

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC **SPRING 2022**

# *fanfare*



Northwestern

# *first chair*

## A MESSAGE FROM THE DEAN



The past two years have been extraordinarily challenging for music schools everywhere. But the Bienen School of Music has been more fortunate than most, and for a reason that is all too easy to take for granted: our school is part of Northwestern University. The University's health protocols and resources, its regular communications with public health officials, and its experts at the Feinberg School of Medicine have been invaluable in helping the Bienen School meet our unique challenges. In our continued efforts to restore our educational offerings to their full capabilities, and as we prepare our students to enter the professional world, the University's support has been crucial.

Northwestern also contributed to our school's success in the recently concluded *We Will* capital campaign. We are proud to have exceeded our ambitious \$70 million fundraising target as part of the largest campaign in the University's history. But reaching this milestone would have been far more difficult without the resources provided by the campaign leadership and Northwestern's Office of Alumni Relations and Development.

Our affiliation with Northwestern is also a prime contributor to our consistently successful admission efforts. The opportunity to study nonmusic subjects at the highest academic levels is a significant draw for the artist-scholars we seek for our student body, as are the many options for pursuing undergraduate dual degrees and double majors in collaboration with other Northwestern schools.

Bienen students enjoy the many resources of a major research university, including our renowned Music Library within University Libraries. Graduate students benefit from the significant financial support they receive in pursuing advanced degrees. The Bienen School is enriched by the versatile nonmusic majors who enroll in our classes and perform in our nonmajor ensembles.

The vital support of Northwestern's leaders has literally changed the face of the school. It was Henry Bienen who as president committed the University to constructing a new music facility to replace the outdated Music Administration Building. Since 2008, our appreciation for his tenure has been reflected in our school's name.

As Morton Schapiro now nears the end of his distinguished service as Northwestern's president, we are especially grateful for his support of the Bienen School. It was during his administration that the school at last achieved its long-deferred goal of uniting our community on the Evanston lakefront campus with the construction of the state-of-the-art Patrick G. and Shirley W. Ryan Center for the Musical Arts. He also gave his enthusiastic support and secured external funding for the Northwestern University Symphony Orchestra's 2018 Asia tour, in addition to personally participating in several tour events.

Amid today's ever-shifting challenges, our school is indeed fortunate to be a part of this top-tier institution. All of us at the Bienen School of Music of Northwestern University can truly enjoy the best of both worlds.

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

Toni-Marie Montgomery  
Dean



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# fanfare

SPRING 2022  
OPUS 63  
Northwestern University  
Bienen School of Music

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The Contemporary Music Ensemble performs at the 2021 Ear Taxi Festival.

**Back cover**  
Professor Gail Williams '76 MMus leads a brass ensemble performance.

**Dean**  
Toni-Marie Montgomery

**Editors**  
Katelyn Balling  
Jeff Strayer

**Designer**  
Grace Delcano

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Anthony Barlich, Blackie Bouffant, Ken Carl, Alexander Chen, Hsiang Yung Chen, Alexandra Cross, Mackenzie Gentz, Grittani Creative, John C. Hawthorne, Nile Scott Hawver, Matt Huesmann, Jennie Photography NYC, Greg Kessler, Susie Knoll, Forestt Strong LaFave, Ka-Yeon Lee, Elliot Mandel,

Michael Nowakowski, Becky Oehlers, Marc Perlish, Geraldine Petrovic, Bruce Powell, Lauren Radack, Lukasz Rajchert, Carolina Rodriguez, Todd Rosenberg, Tom Rossiter, Beowulf Sheehan, Ari Sloss, Susan Stripling, Saverio Truglia, Michael Weintrob

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

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

# noteworthy



## Alumni, Faculty among 2022 Grammy Nominees

For the sixth consecutive year, Donald Nally and his new-music choir The Crossing received a Grammy Award nomination for best choral performance, this year for *Rising w/ The Crossing*, an album of pandemic-inspired concert recordings.

This is the seventh nomination for Nally, who is the Bienen School's director of choral organizations. The Crossing and Nally have won the best choral performance Grammy in 2017 for *The Fifth Century* and 2018 for *Zealot Canticles*. Nally also received nominations in 2020 for *Carthage*, 2019 for *Voyages* and *The Arc in the Sky*, and 2016 for *Bonhoeffer*.

Alumni performers on *Rising w/ The Crossing* include Gabrielle Barkidjija '18, '20 MMus; Micah Dingler '09 MMus; Robert Eisentrout '15; Dimitri German '16 MMus; Michael Jones '14 MMus; Chelsea Lyons '17 MMus; James Reese '15; Kyle Sackett '15 MMus; Stephen

Spinelli '19 DMA; and Elisa Sutherland '12, '14 MMus. Kevin Vondrak '17 MMus served as assistant conductor. The album also includes performances by the International Contemporary Ensemble and Quicksilver Baroque with Julie Andrijeski '86 MMus.

Also nominated for best choral performance was Benedict Sheehan's *Liturgy of Saint John Chrysostom* with the Saint Tikhon Choir, featuring Michael Hawes '14, '16 MMus as baritone soloist.

Bassist and lecturer of jazz studies Carlos Henriquez received a nomination for best Latin jazz album for *The South Bronx Story*. He was nominated twice previously in the same category: in 2001 for *Supernova* and 2015 for *Impromptu*.

Third Coast Percussion—Sean Connors '06 MMus; Robert Dillon '02; Peter Martin '04 MMus, '11 DMus; and David Skidmore '05—received three nominations for *Archetypes* with Sérgio and



From left: The Crossing, Michael Hawes, Third Coast Percussion, JACK Quartet, Carlos Henriquez  
Below: Giancarlo Guerrero

Clarice Assad: best chamber music/small ensemble performance, best contemporary classical composition, and best classic engineered album. The quartet won a 2017 Grammy for *Steve Reich* and was nominated in 2020 for *Perpetuum* and 2021 for *Fields*.

JACK Quartet's recording of John Luther Adams's *Lines Made by Walking* was also nominated for best chamber music/small ensemble performance. The group includes violinists Austin Wulliman '08 MMus and Christopher Otto, violist John Pickford Richards, and cellist Jay Campbell. Their concept album *Imaginist* with the Le Boeuf Brothers was nominated for a 2018 Grammy.

Giancarlo Guerrero '92 MMus, music director of the Nashville Symphony Orchestra, received his tenth nomination, this year for best orchestral performance for John Adams's *My Father Knew Charles Ives/Harmonielehre*. He has won six Grammys with the Nashville Symphony. ■



## Ear Taxi Festival Showcases Bienen Artists

More than 100 Bienen School alumni, faculty, and students participated in Chicago's Ear Taxi Festival last fall. Founded by Augusta Read Thomas '87, the festival celebrates new, contemporary classical, experimental, creative, electronic, and other music composed, improvised, and performed by Chicagoans.

On the festival's main stage, the Contemporary Music Ensemble and Bienen Contemporary/Early Vocal Ensemble presented a

*“The experience of reconnecting after this lockdown-induced hiatus and witnessing art born out of this unprecedented period of isolation was incredibly moving.”* – JENNIE OH BROWN

concert of works by Marcos Balter '08 DMus, Ayanna Woods, and David Lang, a performance that the *Chicago Tribune* put on its top 10 list of the best classical music, opera, and jazz of the year.

“It was impossible for all of us not to respond to the moment emotionally,” said Jennie Oh Brown '91, the event's executive and artistic director. “For many, Ear Taxi Festival was their first time back on stage since the pandemic began. The experience of reconnecting after this lockdown-induced hiatus and witnessing art born out of this unprecedented period of isolation was incredibly moving.”

Several Bienen doctoral composition students had works performed at the festival. Ben Zucker's *Outdifferencing* was premiered by Quijote Duo, while Craig Davis Pinson of Fat Pigeon performed a program of collective improvisation with clarinetist Emily Beisel '14 MMus. Fonema Consort presented *Bestiarios Seis* by Luis Fernando Amaya and *Umbra II* by Mathew Arrellin; saxophone quartet ~Nois (Julian Velasco '20 MMus, Hunter Bockes '18 MMus, Jordan Lulloff '18 MMus, and János Csontos '18 MMus) performed Arrellin's *Metasomatic V*. F-PLUS performed Liza Sobel's *Trio for Clarinet, Violin, and*

Percussion, and Zafa Collective presented Sobel's *Five Scenes for String Quartet*.

Featured instrumental students included pianist Byeol Kim, who performed works inspired by water and nature with flutist Jenny Shin '14 MMus of Fifth House Ensemble. Clarinetist Zachary Good performed *Ezra's Nursery* by Aaron Holloway-Nahum '05 with Andrew Nogal '07, '10 MMus; Matthew Oliphant '07, '12 MMus; and

Ben Roidl-Ward '21 DMA of Chicago Wind Project. Good also premiered his own composition *Up High* with Tonia Ko, one of two Ear Taxi commissions premiered at the festival.

Northwestern faculty involved in the festival included Jay Alan Yim, associate professor of composition and music technology, who performed electronics on his work *The Rope Dancer Accompanies Herself with Her Shadows*. Assistant professor of composition and music technology Alex Mincek performed with Wet Ink Ensemble in a program featuring the world premiere of his *Glossolalia*. A. J. Keller '14 MMus, '20 DMA, lecturer of conducting and ensembles, conducted the festival commission *Resistant Noise* by Janice Misurell-Mitchell '87 DMus. The ensemble a-pe-ri-od-ic (with lecturers Robert Reinhart '08 DMus and Kenn Kumpf '13 DMus and alumni Nomi Epstein '08 DMus and Matthew Oliphant '07, '12 MMus) performed Epstein's *communications (3): language*. Percussion lecturer Jon Deitemyer performed works by Chad McCullough, and lecturer George Cederquist staged the world premiere of *A Brush with Our Time* by composer Andrea Clearfield and librettist Doreen Rao '75 MMus, '88 PhD.

“Northwestern University's prevalence throughout Ear Taxi Festival is a reflection of how Bienen School of Music artists fuel the creative community of Chicago music, not only as performers and composers but as administrators, board members, producers, teachers, and more,” Brown said. ■



From left: Student vocalists perform with the Contemporary Music Ensemble; the Bienen Contemporary/Early Vocal Ensemble under Donald Nally



## ALUMNI PARTICIPANTS

*Bienen alumni were found in nearly every Ear Taxi Festival program as composers, performers, or both.*

Carl Alexander '17 MMus

Aaron Alter '75

Alison Attar '92, '93 MMus, '03 DMus

Lawrence Axelrod '82 MMus

Sandra Bailey '15

Marcos Balter '08 DMus

James Baum '12 MMus

Emily Beisel '14 MMus

Hunter Bockes '18 MMus

Przemyslaw Bosak '03

Ammie Brod '06 MMus

Jennie Oh Brown '91

David Burge '51, '52 MMus

Kate Carter '11 DMus

Louise Chan '11 DMus

Pablo Chin '13 DMA

Winston Choi '02 CERT, '08 DMus

Hannah Christiansen '17 MMus

John Corkill '08

János Csontos '18 MMus

Nina Dante '10

Andrea R. DiOrio '03 MMus

Nomi Epstein '08 DMus

Noa Even '06

Chris Fisher-Lochhead '16 DMA

Ace Gangoso '12 MMus

David Govertsen '11 MMus

Aaron Holloway-Nahum '05

Kuang-Hao Huang '05 CERT

Paul Hunter '19

A. J. Keller '14 MMus, '20 DMA

Talar Khosdeghian '13

Jonathan Kirk '08 DMus

Paula Kosower '07 DMus

Kenn Kumpf '13 DMus

Jesse Langen '96, '97 MMus

Claudia Lasareff-Mironoff '88 MMus

Jenna Lyle '16 DMA

Jordan Luloff '18 MMus

Chelsea Lyons '17 MMus

Ben Melsky '18 DMA

Julia Miller '93 MMus, '04 DMus

Janice Misurell-Mitchell '87 DMus

Erin Kendall Murphy '04 MMus

Andrew Nogal '07, '10 MMus

Matthew Oliphant '07, '12 MMus

Nick Photinos '14 MMus

Tara Lynn Ramsey '11

Doreen Rao '75 MMus, '88 PhD

Robert Reinhart '08 DMus

David Reminick '16 DMA

Ben Roidl-Ward '21 DMA

Caroline Rothstein '12, '14 MMus

Jeremy Ruthrauff '90

Autumn Selover '17, '19 MMus

Jenny Shin '14 MMus

Elenna Sindler '20

Natasha Stojanovska '21 DMA

Ryan Townsend Strand '14 MMus

Yelley Taylor '19 MMus

Alex Temple '17 DMA

Augusta Read Thomas '87

Sarah Van der Ploeg '12 MMus

Julian Velasco '20 MMus

Paul Von Hoff '00

LJ White '17 DMA

Chris Wild '18 DMA

Austin Wulliman '08 MMus

MingHuan Xu '03 MMus, '04 CERT

Jeff Yang '97 MMus

Mischa Zupko '94



## Opera Returns to the Stage with *The Medium*

Northwestern University Opera Theater performed Gian Carlo Menotti's chilling *The Medium* last fall. With six performances featuring three casts, the November production offered audiences a return to live opera at Northwestern for the first time since winter 2020.

"Great care is taken when choosing each production," said director of opera Joachim Schamberger. "For young singers, it is of course important to have exposure to the great standard canon, but equally important is to master the style and repertoire of more contemporary composers" such as Menotti.

The dramatic story centers on Madame Flora, whose surprise encounter with the unknown during a phony séance drives her to paranoia. Schamberger said the piece allowed students to learn Menotti's style and to play complex characters in their own language.

*"I continue to be impressed by the maturity of our young artists to process and present such important works."* — JOACHIM SCHAMBERGER



"All the dramatic operas we present offer a great opportunity for students to explore challenging themes, and this piece is no exception," he added. "*The Medium* holds a stark mirror up to society, reflecting painful struggles with addiction, neglect, abuse, and loss."

Leading up to the performances, Northwestern Opera Theater produced a Facebook video series called "Eggs over Medium," allowing students to discuss the show, their characters, and the subject matter.

"I continue to be impressed by the maturity of our young artists to process and present such important works," Schamberger said. "We kept an open-minded and supportive environment as these characters came to life, and we allowed the challenging themes to shed light on our collective humanity." ■





# on the concert stage



**BY JERRY TIETZ**

Director of Concert Management

On October 18, the Bienen School's Jazz Small Ensembles performed the music of the great Herbie Hancock to a sold-out audience. It had been 586 days since the last performance for a live audience inside one of our venues, which probably helps explain the palpable atmosphere of excitement I sensed among both listeners and performers throughout the evening. It was a feeling I would experience again and again as students returned to our stages to share their music with unusually large and grateful audiences.

Last fall, Maestro Victor Yampolsky, the Carol F. and Arthur L. Rice Jr. Professor in Music Performance, began his final year as the Bienen School's director of orchestras. He conducted the Northwestern University Symphony Orchestra in an October program of Beethoven and Brahms and returned the following month to lead a spellbinding performance featuring works by Debussy, Messiaen, and Honegger. In December, the symphony orchestra, this time led by Bienen graduate assistant conductors, gave three sold-out, effervescent holiday concerts replete with "Nutcrackers" and a "Sleigh Ride."

The Symphonic Wind Ensemble offered a particularly poignant evening of "American Perspectives," conducted by Mallory Thompson. The program juxtaposed a variety of mid-20th-century works, including Aaron Copland's *The Promise of Living*, Carolyn Bremer's *Early Light*, Ulysses Kay's *Solemn Prelude*, and Paul Hindemith's

*Symphony in B-flat Major*, which received its world premiere by the US Army Band "Pershing's Own" just a few years before Hindemith became a US citizen. The program's centerpiece was *American Guernica*, written by Adolphus Hailstork in memory of the 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama. The full concert can be viewed online in the Bienen School's Davee Media Library.

It is possible that no one was as eager to return to live performances than the students of our voice and opera program. The Bienen Contemporary/Early Vocal Ensemble resumed its annual tradition of exploring liturgical works with its Evensong concert, while University Singers took the audience on a journey spanning numerous musical periods and genres, culminating in Schubert's glorious Mass in G Major. Opera, too, returned to the Bienen School, with a production of Menotti's *The Medium* staged and designed by Joachim Schamberger.

It cannot be said, of course, that things have returned to normal. Concertgoers have only to gaze across a sea of colorful face masks, both on- and offstage, to be reminded of that. Yet the crackling energy in the concert hall and our rediscovery of the power of music as a shared experience happened not in spite of our long time apart, but because of it. ■

Clockwise from right: Symphonic Wind Ensemble with soloist James Giles, Jazz Small Ensembles, Northwestern University Symphony Orchestra





# BIENEN SCHOOL EXCEEDS CAMPAIGN GOAL





**T**he Bienen School of Music surpassed its \$70 million fundraising goal for Northwestern’s recent capital campaign. Thanks to the generous support of alumni, friends, and benefactors, *We Will. The Campaign for Northwestern* has funded a number of initiatives that are critical to the school’s success.

The school’s top priority for the campaign was increasing the availability of merit aid scholarships, which will support ongoing efforts to recruit and retain the most outstanding music students. The campaign funded 7 endowed graduate fellowships and 16 endowed undergraduate merit aid scholarships—including the first named for an African American alumnus. A commitment from a member of the school’s Music Advisory Board will establish the first merit aid scholarship for undergraduates that provides full tuition, room and board, and a stipend for music expenses. Numerous donors contributed to an endowment established in 2008, when the school was named to honor former Northwestern president Henry Bienen and his wife, Leigh. Undergraduate merit aid is a main area supported by this endowment.

The Patrick G. and Shirley W. Ryan Center for the Musical Arts, another campaign priority, immediately brought positive changes to the Bienen community when it opened in 2015. Reuniting all music students and faculty on the east side of campus for the first time in decades, the building solidified the vital role of music and the performing arts at Northwestern. Its three exceptional performance venues—the Mary B. Galvin Recital Hall, Shirley Welsh Ryan Opera Theater, and David and Carol McClintock Choral and Recital Room—are widely recognized for their visual beauty and excellent acoustics.

Gifts have supported several important academic and artistic initiatives, including the Bienen School’s Institute for New Music, the appointment of the acclaimed Dover Quartet as quartet-in-residence, the Tichio-Finnie Vocal Master Class Series, and residencies by winners of the Jean Gimbel Lane Prize in Piano Performance. The campaign also funded the Northwestern University Symphony Orchestra’s 2018 Asia tour, which highlighted the school on a global stage through concerts and events in Beijing, Shanghai, and Hong Kong.

The work of educating the next generation of artist-scholars will continue beyond the campaign. Thanks to the generosity of more than 5,000 donors, Bienen School students will continue to receive a musical and academic education of the highest caliber.

*Clockwise from left: Patrick G. and Shirley W. Ryan Center for the Musical Arts; the Dover Quartet, the school’s quartet-in-residence; the Henry and Leigh Bienen School of Music naming event; Matthew Polenzani (right) in a Tichio-Finnie Vocal Master Class; the Contemporary Music Ensemble in Pick-Staiger Concert Hall*



# CAMPAIGN BY THE NUMBERS

**\$71,836,124**

raised for the Bienen School

**103%**  
of campaign goal reached

**23** new endowed merit aid  
scholarships and fellowships  
established

**2,171**  
Bienen alumni donors

**5,083**  
total donors to the Bienen School

“Nothing compares to the feeling of communicating with so many people through music. The applause after each and every concert was overwhelming. Not only do I feel like we were able to show off NUSO, but we also had some unforgettable experiences and made long-lasting friendships. Thanks to everyone who made this trip possible.”

**Bassist Layne Hartman '20, who performed with the Northwestern University Symphony Orchestra on its Asia tour**



“Without the merit aid I received, I would not have had access to the highest-caliber professors, the rigorous and rewarding musical training, and the opportunity to practice in a world-class facility.”

**Cellist Brannon Cho '17, a prizewinner in the Paulo, Queen Elisabeth, Naumburg, and Cassadó International Cello Competitions**



“The rehearsal process was really fun. It’s always very exciting to hear your music come to life after listening to it on your laptop.”

**Composer Kitra Razin '20, whose work was premiered by Chicago-based new-music ensemble Zafa Collective in a collaboration with the Bienen School’s Institute for New Music**



“It was an invaluable experience to be coached by someone who has been such a high-level opera singer for so many years and to benefit from her vast knowledge. I’ve known the name Renée Fleming since I was in elementary school, and being onstage and singing for her was a singular moment in my life.”

**Mezzo-soprano Quinn Middleman '16 MMus, who participated in the Tichio-Finnie Vocal Master Class Series**



# faculty



**Stephen Alltop** (conducting) performed and edited video performances for the St. Louis Bach Festival and Music of the Baroque and with countertenor Reggie

Mobley. He delivered presentations on leadership for various Northwestern schools and, for the Alumnae of Northwestern, created the *Musical Explorations* video series. Alltop performed as organist in the world premiere of *Erasmus* by Willem Stoppelenburg in Meppel, the Netherlands, performed recitals with soprano Josefien Stoppelenburg in the Netherlands and Germany, and was featured at the National Conference of the Jane Austen Society of North America. In Chicago, he was harpsichordist in the world premiere of *Spectacle of Light* by Stacy Garrop with Music of the Baroque.



**Linda Austern** (musicology) published “Anne Boleyn, Musician: A Romance across Centuries and Media” in *Authorizing Early Modern European Women from Biography*

*to Biofiction*. Austern’s *Both from the Ears and Mind: Thinking about Music in Early Modern England* won the 2021 Diana McVeagh Prize for Best Book on British Music from the North American British Music Studies Association, to which she was also awarded a lifetime honorary membership for her significant contributions to the field.



**Sarah Bartolome** (music education) presented research at several conferences, including the Society for Music Teacher Education Symposium, Asia-Pacific Sympo-

sium for Music Education Research, and Society for Ethnomusicology International Conference. In September, she launched the Buffett Institute for Global Studies working group project “Trauma, Music, and the Breath” with Heather Aranyi ’05 MMus.



**Ben Bolter** (conducting and ensembles) increasingly performs his songs in venues across Chicago under the stage name Boltah, using keyboards, beatbox,

vocal sequencing, and other electronics. He recently performed at the Blockhouse in Bloomington, Indiana, and opened for Chicago band Hobbyist.



**Theresa Brancaccio** (voice and opera) received Northwestern N.XT EdTech funding to develop the Voice Savvy app, which calibrates the level of effort required for

various vocal tasks. She is collaborating with engineering professor John Rogers and speech pathologist Aaron Johnson ’95, ’99 MMus to make the app beneficial to singers and others who rely heavily on their voices.



**Karen Brunssen** (voice and opera) serves on numerous committees as the past president of the National Association of Teachers of Singing. She is also director of the 2022

NATS intern program and chairs the national nominating committee. Brunssen is leading a conversation on advancing connectivity for voice teachers from the US, China, South Korea, Canada, Austria, Germany, the UK, the Netherlands, India, and South Africa.



**Steven Cohen** (clarinet) played his 43rd year and final summer at the Brevard Music Center in North Carolina. In November, he performed in a faculty recital at

Northwestern with **Gail Williams** and **Robert Morgan** and guests William Buchman and Jeannie Yu.



**Drew Davies** (musicology) was elected president of the Society for 18th-Century Music through 2023. In September, he presented his paper “Augsburg in Mexico? Cathedral

Music after Mexican Independence” during the Multilateral Dialogues webinar on understanding Mexican independence through cathedral music, hosted by the Mexican ministry of foreign affairs to commemorate 200 years of the country’s independence.



performed at Pianofest in the Hamptons.

**James Giles** (piano) taught at the Vivace Festival and the inaugural Artciál Festival last summer. He also joined the faculty at Obidos Master Classes in Portugal and per-



in the production's orchestra were **Calum Cook** (cello), **Ian Hallas** (double bass), **Robert Hanford** (violin), **Alyce Johnson** (flute), and **Yasuko Oura** (piano).

**Laurann Gilley** (voice and opera) performed as pianist in the stage band for *The Elixir of Love* at Lyric Opera of Chicago, along with **Matthew Gaunt** (tuba). Other faculty



Austria, Poland, and Russia.

**Victor Goines** (jazz studies) premiered *The Four Winds Suite* for jazz sextet, commissioned by the Music Institute of Chicago. In October, he toured with the Jazz at Lincoln Center Orchestra with Wynton Marsalis, with performances in the Netherlands, Germany,



Symphony Orchestra flute colleagues in a piccolo master class and recital during the

**Jennifer Gunn** (piccolo) was selected as a judge for the National Flute Association's piccolo artist competition in August. In November, she was featured alongside Chicago

Chicago Flute Club festival. She also performed on fellow CSO and Bienen faculty member **Michael Henoch's** Dempster Street Pro Musica series. In December, Gunn presented a master class at Indiana University's Jacobs School of Music.



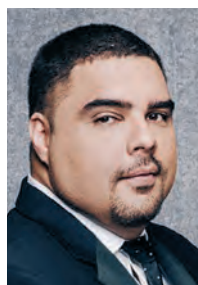
at Lincoln Center Orchestra with Wynton Marsalis, with performances in venues across Europe.

**Ian Hallas** (double bass) was named acting principal bass of the Santa Fe Opera for the 2022 season and associate principal bass for the 2022 Arizona Music Festival. He performed



at Lincoln Center Orchestra with Wynton Marsalis, with performances in venues across Europe.

**Robert Hasty** (conducting) led a summer conducting workshop for Gordon College. He was invited by Northwestern's Division of Student Affairs to present "Fermata' Does Not Mean 'Hold Me!'" during its family weekend faculty lecture series.



at Lincoln Center Orchestra with Wynton Marsalis, with performances in venues across Europe.

**Carlos Henriquez** (jazz studies) received his third Grammy nomination, for best Latin jazz album, for *The South Bronx Story* (see page 2). In October, he toured with the Jazz



Material, Non-Dramatic, without Pathos': Elements of the Danish New Simplicity in the Choral Works of Pelle Gudmundsen-Holmgreen."

**A. J. Keller** (conducting) won the Julius Herford Dissertation Prize from the American Choral Directors Association, recognizing an outstanding doctoral project, for "'Poor in



Yo-Yo Ma and celebrating the students of Midwest Young Artists Conservatory. The project included audio and video recordings from 150 students ages 5-18 from the orchestra, jazz bands, and choral programs, which were mastered by composer, arranger, and producer Gary Fry.

**Stevi Marks** (music education) served as music director and producer for the music video project *What the World Needs Now Is Love*, featuring messages of support from



Sweat & Tears.

**Brad Mason** (jazz studies) played trumpet on *The Kelly Clarkson Show* in August and performed a Blue Note residency with Latin jazz legend Eddie Palmieri. He is musical

# faculty



**Patrice Michaels** (voice and opera) produced an audio recording of her composition *Resolved: Songs of Women's Suffrage and the 19th Amendment*, featuring mezzo-

sopranos Gabrielle Barkidjija '18, '20 MMus and Rehanna Thelwell. Commissioned by the National Constitution Center, Lyric Fest of Philadelphia, and Musicians Club of Women, the song cycle centers on three Black women pivotal to the struggle for voting rights—Ida B. Wells, Mary Church Terrell, and Sojourner Truth. The recording is expected to debut this spring, with a discussion of the texts and a live performance celebration. NBCUniversal produced the debut video performance of the work, featuring mezzo-soprano J'Nai Bridges and pianist Laura Ward.



**Danuta Mirka** (music theory and cognition) was on the 2021 Roland Jackson Award Committee of the American Musicological Society. She taught a guest seminar on rhythm and

meter at McGill University and spent a week as distinguished speaker in music theory at Michigan State University.



**Steven Morrison** (music education) was appointed an affiliate faculty member with Northwestern's cognitive science program. Along with doctoral student Diego Pinto, he

shared research at the Asia-Pacific Symposium for Research in Music Education and

the International Conference on Music Perception and Cognition. He also presented ongoing research on the relationships between conductors and ensembles at the International Symposium for Performance Science with **Casey Schmidt** and doctoral candidate Patrick Horton.



Guitarist and composer **John Moulder** (jazz studies) released *Metamorphosis*, his eighth CD as a leader, on Origin Records. Featuring Moulder's

compositions, the album includes performances by Richie Beirach, Steve Rodby, and Paul Wertico.



**Donald Nally** (conducting) conducted the Swedish Radio Choir in performance in Stockholm. *The Crossing*, his professional new-music ensemble, was nominated for

a best choral performance Grammy (see page 2).



**Inna Naroditskaya** (musicology) discussed the effects of socialist policies and doctrines in Azerbaijani folk, traditional, and composed music at an international symposium at

Tbilisi State Conservatory. She also gave the talk "Enigma of *Golden Cockerel*" for the Moscow International Music Conference. Naroditskaya coedited *Music and Marginalization: Beyond the Minority-Majority Paradigm* with Ursula Hemetek and Yoshitaka Terada, and her chapter "Tsardom and Buttocks: From Empress Anna to Prokofiev's *Fata Morgana*" was published in *Three Loves*

for *Three Oranges*, 100 years after the premiere of Prokofiev's *Love for Three Oranges* in Chicago.



**Yasuko Oura** (piano) returned to Des Moines Metro Opera last summer, where she has been on the music staff for over a decade, to perform harpsichord in Rameau's *Platée*

and work with the company's apprentice artists. She performed for the Lyric Opera of Chicago productions *The Elixir of Love* and *Florencia en el Amazonas* last fall, at the Collaborative Arts Institute of Chicago's 10th annual festival, and for Mark Adamo's *Becoming Santa Claus* at Chicago Opera Theater.



**Alan Pierson** (conducting) conducted Alarm Will Sound on the album *For George Lewis*, featuring works by Tyshawn Sorey. He served as a panelist for "The Next Normal

2.0: Flexibility Is the Future" symposium, hosted by the Peabody Institute and focused on the urgent need to build structurally and programmatically adaptable performing arts institutions. In November, he conducted the US premiere of **Hans Thomalla's** *Harmoniemusik*.



**Andrew Raciti** (double bass) served on selection panels for the Chicago Musical Pathways Initiative and Colombian Youth Philharmonic. He recently performed

with the Minnesota Orchestra.





**Casey Schmidt** (music education) had papers published in *Research Studies in Music Education*, on the reflective practices of early- and late-career music educators, and

*Music Educators Journal*, on supporting creative musical mindsets in traditional school performance ensembles. He also presented at the International Symposium for Performance Studies with research collaborators **Steven Morrison**, Cory Meals, and Patrick Horton.



**W. Stephen Smith** (voice and opera) taught a master class at Opera in the Ozarks at Inspiration Point in July.



**Taimur Sullivan** (saxophone) released the album *Heritage/ Evolution, Volume 2* with PRISM Quartet. Featuring guest artists Ravi Coltrane, Chris Potter, and Joe Lovano,

the album was highlighted on the *New York Times*'s weekly playlist and received four-star reviews in *Downbeat* and *Jazzwise*. In September, PRISM collaborated with trumpeter Terrell Stafford and saxophonist Melissa Aldana in concerts in New York and Philadelphia and in recitals at the University of Pennsylvania and the "Close Encounters with Music" series in the Berkshires. Sullivan performed several world premieres with the Grossman Ensemble under the direction of Vimbayi Kaziboni

and served as an adjudicator for the Iowa MTNA Competition. As part of his new PRISM Quartet Institute educational initiative, Sullivan presented lectures at Lincoln University, Temple University, and Settlement Music School.



**Hans Thomalla** (composition) released a recording of *Dark Spring*, his most recent work for the stage, through OehmsClassics in November. *Dark Spring* was also named

one of four outstanding new operas by *Opernwelt*. The Bienen School's Contemporary Music Ensemble presented the US premiere of Thomalla's three-part work *Harmoniemusik* in November, conducted by **Alan Pierson**.



**John Thorne** (flute) substituted with the Chicago Symphony Orchestra on three programs conducted by Marin Alsop at the Ravinia Festival. He also played second

flute for several CSO concerts last fall, with conductors Hannu Lintu, Andrés Orozco-Estrada, André de Ridder, Marek Janowski, Thomas Wilkins, Alastair Willis, and Nikolaj Szeps-Znaider. Thorne recorded a performance of Debussy's *Syrinx* for solo flute for Dempster Street Pro Musica's Debussy Project and taught remote lessons and classes for the Aria International Festival and for flute students at the New England Conservatory and Roosevelt University. In November, he hosted Bienen alumnus and Nashville Symphony music director Giancarlo Guerrero for a North-western flute studio master class on orchestral excerpts and career preparation.



**Anne Waller** (guitar) presented "Avoiding Common Mispronunciations in Musical Elocution" for the 2021 Guitar Foundation of America Festival. In July, she collaborated

with Fiona and Mark Maxwell in recreating a 19th-century literary and musical entertainment at Evanston's Frances Willard House Museum. In September, as a member of the Waller and Maxwell Guitar Duo, she opened the 2021-22 concert series for Christ Church Cathedral Indianapolis with a program of Spanish music for two guitars.



**Sylvia Wang** (piano) presented on balancing choice and knowledge with methodology in teaching Bach online for the Chicago Area and Naperville Music Teachers Associations.

In December, she gave a master class at the Merit School of Music.

# students



**Seth Adams**, a music education doctoral student, presented “Thrilling and Frustrating: A Case Study of Networked Music Performance” at the

NowNet Arts Conference. He presented a poster on the same topic at the Symposium on Music Teacher Education; at the Big Ten Academic Alliance Music Education Conference, he presented the poster “The Remote Future Is Here: Synchronous and Asynchronous Examples of Networked Music Performance.”

**Josephine Chou**, a Bienen-Weinberg dual-degree piano student of Sylvia Wang, was named a senior alternate in the Music Teachers National Association piano competition for Illinois.

**David DeAngelis**, a music education doctoral student, presented his study “Recent Graduates with Bachelor’s Degrees in Music Education: A Demographic Profile” at the Society for Music Teacher Education Symposium in September.



**Leo Discenza**, a composition student, was selected as a JACK Quartet studio artist; Discenza’s piece *Held* will be performed by the quartet in an upcoming

workshop. In November, the Contemporary Music Ensemble premiered Discenza’s . . . and the pursuit of Quietude.



**Miguel Garcia**, a music education doctoral student, presented an ongoing research summary of their case study featuring trans and nonbinary music education gradu-

ate students at the Big Ten Academic Alliance Music Education Conference and, with doctoral student **Stephanie Gregoire** ’20 MMus, presented “Beyond Recognition: Unpacking LGBTQ+ Inclusion in Music Education” to the Pennsylvania Music Educators Association. Garcia is cowriting a chapter examining gender and instrumental music with faculty member Sarah Bartolome for her forthcoming *Gender Expansiveness in Music Education*.

**Ila Gupta**, a Bienen-Weinberg dual-degree saxophone student of Taimur Sullivan, was named an alternate in the young artist division of the Music Teachers National Association woodwind competition for Illinois.



**Aalia Hanif**, a flute student of John Thorne, performed Borne’s “Fantaisie brillante sur *Carmen*” as soloist with the Nashville Symphony under conductor Giancarlo Guerrero in a series of concerts designed to prepare gifted young students of diverse backgrounds to pursue careers in music. She was also selected to perform in a master class with Stefán Höskuldsson, principal flute of the Chicago Symphony Orchestra, at the Chicago Flute Club’s annual festival.



**Miya Higashiyama**, a master’s voice student of Theresa Brancaccio, won an encouragement award in the Wisconsin district Metropolitan Opera Laffont Competition.



**Aaron Himes**, a music education doctoral student, presented the poster “It’s So Completely Integral to Who We Are: Perspectives of Musically Trained

Parents of Children with Disabilities” at the Big Ten Academic Alliance Music Education Conference.



**Patrick Horton**, a music education doctoral candidate, recently taught music technology courses with Northwestern’s Center for Talent Development and pre-

sented “El Ritmo de la Bomba: Exploring the Music of Puerto Rico” at the Society of Ethnomusicology’s Day of Ethnomusicology for high school musicians. He shared preliminary research on the creative experiences of digital-musical-instrument designers at the Big Ten Academic Alliance Music Education and Learning Sciences Graduate Student conferences.



**Byeol Kim**, a doctoral piano student of James Giles, won third prize in the 2021 Cleveland International Piano Competition, as well as the armchair jury and

female composer prizes.



**Qi Kong**, a doctoral piano student of James Giles, was invited to compete in the 18th International Fryderyk Chopin Piano Competition in Warsaw in July 2021.



**Samuel Krausz**, a master's voice student of Theresa Brancaccio, was a winner in the Indiana district Metropolitan Opera Laffont Competition.

**Brian Lin**, a Bienen-Weinberg dual-degree saxophone student of Taimur Sullivan, won the east central senior woodwind division of the Music Teachers National Association solo competition and will advance to the finals.



**Elizabeth McCormack**, a flute student of John Thorne, won second prize in the Beyond the Masterclass summer program competition. She has been invited to premiere Marcus Balter's *Thaw*, a commission of the Chicago Flute Club, as part of the National Flute Association's annual convention in Chicago.

**Alex Mullins**, a master's trombone student of Michael Mulcahy, was selected as a finalist in the American Trombone Workshop's national solo competition for bass trombone.

## Ensemble Awards



**Kresge Quartet**, with master's trombone students Evelyn Proffit, Felix Regalado, and Logan Reid and Liam Glendening '21 MMus, won first prize in the American Trombone Workshop's quartet competition, presented by the US Army Band. Bienen faculty members Michael Mulcahy and Douglas Wright coached the ensemble.



**Conflux Quartet**, with master's students Alvin Wong, Jared Marble, Dylan Hong, and Tina Uhrenbacher, advanced to the finals of the 2021–22 Music Teachers National Association chamber music competition. The quartet also advanced to the semifinals of the 2022 North American Saxophone Alliance competition. All are saxophone students of Taimur Sullivan.



**Masso Quartet**, with master's student Kurt Cox and undergraduates Sam Alvarez, Ila Gupta, and Isaac Boone, advanced to the semifinals of the 2022 North American Saxophone Alliance Competition. All are saxophone students of Taimur Sullivan.

## students



**Oleksander Mycyk** '11 CERT, a doctoral cello student of Hans Jensen, won a position with the Toronto Symphony Orchestra. He has substituted with the Chicago Symphony Orchestra since 2016.



**Diego Pinto**, a music education doctoral student, presented "Evaluations of Vocal Ensembles Are Associated with Performers' Expressive Movement" at the International Conference on Music Perception and Cognition and the Asia-Pacific Symposium for Music Education Research. At the Society for Ethnomusicology's annual meeting, he taught a session on the Afro-Brazilian genre samba-reggae.

**Jake Platt** '20, a master's double bass student of Andrew Raciti, won a position with the Las Vegas Philharmonic.



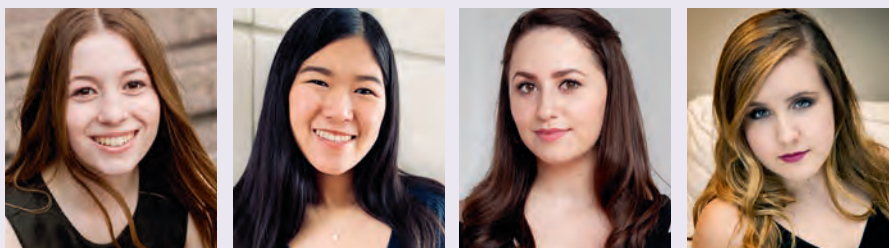
**Felix Regalado**, a master's trombone student of Michael Mulcahy, joined the Civic Orchestra of Chicago. He has recently substituted with the Chicago Symphony Orchestra, performing alongside Mulcahy.

**Miguel Rodriguez**, a flute student of John Thorne, was awarded the National Flute Association's First Generation in College Scholarship.

## NATS Central Region Auditions

Several voice students advanced in the National Association of Teachers of Singing central region auditions, held in October. Winners included **Stephanie Chee**, **Megan Fleischmann**, and **Alicia Hartono**, students of Theresa Brancaccio; **Emily Amesquita**, **Mark Dovgalyuk**, **Claire O'Shaughnessy**, and **Ellen Robertson**, students of Karen Brunssen; and **Isabella Abbrescia**, **Ashley Brewer**, **Helaine Liebman**, and **Michelle Ravitsky**, students of Pamela Hinchman.

Honorable mentions went to **Miya Higashiyama**, **Anne Teeling**, and **Alexandra Wiebe** '21, students of Brancaccio; **Kaytlin Withers**, a student of Brunssen; and **Abigail Arnold**, **Catherine Johnston**, **Avery Winick**, and **Julia Woodring**, students of Hinchman.



First-place winners in their categories, from left: Ashley Brewer, Stephanie Chee, Michelle Ravitsky, and Ellen Robertson

**Leo Schlaifer**, a double-major music education and saxophone student of Taimur Sullivan, was named an alternate in the west central young artist division of the Music Teachers National Association solo competition.



Scholarship Competition.

**Anne Teeling**, a voice student of Theresa Brancaccio, won the Italian American Executives of Transportation Scholarship as part of the 2021 Casa Italia Vocal



**Julian Velasco** '20 MMus, a doctoral student of Taimur Sullivan, won the Cedille Records Emerging Artist Competition and will have his debut solo recording produced for release in August. As part of the 2021 Ear Taxi Festival in Chicago, Velasco performed his first concert as soprano saxophonist

of ~Nois (see page 4). He presented residencies at the University of Wisconsin-Stevens Point and the Bang on a Can Summer Music Festival and recently performed at the Milwaukee Fringe Festival and with the Elgin Symphony Orchestra.



for Illinois. He was also named an alternate in the east central young artist division of the Music Teachers National Association solo competition.

**Audrianna Wu**, a Bienen-Weinberg dual-degree piano student of Sylvia Wang, won the young artist division of the Music Teachers National Association piano competition for Illinois.

# alumni

## 1960s



**Andi Lamoreaux** '69 MMus retired as music director of Chicago classical radio station WFMT, where she began in June 1969, the same month she graduated from Northwestern. Initially hired as the station's music librarian, she also held the positions of program administrator and program executive

before becoming music director in 2001. According to station manager George Preston, "Andi's vast knowledge of classical music and familiarity with Chicago's musicians and organizations have been central to WFMT's programming and institutional relationships."

## 1970s

Contrabassoonist **Susan L. Nigro** '73, '74 MMus released her ninth



solo contra CD, *Cool Tunes for the Big Bassoon*, on Crystal Records. The album comprises seven compositions she recently

commissioned and premiered. Nigro performs as a freelance artist in the Chicago area.



Composer **Hollis Thoms** '73 MMus had two of his requiems performed last year. In September,

*Requiem for 9/11* for soprano and string ensemble received its eighth performance since 2003, by Dakota Pro Musica under the direction of Jason Thoms, to commemorate the 20th anniversary of the attacks. In

November, Thoms's new *Requiem [in the time of coronavirus]* for soprano, baritone, oboe, horn, and string ensemble was premiered by Bach in Baltimore under the direction of T. Herbert Dimmock.

**Chris Granias** '76 MMus hosted the fifth annual Kalo Taxidi "Good Journey" concert in October to support multiple sclerosis research. The virtual event featured more than two dozen performers, including Granias on piano and the Chicago Bassoon Trio, with **Elizabeth Heller** '79 MMus; **Susan Nigro** '73, '74 MMus; and Lynette Pralle.



**Martha Gilmer** '78, chief executive officer of the San Diego Symphony since 2014, was named

one of the top 30 professionals of 2021 by *Musical America*. Under her leadership, the orchestra recently opened its \$85 million Rady Shell open-air venue.

## 1980s



**Daniel Sommerville**

'80 MMus, '84 DMus was named director of music ministries at the First Presbyterian Church of Wheaton, Illinois. He is also professor emeritus of music at Wheaton College and music director and conductor of the Illinois Valley Symphony Orchestra.

**Thomas Trimborn** '84 PhD, Truman State University professor emeritus of music, completed the art for his 104th and final cover for last summer's issue of *Missouri Music Education Magazine*. His articles "When Bud Came to Play: Courage, Solutions, and Influence" and "Music the Magical Tie" appeared in *Instrumentalist* magazine during the past year.



**Cheryl Frazes Hill** '85 MMus,

'92 DMus wrote the biography *Margaret Hillis: Unsung Pioneer* about the Chicago

Symphony Chorus's founder and longtime director who also served as director of choral activities at Northwestern from 1970 to 1977. Frazes Hill is associate director of the Chicago Symphony Chorus, director of choral activities at Roosevelt University, and director of the Milwaukee Symphony Chorus.

**Glenn Freeman** '86, '87 MMus released *Solos, Duos, Quartets, Sextet*, his fourth album featuring works by Alan Hovhaness, under his label OGREGRESS. It features

11 world-premiere chamber works by the composer, with performances by Freeman, **Christina Fong** '86, '87 MMus, and **Paul Hersey** '89.



**James Crowley**

'87 MMus, '93 DMus recently completed a composer residency at the

University of Iowa School of Music, where he presented a seminar, taught doctoral students, and oversaw the world premiere of his work *L'Extase Langoureuse* for soprano and chamber orchestra. Other recent activities include the premiere of his *Tarantella* for marimba at the Berklee College of Music, completion of a commission from the Racine Arts Board for the Racine Concert Band, and a retrospective concert of his music given by Mansfield University in Pennsylvania. Crowley is professor of music and chair of the music department at the University of Wisconsin-Parkside.



**Janice Misurell-Mitchell**

'87 DMus had her work *Resistant Noise* for chorus, instrumental

ensemble, and electronics premiered at the Ear Taxi Festival in October, conducted by **A. J. Keller** '14 MMus, '20 DMA. The *Chicago Tribune* said the performance may well have been the "apotheosis" of the festival, which commissioned the work, noting that it united an orchestra and chorus from across the city's experimental traditions.

# alumni

## 1980s *continued*



**Augusta Read Thomas** '87 received positive reviews for her work *Dance Foldings*, which was commissioned by BBC

Radio 3 and premiered by the BBC National Orchestra of Wales at London's Royal Albert Hall in August. Her piece *Upon Wings of Words* for soprano and string quartet, which premiered at the Ravinia Festival in September, was featured as premiere of the month in *Strad Magazine*. Founder of Chicago's Ear Taxi Festival, Thomas had several compositions performed at the 2021 event (see page 4).

**Michael Brothers** '88 MMus is featured on *Café Fon Fon*, the latest album by guitarist Phill Fes, which spent 14 consecutive weeks on the *JazzWeek* radio airplay chart.

## 1990s



**Jerod Impichchaachaaha' Tate** '90, composer and US State Department cultural ambassador, presented a Northwestern webinar in November on integrating traditional Chickasaw music and traditions with classical music. He recently completed a composer residency at the Cleveland Institute of Music, which included performances of his works *MoonStrike* and *Talowa' Hiloha* (*Thunder Song*).



**Brayer Teague** '90, chair of the Downers Grove North High School fine arts department, received the

2022 Distinguished Service Award from the Illinois Music Education Association.



**Giancarlo Guerrero** '92 MMus, music director of the Nashville Symphony, received a Grammy

nomination for best orchestral performance (see page 2). He made his New York Philharmonic debut in October conducting works by Brahms and the Schumanns and in November led the Chicago Symphony Orchestra in works by Piazzolla and Beethoven. He presented a master class for Northwestern flute students last fall.



**Roosevelt Credit** '93 MMus made his Metropolitan Opera debut in the chorus of *Porgy and*

*Bess* last fall.



**Ingrid Gordon** '93 MMus, a New York City-based percussionist, received a City Artist Corps grant to present a concert

of traditional Mexican marimba music at Travers Park in Queens. She performed with her group Marimba Nueva York for the October concert.



**Stephen Peterson** '91 DMus will retire as director of bands at the University of Illinois at Urbana-Champaign in summer 2022. His career has included 10 years as associate director of bands at Northwestern as well as working with bands at public schools, Stephen F. Austin State University, and

Ithaca College. He was director of the Northwestern Wildcat Marching Band for many years, including at the 1996 Rose Bowl, and worked with John Paynter. Peterson's ensembles have appeared at two national conventions of the College Band Directors National Association (for which he is past president) and four national conventions of the American Bandmasters Association.

**Patrick Rath** '93 was named one of four power players in Milwaukee's culture scene by *Milwaukee* magazine, recognized for his leadership during the pandemic as president and CEO of United Performing Arts Fund.



**Jennifer Morgan DelMonico**

'94, a partner at Murtha Cullina, was elected to the American Law Institute, a group of the nation's top law professionals.



**Oliver Camacho** '97 was named music director of Chicago classical radio station WFMT, succeeding

longtime music director **Andi Lamoreaux** '69 MMus. Camacho has served in various roles at the station since 2018 and continues to host his Saturday afternoon vocal music program *Listening to Singers*.



**Jennifer Walshe**

'98 MMus, '02 DMus was named professor of composition at the University of Oxford. She was previously on the faculty

of the Hochschule für Musik und Darstellende Kunst, Stuttgart.



**Katrina Lenk** is currently starring with Patti LuPone in the gender-swapped *Company* revival on Broadway. As the show's protagonist, a bachelorette named Bobbie, Lenk "has the miraculous strength of personality it takes to stand up to LuPone in full Broadway diva mode and keep the show balanced," according to a review on Vox. Lenk won a Tony Award in 2018 for her performance in *The Band's Visit*.

## 2000s



**Scott Harrison** '02 was named executive vice president and provost of the Cleveland Institute of

Music. He was previously interim executive director and senior strategic facilitator of the Louisiana Philharmonic Orchestra.



**Sam Kaestner** '02 MMus retired from the US Army's West Point Band after 20 years as clarinetist.

He is founder and CEO of Stretto, which works to enhance interactivity between audiences and performers during livestreamed events. Stretto was a finalist for *Fast Company's* 2021 world-changing ideas award.



**Evan Cobb** '03 has been performing in the touring band of artist Lauren Daigle since 2018. Based in Nashville, Cobb

is an active saxophonist and woodwind performer in studio sessions and appears with many touring artists. He also teaches private lessons, including recently at Belmont University.



**Cory Hills** '03 was named an established artist fellow by the California Arts Council for his work providing equitable

arts access to elementary school students throughout the state and country.



Third Coast Percussion—with **Sean Connors** '06 MMus; **Robert Dillon** '02; **Peter Martin** '04 MMus, '11 DMus; and **David Skidmore** '05—received three Grammy nominations for *Archetypes* with Sérgio and Clarice Assad (see page 2).



**Timothy Higgins** '04 performed as soloist with the San Francisco Symphony in November in the world premiere of his own trombone concerto, which the symphony commissioned. Several Northwestern alumni and friends attended the concert and a reception hosted by Bienen School Advisory Board president Trine Sorensen-Jacobson, including (pictured) faculty members **Gail Williams** '76 MMus and Michael Mulcahy. Higgins has served as principal trombone of the symphony since 2008.

**Colin Lynch** '04 was selected to receive the Masterwork Arts Foundation Organ Competition Award from a pool of more than 20 competitors. The award is designed to aid the career development of an emerging organ musician.

**Jeffrey Loeffert** '05 was named executive director of the College Music Society. He is a professor and director of the Michael and Anne Greenwood School of Music at Oklahoma State University.



**Adam Levin** '06 released the album *21st Century Spanish Guitar, Volume 4* on Frameworks Records, part of a four-volume series showcasing a

new Spanish musical identity and featuring composers from 1930 to the present. As a member of Duo Mantar with mandolinist Jacob Reuven, Levin recently released *Music from the Promised Land* on Naxos.



**Alejandra Valarino Boyer** '07 MMus was appointed director of the Ravinia Steans Music Institute.

She most recently served as director of programs and partnerships at Seattle Opera and was previously director of community programs at Lyric Opera of Chicago.

**Jessica Hung** '07 was named associate concertmaster of the Venice Symphony in Florida. She has served as concertmaster of the Dayton Philharmonic Orchestra since 2008.

# alumni

## 2000s *continued*



### Gordon Ferris

'08 joined Los Angeles SEO agency GR0 as vice president of operations. He was previously vice president of marketing and business development at Ticketmaster.

**Austin Wulliman** '08 MMus received a Grammy nomination for best chamber music/small ensemble performance as a member of JACK Quartet for *Lines Made by Walking* (see page 2).

## 2010s



### Roderick Cox

'11 MMus made his Boston Symphony Orchestra debut in November,

conducting Mozart's Clarinet Concerto in A and Mendelssohn's "Scottish" Symphony. The current season also includes debuts with the Seattle, Cincinnati, and New World Symphonies; Los Angeles Chamber Orchestra; and BBC Philharmonic.



### Kangmin Justin Kim

'11 will make his Santa Fe Opera debut in 2022 as Song Liling in *M. Butterfly*.

**Benjamin Adler** '12, assistant principal clarinet of the Milwaukee Symphony, served on the faculty at the Brevard Music Center last summer. He recently presented a master class for Northwestern clarinet students.

**Michael Hawes** '14, '16 MMus performed as baritone soloist on the Grammy-nominated album *Liturgy of Saint John Chrysostom* with the Saint Tikhon Choir.



### Benjamin Howard

'14 made his major recital debut at the Segerstrom Center for the Arts in Orange County, California,

in an all-Haydn program with the Aurn String Quartet and pianist Armen Guzelimian in October. He was recently appointed to the Saint Thomas Choir of Men and Boys in New York City.



**Thomas Mesa** '14 MMus performed as soloist at Carnegie Hall as part of the Sphinx Virtuosi tour. He also performed three concerts as soloist on Dvorak's cello concerto with the Madison Symphony Orchestra and began a 30-venue recital tour with pianist Ilya Yakushev. In October, Mesa released *Division of Memory*, a collection of contemporary cello works, on Navona Records.



### Carson King-Fournier

'15 MMus joined the faculty at Carleton College as instructor of

trombone/euphonium and tuba. He also teaches at Augsburg University, the College of Saint Benedict, and Saint John's University.



### Liz Przybylski

'15 PhD received a fellowship from the National Endowment for the Humanities for the project

"Sonic Sovereignty: G/local Hip Hop

and the Shifting Popular Music Mainstream, 2008–2018." The award will support the completion of a book and two articles about Indigenous hip-hop musicians, media professionals, and the concept of sonic sovereignty. Przybylski is an associate professor of ethnomusicology at the University of California, Riverside.



### Jason Thompson

'15 PhD was appointed interim director of music education at

New York University's Steinhardt School of Culture, Education, and Human Development, where he is also a visiting assistant professor in the music and performing arts professions division. He was previously assistant professor in the Herberger Institute for Design and the Arts at Arizona State University's School of Music.



### Benjamin Tisherman

'16 was promoted to director of orchestra personnel at the Ann Arbor Symphony

Orchestra, where he has been the education and community engagement coordinator since 2020.



### Thaddeus Tukes

'16 and the Chicago Freedom Ensemble performed at the World Expo in Dubai in December.

**Antonio Escobedo** '17 MMus won a bass position in the Bergen Philharmonic Orchestra. He was previously a fellow at New World Symphony.

Bassists (from left) **Antonio Escobedo** '17 MMus, **Mike Martin** '19 MMus, and **Lindsey Orcutt** '18 MMus performed together in the season-opening concert of the New World Symphony. Several alumni joined the New World Symphony as fellows in 2021, including Orcutt, flutist **Alexandria Hoffman** '16, violinist **Natalie Lee** '17, and trombonist **Chase Waterbury** '19, as did doctoral student Victor Huls.





**Taichi Fukumura** '17 MMus, '21 DMA was one of 10 candidates selected to compete in the Berlin Philharmonic's Karajan Academy conducting scholarship competition. He is guest cover conductor for the Pittsburgh Symphony Orchestra and continues as cover conductor for the Chicago Philharmonic. Fukumura was also selected as co-assistant conductor of the Chicago Sinfonietta for the current season.



**Elyse Lauzon** '17 MMus won the fourth horn position at the Los Angeles Philharmonic. She is currently the second horn of the San Diego Symphony.

**Gabrielle Barkidjija** '18, '20 MMus won an encouragement award in the Metropolitan Opera Laffont Competition, Illinois District. She was featured in a new recording of Patrice Michaels's *Resolved: Songs of Women's Suffrage and the 19th Amendment*.



**Aaron Blick** '18 won a 2021 Keston MAX fellowship at the Music Academy of the West Summer School and Festival. He will perform with the London Symphony Orchestra under Sir Simon Rattle and take part in training activities with LSO musicians in 2022.



**Nicholas Cline** '18 DMA had his work *she took his hands* performed by the Drexel University Chamber

Singers and the Earlham College Chamber Singers. The Crossing, with conductor Donald Nally and saxophonist Matthew Levy, in November premiered the revised version of Cline's *Watersheds* for 24 voices, tenor saxophone, and live electronics. The work was recorded for a commercial release.



**Ben Smelser** '19, '21 MMus joined the Air Force, where he serves as a trombone player for the Band of Mid-America.

## 2020s

**Christine Kim** '20 won third prize in the Chicago Flute Club's Donald Peck Competition.

**Elenna Sindler** '20 and Hasco Duo, with guitarist **Jesse Langen** '96, '97 MMus, released *Lullaby Baby* on streaming platforms in October. Each track on the experimental-pop concept EP represents a different fear or anxiety.



**Evan Wong** '20 DMA joined the piano faculty of the Harbin Conservatory of Music in China. He

is also on the faculties of the University of Taipei and Fu Jen Catholic University in Taiwan.



**Kyle Dickson** '21 MMus was selected as a 2021–22 Salonen Conducting Fellow with the San Francisco Symphony. He also received a 2021 Grant Park Music Festival Advocate for Arts Award and was recently signed by the Concert Artists Guild.

A conducting fellow at the 2021 National Orchestral Institute's Conducting Academy with Marin Alsop and James Ross, Dickson is also a recipient of the Richard S. Weinert Award and was selected as co-assistant conductor of Chicago Sinfonietta.

Clarinetist **Jordyn Krause** '21 joined the US Navy Band.



Bassoonist **Ben Roidl-Ward** '21 DMA joined the permanent roster of Chicago-based Ensemble Dal Niente. He was named assistant professor of bassoon at the University of Northern Iowa in 2021 and also serves as contemporary leader for the Lucerne Festival in Switzerland.

**Sachin Shukla** '21 won first prize in the 2021 David Dalton Viola Research Competition. As part of the award, Shukla's article "To Christabel: Exploring the Origins of William Walton's Viola Concerto" will be published in the *Journal of the American Viola Society*.



**Natasha Stojanovska** '21 DMA presented a solo piano recital, including her own Phantasy No. 1, for Chicago's Dame Myra Hess Memorial Concerts series in October.

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## *in memoriam*



### **BEA VAN DEMARK ISAAK (1937–2021)**

Pianist, singer, and teacher Bea Van Demark Isaak '63 MMus, who was married to the late Bienen School faculty member Donald J. Isaak '57 MMus, '63 DMus, died on October 6 at age 84.

She attended St. Catherine University in Saint Paul, Minnesota, where she majored in music and education. After graduating, she taught music in East Hartford, Connecticut, then went on to complete a master's degree in piano at Northwestern, where she met and married Don, who was completing a doctorate in piano and harpsichord. Don's academic career took the couple to Arizona, where he taught at Arizona State University, and they performed together in multiple venues. The family moved back to Evanston in 1971, when Don took a teaching position in Northwestern's piano department. In addition to giving piano lessons, Bea performed with and enjoyed the camaraderie of a piano repertoire group on Chicago's North Shore; she also judged piano competitions, including Northwestern's Thaviu-Isaak Violin and Piano Competition, founded in honor of her husband, who died in 1996.



### **RUSSELL DAGON (1938–2021)**

Russell Dagon '61, '62 MMus, professor emeritus of clarinet, died on October 20 at age 83. He first arrived at Northwestern's School of Music as an undergraduate in 1957; after completing his bachelor's and master's degrees, he went on to establish a dual career as an orchestral musician and beloved teacher.

Dagon became principal clarinet of the Milwaukee Symphony Orchestra in 1969, a position he held until retiring in 1999. He was previously affiliated with the Buffalo and Rochester Philharmonics and the Syracuse Symphony. Dagon appeared with the Milwaukee Symphony as a soloist on

numerous occasions and can be heard on all the orchestra's recordings for the Koss Classics, Nonesuch, and Telarc labels made during his 30-year career there.

Prior to joining Northwestern as a part-time faculty member in 1981, Dagon held faculty positions at the University of Wisconsin-Milwaukee, the State University of New York College at Fredonia, Carroll College, the Wisconsin Conservatory of Music, and Bemidji State College. He was appointed professor of clarinet at Northwestern in 1999 and retired in 2005.

Dagon remained active as a clinician and performed throughout the country as a recitalist, guest soloist, and chamber musician; he was a featured artist at International Clarinet Society conferences. His frequent performances on Northwestern's campus included appearances at the Winter Chamber Music Festival as well as in chamber music collaborations with faculty colleagues. He presented master classes at colleges and universities and spent summers coaching the wind sections of the National Youth Orchestra of Canada. Beginning in 1992, he served as an artist-clinician representative for Buffet/Crampon clarinets.

He is survived by his wife, Sandy Schubert Dagon '62.



### **FRANCES LARIMER (1929–2021)**

Professor emerita Frances Larimer '52, '54 MMus, who established the Bienen School's graduate programs in piano performance and pedagogy, died on October 21 at age 92.

After earning bachelor's and master's degrees in piano performance at Northwestern, Larimer taught part-time at the School of

Music except for a year as a visiting professor at Louisiana State University. In 1967 she became a full-time assistant professor at Northwestern and in 1973 was named associate professor of piano and director of piano pedagogy.

She developed the master's program in piano performance and pedagogy in 1972 and the doctoral program in 1977, serving as director of the programs for more than two decades and receiving research grants to develop instructional techniques. She also reorganized the preparatory department and was instrumental in acquiring the school's first piano laboratory in 1970. She retired in 1998.

In addition to serving a four-year term as national group piano chair for the Music Teachers National Association (MTNA), Larimer wrote numerous articles for music periodicals and professional

journals and was coauthor of *The Piano Pedagogy Major in the College Curriculum*. From 1993 to 2004, she organized annual summer piano institutes for American students and teachers in St. Petersburg, Russia.

In 2006 she was named a Foundation Fellow by MTNA for distinguished service to the music teaching profession and was named its teacher of the year in 2019. Larimer also received the National Conference on Keyboard Pedagogy's lifetime achievement award in 2011 and the Illinois State Music Teachers Association's 2018 teacher of the year award.

She was married to the late Hugh (Larry) Larimer.



### **RICHARD OLDBERG (1938–2021)**

Richard Oldberg '61, a former faculty member and longtime member of the Chicago Symphony Orchestra's horn section, died on December 27 at age 83.

Born in Evanston, Oldberg began his horn studies in the public

school system. He attended the summer music programs at Interlochen Arts Camp and later attended Harvard and Northwestern. He joined the Chicago Symphony as assistant principal horn in 1963 and moved to third horn the following year, remaining in that position for 29 years. A frequent soloist with the orchestra, Oldberg appeared in Strauss's Second Horn Concerto with Irwin Hoffman conducting, as well as Schumann's *Konzertstück* for Four Horns on numerous occasions under Daniel Barenboim, James Levine, Michael Morgan, and Sir Georg Solti. In 1977 Oldberg performed as soloist in a recording of the *Konzertstück* under Barenboim for Deutsche Grammophon.

A dedicated educator, Oldberg served on the faculty at Northwestern for many years. After leaving Chicago, he was principal horn and guest conductor with the Boulder Philharmonic in Colorado. His grandfather Arne Oldberg was a prominent composer, pianist, and educator who served on the faculty at Northwestern from 1897 until 1941. Oldberg was preceded in death by his wife, Mary.

All dates are 2021.

### **1940s**

**Barbara Parmalee Stuessy** '41 in Lake Forest, Illinois, on August 31

**Evangeline Beem** '44 in Beach Park, Illinois, on August 2

**Ruth J. Best** '45 in St. Charles, Illinois, on December 19

**Helen Hutchison** '47 in Scottsdale, Arizona, on September 20

**Esther J. Coffman** '48 MMus in Peabody, Massachusetts, on August 29

**Marilyn R. Forman** '48 in Glen Ellyn, Illinois, on August 19

**Walter Barzenick** '49, '50 MMus in Hammond, Louisiana, on October 4

### **1950s**

**Carolyn Hanger** '50 in Easton, Maryland, on September 8

**Dorothy M. Laufer** '51 in Grand Rapids, Michigan, on August 27

**Nelda Mickens** '51 in Greeley, Colorado, on September 1

**Joanne Ellmore Allen** '52 in Monument, Colorado, on December 5

**Dixie Lou O'Connor Morris** '52 MMus in Kansas City, Missouri, on December 22

**Judy Bakehouse** '53 in Victoria, British Columbia, on December 11

**Lorraine Anderson** '55 in Missoula, Montana, on August 10

**Lillie Hawk-Welch** '55 in Detroit on December 13

**Helene Ellner** '56 in Seattle on October 9

**Joanne C. Hartunian** '56 in Delmar, New York, on November 20

**Barbara Larson Hillard** '57 in Kennebunk, Maine, on November 17

**Barbara A. Morrison** '58 in Lexington, Kentucky, on October 21

**Roger E. Wilhelm** '59, '62 MMus in Rochester, New York, on October 3

### **1960s**

**Russell I. Burleigh** '60, '61 MMus in Scarborough, Maine, on October 31

**Helaine L. Muehlmeier** '62 in Madison, Wisconsin, on November 21

**Robert E. Smelser** '62 MMus in Joliet, Illinois, on December 31

**Amy J. Nyman** '63 in Rockford, Illinois, on November 19

**James A. Brush** '64, '71 MMus in Las Vegas on December 4

**Otis D. Kitchen** '64 MMus in Lititz, Pennsylvania, on July 20

**Robert H. Reeves, III** '64 MMus, '73 DMus in Sarasota, Florida, on December 29

**Patricia A. Rusk** '64 MMus in Chicago on July 29

**James J. Machan** '65 MMus in Waukesha, Wisconsin, on August 22

**Robert G. Brown** '66 in Kingwood, Texas, on October 4

**Kenneth J. Hughes** '66 MMus in Eastlake, Ohio, on September 4

**Carl E. Chapman** '69 in Oshkosh, Wisconsin, on October 7

### **1970s**

**Thomas Lee Horein** '77 MMus in Elkhart, Indiana, on November 24

### **2010s**

**Harris Edward "Teddy" Malasky** '14 in Palm Beach Gardens, Florida, on November 11



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# *in development*



## **SARAH GENERES**

Director of Development

Whenever I meet with Bienen School alumni, the most common topic of discussion is, without fail, the teachers who made a positive impact at Northwestern.

Last fall, I was fortunate to attend the premiere of a trombone concerto by Tim Higgins '04 with the San Francisco Symphony Orchestra. It was wonderful to celebrate his success with Bienen faculty members Michael Mulcahy and Gail Williams '76 MMus as well as many alumni and Music Advisory Board chair Trine Sorensen-Jacobson. Mulcahy and Williams were bursting with pride to witness their former student perform his own composition with the orchestra of which he has been a member since 2008.

When I joined the Bienen School of Music, the first alumni event I attended was a reception in Nashville with Maestro Victor Yampolsky and his former student (and current music director of the Nashville Symphony) Giancarlo Guerrero '92 MMus. Yampolsky was in town to conduct the orchestra, and the two maestri shared many stories and jokes throughout the evening. The admiration between teacher and student was obvious.

Yampolsky has conducted, taught, and inspired thousands of Bienen students during his 38 years as director of orchestras. To honor his legacy, the school intends to establish an endowed fund in his name to provide students with financial support for auditions and professional development expenses related to conducting and orchestral opportunities—helping students pursue their goals to lead or perform in orchestras around the world.

The school needs to raise \$100,000 to establish this fund, which will be invested in perpetuity to support students for generations to come. We are grateful to those who have already made commitments to this fund, and now we need the support of the thousands of alumni whose educations and lives have benefitted from Yampolsky's tutelage.

You can contribute at [music.northwestern.edu/donate](https://music.northwestern.edu/donate). Please contact me with questions or to discuss how you can make a larger commitment by spreading your gift out over several years.

I am so grateful to the faculty who taught and mentored me throughout my musical studies, and I am inspired by the faculty of the Bienen School of Music, who are educating the music advocates of the future. As we begin planning a number of in-person events throughout the country this year, I look forward to seeing many of you and hearing about the lasting influence of Bienen School faculty on your lives. ■



## *Rogers Society*

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

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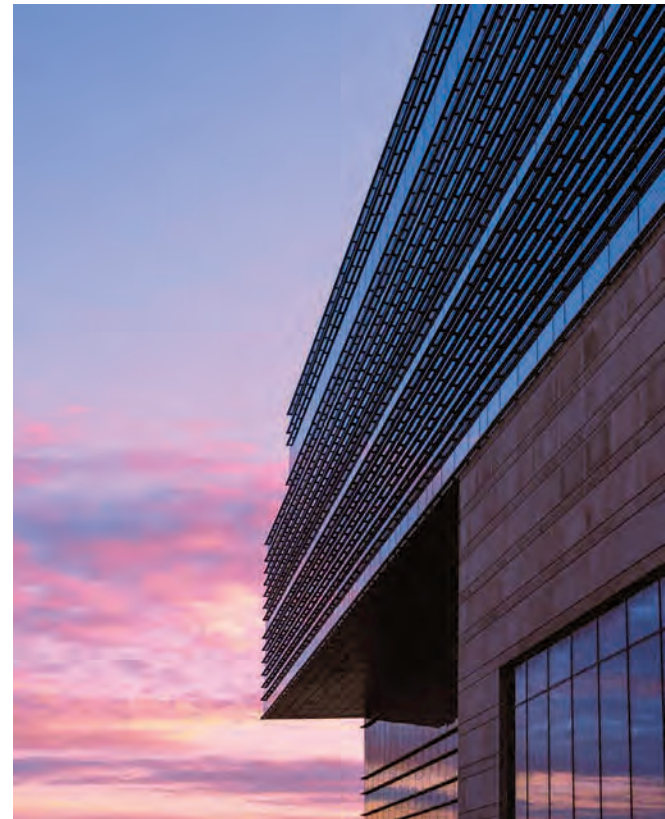
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