A MESSAGE FROM THE DEAN

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

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

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

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

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 It was Henry Bienen who as president committed the University to constructing a new music facility to replace the outdated Music Administration Building.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

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

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

Toni-Marie Montgomery
Dean
fanfare
SPRING 2022
OPUS 63
Northwestern University
Bienen School of Music

Departments

FIRST CHAIR
A Message from the Dean

NOTEWORTHY ............................. 2

ON THE CONCERT STAGE ................ 7

FACULTY ................................... 12

STUDENTS ................................ 16

ALUMNI ...................................... 19

IN DEVELOPMENT ......................... 27

DONORS ................................... 28

Feature

A HISTORIC MILESTONE
The Bienen School exceeded its fundraising goal in Northwestern's We Will capital campaign ........... 8

Dean
Toni-Marie Montgomery

Editors
Katelyn Balling
Jeff Strayer

Designer
Grace Delcano

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

Photo credits

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

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

©2022 Northwestern University. All rights reserved. Produced by Global Marketing and Communications. 4-22/10MJS-GD/3189
For the sixth consecutive year, Donald Nally and his new-music choir The Crossing received a Grammy Award nomination for best choral performance, this year for *Rising w/ The Crossing*, an album of pandemic-inspired concert recordings.

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

Alumni performers on *Rising w/ The Crossing* include Gabrielle Barkidjija ’18, ’20 MMus; Micah Dingler ’09 MMus; Robert Eisentrouth ’15; Dimitri German ’16 MMus; Michael Jones ’14 MMus; Chelsea Lyons ’17 MMus; James Reese ’15; Kyle Sackett ’15 MMus; Stephen Spinelli ’19 DMA; and Elisa Sutherland ’12, ’14 MMus. Kevin Vondrak ’17 MMus served as assistant conductor. The album also includes performances by the International Contemporary Ensemble and Quicksilver Baroque with Julie Andrijeski ’86 MMus.

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

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

Third Coast Percussion—Sean Connors ’06 MMus; Robert Dillon ’02; Peter Martin ’04 MMus, ’11 DMus; and David Skidmore ’05—received three nominations for *Archetypes* with Sérgio and
Clarice Assad: best chamber music/small ensemble performance, best contemporary classical composition, and best classic engineered album. The quartet won a 2017 Grammy for Steve Reich and was nominated in 2020 for Perpetulum and 2021 for Fields.

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

Giancarlo Guerrero ’92 MMus, music director of the Nashville Symphony Orchestra, received his tenth nomination, this year for best orchestral performance for John Adams’s My Father Knew Charles Ives/Harmonielehre. He has won six Grammys with the Nashville Symphony.
Ear Taxi Festival Showcases Bienen Artists

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

On the festival’s main stage, the Contemporary Music Ensemble and Bienen Contemporary/Early Vocal Ensemble presented a concert of works by Marcos Balter ’08 DMus, Ayanna Woods, and David Lang, a performance that the Chicago Tribune put on its top 10 list of the best classical music, opera, and jazz of the year.

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

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

Featured instrumental students included pianist Byeol Kim, who performed works inspired by water and nature with flutist Jenny Shin ’14 MMus of Fifth House Ensemble. Clarinetist Zachary Good performed Ezra’s Nursery by Aaron Holloway-Nahum ’05 with Andrew Nogal ’07, ’10 MMus; Matthew Oliphant ’07, ’12 MMus; and Ben Roidl-Ward ’21 DMA of Chicago Wind Project. Good also premiered his own composition Up High with Tonia Ko, one of two Ear Taxi commissions premiered at the festival.

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

“Northwestern University’s prevalence throughout Ear Taxi Festival is a reflection of how Bienen School of Music artists fuel the creative community of Chicago music, not only as performers and composers but as administrators, board members, producers, teachers, and more,” Brown said.
Bienen alumni were found in nearly every Ear Taxi Festival program as composers, performers, or both.

<table>
<thead>
<tr>
<th>Name</th>
<th>Year/Title</th>
<th>Name</th>
<th>Year/Title</th>
<th>Name</th>
<th>Year/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carl Alexander</td>
<td>'17 MMus</td>
<td>Aaron Alter</td>
<td>'75</td>
<td>Sandra Bailey</td>
<td>'15</td>
</tr>
<tr>
<td>Alison Attar</td>
<td>'92, '93 MMus, '03 DMus</td>
<td>Lawrence Axelrod</td>
<td>'82 MMus</td>
<td>Marcos Balter</td>
<td>'08 DMus</td>
</tr>
<tr>
<td>James Baum</td>
<td>'12 MMus</td>
<td>Emily Beisel</td>
<td>'14 MMus</td>
<td>Hunter Bockes</td>
<td>'18 MMus</td>
</tr>
<tr>
<td>Jennie Oh Brown</td>
<td>'91</td>
<td>Ammie Brod</td>
<td>'06 MMus</td>
<td>Kate Carter</td>
<td>'11 DMus</td>
</tr>
<tr>
<td>David Burge</td>
<td>'51, '52 MMus</td>
<td>Louise Chan</td>
<td>'11 DMus</td>
<td>Pablo Chin</td>
<td>'13 DMA</td>
</tr>
<tr>
<td>Hannah Christiansen</td>
<td>'17 MMus</td>
<td>Winston Choi</td>
<td>'02 CERT, '08 DMus</td>
<td>John Corkill</td>
<td>'08</td>
</tr>
<tr>
<td>John Correll</td>
<td>'08</td>
<td>János Csontos</td>
<td>'18 MMus</td>
<td>Nina Dante</td>
<td>'10</td>
</tr>
<tr>
<td>Andrea R. DiOrio</td>
<td>'03 MMus</td>
<td>Nomi Epstein</td>
<td>'08 DMus</td>
<td>Noa Even</td>
<td>'06</td>
</tr>
<tr>
<td>Chris Fisher-Lochhead</td>
<td>'16 DMA</td>
<td>Ace Gangoso</td>
<td>'12 MMus</td>
<td>David Goertsen</td>
<td>'11 MMus</td>
</tr>
<tr>
<td>David Goertsen</td>
<td>'11 MMus</td>
<td>Aaron Holloway-Nahum</td>
<td>'05</td>
<td>Kuang-Hao Huang</td>
<td>'05 CERT</td>
</tr>
<tr>
<td>Paul Hunter</td>
<td>'19</td>
<td>A. J. Keller</td>
<td>'14 MMus, '20 DMA</td>
<td>Talar Khosdeghian</td>
<td>'13</td>
</tr>
<tr>
<td>Jonathan Kirk</td>
<td>'08 DMus</td>
<td>Paula Kosower</td>
<td>'07 DMus</td>
<td>Kenn Kumpf</td>
<td>'13 DMus</td>
</tr>
<tr>
<td>Jesse Langen</td>
<td>'96, '97 MMus</td>
<td>Claudia Lasareff-Mironoff</td>
<td>'88 MMus</td>
<td>Jenna Lyle</td>
<td>'16 DMA</td>
</tr>
<tr>
<td>Ben Melsky</td>
<td>'18 DMA</td>
<td>Julia Miller</td>
<td>'93 MMus, '04 DMus</td>
<td>Jordan Luloff</td>
<td>'18 MMus</td>
</tr>
<tr>
<td>Ben Melsky</td>
<td>'18 DMA</td>
<td>Janice Miserei-Mitchell</td>
<td>'87 DMus</td>
<td>Chelsea Lyons</td>
<td>'17 MMus</td>
</tr>
<tr>
<td>Nick Photinos</td>
<td>'14 MMus</td>
<td>Andrew Nogal</td>
<td>'07, '10 MMus</td>
<td>Matthew Oliphant</td>
<td>'07, '12 MMus</td>
</tr>
<tr>
<td>Tara Lynn Ramsey</td>
<td>'11</td>
<td>Doreen Rao</td>
<td>'75 MMus, '88 PhD</td>
<td>Robert Reinhart</td>
<td>'08 DMus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>David Reminick</td>
<td>'16 DMA</td>
<td>Ben Roidl-Ward</td>
<td>'21 DMA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Caroline Rothstein</td>
<td>'12, '14 MMus</td>
<td>Jeremy Ruthrauff</td>
<td>'90</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Autumn Selover</td>
<td>'17, '19 MMus</td>
<td>Jenny Shin</td>
<td>'14 MMus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Elenna Sindler</td>
<td>'20</td>
<td>Natasha Stojanovska</td>
<td>'21 DMA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ryan Townsend Strand</td>
<td>'14 MMus</td>
<td>Yelley Taylor</td>
<td>'19 MMus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Alex Temple</td>
<td>'17 DMA</td>
<td>Augusta Read Thomas</td>
<td>'87</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sarah Van der Ploeg</td>
<td>'12 MMus</td>
<td>Julian Velasco</td>
<td>'20 MMus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Paul Von Hoff</td>
<td>'00</td>
<td>LJ White</td>
<td>'17 DMA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Austin Wulliman</td>
<td>'08 MMus</td>
<td>Chris Wild</td>
<td>'18 DMA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MingHuan Xu</td>
<td>'03 MMus, '04 CERT</td>
<td>Jeff Yang</td>
<td>'97 MMus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mischa Zupko</td>
<td>'94</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**ALUMNI PARTICIPANTS**
Opera Returns to the Stage with *The Medium*

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

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

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

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

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

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

“I continue to be impressed by the maturity of our young artists to process and present such important works,” Schamberger said. “We kept an open-minded and supportive environment as these characters came to life, and we allowed the challenging themes to shed light on our collective humanity.”
Symphony in B-flat Major, which received its world premiere by the US Army Band “Pershing’s Own” just a few years before Hindemith became a US citizen. The program’s centerpiece was American Guernica, written by Adolphus Hailstork in memory of the 1963 bombing of the 16th Street Baptist Church in Birmingham, Alabama. The full concert can be viewed online in the Bienen School’s Davee Media Library.

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

It cannot be said, of course, that things have returned to normal. Concertgoers have only to gaze across a sea of colorful face masks, both on- and offstage, to be reminded of that. Yet the cracking energy in the concert hall and our rediscovery of the power of music as a shared experience happened not in spite of our long time apart, but because of it.
BIENEN SCHOOL EXCEEDS CAMPAIGN GOAL
The Bienen School of Music surpassed its $70 million fundraising goal for Northwestern’s recent capital campaign. Thanks to the generous support of alumni, friends, and benefactors, We Will. The Campaign for Northwestern has funded a number of initiatives that are critical to the school’s success.

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

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

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

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

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

$71,836,124
raised for the Bienen School

103%
of campaign goal reached

23
new endowed merit aid scholarships and fellowships established

2,171
Bienen alumni donors

5,083
total donors to the Bienen School
“Without the merit aid I received, I would not have had access to the highest-caliber professors, the rigorous and rewarding musical training, and the opportunity to practice in a world-class facility.”

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

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

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

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

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

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

Mezzo-soprano Quinn Middleman ’16 MMus, who participated in the Tichio-Finnie Vocal Master Class Series
Stephen Alltop (conducting) performed and edited video performances for the St. Louis Bach Festival and Music of the Baroque and with countertenor Reggie Mobley. He delivered presentations on leadership for various Northwestern schools and, for the Alumnae of Northwestern, created the Musical Explorations video series. Alltop performed as organist in the world premiere of Erasmus by Willem Stoppelenburg in Meppel, the Netherlands, performed recitals with soprano Josefien Stoppelenburg in the Netherlands and Germany, and was featured at the National Conference of the Jane Austen Society of North America. In Chicago, he was harpsichordist in the world premiere of Spectacle of Light by Stacy Garrop with Music of the Baroque.

Sarah Bartolome (music education) presented research at several conferences, including the Society for Music Teacher Education Symposium, Asia-Pacific Symposium for Music Education Research, and Society for Ethnomusicology International Conference. In September, she launched the Buffett Institute for Global Studies working group project “Trauma, Music, and the Breath” with Heather Aranyi ’05 MMus.

Ben Bolter (conducting and ensembles) increasingly performs his songs in venues across Chicago under the stage name Boltah, using keyboards, beatbox, vocal sequencing, and other electronics. He recently performed at the Blockhouse in Bloomington, Indiana, and opened for Chicago band Hobbyist.

Karen Brunssen (voice and opera) serves on numerous committees as the past president of the National Association of Teachers of Singing. She is also director of the 2022 NATS intern program and chairs the national nominating committee. Brunssen is leading a conversation on advancing connectivity for voice teachers from the US, China, South Korea, Canada, Austria, Germany, the UK, the Netherlands, India, and South Africa.

Steven Cohen (clarinet) played his 43rd year and final summer at the Brevard Music Center in North Carolina. In November, he performed in a faculty recital at Northwestern with Gail Williams and Robert Morgan and guests William Buchman and Jeannie Yu.

Theresa Brancaccio (voice and opera) received Northwestern N.XT EdTech funding to develop the Voice Savvy app, which calibrates the level of effort required for various vocal tasks. She is collaborating with engineering professor John Rogers and speech pathologist Aaron Johnson ’95, ‘99 MMus to make the app beneficial to singers and others who rely heavily on their voices.

Drew Davies (musicology) was elected president of the Society for 18th-Century Music through 2023. In September, he presented his paper “Augsburg in Mexico? Cathedral Music after Mexican Independence” during the Multilateral Dialogues webinar on understanding Mexican independence through cathedral music, hosted by the Mexican ministry of foreign affairs to commemorate 200 years of the country’s independence.

Linda Austern (musicology) published “Anne Boleyn, Musician: A Romance across Centuries and Media” in Authorizing Early Modern European Women from Biography to Biofiction. Austern’s Both from the Ears and Mind: Thinking about Music in Early Modern England won the 2021 Diana McVeagh Prize for Best Book on British Music from the North American British Music Studies Association, to which she was also awarded a lifetime honorary membership for her significant contributions to the field.
James Giles (piano) taught at the Vivace Festival and the inaugural Articial Festival last summer. He also joined the faculty at Obidos Master Classes in Portugal and performed at Pianofest in the Hamptons.

Laurann Gilley (voice and opera) performed as pianist in the stage band for The Elixir of Love at Lyric Opera of Chicago, along with Matthew Gaunt (tuba). Other faculty in the production’s orchestra were Calum Cook (cello), Ian Hallas (double bass), Robert Hanford (violin), Alyce Johnson (flute), and Yasuko Oura (piano).

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

Jennifer Gunn (piccolo) was selected as a judge for the National Flute Association’s piccolo artist competition in August. In November, she was featured alongside Chicago Symphony Orchestra flute colleagues in a piccolo master class and recital during the Chicago Flute Club festival. She also performed on fellow CSO and Bienen faculty member Michael Henoch’s Dempster Street Pro Musica series. In December, Gunn presented a master class at Indiana University’s Jacobs School of Music.

Ian Hallas (double bass) was named acting principal bass of the Santa Fe Opera for the 2022 season and associate principal bass for the 2022 Arizona Music Festival. He performed Mozart’s concert aria “Per Questa Bella Mano” on WFMT’s Ryan Opera Center Recital Series with bass Anthony Reed and pianist Christopher Reynolds. Last fall, he joined the faculty of the Chicago Musical Pathways Initiative.

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

Carlos Henriquez (jazz studies) received his third Grammy nomination, for best Latin jazz album, for The South Bronx Story (see page 2). In October, he toured with the Jazz at Lincoln Center Orchestra with Wynton Marsalis, with performances in venues across Europe.

A. J. Keller (conducting) won the Julius Herford Dissertation Prize from the American Choral Directors Association, recognizing an outstanding doctoral project, for “Poor in Material, Non-Dramatic, without Pathos: Elements of the Danish New Simplicity in the Choral Works of Pelle Gudmundsen-Holmgreen.”

Stevi Marks (music education) served as music director and producer for the music video project What the World Needs Now Is Love, featuring messages of support from Yo-Yo Ma and celebrating the students of Midwest Young Artists Conservatory. The project included audio and video recordings from 150 students ages 5–18 from the orchestra, jazz bands, and choral programs, which were mastered by composer, arranger, and producer Gary Fry.

Brad Mason (jazz studies) played trumpet on The Kelly Clarkson Show in August and performed a Blue Note residency with Latin jazz legend Eddie Palmieri. He is musical director for the jazz/rock band Blood, Sweat & Tears.
Patrice Michaels (voice and opera) produced an audio recording of her composition *Resolved: Songs of Women’s Suffrage and the 19th Amendment*, featuring mezzo-sopranos Gabrielle Barkidjija ’18, ’20 MMus and Rehanna Thelwell. Commissioned by the National Constitution Center, Lyric Fest of Philadelphia, and Musicians Club of Women, the song cycle centers on three Black women pivotal to the struggle for voting rights—Ida B. Wells, Mary Church Terrell, and Sojourner Truth. The recording is expected to debut this spring, with a discussion of the texts and a live performance celebration. NBCUniversal produced the debut video performance of the work, featuring mezzo-soprano J’Nai Bridges and pianist Laura Ward.

Guitarist and composer John Moulder (jazz studies) released *Metamorphosis*, his eighth CD as a leader, on Origin Records. Featuring Moulder’s compositions, the album includes performances by Richie Beirach, Steve Rodby, and Paul Wertico.

Donald Nally (conducting) conducted the Swedish Radio Choir in performance in Stockholm. The Crossing, his professional new-music ensemble, was nominated for a best choral performance Grammy (see page 2).

Inna Naroditskaya (musicology) discussed the effects of socialist policies and doctrines in Azerbaijani folk, traditional, and composed music at an international symposium at Tbilisi State Conservatory. She also gave the talk “Enigma of Golden Cockerel” for the Moscow International Music Conference. Naroditskaya coedited *Music and Marginalization: Beyond the Minority-Majority Paradigm* with Ursula Hemetek and Yoshitaka Terada, and her chapter “Tsardom and Buttocks: From Empress Anna to Prokofiev’s Fata Morgana” was published in *Three Loves for Three Oranges*, 100 years after the premiere of Prokofiev’s *Love for Three Oranges* in Chicago.

Yasuko Oura (piano) returned to Des Moines Metro Opera last summer, where she has been on the music staff for over a decade, to perform harpsichord in Rameau’s *Platée* and work with the company’s apprentice artists. She performed for the Lyric Opera of Chicago productions *The Elixir of Love* and *Florencia en el Amazonas* last fall, at the Collaborative Arts Institute of Chicago’s 10th annual festival, and for Mark Adamo’s *Becoming Santa Claus* at Chicago Opera Theater.

Alan Pierson (conducting) conducted Alarm Will Sound on the album *For George Lewis*, featuring works by Tyshawn Sorey. He served as a panelist for “The Next Normal 2.0: Flexibility Is the Future” symposium, hosted by the Peabody Institute and focused on the urgent need to build structurally and programmatically adaptable performing arts institutions. In November, he conducted the US premiere of Hans Thomalla’s *Harmoniemusik*.

Andrew Raci (double bass) served on selection panels for the Chicago Musical Pathways Initiative and Colombian Youth Philharmonic. He recently performed with the Minnesota Orchestra.
Casey Schmidt (music education) had papers published in Research Studies in Music Education, on the reflective practices of early- and late-career music educators, and Music Educators Journal, on supporting creative musical mindsets in traditional school performance ensembles. He also presented at the International Symposium for Performance Studies with research collaborators Steven Morrison, Cory Meals, and Patrick Horton.

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

Taimur Sullivan (saxophone) released the album Heritage/Evolution, Volume 2 with PRISM Quartet. Featuring guest artists Ravi Coltrane, Chris Potter, and Joe Lovano, the album was highlighted on the New York Times’s weekly playlist and received four-star reviews in Downbeat and Jazzwise.

In September, PRISM collaborated with trumpeter Terrell Stafford and saxophonist Melissa Aldana in concerts in New York and Philadelphia and in recitals at the University of Pennsylvania and the “Close Encounters with Music” series in the Berkshires. Sullivan performed several world premieres with the Grossman Ensemble under the direction of Vimbayi Kaziboni and served as an adjudicator for the Iowa MTNA Competition. As part of his new PRISM Quartet Institute educational initiative, Sullivan presented lectures at Lincoln University, Temple University, and Settlement Music School.

Hans Thomalla (composition) released a recording of Dark Spring, his most recent work for the stage, through OehmsClassics in November. Dark Spring was also named one of four outstanding new operas by Opernwelt. The Bienen School’s Contemporary Music Ensemble presented the US premiere of Thomalla’s three-part work Harmoniemusik in November, conducted by Alan Pierson.

John Thorne (flute) substituted with the Chicago Symphony Orchestra on three programs conducted by Marin Alsop at the Ravinia Festival. He also played second flute for several CSO concerts last fall, with conductors Hannu Lintu, Andrés Orozco-Estrada, André de Ridder, Marek Janowski, Thomas Wilkins, Alastair Willis, and Nikolaj Szeps-Znaider. Thorne recorded a performance of Debussy’s Syrinx for solo flute for Dempster Street Pro Musica’s Debussy Project and taught remote lessons and classes for the Aria International Festival and for flute students at the New England Conservatory and Roosevelt University. In November, he hosted Bienen alumnus and Nashville Symphony music director Giancarlo Guerrero for a Northwestern flute studio master class on orchestral excerpts and career preparation.

Anne Waller (guitar) presented “Avoiding Common Mispronunciations in Musical Elocution” for the 2021 Guitar Foundation of America Festival. In July, she collaborated with Fiona and Mark Maxwell in recreating a 19th-century literary and musical entertainment at Evanston’s Frances Willard House Museum. In September, as a member of the Waller and Maxwell Guitar Duo, she opened the 2021–22 concert series for Christ Church Cathedral Indianapolis with a program of Spanish music for two guitars.

Sylvia Wang (piano) presented on balancing choice and knowledge with methodology in teaching Bach online for the Chicago Area and Naperville Music Teachers Associations. In December, she gave a master class at the Merit School of Music.
Seth Adams, a music education doctoral student, presented “Thrilling and Frustrating: A Case Study of Networked Music Performance” at the NowNet Arts Conference. He presented a poster on the same topic at the Symposium on Music Teacher Education; at the Big Ten Academic Alliance Music Education Conference, he presented the poster “The Remote Future Is Here: Synchronous and Asynchronous Examples of Networked Music Performance.”

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

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

Leo Discenza, a composition student, was selected as a JACK Quartet studio artist; Discenza’s piece Held will be performed by the quartet in an upcoming workshop. In November, the Contemporary Music Ensemble premiered Discenza’s . . . and the pursuit of Quietude.

Miguel Garcia, a music education doctoral student, presented an ongoing research summary of their case study featuring trans and nonbinary music education graduate students at the Big Ten Academic Alliance Music Education Conference and, with doctoral student Stephanie Gregoire ’20 MMus, presented “Beyond Recognition: Unpacking LGBTQ+ Inclusion in Music Education” to the Pennsylvania Music Educators Association. Garcia is cowriting a chapter examining gender and instrumental music with faculty member Sarah Bartolome for her forthcoming Gender Expansiveness in Music Education.

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

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

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

Aaron Himes, a music education doctoral student, presented the poster “It’s So Completely Integral to Who We Are: Perspectives of Musically Trained Parents of Children with Disabilities” at the Big Ten Academic Alliance Music Education Conference.

Patrick Horton, a music education doctoral candidate, recently taught music technology courses with Northwestern’s Center for Talent Development and presented “El Ritmo de la Bomba: Exploring the Music of Puerto Rico” at the Society of Ethnomusicology’s Day of Ethnomusicology for high school musicians. He shared preliminary research on the creative experiences of digital-musical-instrument designers at the Big Ten Academic Alliance Music Education and Learning Sciences Graduate Student conferences.

Byeol Kim, a doctoral piano student of James Giles, won third prize in the 2021 Cleveland International Piano Competition, as well as the armchair jury and female composer prizes.
Qi Kong, a doctoral piano student of James Giles, was invited to compete in the 18th International Fryderyk Chopin Piano Competition in Warsaw in July 2021.

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

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

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

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

Ensemble Awards

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

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

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

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

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

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

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

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

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

Julian Velasco ’20 MMus, a doctoral student of Taimur Sullivan, won the Cedille Records Emerging Artist Competition and will have his debut solo recording produced for release in August. As part of the 2021 Ear Taxi Festival in Chicago, Velasco performed his first concert as soprano saxophonist of ~Nois (see page 4). He presented residencies at the University of Wisconsin–Stevens Point and the Bang on a Can Summer Music Festival and recently performed at the Milwaukee Fringe Festival and with the Elgin Symphony Orchestra.

Alvin Wong, a master’s saxophone student of Taimur Sullivan, won the young artist division of the Music Teachers National Association woodwind competition for Illinois. He was also named an alternate in the east central young artist division of the Music Teachers National Association solo competition.

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

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

NATS Central Region Auditions

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

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

First-place winners in their categories, from left: Ashley Brewer, Stephanie Chee, Michelle Ravitsky, and Ellen Robertson.
Andi Lamoreaux ’69 MMus retired as music director of Chicago classical radio station WFMT, where she began in June 1969, the same month she graduated from Northwestern. Initially hired as the station’s music librarian, she also held the positions of program administrator and program executive before becoming music director in 2001. According to station manager George Preston, “Andi’s vast knowledge of classical music and familiarity with Chicago’s musicians and organizations have been central to WFMT’s programming and institutional relationships.”

1970s

Contrabassoonist Susan L. Nigro ’73, ’74 MMus released her ninth solo contra CD, Cool Tunes for the Big Bassoon, on Crystal Records. The album comprises seven compositions she recently commissioned and premiered. Nigro performs as a freelance artist in the Chicago area.

Composer Hollis Thoms ’73 MMus had two of his requiems performed last year. In September, Requiem for 9/11 for soprano and string ensemble received its eighth performance since 2003, by Dakota Pro Musica under the direction of Jason Thoms, to commemorate the 20th anniversary of the attacks. In November, Thom’s new Requiem [in the time of coronavirus] for soprano, baritone, oboe, horn, and string ensemble was premiered by Bach in Baltimore under the direction of T. Herbert Dimmock.

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

Cheryl Frazes Hill ’85 MMus, ’92 DMus wrote the biography Margaret Hillis: Unsung Pioneer about the Chicago Symphony Chorus’s founder and longtime director who also served as director of choral activities at Northwestern from 1970 to 1977. Frazes Hill is associate director of the Chicago Symphony Chorus, director of choral activities at Roosevelt University, and director of the Milwaukee Symphony Chorus.

1980s

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

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

Cheryl Frazes Hill ’85 MMus, ’92 DMus wrote the biography Margaret Hillis: Unsung Pioneer about the Chicago Symphony Chorus’s founder and longtime director who also served as director of choral activities at Northwestern from 1970 to 1977. Frazes Hill is associate director of the Chicago Symphony Chorus, director of choral activities at Roosevelt University, and director of the Milwaukee Symphony Chorus.

Janice Misurell-Mitchell ’87 DMus had her work Resistant Noise for chorus, instrumental ensemble, and electronics premiered at the Ear Taxi Festival in October, conducted by A. J. Keller ’14 MMus, ’20 DMA. The Chicago Tribune said the performance may well have been the “apothecary” of the festival, which commissioned the work, noting that it united an orchestra and chorus from across the city’s experimental traditions.

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

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

Composer Hollis Thoms ’73 MMus had two of his requiems performed last year. In September, Requiem for 9/11 for soprano and string ensemble received its eighth performance since 2003, by Dakota Pro Musica under the direction of Jason Thoms, to commemorate the 20th anniversary of the attacks. In November, Thom’s new Requiem [in the time of coronavirus] for soprano, baritone, oboe, horn, and string ensemble was premiered by Bach in Baltimore under the direction of T. Herbert Dimmock.

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

Cheryl Frazes Hill ’85 MMus, ’92 DMus wrote the biography Margaret Hillis: Unsung Pioneer about the Chicago Symphony Chorus’s founder and longtime director who also served as director of choral activities at Northwestern from 1970 to 1977. Frazes Hill is associate director of the Chicago Symphony Chorus, director of choral activities at Roosevelt University, and director of the Milwaukee Symphony Chorus.

Janice Misurell-Mitchell ’87 DMus had her work Resistant Noise for chorus, instrumental ensemble, and electronics premiered at the Ear Taxi Festival in October, conducted by A. J. Keller ’14 MMus, ’20 DMA. The Chicago Tribune said the performance may well have been the “apothecary” of the festival, which commissioned the work, noting that it united an orchestra and chorus from across the city’s experimental traditions.

Daniel Sommerville ’80 MMus, ’84 DMus was named director of music ministries at the First Presbyterian Church of Wheaton, Illinois. He is also professor emeritus of music at Wheaton College and music director and conductor of the Illinois Valley Symphony Orchestra.
Augusta Read Thomas ’87 received positive reviews for her work Dance Foldings, which was commissioned by BBC Radio 3 and premiered by the BBC National Orchestra of Wales at London’s Royal Albert Hall in August. Her piece Upon Wings of Words for soprano and string quartet, which premiered at the Ravinia Festival in September, was featured as premiere of the month in Strad Magazine. Founder of Chicago’s Ear Magazine, Thomas had several compositions performed at the 2021 event (see page 4).

Michael Brothers ’88 MMUs is featured on Café Fon Fon, the latest album by guitarist Phill Fest, which spent 14 consecutive weeks on the JazzWeek radio airplay chart.

Stephen Peterson ’91 DMus will retire as director of bands at the University of Illinois at Urbana-Champaign in summer 2022. His career has included 10 years as associate director of bands at Northwestern as well as working with bands at public schools, Stephen F. Austin State University, and Ithaca College. He was director of the Northwestern Wildcat Marching Band for many years, including at the 1996 Rose Bowl, and worked with John Paynter. Peterson’s ensembles have appeared at two national conventions of the College Band Directors National Association (for which he is past president) and four national conventions of the American Bandmasters Association.

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

Jennifer Walshe ’98 MMUs, ’02 DMus was named professor of composition at the University of Oxford. She was previously on the faculty of the Hochschule für Musik und Darstellende Kunst, Stuttgart.

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

Brayer Teague ’90, chair of the Downers Grove North High School fine arts department, received the 2022 Distinguished Service Award from the Illinois Music Education Association.

Giancarlo Guerrero ’92 MMUs, music director of the Nashville Symphony, received a Grammy nomination for best orchestral performance (see page 2). He made his New York Philharmonic debut in October conducting works by Brahms and the Schumanns and in November led the Chicago Symphony Orchestra in works by Piazzolla and Beethoven. He presented a master class for Northwestern flute students last fall.

Roosevelt Credit ’93 MMUs made his Metropolitan Opera debut in the chorus of Porgy and Bess last fall.

Ingrid Gordon ’93 MMUs, a New York City–based percussionist, received a City Artist Corps grant to present a concert of traditional Mexican marimba music at Travers Park in Queens. She performed with her group Marimba Nueva York for the October concert.

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

Oliver Camacho ’97 was named music director of Chicago classical radio station WFMT, succeeding longtime music director Andi Lamoreaux ’89 MMUs. Camacho has served in various roles at the station since 2018 and continues to host his Saturday afternoon vocal music program Listening to Singers.

Katrina Lenk is currently starring with Patti LuPone in the gender-swapped Company revival on Broadway. As the show’s protagonist, a bachelorette named Bobbie, Lenk “has the miraculous strength of personality it takes to stand up to LuPone in full Broadway diva mode and keep the show balanced,” according to a review on Vox. Lenk won a Tony Award in 2018 for her performance in The Band’s Visit.
Scott Harrison ’02 was named executive vice president and provost of the Cleveland Institute of Music. He was previously interim executive director and senior strategic facilitator of the Louisiana Philharmonic Orchestra.

Sam Kaestner ’02 MMus retired from the US Army’s West Point Band after 20 years as clarinetist. He is founder and CEO of Stretto, which works to enhance interactivity between audiences and performers during livestreamed events. Stretto was a finalist for Fast Company’s 2021 world-changing ideas award.

Cory Hills ’03 was named an established artist fellow by the California Arts Council for his work providing equitable arts access to elementary school students throughout the state and country.

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

Evan Cobb ’03 has been performing in the touring band of artist Lauren Daigle since 2018. Based in Nashville, Cobb is an active saxophonist and woodwind performer in studio sessions and appears with many touring artists. He also teaches private lessons, including recently at Belmont University.

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

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

Adam Levin ’06 released the album 21st Century Spanish Guitar, Volume 4 on Frameworks Records, part of a four-volume series showcasing a new Spanish musical identity and featuring composers from 1930 to the present. As a member of Duo Mantar with mandolinist Jacob Reuven, Levin recently released Music from the Promised Land on Naxos.

Alejandra Valarino Boyer ’07 MMus was appointed director of the Ravinia Steans Music Institute. She most recently served as director of programs and partnerships at Seattle Opera and was previously director of community programs at Lyric Opera of Chicago.

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

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

2000s continued

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

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

Benjamin Howard '14 made his major recital debut at the Segerstrom Center for the Arts in Orange County, California, in an all-Haydn program with the Auryn String Quartet and pianist Armen Guzelimian in October. He was recently appointed to the Saint Thomas Choir of Men and Boys in New York City.

2010s

Roderick Cox '11 MMus made his Boston Symphony Orchestra debut in November, conducting Mozart’s Clarinet Concerto in A and Mendelssohn’s “Scottish” Symphony. The current season also includes debuts with the Seattle, Cincinnati, and New World Symphonies; Los Angeles Chamber Orchestra; and BBC Philharmonic.

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

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

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

Liz Przybylski '15 PhD received a fellowship from the National Endowment for the Humanities for the project “Sonic Sovereignty: G/local Hip Hop and the Shifting Popular Music Mainstream, 2008–2018.” The award will support the completion of a book and two articles about Indigenous hip-hop musicians, media professionals, and the concept of sonic sovereignty. Przybylski is an associate professor of ethnomusicology at the University of California, Riverside.

Jason Thompson '15 PhD was appointed interim director of music education at New York University’s Steinhardt School of Culture, Education, and Human Development, where he is also a visiting assistant professor in the music and performing arts division. He was previously assistant professor in the Herberger Institute for Design and the Arts at Arizona State University’s School of Music.

Benjamin Fisherman '16 was promoted to director of orchestra personnel at the Ann Arbor Symphony Orchestra, where he has been the education and community engagement coordinator since 2020.

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

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

Bassist (from left) Antonio Escobedo '17 MMus, Mike Martin '19 MMus, and Lindsey Orcutt '18 MMus performed together in the season-opening concert of the New World Symphony. Several alumni joined the New World Symphony as fellows in 2021, including Orcutt, flutist Alexandria Hoffman '16, violinist Natalie Lee '17, and trombonist Chase Waterbury '19, as did doctoral student Victor Huls.
Kyle Dickson ’21 MMus was selected as a 2021–22 Salonen Conducting Fellow with the San Francisco Symphony. He also received a 2021 Grant Park Music Festival Advocate for Arts Award and was recently signed by the Concert Artists Guild.

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

Clarinettist Jordyn Krause ’21 joined the US Navy Band.

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

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

Nicholas Cline ’18 DMA had his work she took his hands performed by the Drexel University Chamber Singers and the Earlham College Chamber Singers. The Crossing, with conductor Donald Nally and saxophonist Matthew Levy, in November premiered the revised version of Cline’s Watersheds for 24 voices, tenor saxophone, and live electronics. The work was recorded for a commercial release.

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


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

Evan Wong ’20 DMA joined the piano faculty of the Harbin Conservatory of Music in China. He is also on the faculties of the University of Taipei and Fu Jen Catholic University in Taiwan.

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

We want to hear from you!
Please email your news to fanfare@northwestern.edu or submit your news online at music.northwestern.edu/alumninews.
Russell Dagon '61, '62 MMus, professor emeritus of clarinet, died on October 20 at age 83. He first arrived at Northwestern's School of Music as an undergraduate in 1957; after completing his bachelor's and master's degrees, he went on to establish a dual career as an orchestral musician and beloved teacher.

Dagon became principal clarinet of the Milwaukee Symphony Orchestra in 1969, a position he held until retiring in 1999. He was previously affiliated with the Buffalo and Rochester Philharmonics and the Syracuse Symphony. Dagon appeared with the Milwaukee Symphony as a soloist on numerous occasions and can be heard on all the orchestra's recordings for the Koss Classics, Nonesuch, and Telarc labels made during his 30-year career there.

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

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

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

FRANCES LARIMER (1929–2021)
Professor emerita Frances Larimer '52, '54 MMus, who established the Bienen School's graduate programs in piano performance and pedagogy, died on October 21 at age 92.

After earning bachelor's and master's degrees in piano performance at Northwestern, Larimer taught part-time at the School of Music except for a year as a visiting professor at Louisiana State University. In 1967 she became a full-time assistant professor at Northwestern and in 1973 was named associate professor of piano and director of piano pedagogy.

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

In addition to serving a four-year term as national group piano chair for the Music Teachers National Association (MTNA), Larimer wrote numerous articles for music periodicals and professional...
journals and was coauthor of The Piano Pedagogy Major in the College Curriculum. From 1993 to 2004, she organized annual summer piano institutes for American students and teachers in St. Petersburg, Russia.

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

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

RICHARD OLDBERG (1938–2021)
Richard Oldberg ’61, a former faculty member and longtime member of the Chicago Symphony Orchestra’s horn section, died on December 27 at age 83.

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

A dedicated educator, Oldberg served on the faculty at Northwestern for many years. After leaving Chicago, he was principal horn and guest conductor with the Boulder Philharmonic in Colorado. His grandfather Arne Oldberg was a prominent composer, pianist, and educator who served on the faculty at Northwestern from 1897 until 1941. Oldberg was preceded in death by his wife, Mary.
FOLLOW THE BIENEN SCHOOL ON SOCIAL MEDIA
@BIENENSCHOOLNU
Whenever I meet with Bienen School alumni, the most common topic of discussion is, without fail, the teachers who made a positive impact at Northwestern.

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

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

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

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

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

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

Rogers Society

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

Anonymous
Jeanne Maxant Blanchet
Timothy Broege
David and Barbara Brubaker
Gwen Brubaker
Michael P. Buckley and Joellen Brassfield
Raymond E. Carnes
Donald and Christine Casey
Brenda B. Conklin
Joanne (Kriege) Cruickshank and Iah Cruickshank
Sally S. and Bernard J. Dobroski
Thomas Doran Jr.
Nancy Dussault and William Valentine Mayer
Julius and Rebecca Erlenbach
Sheran K. Fiedler
Margee Filstrup and Scott H. Filstrup
Scott G. Golinkin
A. John Holstad
William T. Hopkins
Martin J. Koldyke
David Landis and Sean Dowdall
Janet Tuggle Leigh
Kenneth D. Lowenberg
Eric A. Lutkin
Sharon Foster Martin and R. Eden Martin
Nancy L. Meendsen
William Allen Murdock
Muriel Cooney Nerad
Lynn M. Nothdurft
Charles D. O’Kieffe
Nancy P. Orbison
Catherine White O’Rourke
Doris (Nielsen) Payne
Carolyn M. Pruyn
Dr. James Daniel Redmond and Cheryl Ann Redmond
Carole M. and Jerry N. Ringer, MD
Elizabeth B. Roghair and James E. Roghair
William E. Rosner and Linda M. Rosner
Mary Ann Novak Sadilek
Patricia Schaefer
Jeanette J. Segel
Kazuko Tanaka
Malory B. Thompson
Anne Sautebin Tomlinson
Sharon Mohrfeld Werner and Robert J. Werner
Kiki L. F. Wilson
We are grateful to all who have made contributions to the Henry and Leigh Bienen School of Music. The following donors have made gifts totaling $1,000 or more from July 1, 2020, through December 31, 2021. We also thank our many valued donors and friends who have made gifts of less than $1,000 during this period.

**Founders Circle**  
($50,000 or more)  
Anonymous (2)  
Adrienne Chagaeres Barris (11 P)  
Peter J. Barris ’73 (11 P)  
Barris Foundation  
Elizabeth F. Cheney Foundation  
Patricia J. Cunningham  
Jane Stowers Dean ’70 (96 P)  
Richard H. Dean ’69 (96 P)  
Margee Filstrup  
Scott H. Filstrup ’63 (13 P)  
Margee Filstrup  
Craig R. Hassler ’63  
Michael R. Jacobson (13 P)  
Estate of Robert F. Kern ’62  
Michael R. Jacobson (13 P)  
Scott G. Golinkin ’71 (75 MMus)  
Kay Griffe’60  
Estate of Donald E. Hassler’50  
Katherine Fisher Heeren ’63  
Robert G. Heeren  
Arthur J. Hill  
Kalamazoo Community Foundation  
Thomas R. Kasdorf ’56  
Charlie Weaver Kobia  
Dane Kobia ’63  
Sherry Henry Kujala ’85 MMus, ’90 MBA  
Walfrid Eugene Kujala  
Eric A. Lutkin  
Stacey Anne Marshall (23 P)  
Marilyn McCoy  
Bill Boster Foundation  
Robert Neuenschwander ’77 DMA  
Pressler Foundation  
Joseph R. Raviv ’96, ’00 MD, ’06 GME (25 P)  
Stacy M. Raviv ’10 GME (25 P)  
G. Raymaker  
Helen Jang Raymaker ’86, ’86 MBA  
Julianne Romeo ’82  
Patricia Schaeffer ’51  
Kingsley G. Sears Jr. ’49  
Lurline Willis Sears  
James R. Stevens Jr. ’77 JD (25 P)  
Jennifer M. Stevens (25 P)  
Michael Stoddard ’85 MMus  
Andrea Amdahl Taylor ’95 MMus  
Mark Amdahl Taylor ’95 MMus  
Charles R. Thomas  
Jonathan Blake Yarbrough ’06

**President’s Circle**  
($25,000–$49,999)  
John L. Anderson ’76, ’76 MBA (03 P)  
Megan Paynter Anderson ’76 (03 P)  
Carol Rice Bowditch  
James Bowditch  
Edward W. Chen ’91, ’98 MEM (23 P)  
Tiffany P. Chu ’93 (23 P)  
Barbara Daly  
George G. Daly ’65 MA, ’67 PhD  
Emily Rice Douglass ’66  
Allan Richard Drebïn  
Fidelity Investments Charitable Gift Fund  
Michelle M. Gerhard ’82  
Elaine Kondelis Jaharis ’81 (12 P)  
Steven M. Jaharis (12 P)  
Jaharis Family Foundation Inc.  
Rice Family Foundation  
Carole Merrick Ringer ’60, ’61 MMus (23 P)  
Jerry Ringer  
Helen Moore Thomas  
Richard L. Thomas  
Tichio Family  

**Dean’s Circle**  
($10,000–$24,999)  
Henry S. Bienen ’09 H (19 GP)  
Leigh Buchanan Bienen (19 GP)  
Boston Foundation  
Kathryn Smith Bowers ’70  
Gary W. Burns  
Michelle Miller Burns ’90  
Bernard J. Dobroski ’80 PhD  
Sally Seibert Dobroski  
Charles W. Douglas ’70 (98, ’03 P)  
Diane S. Douglas (98, ’03 P)  
Howard L. Gottlieb ’99 GP  
Howard L. Gottlieb Living Trust  
Byron L. Gregory ’66, ’69 JD  
Susan Gregory  
Carol Schultz Honigberg ’85 MMus  
Joel and Carol Honigberg Fund  
Dolores Kohl Kaplan  
Dolores Kohl Education Foundation  
Arlene Gratzi Klawis ’67  
Kelly L. Kuhn ’87  
Virginia C. Lauridsen ’82, ’87 MMus  
Alexander J. Rorke ’75, ’75 MMus  
Elizabeth Sturgeon Rorke  
Schwab Charitable Fund  
Jeanette Junk Segel ’70  
Gail Ayres Steinmetz ’70  
William C. Steinmetz ’74 MBA  
Mary Wadsworth  

**John Evans Circle**  
($5,000–$9,999)  
Alumnae of Northwestern University  
Association of American Railroads  
Erica A. Berger  
Robert B. Berger ’56 (84 P)  
Jill E. Bunney ’97  
Myung Woo Chung ’81, ’84 P  
Barbara Vasko Deboer ’77 MMus, ’83 PhD  
Barry Deboer  
Colin E. Dougherty (23 P)  
Elizabeth Edblom (23 P)  
Sally Hagan  
Sol Jin  
Kurt G. Lageschulte ’91  
Bertha Lebus Charitable Trust  
Donald V. Lincoln ’57  
Mary Crawford Mark ’73 (08 P)  
Michael S. Mark ’72, ’73 MMus (08 P)  
Kennon D. McClintock  
National Christian Foundation  
Joseph Nelesen ’04 MA, PhD  
Jon K. Peck  
Felicia Lynn Gerber  
Perlman ’92 JD (22 P)  
Michael A. Perlman ’90 MBA (22 P)  
Frank H. Philbrick Foundation  
Frederick Pierce  
Julia Chung Pierce ’84, ’85 MMus  
Dean H. Sayles ’60, ’60 MMus (85 P)  
Martha Stickney Sayles ’60 (85 P)  
Joy C. Shih ’96, ’99 MA, ’01 PhD  
Jane Arries Solomon  
Lawrence R. Solomon  
Jacalyn Thompson (08 P)  
William Thompson (08 P)  
Adair L. Waldenberg ’72  

**Fellows**  
($2,500–$4,999)  
Bank of America Charitable Gift Fund  
Melanie L. Bostwick ’04  
Anastasia Bouscouras (81 P)  
Conan J. Castle ’51, ’52 MMus  
Sandra Schubert Dagon ’62  
Kathleen Dean  
Randolph H. Dean ’77, ’90 MBA (07 P)  
Robert K. Dean ’77  
Dean Family Foundation Inc.  
Daniel Feldstein (23 P)  
Scott G. Golinkin ’74, ’75 MMus  
Kay Griffe’60  
Estate of Donald E. Hassler’50  
Katherine Fisher Heeren ’63  
Robert G. Heeren  
Josephine Hensley (21 P)  
Hester Hensley ’21 P  
Arthur J. Hill  
Kalamazoo Community Foundation  
Thomas R. Kasdorf ’56  
Charles Weaver Kobia  
Daniel Kobia ’63  
Sherry Henry Kujala ’85 MMus, ’90 MBA  
Walfrid Eugene Kujala  
Eric A. Lutkin  
Stacey Anne Marshall (23 P)  
Marilyn McCoy  
Bill Boster Foundation  
Robert Neuenschwander ’77 DMA  
Pressler Foundation  
Joseph R. Raviv ’96, ’00 MD, ’06 GME (25 P)  
Stacy M. Raviv ’10 GME (25 P)  
Guy J. Raymaker  
Helen Jang Raymaker ’86, ’86 MBA  
Julianne Romeo ’82  
Patricia Schaeffer ’51  
Kingsley G. Sears Jr. ’49  
Lurline Willis Sears  
James R. Stevens Jr. ’77 JD (04 P)  
Jennifer M. Stevens (04 P)  
Michael Stoddard ’85 MMus  
Andrea Amdahl Taylor ’95 MMus  
Mark Amdahl Taylor ’95 MMus  
Charles R. Thomas  
Jonathan Blake Yarbrough ’06
Members
($1,000–$2,499)

Janet Aliapoulios 85, 90 P 4
Paul Aliapoulios 85, 90 P 6
Alumni Sundry Donors
American Online Giving
Foundation Inc.
Ayo Charitable Foundation
Grechen Bataille
Gail J. Berenson 67, 68 MMus
Claire Bienen 19 P
James B. Bronk 77
Suzanne Becker Bronk
Gwen Brubaker 82 PhD 3
Kenneth Cahn
Carlos A. Carbonell 97
Carlson Family Foundation
Central Carolina Community
Foundation
Pegio Grossman Chapman 73
Joni McMeachan Checchia 89
Paul Andrew Checchia 89, 99 GME
Cleveland Foundation
Harry and Helen Cohen Charitable
Foundation
Clab L. Cook IV 82
Janet Sally Dumas
Dan J. Duncan 62
Jeanette Duncan
Anne Weesner Eagleton 58
Barbara Seablom Edwards 55
Kurt J. Ekert
Julius E. Erlenbach 68 MMus,
72 PhD 3
Rebecca Jane Erlenbach 3
Gary M. Esayian 19 P
Evanston Community Foundation
Julie Ferrell Farrell 73
Timothy R. Farrell 01
Brooke Von Gillern Fermin 99
David R. Fermin 98
Sharan K. Fiedler 74 MMus,
82 PhD 3
Hung Fai Fong
Alan Glen Gibson 82
Linda Laird Giedl 69 MMus
Jerry Borchers Glennie 53
Edwin G. Goldstein 61
Donald N. Gray 67 MMus, 72 PhD
Alan C. Gregory 71
Barbara Greis 2
Robert A. Hastings
Emilee Griffin Hervey 76, 77 MMus
Richard L. Hervey 74 MA
Jackie Holland
James M. Holland 54 MD 86 P
John Holstad 62 MMus, 74 DMA 3
Alejandro M. Huamani
Elizabeth J. Indihar 58 MMus 4
James R. Irwin 51, 52 MMus
Julie Jastrow
William T. Jastrow 84 MMus
Randal M. Jenkins 82 MMus
Jewish Community Federation
of San Francisco
Doris J. Johnson 55 MA/MS,
71 PhD
Jeraldine Sloan Johnson 68 MMus
Elizabeth Torrey Knodel 58
87, 92 P
William C. Knodel 61, 87, 92 P
Frances Knutsen 22 P
Rick Knutsen 22 P
Lawrence Kohn
Denise Kohn-Staehli
David L. Landis 78 3
Katharine Lockwood Lang
Ron Lang
Gloria Ballinger Larkin 62 (97 P) 3
Marc D. Levy 82
Michael Li 22 P
Gerrie Liaw 00
Deborah Tuchler Linder 94
Jeffrey Arthur Linder 92, 97 MD
Linda Loebl 72, 74 MMus
Yinhui Lou 22 P
Glen J. Magee 92
Michael C. Markovitz
Rosemaria Martinelli 82, 82 MMus
Toni-Marie Montgomery 3
Elizabeth Schlecht Murrill 71
Stephen R. Murrill
Wendy M. Nelson 91, 99 MBA 3
Oaklawn Foundation
Nancy P. Orbison 75, 81 MMus 3
Taner Ozcelik 82 MS, 95 PhD
Harry A. Pascal 98 P
Peggy Pascal 77 MMus 90 P
Rohan S. Patel 93
Davin E. Peelle 03
Jennifer Harris Peelle 02
Linea Marie Perelli-Minetti 99
Nirupama Putcha 93
Jack H. Reiske 56, 57 MS, 62 PhD
Aviva Fisher Rosenberg 60 JD
Pinchas P Rosenberg 97, 01 MD
Linda Rosner 05, 07, 10 P 3
William E. Rosner 75, 76 MBA
05, 07, 10 P 3
George and Arlene Rusch
Memorial Foundation
Mary Ann Novak Sadilek 61,
62 MMus 3
James R. Sanders 73 MA, 80 PhD
Patricia Schaefer Trust
Horst P. Schastok
Sara L. Schastok
Bela Robert Schwartz 82 MMus
Ellen Shaw
Lowell E. Shaw 51, 56 MMus
David A. Sheldon 61, 62 MMus
Shirley C. Shriver
Shakila Marie Stahl
Stephen M. Stahl 73, 75 MD
Mary A. Voss 58 MMus
Robert W. Waldele 72
Avonelle Stevenson
Walker 62 MMus
Michael B. Wallace 91
Conan Ward 20 P
Susan Ward 20 P
Christina Ching-Yin Poon
Whee 07 DMA
Janice Schroeder Weiland 79 MBA
Elizabeth Craig Wells 98
Jonathan M. Wells 97
Jon D. Wenberg 90, 92 MMus
Kristina Follrath Wilson 77 MMus 3
Winning Ways Foundation
Yajal Yodin 92
Betty Anne Younker 97 PhD
Tingting Zhang 03 MMus, 08 DMA
Ling Zhao-Markovitz 89 MMus
Connie Zyer 08 P
David E. Zyer 99 MBA 08 P

1 Northwestern Trustee
2 Music Advisory Board
3 Northwestern University Rogers Society
4 Deceased
5 Current Bienen School Faculty
6 Emeriti Bienen School Faculty

For information on donating to the Bienen School of Music or to report errors, please call 847-467-3849.