, of course, is on career development. And

this focus makes a lot of sense since the competition for professional orchestra jobs is so intense." But, adds Nissly, their community engagement programs serve as a potent reminder of another fundamental message that can easily be overlooked amid the daily struggle to advance in a demanding field: "If young musicians want to maintain a secure place within the world of classical music, we need to help establish a more prominent place for classical music within society."

"THE AMOUNT OF RESOURCES AND BRAINPOWER THAT HAVE CONVERGED TO DEVELOP THE NEW WORLD SYMPHONY IS REMARKABLE."

—Jacob Nissly

or hear great musicians who started their careers in the Civic or the New World. Both of those orchestras are definitely teaching the right things in the right way."

Muckey's comments—which mirror the sentiments of many former Civic Orchestra and New World Members—help illustrate the value of creating an educational environment that extends beyond the Northwestern campus. In providing Bienen School musicians with professional-level music experiences, the Civic Orchestra and New World Symphony offer vital links between the school and prominent orchestras worldwide. And the school's ongoing connections to these organizations are sure to boost the careers of Bienen graduates for years to come.

Embracing Musical Diversity

by Richard Van Kleeck
Director of Concert Activities

“Get yourself out of whatever cage you find yourself in.”

—John Cage

While the renowned composer John Cage is thought to have offered the above advice to fellow artists struggling to defy aesthetic conventions in their creative processes, his comments may also be extended to audiences who are often “caged” by their expectations about how music should sound and be defined. One enlightening and exciting way for listeners to escape their mental cages is by exploring the boundless landscape of musical expression, sounds, and instrumentation as fully as possible. Here at the Bienen School of Music, our concert schedule has recently afforded many such opportunities.

Recitals featuring the music of Bach are common enough, but chances to hear this music performed on a 17th-century triple-peg-box 14-course plucked German theorbo are rare indeed. The school’s Segovia Classical Guitar Series opened with Hopkinson Smith playing such an instrument made by Joel van Lennep. This historically authentic way of presenting Bach’s solo cello suites provided a contemporary audience with a new listening experience.

Leaping three centuries forward, the celebrated Sō Percussion ensemble subverted musical convention—and challenged the boundaries of human imagination—by deploying a foot-high cactus (courtesy of Home Depot) as an instrument. By



Clockwise from above: Hopkinson Smith, Sō Percussion, A Far Cry



plucking the spines of a *Notocactus warasii* while using a contact microphone and a computer sampler, the group revealed the hidden aural possibilities of “silent” objects. This intriguing performance was part of the successful John Cage Festival, presented by the Bienen School’s Institute for New Music. Another festival event further challenged conventional expectations by presenting Cage’s music in an unusual location—the Deering Library, adjacent to an internationally admired collection of Cage scores and related materials. By locating listeners within an unfamiliar physical environment, the concert challenged even the most sophisticated audience members to hear Cage’s work anew.

The uniquely gifted pianist Gabriela Montero has certainly never been confined by music orthodoxy. Demonstrating her astounding ability to brilliantly and instantaneously improvise on any tune or idea suggested by her audience, she delighted a large and grateful crowd at her October Pick-Staiger concert with her seemingly limitless creativity. Montero’s ingenious

one-time-only improvisation on “The Presidential Election” soon became a featured staple on National Public Radio in the weeks leading up to the 2012 election.

The new wave of conductorless, self-governed chamber orchestras was well represented at the 2013 Winter Chamber Music Festival by the talented and nimble ensemble A Far Cry. Another concert featured the voluptuous sounds of the Bienen School of Music Cello Ensemble, 40 members strong. Nemmers Composition Prize winner Aaron Jay Kernis attended a beautiful performance of his new work *Perpetual Chaconne* featuring the Calder Quartet and Chicago Symphony Orchestra clarinetist John Bruce Yeh.

In the past several months the Bienen School has taken a cue from John Cage by celebrating “free range” music and musicians in whatever form they occur, much to the delight of our audiences—who, like the performers they sought out, were liberated from the shackles of convention. We look forward to many more musical adventures down the road.

students

Kimberly Lansinger Ankney, a doctoral candidate in music education, presented papers at the National Association for Music Education biennial conference in St. Louis and at American Educational Research Association conferences in San Francisco and Vancouver. Her article “Alternative Representations for Music Composition” appeared in the January 2012 edition of *Visions of Research in Music Education*.

Yoshiko Arahata, a master’s piano student of Alan Chow, won the 2012 Pauline Lindsay Award in a competition for first-year Bienen School graduate students. She also received Northwestern’s Alvia S. and Helen Cottongim VanKirk Graduate Endowed Scholarship. Arahata was a semifinalist in both the 2012 New York Concert Artists and Associates International Piano Concerto Competition and the 2012 International Chamber Music Ensemble Competition.



Julie Bannerman, a doctoral candidate in music education, received a graduate research grant in June 2012 to support her historical research project “Unity through Music: Music Education, Latin America, and US Cultural Policy, 1939–1946.” In July she presented her paper “Good Neighbors: Latin America and US Music Education” at the International Society for Music Education World Conference in Thessaloniki, Greece.



Clara Christian, a doctoral piano pedagogy student of Marcia Bosits, performed last July as part of the Jaani Kirik Concert Series in St. Petersburg, Russia. Christian also gave a presentation at the 2012 Music Teachers National Association conference in New York City.



Anna Cooksey, a senior clarinet student of Steven Cohen, was named educational program coordinator for the Fifth House Ensemble, a Chicago-based chamber music group.

Donna Gallo, a doctoral student in music education, presented papers over the past year at the International Society for Music Education World Conference in Thessaloniki, Greece; the American Orff-Schulwerk Association conference in St. Louis; the Suncoast Music Education Research Symposium in Tampa; and the Fourth International Symposium on Assessment in Music Education in Taiwan. Her article “Technological Tools for Understanding and Creating Music” was published in the journal *Reverberations*.

Daniel Healy, a doctoral student in music education, presented papers over the past year at the Suncoast Music Education Research Symposium in Tampa and the International Society for Improvised Music conference in Wayne, New Jersey.



Russell Houston, a freshman cello student of Hans Jørgen Jensen, won first prize in the string division of the Sorantin International Young Artists Competition in San Angelo, Texas, despite being five years younger than the next-oldest competitor.



Sara Jones, a doctoral candidate in music education, presented “A Comparative Case Study of Elective Participation in Two Contrasting Collegiate Vocal Ensembles” at the Suncoast Music Education Research Symposium in Tampa in February. In June 2012 Jones was appointed assistant director of the North Shore New Horizons Band.



Sherry Kim, a junior piano student of Alan Chow, was the winner of the \$10,000 Musicians Club of Women’s 2012 Jerome and Elaine Nerenburg Foundation Scholarship. She also

won a Union League Civic & Arts Foundation Scholarship, first place in the young adult piano division of the 2012 Illinois State Music Teachers Association competition, and third prize in the East Central Division of the 2013 Music Teachers National Association Competition. Kim has garnered considerable attention through her YouTube channel, where she streams videos of her solo piano arrangements of songs from popular video games. The channel has more than 30,000 subscribers, and her videos have been viewed almost 11 million times.

Danny Lai, a senior dual-degree student in economics and viola performance working under the supervision of Roland Vámos, was a winner in the college and postgraduate division of the 2012 Union League Classical Music Competition.

Igor Lipinski, a doctoral piano student of Alan Chow, was a soloist with the Buffalo Philharmonic Orchestra last July. In the fall he was the featured pianist in the Chicago premiere of *33 Variations*, a play inspired by Beethoven’s *Diabelli Variations*. Lipinski was a guest artist at Northeastern Illinois University’s Kosciuszko Foundation Celebration and the Paderewski Festival in Pasa Robles, California. In January he was a soloist for the Cape Cod Symphony Orchestra’s New Year’s Day concert in Hyannis, Massachusetts, and a guest artist for the St. Petersburg (Florida) College Piano Series. He was recently a guest artist on the University of South Florida’s Steinway Concert Series and at Chicago’s Polish consulate.



Nasim Niknafs, a doctoral student in music education, coauthored the article “‘You Got to Know Us’: Music Education in Urban Environments,” published in the journal *Visions of*

Research in Music Education. Last July Niknafs presented the paper “Illinois K–8 General Music Teachers’ Use of Improvisation in Their Classrooms: A Mixed Methods Approach” at the International Society for Music Education World Conference in Thessaloniki, Greece.



Julia Shaw, a doctoral student in music education, presented papers at the University of Hawaii in 2012 and at the Illinois Music Educators Association Conference in 2013. Her article “The

Skin That We Sing: Culturally Responsive Choral Music Education” was published in a 2012 issue of *Music Educators Journal*.



Thomas Snyder, a doctoral student in saxophone and student of Timothy McAllister, played two concerts with the New World Symphony in Miami last fall. He was featured

as tenor saxophonist in Steven Mackey’s *Lost and Found* on a program that also included cellist Yo-Yo Ma in Schumann’s Cello Concerto. Snyder was a finalist in the First International Saxophone Symposium and Competition.



Ryan Townsend Strand, a master’s voice student of Theresa Brancaccio, has released his debut album, *Mending Split Seconds*. The album pairs works by 20th-century English composer Ralph Vaughan

Williams and contemporary American musician Skyler Butenshon. The project began

Students from the Bienen School’s voice and opera program made their traditionally strong showing at this year’s National Association of Teachers of Singing’s classical voice competition. Those receiving awards included freshmen **Alyssa Giannetti** (first place), **Caitlin Finnie** (second place), **Hannah Greene** (third place), and **Kaileigh Riess** (honorable mention) in division 3; senior **Harrah Friedlander** (second place) in division 5; and second-year master’s students **Rachel Sparrow** (first place) and **Angela Harrington** (third place) in division 7. All of the winners were students of Pamela Hinchman.



From left: Alyssa Giannetti, Caitlin Finnie, Harrah Friedlander, Rachel Sparrow

with a successful 45-day Kickstarter campaign, which raised the production funds from backers around the world.



Jason Thompson, a doctoral student in music education, presented the paper “Un/locking Doors of Musical Freedom for Incarcerated Youth,” coauthored with music education profes-

sor Maud Hickey, at the Research in Music Education Conference in Exeter, United Kingdom. He also gave a presentation at the 2012 Music Educators National Conference in St. Louis.



Cara Trask, a master’s flute student of John Thorne, won the piccolo/third flute position with the Kalamazoo Symphony Orchestra.



Katherine Werbiansky (left) and **Elisa Sutherland**, master’s students in voice, and doctoral student **Alison Wahl** received Encouragement Awards at the district-level competition of the Metro-

politan Opera National Council Auditions. Sutherland is a student of Theresa Brancaccio; Wahl and Werbiansky are students of Pamela Hinchman.



Bethany Wiese, a doctoral tuba student of Rex Martin, was the winner of the 23rd International Competition “Città di Porcia,” a quadrennial tuba event in Porcia, Italy. This is the first

European solo-competition win by a Northwestern brass player. She also performed with the Lexington (Kentucky) Philharmonic Orchestra and participated in the National Repertory Orchestra Festival in Breckenridge, Colorado. Wiese plays with the New World Symphony and is an associate member of the Chicago Civic Orchestra.



Joanna Wu, a junior flute student of Walfrid Kujala and John Thorne and a piano student of Alan Chow, won third place in the 2012 National Flute Association’s Young Artist Competition, held

last August in Las Vegas.

Albert Yan, a senior double major in political science and violin performance and a student of Blair Milton, received an undergraduate research grant from Northwestern’s Office of Undergraduate Research for his project “Internationally Funded NGOs in Israel and the 2011 NGO Funding Transparency Law.”

Faculty



Stephen Alltop (conducting and ensembles) led the Apollo Chorus last December in performances of Handel's *Messiah* at Chicago's Harris Theater and conducted "Deck the Hall" performances at Old St.

Patrick's Church in Chicago. Last fall he gave the lecture "The Top Ten Composers in Music History" for the Northwestern University Alumnae Continuing Education series and presented preconcert lectures on Brahms for the Chicago Symphony Orchestra. As harpsichordist and organist, Alltop performed with the Chicago Bach Project, the Milwaukee Symphony Orchestra, Chicago's Music of the Baroque, Dempster Street Pro Musica, and the Rembrandt Chamber Players. In February he conducted in South Korea for the first time as part of the International Schools Choral Music Festival IV. In March he guest-conducted the Champaign-Urbana Symphony Orchestra in a program featuring piano soloist Winston Choi (G02, G08).



Frank Almond (violin) was a featured artist at the Cape Cod Chamber Music Festival last summer and conducted the Baltimore Chamber Orchestra in its conducting workshop at Johns Hopkins University. He made two solo appearances with

the Milwaukee Symphony Orchestra, performing the Mendelssohn Concerto under the baton of Gilbert Varga for its season-opening weekend and returning for its New Year's Eve concert with Andreas Delfs conducting. In November he appeared at New York's Merkin Hall with the chamber music group An Die Musik. His recording *A Violin's Life* (Avie) was

released in April; based on the history and pedigree of the "Lipinski" Stradivarius, on which Almond performs, the recording was one of Kickstarter's most-funded classical projects ever and was highlighted in *Strad* magazine.



Linda Phyllis Austern (musicology) held a miniresidency as a visiting scholar and featured speaker in the interdisciplinary Ray Smith Symposium "Sex and Power from the Middle Ages to the Enlightenment" at Syracuse University in April 2012, presenting the talk "Lo, Here I Burn": Musical Figurations and Fantasies of Male Desire in Early Modern England." Austern also wrote an article for the forthcoming book *Ashgate Research Companion to Women and Gender in Early Modern Europe*, edited by Allyson Poska, Jane Couchman, and Katherine McIver.



Janet Revell Barrett (music education) authored chapters on interdisciplinary curriculum in the *Oxford Handbook of Music Education* and on music teacher education in *Tanglewood II: Summoning*

the Future as well as an article in the *Journal of Music Teacher Education*. Barrett was the invited lecturer for the "Life of the Mind" series at the University of Northern Colorado and at the Crane Symposium for Music Teacher Education at the State University of New York-Potsdam. She also presented at Kean University's Music, Arts, and the Interdisciplinary Curriculum Institute, the Tennessee Arts Academy, and the National Association of Schools of Music's annual meeting. She continues her consultancy with the Ravinia Reach/Teach/Play program for the Chicago

Public Schools and the Chicago Arts Partnerships in Education. International activity included a paper at the Research in Music Education Conference at the University of Exeter and presentations for the International Schools Choral Music Festival IV in South Korea with colleague **Maud Hickey**. Barrett is coeditor of *The Mountain Lake Reader: Conversations on the Study and Practice of Music Teaching*, published biennially.



Marcia Bosits (piano pedagogy) adjudicated the MTNA East Central Division Piano Competition last fall. She has given recent conference presentations for the Texas Music Teachers' Association, the Illinois State Music Teachers Association, and the World Piano Conference in Serbia.



Theresa Brancaccio (voice and opera) gave two master classes for the Opera Training Institute of Chicago last summer. In November she adjudicated the Wheaton Conservatory Concerto Competition. In April

Brancaccio presented a faculty recital with fellow voice faculty member **Kurt Hansen** at Lutkin Hall.



Elizabeth Buccheri (piano and collaborative arts) has been named head of music for Aspen Opera Theatre at the Aspen Music Festival and School. Buccheri was appointed by Robert Spano, the festival's music director.



Alan Chow (piano) performed and gave master classes at the Classical Music Festival in Eisenstadt, Austria, last summer. He also adjudicated and gave master classes at the New Orleans International Piano Competition and Festival. In the fall he

was a guest artist at Western Illinois University's inaugural piano festival and performed with percussionist Michael Burritt at the Eastman School of Music and the Percussive Arts Society International Conference. In the spring Chow performed at Tulane University, the Oklahoma Music Teachers Association Conference, Bowling Green University, and the Chamber Music Festival in Edmonton, Alberta. He also served as jury chair for the Hilton Head International Young Artist Piano Competition and was a juror and recitalist for the Alaska Piano Competition.



Steven Cohen (clarinet) continued his work as principal clarinet for North Carolina's Brevard Music Center; the summer of 2012 was his 35th with that organization. His former Brevard students perform in

orchestras and premier military bands throughout the United States and teach at many colleges and conservatories. Cohen also spent part of last summer teaching at the Indiana University Clarinet Workshop. Since last fall he has presented master classes at McNeese State University, Louisiana State University, the University of Michigan, James Madison University, and Moorhead State University and in conjunction with a clarinet competition in Bangkok. Recent performances include appearances with the Ars Viva Symphony, Music of the Baroque, the Dempster Street Pro Musica chamber series, and the Lincoln Quartet. In May he and **Lewis Kirk** (bassoon) performed Strauss's Duet

Concertino with the Northwestern University Chamber Orchestra. Cohen has been working as a consultant with Légère Reeds of Ontario.



Drew Edward Davies (musicology) was awarded the inaugural J. M. Thomson Prize by the journal *Early Music* for his article "Villancicos for the Virgin of Guadalupe from Mexico City."

The Chicago Arts Orchestra's February

release *Al combate* (Navona Records) features premiere recordings of works by Ignacio Jerusalem and Santiago Billoni as drawn from Davies's research as well as a work edited by Bienen School PhD candidate Dianne Lehmann Goldman. Last November vocalist Elda Peralta (G10) and the Ensemble Settecento performed selections from *Santiago Billoni: Complete Works*, edited by Davies, at Mexico's Durango Cathedral, where the pieces were composed in the 1740s. Last June he traveled to the Ukraine to advise the Lyatoshynsky Ensemble in a performance of 18th-century Spanish and Mexican music. Over the past year he has also presented academic papers at the International Musicological Society in Rome, the Sociedad Española de Musicología in Spain, and symposia on Latin American music in Tucson, Arizona, and Blacksburg, Virginia.



Daniel Farris (conducting and ensembles) and the Northwestern University Marching Band were featured in a cover story in the August 2012 issue of *School Band and Orchestra* magazine. The article included a sidebar

interview with **Mallory Thompson**, director of bands. NUMB followed the Northwestern football team to Jacksonville, Florida, to perform at halftime during the 2013 Gator Bowl.



James Giles (piano) spent last summer teaching and performing at the Bowdoin International Music Festival and also served on the artist faculty of Spain's Gijón Piano Festival. His recording of John

Harbison's *Twilight Music* with the Chicago Chamber Musicians is soon to be released. He performed for Northwestern's Bay Area alumni club and was the conference artist for the Illinois State Music Teachers Association.



Robert Gjerdingen (music theory and cognition) spent part of the past year working with child prodigy Alma Deutscher, who has received public acclaim for composing an opera at age seven.

When only four, she studied Gjerdingen's book *Music in the Galant Style* (Oxford University Press, 2007). Her father contacted Gjerdingen, who has instructed her in composition and has also put her family in touch with other musical experts to develop her talents.



Victor Goines (jazz studies) continued his work with the Jazz at Lincoln Center Orchestra, led by Wynton Marsalis, in New York City and on winter and spring US tours. His Victor Goines Quartet performed in

New York City, Chicago, New Orleans, and Atlanta. Last fall he performed in collaboration with Garth Fagin Dance and Wynton Marsalis at the Brooklyn Academy of Music; with singer Barbara Cook in Milwaukee; and with the Wynton Marsalis Quartet in New Orleans. Goines also presented a lecture for the Chicago Humanities Festival and workshops and master classes for Cuba's Horn for Havana. He performed in Chicago with

faculty

jazz bassist **Marlene Rosenberg** (jazz studies) and in New Orleans with jazz vocal legend Germaine Bazzle. Goines and Rosenberg also presented a workshop for students in the Franklin Park School District. In February he was artist in residence at Atlanta's Emory University and guest artist at Lyons Township High School in Illinois.



Robert Hasty (conducting and ensembles) was named music director and principal conductor of the Kenosha Symphony Orchestra. His debut concert in October featured violin soloist Olga Kaler

(G11). Hasty also conducted the Illinois Music Educators Association District 1 Honor Orchestra last November. As artistic director of orchestra studies for the International Schools Choral Music Society, he traveled to South Korea for the society's annual festival.



John Henes (Alexander technique) gave a workshop with former student Lori Schiff (82) at the American Society for the Alexander Technique conference at the Juilliard School last summer. He also gave lectures, demonstrations, or lessons at the School of the Art Institute, Midwest Young Artists, the American String Teachers Association, and the Steans Music Institute at Ravinia.



Michael Henoch (oboe) celebrated his 40th season as assistant principal oboe of the Chicago Symphony Orchestra. He was appointed to the board of directors of the Solti Foundation US and performed

at the foundation's annual dinner, accompanied by **Elizabeth Buccheri** (piano and collaborative arts).



Maud Hickey (music education) was selected last fall as one of the first faculty fellows for Northwestern University's Center for Civic Engagement, which strives to promote a lifelong commitment to

active citizenship and social responsibility among all students. Hickey gave presentations at the Suncoast Music Education Research Symposium and traveled to South Korea as a professional development consultant for teachers at the International Schools Choral Music Festival IV. Her book *Music Outside the Lines: Ideas for Composing in K-12 Music Classrooms* was published by Oxford University Press in October. Stating the case for making music composition a key element of primary and secondary education, the book is filled with activities for beginning, intermediate, and advanced students, along with a practical approach for implementing the curriculum in classrooms.



D. J. Hoek (musicology, head of music library) presented his paper "Beyond Bebop: Contemporary Classical Music on Dial Records" at the annual meeting of the Association for Recorded Sound Collec-

tions. His other recent presentations included "A Rather Great Change in Habits": The Sights and Sounds of John Cage's Music Notation" at the Arts Club of Chicago and "Seeing Beyond the Cloud: How Spotify and Other Cloud-Based Services Are Changing Libraries" at the Indiana Library Federation annual conference.



Lee Hyla (composition) was featured on the Firebird Ensemble's new recording *My Life on the Plains* (Tzadik), which includes Hyla's compositions *Polish Folk Songs*, *Field Guide*, and *My Life on the Plains*. Carl Fischer

Music recently published his *Polish Folk Songs*, *The Dream of Innocent III*, and *Third Party*.



Rex Martin (tuba and euphonium) is a founding member and board member of the Fulcrum Point New Music Project, which over the past year has performed at such Chicago venues as the Harris Theater, the

Chase Auditorium, and Park West. Last spring he performed the Vaughan Williams Tuba Concerto with the Chicago Philharmonic Orchestra in Pick-Staiger Concert Hall on the Besson tuba used in the concerto's 1954 premiere. In May he delivered a eulogy and performed at the funeral of Edward Livingston, his first tuba teacher. Last summer Martin taught and performed at Quebec's Le Domaine Forget festival, Italy's Spilimbergo Music Festival, and (for the 10th year) Switzerland's Ticino Musica festival. He adjudicated at Italy's Porcia International Tuba Competition last November. In January, when Northwestern hosted the entire tuba class from Oslo's Norwegian Academy of Music, Martin taught the students in master classes and lessons. In February he performed a solo recital and presented a master class at the University of Massachusetts.



Blair Milton (violin) served on the jury of the 2012 International Joseph Joachim Chamber Music Competition, held at the Liszt School of Music in Weimar, Germany.



Toni-Marie Montgomery (dean) gave the presentation “Realities and Challenges: Diversity in Conservatories and US Music Schools” as a featured presenter at the SphinxCon conference in Detroit. The conference was presented by the Sphinx Organization, a nonprofit group dedicated to the development of young African American and Latino classical musicians.



Michael Mulcahy (trombone) released a new recording featuring trombonist Eric Klay and the Australian Trombone Quartet. *Full Circle* (Australian Brass Work) features 20th-century Australian music for

trombone quartet, solo trombone with computer, and trombones and percussion.



Donald Nally (conducting and ensembles) received Chorus America’s Lois Botto Award for Innovative Action and Entrepreneurial Zeal last June. In December he and his ensemble The Crossing performed David Lang’s Pulitzer Prize-winning *Little Match Girl Passion* at New York’s Metropolitan Museum of Art. The Crossing’s holiday CD, *Christmas Daybreak*, was released in December. The ensemble’s April release *I want to live* includes premiere recordings of works for women’s choir. In March Nally was chorus master for the Chicago Bach Project’s annual Bach masterwork performance, with John Nelson conducting, at Chicago’s St. Vincent de Paul Church.



Inna Naroditskaya (musicology) recently gave lectures drawn from her book *Bewitching Russian Opera: The Tsarina from State to Stage* (Oxford University Press, 2012) at Princeton University, Indiana University, Pittsburgh University, and the University

of Michigan. In Israel she presented a lecture on Tchaikovsky’s opera *Queen of Spades* at the Hebrew University of Jerusalem, lectured on the music of minorities and Azerbaijani jazz at Bar-Ilan University, and presented new research on the Jewish musical history of Odessa, Ukraine, at the minority chapter of the International Council for Traditional Music. Naroditskaya also chaired the Special Interest Group for European Music at the 57th annual meeting of the Society for Ethnomusicology in New Orleans.



Scott Paulin (musicology) was included on the list of Northwestern students’ top-rated professors in the Associated Student Government’s 2012 Faculty and Administrator Honor Roll.



Susan Piagentini (music theory and cognition) coauthored the sixth edition of *Fundamentals of Music: Rudiments, Musicianship, and Composition*—a revision of the seminal work by the late Earl Henry—

with Jennifer Snodgrass of Appalachian State University. The textbook is coupled with their new online assessment tool Exposition Music. Based on five years of research in music theory placement exams, the software creates a pedagogically sound environment for testing in music, providing students with immediate feedback.



Andrew Raciti (double bass) served as acting principal double bass for the Milwaukee Symphony Orchestra this past season. Last summer he coached the bass section of the Filharmonica Joven de Colombia, the

top orchestra to emerge from that country’s El Sistema-based training program. During his stay he gave master classes, bass sectionals, and lessons as the ensemble prepared for its first tour. He will return to Colombia this summer to help prepare the ensemble for its first US tour. Other summer activities included performances with the Minnesota Orchestra and at the Grand Teton Music Festival and coachings with the National Repertory Orchestra in Colorado. Raciti’s review of new compositions by bassist-composer Arni Egilsson appears in the spring issue of *Bass World*, the journal of the International Society of Bassists.



Robert Reinhart (music theory and cognition) performed as vocalist and bassoonist last summer for the a.pe.ri.od.ic new music series and the Music Room ensemble, including a recording session for a.pe.ri.od.ic’s

forthcoming CD. His new solo composition *Conflux* was premiered last October in Rio de Janeiro by flutist Maria Carolina Cavalcanti as part of the Composer’s Voice series, with a subsequent February US premiere in New York City. Percussionist Zachary Hale performed Reinhart’s *Khasad-dûm* for solo spring drum as part of Montreal’s Cordes Obertes concerts last June. In October *It Walks at Midnight*, Reinhart’s trio for voice, piano, and celesta, was broadcast on Radio X in Frankfurt, Germany. In February at the University of Illinois at Urbana-Champaign he guest lectured on quarter-tone vocal composition and ear training.

faculty



W. Stephen Smith (voice and opera) received an honorary doctor of arts and humane letters degree from his alma mater, the University of Arkansas, at its fall 2012 commencement ceremony. Recognized for

his groundbreaking pedagogical methods, Smith was praised by Chancellor G. David Gearhart for having “revolutionized the way students are taught to sing. The effect of his innovative approach is to enable these artists to realize and freely express their individual voices.”



Hans Thomalla (music composition) participated in a two-day residency at the University of Iowa last November, teaching master classes in composition and presenting a colloquium. In October and Novem-

ber, Ensemble Recherche performed a revised version of Thomalla’s quartet *Capriccio* in Germany, Italy, and Spain. This spring Ensemble Alternance performed his *Bebung* in Germany and his string quartet *Albumblatt* at the University of Chicago and Illinois State University. Thomalla’s article “Weisst Du wie das wird?,” discussing Wagner’s influence on new music, was published in the journal *Die Deutsche Bühne*. In recognition of his advanced orchestration class, Thomalla was named to the Associated Student Government’s 2012 Faculty and Administrator Honor Roll.



John Thorne (flute) was interviewed for the September issue of *Flute Talk* magazine. Over the last several months he has given master classes for the Indianapolis Flute Club, the Boston Flute Academy, Boston University, the University of

Utah, and the Wisconsin Flute Festival. Last November he performed Doppler’s *Hungarian Pastoral Fantasy* with the Northshore Concert Band under the baton of **Mallory Thompson** (conducting and ensembles). In February he appeared with the Symphonic Wind Ensemble, playing Joel Puckett’s *The Shadow of Sirius*.



Gail Williams (horn) performed as principal horn with the World Orchestra for Peace—an ensemble including top players from (among others) the Vienna Philharmonic, Boston Symphony, and Mariinsky

Orchestra—in New York City and Chicago under the baton of Valery Gergiev. Dubbed the Solti Centennial Concerts, the performances commemorated the 100th birthday of the late Sir Georg Solti.



Jay Alan Yim (music composition) saw his installation *Fluid Mechanics Remix* presented last summer by Digital Art Museum Berlin in the fourth edition of the museum’s ongoing public series. The piece was shown twice hourly on a seven-meter-wide outdoor screen at Sony Center in Potsdamer Platz. Yim’s interactive installation *Bird*, previously presented at the University of New Mexico Art Museum in spring 2012, was featured in last fall’s 2012 Taipei Digital Art Festival, where Yim participated in a panel presentation during a daylong symposium. In September Yim’s *Frontier* was presented at the Public Hotel’s Screening Room during Expo Chicago, and *Parked* received its premiere during the 2012 International Symposium on Electronic Art as part of the “Tradewinds Revival Drive-In Screening,” an outdoor video screening with radio-broadcast soundtracks at an abandoned Octopus Car Wash and Tradewinds Motel in Albuquerque. In November he gave two lectures on his work during the Festival of New American Music at California State University, Sacramento, where the Calliope Duo performed the West Coast premiere of Yim’s *Mille Grâce*s. In November the curatorial team of *Vídeo Guerrilha* included two localStyle videos—*bOnk!* and *Fluid Mechanics Remix*—during three evenings of outdoor projections in the heart of São Paulo, Brazil.

alumni

1940s

Sheldon Harnick (49) wrote the poems accompanying photos by his wife, Margery Gray Harnick, for their coffee-table book *The Outdoor Museum (Not Your Usual Images of New York)*, published in 2012 by Beaufort Books.

1950s

Ray Songayllo (51, G52) has taught piano at the Des Moines Symphony Academy since 2003 and serves as pianist and manager for the Midgard Ensemble, an international chamber group that performed in South Africa in 2011. Last June he lectured on the piano works of Szymanowski at the Matthey Festival in Jackson, Tennessee. In October he was recognized as one of the two living founders of the Iowa Composers' Forum at an event in Cedar Rapids, where he premiered his piano composition *Two Legends*.

Russell Shannon (G52) was honored by the Central Arizona College Community Band with an all-Shannon concert last November. Shannon has written many compositions for the ensemble during his 26 years as a performing member.

1960s

Roy H. Christensen (64) recently retired after a long musical career. Most recently he was principal cellist for the New Hampshire and Springfield (Massachusetts) Symphony Orchestras. His life in music included stints as principal cellist for the Atlanta and Cincinnati Symphony Orchestras. He was also active in Nashville in the commercial record industry, and in the 1970s he

founded Gasparo Records, for which he produced or engineered more than 300 classical albums.

John P. Boyd (68) wrote a chapter for the book *The Art of Interpretation of Band Music* (GIA). Boyd is emeritus director of bands and professor of music at Indiana State University.

1970s

Jay Kennedy (73, G74) was appointed vice president for academic affairs and vice provost at Boston's Berklee College of Music. He has been at Berklee for the past 18 years and recently oversaw development of academic facilities at its new campus in Valencia, Spain. Kennedy remains an active composer-arranger and an adjudicator for marching band, indoor percussion ensemble, and drum and bugle corps competitions.

Susan L. Nigro (73, G74) is a permanent substitute bassoon and contra-bassoon for the Chicago Symphony Orchestra. Now managed by Price Rubin and Associates, she premiered Jared Aragon's *Little Suite for Big Bassoon* in April at Eastern New Mexico University.

Hollis Thoms (G73) authored articles published in *Pan Pipes*, the Sigma Alpha Iota fraternity journal, and the *St. John's Review*, the research journal of Maryland's St. John's College. In 2012 the Bach Concert Series of Baltimore premiered his compositions *Passion* and *Isaac*.

Dale Voelker (G73, G77) is currently a visiting professor at Sias International University, where he directs the choir and teaches German, French, Italian, and English diction to voice students. He also serves as director of choirs at Judson University in Elgin, Illinois.



Ken Paoli (G74, G81) was an invited lecturer and composer at the International

Workshop on Computer Music and Audio Technology at Taiwan's National Chiao Tung University, where he performed his latest laptop work, *Phil-Harmonia II*, dedicated to the late composer Phil Winsor. His lecture "Logical Sieves and Probabilities in an Algorithmically Assisted Compositional Environment" demonstrated the music-generating software constructs used in the organization of his recent compositions. Two works employing these methods—*Slices* (stereo electronics) and *Chase* (for amplified violin, viola, and trumpet)—were presented at Lewis University during the 12th annual Electronic Music Midwest festival last October.

Jan (Herbert) de Chambrier (75, G80)



serves as chaplain at St. Luke's Hospital in The Woodlands, Texas, and teaches at international missions conferences in the

Czech Republic, Brazil, Colombia, Ukraine, and Germany. Her book *Glimpses: Two Stories of Hope and Healing* (Prayer Point Press) was published in 2011. From 1996 until 2011 she was artist-teacher of opera studies at Rice University's Shepherd School of Music.

Steven Loewengart (75, G76) was named managing partner of the new law office Fisher & Phillips, LLP, in Columbus, Ohio. Previously he was a partner at Squire Sanders, where he led its workers' compensation practice.



B. Michael Williams (G78), professor of percussion at Winthrop University in Rock Hill, South Carolina, presented a clinic and directed a concert by the Winthrop World Percussion Ensemble at the Percussive Arts Society International Convention last November. The group was invited to the convention as winner of the society's fourth annual International World Percussion Competition. Bachovich Music Publications recently published six new Williams percussion compositions, and *Percussive Notes* magazine published his article "John Bergamo: Percussive Renaissance Man."

1980s

Amy Burton (80) is on the voice faculty at Mannes College and the



CUNY Graduate Center. She recently performed in the modern-day premiere of Cole Porter's

La Revue des Ambassadeurs with L'Orchestre Pasdeloup in Paris and

alumni

1980s *continued*

gave the American premiere of a newly discovered Porter song, “Boulevard Break,” at a concert at New York City’s Café Sabarsky.

Jeffrey Schleff (G80) is organist and director of music for St. Andrew Lutheran Church in Mundelein, Illinois, where he launched a monthly concert series for 2012–13. Since 2006 he has served as principal of Lords Park Elementary School in Elgin, Illinois.

Mary Ernster (G81) appeared last spring as Auntie Em in *The Wizard of Oz* at suburban Chicago’s Drury Lane Oakbrook Terrace Theatre.

Scott Magnesen (81) is a managing director and financial adviser for Morgan Stanley Smith Barney in Oak Brook, Illinois. He has been with the firm for 30 years. Magnesen was named to *Barron’s* list of “America’s Top 1,000 Advisors: State-by-State” and was named 2008’s number-one financial adviser by *Chicago* magazine.

Babs Deacon (83) was recently appointed director of the strategic consulting services division at eDJ Group, a consulting firm specializing in technology and service solutions. Previously Deacon was a practice support manager for several prominent law firms and a subject matter expert on data analytics and discovery management.

Lisa Nimz (84), a fifth-grade teacher at Jane Stenson School in Skokie, Illinois, coauthored the book *Can You Hear Me Now? Applying Brain Research and Technology to Engage Today’s Students* (Shell Education, 2012). The book explores effective teach-

ing methods by considering how the brain works and the impact of technology on learning.

Glenn Cason (G85) was appointed band director for the new Ritch Middle School in Paulding, Georgia. In 2011 he earned his doctor of education degree from Walden University. Cason participated in professor emeritus Frederick Hemke’s retirement celebration last June at Northwestern.

Ho Hwee Long (G85) is an influential band conductor with Singapore’s National Junior College and cofounder of a specialist diploma in band directing. Previously a hornist for Singapore’s National Symphony Orchestra, he also serves as music director and resident conductor for the National University of Singapore’s Centre for the Arts.

Eric Ruske (85) is a professor of horn at Boston University. Albany Records has released his complete discography



as the seven-CD box set *The Horn of Eric Ruske*, including his critically acclaimed recordings of

the complete Mozart concerti with Sir Charles Mackerras and the Scottish Chamber Orchestra.

Glenn Freeman (86, G87) released a collection of Philip Glass compositions through his OgreOgress label. The 18th recording in a series of previously unreleased works by well-known composers, this CD includes 21 orchestrations of Glass’s *Modern Love Waltz* by former Northwestern faculty member Robert Moran and features performers **Paul Hersey** (89, WCAS89) and **Christina Fong** (86, G87).



John H. Wallace (G86) is assistant professor of music, composition, and music theory as well as director of

undergraduate studies in the School of Music at the Boston University College of Fine Arts. In February 2012 he conducted the premiere of his *Five Miniatures* in Boston. Wallace’s music has been performed by such performers and organizations as Alea III, the Tanglewood Institute, the Chicago Chamber Music Collective, and pianists Shiela Kibbe and Kurt Westerberg.

Theodore S. “Ted” Davis (G87) is a doctoral candidate at the Peabody Conservatory of Johns Hopkins University in Baltimore, where he



continues to serve as organist and choirmaster of St. Bartholomew’s Episcopal Church, a position he has held since 2005.



Eric Sproull (87) has built a successful career as a soundtrack and commercial composer and producer. His music has appeared in television programming and commercials,

including the theme for President Barack Obama’s 2008 campaign and ads for Chrysler, CDW, and the Chicago Blackhawks. He recently joined Chicago’s Deaf Dog Music as a partner. Sproull composed the score for *Ballhaws*, a film by Chicago filmmaker Mike Diedrich.

Augusta Read Thomas (87) was recently elected to the American Academy of Arts and Sciences. Four new Thomas compositions were premiered in the past year: *Resounding Earth* in September by the Third Coast Percussion Quartet, featuring more than 120 bells from various cultures and historical periods; *Earth Echoes*, commissioned to commemorate the centennial of the death of Gustav Mahler, at New York City’s Carnegie Hall in October; *Harvest Drum*, inspired by the composer’s 2011 sojourn in China, at Beijing’s National Centre for the Performing Arts; and Cello Concerto No. 3, performed by cellist Lynn Harrell, conductor Christoph Eschenbach, and the Boston Symphony Orchestra in March.

David Wroe (G88) is director and conductor for New Jersey’s Westfield Symphony Orchestra and music director of New York’s Teatro Grattacielo. In



October he presented the lecture “A Conductor’s Life” as part of the 2012 Anne M. Hale Speaker Series in Westfield. Wroe has taught at Harvard University and the New England Conservatory, conducted the New York University Symphony Orchestra, and served as director of orchestras for Montclair State University.



David Brubeck (89, G90) recently celebrated his 20th year as professor of music at Miami Dade College.

An active bass trombonist, he is a founding member of the virtuoso brass ensemble Brass Miami and performs regularly with the Miami City Ballet. With trumpeter Brian Neal, Brubeck arranged and published 10 duos for trumpet and bass trombone. He has also written articles published in the *International Trombone Association Journal*.

Dan Novak (89) has been named director of the Patrick G. and Shirley W. Ryan Opera Center at the Lyric Opera of Chicago, succeeding the retiring Gianna Rolandi. Previously Novak was the center's manager for 12 years.

1990s



Matthew Mailman (90, G91) is in his 18th year as professor of conducting in the Wanda L. Bass School of Music

at Oklahoma City University. He recently conducted Poulenc's *Dialogues of the Carmelites* and Sondheim's *Sweeney Todd* and *Into the Woods*.

John W. Richmond (G90) contributed the chapter "The Sociology and Policy of Ensembles" to the *Oxford Handbook of Music Education*, Vol. 1, edited by Gary E. McPherson and Graham F. Welch, and the chapter "'All In' for Composition Education:



Opportunities and Challenges for Pre-Service Music Teacher Curricula" to *Composing Our Future: Preparing*

Music Educators to Teach Composition, edited by Michele Kaschub and Janice Smith; both books were published in 2012 by Oxford University Press. In November he gave a presentation at the National Association of Schools of Music conference in San Diego.



Samuel McIlhagga (G93) is in his tenth year as director of bands at Michigan's Albion College

and his fourth year as chair of its music department. He recently completed an extensive historical and analytical study of Walton's *Façade: An Entertainment* and directed and produced a recording of the work with the Albion Chamber Players, an ensemble he founded.

Terry Barber (95) released his recording *Classical for Everyone* (rEvolv Music) on CD and for digital download. The album includes selections from works he performed on his 2012 US tour.

Gaëtan Gerville-Réache (98, L05), an appellate attorney and litigator who represents corporations, banks, and domestic and foreign governments, was named partner at the firm Warner, Norcross & Judd LLP. He is a regular contributor to One Court of Justice, the leading blog analyzing Michigan's appellate courts.

2000s

Rebecca Davis (00, G01) appeared as



Magda in *La Rondine* with the Fresno Grand Opera last January, as Violetta in *La Traviata* with Livermore Valley Opera

in March, and as the Countess in *Le nozze di Figaro* with Dayton Opera in April. She made her European opera debut as Fiordiligi in *Così fan tutte* at Staatsoper Hannover in April.



Scott MacLeod (00) is an assistant professor of music and cochair of the vocal division at North Carolina's High Point University. Also chorus master of the North Carolina Opera, he maintains an active career as singer, conductor, and clinician. As a performer he has appeared with Central City Opera, Opera Omaha, Opera North, Utah Festival Opera, the North Carolina Symphony, and

the National Symphony of Costa Rica. In 2009 he made his Carnegie Hall solo debut in Mendelssohn's *Elijah* with the New York Chamber Orchestra. MacLeod recently served as section leader and chaperone for the first American Choral Directors Association National Youth Choir tour in London.



Paula Brusky (03) teaches courses in music business at the University of Wisconsin—Oshkosh and conducts

research into injuries that musicians incur in practice and performance. A bassoonist, she regularly plays with area orchestras and leads the biannual Bassoon Chamber Music Composition Competition, which she founded in 2009.



Beau Davidson (03) was a surrogate for Governor Mitt Romney in his presidential campaign. Appointed to the governor's "Young Americans for Romney" coalition, he traveled across the country, singing and speaking on the candidate's behalf. The pinnacle of Davidson's campaign participation was singing his original patriotic composition "Blessed" on prime-time television at the Republican National Convention last August. The documentary-style video of "Blessed" has been nominated for a Mid-South Regional Emmy Award.

alumni

2000s continued

Kimberly Beasley (G04), a soprano, recently performed with Florida's Jacksonville Symphony Orchestra. An assistant professor of voice at Jacksonville University, she serves as president of the North Florida chapter of the National Association of Teachers of Singing.

Brandon Keith Brown (04) won third prize at the 2012 Georg Solti Conducting Competition in Frankfurt, Germany. In 2011 the Vienna Philharmonic awarded him its Ansbacher Fellowship. He has also been in residence at the Salzburg Festival and conducted Vienna Philharmonic members in opera camps for young people. In February he made his New York debut with the Manhattan School of Music Symphony Orchestra.

Ashima Scripp (G04) was appointed artistic director for the Walden



Chamber Players. A member of the ensemble for eight years, she previously served as

associate artistic director. Scripp has developed and produced many of the group's educational residencies and programs. She also teaches cello and chamber music at the Longy School of Music and the Concord Academy in Massachusetts.



Conor Hanick (05), a New York City-based concert pianist, received a glowing *New York Times* review for his January performance of John Cage's *Sonatas and Interludes for Prepared Piano*. The *Times* described Hanick's playing as "a marvel of poetic concentration," praising its "virtuosity, focus, and imagination." Other recent activities include a week-long residency at the Yellow Barn in Putney, Vermont; performances with the Smith College Arts Festival in Northampton, Massachusetts; and a guest lecture-performance on Messiaen's *Des Canyons aux Étoiles* at the New England Conservatory.



Jamie Wolf (05) is a singer-songwriter and the choral teaching artist at El Sistema Colorado. She recently released her second album, *New Shoes*, featuring 10 original songs.



Amanda Majeski (06) made her Lyric Opera of Chicago role debut as Eva in *Die Meistersinger von Nürnberg*

under conductor Sir Andrew Davis. She debuted in late 2012 at Oper Frankfurt in a new production of Humperdinck's *Königskinder* as the Goose-Girl and made her Glyndebourne Festival debut as Countess Almaviva in Michael Grandage's production of *Le nozze di Figaro*.

Sean McCluskey (06) released *The Beginning* (Saoirse Records), his first CD of original compositions and jazz standards. His tours with his jazz trio include a recent cruise around Australia and the South Pacific on the *Pacific Jewel*.

Laura Henry (07) has been playing clarinet with the US Air Force Band since 2011. Previously she was a member of the Green Bay Symphony Orchestra.

Angela Chung Hsu (07) earned a master's degree in public policy from the University of Chicago last June.



George LePauw (G07) is a pianist and the founder of Chicago's Beethoven Festival, held annually in September. In 2012, its second year, the festival featured 60 events in nine days. Its success led the *Chicago Tribune* to recognize LePauw as 2012's Chicagoan of the Year for Classical Music.

Jing Qiao (G07) took first prize at China's Yang TongLiu Chengdu International Violin Competition last September. She was also a semifinalist in Denmark's 2012 Carl Nielsen International Violin Competition.

Mary Bassett (08) joined both the Palm Beach Symphony and Florida Grand Opera as piccolo player.

Bruce Carter (G08) was appointed to the National Council on the Arts by President Barack Obama in January. Carter is a music educator and researcher whose work focuses on creativity and the intersections of social justice and arts participation. His research has been published in the *Bulletin of the Council for Research in Music Education*, *Journal of Research in Music Education*, and *Music Educators Journal*, in addition to numerous invited chapters in publications by Oxford University Press. This year the University of North Carolina's School of Education designated the Bruce Carter Qualitative Research Center as a venue for graduate students to pursue meaningful qualitative research agendas.

Kristin King (G08) joined the clarinet section of the US Air Force Band in 2011. Previously she was principal and E-flat clarinetist with the South Bend Symphony Orchestra.

Cindy Tseng (G08) is pursuing a PhD in piano pedagogy at the University of Oklahoma. As an invited clinician for the College Music Society International Conference in Buenos Aires in 2013, she gave the presentation "Mihalyi Csikszentmihalyi and Flow Theory: Application of Flow to Music Education."

Tingting Zhang (G08) served on the piano faculty at China's Shenyang Conservatory this past year. She also presented her paper "Should There Be a National Graded Music Examination in the United States?" at the College Music Society National Conference in San Diego.

Josh Fink (09, G11) and his new band, Zamin, played at Taste of Chicago last July. Fusing Indian vocal techniques with American classical and folk music, the group includes fellow alumni **Zeshan Bagewadi** (09, G11), **David Eisenreich** (G11), and **Eric Seligman** (12). Fink's other ensemble, the Gentlemen of NUCO, performed on the national television program *America's Got Talent* and recently released a digital EP of four original songs. Both groups are now professionally managed by Emmerson Denney Management. Fink recently joined the faculty at MYCincinnati, an El Sistema-inspired program that offers children free musical training.



2010s

Kelsey Betzelberger (10, G12), **Casey Candebat** (G11), **Alex Edgemon** (G09, G10), and **Nick Wenzel** (G09) won their divisions in the district competition of the 2012 Metropolitan Opera National Council Auditions, and **Sarah van der Ploeg** (G12) won an Encouragement Award.



Caroline Davis (G10) released her jazz quartet's new recording *Live, Work & Play* (Ears and Eyes Records) in November. She teaches music theory at Columbia College Chicago and the psychology of music at DePaul University. Davis also teaches Music Together courses for babies and parents in Chicago.

Holly Kortze (G10) is a clarinetist in the orchestra for the 25th-anniversary touring production of *Les Misérables*.

John Gilbert "Jack" Marquardt (G10) joined WindSync, an ensemble specializing in creative and interactive concerts that incorporate theatrical elements. Marquardt is also a member of the Illinois and Quad City Symphony Orchestras.

Kate Carter (G11) is an active member of the Chicago Q Ensemble, a group dedicated to performing the works of living (especially female) composers. The group used Kickstarter to crowd-fund its debut album, *Amy Wurtz String Quartets*.

Lauren Cook (G11), a clarinetist, joined the US Navy Band's Concert/Ceremonial Band in 2011.

Kangmin Justin Kim (11) won first place in the 2012 Stuart Burrows International Voice Award Competition, held in Wales last summer. Kim was also a semifinalist in the 2012



Teatro Colón International Competition. In February he and his accompanist, Sachika Taniyama, were selected

for the Oxford Lieder Young Artist Platform; the duo will perform at the Oxford Lieder Festival and will give a series of recitals at music clubs and festivals around England.

Anne Slovin (11) was named a finalist in the 2013 Grand Concours de Chant Competition this past January.

Ryan Beach (G12) received a cash award of \$10,000 as winner of the 2012 Ellsworth Smith International Trumpet Competition. Presented every four years by the International Trumpet Guild and the Columbus Foundation, the competition chooses eight semifinalists from around the world via taped submissions.

Lauren Haley (G12) became the new director of Belmont (Massachusetts) High School's Symphonic Band and Marauder Marching Band last September.

Samuel Rothstein (12), a bass clarinetist, was selected as a fellow of the Boston Symphony Orchestra's Tanglewood Music Center, the BSO's summer music academy for emerging professional musicians of exceptional ability.

IN MEMORIAM

Eileen Kelly Strang (37, G38), in Long Beach, California, on August 13, 2011.

Louise Miller Alton (G40), in Denton, Texas, on December 29, 2012.

Jane Blache Willard (G40), in Richmond, Virginia, on January 18, 2013.

Carolyn Burd Christie (41), in Fort Wayne, Indiana, on January 13, 2013.

Marilyn J. McCormick (43, G47), in Naperville, Illinois, on July 4, 2012.

Barbara Malotte Smith (43), in Wilmette, Illinois, on October 6, 2012.

Jane Ann Katz (44), in Swansea, Illinois, on January 28, 2013.

Joan Kilner Mills (44), in Tyler, Texas, in January 2010.

Emma Soper Campbell (45), in Boulder, Colorado, on December 30, 2012.

Catherine F. McHugh (G45), in Murphysboro, Illinois, on September 5, 2012.

Mavis Plattner Reese (G46), in Olive Branch, Mississippi, on July 23, 2012.

Eva Harper (47, G62), in Lake Villa, Illinois, on August 17, 2012.

Constance Cave (48), in Tampa, Florida, on October 13, 2012.

Elizabeth Owen Taylor (G48), in Cranberry Township, Pennsylvania, on August 30, 2012.

Mary Lou Hindman Wade (48, G50), in El Paso, Texas, on July 28, 2012.

Elaine Domrose Hiller (G49), in Athens, Ohio, on September 5, 2012.

Iris Hughes (49), in Moorcroft, Wyoming, on August 4, 2012.

Elizabeth Acheson Bauer Kaminski (49), in Santa Clara, California, on July 16, 2012.

Ara Zerounian (49), in Ridgefield, Connecticut, on October 29, 2012.

Russell C. Anderson (50, G51), in Rockford, Illinois, on November 3, 2012.

Barbara A. Bowermaster (50), in Ottawa, Illinois, on November 13, 2012.

Anna "Kay" Kathryn Mennen Carpenter (50), in Burlington, Iowa, on July 27, 2012.

John R. "Jack" Malhoit (50), in Toledo, Ohio, on January 9, 2013.

Mary Margaret Ausman (51), in Scottsdale, Arizona, on January 11, 2013.

Richard Henry Lee Jones (G51), in Fayetteville, North Carolina, on February 3, 2013.

Mary Flaggor Koritz (52), in Rochelle, Illinois, on November 2, 2012.

Donald B. Wendt (52), in Waterloo, Iowa, on October 27, 2012.

Leonard J. Hurst (G53), in Goshen, Indiana, on December 9, 2012.

Leo C. "Bud" Miget (55), in Cape Girardeau, Missouri, on January 25, 2013.

Celine Mudge (55), in Chehalis, Washington, on January 12, 2013.

Stanley M. Ackerman (56), in Lake Forest, Illinois, on January 11, 2013.

Robert M. Henry (56, G59), in Rolling Meadows, Illinois, on September 2, 2012.

Wayne Buhk (57), in DeLand, Florida, on September 7, 2012.

Paul R. Trueblood (57), in New York City on January 16, 2012.

Karen Penn Whitman (58), in Titusville, Florida, on October 20, 2012.

Earl L. Clemens (G59), in Geneva, Illinois, on July 23, 2012.

Ruth Elaine Miller (G60), in Anderson, Indiana, on October 29, 2012.

Frederick B. Shulze (G63), in Muncie, Indiana, on January 29, 2013.

Thomas G. Conzemius (68), in Minneapolis, on July 30, 2011.

Yasuko Segawa Joichi (G69), in Arroyo Grande, California, on December 28, 2011.

Sylvia Dayenne Wallach-Motin (G71), in Chicago, on July 17, 2012.

Earle Lavon "Von" Freeman (73, H03), in Chicago, on August 11, 2012.

Richard E. Watson (G86), in Brookhaven, New York, on September 13, 2010.

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