

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC FALL 2020

fanfare



Northwestern

first chair

A MESSAGE FROM THE DEAN



Never has the value of making music been more apparent than amid the current pandemic, now that opportunities to do so have been so drastically curtailed. Until now, we've always taken for granted the privilege of sharing live music with our fellow human beings—whether informally or formally, whether as performers or audience members. The loss of those experiences has shown us just how vital they are and how crucial to our individual and societal well-being. And it vividly demonstrates the critical significance of the Bienen School of Music's mission in furthering this essential art form.

In response to the crisis, the school's faculty, staff, and students have displayed remarkable ingenuity and flexibility. This spring, faculty taught classes, gave lessons, and led rehearsals remotely; the Jazz Orchestra, Saxophone Ensemble, and other groups performed concerts via Zoom; the Dover Quartet offered remote chamber music coaching; and the spring opera was reimagined as an ambitious experimental film. Our students also recorded video performances that were featured in June's online commencement and convocation ceremonies.

I especially commend the adaptability of this year's graduating class in adjusting to the radical reconfiguration of their final quarter of study. Although the prevailing challenges to musicians and performing arts organizations are immense, I remain confident that a Bienen School education prepares students not only to cope with current and future difficulties but also to take advantage of the many opportunities that will eventually await them.

The Bienen School remains committed to offering the top-level instruction for which we are widely recognized. Although the school will present no public concerts this fall and will continue to offer most lessons and classes remotely, stringent safety precautions will allow a limited sequence of in-person rehearsals, lessons, and performance classes as well as opportunities for individual students to use our practice rooms. I am optimistic that our school community will rise above these difficult circumstances and approach the new academic year with renewed focus and resilience.

By continuing to train our students as artist-scholars, the Bienen School prepares for the day when public music making can resume and our students, alumni, and faculty can again share their gifts with live audiences. For the world at large, the resumption of performances after this long drought will surely awaken a renewed appreciation for music's vital role in our lives.

A handwritten signature in black ink that reads "Toni-Marie Montgomery". The script is fluid and cursive.

Toni-Marie Montgomery
Dean



fanfare

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Dean
 Toni-Marie Montgomery

Editors
 Katelyn Balling
 Kingsley Day

Designer
 Grace Delcano

Photo credits
 Marco Borggreve, Ash Dye,
 Natalie Escobedo, Getty
 Images, Matt Huesmann,
 Kansas State University,
 Bruce Powell, Todd Rosenberg,
 Alana Rothstein, Grace Song,
 Forestt Strong Lafave, Anna
 Womack, Nick Zoulek

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Address changes
 Director of Development
 Bienen School of Music
 Northwestern University
 1201 Davis Street
 Evanston, Illinois 60208
 bienen@northwestern.edu

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

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noteworthy

Winter Opera: *Die Fledermaus*

As its winter quarter production, Northwestern Opera Theater presented *Die Fledermaus*—a high-spirited tale of frivolity, festivities, and a practical joke gone awry—in Cahn Auditorium for four performances, February 27 through March 1. Director of opera Joachim Schamberger staged the operetta, with guest artist John Baril conducting the Northwestern University Symphony Orchestra.

One of Johann Strauss's most beloved works, *Die Fledermaus* premiered in Vienna in 1874. All the operetta's characters are going to Prince Orlofsky's ball but don't want their nearest and dearest to know. Gabriel von Eisenstein evades jail for a night to attend, and his wife follows him in disguise to find out whether he will misbehave. Adele, their maid, claims to be visiting her aunt, but she too goes to the ball. As the characters conceal their identities and get caught up in romantic escapades, a search for the truth ensues.

"What I love about Adele is how ridiculous and stubborn she is. She is a woman who gets what she wants one way or another," says undergraduate Megan Fleishmann, who played the role. "She spends a great deal of time pretending she's someone she isn't, and with that come a few uncomfortable moments and social situations that seem impossible to work through."

A voice student of Theresa Brancaccio, Fleishmann says she relished the piece's comic and musical craftsmanship and

particularly enjoyed Act II's romantic waltz finale. "In addition to the musical beauty of this song, there is a great deal of drama unfolding among the characters," she says. "Between mistaken identities, love triangles, and exacting revenge, it is an incredibly fun scene to perform and watch."



Eisenstein was played by Daniel Fleming, a master's voice student of W. Stephen Smith. Fleming finds the operetta's themes still relevant today. "This is a show about infidelity and revenge and the consequences of those actions. I think these are, unfortunately, characteristics of the human experience."

The sparkling production served as a stark contrast to fall quarter's dramatic and powerful Chicago-area premiere of David T. Little's *Dog Days*. The diverse opera season was set to conclude with Monteverdi's *L'Orfeo* in May, but that production became an online opera project as a result of the pandemic (*see next page*).

Schamberger shared his excitement about offering such dissimilar operas to students and audiences. "It's remarkable that all of these different shows we are doing fall under the umbrella of opera." ■





Stephen Alltop, Joachim Schamberger



Orfeo Goes Remote

When the coronavirus pandemic forced the cancellation of the Bienen School's spring opera production, director of opera Joachim Schamberger reconceived Monteverdi's *L'Orfeo* as an online project—an experimental opera film, *Orfeo Remote*.

Often considered the first great opera, *L'Orfeo* tells the mythic story of Orpheus's journey to the underworld to rescue his love, Eurydice. Schamberger set his modernized production in 1960s America, juxtaposing the hippie movement's ideals of free love and connection with the current reality of pandemic-induced isolation. "*Orfeo* is a story about loss, fear, and taking initiative," says Schamberger. "In this regard it reflects our current experience in society, and for artists in particular."

Orfeo Remote is told from the perspective of La Musica, an unemployed musician who takes initiative during a pandemic. "She reaches out to colleagues to create an online *Orfeo* project," Schamberger explains. "In this way we explore our own experience through the power of myth, story, and music."

To prepare students, music director Stephen Alltop recorded every note of the opera at home on his harpsichord and chamber organ. These recordings provided accompaniments for Zoom coachings and reference tracks that performers used in recording their music. Alltop and vocal coach Alan Darling prepared everyone in the cast via Zoom. Students then recorded their individual performances from locations across the country. In total, the project required 1,400 separate audio recordings generated by 60 performers.

Alltop says that for Bienen School vocal and instrumental students, working on this project and this opera has been an educational gold mine. "It is amazing to consider that this 'fable in music,' as Monteverdi called it, is 413 years old but as relatable now as it would have been to the audiences of 1607. The variety of music is staggering, in both sonorities and emotions. From the loftiest joy to the deepest grief, it is all there in both glorious sound and timeless words."

The student performers not only had to sing and act, they also had to become recording engineers and filmmakers. Schamberger

coached students on character and interpretation but also on determining shot types, framing, timing, and screen direction. Each student filmed independently, which required great attention to detail in pinpointing each performer's position within the scene; students might appear "together" when in reality they were shot separately and as far as thousands of miles apart. "While this is all very complicated, it also provides a wonderful learning opportunity," adds Schamberger. "Acquiring basic fluency in video and audio production will be increasingly essential for musicians."

A virtual panel discussion on May 22 gave audiences a glimpse of the exciting production as well as historical background on Monteverdi's opera. Moderated by Drew Davies, chair of the Department of Music Studies, the panel featured special guest Jeffrey Kurtzman, professor of musicology at Washington University in St. Louis, as well as Schamberger, Alltop, associate professor of musicology Linda Austern, doctoral candidate Jason Rosenholtz-Witt, and voice student Nicholas Lin, who plays Orfeo.

"*Orfeo Remote* has become a project that excites me creatively and makes me feel connected to my Northwestern peers in a new way," says Lin. "During Zoom rehearsals, I am inspired by my castmates' ingenuity, determination, sense of humor, and emotional sensitivity. Since almost all of the singers-turned-filmmakers are out of their element, there is a real sense of vulnerability among us. We are creating art in a new, remote way, and so we must overcome unprecedented obstacles."

The final *Orfeo Remote* video will be released as a five-part series on YouTube this fall. *Orfeo Remote* and related activities were supported by the Evelyn Dunbar Memorial Early Music Festival, founded in 1998 through the generous support of Ruth Dunbar Davee and her husband, Ken M. Davee. Providing exceptional opportunities for performers to prepare important masterworks with the guidance of leading scholars, the festival combines informed performance and scholarly inquiry through master classes, pre-concert presentations, and lectures. ■

noteworthy



Bienen School faculty salute the class of 2020. Each graduate was congratulated on a personalized web page (see example on opposite page).

A Virtual Convocation

The Bienen School of Music celebrated the class of 2020 with a virtual convocation ceremony presented in conjunction with Northwestern's 162nd annual Commencement on June 19. The school's ceremony included several student performances, messages from faculty, individual recognition of student achievement, and an address by Grammy-winning composer Jennifer Higdon, 2018 winner of the school's Michael Ludwig Nemmers Prize in Music Composition.

Northwestern's virtual Commencement began with two video performances by Bienen School students: Wagner's "Festmarsch" from *Tannhäuser*, recorded by the Symphonic Wind Ensemble, and Elgar's *Pomp and Circumstance*, performed by class of 2020 Bienen School orchestra students. Commencement also featured Olivia Prendergast '20 singing the national anthem as well as a recording by the Bienen Contemporary/Early Vocal Ensemble of the Alma Mater as arranged by Kevin Vondrak '17 MMus.

In her remarks, Dean Toni-Marie Montgomery commended graduates for their adaptability in adjusting to remote instruction during the spring quarter. "Everyone viewing today's virtual convocation recognizes how particularly challenging the past several months have been for you," she said. "The loss of in-person instrumental and vocal lessons, academic music classes, ensemble rehearsals, and degree recitals will not define the Bienen class of 2020. The silence resulting from the loss of live performances and music making only emphasizes the essential need for music and the arts in our everyday lives.

"Despite these current and numerous challenges, I remain confident that the future is yours, and yours to change for the better," Montgomery continued. "You possess the skills and are prepared not only to cope with difficulties that will arise along the way, but to take advantage of the many opportunities that await you."

Following Dean Montgomery's remarks, Higdon encouraged students to lead an artful life and be open to all experiences.

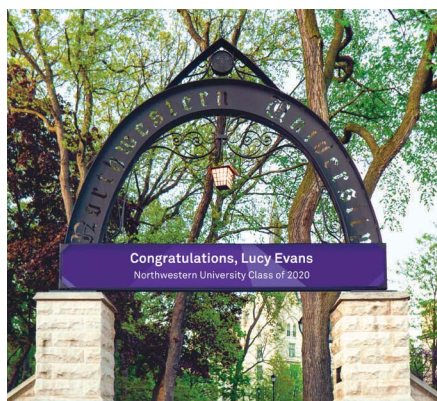
"The silence resulting from the loss of live performances and music making only emphasizes the essential need for music and the arts in our everyday lives." —DEAN MONTGOMERY

Winner of a Pulitzer Prize and three Grammy Awards, Higdon is one of America's most acclaimed and frequently performed living composers.

Higdon declared that no matter what the graduates ended up doing in their lives, their presence in, knowledge and practice of, and enthusiasm for music would be "a win-win situation. There is no downside to sharing an art form that touches every single person who walks this planet."

She also urged students not to wait until later to tackle things they feel passionate about. "Life is not a predetermined route. It's never what you expect, but that's what makes it possible for you to scale the mountains of experience and to actually reach the stars from time to time."

More than 70 Bienen School faculty members also shared advice and messages with the class of 2020 in a video salute to graduates. "It has been such a tremendous privilege and honor to share in your educational experience, and I hope this is something you will carry with you forever as you go forward in your lives and in your careers," said director of bands Mallory Thompson. Associate professor of composition Jay Alan Yim added, "Take care of each other, and keep your ears and your minds and your hearts open to the amazing power of music to touch other beings in ways that no



other endeavor can even begin to do."

The virtual convocation ceremony recognized each Bienen School graduate individually with a slide and web page highlighting the student's degree program, major, and—for doctoral

candidates—dissertation and adviser. Assistant deans Linda Jacobs and Patrick Zylka and graduate studies directors Mark Butler and James Giles read the graduates' names to further personalize the virtual experience.

Northwestern hopes to invite all 2020 graduates back to campus on June 12, 2021, to honor their accomplishments, subject to confirmation as public-health guidance becomes clear. ■

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

Former Dean Retires



Bernard J. Dobroski '81 PhD, professor of music education and former dean of the Bienen School of Music, retired at the conclusion of the 2019–20 academic year and was named professor emeritus.

Dobroski received a bachelor of fine arts degree in music performance from Carnegie Mellon University and a master's in music performance and music history from the Catholic University of America in Washington, DC. From 1968 to 1972, he performed as a tubist and keyboardist with the US Navy Band, a soloist with the US Navy Concert Band, a conductor and performer with the US Navy Ceremonial Band, and a leader of the US Navy Brass Quintet. He was an instructor and director of the Washington Youth Orchestra's Preparatory Wind Ensemble from 1969 to 1972.

From 1974 to 1985, Dobroski held various faculty and administrative positions—including assistant dean, director of undergraduate studies, and associate dean for administration—at Northwestern's School of Music, where in 1981 he earned his PhD in music education. In 1986 he became dean of the University of Oregon School of Music and Department of Dance, a position he held until 1990, when he returned to Northwestern as dean of the School of Music.

As the school's sixth dean, Dobroski focused on faculty and student recruitment, expansion of course offerings for nonmajors, and community engagement programs. During his tenure, the school established the Philharmonia orchestra for nonmusic majors as well as new academic majors in music technology and music cognition and a joint degree program in music and journalism. The Evelyn Dunbar Memorial Early Music Festival debuted in 1996, and the first annual Winter Chamber Music Festival took place in 1997. Other notable events of his deanship included a weeklong 1992 celebration of John Cage's 80th birthday with the composer in attendance and a yearlong celebration of the school's centennial beginning in fall 1995.

In 2003 Dobroski stepped down after 13 years as dean and assumed the John Evans Professorship in Music, teaching graduate and undergraduate courses in the Bienen School and the Weinberg College of Arts and Sciences. He has served on the boards of a number of regional and national organizations, including Lyric Opera of Chicago's Ryan Opera Center, the Savannah Voice Festival, the Sherrill Milnes VOICEperience Institute, and the Chicago-based Bel Canto Foundation. ■



Springing into Remote Learning



In mid-March Northwestern announced that all spring courses would move online to help protect the University community in the wake of the COVID-19 pandemic. Spring break was extended by a week to allow faculty to prepare for this unprecedented shift.



Facing page: Desirée Ruhstrat
Above: Theresa Brancaccio

On Monday, April 6, the Bienen School of Music began a historic spring quarter. Rather than meeting in classrooms, studios, and rehearsal halls, students and faculty gathered virtually. Remote instruction presents particular challenges for a music school, but Bienen School faculty quickly sprang into action and demonstrated great creativity in adapting their courses and activities. Many had previous experience teaching through video conferencing systems, while others quickly embraced the new technology.

Voice senior lecturer Theresa Brancaccio reported positive results from teaching applied voice online and said her students made great progress through Zoom lessons. “The ability of students to watch themselves on video during the lesson gave very valuable feedback, and the bonus of receiving the recording after the lesson allowed them to further process concepts and presentation.”



Clockwise from top right: Mallory Thompson with conducting students; Susan Piagentini; Donald Nally; Gerardo Ribeiro

“Growth often comes during periods of challenge. I feel that all the students grew so much over the spring quarter. It was heartening to see them rise to the occasion and succeed during this time.”

—JOHN THORNE

John Thorne, associate professor of flute, said video recordings provided students with objectivity and allowed them to analyze and improve their performances. “I also think that online instruction gave students more time for introspection,” he added. “For students today, the fast pace of life slowed down during the spring. This allowed the students to look within and to hear their own voice, and the ability to listen to one’s inner voice is the most important skill for any artist or musician.”

In Thorne’s orchestral excerpts class, students focused on video-recording multiple excerpts at a time, building up to six excerpts in one take to increase concentration and simulate playing a live audition. This also allowed students to develop a video library of excerpt performances to use for future festivals and professional auditions. In his studio class, Thorne’s students recorded chamber music via Adobe Premiere, which allowed them to learn a new technology for remote ensemble performances. Students also enjoyed guest presentations on career development from Elizabeth Rowe and Cynthia Meyers of the Boston Symphony Orchestra and Jennifer Gunn of the Chicago Symphony Orchestra.



Clockwise from top: Sarah Bartolome in a Zoom class; Drew Davies; W. Stephen Smith

Several prominent guest artists joined the online composer series hosted by director of choral organizations Donald Nally, who transitioned his choral rehearsals into combined weekly Zoom sessions for all Bienen voice students. John Luther Adams, Caroline Shaw, Julia Wolfe, Eriks Esenvalds, and other esteemed composers discussed their choral music as part of these seminars.

Music education professor Steven Morrison remotely welcomed Jeffrey Waraksa of Chicago Public Schools, Daniel Brame of Deerfield Public Schools, and alumna Julia Shaw '14 PhD of Indiana University's Jacobs School of Music as guest speakers in his course on curriculum development.

String chamber music students advanced their proficiency with infamous solo passages under the spring teaching model developed by Desirée Ruhstrat, lecturer and string chamber program coordinator. Based on the Naughty Bits book series, lessons gave students an opportunity to focus on the individual roles and responsibilities of their specific instruments within the chamber music repertoire. "For many works in classical chamber music, instruments can be thrust into the limelight with a solo passage

that suddenly runs very high or with a very fast flurry of notes," Ruhstrat said. "The objective is to collect such passages so they can be practiced together, making it easier when you are called upon to play these pieces." Individual members of the Dover Quartet, the Bienen School of Music Quartet-in-Residence, met with small groups of students by instrument via Zoom for weekly coaching sessions to prepare their individual parts.

Although faculty and students made great strides in adapting during challenging circumstances, several music classes—including ensembles such as orchestra and band—were deemed less than optimal to provide through remote instruction and were therefore canceled. The Bienen School waived the ensemble participation requirement for the spring quarter. But with more time to plan for fall, faculty are reimagining many classes and activities that once seemed impossible to offer.

"Growth often comes during periods of challenge," said Thorne. "I feel that all the students grew so much over the spring quarter. It was heartening to see them rise to the occasion and succeed during this time." ■

on the concert stage



BY JERRY TIETZ

Director of Concert Management

I hope that each of you has found opportunities to surround yourself with great music during this strange period of isolation. Before the quarantine began, our halls were filled with the music of Mahler's searing Tenth Symphony, Strauss's raucous *Die Fledermaus*,

and the swinging blues of Count Basie.

Of course, updated public health guidelines forced the Bienen School of Music—like most arts organizations—to cancel in-person spring concerts and events. I regret the many missed opportunities to share the music of our students, faculty, and visiting artists. The highly anticipated return of 2018 Nemmers Prize winner Jennifer Higdon, a performance by renowned lutenist Robert Barto, and

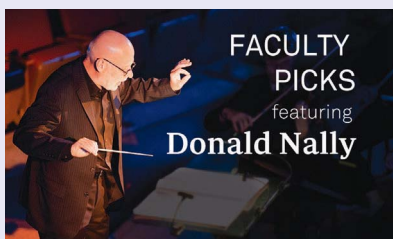
what promised to be the best Northwestern University New Music Conference (NUNC!) yet were sadly postponed because of the growing health crisis.

Our spring academic quarter always features the busiest recital schedule of the year, so it was especially disappointing that our venues remained silent during that time. Many of our graduating students had long been preparing their final recitals and could not enjoy the audiences they so richly deserved.

Still, despite empty halls and hallways, music *did* permeate the Bienen School community throughout the spring. The Jazz Orchestra offered two marvelous and well-attended concerts via Zoom. The launch of our "Faculty Picks" video series provided a variety of music listening recommendations. It was also an opportunity to rediscover the trove of content in our Davee Media Library, which now also features the remarkable videos from our 2020 virtual convocation. If you haven't yet, I highly recommend you

Quarantine Videos

A selection of videos produced during the remote spring quarter



Faculty Picks:

Donald Nally

In the "Faculty Picks" series, faculty share music they have been enjoying in isolation.

Director of choral organi-

zations Donald Nally recommends the music of Arvo Pärt as well as The Crossing's recording of Michael Gordon's *Anonymous Man*.



Cassie Wieland's *Eyelid* for Saxophones

Performed by the Northwestern University Saxophone Ensemble, led by associate professor Taimur Sullivan.



Mozart Piano Concerto No. 20 in D Minor

Musicians from the Bienen School of Music, Feinberg School of Medicine, and Northwestern Medical Orchestra join forces for this virtual salute to healthcare workers, featuring pianist Borna Bonakdarpour, a Feinberg assistant professor of neurology, and conductor Taichi Fukumura '17 MMus, a doctoral student of Victor Yampolsky.

visit the media library and enjoy Elgar's *Pomp and Circumstance* as performed by dozens of our 2020 graduates from their own homes.

The Bienen School of Music faculty and administration, together with other schools of music, service organizations, and performing arts institutions, have been working tirelessly to understand our options, obligations, and priorities as we consider how best to serve our students and our community in the 2020–21 season. To safeguard the health of all Northwestern community members, the Bienen School will present no public concerts in the fall quarter. It remains unclear the extent to which distancing protocols will affect our ability to present normal large-ensemble performances in future quarters, and we are committed to establishing comprehensive procedures to protect our students, faculty, staff, and patrons before holding any public events. Those series artists whose concerts we were forced to cancel in the spring will be prioritized for rescheduling as soon as that becomes possible.

The Bienen School has received significant positive feedback from alumni and patrons who appreciate the experience we provide when livestreaming our concerts, so we will continue to explore how we might further this tradition of bringing concerts to a virtual audience if we cannot invite in-person attendance.

Our primary responsibility is to our students' well-being and educational experience. In part, this means providing for their ability to rehearse, perform, and experience music with one another—and with our audiences. However, our decisions must necessarily be made around the course of the current pandemic as well as state and local guidelines and our own budgetary constraints.

Please visit our website for updates on our future concert offerings, and feel free to reach out via email to events.music@northwestern.edu with any questions. We look forward to sharing exceptional music making again as soon as we are able. ■



Franz Biebl's "Ave Maria" for Horns

Performed by the Northwestern Horn Studio under the direction of Gail Williams, in an arrangement by Kate O'Brian Vance; dedicated to the memory of Nancy Hinnners '57.



Northwestern University Jazz Orchestra: Portraits

Victor Goines directs this two-part program of student compositions inspired by famous women from throughout history.

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



"Festmarsch" from Wagner's Tannhäuser

Performed by the Symphonic Wind Ensemble, conducted by director of bands Mallory Thompson, for Northwestern's 2020 Commencement ceremony.

faculty



Linda Austern (musicology) offers a new understanding of music's intellectual and cultural position in Tudor and Stuart England with her most recent monograph,

Both from the Ears and Mind: Thinking about Music in Early Modern England. Published by the University of Chicago Press, the book illustrates music's influence in such endeavors as health maintenance, theology, astrology, natural philosophy, and drama.



Theresa Brancaccio (voice and opera) presented "The Singer Savvy App: Vanquishing Vocal Fatigue" at the NATS National Virtual Conference in June in collaboration

with Aaron Johnson '95, '99 MMus, a speech-language pathologist at New York University.



Karen Brunssen (voice and opera) completed her two-year term as president of the National Association of Teachers of Singing. During her presidency, NATS developed its

first strategic plan and diversity and inclusion statement plus new initiatives and committees for mentoring, art song composition, international relations, and advocacy. Brunssen presided over the NATS National Virtual Conference in June and was a panelist with Madison Leonard '16 MMus in the classical teacher-singer panel "Singer/Teacher and the Journey . . . the Rest of the Story." She was featured in an interview

about the sudden shift to online teaching on WGTD radio's *The Morning Show* and in the Royal Conservatory of Music webinar "How to Make Your Teaching Interactive and Multimodal." At the virtual European Voice Teacher Association's Eurovox conference, Brunssen gave a presentation based on her book *The Evolving Singing Voice: Changes across the Life Span*. She recently taught for Newfoundland's Shallaway Youth Choir and at the Atlantic Music Festival and Italy's Brancaleoni Music Festival. Brunssen has also been a guest teacher or presenter at Opera Edwardsville, Georgia Southern University, Classical Singer's virtual conference, and a National College Choral Organization webinar.



Vasili Byros (music theory and cognition) presented "A Night at the Kärntner: Suffering and Faith to Joy in Beethoven's Ninth Symphony" at the music theory collo-

quium of the Eastman School of Music in January. In June, Cambridge University Press published *The Cambridge Companion to the Eroica Symphony*, edited by Nancy November, which includes his chapter "The Hero Who Practices Resignation: Beethoven's *Eroica* as 'Late' Work."



Steven Cohen (clarinet) taught remotely for the Aria International Summer Academy and led master classes for the Brevard Music Center Summer Insti-

tute and Festival. Cohen and other distinguished guest artists, including faculty clarinetist **Mark Nuccio** '86 MMus, presented master classes for the Sessions, a

10-week performance seminar organized by Boston University clarinetist Rob Patterson. Cohen also led a master class sponsored by his former student Benjamin Adler '12 of the Milwaukee Symphony Orchestra.



Drew Edward Davies (musicology) has contributed to two recently published books. His essay "Colonialism and Music in Habsburg New Spain" appears in

A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries, edited by Andrew H. Weaver; his chapter (coauthored with Kristin Dutcher Mann) "Musical Cultures of the Ibero-American Borderlands" is featured in *The Oxford Handbook of Borderlands of the Iberian World*, edited by Danna A. Levin-Rojo and Cynthia Radding.



Ryan Dohoney (musicology) was featured in an episode of the contemporary music podcast *Neue Musik Leben*, hosted by Irene Kurka, where he discussed his

research, motivations, and involvement in *Wandelweiser*. In a recent episode of Masi Asare's podcast *Voicing across Distance*, Dohoney discussed teaching the course *Music in the Present* during COVID-19, coming back to a regular singing practice, *Wandelweiser*, and his interest in vocalist-composer Joan La Barbara.



James Giles (piano) served on the faculty of an audition preparation workshop at Indiana University's Jacobs School of Music in January. In February he gave a lecture-recital

at the New England Conservatory and a master class at Boston University, in addition to appearing as a guest with the Rembrandt Chamber Players in their Chicago and Evanston performances of Beethoven's "Archduke" Trio.



Victor Goines (jazz studies), a member of the Jazz at Lincoln Center Orchestra, performs on the group's album *The Music of Wayne Shorter*, named one of the best

jazz recordings of the year by the *Chicago Tribune*. The album features Goines's arrangement of "Yes or No." During spring quarter he hosted two virtual Northwestern University Jazz Orchestra concerts featuring music composed, arranged, and recorded by students in the ensemble.



Danuta Mirka (music theory and cognition) gave the research colloquium presentation "Harmonic Schemata and Hypermeter" in February at the University of Iowa.



Toni-Marie Montgomery (dean) was featured in an episode of *Arts Engines*, hosted by Aaron Dworkin and produced in partnership with Detroit Public Tele-

vision. The program highlights the perspectives of thought leaders who are significantly influencing the arts.



Steven Morrison (music education) traveled to Hong Kong just ahead of international travel restrictions to evaluate a graduate music education program at the

Education University of Hong Kong. At the Illinois Music Educators Conference in Peoria, he presented research on audio-visual synchrony between conductors and ensembles. Morrison also participated remotely in the Virtual Neuromusic conference, held in lieu of the meeting planned for Aarhus, Denmark.



Donald Nally (conducting) recently released two new albums with The Crossing: Michael Gordon's *Anonymous Man*, recorded just after the ensemble's

Northwestern residency in 2017, and *Carthage*, an album of music by James Primosch. The Crossing's video of David Lang's *protect yourself from infection*—a reimagining of a project commemorating the 1918 Spanish flu epidemic—was featured on NPR's *Performance Today* as well as in

the *Los Angeles Times* and *Washington Post*. Nally's daily series "Rising with The Crossing," a response to the cancellation of all choral events due to the pandemic, has been selected and archived by the Library of Congress as part of the historical record of the time.



Alan Pierson (conducting) and his ensemble Alarm Will Sound released a video of John Luther Adams's *Ten Thousand Birds*, filmed on 27 screens and shot in a single take from Pierson's Brooklyn apartment. The performance was featured in the *New York Times* and *Washington Post*.



Gerardo Ribeiro (violin) presented a master class for the Midwest Young Artists summer master class series. He successfully organized the online Samuel and Elinor

Thaviu Endowed Scholarship Competition in String Performance, which featured 30 student competitors and awarded 12 prizes.



Jesse Rosenberg (musicology) recently contributed the article "Jan Meyerowitz and Musical Italy" to *Archival Notes* and the chapter "Notes on Philojudaism and

Its Limits in 19th-Century Opera" to the edited volume *Jewishness in Music* (Ut Orpheus Edizioni).

faculty



Desirée Ruhstrat (violin) organized an ongoing “Music at the Merion” series to provide musical performances for residents of Evanston’s Merion senior living commu-

nity. The series features Bienen School students and other Ruhstrat students performing virtual concerts that are streamed throughout the residence’s units. She also coordinated with soloist Borna Bonakdarpour and conductor Taichi Fukumura in a virtual recording of Mozart’s Piano Concerto No. 20 with 37 musicians from the Bienen School, Feinberg School of Medicine, and Northwestern Medical Orchestra. Ruhstrat has presented various virtual performances as a member of the Lincoln Trio and Black Oak Ensemble and enjoyed teaching remotely throughout the summer at various online festivals, including Inside Music Academy and the Curtis Institute of Music Summerfest.



Taimur Sullivan (saxophone) was featured with the PRISM Quartet and Rudresh Mahanthappa at the Chamber Music America National Conference. *Surfaces*

and Essences, his latest album with PRISM, was released in April on the XAS label. Sullivan presented a solo recital and master class as the featured guest artist at the University of Wisconsin–Whitewater’s Woodwind Mania clinic. He performed Jules Pégam’s Concerto for Alto Saxophone and Wind Ensemble with the Symphonic Band at Northwestern as well as at DePaul University as part of the College Band Directors National Association’s North Central Division Conference. At the North American

Saxophone Alliance National Conference in March, he presented a recital and directed the Northwestern University Saxophone Ensemble. In June, Sullivan presented a guest online master class for the Chicago Saxophone Institute and the Interlochen Saxophone Institute.



Andrew Talle (musicology) gave the presentation “Beyond Bach: Music and Everyday Life in the 18th Century” as part of the Northwestern Alumni Association webinar series.



Hans Thomalla (composition) was named a 2020–21 faculty fellow of Northwestern’s Alice Kaplan Institute for the Humanities to support his new opera project,

Dark Fall. In April, Sideband Records released an album of Thomalla’s music—including *Bagatellen*, *Air*, and *Noema*—performed by Clara Lyon, Yukiko Sugawara, Tomoko Hemmi, and the Spektral Quartet.



John Thorne (flute) and **Alyce Johnson** (piccolo) served as judges for the wind division of the 17th annual Concerto Festival for Young Performers, sponsored by the DePaul Community Music Division.



Shawn Vondran (conducting) led Northwestern’s Symphonic Band in an invited performance at Gannon Concert Hall in DePaul University’s Holtschneider Per-

formance Center for the North Central Division Conference of the College Band Directors National Association in February. The band was one of 11 prestigious ensembles selected by a blind audition process.



Yuan-Qing Yu (violin) is a founding member and the president of Civitas Ensemble, a Chicago-based chamber group that has recently released two albums on the

Cedille label. *Alla Zingarese* features the ensemble in collaboration with Czech violin virtuoso Pavel Šporcl and his Gipsy Way Ensemble. *Jin Yin*—named one of “the eight most alluring classical recordings of the year, so far” by the *Chicago Tribune*—presents a spectrum of new instrumental works by living Chinese composers. As part of an ongoing effort to bring music to the public, Civitas Ensemble launched a free concert series for dementia patients in June and has uploaded all past live performances to its YouTube channel.

students

Lauren Bagshaw, a Bienen-Education and Social Policy dual-degree music education and saxophone student of Taimur Sullivan, was named a first-prize winner in the Great Composers Competition for best Rachmaninoff performance and 19th-century music performance.

Claire Cai, a Bienen-Weinberg dual-degree violin student of Desirée Ruhstrat, won a Farwell Trust Award from the Musicians Club of Women.

Robert Chien, a violin student of Gerardo Ribeiro, tied for second prize in violin in the Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.

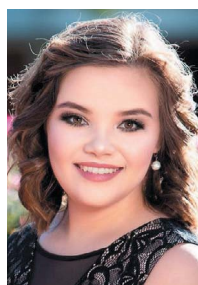
Joseph Connor '19 MMus, a doctoral saxophone student of Taimur Sullivan, was a finalist in the 2020 North American Saxophone Alliance Collegiate Solo Competition. As a member of the Northwestern University Saxophone Ensemble, Connor performed the world premiere of his own arrangement of Andrew Norman's *Gran Turismo* for eight saxophones at NASA's biennial conference in Tempe, Arizona. As part of the New Music Gathering 2020 Virtual Conference, Connor gave the world premiere of JP Merz's compression study for saxophone and electronics. (Also see *Ensemble Awards*, page 16.)



Sihao He '18 MMus, a doctoral cello student of Hans Jørgen Jensen, was selected for the Bowers Program by the Chamber Music Society of Lincoln Center. This professional development program provides extensive opportunities for outstanding young artists in the early stages of major careers to integrate

their professional lives with established chamber music artists. He was one of five musicians chosen from a pool of 180 applicants from 18 countries. As a Bowers Program Artist, He will participate in a rigorous three-season residency, beginning in 2021 and continuing through 2024. He is also working on a new project, "Bach through the Looking Glass of China," to commission female composers of Chinese heritage to write six works to be performed in tandem with the six Bach cello suites.

Madison Helton, a master's viola student of Helen Callus, tied for third place in the 2020 Viola Studio Competition.



Miya Higashiyama, a master's voice student of Theresa Brancaccio, performed via Zoom in the one-act opera *Speed Dating Tonight* as a member of the Brevard Music Center's Janiec Opera Company.

Vincent Ip, a doctoral piano student of James Giles, tied for first prize in the 2020 Thaviu-Isaak Endowed Piano Scholarship Competition.



Sophie Lanthier, a master's flute student of John Thorne, was accepted to the National Academy Orchestra of Canada's summer program in Hamilton, Ontario.

Evan Lee, a Bienen-Weinberg dual-degree piano student of Sylvia Wang, tied for second prize in the 2020 Thaviu-Isaak Endowed Piano Scholarship Competition.



Elizabeth McCormack, a flute student of John Thorne, was accepted to the National Symphony's Summer Music Institute at the Kennedy Center and the Domaine Forget International Music Festival. She attended both festivals remotely.

Lydia Pui, a Bienen-Weinberg dual-degree piano student of Sylvia Wang, tied for second prize in the 2020 Thaviu-Isaak Endowed Piano Scholarship Competition.

Brandon Quarles '17 MMus, a doctoral saxophone student of Taimur Sullivan, begins a new position this fall as classical saxophone professor at the University of Wisconsin-Madison. (Also see *~Nois*, page 20.)



Ruud Roelofsen, a doctoral composition student, won the Bienen School's 2020 William T. Faricy Award for his composition *rimpelingen*.

Teddy Schenkman, a master's viola student of Helen Callus, tied for third place in the 2020 Viola Studio Competition.

Yonjoo Seo, a Bienen-Medill dual-degree viola student of Helen Callus, received a 2020 summer internship grant from the Alumnae of Northwestern University.

Noah Stone, a Bienen-Weinberg dual-degree clarinet student of Steven Cohen, performed as soloist with Grammy-winning jazz clarinetist Paquito D'Rivera on NPR's *From the Top* in March.

students

Yetong Tang, a doctoral piano student of James Giles, tied for second prize in the 2020 Thaviu-Isaak Endowed Piano Scholarship Competition.

Alexandre Tchaik, a master's piano student of James Giles, won the 2020 Pauline Lindsay Award. He also tied for first prize in the 2020 Thaviu-Isaak Endowed Piano Scholarship Competition.



Chloé Thominet, a doctoral viola student of Helen Callus, won the grand prize in the 2020 Viola Studio Competition. She also received first prize in viola in the 2020

Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.



An Tran, a doctoral guitar student of Anne Waller, released his debut recording, *Stay, My Beloved: Vietnamese Guitar Music*, on Framework Records in April. The *Chicago*

Tribune featured the recording as one of “the eight most alluring classical recordings of the year, so far.” Tran recently joined the faculty at Northern Illinois University.



Luiz Fernando Venturelli, a cello student of Hans Jørgen Jensen, tied for first prize in cello in the 2020 Samuel and Elinor Thaviu Endowed

Scholarship Competition in String Performance.

Derrick Ware, a master's viola student of Helen Callus, placed second in the 2020 Viola Studio Competition.

Avery Weeks, a double bass student of Andrew Raciti, received first prize in bass in the 2020 Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.



Lam Wong, a doctoral piano student of James Giles, tied for first prize in the 2020 Thaviu-Isaak Endowed Piano Scholarship Competition.

Ruixue Zhang, a doctoral piano student of James Giles, tied for first prize in the 2020 Thaviu-Isaak Endowed Piano Scholarship Competition.



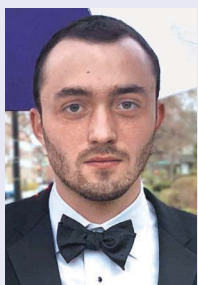
Ensemble Awards

Fuse Quartet—**Chris Forbes** '20 MMus, **Julian Velasco** '20 MMus, doctoral saxophone student **Joseph Connor** '19 MMus, and master's student **David Schreck**—won first place in the Music Teachers National Association Chamber Music Wind Competition. Coached by Taimur Sullivan, the ensemble also received second prize in the quartet competition of the North American Saxophone Alliance biennial conference. Fuse advanced to the semifinals of the senior wind division of the 47th annual Fischhoff National Chamber Music Competition.



Trio Noré advanced to the quarterfinals in the senior string division of the 47th annual Fischhoff National Chamber Music Competition. The regular members of the trio (pictured at left with Nemmers Prize-winning composer Jennifer Higdon) are **Muzi Zhao**, a Bienen-Medill dual-degree piano student of James Giles; **Daniel Kim**, a violin student of Desirée Ruhstrat; and **Andrew Byun**, a Bienen-Weinberg dual-degree cello student of Hans Jørgen Jensen. For the Fischhoff Competition, **EunAe Lee** '20 DMA, also a Giles student, performed in place of Zhao.

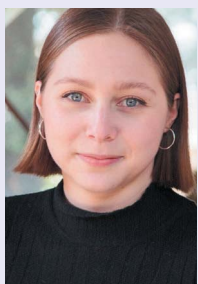
CLASS OF 2020



Gavin Brehm '20, a bachelor's trumpet, music ad hoc, and cognitive science graduate from the studio of David Bilger, Thomas Rolfs, Michael Sachs, and Channing Philbrick, was selected as a 2020–21 Luce Scholar to Japan. The nationally competitive fellowship program was created to enhance understanding of Asia among potential leaders in American society. Luce Scholars are provided stipends, language training, and individualized professional placement in Asia. Brehm's work focuses on applying generative artificial intelligence and emerging manufacturing technologies to traditional musical instrument design.

David Cao '20, a Bienen-Weinberg dual-degree violin graduate from the studio of Desirée Ruhstrat, is founder and president of Evanston Young Artists, a nonprofit organization offering music lessons to low-income students. Run almost entirely by Bienen School students, the organization seeks to foster strong music interest among Evanston students as motivation to pursue the performing arts beyond high school.

Cassidy Cottle '20, a Bienen-Weinberg dual-degree voice graduate from the studio of Nancy Gustafson, won a Sigma Alpha Iota College Honor Award.



Hazel Friedman '20, a bachelor's piano graduate from the studio of Sylvia Wang, won a Farwell Trust Award from the Musicians Club of Women.

Dimitrios Gkoulimaris '20, a bachelor of arts in music graduate, received the Bienen School's Undergraduate Award for Outstanding Academic Achievement.



Daniel Kim '20, a bachelor's violin graduate from the studio of Desirée Ruhstrat, advanced to the finals of the 2020 Ima Hogg Houston Symphony Competition. He tied for first prize in violin in the 2020 Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance. (Also see *Ensemble Awards*, page 16.)

Asana Onishi '20 MMus, a master's piano graduate from the studio of José Ramón Méndez, tied for second prize in the 2020 Thaviu-Isaak Endowed Piano Scholarship Competition.



Caroline Paulsen '20, a bachelor's cello graduate from the studio of Hans Jørgen Jensen, won a Farwell Trust Award from the Musicians Club of Women and tied for first prize in cello in the 2020 Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.

Jonathan Platt '20, a bachelor's double bass graduate from the studio of Andrew Raciti, received second prize in bass in the 2020 Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.



Anna Thompson '20 MMus, a master's flute graduate from the studio of John Thorne, was named one of three library fellows at the Tanglewood Music Center, where she will work with the librarians of Tanglewood and the Boston Symphony Orchestra.



Julian Velasco '20 MMus, a master's saxophone graduate from the studio of Taimur Sullivan, received second prize in the 2020 North American Saxophone Alliance Collegiate Solo Competition. He was also named a semifinalist in Cedille Records' Emerging Artist Competition. (Also see *Ensemble Awards*, page 16.)

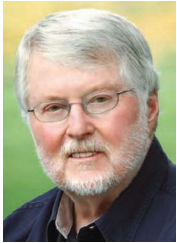
Benjamin Wagner '20 MMus, a master's viola graduate from the studio of Helen Callus, received second prize in viola in the 2020 Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.

Zhihao Wu '20 MMus, a master's cello graduate from the studio of Hans Jørgen Jensen, tied for first prize in cello in the 2020 Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.

Weilu Zhang '20 MMus, a master's violin graduate from the studio of Gerardo Ribeiro, tied for first prize in violin in the 2020 Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.

alumni

1950s



David Krehbiel '59 wrote the book *Through the Door* about his 40 years of adventures as a principal

horn with the Chicago and Detroit Symphony Orchestras and San Francisco Symphony.

1960s

Andi Lamoreaux '69 MMus recently celebrated 50 years at Chicago radio station WFMT. She joined the station as librarian in 1969 and was named its music director in 2001.

1970s



Hollis Thoms '73 MMus wrote the libretto and score for the 50-minute opera *Adam and Eve*, pre-

miered by Bach in Baltimore under the direction of T. Herbert Dimmock. Based on Book IX of Milton's *Paradise Lost*, the work is scored for four singers, woodwind quintet, double bass, and harp. Bach in Baltimore previously premiered Thoms's *Passion* (2011), *Isaac* (2012), and *And did the world with devils swarm, all gaping to devour us...* (2017).



Daniel Spalding '74, '76 MMus is in his 8th year as music director of the Capital Philharmonic

of New Jersey and 29th year as music director of the Philadelphia



Craig Nordstrom '71 retired as the bass clarinetist of the Boston Symphony Orchestra after a tenure of over 40 years. Previously a member of the US Marine Band and the Vancouver and Cincinnati Symphonies, he is a former faculty member at Boston University, New England Conservatory of Music, and the Tanglewood Music Center.

Virtuosi Chamber Orchestra. Over the past two years he has also taught conducting and served as music director of the Global Music Partnership All-Star Orchestra, which in 2019 and 2020 performed at New York's Carnegie Hall and South Korea's GMP Seoul Music Festival.



Ralph Hepola '78 released his eclectic jazz and blues independent debut album, *Tuba*. The project was

supported by a grant from the Southwest Minnesota Arts Council.

1980s

John Gordon Ross '81 MMus was named interim music director of the Blue Ridge Orchestra for its 2020–21 season. He recently completed a 26-year tenure as music director and conductor of the Western Piedmont Symphony in Hickory, North Carolina.

David Evan Thomas '81 composed *Fruit of the Spirit: Chorale Preludes for Organ*, published by Augsburg Fortress in May.

Katherine M. Levy '82, professor and coordinator of music education at the State University of New York at Fredonia, received the 2020



Fredonia College Council Award for Community Engagement. The award recognizes those who help accomplish the university's mission.

Lyle Rebbeck '83 MMus published *A Practical Guide for Teaching Saxophone to Beginners*, which includes a foreword by the late Frederick Hemke, Rebbeck's teacher at Northwestern. Rebbeck has been teaching saxophone, flute, and clarinet for 34 years at Medicine Hat College in Alberta, Canada.



Pianist **Wendy Prober** '85 performed with longtime collaborator Maria Newman in weeklong artist residencies at the Eastman School of Music and

Central Washington University. In October 2019, Prober performed 10 concerts in eight Midwestern states on tour with the crossover trio Take 3, featuring Yanni violin soloist Lindsay Deutsch.

Jennifer Bales '88 MMus has been a licensed attorney in Texas since 2014. Formerly she was principal trumpet with the US Air Force Heartland of America Band. She also spent two seasons as principal trumpet with the Royal Seville Symphony Orchestra. Upon retiring from the Air Force, she attended the Texas A&M School of Law and received her JD in 2013. Bales is now the managing partner with Vinson & Bales in Hurst, Texas, where she practices family law, civil law, and probate. She continues to play trumpet and sing in the Dallas–Fort Worth area with country singer Larry Heath and the Wingnuts.



Cathy Venable '89 is the associate music director for the national tour of Disney's *Frozen*. She was associate

music director for a national tour of *The Sound of Music* and was first keyboard and assistant conductor for a national tour of *The Phantom of the Opera*. Prior to touring, Venable was a pit pianist and rehearsal pianist in New York City for 13 Broadway shows—*Wonderful Town*, *The*



Richard Sherman '82 MMus was selected from a pool of 5,700 faculty across Michigan State University's 17 colleges to receive MSU's William J. Beal Outstanding Faculty Award. The award honors a comprehensive and sustained record of scholarly excellence in research, creative activities, instruction, and outreach.

Light in the Piazza, Beauty and the Beast, Curtains, Les Misérables, Evita, Aladdin, The Apple Tree, Cinderella, How the Grinch Stole Christmas, The Visit, Sondheim on Sondheim, and Anything Goes.

1990s



Jerod Tate '90 has composed works recently performed by several major ensembles. The San Francisco Symphony,

conducted by Erina Yashima, performed his *Spider Brings Fire* for orchestra and narrator in February with Tate narrating. The Dallas Symphony Orchestra commissioned his bassoon concerto *Ghost of the White Deer* and premiered it in February with DSO principal bassoonist Ted Soluri and conductor Ruth Reinhardt. The Meraki Duo commissioned Tate's *Heloha Okchamali (Blue Thunder)* for piano and clarinet and premiered it in September 2019 at the District New Music Coalition in Washington, DC. Also that month, *MoonStrike* for string quartet, commissioned by the Apollo Chamber Players, premiered at Midtown Arts and Theatre Center Houston.



Norman Weston '90 DMA recently retired after 31 years at Saddleback College in Orange County, California, where he served as professor of music and headed the music composition and theory program. During his tenure, Weston was named both

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Saddleback College Professor of the Year and Orange County Community College Professor of the Year. Although the pandemic forced the cancellation of a planned celebration of his music, the college premiered his opera *Bernice Bobs Her Hair* in early March for four sold-out performances.



Flutist **Jennie Oh Brown '91** is heard on two albums released commercially by Innova Recordings.

Her solo album *Giantess*, featuring **Kate Carter '11** DMA and **Paula Kosower '06** DMA, includes works by Carter Pann, Shulamit Ran, **Augusta Read Thomas '87**, Valerie Coleman, and Misook Kim. Brown is also featured as a member of the Heare Ensemble on its album *Vox* in music by Pann, George Crumb, Narong Prangcharoen, and Stacy Garrop.



Rodney Dorsey '92 MMus, '06 DMA, professor of music at Indiana University's Jacobs School of

Music, was selected to lead the National Association for Music Education's 2020 All-National Concert Band.

Richard Tengowski '92 MMus was named president-elect of the North Central Division of the National Association for Music Education. He is a music teacher for Wisconsin's Kohler school district and an adjunct instructor at the University of Wisconsin-Sheboygan.



Frederick Burrack '93 MMus coauthored the book *Developing and Applying Assessments*

in the Music Classroom, a practical text offering future music teachers a framework for integrating assessment processes with assessment tools and tasks. A distinguished graduate professor at Kansas State University, Burrack recently

collaborated in developing model cornerstone assessments for the revised *National Standards for Music*.



Timothy Loest '93 MMus is the band director at F. E. Peacock Middle School in Itasca, Illinois. His

compositions and arrangements for young band are performed worldwide. As an exclusive writer for the FJH Music Company, he coauthored *Measures of Success: A Comprehensive Musicianship Band Method* and is lead author of the "Beyond" series, which includes *Warm-ups and Beyond*, *Rhythms and Beyond*, and *Chorales and Beyond*.



Allison Chesley '94 MMus, a cellist and composer known as Helen Money, released her fifth solo

album, *Atomic*, on Thrill Jockey Records in March.



Donald Reid Womack '90 MMus, '93 DMA received a 2020 Guggenheim Fellowship. A professor of composition at the University of Hawaii since 1994, Womack is recognized as a leader in the burgeoning field of intercultural composition, working with many of the foremost performers of Korean,

Japanese, and Chinese instruments. His music is widely performed in Korea, where he is one of the most sought-after composers for Korean instruments and where his gayageum and haegeum concertos have become standard repertoire for the top gugak orchestras. For his Guggenheim project, Womack will compose a geomungo concerto for soloist Yoonjeong Heo.

alumni

1990s *continued*



Jan Berry Baker '98 MMus, '03 DMA joined UCLA's Herb Alpert School of Music as associate professor

of saxophone. She most recently served as associate professor and graduate director for Georgia State University's School of Music.

2000s

Jennifer Kessler '03 was named executive director of the International Contemporary Ensemble. Previously she served as executive director of Willie Mae Rock Camp for Girls.

Elizabeth Bennett '04 launched a "Summer Break Bach" giveaway at Buffalo Grove (Illinois) High School to provide needy families with boxes containing nonperishable food items and a packet of music lessons created by Bennett's students. She funded the project with her prize money as a top 10 nationwide finalist for the Grammy Music Educator Award.

Kimberly Gelbwasser Lazzeri '04 was named music program head at Northern Kentucky University's School of the Arts, where she is associate professor of voice and

vocal area coordinator. Lazzeri also serves as president of the Kentucky chapter of the National Association of Teachers of Singing.



Agnieszka Roginska '04 PhD was named president of the Audio Engineering Society. She

is a professor of music technology and vice chair of the music and performing arts professions department at New York University.

Genevieve Thiers '04 MMus is founder of Sittercity, which launched an initiative in March to provide free childcare resources to families of Chicago's first responders and essential workers combatting the COVID-19 pandemic.



Noa Even '06 was appointed lecturer and head of woodwinds at Rowan University. She previously taught at Kent State University and the University of Oregon.

Cory Hills '03, a percussionist based in Los Angeles, performed with pianist Nadia Shpachenko on the album *The Poetry of Places*, which won the 2020 Grammy Award for best classical compendium. Percussive Storytelling, his community arts-engagement program for bringing classical music and storytelling to children in underserved communities, recently marked its 600th performance, having reached more than 170,000 children in 10 countries.



~Nois—a Chicago-based saxophone quartet consisting of **Hunter Bockes** '18 MMus, **János Csontos** '18 MMus, **Jordan Lulloff** '18 MMus, and current doctoral student **Brandon Quarles** '17 MMus—released its debut album, *Is This ~Nois*, in June. The album features music by composers with strong ties to Chicago and Northwestern, including composition professor Hans Thomalla, alumni **Marcos Balter** '08 DMA and **David Reminick** '16 DMA, and current doctoral composition students Mathew Arrellin, Niki Harlafti, and Craig Davis Pinson.

Laura Kind '06 was promoted to vice president of brand strategy at Wakefern Food Corporation. She joined the company in December 2018 as director of brand marketing and packaging.



Adam Swayne '06 DMA was appointed deputy head of the School of Keyboard Studies at the UK's Royal Northern College of Music, where he joined the faculty in 2017 as a lecturer in music. He previously taught at the University of Chichester and Junior Royal Academy of Music.



Joel Wallgren '07 (left) was named executive director of Washington state's Poulsbo Community Orchestra as of its seventh season (2020–21). The orchestra was cofounded in 2014 by **Blake Yarbrough** '06 (right), currently president of its board of directors. Since the orchestra's inaugural concert in 2014, its audience has grown from 75 to standing-room-only crowds of over 750.



Marcos Balter '08 DMA joined the composition faculty of the University of California, San Diego. Previously



Cellist **Russell Houston** '16 won the gold medal in the 2020 Fischhoff Chamber Music Competition's senior string division as a member of the Balourdet String Quartet. The ensemble also received second prize in the 2019 Carl Nielsen International Chamber Music Competition in Copenhagen.

a visiting professor at Columbia University and the University of Pennsylvania, Balter has held positions at the University of Pittsburgh, Columbia College Chicago, and Montclair State University's John Cali School of Music.

2010s



Andy Hudson '12 MMus, '18 DMA is assistant professor of clarinet at the University of North Carolina–Greensboro. Appointed the North Carolina chair for the International Clarinet Association in 2019, he was recently awarded a UNCG faculty grant to record his debut solo album, featuring music entirely by women or nonbinary composers. This year he was appointed third/bass clarinetist of the Cabrillo Festival Orchestra.

David Carter '13 DMA was named assistant professor of music theory and composition at Loyola Marymount University in Los Angeles.



Jing Qiao '13 MMus was named to the second violin section of the Kennedy Center's National Symphony Orchestra by music director Gianandrea Noseda in 2018 and won a position in the first violin section the following year. As a regular substitute violinist for the Philadelphia Orchestra, she took part in the orchestra's recent tour of Europe and Israel. Qiao has also performed frequently at the Bravo Vail Music Festival and Saratoga Performing Arts Center.



Olga Sánchez-Kisielewska '18 PhD received the Janel M. Mueller Award for Excellence in Pedagogy from the University of Chicago, where she is a lecturer in music theory. The nomination letter states, "Olga's masterful integration of historical, critical, and practical ways of musicking upholds this university's highest values of inquiry and knowledge." Sánchez-Kisielewska teaches undergraduate musicianship courses, including musicianship skills and the harmony and voice-leading sequence.



Veronique Filloux '15 won the Musicians Club of Women's 2020 Lynne Harvey Foundation Scholarship.

Regina Ceragioli '16 MMus won a Farwell Trust Award from the Musicians Club of Women.



Symphony Orchestra.

Sebastian Dunn '16 MMus accepted the position of fourth horn with the New Zealand



performed in the *Les Misérables* national tour as an ensemble member and the Cosette understudy.

Katherine Young '17 DMA was named assistant professor of composition at Emory University. She previously taught composition, electronic music, and improvisation at Berklee College of Music and the School of the Art Institute of Chicago.

Caitlin Finnie '16 joined the world tour of *The Phantom of the Opera* as the Christine Daaé alternate. She previously

Jordan Lulloff '18 MMus was appointed saxophone instructor at the University of Illinois at Chicago. (Also see ~Nois, page 20.)

Drew Powell '18 MMus advanced to the finals of the National Flute Association's Orchestral Audition and Masterclass Competition.



at Columbia College Chicago.

Daniel Dehaan '19 DMA was appointed assistant professor of music technology



at the University of Massachusetts Amherst.

Miriam Piilonen '19 PhD was appointed assistant professor of music theory

Danielle Taylor '19 MMus was named manager of Chicago Sinfonietta's Project Inclusion, which seeks to develop diverse emerging musicians, conductors, and administrators on and off stage. Taylor is a former Project Inclusion Freeman Orchestra Fellow.

Bienen School Represented at NATS

Bienen School voice and opera faculty, students, and alumni played important roles in the National Association of Teachers of Singing's National Virtual Conference in June. Voice professor Karen Brunssen, who recently concluded her two-year term as NATS president, was a member of the conference planning committee. She also presided at the opening ceremony, participated in a Q&A with Lawrence Brownlee, introduced and appeared in many sessions, and joined **Madison Leonard** '16 MMus on a teacher-singer panel.

Faculty member and NATS National Mentoring Committee member **Theresa Brancaccio** '82, '83 MMus, joined by NATS Voice Science Advisory Committee member **Aaron Johnson** '95, '99 MMus, presented a session about her Singer Savvy app. **Kurt Hansen** '83 MMus, senior lecturer in voice, participated in a panel discussion with other NATS members who have served in military ensembles. Voice lecturer Patrice Michaels hosted a virtual composers' coffee and conversation, composed pieces that were presented, and led discussions with artists, including baritone **Evan Bravos** '13 MMus. Faculty members Joachim Schamberger and **Stephen Alltop**

DMA '96, with several Bienen School voice students, presented the livestreamed session "*Orfeo Remote: An Experimental Opera Film.*"

Marcia Porter '91, '93 MMus, a NATS National Board of Directors member as the South Eastern Region governor and an Advocacy Committee member, sang in the recital "My Sister's Keeper: The Songs of African American Women Composers." **Meghan Dibble** '03 MMus presented "Biofeedback in Vocal Pedagogy: Real-Time Success Using Mobile Application Technology." **Melissa Treinkman** '05 offered "Lifting the Curse of Knowledge in Vocal Pedagogy." **Victoria Holland** '95 MMus '04 DMA, a member of the NATS Art Song Coalition, gave presentations on the Royal Conservatory of Music Certificate Program and on 21st-century songs by American and Canadian composers.

Other participating alumni included **Errik Hood** '10 MMus, who oversees the SNATS Chats webinars for students; **Melissa Foster** '96, '01 MMus, who recently adjudicated for the National Student Auditions; and **Julie Krugman** '94 MMus, a NATS National Board of Directors member as the New England Region governor. ■

in memoriam

All dates are 2020.

1940s

Ruth T. Bates '43 in Chesterfield, Missouri, on April 8

Cornelia Capp Ross '43 in Cedar Rapids, Iowa, on May 25

Jeanette Morf Baran '48 in Palos Verdes Estates, California, on March 17

Mary Beth Applewhite '49 in Dallas on February 19

Hans Karl Piltz '49 MMus in British Columbia, Canada, on April 11

1950s

Marylou E. Burkhalter '50 in St. Louis on June 25

R. Edward Dix '50 in Englewood, Colorado, on March 13

David W. Faust '50 in El Paso, Texas, on January 23

Theodore D. Kinnaman '50, '57 MMus in Janesville, Wisconsin, on January 4

Richard E. Davis '51, '51 MMus in Danbury, Wisconsin, on January 6

Harold H. Meske '51 MMus in Clintonville, Wisconsin, on April 7

Lois Jean Mease Query '51 in Raleigh, North Carolina, on March 16

Bernard Weinberg '51, '52 MMus in Los Angeles on January 29

Keith M. Witmer '51 MMus in Novi, Michigan, on February 7

Robert S. Stebbins Jr. '52 MMus in Highland Park, Illinois, on January 11

Carolyn Baer Volk '52 in Allentown, Pennsylvania, on February 14

Harold E. Manley '53 MMus in Eugene, Oregon, on April 26

Ruth A. Cooper '55 MMus in St. Louis on May 26

Richard C. Wyszynski '55 in Chicago on March 4

Dorothy M. Braun '57 in Marion, Kansas, on February 5

Nancy Hinners '57 in Evanston on April 20

Erich W. von Behren '57 MMus in Frankenmuth, Michigan, on May 12

Joyce M. Cowin '58 in Schenectady, New York, on February 15

Gail Wellensiek Springer '58 MMus in Baltimore on February 13

Edward H. Tarr '59 MMus in Rheinfelden, Germany, on March 24

1960s

James C. Carlsen '62 DMA in Walla Walla, Washington, on June 11

Sally Daley '63, '64 MMus in Evanston on April 10

John P. Boyd '67, '68 MMus in Terre Haute, Indiana, on May 22

Frank W. Thomas '68 MMus in Bristol, Virginia, on February 2

Sister Thomas Welder '68 MMus in Bismarck, North Dakota, on June 22

1970s

Kathryn Smith Bowers '70 in Boulder, Colorado, on June 30

Truby B. Clayton '70 MMus in Bainbridge, Georgia, on April 1

Glenn R. Mortenson '70 PhD in Waco, Texas, on June 7

Donald R. Neau '71 MMus in Milwaukee on April 24

MaryAnn Swallum '72 MMus in Brimson, Minnesota, on March 10

Barton Joseph Wolgamot '78 MMus in Santa Fe on May 10

1980s

Steven W. Shrader '83 PhD in Chattanooga, Tennessee, on January 24

Rev. Laurence Joseph Gleason '86 MMus in Philadelphia on March 14

1990s

David Alan Pituch '98 DMA in Evanston on June 23

in development



BY SARAH GENERES
Director of Development

As I write this, our world finds itself in the midst of incredible challenges on many fronts. We are acutely aware of the pandemic's impact on the lives and livelihoods of so many of our alumni working in the performing arts across the country as they grapple with the effects of prolonged shutdowns. We applaud the many Bienen School alumni and students who continue to share their artistry with the world through virtual platforms. Your music has been so needed and so welcomed by so many.

One of the positive things to come out of this spring's shelter-in-place orders is that our team has been able to focus on increasing our alumni engagement opportunities, and it has been gratifying that so many of you have been able to join these events. In May many attended a virtual symposium about Monteverdi's *L'Orfeo*, which was to have been the spring opera. Faculty and other notable scholars gave presentations on the opera and composer, and director of opera Joachim Schamberger and conductor Stephen Alltop DMA '96 discussed their decision to convert *L'Orfeo* from a live performance to a five-episode film (*Orfeo Remote*), recorded by the performers from their numerous locations.

A similar presentation with Schamberger and Alltop was part of a Northwestern Alumni Association "Faculty Live" virtual event in June that was attended by many Bienen School alumni. In July,

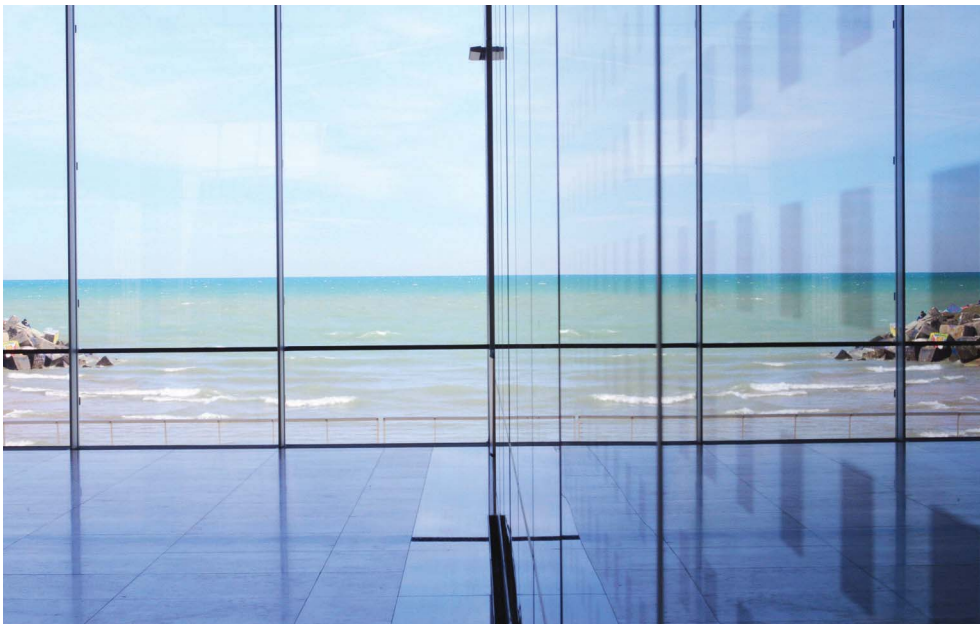
the NAA's virtual series featured musicology professor Andrew Talle's presentation "Beyond Bach: Music and Everyday Life in the 18th Century."

If you missed these events, make sure that you have opted to receive emails from the school and the University and that your email address is current so that you will receive invitations to future virtual events for alumni. To update your information, visit our.northwestern.org and click the "Update Your Information" link. We are also working on updates to the alumni section of the Bienen School web page, so keep an eye out for more details on those changes this fall.

For all of those negatively affected by the pandemic, we hope for much better days ahead. Many of our students are also feeling its effects beyond the changes in their educational experience.

If you are among those whose situation is less affected by the pandemic, the Bienen School of Music welcomes your contributions as we support our students and faculty in navigating this new path. From increased needs for financial aid, to additional technology for helping faculty and students maximize hybrid learning, to facility changes for accommodating new safety requirements, the Bienen School is committed to continuing to provide an excellent academic experience for our students and faculty.

I am grateful to work in a place where the commitment to the future of music is unwavering. The talent and dedication of our Bienen School of Music students assure me that that future is indeed secure. ■



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