

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC **FALL 2021**

fanfare



Northwestern

first chair

A MESSAGE FROM THE DEAN



Despite truly unprecedented challenges in higher education and society at large, the Bienen School of Music has succeeded in reaching a historic milestone. In April, the school exceeded its ambitious \$70 million fundraising goal for *We Will. The Campaign for Northwestern*. I look forward to sharing the impressive final campaign total in the spring issue of *Fanfare*.

I am especially gratified that our campaign total includes major donations toward the school's top fundraising priority—increased merit aid. A \$2 million gift commitment will establish our first endowed undergraduate merit aid scholarship to provide full tuition, room and board, and a stipend for music expenses.

Other campaign contributions will create 16 additional endowed undergraduate merit aid scholarships, including the first endowed scholarship named for an African American alumnus. Thanks to these enhanced resources, the school can more effectively compete with our peer institutions in attracting the very best music students from around the world.

Following this campaign success, the Bienen School is now eagerly looking ahead to enriching the educational and performance opportunities we offer. Thanks to the ingenuity of faculty in offering lessons and ensembles, the dedication of staff in preparing spaces and navigating schedules, and the University's generous provision of additional space, the Bienen School last year conducted more in-person activities than any other Northwestern school. This year it is our hope to resume on-campus performances, lectures, colloquia, and other events, including residencies by Sir András Schiff as winner of the Jean Gimbel Lane Prize in Piano Performance and William Bolcom as winner of the Michael Ludwig Nemmers Prize in Music Composition. Our faculty and students have demonstrated amazing inventiveness and patience in maintaining the school's high standards throughout the pandemic. Now, we anticipate a surge of new creativity as the entire school can again enjoy music as a communal activity.

Music is precious to all of us, and the excitement of making music with and for others is what attracts so many of our students, faculty, and administrators to this wonderful field. Moving forward, we know that we will never again take this privilege for granted. As a fortuitous byproduct of a harrowing crisis, we will all treasure music and music-making more than ever. Buoyed by our campaign success and our long-awaited return to in-person learning and performance, the Bienen School looks forward to an especially rewarding and gratifying year ahead.

A handwritten signature in black ink that reads "Toni-Marie Montgomery".

Toni-Marie Montgomery

Dean



fanfare

FALL 2021

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A Message from the Dean

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noteworthy



Rapid Testing Brings Opera to the Stage

Northwestern Opera Theater students presented a workshop performance of *Così fan tutte* in March, recorded in Cahn Auditorium under strict safety and health protocols. Director of opera Joachim Schamberger and several student participants discussed the experience in the video premiere on Zoom. The performance is available in the Davee Media Library.

The Bienen School's usual full-scale winter and spring opera productions in Cahn Auditorium are essential aspects of voice-major training and degree requirements. The fall 2020 quarter offered students one-on-one opportunities to workshop pieces in the school's smaller Ryan Opera Theater, but using Cahn Auditorium afforded opera students their first opportunity since winter 2020 to receive face-to-face instruction in an ensemble setting.

Select Bienen School students participated in Northwestern's rapid-test pilot program during winter quarter in order to safely experience more in-person learning opportunities. They were

"It was very moving for me, after all this time, to hear the singers again in person, making music together." —JOACHIM SCHAMBERGER

among the first Northwestern students to participate in the program and were required to complete a COVID-19 test before each rehearsal. Singers were spaced apart throughout Cahn Auditorium, remained fully masked before and after rehearsals, and observed time limits to allow air recirculation in the hall. For some students, the first rehearsal was also their first opportunity to meet other students in person after months of Zoom interactions.

"It was very moving for me, after all this time, to hear the singers again in person, making music together," Schamberger said. ■

Sir András Schiff Awarded 2021 Jean Gimbel Lane Prize

The Bienen School of Music has awarded Sir András Schiff the \$50,000 Jean Gimbel Lane Prize in Piano Performance.

Established in 2005 and endowed in 2015, the biennial prize honors pianists who have achieved the highest levels of national and international recognition. The COVID-19 pandemic delayed the awarding of the prize by a year.

"It is a great honor to receive the Jean Gimbel Lane Prize, and I am looking forward to my visits to the Northwestern campus in April and October 2022," Schiff said. "After suffering through long absences during the pandemic, it is a joy to return to live audiences and in-person lessons."

In addition to a monetary award, the prize includes a public recital and two nonconsecutive residencies at the Bienen School. During his first residency, Schiff will engage with students and faculty in such activities as master classes, chamber music coaching, and question-and-answer sessions. He will present a public recital during his second residency.

"We are honored that Sir András Schiff has accepted our invitation as the 2021 recipient of the Jean Gimbel Lane Prize in Piano Performance," said Dean Toni-Marie Montgomery. "Our students and faculty look forward to welcoming him to Northwestern."

Schiff is world-renowned as a pianist, conductor, pedagogue, and lecturer. Music critics and audiences alike continue to be inspired by his masterful and intellectual approach to each performance. Born in Budapest in 1953, Schiff studied piano at the Liszt Ferenc Academy with Pál Kadósa, György Kurtág, and Ferenc Rados and in London with George Malcom. Recitals and special cycles, including the complete works of Bach, Haydn, Beethoven, Schubert, and Bartók, constitute an important component of his work.

During his fall 2019 tour of North America, Schiff conducted and played with the Boston Symphony Orchestra and the Orchestre Symphonique de Montréal, pairing concerti by Bach, Beethoven, and Haydn with Brahms's *Variations on a Theme by Haydn* and Bartók's *Dance Suite*. He was joined by violinist Yuuko Shiokawa for an all-Mozart program to open the season at New York City's 92nd Street Y.

Schiff founded the chamber orchestra Cappella Andrea Barca in 1999, consisting of international soloists, chamber musicians, and friends. It has appeared at Carnegie Hall, the Lucerne Festival, and the Salzburg Mozartwoche. Schiff also enjoys close relationships with the Chamber Orchestra of Europe, the Budapest Festival Orchestra, and the Orchestra of the Age of Enlightenment.

Schiff has established a prolific discography and since 1997 has been an exclusive artist for ECM New Series and its producer, Manfred Eicher. Highlights include the complete Beethoven



piano sonatas recorded live in Zurich; solo recitals of Schubert, Schumann, and Janáček; and J. S. Bach's Partitas, *Goldberg Variations*, and *Well-Tempered Clavier*.

Schiff continues to support new talent, primarily through his "Building Bridges" series, which gives performance opportunities to promising young artists. He also teaches at the Kronberg and Barenboim-Said academies and gives frequent lectures and master classes. In 2017 his compilation of essays and conversations with Martin Meyer, *Music Comes from Silence*, was published by Bärenreiter and Henschel.

Schiff's many honors include the international Mozarteum Foundation's gold medal (2012), Germany's Great Cross of Merit with Star (2012), the Royal Philharmonic Society's gold medal (2013), a British knighthood for services to music (2014), and a doctorate from the Royal College of Music (2018).

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 graduate of Northwestern University with a degree in art history, Jean Gimbel Lane was a lifelong supporter of the arts. ■

Previous Lane Prize Winners

- 2006** Richard Goode
- 2008** Stephen Hough
- 2010** Yefim Bronfman
- 2012** Murray Perahia
- 2014** Garrick Ohlsson
- 2016** Emanuel Ax
- 2018** Marc-André Hamelin

William Bolcom Named 2021 Michael Ludwig Nemmers Prize Winner



American composer William Bolcom has been awarded the \$100,000 Michael Ludwig Nemmers Prize in Music Composition from the Bienen School of Music.

Established in 2003, the prize honors classical music composers of outstanding achievement who have significantly influenced the field of composition. The COVID-19 pandemic delayed the awarding of the prize by a year.

"I am extremely delighted and grateful to have won Northwestern University's Michael Ludwig Nemmers Prize in Music Composition," Bolcom said. "The Bienen School mounted an excellent production of my one-act opera *Lucrezia* some years ago. My wife, Joan Morris, and I are looking forward to our time at the school over the next two years with enthusiasm."

Bolcom will participate in two nonconsecutive residencies at the Bienen School during the 2021–22 and 2022–23 academic years. The residencies will include performances of his works by school ensembles as well as such activities as coaching student ensembles, meeting with student composers, and participating in moderated discussions. Bolcom and Morris, a mezzo-soprano, will conduct a joint master class for Bienen students as part of the Tichio-Finnie Vocal Master Class Series.

"The Bienen School of Music is thrilled to name William Bolcom the winner of the 2021 Michael Ludwig Nemmers Prize. After the challenges of the past year, it will be especially meaningful for our students and faculty to gather and benefit from Mr. Bolcom's in-person residencies at Northwestern," said Dean Toni-Marie Montgomery.

A composer of keyboard, chamber, operatic, vocal, choral, and symphonic music, Bolcom has won the National Medal of Arts, the Pulitzer Prize, and Grammy Awards. Born in Seattle, he began

composition studies at age 11 with George Frederick McKay and John Verrall at the University of Washington while continuing piano lessons with Berthe Poncy Jacobson. He later studied with Darius Milhaud at Mills College while working on his MA degree, with Leland Smith at Stanford University while working on his DMA, and with Olivier Messiaen and Milhaud at the Paris Conservatory, where he received the second Prix de Composition.

Bolcom joined the faculty of the University of Michigan's School of Music in 1973, was named the Ross Lee Finney Distinguished University Professor of Composition in 1994, and retired in 2008.

He won the Pulitzer Prize for music in 1988 for 12 New Études for Piano, and his setting of William Blake's *Songs of Innocence and of Experience* on the Naxos label won four Grammy Awards in 2005.

As a pianist, Bolcom has frequently performed and recorded his own works in collaboration with his wife. Their primary specialties in both concerts and recordings are cabaret songs, show tunes, and American popular songs of the 20th century. The couple has recorded 25 albums together.

As a composer, Bolcom has written four violin sonatas; nine symphonies; four full-length operas (*McTeague*, *A View from the Bridge*, *A Wedding*, and *Dinner at Eight*) plus other music for the stage; twelve string quartets; the film scores to *Hester Street* and *Illuminata*; fanfares and occasional pieces; and an extensive catalogue of chamber, choral, and vocal works.

Nine world premieres in 2018 of new Bolcom works commemorated his 80th birthday.

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 from around the world. The prize is made possible through bequests of 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
- 2018** Jennifer Higdon



The Contemporary Music Ensemble performs Jennifer Walshe's HYGIENE; the Arditti Quartet workshops a piece by PhD candidate Luis Fernando Amaya.

Bienen School Hosts Biennial New-Music Conference Virtually

Northwestern's Institute for New Music hosted NUNC! 4, its fourth biennial new-music conference, in a virtual format on April 24. One of the leading new-music conferences in the world, the event welcomed composers, performers, scholars, and other new-music advocates for a series of virtual concerts, workshops, and panel discussions.

Originally scheduled for 2020, the event was reimagined for 2021 to feature a combination of livestreamed events and on-demand videos. The conference included calls for scores, presenters, performers, electronics, and improvisers. Hans Thomalla, the institute's director, noted that the virtual format allowed the school to share events with a global audience for the first time.

"A wide range of Bienen School students and faculty have been involved in the conference over the years, and it has become evident how crucial it is for our field to have a platform enabling this kind of artistic and intellectual exchange," Thomalla said.

Leading up to the conference, the Arditti Quartet, a featured guest ensemble, gathered in Luxembourg—despite the ongoing global pandemic and travel restrictions in Europe—to perform nine new Bienen-student works in a virtual workshop with students. The quartet also performed works selected in the call for scores by Yu-Chun Chien, Onur Dülger, Yuko Ohara, Dimitri Papageorgiou, Max Vinetz, and Bienen PhD student Ruud Roelofsen.

Featured guest composers Anna Thorvaldsdottir; Jennifer Walshe '98 MMus, '02 DMus; and Katherine Young '17 DMA gave presentations. Young also curated the conference's first call for improvisers and led a panel discussion with selected artists.

Bienen associate professor Ryan Dohoney moderated the musicology roundtable event "Experimental Bodies, (Anti)Political Lives" with Kerry O'Brien from the University of Washington School of Music and Ted Gordon from Columbia University's department of music. Dohoney also led the call for presenters

"It has become evident how crucial it is for our field to have a platform enabling this kind of artistic and intellectual exchange."

—HANS THOMALLA

webinar, with papers presented by Sergio Cote, Elaine Fitz Gibbon, Daniel Tacke, and Bienen PhD student Ben Zucker.

Members of the Bienen School saxophone studio, directed by Taimur Sullivan, presented five videos as part of the conference's performance lineup, featuring music by Yunfei Li, Jessie Cox, Robert Rankin, Edward Hamel, and Sarah Grace Graves. The studio's performances of new music extended beyond the festival, as it gave premieres of additional works by Bienen composition students in May and June.

The Contemporary Music Ensemble concluded the conference with the first-ever Zoom performance of Jennifer Walshe's *HYGIENE*, a theatrical work for musicians. A reflection on the German concept of mental and physical hygiene, the piece required musicians to wield light sticks and pom-poms along with other instruments. Following the performance, Walshe joined ensemble codirectors Alan Pierson and Ben Bolter to discuss the process of translating *HYGIENE* for Zoom and the importance of stage presence for musicians.

The concert also featured Alyssa Pyper's *Cradle*, the composer's symbolic journey into the trauma of growing up gay and Mormon. Pyper joined the ensemble as violin and vocal soloist, live from Port Townsend, Washington.

"NUNC! has become an important fixture of the national and international new-music scene," Thomalla said. "This year's conference demonstrated yet again how much innovation and how many new developments are taking place in our field." ■



Choirs Present Live Eclipse World Premiere

In April, the Bienen School of Music gave its first in-person performances in more than a year with the world premiere of *Eclipse*. Designed to be performed in a distanced setting under a full moon, the work was presented by members of the school's choral ensembles stationed along the lake on Northwestern's Evanston campus, on dates chosen to coincide with a full pink supermoon.

As the COVID-19 pandemic took hold in the US, Bienen professor of conducting and ensembles Donald Nally and conductor and arranger Kevin Vondrak '17 MMus found themselves separated by nearly 800 miles. Nally is conductor of Grammy Award-winning new-music choir The Crossing, while Vondrak serves as artistic associate and assistant conductor. The two have maintained their creative partnership while navigating the challenges of a pandemic, including an October 2020 collaboration to compose and produce the choir's distanced, outdoor performances of *The Forest*.

Nally and Vondrak found inspiration in an experience familiar to many in the Northwestern and Chicago-area communities:

standing under a full moon on the shore of Lake Michigan, absorbing the sights and sound of the waves, lost in reflection. This experience drew them to "Eclipse," a poem by Illinois poet laureate and Northwestern Class of 1977 alumna Angela Jackson. An exploration of a personal reaction to cataclysmic societal events, filtered through the perspective of a lunar eclipse, the poem appears in Jackson's 2015 collection, *It Seems Like a Mighty Long Time*. The choral work *Eclipse* showcases the text of the poem and addresses individual and collective experiences of sadness, isolation, anger, and loss as well as hope and togetherness.

"Maybe the things I've thought about, standing there in the full moon, differ from Angela's or Kevin's," Nally said, "but they emerge from the same place in my mind—one of memory, loss, and a sense of belonging. One of wonder and humility and at the same time disappointment and disgust. One of 'this is how things are, not how I'd like them to be.'"



Eclipse offered audience members an opportunity for their own meaningful reflection in the same setting. The more than 60 performers created a cloud of sound amplified by illuminated megaphones. A small group of singers performed remotely, appearing on iPads stationed on music stands along the shore.



Composers Donald Nally (left) and Kevin Vondrak with poet Angela Jackson

Audience members experienced the piece in a linear fashion by walking south to north along the shore at a relaxed pace. Timed entry provided crowd control, and audience members were required to wear masks and maintain a distance from other groups. The event sold out in eight hours, demonstrating how starved audiences had been for live musical performances.

"We hope that the piece will live on past the masks and the isolation and be heard again—in a field, on a hill, in a parking lot or backyard, by a stream—at a time when the singers gather and are close together beforehand and again afterward, grateful for the privilege of group singing and for the importance, as in our piece, of the individual to the whole and the whole to the individual, listening together, close and unafraid," Nally said. "We hope it is a memory of a time past, having emerged not just from the pandemic but from the many eclipses that are gathered here in Angela's words and in our music." ■

noteworthy

Convocation Honors Class of 2021



More than 100 graduating students attended the Bienen School of Music convocation at Northwestern's Ryan Fieldhouse on June 13. Giancarlo Guerrero '92 MMus, a six-time Grammy Award-winning conductor, presented the 2021 address.

"Just a few months ago, it was difficult to imagine a gathering like the one we are having today," Dean

Toni-Marie Montgomery said. "It is my hope that your memories of the Bienen School of Music are not defined by a loss or reduction of in-person activities but by the creative and enriching ways in which you studied, explored, and experienced music throughout your time at Northwestern."

Guerrero, who is music director of the Nashville Symphony and NFM Wrocław Philharmonic as well as principal guest conductor of the Gulbenkian Orchestra in Lisbon, gave remarks recorded from Nashville's Schermerhorn Symphony Center. He spoke of his early musical influences and gave hope to graduates for a brighter future ahead.

"Every single one of us here—whether you are a classical performer, a music theorist, a jazz improviser, a musicologist, a composer, or some combination of all of the above—contributes

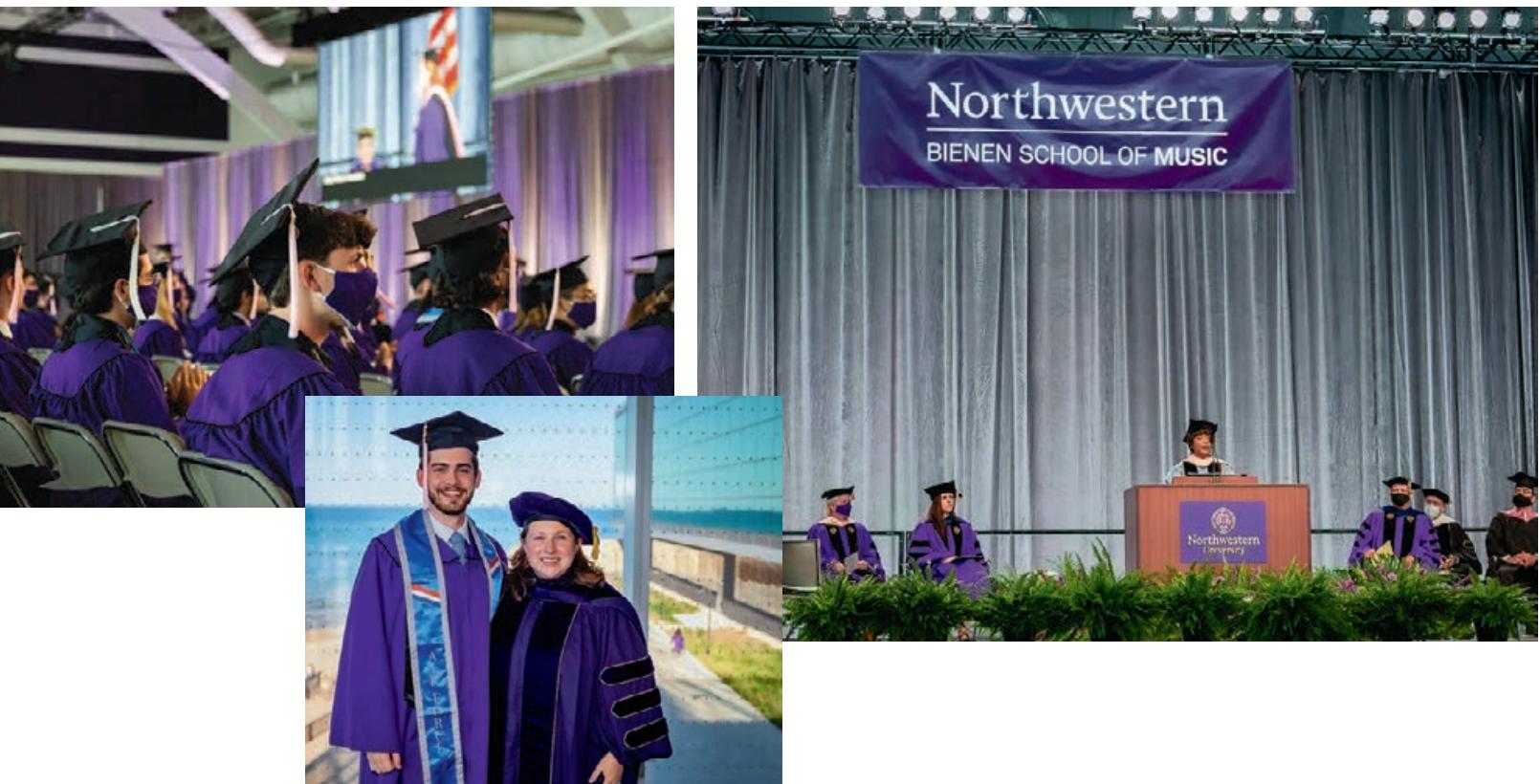
View the convocation ceremony online at commencement.northwestern.edu/bienen.

to the success of bringing the miracle of music to as many people as possible," he said.

Born in Nicaragua, Guerrero immigrated during his childhood to Costa Rica, where he joined the local youth symphony. "There was no reason to expect that I'd become a musician, much less the conductor of a Grammy-winning orchestra in the United States," he said. "I came from a completely nonmusical family. No one even knew how to read music. My dad loved mariachi, my mom Julio Iglesias. Beethoven and Brahms were nonexistent."

Although Guerrero was initially introduced to music as a way to keep him busy, it soon became an obsession and helped ease his transition into life in a new country, he said. "Music quickly became the thing that brought happiness to me, whether that was through the music itself or the people I became associated with. The other kids were so passionate about what we were doing in youth symphony, and I became inspired by it. I became a part of it, and it became a part of me."

Guerrero studied percussion and conducting at Baylor University in Texas before completing his master's degree under Bienen School director of orchestras Victor Yampolsky.



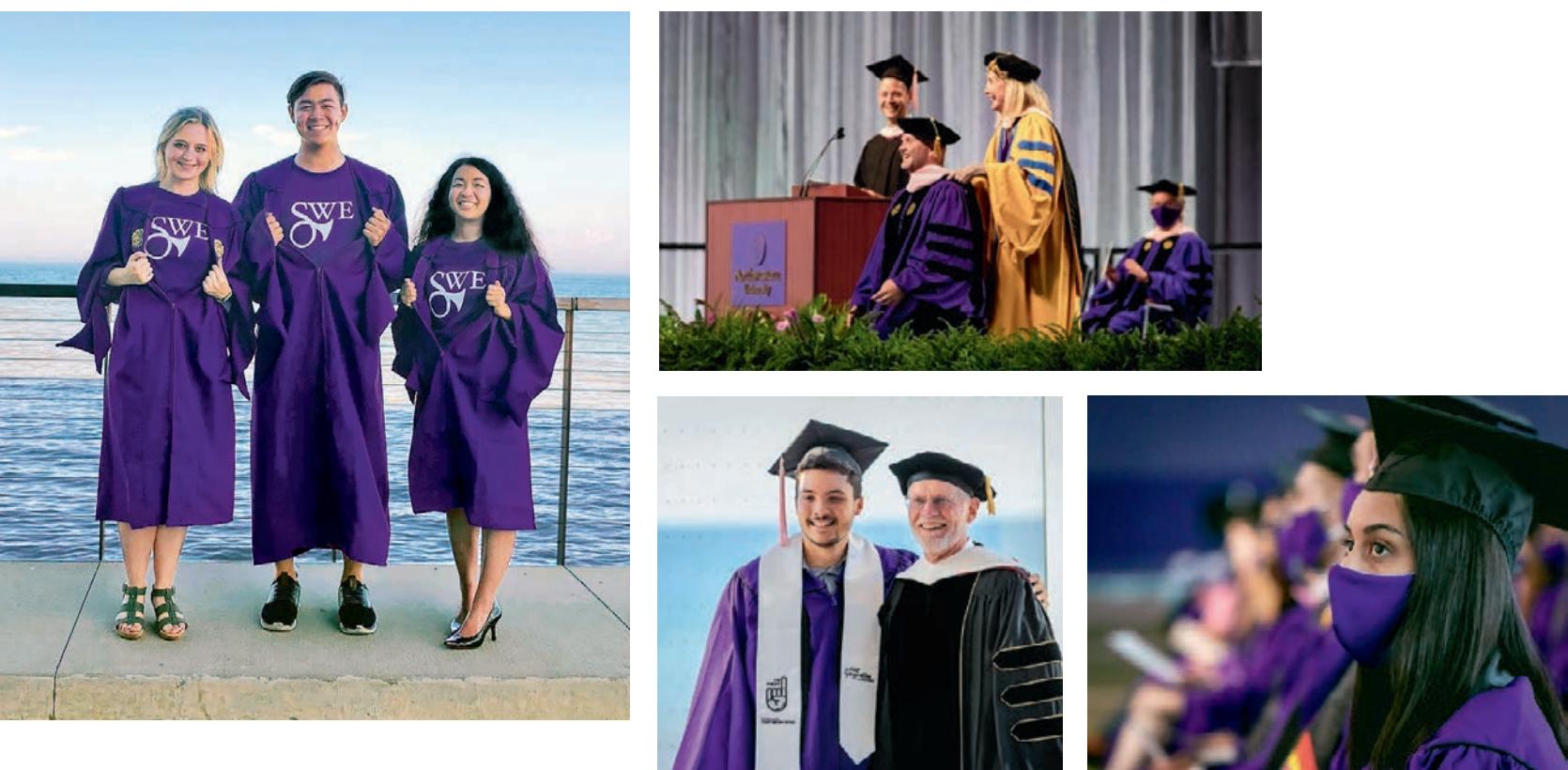
“As musicians it will be our duty to help our communities recover from this dark year by channeling the profound, humanizing force of music to create meaningful, lasting, and healing transformation.” —GIANCARLO GUERRERO

“Over time, as I’ve had the opportunity to thrive in my career as a conductor, I have come to understand what my greatest teachers and mentors actually instilled in me,” he told graduates. “Even though I have this privileged position at the front of the orchestra, my job is not simply to lead but to inspire. And this extends to every aspect of my work as music director. Leadership does not mean telling people what to do. It means being able to express a vision and inviting everyone into a conversation about how, together, we can shape and enact that vision.”

Guerrero shared how the pandemic affected him and his experiences conducting several orchestras in Europe. Although he appreciated the privilege of making music during a difficult time, Guerrero said he is eager to be close to his musicians and audiences again. “It is time to heal after this collective trauma. Live music will be a huge part in that process, so as musicians it will be our duty to help our communities recover from this dark year by channeling the profound, humanizing force of music to create meaningful, lasting, and healing transformation.”

He continued with a vision for the future in which artists from all racial and artistic backgrounds are included and celebrated as performers, composers, teachers, and administrators: “I am delighted to see even now that this change is happening quickly, as we embrace all facets of living in a global world. We always look to the past that forms so much of the backbone of our art form, but we can respect and embrace the rich traditions of music without getting stuck in them. Let’s not. If we ignore talented people who deserve a place in this field, there is no doubt that we will be left behind and lose our relevance as an art form.

“It’s true that as we go about our work, we need to keep the music at the center,” he said. “If we don’t, we will quickly lose our way. But at the same time, we need to remember that music is just a tool. It’s the tool we use to do our real job, which is reaching, teaching, serving, healing, transforming, and inspiring people.” ■



noteworthy

PROJECT LEADS



Heather Aranyi, MM, MEd
Music and trauma;
child development; innovation



Sarah J. Bartolome, PhD
Music for children;
ethnomusicology;
qualitative research

Trauma, Music, and the Breath

RESEARCH TEAM



Melissa Foster, MM
African American music;
cultural appropriation; trauma



Benjamin Gorvine, PhD
Psychology and
human development



Theresa Brancaccio, MM
Developer of
Singer Savvy app



Mark Werwath, PhD
Engineering and
entrepreneurship



Michelle L. Buck, PhD
Social psychology;
leadership; arts and trauma



Amanda R. Draper, PhD
Music for children
with disabilities



Kurt Hansen, MM
Group singing



Deborah Birnbaum
Physiology of breath



Nancy Gustafson, MM
Singing and dementia

Northwestern

Music and Breath Interventions May Mitigate Childhood Trauma from Pandemic

Trauma, Music, and the Breath, a new interdisciplinary research project involving several Bienen School faculty and alumni, will examine how music might be used to improve children's health and well-being around the world in response to the trauma of the COVID-19 pandemic. The project was selected for funding for 2021-22 by the idea incubation process of Northwestern's Buffett Institute for Global Affairs.

Project leads are Heather Aranyi '05 MMus, a faculty member of the Lyric Opera of Chicago and the McCormick School of Engineering, and Sarah J. Bartolome '02 MMus, associate professor of music education. Other Bienen faculty and alumni on the research team include Theresa Brancaccio '82, '83 MMus, senior lecturer in voice and opera; Amanda R. Draper '14 MMus, '20 PhD; Nancy Gustafson '80 MMus, artist in residence for voice and opera; and Kurt Hansen '83 MMus, senior lecturer in voice and opera.

The initial project targets children ages 5 through 11 who are processing the trauma of the pandemic. Investigators will develop evidence-based musical interventions—such as group singing, rhythm exercises, and focusing on breathing—as tools for mitigating multiple effects of this trauma, including developmental disruptions stemming from interrupted schooling and reduced socialization.

Researchers will then design tools to teach others how to use these interventions to support children processing trauma, including pedagogical materials and training programs for school personnel. The team hopes the interventions will ultimately be used in elementary schools and community centers around the world to help children thrive in their educational and home communities.

The team will also investigate how the power of music and the breath may be leveraged with other populations as interventions for many kinds of trauma. Ultimately, the team aspires to create an institute dedicated to the interdisciplinary study of music, health, and well-being, establishing Northwestern University as a global leader in this area.

The Trauma, Music, and the Breath team also includes lecturer Melissa Foster '96, '01 MMus (theater); professor Michelle L. Buck (leadership); professor Benjamin Gorvine (psychology); professor Mark Werwath (codirector, Farley Center for Entrepreneurship and Innovation); and Deborah Birnbaum of the Metropolitan Opera. Additional key Northwestern contributors are professors John Rogers (biomedical engineering), Nina Kraus (neurobiology), and Galya Ben-Arieh (political science). ■

on the concert stage



BY JERRY TIETZ

Director of Concert Management

Like me, I am sure many of you by now are eager to break free of our virtual shackles and return to the concert hall. Upon reflection, however, I realize some of our most memorable recent musical experiences were owed to their virtual formats. Students in our Jazz

Small Ensembles offered virtual performances, and I particularly enjoyed the students' introductions of their own arrangements. The Baroque Music Ensemble's annual birthday concert at Alice Millar Chapel was also featured online and included reflections by students about the experience of making music under such surreal conditions.

Among the most compelling examples of the virtue of virtual music-making must be the Contemporary Music Ensemble's live performance with renowned Irish vocalist Iarla Ó Lionáird. Neither the digital format nor Ó Lionáird's separation by several time zones made their performance of Donnacha Dennehy's haunting and beautiful arrangement of *Aisling Gheal* any less enchanting.

Perhaps the grandest embrace of the virtual format was the Institute for New Music's decision to host its colossal NUNC! 4 online in April. Originally scheduled for 2020, the conference featured panel events and dozens of on-demand performance recordings, including contributions from the acclaimed Arditti Quartet.

With the expansion of the University's COVID-19 testing programs and, later, the availability of vaccines came increased

opportunities for performing together. Voice and opera students recorded scenes from Mozart's *Così fan tutte*—their first chance to sing in a group since winter 2020. String chamber orchestras offered livestreamed afternoon performances for family and friends and recorded their rendition of Elgar's *Pomp and Circumstance* on video for Bienen's convocation ceremony.

As temperatures warmed, many students and ensembles took to the outdoors. The Guitar Ensemble gave a lovely afternoon concert in the University's Shakespeare Garden, and the Brass Ensemble gave a pop-up performance at the Arts Circle. Bienen's combined choirs delighted hundreds of eager music lovers with the world premiere of *Eclipse*, sung beneath April's full moon on the shores of Lake Michigan.

The spring quarter always features a wealth of student recitals, and this year was no exception. One hundred thirty-six students offered recitals, with a limited number of friends and family attending. While nobody could look around at the small, fully masked gatherings and mistake things for having returned to normal, it was no less meaningful for students to share their talents with grateful audiences.

Music is an inherently communal affair for both the performers and the audience. Our proximity to one another and the shared moments of breathless silence, soaring harmonies, and thunderous applause are where much of music's magic happens. I am therefore all the more grateful that, in spite of the circumstances, Bienen students and faculty found innumerable opportunities to share their music in ways that were indeed meaningful, lasting, and healing. ■



To view videos of past performances, visit the Davee Media Library at music.northwestern.edu/davee.

Robert G. Hasty and the Northwestern University Chamber Orchestra perform with faculty violinist Desirée Ruhstrat as soloist.

SONGS OF THE
SEASONS

SUMMER STORM

POEM BY LANGSTON HUGHES
A.S.C.A.P.

MUSIC BY MARGARET BONDS
A.S.C.A.P.

The musical score consists of eight staves of handwritten music. The top two staves represent the piano, with the right hand in treble clef and the left hand in bass clef. The bottom six staves represent the voice, with the soprano part in treble clef and the bass part in bass clef. The lyrics are written below the vocal staves, connected by horizontal lines indicating pitch. The music includes various dynamics like forte and piano, and time signatures change throughout the piece.

THUN - DER — JU-LY THUN - DER — AND THE

WON - DER - OF LIGHT - NING IN THE SKY — AND A

SUD - DEN GALE THAT SHAKES THE BLO - SOMS DOWN — IN PER - FUMED

Black Composer Showcase Series

The Bienen School has released a new series of videos featuring performances of art songs and chamber music by Black composers. The three-part Black Composer Showcase includes performances by Bienen voice and instrumental students as well as scholarly background information provided by faculty and student musicologists and guest presenters on the works and composers. The series is part of the Bienen School's ongoing diversity, equity, and inclusion (DEI) activities.

This school-wide project was conceived by Bienen faculty members Karen Brunssen, cochair of the Department of Music Performance and professor of voice and opera, and Drew Davies, chair of the Department of Music Studies and associate professor of musicology. The series' goals are to broaden the repertoires performed and studied at the Bienen School, inspire collaboration among music studies and performance students, and educate the school and broader communities about composers of color and their important contributions to classical music.

"I am proud of the Bienen School of Music students and faculty involved in this project, for their dedication to showcasing these important composers," said Dean Toni-Marie Montgomery. "We must work as a community to incorporate more voices and



contributions of diverse groups into our music curricula and performances—a goal I have pursued throughout my tenure as dean."

To help prepare for their performances, voice students attended a public Black Art Songs webinar hosted by the school in April. Montgomery moderated the event, which featured a presentation by Louise Toppin and Willis Patterson of the University of Michigan School of Music, Theatre & Dance. Toppin has lectured on the music of African American composers and is author of the recently published anthology *Rediscovering Margaret Bonds: Art Songs, Spirituals, Musical Theater and Popular Songs*. Patterson is the editor of the *Anthology of Art Songs by Black American Composers*.

"Music of African Americans is for everyone to sing," said Toppin, who also contributes to the first video in the series. "It is important for all of us to engage with this music because it tells the narratives of America. Without considering these narratives, we are teaching and singing an incomplete story of America."

The first video, "Chicago Connections," focuses on two African American women composers with ties to Chicago: Northwestern alumna Margaret Bonds '33, '34 MMus and her mentor, Florence Price. Featured performances include Bonds's "Minstrel Man" from *Three Dream Portraits*, "Summer Storm" and "Poème d'Automne"

Facing page: Manuscript for "Summer Storm." Above from top: Florence Price; Margaret Bonds '33, '34 MMus.



from *Songs of the Seasons*, and Price's "Hold Fast to Dreams" from *Five Art Songs* and "Song to the Dark Virgin."

"Poets of the Harlem Renaissance," the second video, features musical works based on the poems of Langston Hughes and other Harlem Renaissance poets. Performances include Cecil Cohen's "Death of an Old Seaman," Robert Lee Owens's "Girl" from *Heart on the Wall*, Howard Swanson's "A Death Song," Florence Price's "The Glory of the Day Was in Her Face," and William Grant Still's "Grief." Faculty contributors included Drew Davies and Ivy Wilson, associate professor of English at Weinberg College of Arts and Sciences.

The final video, "Chamber Music Highlights," includes selections performed by Bienen instrumental students: Samuel Coleridge-Taylor's Clarinet Quintet, Jonathan Bailey Holland's *Mobius*, Coleridge-Taylor Perkinson's *Lamentations*, and William Grant Still's Suite for Violin and Piano. Commentators included musicologist Amanda Stein '21 PhD and doctoral composition student Ben Zucker. Performers Olivia Hamilton, a master's clarinet student, and Nicholas Abrahams, a Bienen-Weinberg dual-degree violin student, also contributed to the commentary.



The Black Composer Showcase is just one example of the Bienen School's ongoing DEI efforts. Many studios are not only studying repertoire by diverse composers but also compiling databases of these composers' works, and faculty have been working independently and collaboratively to develop various initiatives for their classrooms.

A few examples include:

- All the Bienen School's 105 voice students committed to performing two songs by Black composers in the 2021-22 academic year, with additional study of composers from diverse backgrounds planned in subsequent years.
- The school's 2021 Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance and 2021 Viola Studio Competition included required works by African American composers. Winning performance videos are featured in the Davee Media Library.
- Conducting faculty have hosted virtual guest speakers for DEI-related discussions and have incorporated works by composers from various heritages in their concert programming.



From top: Master's conducting student Kyle Dickson leads the Northwestern University Symphony Orchestra in Samuel Coleridge-Taylor's Four Novellettes; Howard Swanson; Samuel Coleridge-Taylor; William Grant Still

“Music of African Americans is for everyone to sing . . . Without considering these narratives, we are teaching and singing an incomplete story of America.” —LOUISE TOPPIN



- All degree recitals for harp and double bass students will require a work by a Black or Indigenous composer or a composer of color. The percussion ensemble will also perform a work by a Black composer each quarter.
- Select piano students presented a recital of Scott Joplin rags in the spring. The performance will be posted in the Davee Media Library.
- Northwestern Saxophone Ensemble students are creating a repertoire database of works written for saxophone by diverse composers.
- Bienen flute students met via Zoom with young flutists from the Chicago Musical Pathways Initiative, a program to develop gifted music students from underrepresented backgrounds. Mentors discussed the music school experience and offered general performance and audition advice.
- Bienen School choirs presented the world premiere of *Eclipse*, based on the poem by Illinois poet laureate and Northwestern alumna Angela Jackson (see page 6).

The school also implemented curricular changes in 2019 to provide students with a more inclusive and diverse representation of classical music. Its undergraduate core musicology curriculum



now includes the Classical Canon, which examines the extent that social factors such as nationalism, racism, and sexism have influenced the formation of the canon; Performers and Performance, which focuses on what it has meant to be a musician at different times in history and in various cultures; and Music in the Present, which explores contemporary music through its circulation, reception, and mediation.

“Bienen School faculty, staff, and administrators are committed to advancing change to help combat racism in the field of classical music,” Montgomery said. “Through these ongoing projects, we aim to not only address our mission of training the next generation of musicians but also serve and educate our public audiences.”

To learn more about the Bienen School’s commitment to diversity, equity, and inclusion, visit music.northwestern.edu/diversity. ■

To see these videos and more, visit the Davee Media Library at music.northwestern.edu/davee.

Clockwise from top left: Chamber performers (from left) Nicholas Abrahams, Lam Wong, Olivia Hamilton, and Haddon Kay; vocalist Katherine Krebs performing music by Florence Price; Coleridge-Taylor Perkinson; Jonathan Bailey Holland

faculty



Linda Austern (musicology) was invited to lecture about gender in rock music at the Music Forum of the Community College of Baltimore County. She also presented a

paper about Anne Boleyn as a musician between biography and biofiction at the annual conference of the Renaissance Society of America and gave a talk about music for health and healing in early modern England, with parallels to the COVID-19 crisis, for a University of Oklahoma Health and Humanity webinar.



Sarah Bartolome (music education) is coleading the new interdisciplinary research project Trauma, Music, and the Breath (see page 10). She received an International Classroom Partnering Grant from the Buffett Institute for Global Affairs, which supported a partnership between Northwestern and the Nanyang Technological University in Singapore for the course Philosophy of Music Education. In a Northwestern webinar in April, she presented research on music instruction for students with disabilities.



Ben Bolter (conducting) conducted two world premieres on the Grossman Ensemble's debut album, *Fountain of Time*. Faculty saxophonist

Taimur Sullivan

performed on the album along with several Bienen alumni (see page 27).



Theresa Brancaccio (voice and opera) was chosen as a master teacher for the 2021 National Association of Teachers of Singing intern program at Georgia Southern

University, where she mentored three voice-teacher interns, gave a master class, and presented her Singer Savvy app. She also received the first William Vessels Award for her years of service to NATS. Brancaccio is collaborating with McCormick School professor John Rogers and Aaron Johnson '95, '99 MMus to study and measure vocal fatigue in singers and voice teachers with wearable patches developed by Rogers's team. She is also involved in the multidisciplinary Trauma, Music, and the Breath research project (see page 10).



Karen Brunssen (voice and opera) is past president of the National Association of Teachers of Singing. She was coordinator for the 2021 NATS intern program in

June and has adjudicated for NATS student auditions, the Musicians Club of Women, Stetson University, and the NATS Summer Program Dillard Competition. Brunssen has given many recent virtual presentations and master classes, including for the South Korea Camarata, North Shore Choral Society, Barrington United Methodist Church, Lithuanian Chorus, Lawrence University, Indiana University, and the University of Tennessee.

George Cederquist (voice and opera) is the artistic director of Chicago Fringe Opera, where he directed *A City of Works*, a scavenger-hunt-style series of micro-operas. Arriving at specific locations across



Chicago, audience members scanned QR codes on their smartphones to access a music video of a newly commissioned work—the piece having been filmed at that locale, creating a fleeting yet shared theatrical experience.



Steven Cohen (clarinet) completed his 42nd year as principal clarinet for the Brevard Music Center summer festival. He also taught on the faculty of the Aria International Summer Academy and participated in the Silver Linings Initiative, a national program to discuss the ramifications of COVID-19. He recently served as a juror for the 2021 Silverstein Clarinet Contest.



Alan Darling (voice and opera) returned for his 23rd summer as a vocal coach at the Ryan Opera Center at Lyric Opera of Chicago and spent two weeks working with young singers and pianists as a master coach at the Merola Opera Program at San Francisco Opera. In August he joined the faculty at Ravinia's Steans Music Institute's Program for Singers, and he prepared private coaching clients for upcoming performances at the Metropolitan Opera, Lyric Opera, San Francisco Opera, Des Moines Metro Opera, and Opéra national de Paris.

Drew Davies (musicology) published his article "Repertorio de Ignacio Jerusalem en la Catedral de Durango" ("Repertoire of Ignacio Jerusalem at Durango Cathedral")



in the essay collection *Arte y Música de la Catedral de Durango: Archivos y documentos (Art and Music of Durango Cathedral: Archives and Documents)*, edited by

Adolfo Martínez Romero and Silvia Salgado Ruelas. He also contributed to the video “Poets of the Harlem Renaissance” in the Bienen School’s Black Composer Showcase Series.



Ryan Dohoney (musicology) gave a virtual lecture and workshop at the University of Bern in March on material from his forthcoming book, *Morton Feldman:*

Friendship and Mourning in the New York Avant-Garde. His essay “A. N. Whitehead, Feeling, and Music” appeared in the collection *Sound and Affect: Voice, Music, World*, edited by Judith Lochhead, Eduardo Mendieta, and Stephen Decatur Smith.



Laurann Gilley (voice and opera) served as music director for a virtual performance of *La Bohème* with Midwest Opera Theater, released earlier this year and involving singers recording and filming themselves from their homes across the country. The accompanying quartet included Bienen student Olivia Kim and two musicians from the Lyric Opera of Chicago Orchestra.

Jennifer Gunn (piccolo) has recently given master classes at the University of Wisconsin–Milwaukee, the University of Las Vegas, the University of Central Florida,



and the Mid-Atlantic Flute and Texas Flute Society Conventions, where she also presented piccolo recitals. Gunn has participated in several music-related podcasts,

including *Flute360*, *Intermission at the CSO*, *Skip the Repeat*, and *Musician Mindset*. She recently performed Amanda Harberg’s *Hall of Ghosts* for solo piccolo in a CSOtv collaboration with Hubbard Street Dance Chicago.



Robert Hasty (conducting) conducted works by Vivaldi, Piazzolla, Elgar, and Mozart in a Highland Park Strings performance featuring violinist Maya Anjali Buchanan, which was recorded without an audience at Ravinia Festival’s Bennett Gordon Hall and broadcast on WFMT radio.



Michael Henoch (oboe) recorded woodwind quintets by Chicago composers Leo Sowerby and Willard Elliot for the Chicago Symphony Orchestra’s CSOtv streaming platform. He also presented a virtual concert from Chicago’s Guarneri Hall that included a rare performance of Heinrich von Herzogenberg’s Trio for Oboe, Horn, and Piano with Bienen faculty hornist **Gail Williams** and pianist Victor Asuncion.

Pamela Hinchman (voice and opera) taught and performed at La Musica Lirica, which was relocated to Baraboo, Wisconsin, last summer due to the pandemic. She directed the annual Intensive Vocal

Performance Seminar in July, with the theme of “Mozart, Madness, and Mayhem,” and recently presented a master class at the University of Wisconsin–Madison. She led her voice studio in two recitals of works by diverse composers this year and is currently creating a database of contemporary African composers.



D.J. Hoek (musicology) wrote “Our Proper Business Now Is Revolution: John Cage and the Beatles,” published in the journal *Popular Music and Society*.



Willie Jones III (jazz studies) produced and released *Fallen Heroes*, his eighth album as a leader, on his WJ3 Records label. He also joined a panel of jazz musicians to discuss the art of improvisation in a Chicago Symphony Orchestra Soundpost event.



Patrice Michaels (voice and opera) received funding from the Alumnae Association Grants Program for the project “Un viaje en la canción/A Journey in Song” for young soloists. Michaels will compose this new song cycle, based on poems by five poets of Latin American descent and conceived in a blend of Spanish and English. In future phases of the project, the songs are intended to help promote learning and teaching relationships between pre-professional music education majors and high school music programs with aspiring

faculty

solo singers. In June, Michaels's studio presented the virtual recital "Portfolio," featuring songs by Leslie Adams, Duke Ellington, and Noel Da Costa.



Danuta Mirka (music theory and cognition) presented the guest lecture "Fiddler on the Roof in Haydn's String Quartets" for the Joseph and Frances Jones Poetker Thinking about Music lecture series at the University of Cincinnati College-Conservatory of Music. She also led the preconference workshop "Phrase Expansions and Hypermeter" at the annual meeting of Music Theory Midwest. Her most recent book, *Hypermetric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787–1791*, published by Oxford University Press, traces the development of 18th-century terminology related to phrase structure and brings to light the analogy between measures and phrases adopted by 18th-century authors.



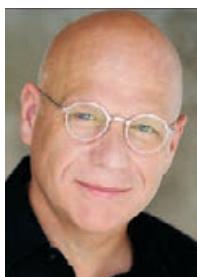
Toni-Marie Montgomery (dean) hosted a webinar exploring art songs by Black composers as part of the Tichio-Finnie Vocal Master Class Series with panelists Louise Toppin and Willis Patterson of the University of Michigan School of Music, Theatre & Dance. She also moderated the virtual event "Behind the Curtain: Leading Performing Arts into the Future," focused on how arts leaders are preparing for the postpandemic performing arts landscape.



Steven Morrison (music education) presented the invited session "Things We Long Forgot: Revisiting the Beginning Ensemble Classroom" at the 2021 Texas Music Educators Association conference. He shared research on the cognitive processes of encountering culturally unfamiliar music at Neurosciences and Music VII, hosted by the University of Aarhus and, with doctoral candidates Patrick Horton and Casey Schmidt '21, presented findings at the conference of the National Association for Music Education describing how preference for music performances can vary depending on the temporal alignment between an ensemble and its conductor.



Michael Mulcahy (trombone) conducted the first in-person concert at Chicago's Symphony Center in more than 14 months when he led a program of all-American music for brass and percussion, performed by Chicago Symphony Orchestra musicians. Frontline healthcare workers, Illinois congressman Mike Quigley, and Chicago deputy mayor Samir Mayekar were among the evening's honored guests. In July, Mulcahy appeared as a soloist at the Grand Teton Music Festival in *Five Hallucinations* by Carl Vine, a commission of the Chicago Symphony Orchestra and the Sydney Symphony Orchestra.



Donald Nally (conducting) contributed a brief essay for the *New York Times* series "Five Minutes That Will Make You Love Choral Music." The Crossing, Nally's

Grammy-winning choir, has released three new albums on Navona Records: *Words Adorned*, featuring the Al-Bustan Takht Ensemble and Dalal Abu Amneh; Gavin Bryars's *A Native Hill*; and *The Tower and the Garden*, with music of Gregory Spears, Joel Puckett, and Toivo Tulev. Nally cocomposed and directed the world premiere of *Eclipse* at the Bienen School in April (see page 6).



Susan Osborn (keyboard skills) presented "Singing a Building: Teaching Music through Architecture and Photography" as part of Northwestern's 2021 TEACHx conference.



Yasuko Oura (piano) performed with the Chicago Opera Theater in its recent productions of *La hija de Rappaccini*, *The Puppy Episode*, and *Taking Up Serpents*. She also performed with members of the Fourth Coast Ensemble in the recital "Origin Stories." Oura played the harpsichord in a production of Rameau's opera *Platée* last summer for Des Moines Metro Opera, where she has served on the music staff for over a decade.



Andrew Raciti (double bass) recently taught classes at the New World Symphony, Interlochen, Illinois State University, and Orford Music Academy and served as chair of the orchestral competition for the 2021 International Society of Bassists convention. He is part of a group arranging music for the double bass edition of Rachel Barton Pine's *Music by Black Composers* series, to be published by Ludwig. Raciti began working with the Chicago Musical Pathways

Initiative, selecting the first bassists for the program and coordinating a partnership with Ottawa Imports to provide professional-quality double basses to students in need and from underrepresented backgrounds.



Desirée Ruhstrat (violin), a member of the Lincoln Trio, released *Trios from the City of Big Shoulders* on Cedille Records, featuring rarely heard piano trios by 20th-century composers Ernst Bacon and Leo Sowerby. The Lincoln Trio has recently performed in a Rush Hour concert presented by the International Music Foundation and at the Ravinia Festival. Ruhstrat's string trio Black Oak Ensemble also performed at Ravinia on behalf of the Illinois Holocaust Museum in honor of the late Supreme Court justice Ruth Bader Ginsburg. The ensemble toured Europe last summer, including a residency in Corsica and performances throughout France and Switzerland, and gave a virtual performance for the opening of the Holocaust exhibit *A Sanctuary in the Storm* in Geneva.

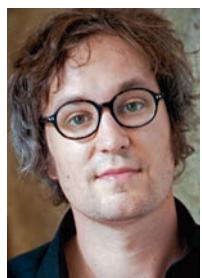


Michael Sachs (trumpet), principal trumpet of the Cleveland Orchestra, premiered a new arrangement, written for him, of Aaron Jay Kernis's *Elegy . . .*

for those we lost with harpist Yolanda Kondonassis. The work, composed one year prior, offers music to reflect, mourn, and remember those lost to the COVID-19 pandemic. The video performance was shown as part of the Cleveland Orchestra's In Focus virtual concert series.



Taimur Sullivan (saxophone) has presented numerous virtual guest classes and master classes at institutions across the country, including the University of Georgia; the University of Nevada, Las Vegas; Temple University; and Western Michigan University. He cohosted the virtual Chicago Saxophone Day and presented the world premiere of a new trio by LJ White '17 DMA with the Grossman Ensemble. Through his newly formed Prism Quartet Institute, Sullivan created and presented a program for young composers through the Sphinx Institute, along with multiple classes on the topics of music business, entrepreneurship, recording, and technology at the Curtis Institute, University of Pennsylvania, Temple University, and Western Michigan University. He performed with the Grant Park Orchestra in July under the direction of Carlos Kalmar.



Hans Thomalla (composition) contributed to the *Darmstadt on Air* podcast series in a program with Katherine Young '17 DMA titled "Beautiful Moments." He also organized NUNC! 4, hosted by the Bienen School of Music in April (see page 5).

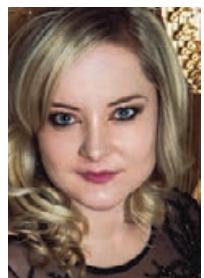


John Thorne (flute) participated in the New World Symphony's virtual gala for the 2021 season and was interviewed by Michael Tilson Thomas for a video retrospective. Thorne has led his studio in several diversity, equity, and inclusion activities over the past year, including a mentoring partnership with the Chicago Musical Pathways Initiative.



Sylvia Wang (piano) has recently given presentations at Northeastern Illinois and Rutgers Universities and taught for the New Jersey Shore Music Educators Association.

She served as the piano judge for the Braava Philharmonic Orchestra concerto competition, and in celebration of Asian Pacific Islander month at Northwestern, she presented the webinar "East Meets West in Classical Music." Wang's piano studio released "The Scriabin Project," highlighting the complete Op. 11 and other preludes and nocturnes. The video is available in the Davee Media Library. On Bach's birthday, Wang and James Cameron Dennis '14 launched fugaleze.com, an online interactive tool for studying selected keyboard works of J. S. Bach.



Marguerite Lynn Williams (harp) gave four solo recitals in June, including the world premiere of Haitian American composer Sydney Guillaume's *Angoisse* transcription for harp, which she created and workshopped with the composer. Also on the program were the world premieres of new editions of Giovanni Battista Pescetti's Sonata in C Minor, no. VI; "Song to the Moon" from *Rusalka*; and "Brown Girl" by William Grant Still. In April, Williams adjudicated the Audition Hacker Mock Audition Championship along with principal players from the Metropolitan Opera, Philadelphia, and Toronto Symphony Orchestras. She also served as the harp coach for the August online audition intensive for the Sphinx Organization's National Alliance for Audition Support.

students



Jaime An, a cello student of Hans Jensen, was a winner in the Bienen School's 2021 Concerto/Aria Competition.



Mathew Arrellin, a doctoral candidate in composition, was awarded an Illinois Arts Council Agency grant to support creating and recording *Still/Alive*,

a new solo work for bassoon, for **Ben Roidl-Ward** '21 DMA. He also received a grant from Northwestern's Graduate School to produce the CD project *Metasomatic*, which includes *Metasomatic I: Bifurcations* and *II: Apparitions* for solo cello, performed by Arrellin; *Metasomatic III: Vapors* for saxophone solo, performed by **Brandon Quarles** '21 DMA; *Metasomatic IV: Coalescences* for string quartet, performed by the Mivos Quartet; and *Metasomatic V*, performed by ~Nois saxophone quartet. The album will also include *Umbra I* and *II* written for the Fonema Consort. Arrellin won a 2021 William T. Faricy Award for Creative Music.

Lila Brown, a Bienen-Weinberg dual-degree voice student of Kurt Hansen, received an honorable mention in the Chicago Chapter NATS Classical Voice Auditions in the first-year college/independent studio treble division.



Claire Cai, a Bienen-Weinberg dual-degree violin student of Desirée Ruhstrat, won the violin division first prize in the Illinois American String Teachers Association Concerto Competition. She also was a

second-place winner in the Thaviu Endowed Scholarship Competition in String Performance.



Johannah Carmona, a viola student of Helen Callus, received an honorable mention in the Bienen School's 2021 Viola Studio Prize Competition. She received a summer internship grant from the Alumnae of Northwestern University, and as a member of the Primrose String Quartet, she performed at the Musique dans le Gers Festival (see page 24).

Alexis Chavez, a double-major musicology and voice student of Patrice Michaels, was selected for the first cohort of the Emerging Scholars Program, sponsored by Northwestern's Office of Undergraduate Research. The grant provides 15 months' funding to support projects in the creative arts. Chavez will assist associate professor Sarah Bartolome in research on music instruction for students with disabilities with the Academy of Music and Arts for Special Education at Northwestern.



Stephanie Chee, a voice student of Theresa Brancaccio, received second place in the upper college women division of the Chicago Chapter NATS Classical

Voice Auditions. She was also named a winner in the competition's category of composers who are Black, Indigenous, or people of color.

Robert Chien, a violin student of Gerardo Ribeiro, was a second-place winner in the Thaviu Endowed Scholarship Competition in String Performance.

Joseph Connor '19 MMus, a doctoral saxophone student of Taimur Sullivan, presented a solo recital at the North American Saxophone Alliance Region V conference. He also recently gave premieres of works by Elijah Daniel Smith, Helena Tulve, and Reena Esmail. As a member of Fuse Quartet, he presented a master class at the University of Wisconsin-Milwaukee's Peck School of the Arts. In a residency at Webster University, Fuse Quartet performed eight world premieres of student works.



James Cooper, a master's cello student of Hans Jensen, was a first-place winner in the Thaviu Endowed Scholarship Competition in String Performance.

Douglas Culclasure, a voice student of Karen Brunssen, placed second in the lower college/independent studio tenor, bass, and baritone division of the Chicago Chapter NATS Classical Voice Auditions.



Lati2de, a saxophone duo of **Matthew Dardick** and **Leo Schlaifer**, both students of Taimur Sullivan, gave the virtual world premiere of Andrew Faulkenberry's *Dialogues* for two alto saxophones and

fixed media in January after having led the consortium that commissioned Faulkenberry last fall. The duo performed works by Stacy Garrop, David Biedenbender, and Augusta Read Thomas for the North American Saxophone Alliance Region V conference in March. In May, they gave a virtual recital and master class for Elmhurst University.

Yi Ding, a doctoral piano student of James Giles, won second prize in the Thaviu-Isaak Endowed Piano Scholarship Competition.



Paige Dirkes-Jacks, a voice student of Theresa Brancaccio, received a grant from the Alumnae of Northwestern University to support a summer internship with the Atlantic Music Festival.



Dominick Douglas, a master's viola student of Helen Callus, was a first-place winner in the Thaviu Endowed Scholarship Competition in String Performance. He also tied for second prize in the Bienen School's 2021 Viola Studio Prize Competition.



Megan Fleischmann, a voice student of Theresa Brancaccio, was a finalist in Opera Grand Rapids' 17th annual Collegiate Vocal Competition, where she won the Friends of the Opera award.



Zachary Good, a doctoral clarinet student of Steven Cohen, was named a 2021 Fellow in Classical Music by the Luminarts Cultural Foundation. He was also a finalist in the 2021 Astral National Auditions.

Aurora Lee Jean Xue Greane, a Bienen-McCormick dual-degree violin student of Blair Milton, was selected as a 2020–21 STEM scholar by the Alumnae of Northwestern University.



Stephanie Gregoire, a doctoral music education student, presented "Genderally Speaking: Cultivating Conversation on Gender and Sexuality in Music Education" as part of a Northwestern webinar highlighting research on issues of race, gender, and disability in music teaching and learning.



Aalia Hanif, a flute student of John Thorne, was invited by Giancarlo Guerrero to perform the Borne "Carmen" Fantaisie Brillante with the Nashville Symphony in November 2021, as part of a celebration of the Accelerando Program, a diversity initiative to prepare young musicians for an orchestral career. She also advanced to the finals of the 2021 New York Flute Club Competition.

Annie Hyung, a cello student of Hans Jensen, was a second-place winner in the Thaviu Endowed Scholarship Competition in String Performance. She also received the Farwell Trust Award from the Musicians Club of Women.

Vincent Ip, a doctoral piano student of James Giles, was a winner in the Bienen School's 2021 Concerto/Aria Competition.



Deurim Jung, a violin student of Gerardo Ribeiro, was a first-place winner in the Thaviu Endowed Scholarship Competition in String Performance. As a member of the Primrose String Quartet, she performed at the Musique dans le Gers Festival (see page 24).

Akie Kadota, a Bienen-SESP dual-degree music education student, won a 2020–21 Northwestern undergraduate research grant for "The Effect of Remote Learning on Secondary Ensemble-Based Music Education," which she presented at the 2021 Northwestern Undergraduate Research and Arts Exposition.

Haddon Kay, a cello student of Hans Jensen, was a winner in the Bienen School's 2021 Concerto/Aria Competition.



Qi Kong, a doctoral piano student of James Giles, won first prize in the Thaviu-Isaak Endowed Piano Scholarship Competition. He was also a winner in the Bienen School's 2021 Concerto/Aria Competition.

students



Albert Kuo, a jazz saxophone student of Victor Goines, was named a winner in *DownBeat* magazine's 2021 student music awards for his composition *Boom and Bam*.

The work was recognized in the small ensemble category in the undergraduate college division.

Xingyu Li, a doctoral violin student of Gerardo Ribeiro, was a first-place winner in the Thaviu Endowed Scholarship Competition in String Performance.



Helaine Liebman '14, a master's voice student of Pamela Hinchman, received first place in the advanced classical treble category of the NATS National Student Auditions. She also advanced to the upper Midwest region finals of the Metropolitan Opera National Council Auditions after being named a Wisconsin district winner last fall. Liebman won the Lynne Harvey Foundation Scholarship award from the Musicians Club of Women.



Yi-Ting Lu, a doctoral composition student, was a winner of the Nief-Norf Summer Festival's International Call for Scores. Lu's winning composition—*Raindrops on Cracked Mud*, for bass flute, soprano saxophone, percussion, and piano—will be performed at a future Nief-Norf concert. She also won a 2021 William T. Faricy Award for Creative Music.



Elizabeth McCormack, a flute student of John Thorne, won third prize in the 2021 San Diego Flute Guild Collegiate Artist Competition and fourth

prize in the Chicago Flute Club's 2021 Kujala International Piccolo Competition. She was also a finalist in the solo competition of the National Symphony Orchestra's Summer Music Institute.

Greta McNamee, a Bienen-Weinberg dual-degree voice student of Theresa Brancaccio, received third place in the first-year college/independent studio treble division of the Chicago Chapter NATS Classical Voice Auditions.

Luke Mott, a Bienen-Weinberg dual-degree voice student of Theresa Brancaccio, was a winner in the Chicago Chapter NATS Classical Voice Auditions in the category of composers who are Black, Indigenous, or people of color.

Claire O'Shaughnessey, a voice student of Karen Brunssen, received first place in the first-year college/independent studio treble division of the Chicago Chapter NATS Classical Voice Auditions.



Kelley Osterberg, a Bienen-McCormick dual-degree oboe student of Michael Henoch, was a prizewinner in the International Oboe Classics Telemann Competition. She was also a winner in the Bienen School's 2021 Concerto/Aria Competition.

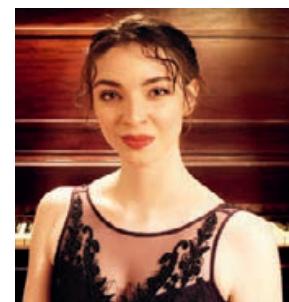
Olivia Pierce, a musicology student, was selected for the first cohort of the Emerging Scholars Program, sponsored by Northwestern's Office of Undergraduate Research. The grant provides funding for 15 months to support research projects in the creative arts.

Jackson Pierzina, a double-major music education and voice student of Kurt Hansen, received third place in the lower college/independent studio tenor, bass, and baritone division of the Chicago Chapter NATS Classical Voice Auditions.



Diego Pinto, a doctoral music education student, presented "Gospel Choir as a Space for Racial and Religious Expression for Black Students at a Predominantly White Institution" as part of a Northwestern webinar highlighting research on issues of race, gender, and disability in music teaching and learning.

Jake Platt '20, a master's double bass student of Andrew Raciti, was a second-place winner in the Thaviu Endowed Scholarship Competition in String Performance.



Lauren Randolph, a voice student of Theresa Brancaccio, received first place in the upper college women division of the Chicago Chapter NATS Classical Voice Auditions.



Felix Regalado, a master's trombone student of Michael Mulcahy, won the 2021 Lewis Van Haney Philharmonic Prize Tenor Trombone Competition.

Lauren Reynolds, a Bienen-SESP dual-degree music education and voice student of Karen Brunssen, won a 2020–21 undergraduate research grant for the project “Determination of Acceptable Speech.”

Ellen Robertson, a master’s voice student of Karen Brunssen, received second place in the advanced classical treble category of the NATS National Student Auditions and first place in the treble graduate college division of the Chicago NATS auditions.

Ruud Roelofsen, a doctoral candidate in composition and music technology, had his work *Translucid V* for harpsichord, percussion, and electronics recorded by Brussels-based duo Two Envelopes. The work is included on *Inner Phrases*, released by 7 Mountain Records. Roelofsen’s piece *Surface Studies*—written for eight performers, objects, and optional amplification—was included in a video performance by Bern-based ensemble Proton.



Scott Sanders, a horn student of Gail Williams, was a second-prize winner in the winds and percussion age 19–25 category of the Enkor International Music Competition.



Eric Scott, a doctoral wind conducting student of Mallory Thompson, was named visiting assistant director of bands at the University of Southern Mississippi, where

he will assist the “Pride of Mississippi” marching band, direct the basketball pep band, conduct the University Band, and teach conducting.



Aaron Short, a doctoral voice student of Pamela Hinchman, presented two opera gala concerts with the Knoxville Opera last winter. He was invited to perform in a Knoxville Opera marathon concert in May, where he sang selections from *Die Fledermaus*, *La Bohème*, *Tosca*, and *Le Nozze di Figaro*.



Hillary Simms, a doctoral trombone student of Michael Mulcahy, joined the faculty of the Newfoundland School of Music for the 2021–22 academic year.

Liza Sobel, a doctoral student in composition and music technology, presented “Creating Virtual Connections and Collaborations” as part of Northwestern’s 2021 TEACHx conference.



Darsan Swaroop Bellie, a Bienen-Weinberg dual-degree jazz percussion student of Willie Jones III, was named a winner in *DownBeat* magazine’s 2021 student music awards for his composition *Winds of Calamity* “Movement II: Protest,” which was recognized in the undergraduate college large ensemble category.

Anne Teeling, a voice student of Theresa Brancaccio, was a winner in the music by women composers category of the Chicago Chapter NATS Classical Voice Auditions.



McKenna Troy, a Bienen-School of Communication dual-degree voice student of Pamela Hinchman, was selected for the 2021 cohort of the Gargage’s Little Joe Ventures. The fellowship, which supports promising, entrepreneurship-minded undergraduates, provides thoughtful programming, domestic and international travel, and a monetary award to pursue an innovation project.

Derrick Ware, a master’s viola student of Helen Callus, was a second-place winner in the Thaviu Endowed Scholarship Competition in String Performance. He also tied for second place in the Bienen School’s 2021 Viola Studio Prize Competition.

Audrianna Wu, a Bienen-Weinberg dual-degree piano student of Sylvia Wang, won fourth prize in the Thaviu-Isaak Endowed Piano Scholarship Competition.

Qianshan Yun, a master’s piano student of James Giles, won the 2021 Pauline Lindsay Award. She was also the third-prize winner in the Thaviu-Isaak Endowed Piano Scholarship Competition.

Jade Zhang, a Bienen-Weinberg dual-degree violin student of Yuan-Qing Yu, was selected to present “Constructing Convex Polyhedra by Applying Gaussian Curvature to Pentagons” as part of the 2021 Northwestern Undergraduate Research and Arts Exposition.



Cello Quartet Wins Silver in Fischoff Competition

The Bienen School's Galvin Cello Quartet won the silver medal in the virtual 48th annual Fischoff National Chamber Music Competition's senior strings division. Quartet members are doctoral student **Sihao He** '18 MMus, master's student **Sydney Lee**, master's student **Luiz Fernando Venturelli** '21, and bachelor's student **Haddon Kay**. They are coached by cello professor Hans Jensen and by Camden Shaw of the Dover Quartet, the school's quartet-in-residence. The competition was held in May.



Primrose Quartet Performs in France

Primrose String Quartet—violinists **Deurim Jung** and **Mia Park**, violist **Johannah Carmona**, and cellist **Sarah Chong**—performed as guest artists of the Musique dans le Gers Festival in Simorre, France, in August. A highlight of their residency was a young-artist showcase concert featuring works by Debussy and Beethoven. The quartet is coached by Bienen lecturer Desirée Ruhstrat and by Milena Pajaro-van de Stadt of the Dover Quartet, the school's quartet-in-residence.

Julia Borrelli '21, a Bienen-SESP dual-degree composition graduate, was selected to present research about interpeer social networks as part of the 2021 Northwestern Undergraduate Research and Arts Exposition.

Jason Buzzell '21, a Bienen-Weinberg dual-degree composition graduate, won a 2020–21 Northwestern undergraduate research grant for his "Vocal Synthesis" project.



Valerie Filloux '21, a Bienen–School of Communication dual-degree voice graduate from the studio of Theresa Brancaccio, was a winner in the Chicago Chapter NATS Classical Voice Auditions' categories of music by women and by composers who are Black, Indigenous, and people of color.



Taichi Fukumura '17 MMus, '21 DMA, an orchestral conducting graduate from the studio of Victor Yampolsky, received a Sir Georg Solti Career Assistance Award, which recognizes young artists ready for careers in conducting. Founding music director of the Accompagnetta Orchestra, Fukumura is also director of orchestras at Merit School of Music, artistic director of the Northwestern Medical Orchestra, and cover conductor for the Chicago Philharmonic. In 2021, he was appointed assistant conductor of the Chicago Summer Opera.

Alexander Hamilton '21, a music theory graduate, received the Bienen School's Undergraduate Award for Outstanding Academic Achievement.



Benedict Hensley '21, a voice graduate from the studio of Theresa Brancaccio, won first place in the Chicago Chapter NATS Classical Voice Auditions' upper college/independent studio tenor, bass, and baritone division.



Zachary Masri '21, a Bienen-School of Communication dual-degree percussion graduate from the studio of She-e Wu, received the Bienen School's 2020 Presser Undergraduate Scholar Award.



Robyn Neidhold '21 MMus, a cello graduate from the studio of Hans Jensen, was a second-place winner in the Thaviu Endowed Scholarship Competition in String Performance.

Analiere Pappas '21, a voice graduate from the studio of Karen Brunssen, received an honorable mention in the Chicago Chapter NATS Classical Voice Auditions' fourth- and fifth-year college/independent studio treble division.



Bridget Pei '21, a flute graduate from the studio of John Thorne, advanced to the finals of the 2021 New York Flute Club Competition.



Lydia Pui '21, a Bienen-Weinberg dual-degree piano graduate from the studio of Sylvia Wang, won a 2020–21 Northwestern undergraduate research grant for “Mechanisms of Stem-Cell Differentiation.”



Jordyn Krause '21, a clarinet graduate from the studio of Steven Cohen, won a position with the US Navy Band.

Charles Lilley '21 MMus, a saxophone graduate from the studio of Taimur Sullivan, was a winner in the Bienen School's 2021 Concerto/Aria Competition.



Nicholas Lin '21, a voice graduate from the studio of Karen Brunssen, received third place in the Chicago Chapter NATS Classical Voice Auditions' upper college/independent studio tenor, bass, and baritone division.

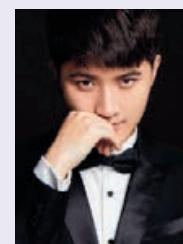
of Music. Quarles created and cohosted the Wisconsin Saxophone Clinic, a free, online event for precollege musicians. As a member of ~Nois quartet, he advanced to the semifinals of the 2021 Concert Artists Guild competition. In June, the quartet released a single featuring Emma O'Halloran's *Night Music* along with a remix by Darian Thomas on the Records to Burn label.

Clara Schubilske '21, a Bienen-SESP dual-degree violin graduate from the studio of Blair Milton, won third place in the 2021 Illinois American String Teachers Association's Concerto Competition's violin division.



Sachin Shukla '21, a viola graduate from the studio of Helen Callus, won first prize in the Bienen School's 2021 Viola Studio Prize Competition.

Avery Weeks '21, a bachelor's double bass graduate from the studio of Andrew Raciti, was a first-place winner in the Thaviu Endowed Scholarship Competition in String Performance. He also won second place in the Illinois American String Teachers Association's Concerto Competition's double bass division.



Muzi Zhao '21, a piano graduate from the studio of James Giles, won third prize in the 2020–21 Music Teachers National Association Young Artist Piano Competition. He also received second prize and special recognition in the Weatherford College International Piano Competition's young artist division. Zhao was named a 2021 Fellow in Classical Music by the Luminarts Cultural Foundation.

Brandon Quarles '17 MMus, '21 DMA, a saxophone graduate from the studio of Taimur Sullivan, was named lecturer in saxophone at the University of Georgia's Hugh Hodgson School of Music. He was previously on the faculty of the University of Wisconsin-Madison's Mead Witter School

alumni

1960s



Susan Young
'62 was inducted into the Illinois Senior Hall of Fame in the performing arts category.

She has received many awards and accolades throughout her 30-year music teaching career and has taught at Northwestern, Roosevelt, and North Park Universities. She is currently choir director at Friendship Village Life Care Community in Schaumburg, Illinois, where she lives.



Tenor and lutenist
Frederic Chrislip '68 performed sacred songs for voice and lute at a virtual

fringe concert of the Boston Early Music Festival in June.

1970s

Barry Farmer '71 MMus was featured in the "Stories of Excellence" series from North Carolina's Mitchell Community College, where he completed his first two years of training in music education. He received a master's degree in organ performance from Northwestern and a doctoral degree from the University of Colorado-Boulder and has served as a musician, educator, and administrator for churches throughout the country. He has also taught at the secondary and university levels.

**Steven Larsen**

'76 MMus retired following the 2020-21 season after serving for 30 years as conductor and

music director of the Rockford Symphony Orchestra. During his tenure, the orchestra flourished, growing to become the third-largest symphony orchestra in Illinois.

**André J. Thomas**

'76 MMus, a conductor, composer, and author, was elected president of

the American Choral Directors Association. He is the recently retired Owen F. Sellers Professor of Music, director of choral activities, and professor of choral music education at Florida State University.

**Daniel Washington**

'78 MMus, a professor of voice at the University of Michigan's School of

Music, Theatre & Dance, was awarded the ninth annual Shirley

Verrett Award by the Women of Color in the Academy Project. He was recognized for his leadership and advocacy on behalf of diverse students and faculty artists and for advancing diversity and inclusion initiatives through his performances and service.

1980s

**Channing P. Philbrick** '81,

'82 MMus, a member of the Bienen School's brass faculty since 2007, retired at

the end of the 2020-21 academic year. He also retired from his position as assistant principal trumpet with Chicago's Lyric Opera Orchestra. He remains a member of the Grant Park Orchestra.

**Virginia Croskery Lauridsen** '82,

'87 MMus was named a 2021 Woman of Influence by the Des Moines

Business Record in recognition of her support of the arts in the greater Des Moines area.



Edward J. Lewis III '85 was appointed president and CEO of Caramoor Center for Music and the

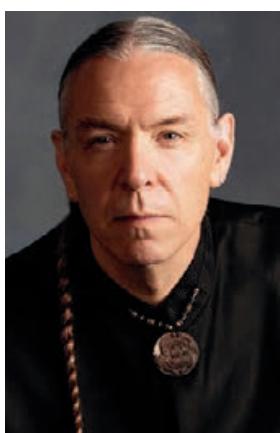
Arts. He was previously vice chancellor for advancement at the University of North Carolina School of the Arts.

**Janice L. Minor**

'88 MMus was appointed clinical associate professor of clarinet at the University of Illinois Urbana-Champaign. She also enjoys an active career as a solo recitalist, chamber musician, orchestral player, clinician, and music educator. A Buffet Crampon and D'Addario Woodwinds Performing Artist, she recorded the album *The Recital Clarinetist* with pianist Paulo Steinberg.

**John Murphy**

'89 MMus was named director of development and donor relations for Munson-



Jerod Impichchaachaaha' Tate '90, a Chickasaw classical composer and pianist, was named a cultural ambassador for the US Department of State's Bureau of Educational and Cultural Affairs. Part of the American Music Abroad Program's 2021-22 season, Tate's appointment will take him on a multicountry virtual tour that includes public concerts, interactive performances, lectures, workshops, and other activities. He recently released *Lowak Shoppala' (Fire and Light)* on Azica Records. Conducted by Tate, the album features the Chickasaw Nation Children's Chorus, Nashville String Machine, and an ensemble of Nashville Symphony musicians.

Williams-Proctor Arts Institute. He was previously director of milestone reunions for Hamilton College.

1990s



Giancarlo Guerrero

'92 MMus led the NFM Wrocław Philharmonic in eight programs last

spring, including a recording session with violinist Bomsori Kim. Naxos recently released three new recordings by Guerrero and the Nashville Symphony. Guerrero delivered the 2021 Bienen School of Music convocation address (see page 8).

Wayne Toews '93 MMus presented the 15th annual Saskatchewan Orchestral Association International Saito Conducting Workshop in July to participants from around the world. He is editor of the English edition of *The Saito Conducting Method*, and he has won six successive national awards during 25 years as conductor of the Saskatoon Youth Orchestra.



Kevan Kosobayashi

'94 was named director of the Schaumburg Youth Symphony Orchestra. He returns

to the program after serving as its chamber strings director from 2001 to 2008. Kosobayashi is currently an orchestra director at Neuqua Valley High School in Naperville, Illinois.

2000s

The Grossman Ensemble, the resident ensemble of the Chicago Center for Contemporary Composition at the University of Chicago, released

its debut album, *Fountain of Time*. Performers on the album include **Doyle Armbrust** '00; **John Corkill** '08; **Andrew Hudson** '12 MMus, '18 DMA; **Ben Melsky** '08, '09 MMus; **Andrew Nogal** '07, '10 MMus; **Matthew Oliphant** '07, '12 MMus, '18 DMA; and **Russell Rolen** '12 MMus. The ensemble was founded by **Augusta Read Thomas** '87.



Katrina Lenk and **Carrington Vilmont**

'00 participated in a dramatic reading of *The Exonerated* presented by Northwestern Pritzker School of Law and the School of Communication in April. The event coincided with the 10-year anniversary of the abolition of the death penalty in Illinois.



Christin Schillinger '01

was promoted to associate professor at the Ithaca College School of Music.

She has held positions with Miami University, the University of Nevada, and various orchestras.

Patrick Liddell '02 MMus, '09 DMus released his fifth studio album under the moniker "ontologist" in May on Canzona Records. *Cantor's Comb*, the last of a four-album arc that began in 2010, was recorded during summer 2020 with the help of over 50 musicians from around the world who never met in person. Liddell performs as ontologist in venues throughout the San Francisco Bay area and performs

and tours regularly with the gamelan ensembles at Mills College and the University of California, Berkeley.



Teresa Suen-Campbell

'02 MMus, '08 DMus was appointed to the harp faculty of Lakehead

University in Ontario. She has taught at Carleton University in Ottawa and the Chinese University of Hong Kong.



Daniel David Black '03

was promoted to associate professor of vocal music and conducting and director of choral activities at Houghton College in New York, where he has served on the faculty since 2016.

Lindsey Goodman '03 MMus was named adjunct lecturer of flute at Glenville State College. She is also adjunct lecturer of flute at Marietta College and Ashland University and principal flutist of the West Virginia Symphony Orchestra.

Matthew Harder '04 DMus was appointed to the arts and culture commission of Wheeling, West Virginia. He is professor of music and director of music technology at West Liberty University.



Travis Cross

'06, '13 DMus was selected to lead the National Association for Music Education's premier All-National Honor Ensembles, along with five other conductors, in master classes and virtual performances in January 2022. Cross is a professor of music at the University of Los Angeles's Herb Alpert School of Music.



Amanda Majeski '06 and **Jeanne Ireland** '16 MMus performed Mozart's *La Clemenza di Tito* at the Paris Opera over the summer as Vitellia and Annio, respectively.



Adrienne Taylor '06 MMus, a cellist and composer, won a major grant from the Rhode Island Foundation's Robert and Margaret MacColl Johnson Fellowship Fund. The grant will enable her to expand her compositions to include chamber music and to create a set of place-inspired works that honor natural spaces

and draw attention to the impact climate change may have on them. A member of the Providence College cello faculty since 2019, Taylor has also been a resident musician at Community MusicWorks in Providence since 2012.

alumni

2000s *continued*

**Suna Gunther**

'07 was named assistant professor of voice at the University of Nebraska-Lincoln's Glenn Korff School of Music. She was previously assistant professor and coordinator of voice at the College of Saint Rose in Albany, New York.



Brian Hecht '09 MMus won a utility trombone position with the Dallas Symphony Orchestra. He was previously a member of the Atlanta Symphony Orchestra and the US Navy Band.

Oxford University Press. Robin is an assistant professor of musicology at the University of Maryland's School of Music.

Five Bienen School alumni presented works by Black composers for Chicago's 2021 Impromptu Fest in June. Performers included violinist **Kate Carter** '11 DMus, pianist **Kuang-Hao Huang** '05 CERT, cellist **Paula Kosower** '07 DMus, soprano **Joelle Lamarre** '04 MMus, and violist **Claudia Lasareff-Mironoff** '88 MMus.



Chase Hopkins '12 was appointed general director of Chicago's Haymarket Opera Company. He is also the founding artistic director of Opera Edwardsville, a nonprofit based near St. Louis.



Michael Steiger '12 MMus joined the US Navy Band's trombone section. He previously served in the US Air Force Bands.

Cara Dailey '13 MMus won a flute position with the Air Force Concert Band in Washington, DC.

Cameron Dennis '14, a pianist and software developer, launched fugaleze.com, an online, interactive

performance tool for learning inventions, sinfonias, and preludes and fugues by J. S. Bach. The project, coproduced with associate professor of piano Sylvia Wang, was three years in the making.



Amanda R. Draper '14 MMus, '20 PhD was appointed assistant professor of music education at Indiana University's Jacobs School of Music. She was previously lecturer of music education at the Bienen School and is involved in Northwestern's multidisciplinary Trauma, Music, and the Breath research project (see page 10).

Timothy McNair '14 MMus has been accepted on a full scholarship and Orloff inclusion fellowship to Tufts University's department of music to begin a master's degree in musicology.



Tenor **Ryan Townsend Strand** '14 MMus won the 2021 American Prize in Voice-Friedrich and Virginia Schorr Memorial Award in the professional men's art song division. He has performed with The Crossing, Haymarket Opera Company, the Chicago Symphony Chorus, Music of the Baroque, and the Grant Park Chorus. He is a

founding tenor and executive director of Constellation Men's Ensemble in Chicago.



Soprano **Véronique Filloux** '15 was named a 2021 apprentice artist at Des Moines Metro Opera.



Brendan Fitzgerald '15 joined the St. Louis Symphony Orchestra's bass section in 2019 and was granted tenure by music director Stéphane Denève in February.

Baritone **Nathaniel Hill** '15 MMus was named a 2021 apprentice artist at Des Moines Metro Opera.



Shawn Jaeger '15 DMA was named the resident composer at the Loretto Project, a weeklong composition workshop and celebration of new music at the Loretto Motherhouse in Nerinx, Kentucky.



Ethan Vincent '15 MMus advanced as one of 23 semifinalists among 1,200 applicants in the 2021

Metropolitan Opera National Council Auditions. During the 2020–21 season, he sang the role of Captain and covered the title role of *Eugene Onegin* at the Santa Fe Opera, performed as Marcello in *La Bohème* at the National Performing Arts Center in Taiwan, and covered the title role in *Rigoletto* with Tulsa Opera. He

2010s



Will Curry '10 presented "The Artist's Survival Guide: Creating during COVID" as part of the Northwestern Alumni Association's virtual mentor circle series. A conductor, instrumentalist, and educator, Curry recently served as music director of the national tour of *Miss Saigon*. He is a faculty member at the Elisabeth Morrow School and founder of the Leadership Academy for Conductors, an online conducting course that trains young theater conductors to lead with confidence.



Roderick Cox '11 MMus made his debut with San Francisco Opera conducting Rossini's *Il Barbiere di Siviglia* in April. The company's first production since the start of the pandemic, it ran for 11 outdoor performances for drive-in audiences.



William Robin '10 wrote *Industry: Bang on a Can and New Music in the Marketplace*, published by



Saxophonist **Steven Banks** '17 MMus gave his Young Concert Artists debut recital in March in a program featuring three world premieres, including his own *Come As You Are*, and he released two new video recordings with the Kenari Quartet in June. He also served as a curator of the Illuminate Series, in partnership with the Sphinx Organization, which covers topics including music education and artist activism in the LGBTQIA+ community through the lens of a pandemic. Banks will make his solo debut

with the Cleveland Orchestra during the 2021–22 season, performing “Facades” from *Glassworks* by Philip Glass under the baton of John Adams.

performs Riolobo in *Florencia en el Amazonas* at Lyric Opera of Chicago in October.



Soprano
Regina Ceragioli
'16 MMus
received the Farwell Trust Award from the Musicians Club of Women.



Cellist **Russell Houston** '16, a member of the Balourdet String Quartet, won the grand prize in the Concert Artists

Guild Victor Elmalem Competition and the top prize in the Premio Paolo Borciani International String Quartet Competition.



Amanda Hudnall
'16 MMus,
second/
E-flat
clarinet in
the Tulsa
Symphony
Orchestra,

performed with Bienen faculty member Victor Goines in a Tulsa Symphony collaboration with the Jazz at Lincoln Center Orchestra and Wynton Marsalis. The performance of Marsalis's *All Rise* commemorated the 100th anniversary of the Tulsa race massacre. Both Hudnall and

Goines are former students of clarinet professor Steven Cohen. Hudnall is also second clarinet in the Illinois Symphony Orchestra.



Madison Leonard
'16 MMus
made her European debut at England's Garsington Opera as

Sophie in *Der Rosenkavalier*. She also recently performed Mahler's Symphony No. 4 with the Florida Orchestra and returned to Seattle Opera as Adina in a streaming production of *L'Elisir d'Amore*.

Mezzo-soprano **Quinn Middleman** '16 MMus was named a 2021 apprentice artist at Des Moines Metro Opera.



Elena Murphy
'16 won a clarinet position with the US Air Force Concert Band in Washington, DC.



Joan Arnau Pàmies
'16 DMA released his debut album, *Nocturnes, Fantasias*, on Chicago's

Sideband Records. The collection of 12 electronic tracks was produced and mixed by the Catalan composer, who is currently working on his third string quartet, a commission from L'Auditori Barcelona for its 2022 Quartet Biennale.



Gabriel Wernick '16 made his debut at the Teatro Carlo Felice in Genoa, Italy, in the role of Dulcamara in

L'Elisir d'Amore in June.



Baritone Alexander York '16 MMus sang the role of Tarquinius in Britten's *The Rape of Lucretia* at the Paris Opera in May.



Chelsea Lyons
'17 MMus joined the Bienen School staff as administrative assistant for choral organizations

and the Institute for New Music. She also maintains a successful career as a choral musician, performing regularly with The Crossing, the Grant Park Chorus, Chicago A Cappella, and Music of the Baroque.



Eric J. McConnell
'17 MMus was named a 2021 Bonfils-Stanton Foundation apprentice artist at Central City Opera.



Katherine Young '17 DMA was awarded a 2021 Guggenheim Fellowship in Music Composition, which will allow her to complete *Mycorrhizae*, a cycle of interconnected and mutually sustaining electro-acoustic solo and chamber music pieces. Guggenheim Fellowships are awarded to those who have demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts. This year, the Guggenheim Foundation awarded 184 fellowships to a diverse group of artists, writers, scholars, and scientists from a pool of nearly 3,000 applicants.

alumni

2010s *continued*

Kaileigh Riess '17; **Gabrielle Barkidjija** '18, '20 MMus; and **Ryan Lustgarten** '20 MMus performed in a masked production of *Mansfield Park* presented by the Boston University Opera Institute. Filmed over several days, the opera premiered virtually in April.



Cellist **Wick Simmons** '17 released *Exquisite Drones*, a work for cello and electronics, with film by Laurie Olinger and music by Conrad Tao, inti figgis-vizueta, and Jack McGuire. The video premiered in May as part of Pickman Hall's "Seen/Unseen" online series at the Longy School of Music at Bard College.

Chase Waterbury '18 was selected as a finalist in the 2021 Lewis Van Haney Philharmonic Prize Tenor Trombone Competition.

2020s

Aryssa Leigh Burrs '20 MMus was named a 2021 Bonfils-Stanton Foundation studio artist at Central City Opera.

Caleb Carpenter '20 MMus was appointed saxophone instructor at South Carolina State University in Orangeburg.



Carla Vargas Fuster '20 MMus was named a 2021 Bonfils-Stanton Foundation apprentice artist at Central City Opera.



Joshua Henderson '20 was chosen for the 2021–22 cohort of Yenching Scholars. The fellowship will allow him to pursue a master's degree at the Yenching Academy of Peking University in Beijing.



Ryan Lustgarten '20 MMus was named a 2021 Bonfils-Stanton Foundation apprentice artist at Central City Opera.



Morgan Mastrangelo '20 (left) released *Souvenir*, a video recording of vocal music inspired by paintings, on YouTube in June. The project was influenced by professor Linda Austern's Music and Visual Art course, which makes connections



Chris LaMountain '20 was awarded a 2020–21 Fulbright Fellowship. He plans to compare the musical style of devotional songs at the Lotus Temple in Delhi, India, with that of other places of worship to determine the influence of local sacred music on devotional music at the temple.

between composers and painters throughout history. **Ted Pickell** '16 MMus, who collaborated with Mastrangelo to produce the film, is executive director of Conduit Studios Media, a production company specializing in filmed content for musicians and artists.

Cellist **Caroline Paulsen** '20 received the Nerenberg Award from the Musicians Club of Women.



Madison Rice '20 MMus was named a 2021 Bonfils-Stanton Foundation studio artist at Central City Opera.



Jason Rosenholtz-Witt '20 PhD accepted a position as visiting assistant professor of music at Oxford College of Emory University this fall. He was awarded a grant from the Gladys Krieble Delmas Foundation to do research in Italy for his book *Between Innovation and Tradition: Musical Life in the Venetian Terraferma, 1550–1650*.



Soprano **Emma Rothfield** '20 was named a 2021 apprentice artist at Des Moines Metro Opera.



Marisa Sardo '20 won the Diploma Prize in the 2021 Tabula Rasa International Guitar Competition in Russia. She also placed second in the International Youth Music Competition's USA Classical Music International Competition and advanced to the finals of the 2021 American Prize in Instrumental Performance in the college/university division.



Marin Tack '20 MMus was named a 2021 Bonfils-Stanton Foundation studio artist at Central City Opera.

Anna Thompson '20 MMus was chosen as one of three library fellows at the Tanglewood Music Center in Lenox, Massachusetts, where she worked with librarians from the Boston Symphony Orchestra and Tanglewood.

We want to hear from you!

Please email your news to fanfare@northwestern.edu or submit your news online at music.northwestern.edu/alumninews.

in memoriam



ARTHUR TOLLEFSON (1942–2020)

Arthur “Art” Tollefson, a former faculty member of the Bienen School, died July 24, 2020, at his home on Callawassie Island, South Carolina. He was 78.

Tollefson received his BA, MA, and DMA from Stanford University. An accomplished concert pianist, he performed as a recitalist, concerto soloist, and chamber player throughout the United States and Europe for more than half a century. In addition to solo performances with the Atlanta Symphony Orchestra, notable appearances with the San Francisco Symphony Orchestra included his debut at age 12 and his West Coast premiere of Kabalevsky’s Piano Concerto No. 3. The recipient of the first doctorate in piano awarded by Stanford University, he performed at his alma mater for the music department’s 50th anniversary.

A winner of the Kimber Award, Tollefson recorded Virgil Thomson’s piano music, gave the New York City premiere of David Maslanka’s Piano Concerto, and presented master classes at the Ravinia Festival. He was a Steinway Artist and a National Arts Associate of Sigma Alpha Iota. Tollefson served as president of the College Music Society and as chair of the International Society for Music Education’s Commission on the Education of the Professional Musician, the National Piano Foundation’s Education Advisory Board, and the Music Teachers National Association’s College Faculty Forum.

In 1975 he began a seven-year term as chair of the piano department at Northwestern’s School of Music. He was appointed dean of the University of North Carolina at Greensboro School of Music in 1984 and remained in that post until his retirement in 2001. He is survived by his wife of 53 years, Brenda, and son, Brian.

All dates are 2021 unless otherwise noted.

1940s

Dorothy Engstrom ‘41 in Johnson City, New York, on January 7

M. Day Kaufmann ‘42 in Topeka, Kansas, on March 12

Mary Virginia Murphy-Smith ‘45 in Overland Park, Kansas, on April 20

Clayton H. Rippey ‘45 in Bakersfield, California, on January 13

Ann Glasser ‘46 in Indianapolis on April 23

Bonnie-Jean Kimball ‘47, ‘48 MMus in Santa Rosa, California, on April 27

Elizabeth J. Stielow ‘48 MMus in Portland, Oregon, on March 22

1950s

Donna Krusel Fandrey ‘52, ‘54 MMus in Oswego, Illinois, on February 6

John J. Meacham ‘53, ‘59 MMus in Knoxville, Tennessee, on May 15

Inga Johnson ‘54 in Strongsville, Ohio, on June 19

Diane Martindale ‘55, ‘62 MMus in New York City on March 19

Vincent J. Picerno ‘55 MMus in Cortland, New York, on March 18

Ruth Baker Syrett ‘55 in New York City on February 11

William F. Wakeland ‘55 MMus in Muncie, Indiana, on February 20

Jill Sedlacek Dial ‘56 in Geneseo, Illinois, on December 23, 2020

Patrick J. Mann ‘57 in Seattle on January 31

Elizabeth J. Indihar ‘58 MMus in Lilydale, Minnesota, on May 13

1960s

Frank Tirro ‘61 MMus in North Haven, Connecticut, on March 28

Richard Cox ‘63 PhD in Greensboro, North Carolina, on December 25, 2020

Deborah B. Plonski Buhse Stafford ‘64 in Nashua, New Hampshire, on March 3

Marvin H. Koch ‘65 MMus, ‘75 PhD in Saint Joseph, Michigan, on January 1

Rita Mae Gingrich Black ‘66 MMus in Pisgah Forest, North Carolina, on December 15, 2020

Louis R. Magor ‘67, ‘74 MMus in Seattle on April 11

1970s

Marguerite Iskenderian ‘70 MMus in New York City on April 24

Rosagitta Podrovsky ‘78 DMus in Wilmette, Illinois, on June 8

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"Thank you" seems inadequate to express the depth of my gratitude for every single gift made to the Bienen School of Music during *We Will. The Campaign for Northwestern*. Thousands of you made gifts ranging from \$5 to \$5 million in support of the school during this campaign—gifts that helped us exceed our ambitious goal of raising \$70 million. I want to extend a special thanks to

the members of our Music Advisory Board, whose leadership and generosity were essential in helping us reach our campaign goals. Our final campaign figures are not available at press time, but we will share this exciting information in the spring issue of *Fanfare*.

The campaign created more than 20 endowed merit scholarships for undergraduate and graduate students, which will provide scholarship support for music students in perpetuity; established and reinforced support for artistic initiatives across the school; provided additional resources for faculty and research; and of course made possible the construction of the Ryan Center for the Musical Arts, which brought all our music students and faculty together under one roof to collaborate in the study and creation of music.

There is so much at the Bienen School for you to be proud of as alumni. Our students and faculty continue to inspire and astound me with their talent, creativity, and passion. If you haven't visited the Davee Media Library on the Bienen School website lately, I encourage you to check out the more than 170 videos of performances, lectures, panel discussions, and master classes. I have no doubt that you will also be inspired by the breadth of our talent.

Our work continues to build on the campaign's successes and raise funds to support innovative programs and research that will keep the Bienen School at the forefront of the nation's premier music schools. Merit-aid scholarship support remains a priority, as it helps us attract and enroll the brightest and most talented musicians. Increased funding for technology will be critical in the coming months and years as we work to expand our virtual offerings and make our performances and events accessible to a global audience. Gifts to specific programs and initiatives will allow our faculty to continue to innovate, collaborate, and provide outstanding educational opportunities for our students.

WE WILL.

The Campaign for Northwestern

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The Henry and Emma Rogers Society honors and recognizes alumni and friends who have included Northwestern in their estate plans. We are grateful to members who have designated their gifts to benefit the Bienen School.

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If you have not yet made a gift to the Bienen School, I hope you will decide to join alumni and friends of the school and make a gift today at whatever level is comfortable for you. If you have questions or would like to know more about how you could be involved in supporting the school, please don't hesitate to reach out.

On behalf of the students and faculty of the Bienen School of Music, thank you to each of you who played a role in the success of the We Will campaign!

With gratitude,
Sarah Generes
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We are grateful to all who have made contributions to the Bienen School of Music. The following donors have made gifts totaling \$1,000 or more during the course of *We Will. The Campaign for Northwestern*. We thank our many valued donors and friends who have made gifts of less than \$1,000 during the campaign.

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