

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC SPRING 2024

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Northwestern

first chair

A MESSAGE FROM THE DEAN



I recall my first few days as a college student. Equal parts excited and nervous, I looked forward to the independence and new challenges that college would provide. Life in a new place with new people presented many new

experiences, some of which were unimaginable and some of which I had been preparing for and imagining for years. A few years later, I faced a similar juncture when starting graduate school, which included moving to a new city and transitioning from a conservatory to a university. Both of those events stand as salient features in my own personal timeline—each a moment of change, evolution, and revised trajectory.

Arriving at Northwestern this past September prompted a similar experience for me. The environment and people were new, as were the inner workings of the school, but this iteration of newness came with fewer unknowns. With nearly 25 years of experience teaching and working in higher education, I felt prepared for the task ahead. Nonetheless, the excitement and nervousness of being in a new place were palpable.

My time here has been even more rewarding than I could have imagined. Despite the change that our community is experiencing with new leadership after

two decades, I have felt an openness and an excitement for this next chapter in the history of the Bienen School. The staff show dedication across all areas of the school. The faculty are highly driven and passionate about their work. And, most critically, the students are hardworking, curious, present, and engaged. It is an honor and privilege for me to serve as dean of this institution, and I am thrilled about all the possibilities that lie ahead.

The past months have been busy as I get to know as many people as possible. I am talking to various constituencies across the University in an effort to understand Bienen's place within the larger institution. Building upon the school's history of excellence, I'm carefully considering areas of opportunity and advancement. I have heard terrific performances by our student ensembles and anticipate many more to come. And I plan to engage with even more supporters, alumni, and other potential partners both locally and beyond.

I am grateful to all who have played a role in making Bienen the highly respected institution that it is, and I look forward to carrying the torch forward in the years to come.

A handwritten signature in black ink, appearing to read 'Jonathan Bailey Holland'. The signature is stylized and written in a cursive-like font.

Jonathan Bailey Holland

Dean

Kay Davis Professor of Music



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noteworthy

Faculty, Alumni Receive Grammy Nominations

Several Bienen School artists were among the 2024 Grammy nominees. *The Crossing*, led by professor emeritus Donald Nally, received its ninth nomination in eight years for best choral performance, recognizing the album *Carols after a Plague*. Previous wins include *Born* (2023), *Zealot Canticles* (2019), and *The Fifth Century* (2018).

Carols after a Plague features 12 commissioned works, including the carol “love” by LJ White ’17 DMA. Kevin Vondrak ’17 MMus served as assistant conductor and coproducer on the album; Henry Koch ’19, ’20 MA was assistant recording engineer. Alumni performers included Micah Dinger ’09 MMus, Dimitri German ’16 MMus, Michael Jones ’14 MMus, Lauren Kelly ’19 MMus, Kyle Sackett ’15 MMus, Tiana Sorenson ’19 MMus, and Elisa Sutherland ’12, ’14 MMus.

Third Coast Percussion—Sean Connors ’06 MMus; Robert Dillon ’02; Peter Martin ’04 MMus, ’11 DMus; and David Skidmore ’05—was nominated for best chamber music/small ensemble

performance for *Between Breaths*. The ensemble won in that category in 2017 for *Steve Reich* and was nominated for *Archetypes* (2022), *Fields* (2021), and *Perpetuum* (2020).

Dark with Excessive Bright, an album of Missy Mazzoli works, was nominated for best classical compendium. Tim Weiss ’90 conducted Norway’s Arctic Philharmonic in four works on the recording. ■



Clockwise from below: *The Crossing*, Third Coast Percussion, Tim Weiss





Maria João Pires Wins 2023 Lane Prize

The Bienen School of Music awarded Maria João Pires the 2023 Jean Gimbel Lane Prize in Piano Performance. Since its establishment in 2005, the biennial prize has honored pianists at the highest levels of national and international recognition.

“I am touched to have been chosen as the first female recipient of the Jean Gimbel Lane Prize,” Pires said. “I am very much looking forward to meeting the students of the Bienen School and working together. Thank you for this honor.”

In addition to a \$50,000 monetary award, the prize includes a public recital and two nonconsecutive residencies at the school. During her first residency this April, Pires will take part in question-and-answer sessions, chamber music coachings, lecture demonstrations, piano workshops, and other activities with students and faculty. Her recital, as part of the Skyline Piano Artist Series, is on April 12. Pires’s second residency will take place during the next academic year.

Previous Lane Prize winners include Richard Goode (2006), Stephen Hough (2008), Yefim Bronfman (2010), Murray Perahia (2012), Garrick Ohlsson (2014), Emanuel Ax (2016), Marc-André Hamelin (2018), and Sir Andrés Schiff (2021). ■

Tania León Visits Northwestern

The Bienen School welcomed acclaimed Cuban American composer Tania León last October for the first of two residencies as winner of the 2023 Michael Ludwig Nemmers Prize in Music Composition. Her visit included a student composer roundtable discussion, chamber music coaching, and rehearsals with the Contemporary Music Ensemble in preparation for a performance of her work *Toque* that she also attended.

Undergraduate violin student Keshav Srinivasan, who benefited from a chamber music coaching session, said he was grateful to the Bienen School for the opportunity to meet and perform for such an outstanding composer: “I had a wonderful coaching with Tania León and was honored to perform one of her pieces, *Anima* for solo violin, for her. We discussed the touching background of her piece, which was inspired by the uncertain times during the COVID-19 pandemic.”

León will return to campus for her second Nemmers residency during the next academic year. ■

León (left) congratulates students, with faculty conductor Ben Bolter (right), on their performance.





Recent Guest Artists

Bienen students benefit from the expertise of world-renowned faculty and a host of acclaimed guest artists who visit campus each year for master classes, rehearsals, lectures, and colloquia. A few of the many artists who have presented recent master classes include (clockwise from top) mezzo-soprano Susan Graham, harpist Brandee Younger, mezzo-soprano Joyce DiDonato, and timpanist Ed Stephen.



Lidiya Yankovskaya Addresses Class of 2023



Conductor Lidiya Yankovskaya (above left) presented the Bienen School's June convocation address to graduating students and their families. "The very first time I saw another woman conducting a professional orchestra live was when I was already in my 30s and had a conducting career of my own," said Yankovskaya, who recently completed a six-year tenure as director of Chicago Opera Theater. "I never thought I'd be standing in front of all of you today or that, in one season alone, I'd be conducting the New



York Philharmonic, Detroit Symphony, LA Phil, Chicago Symphony Orchestra, Hamburg State Opera, and English National Opera."

It might, but it also might not. Make sure others have a chance to notice your artistry."

Yankovskaya urged graduates to identify their unique passions and dreams regardless of what they had been told was the "right" path: "Find *your* music, and then work to pursue it. Not because you're supposed to do it, or because others have, or because you've been told it's the thing to do.

Graduate student Flemming Li '22, '23 MMus (above right) addressed the class of 2023 at the University Commencement. Li, who holds degrees in music education, kept her graduation role private so she could surprise family and friends at the ceremony with her speech. In her remarks, she thanked "my dearest alma mater" in both English and Mandarin. ■



More recent guest artists include (clockwise from above) composer and violinist Jessie Montgomery, flutist Sonora Slocum, and saxophonist Arno Bornkamp.





Opera Highlights

Northwestern Opera Theater staged a variety of works in 2023, from a classic operatic fairy tale to a story of mistaken identities and a dark plot set in a war-torn world. Students presented Mozart's beloved *The Magic Flute* in winter quarter, staged through the lens of the Chinese yin and yang philosophy. Handel's music was showcased next with a contemporary staging of *Alcina* in May, presented as part of the Evelyn Dunbar Memorial Early Music Festival. And Viktor Ullmann's *The Emperor of Atlantis* opened the 2023–24 opera season, incorporating a modern twist with elements of artificial intelligence.





Facing page: Scenes from *The Magic Flute*
This page (clockwise from top): Two scenes from *Alcina* and two from *The Emperor of Atlantis*





A NEW CHAPTER BEGINS

Award-winning composer Jonathan Bailey Holland is the Bienen School's new dean

by Kingsley Day

Over the Bienen School of Music's first 129 years, only seven people served as dean, with backgrounds ranging from choral conducting to music education to collaborative piano. Last September inaugurated a new era with the arrival of Jonathan Bailey Holland as the school's eighth dean—and the first to have achieved international prominence as a composer.

Born and raised in Flint, Michigan, Holland recalls “sitting at the piano and making up little songs” as a child. After taking lessons in piano and guitar, he soon settled on trumpet as his primary instrument. Holland credits his middle school band director as his “strongest initial influence, because of the kind of rigor that she demanded of all of us.” By his last year of middle school, his musical interests had become so pervasive that he applied to Michigan's famed Interlochen Arts Academy. “It seemed like a place where I could find like-minded people my age,” he says, “and so my parents agreed to send me there for high school, which was an amazing experience.”

It was at Interlochen that Holland began to pursue composition. As he recounts, “My first year I just did trumpet. Then I attended the Interlochen summer camp and pushed

myself a little too hard, so that by the start of my second year at the academy I was having playing issues and needed to take some time off. In my brain, the obvious next thing to do was to take composition lessons, and something about the composing process clicked for me. I stuck with trumpet and composition for the rest of my time there but leaned more and more toward composition as my primary focus. When I applied for colleges, I applied to some places for trumpet and some places for composition—I wasn't quite sure what I was going to do.” Being admitted to Philadelphia's Curtis Institute of Music for composition decided it.

At Curtis, Holland was one of a class of three studying composition with Pulitzer Prize-winning composer and Bienen School alumnus Ned Rorem '44, '77 H. “Rorem lived in New York,” says Holland, “and so the school would send us to his apartment there for lessons, which always began with lunch.” As the students sat around the dining room table, Rorem would tell stories and ask what the students had been doing the last few weeks, while one of his cats might be lying on top of their scores. After moving to the living room, all three were involved in one another's lessons. “At first it was a bit of a shock to get feedback with your peers sitting right there listening, but over the years it began

to feel natural. A lot of us grapple with the same thing as composers but feel like we're struggling with something that others aren't up against. In the right settings, there's a lot of benefit to a group approach where you can understand that you're not the only one dealing with that issue and can hear various viewpoints to overcoming it."

Holland went on to earn a PhD in composition at Harvard University and then began teaching in the composition department at Boston's Berklee College of Music. It was there that his career began to expand into music administration.

"Berklee had a day of workshops and training for new employees, and at the end of it they asked if we were interested in participating in future faculty development workshops," Holland says. "I must have checked the box, because shortly thereafter I did get involved, gradually becoming more and more engaged with faculty development. In the composition department,

I volunteered for a number of committee opportunities because they directly affected my work. On one committee I expressed an opinion on a particular topic, and so the department chair decided I would chair that committee. Not necessarily what I was looking for, but it was a positive experience."

In 2016 Holland jumped into administration with both feet as he simultaneously became composition chair at Boston Conservatory at Berklee and began a three-year term as chair of the low-residency graduate composition program at Vermont College of Fine Arts. "At Boston Conservatory, I first was chair of composition, theory, and history," he explains. "The school had just started a graduate-level contemporary performance program, and eventually that was also folded into my portfolio, so I ended up overseeing four areas."

After more than two decades in Boston, Holland moved to Pittsburgh in 2022 as the Jack G. Buncher Head of the School of



Music at Carnegie Mellon University. “Having overseen four departments at Boston Conservatory, it didn’t feel like a huge leap to head a music school,” he says. “It was an adjustment to be one more step removed from the classroom, but I felt that there was a lot of similarity in terms of the types of issues to deal with and the type of thinking necessary to see how it all fits together.”

Approached about the Bienen School deanship during his first year in Pittsburgh, Holland was initially reluctant. “My first response was to hesitate. But just knowing of this school’s legacy, and having previously interacted with Dean Toni-Marie Montgomery, I became more and more curious about what was happening here. That year in Pittsburgh gave me more experience that’s relevant to this position, but each new opportunity has felt like a natural next step along the way. I felt very conflicted about whether or not to accept the offer when it came, but I also felt that this was not the type of offer that was going to come often and I should take advantage of the opportunity.”

“I understand the significance of listening, which has informed my work as a composer but also my administrative roles. There have been moments as a chair or dean when I’ve felt I needed to be prepared to act but then realized what I needed to do first was just listen.”

Holland finds a symbiotic relationship between composition and administration. “I understand the significance of listening, which has informed my work as a composer but also my administrative roles. There have been moments as a chair or dean when I’ve felt I needed to be prepared to act but then realized what I needed to do first was just listen.” He adds that “as a composer, I spend a lot of time thinking about the entire arc of a piece—I can think about various events along the way, but it also has to make sense from beginning to end. And that way of thinking broadly and comprehensively has definitely served me in administrative positions as well, understanding that while each program has a responsibility to focus on its area, there also has to be someone who’s looking at how it all fits together, helping make the connections or guide things in a certain direction for the benefit of the entire entity.”

Holland’s compositions have been performed and commissioned by the Cleveland and Philadelphia Orchestras, the Los Angeles and Florida Philharmonics, the ensemble Roomful of Teeth, and the Atlanta, Baltimore, BBC, Cincinnati, Charlotte,

Columbus, Dallas, Detroit, New World, Richmond, and San Antonio Symphony Orchestras, among many others. He has served as composer in residence with the Cincinnati and Detroit Symphony Orchestras and received awards and honors from the Guggenheim Foundation, the Boston Foundation, the Civitella Ranieri Foundation, the Massachusetts Cultural Council, the Fromm Music Foundation at Harvard University, the American Academy of Arts and Letters, the American Music Center, ASCAP, and the Presser Foundation. In addition to orchestral works, his output includes chamber music, art song, and choral music. Since his arrival at Northwestern, the Bienen Contemporary/Early Vocal Ensemble, Symphonic Wind Ensemble, and Northwestern Medical Orchestra have all performed his music. Holland’s current creative projects include his second commission for the Los Angeles Philharmonic and his first full-length opera for Odyssey Opera and the Boston Modern Orchestra Project.

“As a composer, it’s great to be at a school that has a tradition of supporting new music as much as any other music,” Holland says. “And just as I’ve always been attracted to composition because I’m always curious about the new thing or the next thing or how we’re going to evolve to the next stage, I’m excited to be along for the ride and at the helm of the next chapter for the Bienen School. I’m thrilled to be at Northwestern—such a highly regarded university—and in Chicago, a great town for all kinds of music. This feels like the right place to be.” ■

Kingsley Day is a freelance writer and editor and the former lead publications editor in Northwestern’s Office of Global Marketing and Communications.



Dean Holland speaking at an alumni engagement event (left) and with Nemmers Prize winner Tania León during her Bienen residency.

on the concert stage



BY JERRY TIETZ

Director of Concert Management

Moments before Bienen faculty member James Giles and guest pianists Spencer Myer and Logan Skelton were to perform an evening of Gershwin for two pianos, we were scrambling to add extra chairs in the back of Galvin Recital Hall for an overflow audience. Barely two weeks into the academic quarter, the evening would prove an early indicator of the enthusiasm for the rich and varied programming on offer last fall.

That enthusiasm to experience music—both in the concert hall and via live streaming—continued throughout the fall quarter. Fortunately for jazz fans, the school’s jazz studies program has doubled the number of performances typically offered by its Jazz Orchestra and Small Ensembles. We also welcomed the creation of the Northwestern University Jazz Ensemble, whose debut concert celebrated the legacy of the great Louis Armstrong.

The fall featured two opportunities for winners of the school’s concerto and aria competition to showcase their talents. Pianist Ke Wang performed Brahms’s Second Piano

Concerto with the Northwestern University Symphony Orchestra, and trombonist Dustin Nguyen joined the Symphonic Wind Ensemble for Launy Grøhndahl’s Concerto for Trombone. Look for videos of both performances in the Davee Media Library at music.northwestern.edu/davee.

The Bienen Contemporary/Early Vocal Ensemble delighted concertgoers with a performance of French choral masterpieces led by the school’s new director of choral organizations, Andrew Megill. Interspersing music with readings from Andreas Capellanus’s 12th-century treatise *The Art of Courtly Love*, the concert culminated in Patrick Murray’s delightful arrangement of *La vie en rose*. Under the direction of Mallory Thompson, the Symphonic Wind Ensemble rendered an exquisitely wrought performance of *Dream Elegy* by composer Jonathan Bailey Holland, the Bienen School’s new dean.

Audiences eagerly flocked to campus again in November for a unique cultural music exchange. With Northwestern Religious and Spiritual Life, the school welcomed the esteemed choir of Notre-Dame Cathedral of Paris to perform a sold-out concert with the Alice Millar Chapel Choir. The evening concluded with both choirs performing Fauré’s *Cantique de Jean Racine* for a grateful and enchanted audience.



This page (clockwise from above): Northwestern University Jazz Ensemble; James Giles and Spencer Myer; Andrew Megill conducts the Bienen Contemporary/Early Vocal Ensemble
Facing page (from top): Donald Schleicher leads the Symphony Orchestra; the Alice Millar Chapel Choir with the choir of Notre-Dame Cathedral

The 2023–24 Segovia Classical Guitar Series opened with the eagerly anticipated return of Raphaella Smits, whose program featured works by Heitor Villa-Lobos, Jorge Morel, and José Luis Merlin. Meanwhile, pianist Yuliana Avdeeva opened the 2023–24 Skyline Piano Artist Series with a program of Chopin and Rachmaninoff, concluding with the latter’s monumental Second Piano Sonata in B-flat Minor. Avdeeva’s inspired and powerful performance launched a series season that will feature concerts performed exclusively by women. ■

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the schedule.



faculty



Linda Austern (musicology) gave her paper “‘With Sooden Sight’: Gentlemen’s Musical Sociability, Visual Culture, and William Byrd’s ‘The Greedy Hawk’”

at the 10th biennial conference of the Society for Renaissance Studies in Liverpool. She also presented the virtual lecture “Lady Music: Figuring ‘A Matron among Other Arts’ in Early Modern England” for the Society for the Study of Women in the Renaissance and the Center for the Study of Women and Society at the City University of New York.



Sarah Bartolome (music education) is a leader of the Trauma, Music, and the Breath Global Working Group, which convened at Northwestern in July

for a research summit on employing musical interventions for therapeutic outcomes. Researchers discussed how to use proprietary sensors developed by Northwestern’s Rogers Research Group to collect data on the effects of singing and breathwork exercises on children’s well-being. The group is also researching how musical interventions can be used as coping strategies for stress, anxiety, and trauma. The project recently received a \$20,000 award from the Grammy Museum Grant Program.

Jennifer Blackwell (music education) published two papers in her ongoing line of research about feedback in music contexts: “Harnessing the Power of Feedback to Improve Student Learning in Music” in



the *Music Educators Journal* and “Developing Feedback Skills in Preservice Music Teacher Education” in the *International Journal of Music Education*. She recently

presented research at the International Symposium on Performance Science, the online Research in Music Education conference, the Ninth International Symposium on Assessment in Music Education, and the Australian and New Zealand Association for Research in Music Education. Blackwell also presented her work during a guest residency at the Longy School of Music at Bard College.



Karen Brunssen (voice and opera) led a vocal pedagogy trip to England for the National Association of Teachers of Singing that began with a conference in London

jointly presented by the European Voice Teachers Association, the UK Association of Teachers of Singing, and the British Voice Association. She adjudicated the Schmidt Music Vocal Competition in Florida and the central region NATS Artist Awards. She also gave recent presentations for the Voice Study Centre and the New Jersey Choral Consortium.



Vasili Byros (music theory and cognition) presented the keynote talk “Bach, Beethoven, *Architectones: Techne, Logos, and the Sense of an Ending*” at the

2023 Galant Schema Studies Conference.



Clayton Dahm (music education) presented “Global Pop in an Elementary School Music Program” at the Society for Ethnomusicology’s annual

conference in Ottawa in October. His paper showed findings from his dissertation research, which was the basis of Dahm’s recognition as Graduate Medalist in the Arts by the University of Washington in 2023. Dahm has been elected cochair of the education section of the Society for Ethnomusicology.



Drew Edward Davies (musicology) presented his paper “Manuel Sumaya and Performance Practice at Mexico City Cathedral before 1730” at the Biennial Baroque

conference in Switzerland in July. Using scores edited and curated by Davies, the Coro de Madrigalistas presented its gala 85th anniversary concert at Mexico City’s Palace of Fine Arts in September, and the Camerata Antonio Soler performed music from Davies’s edition of *Santiago Billoni: Complete Works* at Jaén Cathedral in Spain as part of the Andrés de Vandelvira Early Music Festival. Last fall, Davies chaired the sessions “Notation and Influence” at the Society for Eighteenth-Century Music conference and “Contrafacts: A Template for Agency and Identity Formation” at the American Musicological Society conference.

FACULTY RETIREMENTS

Kurt Hansen

Senior Lecturer Emeritus, Voice and Opera



Kurt Hansen '83 MMus retired as senior lecturer and coordinator of the voice and opera program following 33 years of service. He has performed as a soloist in Europe, South America, Asia, and the United States, including with the Chicago Symphony Orchestra under

Sir Georg Solti and Claudio Abbado, Omaha Symphony Orchestra, St. Louis Symphony, Milwaukee Symphony, Minnesota Orchestra, and Music of the Baroque. A tenor, Hansen specializes in oratorio, most notably the J. S. Bach Passions. Also a frequent recitalist and opera performer, he has recorded on the Lyra label with Music of the Baroque and Colorado Mahlerfest.

Hansen has been director of music at St. Pauls United Church of Christ in Chicago since 1991. He previously taught in Northwestern's music theater certificate program and has held teaching positions at Chicago's North Park College and Milwaukee's Wisconsin Conservatory of Music. In 2022 he received a lifetime achievement award from the central region chapter of the National Association of Teachers of Singing. He earned his bachelor's degree from Northwestern's School of Communication and a master's degree from the Bienen School.

Donald Nally

Professor Emeritus, Conducting



Donald Nally retired as professor of conducting and director of choral organizations after 11 years at Northwestern. He held the John W. Beattie Chair in Music, founded the Bienen Contemporary/Early Vocal Ensemble, and led

choral ensembles in numerous regional and world premieres. Nally has also held distinguished tenures as chorus master for Lyric Opera of Chicago, the Welsh National Opera, Opera Philadelphia, the Chicago Bach Project, and for many seasons at the Spoleto Festival in Italy.

Nally has commissioned more than 180 works and, with his ensemble The Crossing, has produced 30 recordings. Together they have been nominated for nine Grammy awards, winning best choral performance in 2018, 2019, and 2023. He has worked closely with the artists Allora & Calzadilla and composer David Lang on museum projects in Europe, North America, and Japan. He has been visiting resident artist at the Park Avenue Armory; music director of *The Mile Long Opera*, David Lang's 1,000-voice work along the High Line in Manhattan; and chorus master for works of Lang, Julia Wolfe, John Luther Adams, and Louis Andriessen for the Los Angeles Philharmonic, the New York Philharmonic, and the Philadelphia Orchestra at Carnegie Hall.

faculty



Matthew Gaunt (tuba and euphonium) performed last summer with the Chicago Symphony Orchestra at Ravinia and the Grant Park Orchestra and was a

mentor with the Chicago Philharmonic National Seminario at Ravinia working with young musicians from across the country. Last fall he performed with the Chicago Symphony, the Chicago Philharmonic, and the Chicago Brass Quintet as its newest member.



James Giles (piano) performed solo and duo recitals at the Obidos International Master Classes in Portugal and the Amalfi Coast Music Festival in Italy,

which he also directs. He was on the faculty at the Gijon International Piano Festival in Spain and last fall performed duo recitals at Northwestern, Indiana University, and the University of Michigan, where he also gave a master class. He presented classes at the University of Texas at Austin and the New England Conservatory and in December performed a solo recital in Beijing and taught in Tianjin and Shanghai, including a class at the Shanghai Conservatory.



Ian Hallas (double bass) joined the Chicago Symphony Orchestra. He was previously principal bassist of the Lyric Opera of Chicago Orchestra and the Santa Fe Opera.



John Henes (Alexander Technique) served for the 16th summer on the faculty of the Ravinia Steans Music Institute Program for Singers, where he

worked with young professional vocalists and collaborative pianists from around the world to help them sing and play with more ease and efficiency.



Jonathan Bailey Holland (dean) had his piece *Motor City Remix* performed by the Detroit Symphony as part of the community-centered Detroit Neighbor-

hood Initiative. His compositions have been recently performed by the Harrisburg, Salisbury, and Tucson Symphony Orchestras; der/gelbe/klang; and the University of Chicago New Music Ensemble. At Northwestern, the Symphonic Wind Ensemble and Northwestern Medical Orchestra each presented his piece *Dream Elegy*, and the Bienen Contemporary/Early Vocal Ensemble performed his companion work to Bach's Cantata BWV 4. Chicago-based violinist Caitlin Edwards featured Holland's *Sonata Variation* for violin and piano on the album *Mere Mortals*.



John McDonough (jazz studies) wrote a 30,000-word booklet on the career of jazz impresario Norman Granz to accompany the 10-disc set of live jazz

recordings *Classic Jazz at the Philharmonic Jam Sessions (1950–1957)*, released in January by Mosaic Records.



Patrice Michaels (voice and opera) was featured on the WFMT radio program *Exploring Music* with Bill McLaughlin in December as part of a weeklong exploration

of Chicago's Cedille Records, the label on which Michaels has recorded 15 of her 28 releases. She was recently featured in a *New York Times* tribute to the life and work of David del Tredici.



Blair Milton (violin) retired from the Chicago Symphony Orchestra after 48 years. He has performed under three music directors—Sir Georg Solti, Daniel

Barenboim, and Riccardo Muti—and participated in 44 international tours.



Alex Mincek (composition) was commissioned by Northwestern to write *Spring Fanfare*, a processional piece for the inauguration of University presi-

dent Michael Schill. **Mallory Thompson** led a brass ensemble in the performance as part of the June ceremony.



Danuta Mirka (music theory and cognition) won the 2023 Marjorie Weston Emerson Award from the Mozart Society of America for her book *Hypermetric Manipu-*

lations in Haydn and Mozart: Chamber Music for Strings, 1787–1791. She also chaired the American Musicological Society's 2023 Roland Jackson Award committee, presented her research on Mozart's operatic cadence at the joint annual

meeting of the American Musicological Society and the Society for Music Theory, and wrote the editorial “Topics and Schemata” for *Eighteenth-Century Music*.



Toni-Marie Montgomery (piano) was named one of *Musical America's* top 30 professionals of 2023. The honor recognizes classical music professionals

“who persistently and relentlessly drive to keep the performing arts vital. They are thoughtful, creative, and often innovative.”



Steven Morrison (music education) was appointed associate editor of the journal *Music Perception*, becoming the first music education scholar to hold that

post. With doctoral candidate Aaron Himes, he published an article in the *Journal of Research in Music Education* on how different facets of musicality are evident among music majors and nonmajors. A follow-up project was presented in July at the International Conference on Music Perception and Cognition in Tokyo.



Yasuko Oura (piano) returned to the Des Moines Metro Opera's senior music staff for her 12th season, where she assisted and performed in Bartók's

Bluebeard's Castle. In September, she assisted Dame Jane Glover for Music of the Baroque's season-opening concert. For Chicago Opera Theater in December, she assisted and played in Shostakovich's rarely performed opera *The Nose*, directed by Francesca Zambello and conducted by Lidiya Yankovskaya.



Gene Pokorny (tuba and euphonium) premiered a tuba concerto, written for him by Lalo Schifrin, with the Chicago Symphony Orchestra in June. He

has served as principal tuba of the Chicago Symphony since 1989.



Andrew Raciti (double bass) presented a residency for New World Symphony fellows in Miami in October. He is featured along with **Ian Hallas**

(double bass) and **Stephen Alltop** (conducting) in a series of performance videos as part of a Northwestern Music Library collection about 19th-century bassist Domenico Dragonetti.



Gerardo Ribeiro (violin) taught at the Meadowmount School of Music last summer. In September, he served as president of the jury at the fifth Schoenfeld

International String Competition in China.



Jesse Rosenberg (musicology) launched the On Decolonizing Theater project last fall at Northwestern. Funded by a Mellon Foundation Sawyer

Seminar, it features a series of public panel discussions that explore the theory and practice of decolonization through cultural production. In November he was a moderator of a panel on *The Rosina Project*, a collaboration between the Chicago Fringe Opera and BraveSoul Movement that reimagines Rossini's *The Barber of Seville*.



Joachim Schamberger (voice and opera) will continue Richard Wagner's *Ring* cycle for Virginia Opera, directing and designing projections for a

new production of *Götterdämmerung* in September.



Daniel Shanahan (music theory and cognition) and his coeditors received the award for outstanding multiauthor collection from the Society for Music

Theory for volume 8 of *Engaging Students: Beyond Western Musicalities*. The committee found it to be “a deeply researched resource that puts postcolonial theories into contact with music theory while remaining grounded in our discipline.”



W. Stephen Smith (voice and opera) presented an August vocal pedagogy course at the University of St. Andrews in Scotland and gave private coachings and

a public master class at the Boston Conservatory at Berklee in October. That month, he also gave a pedagogy presentation and public master class for the Boston chapter of the National Association of Teachers of Singing, and in November he sang the national anthem for Evanston's Veterans Day ceremony.



Taimur Sullivan (saxophone) was the featured artist at the 2023 Asia Pacific Saxophone Academy in Bangkok, where he performed as both a concerto soloist and

faculty

soloist with the Rangsit University Jazz Orchestra, served as president of the jury for the saxophone competition, and gave numerous master classes. Last summer he performed with the Grant Park Orchestra and was a featured guest artist at the Atlanta Saxophone Day. As a member of PRISM Quartet, he gave concerts in New York City and Philadelphia, performed with jazz great Walter Blanding, and released the album *Mending Wall*.



Mallory Thompson (conducting) will retire from the Bienen School of Music at the end of the 2023–24 academic year, following a 28-year teaching

career at the school. She is the first woman and the third person to be director of bands at Northwestern. A celebration is planned for June.



John Thorne (flute) presented a Northwestern recital with colleagues **Alyce Johnson** (piccolo) and **Jennifer Gunn** (piccolo) in November, with Kay Kim on

piano. He has recently performed with the Chicago Symphony Orchestra in programs conducted by Marin Alsop, Jakob Hrusa, Riccardo Muti, David Newman, and George Stelluto. He has also performed with the Grant Park Orchestra, conducted by Carlos Kalmar, and the Lyric Opera of Chicago Orchestra for *West Side Story* and *The Flying Dutchman*.



Anne Waller (guitar) and Mark Maxwell performed a program for historical and modern guitars on the Northern Illinois University Inter-

national Guitar Series.



Sylvia Wang (piano) returned to Malaysia in summer 2023 to perform at the Jewel Piano Lounge in Melaka and the new Mont Kiara Performing Arts Centre in

Kuala Lumpur. In October, she played on the Dorothy Price series at the University of Toledo and gave a master class to students and participants from the Toledo Music Teachers Association. In November, she judged a concerto competition at the University of Iowa in Iowa City.



Gail Williams (horn) received a lifetime achievement award from Ithaca College for her distinguished career as a hornist and brass pedagogue. The award is given to

alumni with professional careers of at least 40 years who have achieved exceptional success. Last summer, she participated in the Grand Teton Music Festival, where she has performed with the orchestra for more than 30 years. She is also a member of the National Brass Ensemble, which released the album *Deified* in June.



She-e Wu (percussion) performed with the International All-Star Percussion Ensemble in November at the Percussive Arts Society International Convention,

where she also participated in a discussion with Matt Jordan and Jeff Hamilton.

In December, she presented a clinic on musicianship and motivation at the Midwest Clinic in Chicago.



Jay Alan Yim

(composition) served as artist in residence at Duke University, where he taught classes and delivered a presentation on his work with Marlena

Novak under the collective name localStyle. “Dreaming the Prairie,” their most recent intermedia work, is an interactive VR/PC art game focusing on a threatened Illinois ecosystem that is home to an endangered bumblebee species. The work was presented in Munich at Medientage München and in Chicago at Watershed Art and Ecology. Yim has received grants to support this project from the Illinois Arts Council Agency, Chicago’s cultural affairs office, and the University provost’s office.

Conducting



Andrew Megill was appointed professor of conducting and director of choral organizations, holding the Carol F. and Arthur L. Rice Jr. University Professor-

ship in Performance. Megill leads the Music of the Baroque chorus, the Montreal Symphony Orchestra Chorus, the Carmel Bach Festival Chorale, and Fuma Sacra. He was previously professor and director of choral activities at the University of Illinois Urbana-Champaign, music director of the Masterwork Chorus, and chorus master for the Spoleto Festival USA; he taught at Westminster Choir College for more than 20 years. He holds degrees from the University of New Mexico, Westminster, and Rutgers University.



Donald Schleicher '77 MMus was appointed artist in residence and director of orchestras, having previously served as guest music director during 2022-

23. He was previously director of orchestras for 26 years at the University of Illinois Urbana-Champaign, where he is the Daniel J. Perrino Professor Emeritus. Other previous positions include resident conductor at Rice University's Shepherd School of Music, music director and conductor of the Quad City Symphony Orchestra, and music director and principal opera conductor for the Pine Mountain Music Festival. Schleicher holds degrees from the University of Wisconsin-Stevens Point and Northwestern.

Music Education



Clayton Dahm joins the faculty as lecturer of music education and coordinator of student teachers and assessment. He specializes in elementary and community

music education, with a particular interest in Keetman-Orff Schulwerk, world music pedagogy, and popular music education. He previously taught at Gonzaga University and the University of Washington and has been an elementary school general music, choral, and instrumental educator in the US and England. He holds degrees from the University of Chicago, Columbia University, the University of London, and the University of Washington.

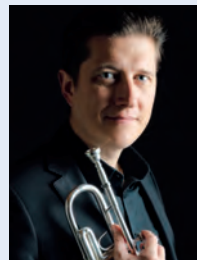
Piano



Christopher Guzman joins the faculty as professor of piano. Since winning top prizes in such international competitions as the Walter M. Naumburg,

Seoul International Music, Isang Yun, and Concours International de Piano d'Orléans, Guzman has performed in major venues across Europe, North and South America, and Asia. He previously taught at Penn State University and has presented master classes throughout the world. He holds bachelor's and master's degrees from the Juilliard School, an artist diploma from the New England Conservatory, and a doctorate from the University of Texas at Austin.

Trumpet



Matthew Ernst joins the Bienen School as lecturer of trumpet. He is currently principal trumpet of the Milwaukee Symphony Orchestra and was previously prin-

cipal trumpet of the Cincinnati Symphony Orchestra and Pops. He was also a member of the Louisiana Philharmonic Orchestra and has served as acting principal trumpet for the Santa Fe Opera and the Virginia Symphony Orchestras. Ernst has held teaching positions at the University of Virginia, the University of New Orleans, the Round Top Festival, and the New Orleans Center for the Creative Arts. He holds degrees from the University of Michigan and Southern Methodist University.

students

Michael Ayala, a master's viola student of Helen Callus, won third prize in the Samuel and Elinor Thaviu String Competition.



Carlos Bandera, a doctoral candidate in composition, was selected for the Orchestra of St. Luke's DeGaetano Composition Institute for 2023.

His work *When There Was Time, They Were Gone* was premiered by the Orchestra of St. Luke's at the institute's conclusion.



Leo Casti '21 MMus, a doctoral music theory and cognition student, presented research on musical gesture at the Society for Music Analysis annual conference in Oxford, UK, and the

XX International Conference of the Italian Society for Music Theory and Analysis in Salerno, Italy.

Cole Davis, a master's trombone student of Michael Mulcahy, was named principal trombone of the Dubuque Symphony Orchestra.



Pedram Diba, a doctoral composition student, was selected for the 2023-24 Cursus composition and computer music program at the Institute for Research and Coordination in Acoustics/Music in Paris.



Paul Feller-Simmons, a doctoral candidate in musicology, was named a Northwestern University Presidential Fellow, the University's

most prestigious fellowship for graduate students. He also received the Crown Fellowship from Northwestern's Crown Family Center for Jewish and Israel Studies and the Paul Oskar Kristeller Fellowship from the Renaissance Society of America.

Thomas Filipiuk, a Bienen-McCormick dual-degree piano student of James Giles, received the Bienen School's 2023 Presser Undergraduate Scholar award.



Megan Fleischmann '22, a master's voice student of Karen Brunssen, won an encouragement award in the Illinois district of the Metropolitan Opera Laffont Competition.



Laine Gruver, a doctoral music theory and cognition student, presented research on semiotic functions in the scores of *Game of Thrones* and *House of the Dragon* at the University of Toronto Graduate Music Conference, the Music and the Moving Image Conference at New York University, and the joint annual meeting of the American Musicological Society and the Society for Music Theory in Denver.

Antonio Jarvey, a master's saxophone student of Taimur Sullivan, presented the world premiere of Katie Jenkins's concerto *Three Echoes* with the Juilliard Symphony Orchestra in November under the baton of Jeffrey Milarsky.



Brian Kachur, a doctoral saxophone student of Taimur Sullivan, was invited to participate in the eighth International Adolphe Sax

Competition in Belgium. As a member of Aero Quartet, he performed on KING radio in Seattle; gave a recital at the Cascadia Art Museum in Edmonds, Washington; and performed a featured recital at the Midwest Clinic in Chicago.



Haddon Kay '22, a master's cello student of Hans Jensen, advanced to the semifinals of the 38th edition of the Irving M. Klein International String

Competition. (See also ensemble awards, page 21.)

Saeyeong Kim, a master's flute student of John Thorne, was named principal flute of the Peoria Symphony.

Wonee Kim, a master's piano student of Christopher Guzman, won the 2023 Pauline Lindsay Award.



Philip Kleutgens, a master's saxophone student of Taimur Sullivan, won first prize in the Illinois MTNA Young Artist Woodwind Competition.



Olga Kossovich, a doctoral violin student of Gerardo Ribeiro, won the Farwell Trust Award from the Musicians Club of Women.

Ryan Lee, a Bienen-McCormick dual-degree percussion student of She-e Wu, received second place in the Modern Snare Drum Competition.

ENSEMBLE AWARDS

Sydney Lee '22 MMus, a doctoral cello student of Hans Jensen, won second prize in the Samuel and Elinor Thaviu String Competition. (See also ensemble awards, at right.)

Cameron Marquez, a master's percussion student of She-e Wu, was a finalist in the 2023 Great Plains International Marimba Competition.

Broner McCoy, a master's double bass student of Andrew Raciti, was named principal bass of the New York String Orchestra Seminar for winter 2024.

Jamie Park, a Bienen-Weinberg dual-degree double bass student of Andrew Raciti, performed music by Reinhold Glière on NPR's *From the Top*.

Ryan Payne, a Bienen-McCormick dual-degree percussion student of She-e Wu, received third place in the Modern Snare Drum Competition.



Olivia Moyana Pierce, a musicology student, won the Quinn Coleman Memorial Scholarship from the Recording Academy and the LGBTQ+ Emerging Artist Award

from the Music Forward Foundation. She is a songwriter, performer, producer, and instrumentalist in the Royal Family Music Group studying how Black artists engender social change, restoration, and transformation through music.

Christian Santos, a master's percussion student of She-e Wu, was a finalist in the 2023 Great Plains International Marimba Competition.



Galvin Cello Quartet made its New York debut in October at the Merkin Concert Hall as part of the Musicians on the Rise series. According to *New York Concert Review*, "each cellist played with refined lyricism, and the group blended magnificently." Ensemble members are (from left) doctoral student Sihao He '18 MMus, master's student Haddon Kay '22, doctoral student Sydney Lee '22 MMus, and Luiz Fernando Venturelli '21, '23 MMus.



Masso Quartet—(from left) Kurt Cox '23 MMus and undergraduate saxophone students Ila Gupta, Sammy Alvarez, and Isaac Boone—was the featured emerging artist quartet at the Walla Walla Chamber Music Festival in Washington. The group's September performance at Chicago's Impromptu Fest featured works by Bienen composers Leo Dis-

cenza '22, Wan Heo, and Mya Vandegrift and was praised for its "rich collective sound and balance" by *Chicago Classical Review*.



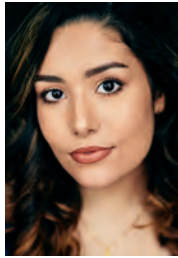
Forst Quartet advanced to the finals of the 2023 St. Paul String Quartet Competition, where it captured the audience prize. The group also won second place in the Bienen School's Dover Competition. Members are (from left) violist Sanford Whatley, cellist Sarah Chong, and violinists Joel Kang and Brian Zhan.

The school's Dover Competition in June was adjudicated by the Dover Quartet and pianist Kuang-Hao Huang '05 CERT. First place went to a quintet of violinists Joel Kang and Angela Choi, violist Susanna Bobbs, cellist Abigail Leong, and pianist Angeline Ma. Second place went to the Forst Quartet (see above). Third place went to a quintet of violinists Joelle Chen '23 and Kirsten Lee '23, violist Steven Wilke, cellist Zachary Keum '23, and pianist Veronika Izmaylova.

students



Wenting Shi, a doctoral piano student of James Giles, tied for first prize in the Thaviu-Isaak Piano Competition.



Uma Singh, a master's voice student of Karen Brunssen, was a winner in the Illinois district of the Metropolitan Opera Laffont Competition.



Winners of the Bienen School's annual concerto/aria competition in 2023 were trombonist **Dustin Nguyen** (above), baritone **Geoffrey Schmelzer** '23 MMus, pianists **Chelsea Wang** and **Ke Wang**, and cellist **Caleb Wong** '23 MMus. Winners return in the 2023-24 season to perform as soloists with one of the Bienen School's major ensembles.

Julianna Smith, a master's voice student of Patrice Michaels, won an encouragement award in the Kansas City district of the Metropolitan Opera Laffont Competition.



Melanie Stapleton, a doctoral music education student, had her composition *This Is Me* premiered at Lincoln Center's Alice Tully Hall as part of a national choral festival celebrating LGBTQIA+ youth and allies.



Chelsea Wang, a doctoral piano student of James Giles, was chosen as a member of the prestigious Ensemble Connect, a program of Carnegie Hall, the Juilliard

School, and the Weill Music Institute in partnership with the New York City department of education. The two-year fellowship prepares extraordinary young professional classical musicians for careers that combine musical excellence

with teaching, community engagement, advocacy, entrepreneurship, and leadership.

Ke Wang, a doctoral piano student of James Giles, won second prize in the Thaviu-Isaak Piano Competition.



Jungah Yoon (left), a doctoral flute student of John Thorne, won third place in the Donald Peck International Flute Competition. **Sophia Jean** '22 (right) won first place and **Elizabeth McCormack** '22 (center) took second.

Seho Young, a doctoral piano student of James Giles, tied for first prize in the Thaviu-Isaak Piano Competition.



Hillary Simms, a doctoral trombone student of Michael Mulcahy, became the first woman to join the prestigious American Brass Quintet and the first female trombonist to join the faculty at the Juilliard School, where the quintet is in residence. She substituted as principal trombone with the New York Philharmonic in November under conductor Susanna Mälkki and played with the ensemble for a holiday brass concert in December. She joined the Chicago Symphony on its European tour in January.

alumni

1950s

Mary Lou Frost '54 turned 90 last year. Her liberal arts education at Northwestern led to a career in music education in California and New York as well as a rewarding career as a nature photographer specializing in underwater images and teaching digital photography.

Marilynn Smiley '58 MMus was included in the Marquis Who's Who list. She served on the music faculty of the State University of New York at Oswego for more than 50 years.

1960s

Kenneth Lowenberg '61 was commissioned to compose an anthem for chorus and pipe organ to celebrate the 50th anniversary of the concert series at Chevy Chase Presbyterian Church in Washington, DC. The work was premiered in December 2022, with a second performance in February 2023.

1970s



Bassist, composer, and educator **Philip Brown** '72 retired after 26 years as professor of double bass

and jazz studies at Southern Illinois University. His career has included performances with first-line jazz artists and full seasons with professional symphony orchestras. Based in southern Illinois, Brown is bassist with the New Arts Jazztet and is active as a freelance musician. He has written nearly 50 original tunes and released four recordings as leader featuring many of those compositions. In 2003, the Illinois Arts

Council honored Brown with an Artist Fellowship Award in music composition.



Adegoke Steve Colson '73 had his work *MIRRORS* premiered by the International Contemporary Ensemble in November at New York's Kaufman Music Center as part of the program "Composing While Black." Commissioned by the Fromm Music Foundation, the work aims to stimulate listeners to reflect on the current state of American society.



Janice Tana Pantazelos

'79 MMus moved to Santa Fe, New Mexico, where she is founder and executive and artistic director of

the chamber opera company Opera West, now in its fifth year.



performance by Fuller with organist **Stephen Alltop** '96 DMus as well as performances by faculty bassists Ian Hallas and Andrew Raciti. Faculty musicologists Jesse Rosenberg and **Andrew Talle** '95 contributed research to the project.

1980s



Steven

Schwaegler '80, '84 MMus retired in June after 43 years in education—33 years as a high school instru-

mental music director in Illinois and 10 years as fine arts curriculum and instruction specialist in Iowa.

Pauline Kennel '81 DMus was one of five chosen to receive Goshen College's 2023 alumni service awards.



Composer

David Evan

Thomas '81 PhD released the album of solo piano music *Transformations: Music of David*

Evan Thomas, featuring pianist Sonja Thompson. The title suite interprets six paintings by Minnesotan Carolyn Brunelle. Released by Centaur Records, the album is available on all major platforms.



Susan Nourse '82 is a member of Cul de Sax, a saxophone quartet based in Freeport, Maine, with Bienen emeritus faculty member and former associate dean Paul Aliapoulios (*right*). The quartet has performed together for more than 20 years.

Barbara "Babs" Deacon '83 was elected to the New Orleans Opera board of directors.



John Kennedy

'84 MMus stepped down as director of orchestral activities of Spoleto Festival USA, where he led

11 world and American opera premieres. He recently conducted a production of the Pulitzer Prize-winning opera *Omar* at San Francisco Opera.



Mark E. Britt

'85 MMus, professor of low brass and music education at Furman University, was inducted into the

South Carolina Music Educators Association Hall of Fame.

Pianist **Linda Holzer** '85, professor of music at the University of Arkansas at Little Rock since 1995, was promoted to university professor, a title awarded to outstanding faculty widely recognized for their sustained excellence. Holzer is the second professor at the school to receive the title.

alumni

1980s *continued*



Brian Schmidt '85, '88 MS spoke at the World Health Organization's "Make Listening Safe" consultation in Geneva

in June for the panel "Safe Listening in Gaming and Esports: Challenges and Opportunities." An expert in video game audio, he discussed how the gaming industry might help ensure the hearing health of recreational players as well as those who create and play professionally.

Pianist **John Kane** '86 has released more than 60 classical albums, most recently the complete piano sonatas of Schubert and Haydn and complete preludes and waltzes of Chopin. Previous albums include the piano sonatas of Beethoven and Mozart and major works of Bach, Beethoven, Brahms, Chopin, Debussy, Liszt, Mendelssohn, Mozart, Mussorgsky, Rachmaninoff, Ravel, Scarlatti, Schubert, and Schumann.

Claudia Lasareff-Mironoff '88 MMus, '88 CERT performed the newly reconstructed J. S. Bach Viola Concerto in E-flat Major with Northwestern's Baroque Music Ensemble, conducted by **Stephen Alltop** '96 DMus, and with the University of Wisconsin-Milwaukee's symphony orchestra. The 1996 reconstruction of the "lost" viola concerto has been performed frequently abroad but is not widely known in the US. The version she performed includes her new reconstruction of the second movement, which gives the alto vocal line to the solo viola and restores the orchestral interlude.



Alice Brockway Nuteson '88 retired after 35 years of teaching high school choir, mostly at Stevenson High School in Lincolnshire, Illinois. Her choirs were twice selected to perform at the Illinois State Music Conference. She continues to sing in the Milwaukee Symphony Chorus.



Kenneth Thompkins '89, principal trombone for the Detroit Symphony Orchestra, released

Compelling Portraits, an album of pieces Thompkins says are "a celebration of the genius of contemporary Black composers." The recording features music of Kevin Day, Shawn Okpebholo, Maurice Draughn, Brian Raphael Nabors, and James Lee III.



Musical America's top 30 professionals of 2023 included (from left) **Melissa Ngan** '04 MMus, president and CEO of the American Composers Orchestra; **Patrick Slevin** '10, executive director of Austin Soundwaves; **Sharon Yazowski** '96, CEO of the Levitt Foundation; and former Bienen School dean Toni-Marie Montgomery. The annual list spotlights those who strive to keep the performing arts vital.

1990s

Matthew Mailman '90, '91 MMus has been professor of conducting in the Bass School of Music at Oklahoma City University since 1995. In 2023, he directed music for *Sunday in the Park with George* and *Sweeney Todd*. He conducted the Oklahoma premiere of *Seminole Snake Dance* by **Jerod Impichchaachaaha' Tate** '90 with the Oklahoma Youth Winds in May.



Brayer Teague '90 retired after 30 years as fine arts department chairperson at Downers Grove North High School in Illinois.

A top 10 finalist for the National Grammy Music Educator Award, Teague received the distinguished service award from the Illinois Music Education Association and the John P. Paynter Lifetime Achievement Award from the Quinlan & Fabish Music Company. He has coauthored a curriculum guide for the Illinois State Board of Education, published educational materials for Microsoft, presented at national and international conferences, and completed 25 tours with student musicians.



Jennie Oh Brown '91 was named executive director of Chicago Youth Symphony Orchestras.



Chris Hasselbring '91 MMus, a faculty member of the Music Institute of Chicago, created Brass for

Beginners/BFB Brass, the first general music brass curriculum that uses a natural (Baroque) trumpet and an interdisciplinary learning approach, allowing students to focus on sound production and articulation before dealing with the challenges of modern brass instruments. His curriculum is used across the country and was formally adopted by Evanston/Skokie District 65.



Composer-educator **Timothy Loest** '93 MMus retired from Peacock Middle School in Itasca, Illinois. He composes

for the FJH Music Company and MakeMusic Publications and owns Fanfare Music Press. Last May, he conducted the world premiere of his *Stronger Together*, commissioned and performed by the Hadley Junior High School eighth grade band.

Jocelyn Forbush '94 is the first chief conservation officer for Mass Audubon, the largest nature-based conservation organization in New England.

Composer and pianist **Mischa Zupko** '94 was named 2024 guest composer by the Fermi Research Alliance, where he will create music to interpret particle science in new ways.



Eighth Blackbird—with alumni **Lisa Kaplan** '03 MMus (far right), **Matthew Duvall** '04 MMus (back right), and **Zachary Good** '23 DMA (front left)—received a National Endowment for the Arts grant to support a commission and premiere of a new chamber work by composer and Bienen School dean Jonathan Bailey Holland.

Michael Stepniak '95 MMus wrote the book *Don'ts for Deans and Academic Leaders: A Higher Education Guidebook*, published in December. He is executive dean for creativity and the arts at Shenandoah University.



Robert Hasty '96 MMus, '04 DMus was named assistant professor in the School of Performing Arts at the University

of Central Florida. He was previously associate director of orchestras at the Bienen School for 22 years.



Jay Winston '98 was named the new world champion of musical whistling at the 2023 Masters of Musical

Whistling International Festival and Competition in Hollywood. He competed in the highest level of the competition and took first place in the classical category and second place in the popular category, in addition to the world champion title.

Composer duo **Danny Bensi** '99 and Saunder Jurriaans were nominated for a 2023 Critics' Choice documentary award for best score for *The Mission* as well as a Chlotrudis Award for best use of music in a film for *God's Creatures*. The duo has completed more than 100 acclaimed film and TV scores and previously received an Emmy nomination for *Ozark*.



(From left) **Kathleen Poe Ross** '05, **Camilla Springfield** '85 MMus, and **Kiki Wilson** '77 MMus sing together in the alto section of the Atlanta Symphony Orchestra Chorus. During more than 90 seasons combined thus far, they have sung on several Grammy-winning recordings; toured to Carnegie Hall and the Kennedy Center, among other venues; and performed in Germany three times with the Berlin Philharmonic. Wilson was executive producer of *Robert Shaw: Man of Many Voices*, a 2019 documentary about the life and legacy of the choral music conductor and former ASO music director.

2000s



Karen Fannin

'01 MMus was named director of the School of Music at the University of Nebraska at Omaha, where

she is also a professor and director of bands.



Geoffrey Deibel

'02, '04 MMus released his solo recording *Ex Uno Plures* on Blue Griffin Recordings.

The album reconceptualizes the saxophone as a polyphonic instrument and features the music of **Drew Baker** '07 DMus, **Joseph Michaels** '11 DMus, and Bienen faculty member Alex Mincek as well as Luciano Berio, Steve Reich, and Klas Torstensson. Deibel was promoted to associate professor of saxophone with tenure at Florida State University.

Joel Everist '02 MMus joined the faculty of North Iowa Area Community College as vocal music instructor and director of choral activities.

Alan J. Benson '03 was named director of artistic planning at the San Diego Symphony. He was previously director of artistic administration for the Orchestra of St. Luke's.

Matthew Coley '03 MMus, '13 DMus was named executive director and curator for the Center for Mallet Percussion Research at Kutztown University.



Beth

Kirkpatrick '03 performed in the Broadway production of *Parade*, which won a 2023 Tony Award for best revival of a musical.

Peter Wojtowicz '03 was promoted to senior associate at architectural design firm Valerio Dewalt Train.

Composer **Gilbert Galindo** '04 released his debut classical album, *Terrestrial Journeys*, on the Neuma Record label. He is a New York-based musician, engraver, producer, and DJ.



Cellist **Nick Photinos**

'04 MMus was named professor of chamber music and eminent scholar at the University

of Cincinnati College-Conservatory of Music.

2000s *continued*



Heather Aranyi

'05 MMus was named director of the ICON Incubator at Northwestern, an interdisciplinary program

working with student athletes on multiple aspects of NIL (Name, Image, Likeness), including entrepreneurship, innovation, strategy, and personal branding.



Oboist James Austin Smith

'05 presented his musical historical project Hearing Memory at National Sawdust in

October with pianist Cory Smythe. The project reflects on the complicated legacy of the classical music scene that emerged in the 1970s in East Germany through documentary interviews, storytelling, and musical performance.



Anna Binneweg

'06 MMus was named music director of the Washington Metropolitan Philharmonic. She is also

music director of the Londontowne Symphony Orchestra.



Michael Figueroa '06, associate professor of ethnomusicology at the University of North Carolina at Chapel Hill,

was named to the Arab America Foundation's "40 under 40" list.

Emily Yiannias '07 MMus was named executive director of the La Porte County Symphony Orchestra in Indiana.



The JACK Quartet, with violinist **Austin Wulliman** '08 MMus, won Chamber Music America's 2024 Michael Jaffee Visionary Award for those advancing the boundaries of chamber music through innovation, exploration, and experimentation. The quartet also received Harvard University's Fromm Music Foundation Prize.

Douglas Rosenthal '08 was named associate principal trombone of the Pittsburgh Symphony Orchestra. For 11 years he was assistant principal trombonist of the Kennedy Center Opera House Orchestra in Washington, DC.

Composer **Philippe Treuille** '08 had his work *Bird in Eye* performed by members of the Mostly Modern Ensemble in April at the Mostly Modern Festival in Middelburg, Netherlands. In May, the First Dimension Ensemble with Daniela Mars premiered his flute concerto *Live Forever* in New York City under conductor Jean-Pierre Schmitt on a program featuring two additional Treuille compositions, *Tessellations* and *Rejuvenation in Red*. In December, he premiered *Space Force*, a collection of songs for chamber ensemble in New York.



Pianist **Miki Sawada** '09 completed an Alabama concert tour in December, marking her sixth tour as

part of the Gather Hear project, an effort to bring free classical music concerts to community gathering spaces in all 50 states. She has previously completed tours of Alaska, West Virginia, Massachusetts, Utah, and Louisiana.

2010s



Aviv Kammay

'10 MMus published the chapter "Defuse, Dilute, Deflate: The Beatles Turn It On and Laugh It Off" in *The Beatles and Humour: Mockers,*

Funny Papers, and Other Play.

William Robin '10 published the book *On Minimalism: Documenting a Musical Movement*, coedited with musicologist Kerry O'Brien. It provides a history of minimalist music from the late 1950s to the present.

Nathan Taylor '10, '12 MMus was appointed assistant vice president for board strategy and communications and associate secretary to the Board of Trustees



at Northwestern, where he has worked in central administration for eight years. He was elected president of Chicago's Raven Theatre Company and last year celebrated his 10th anniversary singing with Music of the Baroque and artistic director Dame Jane Glover.

Jacqueline Kelly-McHale '11 PhD was appointed associate dean of academic affairs at the DePaul University School of Music.



Kangmin Justin Kim

'11 was named Maria Callas Debut Artist of the Year by the Dallas Opera for his role as Hansel in Humperdinck's *Hansel and Gretel*.



Andy Hudson

'12 MMus, '18 DMA was named associate professor of clarinet at the Lawrence University

Conservatory of Music in Appleton, Wisconsin. He released his second book, *Space Bass: Advanced Explorations for Bass Clarinet* with coauthor Roger Zare. Hudson can be heard on the recent albums *Don't Say a Word* by Latitude 49 and Annika Socolofsky (New Amsterdam Records) and *Duende* by Nu Deco Ensemble (Sony

Cellist **Russell Houston** '16 won Chamber Music America's Cleveland Quartet Award for the 2024–25 and 2025–26 seasons as a member of the Balourdet Quartet. The biennial award honors and promotes a rising string quartet whose artistry demonstrates significant promise.

Masterworks). He was also featured at the International Week of New Music in Bucharest in a duo program of world and Romanian premieres with cellist **Nick Photinos** '04 MMus.

Emanuele Andrizzi '13 DMus was named director of orchestral studies at Shenandoah University. He previously led the orchestral program at the Chicago College of Performing Arts at Roosevelt University for 10 years.



Mikhailo Babiak '13 MMus was named principal horn of the Quebec Symphony Orchestra.

Jarrett Bastow '13 MMus was named education manager for the Houston Symphony.



Stephanie March '13 MMus was featured as soloist in a performance of the Haydn Cello Concerto in D with the Sioux City Symphony Orchestra in 2023. She is the Sioux

City Symphony's principal cellist and associate principal of the Dubuque Symphony and has performed with the Peninsula Music Festival in Door County, Wisconsin, the past two summers. She teaches at Morningside University.



Marissa Olegario '13 was appointed principal bassoon of the Tucson Symphony Orchestra. She is assistant professor of bassoon at the University of Arizona.

Véronique Filloux '15 was a winner in the Georgia district of the Metropolitan Opera Laffont Competition.

Carson King-Fournier '15 MMus was named visiting assistant professor of trombone at Louisiana State University.



Ryan Little '15 was named principal horn of the Atlanta Symphony Orchestra. He was previously principal horn of the Naples Philharmonic.



Taichi Fukumura '17 MMus, '21 DMA won the €20,000 second prize in the 2023 Mahler Competition, presented by Germany's Bamberg Symphony. He was selected as one of 20

candidates from more than 350 international applicants. He also received a 2023 Sir Georg Solti Career Assistance Award. In October, Fukumura conducted the Illinois Symphony Orchestra in a performance of Shostakovich's Cello Concerto No. 1 featuring **Brannon Cho** '17.

Aaron Miller '15 DMA released the jazz album *The Kindness* in September on City Creek Records at Idaho State University. He is on the music faculty of Brigham Young University–Idaho.



Michaela Kizershot White '15 was promoted to director of campaign and major gifts at the Pittsburgh

Symphony Orchestra. She was previously gift officer at the PSO and discovery and engagement gift officer at the Cleveland Orchestra.

Conor Keelan '16 and **Brad Haak** '98 are supervising music for the new stage adaptation of *Spirited Away*, which will reopen in Tokyo and London this spring.



Bethany Wiese '16 DMA joined the faculty of Vanderbilt's Blair School of Music as associate professor of tuba and euphonium. She was previously associate professor of tuba and euphonium at Appalachian State University and spent two years as a fellow of the New World Symphony.



Baritone **Alexander York** '16 MMus joined the soloist ensemble at Landestheater Linz in Austria in September.



Steven Banks '17 MMus accepted a faculty appointment at the Cleveland Institute of Music and

is welcoming applications for the school's first graduate-level conservatory saxophone studio in fall 2024.

Nicholas Koo '18 MMus, '22 DMA received a 2023 Sir Georg Solti Career Assistance Award.

Double bassist **Lindsey Orcutt** '18 MMus accepted a one-year position with the Gothenburg Symphony Orchestra.

Blake Scott '18 was named manager of global digital finance at Warner Chappell Music.

James Seymour '18 was named principal trombone of the Louisville Orchestra.

Mezzo-soprano **Tzytle Steinman** '18 MMus was accepted into the young artist program at Glimmerglass Opera for summer 2024.



Alicia Russell Tagert '18 MMus debuted with the Virginia Opera as Waldvögel in its touring production of

Siegfried. For one performance, she also learned and sang Brünnhilde with five hours' notice. A review by *OperaGene* called her singing "rapturous, a perfect fit, and a total delight."

2010s *continued*



Benjamin Firer '19 DMA was appointed interim music director of the Quad City Symphony Youth Ensembles. He

is also assistant conductor of the Rockford Symphony Orchestra and orchestra director at Northeastern Illinois University.



Chase Waterbury '19 was named second trombone of the Monterey Symphony.

2020s

Walter Aldrich '20 MMus won an encouragement award in the St. Louis district of the Metropolitan Opera Laffont Competition.

Noah Cline '20 MMus is now communications manager for the National Flute Association.

Lucy Evans '20 won an encouragement award in the Indiana district of the Metropolitan Opera Laffont Competition.



Alec Mawrence '20 joined the faculty of Bard College Conservatory of Music. He is the tuba player in the West Point

Band's ceremonial brass quintet and an active freelancer and educator in the New York City area.

Jake Platt '20, '22 MMus was named principal bass of the Illinois Philharmonic. He is also a member of the Las Vegas Philharmonic.



Cellist **Luiz Fernando Venturelli** '21, '23 MMus won the second annual Gurrena Fellowship, a \$50,000 prize awarded by the Meadowmount School of Music. He was also a prizewinner in the

2023 Astral Artists Competition and was added to the organization's artist roster.

Jack Grimm '21 was named principal trombone of the Columbus Symphony.



Clarinetist **Olivia Hamilton** '21 MMus was named a Minnesota Orchestra fellow in September

2023. She was also selected as a clarinet fellow at the Spoleto Festival USA.

Zach Masri '21 was named assistant principal timpani and section percussionist for the Vancouver Symphony Orchestra.

Kira Neary '21 won an encouragement award in the Metropolitan Opera Laffont Competition's Connecticut district.

Lucy Song '21 MMus won second prize in the National Flute Association's orchestral piccolo competition.

Michael Stevens '21 was named principal horn of the Rochester Philharmonic Orchestra.



Adam White '21 PhD, assistant professor of music education at Northern Kentucky University, was named professor

of the year by the Kentucky Music Educators Association.

Grace Wolfe '21 MMus was named director of bands at Dexter High School in Michigan.



Jaime An '22 was named assistant principal cello of the Baltimore Symphony Orchestra.

Darsan Swaroop Bellie '22 created the Star Eyes Initiative, a jazz group that uses original compositions to communicate scientific concepts. He is currently a fellow at Northwestern's Center for Interdisciplinary Exploration and Research in Astrophysics, where he conducts research on gravitational waves, compact objects, and cosmology.

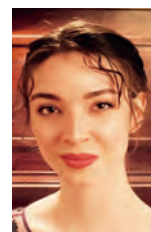


Malaysia Billman '22 won an oboe position with the US Navy Fleet Bands.

Harper Byrne '22 won the International Trombone Association's 2023 Donald Yaxley Bass Trombone Competition.

Cellist **Victor Minke Huls** '22 DMA, double bassist **Paul Nemeth** '20 DMA, and contra-bassoonist **Matthew Melillo** '21, '23 MMus joined the Florida Orchestra.

Elizabeth McCormack '22 won second prize in the Donald Peck International Flute Competition.



Mezzo-soprano **Lauren Randolph** '22 won the Edith Newfield Award from the Musicians Club of Women.



Trombonist **Felix Regalado** '22 MMus was named a Minnesota Orchestra fellow in September 2023. He has

been a regular member of the Civic Orchestra of Chicago since 2021.

Ilanna Starr '22 MMus was named a North Carolina district winner in the Metropolitan Opera Laffont Competition.



Natasha Stojanovska '22 DMA released *Uncommon Voices*, an album of solo piano music on

PARMA Recordings featuring the music of female composers from Eastern Europe. She presented a trio concert with mezzo-soprano **Quinn Middleman** '16 MMus and clarinetist **Taylor Eiffert** '16 in August in Santa Fe.

Soprano **Isobel Anthony** '23 MMus was named an apprentice singer at Santa Fe Opera for summer 2024.



Wildcat double bassists were well represented at last year's Aspen Music Festival: (from left) **Luke Rogers** '21, **Avery Weeks** '21, **Henry Girard** '22, and master's student **Omar Haffar**.



Aspen Buckingham '23 and Northwestern student Steven Jiang were named to the inaugural 30

under 30 local Chicago list by *Forbes* for their work as founders of Overture Games. In 2023 the company released its first game, *Intervallic*, an audio-responsive video game that aims to make practicing an instrument more fun.

John Dawson '23 MMus tied for first place in the 2023 Great Plains International Marimba Competition.



Bradyn Debysingh '23 MMus advanced to the finals of the American Pops Orchestra's NextGen

National competition.



Double bassist **Caleb Edwards** '23 MMus was named a 2023–24 diversity fellow of the Cincinnati Symphony

Orchestra and the University of Cincinnati College-Conservatory of Music. The two-year program provides performance opportunities, mentorship, and funding, including a full tuition scholarship.

Daniel Gostein '23 MMus was a finalist in the 2023 Great Plains International Marimba Competition.



Kimmi Hebdon '23 was named principal horn of the Fort Wayne Symphony Orchestra.



Jakyoung Huh '23 MMus won first prize in the Samuel and Elinor Thaviu String Competition.

Sophia Jean '23 won first prize in the Donald Peck International Flute Competition and the Walfrid Kujala Piccolo Competition.



Vaynu Kadiyali '23 joined the North Carolina Symphony as acting piccolo and third flute for the 2023–24 season. He won

a piccolo/third flute position with the Fort Worth Symphony Orchestra beginning this season.



Samuel Krausz '23 MMus won an encouragement award in the St. Louis district of the Metropolitan Opera Laffont

Competition.

Bass-baritone **Seoyong Lee** '23 MMus was named an apprentice artist at Chautauqua Opera for summer 2024.



Mezzo-soprano **Michelle Mariposa** '23 MMus is a 2023–24 young artist with Chicago Opera Theater. She

won the Robert and Winifred Connelly Green Award in the 2023 Lyndon Woodside Oratorio-Solo Competition and was named a 2023 Sullivan Award winner. She was also a winner in the Kentucky district of the Metropolitan Opera Laffont Competition and won an encouragement award in the central region.



Mezzo-soprano **Lauryn Nelson** '23 MMus won the Farwell Trust Award from the Musicians Club of Women. She won an encour-

agement award in the Illinois district of the Metropolitan Opera Laffont Competition.

Scott Sanders '23 was named second horn of the Sarasota Symphony Orchestra.

Soprano **Morgan Small** '23 won the Nerenburg Award from the Musicians Club of Women.

Composer **Liza Sobel Crane** '23 DMA had her piece (*E*)*Merging Dances* performed by the Northwestern University Symphony Orchestra in October.



An Tran '23 DMA released a recording of classical guitar works by Napoléon Coste on the Naxos label.

Caleb Wong '23 MMus joined the Melbourne Symphony Orchestra as a section cellist. He performed as soloist in Shostakovich's Cello Concerto No. 1 in E-flat Major with the Northwestern University Symphony Orchestra in February as a winner of the Bienen School's concerto/aria competition.



Flutist **Joey Zhuang** '23 MMus joined the faculty of the University of Saskatchewan. She is also a member of the Saskatoon Symphony Orchestra.

We want to hear from you!

Please email your news to fanfare@northwestern.edu

or submit your news online at

music.northwestern.edu/alumninews.

in memoriam

All dates are 2023.

1940s

Ruth Shuma Edwards '49, '50 MMus on August 19

Gloria G. Gottlieb '49 on July 2

Grace Horin '49 MMus on March 29

Munzer Makansi '49, '50 MMus on November 10

Madeline M. Sanders '49 on July 10

Marjory Elster Wack '49 on November 22

1950s

Carlton Gamer '50 on July 14

Marshall W. Turkin '50, '51 MMus on June 15

Harold A. Klumpp '51, '52 MMus on June 11

John W. Lagerlof '51 on August 1

James B. Lienhard '51, '52 MMus on May 15

Thelma Perkins '51 MMus on May 12

Audrey Pilafian '51 on November 16

Eileen M. Robertson '51 on August 29

Raymond T. Songayllo '51, '52 MMus on August 10

Robert H. Williams III '51 on July 6

Lila Beeson '52 on September 23

Henry A. Demichele '52 on December 7

Rosalee Spear '52 on April 29

Carl N. Shull '53 MMus on May 12

Edith Baker Thomas '53 on December 15

John W. Mullen '54, '55 MMus on May 28

Carolyn Hage Nunemaker '54 on September 24

Herbert Royce Saltzman '54 MMus on April 3

Miriam A. Brewer '55 on December 28

Nancy Thomas '55 MMus on December 2

Gordon Welch '55 on April 25

Joan D. Johnson '56 on May 8

Peter J. Jorgensen '57 on April 24

Franklin Ellis Jr. '58 MMus on September 17

Elizabeth Knodel '58 on May 29

Carol R. Masat '58 MMus on July 17

Mary Rietz '58, '59 MMus on May 3

Mary A. Voss '58 MMus on April 23

Edward J. P. O'Connor '59, '62 MMus on December 7

Neal E. Widder '59 MMus on December 22

1960s

Hubert V. Cloeter '60 MMus on May 5

Camille Crunelle Hill '60, '62 MMus on July 29

Larry G. Kirgan '60 on April 19

Guinevere Rey Mabunay '60, '66 MMus on April 20

Barbara J. Brian '61 on March 4

Larry W. Edwards '61, '62 MMus on April 27

Stephen B. Ritchie '63, '64 MMus on March 3

Delores A. Walker '64 on June 29

Mary Ann Holman Frederick '66, '67 MMus on September 5

Ray D. Landers '66 on February 19

Donald K. Moely '67 MMus, '69 DMus on March 23

Sharon Nix '68, '70 MMus on April 24

Albert M. Sweatt '68 MMus on April 3

Lynn Trua Waller '68 on December 23

Harald Wiesner '68 DMus on March 17

1970s

Helen-Kay Eberley '70, '71 MMus on November 22

Lee G. Engstrom '70 MMus on November 8

Rev. John M. Palmer '70 MMus on April 2

David A. Bachmann '73 MMus on July 2

Gene Jinsiong Cho '75 PhD on October 27

Keith Arvin Rumble '77 MMus on March 1

Diane Schick '78 MMus on December 22

George J. Constantine '79 MMus on November 12

1980s

Michael R. Peterson '81 MMus on October 28

Stanleigh Jones '84 MMus on March 23

Ricardo Vargas Gonzáles '88 MMus on August 10

1990s

Timothy Austin '90 MMus on May 22

Jina Aleksandra Varis '90 MMus on June 2



SHELDON HARNICK (1924–2023)



Acclaimed lyricist and composer **Sheldon Harnick** '49, '18 H died June 23 at age 99. He was best known for his work with Jerry Bock on the Tony Award-winning musicals *Fiorello!* and *Fiddler on the Roof* and the Tony-nominated musicals *She Loves Me*, *The Apple Tree*, and *The Rothschilds*. Harnick and his collaborators won the 1960 Pulitzer

Prize in drama for *Fiorello!* He also received the 2009 Oscar Hammerstein Award for Lifetime Achievement in Musical Theatre and the 2016 Drama League Award for Distinguished Achievement in Musical Theatre.

Harnick grew up in Chicago and served in the US Army Signal Corps. While stationed at Robins Air Force Base in Georgia, he wrote songs and performed in shows for his fellow troops. After an honorable discharge in 1946, he enrolled in Northwestern's School of Music. Though he moved to New York City in 1950 to pursue his Broadway career, he kept close ties with Northwestern: his musical *Dragons* premiered there in 1984, and a decade later, his *A Wonderful Life* was one of the first shows in the newly remodeled Cahn Auditorium. In 2009, the American Music Theatre Project mounted a staged reading of Harnick's adaptation of Molière's *A Doctor in Spite of Himself*. He received an honorary degree from Northwestern in 2018.

GRACE BUMBRY (1937–2023)



Renowned opera singer **Grace Bumbry** '58 died May 7 at age 86. Bumbry studied with German soprano Lotte Lehmann at Northwestern and later continued her studies with Lehmann at the Music Academy of the West in Santa Barbara, California. In 1958, Bumbry was named a winner of the Metropolitan Opera National Council Auditions. She made her operatic

debut as Amneris in *Aida* at the Paris Opera in 1960.

Among her many firsts, Bumbry was the first African American cast in a major role at the prestigious Bayreuth Festival in Germany. President John F. Kennedy and First Lady Jacqueline Kennedy invited Bumbry to the White House in 1962, which marked the first time an African American opera singer performed there. Beginning her career as a mezzo-soprano, Bumbry later expanded her repertoire to include dramatic soprano roles.

Over the course of her career, she performed in nearly every major opera house and received the Kennedy Center Award for the Arts, a UNESCO Award, France's Commandeur des Arts et Lettres, Italy's Premio Giuseppe Verdi, and four honorary doctorates. Bumbry also received the Northwestern Alumni Merit Award in 1969 and the Alumnae Award in 1997. She returned to campus to present master classes in 1997 and 1999.

CLIFF COLNOT (1947–2024)



Former Bienen faculty member **Cliff Colnot** '77 PhD died February 12 at age 76. He served as assistant professor of music education and assistant director of bands at Northwestern, where he was also the chief arranger for the Wildcat Marching Band, directed jazz ensembles and the concert band, and taught jazz arranging, conducting, and music education courses. A staple of

the Chicago music scene for most of his career, he went on to serve as conductor of the Civic Orchestra of Chicago and the Chicago Symphony Orchestra's MusicNOW series for more than 20 years. The *Chicago Tribune* named him a 2001 Chicagoan of the Year in music, and he received Northwestern's Alumni Merit Award in 2005.

STEVIE MARKS (1954–2023)



Music educator and Bienen School faculty member **Stevi Ann Marks** died July 3 at age 69. She was coordinator of student teachers and assessment at Northwestern and taught choral methods, practicum, and voice classes. Marks also taught at the DePaul University School of Music. A Grammy Music Educator Award semifinalist,

Marks was also head of choral programs at the Midwest Young Artists Conservatory, where she directed the Voices Rising professional children's chorus and the VocalPoint select high school ensemble. She previously taught at Glenbrook South High School in Glenview, Illinois, which was named a Grammy Signature School under her tenure as choral director. She also directed the Glenbrook South musicals and the annual variety show from 1993 to 2017. A devoted and active volunteer, Marks enjoyed singing weekly in nursing homes and led several trips for Habitat for Humanity.

in development



SARAH E. GENERES
Director of Development

The Bienen School is deeply grateful to the alumni and friends whose generosity makes possible so much for our students and faculty—from merit aid scholarships and student support funds to important research opportunities.

Gifts from donors have supported Bienen students and faculty in numerous ways over the last year.

- Composition students' pieces were performed and professionally recorded by Ensemble Dal Niente thanks to a donor.
- Music education faculty and doctoral candidates expanded their research into the benefits for children of breathwork and singing to include work with partner institutions in three countries, and they are preparing to extend their work to additional countries.
- The school increased its live-streaming capabilities, allowing student recitals and other events in the Mary B. Galvin Recital Hall, David and Carol McClintock Choral and Recital Room, and Regenstein Master Class Room to be seen by audiences around the world.

As Dean Holland's tenure continues and he implements new initiatives and programs at the Bienen School, your support is even more critical in helping provide funds to support these opportunities for our students.

If you have never made a gift to the Bienen School or if it's been a while since you did, I hope you will consider donating today to help provide a world-class musical and academic education. For a sense of how your donations make a positive impact, see our students' reflections on the importance of those gifts on the facing page.

On behalf of the entire Bienen School of Music, thank you for helping to ensure the school's ongoing excellence. Your generosity provides an outstanding place from which to grow to even greater heights under our new dean's leadership. ■

We are grateful to all who have made contributions to the Bienen School of Music. To see a list of recent donors, visit music.northwestern.edu/donate.

Your Gifts at Work

Gifts to undergraduate merit aid make a tremendous impact.

In addition to need-based financial aid offered by the University, the Bienen School awards merit-aid scholarships to ensure the most talented students can enroll without the deterrent of financial concerns. More than 40 percent of students receive some level of merit aid.

Enrolling outstanding students is critical to ensuring the Bienen School remains among the top music programs in the country. Merit aid allows the school to offer financial aid packages that are more competitive than our peer institutions, drawing exceptional students to Northwestern.

Here's how you can support merit aid scholarships for Bienen students:

- Make a gift of any size and designate it for "undergraduate merit aid."
- Establish an endowed scholarship in your name or in honor of a student or faculty member. These funds will be invested, with the annual earnings awarded as merit aid in perpetuity. For more information on endowing a merit aid scholarship, email Sarah Generes at sarah.generes@northwestern.edu.

Honoring Mallory Thompson

Make a gift to honor Mallory Thompson '79, '80 MMus, who will retire as director of bands at the end of this academic year after 28 years of service to Northwestern. Funds will be used **for both academic and athletic bands** at Northwestern to support commissions, equipment and instrument purchases, guest artists, recordings, and other needs to enhance the student experience.





“The Bienen School had always been a top choice for me. From the variety of resources it offers to the world-class education and teachers, I always imagined a great college experience here. However, all that comes at a cost. The merit scholarship I received was pivotal in my decision to attend the Bienen School. I am able to attend and receive the incredible education I hoped for while not worrying about the tuition my parents have to pay. I am forever grateful for the opportunity that merit aid has provided me.”

—*Aryan Avadhanam, saxophone performance student*

“Bienen has helped me grow exponentially as a musician and as a performer. I am so incredibly grateful for my time here and wouldn’t trade it for anything in the world. Merit aid played a big part in my decision to attend Bienen, as I most likely would not have been able to afford attending without it. I am very grateful for my merit aid, as it has significantly lightened my family’s financial load and allowed me to study music and communications at an extremely high caliber at my dream school.”

—*Calista Smith, dual-degree voice and School of Communication student*



Among Bienen School applicants who declined the school’s offer of admission, more than 60 percent cited insufficient financial aid as a factor in their decision.



Scan here and select “Honoring Mallory Thompson” under School and Program Funds.

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