

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC FALL 2019

fanfare

Northwestern

first chair

A MESSAGE FROM THE DEAN



As a new class of talented artist-scholars enters the Bienen School of Music, we celebrate another record year for music admissions, with increases in total applications, selectivity, and yield of admitted students enrolled.

This year's entering students join a school community already brimming with accomplishments. Current and recent students have achieved distinction as recipients of the Avery Fisher Career Grant, the Solti Fellowship, Grammy Awards and nominations, Northwestern's Presidential Fellowship, and National Endowment for the Arts grants. They have excelled in numerous high-profile contests, including the Tchaikovsky Competition, the Fischoff National Chamber Music Competition, the National Association of Teachers of Singing competitions, and *Downbeat* magazine's student competition. Our graduates continue to win coveted positions in orchestras and academic institutions worldwide. All these achievements are a direct result of the excellence of our distinguished faculty, who are recognized nationally and internationally as leaders in teaching, performance, and scholarship.

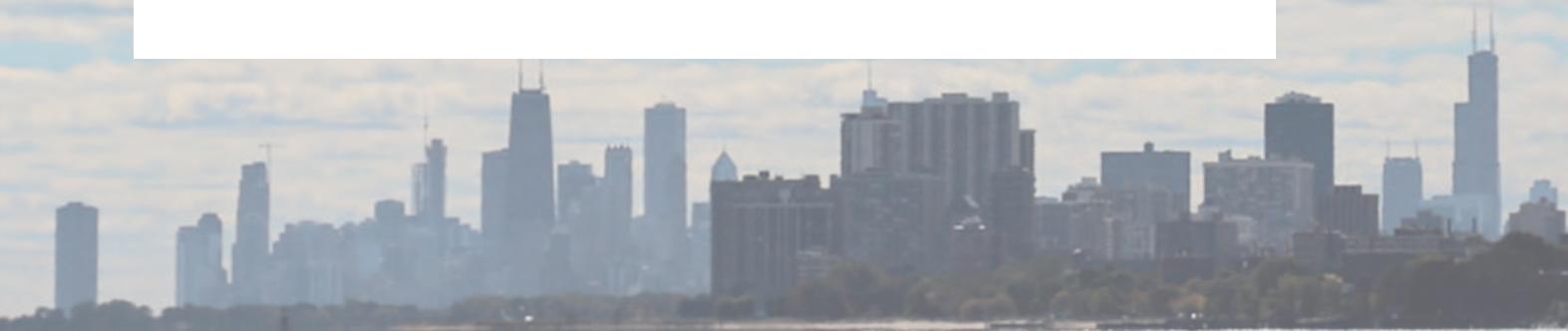
Demonstrating our graduates' successes, nearly 200 alumni—representing virtually every major orchestra and US military ensemble—returned to campus in June to celebrate the 50th anniversary of our Symphonic Wind Ensemble (*see page 10*). The weekend culminated in a special SWE reunion concert, offering vivid proof of how much our alumni value and treasure the education they received here in the Bienen School.

Each year, however, the Bienen School faces constant competition from other leading music schools to attract the most talented college-age students. From this already elite group of potential applicants, the school seeks those who meet Northwestern's high academic standards for admission. We award merit-based scholarships to applicants who demonstrate extraordinary talent, but our pool of merit aid funds is insufficient to compete with our peer institutions. Funding for increased merit aid is crucial to recruiting the world's finest student musicians and thus continues to be the school's top priority in *We Will. The Campaign for Northwestern*. Scholarship donations help ensure the future success of the Bienen School and its alumni.

As the academic year unfolds, I look forward to opportunities for visiting alumni and friends of the school on campus as well as across the country and beyond. The loyalty and support of the Bienen School community is a source of great pride and inspiration. I hope that, in turn, this issue of *Fanfare* will inspire even greater pride in your alma mater.

Toni-Marie Montgomery

Toni-Marie Montgomery
Dean





fanfare

FALL 2019

OPUS 58

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Nearly 200 SWE alumni returned to campus in June for the milestone anniversary. 10

Dean
Toni-Marie Montgomery

Editors
Katelyn Balling
Kingsley Day

Designer
Grace Delcano

Photo credits
Shelby Albertz, Carl Alexander, Benjamin Breth, Michael del Rosario, Noah Frick-Alofs, Vicky Hyunjin Lee, Michelle Kaffko, Dan Kullman, Elliot Mandel, Aaron Holloway Nahum, Northwestern University Archives, Evan Robinson-Johnson, Todd Rosenberg, Hannah Samson, Victor Santiago, Jaclyn Simpson, Caroline Spikner, Jim Steere, Eric Sucar, Jay Townsel, Nicole Zhang

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Address changes
Director of Development
Bienen School of Music
Northwestern University
1201 Davis Street
Evanston, Illinois 60208

Other correspondence
Fanfare Editor, Bienen School of Music, Northwestern University, 70 Arts Circle Drive, Evanston, Illinois 60208-2405, fanfare@northwestern.edu

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On the cover:
Alumni performing in the 50th-anniversary Symphonic Wind Ensemble concert (photo by Evan Robinson-Johnson)

noteworthy

Institute for New Music Welcomes Guests

The Bienen School has long been a leader in championing the composition and performance of new music, and this year has been no exception. The Institute for New Music welcomed another exciting lineup of guest artists this winter and spring, with campus residencies by Zafa Collective, David T. Little, Judd Greenstein, and Mivos Quartet.

Composer and performer Kate Soper led a composition master class, participated in a colloquium with composition students, and coached the Contemporary Music Ensemble for a February performance of her *The Ultimate Poem Is Abstract* with soprano soloist Kira Neary, a voice student of Sunny Joy Langton. Codirector of the Wet Ink Ensemble, Soper is associate professor of music at Smith College. She has been a Pulitzer Prize finalist and has received awards from the Guggenheim Foundation, the American Academy of Arts and Letters, the Koussevitzky Foundation, Chamber Music America, the Lili Boulanger Memorial Fund, the Music Theory Society of New York State, and ASCAP, among others.

Zafa Collective, a chamber group cofounded by violinist Hannah Christiansen (G17) and double bassist Casey Karr (G17), workshopped new compositions by undergraduates Kitra Razin, Karen Bao, and Tyler Kramlich and doctoral student Lisa Atkinson. In addition to a public performance of these works, Zafa Collective's March residency included a roundtable discussion for students about careers in new music. The collective's other performers include Danielle Taylor (G19), violin; Rachel Zhao, viola; Audrey Snyder, cello; Christopher Narloch, piano; and John Corkill (08), percussion.



Composers David T. Little and Judd Greenstein both visited campus to coach the Bienen Contemporary/Early Vocal Ensemble, University Chorale, and the Northwestern University Symphony Orchestra in preparation for the April 27 Midwest premieres of two Brooklyn-inspired works. Under the direction of Donald Nally, the concert featured Little's *Am I Born*—inspired by the Francis Guy painting *Winter Scene in Brooklyn*—and Greenstein's *My City*—a setting of two Walt Whitman poems about New York City. The composers discussed their inspirations and shared further insights with the audience during a preconcert talk.

During his April residency, Little also met with voice and opera students to discuss his compositional process and body of work—including his opera *Dog Days*, to be performed by Northwestern Opera Theater this fall. Joining the discussion were director of opera Joachim Schamberger and conductor Alan Pierson, who conducted the opera's 2012 premiere.

In May, Mivos Quartet (Olivia De Prato and Maya Bennardo, violin; Victor Lowrie Tafoya, viola; and Tyler J. Borden, cello) coached composition and strings students and presented a concert of new works by PhD students Luis Fernando Amaya, Mathew Arrellin, Noah Jenkins, Yi-Ting Lu, and Andrew Maxbauer. Founded in 2008 and devoted to performing the music of



contemporary composers, the quartet has appeared at such prestigious series and festivals as the NY Phil Biennial, Austria's Wien Modern, Germany's Darmstadt International Summer Courses, Shanghai New Music Week, Edgefest, and Aldeburgh Music.

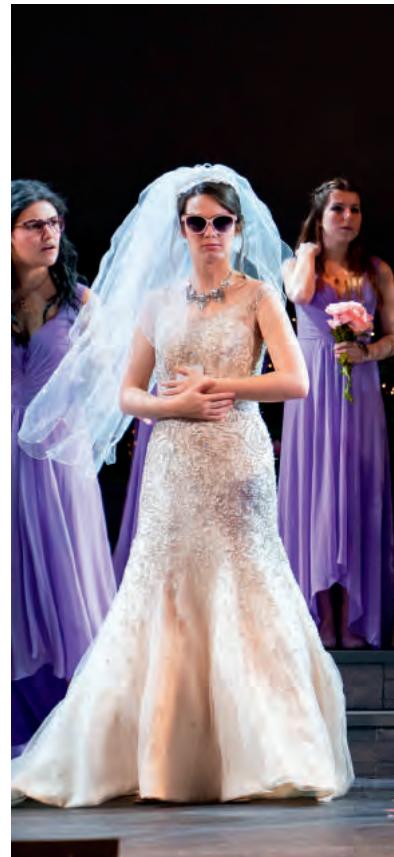
In addition to these guest artist residency concerts, the Bienen School's two new-music ensembles—the Contemporary Music Ensemble and Bienen Contemporary/Early Vocal Ensemble—presented a variety of innovative performances this spring. University Chorale joined BCE in a program featuring Kile Smith's *The Waking Sun* and the second performance of Ted Hearne's *Fervor*. CME's final concert of the season offered works by British techno artist Aphex Twin—including several pieces that conductor Alan Pierson had previously recorded with his professional ensemble Alarm Will Sound.

Founded in 2012 and directed by Hans Thomalla, the Institute for New Music functions as the nerve center for all the Bienen School's contemporary-music activities. The institute's numerous events each academic year include workshops, lectures, master classes, and residencies by visiting ensembles and composers. Its biennial NUNC! conference and festival next takes place in April 2020. The institute also provides a platform for new-music activities in all areas of the school and the University. ■



Clockwise from far left: Kate Soper coaching student soprano Kira Neary; Donald Nally leading the Symphony Orchestra with combined choirs in David T. Little's *Am I Born*; Ben Bolter conducting the Contemporary Music Ensemble; Little (right), joined by Joachim Schamberger and Alan Pierson, in a discussion of his opera *Dog Days*

Opera Season Continues with Stravinsky and Berlioz



Northwestern University Opera Theater continued its 2018–19 season this winter with a rococo-punk staging of Igor Stravinsky's *The Rake's Progress*. The libretto by W. H. Auden and Chester Kallman follows the moral decline and fall of Tom Rakewell, who exchanges a simple life with sweetheart Anne Trulove for the worldly pleasures of London in the company of the devious Nick Shadow.

Premiered in Venice in 1951, the opera is loosely based on a series of eight William Hogarth paintings and engravings that portray the fictional Rakewell inheriting a fortune and then descending to vice and destruction. Blending elements of 18th- and 20th-century music, *The Rake's Progress* was the final work of Stravinsky's neoclassical period. Director of opera Joachim Schamberger took a similar approach to the staging, creating a fantasy world by elaborating the opera's original baroque setting with modern aesthetics.

A key element of Schamberger's production design brought to life the idea of a "clockwork universe," popular among deists during the Enlightenment. "It depicts our world as a great machine, running without the influence of God, functioning through giant gears in which time and space are blurred," said Schamberger. "In Tom Rakewell's nightmare, he journeys around on a revolving disk, which is propelled by the mysterious Nick Shadow. He is moving through the dream, the wheel of karma, in the hope that he will

awaken. The themes of sleep and madness recur throughout the opera and are perhaps metaphors for spiritual unconsciousness. Can we wake up and become conscious? This piece suggests that until we awaken from the dream, we are destined to journey through the same 'progress.'"

The production featured the Bienen Contemporary/Early Vocal Ensemble, whose members—onstage for most of the opera—represented humankind and Rakewell's decline. Donald Nally, the Bienen School's John W. Beattie Chair of Music, served as chorus master; Nashville Opera music director Dean Williamson conducted the Northwestern University Symphony Orchestra.

The opera season closed in spring quarter with Hector Berlioz's *Béatrice et Bénédict*, a comic opera based on Shakespeare's *Much Ado about Nothing* that premiered in 1862 at the opening of the Theater Baden-Baden.

The matchmaking story begins as two young soldiers, Claudio and Bénédict, leave for war. Claudio's heartbroken lover, Hero, is consoled by her father, Leonato, and his housekeeper, Ursula; Leonato's niece Béatrice seems unmoved. Upon returning home from battle with Bénédict and commander Don Pedro, Claudio proposes to Hero. Meanwhile, Bénédict and Béatrice trade merry insults and Bénédict declares himself a bachelor for life. Don Pedro,



Scenes from The Rake's Progress (left) and Béatrice et Bénédict

up for a challenge, resolves to unite Béatrice and Bénédict in marriage with the help of Claudio, Hero, Leonato, and Ursula.

"Shakespeare's genius is seen in that he touches on the deepest questions of humanity and love through comedy," said Schamberger. "Dramatically, Berlioz was mostly interested in the storyline of Béatrice and Bénédict and chose to eliminate the more complicated elements of Shakespeare's original plot. However, he must have been intrigued by the more serious elements of the story, as he reflected this in his complex musical score."

Performed in French, Schamberger's production changed the order of several musical numbers and interpolated English-language text from Shakespeare's play, creating a fluid dramatic progression to serve both Berlioz and Shakespeare. Patrick Furrer conducted the Northwestern University Chamber Orchestra with Rose Xiao (G19) as graduate assistant conductor. Corey Everly, a doctoral conducting student of Nally, served as chorus master.

The 2019–20 opera season begins in November with the Chicago premiere of David T. Little's dramatic opera *Dog Days*, a collaboration between Northwestern University Opera Theater, the Contemporary Music Ensemble, and the Institute for New Music. ■

Musicology Core Revised

The new musicology core sequence uniquely addresses Bienen School undergraduates' intellectual needs. Launched this fall, the revised core adopts a hybrid chronological-thematic model that will prepare students to think carefully and critically about music historically and in the present, both in the US and throughout the world. The core also emphasizes the role of performers—not just composers—as agents in music history.

The new core comprises three courses: The Classical Canon, Performers and Performance, and Music in the Present. This sequence allows students to assess the classical canons and performance traditions they learn at the Bienen School, offers them the intellectual and conceptual tools to think about performance practices across time, and orients them to the technologies, economics, aesthetics, and politics of contemporary musical life.

"We're thrilled to begin a new era in the training of our artist-scholars."

— RYAN DOHONEY

Groundwork for the change began in January 2018 when Dean Toni-Marie Montgomery and assistant dean Linda Jacobs met with representatives of the musicology faculty to discuss reducing the number of credits required for the bachelor of music degree. The faculty took this opportunity to revise the core musicology sequence while reducing it from four courses—a three-course history survey and a one-course introduction to ethnomusicology—to three.

In developing the new core, the musicology faculty consulted colleagues at peer institutions about their recent curriculum revisions but ultimately found that none were appropriate models for the Bienen School's specific needs and strengths. The faculty devised a more radical approach, in tune with the musical education the school's students receive—first-rate conservatory-level training within a major research university.

"We're thrilled to begin a new era in the training of our artist-scholars," says Ryan Dohoney, associate professor of musicology. "The revision emerged from a thoughtful process of rewarding conversations, and it has us energized for what's to come." ■

noteworthy

Skyline Series Presents Lane Prize Recipient Marc-André Hamelin

Acclaimed pianist Marc-André Hamelin presented a sold-out May recital on the Skyline Piano Artist Series during his first residency as 2018 winner of the Bienen School's Jean Gimbel Lane Prize in Piano Performance. His program included works by Bach, Chopin, and Schumann as well as 20th-century works by Alexis Weissenberg and Mario Castelnuovo-Tedesco.

Also during the residency, Hamelin engaged in a question-and-answer session with piano students, gave individual private coaching sessions to four first-year doctoral students, and participated in a composition colloquium. Hamelin will return to the school for his second residency in February 2020.

"It was a great honor to experience Mr. Hamelin's wonderful coaching. He is truly one of the most fascinating and original minds in our time," said Nansong Huang, a doctoral piano student of James Giles. "Not only does he demonstrate extraordinary technical proficiency and profound musical ideas on the keyboard, but his insight as a composer himself really helped me understand the structural backbone of the works I played and the true intentions behind those masterpieces."

The \$50,000 Jean Gimbel Lane Prize in Piano Performance is awarded biennially to pianists who have achieved the highest levels of international recognition. Previous winners are Richard Goode, Stephen Hough, Yefim Bronfman, Murray Perahia, Garrick Ohlsson, and Emanuel Ax.

Hamelin is known worldwide for his blend of consummate musicianship and brilliant technique. He has received multiple Grammy nominations, and he was named the 2014 ECHO Klassik Instrumentalist of the Year for his three-disc recording of the music of Ferruccio Busoni, an album that *Diapason* and *Classica* magazines named Disc of the Year. He was a member of the jury for the 15th Van Cliburn International Piano Competition, where preliminary-round competitors were required to perform his composition *L'homme armé*—the first time the composer of the competition's commissioned work was also a member of the jury.

The 2018–19 season included Hamelin's return to Carnegie Hall for a recital on its Keyboard Virtuoso Series plus recitals in Montreal, Seattle, Berlin, Florence, Salzburg, London, and Istanbul. In repertoire from Haydn and Mozart to Ravel and Rachmaninoff, Hamelin appeared with the Los Angeles, Stuttgart, and Moscow State Philharmonics; the Vancouver, Cincinnati, and BBC Scottish Symphony Orchestras; and the Oregon Symphony. Hamelin records exclusively for Hyperion Records.

Other recent performers on the Skyline series included Kirill Gerstein, first-prize winner of the 10th Arthur Rubinstein Competition; Eric Lu, first-prize winner of the Leeds International Piano Competition, substituting for the indisposed Alexander Toradze; and Bienen School piano program coordinator James Giles, a frequent performer throughout the Americas, Europe, and Asia. ■



Marc-André Hamelin (above) and James Giles (right)





Warren Jones coaching (from left) soprano Marin Tack, pianist Lam Wong, and baritone Andrew Payne

Vocal Master Class Series Continues under Tichio-Finnie Support

Pianist Warren Jones, who was named *Musical America's* 2010 Collaborative Pianist of the Year, led the final Tichio Vocal Master Class of the 2018–19 season in April. Recently renamed the Tichio-Finnie Vocal Master Class Series, the program is made possible by a joint gift from the Tichio Family and Shaun and Selme Finnie.

Jones's unique class involved four voice and opera student soloists and four piano students: mezzo-soprano Christine Ebeling (G19), then a master's student of Sunny Joy Langton, with Phillip Matsuura, a master's student of José Ramón Méndez, in the "Komponist Aria" from Richard Strauss's *Ariadne auf Naxos*; soprano Marin Tack, a Langton master's student, with Asana Onishi, a

Méndez master's student, in "O quante volte" from Bellini's *I Capuleti e i Montecchi*; baritone Andrew Payne, a master's student of W. Stephen Smith, with Lam Wong, a doctoral piano student of James

Giles, in "There's a law" from Bernstein's *Trouble in Tahiti*; and bass Patrick Scully (G19), then a Smith master's student, with Evan Lee, a Bienen-Weinberg dual-degree piano student of Sylvia Wang, in "Alles endet, was entsteht" from Wolf's *Michelangelo-Lieder*.

Jones enjoys a notably eclectic career that has taken him to virtually every corner of the musical world. His collaborations have earned consistently high praise from many publications; the *Boston Globe* termed him "flawless" and "utterly ravishing," and the *San Francisco Chronicle* said simply, "He is the single finest accompanist now working." Principal pianist for the Santa Barbara-based chamber music group Camerata Pacifica, Jones performs with some of today's best-known artists, including Stephanie Blythe, Anthony Dean Griffey, Bo Skovhus, Eric Owens, John Relyea, and Richard "Yongjae" O'Neill.

A longtime member of the Manhattan School of Music faculty, Jones received the 2011 Achievement Award from the Music Teachers National Association. He has also adjudicated the Van Cliburn International Piano Competition and the Metropolitan Opera Auditions, among other competitions. For 10 years he served as assistant conductor at the Met, and he has led sold-out, critically acclaimed performances of Mascagni's *L'amico Fritz*, Rossini's *Il barbiere di Siviglia*, and Mozart's *Die Zauberflöte*.

Since 2014, the master class series has presented such notable artists as Renée Fleming, Eric Owens, Frederica von Stade, Lawrence Brownlee, Marilyn Horne, and Dwayne Croft. In addition to Jones, the 2018–19 season included sessions by tenor Matthew Polenzani and bass Thomas Hampson. Following the Polenzani class, voice and opera program coordinator Kurt Hansen said to student participants, "A sincere thanks to all of you for showcasing the level of both talent and humanity that our Bienen School of Music is able to attract, encourage, and showcase to great artists and the public."

The 2019–20 season of the Tichio-Finnie Vocal Master Class Series begins October 9 with tenor Michael Fabiano, recipient of the Beverly Sills Artist Award and the Richard Tucker Award, who has appeared at the Metropolitan Opera, Opera Australia, Teatro Real, Opéra National de Paris, La Scala, Deutsche Oper Berlin, and the Glyndebourne Festival. Continuing the series January 27 is mezzo-soprano Stephanie Blythe, winner of the Richard Tucker Award and an *Opera News* Award, who has appeared at the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Royal Opera House-Covent Garden, and Opéra National de Paris. A return by Polenzani closes out the season on May 12. The winner of a Richard Tucker Award, Beverly Sills Artist Award, and *Opera News* Award, Polenzani has recently appeared at Lyric Opera of Chicago, Teatro Massimo di Palermo, the Metropolitan Opera, and San Francisco Opera. ■

**2019–20 Tichio-Finnie
Vocal Master Class Series**
October 9: Michael Fabiano
January 27: Stephanie Blythe
May 12: Matthew Polenzani

Howard Reich Delivers Convocation Address



Bienen School of Music alumnus Howard Reich (77)—an Emmy Award-winning filmmaker, author of six critically acclaimed books, and longtime critic and columnist for the *Chicago Tribune*—addressed the class

of 2019 in Pick-Staiger Concert Hall at the school's convocation on Saturday, June 22.

"I believe that all of us in music and the arts are risk takers inherently, because there are a lot of easier ways to make a living than what we do—but few as thrilling or as meaningful," said Reich. Sharing his own story of taking a risk as a teenager that made everything else in his life and career possible, he told of being admitted to Northwestern's Medill School to study journalism. Against his parents' wishes, Reich decided to pursue music, which led to a secret audition at the School of Music.

"As I arrived at the old Music Administration Building, all the windows were open, and I could hear the pianists practicing Beethoven concertos and Chopin sonatas—it just sounded magnificent. And I thought, maybe this wasn't such a good idea after all. But it was too late."

Reich's audition with piano professor Donald Isaak led to an offer of admission, followed by the realization that he would have to tell his parents the news. "I better wait until dinner," he mused, as "everything is better with food. I told my parents, 'I've got some news—I'm not going to be a journalism major after all.' They were euphoric! I think they had visions of me already in a lab coat with a stethoscope." After he brought up the music school and his parents insisted he would never be admitted, Reich happily exclaimed, "I just got in."

"Because of taking the risk of that audition, and that potential humiliation of falling on my face, I got to study music here for six years," Reich continued. "That was the predicate for my entire career." He contributed to the *Chicago Daily News* as a music journalist while still a senior at Northwestern and began covering music and the arts for the *Chicago Tribune* in 1978 while taking graduate coursework in music theory and history. Reich officially joined the *Tribune* staff as an arts critic in 1983 and has served in that capacity ever since.

"I believe that all of us in music and the arts are risk takers inherently, because there are a lot of easier ways to make a living than what we do—but few as thrilling or as meaningful."

Reich then shared the story of another man—Chicago pianist Norman Malone—who took a series of risks that paid off spectacularly. Growing up in a poor family on Chicago's South Side, Malone discovered his love of the piano at age five. He practiced until age 10 when, tragically, he was attacked by his abusive father and left paralyzed on his right side. Determined to continue his studies, Malone sought a teacher and was able to continue piano, successfully auditioning for the DePaul School of Music at age 18.

"It took Norman nine years to get his undergraduate degree because he had no money, no connections, no clout, and one functioning hand," said Reich. Malone completed his undergraduate and master's degrees and then enjoyed a successful career as a high school choral teacher in the Chicago Public Schools. "He retired after this beautiful life, but he never told anyone—none of his students, none of his colleagues, his principals—why he was paralyzed in his right hand, nor that he still was practicing the piano and playing some of the most complex pieces ever written for left hand alone."

After learning about Malone's story, Reich interviewed the pianist over several months and published a three-part series in the *Chicago Tribune*. "Then an amazing thing happened. By now, Norman was in his late 70s, and for the first time in his life he

started getting invitations to give concerts. And he started to take that risk. A few months later, he was offered the biggest risk of all; he was invited to play, with an orchestra in Connecticut, the Ravel Piano Concerto for the left hand, which is probably the most difficult concerto for the left hand in all the repertoire. He took the risk—and he's never stopped taking risks." Reich is in postproduction on his third documentary film, *Left-Handed Pianist*, based on his *Chicago Tribune* stories about Malone.

Reich concluded his convocation address with a final reference to risk—a quote from Studs Terkel: "Take it easy but take it."

Among his many accolades, Reich has won two ASCAP Deems Taylor Awards, an Alumni Merit Award from the Northwestern Alumni Association, a Bravo Award from Dominican University, and the Anne Keegan Award and eight Peter Lisagor Awards from the Society of Professional Journalists. The Chicago Journalists Association named him 2011 Chicago Journalist of the Year. He has served four times on the jury for the Pulitzer Prize in Music. His writings on music for the *Chicago Tribune* have been published in two collections: *Portraits in Jazz* and *Let Freedom Swing*. ■

on the concert stage



BY JERRY TIETZ

Director of Concert Management

Exploration, discovery, and virtuosity have been on full display at the Bienen School in 2019.

Directly following January's polar vortex, which closed the Northwestern campus for nearly two days, the Northwestern University Symphony Orchestra helped us thaw with a fiery performance of Stravinsky's *The Rite of Spring*. That composer was heard on the operatic stage later in the quarter in Joachim Schamberger's inventive production of *The Rake's Progress*. Northwestern University Chamber Orchestra's March concert boasted marvelous performances of Copland's Suite from *Appalachian Spring*, Jennifer Higdon's "String" from her Concerto for Orchestra, and Samuel Barber's *Knoxville: Summer of 1915*, showcasing the impressive talent of soprano Alicia Russell (G18), a Concerto/Aria Competition winner. Whether crooning or swinging, Bienen's jazz program delighted audiences with a romantic Valentine's Day concert featuring guest vocalist Kenny Washington and a special "Journey through Swing" concert with Victor Goines, Jazz at Lincoln Center's Sherman Irby, and select jazz students.

The 23rd season of our Winter Chamber Music Festival featured exquisite music making and some of the series' largest audiences in recent memory. The first weekend kicked off with the school's cherished resident Dover Quartet, performing Tchaikovsky's 3rd and Schubert's 15th String Quartets plus Mason Bates's luminous *From Amber Frozen*. They were followed by the incomparable pairing of violinist James Ehnes and pianist Andrew Armstrong; these long-time friends and collaborators presented an evening of Beethoven violin sonatas (Nos. 2, 7, and 10) and will complete the entire cycle with two additional concerts in 2020. The series continued with masterful debuts by the Gryphon Trio and Catalyst

Quartet as well as the return of the Jupiter Quartet and several Bienen faculty.

The enormously popular Skyline Piano Artist Series saw breathtaking concerts by Olga Kern, Kirill Gerstein, and Eric Lu (gambly substituting at the 11th hour for the indisposed Alexander Toradze) as well as the school's own James Giles and the 2018 Jean Gimbel Lane Prize in Piano Performance winner, Marc-André Hamelin. Each sold-out audience for these sublime programs was enthusiastically appreciative. A special highlight for me was Hamelin's revelatory and unforgettable performance of Alexis Weissenberg's *Six Arrangements of Songs Sung by Charles Trenet*.

In addition to solo concerts by guitarists Berta Rojas and Judicael Perroy, the Segovia Classical Guitar Series played host to the Anne Waller and Mark Maxwell Duo, joined by violist Charles Pikler and flutist Richard Graef, as well as the acclaimed duo of Paul O'Dette and Ronn McFarlane, who offered stories and historical context in their program of Elizabethan lute music. Of course, one cannot mention concerts liberally seasoned with anecdotes and historical context without noting the indefatigable pianist Jeffrey Siegel, whose 50th-anniversary season of Keyboard Conversations ended in May with a standing ovation.

Siegel was not the only one to celebrate a 50th anniversary this year. The school's own Symphonic Wind Ensemble also reached that milestone and did so in spectacular fashion (see page 10): a three-part concert featuring nearly 200 returning alumni from major symphony orchestras, wind ensembles, and military bands around the globe, enjoyed by a filled-to-the-brim Pick-Staiger Concert Hall audience and even more listeners online. The event was a glorious marathon, and conductor Mallory Thompson deserves huge kudos for honoring the ensemble and its alumni so expertly and genuinely. The performance of Strauss's *Feierlicher Einzug der Ritter des Johanniter-Ordens*, dedicated to departed student and faculty colleagues, was a remarkably beautiful and poignant tribute. ■



Victor Yampolsky conducting the Symphony Orchestra; violinist James Ehnes and pianist Andrew Armstrong; jazz saxophonist Sherman Irby



The Symphonic Wind Ensemble Celebrates

50 YEARS

The Bienen School's Symphonic Wind Ensemble (SWE) commemorated its 50th anniversary June 8–9 with a celebration of music and fellowship in Evanston. Nearly 200 alumni—representing virtually every major orchestra and US military ensemble—returned to campus for the reunion weekend.

The celebration culminated in a marathon concert of ensemble favorites Sunday evening, including wind masterworks, pieces that SWE had recorded, and other significant works that have become part of the ensemble's identity. The performance was streamed live for those unable to attend.

"When we realized we had an anniversary, I thought this would be a wonderful time to celebrate and gather our alumni together," said director of bands Mallory Thompson (79, G80). "We've been working on this for essentially two years."

Founded in 1969 by its original director, John P. Paynter (50, G51), SWE has developed and maintained a reputation for innovation and artistry. The ensemble

SWE: A Brief Timeline



1926

The music school's formal band program begins under the leadership of Glenn Cliffe Bainum, Northwestern's first director of bands. In his first two years, Bainum expands the band from 17 to more than 100 members.

1953

Bainum protégé John P. Paynter becomes director of bands following his mentor's retirement. Paynter had become assistant director in 1950 as a graduate student and would spend his entire 45-year teaching career at Northwestern.



1955

The University Chamber Band is established as an ad hoc ensemble for performances at special events and as an additional opportunity for talented music students to explore large-scale chamber music repertoire. The ensemble is also called the University Band Ensemble and the Concert Band Ensemble, among other names.



1959

Paynter explicitly specifies the ensemble's objectives: "First, to perform literature of the highest aesthetic value, with an emphasis on those major original works for band; second, to attain perfection in balanced playing ability through rigid requirements for individual musicianship and advanced playing technique; and finally, to elevate the band to the plateau of respect accorded to the symphony orchestra for its standard instrumentation, established literature, and quality of performance."

1960

Now renamed the Concert Wind Ensemble, the group performs at the 11th national conference of the College Band Directors National Association (CBDNA), the first of many subsequent conference performances that would solidify the ensemble's status as an artistic paragon.



1967

While Paynter is on sabbatical in Europe, assistant director of bands Frederick Miller formally splits the Symphonic Band and Wind Ensemble into two distinct groups. Paynter's programming model begins to evolve to reflect greater interest in more contemporary music with a chamber approach.



has released seven recordings to date and performed at several conventions, most recently the 39th College Band Directors National Association conference.

"SWE always performs at the highest level. While some of my proudest moments have been our recording projects, convention appearances, or virtually any concert, those are only the tip of the iceberg," said Thompson. "I remember many meaningful and fun moments in rehearsal and performance that were special to me both musically and personally."

Jennifer Marotta (00), a trumpet faculty member at USC's Thornton School of Music and former member of "The President's Own" US Marine Band, noted the unique feeling of being "back home" in Evanston during the reunion. "We all shared an experience at different times, and it was really amazing to bring all of our years together into one celebration," said Marotta. "There were so many phenomenal musicians there

from amazing orchestras, bands, and universities—yet I didn't once feel an atmosphere of competition."

Tubist Andrew Hitz (97) agreed that playing with fellow alumni—including many with whom he had never performed—was a great privilege. "I've been spoiled throughout my career with amazing performance opportunities all over the world, and this was still one of the most special concerts I've ever been a part of," he said. "We all came on our own dime not only to honor the great history of SWE and Northwestern University but to be able to make music with Mallory Thompson one more time. She is a special human who has impacted more lives than could ever be counted."

Under Thompson since 1996 as SWE's second director, the group has maintained its legacy of excellence, participating in dozens of recent commissioning consortia and presenting numerous world premieres. The Bienen School's top wind ensemble has also

"We all came on our own dime not only to honor the great history of SWE and Northwestern University but to be able to make music with Mallory Thompson one more time." —Andrew Hitz (97)



SUPPORT FUTURE GENERATIONS OF SWE MUSICIANS

In honor of the Symphonic Wind Ensemble's 50th anniversary, please consider making a contribution to the SWE Alumni Legacy Fund. The goal is to raise \$100,000 to endow the fund permanently to provide annual support for SWE special projects in perpetuity.

To donate, visit music.northwestern.edu/donate and designate your gift to "SWE Alumni Legacy Fund." You may also contact director of development Sarah Generes at sarah.generes@northwestern.edu or 847-467-3849 to discuss giving options, including monthly or multi-year pledges. The Bienen School is grateful to those who have already contributed to this fund.

1969

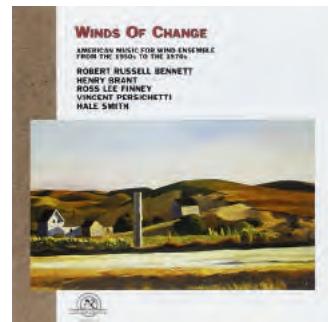
The Wind Ensemble is officially named the Symphonic Wind Ensemble in January and continues to build its reputation for innovation and high performance standards, enhancing Northwestern's already rich performance tradition.

1973

SWE rapidly ascends to musical prominence with a landmark performance at the CBDNA national conference in Urbana, Illinois, followed just three months later by an appearance at the fourth annual National Wind Ensemble Conference in Madison, Wisconsin.

1977

SWE releases its first recording, *Winds of Change*, produced by the Rockefeller Foundation. The album has long been considered an early authoritative record of American wind ensemble music.



1981

Through a special relationship developed by the Paynter family and Northwestern with composer David Maslanka, his masterwork *A Child's Garden of Dreams* is commissioned by John P. and Marietta Paynter for SWE and premiered by the ensemble in 1982.

1983

Paynter leads SWE on an East Coast tour, with concerts in Boston, New York City, and Washington, DC. Receptions for alumni and friends are held following each performance. Composers Maslanka, David Noon, and John Corigliano join the ensemble on tour.

1987

Commissioned by the Big Ten Band Directors Association, Maslanka's Symphony No. 2 is premiered at the 24th CBDNA national conference in Evanston by combined personnel of the Symphonic Band and Symphonic Wind Ensemble.



1996

Mallory Thompson, a former student of John Paynter, is appointed the University's third director of bands and second director of SWE after Paynter's untimely death. Under Thompson, Northwestern bands and the graduate conducting program continue to flourish in their positions of national and international prominence.

2001

SWE performs at the 31st CBDNA national conference, held at the University of North Texas.



2011

Chicago's Millennium Park hosts a SWE concert featuring commentary by WFMT's Carl Grapentine. The ensemble also performs at the park in 2014.

2017

SWE performs at the 39th CBDNA national conference and releases *Reflections*, its fifth album on the Summit label under Thompson.

2019

SWE commemorates its 50th anniversary with a concert celebrating five decades of dedication, artistry, and fellowship.



Alumni members of US military bands in attendance at the SWE reunion

"The focus, enthusiasm, and intellect of the students attending assured me that Northwestern graduates will be a force in the music field for years to come." — Christin Schillinger Hitz (01)

earned acclaim from such composers as John Adams, John Corigliano, Karel Husa, David Maslanka, and Jennifer Higdon.

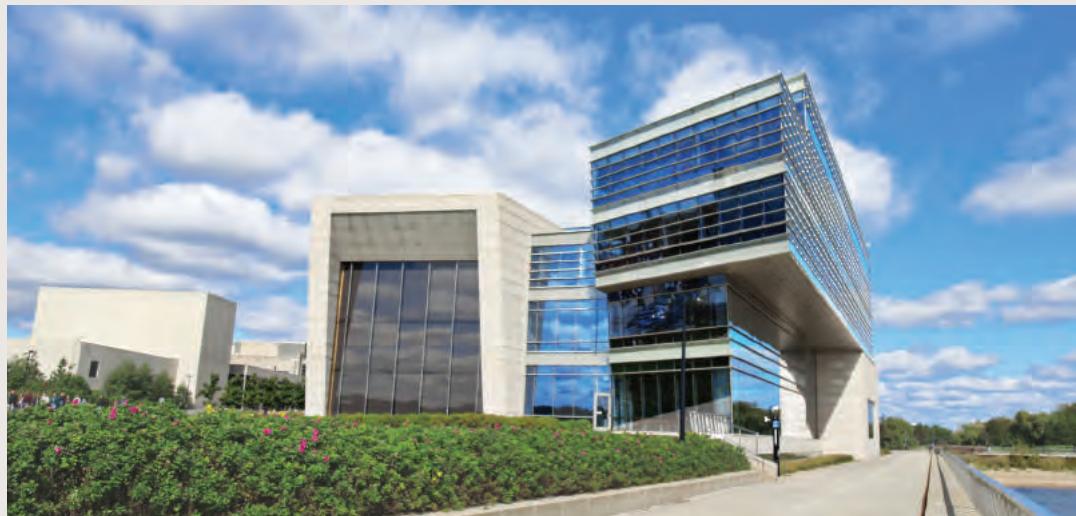
Jacob Nissly (05) said his experiences in SWE helped prepare him for his current position as principal percussionist of the San Francisco Symphony. "My job week to week involves a great deal of logistical detail in addition to musical preparation. The demands that Professor Thompson puts on her students, coupled with the demanding rehearsal schedule, force even a young undergraduate student to figure out quickly that there is an extra level of preparation unique to a percussionist. The repertoire for SWE and band music in general tends to be even busier for the percussion than a typical week for me in the San Francisco Symphony."

The celebration weekend's schedule included alumni panel discussions for students on such topics as effective audition techniques, performance preparation and mindset, creating professional chamber ensembles, entrepreneurship, strategies for building a studio, unexpected career paths,

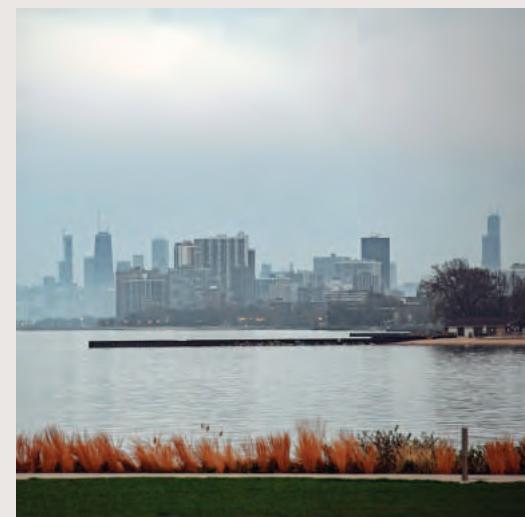
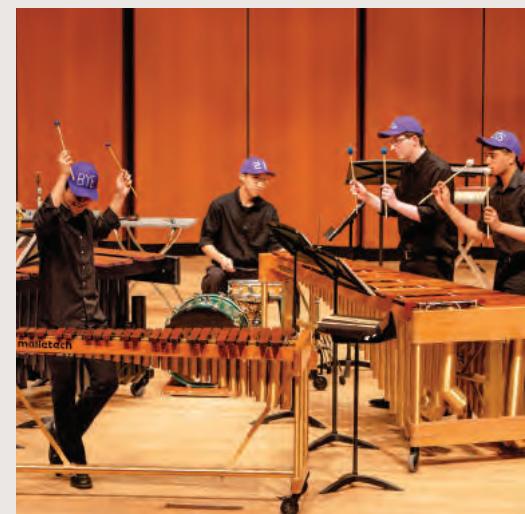
and freelancing. Additionally, Thompson facilitated meetings to match alumni with current students for mentoring sessions.

Christin Schillinger Hitz (01), a bassoon faculty member at Ithaca College, participated in the studio recruitment panel. "The students contributed dynamic, engaged questions reflective of an entrepreneurial training," she said. "The focus, enthusiasm, and intellect of the students attending assured me that Northwestern graduates will be a force in the music field for years to come."

Schillinger Hitz added that for many ensemble members, Thompson has been not only a mentor but a role model. "She is a master in her field; but more importantly, she is a great teacher who affects countless lives with little knowledge of the full impact of her influence. She is unapologetically herself: goofy, highly intelligent, and unafraid to yell at arguably the greatest players in the United States. We are all better players, better musicians, and better people for attending Northwestern and working under her baton." ■



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Stephen Alltop (conducting) conducted the Midwest premiere of Stacy Garrop's oratorio *Terra Nostra* with the Champaign-Urbana Symphony Orchestra and the University of Illinois Oratorio Society in March. A review in Champaign's *News-Gazette* said, "Alltop deserves the highest praise for his ability to keep all the various elements in balance and moving forward at an attention-sustaining pace." In May, Alltop and 19 Bienen School students gave the presentation "Orchestrating Leadership" for 60 Feinberg School of Medicine doctors and administrators. The event was the culmination of a yearlong program created for the Feinberg School by the Kellogg School of Management. Alltop and the Chapel Choir also gave the presentation "Conductor and Ensemble: Leadership and Communication" for 62 Kellogg School administrators. Since 2014, dozens of Bienen students have participated in these presentations, sharing their perspectives on conductors and ensemble communication with senior business leaders from around the world.



Linda Austern (musicology) gave invited lectures at the University of Utah and Utah State University, where she also served as a visiting scholar. Austern presented the paper "'Sing Willow, &c': Presenting Shakespeare's 'Original' Willow Song across Time and Media" for the Early Modern Songscapes conference at the University of Toronto. She was an invited participant in the symposium "The Marston Effect" at Oxford University.



Sarah Bartolome (music education) is the author of *World Music Pedagogy, Volume V: Choral Music Education*. Published this year as part of the Routledge World Music

Pedagogy Series, the book explores specific applications of the world music pedagogy process to choral music education in elementary, middle, and high school contexts as well as community settings.



Karen Brunssen (voice and opera) attended various receptions and events in her role as president of the National Association of Teachers of Singing. At the 2019 American Choral Directors Association conference, more than 450 people attended her presentation "The Evolving Singing Voice: Adolescence," based on research from her book *The Evolving Singing Voice: Changes across the Lifespan*.



Mark Butler (music theory and cognition) presented an invited paper at the colloquium "Existe-t-il une culture électro?" ("Is there a culture of electronic music?") at the Cité de la Musique in Paris in April. The colloquium was convened as part of a major exhibit, sponsored by the Philharmonie de Paris, on the history of popular electronic music. Butler was also a keynote speaker for the 2019 biennial conference of the International Association for the Study of Popular Music, held at the Australia National University in Canberra.



Vasili Byros (music theory and cognition) presented "Beethoven's Latening (of Dialogic Form): Schemata, Intertext, and Paratext in the Sonatas Op. 101, Op. 110, and Op. 111" at a Yale University symposium honoring James Hepokoski. Byros's article "Thinking in Bach's Language, Teaching in His Shoes: How the *Thomaskantor* Structured My Syllabus as a Modern-Day *Notenbüchlein* or *Zibaldone*" was published as the lead article in "Bach in the Music Theory Classroom," a special issue of *Bach: Journal of the Riemenschneider Bach Institute*.



Helen Callus (viola) was named one of the world's most sought-after viola pedagogues by the *Strad* magazine, with Northwestern as the list's only US-based strings program. For *BBC Music Magazine*, Callus was interviewed for the "Music to My Ears" column and was featured in "The Full Score" with Michael Beek. In addition, the article "Labors of Love" in *Classical Music* magazine highlighted her recent Walton release on Naxos. Callus wrote a blog on "How to prepare for your first recording" for the Violin Channel website. She was invited to teach master classes at the Cleveland Institute and the New England Conservatory.



Steven Cohen (clarinet) has recently performed in Chicago as a chamber musician with the Miro Quartet at the Chicago Chamber Music Society, the Dempster St. Pro

Retiring Faculty

Musica, the Rembrandt Chamber Players, and the Chicago Chamber Musicians. He presented master classes and recitals at the University of North Florida as well as Florida State, Southeastern Louisiana, and Ohio Universities. Cohen performed the Mozart Clarinet Concerto with the Brevard Chamber Orchestra and the Copland Concerto with the Brevard Music Center Orchestra. He served as a judge in the Silverstein Global Clarinet Contest.



Drew Davies (musicology) presented his paper "Quae est ista? Multigenerational Responsory Collections from Mexico City" at the 2019 RISM (Répertoire International des Sources Musicales) conference in Mainz, Germany. His article "Arranging Music for the Liturgy: Contrafacts and Opera Sources from New Spain" was published in the journal *Early Music*. Davies is participating in Northwestern's Global Council, a group of leaders charged with defining key priorities for the University's globalization.



Ryan Dohoney (musicology) was promoted to associate professor of musicology as of this fall. His article "Élan Vital ... and How to Fake It: Morton Feldman and Merle Marsican's Vernacular Metaphysics" was published in *Contemporary Music Review*. The Kaplan Institute for the Humanities awarded Dohoney a publication subvention for his forthcoming book *Saving Abstraction: Morton Feldman, the de Menils, and the Rothko Chapel*.



Maud Hickey (G95), associate professor of music education, retired at the conclusion of the 2018–19 academic year after 22 years of service and was named professor emerita. She joined the Bienen School faculty as assistant professor in 1997 and was promoted to associate professor in 2003. Before coming to Northwestern, she taught at Ithaca College.

Hickey's research focuses on the teaching and assessment of musical creativity as manifest through improvisation and composition. Connecting this research interest to work with detained youth, she has received more than a quarter of a million dollars in grants from the Chicago Community Trust to teach music at the Cook County Juvenile Temporary Detention Center. Hickey led the Arts and Music Programs for Education in Detention Centers program at Northwestern's Center for Civic Engagement, where she was appointed to the inaugural cohort of faculty fellows; the program connects Northwestern students to incarcerated youth for music composition projects and mentoring.

Hickey has lectured on creative thinking in music across the United States and internationally. Her book *Music Outside the Lines: Ideas for Composing Music in K-12 Classrooms* was published by Oxford University Press in 2012, and she has served on the editorial board of the *Bulletin of the Council for Research in Music Education*. Hickey received her bachelor's degree from Indiana University, master's degree from the University of Wisconsin, and PhD from Northwestern.



Soprano **Sunny Joy Langton**, assistant professor of voice, retired at the conclusion of the 2018–19 academic year after 29 years of service. Langton made her debut with the Houston Grand Opera and has appeared with major opera companies all over the world. Her North American engagements have included major roles at Lyric Opera of Chicago, Santa Fe Opera, Washington Opera, Spoleto Festival USA, Opera Theatre of St. Louis, Vancouver Opera, and the opera companies of Miami, Cleveland, Tulsa, and San Diego. German audiences have heard her in Hamburg, Cologne, Düsseldorf, Dresden, and Wiesbaden.

She has also appeared with the Théâtre de la Monnaie in Brussels, the Glyndebourne and Wexford Festivals, the Netherlands Opera, Ludwigsburg Festspiel, and the Royal Opera of Monte Carlo. An active concert singer, Langton has appeared with leading orchestras, including the Houston Symphony, Oslo Philharmonic, Südwestfunk Radio Orchestra, Norddeutsche Rundfunk Radio Orchestra, Rotterdam Philharmonic Orchestra, and Netherlands' VARA Radio Orchestra. Featured on the Grammy-nominated recording *Women at an Exposition* from Koch International, she has worked with such noted conductors as Leonard Slatkin, Dennis Russell Davies, Sir John Pritchard, Raymond Leppard, Sir Charles Mackerras, Marek Janowski, Gerd Albrecht, Bruno Bartoletti, and Edo de Waart. Other appearances include a one-woman musical portrait of writer Dorothy Parker, concerts in Costa Rica's Teatro Nacional, the Chicago premiere of Luciano Berio's *Un Re in Ascolto*, and the starring role in the world premiere of Robert Greenleaf's opera *Under the Arbor*, seen in more than 200 public television broadcasts across the country. ■

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James Giles (piano) gave a recital tour of Denmark and also performed in Toronto, Paris, Naples, Budapest, and Manchester, England, in addition to US recitals in Atlanta, Dallas, Tampa, Des Moines, Madison, Chicago, and Bloomington, Indiana. As a chamber musician, Giles appeared at the Tucson Chamber Music Festival and in Chicago with the Rembrandt Chamber Players and Dempster St. Pro Musica. He presented master classes at the Royal College of Music, London; Royal Northern College of Music, Manchester; Paris Conservatory; Royal Danish Academy of Music, Copenhagen; Indiana University; and the University of North Carolina School of the Arts.



Robert Harris (emeritus) was honored by the Detroit Symphony Orchestra at its 41st annual Classical Roots Celebration in March for his contributions as a composer, conductor, and music educator. The weeklong celebration culminated in a gala concert featuring Harris's *Gloria* for soprano, chorus, and orchestra. In July the 100th annual convention of the National Association of Negro Musicians recognized Harris for his contributions to choral and solo vocal music and for his work helping others achieve their musical goals.



Robert Hasty (conducting) conducted the gala concert of the International Schools Choral Music Society at the Shanghai Symphony Orchestra Concert Hall in February. The Capistrano Unified School District, Hasty's first employer in 1987,

invited him to guest conduct its high school honor orchestra at Renée and Henry Segerstrom Concert Hall in Costa Mesa, California, in March.



John Henes (Alexander technique) coauthored the article "Inhibition and Purkinje Cells of the Cerebellum" with Northwestern neurobiology professor Indira M. Raman for the Society of Teachers of the Alexander Technique newsletter. In June, Henes presented a workshop at the annual meeting of the American Society of Alexander Teachers in New York City with Lauren Schiff (82), the Juilliard School's Alexander Technique specialist. Henes returned to Ravinia's Steans Music Institute this summer as its Alexander teacher.



Pamela Hinchman (voice and opera) taught and performed in recital at La Musica Lirica, a five-week international music festival in Italy. Also this summer, she taught her weeklong intensive vocal performance seminar at Northwestern and presented an August master class at the Aspen Music Festival.



D. J. Hoek (musicology) presented the paper "Knowledge Is Freedom: Libraries in Jazz History" at the annual conference of the Popular Culture Association.



Frances Larimer (emerita) received the Illinois State Music Teachers Association Conference's Teacher of the Year award in fall 2018 and Music Teachers National Association's 2019 Teacher of the Year award at its national conference in Spokane, Washington. Since her retirement in 1998, Larimer has served as a piano pedagogy consultant for Yamaha.



Danuta Mirka (music theory and cognition) presented her current research at Columbia University's Colloquium in Music Theory and Historical Musicology and participated in the workshop "Histories of Musical and Poetic Meter" at the Max Planck Institute for Empirical Aesthetics in Frankfurt, Germany.



Toni-Marie Montgomery (dean) was invited to join the Avery Fisher Artist Program's recommendation board, which helps identify young instrumentalists and chamber music groups as worthy candidates for Avery Fisher Career Grants.



Michael Mulcahy (trombone) won the International Trombone Association's 2019 ITA Award in recognition of his distinguished career and his impact on trombone performance. The annual award honors the highest level of creative and artistic output in areas such as

performance, composition, arranging, teaching, conducting, research, and service.



Donald Nally (conducting) collaborated with The Crossing and Klockriketeatern on the choral-theater work *Aniara: fragments of time and space*, a multi-year project featured

prominently in the *New York Times* that opened in Philadelphia in June and was then performed at the Netherlands' Haarlem Choral Biennale and the Finnish National Opera. He also led The Crossing in a performance on the Los Angeles Philharmonic's Noon to Midnight series at Disney Hall and in Kile Smith's *The Arc in the Sky* at Chorus America's annual conference in Philadelphia. Nally served as chorus master for David Lang's new opera *prisoner of the state* at the New York Philharmonic. In Chicago he led the Bienen Contemporary/Early Vocal Ensemble in collaboration with Chicago Opera Theater in a workshop performance of Justine Chen's *The Life and Death(s) of Alan Turing*. Nally returned to Montana's Big Sky area for *Montaña*, the second part of a four-year project with composer Michael Gordon and filmmaker Bill Morrison. In May, Westminster Choir College awarded Nally an honorary doctorate.

Inna Naroditskaya (musicology) gave a presentation in July at the International Council for Traditional Music world conference in Bangkok. Other recent presentations included "Russian Empresses Navigating Gender, (Con)fusing Operatic and Political Spaces" at the University of Bologna in February and



"Azerbaijani Mugham: Sound/Architecture from Improvised, to Symphonic, to Jazz, and Beyond" at the University of Amsterdam in May. Her book

Music in American Diasporic Weddings was published by Indiana University Press. At Northwestern she was named a 2019–20 Alice Kaplan Institute for the Humanities faculty fellow to prepare the first annotated English translation of Russian empress Catherine II's operas.



Yasuko Oura (piano) was named one of 16 "Outstanding Women in Music and Theater" by Dorothy Brown, clerk of the circuit court of Cook County, Illinois, and participated in the salute ceremony during Women's History Month. In March, Oura was a performer and assistant conductor for *An American Dream* with Lyric Opera of Chicago's Lyric Unlimited. In April she served as the répétiteur for the Chicago premiere of Jake Heggie's opera *Moby Dick* at Chicago Opera Theater.



Alan Pierson (conducting), artistic director of Alarm Will Sound, won a National Endowment for the Arts grant to support the presentation of new works by composers

Tyondai Braxton and Amy Beth Kirsten.



Andrew Raciti (double bass) completed a three-week residency at the Cleveland Institute of Music and taught visiting classes for the Oberlin Conservatory, the Wisconsin Youth Symphony Orchestra, the Chicago Bass Festival, and Michigan State, Columbus State, and Lawrence Universities. An article by Raciti was published in the International Society of Bassists' magazine. This summer he served as principal bass at the Grand Teton Music Festival and continued his

work as associate principal bass of the Milwaukee Symphony Orchestra.



Robert Reinhart (music theory and cognition) performed as a bassoonist, vocalist, and recorderist with the a.pe.ri.od.ic ensemble in works by Jurg Frey, Pauline

Oliveros, and Eliza Brown (G15). His prepared-piano composition *Mortise* was premiered in November at Constellation Chicago by Amy Williams, who also commissioned pieces from Jeff Weeter (G02, G06), Nomi Epstein (G08), Joann Cho (07), and Jonathon Kirk (G08) and has performed them in Philadelphia and Fullerton, California. Reinhart's *Quodlibet* for soprano and soprano saxophone was premiered in March by Nina Dante (10) and Jeff Siegfried (G14, G15) at the University of Michigan. Reinhart continues as bassoonist of the Triple Reed Trio and as secretary of the board of Ensemble Dal Niente.



Gerardo Ribeiro (violin) taught at the Meadowmount School of Music and Northwestern's Summer Violin Institute this summer. In January he will serve on the jury of the Elmar Oliveira International Music Competition.



Taimur Sullivan (saxophone) can be heard in Lisa Bielawa's opera *Vireo: The Spiritual Biography of a Witch's Accuser*, released on Philip Glass's label Orange Mountain Music. In February he presented a recital with pianist **José Ramón Méndez**

continued on page 22

faculty

WELCOME TO NEW FACULTY



Jennifer Gunn, lecturer in piccolo, was appointed to the Chicago Symphony Orchestra by Daniel Barenboim in 2005. Hailed as “a dazzling piccolo virtuoso” with “virtuosic poise,” Gunn has been featured as a CSO soloist on many occasions since making her flute solo debut in Shirish Korde’s *Nesting Cranes* in 2007 under the direction of Ludovic Morlot on the orchestra’s MusicNow series. A year later she made her piccolo solo debut in Vivaldi’s C Major Concerto (RV443) under conductor Harry Bicket on a CSO subscription concert.

In demand as a clinician, Gunn has taught master classes around the world, including a regular summer class at Orford Musique in Canada and guest master classes at Carnegie Hall, the University of Texas Butler School of Music, the University of Missouri–Kansas City, the University of Illinois at Urbana-Champaign, and Northwestern. She was a guest artist at the 2018 International Piccolo Festival in Grado, Italy.

Gunn previously held orchestra positions with the Louisville Orchestra, Fort Wayne Philharmonic, and Wheeling Symphony. She holds a bachelor of music degree from Duquesne University’s Mary Pappert School of Music and also studied at the University of Akron.

Alyce Johnson, lecturer in piccolo, is a member of the Lyric Opera of Chicago Orchestra, the Grant Park Orchestra, the Music of the Baroque Orchestra, and the Chicago Philharmonic. Johnson began her professional career as the principal flutist of the Shanghai Philharmonic Orchestra, a position she won at age



23. After four years there, she joined the New World Symphony Orchestra for a season that included tours to Rome and Carnegie Hall. As a winner of the

New World Symphony concerto competition, she performed Mozart’s Concerto for Flute and Harp. She has also appeared as soloist with the Chicago Philharmonic, Bach Week Festival, Shanghai Philharmonic, and Shanghai Symphony.

Johnson received both her master’s degree and performer’s certificate from the Eastman School of Music and earned her bachelor of music degree with distinction at the University of North Carolina at Chapel Hill. She has participated in such summer festivals as the Tanglewood Music Festival, Music Academy of the West, and Aspen Music Festival. An adjudicator for various National Flute Association competitions, Johnson has been featured in recital at NFA annual conventions.



Patrice Michaels, lecturer in voice, is a soprano whose live and recorded opera, oratorio, concert, and chamber music performances—in repertoire ranging from baroque to contemporary—rank her as “a formidable interpretative talent” (*New Yorker*), possessing “a voice that is light, rich, and flexible” (*Opera News*), with bravura that is “pinpoint-accurate” (*Boston Globe*).

Michaels’s operatic credits include *Candide* at Lyric Opera of Chicago. She made her debut with the Cleveland Opera as Marzelline in *Fidelio* and has sung with Central City Opera, Tacoma Opera, Canada’s Banff Centre, and Chicago Opera Theater, whose recording of Menotti’s *The Medium* features her as Monica.

Her concert engagements include appearances with the principal orchestras of Shanghai, St. Louis, Omaha, Atlanta, Phoenix, Milwaukee, Kansas City, and Minnesota; the Charlotte, Virginia, and Czech National Symphony Orchestras; and the Maryland Handel Festival, the Dallas Bach Society, New York’s Concert Royal, and Chicago’s Music of the Baroque. Michaels has soloed in Mozart’s C Minor Mass with Stanislaw Skrowaczewski, Bach’s *Christmas Oratorio* with Robert Shaw, Mahler’s 4th Symphony with Zdeněk Mácal, Mozart arias with Andrew Parrott and Nicholas McGegan, Orff’s *Carmina*

Burana with JoAnn Falletta, and Beethoven's 9th Symphony with Andreas Delfs and Victor Yampolsky.

Michaels's singing has been featured on more than 25 albums, including recordings on the Decca, Neos, Albany, and Amadis labels and 14 releases for Cedille Records. She holds bachelor's degrees in music and theater from Pomona College; an MFA in voice from the University of Minnesota Twin Cities; and a certificate from the Music Theatre Studio Ensemble at the Banff Centre. Previously professor of music at Lawrence University, she currently serves as director of vocal studies at the University of Chicago.



Steven Morrison (86), professor of music education, previously served as professor and chair of music education at the University of Washington,

where he conducted the Symphonic Band and taught courses in music education, music psychology, and research methods. As director of UW's Laboratory for Music Cognition, Culture, and Learning, he investigated neurological responses to music listening, perceptual and performance aspects of pitch matching and intonation, and use of expressive gesture and modeling in ensemble teaching. His research also focuses on music preference and the variability of musical responses across diverse cultural contexts.

Morrison's articles have appeared in *Music Educators Journal*, *Journal of Research in Music Education*, *Bulletin for the Council of Research in Music*

Education, Music Perception, Frontiers in Psychology, Update: Applications of Research in Music Education, Missouri Journal of Research in Music Education, Southwestern Musician, and Southern Folklore. He is editor of the *Journal of Research in Music Education* and has also served on its editorial board.

Prior to teaching at the University of Washington, Morrison was a lecturer of fine arts at the Hong Kong Institute of Education. He has spoken and presented research throughout the United States as well as in Australia, China, Germany, Greece, Hong Kong, Hungary, Italy, Japan, Jordan, Korea, Malaysia, the Netherlands, Thailand, and the United Kingdom. An instrumental music specialist, Morrison has taught at the elementary, junior high, and senior high levels in Wisconsin, Michigan, and Louisiana and has conducted and arranged for bands, orchestras, and chamber groups throughout the United States.

Morrison holds a BM from Northwestern, MM from the University of Wisconsin, and PhD from Louisiana State University.



Mark Nuccio (G86), lecturer in clarinet, is principal clarinet of the Houston Symphony Orchestra. He joined that organization for the 2016–17 season after 17 years with the New York Philharmonic, where he was associate

principal and E-flat clarinetist as well as acting principal clarinetist from 2009 to 2013. Nuccio has held positions with orchestras in Pittsburgh, Denver, Savannah, and Florida, working with distinguished conductors such as Lorin Maazel, Kurt Masur, Mariss Jansons, Riccardo Muti, Zubin Mehta, Erich Leinsdorf, Claudio Abbado, Riccardo Chailly, André Previn, Christoph von Dohnányi, and Gustavo Dudamel. Additionally, Nuccio has toured numerous countries with the New York Philharmonic and Pittsburgh Symphony Orchestra and recorded with both ensembles.

An active solo and chamber musician, Nuccio regularly performs recitals in Asia and Europe as well as across the United States. During the 2017–18 season he appeared with the Colorado Philharmonic and made his Houston Symphony subscription-concert solo debut. Nuccio also performs and teaches in summer music festivals, including the Texas Music Festival, the Buffet Clarinet Academy, Strings in the Mountains in Steamboat Springs, and the Tippet Rise Music Festival. As a studio musician, Nuccio is featured on numerous movie soundtracks and in various television commercials. His 2006 debut album, *Opening Night*, features the clarinet quintets of Mozart and Brahms.

A Colorado native, Nuccio was awarded the Distinguished Alumni Award by his alma mater, the University of Northern Colorado. He also holds a master's degree from Northwestern. Nuccio currently teaches at the University of Houston's Moores School of Music. ■

faculty

that included the world premiere of Jennifer Higdon's *Soprano Sax Poetic*. Sullivan gave solo recitals and master classes in March at the North American Saxophone Alliance conference in Indianapolis and at the Cincinnati College-Conservatory of Music. He also performed recitals and residency activities throughout greater Detroit with the PRISM Quartet. In April he was in residence at Temple University presenting master classes and performing as a concerto soloist with PRISM and the Temple University Wind Ensemble under the direction of Patricia Cornett (G07). In June, Sullivan presented recitals with PRISM in New York City and Philadelphia and performed with Chicago's Grossman Ensemble. He was also the featured guest artist at the inaugural Georgia Saxophone Retreat and a faculty member for Interlochen's Saxophone Institute.



Hans Thomalla (composition and music technology) was featured in the Talea Ensemble's 10th-anniversary concert, an April 20 event in New York

City that included the premiere of his *Harmoniemusik* for amplified ensemble. The ensemble commissioned the work with a grant from the Fromm Music Foundation.



Mallory Thompson (conducting) will receive the Medal of Honor from the Midwest Clinic at its annual international band, orchestra, and music conference in December. The award was introduced in 1962 to honor conductors, educators, composers, and others for unique service to music education and continuing influence on the development and improvement of bands and orchestras.

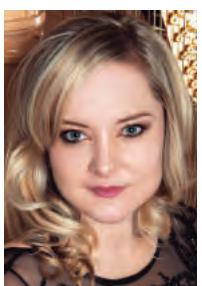


John Thorne (flute) substituted with the Chicago Symphony Orchestra for recent concerts conducted by Riccardo Muti, Marin Alsop, Bramwell Tovey, and Giancarlo

Guerrero. He performed with the Chicago Philharmonic for the Joffrey Ballet's *Anna Karenina* and served as that orchestra's principal flute on a subscription concert. He also substituted as principal flute in a performance of Lyric Opera of Chicago's *West Side Story*. In April, Thorne presented a Galvin Recital Hall program with pianist Kay Kim and guest flutist Jennifer Gunn. The recital's performance of the Zyman Flute Sonata was later aired on WFMT.



Gail Williams (horn) won the International Women's Brass Conference Pioneer Award. The award recognizes women who have been trailblazers in the top levels of brass performance, breaking down barriers and effecting change for those who have followed.



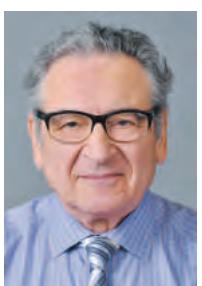
Marguerite Lynn Williams (harp) presented a master class for the American Harp Society's Summer Institute at the University of North Carolina School of

the Arts. She and her chamber ensemble, the Chicago Harp Quartet, were featured performers in the institute's closing concert, "The Power of Musical Storytelling."



Shawn Vondran (conducting) received an invitation to lead the Bienen School's Symphonic Band at the 2020 North Central Division conference of the College Band

Directors National Association. The performance will take place at DePaul University on the conference's final day, February 22.



Victor Yampolsky (conducting) retired as music director of Wisconsin's Peninsula Music Festival following his 34th season this summer. On Yampolsky's watch, the

festival grew to employ a fully professional symphony orchestra currently numbering 65 musicians. They are joined by guest soloists from around the world for the festival's three-week, nine-concert season, held every August since 1953.



Sylvia Wang (piano) played a concert with violinist Dona Noune at Stivers School of the Arts in Dayton, Ohio. The duo has recently performed for children at St. Jude's Hospital,

for a scholarship benefit at Chicago's Fine Arts Building, and in Beirut at the Lebanese National Higher Conservatory of Music. In May, Wang was a guest of the Mai Lin Institute of Performing Arts in Guangzhou, China, where she judged the annual Hong Kong Youth Piano Competition and presented workshops for piano teachers as part of the school's teacher training program.

students

Leo Aguilar, a saxophone student of Taimur Sullivan, was accepted to study with acclaimed saxophonist Arno Bornkamp in the Conservatorium van Amsterdam this fall.

Luis Fernando Amaya, a doctoral candidate in composition and music technology, was named a Northwestern University

Presidential Fellow. Northwestern's most prestigious fellowship for graduate students, the honor is awarded to fewer than 12 percent of those nominated.

For his dissertation project, Amaya is writing an opera, *Árbol de Bocas* ("Tree of Mouths"), for 24 voices, saxophone quartet, percussion, and multi-channel electronics. The work addresses the question of how humans would relate to plants if the latter could emit sounds that expressed physical and emotional states.



Mathew Arrellin, a doctoral student in composition and music technology, won the 2019 William T. Faricy Award for Creative Music for his two-part composition

Metasomatic I and II for solo cello.

Ethan Brown, a cello student of Hans Jensen, was named a fellow of the Tanglewood Music Center.



Olivia Cacchione, a doctoral student in musicology, received a Mellon Fellowship for Dissertation Research in Original Sources from the Council on Library

and Information Resources.

Johannah Carmona, a viola student of Helen Callus, was the first-place winner of the Bienen School's Viola Studio Prize.

Stephanie Chee, a voice student of Theresa Brancaccio, won first place in the National Association of Teachers of Singing's Chicago Chapter Student Auditions in the classical women college first-year division.



Daniel Cook, a doctoral conducting student of Mallory Thompson, was named assistant director of wind studies and lecturer in music at the University of North Texas. He presented the clinic "Flow: The Secret behind the Optimal Musical Experience" for the Georgia Music Educators Association.

Matthew Daily, a double bass student of Andrew Raciti, was named a Texas Music Festival orchestra fellow.



Matthew Dardick, a Bienen-Weinberg dual-degree saxophone student of Taimur Sullivan, performed as soloist in Paule Maurice's *Tableaux de Provence* with the Skokie Valley Symphony Orchestra in April as winner of the orchestra's Young Artists Competition. Robert Hasty conducted the performance.

Lizzie Disenza, a composition student of Hans Thomalla, received an undergraduate research grant with **Kate Li** for the project "Basque Choral Music in Spain."

Hazel Friedman, a piano student of Sylvia Wang, won third prize in the Bienen School's Thaviu-Isaak Piano Scholarship Competition.

Jacob Galde, a Bienen-Weinberg dual-degree jazz guitar student of John Moulder, received an undergraduate research grant with **Oliver Holden-Moses** for the project "An Exercise in Creative Economy."



Jakob Gerritsen, a Bienen-Education and Social Policy dual-degree double bass student of Andrew Raciti, was named a Music Academy of the West fellow.

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

Ben Haugh, a Bienen-Communication dual-degree composition student of Chris Mercer, received an undergraduate research grant with **Jay Jachinowski** for the project "Analyzing Modern London Jazz."

Sihao He, a doctoral cello student of Hans Jensen, won first prize in the Bienen School's Samuel and Elinor Thaviu String Competition.

Benedict Hensley, a voice student of Theresa Brancaccio, won third place in the National Association of Teachers of Singing's Chicago Chapter Student Auditions in the classical men upper college division.

students



Jennifer Hepp, a Bienen-Medill dual-degree trumpet student of David Bilger, Channing Philbrick, Thomas Rolfs, and Michael Sachs, was named a Presser Undergraduate Scholar.

Oliver Holden-Moses, a jazz percussion student of Willie Jones III, received an undergraduate research grant with **Jacob Galde**s for the project “An Exercise in Creative Economy.”



Nansong Huang, a doctoral piano student of James Giles, was named a 2019 Luminarts Fellow in Classical Music by the Luminarts Cultural Foundation. The

fellowship includes a \$7,500 award. He also won second prize in the Bienen School’s Thaviu-Isaak Piano Scholarship Competition. (*See also Galvin Trio, page 27.*)

Jay Jachinowski, a Bienen-Weinberg dual-degree composition student of Chris Mercer, received an undergraduate research grant with **Ben Haugh** for the project “Analyzing Modern London Jazz.”



Shannon Johnson, a voice student of Theresa Brancaccio, won first place in the National Association of Teachers of Singing’s Chicago Chapter Student Auditions in the classical women college second- and third-year division.

Daniel Kim, a violin student of Desirée Ruhstrat, was a winner in the Bienen

School’s Concerto/Aria competition. He also won second prize in the school’s Samuel and Elinor Thaviu String Competition. Kim was named a 2019 Music Academy of the West fellow.



Sae Rhee Kim, a viola student of Helen Callus, was admitted to the National Arts Centre Young Artists Program for a second year and also attended the Heifetz International Music Institute.

Saetbyeol Kim, a doctoral piano student of James Giles, was a winner in the Bienen School’s Concerto/Aria competition. She

CLASS OF 2019



Robert Blumstein (G19), a master’s trombone graduate from the studio of Michael Mulcahy, was accepted into the Verbier Festival Orchestra.



Christine Comer (G19), a master’s percussion graduate from the studio of She-e Wu, was named a Music Academy of the West fellow.

Stephen Hudson (G19), a PhD graduate in music theory and cognition, has been appointed visiting assistant professor of music theory at the University of Richmond.

Jacqueline Kerns (19), a Bienen-Weinberg dual-degree voice graduate from the studio of Sunny Joy Langton, was accepted into Houston Grand Opera’s 2019 Young Artists Vocal Academy.

Ayla Langer (19), a voice graduate from the studio of Theresa Brancaccio, won third place in the National Association of Teachers of Singing’s College Classical Competition in the college women fourth- and fifth-year division.

Tsz Ho Liu (G19), a master’s bassoon graduate from the studio of David McGill, was named a Texas Music Festival orchestra fellow.

Caleb Carpenter (G19), a master’s saxophone graduate from the studio of Taimur Sullivan, won the Symphonic Wind Ensemble’s concerto competition and will return to perform with the ensemble during the 2019–20 season. He was a finalist in the Boulder International Chamber Music Competition with pianist Er Hsuan Li (G18). (*See also Fuse Quartet, page 27.*)

Joe Connor (G19), a master’s saxophone graduate from the studio of Taimur Sullivan, gave the world premiere of Nebal Maysaud’s *Migrations* and performed Joanne Metcalf’s *The Vast Unknownable* at the North American Saxophone Alliance’s Region V conference in March. (*See also Fuse Quartet, page 27.*)

Ann Green (G19), a master’s flute graduate from the studio of John Thorne, won third prize in the Seattle Flute Club Competition. She accepted a teaching artist position with Ravinia’s El Sistema program.

also tied for first prize in the school's Thaviu-Isaak Piano Scholarship Competition.



Chris LaMountain, a Bienen-Weinberg dual-degree student majoring in vocal performance and religious studies, won a Circumnavigator's Travel-Study Grant

from the Northwestern Office of Undergraduate Research. The annual \$9,500 award assists one Northwestern student in traveling the world during the summer to research a chosen topic. In his 11-week trip, LaMountain traveled to Germany, Uganda, India, Australia, Samoa, and Chile to study the choral music traditions of the Bahá'í faith, visiting seven Continental Bahá'í Houses of Worship and participating in three Bahá'í Choral Festivals.

EunAe Lee, a doctoral piano student of James Giles, received a fellowship to attend the Bowdoin International Music Festival.

Kate Li, a Bienen-McCormick dual-degree composition student of Hans Thomalla, received an undergraduate research grant with **Lizzie Discenza** for the project "Basque Choral Music in Spain."

Guannan Liu, a piano student of Sylvia Wang, was a winner in the Bienen School's Concerto/Aria competition.



Yi-Ting Lu, a doctoral composition student, was featured at the 66th International Rostrum of Composers 2019, where her piece for string quartet was one of three works chosen to represent Taiwan.

Adam Maloney, a master's double bass student of Andrew Raciti, was accepted to the Aspen Music Festival.



Kira Neary, a voice student of Sunny Joy Langton, was called a "singer to watch" in the *South Florida Classical Review* following her performance as Poppea in Monteverdi's

L'incoronazione di Poppea (The Coronation of Poppea) at the Miami Music Festival.

"As Poppea, Kira Neary combined shrewd dramatic instincts with a sizable soprano of striking beauty. She infused every scene with her force of personality, and her deft coloratura easily encompassed the trills and roulades."

Morgan Low (G19), a master's trumpet graduate from the studio of David Bilger, Channing Philbrick, Thomas Rolfs, and Michael Sachs, was named a fellow of the Tanglewood Music Center.

Jacob Mezera (G19), a master's trombone graduate from the studio of Michael Mulcahy, was named a Tanglewood Music Center fellow.

Jack Reeder (19), a voice graduate from the studio of Kurt Hansen, won the Bienen School's Undergraduate Award for Outstanding Academic Achievement.

Ben Smelser (19), a trombone graduate from the studio of Michael Mulcahy, received a New Horizons Fellowship from the Aspen Music Festival and School. (See also *Chicago Thunder Chops*, page 27.)



Seth Van Embden (G19), a master's viola graduate from the studio of Helen Callus, won the Nicolas Fortin Scholarship from Bourbon Baroque.

Matthew Weathers (G19), a master's viola graduate from the studio of Helen Callus, returned to the Tanglewood Music Center this summer as a second-year fellow.



Grace Wipfli (G19), a master's voice graduate from the studio of Sunny Joy Langton, was named a summer residency program artist at the Florentine Opera Company.



Samuel Wolsk (19), a jazz trumpet graduate from the studio of Brad Mason, won *Downbeat* magazine's Undergraduate College Outstanding Composition award for his *Goodbye for*

Now. He was also highlighted as a standout senior in the *Northwestern* magazine feature "Grads Go Forward."

Eric Zheng (19), a saxophone graduate from the studio of Taimur Sullivan, won scholarships from the Evanston Music Club and North Shore Musicians Club. He performed at the "Music for All" conference in June as a Yamaha Young Performing Artist.

students



Asana Onishi, a master's piano student of José Ramón Méndez, won first prize in Texas's Weatherford College International Piano Competition.

Caroline Paulsen, a cello student of Hans Jensen, won a Farwell Trust Award from the Musicians Club of Women.

Brandon Quarles, a doctoral saxophone student of Taimur Sullivan, was elected to the board of New Music Chicago as membership chair. As a member of ~Nois quartet, Quarles has given Chicago-area performances at the Fulton Street Collective, Elastic Arts' Improvised Music Series, New Music Chicago's Impromptu Fest, Hairpin Arts Center, and the New Music Chicago Presents Series. ~Nois also gave a presentation at the Manhattan School of Music's composition seminar and gave New York debut concerts at Areté, Rockwood Music Hall, and Stony Brook University. In addition, the quartet has recently performed at Cleveland Uncommon Sound Project's Re:Sound Festival and Detroit's Great Lakes Chamber Music Festival.

Lauren Randolph, a voice student of Theresa Brancaccio, won second place in the National Association of Teachers of Singing's Chicago Chapter Student Auditions in the classical women college first-year division.



Nathan Reeves, a doctoral student in musicology, was named a fellow at the Center for the Art History of Port Cities in Naples, Italy.

Luke Rogers, a double bass student of Andrew Raciti, was named a Texas Music Festival orchestra fellow.



Marisa Sardo, a guitar student of Anne Waller, won first prize in the 2019 Grand Prize Virtuoso International Music Competition in its Amsterdam and Salzburg competitions. She was one of the selected winners to perform in both cities this past summer.

Sachin Shukla, a viola student of Helen Callus, won second place in the Society of American Musicians competition and third place in the American String Teachers Association's Illinois Strings Competition for viola.



Liza Sobel, a doctoral candidate in composition and music technology, was selected for the Orchestra of St. Luke's inaugural DeGaetano Composition Institute. She received personalized mentorship, professional guidance, and creative opportunities over the course of seven months leading to a weeklong July residency in New York City. Sobel's new work for the Orchestra of St. Luke's premiered July 19 at the DiMenna Center for Classical Music. At the Bienen School, her string quartet won the 2019 Dover Quartet Competition.

Isabella Spinelli, a violin student of Blair Milton and composition student of Chris Mercer, received an undergraduate research grant for the project "Completing Mahler's Piano Quartet."

Isabel Spitalney, a bachelor of arts in music student, received an undergraduate research grant for the project "Environmental Music Study."

Robin Steuteville, a double bass student of Andrew Raciti, was named a Texas Music Festival orchestra fellow.

Chloé Thominet, a doctoral viola student of Helen Callus, performed with the New York Chamber Players last fall. At the Bienen School she was a Concerto/Aria competition winner, placed second for the Viola Studio Prize, and performed as soloist with the Baroque Music Ensemble.



Vanessa Tonelli, a doctoral student in musicology, received a Gladys Delmas Fellowship for research in Venice, Italy.

Julian Velasco, a master's saxophone student of Taimur Sullivan, gave the world premiere of Joseph Spence's *Meditation* at the 41st International Navy Band Symposium at George Mason University. He has recently performed with the Lansing Symphony Orchestra and in a sold-out show with Jacob Sigman at Chicago's Beat Kitchen. Velasco appeared as a guest artist for the Orange County School of the Arts Garn Family Jazz Studies Program combo concert in April. (See also *Fuse Quartet*, page 27.)

Luiz Fernando Venturelli, a cello student of Hans Jensen, won third prize in the Bienen School's Samuel and Elinor Thaviu String Competition. He was admitted to the National Arts Centre Young Artists Program.

Ben Wagner, a master's viola student of Helen Callus, placed third for the Bienen School's Viola Studio Prize.



Benjamin Weissman, a doctoral student in musicology, received a fellowship from the Social Science Research Council's Dissertation Proposal Development Program.

Lam Wong, a doctoral piano performance and pedagogy student of James Giles and Marcia Bosits, received fellowships to attend Vermont's Manchester Music Festival and Washington state's Centrum Chamber Music Workshop.

Zhihao Wu, a master's cello student of Hans Jensen, attended the 2019 Heifetz International Music Institute.

Ben Wulfman, a master's horn student of Gail Williams, was named a fellow of the Tanglewood Music Center.

Re Zhang, a doctoral piano student of James Giles, received a fellowship to attend Spain's Gijón International Piano Festival. He also tied for first prize in the Bienen School's Thaviu-Isaak Piano Scholarship Competition.

Weilu Zhang, a master's violin student of Gerardo Ribeiro, was invited to participate in Japan's Sendai International Violin Competition this past June.



Yangmingtian Zhao, a doctoral piano performance and pedagogy student of James Giles and Marcia Bosits, gave a February recital in Carnegie Hall's Weill Recital Hall, his solo debut in that venue. The event was presented by AGP Agency New York.

Ensemble Awards

The trombone quartet Chicago Thunder Chops—**Jonathan Kraft**, **Charles Diet erle** (G19), **Ben Smelser** (19), and **Sean Yeung** (G19), all from the studio of Michael Mulcahy—advanced to the finals of the International Trombone Association Quartet Competition and was named runner-up.

Fuse Quartet—a saxophone ensemble consisting of master's graduates **Caleb Carpenter** (G19) and **Joe Connor** (G19) and master's students **Chris Forbes** and **Julian Velasco**, all from the studio of Taimur Sullivan—advanced to the senior winds/brass division of the 46th annual Fischoff National Chamber Music Competition. In March the quartet was featured at the North American Saxophone Alliance Region V conference at Indiana's Marion University.



The Galvin Trio advanced to the strings/piano division of the 46th annual Fischoff National Chamber Music Competition. Its members are **Nanao Yamada**, a doctoral violin student of Gerardo Ribeiro; **Nansong Huang**, a doctoral piano performance and pedagogy student of James Giles; and **Jasmine Pai** (G19), a cellist from the studio of Hans Jensen. The ensemble is coached by Desirée Ruhstrat.



alumni

1940s



David (49) and **Edith Faust** (49) were recently honored by the El Paso Music Teachers Association with a lifetime membership. They met at Northwestern and now look forward to celebrating their 69th wedding anniversary. A Navy veteran, David worked in sales at Georgia Pacific and has taught piano lessons since his retirement. Edith taught piano nearly all her adult life and retired after 63 years of teaching. They are both composers and have published their piano music under their own imprint, EDFmusic.

1950s

Carlton Gamer (50), composer and professor emeritus at Colorado College, was celebrated there in a February concert of his music on the occasion of his 90th birthday. The program featured works for strings and woodwinds with Veronika String Quartet and Colorado College faculty performers; a work for piano, narrator, and dancers with members of the Colorado College dance department; and orchestra and band compositions, arranged by Mark Arrest for two pianos, played by Susan Grace and Steven Beck of Quattro Mani.

1960s

Timothy Broege (69) performed as harpsichordist in a chamber music program with violinist Diane Bruce and cellist Susannah Chapman in April. Presented by New Jersey's Red Bank Chamber Music Society,

the program included 17th- and 18th-century music as well as two Broege compositions, his Serenade for violin and harpsichord and *Spiritual Bell* for cello and harpsichord. Broege's most recent compositions include *The Lesser Voluntaries* for organ, *Season of Ocean* for piano, and *Partita* for band, published by Hal Leonard. He continues as organist and director of music at the First Presbyterian Church of Belmar, New Jersey, and the historic Elberon Memorial Church in Long Branch.

1970s



David Michael Frank (70) received the award for best score at the 2019 Chandler International Film Festival for *Snapshots*, starring Piper Laurie. His score also received an honorable mention at the Queen Palm Awards and nominations at the Auckland International Film Festival and the Paris Art and Movie Awards. *Snapshots* won Best in Show at Ottawa's Creation International Film Festival.

John C. Wakefield (G71) received the Distinguished Alumni Award from MacMurray College.



Cathy White O'Rourke (G73), a business leader, classically trained pianist, and devoted advocate for music education, was the 2019 honoree at the Kaufman Music Center Gala in June. O'Rourke joined the Kaufman Center's board of trustees in 2002 and was appointed president in 2015. An active

chamber musician, she is also a member of the center's Chamber Music Associates program.



Doug Montgomery (76) is celebrating 37 years as artist in residence at the Vanessie Santa Fe,

which the *Hollywood Reporter* called the best piano room in the country. He has recently performed numerous concerts at such venues as the Gulf Stream Golf Club Cabaret Series and Crest Theater in Delray Beach, Florida; Northwood Woman's Club, Dallas Park City Club, and Chautauqua Music Series at Presbyterian Village North in Dallas; Sun City Music Buffs Series in Palm Desert, California; the Historic Fox Theater in Hutchinson, Kansas; a music scholarship fundraiser at Oklahoma State University; and a fundraising concert for the Austin Woman's Club in Austin, Texas.

Howard Reich (77) presented the Bienen School's convocation address on June 22 (see page 8). His latest book, *The Art of Inventing Hope: Intimate Conversations with Elie Wiesel*, builds on Reich's research into his family's narrative; he worked on the project with Wiesel during the last four years of the 1986 Nobel Peace Prize recipient's life. *Kirkus Reviews* gave the book a starred review and called it a "moving work [that] artfully intertwines Wiesel's words of wisdom with Reich's quest to further understand his own family's untold story."

Kiki Wilson (G77) is the executive producer of the new PBS documentary *American Masters: Robert Shaw—Man of Many Voices*. Wilson is a 32-year veteran of the Atlanta Symphony Orchestra Chorus and sang under Shaw for 18 of those years.



Keith Ward (G79, G86) was appointed director of the University of Denver's Lamont School of Music in August 2018.

1980s

Daniel Sommerville (G80, G84) was named the 18th conductor of the Illinois Valley Symphony Orchestra. As professor of music at Wheaton College's Conservatory of Music, he teaches conducting and directs the award-winning Wheaton College Symphony Orchestra.

Lydia Hermosilla Coleman (G81) recently celebrated 10 years with her innovative studio, ConBrio Arts. A musician and artist in Raleigh, North Carolina, she was previously an instructor of oboe and chamber music at Sinclair College in Dayton, Ohio. Also active as a counselor and chamber music coach, she has performed with the Haydn Symposium in Austria as well as with Ohio's Middletown Symphony, Cincinnati Ballet, Dayton Symphony, and Springfield Symphony Orchestras.



Peter Cooper (81) is principal oboist of the Colorado Symphony and senior oboe instructor at the University of Colorado at Boulder. He recently performed Kevin Puts's new "Moonlight" Oboe Concerto with the Colorado Symphony. An oboe consultant for Marigaux of Paris, Cooper has recently taught master classes at the Paris Conservatory, the Manhattan School of Music, the University of Texas, and Louisiana State, Kennesaw State, and Sam Houston State Universities. Last

summer he gave a recital and master class for the International Double Reed Society conference at the University of South Florida.

Norman Hanson (84) conducted the Rose-Hulman Institute of Technology Orchestra in the premiere of *Poems for Orchestra* by **Philip Orem** (81, G83) in May.

Stephen Ferre (G85, G88) has been teaching at the University of Cincinnati College Conservatory of Music since 2017. His orchestral work *Paradiso* will premiere in October at the College Music Society national conference in Louisville, Kentucky.

Steven Morrison (86) has joined the Bienen School faculty as professor of music education (see page 21).

Mark Nuccio (G86), has joined the Bienen School faculty as lecturer in clarinet (see page 21).

Kedrik Merwin (G89) was named executive director of Michigan's Traverse Symphony Orchestra. He has been a member of the orchestra's trombone section since 2009 and also served for 10 years as music director at Interlochen Center for the Arts.



Michelle Rakers (G91) received the Lifetime Achievement Award from the International Women's Brass Conference at its annual event in May. The award recognizes successful careers dedicated to the highest level of musical performance, education, and outreach. The first female commissioned officer in the history of "The President's Own" United States Marine Band, Rakers retired from the band in 2018 after 20 years of service. She joined the Marine Band as a trumpeter and in 2004 became its first female assistant director.

1990s

Jerod Tate (90), an Emmy Award-winning composer, was a featured artist at the inaugural Native Maestro Series, spotlighting Oklahoma native American performing artists, as part of July's Woody Guthrie Folk Festival. Two of his compositions, *Shakamaxon* and *Oktibiahah*, were adapted for the "Kiksuya" (Remember) episode of HBO's *Westworld*. In February the Oklahoma City Philharmonic debuted Tate's *Clans* from *Lowak Shoppala* ('Fire and Light').

Giancarlo Guerrero (G92), music director of the Nashville Symphony, made his Chicago Symphony Orchestra conducting debut in May in a program of Spanish and South American works by Ginastera, Chabrier, and Piazzolla. He also conducted Rodrigo's *Concierto de Aranjuez*, featuring guitarist Pablo Sáinz Villegas.



Dale Sorensen (G92) has been appointed assistant professor of brass at the University of Prince Edward Island. This past summer marked his 30th season with the Charlottetown Festival Orchestra. He continues to commission new music and has premiered more than 20 Canadian compositions for trombone.



E. L. Lancaster (G78) and **Jane Magrath** (G82) each received the Lifetime Achievement Award at the 2019 National Conference on Keyboard Pedagogy. The award is presented on behalf of the Frances Clark Center to individuals who have made substantial and enduring contributions to the field of piano pedagogy. The summer 2019 issue of the *Piano Magazine* features "Building Our Pedagogical Community: An Interview with Jane Magrath and E. L. Lancaster," who are pictured on the issue's cover.

Andrew Carpenter (G93), saxophone instructor at Carthage



College, presented a consortium premiere of *Quicksilver*, an alto saxophone concerto by Stacy Garrop, with the Carthage College Wind Orchestra conducted by **James Ripley** (G86). Carpenter also presented recitals in Wilmette, Illinois, and Washington, DC.



Keith Clifton (G93, G98) is professor of musicology and coordinator of graduate studies at Central

Michigan University, where he has taught since 2002. His recent publications include articles and reviews for the *Journal of Musicological Research*, *Fontes Artis Musicae*, *Notes*, and the *A-R Online Music Anthology*, for which he wrote the foundational article on Claude Debussy. He presented the poster "Opera Stars on Film: Chaliapin, Ibert, and the Adventures of Don Quixote" at the National Association of Teachers of Singing conference in summer 2018. After completing a three-year term on the American Musicological Society's committee on career-related issues, Clifton was recently elected secretary of AMS's Midwest chapter. He remains active as a recitalist, vocal soloist, and chorister.

alumni

1990s *continued*

Ingrid Gordon (G93) and her New York-based chamber ensemble Percussia performed at Diversity Plaza in Queens as part of June's citywide Make Music New York Festival. The immigration-themed program featured works by several local composers. Percussia was recently recognized by New York City's Department of Cultural Affairs for its efforts to promote cultural diversity through programming and to bring music to diverse audiences in Queens communities.



Jennifer DelMonico (94), managing partner of Murtha Cullina LLP, has been elected to the board of directors of Lex Mundi. A trial lawyer for over 20 years and a James W. Cooper Fellow of the Connecticut Bar Foundation, DelMonico recently completed a two-year term as board chair of the Greater New Haven Chamber of Commerce. She currently serves on the boards of the Connecticut Business and Industry Association and the New Haven Symphony Orchestra.

Jennifer Hambrick (G94), a broadcaster and soprano, has received poetry commissions from the 2017 VIVO Music Festival, for which she wrote the award-winning poem "on a cold sea we travel," and from the Big SCORE, the Johnstone Fund for New Music's collaborative poetry and music commissioning project. Her poem "Thorn Tree" was set to music by composer Jacob Reed as an orchestral song that was premiered in April 2018 by the McConnell Arts Center Chamber Orchestra in Worthington, Ohio. The performance marked the culmination of the Poet's Song, a project showcasing selected poems in new musical settings.

More than 200 of Hambrick's poems have been published in literary journals worldwide.



Erin Freeman (95) was a finalist for *Performance Today's Classical Woman of the Year*. Other finalists included Marin Alsop, Hilary Hahn, Jennifer Higdon, Emily Remington, Jeannette Sorrell, and winner JoAnn Falletta. Freeman is director of the Richmond Symphony Chorus, director of choral activities at Virginia Commonwealth University, and artistic director of Wintergreen Performing Arts.

Maud Hickey (G95) retired as associate professor of music education at the Bienen School at the conclusion of the 2018–19 academic year and was named professor emerita (see page 17).

Julien Benichou (G97) is music director of the Chesapeake Youth Symphony Orchestra, which he led in the March premiere of Stephanie Ann Boyd's *Vermilion*, featuring violinist Kurt Nikkanen. Benichou is also principal conductor of the Washington Opera Society and music director of the Mid-Atlantic Symphony and Southern Maryland Youth Symphony Orchestras.

Dan Lipton (97) composed music for the 2018 film *All These Small Moments*, starring Molly Ringwald and Brian d'Arcy James (C90).

Rena Kraut (99), founder of the Cuban American Youth Orchestra, led 25 college-aged musicians from across the US on CAYO's inaugural tour of Cuba in May. The students



The Hurricane Saxophone Quartet—**Amy Inmon** (93), **Debra Schweihis** (91), **Laura Kidd Pryzby** (91), and **Holly Copeland Aaronson** (89)—performed in March at Barrington's White House in north suburban Illinois with soloist **Jan Berry Baker** (G98, G03). Professor emeritus Frederick L. Hemke (see "In Memoriam," page 36) was an honored guest at the event.



spent a week with 40 of their Cuban counterparts in rehearsals, sectionals, and cultural exchanges

ranging from salsa dancing to late-night jam sessions. Led by CAYO music director James Ross of the Juilliard School and organized under the direction of **Timothy Zavadil** (G94), the artists premiered two compositions by Cuban composers as part of concerts in Matanzas and Havana's National Theater. Among the student musicians were Bienen School clarinetist Jordyn Krause and trombonist Caleb Christiansen.

2000s

John MacFarlane (00), assistant principal second violin in the Lyric Opera of Chicago Orchestra, discussed building relationships through music in a recent episode of the *Northwestern Intersections* podcast, produced by the Northwestern Alumni Association.



Ryan Belongie (02) and **Juliet Petrus** (G03) performed as soloists in *Carmina Burana* with the Alabama Symphony Orchestra. The two were *Carmina* soloists with the St. Louis Symphony in 2014.

Belongie appeared as Ottone in Boston Baroque's *L'incoronazione di Poppea* in April and performed in *Abraham in Flames*, a new opera presented by San Francisco's Niloufar Talebi Projects, in May.

Scott Harrison (02) was named to the advisory board of the National Alliance for Audition Support, whose goal is to increase diversity in American orchestras.

Cory Hills (G03) wrote his second children's book, *Beatrice and the POGs*, a chapter book for ages 8 to 12. *Percussive Storytelling*, his program fusing classical music with storytelling, has presented more than 500 performances and reached more than 135,000 children in nine countries.



Matt Leisy
(03) performed for composer Stephen Sondheim in the acclaimed New York revival of

Sweeney Todd. Leisy opened the international tour of *The Phantom of the Opera* as Raoul de Chagny, with recent performances in Singapore, Kuala Lumpur, Tel Aviv, and Dubai.



Juliet Petrus
(G03) has become a leading Western interpreter of modern Chinese classical music. She was

invited to join the iSing Beijing program in 2011 and received a Confucius Institute scholarship in 2014 to study Mandarin at Shanghai's Tongji University, leading to her solo recital debut. In 2015 she recorded *A Great Distance*, an album of Chinese art song for MSR Classics, leading to invitations to perform and teach in conservatories across China. In 2018 she completed a 10-city concert tour of China with pianist Lydia Qiu. In demand in the US, Europe, and China, Petrus is frequently invited to perform on Chinese television. She has recently appeared at Lincoln Center, Carnegie Hall, and the Jay Pritzker Pavilion as well as in Kremsmunster, Austria. Petrus is committed to using music to help bridge understanding between Chinese and American cultures.

Rob Ryndak (03), a Chicago-based



composer, pianist, and percussionist, released the album *Gratitude* with Tom Lockwood

on the Pacific Coast Jazz label. Featuring 12 original compositions, the album is Ryndak's sixth CD as leader or coleader.

Darien Shulman (03) scored the second season of Netflix's *American Vandal*. Shulman met the show's creators, Dan Perrault and Tony Yacenda, soon after graduation and began producing music for their projects while the two were still students at Emerson College.



Daniel Beckley
(G05) became executive director of the Kansas City Symphony in July. He previously served as vice president and general manager of the Indianapolis Symphony Orchestra.



Bobby Broom
(G05) is assistant professor of music at the Northern Illinois University School of Music, where he teaches jazz guitar and improvisation.



Michelle Edgar (05) recently joined Epic Records as vice president of brand marketing, working across an artist roster that includes Travis Scott, 21 Savage, Camilla Cabello, and DJ Khaled. Previously a branding agent at ICM Partners, she has also worked at FRUKT, Red Light Management, KIDinaKORNER, and Warner Bros. Records. Edgar is founder of the nonprofit Music Unites, funding sustainable music education programs in underserved public schools. She also founded the XX Project as a platform for leading women in business and has produced more than 50 events across such major markets as Los Angeles, New York, and San Francisco.

Stacey Davis (G97, G01) won the 2019 University of Texas System Regents' Outstanding Teaching Award. An associate professor of music theory and associate chair of the music



department in the University of Texas at San Antonio's College of Liberal and Fine Arts, Davis teaches undergraduate and graduate music theory, aural skills, and music psychology, specializing in music perception and cognition. She joined the UTSA faculty in 2002. The \$25,000 award includes a certificate

and medallion. The nomination materials lauded her impeccable clarity in explaining difficult concepts, her talent for inspiring a deep love for music analysis and research, and her ability to encourage students to maintain curiosity, think critically, develop fluent skills, and make connections between all aspects of their musicianship.



Melissa Treinkman
(05) was selected for the 2019 National Association of Teachers of Singing Intern

Program, a 10-day forum pairing master teachers with talented early-career NATS members. A Los Angeles-based singer and voice teacher, Treinkman is pursuing her doctor of musical arts degree at the University of Southern California.



Jay Dorfman
(G06), associate professor and coordinator of music education at Kent State University, is the author of *Theory and Practice of Technology-Based Music Instruction* (Oxford University Press, 2013) and coeditor of *Pluralism in American Music Education Research: Essays and Narratives* (Springer, 2018).

Amanda Majeski (06) received widespread critical acclaim for her performance in the title role of

Katya Kabanova at the Royal Opera House—Covent Garden in February. Richard Morrison's review in London's *Times* declares, "If there is a more compelling solo performance on the operatic stage this year than Amanda Majeski's in the title role of Janáček's opera, I will need a new stock of superlatives. I unhesitatingly say that you are unlikely to encounter a Katya more profoundly acted than by the American soprano, nor more strikingly sung."



Adam Swayne
(G06) has been a lecturer at the Royal Northern College of Music since 2017. In April

he visited pianists at the Bienen School to present works from his new solo album, *(Speak to Me): New Music, New Politics*. Produced by **Aaron Holloway Nahum** (05), the album was an instrumental monthly choice in *BBC Music Magazine* and has been played on national radio stations in Europe. Swayne also presented his work at the University of Memphis's Balancing the Mix conference on music and social justice.

alumni

2000s *continued*



Alejandra Valarino Boyer (G07) was appointed Seattle Opera's director of programs and partnerships.

She previously served as director of community programs at Lyric Opera of Chicago.



Suna Avci Gunther (07) was selected for the 2019 National Association of Teachers of Singing Intern

Program, a 10-day forum pairing master teachers with talented early-career NATS members. A lecturer at Berea College, Gunther also coaches at the University of Kentucky.



Nora Anderson Lewis (G07) joined Lawrence University's Conservatory of Music as

associate professor of oboe. She previously taught at Western Michigan University and Kansas State University.

Matt Martin (07) was elected alderman for Chicago's 47th ward.



Since graduating from Northwestern with degrees in jazz studies and political science and earning a law

degree from Harvard, Martin has worked for a Chicago federal appellate judge, at a large Chicago law firm, and as a civil rights attorney in the Illinois Attorney General's office.



Austin Wulliman (G08), far left, is a violinist in the JACK Quartet, winner of a \$25,000 Avery Fisher Career Grant. The prestigious grant provides professional assistance and recognition to talented instrumentalists with great potential for major careers. Named *Musical America's* 2019 Ensemble of the Year, JACK Quartet is the quartet in residence at the New School's Mannes School of Music as of this fall.



Ryan Robinson (G07) joined the faculty of Oklahoma State University's Michael and Anne

Greenwood School of Music as assistant professor of tuba and euphonium.



Alexandra Schoeny (07) was featured in *Broadway World* for her performance as Pamina in *The Magic Flute*

with the Pacific Opera Project. She also recently performed as soprano soloist in Mozart's *Requiem* with the Reno Philharmonic and as Najade in *Ariadne auf Naxos* with Cincinnati Opera. An active educator as well as performer, Schoeny is a founder of Crossover Camp, a program for performers who wish to cross between musical theater and opera with confidence.



Bryce Bowlin (08) won a euphonium position in the US Fleet Forces Band, the largest of

the Navy's nine Fleet Bands.



Viacheslav Dinerchtein (G09) recorded the complete viola sonatas of Mieczysław Weinberg, to be released

by Solo Musica in honor of the composer's centennial. In the words of eminent violinist Gidon Kremer, "Each bar of this masterful interpretation is filled with unquestionable dedication to a genius we should all recognize."



Brian Hecht (G09) premiered the orchestral version of the bass trombone concerto *Catharsis* by composer **Amy Riebs Mills** (77, G78) with the US Army Orchestra in March. Hecht commissioned the work and has frequently performed it with piano accompaniment.

2010s



Will Curry (10) is currently the music director and conductor for the national tour of *Miss Saigon*.



Erikk M. Hood (G10) was selected for the 2019 National Association of Teachers of Singing Intern

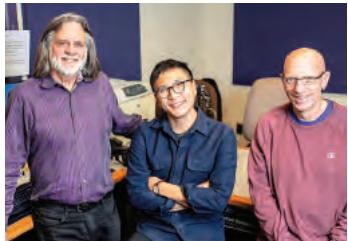
Program, a 10-day forum pairing master teachers with talented early-career NATS members. Hood serves as voice area program coordinator and interim director of opera at Utah State University.



Jean Laurenz (10) was named assistant professor of trumpet at the University of Wisconsin-Madison.

We want to hear from you!

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



Alex Lewis (10) (above center) led a team at Philadelphia public radio station WXPN in producing the nationally syndicated radio documentary *Saturday Night and Sunday Morning: The Gospel Roots of Rock and Soul*. Hosted by legendary gospel singer CeCe Winans, the documentary examines the history of black gospel music and its influence on early rock 'n' roll and soul. It has aired on hundreds of radio stations around the country.

Sandra Wu (G10) is the director of artistic administration for Kentucky Opera in Louisville. Previously she was executive director of Chamber Music International in Dallas.



Violinist **Kate Carter** (G11) and pianist **Louise Chan** (G11) have joined forces as the Blue Violet Duo. They made their recording debut with *American Souvenirs*, an album of jazz, blues, and dance-influenced classical works from the mid- to late 20th century by American composers.



Roderick Cox (G11), a 2018 Solti Fellow of the Solti Foundation US, made his opera debut conducting Bizet's *The Pearl Fishers* at Houston Grand Opera. A review in the *Houstonian*

called the orchestra "perfectly balanced, a testament to the deftness with which Roderick Cox led the ensemble," adding that "the responsiveness and sheer beauty the conductor drew from his musicians was a delight to witness."



Kangmin Justin Kim (11) made history in June by becoming the first male singer to play the role of Cherubino in *Le nozze di Figaro* at London's Royal Opera House. Other recent engagements have included his debut at Berlin's Staatsoper Unter den Linden as Nerone in *L'incoronazione di Poppea*, Idelberto in a new production of *Lotario* in Bern, Idamante in a new staging of *Idomeneo* at Staatstheater Wiesbaden, and Megacle in Vivaldi's *L'Olimpiade* with the Orchestra La Cetra under Andrea Marcon in Basel and Herne.



Aaron Stampfl (G11) is assistant professor of piano and coordinator of keyboard studies at Colorado Christian University. Previously Stampfl served as guest lecturer in piano at the Wheaton College Conservatory of Music.

Chase Hopkins (12) is founder and artistic director of Opera Edwardsville, a downstate Illinois company that recently presented its artistic adviser, Grammy-winning soprano Christine Brewer, in concert with Lyric Opera of Chicago pianist Craig Terry. Northwestern voice professor Karen Brunssen presented a two-day master class series for Opera Edwardsville in September.



Julia Yang (12) won the senior strings division of the 46th annual Fischoff National Chamber

Music Competition as the cellist in the Merz Trio.



Laura C. Brisson (13) is a member of the Washington, DC-based wind quintet District5, which released its debut recording of the first complete wind-quintet transcription of the Chopin Preludes. The album's videos, by **George Marshall** (13), can be found on

District5's YouTube channel. Brisson and Marshall were both horn performance majors; this was their first major artistic collaboration since graduation.

Kimberly Fang (14) was accepted as a member of the Fellows String Quartet for Community MusicWorks, a nonprofit organization based in Providence, Rhode Island. She begins the two-year position this fall, teaching underprivileged students and performing with the quartet throughout the year.



Kelton Koch (14) was one of 16 top brass musicians who advanced to the semifinals of the 16th International



A host of Bienen School alumni performed with the Houston Symphony in May.

From left, bottom row: **Nancy Goodearl** (G81), horn; **Bill VerMeulen** (83), horn; **Meredith Nelson** (95), percussion;

Adam Dinitz (01), oboe; **Brian Thomas** (81), horn

Middle row: **Mark Nuccio** (G86), clarinet; **Christian Schubert** (91, G92), clarinet; **Masahito Sugihara** (G00, G08), saxophone; **Graham Tobin** (G01, Cert02), saxophone; **Nathan Nabb** (G03, G08), saxophone

Top row: **Mark Hughes** (83), trumpet; **Robert Walp** (82), trumpet; **Roger Zacks** (79), trumpet; **Logan Kavanaugh** (01, G03) trumpet

alumni

2010s *continued*

Tchaikovsky Competition. Koch currently studies with Ian Bousfield at the Hochschule der Künste Bern. As of the 2019–20 season, he is the first academist of the Vienna Philharmonic.



Sandra Oberoi (G14) directs the Harmony Chorus, a children's choir that reached the top eight in India's reality singing show *Rising Star* on Colors TV in 2018. The group subsequently made its first international concert tour to Russia, performing at the Cathedral of Christ the Savior,

Gnessin Russian Academy of Music, Gatchina Philharmonic Hall, and Moscow's Indian Embassy. The choristers all study music at an after-school music program that Oberoi established more than a decade ago.



Nick Platoff (14) was invited to perform in the 16th International Tchaikovsky Competition's inaugural brass competition. Platoff has served as associate principal trombone of the San Francisco Symphony since 2016.

Jeff Siegfried (G14, G15) was named assistant professor of saxophone at West Virginia University.

Michael Cox (16) was named a trombone fellow of the Tanglewood Music Center.



Spektral Quartet—violist **Doyle Armbrust** (00), cellist **Russell Rolen** (G11), and violinists Clara Lyon and Maeve Feinberg—won a National Endowment for the Arts grant to support a new work for string quartet. The ensemble will premiere *Enigma* for string quartet and immersive video by composer Anna Thorvaldsdottir and video artist Sigurdur Gudjónsson.



Caitlin Finnie (16) appeared as Cosette in *Les Misérables* in a July 16 Chicago performance on the show's national tour. Finnie understudies the role as a member of the ensemble.



Alexandria Hoffman (16), a flute fellow with the Civic Orchestra of Chicago, performed with renowned cellist Yo-Yo Ma at a special "Day of Action" event in Chicago as part of Ma's Bach Project, a 36-city, six-continent tour that seeks to explore how culture can better society. The Chicago event focused on using culture to confront gun violence.



Erik Leung (G16) is director of bands at Oregon State University as of this fall. He had served as director of bands at California's Fresno Pacific University since 2014.



Danny Mui (G16) is second and bass clarinetist in the New York City Ballet Orchestra at Lincoln Center. He previously held positions in the Baton Rouge and Kalamazoo Symphony Orchestras.

Elena Murphy (16) was named a Texas Music Festival Orchestra clarinet fellow.



Ansel Norris (16) won fifth prize in the brass division of the 16th International Tchaikovsky Competition as the highest ranked trumpeter in the competition. In 2018 he became the assistant principal/second trumpet of Florida's Naples Philharmonic.



Alex Schwarz (16) was named principal trumpet of the Louisville Orchestra.



Kaitlin Zardetto (16) accepted a fellowship with Opera Omaha, where she will cover the role of Romeo in Bellini's *I Capuleti e i Montecchi*. The fellowship brings operas into local juvenile prisons, shelters, and other new environments to illustrate and promote music as self-discovery and value across humanity.

Bruno Alcalde (G17) was appointed assistant professor of music theory at the University of South Carolina.



Steven Banks (G17) is now assistant professor of saxophone at Ithaca College. He previously served two years on the faculty of Baldwin Wallace University's Conservatory of Music.

**Daniel Black**

(G17) made his conducting debut with Michigan Opera Theatre in a new production of Bernstein's *Candide* in March. He also guest conducted the Texarkana Symphony Orchestra in April. As assistant conductor of the Florida Orchestra, Black conducted more than 20 performances during the 2018–19 season.



Celloist **Brannon Cho** (17) received the 2019 Ivan Galamian Prize from the Meadowmount School of Music. The \$25,000 prize is awarded to a musician demonstrating potential for an important professional career.



Antonio Escobedo (G17) was accepted into the Pacific Music Festival 2019 Academy. He is a

second-year bass fellow in the New World Symphony.

JingPing He (17) won the second flute position with China's Suzhou Symphony Orchestra.

Aaron Karp (17) was awarded a Luce Scholarship. The national fellowship program selects scholars for travel to Asia to gain professional experience in their areas of interest. Karp's research focuses on experimental, electronic, and electroacoustic composition as well as sound installation. He recently earned a master's degree in digital musics at Dartmouth College.

Casey Karr (G17) received a fellowship to the Aspen Music Festival and School.



Megan Orticelli (17) appeared as Florinda in *Into the Woods* with Barrington Stage Company. She

also recently performed in Asolo Repertory Theatre's production of *Sweeney Todd*.

Alex Temple (G17) was named assistant professor of composition at Arizona State University.

Katherine Young (G17) was named assistant professor of composition at the Berklee College of Music.

Adam Attard (G18) was accepted to the Aspen Music Festival.

Aaron Blick (18) received a fellowship to the Aspen Music Festival and School.

Jack Bryant (18) was named a 2019 horn fellow at the Music Academy of the West.

Hana Cohon (18) was named a cello fellow of the Tanglewood Music Center.



Sarah Crowell (G18) won a clarinet position with the Air Force Academy Band in Colorado Springs.

Devin Gossett (G18) won a horn position in the Richmond Symphony.

Jasper Igusa (18) was named a Texas Music Festival Orchestra oboe fellow.



CSEME Shapes Alumni Network

Northwestern's Center for the Study of Education and the Musical Experience hosted a four-day campus event in May bringing together a core group of 14 PhD music education alumni and faculty. The cohort gathered to help shape the vision and goals for its entire alumni network and to honor and remember CSEME founder Bennett Reimer for his contributions to music education. The group's new mission is to influence the field of music education through cultivating a strong community of academics, encouraging rigorous and relevant scholarship, and advancing Reimer's vision. Attendees included **Sarah Bartolome** (G02), **Susan Bolanis** (G96), **Bruce Carter** (G08), **Teri Dobbs** (G05), **Maud Hickey** (G95), **Sara Jones** (G14), **Michele Kaschub** (G99), **Jacki Kelly-McHale** (G11), **Laura Sindberg** (G06), **Evan Tobias** (G10), **Jeffrey Wright** (G91), **Betty Anne Younker** (G97), and **David Zerull** (G94) as well as Beth Hebert (C73) and PhD student Amanda Draper.



José Lomeli (G18), a Chicago-based classical guitarist and teacher, submitted a question to WBEZ's

Curious City asking why Chicago Public Schools do not have a city-wide music education curriculum that studies and celebrates the city's rich musical heritage. The station's response included a do-it-yourself guide to "Chicago Music History's Greatest Hits," including a breakdown of 10 genres and their essential songs.

Lindsey Orcutt (G18) was accepted to the Verbier Festival Orchestra.

Drew Powell (G18) advanced to the quarterfinals in the National Flute Association's Young Artist Competition.

in memoriam



FREDERICK HEMKE (1935–2019)

Frederick Hemke, professor emeritus of saxophone, died April 17 at age 83. Hemke was born in Milwaukee on July 11, 1935. In 1956 he became the first American to receive the Premier Prix du Saxophone from the Conservatoire National de Musique in Paris. He earned a bachelor's degree from the University of Wisconsin-Milwaukee, a master's in music education from the Eastman School of Music, and a doctor of music degree from the University of Wisconsin-Madison.

Hemke joined the Northwestern faculty in 1962 and in 2002 was named the Louis and Elsie Snydacker Eckstein Professor of Music. He chaired the Department of Music Performance Studies until 1994 and served as senior associate dean for administration. After 50 years of teaching, Hemke retired from the Bienen School in 2012 and was named professor emeritus. His career was celebrated that June at Pick-Staiger Concert Hall with a Saxophone Orchestra Monster Concert featuring some of the world's premier saxophonists, many of them his former students. Hemke presented a master class for the school's saxophone studio in November 2018.

An internationally recognized saxophonist, Hemke performed and gave master classes and lectures throughout North America, Europe, and Asia. He appeared as a soloist with the Chicago Symphony, St. Louis Symphony, Minnesota, Stockholm Philharmonic, Tokyo Metropolitan Symphony, New Zealand Philharmonic, and Korea Philharmonic Orchestras. Having appeared on many occasions as an invited soloist for the World Saxophone Congress, he also coordinated the event when it was held at Northwestern in 1979. Hemke served as an adjudicator for numerous national and international competitions and as a visiting professor at the Conservatoire National de Musique in Paris, the Sweelinck Conservatory of Music in Amsterdam, the Basel Conservatory of Music in Switzerland, and several US universities.

His recordings include solo albums, chamber music, and six recordings with the Chicago Symphony, including Mussorgsky's

Pictures at an Exhibition. He was a contributor to Keiser Southern Music Company and a consultant for the Selmer Company and La Voz Corporation, producer of the Frederick Hemke Premium Reed.

Hemke received many distinctions during his distinguished career. In 2004 he was named a Northwestern University Charles Deering McCormick Professor of Teaching Excellence. Other honors include the Northwestern Alumni Association's Excellence in Teaching Award, the Bienen School's Professor of the Year Award (1987, 1989, and 2002), and the Kappa Kappa Psi Distinguished Service to Music Award.

Taimur Sullivan, Bienen School associate professor of saxophone, praised Hemke's boundless knowledge and said his energy and wit were infectious. "There is quite literally no aspect of our profession, in any corner of the globe, that has not been profoundly shaped by his artistry, pedagogy, vision, and leadership over the past 60 years. He was an inspiration not only to countless students over his long and distinguished teaching career but to his Northwestern family in particular and the classical music community as a whole," said Sullivan. "Our world is emptier without him, but incredibly richer because of him."

Hemke is survived by his wife, Junita Borg Hemke; daughter, Elizabeth Hemke Shapiro (Nicholas); son, Frederic John Borg Hemke (Rachel); and grandchildren Daniel, Martin, Charlotte, and Peter.

ANITA KIMMERLE (1939–2019)

Anita Marie Kimmerle, who served for 14 years as assistant to Deans Toni-Marie Montgomery and Bernard Dobroski, died May 16, surrounded by her husband, Bob, and other family members. She was 79 years old.



Born in 1939 in Garden City, Long Island, she attended Mount Aloysius College in Cresson, Pennsylvania, before her education was thwarted by a tumor in her optic nerve. After recovery from radical brain surgery, she worked for Simplicity Patterns in New York City's fashion industry. In 1963 she married Robert Kimmerle in Ridgewood, New Jersey, and together they had children Kate, Molly, and Beth. They moved to Evanston in 1968, relocated to Los Angeles, and in 1979 returned to Evanston, where she served in the medical practice of Paul Kachoris for over 30 years and dedicated time to Evanston's Mental Health Board. An avid volunteer within her Catholic Church communities, she later worked at Northwestern's music school until her retirement in 2012.

Kimmerle is survived by her husband, three daughters, mother, three siblings, six grandchildren, and three great-grandchildren.

CAROL MCCLINTOCK (1924–2019)

Carol Raymond McClintock, a loyal and generous donor to the Bienen School of Music, died on February 7 in Cape Coral, Florida. She was 94 years old.

Born November 5, 1924, in Cincinnati, she grew up in Cleveland Heights, Ohio. Her field of expertise was speech pathology and audiology. After earning a BA in liberal arts in 1946 and an MA in 1948 from the University of Iowa, she became a speech and hearing therapist for Evanston Township High School and eventually Chicago Public Schools.

She met David McClintock (McC47, GMcC48), an electrical engineer, through the Post Kollege Klub at the Evanston Methodist Church. As a graduate student at Northwestern, he was the president of this large and active group of graduates and young professionals. They married in 1952. The couple lived in Chicago for three years and then relocated to Palatine before moving to Barrington in 1957.

During her years as a wife and mother to four children, McClintock found time to serve her community in a variety of ways. An avid gardener, she became a founding member of the Field and Flower Garden Club. She was an active member of the Countryside School Mothers' Club and was publicist for a 1972 committee studying the possibility of a unit district for the Barrington area. She also served on numerous boards and commissions dealing with Christian education programs at the United Methodist Church, both locally and at the district level, and wrote church school curriculums for the Methodist Churches of Illinois. She and her husband were members of the Barrington United Methodist Church for over 50 years.

A member of the American Hemerocallis Society, McClintock took pride in her gardens filled with daylilies. She also studied nutrition and enjoyed sewing and designing her own clothing. Strong champions of the arts, she and her husband attended Elgin Symphony Orchestra concerts for more than 30 years and supported construction of the Bienen School of Music's new building, where the David and Carol McClintock Choral and Recital Room is named in their honor.

McClintock is survived by her daughter Holly McClintock Bowling; sons, Kennon and Steve; five grandchildren; and three great-grandchildren.



NORMAN SCHWEIKERT (1937–2018)

Norman Schweikert, former associate professor of horn and longtime member of the Chicago Symphony Orchestra, died December 31, 2018, at age 81.

A native of Los Angeles, Schweikert began piano lessons at age six, added violin soon after, and turned to the horn at age 13. His first horn teachers were Los Angeles Philharmonic members Odolindo Perissi and Sinclair Lott. During high school, Schweikert won a scholarship to the Aspen Music Festival, where he studied with Joseph Eger. At age 18 he auditioned for Erich Leinsdorf, then music director of the Rochester Philharmonic Orchestra, and won his first professional post as the RPO's youngest member. Initially hired as fourth horn, he went on to play second and third horn.

While in Rochester, Schweikert attended the Eastman School of Music, studying with Morris Secon and Verne Reynolds. He graduated in 1961 with a bachelor's degree and performer's certificate in horn. During his 11-year RPO tenure, Schweikert served three years

with the United States Military Academy Band at West Point as well as five years on the faculty of the Interlochen Arts Academy as horn instructor and a member of the Interlochen Arts Quintet.

In 1971, at the invitation of music director Georg Solti, Schweikert joined the Chicago Sym-

phony as assistant principal horn, just in time for the orchestra's first European tour. In 1975 he was named second horn, the position he held until his retirement in 1997. From 1973 until 1998 Schweikert was an associate professor of horn at Northwestern. A founding member of the International Horn Society, he served as its first secretary and treasurer.

In retirement, Schweikert and his wife, Sally—a 30-year veteran of the Chicago Symphony Chorus—made their home on Washington Island in Wisconsin, where he performed with the Washington Island Music Festival. Schweikert also continued his research into the lives of US orchestra members, a project he had started while studying at Eastman. In 2012 his book *The Horns of Valhalla*—the story of horn players Josef and Xaver Reiter—was published by WindSong Press.

Schweikert is survived by his wife and their son, Eric, principal timpani of the Fort Wayne Philharmonic.



in memoriam

All dates are 2019.

1930s

Blanche Gregory Gangwere (39, G44) in Kansas City, Missouri, on March 22

1940s

Elnora Milliken (42) in Traverse City, Michigan, on January 11

Elizabeth H. Almon (43) in Milwaukee on May 6

Mary Agnes Graham Roberts (43) in Great Falls, Montana, on March 18

Betty Morris (46) in Springfield, Virginia, on March 10

Velma Radebaugh (G46) in Jefferson, Iowa, on January 23

Gloria June Moline Avant (47) in Tomball, Texas, on May 31

Joan King Holtzman (47) in Austin, Texas, on March 5

Maxine S. Bolen (48) in Normal, Illinois, on January 6

Frederic H. Mende (48, G52) in Charlotte, North Carolina, on March 15

John E. Nelson (48, G51) in St. Joseph, Michigan, on June 11

James E. Swenck (48) in Louisville, Kentucky, on January 30

Immanuel Willheim (G48) in Hartford, Connecticut, on May 8

Harold J. Martens (G49) in Edina, Minnesota, on February 21

Eula Gene Harrison McNamara (49) in Aptos, California, on March 13

Barbara Savage-Fraser (49) in Concord, New Hampshire, on May 12

Dorothy L. Zimmerman (49) in Keller, Texas, on May 10

1950s

Warren M. Knudson (50, G51) in Michigan City, Indiana, on May 22

Paul B. Bouman (G51) in Oak Park, Illinois, on April 1

Ralph Gabriel (G52) in Birmingham, Alabama, on February 13

Joseph W. Larson (G52) in Hollister, California, on June 3

Mollie Stetson Thompson (52) in Traverse City, Michigan, on June 3

Sally R. Friedman Venger (52, 54) in Las Vegas on February 25

David O. Schanke (G53) in Ripon, Wisconsin, on March 4

Mary A. Moeller (55) in Charleroi, Pennsylvania, on January 9

Marjorie Anne Kelly Dale (56) in Bolivia, North Carolina, on April 26

Barbara Utt Fletcher (G56) in Freeport, Illinois, on March 21

James D. Hardin (56) in Biloxi, Mississippi, on April 10

Richard N. Olsen (G56) in Rhinebeck, New York, on June 12

Mary L. Rogers (56) in Brewster, New York, on February 24

Eugene Johnson (G57) in Spokane, Washington, on March 16

Catherine A. Carnes (G58) in Jacksonville, Florida, on May 6

James S. Hammond (G58) in Pikesville, Maryland, on January 24

1960s

Constance Bastian (61) in Northbrook, Illinois, on May 24

Donald F. Green (G61) in Bay City, Michigan, on February 6

Ruth I. Ufkes (G62) in Carthage, Illinois, on January 6

Nancy Ruth Hoffman (63, G64) in Los Angeles on April 15

William F. Wharton (G67) in Easton, Maryland, on May 19

Linda C. Sampson (68) in Novato, California, on June 13

Irene Quieng Lau (G69) in Arlington, Texas, on March 1

1970s

Sue A. McCambridge (G72) in Columbus, Ohio, on April 27

Rev. Thomas Eden (G74) in Cross Plains, Tennessee, on February 19

1980s

George Borich (G84) in Lake Bluff, Illinois, on May 18

in development



BY SARAH GENERES

Director of Development

As we enter the final year of *We Will. The Campaign for Northwestern*, we are immensely grateful to everyone who has contributed to the Bienen School of Music thus far in the campaign. Music alumni have been critical to our success. Whether you give \$25 or \$250,000, contributions from alumni are the foundation of our fundraising efforts.

From the construction and opening of the Ryan Center for the Musical Arts to the establishment of 18 new merit-aid scholarships, donations made during this campaign are helping ensure that the Bienen School will continue to provide conservatory-level musical training with the academic rigor of a top-tier research institution.

If you have not yet made a gift to the Bienen School, I urge you to consider how you might make an impact in support of current and future music students.

- **Make a pledge** to support the Bienen School of Music with a recurring monthly or annual gift. A pledge of \$1,000 breaks down to \$200 per year or \$16.67 per month over five years. Small contributions combine to make great impact.
- **Include the Bienen School in your estate plans** and create a legacy that supports future generations of music students. Contact me at 847-467-3849 or sarah.generes@northwestern.edu for more information.

If you are interested in becoming more involved with your alma mater, consider the following opportunities:

- **Become an alumni mentor** and share your experience with current students and other alumni. Whether you are a performer, educator, executive, or entrepreneur, you can provide valuable advice and wisdom to other musicians. Sign up at mentor.northwestern.edu.
- **Sign up for the monthly Concerts@Bienen email** to keep up to date on concerts and live streaming events. Visit concertsatbienen.org to subscribe and learn more about the 2019–20 season.
- **Update your contact information** at our.northwestern.edu to ensure that you receive emails about events for music alumni in your area.

We have made great progress in this campaign, but we need your support in the coming year to reach our goal. We still need to raise a significant amount in support of undergraduate merit-aid scholarships to remain competitive with our peer institutions and enroll the most talented students. We need to endow more professorships to attract and retain world-class faculty. And we need to maintain our facilities, which are second to none.

Give online at music.northwestern.edu/donate or call 847-467-3849. With your help, the Bienen School of Music will continue to rank as one of the nation's leading music institutions far into the future. And for your contribution to that future, we say thank you. ■

\$750,000

in gifts received from music alumni
in fiscal year 2018

18

new merit-aid scholarships
established during the campaign

39

music alumni have made the
Bienen School the beneficiary of
bequests in the past five years

70%

of fiscal year 2018 donations
to the Bienen School
were from music alumni

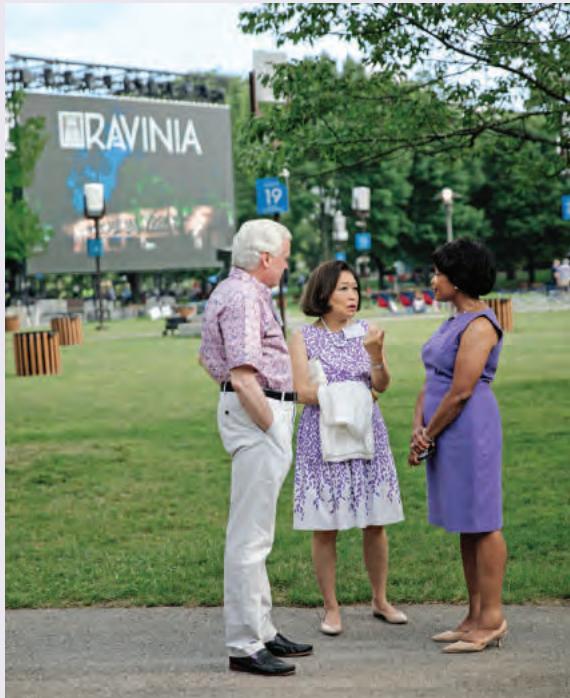


Ravinia Reception

In July the Bienen School of Music hosted a donor reception at the Ravinia Festival prior to a Chicago Symphony Orchestra performance of Mahler's "Symphony of a Thousand," conducted by Marin Alsop. More than 60 alumni and friends attended the event.



Carol Smith, Robert McConnell (07, G09, G16), marketing coordinator Tess Coffey (12), Hannah Dixon McConnell (G08, G17), and voice professor W. Steven Smith



Stephen (WCAS76, FSM85) and Judy (76, G80, G93) Bundra with Dean Toni-Marie Montgomery



Carole (61, G62) and Jerry Ringer



Mitchell Green (16) with director of development Sarah Generes

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