Twice before in the 120-year history of Northwestern’s music school, an impressive new building seemed within reach. Harmed by inadequate facilities once its inception, the school has long needed a home commensurate with its quality and reputation.

Hope for that new home ran high in 1930 and again in 1970; but both times, financial constraints prevented the dream from becoming a reality. Had either plan come to fruition, today the Bienen School of Music might be celebrating an older building’s anniversary rather than a new building’s opening.

The school’s first “almost” new building was to have been named Presser Hall, in honor of Philadelphia’s Presser Foundation, which in 1930 offered to donate $550,000 toward construction costs if Northwestern could raise a matching amount. The city-block-long music complex was to have included a 1,200-seat auditorium, a recital hall, and a library as well as classrooms, private studios, and practice rooms. Although the building’s estimated cost soon rose to $650,000, fundraising almost kept pace, with $600,000 in donations and pledges received by late 1931. But as the economy worsened amid the Great Depression, donors began rescinding their pledges, and Northwestern’s Board of Trustees voted to postpone construction indefinitely. Eventually a small auditorium, Lutkin Hall, was built instead. Named in honor of the school’s first dean, Peter Christian Lutkin, it was completed in 1941.

The music school’s facility deficiencies became even more acute in the years ahead. Music Hall (the “Beehive”), built in 1897, and Music Practice Building, Lutkin Hall, and the “Beehive” and the other half at Pick-Staiger and Regenstein. The result was a divided music campus, with half of the school’s activities at the Music Administration Building, Lutkin Hall, and the “Beehive” and the other half at Pick-Staiger and Regenstein.

In 2008 Northwestern announced plans for a new lakefront building to reunite the music campus. Fortunately, history did not repeat itself; the third time was the charm, and this fall we celebrate the long-awaited opening of the Bienen School of Music’s spectacular new home. Looking back with gratitude to all who struggled over the past century to achieve this goal, we are thrilled that the dream has finally become a reality.

Toni-Marie Montgomery

A MESSAGE FROM THE DEAN
Dover Quartet Begins Three-Year Residency

The Dover Quartet—a young American string ensemble that catapulted to international stardom after winning the grand prize plus all three special prizes at the 2013 Banff International String Quartet Competition—is headed to the Bienen School of Music this fall as quartet-in-residence. The Dover Quartet’s residency at the Bienen School is supported by a generous grant from the Elizabeth F. Cheney Foundation. The Chicago-based foundation supports the arts and cultural organizations that focus on artistic achievement in presentation or performance.

“The Bienen School greatly appreciates the Cheney Foundation’s financial support for our annual Winter Chamber Music Festival,” says Toni-Marie Montgomery, dean of the Bienen School. “The foundation’s additional support for the Dover Quartet’s residencies comes at a perfect time as the Bienen School moves into our new state-of-the-art lakeside home. Our students and the entire Northwestern and Chicago-area communities will benefit from the Cheney Foundation’s three-year investment in the talented members of the Dover Quartet.”

“The Dover Quartet is a young group on the move, which coincided with the Bienen School’s idea to have a quartet-in-residence,” says Cheney Foundation treasurer Allan Drexler, a member of the Bienen School’s Music Advisory Board and professor emeritus in Northwestern’s Kellogg School of Management. “The Cheney Foundation felt that it would be a nice fit and decided to provide support with a three-year grant. Having a visiting ensemble of this nature will be good for the school and the students.”

“Dover won the hearts of our audience with their first performance at the Winter Chamber Music Festival in January 2014,” says Blair Milton, adjunct associate professor of violin and the annual festival’s founding director. “The first words from everyone who heard that concert were ‘When will they be back?’ Their return appearance this past January was again a huge success. We are fortunate to have a sophisticated chamber music audience here who are appreciative of this quality of music making.”

In a joint statement, the quartet’s members described themselves as “thrilled beyond words to join the Northwestern family. As a quartet, we’ve always looked forward to the stage in our career where we could explore the art of chamber music with passionate students, and we’re incredibly grateful to have such an opportunity at the Bienen School of Music. To join this venerated institution is an honor that inspires us to be the best we can be, and we look forward to sharing the love of our craft with this vibrant community.”

Jean Gimbel Lane Piano Prize Winner Garrick Ohlsson Visits Campus

American pianist Garrick Ohlsson, winner of the Bienen School’s 2014 Jean Gimbel Lane Prize in Piano Performance, appeared on campus for several events in early March 2015. Ohlsson coached Bienen piano doctoral candidates Sean Yeh, Jialing Wu, and EunAe Lee on works by Chopin and Beethoven in a piano master class on March 4. He then led a chamber music master class on March 5, working on two Beethoven piano trios: Op. 70, No. 1, in D (“Ghost”) with students Bokyung Hwang (piano), Gauran Kim (violin), and Gezirinur Ann Gochumbashbtier (cello); and Op. 70, No. 2, in E flat with students Hyejin Jo (piano), Younghi Choi (violin), and Sung Chan Chang (cello).

James Giles, associate professor and coordinator of the Bienen School’s piano program, moderated an informal discussion with Ohlsson on March 6, allowing students and faculty to ask questions and hear about the artist’s journey from young student to renowned pianist. Ohlsson spoke candidly about his regimes and philosophies while giving Bienen students valuable advice for practice and performance.

Known as one of the world’s leading exponents of the music of Chopin, Ohlsson received a gold medal in the 1970 International Chopin Competition—the only American to receive the competition’s highest honor. Among other honors, Ohlsson received the 1995 Avery Fisher Prize, the 1998 University Musical Society Distinguished Artist Award, and a 2008 Grammy Award. The biennial Jean Gimbel Lane Prize in Piano Performance, established in 2005, honors pianists who have achieved the highest levels of national and international recognition. In exchange for a cash award, prize recipients spend two to three consecutive weeks in residence at the Bienen School interacting with students and faculty. As part of one of the residency weeks, winners offer a public performance. Ohlsson will return to Northwestern on January 29 to give his recital as part of the Bienen School’s new Skyline Piano Artist Series.

Previous winners of the Jean Gimbel Lane Prize in Piano Performance include Richard Goode (2000), Stephen Hough (2008), Yefim Bronfman (2010), and Murray Perahia (2012). The award is made possible by a generous gift from 1952 Northwestern graduate Jean Gimbel Lane and her late husband, the Honorable Laurence W. Lane Jr.

Jerry Tietz Named New Director of Concert Management

The Bienen School of Music welcomes Jerry Tietz as the new director of concert management. He previously served as general manager for Chicago Opera Theater.

Tietz began his career in arts administration in 2005 at Glimmerglass Opera Festival in upstate New York. After two seasons at Glimmerglass, he spent four years as an artist manager at Manhattan arts management firm Barnett Vantage Artists.

After returning to his hometown of Chicago in 2010 to become director of artistic operations for Chicago Opera Theater, Tietz was appointed the company’s general manager in 2012. He holds a bachelor of music degree from Lawrence University in Appleton, Wisconsin.

“The opportunity to work at such a distinguished school of music, especially at such an exciting time in the school’s history, is positively thrilling,” says Tietz. “Having grown up both as a Chicago-area native and a musician, I have long admired the reputation and quality of Northwestern University, and the Bienen School in particular. As exciting as it is to join ranks just as the stunning new music building is opening, what truly inspires me is the opportunity to work with the Bienen School’s incredible faculty and staff, as well as its phenomenally talented students.”
“It is incredible that the Bienen School of Music can attract such high-profile artists for the Tichio Master Class Series.” —QUINN MIDDLEMAN

“Terrific performances in leading roles by gifted master’s students included Sanghon Han (baritone), Emily Barnash (soprano), Donovan Ott-Bales (tenor), Cody Moniz (baritone), and Kyle Sackett (baritone). Han, Barnash, and Moniz study with W. Stephen Smith. Ott-Bales with Kurt R. Hansen, and Sackett with Karen Brunnosen.

“It is always a great honor and humbling experience to be coached by someone who has been such a high-level performer 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 on stage and singing for her was a singular moment in my life.”

“Master classes can tend to harp on the same issues over and over again, but Renée Fleming could pinpoint the obstacle and offer the best way to overcome it in a short amount of time. A wonderful, once-in-a-lifetime experience I will always remember.”

A new vocal master class series brought opera megastars Renée Fleming, Eric Owens, and Frederica von Stade to Pick-Staiger Concert Hall in 2014–15. Established in 2014, the Robert M. and Maya L. Tichio Vocal Master Class Series is made possible by a generous anonymous donation from a Bienen School Music Advisory Board member and was named to honor two fellow board members.

Renowned soprano Renée Fleming, recipient of the National Medal of Arts and a Grammy Award for Best Classical Vocal Solo, led the first Tichio Vocal Master Class on October 27, working with Bienen students Nathaniel Hill (baritone), Quinn Middleman (mezzo-soprano), Ted Allen Pickell (baritone), and Ashley Ellen Mann (soprano). Hill, Middleman, and Pickell study with W. Stephen Smith; Mann studies with Sunny Joy Langston.

Mann found Fleming incredibly inspiring. “I thought we share a space with one of your musical role models,” says Mann. “Master classes can tend to harp on the same issues over and over again, but Renée Fleming could pinpoint the obstacle and offer the best way to overcome it in a short amount of time. A wonderful, once-in-a-lifetime experience I will always remember.”

Adile Middleman. “It is incredible that the Bienen School of Music can attract such high-profile artists for the Tichio Master Class Series. Personally, 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 on stage and singing for her was a singular moment in my life.”

Base-baritone Eric Owens, who has earned international acclaim as both an esteemed interpreter of the classics and a champion of new music, led the next master class on February 2. Student performers included Sanghon Han (baritone), Emily Barnash (soprano), Donovan Ott-Bales (tenor), Cody Moniz (baritone), and Kyle Sackett (baritone). Han, Barnash, and Moniz study with W. Stephen Smith. Ott-Bales with Kurt R. Hansen, and Sackett with Karen Brunnosen.

“I feel so fortunate to have been able to meet such a legend—let alone sing for her!” says Leonard. “My nerves were immediately calmed when I walked out and felt the warm, genuine personality for which Frederica von Stade is so famous. She gave me many valuable vocal and artistic tips, which I know I will cherish going forward in my career.”

Robert and Maya Tichio say they were thrilled to travel to campus from their home in Greenwich, Connecticut, to attend two of the master classes. “For observers of these classes, they were delightful; but the most exciting dimension was the palpable excitement of the students in Pick-Staiger who collectively soaked up the constructive advice and depth of perspective offered by these masters. We were also thrilled to see how fortunate the Bienen School is in being able to showcase such promising and already accomplished emerging talent—an observation shared publicly by the masters, as well!”

The Tichios added. “We are honored to be associated with this special educational and community experience, and look forward to the series’ continued success.”

Mezzo-soprano Frederica von Stade, hailed by the New York Times as “one of America’s finest artists and singers,” led the final Tichio Vocal Master Class on May 2. The featured students were Jeannine Ireland (mezzo-soprano), Harrah Friedlander (soprano), Kelsey Park (mezzo-soprano), and Madison Leonard (soprano). Ireland and Park study with Theresa Brancaccio, Friedlander with Pamela Hinchman, and Leonard with Karen Brunnosen.

“I feel so fortunate to have been able to meet such a legend—let alone sing for her!” says Leonard. “My nerves were immediately calmed when I walked out and felt the warm, genuine personality for which Frederica von Stade is so famous. She gave me many valuable vocal and artistic tips, which I know I will cherish going forward in my career.”

Robert and Maya Tichio say they were thrilled to travel to campus from their home in Greenwich, Connecticut, to attend two of the master classes. “For observers of these classes, they were delightful; but the most exciting dimension was the palpable excitement of the students in Pick-Staiger who collectively soaked up the constructive advice and depth of perspective offered by these masters. We were also thrilled to see how fortunate the Bienen School is in being able to showcase such promising and already accomplished emerging talent—an observation shared publicly by the masters, as well!”

The Tichios added. “We are honored to be associated with this special educational and community experience, and look forward to the series’ continued success.”

Robert and Maya Tichio say they were thrilled to travel to campus from their home in Greenwich, Connecticut, to attend two of the master classes. “For observers of these classes, they were delightful; but the most exciting dimension was the palpable excitement of the students in Pick-Staiger who collectively soaked up the constructive advice and depth of perspective offered by these masters. We were also thrilled to see how fortunate the Bienen School is in being able to showcase such promising and already accomplished emerging talent—an observation shared publicly by the masters, as well!”

The Tichios added. “We are honored to be associated with this special educational and community experience, and look forward to the series’ continued success.”

Robert and Maya Tichio say they were thrilled to travel to campus from their home in Greenwich, Connecticut, to attend two of the master classes. “For observers of these classes, they were delightful; but the most exciting dimension was the palpable excitement of the students in Pick-Staiger who collectively soaked up the constructive advice and depth of perspective offered by these masters. We were also thrilled to see how fortunate the Bienen School is in being able to showcase such promising and already accomplished emerging talent—an observation shared publicly by the masters, as well!”

The Tichios added. “We are honored to be associated with this special educational and community experience, and look forward to the series’ continued success.”

Robert and Maya Tichio say they were thrilled to travel to campus from their home in Greenwich, Connecticut, to attend two of the master classes. “For observers of these classes, they were delightful; but the most exciting dimension was the palpable excitement of the students in Pick-Staiger who collectively soaked up the constructive advice and depth of perspective offered by these masters. We were also thrilled to see how fortunate the Bienen School is in being able to showcase such promising and already accomplished emerging talent—an observation shared publicly by the masters, as well!”

The Tichios added. “We are honored to be associated with this special educational and community experience, and look forward to the series’ continued success.”
Composer John Adams speaking at a Northwestern University reception following the premiere of his Scheherazade.2

The Bienen School of Music and the Northwestern Alumni Association presented a gala evening with the New York Philharmonic and conductor Alan Gilbert at New York’s Lincoln Center on March 27. The Avery Fisher Hall concert included the highly anticipated premiere of Scheherazade.2, a dramatic symphony for violin and orchestra by John Adams, and the world premiere of John Adams’ dramatic symphony for violin and orchestra by John Adams, Scheherazade.2 and the world premiere of Scheherazade.2. The evening also featured the Chicago premiere of Elliott Carter’s Eigensinn as well as Gyorgy Kurtág’s Egyénítő for Balét Varga, Kája Saaraaho’s Ticer, Harrison Birtwistle’s An Interrupted Endless Melody, and Dai Fujikura’s Gallant. Adams joined the nearly 150 Northwestern alumni, students, and parents in attendance, winner of the Bienen School’s inaugural Michael Ludwig Nemmers Prize. As a result of the premiere’s success, the Bienen School’s biennial Nemmers Prize in Music Composition honors composers of extraordinary achievement and creativity.

A Night with Northwestern at the New York Philharmonic

Musicans
Ethan Bensdorf (07), acting associate principal trumpet
Matthew Muckey (06), acting principal trumpet
Mark Nuccio (G86), associate principal clarinet, solo E-flat clarinet
Sherry Sylar (G81), associate principal oboe
Alcides Rodriguez (G03), bass clarinet
Ethan Bensdorf (07), associate principal trumpet

Board and Staff
Kenneth A. Buckfire (16 parent), director, Philharmonic Board
Gary W. Parr (KSM80), immediate past chairman, Philharmonic Board
Kate Oberjat (97), single-ticket marketing manager
Dean Montgomery with Northwestern alumni and New York Philharmonic members (from left) Matthew Muckey, Sherry Sylar, and Ethan Bensdorf

Joining the nearly 150 Northwestern students, alumni, and parents in attendance were the school’s namesake, President Emeritus Henry Bienen, as well as Provost Daniel Linzer and Bienen School Dean Toni-Marie Montgomery. The convergence of music supporters from across University schools, transcending backgrounds and generations, affirmed and celebrated Northwestern’s commitment to the arts. This was the Bienen School’s second New York Philharmonic event: the first, in 2007, featured Bienen School artist in residence Nancy Gustafson.

“The Northwestern alumni event provided an ideal venue for highlighting the talent of our alumni who are members of the New York Philharmonic,” said Dean Montgomery. “In addition, I was confident that members of the Northwestern alumni community would be thrilled to hear the premiere of a work by John Adams, the ‘dean of American composers’ and first recipient of our school’s Michael Ludwig Nemmers Prize. We were honored that John agreed to speak to the attendees at a postconcert reception.” The school’s biennial Nemmers Prize in Music Composition honors composers of extraordinary achievement and creativity.

INSTITUTE FOR NEW MUSIC HOSTS
ICE FOR WEEKLONG RESIDENCY

The International Contemporary Ensemble (ICE) spent an eventful week in residency at the Bienen School of Music in February, presenting two public performances, a workshop for local music teachers, and several coaching sessions with Bienen School students.

The residency began with a concert featuring ICE musicians David Bowlin, violin; Kowie Cahn-Lipman, oboe; Jacob Greenberg, piano; Rebekehal Keller, bassoon; and alumnus James Austin Smith (G56), cello. The program included the Chicago premiere of Elliott Carter’s Eigensinn as well as Gyorgy Kurtág’s Egyénítő for Balét Varga, Kája Saaraaho’s Ticer, Harrison Birtwistle’s An Interrupted Endless Melody, and Dai Fujikura’s Gallant. ICE also led coaching sessions with the Bienen School’s Contemporary Music Ensemble, and in the week the two ensembles joined forces for a concert under the direction of Ben Bolter and graduate assistant conductor Vincent Povazay. The program included Cortig by Harrison Birtwistle, Miny by Jeremy Podgursky, a new work by Wilson Smith—a composition student of Juan Campoverde—and Échange by Iannis Xenakis, with Erin Cameron as bass clarinet soloist. Cameron is a clarinet student of Steven Cohen, L. Javett Bloom, and Leslie Grimm and a composition student of Hans Thomalla, Jay Alan Yim, and Juan Campoverde.

Members of ICE also hosted a unique educational workshop for music teachers from Evanston/Skokie School District 65. The K-8 music teachers experienced “The Listening Room,” a team-based composition and graphic notation exercise designed by ICE to lead participants in creating new musical works. The activity allows students to explore instruments in new ways, encourages them to think outside the box, and empowers them to create. ICE had conducted the activity some 20 times previously, but this was the first time a group of teachers participated in a professional-development exercise.

With a flexible roster of more than 30 instrumentalists, ICE functions as performer, presenter, and educator, developing innovative new works and new strategies for engaging audiences. Since its founding in 2001, ICE has premiered more than 500 compositions—the majority of them by emerging composers—in venues around the world ranging from alternative spaces to concert halls.

Named Musical America Worldwide’s 2013 Ensemble of the Year, ICE has received the American Music Center’s Trailblazer Award and the ASCAP Chamber Music America Award for Adventurous Programming. In 2014 ICE began a partnership with the Illinois Humanities Council, the Halsey Institute in Chicago, and New York’s Abrons Art Center to support OpenICE, an initiative to make every aspect of ICE’s music making available online and free of charge.

Continued...
Institute Highlights continued

NEW MUSIC CONFERENCE FEATURES BIENEN VISITING ARTIST CLAIRE CHASE

Programming new musical works has gone beyond the traditional challenge of choosing the right piece for the right audience. Today, new music programming incorporates commissioning new pieces, developing a sense of cultural and political place, and recontextualizing the concert as a whole.

Those ideas were explored in depth at the symposium “Programming New Music: Strategies, Successes, Challenges,” presented by the Bienen School’s Institute for New Music on April 17. This one-day event allowed performers, producers, students, faculty, and other new-music advocates to come together and discuss their experiences and challenges programming new music, while providing a platform for exploring possible solutions and ideas to support the future new-music landscape.

Institute director Hans Thomalla began the day’s activities with a reflection on the contradiction of programming new music today—between the increasing tendency to create experimental and sometime challenging work.

“We must turn limitations into spark plugs that will ignite the future of new music,” said Chase. “We must turn limitations into spark plugs that will ignite the future of new music.”

Following Chase’s keynote address, the day continued with presentations from several prominent players in Chicago’s new-music scene, including Doyle Armbrust and Austin Wulliman, violinsts with the Spikral Quartet; Peter Margasak, curator of the Frequency Series at Constellation; Peter Taub, director of performance programs at the Museum of Contemporary Art; and Amy Ivanov, executive director of the University of Chicago Presents.

After their individual presentations, these speakers joined in a panel discussion exploring such themes as how to engage audiences through new music, the importance of community support in new-music programming, and the educational role of entrepreneurship for young artists.

Thomalla then introduced keynote speaker Claire Chase, visiting artist in the Institute for New Music and executive director of the International Contemporary Ensemble. Chase recounted her experiences developing ICE and the ensemble’s desire to share new music widely in the community. Although ICE initially struggled with financial limitations and a lack of institutional support, Chase explained that ICE’s musicians were motivated by these hurdles to create their own successful, dynamic programming for a variety of settings, including rooftops, the back of pickup trucks, and even a boat in the Amazon.

Chase noted that since its founding in 2000, ICE has premiered more than 500 works and developed an open-source digital library with hundreds of recordings from past performances.

“The blank canvas has edges, and those edges inspire us,” said Chase. “We must turn limitations into spark plugs that will ignite the future of new music.”

The symposium’s afternoon sessions focused on new music programming and academia, with presentations by Donald Nally, director of choral organizations at the Bienen School, and Michael Lewanski, chamber orchestra and Ensemble 20+ conductor at DePaul University.

Finally, the discussion “New Forms—Ideas and Challenges for a New Generation” rounded out the day’s activities with a presentation by doctoral student Katherine Young and a roundtable discussion moderated by Ryan Dohoney, assistant professor of musicology.

ESA-PERKSA SALONEN RESIDENCY

Finnish composer and conductor Esa-Pekka Salonen, winner of the Bienen School’s 2014 Michael Ludwig Nemmers Prize in Music Composition, appeared on campus in May for the first of his Nemmers residencies.

Several Salonen works were featured in a May 18 concert by the Bienen Contemporary/Early Vocal Ensemble and Contemporary Music Ensemble. Conducted by faculty members Alan Pierson, Benjamin Bolier, and Donald Nally, the program included Salonen’s Concert Etude for Solo Horn, Two Songs from Calendar Band, Five Images after Sappho, and—in a performance by piano coordinator James Giles—the solo piano work Sour. Other featured soloists were hornist Russell Rhoads, a student of Gail Williams, and soprano Rachel Sparrow (G15), a former student of Pamela Hinchman. The concert also premiered a new work by Carlo Diaz.

The composer commented via Twitter that he was “very inspired” after the concert. He further posted, “Special thanks to the young Bienen School musicians who so powerfully show that new music is alive when played and sung on this level.”

Salonen’s spring residency also included opportunities for interactions with conducting and composition students. He gave composition lessons and hosted a composition colloquium that was open to the public.

“Special thanks to the young @Bienen SchoolNU musicians who so powerfully show that new music is alive when played and sung on this level.”

—ESA-PERKSA SALONEN, VIA TWITTER

MILLENIUM PARK CONCERT

The biennial Michael Ludwig Nemmers Prize in Music Composition honors composers of unique creativity and outstanding achievement across a significant body of work. The prize includes a $100,000 cash award, a performance by the Chicago Symphony Orchestra, and a residency of four non-consecutive weeks at the Bienen School, where the recipient interacts with faculty and students.

The Michael Ludwig Nemmers Prize in Music Composition is made possible through bequests from the late Erwin E. Nemmers, a former Northwestern faculty member, and his brother, the late Frederick E. Nemmers. They also established the University’s Erwin Plain Nemmers Prize in Economics and Frederic E. Nemmers Prize in Mathematics.
Choosing Love over Fear: Denyce Graves-Montgomery Inspires Bienen Graduates

Renowned opera singer Denyce Graves-Montgomery presented the Bienen School’s convocation address on June 20. Throughout her illustrious career, she has appeared on the stages of the world’s most prominent theaters and worked with the finest orchestras and conductors in a wide range of repertoire. A versatilezzo-soprano, Graves-Montgomery is especially recognized for her portrayals of the title roles in the operas Carmen and Samson and Delilah. In spring 2015 she appeared in Lyric Opera of Chicago’s production of Samson and Delilah. A native of Washington, DC, Graves-Montgomery attended the Duke Ellington School for the Performing Arts and continued her education at Oberlin College and Conservatory of Music and New England Conservatory. She currently teaches voice at the Peabody Conservatory of Music in Baltimore.

Most of us heard the “call” in some way. There was some inner pull that directed us to want to play the violin, the cello, the piano, the French horn, or to sing. I was 13 when I heard that call. I was a student at the Duke Ellington High School, and I was late for class. I was running into the building and I ran into a girlfriend. Her name was Cassandra Cunningham, and we used to call her Cassandra “Country-Ham.”

She had just been to the listening library, and she said, “Denyce, you’ve got to come to the listening library. I just heard something extraordinary.” And I said, “I can’t. I’m late for class.” And she said, “No no no, you’ve got to come!”

So we went to the library, and she had found a recording of Leonтьe Price singing Puccini arias. I’d never heard anything so beautiful in my life. I’d never heard opera; I didn’t know what that was. And so we listened to the whole album, and I’d say, “Play it again.” And after it was finished she’d play it again.

That went on until about 8 o’clock that evening when the janitor came and knocked on the door and told us they were closing the school building. We cut all of our classes that day; we didn’t go to the restroom, we didn’t have lunch. We fell in love with this thing called music—opera in particular.

She and I made a pact that day that that was what we were going to do with our lives. We were going to pursue opera and we were going to become like Leonтьe Price. So, she and I graduated high school early, and we went to Germany, and we both went to Oberlin College, and we became roommates and studied at the conservatory. And that was our story.

You have connected now to that very intimate and important relationship, called your “inner guidance,” because you are here, because you listened to your voice inside. That guidance lies within each of us and is always right, for it is our birthright. It is a gift that will journey with us throughout our lives.

Learning beyond the Classroom

By now, many of you have become somewhat proficient in a variety of musical concentrations, although the path of a musician and an artist is a lifelong pursuit of endeavoring to become better and better and more refined. And from that viewpoint, this is but the beginning.

You’ve passed music history, theory and cognition, musicology, repertoire classes, juries and recitals, you’ve learned about musical giants like Bach, Beethoven, Handel, and Strauss. Now will come the time for you to infuse that knowledge into your performance, practice, recording, and individual projects.

But how will that knowledge aid you in your everyday living? I in no manner mean to diminish the importance of this moment or the accomplishments of the deserved graduates; I would just like to point out that there are valuable life lessons that are often not covered in the curriculum of schools.

We’re not taught about how to create our own opportunities, or money management or financial literacy, entrepreneurship, psychology of relationships, how to pay our taxes, or how to afford health insurance or to pay our rent, for that matter. And for musicians, ongoing expenses of lessons coaching, traveling to auditions, making CDs, paying application fees for young artist programs, summer apprenticeships, audition tours, management fees, and on and on and on.

Nor are we taught how to cultivate associations, or how to network, or to be a savvy business partner, a loving partner or spouse, or a good parent. We’re not taught in school how to be diplomatic, how to negotiate, how to handle impossible con-

...details...

Choosing Love

It takes courage to choose love; it takes audacity, selflessness, and generosity of spirit to choose love. Choosing love isn’t always easy. Especially as you will find out, this profession of music making is indeed a “business.” We all have a choice, in every situation and with every decision we make, to choose either fear or love.

You have the spectator opportunity at this juncture in your lives to compose a masterpiece. As you turn the page onto this blank piece of manuscript paper, this new movement in the score of your lives can be played and sung in whatever key, tempo, dynamic you want. Not what your parents or professors want but how you choose to design and how you choose to live your life.

So, what legacy will you create with this precious gift called life? You can create a whole new world. Love is a language felt by everyone that, like music, can transcend everything—race, class, economic status, nationality—it is the language of our souls.

Mr. and Mrs. Bienen, Dean Montgomery, assistant dean Garton, associate dean Muchade, distinguished and honored guests, parents, grandparents, friends, family, faculty, and of course, class of 2015. Thank you for this amazing moment and opportunity. This moment is particularly significant to me because my brother-in-law, my sister-in-law, two nieces, and my daughter’s best friend’s father all graduated from Northwestern University (my wildcard family). I thought about how I would use this very privileged and humbling moment to speak about something meaningful and relevant to this graduating class. I thought about what I could share from my life experiences that matter, and how those experiences have shaped me and what have they birthed in me that might be of service or benefit.

I’ve spent 50 years on this earth (which is a hell of an admission on my part because I always lie about my age, but now with Google and Wikipedia, those days are long gone). I still lie about my weight at the doctor’s office, however.

As you stand on the threshold of what will now be referred to as “real life,” we offer our sincere congratulations and celebrate your academic accomplishments and your commitment to higher learning as you launch your individual and unique paths.

So, Bienen School of Music... why music? Why did you choose music? Why is it important in the big scheme of things? Sure, it’s important to each of us personally for whatever reasons we believe that we are called to this, but what do we hope to bring to the planet through our personal music making? What do we want to do? What do we have to say? How do we leave our mark? What do we believe that we are called to this, but what do we hope to bring to the planet through our personal music making? What do we want to do? What do we have to say? How do we leave our mark? How do we leave our mark? How do we leave our mark? How do we leave our mark? How do we leave our mark?
It can speak and express that which is inexpressible, and as musicians and artists, isn’t that our goal? To surrender and to allow to extend through us this harmonizing force called “music,” enabling our particular instruments to be its voice. In my fortunate travels all over the world as an artist and as a cultural ambassador, meeting different people from different cultures, what I have observed is that we all mostly want the same things out of life—we want to magnify the human experience of life, and in the case here today with musicians, music fortunately allows us this unique opportunity and satisfies a need to grow and to contribute. It challenges us and surprises us and connects us to the distant and to love and in some meaningful way to the world.

Albert Einstein said we can live our lives as if nothing is a miracle or we can live our lives as if everything is a miracle. Whichever path we choose makes all the difference. You can choose to live in fear, or we can make the bold, conscious choice to choose love.

Fear versus Love

Fear is a choice to believe the worst. Often the most encouraging option comes out of love and choosing to believe that a benign universe will respond to our attitudes of faith. We can choose to move beyond a limiting and fearful view of how life works and learn to practice the kind of optimism that opens the doors of opportunity.

Fear believes in negative thinking; love believes in positive choice.

Fear believes that everything must be mapped out ahead of time; love believes that you can trust the process.

Fear believes in damage control; love believes that healing can happen.

Fear believes that if you’re not a success by now, you must be a failure; love believes that you’re only a failure if you give up your dreams.

Fear believes that you must do everything by your own strength; love believes that there is a higher power that wants to help us.

Fear believes that everything needs to be hyped; love believes in quiet strength and simple faith.

Fear believes that the world is cheap; love knows that life is precious.

Fear believes that anyone “different” is “them”; love believes in us.

Fear believes that it’s too late; love believes it’s never too late.

Fear believes that the situation is impossible; love believes that a solution can be found.

Fear believes that 15 minutes of fame makes you important; love believes that we are all important.

Fear believes that people are disposable commodities; love believes that people are sacred.

Fear believes in proving your superiority over others; love believes in honoring the greatness in others.

If we look at the global threats in our world, we quickly realize that something is wrong; these times are alarming. Hatred has been turned into a social and political force; and it isn’t that there are more people on the earth who hate rather than who love, it’s not that there are more people who would conscientiously or unconsciously do these things to the planet, than there are people who want to do wonderful, creative, imaginative, and innovative things on the planet. It’s that it’s time; it is time now to do what Gandhi said and what Martin Luther King did and believed, and that is that we must turn love into a social and political force.

The choices that we make that come from love lift us up, enabling us to be able to do things that we otherwise could not do. We use more money to find out ways to hurt and kill each other than we find ways to heal each other. And love . . . love, as the great spiritual teacher Marianne Williamson says, is a force multiplier, and that is needed here.

A good friend of mine, Gene Scheer, wrote a song called “American Anthem,” and the chorus says: “Let them say of me, I was one who believed in sharing the blessings I received, let me know in my heart when my days are through that I gave my best to you.”

Why Music?

So, the question in my intro, why music? Why is it important? Why choose it?

Because it chose us. It is impossible to not interact with sound, and sound is music; everything is music, even silence is music.

Without music, there’d be no joy, no excitement, no hope, no inspiration. We’d have nothing to relate to, nothing that unites us. We couldn’t understand each other, there’d be no opening up of our minds and creativity, there’d be no way to express ourselves. There’d be no singing, or dancing, no radio or concerts, no TV or film, no celebrations or parades, and no art.

Music makes us happy, it brings us peace, and it connects us to spirit; life would be void, boring, dull, dreary, and without color if there were no heartbreaking melodies. The world would be dark.

Music deepens us, it lifts our souls. Without music, life would be ineffective and useless. Music makes us human beings.

We are music and music makes us feel love. It does not aim to teach love, for that is beyond what can be taught, but rather it endeavors to remove the barriers that we hold against love’s arrival.

I’d like to share with you a poem that I think illustrates this example of “choosing love.”

The Cookie Thief by Valerie Cox

A woman was waiting at an airport one night With little hope she’d get her flight that day She hunted for a book in the airport shop Bought a bag of cookies and found a place to drop She was engrossed in her book but happened to see That the man beside her as bold as could be Grabbled a cookie or two from the bag between Which she tried to ignore to avoid a scene She munched cookies and watched the clock As this greedy thief constantly diminished her stock She was getting more irritated as the minutes ticked by Thinking “If I hadn’t so nice I’d blacken his eye With such cookies she took he took one too And when only one was left she wondered what he’d do With a smile on his face and a nervous laugh He took the last cookie and broke it in half He offered her half of the cookies and she said she’d snatched it from him and thought “Oh brother This guy has some nerve and he’s also rude Why he didn’t even show any gratitude” She had never known when she had been so galled And sighed with relief when her flight was called She gathered her belongings and headed for the gate Refusing to look back at the thieving ingrate She boarded the plane and sank in her seat Then sought her book which was almost complete As she reached in her baggage she gaped with surprise There was her bag of cookies in front of her eyes “If mine are here” she moaned with despair “Then the others were his and he tried to share” “Too late to apologize she realized with grief”

Advice from Dr. Seldon

I’ve just had a great pleasure this spring of singing the role of Nettie Fowler in Lyric Opera of Chicago’s production of Carousel. The final scene is Louise’s graduation, where a popular country doctor, Dr. Seldon, gives a short and simple speech.

As I sat there during all those performances, I thought of myself—before I was aware of this engagement—someday if I give a commencement speech, I’d like to use that speech. This is what it says:

“I can’t tell you any sure way to happiness. All I know is you got to go out and find it for yourselves. You can’t be on the success of your parents, that’s their success. And don’t be held back by their failures, makes no difference what they did or didn’t do. You just stand on your own two feet. The world belongs to you as much as it does to the next fellow. Don’t give up ... and try not being scared of people nor liking you, just you trying them. Just keep your faith and courage and you’ll come out alright.”

Class of 2015, our revolutionary advantages are to connect and share. Love is our substance of survival. Choose love, dear hearts; give yourselves this gift.

By the way, I’m really 51. By the way, I’m really 51.
Throughout the 2015–16 academic year, special events will celebrate the Bienen School of Music’s new lakefront facility—commemorating this transformative time in the school’s history.

**September 24**
**DEDICATION CEREMONY**
To view the dedication ceremony for the new music building via live stream, go to events.music.northwestern.edu/live starting at 4 p.m. CDT.

**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; music building south lawn

**November 6**
Northwestern University Symphony Orchestra, University Chorale, and Bienen Contemporary/Early Vocal Ensemble perform 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; various locations

**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 performs *Nuper rosarum flores* by Guillaume Dufay and *Rothko Chapel* by Morton Feldman—two iconic works written for the openings of buildings; Mary B. Galvin Recital Hall

**January 29**
Garrick Ohlsson, piano, 2016 winner of the Jean Gimbel Lane Prize in Piano Performance (Skyline Piano Artist Series); Mary B. Galvin Recital Hall

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

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

**April 3**
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; Mary B. Galvin Recital Hall and David and Carol McClintock Choral and Recital Room

For more information about these and other Bienen School events, visit events.music.northwestern.edu.
The first thing you notice is the silence.

The weathered old building—which until last month shook with the sounds of pianos thundering, sopranos vocalizing, violins fiddling, students laughing—barely produces a whisper now. Only when you open a door to a practice room and hear its rusty hinges squeak does the place hint at its rambunctious prior life.

Yet for fully 75 years the Music Administration Building of Northwestern University churned out tunes like some high-brow jukebox run amok. Beethoven sonatas and Puccini arias, Gershwin preludes, and Joplin rags, scales, arpeggios, and whatnot poured from its open windows, on a windy day wafting clear across the street to the shops and fast-food joints in downtown Evanston.
The exact purpose of other buildings on Northwestern’s campus may have seemed somewhat murky to students and the general public alike. But there was no question about what was happening beneath the gilded mansard roof of this gloriously anachronistic structure: music, and loads of it. In these halls, great jazz artists such as trumpeter Orbert Davis, singer-pianist Patricia Barber, saxophonist Bunky Green, and bassist Rufus Reid grappled with the rigors of their art. So did lyricist Sheldon Harnick (Fiddler on the Roof), pianist Ralph Votapek (first winner of the Van Cliburn International Piano Competition), soprano Nancy Green, and pianist Donald Isaak (winner of the Van Cliburn International Piano Competition), soprano Nancy Green, and pianist Donald Isaak (winner of the Van Cliburn International Piano Competition), soprano Nancy Green, and pianist Donald Isaak (winner of the Van Cliburn International Piano Competition). The exact purpose of other buildings on Northwestern’s campus may have seemed somewhat murky to students and the general public alike. But there was no question about what was happening beneath the gilded mansard roof of this gloriously anachronistic structure: music, and loads of it. In these halls, great jazz artists such as trumpeter Orbert Davis, singer-pianist Patricia Barber, saxophonist Bunky Green, and bassist Rufus Reid grappled with the rigors of their art. So did lyricist Sheldon Harnick (Fiddler on the Roof), pianist Ralph Votapek (first winner of the Van Cliburn International Piano Competition), soprano Nancy Green, and pianist Donald Isaak (winner of the Van Cliburn International Piano Competition). The exact purpose of other buildings on Northwestern’s campus may have seemed somewhat murky to students and the general public alike. But there was no question about what was happening beneath the gilded mansard roof of this gloriously anachronistic structure: music, and loads of it. In these halls, great jazz artists such as trumpeter Orbert Davis, singer-pianist Patricia Barber, saxophonist Bunky Green, and bassist Rufus Reid grappled with the rigors of their art. So did lyricist Sheldon Harnick (Fiddler on the Roof), pianist Ralph Votapek (first winner of the Van Cliburn International Piano Competition), soprano Nancy Green, and pianist Donald Isaak (winner of the Van Cliburn International Piano Competition).
There’s No Place Like Home

The Bienen School of Music begins a new chapter in 2015 with the opening of its lakefront facility, which brings the music school community together for the first time in almost four decades. In honor of this momentous occasion in the school’s history, we take a look back at some of the other facilities and spaces that the school has called home.

Image courtesy of University Archives
Constructed between 1871 and 1874 as the home of the Evanston College for Ladies, Woman's Hall was renamed Willard Hall in 1901 to honor Frances Willard, former Evanston College for Ladies president and later dean of the Northwestern University Woman's College. Originally Northwestern's primary women's dormitory, from 1927 to 1938 it housed first-year women exclusively. The School of Music began using the building in 1940, after the name Willard Hall was transferred to a new dormitory at 1865 Sherman Avenue. 

Music Hall, located at 702 University Place, is now home to Northwestern’s Office of Human Resources. The first facility constructed specifically for the School of Music, Music Hall opened in 1897, allowing the school to increase enrollment. The two lower floors featured practice rooms, classrooms, and offices, while the top floor housed the band department and a 350-seat concert hall.

Built in 1915, Music Practice Hall—often referred to as the “Beehive”—provided the music school with much-needed space. The building’s 28 practice rooms were lauded by architecture and scientific magazines for their innovative soundproof design. Originally located further east, the building was moved to its current location in 1925.

This formal dining room in Willard Hall later became the Music Administration Building’s Choral Rehearsal Room.

This view of Willard Hall’s parlor (circa 1936, while the building was a dormitory for first-year women) shows the later site of administrative offices for the music school.

This view of Music Practice Hall (circa 1930, while the building was a dormitory for first-year women) shows a later site of administrative offices for the music school.

Photo courtesy of Eugene L. Ray Studio

Photo courtesy of Evanston Photographic

Photo courtesy of University Archives

Photo courtesy of 1901 Syllabus yearbook

Photo courtesy of Chicago Architectural Photography Company, late 1940s
A class meets outside Lutkin Memorial Hall on a warm day in 1957. Built in 1941 after plans for Presser Hall were abandoned, Lutkin Hall was named in honor of the School of Music’s first dean, Peter Christian Lutkin, who served from 1895 to 1928. The hall’s 400-seat auditorium was used for classes, recitals, and concerts.

Photo courtesy of Chicago Architectural Photographing Company, David R. Phillips

Lacking sufficient funding to build the entire lakefill complex, the music school identified its top priority as a large performance venue. Pick-Staiger Concert Hall opened in 1975, thanks to a $4 million gift from Albert Pick and his brother-in-law Charles Staiger. Designed by the same architectural firm that created Chicago’s Water Tower Place, the 1,003-seat concert hall is still used by the Bienen School today.

Built to replace Music Hall and funded by Chicago’s Joseph and Helen Regenstein Foundation, Regenstein Hall of Music opened in 1977. The facility houses the Department of Music Performance and features practice rooms, teaching studios, departmental offices, and a 200-seat master class lecture room. Regenstein Hall is now connected to the school’s new building.

Around 1970 the music school developed ambitious plans to build a lakefill music complex that would have included a concert hall, recital hall, music library, and new music building. After the cost estimate rose from $5 million to more than $20 million, the plans were scaled back, resulting in two new buildings but a divided music campus.

Image courtesy of University Archives

The music school’s lakefront facilities might never have been conceived if plans for Presser Hall had come to fruition. The city-block-long complex was to have included a 1,200-seat auditorium, a library, classrooms, private studios, practice rooms, and a recital hall. In 1930 the Presser Foundation of Philadelphia offered to donate half the construction costs, but raising the remaining funds amid the Depression proved impossible.

Image courtesy of University Archives
In February 2008 the University announced plans for a new music building to replace the Music Administration Building. Designed by Chicago-based Goettsch Partners and situated on the lakefront adjacent to Regenstein Hall, the state-of-the-art facility opened this year, with the official dedication scheduled for September 24. The building houses Mary B. Galvin Recital Hall, Shirley Welsh Ryan Opera Theater, David and Carol McClintock Choral and Recital Room, teaching studios, administrative and faculty offices, classrooms, practice rooms, and rehearsal spaces.
Mikowai Ashwill, a dual-degree Weinberg College of Arts and Sciences and piano student of Alan Chow, won an Evanston Music Club and North Shore Musicians Club Scholarship.

Samantha Baran, a voice student of Karen Brunssen, placed third in the college sophomore division of the NATS Classical Voice Competition.

Emily Barnash, a master’s voice student of W. Stephen Smith, was named a Central City Opera Bonfils-Stanton Foundation Studio Artist.

Daniel Brottman, a master’s horn student of Gail Williams and Jonathan Boen, won a Bienen School Outstanding Chamber Ensemble Award.

Austin Busch, a dual-degree composition and Weinberg College of Arts and Sciences student, received a summer undergraduate research grant for his project “Holst’s First Suite: A Critical Edition” under the supervision of faculty sponsor Vasili Byros (music studies).

Juan-Salvador Carrasco, a cello student of Hans Jørgen Jensen, was named a finalist in the senior division of the 18th annual Sphinx Competition.

Emily Carter, a master’s tuba student of Rex Martin, received a Jerome and Elaine Nerenberg Foundation Scholarship from the Musicians Club of Women.

Sun Chang, a piano student of Alan Chow, received a Jerome and Elaine Nerenberg Foundation Scholarship from the Musicians Club of Women.

Henry Chen, a master’s cello student of Hans Jørgen Jensen, won an Evanston Music Club and North Shore Musicians Club Scholarship.

Brannon Cho, a cello student of Hans Jørgen Jensen, was one of only three Americans among the 25 cellists invited to participate in Russia’s XV International Tchaikovsky Competition. He received the Founders Prize in Cello at the 2015 Mondavi Center Young Artists Competition and first prize in the 2015 Friends of the Minnesota Orchestra Young Artist Competition.

Carlo Diaz, a composition and ad hoc music major, received a summer undergraduate research grant for his project “Jew’s Harps in London, 1666–1700” under the supervision of faculty sponsor Linda Austern (musicology).

Luis F. Fred, a doctoral trombone student of Michael Mulcahy, was praised by Chicago Classical Review for his trombone solo in a performance of the Mozart Requiem last fall with Music of the Baroque. Principal trombonist of the Orquesta Sinfónica de Puerto Rico, Fred is on a sabbatical leave as professor of trombone and chamber music at the Conservatorio de Música de Puerto Rico.

Lewis Gilmore, a master’s clarinet student of Steven Cohen, won a Bienen School Outstanding Chamber Ensemble Award.

Göðrúnur Gudmundsdóttir, a cello student of Hans Jørgen Jensen, tied for fourth place in the Bienen School’s Samuel and Elinor Thaviu String Scholarship Competition.

Joseph Higgins, a doctoral candidate in conducting, accepted a tenure-track position as director of bands at Rowan University in Glassboro, New Jersey.

Russell Houston, a cello student of Hans Jørgen Jensen, received a special prize for his performance of American Power Suite and a career development award at the 2015 Mondavi Center Young Artists Competition. He also received a Bienen School Outstanding Chamber Ensemble Award.
students

Joanne Ireland, a master’s voice student of Theresa Brancaccio, was named a summer 2015 Aspen Young Artist.

Hyun Joo, a doctoral piano student of Alan Chow, was one of the winners of the Bienen School’s annual Concerto/Aria Competition. She also tied for second place in the Thauvi/Isaak Endowed Piano Scholarship Competition.

Conor Keelan, an ad hoc music major, received the Bernard and Sally Dobroski Scholarship for the University of California, Riverside, for her paper “Embodied Meanings of Hypermeter in Haydn’s and Mozart’s Symphonic Minuets.”

EunAe Lee, a doctoral piano student of James Giles, was awarded second prize at the seventh biennial Bösendorfer and Yamaha USAASU International Piano Competition. She also won the competition’s Yehuda Meir Memorial Award, recognizing the most outstanding artistic performance of a Chopin étude.

Madison Leonard, a master’s voice student of Karen Brunson, was named a Merola Artist for the 2015 Merola Opera Program. She also won a Lynne Harvey Foundation Scholarship from the Musicians Club of Women and an Evanston Music Club and North Shore Musicians Club Scholarship.

Maria Massucco, a dual-degree Italian major and voice student of Theresa Brancaccio, received a Projects for Peace grant for her proposal “Musical Peace: Changing Trajectories, Opening Doors.” Massucco used the funding to organize a summer music day camp for middle school students from low-income families.

Quincie McElvaney, a master’s voice student of W. Stephen Smith, received the Edith Newfield Scholarship from the Musicians Club of Women.

Myrië Mitanga, a cello student of Hans Jørgen Jensen, was named a finalist in the senior division of the 11th annual Sphinx Competition.

Jennie Moser, a voice student of Theresa Brancaccio, received first place in college junior division of the NATS Classical Voice Competition. She was also named a 2015 Aspen Young Artist.

Miki Nagahara, a dual-degree Weinberg College of Arts and Sciences and violin student of Almata Vamos, received a Farwell Trust Award from the Musicians Club of Women.

Shelby Nugent, a horn student of Gail Wilhelmsen, placed second in the Dorothy Payne Award for best student of the Bienen School’s Samuel and Elinor Thauvi String Scholarship Competition. She also received a Bienen School Outstanding Chamber Ensemble Award.

Nicholas Bitter, a triple major in ethnomusicology, music theory, and bassoon who studies with David McGill, won a Bienen School Outstanding Chamber Ensemble Award.

Katie Salvatore, a master’s oboe student of Michael Henoch, won a Bienen School Outstanding Chamber Ensemble Award.

Jeffrey van den Scott, a doctoral candidate in musicology, wrote an article on Arctic music that was accepted for publication without revisions by Ethnomusicology Encyclopedia.

Sabrina Tabby, a master’s violin student of Gerardo Ribeiro, placed second in the Bienen School’s Samuel and Elinor Thauvi String Scholarship Competition.

Alex Temple, a doctoral candidate in composition, received the top award in the 2015 American Composers Forum National Composition Contest. She was also commissioned to write a piece to be performed by the experimental ensemble wild Up in Los Angeles in September. Temple is a student of Jay Alan Yim, Hans Thomalla, and Christopher Alan Mercer.

Rachel Tollett, a doctoral candidate in musicology, received a Buffett Institute Dissertation Research Travel Award for summer 2015 to support her project “Sounding Narratives, Stereotyping Enemies, and Forming Soviet Citizens: An Examination of the American ‘Other’ in Soviet Film, Television, and Cartoon Music, 1957–2008.”

Four Bienen School students performed at the John F. Kennedy Center for the Performing Arts in Washington, DC, on April 21 as part of its Conservatory Project, an initiative showcasing outstanding young talent from the nation’s premier music institutions. The performers (clockwise from upper left) were cellist Brannon Cho, a sophomore student of Hans Jørgen Jensen; mezzo-soprano Kelsey Park (G15), a master’s student of Theresa Brancaccio; pianist Jialiang Wu, a doctoral student of Alan Chow; and violinist Lena Zeliszewska, a doctoral student of Gerardo Ribeiro. Cho, Park, and Zeliszewska performed with collaborative pianist Kuang-Hao Huang (G09).
Sean Yeh, a doctoral piano student of Alan Chow, won the Thaviu/Isaak Endowed Piano Scholarship Competition.

Alexander York, a master’s voice student of W. Stephen Smith, won an Evanston Music Club and North Shore Musicians Club Scholarship. He was also named a Central City Opera Bonfils-Stanton Foundation Apprentice Artist. York replaced baritone Robert Orth in the role of Don Quixote (Cervantes) in Central City Opera’s production of Man of La Mancha on July 28. Reviewer Peter Alexander said in the blog Shep & Patsy, “York was a commanding presence and sang with a lovely lyrical baritone. [He] took the stage with great assurance and gave a strong performance.”

Katherine Young, a doctoral candidate in composition, received an honorable mention in the 2015 American Composers Forum National Composition Contest. She is a student of Jay Alan Yim, Christopher Alan Mercer, and Hans Thomala.

Kalitin Zardetto-Smith, a master’s voice student of Theresa Brancaccio, was named a 2015 Aspen Young Artist.

Lena Zielinszewska, a doctoral violin student of Gerard Ribeiro, tied for third place in the Bienen School’s Samuel and Elinois Thaviu String Scholarship Competition. She was also one of the winners of the school’s Concerto/Arta Competition.

Elizabeth Przybyla (G15), a PhD graduate in musicology, was appointed assistant professor of ethnomusicology at the University of California, Riverside.

Adam Rothenberg (G15), an ad hoc music major, won the John and Marietta Paynter Awards for both Outstanding Orchestra Performer and Outstanding Songwriting for Northwestern’s Wax-Mu Show.

Joseph Schafer (G15), a voice student of Theresa Brancaccio, was named a summer 2015 Chautauqua Young Artist.

Ethan Simpson (G15), a master’s voice student of W. Stephen Smith, received an Academy of Vocal Arts Fellowship and a Chicago Bel Canto Foundation Bravo Award. He also won the Illinois district’s Metropolitan Opera National Council Auditions and was a semi-finalist in the Dallas Opera Guild Vocal Competition.

Genevieve Tobby (G15), a master’s cello student of Hans Jørgen Jensen, was named a New York Philharmonic Global Academy Zarin Mehta Fellowship. A recipient of the 2014–15 Northwestern University Civic Fellowship, Tobby recently performed alongside Yo-Yo Ma with the Chicago Civic Orchestra.

Connor VanderBeek (G15), a double major in composition and ethnomusicology and dual-degree student in Asian languages and civilizations, plans to spend a year in New Delhi before pursuing graduate study in music composition under the suspicion of a Bismarck School.

Aaron Villereal (G15), a master’s percussion student of Shoo-wu, was a finalist in the Percussive Arts Society International Convention Mock Audition.
Sarah Bartolome (G02) joins the faculty this fall as assistant profes-
sor of music education. She was previously assistant professor of
music education at Louisiana State University in Baton Rouge.
Bartolome holds a BM in voice performance and music education
from Thracia College, an MM in music education with a concentration
in voice performance and pedagogy from Northwestern, and a doctorate
in music education from the University of Washington.

Her research interests include children’s musical culture, ethno-
musicology, choral culture from a global perspective, service
learning in higher education, and music teacher preparation. She
has published articles in such journals as the Journal of Research
in Music Education, Research Studies in Music Education, and the
Music Educators Journal.

Taimur Sullivan begins his appointment this fall as an associate profes-
sor of music at Roosevelt University. Previously Sullivan was artist-
supervisor of piano at the University of North Carolina School of
the Arts. He holds a BM from the University of Illinois at Urbana-Champaign and an
MM from Michigan State University. During his proliﬁc career, Sullivan has performed as a soloist, chamber
musician, and member of the PRISM Quartet. He has premiered more
than 100 solo and chamber works by established as well as emerging
composers, including William Bolcom, Libby Larsen, Gunther Schuller,
and John Harbison. Sullivan has also given the American premieres of
solo compositions by important European ﬁgures such as Gerard
Grisey, Toshio Hosokawa, Philippe Hurel, Michael Finnissy, and Jean-
Claude Risset. As a member of PRISM Quartet, Sullivan has performed
concerts with orchestras nationwide, including the Cleveland, Detroit
Symphony, and Dallas Symphony Orchestras.

Richard Ashley (music theory and cognition) gave multiple presen-
tations at the 2015 conference of the Society for Music
Perception and Cognition in Nash-
ville. Ashley is codirector of Northwest-
ern’s Music Cognition, Communication,
and Culture Laboratory with Steven
Domorest.

Linda Austern (musicology) is the author of two recently
published scholarly articles: “Domestic Song and the Circula-
tion of Masculine Social Energy in Early
Modern England” in Gender and Songs in
Early Modern England, edited by Leslie Dunn and Katherine Larsson (Ashgate); and “’Lo Here I Burn’: Musical Figurations
and Fantasies of Male Desire in Early
Modern England” in Erosion in Early
Modern Music, edited by Bonnie Blackburn and Laurie Stras (Ashgate).

Vasili Byrnes (music theory and cognition) presented the paper
“Prelude on a Parti-
ment: Invention in the Compositional Pedagogy of the
German States in the
Time of J. S. Bach” at the Music Theory
Midwest annual conference. His article “‘Hauptrequisiten des Geistes: Punctua-
tion Schemas and the Late-18th-Century Sonata” was published in the book What Is a
Codetta? Theoretical and Analytical Perspectives on Codences in the Classical Repertoire (Leuven
University Press).

J. Laurie Bloom (clarinet) gave clarinet master classes at several universities this year as well as a presentation at the
New York showroom of Buffet instrument
makers. He also worked with clarinet-
ists from the Presi-
dent’s Own Marine Band and members of the Portland Youth Philharmonic.
In addition, Bloom performed with Yo-Yo Ma at Chicago’s Orchestra Hall in the spring.

Alan Chow (piano) gave master classes at the Music Teachers National Association conference, the Ohio University Piano
Pedagogy Seminar, the Colburn Academy Festival, the Northern Lights Music Festival, and the 40th annual Classical
Music Festival in Austria. He was
a coeditor of the New Orleans Piano
Institute and conference artist for the
Washington State Music Teachers Association. Chow also performed with his twin brother, Alvin Chow, in Hong Kong.

Retiring Faculty
At the end of the 2014–15 academic year, well-known
string pedagogues Almita and Roland Vamos retired from
the Bienen School, where they had served since 2001 as
professors of violin and viola, respectively. Both continue
to teach at Roosevelt University and the Music Institute of
Chicago.

Almita Vamos is a six-time recipient of the Presidential
Excellence in Teaching Award and a winner of the
American String Teachers Association’s Distinguished
Service Award. Named a Distinguished Teacher by the
National Endowment for the Arts, she is a former faculty
member of Western Illinois University, the University of
Minnesota, and Oberlin Conservatory.

Roland Vamos is a former member of the Houston
Symphony, and Dallas Symphony Orchestras, Radio City Music
Hall Orchestras, and Contemporary String Quartet with
recordings on the Rizzoli and Atlantic labels. A winner of
the American String Teachers Association’s Distinguished
Teacher in the Arts Award, he serves as an adjudicator at
national and international competitions. Vamos previously
taught at Western Illinois University and the University of
Minnesota.

J. Lawrie Bloom (clarinet) gave clarinet master classes at several universities this year as well as a presentation at the New York showroom of Buffet instrument makers. He also worked with clarinetists from the President’s Own Marine Band and members of the Portland Youth Philharmonic. In addition, Bloom performed with Yo-Yo Ma at Chicago’s Orchestra Hall in the spring.
Faculty Win Prominent Awards

Ryan Dohoney (musicology) received a fellowship from the American Council of Learned Societies (ACLS) to support his research on “Abstraction as Ecumenism in Late Modernity: Morton Feldman and the Rothko Chapel.” As Northwestern’s only 2015 ACLS fellow, Dohoney will use the fellowship to complete his book manuscript. ACLS received 1,000 applications for the 2015 cycle and awarded 70 fellowships, making this year’s program the most competitive to date.

David McGill (bassoon) was awarded the Chicago Symphony Orchestra’s Theodore Thomas Medallion for Distinguished Service in honor of his 17 years with the orchestra before leaving for his teaching position at the Bienen School. Music director Riccardo Muti presented the award during intermission at a CSO concert. Named for the orchestra’s founder and first music director, the Thomas Medallion is presented to retiring CSO members. McGill was the only 2014 retiree who was awarded the medallion publicly.

Donald Nally (conducting) and his Philadelphia-based professional chamber choir The Crossing were awarded Chorus America’s 2015 Margaret Hillis Award—the nation’s highest honor in choral music. Presented to a professional chorus once every three years, the award recognizes choirs that demonstrate artistic excellence, a strong organizational structure, and a commitment to outreach, education, and/or culturally diverse activities. It honors the memory of Margaret Hillis, founder of the Chicago Symphony Chorus and former director of choral organizations at the Bienen School. Although a chorus may receive the Margaret Hillis Award only once, the Choral Arts Society of Philadelphia won the award in 2002 under Nally’s artistic leadership, making him the only conductor to win the Hillis Award twice.

Steven Cohen (clarinet) performed the Mozart Clarinet Concerto with the Hendersonville (North Carolina) Symphony Orchestra in March. He taught at several summer workshops, including the Indiana University Clarinet Workshop, the Arts International Summer Music Institute, and the Brevard Music Center. In addition to his duties at the Bienen School, Cohen is visiting professor of clarinet at the University of Texas for 2015-16.

Drew Davies (musicology) coauthored Catalog of Musical Works at the Arche of the Metropolitan Cathedral of Mexico City with Lucero Enriquez and Analia Ghermanovsky. This is the first book in an eight-volume series cataloging the more than 4,000 music manuscripts from the 16th through 20th centuries that form the legacy of musical practice at Mexico City Cathedral. Published in Spanish, the catalog is ordered by musical genre to show the diversity over time of works written for similar functions.

Steven Demorest (music education) coauthored a research study with Peter Pfeifer, director of the University at Buffalo’s Auditory Perception and Action Lab, suggesting that accurate singing is not so much a talent as a learned skill that can decline over time if not used.

Published in the journal Music Perception, the study compared the singing accuracy of kindergarteners, sixth graders, and college-aged adults. It showed considerable improvement in accuracy from kindergarten to late elementary school, when most children are receiving regular music instruction. But in the adult group the gains were reversed, suggesting a “use it or lose it” effect.

Bernard Dobroski (music education) was elected to the Board of Governors of the Sarah Siddons Society, received a national Volunteer of the Year award from Phi Mu Alpha Sinfonia, and was a featured presenter on three major panels at the national meeting of the College Music Society. Dobroski currently teaches undergraduate and graduate courses in the Weinberg College of Art and Science as well as the Bienen School and is an active participant in the University’s faculty-administration senate governance system.

James Gilles (piano) gave master classes at Yale University and New York University and adjudicated at the University of Cincinnati College-Conservatory of Music. He also taught master classes in Hong Kong and Seoul. Last summer he served as director of the Amalzli Coast Music Festival and was on the faculty at the Gijón International Piano Festival.

Robert Gjerdingen (music theory and cognition) presented several lectures on the history of conservatories and their approaches to teaching harmony and counterpoint. Gjerdingen’s busy schedule of invited lectures took him to Brandeis University, Indiana University, and Juilliard and internationally to Sweden, France, and the Netherlands.

Victor Gaines (jazz studies) entered his 22nd year as a member of the Jazz at Lincoln Center Orchestra with Wynton Marsalis, performing extensively throughout the United States and internationally as well as with his own ensemble, the Victor Goines Quartet. He taught at JALC’s Summer Jazz Academy in Rappahannock County, Virginia, and performed with Marsalis at the Marciac Jazz Festival. His new composition The MEK Suite and his The Root of Right, a set of ragtime arrangements, were heard on campus and at Jazz at Lincoln Center. Goines will be releasing the new recording A Date at the Monti Gru Ball and is currently working on the music for a PBS documentary.

Robert Hasty (conducting) led more than 500 voices and a 75-member orchestra for the gala performance of the International Schools Choral Music Society’s annual festival in Shanghai. Hasty also recently conducted the Skokie Valley Symphony Orchestra and a performance of Beethoven’s Ninth Symphony featuring the Garthage College choir, the Chicago-based VOX3 Collective, and the Kenosha Symphony Orchestra.

John Henes (voice and opera) taught for the piano and strings program as well as the summer program for singers at the Ravinia Festival’s Steans Music Institute.

Rex Martin (tuba and euphonium) has recently performed or taught at the International Tuba Euphonium Conference, the Midwest Regional Tuba Euphonium Conference, the Tuxino Music International Music Festival, the Royal Danish Opera House, and the University of Bern. He also coached the brass sections of the Sonderburg Symphony Orchestra, the Stavanger Symphony Orchestra, and the Norwegian National Radio Symphony Orchestra.
Inna Naroditskaya (musicology) was the first Bienen School faculty member selected for a Public Voices Fellowship. Her recently published articles include four op-ed articles in the Washington Post, Huffington Post, and Pacific Standard as well as a piece in Women ENews on public music and protest in Russia, coauthored with doctoral candidate Rachel Tollef.

Susan Ramey Osborn (piano pedagogy) presented five master classes and performed in a recital as a guest clinician at the Gilmore KeysFest in Kalamazoo, Michigan. She presented her workshop “Imagery and Artistry Using Photography and Architecture as Inspirations for Music Teaching” several times over the past year, including appearances at the Music Teachers National Association conference and for local MTNA chapters. In the spring she co-taught the residential college tutorial “Singing a Building: Making Connections between Music and Architecture.”

Andrew Raciti (double bass) continues to serve as acting principal bass of the Milwaukee Symphony Orchestra. He taught master classes and private lessons during a three-day residency at Pennsylvania State University and has recently performed with the Minnesota Orchestra and the Grand Teton Music Festival Orchestra. His review of volume 4 of François Rabbath’s Nouvelle Technique de la Contrebasse was published in the quarterly journal of the International Society of Bassists.

Robert Sullivan (trumpet) gave a recital and master class as a featured clinician at the University of Alabama’s Trumpet Festival of the Southeast. In addition to solo performances with the Charleston Symphony and the Northwestern University Chamber Orchestra, Sullivan performed at the International Trumpet Guild Convention, where he premiered James Stephenson’s Spinning Wheel.

Gail Williams (horn) presented her workshop “Imagery and Artistry: Using Photography and Architecture as Inspirations for Music Teaching” at several conferences, including the Music Teachers National Association conference in Chicago. She also co-taught the residential college tutorial “Singing a Building: Making Connections between Music and Architecture.”

Hans Thomala (composition and music technology) is working on his second opera, Requiem-Houser, commissioned by Theater Freiburg with support by the Ernst von Siemens Music Foundation. The opera is scheduled to premiere next April in Germany. Next year will also bring the premieres of Thomala’s works commissioned by the Spektral Quartet and The Crossing.

John Thomas (flute) taught master classes at the Manhattan School of Music and Oberlin College and Conservatory. Thorne has recently performed with the Chicago Philharmonic Woodwind Quintet, Dempster Street Pro Musica, Chicago Bach Orchestras, Chicago Symphony Orchestra, Lyric Opera of Chicago Orchestras, and Chicago Chamber Musicians.

All in the “Family”: A Mallory Thompson Reunion

The Midwest Clinic international band and orchestra conference may seem like an unusual location for a family reunion, but not when the “family” in question is a network of graduates of Mallory Thompson, professor and coordinator of conducting and ensembles and director of bands. Thompson and 20 to 30 of her current and former students convenes at the clinic every December to reconnect, reminisce, and meet new peers. Thompson also hosts an annual dinner at that time, with students gathering at her house for drinks and appetizers before heading to a restaurant for a meal.

The reunion springs in part from a “family tree” that Thompson has constructed. It includes information on the postdegree career paths of the more than 40 alumni of her graduate conducting program. The first of those students graduated in 1997, and new alumni are added every year. “As a teacher, it’s really rewarding and humbling to look at this and see the path each of my students have taken,” says Thompson.

Thompson says she works hard to create an environment where students are very supportive of one another rather than competitive. Because conducting can be a solitary profession, she wants to give her students the opportunity to connect with others in their profession. “I am trying to create something that I value and that would have meant a lot to me as a student,” she says. “I want my students to build powerful relationships that last a lifetime.”

Graduates of her program have expressed gratitude for the positive learning environment she has created as well as for the opportunity to network with peers. “Everyone in the family has an instant familiarity and comfort with each other just by virtue of having studied with Mallory Thompson,” says Deanna Tham (G12), conductor of the Boise Youth Orchestra. “If anything, the family has always been a safe space for the conductor’s mind. The people I keep in touch with are resources for my soul and my psyche, particularly in a very lonely profession.”

Gerard Morris (G13), director of bands at the University of Puget Sound, agrees that the environment of Thompson’s conducting studio is conducive to success. “She held each member to the highest musical and logistical standard, and we took great pride in our collaborative work,” recalls Morris.

“We celebrated our collective successes, and helped one another during stressful times. I’ve found tremendous support from the family through advice and mentorship as well as help in promoting my career as a conductor.”

Emily Threinen (G04), director of bands at Temple University, has attended the family reunion every year since her graduation. She says that connections she has made at the Bienen School have been some of the strongest and most beneficial in her career.

“The first group of conducting alumni that I had met were at the Northwestern University conducting symposiums—they were current students and I was an aspiring student,” says Threinen. “It was clear that these individuals would be lifelong friends and would provide innumerable resources to those who were involved in the graduate community.”

Threinen said she communicates regularly with students from the program, engaging in dialogues about repertoire, errata, programming, performance issues, and other challenges. “The friendships created have been some of the best relationships I have in the profession.”

Malory Thompson with past and present members of the Northwestern University wind conducting studio in front of the Chicago Water Tower
faculty

Songs by Heart

Nancy Gustafson hopes to improve the lives of people with Alzheimer’s disease and other forms of dementia through the power of music.

A Bienen School artist in residence and a professional opera singer for more than 30 years, Gustafson (G80) founded the Songs by Heart Foundation to bring quality-of-life enrichment programs into retirement communities nationwide.

Through interactive live music programming, the organization aims to improve the intellectual, physical, social, spiritual, and emotional well-being of those with age-related memory issues.

“We’ve been seeing amazing results,” says Gustafson. “In my opinion, every retirement community ought to have these programs every day. It makes the lives of people who have dementia that much better.”

During a 12-week pilot program in spring 2015, Gustafson partnered with the North Shore’s Presbyterian Homes to bring vocalists and pianists to Westminster Place in Evanston, Lake Forest Place in Lake Forest, and The Mornings of Arlington Heights for programming five days per week. The performers’ song book, customized for each community based on feedback from residents’ families, included classic tunes from Broadway and Disney as well as old favorites such as “You Are My Sunshine” and “Take Me Out to the Ball Game.”

A key aspect of the Songs by Heart sing-along program is the interaction between musicians and residents. Before and after each session, the vocalists shake hands with every resident in attendance, making eye contact while welcoming them or thanking them for listening. Throughout the performances, they hold hands and sometimes dance with residents to further connect them to the music and their emotions.

“We have found that providing an interactive program, where you’re actually engaging the people and connecting to the people, is the important thing,” says Gustafson. “There is a huge difference between someone with dementia just listening to music as a passive activity and actually singing with the musician in an active way.”

A music-therapy consultant oversees the musicians and trains them to work with people with dementia. In order to be selected for the program, artists must demonstrate strong interpersonal skills as well as exceptional musical talent.

“We’ve been seeing amazing results. In my opinion, every retirement community ought to have these programs every day. It makes the lives of people who have dementia that much better.” —NANCY GUSTAFSON

Several Bienen School of Music alumni have participated in the outreach program, including vocalists Emily Becker (G08, CP09), Caitlyn Glennon (G11), Sarah Simmons (G12), and Ethan Simpson (G17) and pianists Jason Carlson (G9, G07) and Ellen Morris (G14).

Emily Becker, who also serves as Songs by Heart’s artistic administrator, says it is truly heartwarming to see how much joy the program brings to everyone involved. “There are people at each location who seem to be asleep through the session but say ‘Thank you’ or ‘Come back soon’ with their eyes closed as we are saying goodbye,” says Becker. “I can’t imagine how dark and scary life must be for these folks who don’t even open their eyes often, and to see them smile or even communicate just affirms that what we are doing is making a real difference in their quality of life, if only for an hour a day.”

Gustafson was inspired to establish Songs by Heart after her mother—a 1949 Northwestern graduate—developed Alzheimer’s disease. Frustrated at being unable to communicate with her mother on any level, Gustafson turned to the piano. She was surprised when her mother commented on the playing and singing after only a few minutes—first saying that it “wasn’t very good” and then agreeing that it was much better after Gustafson switched to a different song.

“I joked with her that we could play music at the local mall for money, and she replied, ‘Yes, we’ll be the Gustafson Family Singers.’ I was shocked! Not only did she remember who I was, she came up with a new idea on her own for the first time in months,” says Gustafson. “Before we made music together, my mother didn’t recognize that we were related.”

After that breakthrough, Gustafson and her sister arranged for a music therapist to visit their mother once a week and for a vocalist to sing with her two days a week. Impressed with her mother’s continuing response to music, Gustafson knew she wanted to find a way for others with dementia to have daily access to a program that could improve their quality of life through music.

The Songs by Heart pilot project helped Gustafson and her team develop best practices for interactive programming under the guidance of several consultants, including Mary Ann Anichini, vice president of continuous quality improvement at Presbyterian Homes. Anichini tracked residents’ engagement at all three locations during the 12-week period to measure the program’s effectiveness. Interviews with family members and caregivers suggested that resident participation and alertness continued even after a given music session ended.

Building on these initial assessments, Gustafson is collaborating with fellow Bienen School faculty member Steven Demorest, professor of music education, and Darby Morhardt, research associate professor at the Feinberg School of Medicine’s Cognitive Neurology and Alzheimer’s Disease Center, to develop a more controlled research study and gather additional data.

Ultimately Gustafson plans to organize a national board of directors for Songs by Heart and offer programming in as many elder care facilities as possible. “I understand now why I studied music, why I was a performer, and why I have been teaching voice,” says Gustafson. “Everything was preparing me for this. This is where I feel I can really make a difference in people’s lives.”

For more information about Songs by Heart, visit www.songsbyheart.org.

Building on these initial assessments, Gustafson is collaborating with fellow Bienen School faculty member Steven Demorest, professor of music education, and Darby Morhardt, research associate professor at the Feinberg School of Medicine’s Cognitive Neurology and Alzheimer’s Disease Center, to develop a more controlled research study and gather additional data.

Ultimately Gustafson plans to organize a national board of directors for Songs by Heart and offer programming in as many elder care facilities as possible. “I understand now why I studied music, why I was a performer, and why I have been teaching voice,” says Gustafson. “Everything was preparing me for this. This is where I feel I can really make a difference in people’s lives.”

For more information about Songs by Heart, visit www.songsbyheart.org.

Building on these initial assessments, Gustafson is collaborating with fellow Bienen School faculty member Steven Demorest, professor of music education, and Darby Morhardt, research associate professor at the Feinberg School of Medicine’s Cognitive Neurology and Alzheimer’s Disease Center, to develop a more controlled research study and gather additional data.

Ultimately Gustafson plans to organize a national board of directors for Songs by Heart and offer programming in as many elder care facilities as possible. “I understand now why I studied music, why I was a performer, and why I have been teaching voice,” says Gustafson. “Everything was preparing me for this. This is where I feel I can really make a difference in people’s lives.”

For more information about Songs by Heart, visit www.songsbyheart.org.
1960s

Brenda Roberts (69, G60) has been leading and title roles in many international opera houses, including New York’s Metropolitan Opera, Lyric Opera of Chicago, La Scala, Vienna State Opera, and the Paris Opera. A resident of Germany since 1968, Roberts is the former chair of the voice department at the Conservatory of Music in Mainz.

1970s


John Pederson (71) has served as principal bassoonist in the North Carolina Symphony since 1971. Since 1988 he has taught on the faculty of the department of music at the University of North Carolina at Chapel Hill. Adagio's Steve Colson (73) and his wife, Iqua, gave a concert at the University of Iowa’s International House in April as part of a 60th-anniversary celebration of the Association for Advancement of Creative Musicians.

1980s

Susan L. Nigro (73, G74), a Chicago-area contrabassoon soloist, premiered two new works at the University of Arkansas in February with Tabor Symphony orchestra/conductor Richard Robey. In April at Mt. Lebanon Church in North Riverside, Illinois, with her longtime piano collaborator Mark Landesky—she presented a program of selections from her recently released CD of music by Scott Joplin.

Dave Ries (75, G76), professor of music at McMurry University, has been professor of music at McMurry University since 1998.

Daniel Spalding (73, G76), music director of the Philadelphia Virtuosi Chamber Orchestra, received his PhD from the University of Toronto. Spalding has also served as music director of the New Jersey Cupidail Philharmonic since 1993.

Jerry Fuller (75) has been named executive director of the James S. Kemper Foundation. Also a grant-making consultant to the Richard H. Driehaus Foundation, Fuller is active as both a bassoonist, most recently recording all of the Vivaldi viola d’amore concertos.

Donna Ras (75, G78), director of choral programs at the University of Toronto, was appointed artistic director of the Chicago Chamber Choir.

Jim Miller (77, G78) is the director of choirs and orchestras at Tenafly High School in New Jersey. In January he conducted the New Jersey Region 2 High School Orchestra. This year he founded Summer Music in Tuscany, a two-week chamber music program in Sanremo, Italy.

Robert Marlett (G78), principal horn of the Boston Ballet Orchestra, performed solo parts from multiple Mozart concertos in the world premiere of Tsujun at Boston Ballet’s Next Generation performances in May 2014.

Robert Fallon (69, G60) has been professor of conducting at the Wanda L. Bass School of Music at Oklahoma City University for the past 22 years. He recently conducted The Prawns of Providence at the Oklahoma Opera and Music Theater.

1990s

Janice L. Minor (G83, G84) is a clarinet professor at James Madison University and a Buffet Group USA Performing Artist, enjoys an active career as a solo recitalist, chamber musician, orchestral player, clinician, and music educator. Her CD The Recital Virtuosi Chamber Orchestra, directed by Robert Marlatt (G78), premiered solo parts from multiple Mozart concertos from the world premiere of Tsujun at Boston Ballet’s Next Generation performances in May 2014.

Matthew Mailman (G90, G91) has been professor of conducting at the Wanda L. Bass School of Music at Oklahoma City University for the past 22 years. He recently conducted The Prawns of Providence at the Oklahoma Opera and Music Theater.

Kathleen Murray (G90) became the 14th president and first woman president of Whitman College in Walla Walla, Washington, in July. Murray previously held the positions of provost, dean of faculty, and professor of music at Macalester College in St. Paul, Minnesota.

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

alumni
1990s continued

Stephen Peterson (G93) became director of bands at the University of Illinois in August. Previously director bands at Ithaca College, he served as associate professor of conducting and associate director of bands at the Bienen School from 1998 to 1998.

Andrea Peterman (G93), a singer-songwriter, released her second full-length album, Enter the Elves, in January.

Michael Stepniak (G95), dean and professor of music at Shenandoah Conservatory, partnered with Washington Performing Arts to bring Wynton Marsalis to campus for multiple residencies to work with the Shenandoah Conservatory Symphony Orchestra.

Mark Swedal (G96), principal trombone of the Billings Symphony Orchestra and an adjunct professor of trombone at the University of Wyoming, is pursuing a DMA in trombone at the University of Colorado.

Natalie Zelensky (G05, G08, G09) is assistant professor of music at Colby College. Her article “Resounding Diaspora through Music and Play in a Russian-American Summer Camp” was published in Ethnomusicology Forum.

Amanda Majeski (G95) starred as Marta in Lyric Opera of Chicago’s production of The Barber of Seville in February and March 2015. She also starred in a new production of Der Rosenkavalier with Germany’s Opera Frankfurt from May to July.

Keith Harrison (G08) served as composer and music supervisor for the 2014 Annual Daytime Emmy Awards.

Michael Duffy (G02, G06, G14) joined the faculty of Virginia Commonwealth University School of the Arts as director of choral activities and performs as a member of the university’s choir and orchestra conducted by Heurtier Ideistem.

2000s

Erin Freeman (G93) was appointed artistic director of Wintergreen Performing Arts. Freeman also joined the faculty of Virginia Commonwealth University School of the Arts as director of choral activities and continues to direct the Richmond Symphony Chorus.

Stepniak also interviewed Marsalis for the conservatory’s “American Icons” series.

Oliver Camacho (G97) is a co-founding director of Liebertadarte, an oasis for artistic expression, and serves on the board of directors for VOXy Collective, director of the acclaimed OperaNow! podcast with host and producer Michael Rice (G96).

Andrea Peterman (G93), a singer-songwriter, released her second full-length album, Enter the Elves, in January.

Wiley Hausam (G80) received the Bienen School of Music’s 2015 Alumni Merit Award at the 82nd annual Northwestern Alumni Association Awards ceremony on April 25.

With the encouragement of his advisors, Hausam graduated from the Bienen School with a self-designed major in arts management. His career began at Lyric Opera of Chicago, followed by an assistant position for the original Broadway production of Follies. Then he worked as an artistic representative with Anna Deavere Smith, director George C. Wolfe, playwright Suzan-Lori Parks, and several other up-and-coming artists. In 1998 he opened Joe’s Pub at the Public Theater, a celebrated venue for performance artists. Three years ago, Stanford University recruited Hausam to open and manage its new Bing Concert Hall and to create the Stanford Live performing arts program.

Hausam says he came to Northwestern from a rural town in Missouri with modest ambitions: “I planned to go back home and work as a band or choral director—but then I came to a place where everybody was so talented and there was this spirit of learning and discovery and collaboration. It completely changed my life.”

Alumni Merit Awards are presented to alumni of each Northwestern school who have distinguished themselves in their professions so as to reflect credit on their alma mater.

Northwestern alumni, received high praise from alumni, received high praise from the New York Times after premiering Resounding Earth by former Bienen School faculty member Augusta Read Thomas (G87). Third Coast members (from left) David Skidmore (G95), Sean Connors (G06), Robert Dillon (G02), and Peter Martin (G04, G11) worked in close collaboration with Thomas to develop the piece. At the same March concert, Third Coast also premiered Thomas’s Selenus with violinist Ari Streisfeld (G07) and other members of the JACK Quartet.

Third Coast Percussion, an ensemble comprising four Northwestern alumni, received high praise from the New York Times after premiering Resounding Earth by former Bienen School faculty member Augusta Read Thomas (G87). Third Coast members (from left) David Skidmore (G95), Sean Connors (G06), Robert Dillon (G02), and Peter Martin (G04, G11) worked in close collaboration with Thomas to develop the piece. At the same March concert, Third Coast also premiered Thomas’s Selenus with violinist Ari Streisfeld (G07) and other members of the JACK Quartet.
Distinguished Teacher and Alumna Honored at Commencement

Elizabeth Bennett (’04) and four other high school teachers—who had “transformative effects” on the lives of graduating Northwestern seniors—they once taught—received Northwestern University Distinguished Secondary Teacher Awards. The distinguished teachers joined their former students to be recognized during the fifth annual awards ceremony on June 18 and at commencement on June 19.

Honoring high school teachers who have touched the lives of Northwestern students, the Distinguished Secondary Teacher Awards provide $2,500 to each winning teacher and $2,500 each to their schools.

In selecting the winners, the selection committee considered essays from Northwestern seniors about their former high school teachers. They also considered portfolios submitted by the nominated teachers that included letters of recommendation and an explanation of their teaching philosophy.

Bennett is the only Illinois award winner for 2015. A teacher at Buffalo Grove High School for nearly seven years, Bennett was the recipient of the 2008 Illinois Emerging Teacher Leader Award and the University of Chicago’s 2014 Educator of the Year Award. She earned her bachelor’s degree in music education and bassoon performance from the Bienen School and her master’s degree from Concordia University in Wisconsin.

2010s

Joseph Baldwin (’10) was one of six conductors selected internationally for the 2015 Oregon Bach Festival’s renowned Master Class in Conducting. His work included serving as assistant conductor to artistic director Matthew Halls for Mahler’s Symphony No. 1.

Megan Grace Bougger (’11) received positive reviews from the New York Times for her composition Louis, performed at the 2015 MATA Festival of new music by Melanie Aceto—who was tethered to a pulley system.

Mary Rose Norell (’11) won second place in the Grieg Festival in Florida’s Young Artist Competition, held in Sarasota in January. As a result she will give solo concerts in Sarasota this winter and has been invited to participate in the International Workshop of the Songs of Edvard Grieg in Bergen, Norway.

Evelyn Diaz (’11) recently performed a piano recital in April at Dalton State College as part of its Concerts on Campus series.

Eliana Stobert (’13) was named a summer 2015 Merola Opera Young Artist.

Rachel Sparrow (’15) performed the soprano solo in Esa-Pekka Salonen’s Five Images after Sappho at a May 18 Bienen School concert attended by the composer.

Mary Rose Norell (’11) was appointed assistant professor of music at Carthage College, under-studied the role of Euterque for Lyric Opera of Chicago’s world-premiere production of El Bando Navarro a Triana in April. He was also the hornist soloist in Fauré’s Requiem with the Elmhurst Symphony Orchestra for the orchestra’s season finale concert in May.

David Binder (’12) was appointed second trombone with the Detroit Symphony Orchestra.

Mary Rose Norell (’11) was appointed general manager of the Lake Forest (Illinois) Symphony in April.

Eliana Stobert (’13) was one of four conductors selected internationally for the 2015 Oregon Bach Festival’s renowned Master Class in Conducting. Her work included serving as assistant conductor to artistic director Matthew Halls for Mahler’s Symphony No. 1.

Patrick Killbride (’12) won the 24th International Concours de Chant Centre-Lyrique d’Auvergne in Clermont-Ferrand, France, and will make his professional debut in Europe this season in Handel’s Acis and Galatea with Opéra du Grand Avignon, Opéra-Théâtre de Clermont-Ferrand, and Festival de La Chaise-Dieu.

Rodrick Cox (’12), associate professor of music at Carthage College, under-studied the role of Euterque for Lyric Opera of Chicago’s world-premiere production of El Bando Navarro a Triana in April. He was also the hornist soloist in Fauré’s Requiem with the Elmhurst Symphony Orchestra for the orchestra’s season finale concert in May.

Eliana Stobert (’13) recently performed with the Boston Symphony Orchestra, including a summer European tour, and the Dallas Symphony Orchestra, where this fall he begins a new position as fourth horn.

Elissa Habert (’12) was appointed assistant professor of musicology at DePauw University in Greencastle, Indiana.

Holly Rudd (’15) received the Maretoson Fellowship to study flute performance in Paris at the Ecole Normale de Musique in 2014-15 and participated in the Aspen Music Festival in summer 2014.

Austen Siebert (’15) was one of the staff, where this fall he begins a new position as fourth horn.
LAURENCE DAVIS (1929–2015)

Laurence Davis, professor emeritus of music, died on April 25 in Evanston at age 86. As a performer he appeared as an assisting artist with such vocal and instrumental soloists as soprano Dame Joan Sutherland, mezzo-soprano Christa Ludwig, baritone Walter Berry, and cellist Pierre Fournier. Davis also performed in many chamber ensembles, making frequent appearances at Chicago’s Orchestra Hall and on Chicago radio station WFMT. In addition to concert appearances across the United States and Canada, he performed, lectured, and led master classes around the world. A native Australian, Davis won Sydney’s Daily Telegraph Piano Competition and the Australian Broadcast Commission’s Concerto and Vocal Competition by age 20. He also won prestigious international music competitions in Geneva, Brussels, Munich, and Paris.

Davis and Sutherland were fellow students at the Sydney Conservatorium of Music and traveled together by sea to London to continue their studies at the Royal College of Music. In the early 1950s Davis studied at the Akademie für Musik in Vienna. His distinguished piano teachers included Ignaz Friedman, Bruno Seidlofuer, and Franz Reizenstein.

After living six years in Cuba, Davis was named assistant conductor at Lyric Opera of Chicago in 1956 and served there until 1970 as associate conductor and principal coach-accompanist. He joined the Bienen School faculty in 1965, teaching piano as well as classes in accompanying and interpretation of vocal repertoire. In 1992 Davis became the piano coordinator of Northwestern’s summer National High School Music Institute events and school competitions. He maintained close friendships with many Bienen staff School members after transferring to a new position at Northwestern’s McCormick School of Engineering and applied Science, where he was a program manager in the Farley Institute of Entrepreneurship and Innovation.

"Tarik joined my office during a period of transition,” said René Machado, associate dean of administration and finance. “His administrative abilities and warm personality helped us develop quickly into an effective and supportive team, and he also forged many positive relationships throughout the school and University. He was a gentle and kind spirit whom we miss greatly.”

Tarik Clarke, a former Bienen School staff member, died on April 26 at age 38. He was a financial assistant in the Office of the Associate Dean for Administration and Finance from 2012 to 2014. He maintained close friendships with many Bienen staff School members after transferring to a new position at Northwestern’s McCormick School of Engineering and Applied Science, where he was a program manager in the Farley Institute of Entrepreneurship and Innovation.

"Tarik joined my office during a period of transition,” said René Machado, associate dean of administration and finance. “His administrative abilities and warm personality helped us develop quickly into an effective and supportive team, and he also forged many positive relationships throughout the school and University. He was a gentle and kind spirit whom we miss greatly.”

Born in Brooklyn, New York, in 1976, Tarik Clarke was a 1998 graduate of Lehigh University, where he built strong ties with the Kappa Alpha Psi fraternity. He went on to the University of Chicago Medical School and later graduated from the Illinois Institute of Art–Chicago.

He met his future wife, Karry, during his freshman year at Lehig, they married in 2012. She is the director of administration, finance, and planning at the McCormick School.

He is remembered as an intelligent and charismatic man whose special impact on those he knew will never be forgotten. “It is particularly difficult that this bright light was cut short in his prime,” said Machado. “We will honor his memory by remembering the good times, his inquisitive and helpful personality, and the wonderful, infectious laughter that was always a source of joy.”

Tarik Clarke, a former Bienen School staff member, died on April 26 at age 38. He was a financial assistant in the Office of the Associate Dean for Administration and Finance. He was a gentle and kind spirit whom we miss greatly.

Born in Brooklyn, New York, in 1976, Tarik Clarke was a 1998 graduate of Lehigh University, where he built strong ties with the Kappa Alpha Psi fraternity. He went on to the University of Chicago Medical School and later graduated from the Illinois Institute of Art–Chicago.

He met his future wife, Karry, during his freshman year at Lehig, they married in 2012. She is the director of administration, finance, and planning at the McCormick School.

He is remembered as an intelligent and charismatic man whose special impact on those he knew will never be forgotten. “It is particularly difficult that this bright light was cut short in his prime,” said Machado. “We will honor his memory by remembering the good times, his inquisitive and helpful personality, and the wonderful, infectious laughter that was always a source of joy.”

TARIK CLARKE (1976–2015)

Tarik Clarke, a former Bienen School staff member, died on April 26 at age 38. He was a financial assistant in the Office of the Associate Dean for Administration and Finance. He was a gentle and kind spirit whom we miss greatly.

Born in Brooklyn, New York, in 1976, Tarik Clarke was a 1998 graduate of Lehigh University, where he built strong ties with the Kappa Alpha Psi fraternity. He went on to the University of Chicago Medical School and later graduated from the Illinois Institute of Art–Chicago.

He met his future wife, Karry, during his freshman year at Lehig, they married in 2012. She is the director of administration, finance, and planning at the McCormick School.

He is remembered as an intelligent and charismatic man whose special impact on those he knew will never be forgotten. “It is particularly difficult that this bright light was cut short in his prime,” said Machado. “We will honor his memory by remembering the good times, his inquisitive and helpful personality, and the wonderful, infectious laughter that was always a source of joy.”

TARIK CLARKE (1976–2015)

Tarik Clarke, a former Bienen School staff member, died on April 26 at age 38. He was a financial assistant in the Office of the Associate Dean for Administration and Finance. He was a gentle and kind spirit whom we miss greatly.

Born in Brooklyn, New York, in 1976, Tarik Clarke was a 1998 graduate of Lehigh University, where he built strong ties with the Kappa Alpha Psi fraternity. He went on to the University of Chicago Medical School and later graduated from the Illinois Institute of Art–Chicago.

He met his future wife, Karry, during his freshman year at Lehig, they married in 2012. She is the director of administration, finance, and planning at the McCormick School.

He is remembered as an intelligent and charismatic man whose special impact on those he knew will never be forgotten. “It is particularly difficult that this bright light was cut short in his prime,” said Machado. “We will honor his memory by remembering the good times, his inquisitive and helpful personality, and the wonderful, infectious laughter that was always a source of joy.”

TARIK CLARKE (1976–2015)

Tarik Clarke, a former Bienen School staff member, died on April 26 at age 38. He was a financial assistant in the Office of the Associate Dean for Administration and Finance. He was a gentle and kind spirit whom we miss greatly.

Born in Brooklyn, New York, in 1976, Tarik Clarke was a 1998 graduate of Lehigh University, where he built strong ties with the Kappa Alpha Psi fraternity. He went on to the University of Chicago Medical School and later graduated from the Illinois Institute of Art–Chicago.

He met his future wife, Karry, during his freshman year at Lehig, they married in 2012. She is the director of administration, finance, and planning at the McCormick School.

He is remembered as an intelligent and charismatic man whose special impact on those he knew will never be forgotten. “It is particularly difficult that this bright light was cut short in his prime,” said Machado. “We will honor his memory by remembering the good times, his inquisitive and helpful personality, and the wonderful, infectious laughter that was always a source of joy.”

TARIK CLARKE (1976–2015)

Tarik Clarke, a former Bienen School staff member, died on April 26 at age 38. He was a financial assistant in the Office of the Associate Dean for Administration and Finance. He was a gentle and kind spirit whom we miss greatly.

Born in Brooklyn, New York, in 1976, Tarik Clarke was a 1998 graduate of Lehigh University, where he built strong ties with the Kappa Alpha Psi fraternity. He went on to the University of Chicago Medical School and later graduated from the Illinois Institute of Art–Chicago.

He met his future wife, Karry, during his freshman year at Lehig, they married in 2012. She is the director of administration, finance, and planning at the McCormick School.

He is remembered as an intelligent and charismatic man whose special impact on those he knew will never be forgotten. “It is particularly difficult that this bright light was cut short in his prime,” said Machado. “We will honor his memory by remembering the good times, his inquisitive and helpful personality, and the wonderful, infectious laughter that was always a source of joy.”

TARIK CLARKE (1976–2015)

Tarik Clarke, a former Bienen School staff member, died on April 26 at age 38. He was a financial assistant in the Office of the Associate Dean for Administration and Finance. He was a gentle and kind spirit whom we miss greatly.

Born in Brooklyn, New York, in 1976, Tarik Clarke was a 1998 graduate of Lehigh University, where he built strong ties with the Kappa Alpha Psi fraternity. He went on to the University of Chicago Medical School and later graduated from the Illinois Institute of Art–Chicago.

He met his future wife, Karry, during his freshman year at Lehig, they married in 2012. She is the director of administration, finance, and planning at the McCormick School.

He is remembered as an intelligent and charismatic man whose special impact on those he knew will never be forgotten. “It is particularly difficult that this bright light was cut short in his prime,” said Machado. “We will honor his memory by remembering the good times, his inquisitive and helpful personality, and the wonderful, infectious laughter that was always a source of joy.”

TARIK CLARKE (1976–2015)

Tarik Clarke, a former Bienen School staff member, died on April 26 at age 38. He was a financial assistant in the Office of the Associate Dean for Administration and Finance. He was a gentle and kind spirit whom we miss greatly.

Born in Brooklyn, New York, in 1976, Tarik Clarke was a 1998 graduate of Lehigh University, where he built strong ties with the Kappa Alpha Psi fraternity. He went on to the University of Chicago Medical School and later graduated from the Illinois Institute of Art–Chicago.
This fall marks a historic time for the Bienen School of Music. The opening of the school’s new building is geographically uniting the school’s two departments for the first time in four decades and providing a home commensurate with its outstanding reputation. This state-of-the-art facility, and the opportunities it affords students, faculty, and audiences, would not have been possible without the generous philanthropy of the Northwestern community—including University trustees, members of the Music Advisory Board, and the many alumni and friends who made gifts in support of the new building.

With the new building now complete less than two years into “We Will. The Campaign for Northwestern,” we can focus the remainder of the campaign on programmatic initiatives—such as the Institute for New Music, the Voice and Opera Program, and the Department of Music Performance—in addition to endowments for academic and artistic programming, professorships, and the deanship. Rising to the top of the Bienen School’s campaign priorities is securing increased funding for merit-based financial aid for undergraduate and graduate performance majors, including international students.

THE CASE FOR MERIT-BASED FINANCIAL AID

The world’s most outstanding music students are sought by a host of competing institutions. From this already elite group of potential applicants, the Bienen School seeks to attract those who meet the University’s high academic standards for admission. And like all music programs, the school requires the right mix of students to ensure strength across instruments, vocal ranges, and areas of study. Financial aid is usually the deciding factor for these sought-after applicants.

Northwestern is one of a small group of private institutions that continues to meet the full demonstrated financial need of domestic undergraduate applicants. Each year, as the University’s only academic unit requiring auditions for admission, the Bienen School also awards merit-based scholarships to those whose auditions demonstrate extraordinary talent. This aid primarily assists middle-income families who do not qualify for need-based financial aid but have insufficient discretionary income to cover the costs of attending Northwestern. A gift supporting undergraduate merit-based scholarships will allow the Bienen School to better compete for top talent from around the world, attracting the most deserving students regardless of financial circumstances.

You can directly support the campaign for merit aid in a variety of ways:

- By giving to the Bienen School’s annual fund, providing expendable support to immediately increase scholarships for more students
- By establishing endowed scholarship funds, providing financial assistance in perpetuity to Bienen School students majoring in instrumental or vocal performance
- By including the Bienen School in your will or trust, designating your legacy for supporting future merit-based scholarship needs

Each gift, of any amount, enhances our ability to attract the most talented students and bolsters the school’s reputation as one of the nation’s top-ranked music institutions. Thank you to the many alumni and friends who support the Bienen School. We hope you will consider renewing your past gift or making your first donation. Please feel free to contact me directly at 847-467-3849 or davin.peelle@northwestern.edu with any questions. Alternatively, you may visit wewill.northwestern.edu to learn about how your generosity can make a meaningful difference in supporting our talented students and advancing the Bienen School of Music.

Mary B. Galvin Recital Hall

The 400-seat hall, with main floor and balcony seating, features a 50-foot glass wall offering views of Lake Michigan and the Chicago skyline. Undulating walls of Forest Stewardship Council–certified wood, covered with a thin layer of African moabi wood, provide optimal acoustics, and the hall is equipped with state-of-the-art sound and video equipment for recording.

David and Carol McClintock Choral and Recital Room

A flexible space for choral rehearsals, small ensemble performances, and student recitals, the room seats 120. The walls are paneled in the same moabi wood as Mary B. Galvin Recital Hall.

Shirley Welsh Ryan Opera Theater

Seating 150, the theater is a versatile space for intimate opera performances and recitals, with double-height ceilings and expansive windows showcasing views of Lake Michigan. Steel beams, catwalks, and stairs are from Waskegan Steel. The retractable seating was designed and constructed in the United Kingdom.
We are grateful to all who have made contributions to the Henry and Leigh Bienen School of Music. The following donors have given $1,000 or more from September 1, 2014, through May 31, 2015. We also thank our many valued donors and friends who have given gifts of less than $1,000 during this period.

Founders Circle
($50,000 or more)
Anonymous

John A. and Rita Meiers
Conning/Granting Foundation
Elizabeth F. Cheney Foundation
The Drue Foundation
Virginia J. Fisher (BSEM39)
Christopher B. Galvin (WCA57, KSM77)
Robert W. Galvin Foundation
Ellen J. (WCA59) and Howard C. Katz
Marion S. Marcellet
Carole and David McClintock
Nancy L. (BSEM7) and Fred C. Meendsen

President’s Circle
($25,000–$49,999)
Chicago Community Trust
Marger and Scott H. (Mc65, KSM67) Faber
Selena and Shaun (KSM95)* Fitts
Marvin and Carol (GBSM85) Friedman*
Ellis B. Day (FB50, GBSM78) and Todd A. (KSM85)* Smale/Smale Family Foundation
Jane Arrose Solomon and Lawrence R. Solomon
Betty A. Van Gorkom (BSEM49)*

Dean’s Circle
($10,000–$24,999)
Geraldine R. Dodge Foundation
Ellen and Allan R. Drebin*
Byron L. Gregory (WCA66, L69)
Carole (BSEM85) and Joel D. Hungerberg* Joel & Carol Hungerberg Fund
Robert (KSM54) and Elaine Loboff

Fellows
($5,000–$9,999)
Mary Grey Brooks (BSEM60, GBSM47)
Jane Ann (C69) and Richard H. (EB65)* Dean
Joshua D. (BSEM95, GBSM90) and Julie (KSM90)* Krugman/LeBuhn
Mary A. (BSM57, GBSM58) and Walfrid Kujala
Evelyn M. Siegel (SESP59)

Members
($1,000–$2,499)
Madeline Ann Adams
Scott and Sara Adams
Janet and Paul Aspinos
Association of American Railroads
Melanie L. Bowerk (WCA54)
Boone Brothers (FSM66)*
Kenneth Cohn
Lisa and E. Michael (WCA59) Carter III
Joanne Kriegel Crickshank (BSEM57, GBSM58)
Robert E. (EB56) and Mrs. Robert E. Cusley
Laurence D. Davis†
Elizabeth K. Innis
Elizabeth F. (GBSM85) and William C. (Mc66) Knodel
David L. Landau (BSEM80, Landis Communications
David Lockel (C71, GBSM92)
Skeid D. (BSEM97) and Robert A. (Mc68) Long

John Evans Circle
($5,000–$9,999)
Judith Artemis Trust
Leigh B. and Henry T. Boren
Michelle Miller Burns (BSEM90)* and Gary W. Burns
Katharine W. (BSEM60) and Robert E. (BSEM75, GBSM76) Evans
Michelle M. Gerhardt (Mc64)
James M. Hall (WCA59)
Dolores Kohl Kaplan* Dolores Kohl Education Foundation
Judy and Gerald S. Kaufman
Michael Landa
Daniel Harold Lom
Christine M. Myers
PwC Charitable Foundation
Hel'en J., (86, KSM90) and Guy J. Raymaker

Fellows
($2,500–$4,999)
Mary Grey Brooks (BSEM60, GBSM47)
Jane Ann (C69) and Richard H. (EB65)* Dean
Joshua D. (BSEM95, GBSM90) and Julie (KSM90)* Krugman/LeBuhn
Mary A. (BSM57, GBSM58) and Walfrid Kujala
Evelyn M. Siegel (SESP59)

Founders Circle
($50,000 or more)
Anonymous

John A. and Rita Meiers
Conning/Granting Foundation
Elizabeth F. Cheney Foundation
The Drue Foundation
Virginia J. Fisher (BSEM39)
Christopher B. Galvin (WCA57, KSM77)
Robert W. Galvin Foundation
Ellen J. (WCA59) and Howard C. Katz
Marion S. Marcellet
Carole and David McClintock
Nancy L. (BSEM7) and Fred C. Meendsen

President’s Circle
($25,000–$49,999)
Chicago Community Trust
Marger and Scott H. (Mc65, KSM67) Faber
Selena and Shaun (KSM95)* Fitts
Marvin and Carol (GBSM85) Friedman*
Ellis B. Day (FB50, GBSM78) and Todd A. (KSM85)* Smale/Smale Family Foundation
Jane Arrose Solomon and Lawrence R. Solomon
Betty A. Van Gorkom (BSEM49)*

Dean’s Circle
($10,000–$24,999)
Geraldine R. Dodge Foundation
Ellen and Allan R. Drebin*
Byron L. Gregory (WCA66, L69)
Carole (BSEM85) and Joel D. Hungerberg* Joel & Carol Hungerberg Fund
Robert (KSM54) and Elaine Loboff

Fellows
($5,000–$9,999)
Mary Grey Brooks (BSEM60, GBSM47)
Jane Ann (C69) and Richard H. (EB65)* Dean
Joshua D. (BSEM95, GBSM90) and Julie (KSM90)* Krugman/LeBuhn
Mary A. (BSM57, GBSM58) and Walfrid Kujala
Evelyn M. Siegel (SESP59)

Members
($1,000–$2,499)
Madeline Ann Adams
Scott and Sara Adams
Janet and Paul Aspinos
Association of American Railroads
Melanie L. Bowerk (WCA54)
Boone Brothers (FSM66)*
Kenneth Cohn
Lisa and E. Michael (WCA59) Carter III
Joanne Kriegel Crickshank (BSEM57, GBSM58)
Robert E. (EB56) and Mrs. Robert E. Cusley
Laurence D. Davis†
Elizabeth K. Innis
Elizabeth F. (GBSM85) and William C. (Mc66) Knodel
David L. Landau (BSEM80, Landis Communications
David Lockel (C71, GBSM92)
Skeid D. (BSEM97) and Robert A. (Mc68) Long

Richard T. Holmberg (GBSM66) and Gene A. Fort
Kay Duke Ingalls (BSEM66)
Karen L. (GBSM93) and Jeffrey F. (WCA57) Johnson
Nan D. Johnston (BSEM88, KSM96)
Kelamanos Community Foundation
Gail J. (SESP67) and Thomas R. (BSEM67) Kassof
Kip Kelley*
Krista L. King
Elizabeth F. (GBSM85) and William C. (Mc66) Knodel
David L. Landau (BSEM80, Landis Communications
David Lockel (C71, GBSM92)
Skeid D. (BSEM97) and Robert A. (Mc68) Long

Nancy T. (GBSM66) and R. Hugh Magill
Marylin McCoy and Charles R. Thomas
Amy and John McHugh
Thomas W. Miller
Thomas E. Minter (BSM92)
Margaret Wrenn Minak (BSEM60)
Harriet M. Mogge (BSEM69, GBSM50)
Bill Mester Foundation
NTI Americas
Kay L. Pick*
Diane J. Kalmus
Evelyn Randell Richer (SESP54)
Julie Romos (BSEM48)
Mary Ann (BSEM61, GBSM66) and Donna (WCA53) Sadleek
Pamela Schaefer (BSEM93)
Hart P. and Sara L. Schaefer

Richard E. Schlicht (EB78)
Margaret F. Shanley (BSEM60)
Eugene S. (WCA50) and Hollis Leach (WCA92)
Sunshine Jacobs and William Thompson
Brian Trudowske and Teresa McManus
Adrian Waldenberg (WCA52) and Jon K. Peck
Annelle S. Walker (BSEM62, GBSM66)
Michael R. Wallace (BSEM51, WCA59)
Jan D. Weinberg (BSEM65, GBSM65)
Mary A. (GBSM65) and Cecil B. (BSEM65, GBSM65) Wilson
Winning Ways Foundation
Bettie Anne Younker (GBSM97)
Nikki M. (C71) and David H. (GB70, C74) Zavedy

For information on donating to the Bienen School of Music or to report errors, please call 847-465-4959.

*Member of the Bienen School of Music Advisory Board
†Deceased