

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC SPRING 2019

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Northwestern

first chair



A MESSAGE FROM THE DEAN

One of my greatest rewards as dean of the Bienen School of Music is the opportunity to engage with our alumni. Many graduates hold positions in orchestras, military bands, educational institutions, and arts organizations across this country and around the world. Our alumni provide vivid proof that a Bienen School education prepares students for virtually any career path they may choose to pursue.

During my tenure as dean, the Bienen School has hosted high-profile alumni events in conjunction with performances by the San Francisco Symphony, San Francisco Opera, and New York Philharmonic—all featuring numerous alumni performers—as well as by Northwestern ensembles in Chicago's Millennium Park and the Northwestern University Symphony Orchestra on tour last spring in Beijing, Shanghai, and Hong Kong. This May we will host an alumni reception celebrating the Chicago Symphony Orchestra debut of conductor Giancarlo Guerrero (G92), the six-time Grammy Award-winning music director of the Nashville Symphony Orchestra. Outstanding Bienen School student performers have also been featured at alumni events presented by the University's *We Will* campaign, most recently in New York City and Naples, Florida.

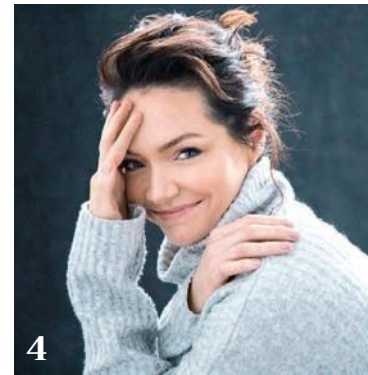
In January I had the pleasure of participating in alumni engagement opportunities in Seoul, South Korea. The Bienen School and Northwestern's Korea Alumni Association hosted a program and reception as part of Northwestern Connects, an annual networking event held on the same night in dozens of

cities across the globe. I performed Korean music with the Northwestern Alumni Music Ensemble, consisting entirely of Bienen School alumni, and played the fourth movement of César Franck's violin-piano sonata with Sue Hyon Kim (Cert94). The experience of performing with these alumni made the trip especially meaningful to me.

Here on campus, the Bienen School offers additional opportunities for alumni to reconnect. In November nearly 40 music education alumni returned to Evanston for a two-day conference hosted by the school's Center for the Study of Education and the Musical Experience. And on June 9, in celebration of the 50th anniversary of our Symphonic Wind Ensemble, director of bands Mallory Thompson will conduct a special all-alumni concert honoring the ensemble's legacy of excellence.

I encourage you to stay connected with your alma mater in any way you can—by attending alumni events on campus and beyond, or simply by keeping in touch and sharing your news in *Fanfare*. As the Bienen School continues to fulfill its mission as one of the nation's leading music schools, alumni support and involvement will always be vital to our success.

Toni-Marie Montgomery
Dean



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Bienen School of Music

Correction: The faculty news update on Helen Callus in the fall 2018 *Fanfare* referred to Callus's 2018 Naxos release *British Music for Viola and Orchestra* as her second major recording. That Naxos CD—a reissue of her award-winning second major recording, originally issued by ASV in 2005—is Callus's tenth major release to date.

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On the cover: Fall opera production of Britten's
The Turn of the Screw (photo by Todd Rosenberg)



"LGBTQ+ in the Arts" panel discussion with (from left) E. Patrick Johnson, Jennifer Higdon, David Getsy, and Amy Hutchison

Jennifer Higdon Visits Campus for First Nemmers Prize Residency

The Bienen School of Music welcomed Jennifer Higdon, winner of Northwestern's 2018 Michael Ludwig Nemmers Prize in Music Composition, for the first of two Nemmers Prize residencies October 15–20. Higdon coached Bienen School large ensembles and chamber groups, offered lessons and seminars with composition students, participated in an interdisciplinary panel discussion, and attended three campus concerts of her music.

"It's been a pure joy working with everyone here this week," Higdon said during the final concert of her residency. "To work with the performers—and to be able to work with some of the faculty I've had relationships with in other places—it's what music is. It's a small family. And I get the impression that's what Northwestern is."

In her first public event at Northwestern, Higdon participated in the panel discussion "LGBTQ+ in the Arts" with stage director Amy Hutchison, art historian and author David Getsy, and moderator E. Patrick Johnson, chair of African American studies and professor of performance studies at Northwestern. The panel covered

such topics as the relationship of identity to creative output, inclusivity and discrimination in the arts, the role of the LGBTQ+ community in making progress toward equality, and the role of arts presenters in promoting LGBTQ+ artists and art.

In an October 18 concert at Pick-Staiger Concert Hall, the Percussion Ensemble performed Higdon's *Like Clockwork* for 12 percussionists. Saxophonists Caleb Carpenter, Joe Connor, Chris Forbes, and Julian Velasco—master's students of Taimur Sullivan—then played "Stomp & Dance," "Summer's Eve," and "Splashing the

Canvas" from *Short Stories*, one of Higdon's earliest works for saxophone. Continuing the program, Ben Bolter conducted the Contemporary Music Ensemble in works by George Lewis and Pierre Boulez.

Led by director of bands Mallory Thompson, the Symphonic Wind Ensemble's October 19 concert featured Higdon's *Mysterium*—a wind transcription of her sacred choral work *O Magnum Mysterium*—and percussion associate professor She-e Wu as soloist in Higdon's Percussion Concerto, where the typical soloist-orchestra dialogue is

"We are honored that she accepted the Michael Ludwig Nemmers Prize in Music Composition and are truly the beneficiaries of her talent, expertise, and warmth." —DEAN TONI-MARIE MONTGOMERY



Mallory Thompson conducting the Symphonic Wind Ensemble with (at right) soloist She-e Wu

augmented by extensive interaction between the soloist and the percussion section. The program also included works by Steven Bryant and Adam Schoenberg. Videos from the concert may be viewed in the Davee Media Library on the Bienen School website.

On October 20, in the residency’s final concert, the Northwestern University Symphony Orchestra performed Higdon’s *Peachtree Street*, named for downtown Atlanta’s main street. The piece is a movement from the larger orchestral work *City Scape*, which the composer describes as “a metropolitan sound picture written in orchestral tones.” Associate director of orchestras Robert G. Hasty conducted the program, which also included Beethoven’s “Eroica” Symphony and Bernstein’s “Jeremiah” Symphony with mezzo-soprano soloist Gabrielle Barkidjija, a master’s student of W. Stephen Smith.

Higdon called the performances “absolutely first rate” and added that she was “blown away” by the talent of Bienen students. “It is obvious there is a really high quality of education going on at the Bienen School,” she said. “The level of teaching at this school and the level of education and music making are so incredible that to be given the Nemmers Prize by an institution that is so respected means a lot to me.”

Dean Toni-Marie Montgomery said Higdon’s residency was a major highlight of the academic year and a model for all Nemmers Prize residencies. “Everyone commented on the tremendous value of their interactions with the composer. We are honored that she accepted the Michael Ludwig Nemmers Prize in Music Composition and are truly the beneficiaries of her talent, expertise, and warmth.”



“It is obvious there is a really high quality of education going on at the Bienen School.”

— JENNIFER HIGDON

One of the nation’s most frequently performed composers, Higdon is the recipient of a 2010 Pulitzer Prize and two Grammy Awards—in 2010 for her Percussion Concerto and in 2018 for her Viola Concerto. Her extensive list of commissioners includes the Chicago Symphony, Atlanta Symphony, Pittsburgh Symphony, Philadelphia, Cleveland, Minnesota, and St. Paul Chamber Orchestras as well as such ensembles as the Tokyo String Quartet, the Lark Quartet, Eighth Blackbird, and the President’s Own Marine Band.

Higdon received a bachelor’s degree in music from Bowling Green State University, an artist diploma from the Curtis Institute of Music, and an MA and PhD from the University of Pennsylvania. She has been awarded honorary doctorates from Bowling Green and the Hartt School. Her second Nemmers Prize residency at the Bienen School is scheduled for February 2020. ■

2019 Grammy Honorees Include Faculty and Alumni



Donald Nally and The Crossing

Bienen School of Music faculty member Donald Nally and alumna Katrina Lenk are among the winners of the 61st annual Grammy Awards. Two other alumni received a Grammy nomination this year as members of the Spektral Quartet.

For the second consecutive year, director of choral organizations Donald Nally won the Grammy for best choral performance with his Philadelphia-based chamber choir The Crossing. This was also their third consecutive Grammy nomination. The Crossing's winning recording of Lansing McLoskey's *Zealot Canticles* was released last September by Innova Recordings. Based on Nigerian Nobel laureate Wole Soyinka's *Twelve Canticles for the Zealot*, the concert-length oratorio is scored for clarinet, string quartet, and 24-voice choir. Nally and The Crossing won the 2018 Grammy for best choral performance for *The Fifth Century* and were nominated in 2017 for Thomas Lloyd's *Bonhoeffer*.

On behalf of The Crossing, Nally said, "Having our work heard by an ever-increasing audience is part of the reason we make art, and we are grateful to the Recording Academy and its members for recognizing our work. It is truly humbling to have so many artists and friends invest everything into a project that means so much and has a strong message, and then see that it is being heard by many people beyond our local and amazing family."

Alumna Katrina Lenk is a principal vocalist on the cast album of *The Band's Visit*, winner of the Grammy for best musical theater album. She won the 2018 Tony Award for best performance by an actress in a musical for the production, which also won the Tony for best new musical.

"It is truly humbling to have so many artists and friends invest everything into a project that means so much and has a strong message." —DONALD NALLY

Adapted from the 2007 film by Itamar Moses, with music by David Yazbek and direction by David Cromer, *The Band's Visit* tells the story of an Egyptian band stuck overnight in a small Israeli desert town, where despite language barriers, strangers and hosts find deep connection through music. Lenk originated the role of sultry cafe owner Dina. The album also features School of Communication alumnus Adam Kantor.

Among this year's other Grammy nominees was the Spektral Quartet, which includes violist Doyle Armbrust (00) and cellist Russell Rolan (G11) with violinists Clara Lyon and Maeva Feinberg. The quartet's September release *Yo Soy La Tradición* was nominated for best Latin jazz album. MacArthur and Guggenheim fellow Miguel Zenón's *Yo Soy la Tradición* is an immersive, concert-length work inspired by the musical heritage of his native Puerto Rico. Premiered in September 2016 at the Hyde Park Jazz Festival to critical acclaim, the eight-movement suite pairs lush, melodic string writing with complex rhythmic interactions, blurring the lines between jazz, classical, and folk music. The quartet's CD *Serious Business* was previously nominated for the 2017 Grammy for best chamber music/small ensemble performance. ■



Katrina Lenk

Flute Studio Participates in Online Master Class

On October 23, members of the Bienen School of Music's flute studio participated in an online master class hosted by conduc-



tor Michael Tilson Thomas and the New World Symphony. Three flutists in different locations—the New World Center in Miami, Berklee College of Music in Boston, and the Bienen School in Evanston—each performed a single piece or movement, then received feedback and coaching from Tilson Thomas. During the second half of the class, he

answered questions from students in all three locations and the online audience.

Flutists across the country tuned into the live broadcast on Facebook. A recording of the class, already viewed more than 5,000 times, is available on the New World Symphony's Facebook page.

Ann Green, a master's flute student of John Thorne, was the event's Bienen School performer. "I am so grateful to have been chosen to perform in this intriguing new style of learning, and I am very appreciative to attend a school that supports new endeavors such as online master classes," she said. "Being able to interact with flute pedagogues and fellow students around the country without travel was a very informative, beneficial, and exciting experience. Advice from Michael Tilson Thomas has instilled within the flute studio an inspiration for lifelong curiosity inside and outside the field of music."

Tilson Thomas is cofounder and artistic director of the New World Symphony, music director of the San Francisco Symphony, and conductor laureate of the London Symphony Orchestra. Thorne, a New World Symphony alumnus, served as one of the event's emcees. ■

Opera Season Begins with Britten Opera, Master Classes

Northwestern University Opera Theater staged Benjamin Britten's haunting chamber opera *The Turn of the Screw* in November. Based on the Henry James novel, the story centers on a young governess who arrives at an English country house to care for two children. She is told by their guardian never to write to him about the children, never to inquire about the house's history, and never to abandon the children.

"This opera invites us to explore what haunts us—what ghosts are looking back when we look in the mirror? Who in our life might be able to pick up on the subtleties of past troubling experiences? Each one of us can bring light to the shadow, face our inner demons, and become truly saved," said Joachim Schamberger, artist in residence and the Bienen School's director of opera since fall 2017.

Britten's final chamber opera, *The Turn of the Screw* was commissioned by the Venice Biennale and premiered in 1954. The Bienen School offered four performances, conducted by Taichi Fukumura, in the Shirley Welsh Ryan Opera Theater.

"Matthew Polenzani not only brought his expertise as a singer to our students, he also shared his vast experience as an actor in opera productions in every major opera house here and abroad." —KURT HANSEN

The Robert M. and Maya L. Tichio Vocal Master Class Series began its fifth season with tenor Matthew Polenzani returning for his third Tichio class to date. Polenzani coached Bienen School students in performances of opera scenes.

"Matthew Polenzani not only brought his expertise as a singer to our students, he also shared his vast experience as an actor in opera productions in every major opera house here and abroad," said Kurt Hansen, coordinator of the voice and opera program. "It was exciting to hear the specific ideas he shared with each singer, and the growth in the students' performances after his input was obvious. On top of his talent, he is a warm and encouraging teacher."

The master class featured Tiana Sorenson and Benjamin DaCosta-Kaufman, master's students of W. Stephen Smith, in a duet from *Roméo et Juliette*; Smith master's students Mason Cooper and Connor McCreary in "Au fond du temple saint" from *Les pêcheurs de perles*; and Smith master's students Valeria Rodriguez, Walter Aldrich, and Ryan Lustgarten with Carla Vargas Fuster, a master's student of Karen Brunssen, in the quartet "Non ti fidar, o misera" from *Don Giovanni*.



Scenes from *The Turn of the Screw*



Clockwise from right:
 (from left) Ryan Lustgarten, Carla Vargas Fuster,
 Valeria Rodriguez, and Walter Aldrich; pianist Alan
 Darling and Gabriel Walker with Thomas Hampson;
 Mason Cooper with Matthew Polenzani



Polenzani is the recipient of a 2004 Richard Tucker Award, the Metropolitan Opera's Beverly Sills Artist Award, and a 2017 Opera News Award. This season, Polenzani returned to Lyric Opera of Chicago to play his signature title role in Mozart's *Idomeneo*, in addition to appearing at Sicily's Teatro Massimo di Palermo as Rodolfo in Puccini's *La bohème*, making his role debut as Vaudémont in Tchaikovsky's *Iolanta*, and singing the title role in Mozart's *La clemenza di Tito* at New York's Metropolitan Opera.

In the season's second Tichio Vocal Master Class, baritone Thomas Hampson guided students through the intricacies of American art songs: Charles Ives's "In Flanders Fields," "O Captain! My Captain!" from Lee Hoiby's *I Was There*, Gene Scheer's "American Anthem," and Samuel Barber's "Nocturne." The student performers were baritone Elio Bucky, a student of Nancy Gustafson; bass Jeffrey Goldberg, a master's student of Brunssen; and baritone Gabriel Walker and mezzo-soprano Gabrielle Barkidjija, both master's students of Smith.

Hampson has been widely recognized for his performance and study of American music, one of his many areas of expertise. He has sung more than 80 roles in all the world's major opera houses, and his discography numbers more than 170 albums, including multiple nominees and winners of the Grammy Award, Edison Award, and Grand Prix du Disque. In 2010 Hampson was honored with a Living Legend Award by the Library of Congress, where he has served as special adviser on the study and performance of music in America. He has been inducted into both the American Academy of Arts and Sciences and *Gramophone's* Hall of Fame and was honored as a Metropolitan Opera Guild "Met Mastersinger." Recipient of the 2009 Distinguished Artistic Leadership Award from the Atlantic Council in Washington, DC, he was appointed the New York Philharmonic's first-ever artist in residence.

Pianist Warren Jones leads the 2018-19 season's final Tichio Vocal Master Class on April 3. ■



Russian American pianist Olga Kern performed February 2 on the Skyline Series.

Dr. M. Lee Pearce Foundation Supports Skyline Series

A new gift from the Dr. M. Lee Pearce Foundation, Inc., is supporting the Bienen School of Music's 2018–19 Skyline Piano Artist Series. Established in 2015, the series presents recitals by award-winning pianists and takes full advantage of the exquisite acoustics and remarkable Chicago skyline view in the school's premier recital venue, the Mary B. Galvin Recital Hall.

"Dr. Pearce had a lifelong appreciation of and support for classical music," says Charles W. Douglas, the foundation's chairman and president. "In keeping with the goals of his foundation, we are delighted to support the Skyline Piano Artist Series, providing outstanding performances for the general public and affordable live access for students to this great music."

Popular with Northwestern faculty and students as well as the greater Chicago community, the series has featured many of the world's most esteemed pianists, including three winners of the Bienen School's prestigious Jean Gimbel Lane Prize in Piano Performance—Stephen Hough, Garrick Ohlsson, and Emanuel Ax. (Marc-André Hamelin, the prize's 2018 winner, performs May 3.) Several Skyline events have been sell-outs, including performances by Ax, Jonathan Biss, Jorge Federico Osorio, Sergei Babayan, George Li, Yekwon Sunwoo, Nelson Freire, and the Anderson & Roe Duo.

James Giles, coordinator of the Bienen School piano program, says the Skyline Piano Artist Series has become an invaluable resource for piano students. "Bringing some of the world's most renowned pianists to our campus reinforces what we teach our students in studios and classrooms," he says. "Our students can

compare their work with established pianists and understand the standard to which they should aspire."

Giles explains that the Skyline Series has also filled a void in the Chicago music scene. "Previously, the only piano series in the area was that hosted by the Chicago Symphony in its large auditorium. The Skyline Series represents an essential complement to that series by offering a wide array of artists in an intimate atmosphere that appeals to connoisseurs and casual music lovers alike."

The 2018–19 Skyline series has featured Inon Barnatan, 2009 recipient of an Avery Fisher Career Grant and the 2015 winner of Lincoln Center's Martin E. Segal Award; Russian American pianist Olga Kern, gold medalist of the 2001 Van Cliburn International Piano Competition; and Kirill Gerstein, first-prize winner of the 10th Arthur Rubinstein Competition. In addition to Hamelin, the season will continue with Alexander Toradze (April 12), whose interpretations and poetic lyricism have earned him international recognition, and Giles (May 30), a frequent performer throughout North America, Europe, and Asia.

"The Bienen School of Music is extremely grateful to the Dr. M. Lee Pearce Foundation for its support of the Skyline Piano Artist Series," says Dean Toni-Marie Montgomery. "Additionally, I express my appreciation to Bienen School advisory board member Diane Douglas, who brought this grant opportunity to our attention."

Established in 1984 by entrepreneur and business executive M. Lee Pearce, the foundation is dedicated to the support of classical music and to improving medical care, with an emphasis on aging. ■

Music Education Conference Honors Reimer's Legacy

Alumni of the Bienen School's music education program returned to campus in November for a two-day conference hosted by the Center for the Study of Education and the Musical Experience (CSEME). They joined current music education PhD students and former and current faculty members to commemorate



the life and legacy of professor emeritus Bennett Reimer (1932–2013) and connect with past and current CSEME members.

Founded by Reimer in 1985, CSEME seeks to understand the nature of the musical experience and how education can enhance its development. The center's faculty and fellows pursue solutions to problems of music teaching and learning through consistent and carefully designed research programs reflecting multiple perspectives on complex issues. CSEME promotes systematic inquiry, not as an isolated study but as a program of research that seeks to explain or transform music education theory and practice.

The November conference included a tour of the Ryan Center for the Musical Arts, several talks on Reimer's impact, and a dinner and reception. Music education associate professor and CSEME alumna Maud Hickey (G95) said there are plans to continue productive work with the CSEME network.

Reimer served as professor of music education at Northwestern for 19 years, beginning in 1978, and was named the John W. Beattie Professor of Music. He is remembered for his seminal contributions to advancing the philosophy of music education. Reimer's more than 20 books include music textbooks for elementary students as well as his most famous work, *A Philosophy of Music Education* (Prentice Hall), first issued in 1970 and revised in 1989. ■



The CSEME conference planning committee included (from left) Maud Hickey (G95), Susan Bolanis (G96), Teryl Dobbs (G05), Laura Sindberg (G06), Beth Hebert (C73), Betty Anne Younker (G97), and Jody Kerchner (G96).

Conference Attendees

Alumni

Anne Reisner Armetta
Julie Bannerman*
Margaret Haefner Berg*
Jacob Berglin
Susan Bolanis
Bruce Carter
Don Casey
Teryl Dobbs
Kate Fitzpatrick-Harnish*
Lois Veenhoven Guderian*
Daniel Healy
Beth Hebert
Sara K. Jones*
Michele Kaschub*
Jacqueline Kelly-McHale*
Jody Kerchner
Eleni Lapidaki*
Jose Lomeli
Peter McCoy
Valerie Peters*
Eila Peterson*
Doreen Rao
John W. Richmond*
Carlos Xavier Rodriguez
Laura Sindberg

Janice Smith*
Katy Strand
Evan Tobias*
Richard S. Webb*
David A. Williams*
Paul Woodford*
Jeffrey Wright*
Betty Anne Younker
David Zerull*

Current PhD Students

Amanda Draper
Patrick Horton
Diego Pinto
Casey Schmidt
Adam G. White

Faculty

Sarah Bartolome
Steven Demorest
Bernard J. Dobroski
Maud Hickey
Peter Webster (emeritus)

Former Faculty

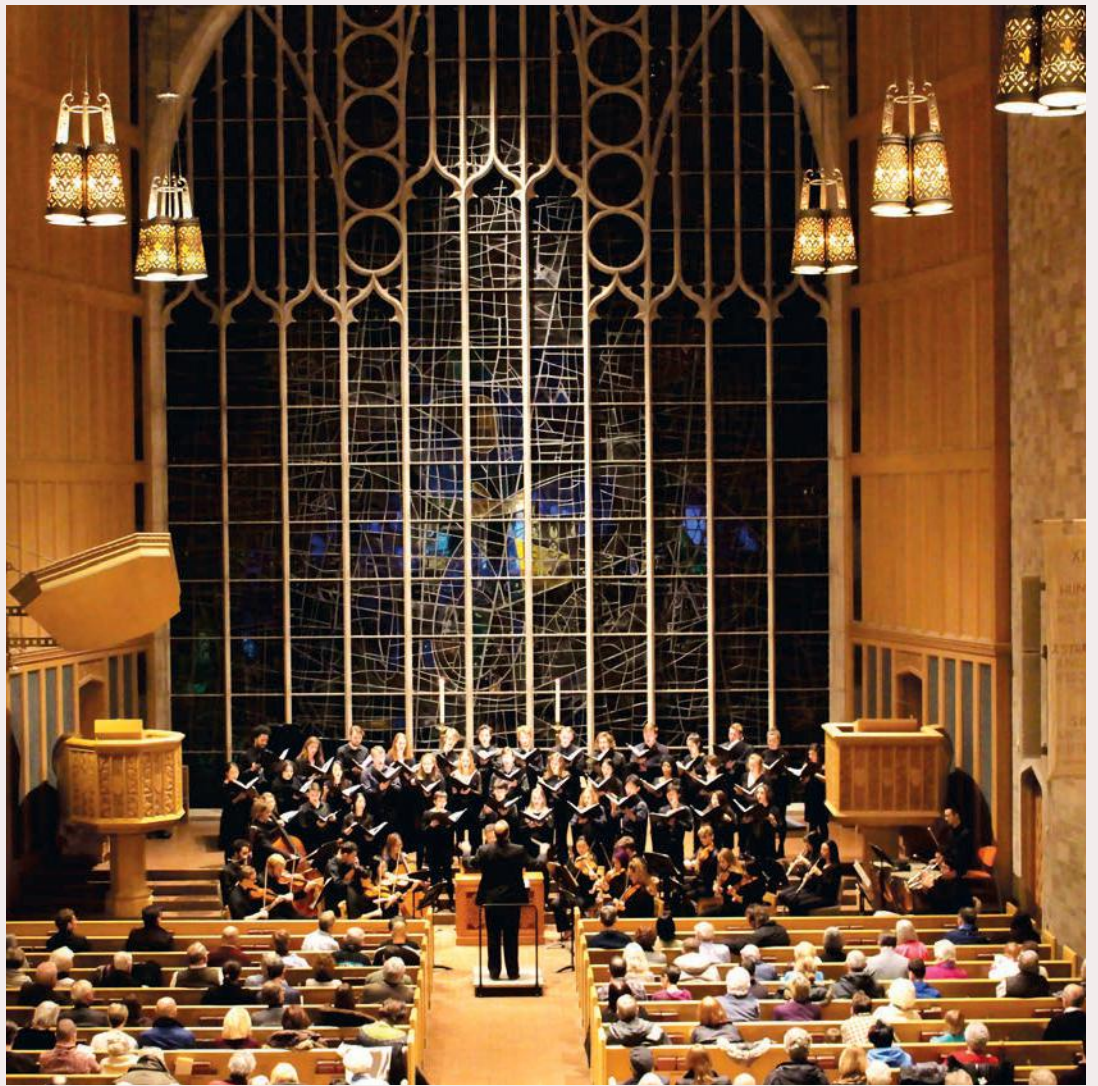
Carlos Abril
Janet Revell Barrett

*Conference presenters



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Angelic Voices *for* Troubled Times

by Matt Golosinski

Grammy-winning Bienen School conductor Donald Nally is reinventing choral music, drawing on scholarship and collaboration to produce secular sagas that are both visceral and transcendent.

Sunlight streams into Donald Nally's Evanston office through a narrow window, making the space feel warm, intimate, and something of a refuge 50 feet above Lake Michigan's roiling waves. Farther on sits hazy Chicago, a reminder of the boisterous modern complexity that informs the artistic life of Nally, a professor of conducting and ensembles at Northwestern's Bienen School of Music. He is a champion of new music, known for his willingness to grapple with difficult subjects and engage contemporary audiences in fresh ways.

"When I go to the concert hall, I want to be told a story and feel like I've been challenged," Nally says. "That doesn't happen when you do a bunch of three-minute pieces in succession and people just clap, clap, clap in between them. I decided years ago that my goal would be to create a body of choral music that says things about the world we live in and that would change the way people write for choirs and think about singing and listening to choirs."

On Nally's desk is a musical score he's been annotating. His fingers casually play over a pencil, sometimes giving it an unconscious twirl as if it were an orchestral baton. He is surrounded by art and books: poetry, history, philosophy, literature, and of course musical texts. He reads a lot, he says, and considers himself fortunate to be able to convey through art his ideas about topics

that are important to him, including economic inequities and other social justice issues. He frequently gestures at a title to emphasize a point he makes in conversation. (Lately, he's dug into Pascal Quignard's provocative *Hatred of Music*, an exploration of music's power, including its dark side.) Choral music's great appeal for him is its ability to meld two languages—the spoken word and the musical phrase, with one influencing the "grammar" of the other and working together to articulate meaning that neither alone could do as well.

But it's quiet in this office—surprisingly so, considering Nally's world is immersed in sound. He's a celebrated conductor and cofounder of The Crossing, a 24-voice virtuosic choral group based in Philadelphia that's earned widespread acclaim for being "luminous and acute" (*New York Times*), "ardently angelic" (*Los Angeles Times*), and "something of a miracle" (*Philadelphia Inquirer*).

"When I go to the concert hall, I want to be told a story and feel like I've been challenged. That doesn't happen when you do a bunch of three-minute pieces in succession and people just clap, clap, clap in between them."

"I'm a big silence person," says Nally, the John W. Beattie Chair of Music and director of choral organizations, who joined Northwestern in 2012 after having been chorus master for the Welsh National Opera, Lyric Opera of Chicago, and Opera Philadelphia as well as guest conductor for several choirs. "If I don't have part of every day in which sound is banished, I notice the agitation growing and feel like I'm being chased around by the sound, you know?" For him, silence is a creative catalyst that allows invention to emerge, sometimes unexpectedly. "It's the space ideas come from."

Those ideas have fueled Nally's approach to teaching and conducting: "I don't like hierarchies, or consider myself the grand maestro," he says. "In class, we read the Tao Te Ching and talk about real leadership. I tell my students to challenge authority all the time. When you lead, you invite people to consider ideas, and you may do that through your breath and gesture, through the manner in which you treat people, and through the ideas themselves. All of these are a huge part of a graduate program in conducting." Working collaboratively with ensembles, he says, requires individuals to seek an "equilibrium" that allows their own egos to be balanced within the group and in service to the larger creative effort.

That collaborative spirit has also helped The Crossing to flourish. With 15 recordings since 2004, The Crossing's accomplishments

include a 2019 Grammy Award for Lansing McLoskey's *Zealot Canticles*—an oratorio for clarinet, string quartet, and choir described as a musical plea for tolerance—and a 2018 Grammy for *The Fifth Century* by Gavin Bryars. *Zealot Canticles* is based on writings of Wole Soyinka, the Nobel Prize-winning Nigerian human rights advocate, and



explores the sometimes thin line between devotion and intolerance. The original version was performed in an enormous warehouse—"a clean, white slate; a sort of industrial cathedral in which you have to create your own environment," Nally says. *The Fifth Century* is a slowly evolving, seven-part composition for choir and saxophone quartet inspired by the meditative prose poems of a 17th-century English mystic. The ensemble has garnered a total of three Grammy nominations.

"I'm shaping a musical phrase to define and describe our world, doing it in the moment, while I'm still discovering, through the act itself, what is to be represented."

When asked to sum up such creative efforts, Nally reaches for a prehistoric reference: "Much of my work is like trying to paint a bison in the darkness of the Lascaux caves. It's like feeling around in the dark for the contour of the wall and shaping the animal around that. I'm shaping a musical phrase to define and describe our world, doing it in the moment, while I'm still discovering, through the act itself, what is to be represented."

Nally, a Pennsylvania native, grew up listening to Glenn Miller and Tommy Dorsey—the music of his parents, including a father who played piano by ear but didn't really understand his son's more avant passions. He began his musical studies as a saxophone major at age 17 but early on knew he wanted to conduct, a role he defines chiefly as being a connector and collaborator, someone who harnesses extraordinary talents and "moves them in a direction to consider important ideas," including considerations of war, peace, race, and national identity. He's quick to admit he offers no easy solutions: "I don't know what the answers are. I have no clue. It's not my job to tell you what to think, but rather to present the ideas and ask questions."

He's enjoyed success, even as he's sought to redefine the very possibility of what contemporary choral music can be. In doing so, he's pushing up against a millennium of tradition dominated by the church and liturgical music.

That's why The Crossing—and the Bienen Contemporary/Early Vocal Ensemble (BCE), which Nally modeled on the

Philadelphia group—takes a very different approach: longer commissioned works with secular themes that connect with modern audiences.

"We tell gritty stories about our non-sacred lives, stories that people recognize," says Nally, adding that much of traditional choral music has tended to affirm conventional morality and aesthetics. "I don't want to hear a beautiful evening of splendid choral singing that tells me war is bad and peace is good. Everybody agrees on that and you don't need a piece of music to tell you that, right?"

His antidote to the pedestrian could mean a performance of David Lang's *The Passing Measures*, during which one note changes in a chord every 10 seconds over 45 minutes, a foray into which he led the Northwestern Symphony Orchestra and BCE last year. (The *Chicago Tribune* has praised BCE's "astonishing technical and musical proficiency" and "highly disciplined sense of pitch that would be the envy of many a professional mixed chorus.") It could also mean a musical meditation on equality, environmental themes, or human suffering writ broadly and in a secular setting, such as The Crossing's "Seven Responses" project. Sometimes that suffering hits close to home, as with the *Jeff*

Quartets, a concert-length memorial to The Crossing cofounder Jeffrey Dinsmore, who died in 2014 at age 42.

"It was a horrible thing we went through together; our best friend died right in front of us," says Nally. As they worked through their grief, members of The Crossing became better listeners and more patient with one another, he says. The painful experience also translated into art: *The Fifth Century* was written as a memorial to Dinsmore, and the fourth movement is Nally's favorite.

"Each movement addresses eternity in one way or another, but the fourth is very virtuosic and challenging in a unique way," he says. "Almost nothing happens in it. It's completely still with very, very long notes that must be perfectly tuned."

While Nally's teaching and conducting clearly aspire to transcend conventional notions, he has little use for rhetoric that privileges music—or art broadly—as revealing eternal verities. He entertains a more workmanlike, down-to-earth perspective.

"I hate the word 'truth,'" he says. "It's used all the time to mean these very esoteric things that are nonsense, you know? 'Bach was able to create the most amazing truth.' Bach had to go outside to relieve himself! He had an insane workload. He wasn't thinking about truth; he was thinking about speed. He just happened to be an extraordinary genius whose hard work produced things that remind us about our own humanity." ■

Matt Golosinski is director of research communications at Northwestern University. This article originally appeared in Northwestern Research News and is reprinted by permission.

on the concert stage



BY JERRY TIETZ

Director of Concert Management

Last fall marked the 100th birthday of the great Leonard Bernstein. As I reflect on the Bienen School's remarkably busy fall concert schedule, which included performances of Bernstein's "Jeremiah" Symphony and his boisterous overture to *Candide*, I am reminded

that Bernstein said only two things are needed to achieve great things: a plan, and not quite enough time.

There was no shortage of virtuosity on our concert stage this fall. The Skyline Piano Artist Series opened with the brilliant Israeli American artist Inon Barnatan, while the Segovia Classical Guitar Series led off with Tengyue Zhang, the young winner of the 2017 Guitar Foundation of America International Competition. The Bienen School also welcomed back perennial favorite Jeffrey Siegel and his beloved Keyboard Conversations series, which this year celebrates its 50th anniversary on Chicago's North Shore.

Beginning their fourth year as the school's resident string quartet, the Dover Quartet offered a stunning program of Britten and Bartók works commissioned by American presenters, as well as Dvořák's last string quartet, composed in America. The Bienen School's ensemble in residence, the Newberry Consort, delighted early music lovers with the return of guest artist Steve Player as Shakespearean clown Will Kemp in a raucous and bawdy evening of Elizabethan jigs.

We were honored to welcome 2018 Nemmers Prize winner Jennifer Higdon for the first of her two campus residencies, and it was a thrill to witness our students and faculty bringing her music to life. Joining the Contemporary Music Ensemble, four saxophone students performed movements from her *Short Stories*, and the Percussion Ensemble played *Like Clockwork* in a performance that the composer herself said was among the best she's ever heard. Higdon's *Peachtree Street* afforded the Northwestern University Symphony Orchestra's various instrumental sections a chance to shine, and the Symphonic Wind Ensemble under the direction of Mallory Thompson, with the energetic virtuosity of faculty soloist She-e Wu, positively brought down the house with their performance of Higdon's Percussion Concerto.

On the evenings immediately preceding the 2018 midterm elections, University Chorale and the Bienen Contemporary/Early Vocal Ensemble offered back-to-back concerts, including the world premiere of Nicholas Cline's *Watersheds*. The Northwestern University Jazz Orchestra explored the music of Duke Ellington and his orchestra, playing to a sold-out audience in Galvin Recital Hall. Director of opera Joachim Schamberger transformed the Ryan Opera Theater for a chilling production of Britten's *The Turn of the Screw*. The fall quarter ended with a bang as doctoral student Sihao He showcased his impressive talents in Dvořák's B Minor Cello Concerto with the Northwestern University Symphony Orchestra. All great things, and achieved with time to spare! ■



From left: Baroque Music Ensemble, Dover Quartet, pianist Jeffrey Siegel

faculty



Sarah Bartolome (music education) presented the study “Academy of Music and Art for Special Education: An Ethnographic Exploration of an Individual Music Instruction Program for Children with Disabilities” at the National Association for Music Education national conference.



David Bilger (trumpet), principal trumpet of the Philadelphia Orchestra, and **Thomas Rolfs** (trumpet), principal trumpet of the Boston Symphony Orchestra,

were featured in the October recital “Trumpets 5, Music of Our Time,” presented by the Philadelphia Chamber Music Society. Joining them were trumpeters Jeffrey Curnow, Anthony Prisk, and Benjamin Wright and pianist Susan Nowicki.



Benjamin Bolter (conducting) led the newly formed Grossman Ensemble in its inaugural performance as part of the Chicago Center for Contemporary Composition.

The program included world premieres by composers Shulamit Ran, Sam Pluta, Tonia Ko, and David Rakowski. In February, Bolter released *Time Flies*, his first full-length album of all original songs, with award-winning producer and multi-instrumentalist Chip Reardin.



Theresa Brancaccio (voice and opera) moderated the workshop “Dynamics of the Teacher-Student Relationship” for the National Association of Teachers of Singing’s Chicago chapter in November.



Karen Brunssen (voice and opera) was installed as president of the National Association of Teachers of Singing at its national conference in Las Vegas. In June, Plural Publishing released Brunssen’s book *The Evolving Singing Voice: Changes Across the Lifespan*, which chronicles the ever-changing vocal instrument from birth through old age as related to respiration, vibration, and resonance. Brunssen gave presentations on the book for the Central Region NATS Conference and Student Auditions at Southern Illinois University and on the book’s “Senescent Singer” chapter for “Worship Matters: The Art of Choral Singing” at Virginia Theological Seminary’s Center for Liturgy and Music. In addition to her recent performances at the Thomaskirche in Leipzig and several locations in Norway, she attended Eurovox, the European Voice Teachers Association conference, in the Netherlands.



Mark Butler (music theory and cognition) presented the seminar “Whose Body/Whose Beat? The Beat as Embodied Phenomenon in Music Theory and Popular Music” at the 41st annual meeting of the Society for Music Theory in San Antonio. The seminar was part of SMT’s Peer Learning Program,

whereby leading scholars in the field share their research with other faculty in a workshop format. Butler also served on the program committee, which selected papers for the 2018 meeting from over 400 submissions.



Joe Clark (jazz studies) composed *Catch Fire*, premiered by the Chicago Horn Consort at the International Horn Society’s 50th annual symposium, and the big-band fanfare *Mitä sinulle kuuluu*, premiered by the Oulu All Star Big Band at Finland’s Elojazz Festival.



Drew Davies (musicology) traveled to the Academy of Music in Krakow, Poland, for a baroque orchestra concert using his edition of Santiago Billoni’s *Vespers*. He also presented the paper “Performance Practice in New Spanish Villancicos around 1700” at the American Musicological Society annual conference.



Steven Demorest (music education) presented two research papers at the National Association for Music Education national conference: “The Effect of Feedback on Singing Accuracy” and “Singing Accuracy in the General Population: A Database Study.” *The Oxford Handbook of Music and the Brain*, published in October, includes the chapter “Cultural Distance: A Computational Approach to Exploring Cultural Influences on Music Cognition,” which Demorest cowrote with Steven Morrison and Marcus Pearce.



Robert Hasty (conducting) conducted the Sinfonia Strings and led conducting workshops and discussions at the 56th national convention of Phi Mu Alpha Sinfonia in New

Orleans in July. He also served on the faculty of the 2018 Credo Flute Workshop, along with alumna Jennie Brown (91) and professor emeritus Walfrid Kujala.



Randall Hawes (trombone) premiered a concerto for bass trombone by Kenneth Fuchs at Germany's Lätzsch Trombone Festival with the Netherlands Symphony Orchestra

under the baton of Christian Lindberg. As a member of the trio Vox3Machina with Kathryn Goodson and Timothy McCallister, Hawes premiered Stephen Rush's *LightRays* at the University of Michigan in December. Also that month, he performed with conductors Seiji Ozawa and Diego Matheuz at the Deutsche Grammophone Gala Concert in Tokyo's Suntory Hall.



Michael Hensch (oboe) produced and performed in "Making Music Modern," a free Dempster St. Pro Musica concert in memory of Pierre Boulez last May at

Evanston's SPACE. The concert featured 17 musicians performing works by Debussy, Stravinsky, Schoenberg, Berg, Webern, Varèse, Bartók, Cage, Brown, and Boulez. Hensch worked with Boulez during the

Collaborative Efforts



Vasili Byros and **Danuta Mirka** (music theory and cognition) are contributing authors to the book *What Is a Cadence? Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire* (Leuven University Press), the 2018 winner of the Society for Music Theory's Outstanding Multi-Author Collection Award. Byros

wrote the chapter "Hauptruhepunkte des Geistes: Punctuation Schemas and the Late-18th-Century Sonata"; Mirka wrote the chapter "The Mystery of the Cadential Six-Four." This is the second book with contributions by both Byros and Mirka to receive this prize.

composer's years as principal guest conductor of the Chicago Symphony Orchestra and as artistic adviser to "Music at the Millennium," the Chicago Chamber Musicians' 20th-century retrospective.



Alex Mincek (composition and music technology) was awarded a Koussevitzky Commission from the Library of Congress to write a work for the Mivos String Quartet.

The Koussevitzky commissioning program is designed primarily for established composers of demonstrated merit and for ensembles with a record of excellence in performing contemporary music. Mincek is founder and codirector of the New York-based Wet Ink Ensemble, which is currently celebrating its 20th anniversary season and was named 2018's best ensemble in the *New York Times* roundup of the year's best classical music.



Toni-Marie Montgomery (dean) hosted two January alumni events in Seoul, South Korea. The first brought together alumni of the Bienen School of Music; the

second, a Northwestern Connects event, was open to all Northwestern alumni and featured performances by the Northwestern Alumni Music Ensemble of Korea. Also on the program, Dean Montgomery performed the finale of Franck's A Major Violin-Piano Sonata with violinist Sue Hyon Kim (Cert94) and a Korean folk song with all members of the ensemble. Following the performances, Montgomery gave remarks and hosted a reception.

Donald Nally (conducting) received his second consecutive Grammy Award for best choral performance for The Crossing's recording of Lansing McLoskey's *Zealot Canticles*. Nally is a visiting guest artist this season at the Park Avenue Armory, where he presented a series of September concerts with The Crossing featuring the world

faculty



premiere of Ted Hearne's *Animals*. Nally served as music director for David Lang's *Mile-Long Opera*, in which 1,000 singers stretched the length of Manhattan's High

Line. In November he led the Bienen Contemporary/Early Vocal Ensemble in the world premiere of Nicholas Cline's *Watersheds*, a 35-minute work for choir, saxophone, and electronics written for the ensemble. Nally served as chorus master for Julia Wolfe's *Fire in my mouth* at the New York Philharmonic in January. He also recently collaborated with composer Michael Gordon and filmmaker Bill Morrison on the first segment of *Montaña*, a four-year project that will culminate in a 24-hour work for unaccompanied choir and film.



Inna Naroditskaya (musicology) chaired the panel "Song, Gender, and Cosmology" and served on the program and Kunst Prize committees for the annual meeting

of the Society of Ethnomusicology, held in Albuquerque in November. Naroditskaya also journeyed to Morocco for the 2018 symposium of the International Council for Traditional Music's Study Group on Mediterranean Music. As a member of the publishing committee of the American Musicological Society, she was a part of the AMS annual conference in San Antonio in November. Her book *Bewitching Russian Opera: The Tsarina from State to Stage*, originally published by Oxford University Press in 2012, has been released in softcover, and her edited volume *Music in American Diasporic Weddings* is currently in production with Indiana University Press.



Alan Pierson (conducting) conducted a MusicNOW concert at Chicago's Harris Theater featuring violist Weijing Wang, cellist Katinka Kleijn, and other Chicago Symphony Orchestra musicians. Pierson has recently led Alarm Will Sound in performances at Washington's Library of Congress, New York's DiMenna Center for Classical Music, and St. Louis's Sheldon Concert Hall.



Albert Pinsonneault (conducting) was named to the Associated Student Government's 2018-19 Faculty Honor Roll, which recognizes faculty and administrators for outstanding work with Northwestern undergraduates.



Andrew Raciti (double bass) recently taught classes and presented a recital at Baylor University. Upcoming engagements include a three-week residency at the Cleveland Institute of Music, a visiting master class at Wisconsin's Lawrence University, and master classes and a recital for the Schwob School of Music at Georgia's Columbus State University.



Taimur Sullivan (saxophone) released two new recordings in January on XAS Records—jazz with composer-pianist Uri Caine, and Chen Yi's saxophone-quartet concerto *Ba Yin* with the Conservatory Wind

Symphony of the University of Missouri-Kansas City. Sullivan has recently given recitals at the World Saxophone Congress in Zagreb, the University of China Academy of Sciences in Beijing, and Brooklyn's National Sawdust in addition to performing in the premieres of David Ludwig's *The Anchoress* at Philadelphia's Kimmel Center and New York's DiMenna Center. Sullivan has also recently performed as part of a residency at the University of Miami's Frost School of Music, appeared with Ensemble Dal Niente in concert at Florida's New College, and performed with the Grossman Ensemble in its inaugural concert at the University of Chicago. He was the featured soloist with the United States Navy Band in the band-version premiere of Augusta Read Thomas's *Prisms of Light: Hemke Concerto*. As a panelist at the Chamber Music America Conference in New York City, he gave the presentation "Unlocking Your Inner Composer," a set of workshops he created with his PRISM Quartet in partnership with the Free Library of Philadelphia.



Mallory Thompson (conducting) served as a special guest clinician for a weeklong conductor's workshop hosted by the United States Army Band. Thompson is currently planning a June 8-9 alumni celebration and concert in honor of the Symphonic Wind Ensemble's 50th anniversary.



John Thorne (flute) taught master classes for the Aria International Summer Academy at Mt. Holyoke College and at the Eastman School of Music, where he also served as a judge for the Tallon Perkes Flute Competition. Thorne performed with the Chicago Symphony Orchestra at the Ravinia Festival

and has also recently performed with the Chicago Philharmonic and Dempster St. Pro Musica.



Anne Waller (guitar) adjudicated the Sharon Lynne Wilson Center for the Arts Classical Guitar Competition. Her CD *Favorites: Tales of Love, Loss, and Magic* with guitarist Mark

Maxwell was featured on the St. Louis Radio Arts Network's *Guitar Alive* and WFMT's *New Releases*.



Sylvia Wang (piano) played a recital and gave a master class at California State University, Long Beach. She also presented a recital and judged at the UCSI University

International Piano Festival and Competition in Malaysia. As the convention artist for the Illinois State Music Teachers Association's 2018 conference, she presented a recital, a master class, and a lecture on memorization strategies.



Gail Williams (horn) performed with the World Orchestra for Peace in Germany in a concert commemorating the 100th anniversary of the end of the First World War.

Donald Runnicles conducted Beethoven's Ninth Symphony, featuring the Chorus of the Bayerischer Rundfunk, Bavarian Choir Academy, and Würth Philharmonic.

NATS Conference Features Faculty and Alumni

Several current and former Bienen School students and faculty participated in the National Association of Teachers of Singing's 55th national conference in June. The event took place in Las Vegas.

Karen Brunssen, associate professor of voice, was installed as NATS president for a two-year term. She also served on the NATS national conference committee and gave the presentation "Karen's Favorite Quick Fixes: Facts, Concepts, and Techniques for Optimal Singing."

Voice lecturer **Theresa Brancaccio** gave a presentation launching her new app, *Singer Savvy*, based on her voice-tracker system. The voice-budgeting tool allows young singers to make connections between their behaviors and levels of vocal fatigue.



From left: Kurt Hansen, Meghan Dibble, Julie Krugman, Aaron Johnson, Theresa Brancaccio, Nicholas Lin, Lucy Evans, and Karen Brunssen were among the Northwestern representatives at the 55th NATS national conference.

Kurt Hansen, senior lecturer in voice, sang for a presentation on vocal acoustics with internationally esteemed voice scientists Filipa La and Johan Sundberg. He also participated as Northwestern's representative at the college exposition and in the exhibition hall.

Current voice majors **Lucy Evans** and **Nicholas Lin**, both Brunssen students, competed in the semifinals of the NATS National Student Auditions, where Evans took first place in her category. Lin also performed at a Late Night NATS event.

Northwestern alumni **Marcia Porter** (91, G93) and **Julie Krugman** (G94) were installed as region governors on the NATS board of directors. Porter also presented a lecture-recital on Brazilian art song repertoire. **Errik Hood** (G10) presented "The Performance and Teaching of the Art Songs of Ivor Gurney."

Other Northwestern alumni participants included **Aaron Johnson** (G93), a member of the NATS Foundation board of directors; **Jonathan Struve** (G05), the Central Region's Iowa district governor; **Donald Simonson** (G87), a NATS past president; as well as **Meghan Dibble** (G03), **Katherine Drago Luellen** (03), **Grant Knox** (G11), **Emily Sinclair** (Cert01), and **Bonnie Von Hoff** (G00).

students

Leonardo Aguilar, a saxophone student of Taimur Sullivan, received a grant from the Weinberg College of Arts and Sciences to research saxophone embouchure and vibrato pedagogy in America and Europe. In July he performed with the Cortona Saxophone Collective at the World Saxophone Congress in Croatia.

Lauren Bagshaw, a Bienen-Education and Social Policy dual-degree saxophone student of Taimur Sullivan, completed the project “Exploring Diversity in Music Education,” funded by a Northwestern Summer Undergraduate Research Grant. The project focused on the integration of black classical composers into elementary school general music curricula.

Christian Bourdon, a Bienen-Weinberg dual-degree piano student of James Giles, received a Northwestern Summer Undergraduate Research Grant for the project “Stream Segregation in Musicians.”



Caleb Carpenter, a master’s saxophone student of Taimur Sullivan, advanced to the final round of the Boulder International Chamber Music Competition. As a member

of Fuse Quartet, he advanced to the finals of the MTNA Competition.

Matthew Dardick, a Bienen-Weinberg dual-degree saxophone student of Taimur Sullivan, won the Skokie Valley Symphony Orchestra’s Young Artists Competition. He will perform Paule Maurice’s *Tableaux de Provence* with the orchestra under the direction of Robert Hasty in April.



Amanda Draper, a doctoral candidate in music education, presented the study “Academy of Music and Art for Special Education: An Ethnographic Exploration of an Individual Music Instruction Program for Children with Disabilities” at the National Association for Music Education national conference. She also presented “A Fight for Freedom: Jamaican Maroons and an Island of Rhythm” at the Society of Ethnomusicology’s 2018 annual meeting in Albuquerque.

Colin Evans, a Bienen-Weinberg dual-degree music theory major, received a Northwestern Summer Undergraduate Research Grant for the project “Music Criticism and Aesthetic Judgment.”



Lucy Evans, a voice student of Karen Brunssen, won first place in the lower college/independent studio women category of the National Association of Teachers of Singing 2018 National Student Auditions.



Sarah Gates, a doctoral student in music theory and cognition, presented “Developing Auditory Imagery: Contributions from Aural Skills Pedagogy and Cognitive Science” at the 41st annual meeting of the Society for Music Theory in San Antonio in November.



Ann Green, a master’s flute student of John Thorne, performed in an online flute forum hosted by the New World Symphony with conductor Michael Tilson Thomas in October.



Patrick Horton, a doctoral student in music education, presented “El Ritmo de la Bomba: Exploring the Music of Puerto Rico” at the 2018 Society of Ethnomusicology annual meeting in Albuquerque.



Stephen Hudson, a doctoral student in music theory and cognition, presented “The Origins of the Musical Sentence in Baroque Dance Rhythms” at the 41st annual meeting of the Society for Music Theory in San Antonio in November.

Nathan Huxtable, a Bienen-Weinberg dual-degree musicology student, received a Northwestern Summer Undergraduate Research Grant for his “Nisei Ambassadors Oral History Project.”

Rachel Johnstone, a flute student of Richard Graef, received a Northwestern Summer Undergraduate Research Grant for the project “Self-Compassion in Musicians.”



A. J. Keller, a doctoral conducting student of Donald Nally, will serve as chorus master for Chicago Opera Theatre’s production of Jake Heggie’s *Moby Dick* in April.

Sarah Kim (18), a master’s conducting student of Victor Yampolsky, was appointed string orchestra and preparatory string director for the Hyde Park Youth Symphony.

John Krege, a bachelor of science in music student, received a Northwestern Summer Undergraduate Research Grant for the project “AI-Assisted Music Composition.”

Ayla Langer, a voice student of Theresa Brancaccio, won the 2018 Josephine L. Li Puma Scholarship at the Casa Italia Vocal Competition. She also won a Northwestern Summer Undergraduate Research Grant to study globalization and food culture in Italy.

Jacob Mezera, a master’s trombone student of Michael Mulcahy, won first place in the 2018 International Trombone Association Quartet Competition as a member of eNq. The quartet’s other members are recent alumni Kenton Campbell (18), Aneesh Kumar (18), and Andre Prouty (G18).

Zoe Morfas, a Bienen-Weinberg dual-degree composition student of Chris Mercer, Hans Thomalla, and Alex Mincek, received a Northwestern Summer Undergraduate Research Grant for the project “EDM from Production to Performance.”



Ensemble Award

Fuse Quartet—master’s students (from left, with Jennifer Higdon) **Caleb Carpenter**, **Julian Velasco**, **Joe Connor**, and **Chris Forbes**—won first place in the Music Teachers National Association state and regional chamber music competitions and will advance to the final round of the competition in March. During Higdon’s fall Nemmers Prize residency, the four students worked with her on one of her earliest saxophone works in preparation for their performance in the October 18 Contemporary Music Ensemble concert. All quartet members study with Taimur Sullivan.



Miriam Piilonen, a doctoral student in music theory and cognition, won a Society for Music Theory SMT-40 Dissertation Fellowship. Considered the most prestigious dis-

sertation award in music theory, the annual fellowship recognizes and fosters excellent research in the field by helping highly qualified PhD students complete their dissertations. Piilonen’s dissertation is titled

“Resonating Subjects: Music and Emotion in Victorian Evolutionary Thought.” In November she presented “#Musictheory Will Be the Death of Me’: Reflections on Tweeted Complaints about Music Theory” at the 41st annual meeting of the Society for Music Theory in San Antonio.

Lydia Pui, a Bienen-Weinberg dual-degree piano student of Sylvia Wang, won first prize in the piano division of the Illinois State Music Teachers Association’s Young Artist Competition.

students



Brandon Quarles (G17), a doctoral saxophone student of Taimur Sullivan, has recently performed across the United States as a member of

~Nois quartet. The ensemble appeared at Omaha's Under the Radar Festival, the Continuum Music Festival in Memphis, and Princeton University's Princeton Sound Kitchen. Recent Chicago concerts have included a performance at Metro with My Brightest Diamond, on Constellation's Frequency Series, and with the Northshore Concert Band in Bolcom's Concerto Grosso.

Christopher Rueda, a master's clarinet student of Steven Cohen, won a bass clarinet position with the Dayton Philharmonic.

Michael Slattery, a Bienen-Weinberg dual-degree music theory student, received a Northwestern Summer Undergraduate Research Grant for the project "Sacred Topics in Bruckner's Symphonies."



An Tran, a doctoral guitar student of Anne Waller, won first prize in both the 2018 New Orleans International Guitar Festival Competition and the 2018 University of Rhode Island Guitar Festival Competition.



Julian Velasco, a master's saxophone student of Taimur Sullivan, gave the world premiere of Joseph Spence's *Meditation* at the International Saxophone Symposium in January. Velasco spent a week in Paris as the first-place winner of the 2018 Vandoren Emerging Artist Competition for classical saxophone. As a member of Fuse Quartet, he advanced to the finals of the MTNA Competition.

Jacob Yalowitz, a Bienen-Weinberg dual-degree saxophone student of Taimur Sullivan, was named a semifinalist for the American Single Reed Summit's competition.

Steven Zhang, a clarinet student of J. Lawrie Bloom, won a position in the United States Coast Guard Band.



Muzi Zhao, a Bienen-Medill dual-degree piano student of James Giles, was a finalist in the 2018 New York International Piano Competition.



Yangmingtian Zhao, a doctoral piano student of James Giles, accompanied clarinetist Bence Szepesi in a sold-out concert at Carnegie Hall's Weill Recital Hall in September. Performing Bernstein's Sonata for Clarinet and Piano, Zhao "shone in the rapid rhythmic dancelike sections and was beautifully flexible throughout," according to *New York Concert Review*.



Eric Zheng, a Bienen-Weinberg dual-degree saxophone student of Taimur Sullivan, was named a winner in the 2019 Yamaha Young Performing Artist Competition. The competition recognizes outstanding young musicians studying in the United States who excel in jazz, classical, and contemporary genres. Zheng received a grant from the Weinberg College of Arts and Sciences to research saxophone embouchure and vibrato pedagogy in America and Europe. In July he performed with the Cortona Saxophone Collective at the World Saxophone Congress in Zagreb.

alumni

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1950s

Marshall William Turkin (50, G51) is the recent recipient of the Lifetime Achievement Award for Artistic Excellence and Leadership from the Southern Florida chapter of the National Society of Arts and Letters. Turkin is the former executive director of the Pittsburgh and Detroit Symphony Orchestras, the Ravinia Festival, and the Cleveland Orchestra's Blossom Festival.

1960s



DuWayne H. Hansen (G61) was unanimously awarded the 2018 Genealogy Book Award by the Wisconsin

Historical Society's governing board of curators in conjunction with the Wisconsin State Genealogical Society for *There Were Giants in the Earth in Those Days: Fourteen Generations of the William Cole Family in America*. The award is given to the author of a book that best documents the history of a Wisconsin family. Hansen received his doctorate in music from Indiana University and was music education chair at Bowling Green State University and music department chair at Eastern Illinois University. After serving as director of the University of Akron's School of Music, he retired as associate dean emeritus of its College of Fine and Applied Arts. Previously he authored *A Guide for Planning Musical Experiences* for the Ohio Department of Education.



Soprano **Brenda Roberts** (65, G67) recently presented a recital at the Laeiszhalle Elbphilharmonie in Hamburg, Germany. She was named an artist of the week by *Operissimo* in September.

1970s



Aaron Alter (75) was named a silver medalist in the Global Music Awards for his composition *Solar Rays* for piano,

violin, and cello. He was a finalist in the instruments of the world category of the Ravel Association's Creative Composers 2018 Competition. In November, Susan Merdinger gave the premiere of Alter's Piano Sonata.

Mark D. Camphouse (75, G76) is professor of music and director of concert bands at George Mason University. He recently served as guest conductor of the Houston Symphony Brass Ensemble, the United States Air Force Band in Washington, Banda de Conciertos de San José in Costa Rica, and the 2018 Pennsylvania Intercollegiate Band. Camphouse conducted the premiere of his recent composition *Prelude, Processional, and Postlude* with the Northshore High School Honor Band at Lake Forest (Illinois) High School.



James Millar (G78) is the director of choirs and orchestras at Tenafly High School in Tenafly, New Jersey. During his January–June sabbatical leave, he is serving as a visiting professor at the Institute of Musical Studies "Rinaldo Franci" in Siena, Italy, and will spend two weeks in Sarteano managing the fifth year of Summer Music in Tuscany.

1980s



David Evan Thomas (81) was initiated into Sigma Alpha Iota's Minneapolis–St. Paul Alumnae

Chapter as a national arts associate in October. The designation honors "a man or woman who is nationally recognized for distinguished contribution to the arts."

Mark Jenkins (G82) was named the CEO of Naxos of America in April 2018.

Virginia Lauridsen (82, G87) was appointed to the Opera America board of overseers. She is also president-elect of the Des Moines Opera board of directors.



Steven Bulmer (G83), bassist and president of the New England Jazz Ensemble, produced and released a CD of jazz ensemble music based on Prokofiev's iconic *Peter and the Wolf*. Featuring over a dozen different jazz styles in Walt Gurdyak's new arrangement of the complete work, the recording has received positive reviews from many jazz publications and significant national airplay.



Kevin Bartram (86), orchestra director at the University of Mary Washington, conducted the American

premiere of Arturo Sandova's Concerto No. 2 for trumpet and orchestra. Having recently completed his term as president of the College Orchestra Directors Association, Bartram is leading "Unearthing America's Musical

Nancy S. Ypma (G86) was named a distinguished service professor at McKendree University's honors convocation in recognition of her 30-year career there. During this time, Ypma reestablished the music major, added the dance minor, and was instrumental in the addition of the theater major. She has built a music department that now includes three full-time professors and twenty adjunct professors. Chair of the Fine Arts Series from 1988 to 2006, she chaired the humanities division from 2007 to 2011 and has chaired the visual and performing arts division since 2011.

alumni

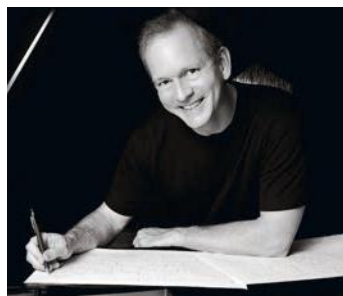
1980s *continued*

Treasures,” a national research project with the Library of Congress for uncovering and recording lost symphonic works. Bartram has recently led performances with Renée Fleming, Itzhak Perlman, and Tony Bennett, among others.



James Crowley (G87, G93) recently completed his 20th year on the faculty of the University of Wisconsin–

Parkside, where he is professor of music and chair of the music department. He remains active as a composer, and his percussion duet *Archipelago* was recently premiered at Kansas State University under the auspices of the Society of Composers Region VI Conference.



Henry Flurry (87), a piano teacher and composer based in Prescott, Arizona, collaborated with Prescott-area arts and choral organizations to form a local professional orchestra after Yavapai College invited him to organize a retrospective concert of his music. The resulting Arizona Philharmonic opened its inaugural four-concert season last August with a concert of Flurry’s music. In addition to a number of older works, the concert featured two premieres, including one performed by his wife, marimbist Maria Vomlehn Flurry.



Mark Cox (G88) is a professor of tuba and euphonium at Central Michigan University. As principal tuba of the Midland Symphony Orchestra in Midland, Michigan, he performed *Reflections on the Mississippi* for solo tuba and orchestra in November.

1990s



Marcia Porter (91, G93) was installed as a region governor on the National Association of Teachers of Singing board of directors. Porter also presented a lecture-recital of Brazilian art song repertoire at the NATS 55th national conference.

Patricia Stowell (G91) presented four benefit piano concerts in coastal Maine for Lina’s Hope of Kompot, Cambodia, to benefit disabled young people with severe brain injuries. In Maine, Stowell teaches at Rockport’s Bay Chamber Community Music School and is in her 20th year as director of Blue Hill’s Kneisel Hall Youth Chamber Music Program.

Brother **Mariano Di Cristofano** OSB (G92), formerly Henry Daniel Di Cristofano, joined Marmion Abbey in Aurora, Illinois. A former music director and professional organist, he plays organ for the monastery.



Katrina Lenk is a principal vocalist on the cast album for the Broadway musical *The Band’s Visit*, the 2019 Grammy Award winner for best musical theater album. She previously won the 2018 Tony Award for best performance by an actress in a musical for the production, which also won the Tony for best new musical.



Susan Cook (G93) was appointed dean of the Community School of Performing Arts at the Colburn School in Los Angeles. She was previously dean of the Royal Conservatory School of Toronto’s Royal Conservatory of Music.



Julie Krugman (G94) was installed as a region governor on the National Association of Teachers of Singing board of directors.

Joshua Thompson (95), band director at Lake Zurich School District 95, was chosen by his peers to conduct the Illinois All-State Jazz Ensemble at the Illinois Music Education Association’s Music Educators Convention in January 2018. Over spring break he took two Lake Zurich High School jazz ensembles to New Orleans, where the 45 students

performed, toured the city, and did three days of community service in conjunction with His Hands 2 Go, a local service organization. This was Thompson’s fourth trip to New Orleans with student groups.



Dan Lipton (97) joined the orchestra of the Tony-winning Broadway musical *The Band’s Visit*. As associate conductor, Lipton alternates between playing keyboards and conducting the show.

Michael Maysilles (G97) became associate registrar for student systems in the registrar’s office at Princeton University. His 20-year career in higher education has included more than eight years in the registrar’s office at Northwestern and stints as registrar for Gettysburg College and Caldwell University.

2000s



Ben Bokor (00) began a new position as ceremonial band saxophonist with the US Army Band “Pershing’s Own” in June

2017. He recently performed Bruch’s Concerto for Clarinet and Viola with violist Phillippe Chao and the Catholic University Orchestra. He also performed with the Kennedy Center Opera Orchestra on the national tour of the Broadway musical *An American in Paris* and played reeds for a spring production of *The Wiz* at Ford’s Theatre.



Scott Harrison (02), executive director of the Los Angeles Chamber Orchestra, completed the National Arts

Strategies CEO program, a yearlong leadership development program for 50 CEOs from arts organizations around the globe. The orchestra, in partnership with Inner City Youth Orchestra of Los Angeles and the University of Southern California’s Thornton School of Music, launched a fellowship program for aspiring professional musicians from under-represented communities.

Blaine Inafuku (02) joined the Santa Barbara Symphony as director of artistic administration in July.

Jennifer Kessler (03) is executive director of the Willie Mae Rock Camp for Girls, a nonprofit that empowers girls and gender-nonconforming youth through musical endeavors, including playing an instrument, joining a band, or writing and performing original music. Kessler has played French horn in orchestras throughout Europe and Israel, thanks to her training with Northwestern horn professor **Gail Williams** (G76). She has also researched El Sistema, youth orchestras for social change, in Venezuela; led music education programs at the Orchestra of St. Luke’s and Carnegie Hall in New York City; produced a music festival with the Los Angeles Chamber Orchestra focused on speaking out against injustice; and developed diversity initiatives with orchestras across the United States.



Beth Kirkpatrick (03) performed in the *Hello, Dolly!* national tour as a member of the ensemble.

Kirkpatrick also understudied Betty Buckley in the title role.



Geoffrey Deibel (G04) is assistant professor of saxophone at Florida State University. Previously

he taught for six years at Wichita State University.



Erin Kendall Murphy (G04) is assistant professor of flute at Oklahoma State University. Murphy

performs frequently across the country with her chamber music ensembles Lakeshore Rush and the Analogue Duo.



Adam Levin (06) released his eighth album, *Original Arrangements for Three Guitars*, with the Great Necks guitar trio on the Frameworks/Sony Label. The album includes classics originally written for orchestra, organ, or piano. Kithara Project, a nonprofit organization that Levin

cofounded, expanded its guitar education programming to Albuquerque in 2018. The program collectively serves 100 students in Albuquerque, Boston, and Mexico City.



Nora Lewis (G07) joined the Lawrence University Conservatory of Music as associate professor of oboe. She most recently taught oboe at Western Michigan University.

Joshua Moshier (08) scored the film *Happy Anniversary* for Netflix, the third season of *Baskets* on FX, and the first season of the series *Sick of It* for the UK network Sky.



Jeffrey Strong (G08) was named third/utility trumpet of the Los Angeles Philharmonic.

He had held the second trumpet position with the St. Louis Symphony since 2015.

Cory Hills (09) recently released his second children’s book, *Beatrice and the POGs*, published by Acute by Design. Hills runs Percussive Storytelling, which brings classical music and storytelling to kids in fun and accessible ways. The program recently marked its 500th performance and has reached more than 120,000 children in nine countries.

Josephine Lee (G07), president and artistic director of the Chicago Children’s Choir, received the Kennedy Center’s National Committee for the Performing Arts Award for Arts Advocacy. The biannual award recognizes those who have dramatically affected the performing arts landscape through arts advocacy efforts and passion for supporting the arts in schools, communities, and everyday lives. The Chicago Children’s Choir recently received the Spirit of Innovation Award at the 17th annual Chicago Innovation Awards ceremony.



2010s



William Curry (10) recently served as violist and assistant conductor for the Broadway revivals of *Miss Saigon* and *My Fair Lady*.



Cameron Bernard Jones (10) is an ensemble performer and the dialect coach for *Motown the Musical* in

London's West End. As of March, he has performed for two years in the production, which closes this spring.

Roderick Cox (G11) made his Los Angeles Philharmonic debut in November, conducting the premiere of Christopher Cerrone's *The Insects Became Magnetic*. The program also included works by Poulenc and Saint-Saëns.



Soprano **Tasha Koontz** (11) performed in *Carmina Burana* with the La Jolla Symphony and Chorus. She also

performed with the San Diego Pro Arte Voices in its concert of new works.



Chase Hopkins (12) is founder and artistic director of

Opera Edwardsville, a new nonprofit arts organization in the St. Louis metropolitan area. Its debut event, "Christmas at the Wildey," featured performances by Hopkins, **Evan Bravos** (G13), and **Sofia Troncoso** (13).



Andy Hudson (G12, G18) is lecturer in clarinet at the University of North Carolina at Greensboro School of Music. He

performed in Carnegie Hall's Weill Recital Hall with the trio F-Plus in December 2017 and recently joined the mixed sextet Latitude 49. During the 2017–18 season, Hudson appeared as a concerto soloist with the Northshore Concert Band, the University of Alabama in Huntsville Wind Ensemble, and the Tennessee Valley Music Festival's Festival Wind Ensemble. He also performed in Belgium at the International Clarinet Association's ClarinetFest in July.



Evan Bravos (G13) is currently artist in residence with Opera Theatre of St. Louis. As a studio artist at Sarasota

Opera this winter, he covered the roles of Papageno (*The Magic Flute*), Count Gil (*Susanna's Secret*), and Gasparo (*Rita*).



Spektral Quartet—Northwestern alumni violist **Doyle Armbrust** (00) (second from right) and cellist **Russell Rolan** (G11) (far left), with violinists Clara Lyon and Maeve Feinberg—received a Grammy nomination for best Latin jazz album for *Yo Soy La Tradición*, featuring Miguel Zenón. The CD was released in September by Miel Music. Spektral Quartet's *Serious Business* was nominated for a 2017 Grammy Award for best chamber music/small ensemble performance.



Cellist **Richard Narrowway** (13) was accepted into the Rebanks Family Fellowship and International Performance Residency Program, a one-year postgraduate program of the Royal Conservatory's Glenn Gould School for artists on the cusp of a professional career.



Marissa Olegario (13) accepted a tenure-track position as assistant professor of bassoon beginning this fall at the University of Arizona's Fred Fox School of Music, following her 2018–19 interim position as assistant professor.

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Kristina Teuschler (13) won a clarinet position in the US Military Academy Band at West Point.

Soprano **Sofia Troncoso** (13) was named an emerging artist for the Scottish Opera's 2018–19 season.

Bryce O'Tierney (14) and **Maris O'Tierney** (14) compose and perform as maeve & quinn. They celebrated the release of their new album, *Something Overhead*, at a concert at Evanston's SPACE. The Chicago Composers Orchestra and the Poetry Foundation have commissioned the duo to create works that are scheduled to premiere in 2019.

Jeffrey van den Scott (G14, G16) received a postdoctoral fellowship at Memorial University in St. John's, Newfoundland, working on "Tradition and Transition Research Partnership," a joint project by the Nunatsiavut government and the university. His particular project is "Inuk in the City: Musical Identity-Work among Nunatsiavut's Urban Inuit."



Kristina Knowles (G16) gave the presentation "Theorizing Silence" at the 41st annual meeting of the

Society for Music Theory in San Antonio in November. Knowles is an assistant professor of music at Arizona State University.



Madison Leonard (G16) received positive reviews in *Opera News* for two recent roles with Wolf Trap Opera. As Juliette in

Roméo et Juliette, "her gleaming soprano and communicative styling proved rewarding, as did her unaffected acting." As Ilia in *Idomeneo*, "Leonard used her agile soprano stylishly."



Kamila Muhammad (16) is pursuing a master of education degree in arts in education at Harvard

University, where she is an inaugural graduate fellow in the HipHopEX Lab. One of her goals is to create access to equitable, culturally responsive arts education in schools across the nation.

Rosa Abrahams (G17) presented "But We're Not in Zombie Mode: Meter and Selected Attention in Greek Orthodox Movement and Music" at the 41st annual meeting of the Society for Music Theory in San Antonio in November. Abrahams is an assistant professor of music at Ursinus College.

Bruno Alcalde (G17) presented "The Permeability of Styles and Genres in Recorded Popular Music: A Case Study" at the 41st annual meeting of the Society for Music Theory in San Antonio in November.

Brannon Cho (17) won first prize in the 2018 Paulo International Cello Competition in Helsinki. He received an award of €20,000 and also won the shadow jury prize. One of the world's most distinguished cello competitions, the event was open to all cellists born between 1988 and 2002. A pool of 80 applicants submitted prescreening videos, and 25 cellists were invited to the first round. In the competition finals, Cho performed the Haydn C Major Concerto with the Tapiola Sinfonietta and the Prokofiev Sinfonia Concertante with the Helsinki Philharmonic Orchestra and conductor Susanna Mälkki.



alumni

2010s *continued*

Alcalde is currently a visiting assistant professor of music at the University of Richmond.



Renée-Paule Gauthier (G17) accepted a one-year position in the Lyric Opera of Chicago Orchestra for 2018–19. She also performed the onstage violin solo in the Joffrey Ballet's production of *The Nutcracker* in December. A teacher and performer, Gauthier travels throughout the US giving master classes and clinics on mindful practice, audition preparation, and anxiety management. She blogs about creating meaningful practice on her website, *Mind Over Finger*, and hosts the *Mind Over Finger* podcast, which presents discussions on mindful music making, efficient practice, and building a purposeful career, featuring performers, pedagogues, and innovators (including several Bienen School graduates) shaping today's classical music world.

JingPing He (17) won the second flute position in the Suzhou Symphony Orchestra.

Susan Kang (17) won a one-year position as acting principal flute with the Houston Grand Opera and Ballet.



Valerie Whitney (G17) was named assistant professor of horn at the University of British Columbia School of Music.



Katherine Benson (G18) won second prize in the 2018 Kerikeri International Piano Competition.



Ethan Boxley (18) was featured in the Fort Collins Symphony Orchestra's July 4 and 7 concerts, which included his composition *Fanfare for the National Anthem* and his arrangement *National Anthem in G*.



Robert Justin Dresner (18) won the role of the Beast in Disney Cruise Lines' *Beauty and the Beast*. He sails on the Disney Dream from March through September.

Leanna Ginsburg (G18) was a finalist in the Myrna Brown Competition. She was accepted to the performers certificate program at Lynn University with a full scholarship.

Pianist **Er-Hsuan Li** (G18) advanced to the final round of the Boulder International Chamber Music Competition.



Marine Band Performs at Symphony Center

Several Bienen School alumni members of "The President's Own" United States Marine Band performed in Chicago's Symphony Center in October as part of the band's 2018 national concert tour. Alumni performers included **Courtney Morton** (G06), piccolo; **Parker Gaims** (G13), **Lewis Gilmore** (G16), and **Vicki Gotcher** (G94, G95), clarinet; **Andrew Dees** (G06), bass clarinet; **Otis Goodlett** (G99), saxophone; **Amy McCabe** (G06) and **Chris Larios** (G13), trumpet; and **Michael Hopkins** (G17), percussion.



J. J. Milakovich (G18) won a clarinet position with the United States Army Band "Pershing's Own."

Eric Olson (G18) won an encouragement award in the North Dakota–Manitoba District Metropolitan Opera National Council Auditions.

Charles Sonoda (G18) won a clarinet position with the United States Army Band "Pershing's Own."

in memoriam

THOMAS W. MILLER (1930–2018)



Thomas W. Miller, former dean of Northwestern's music school, died October 7 at age 88. Born in Pottstown, Pennsylvania, on July 2, 1930, Miller received his bachelor's degree in music education from his home state's West Chester University in 1952. After serving in the US Second Army Band from 1952 to 1955 and as director of instrumental music at Pennsylvania's Susquenita High School from 1955 to 1956, he earned

his master's in music in 1957 at East Carolina University in Greenville, North Carolina. In 1964 Miller received a doctor of musical arts degree from Boston University, where in 1961–62 he served as assistant conductor of university bands. He then returned to East Carolina University's School of Music as trumpet instructor, eventually rising to dean.

Miller began his tenure as Northwestern's music dean in 1971. He brought sweeping revisions to the undergraduate curriculum, increased the number of campus guest artists and professional conventions, helped inaugurate new degree programs, forged partnerships with the Ravinia Festival, and started the school's *Fanfare* alumni magazine. His deanship also saw the opening of Pick-Staiger Concert Hall in 1975 and Regenstein Hall of Music in 1977, creating the lakefront music campus that was eventually completed with the construction of the Patrick G. and Shirley W. Ryan Center for the Musical Arts. After stepping down as dean in 1989, Miller took a year's leave of absence and then continued as professor of music education until his retirement in 1995.

Miller served as president and vice president of Pi Kappa Lambda and the National Association of Schools of Music, for which he was also a member of the executive committee and chair of the graduate commission. He was named an honorary life member of NASM, life member of Music Educators National Conference, honorary member of Phi Mu Alpha Sinfonia, and honorary life regent of Pi Kappa Lambda. In 1989 he received Phi Mu Alpha's Orpheus Award. ■

OLIVER KNUSSEN (1952–2018)

Oliver Knussen, winner of the Bienen School's 2006 Michael Ludwig Nemmers Prize in Music Composition, died July 8 at age 66. One of the world's most eminent and influential composers, Knussen studied composition with John Lambert in London and Gunther Schuller at the Tanglewood Music Center. He wrote his First Symphony at age 15 and later conducted its premiere with the London Symphony Orchestra. His Third Symphony (1973–79), dedicated to Michael Tilson Thomas, is now widely regarded as a 20th-century classic.

During the 1980s Knussen largely devoted himself to writing an operatic double bill in collaboration with children's book author Maurice Sendak on a commission from the Glyndebourne Festival Opera: *Where the Wild Things Are* and *Higglety Pigglety Pop!* He was appointed an artistic director of the Aldeburgh Festival in 1983 and from 1986 to 1998 also served as coordinator of contemporary music activities at Tanglewood. In 1990–92 he held the Elise L. Stoecker Composer's Chair with the Chamber Music Society of Lincoln Center; in 1994 he was named an honorary member of the American Academy of Arts and Letters. Knussen also appeared throughout the world as a guest conductor. ■



in memoriam

NATHAN D. WARD (1990–2018)



Nathan D. Ward, a 2016 master of music graduate of the Bienen School of Music, died October 23 at age 28. Born in Kansas City, Missouri, he graduated from Lee's Summit North High School before studying vocal performance at the University of Missouri–Columbia

and completing a master's degree in vocal performance at Northwestern under the tutelage of Karen Brunssen.

Ward's notable Bienen School roles included Basilio in *Le nozze di Figaro*, Sam Polk in *Susannah*, Howard Boucher in *Dead Man Walking*, Richard Dauntless in *Ruddigore*, and Larry/Matt in *The Face on the Barroom Floor*. He also performed for Lawrence Brownlee in a Tichio Vocal Master Class. In 2016 Ward was named a Bonfils-Stanton Foundation Studio Artist at Colorado's Central City Opera, where he went on to appear as an apprentice artist in 2017. He was an accomplished musician and an active member of the opera community. ■

All dates are 2018.

1940s

Lavern A. Stassen (42, G48) in Jeffersontown, Kentucky, on September 23

Ruth C. Floberg (G43) in Skokie, Illinois, on October 22

Jean O. Hayden (44, G45) in La Crosse, Wisconsin, on September 12

Audree H. Milgram (45) in Kansas City, Missouri, on August 24

Jean Elizabeth Walden Ward (G45) in Chicago on September 20

Jean R. Lindner (47) in Arlington Heights, Illinois, on September 30

Wilbur Leo Collins (48, G49) in Victoria, Texas, on November 28

Ruth Chanan Stein (49) in Burlington, Iowa, on October 28

1950s

Don Q. Davidson (50) in Wilton, Connecticut, on December 21

Henri B. Pensis (50, G51) in Oshkosh, Wisconsin, on December 23

Robert R. Albano (51, G52) in Chicago on October 4

Vida S. Chenoweth (51) in Enid, Oklahoma, on December 14

Evelyn Johnson (51) in Lake City, Iowa, on October 14

Dorothy A. Henderson Keho (G51) in Lubbock, Texas, on October 4

Lowell J. Byler (53) in Harrisonburg, Virginia, on December 22

Lloyd W. Jones Jr. (G55) in Montgomery, Illinois, on August 31

Elaine A. Verunac (55) in Pensacola, Florida, on December 20

Nancy Roth Burghardt (56) in Chicago on November 21

Robert Capella (57) in Painesville, Ohio, on June 30

Mary Joe Carpenter (57) in Stanford, Kentucky, on November 15

Kurt Kaiser (58, G59) in Waco, Texas, on November 12

Dorothy Sechrist (58) in Charlotte, North Carolina, on November 9

Sidney R. Vise (G58) in Springfield, Missouri, on August 26

Nanci L. Crewe (59, G62) in Signal Mountain, Tennessee, on November 28

Rupert K. Hohmann (G59) in Newton, Kansas, on August 13

1960s

G. Robert Chancellor (60, G62, G74) in Pensacola, Florida, on July 28

Mabeth Gyllstrom (G60) in Edina, Minnesota, on September 22

Ned B. Crislip (G61) in Pennington, New Jersey, on November 1

Gerald M. Hansen (61, G62) in Cookeville, Tennessee, on November 24

Theodore W. Thorson (G61) in Bemidji, Minnesota, on October 29

Richard G. Carlson (63) in Lady Lake, Florida, on July 27

Mary L. Mueller (64) in St. Paul, Minnesota, on August 27

1970s

Anne Sherbondy Rorick (G70) in Southbury, Connecticut, on October 7

Elizabeth A. Kamps (71) in Huntley, Illinois, on December 14

Iana I. Kennell (74) in Toledo, Ohio, on October 1

1980s

Christopher B. Keyes (G81) in Hoffman Estates, Illinois, on September 8

Jamie A. Hagedorn (G84) in Bar Harbor, Maine, on October 3

Sarah E. Stedman (G85) in Austell, Georgia, on November 9

Tammy Catherine Anderson (87, G88) in Evanston on October 2

1990s

Kevin M. Kees (96) in Clifton Park, New York, on October 16

in development



BY SARAH GENERES
Director of Development

I am thrilled to have joined the Bienen School of Music as director of development. It is an honor to serve a program that educates the next generation of great artist-scholars to make an impact in the world of music and beyond.

This is a critical and exciting time for Northwestern and the Bienen School of Music as we enter the final phase of *We Will. The Campaign for Northwestern*. In early 2018 the Bienen School reached its initial campaign goal of \$55 million, and in September the campaign's positive early response prompted Northwestern to increase the University goal. The new goal for the Bienen School of Music is \$70 million.

Our success to date is thanks to many donations, small and large, by alumni and friends of the school. We are now asking each of you to help us reach this new goal.

Dean Montgomery has identified a number of funding priorities for the campaign, including

- **Undergraduate Merit Aid Scholarships**

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

- **Endowment for Academic and Artistic Programming**

An endowment supporting special initiatives—including festivals, commissions, and student ensemble touring—will enhance opportunities for students and faculty.

- **Institute for New Music**

Founded in 2012, the Institute for New Music has established the Bienen School as an epicenter for new music. It is the first university-sponsored initiative dedicated to the performance and study of art and popular music of the 20th and 21st centuries.

Our goal is ambitious, and I encourage those of you who have not yet contributed to make a gift to the Bienen School of Music today. I cannot stress enough that *every gift to the Bienen School is significant*, so please consider how you might contribute to our success in this campaign.

Your gift to the Bienen School's annual fund provides expendable support to address our most immediate needs and highest priorities.

Including the Bienen School in your estate plans helps ensure your legacy in music and provides support for the school well into the future.

Establishing an endowed fund through either a cash gift or an estate gift for merit aid or professorships provides support in perpetuity for these essential initiatives.

The Bienen School of Music is one of the nation's top music schools. Our students and alumni are enjoying tremendous success, not only in music but also in technology, entrepreneurship, law, business, and countless other fields—proving again and again that a degree from the Bienen School provides our students with an academic and musical education of the highest caliber and sends them forth with skills and training that are applicable across disciplines and industries.

Please contact me at sarah.generes@northwestern.edu or at 847-467-3849 to discuss what giving options are right for you. **Visit music.northwestern.edu/donate to make a contribution online.** ■



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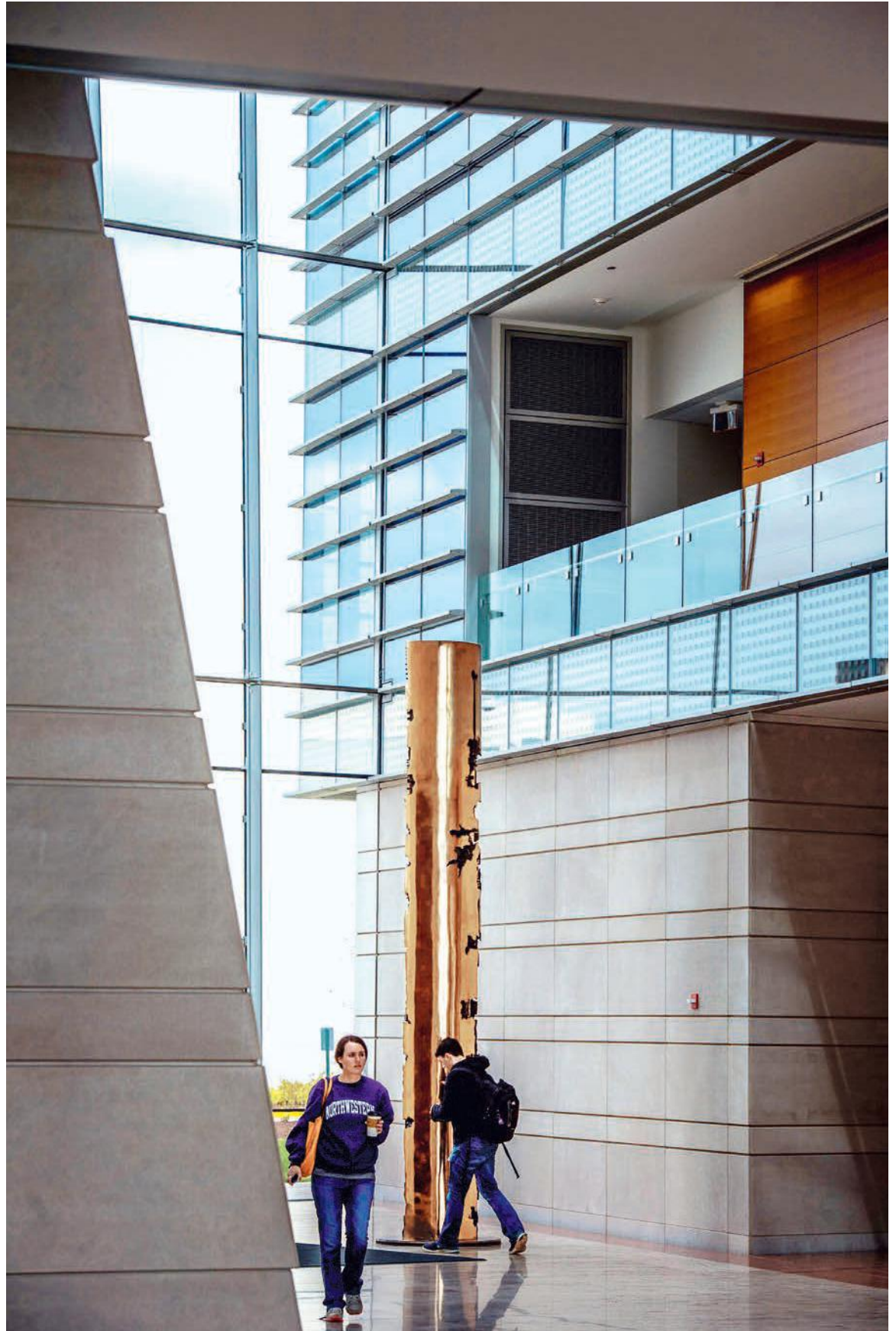
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