

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC FALL 2017

# *fanfare*

Northwestern

# first chair

## A MESSAGE FROM THE DEAN



This past spring the Bienen School of Music presented Aaron Copland's opera *The Tender Land*. It tells the story of Laurie Moss, a high school senior who leaves home to find her place in the world.

This fall, students from around the world are leaving home to pursue their dreams at the Bienen School. As we welcome 100 new undergraduates and 84 new graduate students, we look forward to the many diverse talents and passions they will bring to our community.

Our production of *The Tender Land* brought new life to an opera seen only once before at Northwestern, in a 1958 production conducted by the composer himself just four years after its premiere. This story of new beginnings was a particularly apt choice for our student performers, but our spring production signified endings as well. Its director, artist in residence and director of opera Michael Ehrman, retired at the end of spring quarter, along with musicology professor Thomas Bauman and tuba and euphonium professor Rex Martin. Together the three gave the Bienen School six decades of distinguished service.

In the cycle of academic life, endings bring more beginnings, and this fall four new faculty members join the school to begin forging their legacies here. Joachim Schamberger succeeds Ehrman as director of opera; Andrew Talle succeeds Bauman as associate professor of musicology; and Eugene Pokorny and Matthew Gaunt succeed Martin to lead the tuba and euphonium studio.

Although every academic year brings new beginnings, 2017-18 offers particularly auspicious opportunities for our students. The most recent winners of the school's two internationally prestigious awards return for their second residencies—Michael Ludwig Nemmers Prize-winning composer Steve Reich in November and Jean Gimbel Lane Prize-winning pianist Emanuel Ax in April—and this spring will see the announcement of the prizes' 2018 recipients. This March the school will undertake its first-ever Asian tour as the Northwestern University Symphony Orchestra visits three cities in China. The orchestra's program will commemorate the centennial of Leonard Bernstein, sharing the music of this quintessentially American composer with Asian audiences.

Celebrating new beginnings for our 2017 graduates, composer Jake Heggie spoke at the school's June convocation. His words apply equally to those now starting their time here: "I choose you to ignite and share the flame of possibility and the fire of inspiration. I choose you to wake up the world and blaze new pathways."

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 2017  
 OPUS 55  
 Northwestern University  
 Bienen School of Music

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*Fanfare* is the official magazine of Northwestern University's Bienen School of Music.

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 Produced by Global Marketing and Communications  
 9-17/11.1M/KD-GD/2521

**On the cover:** A scene from *The Tender Land*  
 (photo by Todd Rosenberg)

# noteworthy

## Bienen School Hosts Liszt Festival

“Liszt and the Orchestral Imagination” was the theme of this year’s American Liszt Society Festival, a celebration of Franz Liszt hosted by the Bienen School of Music the weekend of April 27–30. More than 20 concerts and events took place on Northwestern’s Evanston campus.

*“I was proud that this event showcased many different programs from the Bienen School, including piano, musicology, voice, strings, orchestra, and chorus.”* – JAMES GILES

“The Liszt Festival was a resounding success, with a record number of registrants and many new faces I brought in to perform,” says festival director James Giles, associate professor of piano.

Pianist Sergei Babayan opened the festival with a program of works by Liszt, Ryabov, Bach, and Chopin. Babayan regularly performs with the world’s foremost orchestras, including the Cleveland Orchestra, the Warsaw Philharmonic, the New World Symphony, and the London Symphony Orchestra.

The Northwestern University Symphony Orchestra, University Chorale, and three student soloists joined forces for a concert of three Liszt works: *La légende de Sainte Cécile* with mezzo-soprano Liana Gineitis, a master’s student of W. Stephen Smith; Piano

Concerto No. 1 in E-flat Major with Xuesha Hu, a master’s student of Alan Chow; and Piano Concerto No. 2 in A Major with Yangmingtian Zhao, a doctoral student of Giles.

The weekend also featured Bienen faculty, students, and guest artists in master classes, lectures, presentations, and performances of Liszt compositions and transcriptions. In conjunction with the festival, the Chicago Symphony Orchestra’s April 29 concert included Liszt’s *Dante Symphony*.

The American Liszt Society’s mission is to promote scholarship and general understanding of Liszt’s creative and historical significance. This year’s festival was dedicated to the late Portuguese pianist and ALS cofounder Fernando Lares, who died in September 2016.

“I was proud that this event showcased many different programs from the Bienen School, including piano, musicology, voice, strings, orchestra, and chorus,” says Giles. “There are very few places that could pull off an event like this at such a high level across the board.” ■



Sergei Babayan (above); Liana Gineitis with Victor Yampolsky and the Northwestern University Symphony Orchestra





## Emanuel Ax Visits Campus for Lane Prize Residency

Emanuel Ax, winner of the 2016 Jean Gimbel Lane Prize in Piano Performance, presented a recital of works by Schubert, Chopin, and Samuel Adams to an enthusiastic capacity audience at Mary B. Galvin Recital Hall in May.

Presented as part of the Skyline Piano Artists Series, the recital took place during Ax's first Bienen School residency as winner of the \$50,000 Lane Prize. The biennial award honors pianists who have achieved the highest levels of international recognition. Previous winners are Richard Goode, Stephen Hough, Yefim Bronfman, Murray Perahia, and Garrick Ohlsson.

Also as part of his residency, Ax coached students in chamber music sessions and a solo piano master class. The latter featured pianists EunAe Lee, a doctoral student of James Giles; Thomas Ridgway, a master's student of Alan Chow; and Dong-Wan Ha, a doctoral student of Chow.

A seven-time Grammy Award winner, Ax is one of the most sought-after pianists performing today. He is a frequent presence in Chicago and performs regularly with the New York Philharmonic, Cleveland Orchestra, Berlin Philharmonic, San Francisco Symphony, and Los Angeles Philharmonic, among others. Ax is a committed exponent of contemporary composers with a repertoire



*Emanuel Ax's recital (top) and master class, which featured EunAe Lee*

that includes works written for him by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. A Sony Classical exclusive recording artist since 1987, Ax has garnered numerous accolades for his solo and chamber recordings, including a series of Grammy-winning releases with cellist Yo-Yo Ma.

Ax will return to the Bienen School for his second residency in April. ■



## Copland's *The Tender Land* Returns to Northwestern Stage

Aaron Copland's Depression-era love story *The Tender Land* returned to the Cahn Auditorium stage in May, 59 years after a Northwestern performance of the opera conducted by the composer himself. Directed by Michael Ehrman and conducted by Adam Turner, *The Tender Land* was Ehrman's last Bienen School production as artist in residence and director of opera before his retirement from the faculty in June.

The *Chicago Tribune's* John von Rhein commended the student cast's "solid" vocal performances and noted Ehrman's dedication to American opera throughout his tenure at Northwestern, which began in 2011 (he previously served as the school's director of opera from 1996 to 2000). The review added that Copland "would have awarded a toothy grin of approval to Ehrman's staging, which respected the work's intimacy, simplicity, and emotional directness."

The school's opera program had last produced *The Tender Land* in February 1958, when the composer came to campus for a two-week residency. Throughout his visit, music school ensembles performed Copland's band, brass, piano, choral, and chamber music compositions in Lutkin Hall. He led several opera rehearsals and also gave a lecture, "Nationalist Trends in Music of the Americas." *The Tender Land* librettist Erik Johns (credited under the pseudonym Horace Everett) visited Northwestern during this time as well.

The residency culminated on February 28 in a Cahn Auditorium performance of the opera with Copland conducting. The production took place just four years after the work's premiere. Copland had composed *The Tender Land*—the second of his two operas—with young singers in mind, writing "material that would be natural for them to sing and perform."



Clockwise from top left on this page: Aaron Copland on campus with (from left) James Ewing (55, G58), Robert Quint (54, G58), and Martha Stickney Sayles (60); conducting a rehearsal; and with (from left) Sayles and Jolene Abboud Hocott (58)



The story follows Laurie Moss, a young farm girl on the brink of graduating from high school, who falls in love with Martin, an itinerant worker hired to help with the spring harvest on her family's farm. A romance blossoms, but the young couple must contend with the community's mistrust of outsiders and fear of the unknown.

Jolene Abboud Hocott (58), who played Laurie's mother in the 1958 production, treasures fond memories of working with Copland during his Northwestern residency. "Little did I realize at the tender age of 19 that Aaron Copland would be considered one of the most respected composers of his time," said Hocott. She returned to Northwestern for the Bienen School's spring production and called the experience "exhilarating and memorable." ■

*Copland "would have awarded a toothy grin of approval to Ehrman's staging, which respected the work's intimacy, simplicity, and emotional directness."* — JOHN VON RHEIN, *CHICAGO TRIBUNE*

## Joyce Castle Featured in Winter Opera

Northwestern University Opera Theater's February presentation of Francis Poulenc's *Dialogues of the Carmelites* brought to life the true story of the martyrs of Compiègne amid the chaos of the French Revolution's Reign of Terror. The production featured mezzo-soprano Joyce Castle as guest artist in the role of Madame de Croissy, the Old Prioress. Although she had sung the part in five previous productions, this was Castle's first Chicago-area appearance in the role.

Based on a 1949 screenplay by Georges Bernanos, the opera follows timid Blanche de la Force as she enters a Carmelite convent to withdraw from the world, only to find that she must confront her fears in the ultimate test of faith. Directed by Michael Ehrman and conducted by Emanuele Andrizzi, the production was presented in English, in accordance with the composer's wish that the opera be performed in the vernacular of the local audience.

Castle said she was truly honored to join the Northwestern singers for the production. "To step into the world of this small community of Carmelites at the time of the French Revolution—to be a part of this heartrending and true story—is something very, very special," she said. "Each character, each role, each member of the ensemble feels the impact of this story."

Since her debut in 1970 at San Francisco Opera as Siebel in *Faust*, Castle has sung more than 140 roles throughout the United States, Canada, Europe, Israel, Japan, and Brazil. A leading artist



at the New York City Opera for 25 years and at the Metropolitan Opera for 14 seasons, she has also made numerous appearances with Lyric Opera of Chicago, Chautauqua Opera, Santa Fe Opera, Houston Grand Opera, and Central City Opera, among many others.

Ehrman regarded working with Castle as a great privilege, noting that the presence of a professional opera singer in rehearsals was immensely valuable to students. Bienen School opera students previously had the opportunity to perform alongside guest baritone Robert Orth, who played Uncle John in Ricky Ian Gordon's *The Grapes of Wrath*—reprising a role he created in the work's premiere—when the school presented that opera's first Chicago-area production in 2013. ■

*“To step into the world of this small community of Carmelites at the time of the French Revolution—to be a part of this heartrending and true story—is something very, very special.” –JOYCE CASTLE*





## Music of Varèse and Zappa Rocks Millennium Park

The Northwestern University Symphony Orchestra, Contemporary Music Ensemble, and Percussion Ensemble presented a memorable program of music by Edgard Varèse and Frank Zappa at the Bienen School's annual Memorial Day weekend concert in Chicago's Millennium Park.

Varèse's emphasis on timbre, rhythm, and emerging technologies inspired a multitude of musicians who came of age during the 1960s and '70s, including guitarist and composer Zappa. Celebrating the spirit of experimentation that united the two composers, the concert included audio recordings of Zappa discussing his Varèse experiences.

Conducted by Alan Pierson, Ben Bolter, and Taichi Fukumura, the program featured Zappa's *Dog Breath Variations/Uncle Meat*, *Pedro's Dowry*, and *G-Spot Tornado* as well as Varèse's *Ionisation*, *Intégrales*, and *Amériques*. Pierson reports that "the students performed so exceptionally well in this terrifically difficult music. The excitement of the audience was palpable. Zappa and Varèse both have passionate, cult followings, and people came to town just for the chance to hear these major, incredible works played live." ■

## At the Piano, Jake Heggie Leads Master Class of His Own Works

Composer Jake Heggie presented the final event in the 2016–17 Robert M. and Maya L. Tichio Vocal Master Class Series on April 20 when he coached and accompanied Bienen School students in performances of his own works. Student performers included bass Eric McConnell, baritone Maxwell Seifert, and tenor Sam Grosby, all master’s students of W. Stephen Smith; soprano Kaileigh Riess, a student of Pamela Hinchman; mezzo-soprano Gabrielle Barkidjija, a student of Karen Brunssen; and baritone Kevin Krasinski, a master’s student of Brunssen.

Following the student performances, director of opera Michael Ehrman joined Heggie on stage for a discussion of the composer’s inspiration, creative process, and advice for students.

“Working with Jake Heggie was an absolutely life-changing experience,” said McConnell, who performed “In the Beginning” from *Of Gods and Cats*. “In the short time I had to work with him, I learned so much about myself as a performer and a singer. It was a definite highlight of my time as a Bienen School student.”

Heggie is the composer of such acclaimed operas as *Dead Man Walking*, *Moby-Dick*, *It’s a Wonderful Life*, *Great Scott*, *The End of the Affair*, *Three Decembers*, *To Hell and Back*, *The Radio Hour*, and *Out of Darkness: Two Remain*. He has also composed nearly 300 art songs as well as concertos, chamber music, and choral and orchestral works, including the *Ahab Symphony*.

His operas have been produced extensively on five continents, with major productions in San Francisco, New York, Los Angeles, Seattle, Chicago, San Diego, Washington, Dallas, Houston, Dresden, Vienna, Cape Town, Sydney, Adelaide, Montreal, Calgary, Dublin, Malmö, and Copenhagen. *Dead Man Walking* has received more than 300 performances since its premiere, including the Bienen School’s February 2015 production, named one of the year’s top performances by *Chicago Classical Review* and the *Chicago Tribune*.

A mentor for Washington National Opera’s American Opera Initiative for three seasons, Heggie is a frequent guest artist at universities and conservatories, including the Eastman School of Music, the University of Texas at Austin, Boston University, Bucknell University, the University of Cincinnati’s College-Conservatory of Music, Cornell University, the University of Colorado, the Royal Conservatory in Toronto, the University of Northern Iowa, the University of North Texas, the University of Southern California’s Thornton School of Music, and Vanderbilt University, and at festivals such as the Colburn School’s SongFest, the Ravinia Festival, and the Vancouver International Song Institute.

Heggie returned to the Bienen School on June 17 to present the convocation address to graduating students (see page 14). ■



Jake Heggie (from left) in conversation with Michael Ehrman; at the piano accompanying Eric McConnell; and with master class participants McConnell, Maxwell Seifert, Gabrielle Barkidjija, Kaileigh Riess, Sam Grosby, and Kevin Krasinski

## Clarification

The First Chair letter in the spring 2017 *Fanfare* stated that piano doctoral candidate EunAe Lee was the first Northwestern student invited to compete in the Van Cliburn International Piano Competition. The letter failed to mention that in 1962, Northwestern alumnus Ralph Votapek (60) was a contestant in the inaugural Van Cliburn International Piano Competition and won the gold medal. The Bienen School of Music regrets this omission.

“The fond memories of my four years at Northwestern are always vivid,” said Votapek in a statement to *Fanfare*. He recalled Friday afternoon trips to hear Fritz Reiner lead the Chicago Symphony Orchestra—and paying 65 cents for a ticket with his Northwestern ID.

The first recipient of Northwestern’s Corinne Frada Pick Music Scholarship, Votapek was a student of Gui Mombaerts, who taught piano at the music school from 1948 until his



retirement in 1971. Votapek considers Mombaerts the best teacher he ever had. “He never complimented me but always encouraged me to enter every possible competition, and his quiet, confident manner made me think it was only a matter of time before I would become a concert pianist,” said Votapek, whose other favorite Northwestern professors included

Arrand Parsons and Earl Bigelow.

Winner of the 1959 Naumburg Award while still a Northwestern student, Votapek received a major career boost from winning the Cliburn Competition. In addition to the monetary award and several concert engagements, the big prize was a contract with Sol Hurok, one of the best managers in the business.

“The Cliburn would have been just another competition if it hadn’t taken place at the height of the Cold War and with four Russian pianists coming to this country to compete for the first time,” he said. “Their reputation for skill and preparedness in competitions was legendary. It was theirs to win.”

After Northwestern, Votapek attended the Manhattan School of Music and the Juilliard School before becoming artist in residence at Michigan State University, where he is now professor emeritus of piano. In 1975 Votapek returned to Northwestern to perform in the dedicatory concert for Pick-Staiger Concert Hall. He also returned in 1993 to play at the Lutkin Hall memorial service for Mombaerts.

Votapek has made hundreds of appearances with American orchestras and has toured Latin America extensively. A celebrated solo recitalist throughout four continents, he has performed repeatedly at New York’s Carnegie Hall and Lincoln Center. Guest appearances with the Juilliard, Fine Arts, New World, and Chester String Quartets are highlights of his extensive chamber music career. Votapek still performs 20 to 25 concerts each year. ■

## Dover Quartet Awarded Avery Fisher Career Grant

A prestigious grant, the launch of a new documentary project, and an ambitious tour schedule have all contributed to a memorable year thus far for the Dover Quartet, the Bienen School of Music Quartet-in-Residence.

This spring the quartet received a \$25,000 Avery Fisher Career Grant. Established in 1974, the Avery Fisher Artist Program provides professional assistance and recognition to talented instrumentalists who have great potential for major careers. The Lincoln Center for the Performing Arts administers the program, which includes the Avery Fisher Career Grants as well as the Avery Fisher Prize.

*“There are a lot of misconceptions about what ‘classical music’ is, and we want to share this amazing art form with as many people as we can.”* —THE DOVER QUARTET

Already recognized with a string of honors that include the Cleveland Quartet Award and an inaugural Lincoln Center Emerging Artist Award, the Dover Quartet follows in the footsteps of such previous Avery Fisher Career Grant recipients as pianists Kirill Gerstein and Yuja Wang, clarinetist Anthony McGill, violinists Augustin Hadelich and Leila Josefowicz, and the Pacifica Quartet.

In addition to a busy spring performance schedule, which included debuts on every stop of their 11-city European tour, the quartet recently began filming a full-length documentary about classical music in the 21st century. Teaming up with director Bruce Broder, the quartet intends to give viewers an inside look at the life of a modern-day classical musician.

“We want to show the world the people behind the performers, and the passionate, vibrant, and diverse community that exists behind the scenes,” says a web post by the quartet. “There are a lot of misconceptions

about what ‘classical music’ is, and we want to share this amazing art form with as many people as we can.”

Consisting of violinists Joel Link and Bryan Lee, violist Milena Pajaro-van de Stadt, and cellist Camden Shaw, the Dover Quartet closed year two of its Bienen School residency with a May performance of Beethoven string quartets in Galvin Recital Hall. The quartet returns to that venue October 4.

Desirée Ruhstrat, lecturer in violin and coordinator of the strings chamber music program, says it has been a great privilege and honor to have the Dover Quartet in residence at the school for the past two years.

“Through public performances, individual ensemble coaching, master classes, and open rehearsals, ‘the Dovers,’ as they are affectionately known, have helped shape a chamber program that has proved to be incredibly effective on numerous levels,” says Ruhstrat, “from sharing an intellectual understanding of some of the greatest chamber works ever written to practical issues of rehearsing and preparing a group for performance.”

The Dover Quartet’s residency at the Bienen School is supported by a generous grant from the Elizabeth F. Cheney Foundation. ■

### **Dover Quartet 2017–18 Campus Performances**

October 4, 2017  
January 26, 2018  
April 10, 2018





Claire Chase (far right) with Bienen School student quartet ~Nois

## Visiting Artist Claire Chase Receives Avery Fisher Prize

New-music advocate and Bienen School visiting artist Claire Chase was awarded the \$100,000 Avery Fisher Prize. She is the first flutist to receive this prestigious honor.

The Fisher Prize is awarded to solo instrumentalists and chamber ensembles who have demonstrated outstanding achievement. Chase joins the esteemed list of 22 previous recipients, including Yo-Yo Ma, Emanuel Ax, Garrick Ohlsson, Midori, Joshua Bell, the Emerson String Quartet, and the Kronos Quartet. In addition to the \$100,000 award, a marble plaque in Lincoln Center's David Geffen Hall commemorates all who have received the prize.

Chase has earned acclaim from the *New York Times* for her "extravagant technique, broad stylistic range, and penetrating musicality." She was named a MacArthur Fellow in 2012 and in 2015 was honored with the American Composers Forum Champion of New Music Award. Since fall 2013 Chase has been a visiting artist at the Bienen School, where she performs regularly and leads coaching sessions with students.

Her most recent Bienen School performance this past April included premieres of solo works written for her by composers Tyshawn Sorey and Suzanne Farrin as well as a performance with the Spektral Quartet. Also joining Chase in the concert was ~Nois, a student saxophone quartet (Hunter Bockes, János Csontos, Jordan Lulloff, and Brandon Quarles) that recently won the silver medal in the Fischhoff National Chamber Music Competition.

Chase's eclectic program concluded with an excerpt from *Pan*, a work in progress by alumnus Marcos Balter (G08) scored for acting-singing flutist and mass community participation. The full 90-minute version, involving hundreds of community participants, will premiere in New York City in December. ■

## Symphony Orchestra Prepares for Asia Tour

Bienen School students will take the global stage in March when the Northwestern University Symphony Orchestra embarks on its first tour of Asia.

NUSO will perform concerts in Beijing, Shanghai, and Hong Kong during spring break 2018, presenting a diverse program of Mahler's Symphony No. 5 and Bernstein's Symphonic Dances from *West Side Story*. The tour coincides with Bernstein's 100th birthday year, providing an ideal opportunity to share his quintessentially American music with a global audience.

Victor Yampolsky, the Carol F. and Arthur L. Rice Jr. University Professor in Music Performance and director of orchestras, has led NUSO since 1984. The Bienen School's premier orchestra, NUSO performs major literature from the 18th, 19th, and 20th centuries.

The Asia tour will build on Northwestern's global reputation and elevate the school's presence in the Asian music community. Several of the Bienen School's peer institutions have made similar trips to Asia in the past, and this tour will support the school's goal of recruiting promising young musicians from around the world. Faculty members have recently visited the region to perform and teach master classes as part of the school's Asia Piano Initiative, and the upcoming trip will reach even larger audiences while bolstering the school's status in key cities.

This tour has received strong support from Northwestern administrators, indicating the importance of Asia to Northwestern's present and future. As a global research university, Northwestern has deep ties to Asia through its students, faculty, and alumni.

University leaders have visited the continent annually for the past

several years to cultivate relationships with academic, cultural, and business communities. Alumni events are planned for each city on the tour.

The company that is coordinating travel arrangements has extensive experience with musical

ensemble tours in Asia. Students will perform in prestigious, world-class venues in each city; the 10-day itinerary also includes opportunities to visit major cultural sites. ■





Mallory Thompson leading the Symphonic Wind Ensemble in Kansas City

## Symphonic Wind Ensemble Performs at Major Conference

The Northwestern University Symphonic Wind Ensemble was one of only 10 ensembles invited to perform at the 39th national conference of the College Band Directors National Association, held in March in Kansas City, Missouri.

Led by professor Mallory Thompson, director of bands and John W. Beattie Chair of Music, the Symphonic Wind Ensemble performed Richard Strauss's *Festmusik der Stadt Wien*, Carter Pann's *My Brother's Brain: A Symphony for Winds*, and Joel Puckett's *that secret from the river*, a work commissioned by the Bienen School to celebrate the opening of the Patrick G. and Shirley W. Ryan Center for the Musical Arts.

*“You helped me serve up a 25-minute adagio full of microtones and slow-developing progressions, and you did it with such love and joy in your hearts that time seemed to stand still.”* —JOEL PUCKETT

Following the performance, Puckett posted on Facebook, “Thank you, Mallory Thompson and the Northwestern University Symphonic Wind Ensemble ... I still can't quite believe what you all did on Saturday. You helped me serve up a 25-minute adagio full of microtones and slow-developing progressions, and you did it with such love and joy in your hearts that time seemed to stand still.”

Ensembles invited to perform at the biennial conference are selected by a blind, peer-reviewed audition process. This concert marked the Symphonic Wind Ensemble's fourth CBDNA appearance.

Thompson reports that a large and very appreciative audience attended the performance, adding that “letters of congratulations described the concert as stunning, emotional, profound, transformative, spectacular, memorable, and electrifying.”

The Symphonic Wind Ensemble's seventh recording, to be released this winter, will feature repertoire from the CBDNA concert. ■

# The Importance of Showing Up

## **JAKE HEGGIE INSPIRES THE CLASS OF 2017**

Composer Jake Heggie (see page 8) delivered the Bienen School of Music's 2017 convocation address on Saturday, June 17, at Pick-Staiger Concert Hall.

*Good morning, Class of 2017, and congratulations! What an honor to speak to you today. Thank you for showing up.*

*You know, that's not to be taken lightly. Woody Allen said that showing up is 80 percent of life. I disagree. Showing up is everything.*

*But what exactly does it mean to show up in the year 2017? Tapping your phone, tablet, or computer? No. We all know what it really is to show up.*

*You wouldn't be here today if you hadn't made the choice to show up and do the demanding work of music. You definitely wouldn't be here if others hadn't shown up for you along the way. So, first: here's to your families, friends, mentors, teachers, and guides, wherever they might be.*

There's only one way music happens: you participate. And when you do, not only are you able to experience that miraculous connection as part of a community—you can initiate it. You can be the source of the vibration that wakes everybody up. As my friend Sister Helen Prejean—author of the book *Dead Man Walking*—says: “Music can take you into parts of your heart you might not even know you have.”

And don't we need that desperately today? The community music provides: where we set aside our differences and experience something deeply human and transformative together. Something to open up a dialogue when nothing else seems to.

I met a choral director recently who said, “If I could just get Congress to sing together five minutes every morning, can you imagine? Five minutes! Let me at 'em!”

The arts get sidelined and politicized as elite and superfluous all the time. We know better, though, don't we? Isn't there music at nearly every stage and step in our lives? Mothers sing to babies; there is music at birthdays, sporting events, reunions, anniversaries, memorials, graduations—how on earth is that superfluous? Music is essential—and it is essentially optimistic. It is about the future: the very best of what we can achieve together when we open our hearts and minds to strive for something great and seemingly unreachable. It is about the deepest stirrings in our hearts and souls. And people are absolutely starved for it.

No doubt, you have heard forecasts of doom and gloom for the arts lately: audiences aging and disappearing, half-empty concert halls and opera houses, funds drying up, companies closing. Yes, this is incredibly alarming and serious, not to be taken lightly.

But this is also not new.

It's why throughout human history we've always sought innovation, fresh voices and perspectives, new stories and venues: to astonish, attract, and amaze an audience anew. So let me ask you: are we faced with an insurmountable crisis? Or is this a golden opportunity for something vigorous, fresh, and bold? I vote for the latter.

The quest and demand for new talent and vision is the only reason anyone develops a career in the arts. It's the reason I was lucky enough to be given a doorway to the career I have today: an American composer who writes opera and art song for a living. In the United States. In 2017! Can you imagine such a thing? I certainly didn't.

I grew up in Ohio and California, exposed to a broad range of music—we had it in school every day. At home on the record player there was the big band music my father adored. Upstairs, my sisters' rock 'n' roll blared raucously and joyfully. In my own room, I listened to classical music and pop singers like Barbra



Streisand and Carly Simon. But my first love was movie musicals. Julie Andrews was Goddess Number One. When I was old enough, I'd ride my bike to the cinema and stay all day. Music was everywhere and always *fun*.

Then, when I was 10 years old, my father took his life. Unknown to me and my siblings, he suffered from crushing depression. All we knew as children was that he left us—he wouldn't show up ever again. A bomb went off in our family. My amazing mother did the best she could, but there was emotional wreckage everywhere. She was 39 years old with four young children. She went back to work as a nurse and returned to school to get a better job, so we were left on our own a lot. My lifeline was music: it gave me a voice, purpose, hope for something beautiful and unifying—it was empowering and I immersed myself in it.

Shortly after my father's suicide, I started composing: mostly songs for Barbra Streisand that she would never see. I also practiced the piano six hours a day. I might not remember every school-teacher I've ever had—but every music teacher is etched forever in my head and heart.

After high school, I took off to Europe and attended the American College in Paris to walk in the footsteps of my heroes: Chopin, Debussy, Ravel. I traveled far and wide hoping to find myself.

After two years in Paris, I went to UCLA to study with Johana Harris, widow of composer Roy Harris. She opened up the world of music to me as nobody had before: composers became real, music started to live in a remarkable way. It told me the stories of the composers and their times. Johana had been a child prodigy. After studying with Ernest Hutcheson at Juilliard when she was 10 years old,

she became the youngest faculty member in that school's history at age 16. Before that, in Ottawa, she studied with a student of Liszt. Liszt, of course, knew Chopin and his circle. Liszt had played for Beethoven, who had played for Mozart. You guys, I was a couple of handshakes away from *Mozart!* I felt a staggering legacy and connection and realized that 200 years is not all that long.

It was magical teaching. The world of art stopped being portraits and marble busts of beloved composers and performers. It became human, visceral, messy, magical, and somehow even more miraculous than before.

I was learning directly from the keepers of a universal, timeless, mysterious flame—the flame that had been guiding me all along. That fire ignited possibility and imagination like nothing I had ever felt. It also came with a great sense of responsibility to preserve and share it.

I got lost in the library, listening and studying. On campus, the BÉjart Ballets came through, Paul Taylor Dance, Hubbard Street, great orchestras, chamber musicians, and singers. I heard *Sweeney Todd*, then *Peter Grimes*, *Tosca*, *Figaro*, *Così*, and *Wozzeck*. Opera jumped to life for me, as did great singers. I had always thought it was all a little silly, but I had my "aha!" moment, and it suddenly made sense why people were so excited about this massive art form.

I took a one-year break after graduating, but only a year, because I missed school and knew I had a lot more work to do. I felt energized when I was surrounded by music and study. I went back to UCLA for a master's in composition.

University life gave me immense opportunities for study and experience: I could try, fail, try again, work with amazing teachers

## JAKE HEGGIE, *continued*

and student colleagues. I also wound up as the page turner for concerts by Leontyne Price, Isaac Stern, Itzhak Perlman, and Kiri Te Kanawa. I was the pianist for the school choirs and faculty soloists, learning the art song repertoire and composing songs to Dickinson, Housman, and others. It was like a dream.

And then, over a very short period of time, I developed a focal dystonia in my right hand as it started to curl up and cramp uncontrollably when I'd play the piano. I was 28 years old and couldn't make music any more. My identity thrown into chaos, I felt full of doubts and lost the courage to compose. I fell into a dark space. I didn't like myself. I was also struggling with a deeper identity, coming to grips with being gay during the terrifying AIDS crisis of the 1980s. Pretending not to be gay was exhausting. Being gay, in that time, to me meant secrecy, fear, and shame. I felt out of step. An immense failure. With only my thesis left to submit, I dropped out of grad school.

The precious, innate fire that had always felt like an indelible gift—part of my DNA—had become a painful reminder of something lost. I decided to try to ignore it, douse it, or redirect it somehow. A new quest for identity began.

I found a job running a small, private performing arts series, met managers and agents, and learned about producing concerts. That job was followed by a position at the UCLA Center for the Arts, where I learned more about the practical side of music.

But still, I felt haunted by the ghosts of possibility lost to me because of my hand injury. I had been entrusted with that flame of possibility and legacy, and I felt I had disgraced it. A former composition teacher kept hounding me to finish my master's degree. I pushed away and tried to put the fire away, too. But you all know that this remarkable flame just keeps burning deep inside. It is your truth—and will not be ignored forever.

I decided to move to San Francisco to escape the ghosts. Perhaps I would find myself up there. At this very low point, I confessed to a close friend that I had to leave because I was such a failure. Totally surprised, she looked me in the eye and said, "Jake, you're one of the most successful people I know." It was a lifeline I took with me. What is it to be successful? in life? in music? Why couldn't I see it in myself?

A few months later, I got a job at the San Francisco Opera as the company's PR—marketing writer. I worked with the great impresario Lotfi Mansouri, general director of the company. There I met and heard some of the great singers of our time: Frederica von Stade, Renée Fleming, Thomas Hampson, Anna Netrebko, Bryn Terfel. I engaged with great artists and administrators, as well as the remarkable people who support the arts in San Francisco. It was the best apprenticeship imaginable for an aspiring opera composer—even though I didn't know I was an opera composer at that point.

Rehearsals were revelations. I got to know every person and every corner of that opera house. My responsibility was to write about the opera and spread the word to the community. And what a vast, remarkable community it was. Seekers of the flame and keepers of the flame united in the magical space of the opera house. An enormous family.

I began to play the piano again, thanks to the Dorothy Taubman technique. Flicka von Stade befriended me. And though she didn't know me as a composer or pianist, I took a chance and set some folk songs for her. After a moment of wide-eyed terror (oh goody, the PR guy writes songs!), we read through them: me at the piano, her leaning over my shoulder. That alone was a dream come true. But then she said, "Jakey, these are really beautiful. Would you like to give a concert together sometime?"

Are you kidding me?

She told other singers and soon artists were coming to the PR office to ask if I had a song for them, or if I'd write one. So, by day I wrote press releases, and in my spare time—whenever I could find it—I wrote art songs. That seemed like a pretty good way to make a life.

Then, out of the blue, the general director said, "So you're writing all these songs for great singers who are performing them all over the world. Ever thought about writing an opera?" "Um, no!" I replied. And he said, "Well, I think you're a theater composer. I want to send you to New York to meet Terrence McNally. We have a spot on the 2000–01 season and I'd like you two to think of an opera, maybe a comedy: something fun and celebratory for the new millennium." At first, I thought, "Who are you talking to?"

But I felt enormous possibility, energy, and life. Lotfi sent me to New York to meet Terrence, and a couple of years later I was the composer in residence at the San Francisco Opera to create my first work. Lotfi's "comedy" turned out to be *Dead Man Walking*, a serious, dark American drama. (Can you imagine that conversation?)

Flicka told me I needed to record a CD of my songs. Renée and my other singer pals volunteered to participate. With my famous cast on board, RCA made *The Faces of Love* a major release in 1999 and G. Schirmer published the songs. That same year, I met Curt Branom, who became my husband and with whom I've shared this journey the past 18 years, raising a son together.

The world premiere of *Dead Man Walking* was on October 7, 2000. Let's just say it went well. (And guess what? Goddess Number One, Julie Andrews, was there!) Next year, the opera will receive its 60th international production. That first opera led to other opportunities and, by now, eight full-length operas, several one-acts, 300 art songs, choral works, and more. I know how lucky I am, and I work very hard. That's what one does in music. You work hard. All the time.

A couple years after the premiere of *Dead Man*, a former composition professor at UCLA reached out again and said, "Jake, when are you going to finish your master's degree? All you have to do is

“We need passionate young people to get us reconnected through music to what matters most about being human—and I choose you.”

submit a composition and the paperwork.” So I returned to UCLA to be a student for one more day, and I’m pleased to tell you I finished my degree 17 years after I started it.

Why do I tell you all of this? Because the path to a career is almost never what you think it will be. My hand injury seemed to me the worst thing that could have happened—and it turned out to be an immense gift. But none of what happened for me would have occurred without curiosity, passion for hard work, an adventurous spirit, a desperate need to be close to music, willingness to participate, adapt, and move—and a lot of people who did the same, then showed up to offer adventure and possibility. People who believed and said, “Hey, how about you?”

So how about you here today? In the world you face, some see something precariously at risk of disappearing. Maybe it could. But I feel something shifting. I feel your energy and ideas—something amazing ready to blossom.

I hope you sense the enormous possibility of this moment: the chance to create something astonishing that will reach, gather, and connect people through music in ways we haven’t yet imagined.

Removing the arts from public schools two generations ago was a huge mistake. We are paying a hefty price for it as a society. It has affected every level of our national dialogue. But you—you can get it back there—to open up a world of possibility again for young people and take us back to healing, dialogue, conversation, connection. Through your ideas, your invention, your music.

So, class of 2017, here’s your most urgent charge: *get the arts back into public schools now*. Do whatever it takes. Take the next generation by the hand, smother them with your love for music. Show them what it really means to show up for one another.

Honor your sacred flame, your spiritual heroes, the people who have shown up for you. Your presence is one of the great gifts you have to offer the world. Your passion is meaningless unless you share it. Show up for all the young people waiting to find a voice, to sing and join the chorus. The further you reach out, the broader your horizon, the richer your life.



This road can be very lonely. But I promise you that in music—even when you feel lonely—you are never alone. Your spirit guides are with you. We are all with you and will never stop showing up for you. All you ever have to do is listen.

In my opera *Great Scott*, a great opera singer wonders if all the compromises and sacrifices she’s made have been worth it. At one point, she sits with her most important mentor and teacher—the one who awakened the flame in her—and says, “Oh, Mrs. F, I wanted to be famous and wonderful. But famous and wonderful aren’t enough. I want to matter. If I don’t, I’m a dancing dog—a circus freak. I want what I do, what we all do, to reach someone. Even one person. I want to transform one life the way you transformed mine.”

It’s your turn, my friends. Be bold. We need passionate young people to get us reconnected through music to what matters most about being human—and I choose you. I choose you to ignite and share the flame of possibility and the fire of inspiration. I choose you to wake up the world and blaze new pathways. I choose you, class of 2017. You’ve done the good work—now get out there and do the great work.

Congratulations and thank you. ■

# on the concert stage



**BY JERRY TIETZ**

Director of Concert Management

If ever there was a spring season so highly concentrated with stellar performances as to stand testament to the extraordinary talent and dedication of the Bienen School's students and faculty, it could well be the spring of 2017.

No sooner had the winter quarter come to a close than the Symphonic Wind Ensemble, under the direction of Mallory Thompson, traveled to Kansas City, Missouri, to perform at this year's College Band Directors National Association conference. Just two weeks into the spring quarter, conductor Victor Yampolsky led the Northwestern University Symphony Orchestra, Bienen Contemporary/Early Vocal Ensemble, and University Chorale in a stunning performance of Brahms's *Ein deutsches Requiem* with exceptional vocal solo work by graduate students Bahareh Poureslami and Kevin Krasinski. The symphony orchestra returned only three weeks later to offer a program of Liszt and Bartók that featured piano students Xuesha Hu and Yangmingtian Zhao, who

drew standing ovations for their performances of Liszt's First and Second Piano Concertos, respectively.

Meanwhile rehearsals were under way for Michael Ehrman's final production as the Bienen School's director of opera. It is fitting that someone who has so successfully championed American opera at the school would choose Aaron Copland's *The Tender Land* for his last Northwestern production, and the students' honest and passionate performances were reminiscent of equally stellar work over the years under Ehrman's direction.

As Memorial Day neared, audiences in both Evanston and Chicago delighted in colossal performances by the Contemporary Music Ensemble, Percussion Ensemble, and Northwestern University Symphony Orchestra. Under the direction of Alan Pierson and Ben Bolter, the combined ensembles shook Millennium Park's Pritzker Pavilion with roaring music by Frank Zappa and Edgard Varèse. Many who attended the same program in Pick-Staiger Concert Hall earlier that weekend walked next door to Galvin Recital Hall afterward for a truly special and entirely different musical experience with the Bienen Contemporary/Early Vocal Ensemble under the direction of Donald Nally. Dimly lit by only tea lights



From left: Contemporary Music Ensemble led by Alan Pierson; chamber music honors recital; Bienen Contemporary/Early Vocal Ensemble led by Donald Nally; guitarist Raphaella Smits



scattered across the stage, the 24-voice choir's contemplative and intimate late-night performance provided an exquisite balm after the previous concert's bombast. It was an enchanting end to a thrilling evening.

Bienen School faculty lent their own virtuosity to the season's music making. Saxophonist Taimur Sullivan collaborated in concert with the Northwestern University Symphony Orchestra in Augusta Read Thomas's *Hemke Concerto: Prisms of Light* and in recital with the Dover Quartet, Ensemble Dal Niente, and composition faculty member Alex Mincek. Pianist Sylvia Wang appeared in recital with violinist Elizabeth Chang, a faculty member at the University of Massachusetts Amherst, and also joined the Northwestern University Chamber Orchestra in Gerald Finzi's *Eclogue in F Major for Piano and String Orchestra*. Flutist John Thorne was joined by Chicago Symphony Orchestra piccoloist Jennifer Gunn and pianist Kay Kim in works by Telemann, Piston, and Doppler.

Our students and faculty weren't the only stars to grace our concert halls. The second season of the Skyline Piano Artist Series saw three titans of the piano perform within a five-week span. Jorge Federico Osorio, Sergei Babayan, and Emanuel Ax, winner of the

2016 Jean Gimbel Lane Prize in Piano Performance, each offered incredible displays of artistry to a sold-out Galvin Recital Hall. Similarly, three exceptional guitarists—Thibaut Garcia, Raphaella Smits, and Hopkinson Smith—delighted patrons of our Segovia Classical Guitar Series with music traversing more than four centuries, from John Dowland masterpieces for Elizabethan lute to Donald Crockett's *Fanfare Studies*, premiered this year. Flutist Claire Chase, the Spektral Quartet, the Fonema Consort, and the Bienen School Quartet-in-Residence, the Dover Quartet, each presented concerts, while Ax, flutist William Bennett, clarinetist Roeland Hendriks, and composer Jake Heggie gave public master classes for our students.

For many Bienen School students and faculty the summer season is hardly a break as they continue displaying their talents at music festivals and opera companies across the country and throughout the world. We all greatly look forward to the resumption of their musical journeys in Evanston this fall. ■



# faculty



## Stephen Alltop

(conducting) appeared as guest harpsichord and organ soloist with the Rembrandt Chamber Players and the Peoria Bach Festival. He conducted “A Celebration of Celtic Music” at Chicago’s Symphony Center in a program narrated by former Senator George Mitchell about the peace process in Northern Ireland. In the past year he has given invited lectures for the Chicago Symphony Orchestra, Civic Orchestra of Chicago, Osher Lifelong Learning at the Ravinia Festival, Jane Austen Society of North America, Kellogg School of Management, and Continuing Education Series of the Alumnae of Northwestern University. Alltop was selected to direct the 2017 Iowa All-State Chorus.



## Linda Phyllis Austern

(musicology) gave an invited lecture and participated in a practical-staging workshop at the Sam Wanamaker Playhouse at Shakespeare’s Globe in London. Her recently published writings include the article “Manipulating Music at the Court of Elizabeth I” in the *Journal of the Royal Musical Association* and the chapter “Music, Its Histories, and Shakespearean (Inter-)Theatricality in Beaumont’s *Knight of the Burning Pestle*” in the book *Shakespeare, Music, and Performance* (Cambridge University Press).

**Sarah Bartolome** (music education) served on the faculty at the Kodály Levels Program of Seattle this summer and also led a week-long professional development workshop for local music teachers in Panama City, Panama. Her article “Melanie’s Story: A Narrative Account of a Transgender Music

## Thomalla Named Guggenheim Fellow



**Hans Thomalla**, associate professor of composition and music technology, was awarded a Guggenheim Fellowship to support the development of his third opera, *Dark Spring*. The opera radically reinterprets Frank Wedekind’s 1891 play *Spring Awakening*.

Commissioned by the National Theatre Mannheim for its 2018–19 season, *Dark Spring* features music, concept, and text arrangement by Thomalla and lyrics by acclaimed poet Joshua Clover, a professor at the University of California, Davis. The Guggenheim Fellowship will allow Thomalla to continue working with Clover on the score and to workshop scenes with the cast in Mannheim. Thomalla’s first opera, *Fremd*, premiered at the Stuttgart Opera in July 2011; his second, *Kaspar Hauser*, premiered at the Theater Freiburg in April 2016.

Guggenheim Fellowships are intended for individuals who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts. This year the Guggenheim Foundation awarded 173 fellowships to a diverse group of scholars, artists, and scientists from a pool of approximately 3,000 applicants.

Two other Bienen School of Music faculty members have previously received Guggenheim Fellowships for music composition: associate professor **Jay Alan Yim** in 1994 and assistant professor **Alex Mincek** in 2012.



“Educator’s Journey” was published in the *Bulletin of the Council for Research in Music Education*. Bartolome was named the new associate director of the Evanston Children’s Choir.

collaborated again in May in a performance at Chicago’s Merit School of Music. Funded by a grant from the MacArthur Foundation, this collaboration’s goal is to raise awareness of the Romani heritage and introduce Chicagoans to Romani musical traditions.



**J. Lawrie Bloom** (clarinet) is a member of Civitas Ensemble, a Chicago-based quartet whose most recent season explored music of the Czech Republic. In January, Civitas

performed in Prague with the Gipsy Way Ensemble, a group specializing in music from the Romani tradition. The two groups



## Karen Brunssen

(voice and opera) is the National Association of Teachers of Singing president-elect and a consulting editor for Plural Publishing. She was featured as a

master teacher and adjudicator for Central Region NATS and Wisconsin NATS and as a master teacher at the 2017 China Folk Song Choral Festival and the International Federation for Choral Music’s World Voices Conference in Qiandongnan, China. Author of

## Fond Farewells

*Three illustrious faculty members retired from the school at the end of the 2016–17 academic year.*

**Thomas Bauman** retired as professor of musicology and was named professor emeritus. He joined the Bienen School of Music faculty in September 1995, having previously taught at the University of Washington, Stanford University, the University of Pennsylvania, and the University of California, Berkeley.

A specialist in opera, film music, African American studies, and Mozart, Bauman is a recipient of National Endowment for the Humanities Fellowships, an American Council of Learned Societies Grant-in-Aid, a Pew Foundation Grant, and an Andrew Mellon Faculty Fellowship at Harvard University.

He is the author of *North German Opera in the Age of Goethe* (Cambridge University Press, 1985), *W. A. Mozart's Die Entführung aus dem Serail* (Cambridge University Press, 1987), and *The Peking: The Rise and Fall of Chicago's First Black-Owner Theater* (University of Illinois Press, 2014). He has contributed to *The Oxford Illustrated History of Opera* (Oxford University Press, 1993) and the *New Grove Dictionary of Opera* (Macmillan, 1992).

**Michael Ehrman** retired as artist in residence and director of opera. He served as resident director of opera from 1996 to 2000 and returned to the Bienen School in fall 2011.

Ehrman directed more than 30 opera productions at Northwestern, with an emphasis on staging regional premieres of contemporary American works, including the Chicago-area premiere of Ricky Ian Gordon's *The Grapes of Wrath* in 2013 and the Chicago area's first fully staged



Thomas Bauman, Michael Ehrman, Rex Martin

production of Jake Heggie's *Dead Man Walking* in 2015. Both productions received rave reviews, with the *Chicago Tribune's* John von Rhein noting that the "terrific performances... sent me to the program book to make sure I wasn't hearing experienced professional singers."

An alumnus of Northwestern's School of Communication, Ehrman has extensive experience as both an opera director and educator. Among his credits are critically acclaimed productions at the Houston Grand Opera, Greater Miami Opera, Wolf Trap Opera, Boston Lyric Opera, Minnesota Opera, Chautauqua Opera, and Chicago Opera Theater. He has served as guest director at Indiana University, New England Conservatory of Music, and Yale University, among other schools, and held faculty appointments at Roosevelt University and the University of Tennessee, Knoxville. He has also served on the artistic staffs of numerous young artist programs. Ehrman will continue to serve as director of the Bonfils-Stanton Foundation Artists Training Program at Colorado's Central City Opera.

"My time at Northwestern has been wonderful and so creatively fulfilling," said Ehrman. "The students have inspired me greatly and enriched my life in many ways. I have enjoyed working with all of them and am proud of the productions we have created together."

**Rex Martin** retired as professor of tuba and euphonium after nearly 30 years of

service and was named professor emeritus. A Northwestern alumnus, Martin received his master of music degree in 1983 and began teaching at the school in 1988.

Martin has given master classes throughout North America, Europe, and Asia. As a studio musician he has been heard in 3,000 television and radio commercials, and he has played on more than 70 recordings with the Chicago and St. Louis Symphony Orchestras. In 2008 he released a solo CD, *Rex Martin Live in Japan*. He has performed with prestigious orchestras and ensembles and with artists such as Tony Bennett, Dave Brubeck, Ray Charles, Luciano Pavarotti, Frank Sinatra, Mel Tormé, Sarah Vaughan, and Earth, Wind & Fire.

Martin has also taught at DePaul University, Illinois State University, the University of Illinois, the University of Notre Dame, and the Oberlin Conservatory. His former teacher, Arnold Jacobs, taught at Northwestern from 1956 until his death in 1998. Between the two of them, Martin and Jacobs taught at Northwestern for a span of more than 60 years.

"My greatest honor at Northwestern was the opportunity to work with some of the most extraordinary people I have ever known—my students," said Martin. "I will miss the stimulating conversations, the breathtaking performances, and the exceptional humor of these gifted young musicians."

# faculty

articles recently published in the New York Singing Teachers' Association *Voice-Prints* journal and the American Choral Directors Association *Choral Journal*, Brunssen gave a presentation at the 2017 International Congress of Voice Teachers and held teaching residencies at Memorial University of Newfoundland and Switzerland's Zürcher-Sing Akademie. She performed Bach's Cantata No. 165 and *St. John Passion* with the Grace Lutheran Bach Cantata Series.



**Helen Callus** (viola) will be featured on the Naxos label with its rerelease of her recording of the Walton Viola Concerto with the New Zealand Symphony

Orchestra. The original release was named Orchestral Disc of the Month by Britain's *Classic FM Magazine* and "the most beautiful Walton on disc" by the *Penguin Guide to Compact Discs*. *Gramophone* gave the disc its highest recommendation, with its reviewer noting that "Helen Callus plays with a sumptuous tone matched by flawless intonation to give the most beautiful account I have ever heard of the Walton Concerto."



**Joe Clark** (jazz studies) was featured at St. Sabina Church in June when his arrangement of Scott Joplin's "Maple Leaf Rag" was performed by Yo-Yo Ma and

players from the Civic Orchestra of Chicago. The concert was part of a collaboration between the Chicago Symphony Orchestra and St. Sabina aimed at helping reduce violence across Chicago.



**Steven Cohen** (clarinet) was the featured guest artist at the University of Maryland's 2017 Clarinet Symposium.



**Alan Darling** (voice and opera) performed recitals in London and Paris with the Mirror Visions Ensemble, a group dedicated to art song repertoire.

At Eastern Michigan University he taught master classes and performed with German soprano Christiane Karg. In April he performed a recital with soprano Amber Wagner and baritone Reginald Smith Jr. as part of a Morgan Library recital series presented by the George London Foundation. Darling spent three weeks teaching collaborative pianists and singers at the San Francisco Opera's Merola Opera Program and returned for his 19th year as a faculty member of Lyric Opera of Chicago's Ryan Opera Center.



**Steven Demorest** (music education) was named editor of the *International Journal of Research in Choral Singing*, the scientific research journal of the American Choral Directors Association. In April

he presented two papers—on adolescent singing development and cross-cultural music learning—at the Research in Music Education Conference in Bath, England. His article "Stop Obsessing over Talent: Anyone Can Sing" appeared on *The Conversation*, and his article "The Effect of Focused Instruction on Young Children's Singing Accuracy" (coauthored with

## WELCOME TO NEW FACULTY



**Matthew Gaunt** joins the faculty as lecturer in tuba and euphonium. He enjoys a varied career as a tuba performer and

educator and has recorded and toured internationally as a member of Burning River Brass, Proteus 7, and Boston Brass. He has also appeared in performances and tours with the Chicago Symphony Orchestra, Lyric Opera of Chicago, Boston Symphony Orchestra, Cincinnati Pops, Boston Pops Esplanade Orchestra, Boston Lyric Opera, Boston Ballet, Boston Philharmonic Orchestra, Sarasota Opera, and many regional orchestras in New England and the Chicago area. As a soloist, chamber musician, and orchestral musician he has performed at festivals such as Tanglewood, Ravinia, Blossom, Chautauqua, and the Music Masters Course in Kazusa, Japan.

Formerly visiting assistant professor of tuba and euphonium at the University of Massachusetts Amherst, Gaunt has also taught at the Boston University Tanglewood Institute, South Shore Conservatory, Greater Boston Youth Symphony Orchestras, VanderCook College of Music, and the Peck School for the Arts at the University of Wisconsin–Milwaukee. He received a bachelor's degree in tuba performance from Boston University and has studied with J. Samuel Pilafian, Gary Ofenloch, and Chester Schmitz.



**Eugene (Gene) Pokorny** joins the faculty as lecturer in tuba and euphonium. Principal tuba of the Chicago Symphony Orchestra,

he was previously a member of the Israel Philharmonic, the Utah Symphony, the St. Louis Symphony, and the Los Angeles Philharmonic. In addition to playing for Hollywood film scores such as *Jurassic Park* and *The Fugitive*, he has performed worldwide in opera orchestras, chamber music ensembles, and orchestra festivals.

Pokorny regularly participates in brass seminars, playing recitals and giving master classes. He annually returns to Southern California to teach, play, and lecture for the Pokorny Seminar at the University of Redlands; 2017 marked its 10th anniversary. Pokorny has recorded several solo and educational CDs and assisted Rolling Stones trombonist Michael Davis in recording numerous educational workbook CDs.

A tuba student of Jeffrey Reynolds, Larry Johansen, Tommy Johnson, and Roger Bobo, Pokorny graduated from the University of Southern California, which honored him with an outstanding alumnus award. He has also received an honorary doctorate from the University of Redlands.



**Joachim Schamberger** is the Bienen School's new director of opera and artist in residence. He has won acclaim internationally

as a stage director and video designer for productions in the United States, Italy, France, Norway, the Czech Republic, Israel, Brazil, Japan, and China. Also an avid opera educator, he teaches at many young artist festivals and guest lectures at conservatories throughout the world. From 2011 to 2017 Schamberger served as visiting professor of opera at DePauw University. His expertise includes vocal and dramatic interpretation as well as style and language coaching.

A native of Germany, Schamberger is a graduate of the Musikhochschule in Würzburg, the Hochschule für Musik und Darstellende Kunst Mannheim, and San Francisco Opera's Merola Opera Program. He also studied digital film production and 3-D animation at the New York Film Academy.



**Andrew Talle** joins the faculty as associate professor of musicology. He studied at Northwestern from 1990 to 1995, earning a bachelor's

degree in cello performance as a student of Hans Jørgen Jensen as well as bachelor's and master's degrees in linguistics. From 1995 to 2003 he was a graduate student at Harvard University, earning master's and doctoral degrees in musicology. Talle spent a year lecturing at Harvard before joining the musicology faculty at Baltimore's Peabody Conservatory in 2004. In 2011 he was named a Gilman Scholar of the Johns Hopkins University, a distinction reserved for fewer than 20 faculty members across nine divisions.

Talle's research focuses on musical culture in the time of Johann Sebastian Bach (1685–1750). Author of the monograph *Beyond Bach: Music and Everyday Life in the 18th Century* and editor of the essay collection *Bach and His German Contemporaries*, both issued by University of Illinois Press, he has also written articles published in the *Bach Jahrbuch*, the *Cöthener Bach-Hefte*, and *Mitteilungen des Leipziger Geschichtsvereins*, among others. Talle's current projects include a book about popular music in Bach's time and a collection of accounts of the city of Leipzig written by 18th-century travelers.

# faculty

Brian Nichols and Peter Pfordresher) was published in *Psychology of Music*.



**Ryan Dohoney** (musicology) presented the paper “*Élan vital* and How to Fake It” at the international conference “Performing Indeterminacy” at the University of Leeds in June. He was awarded a faculty research grant from Northwestern’s Graduate School to conduct fieldwork in July for a new project on the Wandelweiser experimental music community.



**James Giles** (piano) organized and hosted the 2017 festival of the American Liszt Society on campus in April. He also served as director of the Amalfi Coast Music and Arts Festival and taught on the artist faculty of Italy’s Brancaloni Festival and Spain’s Gijon International Piano Festival.



**Victor Goines** (jazz studies) performed with the Jazz at Lincoln Center Orchestra in two concerts at Chicago’s Symphony Center in March. *Chicago Tribune* critic

Howard Reich wrote, “To hear Goines’s long, plush strands of melody on tenor saxophone set against a softly nocturnal orchestral backdrop was to realize, anew, the singularity of what these musicians can articulate in sound.” Goines and **Pamela Hinchman** (voice and opera) will perform at the Teatro Lirico Nacional de Cuba in November as part of a cross-cultural music exchange supported by an Alumnae of Northwestern University grant.



**Nancy Gustafson** (voice and opera) presented the keynote address at the Northwestern Alumni Association’s “A Day with Northwestern” event in April. Gustafson spoke about her nonprofit organization Songs by Heart, which provides interactive musical programming to improve the lives of people with memory loss.



**Robert G. Hasty** (conducting) was appointed principal conductor of the Highland Park Strings after serving as principal guest conductor the previous year. He continues as artistic

director and conductor of the International Schools Choral Music Society Festival, which held its 10th annual event in Beijing in 2017. As part of Gordon College’s summer workshops for music educators, Hasty led a weeklong workshop on string pedagogy and techniques that foster long-term success. He also taught and conducted at the summer 2017 Credo Flute program, along with alumnae Jennie Brown (91) and Karin Ursin (81).



**Maud Hickey** (music education) hosted a three-day professional development workshop for area music teachers in April. The Evanston campus workshop brought together

students and faculty in music education and music composition to aid teachers in incorporating composition and improvisation into their music curriculums. Over 40 Chicago-area teachers attended.



**Pamela Hinchman** (voice and opera) will perform with **Victor Goines** (jazz studies) at the Teatro Lirico Nacional de Cuba in November as part of a cross-cultural music exchange supported by an Alumnae of Northwestern University grant.



**D. J. Hoek** (musicology) participated in the Summer of Love Conference in San Francisco, sponsored by Northwestern’s Center for Civic Engagement and the California Historical Society. He presented the paper “All You Need Is Revolution: John Cage and the Beatles in 1967.”



**Hans Jørgen Jensen** (cello) served on the faculties of the Meadowmount School of Music, the National Arts Centre at the University of Ottawa, and Korea’s PyeongChang summer festival and school. He attended the inaugural Queen Elisabeth Cello Competition in Brussels, where two of his students advanced to the final round.



**Chris Mercer** (composition and music technology) presented his ongoing collaborative work with violinist Rodolfo Vieira (G05, G14) at Portugal’s University of the Azores,

performing a concert of works for violin and live electronics at the Arquipelago Center for Contemporary Art and conducting a workshop at the Regional Conservatory. The duo’s project for violin and iPad-controlled

electronics has previously been featured at the International Computer Music Conference, the Society for Electroacoustic Music in the United States Conference, the Toronto International Electroacoustic Symposium, the Electric Spring Festival at England's University of Huddersfield, and most recently at the New York City Electroacoustic Music Festival.



**Alex Mincek** (composition and music technology) is featured as saxophonist in two extended works on *Torrent*, released on the Sound American label in April. The album's performers also include members of Wet Ink Ensemble, a New York-based contemporary-music group that Mincek founded.



**Toni-Marie Montgomery** (dean) led seminars on best practices for effective leadership in music administration at the Eastman Leadership Conference in June.

The conference focused on preparing the next generation of music school leaders and provided a forum for aspiring administrators to learn about 21st-century challenges in the evolving music field.

**Michael Mulcahy** (trombone) performed Australian composer Carl Vine's *Five Hallucinations* for trombone and orchestra with the Sydney Symphony Orchestra in April. Calling his performance "smooth and deft," the *Sydney Morning Herald* noted that Mulcahy "cultivates a rich and



homogeneous tone, hopping between low and high registers in the cadenza with easy command." Jointly commissioned by the Chicago Symphony Orchestra and the Sydney Symphony, *Five Hallucinations* was inspired by the writings of neurologist Oliver Sacks. Mulcahy premiered the work with the CSO last October.



**Donald Nally** (conducting) received Chorus America's Michael Korn Founders Award, a lifetime achievement award for contributions to professional choral music. His ensemble The Crossing has been named a 2017 Champion of New Music by the American Composers Forum. The Crossing's CD of John Luther Adams's *Canticles of the Holy Wind*, commissioned by Nally, was released in May 12 with an accompanying concert at New York's Symphony Space. The Crossing also received a major grant from the Pew Center for Arts & Heritage to coproduce a hybrid choral-stage work with Helsinki's Klockrike Theatre in 2019. Nally and The Crossing were recently featured in *Gramophone* magazine, which favorably reviewed the ensemble's CD *Seven Responses*.



**Albert Pinsonneault** (conducting) presented "Thinking Like an Athlete: New Ways to Improve Your Conducting Gesture" at the national conference of the American Choral Directors Association in March.

## Byros Receives Teaching Excellence Award



**Vasili Byros**, associate professor of music theory and cognition, was named a Charles Deering McCormick Professor of Teaching Excellence. He is one of seven Northwestern faculty members honored in 2017 for outstanding performance and dedication to undergraduate education.

Byros is chair of the music studies department and coordinator of the advanced undergraduate music theory curriculum. He teaches a sophomore honors sequence designed to promote learning by doing. His reimagining of the yearlong course resulted in an innovative, hands-on curriculum that combines creative and analytical perspectives. Students critically examine the musical language of earlier composers and then imitate and recreate the styles through original compositions.

### Previous Bienen School Winners of University Teaching Awards

**Charles Deering McCormick Professor of Teaching Excellence**

Hans Jørgen Jensen (2010)  
Gail Williams (2005)  
Frederick Hemke (2004)  
Mallory Thompson (2003)  
John S. Buccheri (2001)

**Charles Deering McCormick University Distinguished Lecturer**

Susan Piagentini (2009)

**Charles Deering McCormick University Distinguished Clinical Professor**

Jesse Rosenberg (2006)

# faculty



**Andrew Raciti** (double bass) played principal and tutti bass in the Grand Teton Music Festival this summer, in addition to performing on its chamber music series. Recent

teaching engagements include performances and classes at the Chicago Double Bass Festival and the Richard Davis Foundation for Young Bassists convention.



**Gerardo Ribeiro** (violin) taught this summer at the Meadowmount School of Music and Northwestern's Summer Violin Institute.



**Taimur Sullivan** (saxophone) performed with the Los Angeles Philharmonic in John Adams's opera *Nixon in China*, conducted by the composer. This spring Sullivan was a

guest soloist with the Northwestern University Symphony Orchestra in Augusta Read Thomas's *Hemke Concerto: Prisms of Light* and performed with Ensemble Dal Niente. XAS Records' April release *Color Theory* pairs his Prism Quartet with the iconic percussion ensembles Sō Percussion and Partch. The CD features newly commissioned works by Steven Mackey, Ken Ueno, and Stratis Minakakis. Prism recently collaborated with jazz legend Joe Lovano in concerts in New York City and Philadelphia as the latest installment of its Heritage Evolution project, which pairs the quartet with the leading jazz musicians of our time. This summer Sullivan taught at the Interlochen Saxophone Institute.



**Mallory Thompson** (conducting) led the Symphonic Wind Ensemble in a performance at the College Band Directors National Association's national conference in

Kansas City. Northwestern was one of only 10 ensembles invited to perform. Repertoire from this concert was professionally recorded and will be released on the Summit label later this year. Thompson's recent guest engagements have included conducting the Oregon Mozart Players and teaching conducting symposia at the University of North Florida, Columbus State University, the University of Oregon, and the University of Minnesota.



**John Thorne** (flute) presented a duo recital with Chicago Symphony Orchestra piccoloist Jennifer Gunn in March. He was the featured soloist in a performance of Vaughan

Williams's *The Lark Ascending* with the Symphonic Wind Ensemble in April. Thorne has also recently appeared with the Chicago Chamber Musicians, Chicago Philharmonic, and Dempster St. Pro Musica as well as in several performances with the Chicago Symphony under conductors Esa-Pekka Salonen, Charles Dutoit, Jakub Hruša, and Susanna Malkki. Thorne taught at the Aria International Summer Academy at Mount Holyoke College.



**Sylvia Wang** (piano) presented a solo recital on the theme "All Creatures Great and Small" in Malaysia in January. This summer she served on the faculty of Germany's Saarburg

International Music Festival.



**Gail Williams** (horn) led Northwestern's second annual Peak Performance Horn Symposium in June. This summer she performed her 25th season as principal horn of

the Grand Teton Music Festival and also appeared in concert with the National Brass Ensemble at the Steamboat Strings Festival.



**She-e Wu** (percussion) premiered the duo concerto *Imaginary Day* for vibraphone, marimba, and orchestra with the Philadelphia Orchestra and principal percussionist Christopher

Deviney in March. The *Philadelphia Inquirer* praised Wu's "knockout performance" as marimba soloist.



**Victor Yampolsky** (conducting) led master classes at the Wintergreen Music Festival and conducted the Wintergreen Festival Orchestra in performances on the

MountainTop Masterworks series. For the 32nd year he served as music director of the Peninsula Music Festival in Fish Creek, Wisconsin. Yampolsky will conduct the opening concert of the River Oaks Chamber Orchestra's 2017-18 season in September.

# students

**Bruno Alcade**, a doctoral candidate in music theory and cognition, was named visiting assistant professor at the University of Richmond.

**Adam Attard**, a master's double bass student of Andrew Raciti, won the Jane Little Prize at the International Society of Bassists Orchestral Competition and will perform for a week with the Atlanta Symphony Orchestra.



**Gabrielle Barkidjija**, a voice student of Karen Brunssen, won second prize in the 2017 Classical Singer Competition's university intermediate division.

**Susan Bengtson**, a viola student of Helen Callus, joined the Civic Orchestra of Chicago.

**Amy Blackburn**, a Bienen-Weinberg dual-degree violin student of Shmuel Ashkenasi, was a winner in the Bienen School's Concerto/Aria Competition.

**Aaron Blick**, a double bass student of Andrew Raciti, participated in the Domaine Forget International Music Festival and was named a 2017 Texas Music Festival Fellow.

**Hunter Bockes**, a master's saxophone student of Taimur Sullivan and a member of the award-winning quartet ~Nois (see page 32), performed the Glazunov Concerto and Mussorgsky's *Pictures at an Exhibition* with the Eastern Music Festival Orchestra in two concerts this summer as winner of the Rosen-Schaffel Competition. He also performed at the Peninsula Music Festival in August.

**Allyson Bondy**, a double bass student of Andrew Raciti, was a member of the Chau-tauqua Summer Music Festival Orchestra.

**Sarah Bowen**, a violin student of Gerardo Ribeiro, joined the Civic Orchestra of Chicago.

**Jane Carpenter**, a Bienen-Weinberg dual-degree flute student of John Thorne, participated in the Domaine Forget International Music Festival.

**Henry Chen**, a doctoral cello student of Hans Jørgen Jensen, won the Arnuero International Chamber Music Competition and will return to Spain to perform this fall.

**Nicholas Cline**, a doctoral candidate in composition and music technology, won the William T. Faricy Award for his *water-witching* for tenor saxophone and ensemble. The work was premiered by Jeffrey Siegfried (G14, G15) and Northwestern's Contemporary Music Ensemble under the baton of Vincent Povázsay (G16).

*continued*

## CLASS OF 2017

**Rosa Abrahams** (G17), a PhD graduate in music theory and cognition, was named assistant professor at Ursinus College.



**Carl Alexander** (G17), a master's voice graduate from the studio of W. Stephen Smith, participated in Italy's Narnia Festival International Vocal Arts Program.

**Riana Anthony** (G17), a master's cello graduate from the studio of Hans Jørgen Jensen, won first prize in the Bienen School's Samuel and Elinor Thaviu String Competition. Also the recipient of the Musicians Club of Women's Jerome and Elaine Nerenberg Foundation Scholarship, she is a member of the Stello Trio (see page 32).

**Steven Banks** (G17), a master's saxophone graduate from the studio of Taimur Sullivan, was a winner in the Bienen School's Concerto/Aria Competition. He presented a talk on diversity in classical music at the TEDxNorthwesternU 2017 Conference. Banks is interim assistant professor of saxophone and jazz studies at the Baldwin Wallace Conservatory of Music. As a member of the Kenari Quartet, Banks performed at the University of Houston and Houston Community College.



**Timothy Bedard** (G17), a master's horn graduate from the studio of Gail Williams, won a position in the United States Coast Guard Band.

**Dajuan Brooks** (G17) was one of three conductors selected for the National Band Association's Young Conductors Project, which provides opportunities to rehearse and perform with the United States Air Force Band.

**Hannah Carroll** (17), a Bienen-Weinberg dual-degree voice graduate from the studio of Theresa Brancaccio, won a Bella Voce Award and a Bravo Award in the Chicago Bel Canto Foundation's opera competition. She also placed first in the National Association of Teachers of Singing's Chicago Chapter College Classical Competition, Division XI.

**Ashley Carter** (G17), a master's trombone graduate from the studio of Michael Mulcahy, was a winner in the Bienen School's Concerto/Aria Competition.

*continued*

## students

**Hana Cohon**, a cello student of Hans Jørgen Jensen, received an honorable mention in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition. She also received a scholarship through the Evanston and North Shore Music Clubs competition.

**Louis Danowsky**, a jazz saxophone student of Victor Goines, released his debut album, *Coalescence*, with fellow student Samuel Wolsk. He received a Northwestern undergraduate research grant to fund the recording's production.

**Hana Fujisaki**, a jazz piano student of Jeremy Kahn, was the People's Choice Winner at the 2017 Luminarts Jazz Fellowships Competition.



**Jena Gardner** (08), a doctoral horn student of Gail Williams, was named instructor in horn and music theory at Henderson State University in Arkansas.

**Jakob Gerritsen**, a Bienen-Weinberg dual-degree double bass student of Andrew Raciti, was named a 2017 Texas Music Festival Fellow.

**Leanna Ginsburg**, a master's flute student of John Thorne, was a member of the Chautauqua Summer Music Festival Orchestra.

**Devin Gossett**, a master's horn student of Gail Williams, joined the Civic Orchestra of Chicago and received a 2017 Tanglewood Music Center Fellowship.

**Dong-Wan Ha**, a doctoral piano student of Alan Chow, was selected to compete in England's 2017 Hastings International Piano Concerto Competition.

**Hunter Hanson**, a composition and music technology student, received the Bienen School's 2017 Presser Undergraduate Scholar Award.

**Layne Hartman**, a Bienen-McCormick dual-degree double bass student of Andrew

Raciti, participated in the Brevard Music Center Summer Institute and Festival.



**Sihao He**, a master's cello student of Hans Jørgen Jensen, advanced to the final round of the Queen Elisabeth Cello Competition in Brussels. As an unranked laureate, he received a prize of 4,000 euros.

**Xuesha Hu**, a master's piano student of Alan Chow, received the Bienen School's Pauline Lindsey Award.

**Ashley Hunter**, a master's flute student of John Thorne, was named coprincipal flute of Opera in the Ozarks.

### CLASS OF 2017, *continued*

**Sun Chang** (17), a piano student of Alan Chow, performed Mozart's Piano Concerto No. 27 with Camerata Chicago in April as part of its Rising Star Series. She also received an honorable mention in the 2017 Society of American Musicians Competition's young artist division.

**David Chapmann-Orr** (G17), a master's double bass graduate from the studio of Andrew Raciti, participated in the Domaine Forget International Music Festival.

**Brannon Cho** (17), right, a cello graduate from the studio of Hans Jørgen Jensen, received sixth prize in the Queen Elisabeth Cello Competition in Brussels. In addition to an award of 8,000 euros, Cho received numerous performance opportunities.

**Joyce Choi** (G17), a master's flute graduate from the studio of John Thorne, won first prize at the Atlanta Flute Club Young Artist Competition and will present a recital at the 2018 Atlanta Flute Fair.

**Hannah Christiansen** (G17), a master's violin graduate from the studio of Gerardo Ribeiro, joined the Civic Orchestra of Chicago.



**Daniel Cook** (G17) was one of three conductors selected for the National Band Association's Young Conductors Project, which provides opportunities to rehearse and perform with the United States Air Force Band.

**Matthew Cummings** (G17), a master's voice graduate from the studio of W. Stephen Smith, was a scholarship participant at Opera in the Ozarks.

**Antonio Escobedo** (G17), a master's double bass graduate from the studio of Andrew Raciti, received an Aspen Music Festival Fellowship. A member of the Madison Symphony Orchestra, he has also recently performed with the Seattle Symphony.



**Rachel Johnstone**, a flute student of John Thorne, participated in the Aspen Music Festival and won the Central Ohio Flute Association Competitions college division's first prize.



**Daniel Kim**, a violin student of Shmuel Ashkenasi, was named a 2017 Music Academy of the West fellow.

**Margaret Kim**, a master's piano student of James Giles, received the Musicians Club of Women's Jerome and Elaine Nerenberg Foundation Scholarship.

**Noel Kim**, a Bienen-Weinberg dual-degree violin student of Gerardo Ribeiro, received honorable mention in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition.

**Tyler Kramlich**, a Bienen-McCormick dual-degree composition and music technology student, presented "The Survival; Transmission and Adaptation of Lan Na Music in Northern Thailand; In Spite of Surrounding Cultural Shifts" at Northwestern's Undergraduate Research & Arts Exposition.



**EunAe Lee**, a doctoral piano candidate studying with James Giles, competed in the 15th Van Cliburn International Piano Competition. Lee was one of 30 pianists selected from

nearly 300 applicants worldwide to perform in the prestigious competition in Fort Worth. She was also named a 2017 Music Academy of the West fellow.

**Paul Nemeth**, a doctoral double bass student of Andrew Raciti, placed second in the International Society of Bassists Orchestral Competition.

**Lindsey Orcutt**, a master's double bass student of Andrew Raciti, was a semifinalist in the International Society of Bassists Orchestral Competition. She participated in the Aspen Music Festival.

**Bridget Pei**, a flute student of John Thorne, won second prize in the Flute View Young Artists Competition. She also participated in the Brevard Music Center Summer Institute and Festival.

**Aidan Perreault**, a Bienen-Weinberg dual-degree violin student of Shmuel Ashkenasi, received an honorable mention in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition.

**Rachel Peters**, a master's violin student of Gerardo Ribeiro, joined the Civic Orchestra of Chicago.

**Miriam Piilonen**, a doctoral candidate in music theory and cognition, was awarded a 2017-18 Franke Graduate Fellowship by Northwestern's Alice Kaplan Institute for the Humanities. She is the first Bienen School

**Liana Gineitis** (G17), a master's voice graduate from the studio of W. Stephen Smith, joined Opera for the Young, a nonprofit professional company that brings opera to elementary school audiences. Gineitis was the featured soloist in *La légende de Sainte Cécile* with the Northwestern University Symphony Orchestra and University Chorale as part of the 2017 American Liszt Society Festival.

**Ayla Goktan** (17), a Bienen-Weinberg dual-degree flute graduate from the studio of John Thorne, received the Bienen School's Undergraduate Award for Outstanding Academic Achievement.

**Kelley Gossler** (G17), a master's wind conducting graduate from the studio of Mallory Thompson, accepted the band director position at Chicago's Lincoln Park High School.



**Sam Grosby** (G17), a master's voice graduate from the studio of W. Stephen Smith, received a 2017 Luminarts Cultural Foundation Fellowship in Classical Music.

He participated in Wolf Trap Opera as a studio artist.

**Geirhrudur Gudmundsdottir** (17), a cello graduate from the studio of Hans Jørgen Jensen, joined the Civic Orchestra of Chicago.

**JingPing He** (17), a Bienen-Weinberg dual-degree flute graduate from the studio of John Thorne, was a finalist and received a special mention in Portugal's Atlantic Coast

International Soloist Competition. She also participated in the Orford Music Festival.

**Susan Kang** (17), a flute graduate from the studio of John Thorne, received a Tanglewood Music Center Fellowship for the second year. She was a semifinalist in the Los Angeles Chamber Orchestra's principal flute auditions.

**Casey Karr** (G17), a master's double bass graduate from the studio of Andrew Raciti, was a finalist in the International Society of Bassists Orchestral Competition. He was accepted into the Orchestra Now program at Bard College and participated in the Domaine Forget International Music Festival.

## students

student to be honored. Her project examines the convergence of music studies and evolutionary theory, focusing on the rise of music evolutionism in 19th-century Britain.

**Drew Powell**, a master's flute student of John Thorne, won first prize in the Texas Flute Society's Myrna W. Brown Artist Competition. He received a cash prize and an invitation to perform at next year's Texas Flute Festival. Powell also won first prize in the Great Composers Competition for his performance of Prokofiev.

**Andre Emmanouel Prouty**, a master's trombone student of Michael Mulcahy, joined the Civic Orchestra of Chicago.

**Jason Rosenholtz-Witt**, a doctoral candidate in musicology, was named a 2017-19 Northwestern University Presidential Fellow. He also received the Dr. Gudrun Busch Musicology Fellowship, awarded by the Herzog



August Library to support a two-month residency in Wolfenbüttel, Germany. Rosenholtz-Witt will also spend three months conducting research in Bergamo, Italy, through a Gladys Kriebel Delmas Foundation grant.

**Helen Rucinski**, a Bienen-Weinberg dual-degree viola student of Li-Kuo Chang, joined the Civic Orchestra of Chicago.

**Nick Sakakeeny**, a master's percussion student of She-e Wu, received a 2017 Tanglewood Music Center Fellowship.

**Olga Sanchez-Kisielewska**, a doctoral candidate in music theory and cognition, was named lecturer in music theory at the University of Chicago.

**Natasha Stojanovska**, a doctoral piano student of James Giles, placed third in the Bienen School's Thaviu-Isaak Piano Scholarship Competition.

**Jeremy Tai**, a cello student of Hans Jørgen Jensen, won the Irving M. Klein International String Competition's first prize



and its Allen R. and Susan E. Weiss Memorial Prize for best performance of the commissioned work. Tai received more than \$13,000 in prizes, including concert appearances with the Peninsula and Santa Cruz Symphonies, the ualala Arts Chamber Music Series, and the Music in the Vineyards festival. Tai also placed second in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition.



**Dominic Talanca**, a doctoral conducting student of Mallory Thompson, was named assistant professor and director of bands at the University of North Carolina at Wilmington. He will also conduct the Wilmington Symphonic Winds, which draws members from the North Carolina coastal region.

### CLASS OF 2017, *continued*



**Elyse Lauzon** (G17), a master's horn graduate from the studio of Gail Williams, won the second horn position in the Sarasota Orchestra.

**Zachary Marley** (G17), a master's tuba graduate from the studio of Rex Martin, won the silver medal in the Leonard Falcone International Tuba Artist Competition.

**Eric McConnell** (G17), a master's voice graduate from the studio of W. Stephen Smith, won fourth prize in the student division of the Chicago Bel Canto Foundation's opera competition. He also received a Colorado/Wyoming District encouragement award in the Metropolitan Opera National Council Auditions.

**Ricky Feng Nan** (G17), a master's voice graduate from the studio of W. Stephen Smith, participated in Colorado's Central City Opera as a 2017 Bonfils-Stanton Foundation studio artist.

**Megan Orticelli** (17), a voice graduate from the studio of Theresa Brancaccio, won a Bravo Award in the Chicago Bel Canto Foundation's opera competition.

**Laura Pitkin** (17), a horn graduate from the studio of Gail Williams, joined the Civic Orchestra of Chicago.

**Dmitri Pogorelov** (G17), a DMA violin graduate from the studio of Gerardo Ribeiro, advanced to the semifinals in the M-Prize competition's senior division as a member of the Kontras Quartet.

**Brandon Quarles** (G17), a master's saxophone graduate from the studio of Taimur Sullivan and a member of ~Nois (see page 32), received an Evanston Arts Council grant to fund Extravaganza, a concert featuring local chamber music groups.

**Tian Tang**, a master's piano student of James Giles, was a winner in the Bienen School's Concerto/Aria Competition.

**Vanessa Tonelli**, a doctoral student in musicology, was awarded a Northwestern University fellowship through the Social Science Research Council Dissertation Proposal Development Program for the project "Early Modern Music, Politics, and Gender at the Venetian *Ospedali Grandi*: A New Perspective on the All-Female Musical Ensembles."

**Kelsey Williams**, a master's horn student of Gail Williams, joined the Civic Orchestra of Chicago.

**Max Winningham**, a double bass student of Andrew Raciti, participated in the Domaine Forget International Music Festival.

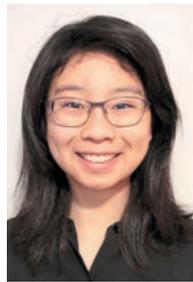
**Samuel Wolsk**, a jazz trumpet student of Bradley Mason, released his debut album, *Coalescence*, with fellow student Louis Danowsky. He received a Northwestern

undergraduate research grant to fund the recording's production.

**Evan Wong**, a doctoral student of Alan Chow, tied for first place in the Bienen School's Thaviu-Isaak Piano Scholarship Competition. He was also a winner in the school's Concerto/Aria Competition.

**Pan Xiao**, a master's piano student of Alan Chow, received the Musicians Club of Women's Farwell Trust Award.

**Shihui Yin**, a master's piano student of Alan Chow, received a 2017 Luminarts Fellowship in Classical Music. She also tied for first place in the Bienen School's Thaviu-Isaak Piano Scholarship Competition.



**Kathleen Yuan**, a Bienen-Medill dual-degree violin student of Desirée Ruhstrat, was named a 2017 Music Academy of the West fellow.

**Steven Zhang**, a clarinet student of J. Lawrie Bloom, received an Evanston and North Shore Music Clubs Scholarship.



**Muzi Zhao**, a Bienen-Medill dual-degree piano student of Alan Chow, won first place in the 2017 Society of American Musicians Competition's young artist division. Zhao

also won first prize in the Emilio del Rosario Music Foundation Piano Concerto Competition's senior division.

**Yangmingtian Zhao**, doctoral piano student of James Giles, placed second in the Bienen School's Thaviu-Isaak Piano Scholarship Competition.

**Kaileigh Riess** (17), a Bienen-Weinberg dual-degree voice graduate from the studio of Pamela Hinchman, participated in Colorado's Central City Opera as a 2017 Bonfils-Stanton Foundation studio artist and received a Central City Opera Young Artist Award for Excellence.

**Allison Rye** (G17), a master's oboe graduate from the studio of Michael Hensch, received the Bienen School's Ray Still Award.

**Aaron Schuman** (17), a trumpet graduate from the studio of Robert Sullivan, received a 2017 Tanglewood Music Center Fellowship.



**Maxwell Seifert** (G17), a master's voice graduate from the studio of W. Stephen Smith, won the grand prize in the Chicago Bel Canto Foundation's opera competition and first prize in the contest's student division. He was a 2017 Opera Neo Young Artist.

**Emma Silberstein** (17), a flute graduate from the studio of John Thorne, won first prize in the Great Composers Competition's Masters of Wind Concerto event for age group VI.

**Wickliffe Simmons** (17), a cello graduate from the studio of Hans Jørgen Jensen, placed third in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition.

**LJ White** (G17), a DMA graduate in composition and music technology, was named lecturer in music theory and composition at Washington University in St. Louis.

**Denielle Wilson** (17), a cello graduate from the studio of Hans Jørgen Jensen, joined the Civic Orchestra of Chicago.

**Yunfeng Yao** (G17), a master's bassoon graduate from the studio of David McGill, joined the Civic Orchestra of Chicago.

# students

## Ensemble Awards

### ~NOIS

The saxophone quartet ~Nois received the silver medal in the 44th annual Fiscoff National Chamber Music Competition's senior wind division. The quartet consists of doctoral student Brandon Quarles (G17) and master's students Hunter Bockes, Janos Csontos, and Jordan Lulloff, all from the studio of Taimur Sullivan. ~Nois also won the Chicago Woodwind Ensemble Competition. The quartet has recently presented recitals and master classes at the University of Arkansas, University of Missouri-Kansas City, Oklahoma State University, and Michigan State University.

### STELLIO TRIO

The Stellio Trio advanced to the semifinals in the Fiscoff National Chamber Music Competition's senior strings division. The trio also received an honorable mention at the Plowman Chamber Music Competition. The ensemble's members are doctoral candidate Yoorhi Choi, a violin student of Blair Milton; Hyejin Joo, a doctoral piano student of Alan Chow; and cellist Riana Anthony (G17).

### QUARTET AMÍ

Quartet Amí won first prize in the senior division of classical radio station WDAV's Young Chamber Musicians Competition. The quartet also won the Bienen School's second annual Dover Quartet competition. The group's members are violinists Miki Nagahara and Natalie Lee, students of Shmuel Ashkenasi; violist Gabriel Napoli (17); and cellist Geirthrudur Gudmundsdottir (17).

### TROMBONE CHOIR

The Northwestern University Trombone Choir won the International Trombone Association's 2017 Emory Remington Trombone Choir Competition. Led by faculty member Christopher P. Davis, the choir performed a showcase program at the International Trombone Festival in June at California's University of Redlands. Members included undergraduates Kenton Campbell, Sean Holly, Nicholas Kemp, Aneesh Kumar, Spencer Schaffer, and James Seymour; master's students Brandon Bird, Charles Dieterle, James MacIntyre, and Andre Prouty; and 2017 BM graduates Thomas Holmes and Lena Piazza-Leman and MM graduates Ashley Carter, Stephanie Lebens, and Cory Wurtz.



~Nois (left) with their teacher, Taimur Sullivan; Quartet Amí (above)

# alumni

## 1950s

**Walter L. Pelz** (G51) of Lindsborg, Kansas, a retired composer, choral director, organist, and educator, celebrated his 90th birthday with family on December 30.

## 1960s

**Cecil "C. B." Wilson** (60, G61) has been associate provost for academic personnel at West Virginia University since 1993. As a professor of music, he teaches courses on 19th-century music, the history of orchestration, and Hector Berlioz. He is also the music director and conductor of the Morgantown Municipal Band and past president of the West Virginia College Music Educators Association. His wife, **Mary Cummins Wilson** (61), is an artist-teacher in WVU's Community Music Program and an award-winning violin teacher whose students have won Music Teachers National Association and American String Teachers Association state and regional competitions for 35 consecutive years. Also active as a soloist, she is the founder and principal violinist of the Seneca String Quartet.



**Mary Beth Peil** (62) received a 2017 Tony Award nomination for best featured actress in

a musical for her performance as Dowager Empress Maria Feodorovna in the new musical *Anastasia*. She also received Drama Desk and Outer Critics Circle Award nominations.

**Stephen Osmond** (67) retired after 40 years as music director of Michigan's Jackson Symphony Orchestra, conducting his final concert with the orchestra on April 29. Before arriving in Jackson, he held



professorships in conducting at the State University of New York at Albany and the University of Michigan.

**J. Brian Moorhead** (G79) retired as principal clarinetist of the Florida Orchestra, a position he had held since 1976. Moorhead continues to teach clarinet performance and chamber music as associate professor of clarinet at the University of South Florida School of Music.



## 1970s

**Susan L. Nigro** (73, G74), a Chicago-based freelance contrabassoonist, has recently expanded her musical activities into the ragtime arena. Following the release of her 2014 CD *Joplin Tunes for the Big Bassoon*, she presented several recitals of Joplin's music and performed at the 2015 and 2017 Scott Joplin Festivals in Sedalia, Missouri. She will perform this fall at California's 2017 Wine Country Ragtime Festival.



**Doreen Rao** (G75, G88) was named visiting artistic director of the Master Chorale of Tampa Bay for 2017-18.



**Judy Bundra** (76, G80, G93) was named dean and chief academic officer of the Cleveland Music Institute.

She was previously interim dean of

the DePaul University School of Music, where she served on the faculty for nearly 30 years.



**Patrick Dessent** (77) has recently published his second book, *Memoirs of a Trumpet Player*, under his pen

name, Sam Bennett. The book is a fictionalized collection of humorous stories from his 40 years in the music business with his wife, **Karen Dessent** (77), a professional flutist and teacher. It is a sequel to *Memoirs of a Trumpet Teacher*, a collection of stories from the 20,000 trumpet lessons that Dessent taught.

**John Fairfield** (G77) retired from Northern Illinois University after teaching horn and chamber music there since 1985. He serves as principal horn of both the Chicago Sinfonietta and the Illinois Philharmonic.

**Richard Patterson** (G79), a keynote speaker and executive coach, received the American School Band Directors Association's Edwin Franko Goldman Award for outstanding contributions to the advancement of school bands. The national award is one of the highest honors for band educators.

## 1980s

**Jeffrey S. Schleff** (G80) is now district manager for Church Organ Associates, covering Oklahoma and western Arkansas. He also became the organist at First Presbyterian Church in Grand Prairie, Texas.

**David Gaines** (83) was featured in an April program commemorating the 100th anniversary of the death of Ludwik Zamenhof, inventor of the international language Esperanto. The concert by the Podlaska Opera and Philharmonic in Bialystok, Poland (Zamenhof's birthplace), included Gaines's Symphony No. 1



**Andre Thomas** (G76) received the American Choral Directors Association's 2017 Robert Shaw Choral Award at the ACDA National Conference. Thomas is the Owen F. Sellers Professor of Music, director of choral activities, and professor of choral music education at the Florida State University College of Music. Since 1988 he has also served as artistic director of the Tallahassee Community Chorus.

# alumni

## 1980s *continued*



(“Esperanto”) for mezzo-soprano and orchestra. The performance was supported in part by a grant from the Esperantic Studies Foundation.



**James Douthit** (G84) was named dean of the Hayes School of Music at Appalachian State University. Previously he was associate vice president for academic affairs at Nazareth College.

**Brian Schmidt** (85, G88) hosted the annual Game Audio Network Guild Award show in March as part of the



Game Developer’s Conference in San Francisco. In its 15th year, the annual GANG Awards program recognizes excellence in game music, sound, technology, and advocacy across 22 categories. Schmidt was the recipient of the organization’s Lifetime Achievement Award in 2008 and has served as its president since 2012.

**Mark Eliot Jacobs** (G86) is a musician with the Oregon Shakespeare Festival in Ashland, Oregon, where he has played trombone, lute, hurdy-gurdy, serpent, sackbut, and recorder in productions of *Shakespeare in Love* and *Beauty and the Beast*. He is on the music faculty at Southern Oregon University, where he teaches

composition, music theory, and low brass. Jacobs is also principal trombone of the Rogue Valley Symphony.

**John Kane** (86) released a nine-CD set of all 32 Beethoven piano sonatas, a follow-up to his five-CD set of the complete Mozart piano sonatas last year. Kane has previously released 16 full-length albums of major works by Bach, Brahms, Chopin, Haydn, Liszt, Mussorgsky, Rachmaninoff, Ravel, Schubert, and Schumann.



**Augusta Read Thomas** (87) has received a commission from a consortium of opera companies led by the Santa Fe

Opera in association with the San Francisco Opera, Lyric Opera of Kansas City, Minnesota Opera, Opera Theatre of St. Louis, Sarasota Opera, and Seattle Opera. Her new opera will be developed in collaboration with librettist Jason Kim and is scheduled to premiere in 2019 at the Santa Fe Opera. This project is made possible by generous funding from the Melville Hankins Family Foundation and the Andrew Mellon Foundation. Thomas is founder and director of the University of Chicago’s recently established Chicago Center for Contemporary Composition.



**Cheryl Frazes Hill** (G85, G92) was appointed conductor of the Milwaukee Symphony Chorus. She has served as associate conductor of the Chicago Symphony Chorus since 1985 and as head of choral activities at Roosevelt University’s Chicago College of Performing Arts since 2002. Hill is a 1997 recipient of Northwestern’s Alumni Merit Award.

**Michael Brothers** (G88) was named lecturer in percussion and director of percussion studies at Southeastern Louisiana University. He also directs its University Jazz Ensemble and Spirit of the Southland Drum Line.

**Kathleen Murray** (G89) received an honorary doctor of humane letters degree from Illinois Wesleyan University in May when she presented the university’s commencement address. Murray received a bachelor’s degree in music from Illinois Wesleyan before continuing her studies at Bowling Green State University and Northwestern. She is currently president of Washington state’s Whitman College.

## 1990s



**Matthew Mailman** (90, G91) conducted Nico Muhly’s opera *Dark Sisters* at Oklahoma City University’s Bass School of Music in February during the composer’s weeklong residency. Mailman and Muhly are cousins, and this was their first

collaboration. Mailman has conducted 42 operas and musicals at OCU since 1995.

**Jerod Tate** (90), Chickasaw classical composer, was featured at the 2017 OK Mozart International Music Festival in June when the Tulsa Symphony Orchestra and Tulsa Children’s Chorus premiered his new orchestral work *Muscogee Hymn Suite*.

**Jay Kellner** (G92), a music educator and choral director, has retired after a 34-year teaching career. For the past 20 years he taught at Neuqua Valley High School in Naperville, Illinois.

**Rebecca McFaul** (G95) and **Bradley Ottesen** (99) are violinists in the Fry Street Quartet, whose *The Crossroads Project* was released by Navona Records. The recording blends art and science to address global sustainability.

**Glenn Williams** (G95) received the Illinois Music Education Association’s Mary Hoffman Award of Excellence for demonstrated excellence in teaching. He teaches music and chairs the fine arts department at Downers Grove South High School. Williams guest conducted the Indiana Bandmasters Association Region 7 Middle School Honor Band last November, and this summer he conducted the Blue Lake Fine Arts Camp’s International Jazz Ensemble on a seven-city European tour through the Netherlands, Germany, and France.

**Oliver Camacho** (97) and **Tobias Wright** (G14) are cohosts of the talk radio program *Opera Box Score*. Heard live every Monday night on WNUR-FM 89.3, the show is shared as a podcast the following day.

**Duane Padilla** (97) was elected to the American String Teachers Association’s national board of directors as a member at large. Previously he chaired ASTA’s eclectic styles committee. Padilla is on the

string faculty of Punahou Music School and is an adjunct professor at Chaminade University.



**Rena Kraut** (99) is executive director of the Cuban American Youth Orchestra, an independent

nonprofit cultural exchange program for Cuban and American musicians. CAYO is planning its inaugural season for summer 2018, when high school students from both countries will come together for an international tour. Minnesota Orchestra clarinetist **Timothy Zavadil** (G94) serves on CAYO's artistic board.

## 2000s



**Eric Garcia** (G02, G07) was named music director of the Boise Philharmonic. He previously served as

director of orchestral activities and associate professor of conducting at Oklahoma City University's Bass School of Music.



**Molly Barth** (G03) recorded *Thorn* (Cantaloupe Music), a CD of music by composer David Lang. Other artists on the disc include **Matt Albert** (G03) and several of Barth's colleagues at the University of Oregon. Barth performed works from the album at National Sawdust in Brooklyn in May following the CD's release.

## We want to hear from you!

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**Daniel Black** (03, 04) was appointed interim assistant professor of vocal music and conducting and director of choral activities at Houghton College.



**Pin Chen** (03) presented a session on improving string players' rhythmic reading and technique at the

Southern California School Band & Orchestra Association Conference. Chen is string orchestra conductor for the Pasadena Symphony Youth Orchestra and orchestra director at Arcadia High School, which boasts one of the largest school orchestra programs in the country.



**Rollo Dilworth** (G03) received the faculty award for research and creative achievement

from Temple University, where he is chair of music education and music therapy in the Boyer College of Music and Dance.

**Lindsey Goodman** (G03) is featured as solo flutist, vocalist, and chamber musician on her debut CD, *Reach through the Sky* (New Dynamic Records), released in April. The recording features six works written for her by living American composers.

**Katherine Calcamuggio Donner** (G04) completed her first year as assistant professor of voice at the University of Louisville.

**Agnieszka Roginska** (G04), associate director of music technology and assistant professor at New York University, will cochair the 2017 Audio Engineering Society convention this fall. The event is one of the largest professional audio education, networking, and gear exhibitions of the year.

**Ryan O'Mealey** (G05) was named vice president for enrollment management at Seattle's Cornish College of the Arts. He previously served as assistant dean for admission, financial aid, and graduate services at the Bienen School of Music.



**Travis J. Cross** (G06, G12) was promoted to full professor at UCLA's Herb Alpert School of Music after four years as

associate professor of music. He also begins his fourth year as vice chair of the music department this fall and recently completed a one-year term as inaugural associate dean for academic mentoring and opportunity.

**Peter Zlotnick** (G06), principal timpanist of the Greensboro Symphony Orchestra, was one of five orchestra musicians from across the United States to receive the Ford Musician Award for Excellence in Community Service from the League of American

Orchestras. The award recognizes his work managing the orchestra's education series.

Composer **Joshua Moshier** (08) scored season two of the television series *Baskets* for FX and season one of the series *Shrink* for NBC's streaming platform Seeso.

**Zeshan Bagewadi** (09, G11) was named one of 10 "new artists you need to know" by *Rolling Stone* magazine. His album *Vetted* was released in April on Chicago's Minty Fresh label to commercial and critical acclaim, with the album charting in its debut at number 8 of *Billboard's* top world-music albums.

## 2010s



**Olga Dubossarskaya Kaler** (G11) was appointed to the string faculty of the Cleveland Institute of Music, where she will begin teaching in 2018–19. Kaler is currently on the faculty at DePaul University.

**Bryant Millet** (11) joined the Civic Orchestra of Chicago.



**Jonathan Thompson** (11, G13) won a 2017–18 Presser Graduate Music Award from the University

of North Texas's College of Music, where he is pursuing a DMA.

# alumni

## 2010s *continued*



**Evan Epifanio** (G12) won a bassoon position in the Sarasota Orchestra.



**Nathan Raskin** (12), a pianist and vocal coach, was accepted into the Metropolitan Opera's Lindemann

Young Artist Development Program, which provides an annual stipend, coaching from the Met's artistic staff, and performance opportunities. Raskin recently completed his master's degree at the Juilliard School.



**Sam Suggs** (12), a double bassist and composer, recently performed at the International Society of Bassists 2017 convention as winner of the 2015 ISB Competition's Gary Karr Prize. His program featured his original compositions, including *Concerto after Haydn*, a three-movement work—inspired by the two surviving measures of Haydn's *Concerto per il Violone Contrabasso*—that began as his senior project at Northwestern under the guidance of Robert Gjerdingen and Vasili Byros. In the fall Suggs became the first bassist in 36 years to join the Concert Artists Guild roster as a soloist. He is finishing the postresidential phase of his Yale School of Music



**Deanna Tham** (G12) was named assistant conductor of the Jacksonville Symphony and principal conductor of the Jacksonville Symphony Youth Orchestras.

doctoral program and serves as assistant professor of bass at Virginia's James Madison University.



**Jarrett L. Bastow** (G13) was appointed administrative director of the Tulsa Youth Symphony. Bastow is also

a bassist with the Tulsa Symphony, Tulsa Opera, and Symphony of Northwestern Arkansas.

**Gustavo Cortiñas** (G13), a Chicago-based jazz drummer and composer, was named "an emerging drummer to watch" by *Modern Drummer* magazine. *Downbeat* magazine's review of his album *Esse* said, "Cortiñas's music is uplifting, robust, melodic, and gets your body moving; it's an exciting blend of the artist's musical influences from jazz and Latin America, including his native Mexico."

**Chris Larios** (G13) joined the President's Own United States Marine Band, America's oldest continuously active professional musical organization.

**David Regner** (G13) was one of three conductors selected for the National Band Association's Young Conductors Project, which provides opportunities to rehearse and perform with the United States

Air Force Band. Regner is now a band officer in the US Air Force. He was previously director of bands at Arlington High School in LaGrangeville, New York.

**Emily Carter** (14, G16) received a 2017 Luminarts Fellowship in Classical Music.

Violist **Amy Hess** (G14) recently won a section position with the Grant Park Orchestra. She is currently a member of the Lyric Opera of Chicago Orchestra.

Trombonist **Kelton Koch** (14) received a 2017 Tanglewood Music Center Fellowship.



Cellist **Thomas Mesa** (G14) was a winner in the 2017 Astral National Auditions and joins Astral's roster of distinguished artists.

Bassoonist **Kevin Pfister** (G14) won a position in the Ruse Opera/Philharmonic in Bulgaria. He previously played for two seasons with Bosnia's Sarajevo Philharmonic.



**Ryan Townsend Strand** (G14) made his debut with the Madison Bach Musicians as the tenor soloist in Bach's *St. John Passion* in April. He returned to the Ojai Music Festival for his second year as associate producer in June and to the Greenlake Music Festival as a featured vocal fellow in July.

**Katherine Werbiansky** (G14) received the Musicians Club of Women's Edith Newfield Scholarship.



**Janet Bourne** (G15) was named assistant professor of music theory at the University of California, Santa Barbara.



**Ryan Little** (15) was named principal horn of the Naples Philharmonic.



Soprano **Naomi Merer** (15) received second prize in the 2017 Santa Barbara Performing Arts Scholarship Foundation competition. She recently completed her master's degree in voice and opera at the University of California, Santa Barbara.

Pianist **Adam Rothenberg** (15) received a 2017 Tanglewood Music Center Fellowship.

**Zachary Sawyer** (G15) was named director of orchestras for Minnesota's Stillwater High School District.

**Thomas White** (15) was a semi-finalist in the International Society of Bassists Orchestral Competition.



**Joan Arnau Pàmies** (G16) was named assistant professor in the composition department at Berklee College of Music.

**Julie Bannerman** (G16) was named visiting assistant professor of music education at the University of Alabama School of Music.

**Hana Beloglavec** (G16) was named assistant professor of trombone at the Louisiana State University School of Music.



**Regina Ceragioli** (G16) received a 2017 Luminarts Fellowship in Classical Music.



Trombonist **Michael Cox** (16) was named a 2017 Music Academy of the West fellow. He was also a finalist in the 2017 International Trombone Festival's Frank Smith Tenor Trombone Competition.



**Jeanne Ireland** (G16) signed a contract to join the Académie de l'Opéra national de Paris, where

she will be singing Das Stubenmädchen in *Reigen* by Philippe Boesmans.



**Kristina Knowles** (G16) was named assistant professor of music theory at Arizona State University, where she was previously an instructor.



**Igor Lipinski** (G16) was named assistant professor of piano at the University of Oklahoma.

**Leah McGray** (G16) was named director of instrumental music at the State University of New York at Geneseo.

**Aaron Miller** (G16) joined the faculty at Brigham Young University–Idaho, where he teaches double bass and assists in the jazz studies program.



**Shelby Nugent** (16) won the second horn position in the Phoenix Symphony.



Northwestern alumni who participated in the 2017 Bonfils-Stanton Foundation Artists Training Program at Colorado's Central City Opera included (from left) studio artist **Ricky Feng Nan** (G17), studio artist **Kaileigh Riess** (17), director **Michael Ehrman** (C75), apprentice artist **Quinn Middleman** (G16), studio artist **Regina Ceragioli** (G16), and apprentice artist **Nathan Ward** (G16).

**Matthew Richardson** (G16) was named associate instructor of ethnomusicology at the Mead Witter School of Music at the University of Wisconsin–Madison.

**Russell Rybicki** (G16) won the second horn position in the Vancouver Symphony. He also received a 2017 Tanglewood Music Center Fellowship.

Percussionist **Wai Chi Tang** (G16) joined the Civic Orchestra of Chicago.



**Thaddeus W. Tukes** (16) received the 2017 Emerging Artist Award from the Vivian G. Harsh Historical Society, the largest African American

history and literature collection in the Midwest. The award was presented as part of the society's annual Black Music Month Celebration in June.



**Alexander York** (G16) performed the role of James Ramsay in the world premiere of *To the Lighthouse*, an opera based on the Virginia Woolf novel, at the Bregenz Festival in Austria.



Mezzo-soprano **Kaitlin Zardetto** (G16) was named a 2017 Music Academy of the West fellow.

# *in memoriam*

## DEBORAH TRUSCHKE (1950–2017)

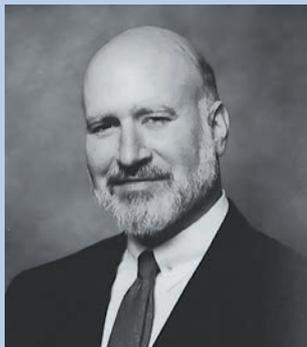


Deborah Truschke, a former Bienen School of Music staff member, died on March 27 at age 66. Truschke served on the Office of Admission and Financial Aid staff from 2006 to 2012 and then became the administrative assistant for the Department of Music Studies. She was a caring and dedicated member of the

Bienen School community through March 2015.

Truschke is survived by her mother, JoAnn; brothers Hal (Ginger) and Kent (Leanne); sisters Eileen and Dawn; and many nieces and nephews. A memorial service was held in May.

## ROBERT BARRIS (1941–2017)



Robert Barris, a former Bienen School of Music faculty member, died on March 7 in Waynesville, North Carolina. He taught bassoon at the school from 1984 until his retirement in 2007.

Barris was a well-loved professor, mentor, performer, friend, and colleague. A former member of the Dallas and Detroit Symphony

Orchestras, he was also a frequent performer with the Chicago Symphony Orchestra, Lyric Opera of Chicago Orchestra, and Chicago Sinfonietta. Critically acclaimed as a soloist and chamber musician, he toured Australia, New Zealand, China, Germany, Austria, and nearly every US state. As a studio musician he performed in numerous commercials and on albums for artists such as Marvin Gaye and Stevie Wonder. Barris also taught at the Interlochen Arts Academy and Central Michigan University.

Barris is survived by his wife, Joan; children Rachel E. Heller and Eric N. Heller (Lindsey Elman); and grandson Zachary. Services were held in March.

*All dates are 2017.*

### 1940s

**Geraldine Rugg Braden** (43) in St. Paul, Minnesota, on June 26

**Frank Joseph “FJ” Roub** (46, G48) in Fort Atkinson, Wisconsin, on May 3

**Richard Bentley** (G47) in Denton, Texas, on March 21

**Nancy Koenig** (47) in Kansas City, Missouri, on March 17

**Shirley (Hargiss) Oberheide** (47) in Carmel, Indiana, on February 21

**Thelma Fletcher** (48) in West Palm Beach, Florida, on January 26

**Roger Widder** (48, G49) in Fayetteville, Arkansas, on March 24

### 1950s

**Phyllis Gillson** (G50) in Alamosa, Colorado, on February 10

**Francis N. Scholtz** (G50) in Jacksonville, Florida, on May 14

**Julia Brodie** (51) in Granville, Ohio, on April 10

**Kathryn (DeVinney) Crawford** (52) in Grand Rapids, Michigan, on April 17

**Izola Collins** (G53) in Galveston, Texas, on June 12

**Mila Ure** (53) in Ontario, Canada, on May 16

**Jean S. Davis** (54) in Arlington Heights, Illinois, on June 11

**Barbara Seybold Musgrave** (55) in Eaton, Ohio, on June 3

**Barbara Allison** (56) in Fresno, California, on June 10

**Sandra L. Contois** (56, G58) in Bowie, Maryland, on May 11

**Susan M. Fisher** (56) in Concord, New Hampshire, on June 11

**Mabel (Conkling) Norville** (56) in Bozeman, Montana, on April 30

**Lee B. Burswold** (57, G59) in Park Ridge, Illinois, on February 21

**Irene E. LaBelle** (G58) in Sun City West, Arizona, on April 19

**Kenneth G. Sole** (G59) in Tulsa, Oklahoma, on February 15

### 1960s

**R. Daniel Sullivan** (G65) in Jamaica Plain, Massachusetts, on February 18

**George L. Broussard** (G67) in Greenville, North Carolina, on March 14

### 1970s

**Susan Filler** (G70, G78) in Chicago on July 7

### 1980s

**Rebecca Reames** (G82) in Potsdam, New York, on May 22

**Colleen (Nield) Lee** (83) in Merritt Island, Florida, on April 16

### 1990s

**Betsy Blaser** (91) in Waterville, Kansas, on April 23

# in development

## Kasdorf Gift Benefits Choral Program

As an undergraduate music student at Northwestern, Thomas Kasdorf (56) benefited from a Theodore Presser Foundation scholarship. Now a retired choral conductor and educator, Kasdorf is grateful to be able to provide that kind of assistance to students pursuing careers in choral conducting today.



Beginning this fall, the recently established Thomas Kasdorf Scholarship in Choral Music will support two Bienen School choral conducting graduate students—one master of

music student and one doctor of musical arts student. Through the scholarship, developing conductors can pursue their two years of coursework with Donald Nally, John W. Beattie Chair of Music and the school's director of choral organizations.

"The opportunity for tomorrow's choral educators to be able to study with Donald Nally is very special," says Kasdorf, "and I want to help these young musicians gain as much knowledge and experience with him as I did with the choral conducting faculty when I was a Northwestern student."

Initially a piano performance major, Kasdorf graduated from Northwestern with a major in choral music education and went on to earn a master's degree in choral conducting at Indiana University. He was involved with the choral program at Loy Norrix High School in Kalamazoo, Michigan, from its inception in the early 1960s until 1986, when he retired as choir director. Kasdorf also taught at Western Michigan University, directed several community choirs, and from 1967 to 2014 was director of music at Kalamazoo's First Presbyterian Church.

Nally says he is thrilled and grateful for Kasdorf's generosity, which will allow the most gifted and promising choral musicians to be able to choose the Bienen School of Music. "We already have the most creative and motivated conductors applying to our elite graduate program, and we wanted to eliminate the difficult choice that accepted candidates often face when considering the cost of a Northwestern education," says Nally. "With this gift, Tom Kasdorf makes it possible for those students to attend the school of their choice—Bienen—without incurring a great financial burden. In doing so, Kasdorf is helping to shape the future of choral music."

Kasdorf Scholars are chosen based on a number of factors, including musical talent, creative thinking, entrepreneurial qualities, leadership potential, and future trajectory for success. The Bienen School's unique choral program provides ample opportunities for these talented scholars to flourish.

"What distinguishes our program is creative thinking—asking questions about how we present concerts, how to program, and various styles of ensemble singing," says Nally. "For this scholarship, we are looking for students at the master's and doctoral levels who demonstrate a unique or creative seed as well as a drive to achieve both the technique and the artistic breadth to make a difference."

Doctoral student Matthew Cramer and master's student Andrew Major were named the inaugural Thomas Kasdorf Scholars in Choral Music.

Cramer received his master's degree in conducting from the Yale School of Music, studying under Marguerite Brooks and David Hill. At Yale he served as the assistant conductor for the Camerata and sang in the Yale Schola Cantorum. In 2016 he was selected for the Yale Summer School's annual conducting course in Norfolk, Connecticut, where he studied with Simon Carrington. Cramer's passion for choral music and specifically its potential for effecting social change is demonstrated in his leadership role with Solidarity Sing-In, a musical event he organized that encourages support for marginalized US populations. Last year he served as the director for the Yale Divinity School's Marquand Chapel Choir.

Major holds a bachelor of arts in music and a bachelor of science in cell biology and neuroscience from Montana State University, where he studied conducting with Kirk Aamot. As a freshman he founded the Aoide Chamber Singers, a select choral group that has since become a for-credit ensemble and the university's premier chamber choir. He has been a conducting fellow at both the Westminster Choir College Choral Institute and, as a student of Donald Nally, Montana's Big Sky Choral Initiative. Major received the 2016 Montana State University Award for Excellence.

"I look forward with great interest to following the progress and careers of these fine young conductors," says Kasdorf.

**To learn about giving opportunities, please contact Emma Stapleton at [emma.stapleton@northwestern.edu](mailto:emma.stapleton@northwestern.edu) or 847-467-3849 or visit [wewill.northwestern.edu/music](http://wewill.northwestern.edu/music).**



Cramer (top), Major

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(GBSM77, G83) Deboer  
Daaron (McC96, KSM03) and  
Amy Lyons (BSM96, WCAS96,  
GSESP97) Dohler

Thomas Doran Jr. (BSM57, GBSM59, GBSM68)  
 Samuel Noah Dorf (GBSM10) and Maria Isabel Kisel (G05, G08)  
 Barbara Seablom Edwards (BSM55)  
 Julius E. (GBSM68, G72) and Rebecca Jane Erlenbach  
 Evanston Community Foundation  
 Alan Glen Gibson (BSM82)  
 Scott G. Golinkin (BSM74, GBSM75)  
 Kay Griffel (BSM60)  
 Sheldon M. Harnick (BSM49)  
 Donald E. Hassler (BSM50)†  
 Margaret Mitchell Hastings (G75)  
 Thomas Z. Jr. (WCAS62, L65) and Sally Madden (SESP61) Hayward (89P, 90P, 94P)  
 Josephine Hensley  
 Arthur J. Hill

Virginia Wallrich Hilton (BSM56)  
 James M. (FSM58, 86P) and Jackie Holland  
 A. John Holstad (GBSM62, GBSM73)  
 Nea D. Johnston (BSM78, KSM87)  
 Kalamazoo Community Foundation  
 William C. (McC61) and Elizabeth Torrey (BSM58) Knodel (87P, 92P)  
 Walfrid™ and Sherry (GBSM85, KSM90) Kujala (83P)  
 David L. Landis (BSM78)  
 Donald V. Lincoln (KSM57)  
 David Loebel (C72, GBSM74)  
 Robert A. (McC81) and Sheryl Loyd (BSM81) Long  
 Priscilla Williams Magee (WCAS45)  
 R. Hugh and Nancy T. (GBSM86) Magill

Rosemaria Martinelli (BSM82, GBSM84)  
 John and Amy McHugh (15P)  
 Bill Muster Foundation  
 David J. (BSM86) and Lea Polinger-Hyman  
 Jack. H. Reiske (BSM56, G57, G62)  
 William E. (McC75, KSM76) and Linda Rosner (05P, 07P, 10P)  
 Dennis (WCAS52)† and Mary Ann (BSM61, GBSM62) Sadilek  
 Patricia Schaefer (BSM51)  
 Horst P. and Sara L. Schastok  
 Richard E. Schlecht (EB38, 69P, 71P)  
 Kingsley G. Jr. (BSM49) and Lurline Willis Sears  
 Marjorie F. Shansky (BSM70)  
 Daniela L. Sikora (BSM79)  
 Louise K. Smith  
 Dianne Tesler (SPS94)  
 Mary A. Voss (GBSM58)

Avonelle Stevenson Walker (GBSM62)  
 Michael B. Wallace (BSM91, WCAS91)  
 Christina Ching-Yin Poon Wee (GBSM07)  
 Jon D. Wenberg (BSM90, GBSM92)  
 Cecil B. (BSM61, GBSM61) and Mary Cummins (BSM61) Wilson (90P)  
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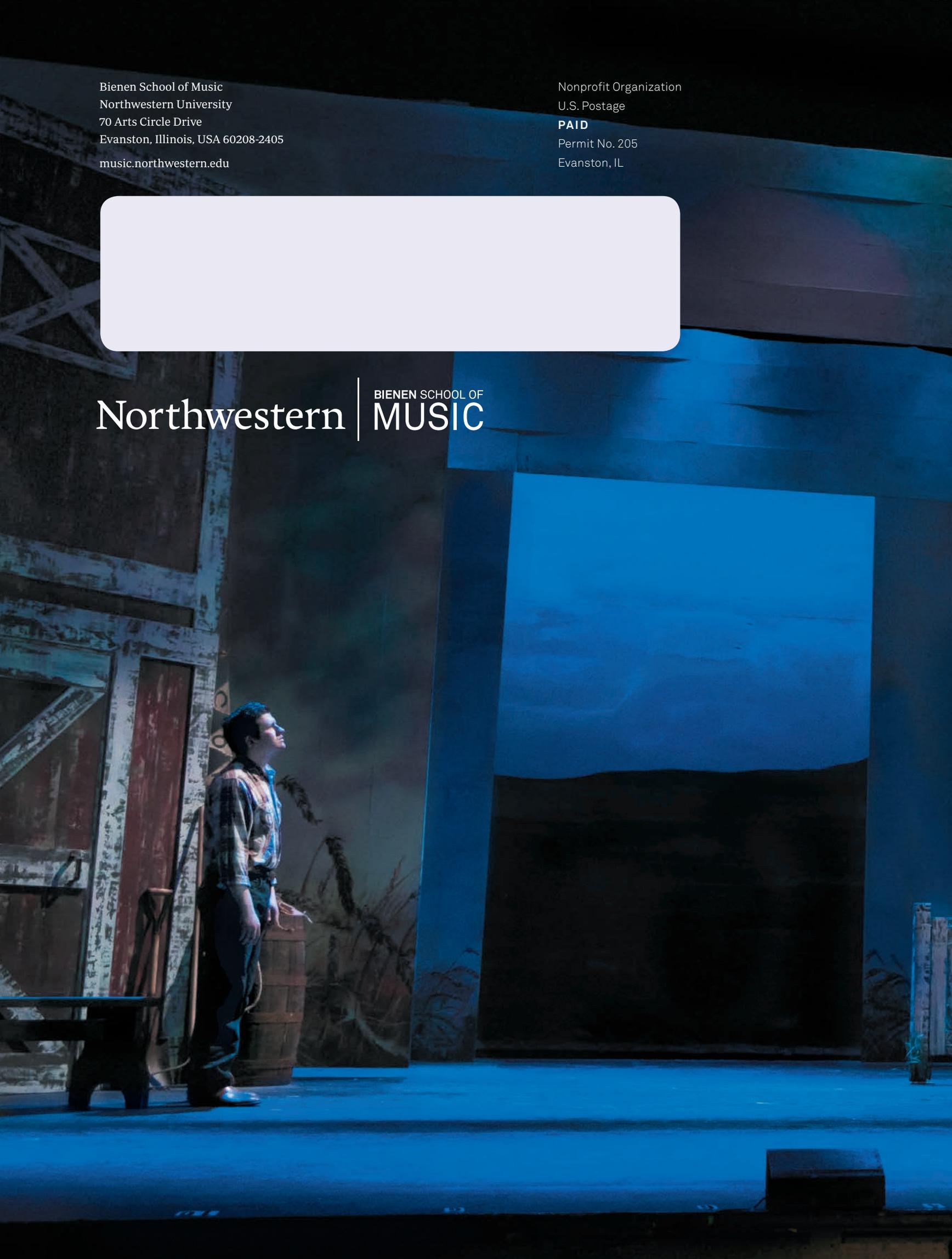
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