

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC FALL 2022

# *fanfare*



Northwestern

# first chair

## A MESSAGE FROM THE DEAN



The start of a new academic year always inspires excitement and anticipation, but this fall brings an entirely new perspective. I have decided that my 20th year as dean of the Bienen School of Music will be my last.

I was honored to be named dean of Northwestern University's music school in 2003. As the school's first female dean and the first African American dean of a Northwestern school or college, I am proud to have played a role in the University's progress. But I am even prouder of all that the school has achieved over the past two decades.

Early in my tenure, the school established two major international prizes, the Michael Ludwig Nemmers Prize in Music Composition and the Jean Gimbel Lane Prize in Piano Performance. These biennial awards have brought some of the 21st century's most distinguished composers and pianists to campus for residencies and special performances, greatly enhancing our students' educational experiences.

In 2008 the school was renamed in honor of Northwestern's retiring president Henry Bienen and his wife, Leigh. Donations from trustees, alumni, and friends of the University created an endowment that continues to support the school by funding scholarships and new initiatives.

Northwestern's eminence in contemporary music, long a distinctive asset of our music library, increased dramatically with the 2012 establishment of the Institute for New Music, a hub for 20th- and 21st-century music performance and scholarship. The founding of the Bienen Contemporary/Early Vocal Ensemble that same year has additionally expanded the school's new-music offerings, and our opera theater's regional premieres of major works by Jake Heggie, Ricky Ian Gordon, and David T. Little have further raised the school's profile.

Bringing even more guest artists to campus, the Skyline Piano Artist Series and the Tichio-Finnie Vocal Master Class Series have greatly benefited our students as well as the Chicago area's concertgoing public. The 2015 appointment of the acclaimed Dover Quartet as the Bienen School of Music Quartet-in-Residence has similarly advanced the school both educationally and artistically.

Undoubtedly, the most historic achievement of my tenure as dean was the 2015 opening of the state-of-the-art Patrick G. and Shirley W. Ryan Center for the Musical Arts. Uniting the school community on the lakefront after decades of a divided campus, the spectacular new building fulfilled a dream shared by every previous Northwestern music school dean.

Recent achievements have continued to enhance the Bienen School's national and international reputation. The Northwestern University Symphony Orchestra's first Asia tour in 2018 showcased our talented students in performances in Beijing, Shanghai, and Hong Kong. The launch of the Black Composer Showcase Series in 2020 has expanded the school's efforts toward diversity, equity, and inclusion. Last year the school surpassed its ambitious fundraising goal for *We Will. The Campaign for Northwestern*.

I have no doubt that the coming year will bring even more accomplishments by our faculty, staff, and students. As I look ahead to my 20th year as dean, I remain committed to continuing the important work of the Bienen School of Music.

A handwritten signature in black ink that reads "Toni-Marie Montgomery". The signature is written in a cursive, flowing style.

Toni-Marie Montgomery  
Dean



# fanfare

FALL 2022  
 OPUS 64  
 Northwestern University  
 Bienen School of Music

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**Dean**  
 Toni-Marie Montgomery

**Editors**  
 Katelyn Balling  
 Jeff Strayer

**Designer**  
 Grace Delcano

**Photo credits**  
 Melanie Ahn, Tyler Brewer, Curtis Brown, Devon Cass, Dujonna Gift-Simms, Matt Huesmann, Vero Kherian, Janie Killips, Elliot Mandel, NZ Media, Sidney J. Palmer, Jared Platt, Bruce Powell, Jim Prisching, Nolan Robinson,

Todd Rosenberg, Anya Ruffino, Victor Santiago, Carrie Schneider, Forestt Strong Lafave, Eric Tronolone, Saverio Truglia, Paul Samuel White, Eric Woolsey, Carina Wu

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

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



## Opera Season Features Midwest Premiere

Northwestern Opera Theater presented the Midwest premiere of American composer Jake Heggie's Faustian opera *If I Were You* in February. The performances continued a productive association between the Bienen School of Music and the pianist-composer, which began with the Chicago-area premiere of his *Dead Man Walking* in 2015, followed by his vocal master class and convocation address in 2017.

Northwestern's production marked the second time the work had been performed since its premiere in 2019.

"The Bienen School of Music was honored by Jake Heggie's invitation to present *If I Were You* at Northwestern," said Dean Toni-Marie Montgomery. "This opera was an ideal work for our voice students, since it was written for young artists of the Merola Opera Program."

Hoping to win the heart of his beloved, the dispirited young writer Fabian Hart makes a bargain with the devil: he is given the supernatural ability to move his soul and identity from person to person for as long as he likes, but if he ever returns to his own body, death awaits and the devil will collect his soul.

Director Joachim Schamberger says what makes the work fun for singers to perform is that "so many people get to be the lead, at least for some time in the piece, because the same character goes through different voice types."

In a virtual workshop with Bienen students and the librettist, Gene Scheer, Heggie talked about the opera's storyline, based loosely on the 1947 Julien Green novel *Si j'étais vous*. "It felt like a piece about young people facing difficult choices and dealing in a very complicated world. It felt timeless, it felt big, it felt



Scenes from *If I Were You* (facing page) and *La bohème* (above).

intimate,” he said. “I loved the confusion of this character Fabian, whom I love very much but who does some unlovable things. I like that these people are flawed, and that is very human too.”

Northwestern Opera Theater finished its season in May with *La bohème*, Puccini’s timeless opera celebrating life and love. The production concluded Schamberger’s fifth season as artist in residence and director of opera at the Bienen School. ■



Above: Thomas coaches student Helaine Liebman.

## Russell Thomas Master Class

Tenor Russell Thomas presented a Tichio-Finnie Vocal Master Class in March featuring voice students Nathaniel Bear, Joseph Hack, Helaine Liebman, Ellen Robertson, and Norah Wolfe. His visit coincided with his starring role as Mario Cavaradossi in *Tosca* at Lyric Opera of Chicago.

“Russell Thomas is a real pedagogical force of nature,” said contralto Wolfe. “He was able to zero in on my problem areas after just one listen and give me solutions that I could understand immediately and put into practice.”

Soprano Robertson added that working with Thomas was “an absolute pleasure. He was incredibly insightful about my vocal and artistic needs and knew exactly which areas to pinpoint and where to help me make meaningful improvements. He was also kind and encouraging to me and the other participants, and it was clear that he placed a great deal of value on working with each of us. I am so grateful for opportunities such as this at the Bienen School of Music.”

Thomas serves as artist in residence at Los Angeles Opera, where he hosts and curates the company’s After Hours recital series. He has also spearheaded new training programs to serve outstanding singers from historically Black colleges and universities as well as Los Angeles public high school students from underserved communities. Other highlights of his 2021–22 season included performances as Florestan in *Fidelio* at San Francisco Opera, Radames in *Aida* at Los Angeles Opera, and the title character in *Otello* at Royal Opera House Covent Garden. ■

## New-Music Events Promote Artist-Scholar Collaborations

A series of concerts featuring music by American composer William Bolcom anchored a busy winter and spring of new-music activities at Northwestern. Winner of the 2021 Michael Ludwig Nemmers Prize in Music Composition, Bolcom provided virtual coaching to students as part of his first Nemmers residency. The Northwestern University Symphony Orchestra, directed by Victor Yampolsky, performed Bolcom's Violin Concerto in D Major with faculty violinist Desirée Ruhstrat; Mallory Thompson conducted the Symphonic Wind Ensemble in Bolcom's Concerto for Clarinet and Band, featuring faculty clarinetist Steven Cohen; and the Chamber Orchestra, led by Robert G. Hasty, performed Bolcom's Symphony No. 1.

Third Coast Percussion (Sean Connors '06 MMus; Robert Dillon '02; Peter Martin '04 MMus, '11 DMus; and David Skidmore '05) coached the Northwestern Percussion Ensemble in preparation for its February concert, which featured music commissioned, arranged, or composed by the Grammy-winning alumni quartet. The four returned in March to premiere five Bienen student compositions in concert. "The opportunity to work with a group of this caliber was truly an honor," said composer and doctoral candidate Mathew Arrellin. "I feel extremely grateful to the quartet and to Hans Thomalla and the Institute for New Music for making this happen for my colleagues and me."

The Contemporary Music Ensemble welcomed flutist, composer, and vocalist Nathalie Joachim for a residency and concert,

which included the premiere of two works for solo flute and electronics that were written for her by Bienen students; she then joined the ensemble in a performance of her own compositions. The Institute for New Music also hosted composer Fernanda Aoki Navarro, whose visit to campus included a performance of her piece *Glottogony* by the Contemporary Music Ensemble. Ben Melsky '08, '09 MMus, '18 DMA, harpist and director of Ensemble Dal Niente, performed a solo concert of student compositions, while cellist Seth Parker Woods recorded student compositions on campus following several virtual sessions with students last year.

A multidisciplinary conference focused on political philosopher Hannah Arendt concluded the Institute for New Music's programming. An international group of scholars and artists participated in a workshop on the role of music, art, and political judgment in resilient democracies. The event began with a concert by ensemble a-pe-ri-od-ic featuring music inspired by Arendt's aesthetics and the writings of Cecilia Sjöholm, who presented a keynote address. Associate professor of musicology Ryan Dohoney organized the conference, with funding provided by the Weinberg College of Arts and Sciences, the Alumnae of Northwestern University, the Alice Kaplan Institute for the Humanities, and the Goethe-Institut Chicago. ■



Clockwise from above: William Bolcom's residency, Nathalie Joachim with the Contemporary Music Ensemble, Third Coast Percussion residency



Inset (left to right): Hailstork, Eastman, Burleigh, Moore

## Black Composer Showcase Series Releases New Performance Videos

This year the Bienen School continued its Black Composer Showcase series, which began in 2020, with performances by Bienen voice and instrumental students and scholarly background information from Bienen musicologists and conducting faculty.

“The revival of African American composers that we are experiencing right now has in some ways canonized a few pieces and a few composers already. I hope that projects like this whet people’s interest in exploring the music of other African American composers,” said Drew Edward Davies, chair of the Department of Music Studies, who conceived the project with Department of Music Performance cochair Karen Brunssen.

The first of this year’s videos focuses on Adolphus Hailstork’s powerful *American Guernica*, which he wrote in remembrance of the September 15, 1963, bombing of the 16th Street Baptist Church in Birmingham, Alabama, that killed four young girls. Professor Mallory Thompson chose to program *American Guernica* for the Symphonic Wind Ensemble as part of an October program called “American Perspectives”; the performance is featured in the video along with commentary from Thompson and Davies.

Julius Eastman’s *Stay on It*, performed by the Contemporary Music Ensemble, anchors the second video. Eastman scholar Ryan Dohoney, associate professor of musicology, coached the

*“I hope that projects like this whet people’s interest in exploring the music of other African American composers.”*

—DREW EDWARD DAVIES

Contemporary Music Ensemble in preparation for its performance; he and conductor Alan Pierson provide historical background in the video.

The final two videos feature six art songs by Harry Burleigh and Undine Smith Moore, performed by Bienen voice and opera students. Doctoral musicology students Andrew Barrett and Kristian Rodriguez, who researched these and other composers as part of the course American Art Song, contribute historical information. Two of the student vocalists also reflect on their experiences performing works by Burleigh and Moore.

The Black Composer Showcase series seeks to broaden the repertoires performed and studied at the school, inspire collaboration among music studies and performance students, and educate the school and broader communities about composers of color and their important contributions to classical music. All videos are available at [music.northwestern.edu/davee](http://music.northwestern.edu/davee). ■

## Dunbar Early Music Festival Explores Bach



The 2022 Evelyn Dunbar Memorial Early Music Festival followed the compositional road to Johann Sebastian Bach through two events in March. “The Road to Bach” festival began with a lecture by Bienen School alumnus Stephen Spinelli ’19 DMA, a faculty member at Boston Conservatory, and included a demonstration by the Bienen Contemporary/Early Vocal Ensemble (BCE) and Callipygian Players, who performed musical excerpts to aid the presentation.

Both groups later presented a concert of five cantatas, tracing the creative inventions of German composers of the 17th and

early 18th centuries. In addition to Bach, the program featured works by Heinrich Schütz, Johann Pachelbel, and Johann Schelle. “This concert was both a series of stories that composers chose to tell and the story of how those composers informed one another’s works,” said Donald Nally, director of choral organizations and conductor of BCE.

Though a primarily contemporary ensemble, BCE regularly encounters the influence of Renaissance and Baroque musicians, explained Nally: “We often talk about the relationships between eras—how one composer informs another. We’d have no Britten and Poulenc as we know them without Stravinsky. No Brahms without Beethoven. No Michael Gordon without Louis Andriessen. Exploring these relationships allows us to see the subtle ways in which music evolves over short and long spans of time.”

Since its founding in 1996, the Evelyn Dunbar Memorial Early Music Festival has provided exceptional opportunities for performers to prepare important masterworks with the guidance of leading scholars. Each festival combines informed performance and scholarly inquiry. Established through the generous support of Ruth Dunbar Davee and her husband, Ken M. Davee, the festival was named in memory of Ruth’s sister, Evelyn Dunbar, who was an enthusiastic participant in early-music ensembles at Northwestern. ■

## Choral Reef Project Featured at *Art on theMART*

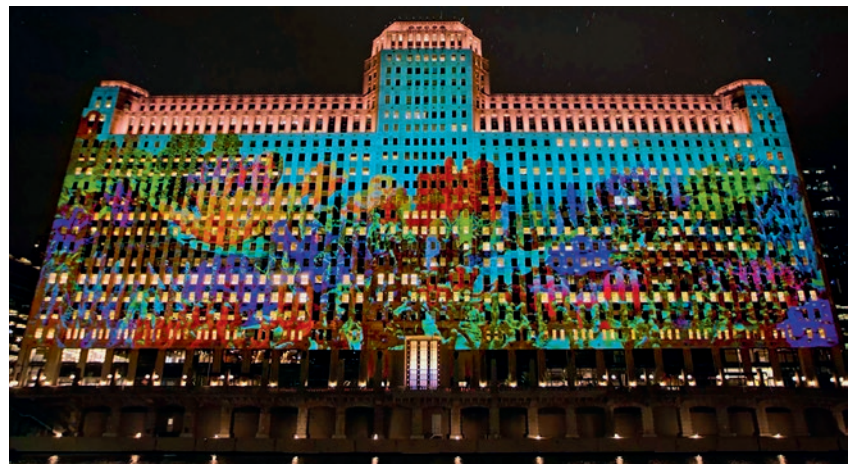
An audiovisual projection by associate professor of composition Jay Alan Yim and digital artist Marlena Novak (’83 MFA Weinberg), who are collectively known as localStyle, was featured as part of Chicago’s *Art on theMART* exhibition last spring. *Choral*, which imagines coral reefs as the metaphorical voice of climate change, was first introduced in 2019 and displayed at 150 Media Stream in Chicago. The project was reworked by localStyle specifically for the 2½-acre façade of Chicago’s Merchandise Mart, where thousands of visitors viewed the projection from the Chicago Riverwalk each night over a 12-week period.

In *Choral*, humans’ effects on the natural world are revealed through an array of coral species while an otherworldly electronic choir drones in the background. The work’s computerized 3D visualization of corals is grounded in scientific research, and some of their behavior reflects the artists’ imagination via speculative underwater world building. “We wanted to create an artwork that engendered hope and fostered public engagement rather than despair and cynicism,” Yim said.

Coral researchers Luisa Marcelino and Timothy Swain from Northwestern’s McCormick

School of Engineering advised Yim and Novak on research that shows the factors affecting coral reef habitats and introduced the artists to colleagues researching coral reef conservation at Chicago’s Shedd Aquarium.

Since 2000, Yim and Novak have addressed environmental concerns through a range of media, deploying tactics that trigger multiple senses so that audience members can experience and consequently reexamine pressing climate issues. ■





## Maestro Yampolsky Takes Final Bows

Two performances of Mahler's Ninth Symphony marked the conclusion of Victor Yampolsky's 38-year tenure as the Bienen School of Music's director of orchestras. In his final Northwestern concerts, Yampolsky led the Northwestern University Symphony Orchestra in a work often interpreted as Mahler's farewell to the world. Each program opened with a moving performance of the national anthem of Ukraine.

Hundreds of alumni, friends, family members, staff, faculty, and students attended the two June concerts or watched online. Dean Toni-Marie Montgomery shared highlights of Yampolsky's career and announced the new Victor Yampolsky Fund for Conducting and Orchestral Opportunities. The endowment will assist Bienen students with audition and professional development expenses. (Learn more at [music.northwestern.edu/yampolsky](https://music.northwestern.edu/yampolsky).)

The Northwestern University Symphony Orchestra's 2021-22 concert season reflected on many of the composers who shaped Yampolsky's career and celebrated his musical legacy. His selected programs represented "a musical homage to great masters of orchestral music, as viewed nostalgically from today," he said.



Thousands of students have trained under Yampolsky during his Northwestern career. Alumni of the Northwestern University Symphony Orchestra are members of major symphony orchestras across the world, while graduates of the conducting program hold positions as music directors and arts administrators across North America, Asia, Europe, and South America. ■



## Convocation Honors Class of 2022



*“Every choice and action you make affects the future of this field. I invite you to ask questions about our identity as classically trained musicians, our relevance, and our survival.”*

—JENNIFER KOH

The Bienen School hosted its first convocation ceremony in Pick-Staiger Concert Hall since 2019, with 140 graduating students and their families joining in celebration on June 12. Grammy-winning violinist Jennifer Koh gave the 2022 address.

“Now that you are graduating, the only difference between today and tomorrow is that you have the power to choose,” she said. “You can choose your purpose and mission in life. Your future is not predetermined. Imagine the world that you want to live in, and then think backwards and see the steps you need to take to create that world.”

Born and raised in the Chicago area, Koh recalled sitting in Pick-Staiger to hear recitals as a child. She spoke of her many influential teachers, whose care and confidence in her talent have bolstered and inspired her career: “All of my teachers believed in me before I ever believed in myself, and it is because of them that I am here. They imagined a world in which I belonged in classical music, no matter my gender or my race, and they took the actions to build a space for me in this world. When I think about my mentors



and their actions, I think of the word 'service.' I realize that the only way I can honor them is to do the same for others."

Koh began playing the violin by chance, choosing the instrument in a Suzuki-method program only because spaces for cello and piano had been filled, then made her debut with the Chicago Symphony Orchestra at age 11. Koh holds a bachelor's degree in English literature from Oberlin College and studied at the Curtis Institute, where she worked extensively with Jaime Laredo and Felix Galimir. She went on to be a top prizewinner at Moscow's International Tchaikovsky Competition, winner of the Concert Artists Guild Competition, and recipient of an Avery Fisher Career Grant. Named *Musical America's* 2016 instrumentalist of the year, she was also recognized with a Virtuoso Award by Concert Artists Guild in 2020 and as "a force of nature" by the American Composers Orchestra in 2019. Koh has performed with leading orchestras worldwide, including the New York, Los Angeles, and Helsinki Philharmonics; the Cleveland, Minnesota, and Philadelphia Orchestras; and the Atlanta, Baltimore, BBC, Cincinnati, and Singapore Symphonies.

A forward-thinking artist, Koh has expanded the contemporary violin repertoire through a range of commissioning projects and has premiered more than 100 works. Her performance series "Alone Together" was developed in response to the coronavirus pandemic and subsequent financial hardship for members of the musical arts community. An album based on the series won the 2022 Grammy for Best Classical Instrumental Solo, making Koh the first Korean American woman to win in that category.

Despite her many accolades, Koh challenged the class of 2022 not to think of success as defined by fame and money but instead as "the power of your imagination to form a vision of the future for your entire community." A visionary herself, Koh founded ARCO Collaborative, a non-profit that advocates for inclusivity in classical music by commissioning and producing new musical works that highlight artists of color and women composers.

"You can create collaborations that no one else has considered possible before," she said. "You can facilitate dialogue between artists and communities. You

have the power to form new collaborations that use your creativity to coalesce social movements that you believe in. You can build new creative spaces that can give voice to marginalized communities.

"Every choice and action you make affects the future of this field. I invite you to ask questions about our identity as classically trained musicians, our relevance, and our survival."

Koh concluded by welcoming the Bienen School class of 2022 as colleagues. "I want you to know that you are already loved and cherished by your community of musicians. I look forward to seeing your vision that will shape the future of this art form."

Graduation weekend continued Monday, June 13, with Northwestern's 164th Commencement at Ryan Field. Graduating master's student Norah Wolfe performed the national anthem. ■

Watch the convocation ceremony at [music.northwestern.edu/davee](https://music.northwestern.edu/davee).



# on the concert stage



**BY JERRY TIETZ**

Director of Concert Management

For all the superb artistry our audiences have enjoyed since the start of 2022, it is the combination of joyfully realizing long-awaited projects and bidding bittersweet farewells that seems to characterize this Bienen School period most poignantly. The school's celebration of the music of William Bolcom, winner of the 2021 Michael Ludwig Nemmers Prize in Music Composition, was no less special for having come a year later than anticipated. Although Bolcom was unable to attend the three performances of his works—in concerts by our Symphony and Chamber Orchestras and Symphonic Wind Ensemble—he delighted in the opportunity to join our growing virtual audience watching via live stream.

The Bienen School's voice students, and particularly its choirs, were eager to make up for a previous year spent almost entirely within the virtual realm. The Bienen Contemporary/Early Vocal Ensemble's "Road to Bach" concert managed to offer one ravishingly beautiful work after another while imparting a lecture's worth of musicological context through the expert

(and charming) use of projected program notes. The spring also presented the opportunity to welcome composer Christopher Cerrone for the world premiere of *The Last Message Received*, originally scheduled for spring 2020. Finally, the Tichio-Finnie Vocal Master Class Series resumed with renowned tenor Russell Thomas, whose insights and authenticity contributed to a master class as rewarding for the audience as for the student participants.

In May, an eager audience thrilled at the Dover Quartet's return to Pick-Staiger Concert Hall. The Bienen School Quartet-in-Residence lent its customary energy, charisma, and dazzling technique to Haydn's "Lark" quartet, Mendelssohn's third quartet, and Shostakovich's fourth quartet, reminding listeners why the Dover is so widely considered one of the finest string quartets in the world. That month also brought dozens of student and studio recitals to the stage, including the Saxophone Ensemble's world premiere of a work by alumnus Steven Banks.

For many, the most memorable performances were surely those featuring cherished faculty who retired this year. Joined by a variety of student and faculty performers, clarinetist Steven Cohen and hornist Gail Williams shared a farewell recital in Galvin Recital Hall that included no fewer than three world premieres written for the occasion. It was no surprise during the evening's final ovation to see so many faces filled with fondness for these remarkable artist-teachers. Finally, thousands gathered either virtually or in Pick-Staiger Concert Hall to bid farewell to Maestro Victor Yampolsky, whose final two performances, of Mahler's powerful Ninth Symphony, were a fitting tribute to Yampolsky's monumental career. ■



Above and right: Retiring faculty members Steven Cohen, with the Symphonic Wind Ensemble, and Gail Williams, in recital. Far right: Donald Nally leads the world premiere of *The Last Message Received*.



# faculty



**Stephen Alltop** (conducting) was named conductor of the year by the Illinois Council of Orchestras for his work as music director and conductor

of the Champaign-Urbana Symphony Orchestra. The Apollo Chorus of Chicago performed at the Harris Theater for Music and Dance in February under Alltop's direction as part of the American Choral Directors Midwestern Conference in a program featuring the world premiere of Stacy Garrop's *Apollo's Lyre*, commissioned in honor of the Apollo Chorus's 150th anniversary season. In May, Alltop conducted the Elmhurst Symphony Orchestra with soloist **She-e Wu** (percussion) in Jennifer Higdon's Percussion Concerto. He was joined by 20 Bienen School orchestral students in presenting the session "Orchestrating Leadership" for 60 participants from Northwestern's business and medical schools.



**Linda Austern** (musicology) gave the presentation "Earworms: Shakespearean and Otherwise" at the annual conference of the Shakespeare Association of America in April. Her article

"Sing Willow, &c.": Willow Songs, Cultural Memory, and the Establishment of an 'Authentic' Shakespeare Music Canon" was published in *The Oxford Handbook of Shakespeare and Music*, edited by Christopher R. Wilson and Mervyn Cooke.



**Sarah Bartolome** (music education) traveled to the International Center for Community Music at England's York St. John University to launch an inter-

national partnership as part of the "Trauma, Music, and the Breath" initiative. She also presented two related lectures and hosted York St. John scholar Catherine Birch for a weeklong residency as part of the Alumnae of Northwestern University's spring continuing education course The Healing Power of the Breath. In addition, Bartolome presented research on gender expansiveness in music education at the Madsen International Symposium for Research in Music Behavior and at the American Choral Directors Association's Symposium for Research in Choral Singing.



**Ben Bolter** (conducting) conducted the Chicago premieres of Anna Thorvaldsdottir's *Aequilibria* and Fernanda Aoki Navarro's *Glottogony*

and recorded Janice Murisell-Mitchell's *Resistant Noise* with Chicago-area musicians this summer. Under his stage name, Boltah, he continues to perform his original music in venues in Chicago, Boston, and elsewhere.



**Karen Brunssen** (voice and opera) taught for the Grant Park Music Festival's Project Inclusion, a training opportunity for emerging artists aimed at increasing

diversity and guiding young professionals toward successful music careers. In June

she served as director of the 2022 National Association of Teachers of Singing intern program, a 10-day mentored teaching experience pairing recognized master teachers with 16 early-career voice teachers and collaborative pianists.



**Drew Edward Davies** (musicology) presented his paper "The Black Reveler Topic in New Spanish Christmas Villancicos" at the online Society for American Music

conference in March. His essay "From Periphery to Center: The Early Music Festival of Úbeda and Baeza and Global Academic Networks" was published in the essay collection *Me enamoran en Jaén: XXV aniversario del Festival de Música Antigua de Úbeda y Baeza*, a retrospective of that Spanish Festival, edited by Javier Marín-López and Ascensión Mazuela-Anguita.



**Christopher P. Davis** (trombone) recently formed the International Posaune Allianz, a new ensemble of trombonists from across Europe and

the United States that presented its inaugural concert in April in Basel, Switzerland. Davis recently performed with the Swedish Radio, Detroit Symphony, and Iris Orchestras and completed a four-city tour with the Swiss Orchestra. This summer he performed with the Grant Park Music Festival and joined the faculty of the Eastern Music Festival in Greensboro, North Carolina.

*continued on page 14*

## Retiring Faculty

*Four illustrious faculty members, collectively representing 129 years of service to the Bienen School of Music, retired at the end of the 2021–22 academic year.*



**Professor emerita Marcia Bosits '74 MMus, '83 DMus retired as associate professor and director of piano pedagogy. She had been the longest-serving current faculty member, having taught for 41 years under three deans.**

Bosits received her doctor of music degree from Northwestern, where she studied piano with Wanda Paul and Arthur Tollefson. The recipient of a Kosciuszko Foundation Fellowship, she also earned an artist diploma from the Warsaw Conservatory. She has held positions in professional organizations, including the Music Teachers National Association, College Music Society, National Conference on Keyboard Pedagogy, World Piano Conference, and International Fulbright Selection Committee.

Her articles have appeared in such publications as *Clavier*, *Keyboard Companion*, *American Music Teacher*, and *Piano Journal*. Active as an adjudicator, clinician, and chamber musician, she has appeared as guest performer for European Piano Teachers Association conferences. Her work on the educational connections among mentoring, engagement, and pedagogy has been featured at the College Music Society International Conference, the National Mentoring Institute, and the National Conference on Keyboard Pedagogy.

**Professor emeritus Steven Cohen retired as professor of clarinet and coordinator of the winds and percussion program following 17 years of service.**

Active as both a soloist and chamber performer throughout the US and around the world, Cohen was formerly principal clarinet of the New Orleans Symphony, later known as the Louisiana Philharmonic. He was featured as soloist with that orchestra many times as well as at the Brevard Music Center, where he has played principal clarinet each summer since 1979.

Cohen toured in the US as principal clarinet with the Texas Opera Theater and throughout Europe as principal clarinet with the Seoul Philharmonic Orchestra. He has performed solo recitals and master



classes throughout North America, Europe, and Asia. After moving to Chicago in 2005, he played as principal clarinet with Music of the Baroque and the Chicago Symphony on numerous occasions. He has also played with Chicago's Lyric Opera Orchestra and as a chamber musician with the Lincoln Quartet, the Miro Quartet, Dempster St. Pro Musica, and the Chicago Chamber Musicians, among others.

He previously served on the faculty of the Cincinnati College-Conservatory and Louisiana State University. A graduate of the Oberlin Conservatory, he completed additional training at Schiller College in Berlin and Lehman College in New York. His teachers included Loren Kitt, Larry McDonald, Karl Leister, and Robert Marcellus.



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**Professor emerita in service Gail Williams '76 MMus, professor of horn for 33 years, retired from her full-time position and continues to teach part-time at the Bienen School.**

An internationally recognized hornist and brass pedagogue, Williams has presented concerts, master classes, recitals, and lectures throughout North America, Europe, and Asia. She joined the Chicago Symphony Orchestra in 1978 and was appointed associate principal horn in 1984, a position she held until her retirement in 1998. She has also been a member of the Lyric Opera of Chicago Orchestra and principal horn of the Grand Teton Music Festival Orchestra. As a soloist, she has performed with the Chicago, San Antonio, New World, Syracuse, Fairbanks, and Green Bay Symphony Orchestras as well as numerous other orchestras.

Dedicated to performing and promoting chamber music, Williams is an original member of the Summit Brass and founding member of the Chicago Chamber Musicians, with whom her recording of

Mozart works received a 2006 Grammy nomination. She has played an active role in commissioning projects and performing contemporary solo works for horn and can be heard on several solo recordings, including *20th Century Settings*, *Deep Remembering*, and *The Goddess Trilogy*.

Williams holds a master's degree from Northwestern and studied with John Covert at Ithaca College, which awarded her its distinguished young alumni award and an honorary doctorate of music. In 2005, she received the Charles Deering McCormick Professor of Teaching Excellence Award from Northwestern.

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**Professor emeritus Victor Yampolsky retired as director of orchestras and Carol F. and Arthur L. Rice Jr. University Professor in Music Performance following 38 years of service.**

A dedicated educator, Yampolsky has given conducting master classes throughout the world and previously taught at the Boston University School of Music; the State Conservatory of St. Petersburg, Russia; Stellenbosch Conservatory and the Cape Philharmonic Youth Orchestra in South Africa; Emory University; and the Universities of Akron, Victoria, and Nevada.

Yampolsky's career includes engagements with more than 80 professional and student orchestras. He has served as music director of the Peninsula Music Festival and the Omaha Symphony Orchestra, conductor of the Young Artists Orchestra at Tanglewood, and principal conductor of



the National Symphony Orchestra in Johannesburg.

He studied violin with David Oistrakh at the Moscow Conservatory and conducting with Nikolai Rabinovich at the Leningrad Conservatory. He was a member of the Moscow Philharmonic as both assistant concertmaster and assistant conductor under the direction of Kyrill Kondrashin before emigrating from the Soviet Union to the US in 1973, when a recommendation from conductor Zubin Mehta led to an audition for Leonard Bernstein. Bernstein offered Yampolsky a violin scholarship at the Berkshire Music Center in Tanglewood, Massachusetts. Yampolsky then accepted a position in the violin section of the Boston Symphony Orchestra and was later appointed its principal second violinist.



**Ryan Dohoney** (musicology) was named a Kaplan Institute Fellow at Northwestern for 2022–23 to work on his book project *Dissonant Coalitions:*

*Julius Eastman's New York City, 1968–1990.* In February, Bloomsbury Publishing released Dohoney's latest book, *Morton Feldman: Friendship and Mourning in the New York Avant-Garde.* A *New Yorker* article by Alex Ross highlighted Dohoney's 2019 publication *Saving Abstraction: Morton Feldman, the de Menils, and the Rothko Chapel.* Dohoney organized the multiday Northwestern symposium "Everything Was Designed to Make Us Sound: Hannah Arendt and Aesthetic Judgment," which brought musicians and scholars together to discuss the relationship between art and politics in terms of Arendt's philosophy. Dohoney also presented the workshop "Friendship, Experimentation, and Collaboration" for Germany's Ruhr Universität–Bochum and curated a special issue of *Tempo* in honor of Joan La Barbara's 75th birthday that was published by Cambridge University Press in July.



**Jennifer Gunn** (piccolo) joined the Rembrandt Chamber Players for a concert of chamber music by Robert and Clara Schumann. In February she performed Vivaldi's Piccolo Concerto in C Major as guest soloist with the Arizona Music Festival under the direction of Robert Moody. In April, Gunn appeared as a guest flutist with the Lyric Opera of Chicago, along with **Alyce Johnson** (piccolo) and **John Thorne** (flute), for two

performances of *Tosca*. She also joined Thorne to perform Quantz's Concerto for Two Flutes with the Bach Week Festival Orchestra. In June, Gunn performed in a program of woodwind quintets for the Dempster St. Pro Musica chamber series, led by **Michael Henoch** (oboe).



**Robert G. Hasty** (conducting) has been a recurring guest on Wisconsin Public Radio's *The Morning Show*, where he has discussed his professional performance collaborations with pianists Wael Farouk and Winston Choi '02 Certificate, '08 DMus. In March, Hasty served as a panelist for the session "Adapt and Evolve: Finding Your Way in Music" at the 2022 American String Teachers Association national conference.



**Michael Henoch** (oboe) retired after 50 years as assistant principal oboe of the Chicago Symphony Orchestra. He performed as principal oboe on more than 50 CSO recordings, many of which won Grammy Awards.



**Pamela Hinchman** (voice and opera) served on the faculty of La Musica Lirica's opera training program in Novafeltria, Italy, where she also performed a recital and led a master class. In July she led her annual Intensive Vocal Performance Seminar at Northwestern, where participants performed Mozart's *The Magic Flute*.



**Hans Jensen** (cello) coauthored the book *PracticeMind: The Complete Practice Model* with Oleksander Mycyk '11 Certificate, '22 DMA.



**Karen Kan-Walsh** (piano pedagogy) performed a two-piano recital at Northwestern in May with Julian Kwok '94 MMus, '03 DMus.



**Patrice Michaels** (voice and opera) was a fellow in residence at the Women's International Study Center in Santa Fe for continued work on her opera *Jane Crow*.

The opera is about Pauli Murray, who addressed racism and sexism through legal scholarship, poetic expression, social justice action, and religious practice. A scene from *Jane Crow*, "Lunch Encounters: 1929," was previously performed by the Young Artists of Glimmerglass Opera in Cooperstown, New York.



**Danuta Mirka** (music theory and cognition) gave the guest lecture "Harmonic Schemata and Hypermeter" as part of the Oxford Seminar in Music Theory and Analysis, organized by the University of Oxford's faculty of music.



## WELCOME, NEW FACULTY



**Jennifer Blackwell** joins the faculty as assistant professor of music education. A Canadian music educator, music researcher, and saxophonist, Blackwell was previously assistant professor of instrumental music education at the University of Hawai'i at Mānoa. Her research interests include applied music teaching expertise (from behavioral, cognitive, social, cultural, and

affective perspectives), music performance expertise, popular music pedagogy, applications of authentic context learning paradigms, and teacher training.

She has published articles in various journals and presented research at numerous conferences in the field. She has also worked extensively as a woodwind studio teacher and ensemble director in Canada and the US.

Blackwell holds a bachelor's degree in music education from the University of Western Ontario, master's degrees in music education and saxophone performance from Central Michigan University, and a doctoral degree in music education from Indiana University's Jacobs School of Music.



**Todd Levy** joins the faculty as lecturer of clarinet. He is principal clarinet of the Milwaukee Symphony Orchestra and Santa Fe Opera Orchestra. A four-time Grammy Award winner, he has performed as a soloist at Carnegie Hall and the Mostly Mozart Festival, with the Israel Philharmonic, and at the White House. He has also appeared with members of the Guarneri, Juilliard, Orion,

Ying, Miro, and Miami string quartets; participated at the Marlboro and Santa Fe Chamber Music Festivals; and was a member of the Naumburg Award-winning Aspen Wind Quintet.

Levy has performed with the Chicago Symphony Orchestra, Philadelphia Orchestra, New York Philharmonic, and Metropolitan Opera and frequently under Seiji Ozawa and Riccardo Muti in Japan at the Tokyo Opera Nomori and with the Mito Chamber Orchestra. He has recorded for the Avie, Naxos, Boosey and Hawkes, Deutsche Grammophon, Sony, and Decca labels. He coedited and recorded the new print/CD editions of the Bernstein Clarinet Sonata and Finzi *Five Bagatelles* for Boosey and Hawkes and compiled the 2021 Leduc compilation of French Conservatoire pieces.

Levy has served on the faculties of the Chicago College of Performing Arts at Roosevelt University and the University of Wisconsin-Milwaukee. He holds bachelor's and master's degrees from the Juilliard School and is an alumnus of the New World Symphony and Marlboro Music Festival.



**Daniel Shanahan** joins the faculty as associate professor of music theory and cognition. He was previously an associate professor at Ohio State University and director of the Music Cognition and Computation Lab at Louisiana State University, where he taught undergraduate and graduate music theory. He also taught at the University of Virginia.

Shanahan's research interests include music and emotion, musical style diffusion, corpus studies, and computational analysis of jazz and folk music. He has published articles or reviews in numerous journals and has contributed chapters to *The Routledge Companion to Music Cognition*, *The Routledge Companion to Music Theory Pedagogy*, and *Over and Over Again: Exploring Repetition in Popular Music*.

Since 2012, Shanahan has been managing editor of *Empirical Musicology Review* and since 2016 has been coeditor with Daniel Müllensiefen. He is on the editorial boards of numerous journals and coedited the forthcoming *Oxford Handbook of Music and Corpus Studies*. He holds a PhD from the University of Dublin, Trinity College.



**Stephen Williamson** joins the faculty as lecturer of clarinet. He has served as principal clarinet of the Chicago Symphony Orchestra since 2011 and was previously principal clarinet of the New York Philharmonic and the Metropolitan Opera Orchestra. He has also been a frequent guest principal clarinet with the Saito Kinen Festival Orchestra in Japan under Seiji Ozawa.

Williamson has recorded for the Sony Classics, Telarc, CRI, BMG, Naxos, and Decca labels and can be heard on many film soundtracks. An avid soloist and chamber musician, he has performed extensively in the US, Europe, and Asia, collaborating with such artists as Yo-Yo Ma, Mitsuko Uchida, Jeffrey Kahane, Anne-Marie McDermott, Emanuel Ax, and Meliora Winds as well as the Aspen, Dorian, and Sylvan wind quintets; the Brentano, American, Jasper, Brasilia, and Dover string quartets; and as part of CSO Chamber Players.

Williamson has served on the faculties of DePaul University, Columbia University, and the Mannes College of Music in New York City as well as at the Pacific Music Festival in Sapporo, Japan, and the Domaine Forget International Music Festival in Québec. He received his bachelor's degree and performer's certificate from the Eastman School of Music and his master's degree from the Juilliard School.



**Toni-Marie Montgomery** (dean) moderated a series of panel discussions in conjunction with the Chicago Symphony Orchestra's May performances

of Florence Price's *Symphony No. 3*, conducted by Riccardo Muti. Panelists included CSO composer in residence Jessie Montgomery and scholars Tammy L. Kernodle and Douglas W. Shadle. In June, Montgomery was a keynote speaker and panelist at the Eastman Leadership Conference in Rochester, New York, which provides training and resources to current and aspiring music school administrators.



**Steven Morrison** (music education) was invited to participate in Musical Care throughout the Life Course, an international interdisciplinary colloquium of

musicians and educators sponsored by London's Centre for Performance Science that examines music's role in health and well-being. With doctoral student Aaron Himes and collaborators from Florida State University and the University of North Texas, Morrison presented research at the Madsen International Symposium for Research in Music Behavior on the limited relationship between musical sophistication and majoring in music.



**Donald Nally** (conducting) collaborated with Thyssen-Bornemisza Art Contemporary and composer David Lang in staging the work *mains hum*

in Córdoba, Spain. The Crossing, Nally's ensemble, premiered Stacy Garrop's *In a House Besieged* in Cleveland and gave additional performances in Philadelphia and Pittsburgh. On campus, Nally

conducted the world premiere of Christopher Cerrone's *The Last Message Received* with the Northwestern University Symphony Orchestra and combined choirs. In May he served as convocation speaker for the University of Illinois School of Music.



**Inna Naroditskaya** (musicology) presented the talk "Sashka/Yashka, Odessa Fiddlers Gone Global" at the international conference of the Institute

for Russian Music Studies, of which she is a board member.



**Alan Pierson** (conducting) conducted the Bergen Philharmonic in Taylor Mac's *A 24-Decade History of Popular Music* in the opening program

of the Bergen International Festival. As artistic director of Alarm Will Sound, Pierson brought that ensemble to Disney Hall to perform as part of the Los Angeles Philharmonic's Gen X Festival and to New York for a performance of music by John Luther Adams at the Park Avenue Armory.



**Roger Pines** (voice and opera) recently concluded his 23-year tenure with the Lyric Opera of Chicago, where his roles included dramaturg, special lecturer,

broadcast commentator, and consultant to the Ryan Opera Center. He remains active as a freelance writer, lecturer, coach, and broadcaster. This year he has undertaken projects for the Opera Festival of Chicago and the San Francisco, Dallas, and Des Moines Metro Operas; contributions to *Opera News*, *Opera* magazine, and the online magazine *Liner Notes*; and a five-episode audio series for the Hampson

Foundation website. Pines also recently presented a lecture on French repertoire at the Curtis Institute of Music.



**Gerardo Ribeiro** (violin) served as adjudicator for DePaul University's Concerto Festival for Young Performers. He presented master classes at the Univer-

sity of Southern California's Thornton School of Music and at the Midwest Young Artists Conservatory.



**Desirée Ruhstrat** (violin) and her trio Black Oak Ensemble were featured guests at the Oregon Bach Festival and performed at the inaugural Nevermore

Chamber Music Festival in Chicago. In April the ensemble performed at a graduation ceremony at Illinois's Stateville Correctional Center for Northwestern Prison Education Program students receiving associate degrees in partnership with Oakton Community College. The trio's double album *Avant l'orage: French String Trios 1926-1939* was released in July on Cedille Records and reached number one on the Billboard traditional classical chart. Ruhstrat's Lincoln Trio presented a residency and concert at the University of Cincinnati College-Conservatory of Music in conjunction with events for the school's Alexander Zemlinsky Prize for Composition.



**Joachim Schamberger** (voice and opera) directed Johann Strauss's *Die Fledermaus* for Colorado's Central City Opera in July.

In September he directed a new production of Wagner's *Die Walküre* for Virginia Opera.



**Taimur Sullivan** (saxophone) has recently released two recordings with the PRISM Quartet: William Bolcom's Concerto Grosso for Saxophone Quartet

and Band (BCM&D Records) and *Pueblito Viejo* (XAS Records). PRISM gave the world premiere of James Aikman's *ALARM!* with the Indianapolis Chamber Orchestra and in February presented *Mending Wall*, a fully staged theatrical production premiering music by Martin Bresnick, George E. Lewis, Juri Seo, and Arturo O'Farrill. Sullivan premiered the solo work *D(i)agon(als)*, dedicated to him by composer Augusta Read Thomas '87, at the University of Illinois and also premiered Stacy Garrop's *Alpenglow* with St. Charles East High School. He has recently presented recitals and master classes at Michigan State University and Bowling Green State University.



**Hans Thomalla** (composition) was nominated for the German Music Author's Prize in its stage music category. The German Record Critics' Award listing

of the best and most interesting new releases included a recording of his opera *Dark Spring*, conducted by **Alan Pierson** (conducting). An *Opera Wire* review of the recording called Thomalla's score "virtuosic, encompassing in a single work numerous recent forms ranging from challenging to catchy."



**Mallory Thompson** (conducting) served as an adjudicator and clinician for the Chicagoland Invitational Concert Band Festival in April. In July she

served as guest clinician for the US Army Band conducting workshop and hosted a Symphonic Wind Ensemble alumni reunion.



**John Thorne** (flute) has recently performed with the Chicago Symphony Orchestra in programs conducted by Edwin Outwater, Andre de Ridder, and

Jaap Van Zweden. He performed the backstage flute solo for Lyric Opera of Chicago's production of *Tosca* and joined **Jennifer Gunn** (piccolo) in a performance of Quantz's Concerto for Two Flutes with the Bach Week Festival Orchestra. In June, Thorne taught a class for the Virtual Flute Music Festival.



**Shawn Vondran** (conducting) has guest conducted several local and regional student ensembles, including the District 211 honor band and ensembles

at the District 214 Symphonic Band Festival and Luther College's Dorian Band Festival. He served as an adjudicator and clinician for the Chicagoland Invitational Concert Band Festival in April. Vondran copresented "A Rising Tide: Cultivating Excellence and Artistic Equity in 'Second' and 'Third' Ensembles" at the North Central Division conference of the College Band Directors National Association.



**Sylvia Wang** (piano) judged the DePaul University Concerto Competition and the Merit School of Music Solo and Concerto Competition. She presented the virtual

session "Memorization and the Pianist: A Holistic Approach" to the Kenosha Racine Music Teachers Association. Wang performed as soloist in Clara Schumann's A Minor Piano Concerto with the Northwestern University Chamber Orchestra in April and again in May with the 5th Wave Collective, a group that champions works by womxn and gender-nonconforming composers.



**She-e Wu** (percussion) performed Jennifer Higdon's Percussion Concerto in May with the Elmhurst Symphony Orchestra under conductor **Stephen**

**Alltop** (conducting). Wu performed the work at Northwestern in 2018 during Higdon's first Bienen School residency as winner of the Michael Ludwig Nemmers Prize in Music Composition.



**Jay Alan Yim** (composition) collaborated with digital artist Marlena Novak to develop the audiovisual projection *Choral*, which was featured at Chi-

cago's *Art on theMART* from April through June. The work displays a diverse array of coral species while an otherworldly electronic choir drones in the background (see page 6).

# students

**Abigail Arnold**, a Bienen-Weinberg dual-degree voice student of Pamela Hinchman, placed third in the National Association of Teachers of Singing National Student Auditions, lower classical treble division.

**Karl Boatright**, a Bienen-Weinberg dual-degree voice student of Karen Brunssen, won first place in the upper college/independent studio TBB division of the National Association of Teachers of Singing Chicago Chapter Auditions.

**Susanna Bobbs**, a viola student of Helen Callus, received an honorable mention in the Bienen School's Viola Studio Competition.



**Evan Bravos** '13 MMus, a doctoral voice student of Karen Brunssen, performed as Hannah Before in Opera Santa Barbara's production of Laura Kaminsky's *As One*, a two-person chamber opera about a transgender woman's path to discovery.

**Yun-Hua Chang**, a master's piano student of James Giles, tied for third prize in the Thaviu-Isaak Piano Competition.

**Kevin Chen**, a Bienen-McCormick dual-degree percussion student of She-e Wu, advanced to the semifinals of the Modern Snare Drum Competition.

**Robert Chien**, a violin student of Gerardo Ribeiro, won third prize in the Samuel and Elinor Thaviu String Competition.



**Sarah Chong**, a cello student of Hans Jensen, advanced to the finals of the Irving M. Klein International String Competition. She also received an honorable mention in the Samuel and Elinor Thaviu String Competition.

**Annamarie Collins**, a Bienen-McCormick dual-degree piano student of José Ramón Mendez, was named the inaugural Opus 327 organ scholar at St. Luke's Episcopal Church in Evanston.



**Joseph Connor** '19 MMus, a doctoral saxophone student of Taimur Sullivan, received a \$10,000 award as a 2022 Luminarts Cultural Foundation classical music fellow.



**Liza Sobel Crane**, a doctoral composition student of Hans Thomalla and Jay Alan Yim, appeared as soprano in the world premiere of her opera *I Did, Did I?* at Chicago's Poetry Foundation in May. The opera was commissioned and accompanied by the Zafa Collective, a Chicago-based chamber ensemble. The New York Youth Symphony performed Sobel Crane's *(E)Merging Dances* in Carnegie Hall as part of its First Music

commissioning program. During her spring residency at Texas State University, its symphony orchestra performed her *Chasing*.



**Kunjing Dai**, a doctoral viola student of Helen Callus, tied for second prize in the Bienen School's Viola Studio Competition and received an honorable mention in the Samuel and Elinor Thaviu String Competition.

**John Dawson**, a master's percussion student of She-e Wu, received an honorable mention in the 2022 Yamaha Young Performing Artists Competition.



**Santiago Del Castillo**, a master's viola student of Helen Callus, tied for second prize in the Bienen School's Viola Studio Competition.



**Mark Dovgalyuk**, a Bienen-Weinberg dual-degree voice student of Karen Brunssen, placed first in the lower college/independent studio TBB division of the National Association of Teachers of Singing Chicago Chapter Auditions.

**Quincy Erickson**, a trumpet student of David Bilger, was a winner in the Bienen School's Concerto/Aria Competition.

## ENSEMBLE AWARDS



Galvin Cello Quartet was named a winner of the Concert Artists Guild's 2022 Victor Elmaleh Competition. Its members are doctoral students **Sihao He** '18 MMus and **Sydney Lee** '22 MMus, master's student **Luiz Fernando Venturelli** '21, and **Haddon Kay** '22. The quartet will receive international management through Concert Artists Guild, a New York debut performance, and participation in the CAG 360 Leadership Development Program. The group was coached by cello professor Hans Jensen and cellist Camden Shaw of the Dover Quartet, the Bienen School of Music's Quartet-in-Residence.



Conflux Quartet—**Alvin Wong** '22 MMus, **Jared Marble** '22 MMus, **Dylan Hong** '22 MMus, and **Tina Uhrenbacher**—advanced to the semifinals of the North American Saxophone Alliance Quartet Competition and to the quarterfinals of the Fischhoff National Chamber Music Competition's senior winds division.



Diminishing Returns Quartet—**Nick Mihalich**, **Will Fowler**, **Daniel Nakazono** '22 MMus, and **Caleb Christiansen** '22—won first prize in the International Trombone Festival Quartet Competition. Coached by Christopher Davis, all members are current or former trombone students of Michael Mulcahy.



Masso Quartet won third prize in the North American Saxophone Alliance Quartet Competition. Its members—master's student **Kurt Cox** and undergraduates **Sam Alvarez**, **Ila Gupta**, and **Isaac Boone**—are students of Taimur Sullivan.

The Bienen School's 2022 Dover Quartet Competition awarded first place to the trio of **Xingyu Li**, a doctoral violin student of Gerardo Ribeiro; **Hsing-ping Wang** '22 MMus, also from Ribeiro's studio; and **Yetong Tang**, a doctoral piano student of James Giles. Honorable mention went to a quartet consisting of **Rose Haselhorst** and **Solveig Geenen**, both violin students of Ribeiro; **Sophie Hansen**, a Bienen-Weinberg dual-degree viola student of Helen Callus; and **Naomi Aires**, a Bienen-Weinberg dual-degree cello student of Hans Jensen. WFMT featured recordings by both ensembles in a July midday broadcast.

# students



**Paul Feller**, a doctoral musicology student, received the Irene Alm Memorial Prize for best student presentation at the annual conference of the Society for

Seventeenth-Century Music for his paper “Markedness and Jewish Masculinity in the Italian Musical Comedy at the Turn of the Seventeenth Century.”



**Aalia Hanif**, a flute student of John Thorne, won the principal flute audition for Wisconsin’s La Crosse Symphony. She advanced to the finals of the British

Flute Society Competition, winning a prize for the best performance of a piece by an underrepresented composer.



**Sihao He** ’18 MMus, a doctoral cello student of Hans Jensen, performed the Dvořák Cello Concerto as soloist with the Evanston Symphony Orchestra in

May. (See also ensemble awards, page 19.)

**Isaac Henry**, a Bienen-Weinberg dual-degree viola student of Hellen Callus, tied for third prize in the Bienen School’s Viola Studio Competition.

**Yu-En Hsieh**, a master’s viola student of Helen Callus, tied for third prize in the Bienen School’s Viola Studio Competition.



**Jakyoungh Huh**, a master’s cello student of Hans Jensen, advanced to the quarterfinals of the Queen Elisabeth Cello Competition. She was also a winner

in the Bienen School’s Concerto/Aria Competition.



**Sophia Jean**, a Bienen-Weinberg dual-degree flute student of John Thorne, was accepted for the Music Academy of the West’s 2022 summer season. She advanced

to the quarterfinals in the National Flute Association’s 2022 Young Artist Competition.



**Stephen Joven-Lee**, a doctoral piano student of José Ramón Mendez, won first prize in the Thaviu-Isaak Piano Competition.

**Minsoo Kang**, a master’s piano student of James Giles, won the 2022 Pauline Lindsay Award.

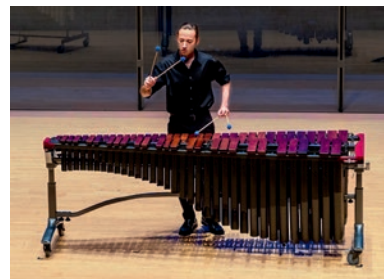


**Qi Kong**, a doctoral piano student of James Giles, received a \$10,000 award as a 2022 Luminarts Cultural Foundation classical music fellow.



**Olga Kossovich**, a doctoral violin student of Gerardo Ribeiro, won first prize in the Samuel and Elinor Thaviu String Competition. She placed second in

the Music International Grand Prix adult strings division.



**Benjamin Krauss** ’18 MMus, a doctoral percussion student of She-e Wu, placed first in the Great Plains International Marimba Competition.

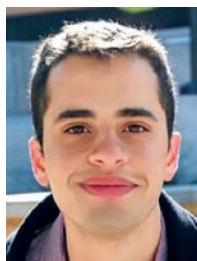
**Chungho Lee**, a doctoral piano student of José Ramón Mendez, won second prize in the Thaviu-Isaak Piano Competition.



**Mick Lim**, a doctoral musicology student, presented the paper “Gogol’s ‘Christmas Eve’ and Two Imperial Operas” at the Institute for Russian Music Studies conference in July.



**Michelle Mariposa**, a master’s voice student of W. Stephen Smith, won a Musicians Club of Women Farwell Trust Award.



**Alex Mullins**, a master's trombone student of Michael Mulcahy, won the American Trombone Workshop division II bass trombone solo competition. He

also advanced to the finals in the International Trombone Association's Edward Kleinhammer Orchestral Bass Trombone Competition.

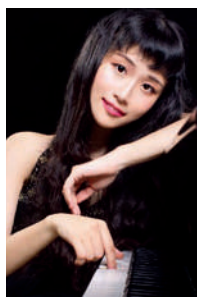


**Lauryn Nelson**, a master's voice student of Theresa Brancaccio, sang the national anthem at Chicago's Wrigley Field as part of NU Day @ Wrigley.



**Austin Ruff**, a master's horn student of Gail Williams, won a one-year position as associate principal horn with the Omaha Symphony.

**Tamila Salimdjanova**, a doctoral piano student of James Giles, tied for third prize in the Thaviu-Isaak Piano Competition.



**Tian Tang** '18 MMus, a doctoral piano student of José Ramón Mendez, advanced to the finals of the Weatherford College International Piano Competition's young artist division.



**Julian Velasco** '20 MMus, a doctoral saxophone student of Taimur Sullivan, released his debut album, *As We Are*, on Cedille Records in August as winner of the label's Emerging Artist Competition.

He performs regularly as a member of ~Nois quartet, with recent appearances at Chicago's CHIMEFest and Nevermore Chamber Music Festival, the University of Nebraska at Kearney's New Music Festival, the University of North Carolina at Chapel Hill's Conversations in Modern Music Series, and the Pendulum New Music Series in Boulder, Colorado. ~Nois has also recently presented residencies at the University of Colorado Boulder, Appalachian State University, and the University of North Carolina Wilmington.



**Luiz Fernando Venturelli** '21, a master's cello student of Hans Jensen, advanced to the quarterfinals of the Queen Elisabeth Cello Competition. He

was also a winner in the Bienen School's Concerto/Aria Competition. (See also ensemble awards, page 19.)

**Sanford Whatley**, a Bienen-Weinberg dual-degree viola student of Helen Callus, received an honorable mention in the Bienen School's Viola Studio Competition.

**Kaytlin Withers**, a voice student of Karen Brunssen, was a winner in the Bienen School's Concerto/Aria Competition.



**Sydney Lee** '22 MMus, a doctoral cello student of Hans Jensen, won first prize in the 2022 Washington International Competition for Strings, receiving a \$10,000 cash prize, a one-year loan of a cello valued at up to \$500,000, and an invitation to present a solo concert and master class at the Tennessee Cello Workshop in January 2023. Lee also won the Meadowmount School of Music's inaugural \$50,000 Gurrena Fellowship and second prize and €30,000 in the 2022 Classic Strings International Cello Competition. (See also ensemble awards, page 19.)

## Class of 2022 Achievements

**Nicholas Abrahams '22**, a violinist from the studio of Gerardo Ribeiro with a second degree from Weinberg, won second prize in the Samuel and Elinor Thaviu String Competition.



**Malaysia Laine Billman '22**, a musicology and oboe double major from the studio of Michael Henoach, was selected to present “Hopeful for a Bright

Tomorrow’: Songs and COVID-19 in Sub-Saharan Africa” at the annual conference of the Society for Ethnomusicology in November.



**Stephanie Chee '22**, from the voice studio of Theresa Brancaccio, won a Musicians Club of Women Farwell Trust Award. She also received second prize in the National Association of Teachers of Singing National Student Auditions, upper classical treble division.

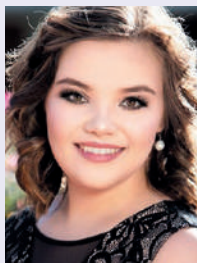


**Dominick Douglas '22** MMus, a violinist from the studio of Helen Callus, won first prize in the Bienen School’s Viola Studio Competition.



**Megan Fleischmann '22**, from the voice studio of Theresa Brancaccio, won first place in the National Association of Teachers of Singing Chicago Chapter Auditions,

upper college/independent studio treble division.



**Miya Higashiyama '22** MMus, from the voice studio of Theresa Brancaccio, was named a Des Moines Metro Opera Apprentice Artist.

**Dylan Hong '22**, a saxophonist from the studio of Taimur Sullivan, was a winner in the Bienen School’s Concerto/Aria Competition.



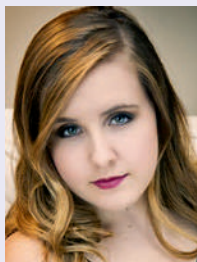
**Haddon Kay '22**, a cellist from the studio of Hans Jensen, advanced to the quarterfinals of the Queen Elisabeth Cello Competition. (See

also ensemble awards, page 19.)



**Oleksander Mycyk '11** Certificate, '22 DMA, a cellist from the studio of Hans Jensen, collaborated with Jensen to coauthor the book

*PracticeMind: The Complete Practice Model*.



**Ellen Robertson '22** MMus, from the voice studio of Karen Brunssen, won first place in the National Association of Teachers of Singing Chicago Chapter Auditions,

advanced college/independent studio treble division.

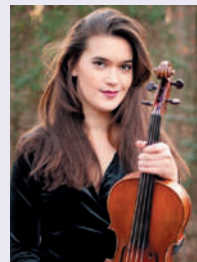
**Daniel Rosman '22** MMus won a clarinet position with the US Army Field Band.

**Victor Stahoviak '22** MMus, a double bassist from the studio of Andrew Raciti, was named assistant principal bass of the Kalamazoo Symphony Orchestra and joined the Quad City Symphony Orchestra.



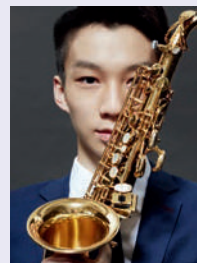
**Josephine Stockwell '22** MMus, a violist from the studio of Helen Callus, tied for second prize in the Bienen School’s Viola Studio Competition. She won a 2022 Evan-

ston Music Club Scholarship and was invited to play with the Tulsa Symphony this season.



**Chloé Thominet '22** DMA, a violist from the studio of Hellen Callus, has performed regularly with the Chicago Symphony, Lyric Opera of Chicago, Mil-

waukee Symphony, and Pittsburgh Symphony Orchestras. As a Nexus Chamber Music artist, she performed at the Oberlin Conservatory of Music in a program that included the premiere of *Stardust* by Augusta Read Thomas '87.



**Alvin Wong '22** MMus, a saxophonist from the studio of Taimur Sullivan, won an Evanston Music Club and North Shore Musicians Club

Scholarship. (See also ensemble awards, page 19.)



# alumni

## 1960s



**Donald Gray**  
'67 MMus,  
'72 DMus retired  
from the Univer-  
sity of South  
Carolina School  
of Music and  
was named dis-

tinguished professor emeritus. He served on the school's voice faculty for 49 years and established its opera workshop, directing two productions annually for 25 years. Gray has also remained an active performer.

## 1970s



**Nancy  
Monsman**  
'72 MMus pub-  
lished her latest  
book, *A Friend's  
Guide to Cham-  
ber Music: World  
Trends since*

*1900*. She is also the author of *A Friend's Guide to Chamber Music: European Trends from Haydn to Shostakovich*.



Composer  
**Hollis Thoms**  
'73 MMus  
recently pub-  
lished the book  
*On Composing*,  
featuring 16  
articles span-

ning his teaching and composing career. The Gliss String Quartet premiered his String Quartet 2 and String Quartet 3 in a March concert at St. John's Episcopal Church in Hagerstown, Maryland.

**Thomas Parchman** '78 MMus, University of Southern Maine professor and Portland Symphony Orchestra principal clarinetist, joined the National Music Festival's board of directors.

## 1980s



**Cindy Scaruffi-Klispie**  
'80 MMus (*right*) and **Judith  
Saxton** '87 MMus performed  
with their all-female trumpet  
ensemble Trompettes Soniques  
at the International Women's  
Brass Conference in May. Scaruffi-  
Klispie founded the group in 2019  
after hearing an all-male trump-  
pet ensemble from Venezuela at  
the International Trumpet Guild  
Conference.



**David Evan  
Thomas** '81  
is featured as  
a composer  
on cellist  
Laura Sewell's  
Innova album  
*Threescore*,

which includes his *From the Land of Song*, a suite of Welsh folk songs.



**Barrington  
Coleman**  
'82 MMus, pro-  
fessor of vocal  
jazz studies at  
the University of  
Illinois School  
of Music and  
director of its Varsity Men's Glee  
Club, initiated the New Awakenings  
concert series to reflect on civil  
rights issues and provide healing  
and hope. Bienen School professor  
emeritus Robert A. Harris  
appeared as guest conductor on  
one of the series concerts, con-  
ducting his composition *All the  
Land Weeps*.



**Kenneth  
Thompkins** '89  
(left) and **Alex  
Laing** '96 were  
among the recipi-  
ents of a 2022  
MPower Artist  
Grant from the

Sphinx Organization. The competitive scholarships are designed to help Sphinx alumni achieve their career objectives in classical music. Laing's grant will allow him to host a speculative futures workshop leading to the publication of *Sound Systems*, a book about the American orchestra. Thompkins's award will support the recording of trombone chamber music written by Black composers.

**Joan Murray** '83 retired as a first sergeant of the US Army in 2007 after serving with the 399th Army Band at Fort Leonard Wood. She went on to receive master's and doctoral degrees in teaching and participated in the Troops to Teachers program. Since then, she has taught music for three Missouri school districts.



**Klay  
Woodworth**  
'85 MMus was  
named director  
of broadcasting  
at Blue Lake  
Public Radio,  
a service of

Michigan's Blue Lake Fine Arts Camp. Woodworth previously retired as program director of WMUK, the radio station of Western Michigan University.



**Jeffrey Smith**  
'83, '85 MMus  
was named  
professor of  
practice in  
organ (sacred  
music) at the  
Indiana

University Jacobs School of Music. He previously served as music director at St. Paul's Parish in Washington, DC.

**Augusta Read Thomas** '87 dedicated her composition *Rings of Light* to saxophone professor Taimur Sullivan and the Northwestern Saxophone Ensemble, which commissioned the work and performed it in May at Northwestern with the composer in attendance.

**We want to hear from you!**

Please email your news to [fanfare@northwestern.edu](mailto:fanfare@northwestern.edu)  
or submit your news online at  
[music.northwestern.edu/alumninews](https://music.northwestern.edu/alumninews).

## 1980s *continued*

**Steven Harper** '89 MMus was named dean of the School of Arts and Humanities at the University of Arkansas at Monticello. Previously he was professor and chair of the Fred and Dinah Gretsches School of Music at Georgia Southern University.

## 1990s



**Jerod Impichchaachaaha** '90 received a 2022 distinguished alumni award from the Cleveland Institute of Music. He was named the spring 2023 composer in residence at the Oklahoma University School of Music.



**Jennie Oh Brown** '91 was named artist in residence and artistic director of music programming and education for

Chicago's Epiphany Center for the Arts. An active Chicago-area flutist, she is also executive and artistic director of the chamber ensemble Picosa.



**Anthony Marotta** '92 was named executive director of the Peoria Symphony Orchestra. He previously worked for the

Boulanger Initiative in Washington, DC, first as director of development and most recently as general manager of finance. Marotta has also served as principal clarinetist and director of operations and

artistic administration for South Carolina's Greenville Symphony Orchestra.



**Robert Sims** '93 Certificate, professor of music at Northern Illinois University, was featured as a music consul-

tant, interviewee, and actor in the PBS American Masters film *Marian Anderson: The Whole World in Her*, which premiered in February.

**Jennifer Dean** '94 MMus, '95 Certificate was named director of the Frances Willson Thompson Library at the University of Michigan–Flint. She most recently served as dean of libraries and instructional technology at the University of Detroit Mercy.



**Michael Stepniak** '95 MMus edited *A More Promising Musical Future: Leading Transformational*

*Change in Music Higher Education*, recently published by Routledge. The book brings together four seasoned thought leaders who provide change management leadership strategies for music departments in the 21st century.



(left, pictured with *Maisel* star Rachel Brosnahan). This is the team's second Emmy nomination.



**Phyllis Chen** '00 MMus was awarded a 2022 Guggenheim Fellowship in Music Composition. The fellowship will allow Chen to create an original work using Isamu Noguchi's sculptures as

musical instruments. The project will result in a sound installation–performance work at the Noguchi Museum in Queens, New York.



**Leslie Jabara Wrenn** '95, a board-certified music therapist based in Dublin, presented "Music Therapy and Its Intersections with Rehabilitation and Wellness" as part of the Northwestern Alumni Association's career webinar series in April.



**Melissa Foster** '96, '01 MMus, associate professor of instruction in the School of Communication's theatre

department, was named a Charles Deering McCormick Distinguished Professor of Instruction.

**Rebecca Kenneally** '96, chair of the performing arts department at Endicott College in Beverly, Massachusetts, received an honorable mention in the 2022 American Prize in Conducting's opera/musical theater division.

## 2000s



**Mathew Lake** '01 joined the Bienen School as assistant dean for administration, finance, and planning. He was

previously a senior director at the Kellogg School of Management.



Third Coast Percussion—the Grammy-winning quartet of **Sean Connors** '06 MMus, **Robert Dillon** '02, **Peter Martin** '04 MMus, '11 DMus, and **David Skidmore** '05—released its 14th album, *Perspectives*, featuring new works by Danny Elfman, Jlin, Flutronic, and Philip Glass (see also page 4).



**Charlie Williams** '01 released *Say You're with Me*, his third album of piano music under the moniker Larkhall. Each of the album's compositions is accompanied by algorithm-based visuals that react musically as he performs.



Soprano **Kearstin Piper Brown** '03 MMus received a Lucille Lortel Award nomination for out-

standing lead performer in a musical for her role in *Intimate Apparel*. In April she was featured in "The Wider View: Songs by Black Composers" as part of the New York Festival of Song. Brown and **Juliet Petrus** '03 MMus starred in the world premiere of the chamber opera *Southern Crossings* at Barnard College in June.

**Melissa Kraut** '03 DMus recently completed her 16th year as professor and cello cochair at the Cleveland Institute of Music, where in June 2021 she received a distinguished alumni award.



**Irina Georgieva** '04 MMus was named director of choral programs at Sacred Heart University. She has most recently taught conducting at the Berklee College of Music.



**Jeffrey Loeffert** '05 was appointed director of the School of Performing Arts at Virginia Polytechnic Institute and

State University. He was previously director of Oklahoma State University's Greenwood School of Music.



**Melissa Treinkman** '05, assistant professor of practice at the University of Southern California's

Thornton School of Music, won the Voice Foundation's Sataloff Award for Young Investigators. She was the first researcher to win the award in the area of vocal pedagogy.

**Kevin Burrow** '06 MMus was named director of music, organist, and choir director at St. Elizabeth and St. James Catholic Churches in Kenosha, Wisconsin.



**Amanda Majeski** '06 joined the University of Michigan School of Music, Theatre & Dance as assistant

professor of voice.



**Michael Rene Torres**

'06 MMus was appointed assistant professor of practice at Ohio State University,

where he teaches saxophone and composition.



**Michael Pecak**

'08 has served as Chicago Opera Theater's assistant/cover conductor for the past two years and made

his principal conducting debut in March, leading the world premiere of *The Beekeeper*. In 2021 he was recognized by Sigma Alpha Iota as a distinguished member and national arts associate. As a fortepianist, Pecak has been recognized as a rising young artist by Pegasus Early Music and will present a series of fortepiano and voice recitals this fall in Ithaca, Rochester, and Syracuse, New York. Pecak is also music director of the Chicago Citywide Orchestra and teaches piano at the Northwestern University Music Academy.



Bass clarinetist **Kevin Walko** '08 MMus, percussionist **Andrew Emerich** '13 MMus, and oboist and former student Sarah Schram performed on the US Army Field Band's album *Soundtrack of the American Soldier*, which won the 2021 Grammy Award for best immersive audio album. The recording of 13 contemporary works includes *A Portrait of Honor* by **Joshua Moshier** '08.

## 2000s *continued*



**David Babich** '09 MMus and other members of the US Navy Band presented a master class for Northwestern saxophone students in April as part of a five-state tour.

## 2010s



**Elena Cholakova** '10 DMus and **Aaron Stampfl** '11 DMus performed a program of four-hand piano works at the Metallener Saal of the Musikverein in Vienna, Austria, and the Balabanov House Museum in Plovdiv, Bulgaria. Cholakova is the director of piano studies at Emory University, and Stampfl is the coordinator of keyboard studies at Colorado Christian University.



*Fair Lady.*

**Will Curry** '10 was named music director and conductor of the national tour of Lincoln Center Theater's production of *My*



### **Cameron Bernard Jones**

'10 joined the immersive theater company Punchdrunk and is performing in its London show *The Burnt City* until January.

**David Cubek** '11 DMus was named music director and conductor of the Peninsula Symphony Association for a three-year term. Since 2016, he has been assistant conductor of the Pasadena Symphony and conductor of the Pasadena Youth Symphony Orchestra Philharmonic and new-music ensemble Fonema Consort.



**Deanna Tham** '12 MMus was named associate conductor of the Oregon Symphony. Also music director of the Union Symphony Orchestra, she previously served as assistant conductor of the Omaha Symphony.

### **Kangmin Justin Kim**

'11 made his Santa Fe Opera debut this summer, originating the role of Song Liling in the world premiere of the opera *M. Butterfly*.



### **Parker Gaims**

'13 MMus, a member of the United States Marine Band since 2013, wrote *Wildcat March* in 2015 to

celebrate the opening of the Ryan Center for the Musical Arts, dedicating it to the Symphonic Wind Ensemble and director of bands **Mallory Thompson** '79, '80 MMus. *Wildcat March* won the Marine Band's 2022 March Mania competition, which invites fans to vote for their favorite marches.



### **Michael Harper**

'14 was named assistant principal trumpet of the National Symphony Orchestra. He had served as second trumpet of the Jacksonville

Symphony since 2018 and its acting principal trumpet during the 2021–22 season.



### **Katie Beisel Hollenbach**

'14 MMus, assistant director for admissions and lecturer at the University of Washington

School of Music, recently signed a contract for Oxford University Press to publish her research on American popular music and youth in the 1940s. Tentatively titled *The Business of Bobbysoxers: Cultural Production in 1940s Frank Sinatra Fandom*, the book will examine how celebrity crazes, popular music culture, and fan productivity illuminate the lives of World War II-era female youth. Her work has also been published in the *Journal of Popular Music Studies* and *Music and the Moving Image*.



Violinists **Luke Wedge** '02 MMus (left) and **Ethan Hoppe** '14 (right) performed as members of the US Air Force Strings in March at the American String Teachers Association National Conference, where Bienen School associate director of orchestras **Robert G. Hasty** '96 MMus, '04 DMus (center) served as a panelist.

### **Véronique Filloux** '15, **Ryan Lustgarten** '20 MMus, **Kaileigh Riess** '17 and **Emma Rothfield**

'20 were named 2022 apprentice artists at the Des Moines Metro Opera.



### **John Seaton**

'15 MMus, director of bands at the Las Vegas Academy of the Arts, received an invitation for the academy's wind

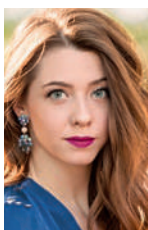
ensemble to perform at the 2022 Midwest Clinic in Chicago.



Cellist **Thomas Mesa** '14 MMus received the Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization. The medal recognizes extraordinary early-career classical Black and Latinx musicians who demonstrate artistic excellence, outstanding work ethic, a spirit of determination, and an ongoing commitment to leadership and to their communities.

Northwestern director of bands **Mallory Thompson** '79, '80 MMus will guest conduct the ensemble in its conference performance.

Bassists **Thomas White** '15 and **Adam Maloney** '20 MMus joined the West Virginia Symphony.



led a small team at Jennie Moser

**Jennie Moser** '16 is founder and CEO of Stagetime, a professional network for the performing arts. Previously she

Design, a creative studio that designed more than 600 websites for professional artists and arts organizations as well as other large print and digital projects.



in April. Previously he was director of orchestra personnel for the Ann Arbor Symphony.

**Benjamin Tisherman** '16 began a new position as manager of orchestra personnel at the Detroit Symphony Orchestra



a double bill with Sean Jones's Dizzy Spellz.

Vibraphonist **Thaddeus Tukes** '16 made his Chicago Symphony Center debut in May with his jazz quintet on



**Riana Anthony** '17 MMus advanced to the semifinals of the Queen Elisabeth Cello Competition.



**Taichi Fukumura** '17 MMus, '21 DMA received his second consecutive Sir Georg Solti Career Assis-

tance Award. He made his Symphony Center debut with the Chicago Sinfonietta in May, leading the world premiere of Michelle Isaac's *Moshe's Dream*, and made his international guest conducting debut in Mexico City with the Orquesta de Cámara de Bellas Artes. This fall he begins a two-year appointment as assistant conductor of the Fort Worth Symphony Orchestra.

**Geirprúður Anna Guðmundsdóttir** '17 won the



ensemble that also won the Gold Medal in the competition's senior string division.

Grand Prize Medal in the 2022 Fischhoff National Chamber Music Competition as cellist in the Terra String Quartet, a New York-based



principal bass of the American Institute of Musical Studies' festival orchestra in Graz, Austria.

Bassist **Casey Karr** '17 MMus joined the Tucson Symphony Orchestra. He recently performed as



**Elyse Lauzon** '17 MMus was appointed fourth horn of the Los Angeles Philharmonic. She previously held positions in the San Diego Symphony, the Pacific Symphony, and the Sarasota Orchestra.



program is designed to enable young musicians identifying as Black or African American to dedicate themselves to pursuing an orchestral career. Wilson previously served as a section cellist for the 2021–22 season with the Charlotte Symphony Orchestra and completed fellowships with the Civic Orchestra of Chicago and the Cincinnati Symphony Orchestra.

Cellist **Denielle Wilson** '17 was named a Paul J. Ross Fellow with the Pittsburgh Symphony Orchestra. The two-year pre-



Mezzo-soprano **Gabrielle Barkidjija** '18, '20 MMus was named a Detroit Opera resident artist for 2022–23.



Constellation Men's Ensemble, led by **Ryan Townsend Strand** '14 MMus, performed with La Caccina in March, reuniting for their first combined concert series in two years. In a pair of May concerts, Constellation premiered *In Losing Solitude* by **Leo Discenza** '22 and *Man Up/Man Down* by Robert Maggio. The group's members include **Carl Alexander** '17 MMus, **Dario Amador-Lage** '21, **Matthew Cummings** '14, '17 MMus, **Micah Dingler** '09 MMus, and doctoral student Matthew Cramer.

## 2010s *continued*

Violist **Susan Bengtson-Price** '18 MMus was recently appointed to the Chicago-based KAIA String Quartet, an ensemble devoted to promoting the music of Latin America.



Bassist **Aaron Blick** '18 joined the San Diego Symphony. He recently performed with the London Symphony Orchestra under the baton of Sir Simon Rattle as a Keston MAX Fellow.



**Melina Jaharis** '18 MMus played the title role in MIOpera's production of Bizet's *Carmen*, directed by **Tracy Marie Koch** '03 MMus and conducted by **Timothy Semanik** '10 DMus.

Violinist **Nanao Yamada** '18 MMus, '21 DMA performed in Japan as part of a Northwestern University delegation visit hosted by Rahm Emanuel, US ambassador to Japan.



**Steven Banks** '17 MMus, the first saxophonist in history to be awarded an Avery Fisher Career Grant, was chosen to join WQXR's 2022 Artist Propulsion Lab, a program for advancing the careers of early- and mid-career artists. In May, the Northwestern Saxophone Ensemble premiered Banks's *Strength to Climb*, dedicated to saxophone professor Taimur Sullivan.



**Bryan Eng** '19, an actor and jazz musician, made his Broadway debut in Neil Simon's *Plaza Suite* alongside stars

Matthew Broderick and Sarah Jessica Parker.



**Stephen Spinelli** '19 DMA, a Boston Conservatory faculty member and former assistant director of choral programs at Cornell University, gave the keynote address for the Bienen School's 2022 Evelyn Dunbar Memorial Early Music Festival (see page 6).

Bassist **Maxwell Winningham** '19 made his Carnegie Hall solo debut in May as part of a Baylor University School of Music competition winners' recital. He performed *Tabula Rasa Suite* for solo bass, a piece he wrote while at Northwestern.

## 2020s



Violinist **Daniel Kim** '20 joined the Detroit Symphony Orchestra.



Tubist **Alec Mawrence** '20 was named to the West Point Brass Quintet, which also includes trumpeter **Bryan McKinney** '05, '06 MMus.

Bassist **Jake Platt** '20 won a position in the Las Vegas Philharmonic. He also joined the Civic Orchestra of Chicago.



**Cameron Roberts** '20 coauthored *Introduction to Digital Music with Python Programming*, recently published by Routledge/Focal Press.

Since 2020, Roberts has been a member of Northwestern's Tangible Interaction Design and Learning (TIDAL) Lab, where he and two other researchers developed the book, based on their work at the intersection of music and computing education.

**Jason Rosenholtz-Witt** '20 PhD accepted a position as assistant professor of musicology and double bass at Western Kentucky University beginning in fall 2022.



**Kyle Kaplan** '21 PhD received a Government of Ireland Post-doctoral Fellowship at University College Dublin for 2022–

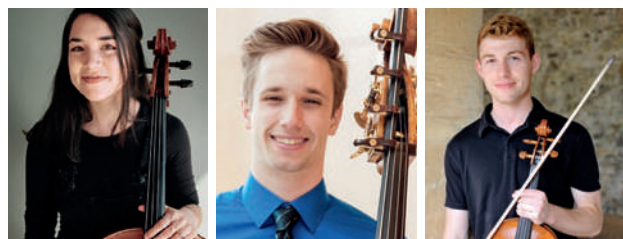
24. His project is titled "Intimate Critique: Henze, Adorno, and the Aesthetics of Recommitment."

**Chad Lilley** '21 MMus won second prize in the North American Saxophone Alliance Collegiate Solo Competition. He returned to Northwestern in March to perform as soloist with the Northwestern University Symphony Orchestra.

Bassist **Luke Rogers** '21 joined Louisiana's Shreveport Symphony Orchestra.



**Alexandra Wiebe** '21 won the Musicians Club of Women's Edith Newfield Award.



Cellist **Hana Cohon** '18, bassist **Jakob Gerritsen** '20, and violist **Seth Van Embden** '19 MMus joined the New World Symphony as fellows in 2022. Alumni continuing as New World fellows include bassist **Lindsey Orcutt** '18 MMus, flutist **Alexandria Hoffman** '16, hornist **Kyle Thompson** '18, trombonist **Chase Waterbury** '19, trumpeter **Morgen Low** '19 MMus, violinist **Natalie Lee** '17, and cellists **Victor Huls** '22 DMA and **Emily Yoshimoto** '16.

# in memoriam

All dates are 2022 unless otherwise noted.

## 1940s

**Janer Olds Eldridge** '41 in Prescott, Arizona, on July 24

**Annabelle S. Leviton** '45, '68 DMus in Los Ranchos, New Mexico, on January 9

**Eileen Reiger Grafton** '47 MMus in Venice, Florida, on January 7

**Cathryn A. Detweiler Styczynski** '48 in Sterling, Illinois, on August 1

**Patricia G. Johnson** '49 in Chatfield, Minnesota, on April 15

**Gail M. Kaufman** '49 MMus in Broomfield, Colorado, on February 24

## 1950s

**Meredythe McCarthy** '50 MMus in Wayzata, Minnesota, on July 3

**Ruth Ann Proudfoot** '50 in Chicago on May 5

**Jean Webber** '50 in Oklahoma City on February 20

**Donald R. Whitaker** '50, '51 MMus in Salt Lake City on March 7

**Donna Cooper** '51 in San Diego on February 21

**Carol E. Fritz** '51, '52 MMus in Victoria, Texas, on March 29

**Melva J. Sexton** '51 in Glen Ellyn, Illinois, on August 2

**Patricia Brickhouse** '52 in Phoenix on January 17

**Mary E. Denney** '52 MMus in Lexington, Kentucky, on January 31

**Charles R. Heiden** '52, '61 MMus in Salem, Oregon, on May 17

**Ann Chilton** '53, '55 MMus in Orland Park, Illinois, on January 11

**George P. Jones** '53 in Springfield, Missouri, on May 17

**Wayne D. Staley** '53 in Schiller Park, Illinois, on July 25

**Ann Wetzel** '55 in Evansville, Indiana, on July 12

**Louis F. Chenette** '56 MMus in Indianapolis on June 16

**Lillie Hawk-Welch** '56 in Detroit on December 13, 2021

**Thomas Doran Jr.** '57, '59 MMus, '68 DMus in Albion, Michigan, on December 6, 2021

**Gerald L. Simonson** '57 in St. Helena, California, on July 29

**Eva Ann Wright Buzucky** '58 in Middleton, Wisconsin, on August 2

**William Martin Knapp** '58 MMus in Evansville, Indiana, on August 24

**Alan N. Biehn** '59 in Racine, Wisconsin, on April 6

**Lois Gordon** '59 in Buffalo Grove, Illinois, on February 8

**Beverly R. Gustafson** '59 MMus in Paynesville, Minnesota, on January 8

## 1960s

**Janet F. Cauthen** '60 MMus in Moultrie, Georgia on July 23

**Edwin J. Quistorff** '61 MMus, '74 DMus in Warrensburg, Missouri, on April 30

**Ann Drake Bowen** '63 MMus in Lake Forest, Illinois, on January 31

**Carol Sue Bevier** '64 MMus in Bolivar, Missouri, on March 31

**Eugene W. Helmuth** '64, '65 MMus in Elmhurst, Illinois, on April 27

**Ralph G. Wilder** '65, '66 MMus in Wilmette, Illinois, on February 28

**Mary Hall Kogen** '66, '68 MMus in Portland, Oregon, on June 5

**Charlotte B. Day** '69 MMus in Alexandria, Virginia, on June 30

## 1970s

**Mary Kay Zahora** '71 MMus in Naperville, Illinois, on June 20

**Mary M. Herzog-Flynn** '72 MMus in Palatine, Illinois, on February 25

**Brian P. Franck** '74 MMus in Auburn, Maine, on March 6

**Harvey Neil Hunt** '75 MMus in Jacksonville, Florida, on April 3

**Rose Marie Wood** '76 MMus in Aurora, Illinois, on April 19

## 1980s

**Linda Edge** '80 MMus in Virginia Beach, Virginia, on February 12

**Dale Jon Lonis** '82 MMus in Clifton Springs, New York, on March 20

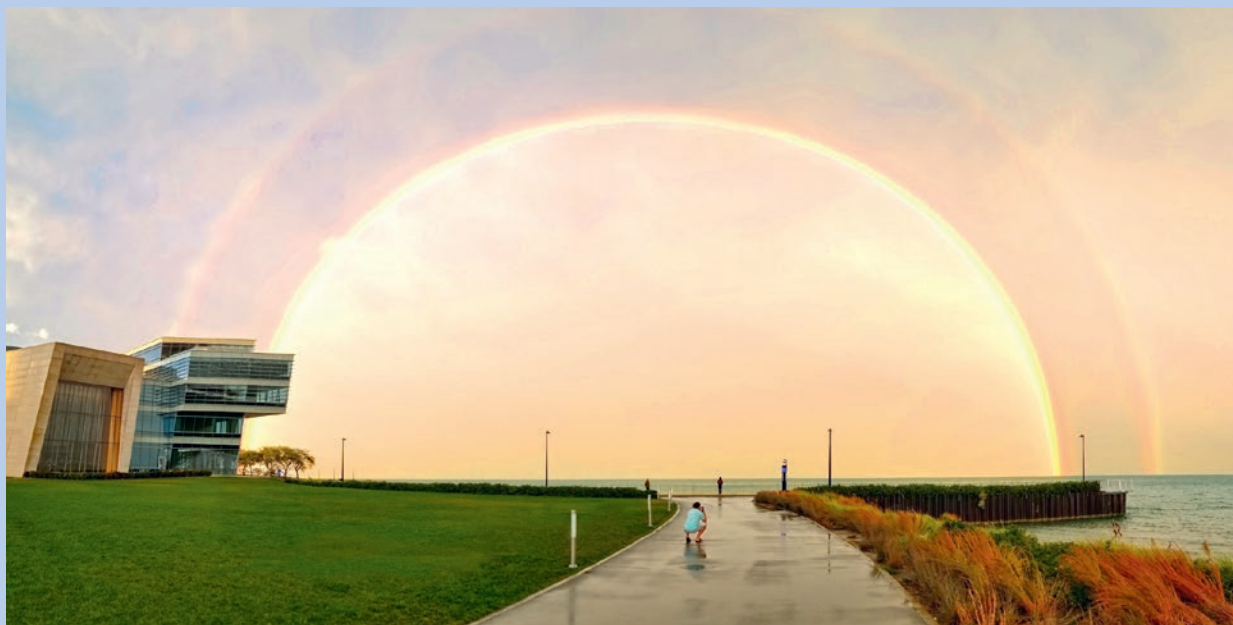
**Michael K. Jinbo** '83 MMus in Augusta, Maine, on April 18

## 1990s

**Leon Nelson** '91 MMus in Arlington Heights, Illinois, on March 20

## 2010s

**Ryan D. Muncy** '12 DMus in New York City on July 22



## BETTY VAN GORKOM (1920–2022)



Betty Jean Van Gorkom, a loyal supporter of the Bienen School of Music and longtime Music Advisory Board member, died July 16 at age 101.

Born Betty Alexander on October 22, 1920, Van Gorkom received her bachelor of music degree from the Bienen School in 1942. She received the Alumni Service Award from the Northwestern Alumni Association in

1978 in recognition of her leadership and service to the University. A founding member of the Northwestern University Women's Board, she served as its president from 1982 to 1984; from 1986 to 1991, she was chair of the music school's Visiting Committee (a precursor to the current Music Advisory Board). She was

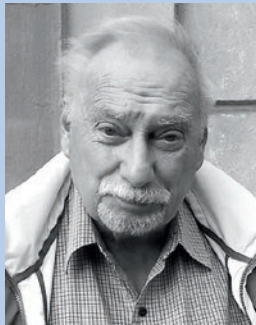
the first woman to serve on the Northwestern Board of Trustees and was later named a life trustee.

Always moved to serve family and community, Van Gorkom was committed to strengthening civic pride and spreading music appreciation throughout the Chicago area. She served on the boards of the Lyric Opera Center for American Artists, Know Your Chicago, and Ravinia Festival and was a member of the vestry at the Church of the Holy Spirit in Lake Forest, Illinois, where she founded its Music in the Nave program.

Van Gorkom was predeceased by her husband of 56 years, Jerome Van Gorkom. She is survived by her children, Gayle Richardson and Lynne Villalobos; her sister, Grace Van Valkenburg; and many others. Van Gorkom generously requested that memorial gifts be made to the Bienen School of Music.

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## JAMES MOORE (1929–2022)



James Edwin Moore, former director of field services at the Bienen School of Music, died on April 14 at age 92. Born in Detroit on November 29, 1929, Moore served stateside during the Korean War and then became the first in his family to graduate from college when he received his bachelor's degree in music education in 1950 from Wayne State University. He went on to

earn master's and doctoral degrees at the University of Michigan.

Before coming to Northwestern, Moore served as a teaching associate at the University of Michigan, assistant professor at Idaho State University, and professor at Cochise College in Arizona. He also directed bands and taught music classes in Michigan high schools for 12 years, led three Michigan church choirs, and directed the band training unit while serving in the 10th Infantry Division Band at Fort Riley, Kansas. In 1960 he met Carol Barney, who was working at Carty's Music Store in Ypsilanti, Michigan, and they were married in 1962.

Moore came to Northwestern's School of Music in 1968 as an associate professor of music education and took on progressively greater administrative responsibilities during his 26 years of

service. As director of field services, he administered admissions and national auditions, managed the placement office, wrote a computer program for sending job notices to students, led the school's national advertising campaign, and edited *Fanfare*. He served as director of the school's summer session through a period of extensive change in University program policies. During most summer terms, he also directed the National High School Institute. One of his most rewarding roles was traveling the country to recruit and audition new students.

Active in the community, Moore participated in the Lake Forest Symphony Orchestra and the Northshore Concert Band. He also directed church choirs in Northbrook. After his retirement in 1994, Moore became a consultant for the National Association for College Admission Counseling. He and Carol returned to Arizona, where they built a house in Tucson and traveled extensively. Preceded in death by his wife in 2018, Moore is survived by his three children: sons Colin and Clay Moore and daughter Harker Brautighan.



# in development



**SARAH GENERES**

Director of Development

A few months ago, I received an email from an alumnus who ended his note by saying, “I know my contribution is too small to make a difference, so I understand if you don’t have time to respond.” It made me sad that he didn’t realize the impact of

his annual gift to the Bienen School. (Of course, I responded to that email.)

Annual gifts from alumni and friends of the Bienen School of Music are truly the foundation of our fundraising efforts. This year those \$25, \$50, and \$100 annual gifts combined to provide more than half a million dollars in support for Bienen School students and faculty.

Committing to an annual gift increases your impact over time. If you graduated in 2000 and made a gift of \$20 that year, then increased your gift by \$5 every year after that, in 2022 your cumulative giving would total nearly \$1,600. That is most assuredly not an insignificant contribution to your alma mater!

You can designate your annual gift to support a specific area or make it a general gift to support areas of greatest need. The Bienen School’s alumni and friends make donations designated for a wide range of areas: a particular studio (cello or horn, for example), undergraduate merit aid scholarships, the Institute for New Music, the chamber music program, the band department... and the list goes on. The gifts offset these programs’ expenses and make it possible to present additional guest lecturers and master classes and other enhanced offerings beyond the existing budget.

In the spring issue of *Fanfare*, I wrote about the endowed fund that we hoped to establish to honor Professor Victor Yampolsky upon his retirement. I am pleased to share that we reached our initial goal of \$100,000 to establish the Victor Yampolsky Fund for Conducting and Orchestral Opportunities. On June 4 and 5, Maestro Yampolsky conducted his final concerts at the school. It was heartwarming to see how many of his former students were in attendance that weekend. You can still make a gift to honor Maestro Yampolsky and support future generations of students pursuing professional orchestra careers by visiting [music.northwestern.edu/yampolsky](http://music.northwestern.edu/yampolsky). Every dollar that is added

to the principal of this endowed fund means that more funds will be available each year to support Bienen School students auditioning for jobs with orchestras around the world.

If you haven’t yet made a gift to support the Bienen School, I hope that you will make one before the end of the year by visiting [music.northwestern.edu/donate](http://music.northwestern.edu/donate). Give to honor the teacher who changed your life, give in gratitude for the gifts that made your own student years special, or give to help the school continue to offer our students a world-class musical and academic education.

A tremendous thank you to all those who have generously supported the Bienen School this year. Whatever the reason and whatever the amount, your gift matters. ■

## Rogers Society

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

- |                               |                               |
|-------------------------------|-------------------------------|
| Anonymous                     | Sharon Foster Martin and      |
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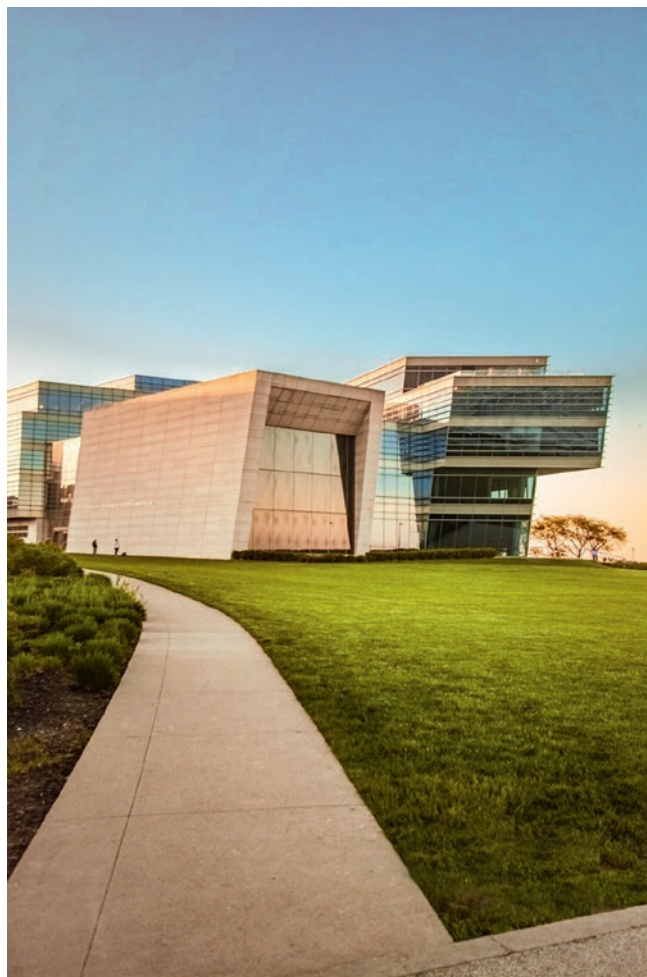
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