

first chair

A MESSAGE FROM THE DEAN

TWICE BEFORE IN THE 120-YEAR HISTORY OF NORTHWESTERN'S MUSIC SCHOOL, an impressive new building seemed within reach. Hampered by



inadequate facilities since its inception, the school has long needed a home commensurate with its quality and reputation. Hopes 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 fru-

ition, 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 \$250,000 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 \$630,000, 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 (a building that today houses Northwestern's Office of Human Resources), built in 1897, and Music Practice Hall (the "Beehive"), built in 1915, proved increasingly inadequate and outdated. In 1940 the school took over Willard Hall, a former women's dormitory

that became the Music Administration Building; but that venue was always poorly suited to the needs of a music school. With no large performance space to call its own, the school was forced to present orchestra concerts in gymnasiums or off campus at Evanston Township High School.

By 1970 the school had developed an ambitious new plan to construct a music complex on the lakefill, an eastward extension of campus completed in 1964. The designs included a new music building plus a large concert hall, a recital hall, and a library. But the cost estimate soon rose from nearly \$5 million to more than \$20 million, a fundraising goal that proved unrealistic.

With a large performance facility at the top of its wish list, and with a \$4 million gift from Albert Pick and Charles Staiger, the school went ahead with construction of a I,000-seat auditorium in hopes that funds would eventually be raised to complete the lakefront complex. Pick-Staiger Concert Hall opened in 1975; two years later, thanks to the generosity of the Joseph and Helen Regenstein Foundation, the adjacent Regenstein Hall of Music opened, replacing Music Hall. But without sufficient funding, plans for the remainder of the complex were put on indefinite hold. 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.

Joni - Marie Montaymeny Toni-Marie Montgomery

Dean







fanfare

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noteworthy

Dover Quartet Begins Three-Year Residency



Dover Quartet members (from left) Joel Link, Camden Shaw, Milena Pajaro-van de Stadt, and Bryan Lee

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. Appointed to a three-year Evanston-campus residency starting this October, the quartet will coach chamber music ensembles and perform one concert each quarter.

The ensemble consists of violinists Joel Link and Bryan Lee, violist Milena Pajaro-van de Stadt, and cellist Camden Shaw. Members of the quartet have appeared as soloists with some of the world's finest orchestras, including the Philadelphia Orchestra and the Tokyo Philharmonic.

The quartet's popularity has skyrocketed since its 2013 Banff win—as indicated by a full 2014–15 performance schedule that included more than 100 concerts throughout the United States, Canada, South America, and Europe. Highlights included performances for the Schneider Concerts in New York City, Wigmore Hall in London, and the Kennedy Center in Washington, DC. "The Dover Quartet's Kennedy Center debut shows why they should be on [your] must-hear list," wrote a Washington Post reviewer, calling the concert "a triumph."

During the 2015–16 academic year the quartet will perform on October 7 in the new Mary B. Galvin Recital Hall, on January 10 as part of the 2016 Winter Chamber Music Festival at Pick-Staiger Concert Hall, and on April 3 in Galvin Recital

Hall. In addition, ensemble members will coach Bienen School students in master classes each quarter.

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 Chicagoarea 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 Drebin, 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, Jialiang 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. I, in D ("Ghost") with students Bokyung Hwang (piano), Gaeun Kim (violin), and Geirþrúður Anna Guðmundsdóttir (cello); and Op. 70, No. 2, in E-flat with students Hyejin Joo (piano), Yoorhi 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 regimens 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 1994 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 nonconsecutive 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 (2006), 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 Barrett 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."

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Inaugural Tichio Vocal Master Class Series Showcases Three Opera Legends

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 way to overcome it in a short amount of time. A wonderful, once-in-a-lifetime experience I will always remember."

Adds 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."

Bass-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 Sanghun Han (baritone), Emily

"It is incredible that the Bienen School of Music can attract such high-profile artists for the Tichio Master Class Series." —QUINN MIDDLEMAN

Pickell (baritone), and Ashley Ellen Mann (soprano). Hill, Middleman, and Pickell study with W. Stephen Smith; Mann studies with Sunny Joy Langton.

Mann found Fleming incredibly inspiring. "I thought we would discuss technique, and we did, but in a way where it was improving my own personal sound," she says. "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

Barnash (soprano), Donovan Ott-Bales (tenor), Cody Montá (baritone), and Kyle Sackett (baritone). Han, Barnash, and Montá study with W. Stephen Smith, Ott-Bales with Kurt R. Hansen, and Sackett with Karen Brunssen.

"It is always a great honor and humbling experience to share a space with one of your musical role models," says Sackett. "I am incredibly grateful for the Tichio Master Class series that allows for this unique learning experience each year, whether as a performer or audience member."



From left: Renée Fleming with Ashley Ellen Mann; Eric Owens with Donovan Ott-Bales; Frederica von Stade with Harrah Friedlander





Northwestern's production of the opera Dead Man Walking

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 Jeanne 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 Brunssen.

"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."

Dead Man Walking Brought to Life at Northwestern

NORTHWESTERN UNIVERSITY OPERA THEATER'S Chicagoarea premiere of the opera Dead Man Walking in February received glowing reviews. The Chicago Tribune's John von Rhein praised director Michael Ehrman for the "taut, polished staging" that "brought Heggie's emotionally charged music drama to pulsating life." He continued by lauding the exceptional talent of Bienen students. "Terrific performances in leading roles by gifted master's students from the Bienen school voice program sent me to the program book to make sure I wasn't hearing experienced professional singers."

The double-cast production starred Bienen students Kelsey Park (G15) and Quinn Middleman as Sister Helen Prejean, the young nun who served as spiritual adviser to death-row inmate Joseph De Rocher, portrayed by Ethan Simpson (G15) and Alexander York.

So that audience members could reflect on the themes and topics suggested by *Dead Man Walking*, a discussion was held following the February 28 performance. Northwestern University School of Law faculty members Leigh Bienen, senior lecturer, and Robert C. Owen, clinical professor, joined members of the artistic staff and cast for the conversation.

With music by Jake Heggie and libretto by Terrence McNally, *Dead Man Walking* is based on the best-selling memoir of the same title by Sister Helen Prejean. Since its San Francisco Opera premiere in 2000, *Dead Man Walking* has received more than 40 stage productions worldwide.

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A Night with Northwestern at the New York Philharmonic



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, winner of the Bienen School's inaugural Michael Ludwig Nemmers Prize in Music Composition. With a nod to Nikolai

Rimsky-Korsakov's symphonic poem of 1888, Scheherazade. 2 is a modern retelling of the Arabian Nights and a tribute to the collection's eponymous storyteller and heroine.

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.

"This 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.

Northwestern Alumni at the New York Philharmonic

Musicians

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

Board and Staff

Kenneth A. Buckfire (16 parent), director, Philharmonic Board Kate Oberjat (97), single-ticket marketing manager Gary W. Parr (KSM80), immediate past chairman, Philharmonic Board Laura Weiner (09), teaching artist faculty (horn), Philharmonic Schools



Dean Montgomery with Northwestern alumni and New York Philharmonic



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; Kivie Cahn-Lipman, cello; Jacob Greenberg, piano; Rebekah Heller, bassoon; and alumnus James Austin Smith (05), oboe. The program included the Chicago premiere of Elliott Carter's Epigrams as well as György Kurtág's Ligatura for Bálint Varga, Kaija Saariaho's Tocar, Harrison Birtwistle's An Interrupted Endless Melody, and Dai Fujikura's Calling.

ICE also led coaching sessions with the Bienen School's Contemporary Music Ensemble, and later in the week the two ensembles joined forces for a concert under the direction of Ben Bolter and graduate assistant conductor Vincent Povázsay. The program included Cortège by Harrison Birtwistle, Mindjob 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 Steve Cohen, J. Lawrie 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



The International Contemporary Ensemble (above) performed with the Bienen School's Contemporary Music Ensemble at a concert February 5 (top).

20 times previously, but this was the first time a group of teachers participated as 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 Hideout 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.

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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 reconceptualizing the concert as a whole.

These 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 experiences rather than simply present works and the imperative to stay dedicated to the concept of autonomy intrinsic to a progressive and sometime challenging work.

In addition to participating in the "Programming New Music" conference (above), Claire Chase (right) performed with the Bienen School's flute studio in a concert at Alice Millar Chapel during her spring residency. She also worked with flute composition students and led composition and chamber music seminars.

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 2001, ICE has premiered more than 500 works and developed an opensource digital library with hundreds of recordings from past performances.

"Even a 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."

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, violinists with the Spektral Quartet; Peter Margasak, curator of the Frequency Series at Constellation; Peter Taub, director of performance programs at the Museum of Contemporary Art; and Amy Iwano, 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.



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-PEKKA 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 Contem-

porary Music Ensemble. Conducted by faculty members Alan Pierson, Benjamin Bolter, and Donald Nally, the program included Salonen's Concert Etude for Solo Horn, Two Songs from Kalender Röd, Five Images after Sappho, and—in a performance by piano program coordinator James Giles—the solo piano work Sisar. Other featured soloists were hornist Russell Rybicki, a student of Gail Williams, and soprano Rachel Sparrow (G13), 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-PEKKA SALONEN, VIA TWITTER



MILLENNIUM PARK CONCERT

The Bienen Contemporary/Early Vocal Ensemble and Contemporary Music Ensemble presented the Midwest premiere of *Lost Objects*, a musical exploration of the meaning of memory, on May 24 at the Jay Pritzker Pavilion in Chicago's Millennium Park. Composed by Bang on a Can composers Michael Gordon, David Lang, and Julia Wolfe, the work asks us to pause and consider the grace bestowed upon each thing, person, animal, and idea, the ordinary and the not-so-ordinary lost objects of our shared and vanishing culture. Under the direction of Donald Nally (above), the BCE Vocal Ensemble has been selected to perform at the 2016 regional meeting of the American Choral Directors Association, to be held in Chicago February 24–27.

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 nonconsecutive 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 Esser Nemmers, a former Northwestern faculty member, and his brother, the late Frederic E. Nemmers. They also established the University's Erwin Plein Nemmers Prize in Economics and Frederic Esser Nemmers Prize in Mathematics.

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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 versatile mezzo-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 Carousel. A native of Washington, DC, Graves-Montgomery attended the Duke Ellington School for the Performing Arts and continued her education at Oberlin College Conservatory of Music and New England Conservatory. She currently teaches voice at the Peabody Conservatory of Music in Baltimore.

MR. AND MRS. BIENEN, DEAN MONTGOMERY, ASSISTANT DEAN Garton, associate dean Machado, 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 (#mywildcatfamily).

I've 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?

The Call

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 listening library, and she had found a recording of Leontyne 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 Leontyne 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, entrepreneurism, 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 conductors, or compromising directors or difficult musical collaborators, or how to handle conflicts, or how to be generous and kind to one another.

When I look at our world today, when I watch the news, when I observe major conflicts in every situation in every culture, the common thread that I see lying at the root of the conflict is that someone somewhere is made to be devalued or made to feel insignificant. If you don't think the way that they think, if you don't believe what they believe, if you didn't go to school where they went to school, or your skin color is different or your hair, your culture, your education, your way of behaving is not like theirs—then a line is drawn and an "us" and "them" dynamic is created.

So today I want to speak about what isn't taught in our schools and universities. I want to talk about what will matter in our day-to-day living: what we need to arm ourselves with from this moment forward. How we can make an immediate change in our world today, right here, right now; and how we can join forces and unite in that effort and cause a shift in our world—a world that desperately needs it—and that is the conscious choice and sacrifice, in some cases, to choose love.

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 spectacular 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.

noteworthy

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 divine 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 you take will make all of 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.

Choose love. When you face your fears and walk tall into your orchestral auditions, or when you make your Met debut and go for your dreams, the only thing that prevents us from getting what we want or desire is the story we tell ourselves of why we can't.

Choose love when you reach out to someone else. Choose love and trust the process even when you don't have all of the answers. Choosing love is an act of courage. We all carry that courage deep inside our hearts. There is no fear in love.

Fear believes that there is never enough; love believes there is plenty for everyone.

Fear believes the worst about people and situations; love believes the best about people and situations.

Fear believes that there is only one right answer; love believes that there are many ways to understand something.

Fear believes that you have to change others through manipulation and coercion to get what you want; love believes the real change comes from the heart, starting with our own hearts

Fear believes that things will never change; love believes that any situation can always be transformed.

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

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

Fear believes that the damage is done; 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 life 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 I5 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 unconscientiously do destructive 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

No one can promise that if we all awaken to this collective force field of possibility that all war will be gone and all unnecessary suffering will be gone, but if we do what we can do right now, we will live and die knowing that we did our part and that we gave our best to the world. We are all created for greatness.

Live the life that you came here to live. When you know what you don't want, then you know what you do want, and asking quality questions gives you quality answers that will give you a quality life. And that will impact everything and everyone whom you come in contact with.

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 shakes and stirs us up, nothing that unites us. We couldn't understand each other, there'd be no release, 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.

Music illustrates, expresses, and 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 several long hours before her flight
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
Grabbed a cookie or two from the bag between
Which she tried to ignore to avoid a scene
She munched cookies and watched the clock

She was getting more irritated as the minutes ticked by Thinking "If I wasn't so nice I'd blacken his eye" With each cookie 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 as he ate the other She 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 gasped 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" That she was the rude one, the ingrate, the thief.

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.

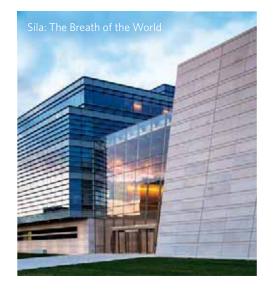
As I sat there during all those performances, I thought of how sweet and how touching that speech was, and I said to myself—before I was aware of this engagement—someday if I give a commencement speech, I'd like to use that speech. This is what he says:

"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 lean 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 fella. Don't give up ... and try not being scared of people not liking you, just you try liking 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. ■

A Time for events will celebrate the Bienen School of Music's new lakefront facility—commemorating this transformative time in the school's history. 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.

Throughout the 2015-16 academic year, special

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; Pick-Staiger Concert Hall

November 6-8

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

November 7

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

December 3

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







January 10

"Sound in Architecture": Bienen Contemporary/Early Vocal Ensemble

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

February 5

Symphonic Wind Ensemble premieres 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 2

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

April 7-8

"Sounding Spaces: A Workshop on Music, Urban Space, Landscape, and Architecture"

by musicology professors Inna Naroditskaya, Drew Davies, and Ryan Dohoney; Mary B. Galvin Recital Hall and David and Carol McClintock Choral and Recital Room

April 17

Bienen Contemporary/Early Vocal Ensemble

premieres commissioned work by David Lang, conducted by Donald Nally and Alan Pierson; Mary B. Galvin Recital Hall

May 27 and 29

Northwestern University Symphony Orchestra, University Chorale, and Bienen/ Contemporary Early Vocal Ensemble

perform Mahler's "Resurrection" Symphony; Pick-Staiger Concert Hall (May 27), Chicago's Millennium Park (May 29)

June 10—12 Horn Festival

For more information about these and other Bienen School events, visit events.music.northwestern.edu.









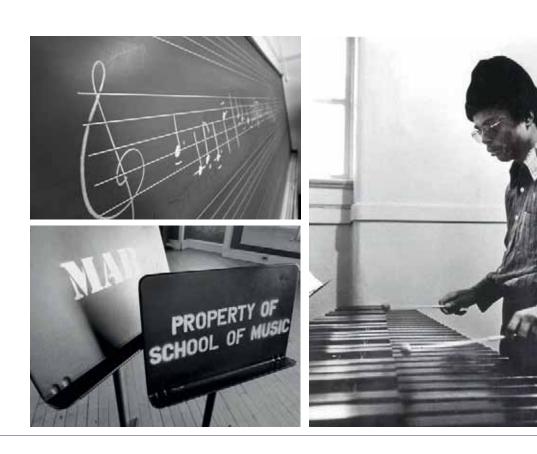
Bidding Fond Farewell to Northwestern's GRAND OLD MUSIC BUILDING

by Howard Reich

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 highbrow 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, the cacophony piping down for just a few hours overnight, when they locked up the place, forcing practice-obsessed music students to go get some sleep.

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 Gustafson, members of eighth blackbird and Ensemble Dal Niente, and thousands of other students.

But the building—a former women's college and dormitory built in 1874 and refashioned as the music school in 1940—makes music no more. A sign posted on a main-floor office tells the story: "The Bienen School of Music Has Officially Moved to Our New Campus Location."

That stunning, glass-encased new building—on the lakefront, adjacent to Pick-Staiger Concert Hall—suggests a spaceship poised for liftoff and brings the music school headlong into the 21st century. Which may be why some



There was no question about what was happening beneath the gilded mansard roof of this gloriously anachronistic structure: music, and loads of it.

students having nicknamed it the S.S. Bienen.

This transition from a historic but creaky building into a state-of-the-art facility was long overdue. But before the hulk at 7II Elgin Road will be repurposed once more, I had to say farewell to it. In this place, generations studied a most demanding art, eventually becoming jazz stars, symphony players, church musicians, lounge crooners, teachers, choral directors, and arts critics. And I was one of them.

"People next door have been saying they miss hearing music coming out of here," said Toni-Marie Montgomery, dean of the Bienen School since 2003, as we strolled recently through the strangely hushed, dimly lit building. "Before this was the music school, women lived in the bedrooms upstairs, which we used as practice rooms."

Ah, yes, the practice rooms. That's a generous term for those former bedrooms with paper-thin walls and pianos in worse shape than the structure itself. If you were practicing a Mozart sonata and someone next door was working on a Prokofiev concerto, the chances that you'd hear anything you were playing were rather slim.

Worse, some of the rooms had been divided in half, meaning that someone had to walk through your space—while you were trying to interpret the sublime strains of a Chopin nocturne—to get to theirs. Then they traipsed through your

area again, to get out. This process, repeated endlessly, did not encourage concentration. "It's just embarrassing that this was so horrible," said Montgomery, herself a concert pianist who had spent years lobbying for the new building.

And yet by walking into this space, cherished memories came rushing back. In room 204—on the floor below the practice rooms—I'd auditioned for admission to the School of Music. The studio, where Professor Donald Isaak taught, is empty now, but I still can see those two gleaming, ebony grand pianos of his and hear a hopeful 18-year-old pianist playing J. S. Bach, Felix Mendelssohn, and the Cuban master Ernesto Lecuona.

Down the hall, in room 218, the formidable concert pianist and professor Wanda Paul eventually allowed me to veer away from the classics I studied with her and toward something closer to jazz, particularly in the form of Gershwin's Concerto in F and Ravel's Piano Concerto for the Left Hand. Her studio, too, has been cleared of most of its furnishings, but I still can hear her admonishing me to be more expressive, make more music, play more sensitively, listen closely, slow down.

Back then, we young pianists dreamed of playing like our heroes, Arthur Rubinstein and Vladimir Horowitz, George Gershwin and Oscar Levant, Art Tatum and Bill Evans. Of course, we knew no one could play like them, but their brilliance had led us to this building. And the thrill of immersing ourselves more deeply into music than we ever had before took hold in these hallways.

No, the building won't be torn down, Montgomery assured me, because long ago it had been placed on the historic register in Evanston. So Northwestern will find other uses for it, and for Lutkin Hall, next door, where we played our recitals and tried to define ourselves as musicians.

There's some comfort in knowing these buildings still will stand, even if their flaws rendered them out of date decades ago. For if you studied music or attended performances there, you know the uniqueness of these places and how deeply valued they were.

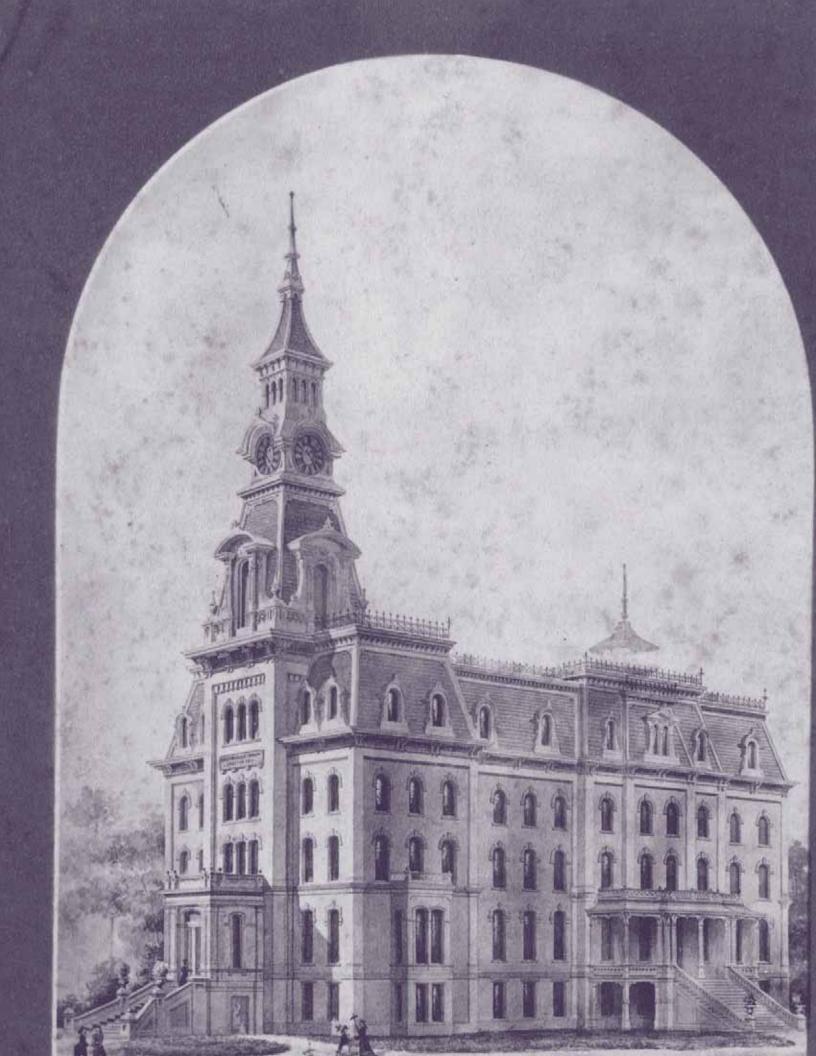
The new building will serve students and the listening public far better. But the old ones are not easily forgotten.

Nor should they be.



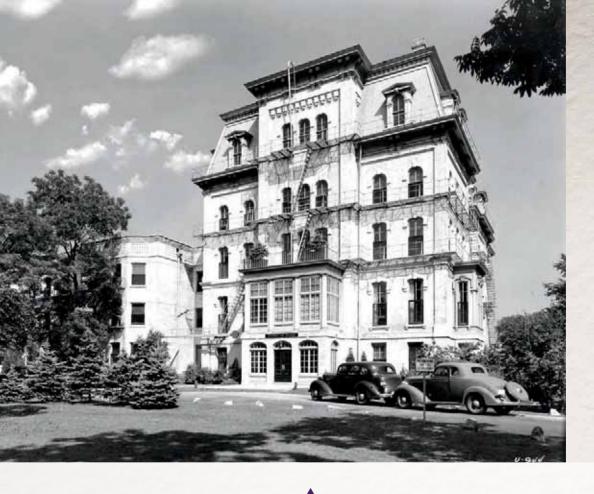
Howard Reich
(BSM77) is arts critic
for the Chicago Tribune.
His books include The
First and Final Nightmare of
Sonia Reich, Prisoner of
Her Past, Van Cliburn,
and Let Freedom Swing.

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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.



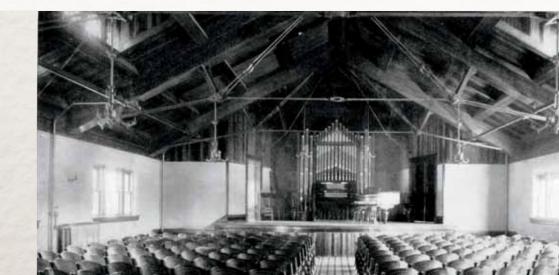


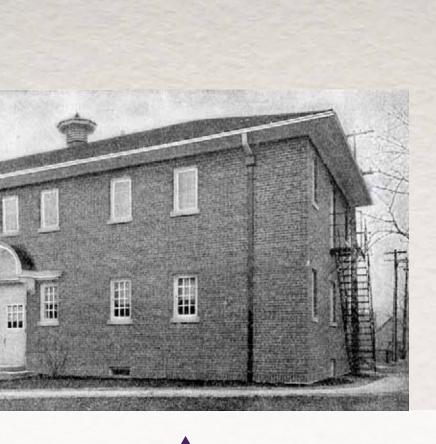
Constructed between 1871 and 1874 as the home of the Evanston College for Ladies, Woman's Hall was renamed **Willard Hall** in 1901 to honor Frances Willard, former Evanston College for Ladies president and later dean of the Northwestern University Woman's College. Originally Northwestern's

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.

Photo courtesy of Chicago Architectural Photography Company, late 1940s 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.

Photo courtesy of 1901 Syllabus yearbook







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.

 $Photo\ courtesy\ of\ University\ Archives$

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

Photo courtesy of Eugene L. Ray Studio

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.

 $Photo\ courtesy\ of\ Evanston\ Photographic$







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

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 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







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.



In February 2008 the University announced plans for a new music building to replace the Music Administration Building. Designed by Chicagobased 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.









students

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.

Geirthrudur Gudmundsdottir, 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



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

Hyejin 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 Thaviu/Isaak Endowed Piano Scholarship Competition.



Conor Keelan, an ad hoc music major, received the Bernard and Sally Dobroski Award for Orchestration for Northwestern's Waa-Mu Show.

Rachael Kerr, a doctoral piano student of Sylvia Wang, received a Farwell Trust Award from the Musicians Club of Women and a 2015 Tanglewood Music Center fellowship.

Olga Sanchez Kisielewska, a doctoral candidate in music theory and cognition, won the 2014 Otto Mayer-Serra Competition from the Center for Iberian and Latin American Music at the University of California, Riverside, for her essay "Keys for the Analysis of Musical

Italianism: Galant Schemata and Rhetorical Figures in the Masses of Jerusalem and Nebra." She also received the Dorothy Payne Award for best student paper at the 2015 meeting of the Music Theory Society of the Mid-Atlantic 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 USASU

International Piano Competition. She also won the competition's Yehuda Meir Memorial Award, recognizing the most outstanding artistic performance of a Chopin etude.

Madison Leonard, a master's voice student of Karen Brunssen, 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 lowincome families.

Quinn Middleman, a master's voice student of W. Stephen Smith, received the Edith Newfield Scholarship from the Musicians Club of Women.



Myrtil Mitanga, a cello student of Hans Jørgen Jensen, was named a finalist in the senior division of the 18th 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 Almita Vamos, received a Farwell Trust Award from the Musicians Club of Women.

Shelby Nugent, a horn student of Gail Williams and Jonathan Boen, received a Farwell Trust Award from the Musicians Club of Women.

David Reminick, a doctoral candidate in composition, won the Bienen School's William T. Faricy Award for Creative Music.

Hansuh Rhee, a dual-degree Weinberg College of Arts and Sciences and violin student of Almita Vamos, tied for fourth place in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition. She also received a Bienen School Outstanding Chamber Ensemble Award.

Nicholas Ritter, 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 Thaviu 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, 1947–2008."









Four Students Perform at Kennedy Center

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** (G05).

students



Man of La Mancha cast members (from left) Lucy Schaufer (BSM87) as Aldonza, Alexander York as Don Quixote, and Keith Jameson as Sancho

Thaddeus Tukes, a dual-degree Medill and vibraphone student of James Curtis Cooper, was named a 2015 Fellow in Jazz Improvisation by the Luminarts Cultural Foundation.

Jilene VanOpdorp, a master's flute student of John Thorne, received a Farwell Trust Award from the Musicians Club of Women and a Bienen School Outstanding Chamber Ensemble Award.

Gabriel Wernick, a dual-degree German major and voice student of Theresa Brancaccio, won first place in the college senior division of the NATS Classical Voice Competition. He was also named a Central City Opera Bonfils-Stanton Foundation Studio Artist.

Jialiang Wu, a doctoral piano student of Alan Chow, was named a 2015 Fellow in Classical Music by the Luminarts Cultural Foundation. 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 Sharps & Flatirons, "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 Thomalla.

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

Lena Zeliszewska, a doctoral violin student of Gerardo Ribeiro, tied for third place in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition.

Xun Zheng, a master's piano student of Alan Chow, won the Bienen School's Pauline Lindsey Award.

Class of 2015 Graduates

Sandra Bailey (15), a bassoon student of David McGill, was appointed principal bassoonist for the Chicago Sinfonietta for 2015–16. A winner in the Bienen School's Concerto/Aria Competition, she also won the American Protégé International Concerto Competition.

Janet Bourne (G15), a PhD graduate in music theory and cognition, was appointed a 2015–17 Andrew W. Mellon Postdoctoral Fellow in the Humanities in music theory at Bates College.

Maya Cohon (15), a violin student of Almita Vamos, received a 2015 Tanglewood Music Center fellowship.

Marie Engle (15), a voice student of Karen Brunssen, placed second in the college senior division of the NATS Classical Voice Competition.

Philip Espe (G15), a master's conducting student of Victor Yampolsky, was named a Chicago Sinfonietta Project Inclusion Conducting Fellow.

Ari Evan (15), a cello student of Hans Jørgen Jensen, won first place in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition. He was also one of the winners of the school's Concerto/Aria Competition.

Emily Fagan (15), an oboe student of Scott Hostetler, received the Bienen School's Ray Still Award.

Stephanie Feigenbaum (13, G15), a master's voice student of Theresa Brancaccio, was named a 2015 Chautauqua Opera Young Artist, received a Chicago Bel Canto Foundation Bravo Award, and received the Illinois district's encouragement award in the Metropolitan Opera National Council Auditions.

Shuyi Guan (G15), a master's piano student of Alan Chow, tied for second place in the Thaviu/Isaak Endowed Piano Scholarship Competition.

Sanghun Han (G15), a master's voice student of W. Stephen Smith, won a Bravo Award and a Rosalia Ciminello Award, both from the Chicago Bel Canto Foundation.

Nathaniel Hill (G15), a master's voice student of W. Stephen Smith, was named a Madison Opera Young Artist.

Cody Monta Jarrett (G15), a master's voice student of W. Stephen Smith, was a finalist in the VOICExperience Opera Idol Competition at the Merion. This fall he joins the University of North Carolina School of the Arts' A. J. Fletcher Opera Institute as a fellow in its professional certificate program.

Davis Patrick King (15), a viola student of Roland Vamos, received a Chicago Civic Orchestra Citizen Musician Fellowship.

Jiwon Lim (G15), a master's piano student of James Giles, tied for second place in the Thaviu/Isaak Endowed Piano Scholarship Competition.

Ryan Little (15), a horn student of Gail Williams and Jonathan Boen, was a finalist in the Aeolus International Competition for Wind Instruments, a finalist in the International Horn Society Premier Soloist Competition, and a semifinalist in the Friends of

the Minnesota Orchestra Young Artist Competition. He placed second in the Skokie Valley Symphony Orchestra's Young Artist Competition and was a 2015 Tanglewood Music Center fellow.

Megan Mascarenhas (G15), a master's student in musicology, received a Fulbright award to study at the University for Music and Performing Arts in Vienna.

Richard Mazuski (15), a dual-degree chemistry major and cello student of Hans Jørgen Jensen, tied for third place in the Bienen School's Samuel and Elinor Thaviu String Scholarship Competition.

Benjamin Michael (G15), a master's piano student of James Giles, won a Bienen School Outstanding Chamber Ensemble Award.

Helen Orita (15), a voice student of Sunny Joy Langton, received the Bienen School's Undergraduate Award for Outstanding Academic Achievement.

Julian Otis (G15), a master's voice student of W. Stephen Smith, performed with Joelle Lamarre (G04), a former student of Sunny Joy Langton, in Brooklyn with the project "Afterword: The AACM (as) Opera" in May. The New York Times called the singers "impressive." The fully staged opera premieres in Chicago in October.

Cora Palfy (G15), a PhD graduate in music theory and cognition, is now a lecturer at the University of North Carolina at Chapel Hill.

Kelsey Ankerson Park (G15), a master's voice student of Theresa Brancaccio, was named a Madison Opera Young Artist.

Elizabeth Przybylski (GI5), a PhD graduate in musicology, was appointed assistant professor of ethnomusicology at the University of California, Riverside.

Adam Rothenberg (15), an ad hoc music major, won the John and Marietta Paynter Awards for both Outstanding Orchestra Performer and Outstanding Songwriting for Northwestern's Waa-Mu Show.

Joseph Schuster (15), a voice student of Theresa Brancaccio, was named a summer 2015 Chautauqua Young Artist.

Ethan Simpson (GI5), 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 semifinalist in the Dallas Opera Guild Vocal Competition.

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

Conner VanderBeek (15), 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 auspices of a Beinecke Scholarship.

Aaron Villarreal (G15), a master's percussion student of She-e Wu, was a finalist in the Percussive Arts Society International Convention Mock Audition.

faculty

WELCOME TO NEW FACULTY

Sarah Bartolome (GO2) joins the faculty this fall as assistant professor 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 Ithaca 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, ethnomusicology, 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 associate professor of saxophone. Previously Sullivan was artist-professor of saxophone 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 concertos with orchestras nationwide, including the Cleveland, Detroit Symphony, and Dallas Symphony Orchestras.

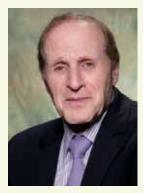
Retiring Faculty

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 and Dallas Symphony Orchestras, Radio City Music





Hall Orchestra, 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.



Stephen Alltop (conducting) presented the IO-lecture series "Marvels in Music: From Mendelssohn to the Movies" for Northwestern's Alumnae Continuing

Education Series. He also gave two presentations for the Advanced Management Program of the Kellogg School of Management. Alltop's performances for the WFMT Bach Organ Project and the Chicago Bach Project both received high praise from the *Chicago Tribune*.



Richard Ashley (music theory and cognition) gave multiple presentations at the 2015 conference of the Society for Music Perception and Cognition in Nash-

ville. Ashley is codirector of Northwestern's Music Cognition, Communication, and Culture Laboratory with **Steven Demorest.**



Linda Austern (musicology) is the author of two recently published scholarly articles: "Domestic Song and the Circulation of Masculine Social Energy in Early

Modern England" in Gender and Song in Early Modern England, edited by Leslie Dunn and Katherine Larson (Ashgate); and "'Lo Here I Burn': Musical Figurations and Fantasies of Male Desire in Early Modern England" in Eroticism in Early Modern Music, edited by Bonnie Blackburn and Laurie Stras (Ashgate).

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 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.



Marcia Bosits (piano) delivered lectures at the College Music Society's international conference in Stockholm and at the World Piano Conference in Serbia.

She adjudicated for regional contests, including the Music Teachers National Association's Northeast District Piano Competition, the Musicians Club of Women finals, and the Minnesota MTA piano division. Bosits also received funding from the Alumnae of Northwestern University Grants Committee for her project "Musical Engagement: Bridging the Gap Between Conservatory and Community."



Mark J. Butler (music theory and cognition) was elected president of the US branch of the International Association for the Study of Popular Music. Butler also

recently gave presentations at the University of Amsterdam–Conservatorium van Amsterdam, the University of Toronto, and the Center for Mind and Brain at the University of California, Davis.



Vasili Byros (music theory and cognition) presented the paper "Prelude on a Partimento: 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 "Hauptruhepuncte des Geistes: Punctuation Schemas and the Late-18th-Century Sonata" was published in the book What Is a Cadence?: Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire (Leuven University Press).



Juan Campoverde
(composition and
music technology)
taught a seminar
and workshop on
computer-assisted
analysis and composition at the Mexican

Center for Music and Sonic Arts. His veils for clarinet, percussion, and electronics premiered in Mexico City in June, and his claroscuro for solo violin was presented at Festival Atempo in Caracas, Venezuela, in July.



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 codirector 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.

faculty

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 year 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 choruses that demonstrate artistic excellence, a strong organizational structure, and a commitment to outreach, educa-

tion, 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 Aria 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 Archive of the
Metropolitan Cathedral of
Mexico City with Lucero
Enríquez and Analía
Cherñavsky. 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 Pfordresher, 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 Arts and Science as well as the Bienen School and is an active participant in the University's faculty-administration senate governance system.



James Giles (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 Amalfi 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 Goines (jazz studies) entered his 22nd year as a member of the Jazz at Lincoln Center Orchestra with Wynton Marsalis, performing exten-

sively 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 MLK Suite* and his *The Roots of Ragtime*, a set of ragtime arrangements, were heard on campus and at Jazz at Lincoln Center. Goines will be releasing the new recording *A Dance at the Mardi Gras Ball* and is currently working on the music for a PBS documentary.



Robert Hasty (conducting) led more than 300 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 Carthage 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

Ticino Musica International Music Festival, the Royal Danish Opera House, and the University of Bern. He also coached the brass sections of the Sonderborg Symphony Orchestra, the Stavanger Symphony Orchestra, and the Norwegian National Radio Symphony Orchestra.

faculty

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 Tollett.



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 cotaught the residential college tutorial "Singing a Building: Making Connections between Music and Architecture."



Alan Pierson (conducting) toured with the chamber orchestra Alarm Will Sound in Korea, Cleveland, and Virginia and with the Crash Ensemble in Dublin. In Fort

Worth and Los Angeles he conducted the opera *Dog Days* by David Little and Royce Vavrek.



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.



Hans Thomalla (composition and music technology) is working on his second opera, Kaspar Hauser, 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 Thomalla works commissioned by the Spektral Quartet and The Crossing.



John Thorne (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 Orchestra, Chicago Symphony Orchestra, Lyric Opera of Chicago Orchestra, and Chicago Chamber Musicians.



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 cotaught the residential college tutorial "Singing a Building: Making Connections between Music and Architecture."

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 convene 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 con-



ductor's mind. The people I keep in touch with are a resource for my soul and my psyche, particularly in a very lonely profession."

Gerard Morris with Mallory Thompson at his graduation. Says Morris of the annual alumni reunion, "I enjoy seeing so many talented, genuine, and successful individuals who share at least one thing in common: our teacher. She is simply the best."



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

Gerard Morris (GI3), 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 (GO4), 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."

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-oflife-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 Moorings of Arlington Heights for programming five days per week. The performers' song book, customized for each community based on feedback from residents' family members, 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." —NANGY GUSTAFSON

Several Bienen School of Music alumni have participated in the outreach program, including vocalists Emily Becker (Go8, CPo9), Caitlyn Glennon (GII), Sarah Simmons (GIO), and Ethan Simpson (GI5) and pianists Jason Carlson (O4, Go7) and Ellen Morris (GI4).

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



From left: Caitlyn Glennon (G11) and Emily Becker (G08, CP09) performing for Songs by Heart

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.

alumni

1960s

Brenda Roberts (65, G67) has



sung 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



Leslie Ellen Brown (71), professor emerita of music at Ripon College, is the author of the book Artful Virtue: The Interplay

of the Beautiful and the Good in the Scottish Enlightenment (Ashgate, 2015).

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.

Adegoke Steve Colson (73) and his wife, Iqua, gave a concert at the University of Chicago's International House in April as part of a 50th-anniversary celebration of the Association for Advancement of Creative Musicians.



Susan L. Nigro (73, G74), a Chicago-area contrabassoon soloist, premiered two new works at the University of Arkansas in February with Tulsa Symphony contrabassoonist Richard Bobo. In April at Mater Christi Church in North Riverside, Illinois—with her longtime pianist-collaborator, Mark Lindeblad—she presented a program of selections from her recently released CD of music by Scott Joplin.



Daniel Spalding (74, G76), music director of the Philadelphia Virtuosi Chamber Orchestra, recently led that group on a two-week tour to Russia, including sold-out performances at Moscow's Tchaikovsky Hall and St. Petersburg's Mariinsky Concert Hall. Spalding has also served as music director of the New Jersey Capital Philharmonic since 2013.

ALUMNI ON TOUR

Bienen School of Music alumni who toured Europe with the New York Philharmonic this past spring are (from left) **Alcides Rodriguez** (G03), **Heather Rodriguez** (G05), **Mark Nuccio** (G86), **Sherry Sylar** (G81), **Ethan Bensdorf** (O7), and **Matthew Muckey** (O7).





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 a double bassist, most
recently recording all of the
Vivaldi viola d'amore concertos.



Doreen Rao (G75, G88), director of choral programs at the University of Toronto, was appointed

artistic director of the Chicago Chamber Choir.



Jim Millar (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 Sarteano, Italy.

1980s



Curt Ebersole (80, G81), conductor and music director of Westchester Symphonic Winds, joined forces in June with former classmate and Bienen School director of bands Mallory

Thompson for a collaborative exchange concert featuring the Westchester Symphonic Winds and the Northshore Concert Band. Other alumni participating in the exchange concert this year were **Edward D. Herko** (97), **Jeff Higgins** (85), and **Tim Tull** (G81).

Jeffrey Schleff (G80) continues to serve as school principal for Barbour Language Academy in Rockford, Illinois, and as director of parish music and organist for Immanuel Lutheran Church in Des Plaines.



Eric Unruh (G80, G90) was named an honorary member of the National Association of Schools of Music

in recognition of his many years of dedicated and distinguished service to the organization.
Unruh is dean of the School of Fine Arts and Humanities at Casper College.

Philip Orem (81, G83) received the Labor of Love Composition Contest's award for best choral work for his setting of Langston Hughes's I Dream a World. The competition was presented by Sheet Music Plus in partnership with Hal Leonard Publishing.



Bruce Mahin
(G82) is a
professor of
music at Radford
University. His
Préludes de Paris,
12 pieces for

solo piano, was recorded by British pianist Martin Jones on a 2014 CD. Robert Marlatt (G83), principal horn of the Boston Ballet Orchestra, performed solo parts from multiple Mozart concertos in the world premiere of *Trazom* at Boston Ballet's Next Generation performance in May 2014.



Joseph Murphy (G83, G94) achieved a career goal of performing in all 50 states when he performed in Anchorage, Alaska, in March. He has performed in 25 countries and in December will travel to Antarctica with Philadelphia's Commonwealth Youth Choir, accomplishing another career goal of performing on all seven continents. He has taught at Mansfield University since 1987.

Jim Stombres (G83) retired at the end of the 2014–15 school year after teaching music for more than 30 years at three west suburban Chicago-area high schools: Batavia, Naperville North, and St. Charles North. He launched St. Charles North's band program when the school was founded in 2000.

Stefan Kartman (86) is professor of cello and chamber music at the University of Wisconsin—Milwaukee and was appointed to the faculty of the Strings Academy of Wisconsin, a nationally recognized precollege string school.

WE WANT TO HEAR FROM YOU!

Please email your news to fanfare@northwestern.edu or submit your news online at music.northwestern.edu/alumninews.



Janice L. Minor (G88), 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 Clarinetist* with pianist Paulo Steinberg was recently released by Summit Records.



Kathleen Murray (G89) 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.

1990s



Matthew Mailman (90, G91) has been professor of conducting in the Wanda L. Bass School of Music at Oklahoma City University for the past 20 years. He recently conducted *The Pirates of Penzance* for the Oklahoma Opera and Music Theater.



Robert Fallon (91) coedited the books Messiaen Perspectives 1 and Messiaen Perspectives 2 (Ashgate, 2013). He is an assistant professor of musicology at Carnegie Mellon University.

alumni

1990s continued

Stephen Peterson (G9I) 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 1988 to 1998.



Andrea Peterman (93), a singer-songwriter, released her second full-length album, Faster Than the Days, in January.



Erin Freeman (95) 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.



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. Stepniak also interviewed Marsalis for the conservatory's "American Icons" series.



Mark Soueidi (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.



Oliver Camacho (97) is a cofounding director of Liederstube, an oasis for art song at

Chicago's Fine Arts Building. He also serves on the board of directors for VOX3 Collective and cohosts the acclaimed OperaNow! podcast with host and producer **Michael Rice** (96).

2000s



Natalie Zelensky (00, G02, G09) is assistant professor of music



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** (87). Third Coast members (from left) David Skidmore (05), Sean Connors (Go6), Robert Dillon (o2), and Peter Martin (Go4, GII) worked in close collaboration with Thomas to develop the piece. At the same March concert, Third Coast also premiered Thomas's Selene with violinist Ari Streisfeld (Go7) and other members of the JACK Quartet.

at Colby College. Her article
"Sounding Diaspora through
Music and Play in a RussianAmerican Summer Camp" was
published in Ethnomusicology Forum.



Michael Duffy
(GO2) is associate professor
and performing
arts librarian
at Western
Michigan
University.

Cory Hills (03), a member of the Grammy-nominated Los Angeles Percussion Quartet, signed a record contract for a second album of "Percussive Storytelling" and recently released a children's book.



Aaron Holloway-Nahum (05), received a Polonsky Fellowship to attend the Aspen Music Festival as well as a Copland House Residency. He has written works for the BBC Symphony Orchestra and London Sinfonietta and wrote two pieces that were recently premiered by the London Symphony Orchestra through its Soundhub Scheme. In summer 2015 he was a Tanglewood Music Center fellow.

Johnny Salinas (05, G06, G14) has been appointed assistant professor of saxophone at Soochow University School of Music in Suzhou, China.



Amanda Majeski (06) starred as Marta in Lyric Opera of Chicago's production of *The Passenger* in February and March 2015. She also starred in a new production of *Der Rosenkavalier* with Germany's Oper Frankfurt from May to July.



Keith Harrison (08) served as composer and music supervisor for the 42nd Annual Daytime Emmy Awards.

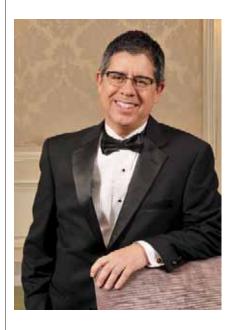


Jeffrey Strong (Go8) was appointed second trumpet in the St. Louis Symphony Orchestra,

beginning in September.

Philippe Treuille (08) composed an hour-long, nine-movement Requiem that was premiered by the Symphony Chorus at the Church of the Incarnation in New York City in January, with choir and orchestra conducted by Henric Idestrom.

ALUMNI MERIT AWARD



Wiley Hausam (80) 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 advisers, 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 Evita. He then worked as an artistic representative with actor 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.

alumni

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. 2.



Megan Grace Beugger (10) received positive reviews from the New York Times for her composition Liaison,

performed at the 2015 MATA festival of new music by Melanie Aceto—who was tethered to a grand piano and created sounds via a pulley system.



Roderick Cox (GII) was appointed assistant conductor of the Minnesota Symphony Orchestra.

Patrick Kilbride (II) 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.

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



Alex Monroe
(G12) was
appointed
general manager
of the Lake
Forest (Illinois)
Symphony
in April.



Mary Rose Norell (G12) 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.

Evan Bravos (G13), adjunct professor of music at Carthage



College, understudied the role of Enrique for Lyric Opera of Chicago's world-premiere production

of El Pasado Nunca se Termina in April. He was also the baritone soloist in Fauré's Requiem with the Elmhurst Symphony Orchestra for the orchestra's season finale concert in May.



Elissa Harbert (G13), a postdoctoral fellow at Macalester College in St. Paul, Minnesota,

was appointed assistant professor of musicology at DePauw University in Greencastle, Indiana.



Holly Rudd (13)
received the
Marandon
Fellowship to
study flute performance in
Paris at the École

Normale de Musique in 2014–15 and participated in the Aspen Music Festival in summer 2014.



Austin Siebert
(13) was named
a summer 2015
Merola Opera
Young Artist.

Rachel Sparrow (G13) performed the soprano solo in Esa-Pekka Salonen's Five Images after Sappho at a May 18 Bienen School concert attended by the composer.



Evelyn Dias
(G14) performed
a piano recital in
April at Dalton
State College
as part of its
Concerts on
Campus series.

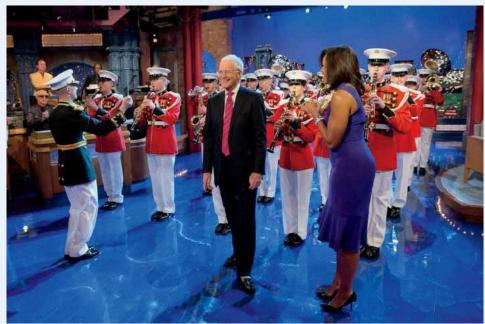


Kevin Hasletine
(14) recently
performed
with the Boston
Symphony
Orchestra,
including a

summer European tour, and the Dallas Symphony Orchestra, where this fall he begins a new position as fourth horn.







Staff sergeants Andrew Dees (Go6) and Parker Gaims (G13), both clarinetists in the United States Marine Band, performed during a special segment of *The Late Show* when First Lady Michelle Obama thanked David Letterman for his support of military personnel. The performance took place at New York City's Ed Sullivan Theater on April 30. Founded in 1798, the Marine Band is America's oldest continuously active professional musical organization.

in memoriam

1930s

Letha Tibbetts (38) in Redlands, California, on January 24, 2013

1940s

Helen Cunniff (40) in Great Falls, Montana, on July 20

Doris Baldwin (41) in Venice, Florida, on January 21

Julia C. Mitchell (41) in Bozeman, Montana, on January 12

Alice Vance Collins (44) in Bemidji, Minnesota, on February 8

June M. Devine Werner (44) in Missoula, Montana, on July 28

Helen Torstenson Ellis (45) in Tucson, Arizona, on February 24 Luana Himelick (45) in Connersville, Indiana, on June 23

Virginia MacDonald (45) in Polson, Montana, on July 15

David L. Glismann (46) in La Mesa, California, on February 25

Joan Smith Martin (46) in South Bend, Indiana, on December 31, 2014

Ruth Thomas (G46) in Greeneville, Tennessee, on July 19

Polly Percival Vermeulen (46) in Tucson, Arizona, on April 24

Virginia Hohn Fleischhauer (47) in Richmond, Virginia, on June 22

Roland J. Jackson (47, G48) in Fallbrook, California, on June 4 **Harriet Taylor** (47) in Tomah, Wisconsin, on February 27

Josephine C. Elsen (G48, G67) in Wheaton, Illinois, on February 2

W. J. Julian (48, G49) in Knoxville, Tennessee, on May 26

Rosalie Loeding (48, G50) in Naperville, Illinois, on May 7

Dorothy Pearce-Taylor (48) in Lake Worth, Florida, on January 10

Bruce B. Warnock (48, G49) in Del Mar, California, on May 13

Marion Izmirlian (49) in Kirkwood, Missouri, on February 20

Jean Morgan (49) in Madison, Wisconsin, on May 30

19508

William G. Boyer (50) in New York City on March 27

Joy Kostuck (50) in Grantham, New Hampshire, on January II

Charles R. Campbell $(G_{5}I)$ in Clinton, Illinois, on December 15

Betty Lou Nordeen (51) in North Charleston, South Carolina, on June 6

Mary Robertson (51, G52) in Red Wing, Minnesota, on March 21

Herman J. Troppe (51, G51) in Selinsgrove, Pennsylvania, on January 18

Anna Conway (G52) in Independence, Missouri, on June 2

LAURENCE DAVIS (1929-2015)



Laurence Davis, professor emeritus of piano, died on April 23 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, bass-baritone Walter Berry, and cellist Pierre Fournier. Davis also performed in many chamber ensembles, making frequent appear-

ances 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 Seidlhofer, and Franz Reizenstein.

After living six years in Cuba, Davis was named assistant conductor at Lyric Opera of Chicago in 1962 and served there until 1980 as associate conductor and principal coachaccompanist. 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, and during the summers of 1994 and 1995 he taught and coached at the Showa College of Music in Tokyo. Following his retirement from the Bienen School in 1998, Davis generously supported the school, the piano program, and the Music Library through current-use and planned giving as a member of the Lutkin Society.

"Laurence was a valued member of the piano faculty," said associate professor James Giles, coordinator of the Bienen School's piano program. "We will miss his presence at many of our piano events and school competitions. He was a passionate musician and dedicated mentor who cared deeply about the piano program at Northwestern."

Davis is survived by a brother, Winston Davis, of Melbourne, Australia; by his Thai companion and friend, Anan Pomthong; and by many devoted students, colleagues, and friends.

Earl C. Gunsalus Jr. (52) in Mineral Bluff, Georgia, on July 14

Muriel Smock Severns (52) in Kent, Washington, on February 15

Melvin L. Good (G54) in Raleigh, North Carolina, on January 10

John W. Obetz (54, G55) in Leawood, Kansas, on February 12

Roy F. Schueneman (55, G56) in Novi, Michigan, on July 13

Mary Ann Songayllo (55) in Indianola, Iowa, on March 20

Norman L. Jeter (G56) in Pensacola, Florida, on July 9

Mary E. Anders (G57) in Valparaiso, Indiana, on March 27 **Joseph J. Frantik Jr.** (59, G60) in Naperville, Illinois, on February 12

Ronald E. Freudenburg (G59) in Evart, Michigan, on May 20

Bruce N. Morrison (59, G60) in Lexington, Kentucky, on May 19

1960

Patricia Cent Zawistowski (63) in Beecher, Illinois, on March 19

 $\begin{tabular}{ll} \textbf{Marlynn Senne} & (G64) in \\ Valparaiso, Indiana, on January 27 \end{tabular}$

Richard D. Claypool (G69, G75) in Lansdale, Pennsylvania, on December 26

Dianne Kaye McCarty (G69) in Aurora, Illinois, on January 21

1970s

Elizabeth L. Keenan (71) in North Attleboro, Massachusetts, on April 29

Roger W. Goodman (G72) in Chicago, Illinois, on June 19

Melanie O. Cavenaugh (G75) in Kingwood, Texas, on April 22

2010s

Caroline Chisa Yoshimoto (09, G10) in New Brunswick, New Jersey, on February 26

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 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 Lehigh; 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."

in development

by Davin Peelle Director of Development



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 meritbased 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 Waukegan Steel. The retractable seating was designed and constructed in the United Kingdom.

donors

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.

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GBSM73, GBSM87)†

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