

fanfare

first chair

A MESSAGE FROM THE DEAN

IF YOU ARE NOT AMONG the many Bienen School alumni and friends who have already visited our new home in the Ryan Center for the Musical Arts, I hope you will have an



opportunity to do so soon. The building, a dream of so many for so long, is now a reality that fully lives up to all expectations.

As with any new facility, the transition from abstract to concrete has been gradual and multifaceted. Bienen School academic music classes began meeting in the building during the 2015 spring quarter, and faculty and staff moved into their

new offices in early summer. On September 2 Northwestern announced that the building would be named in honor of Patrick G. and Shirley W. Ryan, and the official dedication took place on September 24 with a ceremony in Pick-Staiger Concert Hall, followed by a tented reception on the Arts Circle and tours of the new building (see pages 2–3). The festive weekend continued with the Midwest premiere of *Sila: The Breath of the World* by John Luther Adams, 2010 winner of the school's Michael Ludwig Nemmers Prize in Music Composition, in two special dedicatory performances featuring our instrumental and vocal students (see page 5).

Still to come were the debuts of the Ryan Center's performance spaces. The building's crown jewel, Mary B. Galvin Recital Hall, hosted its first concert on October 7—also the first concert by the acclaimed Dover Quartet in its new capacity as Bienen School quartet-in-residence (see page 7). It was in reviewing this event that *Chicago Tribune* music critic John von Rhein hailed the new hall as an “architectural and acoustical gem.” “American Dreams,” a triple bill of one-act operas running November 19–22, marked the debut of the Shirley Welsh Ryan Opera Theater (see page 8). Performances and master classes featuring faculty, students, and guest artists have been held in the David and Carol McClintock Choral and Rehearsal Room since late September.

These were scarcely the only milestones in our year of celebrations. On November 14 celebrated pianist and former Bienen School faculty member Ursula Oppens inaugurated the new Skyline Piano Artist Series (see page 11), specifically designed to showcase Galvin Recital Hall and its spectacular view of the Chicago skyline. The series has

continued with recitals by Stephen Hough and Garrick Ohlsson (two recent winners of the school's Jean Gimbel Lane Prize in Piano Performance), piano professor James Giles, and rising star Andrew Tyson; it concludes with Alvin Chow, Angela Cheng, and piano professor Alan Chow on May 15. The school's Institute for New Music held its second conference, NUNC! 2, November 6–8 (see pages 12–13). Special choral and orchestral concerts spotlighted works by previous Nemmers Prize winners and—appropriately melding music with architecture—works written for the consecration of iconic buildings. Architecture also took center stage as musicology faculty members Drew Davies, Ryan Dohoney, and Inna Naroditskaya presented the April 7–8 symposium “Sounding Spaces: A Workshop on Music, Urban Space, Landscape, and Architecture.” Commissioned works for the school's yearlong celebration have included new compositions by Joel Puckett, premiered February 5 by the Symphonic Wind Ensemble led by Professor Mallory Thompson, and Pulitzer Prize winner David Lang, premiered April 17 by the Bienen Contemporary/Early Vocal Ensemble led by Professor Donald Nally. Jazz icon Branford Marsalis joined the school's jazz studies director, Professor Victor Goines, for a Jazz Orchestra concert April 1 and a special conversation the following day.

Bienen School celebrations culminate May 27 and 29 when our symphony orchestra and two choruses join forces under Professor Victor Yampolsky in Pick-Staiger Concert Hall and then in Chicago's Millennium Park to perform Mahler's massive “Resurrection” Symphony. Winding up the festive year June 10–12 is the school's first-ever Horn Festival, organized by Professor Gail Williams.

Although most of these special events were scheduled to celebrate the Ryan Center's inaugural year, future years will of course continue to bring an impressive lineup of concerts, symposia, and productions. The wealth of activities in performance venues, studios, classrooms, and practice rooms will continue to testify to the Bienen School's ongoing pursuit of excellence and to the school's vital role in the musical life of Northwestern University, the Chicago community, the nation, and the world.

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

Toni-Marie Montgomery
Dean



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SPRING 2016
 OPUS 52
 Northwestern University
 Bienen School of Music

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Music Building Named for Patrick and Shirley Ryan

IN RECOGNITION OF THE UNPRECEDENTED generosity of Patrick and Shirley Ryan and their longtime support of the arts both at Northwestern and in the greater Chicago area, the University named the Bienen School of Music's new building the Patrick G. and Shirley W. Ryan Center for the Musical Arts.

"The philanthropy and service that Pat and Shirley have given to Northwestern have touched nearly every aspect of the University," said Northwestern president Morton Schapiro. "From scholarships for undergraduates to graduate fellowships to the highest level of support for our music, science, engineering, medicine, and athletic programs, their generosity has transformed Northwestern."

Pat Ryan said he and Shirley were honored by the recognition and looked forward to enjoying the outstanding music that would fill the beautiful new building. "As undergraduates and as proud alumni," he continued, "Shirley and I have appreciated greatly the tremendous impact that the music school has had on the interdisciplinary education offered by our beloved University."

Pat Ryan received his undergraduate degree in 1959 from what was then the School of Business, now the Kellogg School of Management. Shirley Ryan received her undergraduate degree in 1961 from what was then the College of Arts and Sciences, now the Weinberg College of Arts and Sciences. Over the course of their long association with Northwestern, the Ryans have become the University's most generous benefactors, providing leadership and support for academic programs, scholarships, fellowships, and the construction of several facilities on both the Evanston and Chicago campuses. The Ryans are cochairs for "We Will. The Campaign for Northwestern," a \$3.75 billion University-wide fundraising initiative to support Northwestern's strategic ambitions.

One of Chicago's most successful entrepreneurs and prominent civic leaders, Pat Ryan founded and for 41 years served as CEO of Aon Corporation. Currently he is CEO of Ryan Specialty Group, which he also founded. A member and



immediate past chair of Northwestern's Board of Trustees, he is a member of the International Insurance Hall of Fame and Northwestern Athletic Hall of Fame. In 2008 he was elected to the American Academy of Arts and Sciences, the nation's oldest and most prestigious honor society, reflecting his many contributions to higher education.

Shirley Welsh Ryan chairs Pathways.org, has been appointed by two presidents to the National Council on Disability, and serves on the executive committee or board of directors of Lyric Opera of Chicago, the University of Notre Dame, the Art Institute of Chicago, and the Chicago Council on Global Affairs. She founded and directs Northwestern's graduate-level Learning for Life series and has been a charter member of Northwestern's Women's Board since 1978. In 2013 Pat and Shirley Ryan received the Northwestern Alumni Association's Alumni Medal, the University's highest alumni honor.

Northwestern announced the naming of the Ryan Center for the Musical Arts in early September, prior to the building's official dedication ceremony on September 24. ■

"The Ryan Center for the Musical Arts is a landmark, not only for the Bienen School of Music but also for the University. It is especially appropriate that this building be named for two people whose loyal support has been so instrumental in helping to transform Northwestern's modern history." —DEAN TONI-MARIE MONTGOMERY



Ryan Center Dedicated September 24

NORTHWESTERN ROLLED OUT THE PURPLE CARPET for a very special event on September 24 in honor of the Bienen School's new Patrick G. and Shirley W. Ryan Center for the Musical Arts. Approximately 800 members of the Northwestern community filled Pick-Staiger Concert Hall for the dedication ceremony, which began with a trumpet fanfare by master's students Michael Hawes and Zack Thomas and undergraduates Lindsey Fraizer and Aaron Schuman.

"We are here to celebrate the opening of a momentous new chapter in the life of the Bienen School of Music," said Dean Toni-Marie Montgomery. "The Patrick G. and Shirley W. Ryan Center for the Musical Arts is an incomparable facility—the very finest academic center for music training in the nation."

In her remarks, Dean Montgomery recounted the school's long journey to finally opening a facility worthy of its excellent faculty, students, and alumni. Said Dean Montgomery, "In celebrating the new building, we are also celebrating the important role of music in society, in our lives, and in the work of a research university like Northwestern."

President Morton Schapiro spoke about the many ways Pat and Shirley Ryan have positively affected Northwestern, from the arts and athletics to campus facilities and scholarships. "This recognition is especially appropriate because of the Ryans' close friendship with president emeritus Henry Bienen and his wife, Leigh," said Schapiro.

Bienen, Northwestern's president during Pat Ryan's tenure as Board of Trustees chair, echoed Schapiro's sentiments. "Leigh and I are so grateful for Shirley and Pat's support and friendship over many years. We are thrilled that the Ryan and Bienen names will be linked through the music school at Northwestern."



Dean Montgomery speaking during the ceremony (left) and afterward with (from left) Leigh Buchanan Bienen, Northwestern Board of Trustees chair William Osborn, and President Emeritus Henry Bienen

Following the dedication, guests gathered outside the Ryan Center for the Musical Arts for the official ribbon-cutting ceremony and a reception. Student ambassadors offered tours of the building, and a new Bienen School video was screened. Available for viewing on the school's website (music.northwestern.edu), the video features stunning footage of the Ryan Center and includes performances by and interviews with Bienen students, architectural insights from James Goettsch, and commentary from Dean Montgomery about the building's transformative effects on the school's future.

Designed by Chicago-based Goettsch Partners, the architecturally striking building includes teaching studios, classrooms, practice rooms, faculty and administrative offices, and choral and orchestral libraries, as well as three state-of-the-art performance venues—Mary B. Galvin Recital Hall, David and Carol McClintock Choral and Recital Room, and Shirley Welsh Ryan Opera Theater. ■

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DEAN ACKNOWLEDGES DONORS

In her remarks at the Ryan Center dedication, Dean Montgomery gave special acknowledgement to several important donors.

The late Carol F. Rice, a 1938 alumna of the Bienen School, gave the first gift to this project in December 2008. The spectacular lobby of our new building is named in Mrs. Rice's honor.

The David and Carol McClintock Choral and Recital Room will be used for choral rehearsals and student recitals, and was named in recognition of a generous gift from the McClintock family. The late David McClintock was a Northwestern engineering graduate whose life was greatly enriched through his love of music.

I must also recognize Jean Gimbel Lane. In 2004 Jean and her late husband, William, funded the Jean Gimbel Lane Prize in Piano Performance, which has brought leading pianists to the Bienen School. A second gift has endowed that prize, and the reception room in our new building has been named in Jean's honor.

Mary B. Galvin Recital Hall was made possible by a generous contribution from the Robert Galvin Foundation, Dawn Meiners, and trustee Christopher Galvin in honor of their mother, Mary Galvin. Mary's love and support of music is internationally recognized through her establishment of the Stradivari Society, which loans priceless string instruments to aspiring young artists.

In October of 2014 we announced that the black box theater in our new building will be known as the Shirley Welsh Ryan Opera Theater, in recognition of a major gift from Patrick and Shirley Ryan. Now, 11 months later, we celebrate the naming of this marvelous new facility—in honor of the Ryans.

On behalf of the students, faculty, staff, alumni, and friends of the Bienen School of Music, I thank each of you who contributed to bringing us to this wonderful occasion. ■



Top right: Bienen School master's students Madison Leonard and Alexander York, accompanied by faculty pianist Alan Darling, performing at the dedication ceremony

Top left: Guests enjoying appetizers and mingling in the Carol F. Rice Lobby after the ceremony (above)



Above, bottom center: Composer John Luther Adams acknowledging the applause at the conclusion of *Sila: The Breath of the World*

Ryan Center Dedicated with *Sila: The Breath of the World*

EIGHTY STUDENT MUSICIANS from three Bienen School ensembles joined forces September 25 and 26 to present the Midwest premiere of *Sila: The Breath of the World* by John Luther Adams on the south lawn of the Ryan Center for the Musical Arts. Adams, who received the Bienen School's 2010 Michael Ludwig Nemmers Prize in Music Composition, spent three days on campus working with students in preparation for the two performances.

Written to be performed outdoors without a conductor, the hour-long piece is designed to gradually dissolve into the larger sonic landscape of its specific location. Each of the musicians is a soloist with an individual “map” indicating the exact pitch and the approximate time to play. A smartphone application, developed specifically for this piece, generates the pitches and provides a stopwatch.

Donald Nally, professor and director of choral organizations, served as musical director of the project, with assistance from Bienen faculty member Ben Bolter and percussionist Doug Perkins of the Chicago-based ensemble eighth blackbird.

“Audience members experience the work surrounded by the musicians—they may sit, stand, or wander—creating their own evolving environment for the work, which is a beautiful meditation on the natural world and our place in it,” said Nally. “It’s a different way of thinking about music, and I thought this was the perfect piece to consecrate the new music building.” ■

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New Music Building Receives High Marks

THE RYAN CENTER FOR THE MUSICAL ARTS has received high praise and recognition from architects, critics, performers, audience members, and beyond ever since the facility became fully operational in fall 2015.

Notably, the Ryan Center was awarded LEED Gold certification for new construction by the US Green Building Council. LEED (Leadership in Energy and Environmental Design) certification is recognized worldwide as the premier mark of achievement in energy-efficient buildings. Designed by Chicago-based architectural firm Goettsch Partners, the

Ryan Center is one of eight LEED Gold-certified buildings on Northwestern's Evanston campus; two others are certified LEED Silver, and several other facilities are currently under review.

"Northwestern University started this project with a goal to achieve a minimum of Silver-level LEED certification," said James Goettsch, chairman and CEO of Goettsch Partners. "That commitment to sustainability was evident from the competition through project completion."

The structure's lakefront location provided ample opportunities to implement sustainable design. Because the building's lower level is susceptible to a high water table, the under-slab drainage system was designed to connect to a grey-water tank, reducing water usage. The design also features high-efficiency and low-flow water fixtures, which reduce potable water consumption. The result is a facility that uses 49 percent less interior water.

Other sustainable design elements include state-of-the-art mechanical and lighting systems, which contribute to the Ryan Center's energy savings; a double-skin facade in many of the



"Mary B. Galvin Recital Hall ... turned out to be the acoustical and architectural gem everyone hoped it would be." —JOHN VON RHEIN, *Chicago Tribune*





From left: Joel Link, Bryan Lee, Camden Shaw, and Milena Pajaro-van de Stadt of the Dover Quartet, performing on October 7 in the first concert in Mary B. Galvin Recital Hall

building's areas to provide acoustical isolation and improve the façade's thermal performance; and additional features that create a healthy environment for occupants and promote sustainable behavior, including the use of low-emitting materials and access to daylight and public transportation options.

The Ryan Center "gets high marks for everything from its soundproof practice rooms to its welcoming performance and rehearsal rooms," said architecture critic Blair Kamin in his *Chicago Tribune* review of the facility. "There's much to appreciate in the expansive, light-filled interior, beginning with a three-story atrium that splits the building and opens it to views of the ever-changing lake."

Kamin particularly praised Mary B. Galvin Recital Hall, calling it a "hidden jewel" and applauding Goettsch Partners for its design and Kirkegaard Associates for its acoustics. "The real glory of the interior," wrote Kamin, "just off the atrium, is the intimate, two-level Galvin Recital Hall, whose warm and ribbon-like side walls of African moabi wood offer a startling yet welcoming contrast to the cool, angular exterior."

In a roundup of 2015's "best and worst" in Chicago classical music, *Chicago Tribune* classical music critic John von Rhein named Galvin Recital Hall the year's most impressive new Chicago-area concert facility, writing that the auditorium "promises to be a significant boon to live classical performance on campus, as well as to musical groups outside the University." ■

Dover Quartet Wows in First Galvin Recital Hall Concert

THE DOVER QUARTET, THE BIENEN SCHOOL'S quartet-in-residence, began its three-year residency by presenting the first-ever public concert in the Ryan Center's Mary B. Galvin Recital Hall. The quartet's members—violinists Joel Link and Bryan Lee, violist Milena Pajaro-van de Stadt, and cellist Camden Shaw—performed Mozart's "Hunt" Quartet in B-flat, Dutilleux's *Ainsi la nuit*, and Schumann's Quartet No. 1 in A Minor.

In his review of the concert, *Chicago Tribune* classical music critic John von Rhein noted that both the Dover Quartet and Galvin Recital Hall exceeded his expectations. "First of all, it must be said that Galvin Recital Hall, one of three performance and rehearsal rooms in Northwestern's Patrick G. and Shirley W. Ryan Center for the Musical Arts, is an architectural and acoustical gem," wrote von Rhein. "With comfortable seating for 408 people, the intimate, two-level auditorium sounds as pleasing to the ear as its burnt-caramel color scheme looks to the eye." He added that the most striking visual aspect of the venue—the 40-foot glass wall behind the stage—afforded audience members "a stunning panoramic view of twinkly city lights."

The Dover Quartet catapulted to international stardom following a stunning sweep of the 2013 Banff International String Quartet Competition, becoming one of the world's most in-demand ensembles. The group's 2015–16 season features more than 100 concerts around the globe, including debuts on Lincoln Center's Great Performers series as well as at Carnegie Hall, Yale University, and the Lucerne Festival. The quartet will also make three tours of Europe and a debut tour of Israel.

The Dover Quartet's residency at the Bienen School is supported by a generous grant from the Elizabeth F. Cheney Foundation, a Chicago-based philanthropy supporting the arts and cultural organizations that focus on artistic achievement in presentation or performance.

The quartet's next Northwestern performance took place January 10 in Pick-Staiger Concert Hall as part of the 20th Winter Chamber Music Festival—the group's third consecutive festival appearance. The program included works by Dvorák, Berg, and Beethoven. Concluding its first year of residency, the Dover Quartet will perform in Galvin Recital Hall on Tuesday, April 26. ■

First Ryan Opera Theater Performances Explore “American Dreams”



THREE ONE-ACT OPERAS FOCUSING ON different views of love and marriage were among the first performances to take place in the Bienen School's new Shirley Welsh Ryan Opera Theater, the black box theater in the Ryan Center for the Musical Arts.

Directed by artist-in-residence and director of opera Michael Ehrman and conducted by Robert McConnell, Northwestern University Opera Theater's "American Dreams: Three One-Act Operas" was performed November 19–22. The production's orchestra was drawn from the Northwestern University Symphony Orchestra.

With settings ranging from the Wild West to 1950s suburbia, the triple bill comprised what Ehrman called "three operatic gems." Henry Mollicone's *The Face on the Barroom Floor* tells two parallel stories of love and jealousy, set in the present day and the Old West; Samuel Barber's *A Hand of Bridge* reveals the hidden dreams and desires of two couples playing cards; and Leonard Bernstein's *Trouble in Tahiti* depicts a young married couple longing for love and connection.

"These pieces offer contrasting portraits of Americans trying to live 'the dream,'" explains Ehrman. "All the characters are struggling with the disappointments in their lives, striving to find happiness in a culture that offers so many possibilities and promises, so many temptations, and so many definitions and standards of success. Each of these people harbors a secret, all of them are seeking love and marital and romantic fulfillment, and all are dealing with disillusionment and frustration but trying and determined to go on."

In his program notes, Ehrman gave special thanks to Shirley and Patrick Ryan for their support of the arts in the Chicago area and at Northwestern. He also thanked Dean Toni-Marie Montgomery and Associate Dean René Machado for their vision and leadership in "providing a truly special, world-class new home for all the talented students and faculty at the Bienen School," adding that the occasion marked the start of an exciting new era for opera at Northwestern. ■



Top to bottom, from left: Regina Ceragioli as Isabelle/Madeline and Dimitri German as Tom/John in *The Face on the Barroom Floor*; Madison Leonard as Geraldine, Chelsea Lyons as Sally, Gabriel Wernick as David, and Michael Powell as Bill in *A Hand of Bridge*; Frank Laucericca, Kaileigh Riess, and Alexander Rothfield as the Trio in *Trouble in Tahiti*

Musical Exchange Brings Cuban Students to Northwestern

THE BIENEN SCHOOL HOSTED students and administrators from Havana's Universidad de las Artes (formerly Instituto Superior de Arte) for a musical and cultural exchange on November 11. Dean Toni-Marie Montgomery welcomed guests to Mary B. Galvin Recital Hall for the event, which featured alternating performances by ISA and Bienen School students.

Performers included ISA trombonists Jessica Maylin Durive Castellanos and Hamser Woo Sanchez; cellist Brannon Cho, a Bienen School junior; a Bienen School jazz quintet comprising trumpeter Quentin Coaxum, saxophonist Zakkary Garner, pianist Julius Tucker, bassist Alex Warshawsky, and drummer Jared Decker; and a mixed ensemble of ISA students and Chicago Jazz Philharmonic members, conducted by renowned Chicago jazz trumpeter and CJP artistic director Orbert Davis (G97).

Following the concert portion of the exchange, Davis moderated a panel discussion featuring theater professor Henry Godinez of Northwestern's School of Communication; Ernesto Lima Parets, ISA choir conductor; Mayrelys Danay Smith Rojas, an ISA cello student; and Quentin Coaxum, a Bienen School master's student. A main topic of discussion centered on differences in music curriculum and student life between Cuba and the United States. Diana Pascual Garcia provided English-Spanish translations throughout the event.

Davis, who had previously visited Cuba twice to work with ISA students, says he was impressed with their level of musicianship. While in Cuba for the 2014 Havana International Jazz Festival, Davis and other Chicago musicians witnessed the



Dean Montgomery (far left) with Northwestern and ISA jazz faculty and students

historic reestablishment of US-Cuban relations. "The students started cheering, the drummers started playing a rumba, there was dancing, and people were crying and celebrating," says Davis of the memorable moment.

With relations between the two countries restored, Davis extended an invitation to ISA students to perform with the Chicago Jazz Philharmonic. That vision came to fruition November 13 when ISA musicians joined forces with the CJP in a special Auditorium Theatre concert, "Scenes from Life: Cuba!"

"I have a great deal of respect for Orbert Davis," said Quentin Coaxum during the panel discussion, "not just as a performer of jazz or an educator of jazz but also as someone who is reaching across cultures and bridging gaps, making this a two-way learning opportunity." ■



A mixed ensemble of Cuban musicians and Chicago Jazz Philharmonic members performing during a November 11 cultural exchange concert in Galvin Recital Hall



Lawrence Brownlee with Bienen students Nathan Ward (above) and Chelsea Betz



Brownlee Opens This Year's Tichio Master Class Series

TENOR LAWRENCE BROWNLEE led the first Robert M. and Maya L. Tichio Vocal Master Class of the 2015–16 series. The October 29 event was also the first public master class ever presented in the new Mary B. Galvin Recital Hall.

Bienen School master's voice students participating in the class included mezzo-soprano Chelsea Betz, a student of Theresa Brancaccio; tenor Nathan Ward, a student of Karen Brunssen; soprano Regina Ceragioli, a student of Nancy Gustafson; and baritone Dimitri German, a student of W. Stephen Smith.

“There was no pretense, just a helpful guy with a lot of drive. When I walked offstage, I felt an intense desire to keep my nose to the grindstone.” —NATHAN WARD

“Being world class at what you do doesn't guarantee that you can teach it, but Lawrence Brownlee was incredible,” says Ward. “There was no pretense, just a helpful guy with a lot of drive. When I walked offstage, I felt an intense desire to keep my nose to the grindstone.”

An in-demand tenor in the bel canto repertoire, Brownlee has appeared at the Metropolitan Opera, Teatro alla Scala, Royal Opera Covent Garden, and Opéra national de Paris, among others. He made his Lyric Opera of Chicago debut last fall as Prince Ramiro in *La Cenerentola*. Other recent

credits include his role debut as Don Ottavio in *Don Giovanni* with Seattle Opera, Count Almaviva in *Il barbiere di Siviglia* at the Met, and a previous *Cenerentola* Ramiro at Opernhaus Zürich. Last summer he premiered the title role in *Charlie Parker's Yardbird*, a work written specifically for him.

Ceragioli describes working with Brownlee as very exciting, calling him “charismatic and magnanimous.” As she explains, “I respect his commitment to authenticity as an artist, and I was fortunate to receive his feedback and suggestions for improvement. Although our time together was brief, he gave me valuable advice that, I think, has improved my subsequent performances. I feel lucky to have had the opportunity to work with him.”

The Robert M. and Maya L. Tichio Vocal Master Class Series, established in 2014, is made possible by a generous anonymous donation from a Bienen School Music Advisory Board member and named in honor of two fellow board members. ■

2015–16 Tichio Vocal Master Class Series

Lawrence Brownlee, October 29

Susanna Phillips, March 7

Marilyn Horne, April 5

Matthew Polenzani, May 1; recital April 30

Skyline Piano Artist Series Showcases Galvin Recital Hall

A NEW PIANO RECITAL SERIES at the Bienen School of Music is taking full advantage of the exquisite acoustics and Chicago skyline views in the Ryan Center's premier recital venue, Mary B. Galvin Recital Hall. Described as a "celebration of the piano repertoire," the inaugural Skyline Piano Artist Series features an array of renowned and emerging artists.

"Chicago does not have that many quality smaller venues that host piano recitals, and I believe that there is an audience for a piano series such as this," says James Giles, associate professor of piano and coordinator of the Bienen School's piano program. "The opening of Galvin Hall, with its excellent acoustics and intimate size, created the perfect opportunity to begin such a series."

The inaugural 2015–16 series launched November 14 with a recital by Ursula Oppens, a four-time Grammy Award nominee and former Bienen School faculty member. Oppens has performed with the New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, and many other major orchestras, in addition to appearances with the Cassatt, JACK, Juilliard, and Pacifica Quartets. The program featured music from her new Cedille Records release, including Elliott Carter's *Night Fantasies*, Frederic Rzewski's *The People United Will Never Be Defeated*, and Rzewski's new work *Four Hands*, which she performed with pianist Jerome Lowenthal.

Stephen Hough, winner of the Bienen School's 2008 Jean Gimbel Lane Prize in Piano Performance, appeared next in the series. His December 3 recital featured his own *Sonata III* ("Trinitas") as well as Schubert's *Sonata in A Minor*, Franck's *Prelude, Chorale and Fugue*, and Liszt's *Valses oubliées* Nos. 1

"The opening of Galvin Hall, with its excellent acoustics and intimate size, created the perfect opportunity to begin such a series." —JAMES GILES

and 2 and *Transcendental Etudes* Nos. 10 and 11. An eight-time Gramophone Award recipient, Hough appears regularly with most of the major American and European orchestras. He has received four Grammy Award nominations and a 2001 MacArthur Fellowship.

The series continued on January 29 with a recital by Garrick Ohlsson, the school's 2014 Jean Gimbel Lane Prize in Piano Performance winner. Ohlsson is also the recipient of the 1998 University Musical Society Distinguished Artist Award and a 2008 Grammy Award. His recital featured music inspired by paintings, including Granados's *Goyescas* and Mussorgsky's *Pictures at an Exhibition*.

Giles says that the first three artists in the series far exceeded already high expectations. The series is concluding with equally exciting events: solo recitals by Giles and Andrew Tyson, winner of Switzerland's 2015 Geza Anda Competition and a 2013 Avery Fisher Career Grant, as well as a performance by the Cheng-Chow Trio, consisting of Bienen School piano professor Alan Chow and Oberlin Conservatory faculty members Angela Cheng and Alvin Chow.

"Pianists are blessed with a vast repertoire of music by almost every great composer," says Giles. "We hope to continue offering audiences a variety of pianists, including young up-and-comers and faculty, who will explore this music." ■



Skyline Series artists (from left) Ursula Oppens, Stephen Hough, and Garrick Ohlsson

New Music Thrives at Northwestern

THE BIENEN SCHOOL OF MUSIC'S Institute for New Music held its second new-music conference November 6–8. NUNC! 2 brought together composers, performers, theorists, and musicologists specializing in new music.

The three-day event featured master classes, workshops, presentations, and several concerts. Guest artists included Chicago-based ensembles Third Coast Percussion and Ensemble Dal Niente as well as composers Ted Hearne, Donnacha Dennehy, Kate Soper, Ann Cleare, and Rick Burkhardt.

Conference highlights included

- Third Coast Percussion, an ensemble of Bienen School alumni, in a Galvin Recital Hall concert of percussion works by Isaac Schankler, Carl Schimmel, Steven Snowden, and Chris Fischer-Lochhead
- A Pick-Staiger Concert Hall performance featuring the Bienen Contemporary/Early Vocal Ensemble, guest artists,

“The Bienen School has become a center for contemporary music in the United States.”

—HANS THOMALLA

and—in works by Kate Soper and Rick Burkhardt as well as music submitted by NUNC! 2 participants—Ensemble Dal Niente

- The Northwestern University Symphony Orchestra, University Chorale, and Bienen Contemporary/Early Vocal Ensemble in works by winners of the University's Nemmers Prize in Music Composition (see below)
- The Contemporary Music Ensemble in a concert of works by Ann Cleare, Ted Hearne, and Donnacha Dennehy that featured a guest performance by Irish singer Iarla Ó Lionáird
- Pianist Marilyn Nonken performing Morton Feldman's spare, trance-like *Triadic Memories* in Galvin Recital Hall



WORKS BY NEMMERS WINNERS FEATURED

A November 6 concert featuring three Bienen School student ensembles and a local children's choir presented two iconic contemporary works by winners of the University's Michael Ludwig Nemmers Prize in Music Composition. Students from the Northwestern University Symphony Orchestra, University Chorale, and Bienen Contemporary/Early Vocal Ensemble, with singers from the Glen Ellyn children's chorus Anima, performed Kaija Saariaho's *Oltra Mar* and John Adams's *On the Transmigration of Souls*. Both works were commissioned by the New York Philharmonic, the first as part of its Millennium Project and the latter as a response to the losses of September 11, 2001. John Adams was awarded the inaugural Nemmers Prize in Music Composition in 2004, and Saariaho received the prize in 2008.

Conducted by Donald Nally, the concert was part of the Northwestern University New Music Conference, NUNC! 2.

CLAIRE CHASE: DENSITY 2036

Flutist Claire Chase visited campus in November for a weeklong Bienen School of Music residency, which included a November 10 recital in Mary B. Galvin Recital Hall. Chase is in the third year of her 23-year project "Density 2036," with a goal of commissioning a new body of solo flute repertoire leading up to the 100th anniversary of Edgard Varèse's seminal 1936 solo flute work *Density 21.5*. Her November recital premiered works by Jason Eckardt, Dai Fujikura, Pauline Oliveros, Nathan Davis, and Francesca Verunelli.

As part of her most recent residency, Chase led coaching sessions with composition and flute students and visited chamber music and orchestration classes. She also coached students on new repertoire in a Contemporary Music Ensemble rehearsal. Chase's previous campus visits as artist in residence with the Bienen School's Institute for New Music took place in November 2014 and March and April 2015.

In addition to these concerts, the weekend offered presentations and performances by those selected from the conference's calls for performers, presentations, and scores. As part of a musicology keynote plenary session, Amy Cimini, associate professor at the University of California, San Diego, presented "Maryanne Amacher's Living Sound," and Holly Watkins, associate professor at the Eastman School of Music, presented "On Not Letting Sounds Be Themselves." The two keynotes were followed by a panel discussion by Cimini, Watkins, and the Bienen School's Ryan Dohoney, assistant professor of musicology.

The conference was organized by Hans Thomalla, associate professor of composition and music technology and director of the Institute for New Music. Other Bienen School faculty members involved in NUNC! 2 included Taimur Sullivan, associate professor of saxophone; Donald Nally, professor and director of choral organizations; Jay Alan Yim, associate

professor and coordinator of the composition and music technology program; and lecturers Ben Bolter and Alan Pierson, conductors of the Contemporary Music Ensemble.

Thomalla stressed the importance of Northwestern's hosting such a conference, noting that it brings the highest level of both discourse on and performance of new music to campus. NUNC "lets the Northwestern new-music community experience rehearsals, workshops, lectures, and concerts of leading voices in new music on campus and lets them engage with the performers and composers," says Thomalla. "It makes Northwestern the center of the discourse for one weekend. The feedback I am getting proves this: the Bienen School has become a center for contemporary music in the United States."

NUNC! 2 built on the success of Northwestern's first new-music conference, which took place April 26–27, 2014. ■



*From left: Donald Nally conducting *Oltra Mar*; Third Coast Percussion; Claire Chase; Ensemble *Dal Niente*; Hans Thomalla*

*Below: An obscured Drake Driscoll performs Takehisa Kosugi's Chamber Music (1962) as part of the opening celebration of *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s*.*

CHARLOTTE MOORMAN EXHIBIT CELEBRATES THE AVANT-GARDE

A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s-1980s, a new exhibition exploring the legacy of cellist Charlotte Moorman, opened at Northwestern's Mary and Leigh Block Museum of Art in January. A January 16 program at Pick-Staiger Concert Hall celebrated the exhibition's opening with presentations, roundtable discussions, and performances featuring three Bienen School student cellists—sophomore Drake Driscoll, junior Myrtil Mitanga, and first-year master's student Riana Anthony. All are students of cello professor Hans Jørgen Jensen.

Moorman (1933–91) was a groundbreaking, rule-bending artist, musician, and advocate for the experimental art of her time. Trained as a classical cellist, she both performed and championed the works of visual artists, composers, and choreographers who were redefining

art—collapsing the boundaries between media and renegotiating the relationships between artist and audience. The Block Museum exhibition, which runs through July 17, explores Moorman's performances, the festivals she produced, and her commitment to making experimental art accessible to all.

The exhibition was organized by the Block Museum in partnership with Northwestern University Libraries. The opening celebration was presented in partnership with the Bienen School of Music and cosponsored by the Alice Kaplan Institute for the Humanities.



noteworthy

Winter Chamber Music Festival Celebrates 20 Years

THE BIENEN SCHOOL CELEBRATED the 20th anniversary of its annual Winter Chamber Music Festival in January and February by offering audiences seven evenings of treasured classics and new works performed by internationally acclaimed musicians.

Highlights of the anniversary season included appearances by the Grammy-nominated chamber orchestra A Far Cry; the Fischhoff National Chamber Music Competition-winning Jupiter String Quartet; the Zukerman Trio, featuring Grammy-winning violinist Pinchas Zukerman; and the Dover Quartet, the Bienen School's quartet-in-residence, making its third consecutive Winter Chamber Music Festival appearance.

The festival began in early January with a performance by the Lincoln String Quartet, consisting of Chicago Symphony Orchestra members Lei Hou and Qing Hou, violin; Lawrence Neuman, viola; and Kenneth Olsen, cello. A later program featured CSO cellist Brant Taylor with two Curtis Institute faculty members, violinist Shmuel Ashkenasi and pianist

Meng-Chieh Liu. Taylor also joined Lyric Opera of Chicago trumpeter William Denton in a festival program featuring several Bienen School faculty members—violinist Gerardo Ribeiro, violist Carol Cook, pianist James Giles, clarinetist Steven Cohen, trumpeter Robert Sullivan, hornist Gail Williams, and trombonist Randall Hawes.

Blair Milton, adjunct associate professor of violin at the Bienen School, has served as the festival's artistic director since founding it in 1997. He started the now annual tradition to fill a void in the area's quiet January concert schedule, presenting a series of recitals devoted to Brahms chamber music. A year later, the series was named the Winter Chamber Music Festival, and it has been growing in popularity ever since.

Milton says he is most proud that the festival has connected musical communities in Chicago and beyond and has given Chicago-based artists from Northwestern, the CSO, and Lyric Opera the opportunity to collaborate with other world-renowned soloists. "The Winter Chamber Music Festival has

"The series will continue to seek out and bring in new artists and chamber groups who will offer variety, and who believe in the power of chamber music to connect people in profound ways." —BLAIR MILTON



allowed programming possibilities that are often difficult outside this festival format,” says Milton. “There is a significant amount of repertoire that is less frequently played because of instrumentation. String sextets and quintets and mixed groups with winds or brass are generally harder to program because touring string quartets are less likely to add an extra player for a single concert. The Winter Chamber Music Festival has the flexibility to program works like that.”

Notable artists who have appeared in the festival over the past 20 years include violinists Pinchas Zukerman and Gil Shaham, pianists Garrick Ohlsson and Menahem Pressler, and cellists Yo-Yo Ma and Janos Starker. For Milton, a particularly memorable guest artist was pianist Daniel Barenboim, who appeared on festival programs during his tenure as CSO music director. “The four concerts that Daniel Barenboim played in the first six years of the festival were tremendous gifts that he bestowed on the musical community at Northwestern and the Evanston environs. These concerts were exceptional, rare events—once-in-a-lifetime experiences for both the artists and the audience.”

Audiences can expect the festival to maintain its tradition of mixing the new and the familiar, presenting both returning and debuting soloists and ensembles who will perform modern as well as classic repertoire. As Milton noted, “The series will continue to seek out and bring in new artists and chamber groups who will offer variety, and who believe in the power of chamber music to connect people in profound ways.” ■



From left: The Zukerman Trio, the Dover Quartet, the Jupiter String Quartet, and A Far Cry



Hans Jørgen Jensen leading the Northwestern University Cello Ensemble

Northwestern Cello Ensemble Recognized by *New York Times*

A CD FEATURING THE NORTHWESTERN UNIVERSITY Cello Ensemble, led by Bienen School cello professor Hans Jørgen Jensen, made the *New York Times* list of the “Best Classical Music Recordings of 2015.” The list praises the “mesmerizing” John Luther Adams album *The Wind in High Places*, which includes the Cello Ensemble’s recording of his composition *Canticles of the Sky* as well as performances by the JACK Quartet. The recording received further recognition on the *New Yorker’s* list of “Notable Performances and Recordings of 2015” and NPR Music’s “Favorite Songs of 2015.”

Established in 2014, the Northwestern University Cello Ensemble performs and records works by a wide range of composers. Members include all current Bienen School cello students. The ensemble’s recording of *Canticles of the Sky* also features select high school students who study privately with Jensen as well as several Bienen School alumni.

“The transcendental beauty of these four canticles immediately struck me, and the work kept lingering in my mind,” says Jensen, recalling the first time he heard the piece. “After a few weeks, I realized that it would be perfect for a cello ensemble due to the cello’s vocal qualities.” He wrote to Adams asking for permission to perform the work, and later the ensemble was offered the opportunity to record the piece for Adams’s album.

Pulitzer Prize-winning composer John Luther Adams received the Bienen School’s 2010 Michael Ludwig Nemmers Prize in Music Composition. The \$100,000 award honors composers of outstanding achievement who have significantly influenced the field. Other winners of the biennial prize include Esa-Pekka Salonen (2014), Aaron Jay Kernis (2012), Kaija Saariaho (2008), Oliver Knussen (2006), and John Adams (2004). ■



*A Time for
Celebration*

Special events continue throughout the 2015-16 academic year to celebrate the new Patrick G. and Shirley W. Ryan Center for the Musical Arts and to commemorate this transformative time in the Bienen School of Music's history. **For more information about these and other Bienen School events, visit concertsatbienen.org.**



BRANFORD MARSALIS



VICTOR GOINES



BIENEN CONTEMPORARY/
EARLY VOCAL ENSEMBLE



HORN FESTIVAL

Spring events

APRIL 1 Branford Marsalis, Victor Goines, and the Northwestern University Jazz Orchestra in *Crescent City* by Victor Goines; Pick-Staiger Concert Hall

APRIL 2 Conversation with Branford Marsalis and Victor Goines; Mary B. Galvin Recital Hall

APRIL 7-8 "Sounding Spaces: A Workshop on Music, Urban Space, Landscape, and Architecture" by musicology professors Inna Naroditskaya, Drew Davies, and Ryan Dohoney; David and Carol McClintock Choral and Recital Room and Jean Gimbel Lane Reception Room

APRIL 17 Bienen Contemporary/Early Vocal Ensemble and Contemporary Music Ensemble, premiering a commissioned work by David Lang, conducted by Donald Nally and Alan Pierson; Mary B. Galvin Recital Hall

MAY 27 AND 29 Northwestern University Symphony Orchestra, University Chorale, and Bienen/Contemporary Early Vocal Ensemble in Mahler's "Resurrection" Symphony; Pick-Staiger Concert Hall (May 27), Chicago's Millennium Park (May 29)

JUNE 10-12 Horn Festival; concerts June 10, Galvin Recital Hall, and June 11, Pick-Staiger Concert Hall

PREVIOUS EVENTS

September 24 Dedication Ceremony; Patrick G. and Shirley W. Ryan Center for the Musical Arts

September 25-26 Midwest premiere of *Sila: The Breath of the World* by John Luther Adams, led by Donald Nally, Ben Bolter, Alan Pierson, and Doug Perkins; Ryan Center south lawn

November 6 Northwestern University Symphony Orchestra, University Chorale, and Bienen Contemporary/Early Vocal Ensemble in music by two Michael Ludwig Nemmers Prize in Music Composition recipients: *On the Transmigration of Souls* by John Adams and *Oltra Mar* by Kaija Saariaho; Pick-Staiger Concert Hall

November 6-8 NUNC! 2: Northwestern University New Music Conference 2, led by Institute for New Music director Hans Thomalla; various locations

November 7 Contemporary Music Ensemble, conducted by Ben Bolter and Alan Pierson; Mary B. Galvin Recital Hall

December 3 Stephen Hough, piano, 2008 winner of the Jean Gimbel Lane Prize in Piano Performance (Skyline Piano Artist Series); Mary B. Galvin Recital Hall

January 10 "Sound in Architecture": Bienen Contemporary/Early Vocal Ensemble in iconic works written for the openings of buildings; Mary B. Galvin Recital Hall

January 29 Garrick Ohlsson, piano, 2014 winner of the Jean Gimbel Lane Prize in Piano Performance (Skyline Piano Artist Series); Mary B. Galvin Recital Hall

February 5 Symphonic Wind Ensemble, premiering a commissioned work by Joel Puckett, conducted by Mallory Thompson; Pick-Staiger Concert Hall



FINE TUNING

Subtle acoustical adjustments enhance Galvin Recital Hall's versatility

The Chicago Tribune called it an “architectural and acoustical gem,” even naming it the best new Chicago-area concert venue of 2015. But what makes Mary B. Galvin Recital Hall—one of three performance spaces in the Bienen School of Music’s Ryan Center for the Musical Arts—such a spectacular recital setting? by Katelyn Balling



From the undulating walls of African moabi wood covering the hall's interior to the stunning Chicago skyline views through the floor-to-ceiling glass stage wall, audiences attending an event in Mary B. Galvin Recital Hall have much to appreciate. Even better than what can be seen is what can be heard: exceptional Bienen School faculty, students, or guest artists performing in a superior acoustical environment, which can be customized to each event's exact needs using the room's special features.

Concealed in the recital hall's rippling walls are several banners made from layers of heavy sound-absorbing fabric; when activated to various degrees, these affect sound reflections. Sometimes the banners are used to control a

particular reflection, while in other cases they are used to reduce the room's overall reverberation. When lowered in front of one of the recital hall's wood or glass surfaces, their sound absorption radically reduces the strength of the reflection on that surface.

Determining the hall's optimum acoustics for various instrumentations was the primary goal of an all-day assessment conducted by the Bienen School of Music and Kirkegaard Associates, the acoustics firm that assisted in designing Galvin Recital Hall's interior. Throughout the day, a variety of Bienen School performers took the stage for 30-minute sessions, repeating passages while subtle adjustments were made to the hall's sound banners. After each passage, the performers were asked a series of

questions to see if they noticed a change in the sound. If so, they were asked to describe and characterize that sound. Finally, they were asked whether or not they liked the change.

Joseph Myers, Kirkegaard Associates' president and principal acoustician, said that in an ideal hall both the performers and the audience members are happy with what they are hearing.

"As an acoustician, there are two things that I am always, always concerned about," said Myers. "One is, what is the audience hearing? Because, let's face it, these rooms are created to let an audience hear a performance, and if the audience doesn't get good acoustics, that's a fundamental problem. But I am also asking, how does this sound for the performer? A performer who

“When you are a listener in the room, you get very clean, accurate early reflections and then you get more diffused and blended later reflections, which gives the room this really nice combination of good clarity and presence with a nice smooth, mellow reverberation.”

—*Joseph Myers, president, Kirkegaard Associates*

doesn't feel comfortable with the sound on stage will not give the best possible performance.”

Many of the day's back-to-back sessions—which included a voice and piano duo, horn solo, percussion solo, violin and piano duo, mixed chorus, piano solo, flute duo, guitar solo, and trumpet quartet—focused on finding this delicate sound balance to satisfy both the artist and the audience. The opportunity to observe disparate instruments in close succession allowed the team to more clearly isolate acoustical nuances as well as to better understand the banners' effects on the sound.

“The artists need feedback. No one can operate in a vacuum,” said Jerry Tietz, the Bienen School's director of concert management. “Singers need to hear themselves, and they are constantly adjusting. If they aren't getting that feedback from a particular hall, they tend to oversing.”

However, Tietz explained, hearing an excessive amount of sound on stage is also problematic. “Brass players who are getting too much feedback end up walking on eggshells and constantly feeling that they are overplaying,” said Tietz.

“You can't get pianissimo through fortissimo while also worrying that your sound is much too live in the house. It can take a great deal of extra work and concentration on the part of the artist, when that concentration and focus should just be on the music making and the artistry.”

Galvin Recital Hall's multiple sound banners are designed to accommodate the varying needs of the school and its performances. The rear balcony wall contains two sets of banners, which are generally used to reduce the return of sound to the stage and to give the acoustics greater crispness and clarity. At the back of the stage, five large banners can be deployed over the 40-foot glass wall to better control the sound on the stage and also significantly reduce the room's overall reverberation. More delicate adjustments can be made using the four small banners on each of the side walls.

The hall's uniquely shaped interior serves a specific acoustical purpose as well. The curved ceiling and side walls support early reflections and scatter the sound, while the smooth walls closer to the stage keep reflections accurate with minimal breakup. Myers says that no matter where an audience member is

sitting, a combination of these sounds will be heard.

“When you are a listener in the room, you get very clean, accurate early reflections and then you get more diffused and blended later reflections, which gives the room this really nice combination of good clarity and presence with a nice smooth, mellow reverberation,” said Myers.

Tietz noted that because the hall allows for so much clarity and warmth on its own, using the sound banners is not absolutely essential. “If there were no banners, the audience's experience would still be fantastic,” he said. “What we're talking about are very delicate and nuanced shifts and adjustments just to make conditions a little bit better.”

Following the testing day, Kirkegaard Associates outlined the results of their observations in a comprehensive report that now serves as a guide for performances in the hall. Different guest artists may have their own preferences, so these recommendations are only a starting point; final decisions regarding acoustics are usually determined in the dress rehearsal.

Regardless of which banners are used, audience members attending an event can expect that the room's conditions have been optimized for that specific performance to offer the best possible audience experience.

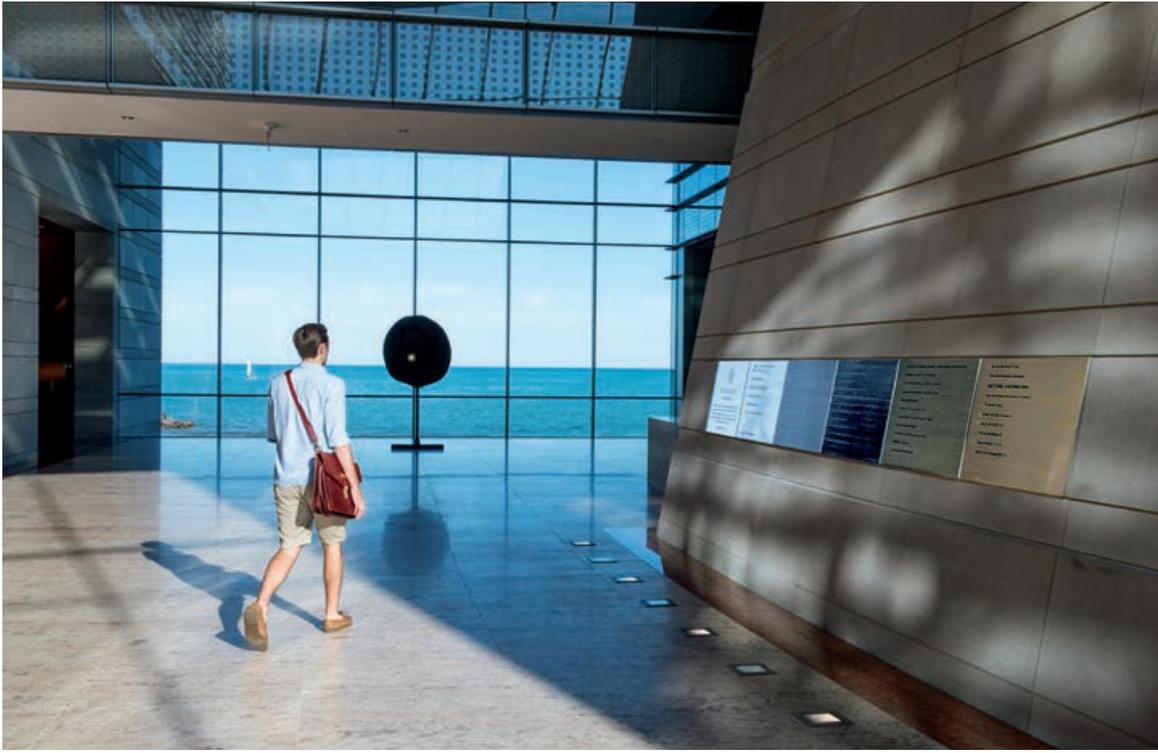
“If you are coming into Galvin Recital Hall and you see that the banners are deployed in any fashion, that represents a purposeful and deliberate decision,” Tietz explained. “Their deployment has been determined by the artist—with assistance from those of us familiar with the space—as the optimal setting for this particular artist, in this particular hall, for this particular music.” ■

From Theory to Practice

After years of dreaming and planning, the Bienen School of Music opened its new home last year, and the building soon began to bustle with life. As students and faculty eagerly filled the halls, classrooms, and studios, what had long been an abstract idea became reality. These images reveal the Patrick G. and Shirley W. Ryan Center for the Musical Arts as more than just walls and spaces—as a place where, every day, **music happens.**

MARY B. GALVIN
RECITAL HALL







Clockwise from top left:

The Ryan Center's Carol F. Rice Lobby prominently showcases *Constellation*, a bronze sculpture by Joan Miró that was donated to the Mary and Leigh Block Museum of Art.

Linda Austern, associate professor of musicology, leads a discussion in one of the building's classrooms.

A music major studies in one of the Ryan Center's light-filled common spaces.

Hannah Dion-Kirschner (left), a dual-degree Bienen and Weinberg sophomore, and Chelsea Nelson, a first-year master's student, rehearse in one of the Ryan Center's practice rooms.

Cellist Brannon Cho performs in Mary B. Galvin Recital Hall.

During a dress rehearsal, cast members of the fall opera take a bow in the Shirley Welsh Ryan Opera Theater.





This page, from top left:

Michael Buonincontro makes final style adjustments to Jeanne Ireland, a master's voice student, before her *Trouble in Tahiti* performance in Shirley Welsh Ryan Opera Theater.

Karen Kan-Walsh, lecturer in piano pedagogy, leads a class in one of the building's two digital keyboard labs.

University Chorale rehearses in the David and Carol McClintock Choral and Recital Room.

Students gather outside the Regenstein Master Class Room in the newly renovated space connecting Regenstein Hall to the Ryan Center.

Facing page:

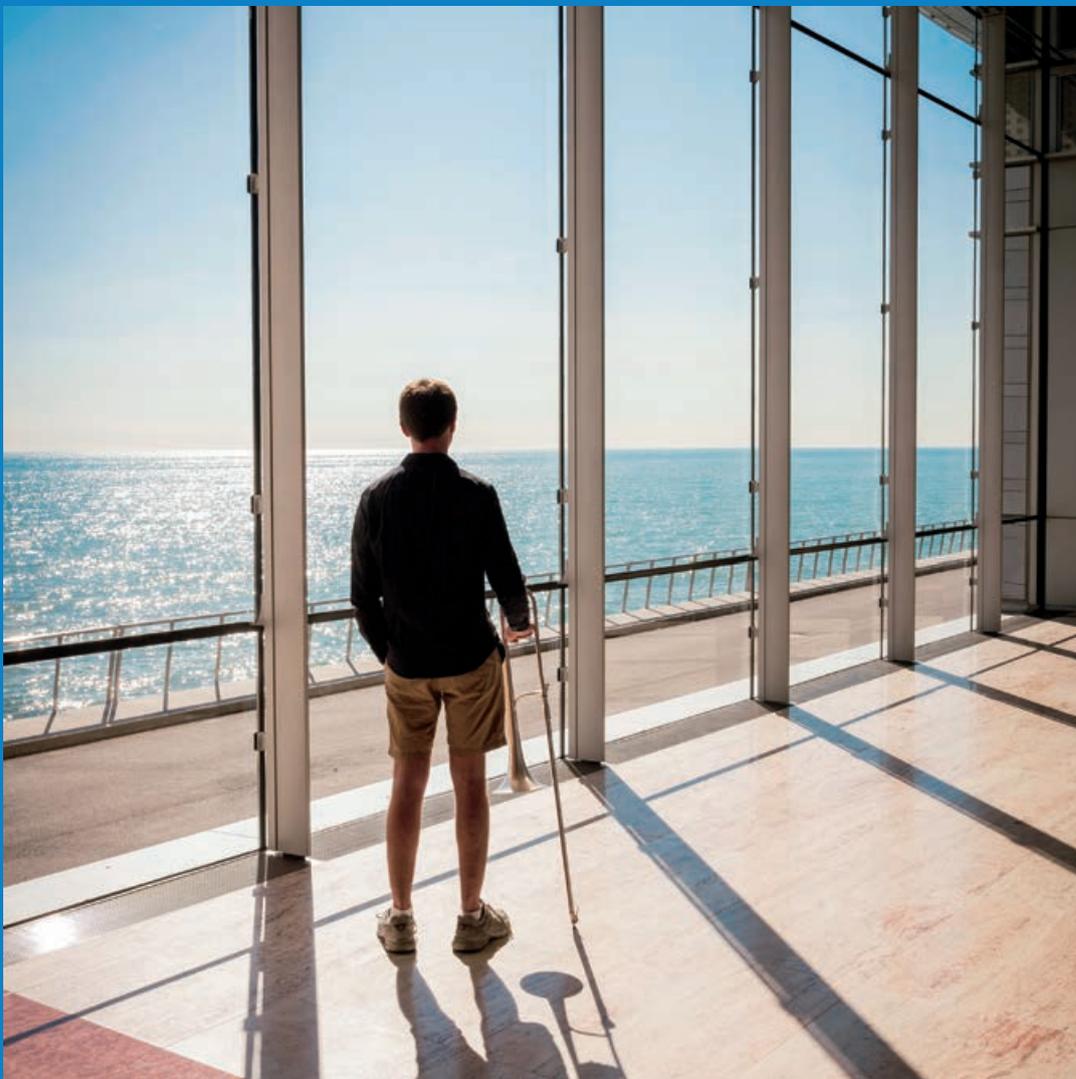
A student chamber group rehearses in Mary B. Galvin Recital Hall.







Follow the Bienen School on Instagram @bienenschoolnu





on the concert stage

MUSIC INSIDE AND OUT

by Jerry Tietz

Director of Concert Management



IT IS DIFFICULT TO OVERSTATE the positive impact of the Ryan Center for the Musical Arts on performers and audiences alike. The Bienen School has for years offered a kaleidoscopic array of musical experiences, but it now enjoys the luxury of matching each artist or ensemble with the venue best suited to an event's color, size, and atmosphere.

As if to offer proof perfect of this new artistic liberty, audiences converged for the academic year's first public performance not in one of the school's new concert halls but on the building's south lawn, where more than 80 students brought to life John Luther Adams's *Sila: The Breath of the World*—a work that celebrates the wind and the weather, the forces of nature, and the connectedness of all consciousness. To experience this music alongside the gentle lapping of Lake Michigan and against the backdrop of the Chicago skyline was a surreal and fitting start to this new era at the Bienen School.

Performances in our various new concert halls have been no less memorable. Mary B. Galvin Recital Hall is the home of

our new Skyline Piano Artist Series, and the inaugural season began with a virtuosic display by Ursula Oppens in a program of fiendishly demanding contemporary works by Elliot Carter and Frederic Rzewski. The season continued with 2008 Jean Gimbel Lane Prize in Piano Performance recipient Stephen Hough, who demonstrated passionate command of romantic repertoire by Liszt, Franck, and Schubert as well as one of his own sonatas. Whether for the thunderous harmonies of Liszt on a nine-foot concert grand, the delicate intricacies of Renaissance music as performed by master lutenist Paul O'Dette, or the sonorous voices of the Bienen Contemporary/Early Vocal Ensemble (BCE) in an exquisite performance of Morton Feldman's *Rothko Chapel*, Galvin Recital Hall has certainly proved to be—as hailed by the *Chicago Tribune*—an “acoustical gem.”

In November, students gave the new Shirley Welsh Ryan Opera Theater its debut with “American Dreams,” a triptych of one-act operas. Combined with the production's creative use of space (the orchestra was situated on platforms several feet above the singers' heads), the Ryan Opera Theater's intimate setting afforded audience members a rich and immersive

theatrical experience. The similarly sized and equally intimate David and Carol McClintock Choral and Recital Room has hosted several events as well, including faculty recitals, chamber music performances, and concerts by the school's small jazz ensembles.

Each of the Bienen School's large ensembles also continued to fill Pick-Staiger Concert Hall with exciting and varied programs, perhaps most notably a concert showcasing the combined talents of the Symphony Orchestra, BCE, and University Chorale. The evening's audience was treated to exceptional performances of two profound and powerful works by past winners of the University's Michael Ludwig Nemmers Prize in Music Composition: Kaija Saariaho's *Oltra Mar* and John Adams's *On the Transmigration of Souls*. ■



The Bienen Contemporary/Early Vocal Ensemble performing *Rothko Chapel*

students

2016 Fulbright Winners Announced

TWO BIENEN SCHOOL OF MUSIC GRADUATE STUDENTS have received Fulbright Award offers for research or study outside the United States.

Alexander York, a master's voice student of W. Stephen Smith, will travel to Germany to immerse himself in *Lied* culture, studying its poetry, history, interpretation, cultural significance, and vocal technique and style. He will study its performance practice in a setting of maximal support and sensitivity to the art form with teachers from the University of Music and Performing Arts in Munich. York will enrich his understanding of *Lieder* by taking lessons with and interviewing a number of experts in the field and by examining original manuscripts and other local resources. He plans to attend many of Munich's and Germany's ample professional and student recitals, concerts, and festivals, which will serve as an invaluable resource in his study of *Lieder* interpretation. With the help of his host institution and the Fulbright funding, York will also participate in public master classes, festivals, and prestigious competitions.

Jenna Harmon, a fourth-year doctoral student in musicology, will spend next year in Paris to continue her research on music of the French Revolution. Her specific area of expertise is the use of popular song in pornographic



pamphlets published between 1750 and 1799. Harmon is interested in the relationship between these two different modes of appeal to the body as a way of embodying revolutionary ideas. She will also explore how these two genres, typically considered low culture, actually have a much greater reach than high-minded works typically associated with the Enlightenment. While in Paris, Harmon will search archives for more of these pamphlets and work at the Center for French Language and Literature of the 16th–18th Centuries at Paris-Sorbonne University. Earlier this year, Harmon won a Graduate Research Grant from the Graduate School for her research in this area. ■

Edin Agamenoni, an undergraduate bassoon student of David McGill, placed first in the senior division of the 2015 Montana Association of Symphony Orchestras Competition. He appeared in concert as a featured soloist with the Billings Symphony Orchestra and Chorale in February.



Ian Baker, an undergraduate guitar student of Anne Waller, was a semifinalist in the classical category of the 2015 Wilson Center Guitar Competition and Festival.

Gabrielle Barkidjija, an undergraduate voice student of Karen Brunssen, placed first in the lower college women's category at the National Association of Teachers of

Singing national competition last July, after placing first for lower college women at the NATS central region competition. She previously won first place in the NATS Illinois state 2014 classical division competition.



Emily Barnash, a master's voice student of W. Stephen Smith, was a winner in the Wisconsin District Metropolitan Opera Auditions.



Hana Beloglavec, a doctoral trombone student of Michael Mulcahy, was appointed visiting instructor of music at Midwestern State

University in Wichita Falls, Texas.

students

Jacob Berglin, a second-year doctoral student in music education, presented his research project “Democratic Action in Contemporary Collegiate A Cappella” at the CIC Music Education Conference in October and the Ann Arbor Symposium IV for popular music education in November.

Sun Chang, an undergraduate piano student of Alan Chow, performed in a series of concerts with world-renowned singer Sylvia McNair and Camerata Chicago as part of the 2015 Sylvia McNair Gershwin Series in September.

Brannon Cho, an undergraduate cello student of Hans Jørgen Jensen, tied for second place in the Walter W. Naumburg Foundation’s 2015 International Cello Competition. Cho received a cash award of \$7,500.

Tyrone Clinton Jr., a master’s conducting student of Donald Nally, organized and conducted a February concert in Mary B. Galvin Recital Hall honoring the Black Lives Matter movement. The concert featured Bienen School alumnus Jameon Moss (G12) as soloist.



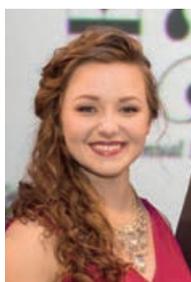
Luis Fred, a second-year doctoral trombone student of Timothy Higgins, appeared with the Trombones de Costa Rica quartet at West Virginia State University’s John Davis Fine Arts Center. In a review for the *Charleston Gazette-Mail*, David Williams said the event was “one of the best, and most enjoyable, concerts I have heard in some time.”



Susan Kang, an undergraduate flute student of John Thorne, won first prize at the 2015 Donald Peck International Flute Competition. Named an associate member of the Civic Orchestra of Chicago, Kang also received a Farwell Trust Award from the Musicians Club of Women.

Kristina Knowles, a doctoral candidate in music theory and cognition, presented the project “The Influence of Contemporary Music on the Perception of Musical Time” with Professor Richard Ashley at the Society for Music Perception and Cognition conference.

EunAe Lee, a doctoral piano student of James Giles, was invited to participate in the Mitsuko Uchida Workshop at Carnegie Hall in February.



Madison Leonard, a master’s voice student of Karen Brunssen, won first place and a \$10,000 prize in Houston Grand Opera’s 28th annual Eleanor McCollum Competition for Young Singers. The competition received approximately 500 applications from singers around the globe. Leonard was also a winner in the Illinois District Metropolitan Opera Auditions. She gave “the best vocal performance of the entire evening” at the Merola Opera Program’s 2015 finale concert, according to a review by San Francisco Bay Area critic Mark Rudio.

Aidan Manaligod, a saxophone student of Taimur Sullivan in the dual-degree program with the Weinberg College of Arts and Sciences, won the Illinois MTNA Young Artist Woodwind Competition

in November. He advanced to the regional competition, held in January at Indiana’s Goshen College, where he received an honorable mention.



Quinn Middleman, a second-year master’s voice student of W. Stephen Smith, received a Farwell Trust Award from the Musicians Club of Women.

Scott Nguyen, a master’s trombone student of Michael Mulcahy, won first place in the International Trombone Association’s Edward Kleinhammer Orchestral Bass Trombone Competition at the 2015 International Trombone Festival in Valencia, Spain.



Ted Pickell, a master’s voice student of W. Stephen Smith, was a winner in the Illinois District Metropolitan Opera Auditions. He received an encouragement award at the regional competition.

Dmitri Pogorelov, a doctoral candidate in violin studying with Gerardo Ribeiro, is first violinist of the Kontras Quartet. The Chicago-based ensemble’s debut album, *Origins*, won critical acclaim from *Gramophone* magazine for the quartet’s “scrupulous shading and control.”



Bahareh Poureslami, a first-year master’s voice student of Sunny Joy Langton, received the Musicians Club of Women’s Lynne Cooper Harvey Foundation Scholarship.

Jason Rosenholtz-Witt, a third-year doctoral student in musicology, contributed the chapter “Charlotte Moorman and John Cage’s 26’ 1.1499” for a string player” to the book *A Feast of Astonishments: Charlotte Moorman and the Avant-Garde, 1960s–1980s*, published by Northwestern University Press.

Helen Rucinski, an undergraduate viola student of Li-Kuo Chang, received a Farwell Trust Award from the Musicians Club of Women.

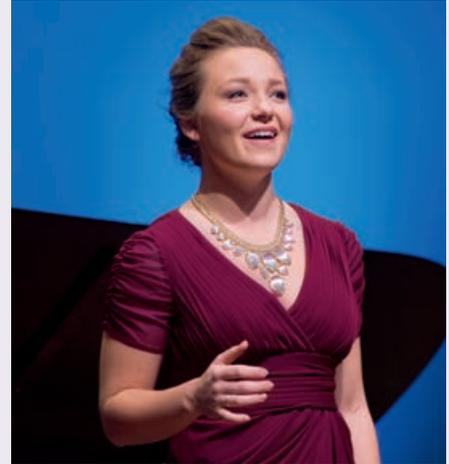


Thaddeus Tukes, a jazz piano student of Jeremy Kahn, received positive reviews from the *Chicago Tribune*’s Howard Reich. In his review of the Hyde Park Jazz Festival, Reich wrote that Tukes played “a

sublimely understated accompaniment on electronic keyboard, and when he turns to vibraphone, we hear the breadth of his harmonic imagination, as well as his fluidity with four mallets.”

Brian N. Weidner, a second-year doctoral student in music education, gave presentations at two College Music Society national conference sessions in November: on the legacy of Northwestern’s 1965 Comprehensive Musicianship Seminar and his research on the development of musical independence.

Kaitlin Zardetto, a second-year master’s voice student of Terry Brancaccio, received the Musicians Club of Women’s Edith Newfield Scholarship.



Students Perform at Kennedy Center

Four Bienen School of Music students performed in a special concert at the John F. Kennedy Center for the Performing Arts on February 16 as part of its Conservatory Project, a semiannual showcase of the best young musical artists from the nation’s leading colleges, universities, and conservatories. This was the 12th consecutive year that students from the Bienen School have participated.

The four featured performers were (above, clockwise from upper left) violinist **Dmitri Pogorelov**, a doctoral student of Gerardo Ribeiro; soprano **Madison Leonard**, a second-year master’s student of Karen Brunssen; pianist **Dong-Wan Ha**, a doctoral student of Alan Chow; and cellist **Riana Anthony**, a first-year master’s student of Hans Jørgen Jensen. The collaborative pianist for Anthony, Leonard, and Pogorelov was Bienen School instructor Nolan Pearson (GO9). ■

faculty



Stephen Alltop (conducting) coordinated the WFMT Bach Keyboard Festival in fall 2015, having organized the successful Bach Organ Project in 2014. The keyboard series featured 70 pianists and harpsichordists performing in 11 concerts across the Chicago area. Alltop also conducted two concerts at Mary B. Galvin Recital Hall as part of the series.



Richard Ashley (music theory and cognition) coauthored the article “Neural Transformation of Dissonant Intervals in the Auditory Brainstem,” published in the June 2015 issue of *Music Perception*. This article was the second major journal article coauthored by his former PhD student Kyung Myun Lee (G11) in collaboration with School of Communication faculty member Nina Kraus. Ashley gave the invited keynote talk “Groove’s Ecology” for the Auditory Perception, Cognition, and Action Meeting at the Psychonomics Society conference in Chicago in November. Ashley and his students also presented seven projects in August 2015 at the Society for Music Perception and Cognition conference in Nashville.



Linda Austern (musicology) presented the lecture “Anne Boleyn, Musician: A Romance across Centuries and Media” at the University of Toronto. Her essay “‘The Mystic Pow’r of Music’s Unison’: The

Conjuncture of Word, Music, and Performance Practice in the Era of Katherine Philips” was published in *The Noble Flame of Katherine Philips: A Poetics of Culture, Politics, and Friendship* (Duke University Press, 2015). Austern’s article “No Women Are Indeed: The Boy Actor as Vocal Seductress in English Renaissance Drama” was recently translated into Polish and published as part of the series *Poetyka kulturowa teatru*. She also appeared with Sarah Williams (G06) as part of a panel on mediating music in Thomas Middleton’s play *The Witch* for the Blackfriars Conference at the American Shakespeare Center.



J. Lawrie Bloom (clarinet) and his Civitas Ensemble opened the chamber group’s fifth season in October with a concert featuring works by three living composers, including Evanstonian Roger Zare. The event received high praise from *Chicago Classical Review*. In addition to teaching and performing chamber music, Bloom has served as bass clarinetist of the Chicago Symphony Orchestra since 1980.



National Brass Ensemble shines

FOUR BIENEN SCHOOL BRASS FACULTY MEMBERS performed as part of the National Brass Ensemble in a special concert at Symphony Center on September 20, 2015. Horn professor Gail Williams, trombone professor Michael Mulcahy, and trombone lecturers Timothy Higgins and Randall Hawes are among the ensemble’s 26 members, who hail from prestigious orchestras across the nation. The ensemble also includes alumni Michael Martin (07, G08) and Thomas Rolfs (G83).

The concert featured a guest appearance by Chicago Symphony Orchestra Zell Music Director Riccardo Muti conducting Verdi overtures arranged for the ensemble. The National Brass Ensemble’s album *Gabrieli*, released in October, salutes the iconic 1968 album *Antiphonal Music of Gabrieli*. ■



Theresa Brancaccio (voice and opera) wrote the article “Staying on Track: Vocal Use Points System,” which was published in *Inter Nos*, the semiannual news-

letter of the National Association of Teachers of Singing. Brancaccio was asked to write an extended article on this topic for the New York State Teachers Association journal.



Mark Butler (music theory and cognition) recently received the Outstanding Publication Award from the Popular Music Interest Group of the Society for Music Theory.

The award recognized his book *Playing with Something That Runs: Technology, Improvisation, and Composition in DJ and Laptop Performance* (Oxford University Press) as the best 2014 publication by a senior scholar on popular-music theory or analysis. In September, Butler was a faculty member and lecturer at the 2nd International Summer School on Methods of Popular Music Analysis at Germany’s University of Osnabrück. He also gave a keynote address at the South Central Graduate Music Consortium.



Vasili Byros (music theory and cognition) is the author of “Prelude on a Partimento: Invention in the Compositional Pedagogy of the German States in the Time

of J. S. Bach,” an article published in

Music Theory Online, and the chapter “‘Hauptruhepunkte des Geistes’: Punctuation Schemas and the Late-18th-Century Sonata” in the book *What Is a Cadence? Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire* (Leuven University Press, 2015).

Juan Campoverde (composition and music technology) was commissioned by Germany’s Ensemble Aventure to compose *huellas entre huellas* for flute, piano, and cello. The group premiered the work in the opening concert of its



30th-anniversary season in September and gave a second performance the following evening at Stuttgart’s Freies Musikzentrum. Campoverde’s *Veils*

for bass clarinet, percussion, and electronics was performed by Duplum Duo at Mexico’s Monterrey Contemporary Music Festival in November.



Alan Chow (piano) appeared as a guest artist or master clinician at several events, including the Ohio University Piano Pedagogy Festival, the Washington Music

Teachers Association Conference, the New Orleans Piano Institute, the Northern Lights Music Festival, the Colburn Music Academy Piano Festival, and Austria’s Classical Music Festival. He also served as a juror and master clinician at the Shanghai National Piano Competition and India’s MusiQuest National Piano Competition and Festival.



Steven Cohen (clarinet) is a visiting professor of clarinet at the University of Texas at Austin for the 2015–16 academic year. He performed the Mozart Clarinet

Quintet in Austin with the Miro Quartet on its recital series in September. Cohen continues to serve as principal clarinet with North Carolina’s Brevard Music Center Orchestra each summer.



Drew Davies (musicology) presented the paper “Villancicos, Performance, and Community” at the Utrecht Early Music Festival in the Netherlands. On a panel at

the November conference of the American Musicological Society, he discussed how digital humanities projects can be used in teaching Latin American music. His article “Contrafacts and Speech Genres” appeared in the essay collection *De música y cultura en la Nueva España y el México Independiente: Testimonios de innovación y pervivencia*, published by the Universidad Nacional Autónoma de México.



Steven Demorest (music education) presented two papers at the Society for Music Perception and Cognition conference in August 2015:

“The Cultural Distance Hypothesis” with coauthors Steven Morrison and Marcus Pearce, and “The Seattle Singing Accuracy Protocol: Creating an Online Measure of Accurate Singing” with Peter Pfordresher. He was

faculty

a keynote speaker at the “Music Learning Across the Lifespan” Symposium, hosted by the University of Western Ontario in October. His chapter “Quantifying Culture: The Cultural Distance Hypothesis of Melodic Expectancy,” coauthored with Morrison, was recently published in the new *Oxford Handbook of Cultural Neuroscience*.



Ryan Dohoney (musicology) received the Alumnae of Northwestern University Award for Curriculum Development. Administered by the Office of the Provost,

the \$12,500 award supports the development of innovative course materials and new modes of teaching over the summer in preparation for the upcoming academic year. Dohoney will develop the new undergraduate course “Experimental Music in Theory and Practice” to enhance understanding of rare, novel, and experimental musical scores through performance and research. Dohoney’s article “Echo’s Echo: Subjectivity in Vibrational Ontology” was published in *Women and Music: A Journal of Gender and Culture*.



James Giles (piano) served as director of the Amalfi Coast Music Festival and taught on the artist faculty of the Gijon International Piano Festival during summer 2015.



Kurt R. Hansen (voice and opera) completed the first draft of an opera libretto based on the Willa Cather novel *Lucy Gayheart*. Hansen worked on the libretto while staying

in Red Cloud, Nebraska—Cather’s

childhood home and now home of the Willa Cather Foundation. He also studied the original manuscript of Cather’s novel in the University of Nebraska—Lincoln’s Willa Cather Archive.



Robert Hasty (conducting and ensembles) conducted the Sinfonia Strings and the Men of Song Chorus in concert at St. Louis Cathedral in New Orleans as part of the

Phi Mu Alpha 55th national convention. He conducted the world premiere of Chicago composer Ilya Levinson’s *Gounkha—Assyrian Lament* for violin and orchestra, commissioned by the Assyrian Aid Society of America in commemoration of the 100th anniversary of the Assyrian genocide. In addition to completing his fourth season as music director and conductor of the Kenosha Symphony Orchestra, Hasty made guest conducting appearances with the Highland Park and Skokie Valley Symphony Orchestras. He also gave a summer conducting workshop at Gordon College in Wenham, Massachusetts.



John Henes (Alexander technique) gave presentations on the Alexander technique for Lyric Opera of Chicago Ryan Opera Center students and at the Chicago Flute

Club’s 2015 Flute Festival.



Michael Henoch (oboe) celebrates his 44th year as assistant principal oboist of the Chicago Symphony Orchestra this season. He presented a master class at the University

of Missouri—Kansas City Conservatory of

Music during a 2015 CSO tour and also toured Asia with the orchestra this past January. Henoch is president and artistic director of Dempster St. Pro Musica, which he founded in 2008 to present concerts in the casual atmosphere of Evanston’s SPACE. He also manages the activities of Chicago Chamber Musicians and is president of Chicago Symphony Musicians, the CSO’s new community outreach service organization.



Carlos Henriquez (jazz studies), bassist of the Jazz at Lincoln Center Orchestra, released the album *The Bronx Pyramid* in September.



Maud Hickey (music education) received a sixth year of funding from the Chicago Community Trust to facilitate a music program in the Cook County Juvenile

Temporary Detention Center. This year she will work with University undergraduates through the Center for Civic Engagement to train them as mentors in this project. Her chapter “Music Education and the Invisible Youth: Research and Practice of Music Education for Youth in Detention Centers” was published in the 2015 *Oxford Handbook of Social Justice and Music Education*. Among other recent activities, Hickey was selected as a Northwestern University 2015–16 Public Voices Fellow, served as program chair for the 2015 College Music Society national conference in Indianapolis, and gave professional development workshops for public-school teachers in Columbus, Ohio.

Thompson and Nally named to Beattie Chair

BIENEN SCHOOL OF MUSIC CONDUCTING PROFESSORS Mallory Thompson and Donald Nally have been appointed to jointly hold the John W. Beattie Chair of Music, effective September 1, 2015. The Northwestern Board of Trustees and Provost Daniel Linzer approved the five-year appointments.

Thompson has served as director of bands since 1996. She conducts the Symphonic Wind Ensemble, teaches graduate and undergraduate conducting, and administers all aspects of the band program. Thompson is also coordinator of the Bienen School's conducting and ensembles program.

Nally was named the Bienen School's director of choral organizations in 2012. He conducts the Bienen Contemporary/Early Vocal Ensemble and University Chorale, teaches graduate and undergraduate conducting, and administers all aspects of the choral program.

John W. Beattie joined Northwestern's music faculty in 1925. He served as the school's third dean from 1936 until his retirement in 1951.

Victor Yampolsky, the school's director of orchestras, also holds an endowed professorship as the Carol F. and Arthur L. Rice Jr. University Professor in Music Performance. ■



Gerardo Ribeiro (violin) taught at the Meadowmount School of Music in upstate New York during summer 2015 and also served as a guest artist at Minnesota's Stringwood Young Artists Program. Ribeiro has recently taught master classes in Canada at Calgary's Mount Royal University and in China at the Shanghai Conservatory of Music and Beijing's Central Music Conservatory-University.



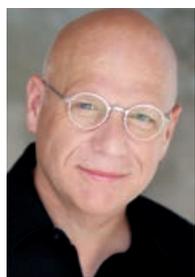
Jesse Rosenberg (musicology) is the author of the essay "Opera and Religion," published in *The Oxford Handbook of Opera*; a chapter on the cultural and religious

context of Christmas music in 18th-century Naples for an Art Institute of Chicago publication; and a chapter on 19th-century Venetian composer Samuele Levi for *Ad Parnassum*. Rosenberg has maintained a busy schedule of providing program notes for the Haymarket Opera as well as giving preperformance lectures on Verdi's *Nabucco* for Lyric Opera of Chicago.



Robert Sullivan (trumpet) presented an October recital in Mary B. Galvin Recital Hall featuring the world premiere of James Stephenson's *Spinning Wheel*, commis-

sioned by the Bienen School of Music. Performing with Sullivan in the recital were two fellow faculty members, flutist **John Thorne** and saxophonist **Taimur Sullivan**, as well as pianist Yoko Yamada-Selvaggio and trumpet students Zachary Thomas, Jacinda Ripley, Lindsey Frazier, and Alexander Schwarz.



Donald Nally (conducting) was a guest speaker at the Yale Symposium on Choral Music in June and guest chorus master for the Grant Park Symphony Orchestra

in August. His award-winning ensemble The Crossing began what will now be an annual weeklong residency in Big Sky, Montana, with composing and singing fellows joining the group for an intense immersion in new music.



Inna Naroditskaya (musicology) authored the *Huffington Post* piece "Why Do Western 'Jihadi Brides' Join ISIS?" as part of the OpEd project of Northwestern's Public

Voices Thought Leadership Fellowships Program.



Scott Paulin (musicology) wrote the article "And the mystery of love is greater than the mystery of Ginger Rogers..." published in *Opera Quarterly*.



Andrew Raciti (double bass) appeared on NPR's *Performance Today* in two August broadcasts from the Grand Teton Music Festival. He performed one of the featured pieces,

Bass 'n' Brass Trio, with hornist **Gail Williams** and trombonist Larry Zalkind. The show also included interviews with the performers.

faculty



Taimur Sullivan (saxophone), as a member of the PRISM Quartet, received recognition for the album *Heritage/Evolution, volume 1*. The album was ranked third

on *Textura's* list of 2015's 20 best albums and was also considered for three Grammy Award nominations. The quartet recently performed at New York's Symphony Space and Philadelphia's Painted Bride with jazz icons Chris Potter and Ravi Coltrane. In December PRISM began a yearlong residency at the University of Pennsylvania, working closely with composition students and faculty. The ensemble also launched a major residency program in southeast Michigan, serving more than 3,400 students at six schools in the greater Detroit area over the course of the year. The NEA awarded PRISM \$15,000 for the Color Theory Project, which teams the quartet with the Partch and Sō Percussion ensembles for several new works to be recorded for an upcoming album.



Hans Thomalla (composition and music technology) has composed *Kaspar Hauser*, his second opera. It premiered in April at Theater Freiburg, which commissioned

the work with support by the Ernst von Siemens Music Foundation. The Spektral Quartet—whose members include Austin Wulliman (GO8), Doyle Armbrust (OO), and Russell Rolan (GI1)—premiered Thomalla's *Bagatellen* at the Art Institute of Chicago in February as part of the Frequency Festival.



Mallory Thompson (conducting and ensembles) served as guest conductor for several ensembles, including Detroit Chamber Winds and Strings, the Monarch

Brass Ensemble at the International Trumpet Guild, and the Broken Arrow High School Wind Ensemble at the 2015 Midwest Clinic. She was also a featured conducting clinician at the University of Kansas, the University of Puget Sound, the University of California Los Angeles Conducting Symposium, and the Eastern Michigan Conducting Symposia.



John Thorne (flute) performed as a substitute flutist with the Chicago Symphony Orchestra for several weeks of concerts at Ravinia and the Morton Arboretum as well

as for the orchestra's Beyond the Score series. In July 2015 Thorne taught master classes and private lessons at the ARIA International Summer Academy at Mount Holyoke College. In the fall he taught master classes at Rice University's Shepherd School of Music, New England Conservatory of Music, and the University of Northern Iowa, where he also performed a recital as part of a two-day residency.



Anne Waller (guitar) adjudicated the finals of the Wilson Center Guitar Competition and Festival in Milwaukee. As part of Chicago's 10th annual Latino Music Festival,

she performed a concert on 19th-century and modern guitars at the Instituto Cervantes as a member of the Waller and Maxwell Guitar Duo.



Sylvia Wang (piano) performed with violinist Elizabeth Chang at the Light-house Chamber Music Festival in Cape Cod. In November she

embarked on a tour of China, performing in Liuzhou, Ningbo, Wuhan, Kunming, and Chongqing before ending in Beijing. Wang has also been involved in music outreach programs at Presbyterian Homes in Evanston and at Applewood Center and Lathrop House in Massachusetts.



Gail Williams (horn) performed as principal horn with the Cleveland Orchestra on a major European tour last October. Featuring 12 concerts in 10 cities, it was the

orchestra's 15th international concert tour and 8th biennial Vienna residency. Williams appeared with two other internationally renowned hornists for a workshop on Iconic Women of the Horn at the University of Oklahoma School of Music in February.



Jay Alan Yim (composition and music technology) collaborated with Marlana Novak to create *Naming Things*, a new 24-minute audiovisual installation that premiered in

August during a visiting artist residency in Korcula, Croatia.

alumni

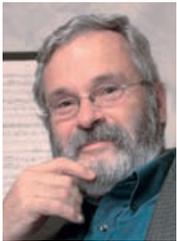
1950s



Royce Saltzman (G54) received the International Federation for Choral Music's Lifetime

Achievement Award at the 2015 World Choral Expo in Macau, China. Saltzman served as IFCM's president for eight years. He also received the Robert Shaw Award at the 2015 American Choral Directors Association national conference.

1970s



Hollis Thoms (G73), a composer and educator, has written two recently premiered operas:

Conversations, based on short stories by Hemingway and Joyce, in October at New York's Concordia College; and *O, know, sweet love, I only write of you*, based on Shakespeare's sonnets, in February in Edgerton, Maryland, commemorating the 400th anniversary of Shakespeare's death. A recital

of his chamber music was presented in May at St. John's College in Annapolis.



David Loebel (G74), associate director of orchestras at New England Conservatory, has recently appeared as a guest conductor with the Utah Symphony, Chamber Music Society of St. Louis, Indiana University Symphony Orchestra, and Symphoria in Syracuse, New York. Loebel is also music director of NEC Preparatory School's senior orchestra, the Youth Philharmonic Orchestra. He is pictured above with violinist **Ari Vilhjálmsón** (08), soloist in Chausson's *Poème* during the Youth Philharmonic's June 2015 tour to Vilhjálmsón's native Iceland.

Mark Camphouse (75, G76), professor of music and director of bands at George Mason University, was the featured composer at the 68th annual convention of the Texas Bandmasters

Association in San Antonio. Camphouse hosted the 10th convening of the National Band Association's Young Composer/Conductor Mentor Project at GMU with "The President's Own" United States Marine Band as ensemble in residence.

1980s

Jeffrey Schleff (G80) was appointed full-time director of music ministries and organist at St. Philip's Episcopal Church in Ardmore, Oklahoma, where he coordinates liturgical music and supervises all aspects of the church music program. After a three-decade career as a public school teacher, administrator, university professor, and part-time church musician, Schleff is fulfilling a longtime goal of working full-time as a church music professional.



David Evan Thomas (81) received a 2015 Minnesota Sinfonia/McKnight Foundation

New Works Award for his *Suite Populaire* and a Renée B. Fisher Composer Award for 2017. His work *In the blue glen* was featured on the Debussy Trio's new album *Three by Three*.

Bruce Briney (G83, G97), trumpeter and professor of music at Western Illinois University, collaborated with colleagues in the WIU Faculty Chamber Ensemble in the premiere recording of James Stephenson's *The Devil's Tale* for Ravello Records. The ensemble also performed the work at the 2013 International Trumpet Guild convention in Grand Rapids, Michigan, and

the 2014 College Band Directors National Association convention in Muncie, Indiana.

Janet Guetle (G84) retired at the end of the 2014-15 school year after teaching music in Ohio for 30 years, 27 of which were in the Mansfield City School District. She continues her music career as organist at the First Congregational Church of Mansfield, a position she accepted in fall 2014.



Thomas J. Trimborn (G84), professor emeritus of music at Truman State University, has been inducted into the Missouri Music Educators Association Hall of Fame in recognition of his lasting contribution to the stature of music education in Missouri and beyond. Trimborn retired in 2014 after his 45th year as a teacher.

Fred Karpoff (85) is founder and artistic producer of *Entrada Piano Technique*, a video resource library and the online successor to his DVD series and book *The 3-D Piano Method*. Karpoff is working to influence piano pedagogy on a global level, presenting monthly webinars with repertoire tutorials and traveling frequently to give presentations for state and national conferences and teachers organizations.



Louise Dixon (G72) retired from her position as second flute of the Chicago Symphony Orchestra after 42 years. She ties as the third-longest-serving flutist in CSO history.

alumni

1980s *continued*



Sherry Kujala (G85) performed in Cynthia Folio's *Winds of Change* with the Northwestern University

Chamber Orchestra in an October 29 concert at Pick-Staiger Concert Hall.



Henry Flurry (87) is active as a composer, private teacher, and performer, appearing with his wife, Maria Vomlehn Flurry, as the duo Sticks and Tones. His *Impulso: Concerto for Marimba, Flamenco Guitar, and Dancer*, a collaborative project with guitarist and composer Chris Burton-Jacome, premiered in 2014, and his piano concerto *Currents* will premiere in the Dallas area this April. Flurry has been studying

with Michael Zev Gordon and will complete his master's degree in composition at the University of Birmingham this spring.

Augusta Read Thomas (87) spearheaded and is cocurating a new festival celebrating Chicago's classical contemporary music scene. The Ear Taxi Festival will take place this October 5–9, with the Bienen Contemporary/Early Vocal Ensemble and Contemporary Music Ensemble among its performers.

1990s



Brayer Teague (90) was a finalist for the 2016 Music Educator Award, a joint partnership of the

Recording Academy and the Grammy Foundation. The award recognizes current educators who have made a significant and lasting contribution to music education and who demonstrate a commitment to the broader cause of maintaining quality music education in schools.

Giancarlo Guerrero (G92), music director of the Nashville Symphony, won a Grammy Award for Best Classical Compendium for the orchestra's Naxos American Classics recording of music by Stephen Paulus: *Three Places of Enlightenment, Veil of Tears, and Grand Concerto for Organ and Orchestra*.

Julie Krugman (G94) maintains a home studio in Westborough, Massachusetts, where she teaches voice lessons to middle and high school students. She is also an applied music instructor and adjunct professor of voice at Worcester State University.



Tara Simoncic (G97) was appointed music director of Salt Lake City's Ballet

West. Simoncic has collaborated with the company since 2012 on productions of *Swan Lake*, *Sleeping Beauty*, *The Rite of Spring*, *Bolero*, and *The Lottery*.



Rebecca Dunne (98) of Fairbanks, Alaska, plays violin with Opera Fairbanks

and the Fairbanks Symphony Orchestra and fiddle with the old-time band Ice Jam. Her active teaching studio includes fiddle and violin students of all ages.

Margaret (Margie) Halinski (98, G14) recently completed her doctor of audiology degree at Northwestern. She is now a clinical audiologist at Sunnyview Rehabilitation Hospital in Albany, New York.

2000s

Lisa Grevlos (G01), associate professor and director of the Opera Workshop Theatre program at Augustana University, was promoted to professor.

Phillip Serna (G01, G07), a performer and teacher of double bass and viola da gamba, recently presented the program "Viola da Gamba Unleashed!" as part of Classical Revolution Chicago's series at Chicago's Constellation.

Ryan Belongie (02), **Klaus Georg** (G15), and **David Govertsen** (G10) were among the featured soloists in two performances of James MacMillan's *Quickening* with the Grant Park Orchestra and Chorus in June. The performances took place in Millennium Park as part of the Grant Park Music Festival.



Scott Harrison (02) was appointed executive director of the Los Angeles Chamber Orchestra,

where he is responsible for vision, strategic direction, and oversight. He previously served in several roles with the Detroit Symphony Orchestra, most recently as vice president for advancement and external relations. Harrison's background also includes work with the symphony orchestras of Indianapolis, New Jersey, Dallas, and Boston.



Cory D. Wikan (G02) was named a winner of the American Choral Directors Association's

2014 Julius Herford Dissertation Prize.



Paul Bhasin (G03) is director of wind studies at Atlanta's Emory University, where he directs

the Emory Wind Ensemble and teaches conducting. He came to Emory after four years as director of bands at the College of William & Mary.





Lindsey Goodman (G03) performed in Cynthia Folio's *Winds of Change* with the Northwestern University Chamber Orchestra in an October 29 concert at Pick-Staiger Concert Hall.



Stephanie Bonjack (G04) is assistant professor and head of the Howard B. Waltz Music Library at the University of Colorado Boulder.



Michael Schutz (G04) was awarded tenure at McMaster University, where he is associate professor of music cognition and percussion. In addition to conducting the percussion ensemble, he directs the Music, Acoustics, Perception, and Learning Lab.



Ashima Scripp (G04) released the recording *Antonio Vivaldi: Six Sonatas for Cello and Piano* with pianist Eleanor Perrone.

Aaron Holloway-Nahum (O5) conducted the Riot Ensemble in the United Kingdom premiere of the late Lee Hyla's *My Life on the Plains* at the opening night of the 2015 Huddersfield Festival of Contemporary Music. Hyla was a Bienen School faculty member from 2007 until his death in 2014.

Benjamin Coy (G06) teaches private lessons on all brass instruments as a full-time faculty member at South Texas College in McAllen, Texas.



Adam Levin (O6), a classical guitarist, launched sustainable domestic and international guitar outreach programs in Boston and Mexico City through his non-profit Kithara Project. The program provides intensive short-term guitar residencies, ongoing weekly workshops, concerts, and instruments for youth and adults in areas that have limited access to music and music education.

Amanda Majeski (O6) starred as Countess Almaviva in Lyric Opera of Chicago's production of *Le nozze di Figaro* in September and October and played the same role at Opera de Oviedo in November.

Alexander K. Rothe (O6) received his doctorate in musicology from Columbia University in October. The adviser for his dissertation ("Staging the Past: Richard Wagner's *Ring Cycle* in Divided Germany during the 1970s and 1980s") was Walter Frisch. Funded by the German Academic Exchange Service (DAAD), Rothe spent a year in Berlin conducting archival research at the Akademie der Künste.

Blake Yarbrough (O6) performed Mozart's Horn Concerto No. 2 on November 1 with Navy Band Northwest and on December 6 with the Poulsbo Community Orchestra.

Michael Martin (O7, G08), a member of the Boston Symphony Orchestra trumpet section, was commissioned by Northshore Concert Band artistic director Mallory Thompson, the Bienen



Named 2015–16 artists in residence at Chicago's Museum of Contemporary Art, eighth blackbird—including (fourth and second from right and far right) **Lisa Kaplan** (G03), **Matthew Duvall** (G04), and **Nicholas Photinos** (G04)—won a Grammy for Best Chamber Music/Small Ensemble Performance for its Cedille CD *Filament*.

School's director of bands, to compose a piece commemorating the group's 60th anniversary. His *Zero to Sixty!* premiered at the opening concert of the band's 2015–16 season.

Andrew Nogal (O7, G10) was featured in a joint recital with fellow oboist Alison Lowell at the International Double Reed Society's 2015 Conference in Tokyo last August. They performed virtuosic oboe duets by contemporary Asian composers.



Kirsten Broberg (G09) was one of seven emerging composers selected from 158 entries to participate in the Minnesota Orchestra's 13th annual Composer Institute. Broberg was recognized for her orchestral work *Celestial Dawning*.

Brad Whitfield (O9) is now assistant principal and second clarinet with the Alabama Symphony in Birmingham.

2010s

T. Logan Chopyk (G10) has been named second trombone in the San Diego Symphony.



Caroline Davis (G10), an alto saxophonist and composer, released her second album, *Doors: Chicago Storylines*, in November. The idea for the album came while Davis was teaching a course on the history of Chicago jazz at Northwestern in 2007. After

alumni

2010s *continued*

realizing that the period between 1980 and 2000 was poorly documented, she filled in the blanks by interviewing musicians who were active at that time. This led her to compose the music on the new album, which interweaves segments of the interviews.

Errik M. Hood (G10), baritone, was a featured vocalist at the 2015 Troy Mayor's Concert with the Dayton Philharmonic Concert Band and Summer Chorus. He is currently on the University of Dayton voice faculty.

Kyung Myun Lee (G11) has joined the tenure-track faculty of the Korea Advanced Institute of Science and Technology as assistant professor of humanities. Reuters recently ranked KAIST the world's 10th most innovative university.

Alison Wahl (G11), a doctoral candidate in continuation at the Bienen School, won praise for her portrayal of Rosa in Haymarket Opera Company's world premiere of *Andina*. A reviewer in *Musical America* wrote that Wahl "brought a clear, flexible soprano voice to Rosa."

Benjamin Adler (I2) has joined the Milwaukee Symphony as second clarinet.

Andrew Jacobi (I2) has won a clarinet position in the United States Marine Band.



Guillermo Muñoz Küster (G12) was appointed director of adult choirs at Glenview (Illinois)

Community Church.

WE WANT TO HEAR FROM YOU!
Please email your news to fanfare@northwestern.edu
or submit your news online at
music.northwestern.edu/alumninews.

Matthew Lee (I2) was named music director of New Jersey's Morris Choral Society.



Patrick O'Malley (I2) won the 2015 American Prize in Composition in the student orchestra

division for his *Even in Paradise*. For the same work, he won Symphony in C's 2015–16 Young Composers' Competition. He was also named an alternate for the Minnesota Orchestra's 13th annual Composer Institute.

Orin Larson (G14) recently won a position in Minnesota's Rochester Orchestra.



Thomas J. Tropp (G14) was named a winner of the American Choral Directors Association's

2014 Julius Herford Dissertation Prize.

Cody Monta Jarrett (G15) made his role debut as Marcello in *La bohème* at the Bay View Music Festival.



Chia-Hsuan Lin (G15) was named associate conductor of Virginia's Richmond Symphony.



John Shawger (I2) was named fourth horn in the Virginia Symphony.

Mikhailo Babiak (G13) was named principal horn in the Canadian Opera Company.



Amy Hess (G14) recently won a viola position with Lyric Opera of Chicago. She was previously a principal viola of the Civic Orchestra of Chicago.

Matt Penland (G15) won a percussion position with the United States Air Force Band's Ceremonial Brass.

Andrew J. Yang (I5) won a top prize at the 2016 Metropolitan International Piano Competition, which provides performance opportunities at major New York City venues in the coming season. He performed a solo recital for San Francisco's Noontime Concert Series in January and has been invited back for a recital in June. Yang's New York engagements as part of the Mannes Sounds Festival included performances at Arnold Hall, Steinway Hall, the Union Club, and the German Consulate at United Nations Plaza.



Alex Lewis (I0) (left) won a National Edward R. Murrow Award for *Going Black: The Legacy of Philly Soul Radio*, a radio documentary he cowrote and coproduced. The documentary examines the legacy of black radio, with a special focus on Philadelphia's legendary WDAS. *Going Black* was hosted by music producer and Rock and Roll Hall of Famer Kenny Gamble (center) and coproduced by Yowei Shaw (right).

in memoriam

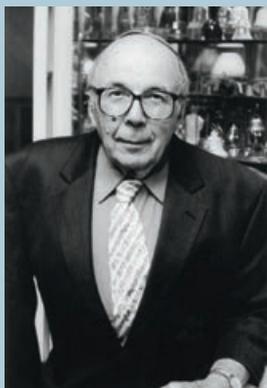
RICHARD HOLMBERG (1938–2015)



Richard Holmberg (G61) passed away on November 24, 2015, at age 77. Holmberg served as director of music at Munster High School in Munster, Indiana, for 35 years before moving to Estero, Florida, in 2000. Over the next 15 years he continued to teach music and direct several musical ensembles, including the New Chorale of Southwest Florida, a group he

founded in 2012. Holmberg was a loyal and generous donor to the Bienen School. He is survived by his companion of more than 50 years, Gene A. Fort, as well as two sisters, several nieces and nephews, and numerous friends. ■

THEODORE C. KARP (1926–2015)



Musicologist and Northwestern professor emeritus **Theodore “Ted” Cyrus Karp** died peacefully at his home on November 5, 2015. He was 89 years old.

Karp was born in New York on July 17, 1926, to Charles Karp, a pianist and piano teacher, and Henrietta Karp, a homemaker and accountant. After receiving a piano diploma from the Juilliard School in 1946 and a bachelor’s degree from Queens College in 1947, Karp studied at Belgium’s Catholic University of Leuven from 1949 to 1950 on a Fulbright grant. He earned a PhD at New York University in 1960.

In 1963 Karp joined the faculty of the University of California, Davis, where he was named professor of music in 1971. In 1973 he married musicologist Judith L. Schwartz, whom he had met in California at an American Musicological Society meeting.

From 1973 until his retirement in 1996, Karp was professor of music at Northwestern’s School of Music. He chaired what was then the department of music history/musicology (now the musicology program) from 1973 to 1988.

A well-known scholar in the field of Gregorian chant, Karp amassed a formidable library of books, scores, and

microfilms of medieval primary and secondary sources that more than sustained a half-century of productive scholarship. His publications include three major books on medieval polyphony and chant and a popular music dictionary as well as 55 articles on troubadours and trouvères for the *New Grove Dictionary of Music*, 45 scholarly articles in journals and essay collections, and various reviews.

Described by friends as witty, inspiring, and a walking encyclopedia, Karp is remembered fondly by his former students and colleagues.

“Ted was an inspiration to me as an undergraduate, the model of what a scholar could be, and a reason I have become a musicologist,” says Robert Fallon (91), assistant professor of musicology at Carnegie Mellon University. “The depth and dedication he delivered to music history are lessons that live on in all of his students.”

Kyle Gann (G81, G83), professor of music at Bard College, called Karp one of a handful of professors whose influence he carries with him into the classroom every day. “I regularly bring up Professor Karp in conversation with colleagues as one of the finest, most caring, and most dedicated professors I ever had—and someone who taught the old-fashioned way, with a dignity that made the students feel responsible for their education,” said Gann.

Chicago-based musicologist Susan M. Filler (G77) was the first Northwestern doctoral student to complete her dissertation with Karp; the process entailed years of weekly consultations. “In those days our relationship was like the proverbial cat and dog, but he cared very much about the long-term success of my work,” says Filler. “I made a close colleague and friend who watched every gain in our profession even after I left Northwestern with my doctoral degree.”

Ken Paoli (G75, G80), professor of music at the College of DuPage, adds, “Professor Karp was a tremendous influence on my academic thinking and writing, and I always have fond remembrances of my interactions with him. His was a life well lived, and he was a gift and blessing to so many.”

Karp is survived by his wife, Bienen School professor emerita Judith Schwartz Karp; daughter Shira and son-in-law Norman Eliaser; grandchildren Davita and Shoshana; and brother Gilbert Karp. ■

in memoriam

Remembering Pierre Boulez at Northwestern



Pierre Boulez conducting a 1986 concert in Northwestern's Patten Gymnasium

FRENCH COMPOSER AND CONDUCTOR Pierre Boulez, who died January 5 at age 90, visited Northwestern several times as a guest artist of the music school, beginning in the mid-1980s. For those who witnessed these visits, the memories remain vivid.

In 1986, 17 years after he had last appeared in Chicago, Boulez came to Evanston for a February 20 concert at Northwestern's Patten Gymnasium. He had given a talk to Northwestern students the previous night. The concert was the Chicago-area debut of Boulez's world-renowned Ensemble InterContemporain.

Bernard Dobroski, professor of music education and former School of Music dean, recalls that Patten Gymnasium had to be closed for a week before the performance to allow Boulez and his ensemble to rehearse. Despite blizzard-like conditions the night of the concert, people lined up to get in, and the gymnasium reached full capacity, with the audience arranged in a circle around the performers.

“He was approachable. Our students left thinking that not only had they gotten to know him as a musician, composer, and conductor, but they had also glimpsed into his humanity.” —BERNARD DOBROSKI

The concert began with Boulez's *Dialogue de l'Ombre Double* for clarinet and electronic tape, written for Luciano Berio's 60th birthday. The highlight of the evening followed: the Midwest premiere of *Répons*, a 45-minute work for 24 musicians, 6 solo instruments, and a 4X digital processor. In his *Chicago Tribune* review, John von Rhein called the performance “provocative and appealing, and it was in that adventuresome spirit that the attentive audience embraced the event.”

Richard Ashley, associate professor of music theory and cognition, was in his first year on the Northwestern music faculty. “The hammer stroke of the first big sonority of *Répons*, accompanied by a sudden blaze of lighting in the darkened hollow of Patten Gymnasium, was one of the most unforgettable musical gestures I have ever experienced,” recalls Ashley.

Victor Yampolsky, professor of conducting and ensembles, says that *Répons* demonstrated Boulez's “phenomenal mind of invention. The combination of real sound with electronic sound—always interacting with each other—was fantastic and

completely enveloped our ears. But the other interesting feature that struck me was the intervals, timbres, colors, and harmonies—it was all unmistakably French music. He was still a French composer.”

Boulez wrote *Répons* to be performed in a space with the conductor and chamber musicians in the middle, surrounded by the audience—allowing the reverberating sounds to wash over the listeners from all directions. Patten Gymnasium fit the bill, one reason for the Evanston performance. Another was Boulez’s friendship with Northwestern clarinet professor Robert Marcellus, whom he had conducted when Marcellus was the Cleveland Orchestra’s principal clarinetist.

Thanks to appointments with the Chicago Symphony Orchestra—first as principal guest conductor and later as conductor emeritus—Boulez maintained a close relationship with Northwestern’s nearby music school. In 1993, while in the area for a monthlong CSO residency, Boulez brought the Ensemble InterContemporain to Pick-Staiger Concert Hall for its only Midwest performance that year. The November 14 concert was declared “the new-music event of the fall season” in a *Chicago Reader* preview, which called Boulez “arguably the most empathetic interpreter of new music.”

Ashley says Boulez’s skill as musical coach and conductor was on display throughout the Ensemble InterContemporain’s 1993 residency. “Whether gently coaxing a fluent and expressive performance of a solo clarinet work from an understandably intimidated student, or guiding the ensemble through nuances of Ligeti’s Piano Concerto, his ability to connect the score and the players through his musical intentions was masterful,” says Ashley.

Dobroski adds that Boulez was very gracious with music students and faculty during his visits. “He was approachable. Our students left thinking that not only had they gotten to know him as a musician, composer, and conductor, but they had also glimpsed into his humanity.”

Dobroski recalls 2002 as the last year Boulez visited Northwestern’s Evanston campus. He was in Chicago that December conducting the CSO in the premiere of *In My Sky at Twilight* by Augusta Read Thomas, then a School of Music faculty member.

Associate professor Hans Thomalla, director of the Institute for New Music, calls Boulez one of most important figures in new music since World War II. “Boulez was an institution builder without comparison, creating spaces for composers, performers, and theorists to explore and expand the field,” says Thomalla. “And he was unique in his ability to maintain a place for new music—always in danger of disappearing at the fringe of society—in the center of classical music and of culture at large.” ■

ALUMNI

All dates are 2015.

1930s

Lucille Sylvester (38) in Melrose Park, Illinois, on December 13

1940s

Genevieve G. Marturano (42) in Littleton, Colorado, on August 6

Betty Fletcher Mast (45) in Edina, Minnesota, on October 25

Mary Joan Higgins (47) in Boston on October 19

Beatrice Anderson Miller (47, G47) in Lake Oswego, Oregon, on July 25

Alice Van Stavern (G47) in Elm Grove, Wisconsin, on August 15

Harriet Emrich Sallade (48) in Charleston, West Virginia, on December 20

Ralph C. Berger (49, G55) in Glenview, Illinois, on September 9

1950s

Kenneth C. Krause (51, G55) in Brentwood, Tennessee, on November 19

Marilyn Laning (51) in Oak Brook, Illinois, on August 10

Harold Turner Jr. (51) in Smithfield, Virginia, on November 5

Louis K. Bodecker (G52) in Wichita, Kansas, on August 21

Raymond B. Makeever (G52) in Ottawa, Illinois, on October 29

Larry P. Deagon (G53) in Birmingham, Alabama, on December 28

Irving Bunton (54) in Chicago on September 8

Thomas B. Johns (57, G58) in Ann Arbor, Michigan, on December 1

Russell W. Goodell (G58) in Quincy, Illinois, on September 12

Garreth M. McDonald (G59) in Greensboro, North Carolina, on December 9

Vincent B. Mottola (59) in Elgin, Illinois, on November 1

1960s

Aaron B. Robinson Jr. (60) in Jackson, Tennessee, on October 24

Richard Holmberg (G61) (see page 41)

Mary Lou Bauer Martin (G62) in Wichita, Kansas, on September 8

John Boe (G69) in Green Valley, Arizona, on September 27

1970s

Willis Carl Severt (G75) in North English, Iowa, on December 13

Diane Berger Foley (G79) in Eugene, Oregon, on December 21

1980s

Elizabeth Rohm Vergara (G80) in Northbrook, Illinois, on August 1

Timothy David Tull (G81) in Houston on September 21

Ed C. Senechal (83) in Green Bay, Wisconsin, on October 16

Robin B. Fellows (G88) in Whitewater, Wisconsin, on October 20

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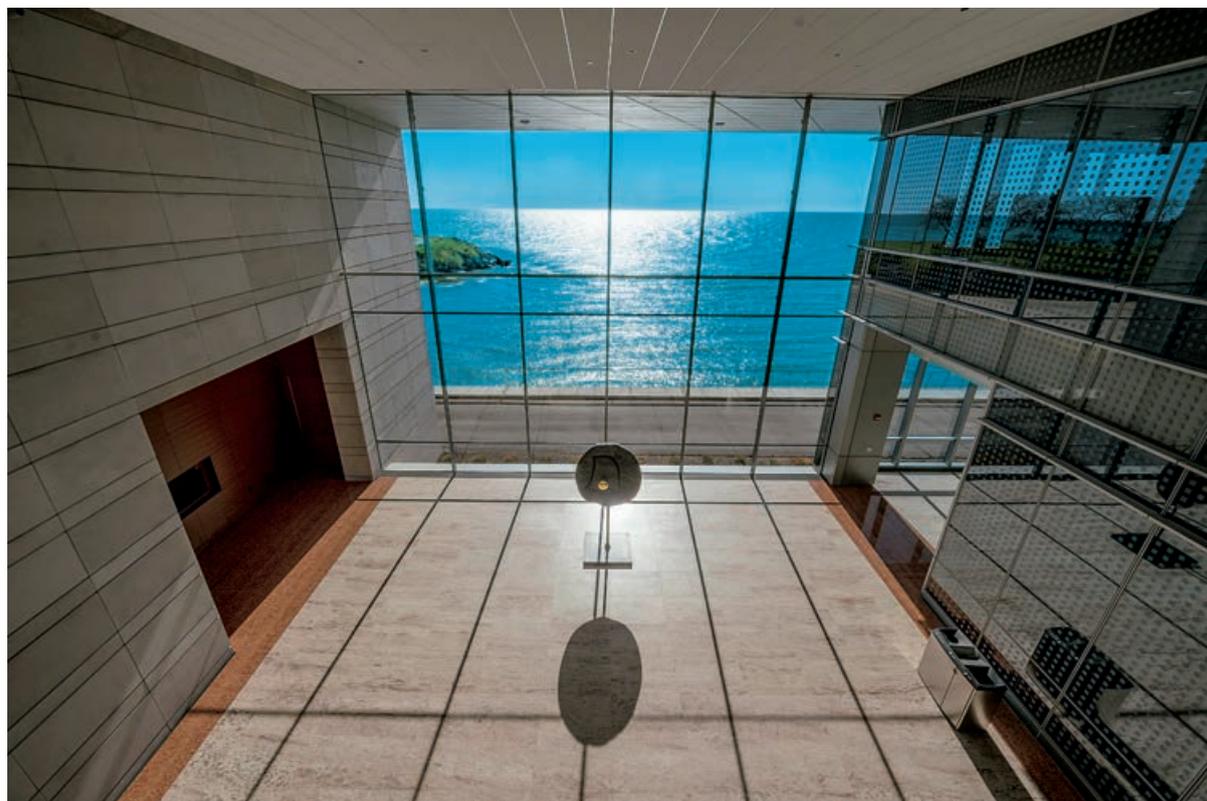
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