

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC **FALL 2018**

fanfare



first chair

A MESSAGE FROM THE DEAN



In spring 2008 Northwestern's School of Music was named in honor of retiring University president Henry S. Bienen and his wife, Leigh. We continue to be profoundly grateful for the privilege of representing the excellence of Henry Bienen's leadership.

During the intervening decade, the Bienen School's many impressive achievements have included the unveiling of a strategic plan, the establishment of the Institute for New Music as a hub for study and performance of 20th- and 21st-century music, and the inauguration of the Skyline Piano Artists Series and the Robert M. and Maya L. Tichio Vocal Master Class Series. We have celebrated the 20th season of our Winter Chamber Music Festival and the 25th season of the Segovia Classical Guitar Series. In 2015, with the support of the Elizabeth F. Cheney Foundation, the award-winning Dover Quartet began a three-year term (recently renewed for two more years) as Bienen School of Music Quartet-in-Residence. Most impressively, of course, the past decade saw the construction and completion of the school's spectacular lakefront building, the Patrick G. and Shirley W. Ryan Center for the Musical Arts.

Other initiatives have further enhanced the school's stature. Every two years we have welcomed the new winners of the school's two international prizes—the Michael Ludwig Nemmers Prize in Music Composition and the Jean Gimbel Lane Prize in Piano Performance. We remain deeply appreciative of the bequest from the late Jean Gimbel Lane and her husband, Laurence W. Lane, that named the Jean Gimbel Lane Reception Room and also endowed the piano prize. In addition, Bienen School faculty members have received many distinguished honors, including Grammy Awards, Guggenheim

Fellowships, research prizes, publication awards, major commissions, teaching honors, and significant grants. Alumni have secured positions as performers, administrators, and educators in leading arts and educational institutions throughout the world.

This past spring, the school achieved a new milestone—our first-ever Asia tour. From March 23 through April 1, the Northwestern University Symphony Orchestra gave concerts in Beijing, Shanghai, and Hong Kong, thrilling Chinese audiences and Northwestern alumni and friends with its professional caliber. For the 87 student musicians, the tour was an immensely valuable experience—participants have described it as “life-changing” and “unforgettable”—with incalculable long-term benefits for their professional careers. Throughout the tour, the students were excellent representatives of Northwestern.

At each of the tour's alumni receptions, I was personally moved when the hosts extolled the power of music—the universal language—to bring together people of different nationalities. All of us in the Bienen School of Music are honored to have played this important role in bridging cultures through music. I express special appreciation to President Morton Schapiro, who immediately provided his enthusiastic support when I first proposed this ambitious project two years ago.

As we embark upon the next decade of Northwestern University's Bienen School of Music, we look forward to even higher levels of distinguished achievement.

Toni-Marie Montgomery

Toni-Marie Montgomery
Dean





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On the cover: The Northwestern Symphony Orchestra at the Great Wall of China (photo by Todd Rosenberg)

noteworthy

Jennifer Higdon Named 2018 Michael Ludwig Nemmers Prize Winner

Jennifer Higdon, one of America's most frequently performed living composers, has been awarded the Bienen School of Music's \$100,000 Michael Ludwig Nemmers Prize in Music Composition.

Established in 2003, the Nemmers Prize in Music Composition honors classical music composers of outstanding achievement who have significantly influenced the field of composition. In addition to a cash award, the prize includes a performance by the Chicago Symphony Orchestra.

"I am extremely honored to be the recipient of Northwestern University's 2018 Michael Ludwig Nemmers Prize, and to be added to this list of previous winners is truly humbling," said Higdon. "It will be a pleasure to spend time with the students and

faculty sharing experiences and making music. I am deeply appreciative of this opportunity in such a prestigious school of music."

Higdon's first on-campus residency, scheduled for October 15–20, will feature multiple performances of her music by Bienen School students. She will also lead coaching sessions with Bienen ensembles and chamber groups, conduct lessons and seminars with composition students, and par-



Jennifer Higdon accepting the 2018 Grammy Award for best contemporary classical composition for her *Viola Concerto*

participate in an interdisciplinary panel discussion on LGBTQI issues in the arts, among other activities. Higdon's second Bienen School residency is scheduled for February 2020.

"The Bienen School of Music is honored to name Jennifer Higdon winner of the 2018 Michael Ludwig Nemmers Prize," said Dean Toni-Marie Montgomery. "She is a prolific and widely performed American composer who has written in a wide range of musical styles for both instruments and voice. She will bring a

"I am extremely honored to be the recipient of Northwestern University's 2018 Michael Ludwig Nemmers Prize, and to be added to this list of previous winners is truly humbling." —JENNIFER HIGDON

multifaceted perspective to her work with our performance and composition students. The Bienen School faculty and students look forward to many exciting and enriching activities during Jennifer Higdon's residencies over the next two years."

A Pulitzer Prize and two-time Grammy winner, Higdon taught herself to play flute at age 15 and began formal music studies at 18, with an even later start in composition at age 21. Despite this, she has become a major figure in contemporary classical music. Her works represent a wide range of genres, from orchestral to chamber to wind ensemble as well as vocal, choral, and opera. Her music has been hailed by *Fanfare* magazine as having "the distinction of being at once complex, sophisticated, but readily accessible emotionally," with the *Times* of London citing it as "traditionally rooted, yet imbued with integrity and freshness." The League of American Orchestras reports that she is one of America's most frequently performed composers.

Higdon's extensive list of commissioners includes the Chicago Symphony, Atlanta Symphony, Pittsburgh Symphony, St. Paul Chamber, Philadelphia, Cleveland, and Minnesota Orchestras as well as the Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and "The President's Own" Marine Band. She has also written works for such artists as baritone Thomas Hampson, pianists Yuja Wang and Gary Graffman, and violinists Nadja Salerno-Sonnenberg, Jennifer Koh, and Hilary Hahn. In 2016 her first opera, *Cold Mountain*, became the first American opera to win the prestigious International Opera Award for Best World Premiere. The work sold out its premiere run in Santa Fe as well as those in North Carolina and Philadelphia, where it was the third-highest-selling opera in Opera Philadelphia's history.

The 2017–18 concert season included the successful premiere of her Low Brass Concerto with the Chicago Symphony and Philadelphia Orchestras, Tuba Concerto with the Pittsburgh Symphony and Royal Scottish National Orchestras, and Harp Concerto for Yolanda Kondonassis with the Rochester Philharmonic and Harrisburg Symphony. Upcoming commissions include a chamber opera for Opera Philadelphia, a string quartet for the Houston-based

Apollo Chamber Players, a double percussion concerto for the Houston Symphony, an orchestral suite for the “Made in America” project, and a flute concerto for the National Flute Association’s 50th anniversary.

Higdon received the 2010 Pulitzer Prize in Music for her Violin Concerto, with the committee citing Higdon’s work as “a deeply engaging piece that combines flowing lyricism with dazzling virtuosity.” She has also received awards from the Guggenheim Foundation, the American Academy of Arts and Letters, the Koussevitzky Foundation, the Pew Fellowship in the Arts, the Independence Foundation, the National Endowment for the Arts, and ASCAP. She has twice won the Grammy for best contemporary classical composition: for her Percussion Concerto in 2010 and her Viola Concerto in 2018. Her orchestral work *blue cathedral* is one of the most performed contemporary orchestral works in the repertoire, with over 600 performances thus far; the Chicago Symphony Orchestra will offer four performances of it in December 2019.

Currently the Rock Chair in Composition at Philadelphia’s Curtis Institute of Music, Higdon earned a bachelor’s degree in music at Bowling Green State University, an artist diploma at Curtis, and an MA and PhD at the University of Pennsylvania. Her music is published exclusively by Lawdon Press.

The Michael Ludwig Nemmers Prize in Music Composition recognizes composers who show the highest level of achievement in a substantial and continuing body of work. Nominations are solicited worldwide, and the winner is determined by a committee comprising individuals of widely recognized stature in the music community. The biennial prize is made possible through bequests from the late Erwin Esser Nemmers, a former member of the Northwestern faculty, and his brother, the late Frederic E. Nemmers. ■

Previous Nemmers Prize Winners

- 2004** John Adams
- 2006** Oliver Knussen
- 2008** Kaija Saariaho
- 2010** John Luther Adams
- 2012** Aaron Jay Kernis
- 2014** Esa-Pekka Salonen
- 2016** Steve Reich



Soloists Gene Pokorny, Jay Friedman, Michael Mulcahy, and Charles Vernon with composer Jennifer Higdon

CSO World Premiere Features Bienen Brass Faculty

Chicago Symphony Orchestra trombonist Michael Mulcahy and principal tubist Gene Pokorny, both members of the Bienen School of Music faculty, premiered Jennifer Higdon’s Low Brass Concerto with CSO principal trombonist Jay Friedman, bass trombonist Charles Vernon, and the full orchestra February 1–3. Music director Riccardo Muti conducted the three Symphony Center performances.

“Higdon has brought off this tricky juggling act with conspicuous success,” said critic John von Rhein in his review for the *Chicago Tribune*. “The new work harnesses the signature strength of trombonists Jay Friedman, Michael Mulcahy, and Charles Vernon and tuba player Gene Pokorny in imaginative ways that allow them to function as a unit, duo, trio, and individual voices before her 17-minute, single-movement concerto charges to a rousing close.”

The CSO and the Baltimore Symphony and Philadelphia Orchestras jointly commissioned the work, which was subsequently performed at New York’s Carnegie Hall and in Florida and North Carolina as part of the CSO’s East Coast tour. ■

noteworthy

Marc-André Hamelin Wins 2018 Jean Gimbel Lane Prize

The Bienen School of Music has awarded pianist Marc-André Hamelin the 2018 Jean Gimbel Lane Prize in Piano Performance. Established in 2005, the biennial prize honors pianists who have achieved the highest levels of national and international recognition.

"It was a truly unexpected pleasure to be offered the Jean Gimbel Lane Prize in Piano Performance this year, and I am deeply honored to be in such illustrious company," said Hamelin. "I know these residencies will be a wonderful opportunity to interact with students and the musical community, and I intensely look forward to this experience."

In addition to a \$50,000 cash award, the Jean Gimbel Lane Prize includes a public recital and two nonconsecutive residencies at the Bienen School of Music. During his first residency next May 1–3, Hamelin will engage with students and faculty in activities such as question-and-answer sessions, chamber music coachings, lecture demonstrations, and student composer colloquia; he will perform a solo recital on Friday, May 3, in Mary B. Galvin Recital Hall. Hamelin's second residency will take place during the 2019–20 academic year.

"Marc-André Hamelin is a virtuoso of the highest order. His selection as the winner of the Jean Gimbel Lane Prize in Piano Performance continues the Bienen School's tradition of recognizing exceptional artists with this prestigious prize," said Dean Toni-Marie Montgomery. "Hamelin's on-campus residencies and public recital will provide inspiration to Bienen School students and faculty and members of the University community as well as local concert attendees. We look forward to welcoming him to Northwestern."

Hamelin is known worldwide for his unrivaled blend of consummate musicianship and brilliant technique in the great works of the established repertoire, as well as for his intrepid exploration of the rarities of the 19th, 20th, and 21st centuries in concert and on disc.

In 2017 he was a distinguished member of the jury for the 15th Van Cliburn Competition, where the 30 competitors in the preliminary round were each required to perform Hamelin's *L'Homme armé*—the first time the composer of the commissioned work was also a member of the jury. Although primarily a performer, Hamelin has composed music throughout his career; the majority of his works are published by Edition Peters.

His 2017–18 season included a return to Carnegie Hall's Stern Auditorium on the Keyboard Virtuosos series as well as recitals at Yale University, Wolf Trap, Denver, Cincinnati, Savannah, and



"I know these residencies will be a wonderful opportunity to interact with students and the musical community, and I intensely look forward to this experience." — MARC-ANDRÉ HAMELIN

internationally in Munich, Moscow, Vancouver, and Amsterdam's Concertgebouw. Orchestra appearances include performances with the Orchestre de Paris, Rundfunk-sinfonieorchester Berlin, Toronto Symphony, St. Louis Symphony, Seattle Symphony, Cleveland Orchestra, Moscow Philharmonic, Symphony Nova Scotia, and Royal Liverpool Philharmonic. This summer he performed at the Nohant Chopin Festival, Klavier Festival Ruhr, La Roque d'Anthéron, Montreux, the Minnesota Beethoven Festival, the Edinburgh Festival, and with Yannick Nézet-Séguin at Festival de Lanaudière in

Previous Lane Prize Winners

- 2006** Richard Goode
2008 Stephen Hough
2010 Yefim Bronfman
2012 Murray Perahia
2014 Garrick Ohlsson
2016 Emanuel Ax

Pianos and two-piano version of *The Rite of Spring* with Leif Ove Andsnes, Morton Feldman's *For Bunita Marcus*, and Medtner's Piano Concerto No. 2 and Rachmaninoff's Piano Concerto No. 3 with the London Philharmonic Orchestra and Vladimir Jurowski. His Hyperion discography of 57 recordings includes concertos and works for solo piano by such composers as Alkan, Godowsky, and Medtner as well as acclaimed performances of Brahms, Chopin, Liszt, Schumann, and Shostakovich.

Bernstein's *The Age of Anxiety* and Shostakovich's Piano Concerto No. 2.

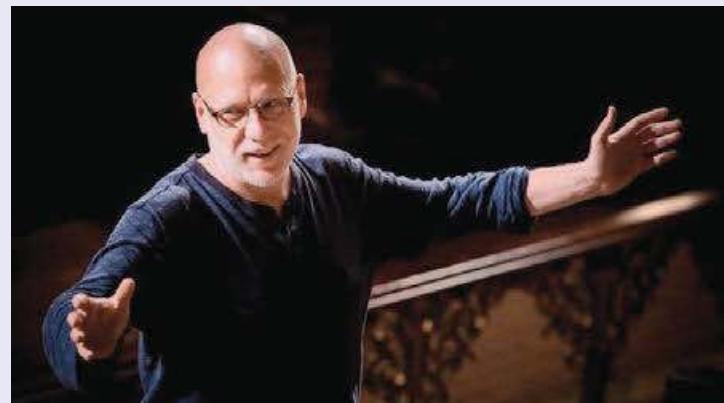
Hamelin records exclusively for Hyperion Records. His most recent releases are Schubert's Sonata in B-flat Major and four impromptus, Stravinsky's Concerto for Two

For his three-disc set *Busoni: Late Piano Music*, he was named the 2014 ECHO Klassik Instrumentalist of the Year, and the recording was named Disc of the Year by *Diapason* and *Classica* magazines. For an album of his own compositions, *Hamelin: Études*, he received his ninth Grammy Award nomination in 2010 and a first prize from the German Record Critics' Award Association, which in 2003 had honored him with a lifetime achievement award.

Born in Montreal, Hamelin is an officer of the Order of Canada, a Chevalier de l'Ordre du Québec, and a member of the Royal Society of Canada. He makes his home in the Boston area with his wife, Cathy Fuller.

Established in 2005 and endowed in 2015, the Jean Gimbel Lane Prize in Piano Performance is made possible by a generous gift from the late Jean Gimbel Lane and the late Honorable Laurence W. Lane Jr. A 1952 Northwestern art history graduate, Jean Gimbel Lane was a lifelong supporter of the arts. She died on November 18, 2017, at age 87 (see page 42). ■

Faculty and Alumni Grammy Winners

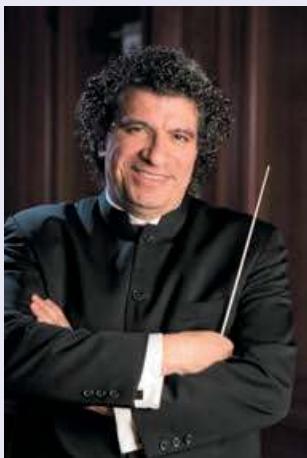


Donald Nally (above) and Giancarlo Guerrero

Two recordings featuring Bienen School faculty and alumni were among the winners at the 60th annual Grammy Awards ceremony on January 28.

Donald Nally—director of choral organizations, John W. Beattie Chair of Music, and conductor of The Crossing—won the Grammy for best choral performance for that Philadelphia-based group's ECM New Series CD *The Fifth Century*. This was Nally's first Grammy win; he was previously nominated in the same category for The Crossing's recording of Thomas Lloyd's *Bonhoeffer*.

Named one of the best classical albums of the year by the *Chicago Tribune*, *The Fifth Century* features the PRISM Quartet,



which includes associate professor of saxophone Taimur Sullivan. Among the recording's other personnel are Micah Dingler (G09), Kevin Krasinski (14, G17), James Reese (15), Elisa Sutherland (12, G14), and doctoral candidate Stephen Spinelli as members of The Crossing.

Alumnus Giancarlo Guerrero (G92) won the Grammy for best classical compendium as music director of the Nashville Symphony Orchestra for its Naxos recording of three works by Jennifer Higdon—*All Things Majestic*, the Viola Concerto, and the Oboe Concerto. Higdon later received the Bienen School's 2018 Michael Ludwig Nemmers Prize in Music Composition (see page 2).

This was Guerrero's sixth Grammy Award; he previously won for best classical compendium in 2017 and 2016, best classical instrumental solo in 2017 and 2012, and best orchestral performance in 2011. Guerrero has led the Nashville Symphony since 2009. ■

noteworthy

The Crossing in Residence

In March, just weeks after winning its first Grammy Award, The Crossing made its Chicago-area debut with a weeklong Bienen School residency, culminating in a concert of works exploring poverty and inequality. Conducted by Donald Nally, also the Bienen School's director of choral organizations, the Philadelphia-based professional chamber choir gave the Midwest premiere of Michael Gordon's *Anonymous Man*, an hour-long work commissioned by the group. The Bienen Contemporary/Early Vocal Ensemble joined The Crossing for the second piece on the program, Gabriel Jackson's *Rigwreck*.

"Both works display the type of subtle social advocacy in music that BCE and The Crossing explore regularly," says Nally, who founded both ensembles. "It was only natural that at some point, the Northwestern ensemble and the professional ensemble it is designed after, The Crossing, should come together and, for a moment, share the stage."

In addition to rehearsing with BCE, The Crossing participated in conducting seminars, question-and-answer sessions with students, and recordings leading up to the March 16 concert. Alumni participating in the residency as members of The Crossing were Micah Dingler (G09), Robert Eisentrout (15), Dimitri German (G16), Michael Jones (G14), Frank Laucerica (17), Chelsea Lyons (G17), and James Reese (15).

The Crossing and Nally are recipients of the American Composers Forum's 2017 Champion of New Music award, the 2015 Margaret Hillis Award for Choral Excellence, three ASCAP Awards for Adventurous Programming, and the Dale Warland Singers Commission Award from Chorus America. ■



Schamberger Brings Modern Themes to Opera Stage

Northwestern University Opera Theater's 2017-18 season demonstrated the breadth of human emotion under the creative leadership of Joachim Schamberger, Bienen School artist in residence and director of opera.

The fall quarter's "Moments of Mortality" offered audiences a triple bill of one-act operas exploring the themes of death and mortality: Ralph Vaughan Williams's *Riders to the Sea*, focusing on the last surviving son of an Irish family cursed with losing its men at sea; Darius Milhaud's *Le pauvre matelot*, in which a



sailor returns home after 15 years away, posing as a stranger to test his wife's fidelity; and Gustav Holst's *Savitri*, a parable of death claiming the title character's husband.

In selecting these works, Schamberger considered a question as old as human awareness:

What happens at the moment of our death? "These three one-act operas are shining light on that final hour in



Clockwise from above: scenes from *Theodora*, *Don Giovanni*, and *Savitri*

very different ways,” says Schamberger. “How will we face death? A last threshold, a portal, a gate to the other world, a bright light, a tunnel—we are left to our imagination when it comes to picturing the ultimate passage.”

In February, Schamberger directed the first Northwestern production of one of the world’s most widely performed operas, Mozart’s *Don Giovanni*—with a modern twist. Set in present-day New York, the production emphasized Mozart’s themes of power, abuse, and consent in the context of the #MeToo movement. Throughout the story, Don Giovanni, his romantic conquests, and his revenge-seeking enemies used social media and other modern conventions, which served as a vehicle for the notorious libertine’s escapades.

Schamberger called the production “a wonderful opportunity for our students to work on one of the best operas ever written, during a time when its subject matter is so relevant to current events. Being able to combine entertainment with commentary on social issues through art and music is an invaluable experience for any aspiring young artist.”

Spring quarter brought Handel’s *Theodora*, a rarely performed dramatic oratorio based on the life of a 4th-century martyr. Set in Roman-occupied Antioch, the story follows Theodora and her converted Christian lover, Didymus, as they endure punishment and

sacrifice but remain true to their faith. Composed in the mid-18th century, *Theodora* received little acclaim at its premiere but today is widely recognized as a masterpiece.

In reflecting on the work’s themes, Schamberger writes, “Persecution of minorities is a long-standing and tragic symptom of modern civilization. Those in power often suppress people who hold differing beliefs, especially when they become a perceived threat. While the roles of persecutor and persecuted change through history, the mechanism essentially remains the same: only one belief is correct, and those who disagree deserve to be punished.”

Schamberger has staged productions throughout the United States, Europe, and Asia and is frequently invited to teach at music festivals and conservatories around the world. A graduate of the Musikhochschule in Würzburg and the San Francisco Opera’s Merola Opera Program, he also studied digital film production and 3-D animation at the New York Film Academy. His expertise includes vocal and dramatic interpretation as well as style and language coaching. Schamberger served as visiting professor of opera at DePauw University before joining the Bienen School faculty in fall 2017. ■

noteworthy

NUNC!—Northwestern’s Biggest New Music Conference Yet

The Evanston campus hosted the third Northwestern University New Music Conference (NUNC! 3) April 20–22. Featuring dozens of performances of new works along with presentations, master classes, and discussions, the event drew composers, performers, musicologists, theorists, and other participants from across the country and beyond to engage with new works and new discourse



on questions of contemporary composition, performance praxis, music aesthetics, and other topics. The many guest artists in attendance included Claire Chase, Derek Bermel, Simon Steen-Andersen, Ashley Fure, and the Jack Quartet.

“The submissions to the conference showed a steady rise in numbers and quality since the first conference,” says Hans Thomalla

(above), associate professor of composition and director of the Bienen School’s Institute for New Music. “NUNC! 3 had hundreds of submissions from performers, composers, and musicologists—some of them leaders in the field.”

Thomalla was particularly excited about the presence of so many Bienen School faculty and students. The opening concert, conducted by director of choral organizations Donald Nally, featured the Bienen Contemporary/Early Vocal Ensemble, University Chorale, and Northwestern University Symphony Orchestra in choral-orchestral works by three of today’s compositional luminaries—George Benjamin, Thomas Adès, and David Lang. The Contemporary Music Ensemble, codirected by Bienen School lecturers Ben Bolter and Alan Pierson, performed works by doctoral composition student Liza Sobel and guest composers. The Bienen School saxophone studio presented its own conference concert, led by associate professor Taimur Sullivan.

A roundtable discussion moderated by assistant professor of musicology Ryan Dohoney explored the topic “Commitment Today: On the Musically Political.” Other panelists included Seth Brodsky, University of Chicago associate professor of music and humanities; Fumi Okiji, a Northwestern Black Arts postdoctoral fellow; and Anne Shreffler, Harvard University’s James Edward Ditson Professor of Music.

“This biennial event has become an important fixture in the national and international new music scene,” says Thomalla. “Our school presented itself as a leading institution in contemporary music.” ■



Donald Nally leading the Bienen Contemporary/Early Vocal Ensemble, University Chorale, and Northwestern University Symphony Orchestra in concert



Steve Reich Returns for Residency

New music pioneer Steve Reich returned to the Bienen School of Music in November for his second residency as winner of the 2016 Michael Ludwig Nemmers Prize in Music Composition. During the visit, Reich interacted with students and faculty, coached ensemble rehearsals, and attended public performances of his work.

A two-day celebration of Reich's music began with a concert by the Bienen School's Percussion Ensemble, directed by She-e Wu. The program featured Reich's Mallet Quartet, Sextet, *Music for Pieces of Wood*, and *Nagoya Marimbas*. Recalling Reich's feedback to students, Wu said, "He was very complimentary. In rehearsal, Steve fell in love with the Mallet Quartet," prompting a program switch to close the concert with that piece. "He said the students were 'nailing it' and that the middle movement was beautiful."

During the concert's intermission, Reich joined Wu on stage to answer questions about his early experiences with percussion, musical influences and inspiration, and even changes to percussion instruments that have affected his compositions.

A second all-Reich concert the following evening featured the Bienen Contemporary/Early Vocal Ensemble, Contemporary Music Ensemble, and Saxophone Ensemble. The program included *Radio Rewrite*, *New York Counterpoint*, *Tehillim*, and the Chicago-area premiere of *Pulse*. "It's hard to think of a more influential or more important composer," says Alan Pierson, who conducted two pieces on the program and joined Reich for onstage remarks.

Reich began the residency week by attending a student composition colloquium led by Hans Thomalla, composition faculty



Clockwise from left: Alan Pierson and Reich in midconcert conversation; the Saxophone Ensemble performing New York Counterpoint; Reich congratulating the Percussion Ensemble after its performance of his Mallet Quartet

member and director of the Institute for New Music. Reich also participated in a musicology seminar, facilitated by faculty member Jesse Rosenberg, on music and Jewish identity.

Rosenberg said that while he has met several of the Bienen School's previous Nemmers Prize winners, this marked the first time one of them visited a musicology course. "For 40 minutes he answered questions, filled us in on the background of numerous compositions, and was 100 percent engaged in a freewheeling dialogue with the students," says Rosenberg. "It was one of the most satisfying classroom experiences I've had in years."

Reich's first Bienen School residency took place in February 2017. In addition to the Nemmers Prize, he has received the 2009 Pulitzer Prize in Music for his Double Sextet and the 1990 Grammy Award for Best Contemporary Composition for *Different Trains* as recorded by the Kronos Quartet. His other honors include the Polar Prize from the Royal Swedish Academy of Music and the Praemium Imperiale Award in Music from the Japan Art Association. ■

noteworthy



Dover Quartet Residency Extended through Spring 2020

An April concert marked the final performance of the Dover Quartet's three-year residency, generously supported by a grant from the Elizabeth F. Cheney Foundation. The quartet has now renewed its relationship with the Bienen School for an additional two years, through spring 2020; a new gift from the Cheney Foundation will support the 2018–19 residency.

In the sold-out April 11 performance in Mary B. Galvin Recital Hall, the Dover Quartet appeared with celebrated pianist Emanuel Ax (above). Winner of the Bienen School's 2016 Jean Gimbel Lane

Not only an astoundingly captivating artist, but honestly the kindest man you'll ever meet!"

This performance took place during Ax's second Bienen School residency as winner of the Jean Gimbel Lane Prize. While on campus, he led coaching sessions with piano students and offered joint chamber music coachings with Dover Quartet members.

"I am so thankful for the wonderful opportunities that the Bienen School provides for us and being able to work with amazing artists such as the Dover Quartet and Emanuel Ax," says Yerim Lee, a master's violin student who performed in the chamber music master class. "It has been particularly inspiring to be able to work with the Dover Quartet so often and to get to know them on a personal level. Observing their open rehearsals was a huge learning opportunity for us."

Winner of a Cleveland Quartet Award, an Avery Fisher Career Grant, and the 2013 Banff International String Quartet Competition, the quartet has firmly established a place at the top of its field. Highlights of its 2017–18 season included appearances at the Kennedy Center, the Philadelphia Chamber Music Society, the Detroit Chamber Music Society, Chamber Music Houston, and the Library of Congress. ■

Prize in Piano Performance, Ax joined the quartet for Dvořák's Piano Quintet No. 2 in A Major. Earlier in the program, Dover violinists Joel Link and Bryan Lee, violist Milena Pajaro-van de Stadt, and cellist Camden Shaw performed Haydn's String Quartet No. 23 in F Minor and Mendelssohn's String Quartet No. 6 in F Minor.

In a social media post following the concert, the Dover Quartet wrote, "Sometimes dreams come true! Playing the Dvořák Piano Quintet with Emanuel Ax last night was one of those moments.

Jane Chu Addresses Class of 2018

Jane Chu, former chairperson of the National Endowment for the Arts, delivered the Bienen School of Music's 2018 convocation address on June 23 at Pick-Staiger Concert Hall.

"There has never been a better time to understand the power that the arts have in terms of how you can be an effective leader: how you lead your own lives, how you lead and work with others as a musician, within the realm of music, and also beyond the music domain," said Chu.

"I have always believed that Northwestern is a very special place," she added, expressing gratitude for the Northwestern education received and passed forward by one of her professors. "If I had only one wish for you today, it would be that, at the end of today, as you reflect on this wonderful occasion of events, it is really going to sink in that you are ready to go after your dreams because of your excellent education from the Northwestern Bienen School of Music, and because of the creativity that is already within you."

During Chu's four-year tenure at the NEA, she led the agency through budget increases for three consecutive fiscal years. She cultivated international performing arts exchange programs with Cuba and China and also launched the Creativity Connects program to provide grants for art programs linked with science, technology,

health, agriculture, aging, and other sectors. The NEA's Creative Forces initiative, which began in 2012 and supports creative arts therapies for military servicemembers, expanded from two sites to a dozen under Chu's leadership. During her NEA tenure the agency received a 2016 Special Tony Award, a 2018 Drama League Award, and two Emmy nominations.

Chu's term at the NEA gave her ample reason for optimism about the future of the arts. "Now, possibly more than ever before," she said, "the arts are being recognized as an important contribution to helping a workplace be more creative." At the national level, she believes that "communities are looking for arts programs that can draw together, like a giant magnet, that vigorous spirit that brings people together, and sparks economic rejuvenation as well."

With growing numbers of artists working as artists in nonarts areas, she noted that "other sectors recognize that in order to advance knowledge that can improve our understanding of the world, it is *creativity* that pushes us to search for new solutions to old and tired problems, just as it pushes us to express ourselves through the arts."

Extolling the arts as uniquely inclusive, Chu said, "There is no single arts program or art form that everyone universally likes. That's what is so great about the arts: there is something for everyone. The arts give us

an opportunity to honor different styles, different approaches, different perspectives.

"The arts are not about *either this or that*; they are about *both this and that*. When it comes to the arts, there's a place at the same table for multiple points of view."

In Chu's view, "the world of creativity does not have to shrink to what others see as the only resources available. The world of creativity expands to find fresh new ways to acquire meaning and value. To build something out of nothing. To be comfortable enough in ambiguous settings without shrinking back. To transcend situations that may appear to have only one solution, or possibly none, because you are creative and educated, and you will figure it out."

The daughter of Chinese immigrants, Chu was born in Oklahoma and raised in Arkansas. She holds bachelor's degrees in piano performance and music education from Ouachita Baptist University, a master's degree in piano pedagogy from Southern Methodist University, an MBA from Rockhurst University, and a PhD in philanthropic studies from Indiana University as well as multiple honorary doctoral degrees. Chu currently serves as an arts adviser for PBS. ■

To read Jane Chu's full address, go to music.northwestern.edu/chu-address.





On the Global Stage

SYMPHONY ORCHESTRA MAKES
HISTORIC INTERNATIONAL TOUR





The memories will last a lifetime.

From March 23 to April 1, the Northwestern University Symphony Orchestra—87 of the Bienen School of Music's top undergraduate and graduate student musicians—visited China to perform concerts in Beijing, Shanghai, and Hong Kong. In each of the three performances, Maestro Victor Yampolsky led the orchestra in Gustav Mahler's Symphony No. 5 and Leonard Bernstein's Symphonic Dances from *West Side Story*. A total of 4,200 audience members attended the concerts, responding enthusiastically to the students' professional-level talent.

Northwestern University President Morton Schapiro and Provost Jonathan Holloway hosted special dinners and postconcert alumni receptions during the tour. Also participating in activities throughout the 10-day trip were Robert McQuinn, vice president for alumni relations and development; Toni-Marie Montgomery, dean of the Bienen School of Music; and seven members of Northwestern's Board of Trustees and their spouses.

"I was personally moved by the hosts at each of the alumni receptions who commented on the power of music, the universal language, in bringing together individuals from the United States and China," says Dean Montgomery. "All of us in the Bienen School of Music are honored to have played this important role in bridging cultures through music."

Made possible by an anonymous donor, the tour showcased the talents of Bienen School students and elevated the school's reputation in the Asian music community. The trip complemented recent visits to the region by University leaders to cultivate relationships with

Conductor Victor Yampolsky and the Northwestern University Symphony Orchestra on the stage of Beijing's Forbidden City Concert Hall



academic and business communities and connect with alumni and students. Additionally, Bienen faculty members have performed and presented master classes there in an effort to recruit talented Asian students.

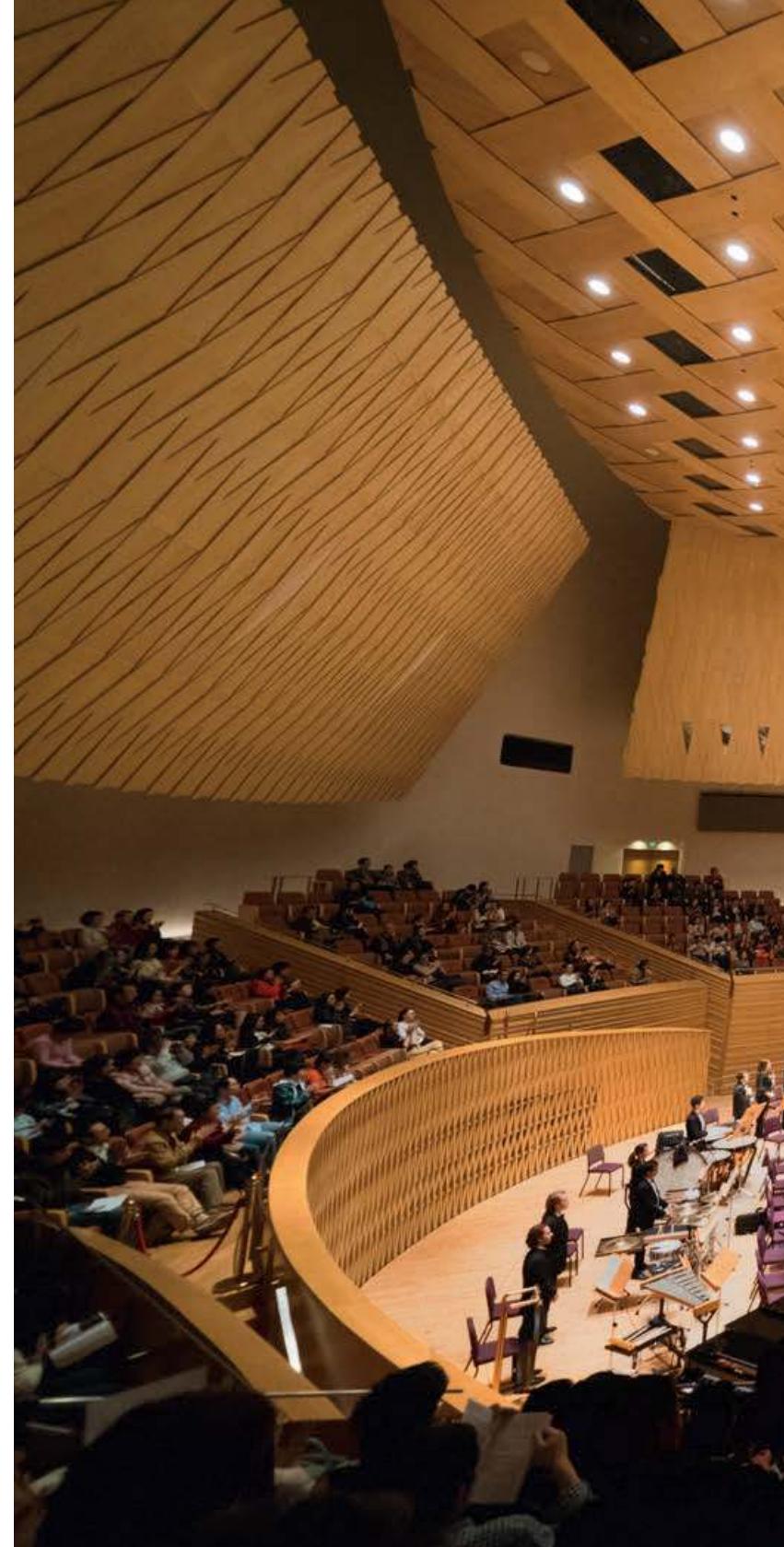
NUSO's first full day in Beijing included a dress rehearsal and evening concert in the Forbidden City Concert Hall, one of the city's largest performance venues and a frequent host to the Beijing Symphony Orchestra and the China Philharmonic. A postconcert alumni reception at the hall was attended by more than 200 guests.

Following that successful debut, students spent a full day in China's capital visiting major cultural sites. Congratulating them on their first performance, President Schapiro joined students and several other members of the Northwestern delegation for a tour of the Great Wall of China. Students also visited a local jade market and that evening enjoyed a traditional Beijing duck dinner.

NUSO's final day in Beijing featured visits to two bustling historic sites, Tiananmen Square and the Forbidden City. After lunch and last-minute shopping, the orchestra boarded a high-speed train for its next stop, arriving in Shanghai on the evening of March 27.

The next day, after a leisurely morning of park strolls and tea tastings, musicians headed to the beautiful Shanghai Symphony Hall for the tour's second dress rehearsal and concert.

Completed in 2013, Shanghai Symphony Hall boasts 1,200 seats and is home to the Shanghai Symphony Orchestra. Maestro Yampolsky and many NUSO members noted the hall's impressive sound quality and later declared it their favorite performance venue of the tour. The beauty of the space combined with superior acoustics resulted in an exceptional concert that was well received by the audience. Afterwards, some 160 Northwestern alumni and guests stayed for a reception.



NUSO onstage in Shanghai Symphony Hall







“The applause after each and every concert was overwhelming. Not only do I feel like we were able to show off NUSO, but we also formed unforgettable experiences and friendships.”

—LAYNE HARTMAN, STUDENT

On the orchestra's free day in Shanghai, students visited the Yu Garden, explored shops in Shanghai's Old City district, and enjoyed breathtaking views of the Bund on a skyline harbor cruise.

Students departed their Shanghai hotel March 30 for an early flight to the tour's final stop—Hong Kong, where they spent their first afternoon sightseeing at one of the city's most popular tourist attractions, Victoria Peak. Evening entertainment included Victoria Harbor's famous “Symphony of Lights” show, featuring recorded music performed by the Hong Kong Philharmonic Orchestra.

NUSO's final tour performance took place on Saturday, March 31, at Tsuen Wan Town Hall Auditorium. Although it was a holiday weekend, more than 1,100 people attended the concert. Following the performance, students met and conversed with alumni and donors at a Northwestern reception in L'hotel Nina et Convention Centre, where all celebrated the three successful concerts. A total of 165 people attended the Hong Kong reception.

The next morning, NUSO left Hong Kong for Chicago, marking the end of a historic tour for the Bienen School of Music and Northwestern University.

“Nothing compares to the feeling of communicating with so many people through music,” says Layne Hartman, an undergraduate double bass student. “The applause after each and every concert was overwhelming. Not only do I feel like we were able to show off NUSO, but we also formed unforgettable experiences and friendships.” ■





Left: NUSO onstage in Hong Kong's Tsuen Wan Town Hall Auditorium
Above: President Morton Schapiro speaking at a postconcert reception

NUSO's Global Conductor

In preparing repertoire for NUSO's momentous Asia tour, conductor Victor Yampolsky chose Gustav Mahler's Symphony No. 5 to demonstrate the orchestra's excellence and deliver an emotional impact to audiences. Many factors led to his choice of a complementary piece: Leonard Bernstein's Symphonic Dances from West



Side Story. Perhaps most significantly, Yampolsky credits Bernstein with bringing him to the United States.

Born in the Soviet Union, Yampolsky studied at the Moscow and Leningrad Conservatories and was a violinist

in the Moscow Philharmonic under the direction of renowned conductor Kirill Kondrashin. A recommendation from Zubin Mehta led to an audition for Bernstein, who offered Yampolsky a scholarship at the Berkshire Music Center in Tanglewood, Massachusetts.

Yampolsky went on to win a position in the violin section of the Boston Symphony Orchestra and was later appointed its principal second violinist. Since joining the Bienen School faculty in 1984, he has taught conducting and ensembles as the Carol F. and Arthur L. Rice Jr. University Professor in Music Performance.

"In the way that I am in debt to Bernstein, he himself was under the great influence of Gustav Mahler and was always studying and conducting Mahler's music," says Yampolsky of the connection between the program's two selections. A worldwide 2018 celebration of Bernstein's 100th birthday year provided a perfect opportunity to bring the American composer's music to Asian audiences.

Yampolsky called the Asia tour a climactic point in his Northwestern career. "I can only say that I am enormously lucky to be appointed here and to be given the opportunity to teach so many young musicians how to play in an orchestra and conduct." ■



THROUGH STUDENTS' EYES

BY NOELLE IKE

t happened for different musicians at different times. For Rachel Peters, it was during our rehearsal in Pick-Staiger Concert Hall, two nights before departing Evanston for our flight to Beijing, that the extent and actuality of the tour first sank in. For Jasper Igusa, it was not until we boarded the buses to the airport that the plans and preparation began to seem concrete. For Andre Prouty, it came during the first morning in Beijing, when the grandeur of the breakfast buffet made him realize that we were here not only to play our instruments but also to experience and enjoy a new culture.

While the reality of NUSO's Asia tour and the scope and opportunity of the experience set in for different musicians at different times, reflecting on the trip with my peers illuminated how the tour was truly a journey. With every city, every concert hall, and every activity came learning both from a new culture and new audiences as well as from each other. While I can only speak for myself, I know many of my fellow musicians feel the same way when we emphasize how this experience was monumental—not only in our musical and professional development but also in our growth as humans and citizens of an ever more interconnected world.

In many ways, the tour embodied what we aim to achieve as students at an institution like Northwestern. To go beyond textbooks and practice rooms. To be surrounded by likeminded peers who push you to grow and to become better, stronger, and wiser than you ever knew you could be. To take all your years of training and studies and apply them to real-world scenarios with real-world stakes. And most important, to experience new people and places you would never encounter otherwise, expanding your worldview in life-changing ways.



DEVIN

Devin Gossett, a second-year master's student in horn performance, ranks performing in China among "the most positive concert experiences I've ever had." Never having traveled outside his home country before, Gossett was concerned about managing his time and any physical changes that could affect his performance. It was when

he accepted this uncertainty and nervousness—in combination with all the preparation he had done and the guidance his teachers had provided—that he was able to gain the invaluable experience he will carry forward in his professional career.

"Admittedly, I was very nervous—these concerts were some of the hardest things I've ever done thus far in my career," says Gossett. "But what I learned to do was accept that I was nervous. I just told myself: you're going to take your nervousness, hold it by the hand, and walk through this piece together."

For Gossett, what was most affecting about the experience was not just the performances; it was the people. "Getting to know the rest of the orchestra was incredible for me—the positive attitudes were incredible," he says. "It became easier to make music with the people you know and care about. That was the best part—getting to experience this new culture with new friends."

BRIDGET

As a sophomore flute performance major within an orchestra—and specifically a wind section—of older peers, Bridget Pei found that rising to the occasion was not only necessary but also a way of applying everything we as students are told we will have to bring to the professional world. Despite battling jet lag, exhaustion from travel, and dietary adjustments, the highlight for Pei really came as a result of these challenges, which she cites as part of the experience of touring. "You could feel the energy of every person in the orchestra putting aside whatever they were feeling personally in order to put 110 percent into making us sound the best we could."

Pei describes the orchestra's Shanghai performance as the moment she realized the true momentum of the tour. Specifically, knowing that the anonymous donor who funded the tour was in the audience—in addition to many notable alumni, board members, and school leaders—made it clear to her that our music was how we could best show our appreciation for this experience.



"Even for the people who didn't get the opportunity to be there for our performances, the orchestra knew and felt that we were representing something greater than just us as an orchestra," says Pei. "It started out as a fun thing for us, going on tour; but the more it went on, the more we realized it was about more than just us."

DALLAS

For Dallas Turner, a senior majoring in oboe performance and mechanical engineering, the tour not only helped him come closer to his goals; it was critical in helping him decide what he hopes to do professionally.

"When the tour announcement was made over the summer, we were told that the fall wind auditions were the preliminary round for going," Turner recalls. "I knew that I wanted to prepare as best I could so I could at least make it past the preliminaries. Because of that, I practiced harder, my reed-making output went through the roof, and I was working as much as I could. I kept pushing for it and fell back in love with the oboe. It's something I want to keep doing for the rest of my life."

Turner says that playing such a temperamental instrument in different halls and different climates is challenging but ultimately rewarding.

He and his roommate, Jasper Igusa, also an oboe performance major, spent any free tour mornings in their hotel rooms working on reeds and warming up so that when the time came for the day's rehearsal, they had to do as little on-the-spot adjusting as possible.

Turner's favorite part of the experience was climbing the Great Wall of China in Beijing. He likens the ascent to the experience of being a musician:

"Every step you take, as long as you keep going and keep trying, you get a little further and a little higher."

ALEC

Despite all the preparations necessary for the NUSO Asia tour even to take place, we knew that an important part of the trip would be to expect the unexpected. For Alec Mawrence, the unexpected came right before the orchestra's final dress rehearsal in Hong Kong.

When he took his tuba out of its case to oil its valves—knowing that they had been acting up the day before—he knew immediately



that he would not be able to perform on his own instrument. "It was not going to work for the rehearsal or for the concert, and I knew I had to find either a repair person or another tuba as soon as possible."

Mawrence alerted the tour

personnel, and together they began searching online for repair options in the area. He also thought to look up the principal tuba player in the Hong Kong Philharmonic. It turned out to be Paul Luxenberg, who is originally from California and had attended Juilliard.

"I found him on Facebook and messaged him, telling him about my situation and that I was from Northwestern," Mawrence recalls. "He got back to me 10 minutes later and without hesitation offered his instrument for me to use."

Mawrence immediately hopped in a cab to pick up the tuba, knowing that he would not be able to participate in the orchestra's dress rehearsal but that he could make it back for the concert. Yet this wasn't the end of his journey.

While in the cab, he realized that he didn't have enough Hong Kong dollars to pay the fare, but he had 20 US dollars, which more than covered the cost of the ride. After using a currency conversion app to convince the driver to accept it, he met Luxenberg and was able to borrow the tuba.

They made plans to meet the next morning so that Mawrence could return the instrument. Because the orchestra was leaving to fly back to Chicago that morning, the two met for breakfast at 6:15 a.m.

Mawrence initially found the episode stressful, but in hindsight he is glad to have experienced it. "It's something about the tuba community, for sure," says Mawrence. "It's very small and people know each other, and it was incredible that what happened was able to happen. Paul was a great friend to have made." ■

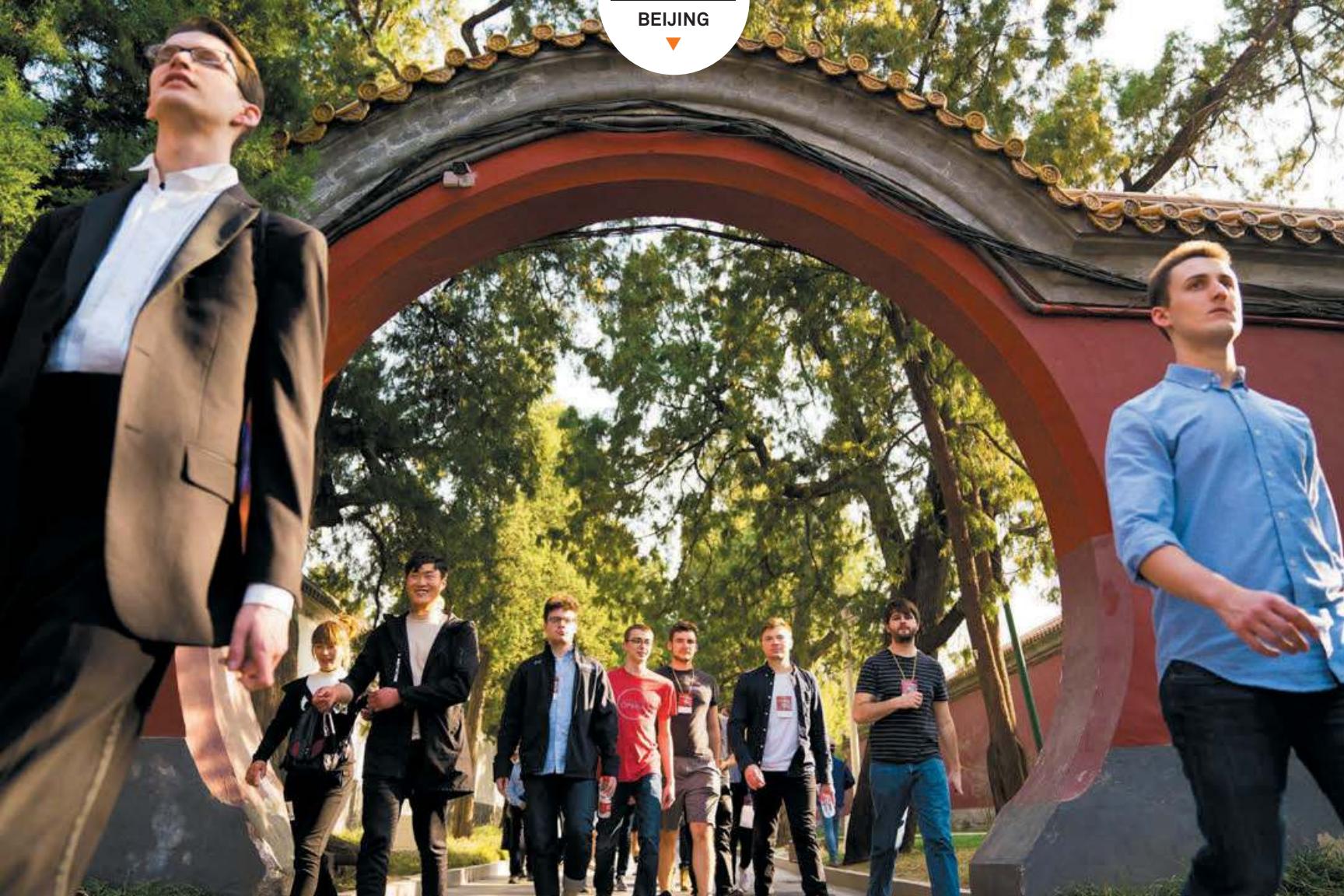


Noelle Ike, an undergraduate violinist, is a dual-degree Bienen and journalism student.





▲ SHANGHAI
— BEIJING —
▼



on the concert stage

BY JERRY TIETZ

Director of Concert Management



As someone who was immensely fortunate to have been able to join the Northwestern University Symphony Orchestra on its spring tour to Beijing, Shanghai, and Hong Kong, I treasure a wealth of memories of our students' incredible performances and our experiences together.

Among the fondest of these is also one of the earliest, when on February 3 the orchestra performed its upcoming Asia tour program in Pick-Staiger Concert Hall. There was a rare energy in the hall and on stage, and both the students' performance and the sold-out audience's appreciation were nothing short of astounding. Yet as remarkable as the evening was, it was but one of several memorable highlights from the Bienen School's concert stages this past year.

It was a banner year for guest artists at the Bienen School, with several of the world's most prestigious classical musicians gracing our classrooms and stages. Steve Reich returned for his second residency as winner of the 2016 Michael Ludwig Nemmers Prize in Music Composition, offering remarks at two concerts where his music was performed by the school's Percussion Ensemble, Contemporary Music Ensemble, and Saxophone Ensemble. Emanuel Ax also returned for a second year's residency as winner of the 2016 Jean Gimbel Lane Prize in Piano Performance, joining our quartet in residence, the Dover Quartet, for a stunning performance of Dvořák's Second Piano Quintet. As part of the Tichio Vocal Master Class Series, our voice and opera students had the pleasure of working with gifted singing actors Patricia Racette and Dwayne Croft.

Our Skyline Piano Artist Series opened in the fall with an incredible performance by Yekwon Sunwoo, gold medalist at the 2017 Van Cliburn Competition, and closed with the dynamic

Anderson & Roe Piano Duo. The Segovia Classical Guitar Series celebrated its 25th season this year and featured renowned Scottish guitarist and multiple Grammy winner David Russell. For the 2018 Winter Chamber Music Festival, violinist Jennifer Koh offered a special two-concert performance of her latest "Shared Madness" project, featuring 31 virtuosic caprices written for Koh by 31 different living composers. The celebrated Jack Quartet appeared as part of our Institute for New Music's biennial Northwestern University New Music Conference (NUNC!), and the 2018 Grammy-winning vocal ensemble The Crossing spent a week in residency, culminating in a powerful performance in combination with our own Bienen Contemporary/Early Vocal Ensemble under the direction of Donald Nally. Legendary clarinetist Eddie Daniels appeared with pianist Lee Musiker for an improvisatory concert and a class with students.

In 2017 the Bienen School welcomed its new director of opera, Joachim Schamberger, who thrilled audiences with his fresh and modern approach to a trio of one-acts by Vaughan Williams, Milhaud, and Holst in the fall, Mozart's immortal *Don Giovanni* in the winter, and Handel's *Theodora* in an impeccably staged and sung spring production. Other faculty offered wonderful recital performances and appeared as soloists with our ensembles.

The school's student ensembles provided music lovers of every stripe with opportunities to indulge and discover. On Fat Tuesday, joined by New Orleans singer and guitarist Don Vappie, the Northwestern University Jazz Orchestra played to a sold-out audience. The Symphonic Band offered a touching tribute to celebrated composer David Maslanka, who died last August. University Chorale and the Bienen Contemporary/Early Vocal Ensemble formed the core of a thousand-voice choir performing David Lang's *crowd out* last fall at Chicago's Millennium Park, where this spring the Symphony Orchestra and combined choirs joined forces for two Russian masterworks — Prokofiev's Symphony No. 2 and Rachmaninoff's *The Bells*. ■



From left: Victor Goines leading the Jazz Orchestra with special guest Don Vappie; Steve Cohen and Mallory Thompson with the Symphonic Wind Ensemble; soprano Alexis Gill with Patricia Racette

faculty

Gjerdingen Named Professor Emeritus



Robert Gjerdingen retired as professor of music theory and cognition at the end of the 2017–18 academic year and was named professor emeritus. He joined the Bienen School of Music faculty in 1995.

Gjerdingen has authored many books, articles, and reviews in the fields of music theory, music perception, and 18th-century musical style. A former editor of *Music Perception*, he served on the executive board of the Society for Music Theory and on the editorial boards of *Music Theory Spectrum*, the *Journal of Music Theory*, and the *Journal of the American Musicological Society*. In 2009 his book *Music in the Galant Style* received the Society for Music Theory's Wallace Berry Award.

Gjerdingen's research on the teaching methods of Italy's 18th-century conservatories garnered six years of support from the National Endowment for the Humanities.

Before coming to Northwestern, Gjerdingen taught at the State University of New York at Stony Brook, the University of Michigan, Harvard University, Carleton College, and the US Military Band School. At the peak of the internet revolution, he was also vice president for music taxonomy at MoodLogic, an online music company in Silicon Valley. He received a BFA from California Institute of the Arts, an MA from the University of Hawaii, and a PhD from the University of Pennsylvania.



and other professional voice users. It is designed to build mindfulness about vocal use to enhance understanding of limits and pacing for healthier outcomes. In October, Brancaccio presented her Voice Tracker system at the National Association of Teachers of Singing's Central Conference. She was named a Lyric Opera Recommended Teacher for the Lyric Opera of Chicago Chorus.



Vasili Byros (music theory and cognition) received an Outstanding Publication Award from the Society for Music Theory for his article "Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time of J. S. Bach," published in *Music Theory Online*.



Helen Callus (viola) released her second major recording, *British Music for Viola and Orchestra*, in May. Issued by Naxos, the album features Callus with the New Zealand Symphony and conductor Marc Taddei.



Joe Clark (jazz studies) arranged *Praying Spirit* for a performance by the Minnesota Orchestra with combined Minneapolis-area church choirs for their Send Me Hope concert under the baton of Roderick Cox (G11).



Stephen Alltop (conducting) was interviewed about the art of conducting from the keyboard for the Chicago Symphony Orchestra's *Sounds and Stories* last October.

That same month, he performed a recital at the Poetry Foundation of Chicago with soprano Josefien Stoppelenburg and guest conducted Central Michigan University's Choral Day. He also gave a master class on baroque keyboard performance and performed a recital at Illinois State University. In November, Alltop served as moderator and presenter for Aspen in Chicago and conducted the 601-voice Iowa All-State Chorus. This spring he performed four Bach cantatas at the Boulder Bach Festival and prepared the chorus for Philip Glass's *The Perfect American* at Chicago Opera Theater.



Ben Bolter (conducting) led world premieres by Wet Ink Ensemble composer Sam Pluta, Pulitzer Prize-winning composer Shulamit Ran, and Brandeis professor

David Rakowski. Bolter was the first conductor to lead the newly formed Grossman Ensemble at the University of Chicago's Center for Contemporary Composition; made up of leading new music specialists, the ensemble includes **Taimur Sullivan** (saxophone) and alumni Andrew Nogal (07, G10), John Corkill (08), Ben Melsky (08, G09), Doyle Armbrust (00), and Russell Rolen (G12).

Theresa Brancaccio (voice and opera) was awarded a Digital Learning Fellowship from the provost's office to develop her Voice Tracker iPhone app for singers, teachers,

faculty



Steven Cohen (clarinet) played a concerto with the Westchester Symphony Winds in Tarrytown, New York, and gave a clarinet master class at the US Military Academy at West Point. He also recently gave master classes and performed at Texas State University. In May, Cohen performed as soloist with Northwestern's Symphonic Wind Ensemble and with the Miro Quartet for the Friends of Music chamber music series in New Orleans. He then spent his 39th summer at the Brevard Music Center, where he continues as principal clarinet.



Drew Edward Davies (musicology) collaborated with colleagues at the National Autonomous University of Mexico (UNAM) on "Musica y Universidad," a four-day program of concerts, workshops, and musicological panels in November. The event celebrated the 15th anniversary of the MUSICAT cataloguing project, for which Davies is the academic coordinator, and the 10th anniversary of the adscription of the UNAM campus as a UNESCO World Heritage Site. The concluding concert, at Mexico City's Sala Nezahualcoyotl, featured mezzo-soprano Elda Peralta (G10) and others in performances of Davies's editions of music by Ignacio Jerusalem and Santiago Billoni.



Steven Demorest (music education) coauthored "Impact of Group-Singing on Older Adult Health in Senior Living Communities: A Pilot Study," published in the journal *Archives of Gerontology and Geriatrics*. He was the primary author of two research papers

presented at the 2018 Music Research and Teacher Education National Conference: "Singing Accuracy in the General Population: A Database Study" with coauthor Peter Pfondresher and "Research on Instructional Strategies for Improving Singing Accuracy" with Pfondresher and Bienen School doctoral candidate Jacob Berglin. Demorest also organized the first-ever research poster session for the American Choral Directors Regional Conference in Chicago.



Ryan Dohoney (musicology) recently presented two invited lectures on new research: "Wandelweiser's Ascetic Intimacies" at the After Experimental Music conference at Cornell University in February and "Wandelweiser; or, Friendship's Silence" in the Musicology Symposium series at the Eastman School of Music in March. His article "Spontaneity, Intimacy, and Friendship in Morton Feldman's Music of the 1950s" was published last fall in the journal *Modernism/Modernity*.



James Giles (piano) presented master classes at the Juilliard School, the Manhattan School of Music, and the Eastman School of Music.



Robert Gjerdingen (music theory and cognition) appeared in a segment of CBS's 60 Minutes in November to discuss 12-year-old musical prodigy Alma Deutscher, a British composer, violinist, and pianist. Her father first wrote to Gjerdingen after reading his book *Music in the Galant Style*. Gjerdingen

arranged for the young musician to study with a teacher in Europe and for the past several years has served as her educational consultant.



Nancy Gustafson (voice and opera) gave a presentation at Northwestern's Music Therapy Conference in May on Songs by Heart, the nonprofit organization she founded that provides interactive musical programming to improve the lives of people with memory loss. Gustafson has expanded Songs by Heart to 45 locations nationwide.



Robert G. Hasty (conducting) has completed his first season as music director of the Skokie Valley Symphony Orchestra. He was an adjudicator and clinician for the University of Illinois Junior High Orchestra Festival in November and adjudicated the North Park University Awards Competition in March. Hasty has recently conducted the Indiana All-State Honor Orchestra and Illinois School District 211's Honor Orchestra. As part of the 11th annual International Schools Choral Music Society Gala Concert, Hasty led a performance of over 350 students at China's Suzhou Cultural and Arts Centre.



Pamela Hinchman (voice and opera) conducted a master class at the Cleveland Institute of Music in March and returned to the Aspen Music Festival to lead an additional master class in July.

WELCOME TO NEW FACULTY

PIANO

José Ramón Méndez joins the faculty as associate professor of piano. He received his first music instruction from his father and by age 7 was already performing on Spanish television and radio stations. At age 18 he began studying with Solomon Mikowsky at the Manhattan School of Music. He went on to complete his doctor of musical arts degree there under the tutelage of legendary pianist Byron Janis. While a student, he won top prizes in the Pilar Bayona International Piano Competition, the Hilton Head Island International Piano Competition, the New York Frederic Chopin Competition, and the Hermanos Guerrero International Piano Competition, among others.



Méndez has performed extensively in his native Spain, the United States, Italy, England, Portugal, Holland,

and Japan to great acclaim. He has been a guest performer at the Caramoor Festival, the Barge Music Series, the Festival Internacional de Piano de las Islas Canarias, the Santander International Music Festival, and many other festivals. As a chamber musician he has collaborated with such distinguished artists as Karl Leister, Itzhak Perlman, Michael Tree, and Pinchas Zukerman.

Méndez previously held faculty positions at Pennsylvania State University, the University of Texas at Austin, and New York University's Steinhardt School. He has taught master classes at the Gijon School of Music, Lugo Professional Conservatory of Music, Aviles Conservatory, Santiago Conservatory, and Perlman Music Program. Méndez spends his summers as executive director of the Stony Brook International Piano Festival and codirector of Spain's Gijon International Piano Festival.

MUSIC THEORY AND COGNITION

Danuta Mirka joins the faculty as professor of music theory and cognition. She will hold the Harry N. and Ruth F. Wyatt Chair in Music Theory and Composition.

Mirka most recently served as the head of music research and interim department head at the University of Southampton and previously taught at the Szymanowski Academy of Music in Katowice, Poland. She studied music theory in Poland and earned a PhD in musicology at the University of Helsinki. Mirka was a Senior Fulbright Fellow at Indiana University Bloomington and a Humboldt Fellow and Research Fellow of the Deutsche



Forschungsgemeinschaft at Germany's University of Freiburg. Coeditor (with Kofi Agawu) of *Communication in Eighteenth-Century Music* (2008), Mirka is also the editor of *The Oxford Handbook of Topic Theory* (2014), which received the Citation of Special Merit from the Society for Music Theory in 2015. Her books include *The Sonoristic Structuralism of Krzysztof Penderecki* (1997) and *Metric Manipulations in Haydn and*

Mozart: Chamber Music for Strings, 1787–1791 (2009), winner of the Society for Music Theory's 2011 Wallace Berry Award. Her articles have appeared in such scholarly journals as the *Journal of Musicology*, *Journal of Music Theory*, *Music Theory Online*, *Eighteenth-Century Music*, *American Journal of Semiotics*, *Semiotica*, and *Musical Quarterly*. A former vice president of the Society for Music Analysis, she serves on the editorial boards of the *Journal of Music Theory*, *Music Theory and Analysis*, and *Eighteenth-Century Music*.

faculty

WELCOME TO NEW FACULTY

TRUMPET

Four faculty members will be responsible for providing instruction to Bienen School of Music trumpet students beginning this fall. Joining **Channing Philbrick**, co-assistant principal trumpet of the Lyric Opera of Chicago Orchestra and a 10-year member of the Bienen School faculty, are new faculty members David Bilger of the Philadelphia Orchestra, Thomas Rolfs of the Boston Symphony Orchestra and Boston Pops, and Michael Sachs of the Cleveland Orchestra.



David Bilger joins the faculty as lecturer in trumpet. Principal trumpet of the Philadelphia Orchestra since 1995, he previously held the same position with the Dallas Symphony.

As a soloist, Bilger has appeared with the Philadelphia Orchestra, Dallas Symphony, Houston Symphony, Chamber Orchestra of Philadelphia, Oakland

Symphony, Indianapolis Chamber Orchestra, Philharmonia Virtuosi of New York, and other ensembles. He has performed recitals in New York, Washington, Cleveland, Los Angeles, Philadelphia, and other major American cities. Bilger has appeared with the Chamber Music Society of Lincoln Center, Chamber Music Northwest, New York Trumpet Ensemble, Saint Luke's Chamber Ensemble, Canadian Brass, and Empire Brass. He can be heard in electroacoustic music for trumpet and synthesizers on composer Meg Bowles's recording *From the Dark Earth*.

Currently on the music faculties of the Curtis Institute of Music and Temple University, Bilger has given master classes at dozens of institutions and has also taught at the Pacific Music Festival, the National Orchestral Institute, and the Aspen Music Festival and School. He holds a bachelor of music degree from the University of Illinois and a master of music degree from the Juilliard School.

Thomas Rolfs joins the faculty as lecturer in trumpet. Principal trumpet of the Boston Symphony Orchestra and the Boston Pops, he joined the BSO trumpet section in 1991, serving initially as fourth trumpet and later as associate principal trumpet.

Rolfs has been a soloist with the Boston Symphony, Boston Pops, and Saint Paul Chamber Orchestras. At the request of composer John Williams, he was a featured soloist on the



Grammy-nominated soundtrack of the Academy Award-winning film *Saving Private Ryan*. On July 4, 2001, Rolfs was soloist in Williams's *Summon the Heroes* for a nationally televised Boston Pops concert on the Esplanade.

His varied musical background includes performances with the Vienna Philharmonic, Minnesota Orchestra, St. Petersburg Phil-

harmonic, Lyric Opera of Chicago, Empire Brass, and American Ballet Orchestra, in addition to teaching at New England Conservatory and Boston University. A 1978 Tanglewood Music Center Fellow, Rolfs earned a bachelor of music degree at the University of Minnesota and a master of music degree at Northwestern.



Michael Sachs joins the faculty as lecturer in trumpet. He has served as principal trumpet of the Cleveland Orchestra since 1988. Frequently featured as a soloist with that orchestra, he has also appeared as guest soloist with the Houston Symphony, Louisiana Philharmonic Orchestra, Janáček Philharmonic Orchestra (Czech Republic), Auckland Philharmonia, and Chamber Music Society of Lincoln Center.

Sachs heads the trumpet department at the Cleveland Institute of Music. He has taught at the Aspen Music Festival, Blekinge International Brass Academy, Domaine Forget, Grand Teton Music Festival, National Brass Symposium, and National Orchestral Institute and regularly presents master classes at conservatories and major universities throughout the world. His books include *Daily Fundamentals for the Trumpet*, *The Orchestral Trumpet*, *14 Duets for Trumpet and Trombone* (with Joseph Alessi), and *Mahler: Symphonic Works Complete Trumpet Parts*.

Previously Sachs was a member of the Houston Symphony and a faculty member at Rice University's Shepherd School of Music. He earned a bachelor of arts degree in history at UCLA prior to attending the Juilliard School.



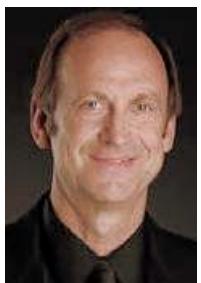
Hans Jørgen Jensen
(cello) coauthored the new cello pedagogical method *CelloMind* with Minna Rose Chung (G98). Published in November by Ovation Press, the two-part

book and online demonstrative videos were created for cellists of all ages and skill levels, with a specific focus on enhancing intonation and left-hand technique.



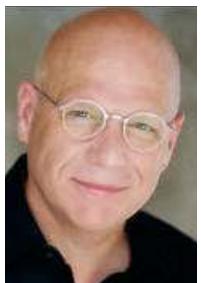
Alex Mincek (composition and music technology) has released the portrait album *Torrent* on the Sound American label. Named one of the best classical music recordings of

2017 by the *New York Times*, *Torrent* is available as a deluxe art object meant to give the listener a multivalent overview of Mincek's history, aesthetic, and impact on the contemporary music world.



Michael Mulcahy (trombone), **Gene Pokorny** (tuba), and trombonists Jay Friedman and Charles Vernon premiered Jennifer Higdon's Low Brass Concerto with

the Chicago Symphony Orchestra in February and performed it at New York's Carnegie Hall and in Florida and North Carolina as part of the CSO's East Coast tour.



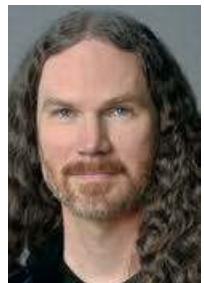
Donald Nally (conducting), conductor of The Crossing, won a Grammy Award for best choral performance for the ensemble's CD *The Fifth Century*. The Crossing's recent performances include concerts at the National

Gallery in Washington and the Institute for Advanced Study in Princeton as well as the group's Chicago-area debut in March during a Northwestern residency. Nally also coached and staged two collaborative works by composer David Lang and artists Jennifer Allora and Guillermo Calzadilla: *Mains Hum* at the Lisson Gallery in London and *Lifespan* at the National Museum of Osaka, Japan. Nally will lead The Crossing in its New York Philharmonic debut in January 2019.



Inna Naroditskaya (musicology) contributed a chapter to the volume *Jazz Worlds/WorldJazz*, which received the American Musicological Society's Ruth A. Solie Award for

a musicalological essay collection of exceptional merit. She has completed the edited volume *Music in the American Diasporic Wedding*, to be published by Indiana University Press in 2019. Her article "Is Argentine Tango Russian, and How Jewish Is Russian Tango?" was published in the Italian musicology journal *Gli spazi della musica*. Contributor of three recent book reviews to major journals, Naroditskaya has also been invited to give presentations at the University of Michigan and University of California, Berkeley, as well as the International Council for Traditional Music's Study Group on Mediterranean Music in Morocco. She serves on the American Musicological Society's publishing committee and the Society of Ethnomusicology's Kunst Prize board and 2018 annual meeting program committee.



Robert Reinhart (music theory and cognition) attended the Estrella Consort's world-premiere performance of his composition *Warp and Woof* for saxophone quartet in

March at the North American Saxophone Alliance Biennial Conference in Cincinnati. He also performed as a bassoonist, vocalist, and recorderist with the a.pe.ri.od.ic ensemble directed by Nomi Epstein (G08), including several concerts in Chicago and performances of Tim Parkinson's opera *Time with People* at Beloit College and the University of Iowa. He continues as bassoonist of the Triple Reed Trio and as secretary of the board of Ensemble Dal Niente.



Gerardo Ribeiro (violin) was selected to serve on the jury for the Elmar Oliveira International Competition in January 2020.



Joachim Schamberger (opera) returned to Colorado's Central City Opera this summer to design and direct a new production of Verdi's *Il trovatore*. Schamberger previously directed the company's 2016 production of Puccini's *Tosca*.



Taimur Sullivan (saxophone) is heard on three newly released recordings: *Paradigm Lost* (Xas Records) as a member of the PRISM Quartet; *And the Winds Shall Blow* (BMOP/Sound) with PRISM in the world premiere



Andrew Raciti (double bass) presented a recital and classes at Baylor University in February. This summer he again served as principal bass at the Grand Teton Music Festival.

faculty

recording of Wayne Peterson's Concerto for Saxophone Quartet and Orchestra; and *Assemblage* (New World Records), featuring Ensemble Dal Niente in music by George Lewis. His recording of Gavin Bryars's *The Fifth Century* with The Crossing and PRISM won a 2018 Grammy Award. Sullivan performed on the Chicago Symphony Orchestra's MusicNOW series in its 20th-anniversary concert at the Harris Theater and has also recently performed at Philadelphia's Fringe Festival, New York City's Symphony Center, and the North American Saxophone Alliance's 2018 conference. He has given performances and classes at Illinois State University, Western Michigan University, and the University of Arkansas as well as for the Ensemble Music Society of Indianapolis.



Hans Thomalla (composition and music technology) received a major commission from the Fromm Music Foundation at Harvard University to write a new work for the New

York City-based Talea Ensemble. His composition *Lied* was recorded by Trio Accanto on the Wergo label, and performances of his works were heard in New York, Freiburg, Bilbao, Augsburg, and Melbourne. Thomalla has recently given talks at the Frankfurt Hochschule für Musik and the University of Chicago. He also organized the third Northwestern University New Music Conference (NUNC! 3), which took place in April.



Mallory Thompson (conducting) conducts Northwestern's Symphonic Wind Ensemble on the new album *Reflections*, now available on iTunes and Spotify. It includes works by Richard Strauss and Carter Pann as well as Joel Puckett's *That secret from the river*, a Bienen School commission that the ensemble premiered in 2016.



John Thorne (flute) taught a master class at the Manhattan School of Music and also presented a recital and master class for the Chicago Flute Club at the Merit School of Music. He has recently performed with the Houston Symphony and Chicago Symphony Orchestra, at SPACE in Evanston with Dempster Street Pro Musica, and with the Chicago Philharmonic for the Joffrey Ballet's Modern Masters program.



Shawn Vondran (conducting) conducted the Northwestern Symphonic Band at the Percussive Arts Society International Convention with soloist **She-e Wu** (percussion).

Vondran presented the clinic "May I Have Your Attention: How Emotion and Attention Impact Our Rehearsals" at the 71st annual Midwest Clinic. He conducted the American Band Directors Association Ohio Honor Band and the Honor Band at Georgia's Reinhardt University High School, where Daniel Kirk (G15) is director of wind activities.



Marguerite Lynn Williams (harp) is a member of the Chicago Harp Quartet, which in April made its Ravinia debut and released its second album, *Dance Sketches*, featuring original works for harp quartet.



She-e Wu (percussion) was featured in the Percussive Arts Society International Convention's opening concert, performing Paul Lansky's *Touch and Go Concerto* for

Percussion and Wind Ensemble with conductor **Shawn Vondran** and the Northwestern University Symphonic Band. Led by Wu, Northwestern's Percussion Ensemble also performed as winner of the 2017 PASIC International Percussion Competition.



Victor Yampolsky (conducting) led the Northwestern University Symphony Orchestra in its first tour of Asia in March, with performances in Hong Kong, Beijing,

and Shanghai. A guest adjudicator at the American Czech/Slovak International Voice Competition at the University of Wisconsin-Green Bay, Yampolsky recently conducted the Hawaii Symphony Orchestra, the Rhode Island Philharmonic Orchestra, and—in June, for the 35th year—South Africa's Cape Town Philharmonic Orchestra.



Jay Alan Yim (composition and music technology) received a Chicago Department of Cultural Affairs and Special Events grant for *Naming Things* and for exhibitions in Amsterdam and at the Wrong Biennale. Yim was invited for artist residencies in Munich and Wrexham, Wales. He fulfilled a commission from One Prudential Plaza for a version of *Dancing Cranes* customized for the 43-foot-wide video screen in its lobby across from Chicago's Millennium Park. He and his longtime collaborator Marlena Novak have begun work on *Choral*, a new commission for a public audiovisual work in a major

downtown Chicago skyscraper with octophonic audio and 89 video screens. Yim is also working on a commission from the University of Chicago's Center for Contemporary Composition and its newly formed Grossman Ensemble for the 2019–20 season.

students



Jacob Berglin, a doctoral candidate in music education, was named assistant professor at Miami International University.

Allyson Bondy, a Bienen-Weinberg dual-degree double bass student of Andrew Raciti majoring in music education, was accepted to the Sewanee Summer Music Festival.

Cody Boukather, a music education student, received an undergraduate research grant for the project “The Modern Band Movement: A Focus on Voluntary Student Participation outside the Classroom.”

Sarah Bryant, a double bass student of Andrew Raciti, was accepted to the Brevard Music Festival.



Ludwig Carrasco, a doctoral conducting student of Victor Yampolsky, received the 2018–20 Career Award from the National Fund for Culture and Arts of Mexico, his native country. The prize includes a three-year career development grant that will enable Carrasco to undertake activities such as performances, premieres of new compositions, recordings, master classes, and lectures in Mexico, the United States, Asia, and Europe. Carrasco is also the recipient of a 2017 career advancement award from Germany’s Ernst von Siemens Music Foundation.

Erica Cha, a Bienen-Weinberg dual-degree guitar student of Anne Waller, won a Farwell Trust Award from the Musicians Club of Women.

Dissertation Development Honors



Doctoral students (from left) **Anjni Amin** (music theory and cognition) and **Olivia Cacchione** (musicology) were accepted into the Northwestern University Social Science Research Council Dissertation Proposal Development Program. The 24 Northwestern participants will join faculty-led interdisciplinary workshops on the

Evanston campus; design effective research questions and methodologies under the guidance of faculty advisers; and receive up to \$5,000 for a summer research project. Amin’s dissertation title is “Conceptualizing Expressive Musical Performance: Skills, Representations, and Learning,” and Cacchione is writing “A Perfect Rainbow of Sound: Musical Mediumship and the Experience of the Supernatural in British and American Spiritualism, ca. 1850–1920.”

Hunter Chang, a Bienen-Weinberg dual-degree composition student of Jay Alan Yim, received an undergraduate research grant for the project “Relating the Complexity of Music and Stock Market Volatility.”



Sung Chan Chang, a doctoral cello student of Hans Jørgen Jensen, performed in the Olympic Gala Concert in South Korea as part of the 2018 Olympic Winter Games.



her residency, Charlahti’s *Vaisseau Fantôme*

for saxophone quartet will be performed by MSO members at the First Church of Cambridge (Massachusetts) in November and the ensemble will premiere a new Charlahti work next spring.

Joseph Connor, a master’s saxophone student of Taimur Sullivan, won third prize in the 2018 North American Saxophone Alliance Solo Competition.



Louis Danowsky (above left with Samuel Wolsk [see page 31]), a jazz saxophone student of Victor Goines, performed with his 17-piece DW Jazz Orchestra at Dizzy’s Club Coca-Cola in New York City. The ensemble made its local debut at Evanston’s SPACE in November.

students

Samuel Deason, a doctoral piano student of James Giles, received third prize in the Bienen School's Thaviu-Isaak Piano Scholarship Competition.

Jakob Gerritsen, a Bienen-School of Education and Social Policy dual-degree double bass student of Andrew Raciti, was accepted to the Domaine Forget International Festival.



Derek Hartman, a piano student of James Giles, won second prize in the Music Teachers National Association Young Artists Piano Competition in March. He previously won the state and regional competitions in order to advance to the finals. Hartman also received second prize in the 2018 PianoArts Competition and won first prize in the Bienen School's Thaviu-Isaak Piano Scholarship Competition.

Isaac Henry, a Bienen-Weinberg dual-degree viola student of Helen Callus, won a scholarship to attend the Bowdoin Summer Festival.

Benjamin Jacobs, a double bass student of Andrew Raciti, was accepted to the Sewanee Summer Music Festival.



Noah Jenkins, a doctoral music composition student, was one of three composers selected to write for Wet Ink Ensemble's third annual Large Ensemble Readings, presented in New York City in June.

Ayeong Jeong, a master's violin student of Gerardo Ribeiro, was named the recipient of the Richard and Helen Thomas Endowed Fellowship.

Kyle Kaplan, a doctoral candidate in musicology, was awarded a summer fellowship from the Critical Theory Program to attend Cornell University's School for Criticism and Theory. He also received one of Northwestern's competitive yearlong teaching assistant positions in gender and sexuality studies for 2018–19. In this position he is designing and teaching a fall research seminar on queer and feminist archives.

Christine Kim, a flute student of John Thorne, was accepted to the summer Orford Music Academy.

Daniel Kim, a Bienen-McCormick dual-degree saxophone student of Taimur Sullivan, advanced to the semifinals of the 2018 North American Saxophone Alliance Solo Competition.

Noel Kim, a Bienen-Weinberg dual-degree violin student of Gerardo Ribeiro, won an American Opera Society of Chicago Scholarship Award.

Sae Rheen Kim, a viola student of Helen Callus, won second prize in the inaugural Bienen School of Music Viola Studio Prize competition.



Austin Klewan, a jazz saxophone student of Victor Goines, was awarded a 2018 Luminarts Fellowship in Jazz by the Luminarts Cultural Foundation. The fellowship includes a \$5,000 prize.



Kyoko Kohno, a piano student of James Giles, won the Jerome and Elaine Nerenberg Foundation Scholarship from the Musicians Club of Women.



Emily Lane, a doctoral candidate in musicology, received a 2018–19 graduate assistantship from Northwestern's Alice Kaplan Institute for the Humanities. The program builds professional capacity in programming, administration, and leadership.

Seoyoен Min, a master's cello student of Hans Jørgen Jensen, won second prize in the Bienen School's Samuel and Elinor Thaviu String Competition.



Caroline Paulsen, a cello student of Hans Jørgen Jensen, won a Farwell Trust Award from the Musicians Club of Women. She was also named a 2018 fellow at the Music Academy of the West.

Bridget Pei, a flute student of John Thorne majoring in music education, was accepted to the summer Orford Music Academy.

Dane Philipsen, a doctoral oboe student of Scott Hostetler, was named an oboe instructor at Interlochen Center for the Arts.

Brandon Quarles (G17), a doctoral saxophone student of Taimur Sullivan, was a semifinalist in the North American Saxophone Alliance Solo Competition. (Also see ~Nois, page 34.)

Jack Reeder, a voice student of Kurt Hansen, was named a Presser Undergraduate Scholar.

Ben Roidl-Ward, a master's bassoon student of David McGill, was awarded a 2018 Luminarts Fellowship in Classical Music by the Luminarts Cultural Foundation. The fellowship includes a \$5,000 prize.



Casey Schmidt, a doctoral student in music education, presented research at multiple regional and national conferences, including the 2018 Music Research and Teacher

Education National Conference in Atlanta and the Symposium for Music Teacher Education in Minneapolis. At the Illinois Music Education Conference he gave a presentation on teaching jazz improvisation and also led a session on inspiring music teachers' professional development through reflection and inquiry.

Amanda Ruppenthal Stein, a doctoral candidate in musicology, received a 2018–19 Crown Graduate Fellowship from Northwestern's Crown Family Center for Jewish and Israel Studies. Given annually to a graduate student or group of students whose work bears on some aspect of Jewish history, culture, or religion, the award includes a tuition scholarship and monthly stipend. Stein's research focuses on how art music was used by 19th-century German-speaking Jews both to express assimilation and to redefine Jewish personal and communal identities.



Patricia Tang, a Bienen-Weinberg dual-degree viola student of Helen Callas, was selected as a delegate to the Clinton Global Initiative University Conference for a project in music education.



An Tran, a doctoral guitar student of Anne Waller, won the grand prize in the 2017 Classics Alive Young Artists Auditions. The prize includes an artist management contract

of at least two years, membership on the Classics Alive Artists roster, a cash prize of \$1,000, and performance and recital opportunities, including a solo concerto performance with the Boulder Chamber Orchestra and a solo recital on the Classics Alive Presents Concert Series.



Mark Trotter, a horn student of Gail Williams, was selected for the fourth horn position in the Louisiana Philharmonic.

Matthew Weathers, a master's viola student of Helen Callas, won first prize in the inaugural Bienen School of Music Viola Studio Prize competition. He was accepted to Tanglewood for this past summer.

Avery Weeks, a double bass student of Andrew Raciti, received an orchestral fellowship to attend the Texas Music Festival.



Hannah Whitehouse, a Bienen-School of Education and Social Policy dual-degree student majoring in music education, won a Circumnavigators Travel-Study Grant from the Northwestern Office of Undergraduate Research and the Chicago chapter of the Circumnavigators Club. The annual \$9,000 award helps one student spend the summer traveling the world to research a chosen topic. Whitehouse visited communities in England, Kenya, India, the Philippines, and New Zealand to study El Sistema,

a model of music education that promotes child development through orchestral music instruction. Whitehouse intends to bring her findings back to Chicago, where she works with an El Sistema-inspired program offered through the People's Music School. Her project is also supported by an undergraduate research grant.

Samuel Wolsk, a jazz trumpet student of Bradley Mason, performed with his 17-piece DW Jazz Orchestra at Dizzy's Club Coca-Cola in New York City. The ensemble made its local debut at Evanston's SPACE in November. Wolsk's large-ensemble work *Goodbye for Now* received an outstanding composition award from the 41st annual Downbeat Student Music Awards.



Steven Zhang, a clarinet student of J. Lawrie Bloom, was a winner in the Bienen School's Concerto/Aria Competition.

Muzi Zhao, a piano student of James Giles, received third prize in the 2018 PianoArts Competition.



Yangmingtian Zhao, a doctoral piano student of James Giles, was appointed to a four-year term as president of the World Piano Teacher Association for China.

Eric Zheng, a Bienen-Weinberg dual-degree saxophone student of Taimur Sullivan, won second prize in the classical saxophone category of the Vandoren Emerging Artist Competition.

students

CLASS OF 2018

Alexander Balasko (18), a Bienen-Weinberg dual-degree music cognition graduate, received an undergraduate research grant for the project “Regression Analysis of the Role of Music Elements in Pop Song Streaming Success.”



Gabrielle Barkidjija (18), a voice graduate from the studio of Karen Brunssen, won second prize in the classical university intermediate division of the Classical Singer Competition. She was an Aspen Opera Center Young Artist in the Aspen Music Festival’s voice program during the summer of 2017.

Elizabeth Bellisario (18), a viola graduate from the studio of Helen Callus, received an undergraduate research grant for the project “New Musical Tabletop Roleplaying Game.” She was accepted to Tanglewood on an Orchestral Library Fellowship.

Susan Bengtson (G18), a master’s viola graduate from the studio of Helen Callus, won third prize in the inaugural Bienen School of Music Viola Studio Prize competition. She recently performed as a soloist with the Charles City Community Chamber Orchestra, presented an educational community workshop, and worked with local high school violists.

Kenton Campbell (18), a trombone graduate from the studio of Michael Mulcahy, advanced to the finals of the International Trombone Association Quartet Competition as a member of the eNq quartet.

Hana Cohon (18), a cello graduate from the studio of Hans Jørgen Jensen, won third prize in the Bienen School’s Concerto/Aria Competition.



Alexia Delgiudice-Bigari (G18), a master’s viola graduate from the studio of Helen Callus, performed for the New York City Opera’s production of *Pigmaliونe* in March. In April, she advanced to the finals of New Jersey’s Adelphi Orchestra Concerto Competition.



Jena Gardner (08, G18), a DMA horn graduate from the studio of Gail Williams, was named assistant professor at Western Illinois University.

Leanna Ginsburg (G18), a master’s flute graduate from the studio of John Thorne, won a Farwell Trust Award from the Musicians Club of Women. A finalist in the Texas Flute Society’s Myrna Brown Competition, she was accepted to study at the Chautauqua Festival this summer.

Hunter Hanson (18), a composition graduate, won the Bienen School’s Presser Undergraduate Scholar Award. He also received an Undergraduate Award for Outstanding Academic Achievement.



Sihao He (G18), a master’s cello graduate from the studio of Hans Jørgen Jensen, won first prize in the Bienen School’s Samuel and Elinor Thaviu String Competition. He was also a winner in the school’s Concerto/Aria Competition.

Xuesha Hu (G18), a master’s piano graduate from the studio of Boris Slutsky, received the Bienen School’s Pauline Lindsey Award.

Andrew Hudson (G18), a DMA clarinet graduate from the studio of Steven Cohen, was named assistant professor of clarinet at the University of North Carolina at Greensboro.

Jasper Igusa (18), an oboe graduate from the studio of Scott Hostetler, received the Bienen School’s Ray Still Award.

Aneesh Kumar (18), a trombone graduate from the studio of Michael Mulcahy, advanced to the finals of the International Trombone Association Quartet Competition as a member of the eNq quartet.



Matthew Kundler (G18), a master’s euphonium graduate from the studio of Gene Pokorny, was a semifinalist in the Leonard

Falcone International Euphonium Artist Competition. He was also a winner in the Bienen School's Concerto/Aria Competition and appeared as a guest artist at the Midwest Regional Tuba and Euphonium Conference.

Jordan Lulloff (G18), a master's saxophone graduate from the studio of Taimur Sullivan, was a quarterfinalist in the Aeolus International Competition for Wind Instruments. He advanced to the semifinals of the North American Saxophone Alliance Collegiate Solo Competition and was a runner-up in the United States Army Band's National Collegiate Solo Competition. (*Also see ~Nois, page 34.*)

Lindsey Orcutt (G18), a master's double bass graduate from the studio of Andrew Raciti, was accepted to the Aspen Music Festival.

Grace Pechianu (18), a musicology and violin graduate from the studio of Gerardo Ribeiro, received an undergraduate research grant for the project "An Investigation of Contemporary Instrumental Music Inspired by Thomas Mann's *Doktor Faustus*." She also received an Undergraduate Award for Outstanding Academic Achievement.

Michael Drew Powell (G18), a master's flute graduate from the studio of John Thorne, was named an alternate in the National Flute Association Orchestral Audition Masterclass Competition.

Andre Prouty (G18), a master's trombone graduate from the studio of Michael Mulcahy, advanced to the finals of the International Trombone Association Quartet Competition as a member of the eNq quartet.

Laura Roth (18), a voice graduate from the studio of Karen Brunssen, received an undergraduate research grant for the project "Contemporary Composers as Witnesses: Political Intention and Musical Execution in Classical Music with Text."



Alicia Russell (G18), a master's voice graduate from the studio of Sunny Joy Langton, won the Ginger Meyer Scholarship in Voice from the Musicians Club of Women. She was also a winner in the Bienen School's Concerto/Aria Competition and received first place in the 2018 scholarship competition of the Evanston Music Club and North Shore Musicians Club. Russell was selected as a Seagle Music Colony emerging artist and named a resident artist for Toledo Opera's 2018–19 season.

Nick Sakakeeny (G18), a master's percussion graduate from the studio of She-e Wu, won a position as assistant principal timpani/assistant principal percussion with the Fort Worth Symphony Orchestra.

Hannah Schiller (18), a Bienen-Weinberg dual-degree music cognition graduate, received an undergraduate research grant for the project "An Exploration of Multi-stylism in the Works of Roomful of Teeth."

Charles (Chaz) Sonoda (G18), a master's clarinet graduate from the studio of Steven Cohen, won a position in the United States Army Band.

Tzytle Steinman (G18), a master's voice graduate from the studio of W. Stephen Smith, won a Farwell Trust Award from the Musicians Club of Women.

Tian Tang (G18), a master's piano graduate from the studio of James Giles, was awarded a 2018 Luminarts Fellowship in Classical Music by the Luminarts Cultural Foundation. The fellowship includes a \$5,000 prize. Tang also received second prize in the Bienen School's Thaviu-Isaak Piano Scholarship Competition.



Brian Weidner (G18), a PhD graduate in music education, was named assistant professor of instrumental music education at Butler University. He has recently presented research at multiple regional conferences and has written two articles published in the March 2018 issue of *Music Educators Journal*: "The B-D-A Framework: Content-Area Literacy in Ensemble Music Education" and "Achieving Greater Musical Independence in Ensembles through Cognitive Apprenticeship."

students

Ensemble Awards

~NOIS

~Nois, a Bienen School saxophone quartet—doctoral student **Brandon Quarles** (G17) and master's students **Hunter Bockes** (G18), **Janos Csontos** (G18), and **Jordan Lulloff** (G18)—was awarded second prize in the open division of the 2018 M-Prize International Chamber Arts Competition. ~Nois also took second prize in the 2018 North American Saxophone Alliance Quartet Competition. The group was selected to attend the Eighth Blackbird Creative Lab and has also recently performed for the Frequency Series at Constellation, the Irving Park Fine Arts Music Series, Chopin Theatre's Impromptu Fest, and the Big Ears Festival with the Bang on a Can All-Stars. All members are students of Taimur Sullivan.



HUDSON, LUCTUOSA, AND DAWSONIA QUARTETS

Bienen student ensembles swept the 2018 Cliff Dwellers Quartet Competition. The Hudson Quartet—**Yerim Lee** (G18), **Amanda Marshall** (G18), **Matthew Weathers**, and **Jeremy Tai**—won first prize; the Luctuosa Quartet—**Noel Kim**, **Caroline Paulsen**, **Sae Rheen Kim**, and **Emily Wang**—won second prize; and the Dawsonia Quartet—**Owen Ruff**, **Sean Klopfenstein**, **Seth Van Embden**, and **Miles Link**—placed third.

ZULA QUARTET

The Zula Quartet—undergraduates **Leonardo Aguilar** and **Eric Zheng** and master's students **Caleb Carpenter** and **Joseph Connor**—advanced to the semifinals of the 2018 North American Saxophone Alliance Quartet Competition. All four members study with Taimur Sullivan.



Clockwise from top left: ~Nois, Hudson Quartet, Zula Quartet

alumni

1940s



Sheldon Harnick (49) received an honorary degree at Northwestern's Commencement ceremony

in June. One of the most honored lyricists in American musical theater, Harnick is known for best-musical Tony Award winners *Fiorello!* and *Fiddler on the Roof* as well as the Tony-nominated musicals *She Loves Me*, *The Apple Tree*, and *The Rothschilds*. He won the 2009 Oscar Hammerstein Award for Lifetime Achievement in Theatre and in 2016 received the Drama League Award for Distinguished Achievement in Musical Theatre and a special Tony Award for Lifetime Achievement.

1960s

Michael Sellers (63), a pianist with an active teaching and performing schedule, embarked on his 34th European concert tour last November, playing recitals in Paris, Amsterdam, and London, Bristol, and Bournemouth, England.

Soprano **Brenda Roberts** (65, G67) received a positive review for her CD *An Evening with Wagner, Strauss, and Schreker*. Featuring 16 classic German art songs, the album is available from CD Baby.



Tenor **Frederic Chrislip** (68) performed a solo fringe concert at the 2017 Boston Early Music Festival, accompanying himself on the Renaissance lute.

1970s



Robert Fred Kern (G72) was given a lifetime achievement award at the biennial meeting of the National Conference on Keyboard Pedagogy.

The 2017 conference in Lombard, Illinois, celebrated 35 years of excellence and innovation in music education at the keyboard. A Dallas resident, Kern is professor emeritus at the University of North Texas, where he served on the keyboard and piano pedagogy faculty for 31 years. He previously taught keyboard skills at Northwestern for 9 years.

Hollis Thoms (G73), a composer and educator, wrote the 50-minute opera *And did the world with devils swarm, all gaping to devour us...* to commemorate the 500th anniversary of Martin Luther's nailing of the 95 theses. The Bach Concert Series premiered the work last November at St. Stephen's Episcopal Church in Harrisburg, Pennsylvania. The piece was also performed at Christ Lutheran Church Inner Harbor in Baltimore. The premiere was underwritten by the Christopher Foundation.



Aaron Alter (75) composed the piano trio *Solar Rays*, performed by the Sheridan Solisti Trio in a series of Chicago-area concerts in December. Alter's jazz big band arrangement of the work premiered in March at New York's Cutting Room.

George Pope (G75) of Akron received the 2018 Distinguished Service Award from the National Flute Association at its convention

in August. A performer at NFA conventions since 1980, he has served as president, board member, program chair, and committee member; he also initiated and coordinates the convention's annual Remembrance and Healing Concert. Pope is professor emeritus of flute at the University of Akron and a flute instructor at Baldwin Wallace University's Conservatory of Music.

Martha Schmaling Gilmer (78) is CEO of the San Diego Symphony Orchestra. Her passion is to bridge the gap between San Diego community members and the symphony's musicians, board, staff, and other cultural leaders. Gilmer has helped implement citywide celebrations, free public concerts, and other innovative programming to help bring the community together. Under her leadership the San Diego Symphony set a record for ticket sales, revenue, and subscriptions. She and her husband, **William Gilmer** (G80), have three sons.

1980s

Jeff Bradetich (80, G92) presented a recital in Carnegie Hall's Weill Recital Hall to celebrate his 60th birthday in November, almost 35 years to the day after his New York debut. He is the Regents Professor of Double Bass at the University of North Texas College of Music.

Rabbi **Andrew Bossov** (81) of Wilmette was granted an honorary doctor of divinity degree by his alma mater, Hebrew Union College-Jewish Institute of Religion, on reaching the 25th anniversary of his ordination as a Reform rabbi. He previously served congregations in Baltimore, Sarasota, and Mt. Laurel, New Jersey, and was director of senior programs for Westchester Jewish Community Services in Mt. Vernon, New York. Bossov has returned to the Chicago area as a freelance rabbi and pianist.



Mary Ernster (G81) appeared on Broadway at the Nederlander Theatre in the new musical *War Paint* with Patti LuPone and Christine Ebersole.

Philip Orem (81, G83) is featured on a new Roven Records CD, *Philip Orem: Concerto*, which includes his Concerto for Oboe and Orchestra, Concerto for Alto Saxophone and Orchestra, Fantasy for Horn and Orchestra, and *For Ed*, a concerto for flute/piccolo composed in memory of **Ed Senechal** (83).

Wendy Evans (G85, G86) is director of community engagement and orchestra personnel for the Elgin Symphony Orchestra. She has played in the orchestra's first violin section since 1996.

Donald Lovejoy (G86) retired from his positions as Winona State University director of bands and Winona Symphony Orchestra music director.

Theo. S. Davis (G87) completed his doctor of musical arts degree at Johns Hopkins University's Peabody Conservatory. Davis lives in the Baltimore area, where he is the organist and choirmaster at St. Bartholomew's Episcopal Church as well as an active concert artist and private instructor.



Janice Misurell Mitchell (G87), a Chicago-based composer, flutist, and vocalist, wrote *Mad Song*, which translates the text and imagery of William Blake's poem of the same name into a sonic experience. A. J. Keller, a Northwestern

alumni

1980s *continued*

doctoral candidate in choral conducting, led 12 Bienen School student vocalists in a February performance of the piece for a special event at Northwestern's Block Museum of Art. A discussion by Misurell-Mitchell and Keller preceded the performance.

David William Brubeck (89, G90) is celebrating his 20th anniversary as conductor of the Florida Youth Orchestra's Symphony Orchestra. FYO spans Florida's three most populous counties and comprises more than 400 students in seven orchestras. Duo Brubeck, an innovative guitar and bass trombone jazz duo, performed at the 2017 International Trombone Festival in Redlands, California.

Brian Torosian (89, G95, G03), a classical guitarist, teaches on the music faculty at Northeastern Illinois University, where he gave a solo recital in November. He also performed the recital for the McHenry County College Second Sunday Concert Series.

Cathy Venable (89) and **Mel Rogers** (G76) performed together in a production of *The Phantom of the Opera*. Venable is first keyboardist on the national tour, and Rogers was a local woodwinds hire during the show's two-week run in New Orleans. While exchanging shop talk, they discovered their mutual Northwestern connection.

1990s

Michelle Miller Burns (90), was appointed president and CEO of the Minnesota Orchestra. She most recently served as the Dallas Symphony Orchestra's executive vice president for institutional advancement and chief operating officer.

Lisa Muci Eckhoff (G90) was named executive director of Tennessee's Oak Ridge Civic Music Association, home to the Oak Ridge Symphony Orchestra, Oak Ridge Chorus, and Chamber Music Series.



Rodney Dorsey (G92, G06) was named professor of music in bands at Indiana University's Jacobs School of Music, effective August 1. He was previously director of bands at the University of Oregon.

Rick Dammers (93) was named the dean of the College of Performing Arts at Rowan University, where he was previously professor of music education and chair of the music department. He lives in Glassboro, New Jersey, with his wife, **Becky Dammers** (94), and twin daughters, Abby and Emily.

Timothy Loest (G93) is an exclusive composer and arranger for the FJH Music Company with 78 published works for concert band. In September 2017 the Windiana Concert Band performed his *Cloud Gate (Reflections of a City)* in the Confucius Institute's Friendship Lasts Forever Concert at the Jay Pritzker Pavilion in Chicago's Millennium Park. He has coauthored numerous methods, including *Measures of Success: A Comprehensive Musicianship Band Method*. FJH will soon release *Chorales and Beyond*, a supplemental method that Loest coauthored with **Chip De Stefano** (94, G96).



Julia A. Miller (G93, G04) purchased the historic Chicago-based blues and jazz label Delmark Records, where she is now CEO and president.



James Fellenbaum (G94) was named artistic director and conductor of the Brevard Philharmonic.

He has served as a guest conductor for a Brevard Philharmonic concert in each of the last two seasons. Fellenbaum is currently resident conductor with the Knoxville Symphony.

Eric Stiles (94) teaches music for Tonasket School District in Tonasket, Washington.

Mark A. Taylor (G95) is the music director of the Milwaukee Festival Brass, two-time North American Brass Band Association section champion. He is also the music director of the Waukegan Band Foundation. Taylor received his DMA degree in wind conducting from the University of North Texas.

Joseph Johnson (G96), principal cellist of the Toronto Symphony Orchestra, performed Bernstein's Three Meditations from *Mass* with the Lexington Philharmonic as part of its season finale concert.



Eun-Joo Kwak (G96) adjudicated the MTNA Young Artists Performance Competition at Indiana

University of Pennsylvania, presented lectures for the New York State School Music Association in Rochester and the Pennsylvania Music Teachers Association Conference, taught master classes at Seoul's Sunhwa Arts High School, and served as piano liaison for Wisconsin's Green Lake Music Festival. She is keyboard area chair at Mansfield University of Pennsylvania.



Alexander Laing (96) received a Sphinx Medal of Excellence from the Sphinx Organization.

The award recognizes emerging classical artists of color who demonstrate artistic excellence, outstanding work ethic, a spirit of determination, and ongoing commitment to leadership. Principal



Katrina Lenk won the 2018 Tony Award for best performance by an actress in a musical for *The Band's Visit*. Lenk originated the role of sultry cafe owner Dina in the Atlantic Theater Company's off-Broadway production, which later

transferred to the Barrymore Theatre for its Broadway run. The production swept the Tony Awards with 10 wins, including best new musical.

clarinetist of the Phoenix Symphony, Laing serves on the Arizona School for the Arts board of directors and Gateways Music Festival's artistic and strategic planning committees, in addition to cochairing the institutional readiness task force for the League of American Orchestras' Diversity Forum.



Marc Lubbers
(G96) played the role of Pseudolus in Theater Harrisburg's recent production of *A Funny*

Thing Happened on the Way to the Forum. Lubbers is the director of music at Bindnagle Lutheran Church in Palmyra, Pennsylvania, and the director of medical student admissions at the Penn State Hershey College of Medicine.



Christopher J. Woodruff
(G96) was named director of bands at California Polytechnic State University. He served as Cal Poly's 2017–18 interim director of bands and has been associate director of bands since 2006.



Amanda Baker (98) is the managing director at Real Art Ways, a multidisciplinary contemporary

arts organization in Hartford, Connecticut. She was recently appointed adjunct instructor of flute at Eastern Connecticut State University as well as adjunct instructor of entrepreneurship in the arts at the University of Hartford's Hartt School. She maintains a private flute studio and is the piccoloist for the Waterbury Symphony Orchestra.

We want to hear from you!
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music.northwestern.edu/alumninews.

Minna Rose Chung (G98) cowrote *CelloMind*, a new pedagogical method book for cellists, with Bienen professor Hans Jørgen Jensen. Published in November, the two-part book and online demonstration videos were created for cellists of all ages and skill levels, with a specific focus on enhancing intonation and lefthand cello technique.

Michael Gillis (99) was cast in the national tour of Andrew Lloyd Webber's *Love Never Dies*, the stand-alone musical sequel to *The Phantom of the Opera*.

2000s



Ben Bokor (00) has served as ceremonial band saxophonist with the US Army Band "Pershing's Own" since June 2017. Recent performances include Bruch's Concerto for Clarinet and Viola with violist Phillippe Chao and the Catholic University Orchestra, the national tour of the Broadway musical *An American in Paris* with the Kennedy Center Opera Orchestra, and a spring production of *The Wiz* at Ford's Theatre.



Jennifer Marotta (00) was appointed assistant professor of trumpet at the University of Southern California's Thornton School of Music.



Ian Derrer (G01) was named the new general director and CEO of the Dallas Opera, where he was artistic administrator from 2014 to 2016. Most recently he served as general director of Kentucky Opera.



Stephen Lytle (G01) is associate director of bands at West Virginia University, where he conducts the Pride of West Virginia Mountaineer Marching Band, the symphonic band, and other athletic pep bands. Previously he was associate director of bands at Miami University in Ohio.



D. Edward Davis (02) was appointed practitioner in residence in the University of New Haven's Department of Music. He completed a PhD in music composition at Duke University in 2016.

Molly Barth (G03) is assistant professor of flute at Vanderbilt University's Blair School of Music as of this fall. A Grammy Award winner, Barth previously taught at the University of Oregon School of

Music and Dance, the University of Richmond, and the University of Chicago. She is a founding member of the new music sextet Eighth Blackbird, a cofounder of Duo Damiana with guitarist Dieter Hennings, and a core member of the Zohn Collective, a newly formed chamber ensemble.

Pin Chen (03) has been elected to a two-year term as vice president of string education for the Southern California School Band and Orchestra Association. The largest professional organization for music teachers in 11 Southern California counties, it serves over 1,000 schools with over 100,000 instrumental music students.



Lindsey Goodman (G03) released her second solo album, *Returning to Heights Unseen*, in May on the Navona imprint of PARMA Recordings, distributed by Naxos of America. The album features eight flute-and-electronics works composed for Goodman.

Andrew Mason (03), founder of Groupon, launched Descript, a startup audio editing tool for podcasters. The tool automatically transcribes an audio file in a few minutes using artificial intelligence. Descript was born from Detour, another Mason startup.

Ronen Shapira (G03), a music teacher at Levinsky College in Tel Aviv, performed in a Carnegie Hall concert last fall for the United Nations.

alumni

2000s *continued*

Billie Howard (G04) was promoted to artistic director at High Concept Labs, a Chicago-based arts service organization. Howard is responsible for providing creative strategy, program planning, and implementation of HCL's vision for artist experimentation and discovery across its portfolio of programs and services.

Michelle Edgar (05) is an agent at ICM Partners in Los Angeles. She also founded Music Unites, a non-profit that works to raise academic and lifetime achievement for at-risk public school students through the support and creation of unique music education partnerships and programs. Four years ago she launched the XX Project, a network of top female leaders across industries who share empowerment stories and strategies. In October the XX Project presented the Power Women Panel "Legendary Lessons on Making It as a Woman in Hollywood: Suzanne de Passe."



In May, 12 Bienen School clarinet alumni representing six US military bands joined the school's own clarinet studio in a concert led by Mallory Thompson. The alumni performers were **Kristin Bowers** (G08), **Andrew Dees** (G06), **Parker Gaims** (G13), **Lewis Gilmore** (G16), **Vicki Gotcher** (G94, G95), **David Halperin** (G09), **Andy Jacobi** (12), **Sam Kaestner** (G02), **Michael Morris** (G09), **Manuel Ramos** (G15), **Laura Shoun** (07), and **Kevin Walko** (G08).

Aaron Holloway-Nahum (05) was one of two composers selected for the 2018 Peter Eötvös Mentorship Program. Offered by the Peter Eötvös Contemporary Music Foundation, the program provides funding and opportunities for young professional conductors and composers.



Mark Liu (G05) received the Music Inspiration Award from the Chicago Youth Symphony Orchestras and

a Distinguished Secondary School Teaching Award at Northwestern's June Commencement. Liu has completed his 17th year as a high school orchestra teacher, currently at Metea Valley High School, Indian Prairie School District 204, where he was named Most Influential Educator. He also conducts the Youth Symphony of DuPage.

Tristan Arnold (06) organized and conducted the inaugural Kronos Quartet Community Concert, where students from four San Francisco public schools joined the quartet to perform works from its 50 for the Future commissioning project. Artistic director of the Napa Valley Youth Symphony, Arnold is orchestral director at Ruth Asawa School of the Arts, a public arts high school.

Third Coast Percussion—**Sean Connors** (G06), **Robert Dillon** (02), **Peter Martin** (G04, G11), and **David Skidmore** (05)—released its newest album, *Paddle to the Sea*, on Cedille Records. Featuring music collaboratively composed by the group's four members, the album debuted in the top 25 classical albums on the *Billboard* charts.

Travis J. Cross (G06, G12) is the new chair of the UCLA Herb Alpert School of Music's Department of Music. Cross joined the UCLA faculty in 2013.

Sandra del Cid-Davies (06) accepted a flute-piccolo position with the Florida Orchestra, conducted by Michael Francis. She previously served for nine years as second flute-piccolo with the Orlando Philharmonic Orchestra.



Elena Cholakova (G07, G10) received a full-time appointment in collaborative piano at Emory University, where she recently performed Stravinsky's *The Rite of Spring* with conductor Robert Spano.



Patricia Cornett (G07) was named director of bands at Temple University's Boyer College of Music and Dance.



Joel Esher (07) is a collaborating composer and arranger for the new musical *Folk Wandering*, which premiered off-Broadway in March. Esher also composed *PharmaBro*, a satirical musical based on the life of Martin Shkreli, former CEO of Turing Pharmaceuticals. The production received attention from several national news outlets and was nominated for an Off Broadway Alliance Award for best new musical.



Caroline Nordlund (07) was featured in the "Ask the Experts" column of the June 2016 issue of *The Strad*. She also presented the session "Bow Games and Twinkle and Solfege, Oh My!" at the 2016 American String Teachers Association national conference in Tampa, Florida. As members of the Samford String Quartet, she and her husband, cellist **Samuel Nordlund** (G06), performed in Carnegie Hall's Weill Recital Hall in October.



Kristin King Bowers (G08) won a clarinet position with the United States Marine Band. Previously she was principal clarinet with the United States Air Force Band.

Jade Maze (G08) received a positive review from the Chicago Writers Association for *Walk until Sunrise*, her recently published memoir about her experiences as a 15-year-old runaway. Maze is on the voice faculty at the Merit School of Music and a teaching artist for the Ravinia Festival.



Ari Evan (15) was accepted for Carnegie Hall's 2018–20 Ensemble Connect Fellowship. The program prepares the finest young US professional classical musicians for careers combining musical excellence with teaching, community engagement, advocacy, music entrepreneurship, and leadership. Up to 20 musicians are selected every two years on the basis of

musicianship, commitment to music education and audience engagement, leadership qualities, and aptitude for teamwork. The program offers top-quality performance opportunities, intensive professional development, and the opportunity to partner throughout the fellowship with a New York City public school.



Teresa Suen-Campbell

(G08) premiered a harp concerto by Wing-Wah Chan in March with

the Kindred Spirit Orchestra and conductor Kristian Alexander in Markham, Ontario. She performed the same work in April at the Hong Kong City Hall Concert Hall.



Miki Sawada (09) traveled around Alaska for three weeks with a piano in a van, accompanied by documentary filmmakers, for the project *Gather Hear Alaska*. She gave 16 concerts and 8 school presentations in 15 towns, focusing on rural communities. The tour explored the idea of the piano as a central gathering place and the social possibilities

of classical music in community spaces outside the concert hall. The tour received funding from the National Endowment for the Humanities by way of the Alaska Humanities Forum.

2010s

Geoffrey Agpalo (G10) starred as Alfredo in Opera Theatre St. Louis's production of *La traviata*. He was called a "wonderfully gifted tenor" in a review by *Broadway World* and also featured in the June 2018 issue of *Opera News*. Agpalo is a member of the Lyric Opera of Chicago chorus.

Joseph Baldwin (10) is the new assistant director of development for the College of Liberal Arts and Sciences at the University of Illinois at Urbana-Champaign.



Roderick Cox (G11) received the 2018 Sir Georg Solti Conducting Award from the Solti Foundation U.S. The \$30,000 prize is the largest

grant awarded to young American conductors in the United States. Cox was also chosen as one of four participants for the highly selective 2018 Daniele Gatti Masterclass with Amsterdam's Royal Concertgebouw Orchestra.

Joshua Paulus (G11) joins the San Francisco Symphony horn section this fall.

Benjamin Adler (12) won a position as second and E-flat clarinet with the St. Louis Symphony. He previously played second clarinet with the Milwaukee Symphony.

Alison Frazier (12) cofounded Play for Progress, a London-based, award-winning NGO that delivers therapeutic and educational music programs for unaccompanied minor refugees in association with the Refugee Council UK. The organization has delivered programs abroad in Greece, France, and Thailand and has collaborated with the British Red Cross, the Victoria and Albert Museum, the Southbank Centre, Shakespeare's Globe, and other London institutions.

Sam Suggs (12), a member of the Concert Artists Guild roster, made his New York solo recital debut at the Sheen Center in March. The recital featured the premiere of Suggs's chamber concerto, a joint commission by the BMI Foundation and CAG, performed with the CAG ensemble PUBLIQuartet.



Marissa Olegario (13) worked and performed with the Orpheus Chamber Orchestra as its 2017–18 bassoon fellow. She is currently pursuing a DMA at Stony Brook University.

Michael San Gabino (13) is an associate producer at WFMT, Chicago's classical and arts radio station. He is the host of *Introductions*, WFMT's Saturday morning showcase of the finest precollege

classical musicians in the Chicago area. Last fall he was one of 14 young journalists and media professionals from across the United States selected to participate in the Berlin Capital Program, sponsored by the German Fulbright Commission, for a week of immersion in German culture, media, and politics.

Addison Teng (G13) was awarded the Oberlin College and Conservatory Outstanding Young Alumni Award, recognizing alumni who are 35 or younger and have distinguished themselves professionally or through service to humanity. Teng teaches violin at the Music Institute of Chicago and the Montecito International Music Festival.



Michael Harper (14)

was named second trumpet with the Jacksonville Symphony. This summer he served as a fellow at the Tanglewood Music Center.



Lisa Meyerhofer (G14)

was selected for the principal flute position with the Lexington Philharmonic.

alumni

2010s *continued*

Ryan Townsend Strand (G14) made his debut with Third Coast Baroque in November. He has continued to appear as a tenor soloist with Music of the Baroque under the baton of Jane Glover. In March he gave a solo recital with CHAI Collaborative Ensemble, premiering a new work for tenor and chamber ensemble by Marc LeMay. Strand made his North Shore Choral Society soloist debut in Bob Chilcott's Requiem in June and made his Oregon Bach Festival debut under the baton of John Nelson in July. He also performed as a member of the Grant Park Chorus under Christopher Bell.



Jonathan Charles Tay

(G14) made his Singapore Lyric Opera debut as Nemorino in *L'elisir d'amore* and returned to the company to appear in *Aida*. He also performed in *La bohème* with Angel Blue and Charles Castronovo and the Singapore Symphony Orchestra. Tay was awarded a scholarship to the Richard Wagner Festival in Bayreuth in August.



Caitlin Finnie

(16) was cast as an ensemble member and Cosette understudy in the North American tour of *Les Misérables*. The show opened last September in Providence and is scheduled to tour for a year.



Alyssa Giannetti (16) was cast in the national tour of Andrew Lloyd Webber's *Love Never Dies*, the stand-alone

musical sequel to *The Phantom of the Opera*, as a swing for Christine.

Alexandria Hoffman (16) won the 2017 Piccolo Orchestral Audition Masterclass Competition at the National Flute Association's annual convention.



Taylor Lockwood

(16) was named operations and community programs coordinator for the Los Angeles Chamber Orchestra.

Matthew Richardson (G16) was named associate instructor of ethnomusicology at the University of Wisconsin-Madison.

Tomaz Pires Soares (G16) is teaching at the Federal University of Rio de Janeiro's School of Music, one of Brazil's oldest music schools.

Thaddeus Warren Tukes (16) won the Chicago Music Association's Scholarship Competition, part of the National Association of Negro Musicians' National Scholarship Competition.



Jason Thompson (G16), assistant professor of music education at Arizona State University, was awarded a \$10,000 grant from the National Association for Music Education and the Society for Research in Music Education to conduct a study addressing diversity, equity, and inclusion within the profession. Over a two-year period,

the funds will enable him to explore the community capacity and cultural wealth that Phoenix-area 13- to 18-year-olds use to "do music" in school music programs, in community music programs, or on their own apart from any school or community organization.

Steven Banks (G17) was appointed to a tenure-track position as assistant professor of saxophone at Baldwin Wallace University's Conservatory of Music.

Samantha Baran (17) advanced to the final round of Soirée Lyrique's Young Artist Program Competition. She will continue her studies at the Mozarteum University Salzburg.

Dajuan Brooks (G17) was named director of orchestras at Niles West High School in Skokie, Illinois.

Alexandra Dee (G17) was appointed director of orchestral activities at the University of St. Francis in Joliet, Illinois.

Antonio Escobedo (G17) joined the New World Symphony as a bass fellow. He previously performed with the Utah Symphony and served as a substitute bassist with the Seattle Symphony.



Liana Gineitis (G17) won the Edith Newfield Scholarship from the Musicians Club of Women.



Soprano **Madison Leonard** (G16) was named a winner in the 2018 Metropolitan Opera National Council Auditions. In addition to being recognized as one of the top young opera stars in the country, Leonard received a \$15,000 cash award.

The program is designed to discover promising young opera singers and assist in developing their careers. For over 60 years, the annual competition has helped launch the careers of countless young singers, including some of opera's greatest stars. Hosted by Joyce DiDonato, the Grand Finals concert took place April 29 at the Metropolitan Opera in New York City.

Michael Hopkins (17) won the percussion position in "The President's Own" United States Marine Band.

Frank Laucerica (17) was named an associate member of the Chicago Symphony Chorus.



Alison Wahl (G17) was named assistant professor of voice at Ithaca College.

in memoriam

ALUMNI

Except as noted, all dates are 2018.

1940s

Inez Candiello (41) in Sierra Vista, Arizona, on October 1, 2017

Della "Ruth" Durham (41) in San Bernardino, California, on May 3

Helen Padberg (G41) in Little Rock on November 1, 2017

Raymond D. Hanson (42) in Heath, Massachusetts, on October 26, 2017

Marguerite Kyle (G42) in Fort Worth on December 2, 2017

Catherine M. Walker (42, G43) in Richmond, Virginia, on September 4, 2017

Doreen Katherine Miller (43) in Stillwater, Minnesota, on January 2

William T. Thompson (43) in Lansing, Kansas, on December 28, 2017

Robert E. Zipp (43) in Arlington, Virginia, on December 3, 2017

Ruth Fardig (44) in St. Paul, Minnesota, on May 17

Lucy Baicher Heiberg (44) in Rockford, Illinois, on June 8

Madelynn Melby (44) in La Crosse, Wisconsin, on March 17

Clara Mae Sandehn Enright (45, G47) in Atlanta on April 9

Peggie Goodman Greuling (46) in Atlanta on March 11

Mary Mix McDonald (46) in New Berlin, New York, on December 12, 2017

Celia Bjerkan (47) in Walnut Creek, California, on March 25.

Jean Barker Cantwell (47, G53) in Branson, Missouri, on March 20

Doris Marian McCune (47) in San Jose, California, on March 26

Madeleine B. Berman (48) in Southfield, Michigan, on February 5

Margaret Pellett (48) in Nashville on April 15

Wesley H. Hradek (49, G50) in El Paso on March 7

Carolyn Nau (G49) in San Antonio on January 21

Myrtle W. Nelson (49) in Waukesha, Wisconsin, on February 27

Nelouise Hodges Stapp (G49) in Tucson on July 12, 2017

1950s

Wilma J. Meckstroth (50) in Hudson, Ohio, on May 13

Joseph A. Musselman (50, G51) in Missoula, Montana, on September 10, 2017

Gloria J. Smith (50) in Peoria, Illinois, on November 1, 2017

Phyllis Tearse (G50) in Minneapolis on August 17, 2017

Donald C. Todd (50, G52) in Sterling, Colorado, on January 15

Nicholas Waselowich (50, G52) in Warren, Michigan, on November 15, 2017

Edwin L. Gajewski (51) in Orlando, Florida, on December 12, 2017

Margaret Rankin Rittenhouse (G51) in Singer Island, Florida, on October 30, 2017

Joyce A. Gault (G52, G63) in Cedar Falls, Iowa, on May 28

Melvin L. Peterman (G52) in California, Missouri, on March 27

Mabel H. Smith (52) in Alexandria, Louisiana, on January 27

Thomas Leonard Smith Jr. (G52) in Louisiana on January 27

Corinne Uresk (52, G54) in Elgin, Illinois, on August 8, 2017

Carol Lombard (53) in Los Angeles on May 12

Robert W. Sladky (G53) in Augusta, Georgia, on March 12

William J. Weiler (G53) in Fargo, North Dakota, on August 27, 2017

Laurene R. Anderssohn (54) in Phoenix on December 17, 2017



Memorial Concert Honors Theodore Karp

Schola Antiqua celebrated the life and contributions of the late musicologist and Northwestern professor emeritus Theodore C. "Ted" Karp (1926–2015) in April with memorial concerts in Chicago and Evanston. The a cappella group performed a unique program reflecting the wide-ranging areas of early-music study that Karp explored in his fruitful career, from music of the troubadours to some of Western music's earliest surviving polyphony. The program concluded with a full performance of Orlande de Lassus's *Prophetiae Sibyllarum*.

Many of Karp's colleagues attended the performance and postconcert reception at Alice Millar Chapel on Northwestern's Evanston campus. Commentary was provided by Karp's friend and colleague Calvin M. Bower, professor emeritus of music at the University of Notre Dame, who spoke about Karp's life and his significance to early music performance today.

in memoriam

1950s, continued

Merle R. Flagg (54) in Dallas on January 14

Dorothy Murmyluk (54) in Oxford, Michigan, on March 21

Richard L. Sutch (G54) in Austin, Texas, on April 13

Jeaniene Johnson (55) in Delavan, Wisconsin, on July 24, 2017

Michael A. King (55) in Dover, Delaware, on February 9

Carlos R. Messerli (G55) in Oak Park, Illinois, on November 9, 2017

William Eugene Trantham (G55, G66) in Little Rock on March 11

Margaret LaPierre Wilkening (55) in East Lansing, Michigan, on February 15

Elyn L. Williams (G55) in Madison, Wisconsin, on June 3

Ted A. Kaitchuck (G56) in Chicago on April 10

Lois Lundvall (56, G57) in Davenport, Iowa, on May 20

Douglas P. Phillips (56, G57) in Decatur, Illinois, on March 15

Wilbur T. Scrivnor (G56) in Grand Haven, Michigan, on September 21, 2017

Peter H. Kapsalis (58, G59) in Lombard, Illinois, on April 22

Carmen Stanley Langberg (58) in Cliffside Park, New Jersey, on December 22, 2017

1960s

Mary Z. Knauer (60) in Boulder, Colorado, on May 27

David S. Rostkoski (G60) in Spokane, Washington, on December 11, 2017

Jerry D. Teske (G61) in Colorado Springs, Colorado, on August 2, 2017

Richard A. Whitecotton (G61) in Wheaton, Illinois, on November 5, 2017

Marilynn Di Salvo (62) in Stamford, Connecticut, on August 22, 2017

Christine Cookson (64) in New Britain, Connecticut, on August 18, 2017

Thomas J. Cifani (G65) in Waynesville, North Carolina, on December 17, 2017

Edwin L. Kemp III (66, G67) in Chicago on January 27

Dorothy F. Cummins (67) in Lodi, California, on August 1, 2017

1970s

William A. Foss (G70) in Aiken, South Carolina, on January 17

Steven L. Hepner (G72, G84) in Berlin, Germany, on October 13, 2017

Christine Laabs Schildbach (72) in Fishers, Indiana, on December 4, 2017

Carolyn H. Alexander (G73) in Atlanta on June 14

Janet Turbyne Ahern (G75) in Park Rapids, Minnesota, on May 23

Robert G. Schneider (G78) in Cleveland on March 3

1980s

Paulette Thompson-Clinton (89) in New Haven, Connecticut, on September 5, 2017

1990s

Marcel Talangbayan (94) in Chicago on January 7

2000s

Christopher T. Tuttle (01) in Saranac Lake, New York, on November 11, 2017

MARIETTA PAYNTER (1928–2018)



Marietta Paynter, a member of the Bienen School's Music Advisory Board, died April 23 at age 89.

Born on July 17, 1928, in Dodgeville, Wisconsin, Paynter was a loyal friend of Northwestern and the Bienen School of Music for many years. Her husband, John Paynter, served as the school's director of bands

from 1952 until his death in 1996.

Marietta Paynter is survived by family members Janet Morgan, Bruce and Bonita Paynter, Megan and John Anderson, Kristen and Shawn Scheuer, Erik and Lindsey Anderson, Brett and Laura Paynter, and six great grandchildren.

A celebration of her life was held in June.

JEAN GIMBEL LANE (1930–2017)



Jean Gimbel Lane, a loyal and generous donor to the Bienen School of Music, died at age 87 on November 18, 2017.

A 1952 Northwestern graduate in art history, she was a lifelong supporter of the arts. In 2005 the Bienen School established the \$50,000 Jean Gimbel Lane Prize in Piano Performance to honor

pianists who have achieved the highest levels of national and international recognition. Endowed in 2015, the Jean Gimbel Lane Prize is made possible by a generous gift from its namesake and her husband, the late Honorable Laurence W. Lane Jr.

She is survived by her children Sharon Louise Lane, Robert Laurence Lane, and Brenda Lane Munks (Greg); brother Arthur Gimbel (Caroline); and grandchildren Bryan Munks, Keighley Lane, Riley Munks, Jessica Munks, and Cristina Munks.

ALAN STOUT (1932–2018)



Professor emeritus Alan Stout, a distinguished member of the Bienen School's composition faculty for nearly 40 years, died February 1 at age 85.

Born November 26, 1932, in Baltimore,

Stout was considered one of the most productive composers of his generation. He studied at the Peabody Institute from 1950 to 1954 and completed formal studies in composition and Swedish at the University of Washington in 1959.

A year at the University of Copenhagen in 1954 instilled a deep interest in the music and literature of Scandinavia, whose culture exerted a strong influence on his music. Stout's principal teachers were Henry Cowell, Wallingford Riegger, Vagn Holmboe, and John Verrall.

Stout joined the Northwestern School of Music faculty in 1963. The recipient of many major commissions, he was active in the Chicago area as a scholar, pianist, and conductor. He wrote for such publications as *Nordisk Musikkultur*, *Beyond the Square*, and *Music and Musicians*. He was also active in editing and translating works of Scandinavian composers and promoting performances of neglected 20th-century American masters and young European composers.

A memorial event was held at Northwestern in May.

KAY PRICE (1952–2018)



Kay Price, a retired Bienen School staff member, died June 11 at age 65.

A native of Colorado, Price taught elementary school for three years before moving to Evanston with her husband, Gary Price (G88), in 1977. She worked in the music admission office for 10 years before transitioning to the school's student affairs office, where she served as an under-

graduate student adviser. She retired in December 2017 after 39 years of devoted service to the Bienen School.

In addition to her husband, she is survived by daughters Erin Jackson (Rob Lustman) and Megan Price; grandchildren Kayla, Josiah, Elias, Jaden, and Kirk; Jeffery and Daniel Lustman; Draven Webb; and sisters Marsha (Stan) Kingcade and Nancy (Greg) Abbott.

Services were held in June.

RACHEL DUNCAN (1985–2018)



Rachel (Serber) Duncan (G10) of Charlottesville, Virginia, died August 8.

Born into a musical family, Duncan began playing trumpet at age eight. After earning a bachelor's degree at the Curtis Institute and a master's degree at the Bienen School of Music, she served on the music faculty at the University of Virginia and was principal trumpet of the Charlottesville Symphony.

Duncan's extensive orchestral career included a tour of Scotland as guest principal trumpet with the Royal Scottish National Orchestra and performances with the Charleston Symphony, Peoria Symphony, Dubuque Symphony, and the trumpet sections of the Philadelphia Orchestra, Richmond Symphony, Illinois Symphony, Symphony in C, and New World Symphony. Also devoted to chamber music, Duncan was a founding member of New Chicago Brass. She also had the privilege of performing alongside Yo-Yo Ma and members of the Chicago Symphony Orchestra for the CSO's chamber music concert series.

She is survived by her husband, Gregory Duncan; parents, Michael and Julie Serber; brother, David (Miriam) Serber; nieces Arielle and Tessa; grandfather, Leo Spanjers; mother and father-in-law, Judy and Darrel Duncan; sister-in-law Allison Duncan; and brother-in-law, Bill Niemeyer.

DOMINIC DAVIS (1998–2018)



Dominic Davis, a Bienen School sophomore horn performance major, died May 15 at age 20 following a battle with cancer.

Born January 16, 1998, Davis graduated from Valparaiso High School in 2016. He studied horn with professor Gail Williams.

Davis was a former member of the Chicago Youth Symphony Orchestra and the Northwest Indiana Youth Symphony Orchestra. He was also selected for the New York String Orchestra's 2016 season at Carnegie Hall. He is survived by his parents, Kevin Davis and Lisa Faletto Davis, and brothers, Brien and Brendan. A memorial service was held at Northwestern's Alice Millar Chapel in June.

Beginning in June 2019, the Bienen School of Music will award the Dominic Davis Award to a student who demonstrates tenacity, optimism, and talent amid difficult circumstances.

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