

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC **FALL 2024**

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Northwestern

first chair

A MESSAGE FROM THE DEAN



The headline of a recent *New York Times* article caught my attention: “AI Can Write Poetry, but It Struggles with Math.” The essence of art is communication from the perspective of the artist, and it is often about, or in reaction to, our current human condition. This applies to both the creation and performance of art. And the practice of mentoring artists includes encouraging authenticity when communicating. A computer responding to prompts by summarizing vast amounts of data hardly feels equivalent to authentically communicating the human experience. But perhaps these are the philosophical conversations we must now have. How are we going to refine the ever-evolving

and expanding ways that we communicate, including artistically?

As artificial intelligence continues to emulate human language and learning, we as artists must continue reflecting the world back upon itself from the truly human perspective. If the shortest distance between two points is a straight line, then the most direct form of communication is from one person to another.

We must continue to remind those who innovate our technology that creativity is not merely a summation of data, nor does it always follow linear thinking patterns. Moments of inspiration sometimes occur when unexpected ideas emerge.

Perhaps, at the end of the day, there’s a middle ground to be found. If we can acknowledge that AI can “write poetry,” we must also agree that humans can write better poetry. Many would argue this is certainly the case with music (for now). And as Northwestern researchers continue engaging in broad conversations about AI and its impact on all that we do, we need musicians to be as much a part of those conversations as anyone else.

A handwritten signature in black ink, appearing to read 'JB Holland'.

Jonathan Bailey Holland
Dean
Kay Davis Professor of Music



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Northwestern University
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Maria João Pires Presents Lane Prize Residency

Portuguese pianist Maria João Pires spent a productive week in residence at the Bienen School of Music in April. The internationally acclaimed artist provided multiple coaching sessions to piano students in her first campus visit as winner of the 2023 Jean Gimbel Lane Prize in Piano Performance.

Pires concluded her residency with a sold-out Galvin Recital Hall performance as part of the Skyline Piano Artist Series. Her program featured Mozart's Piano Sonatas Nos. 11 and 13 and Debussy's *Suite bergamasque*, *Pour le piano*, and (as an encore) *Arabesque* No. 1.

Established in 2005, the biennial Jean Gimbel Lane Prize honors pianists at the highest levels of international recognition. Previous winners include Richard Goode (2006), Stephen Hough (2008), Yefim Bronfman (2010), Murray Perahia (2012), Garrick Ohlsson (2014), Emanuel Ax (2016), Marc-André Hamelin (2018), and Sir Andrés Schiff (2021). ■



Gateways Festival Comes to Northwestern

The Gateways Music Festival launched a series of Chicago-area performances at Northwestern in April as part of the renowned festival's 30th anniversary celebration. Actress Phylicia Rashad and violinist Tai Murray joined the Gateways Chamber Players at Pick-Stagier Concert Hall in performances of Igor Stravinsky's *The Soldier's Tale* Suite and

Wynton Marsalis's *A Fiddler's Tale*. Later that week, pianist and composer Stewart Goodyear presented a recital in Galvin Recital Hall.

"Gateways' focus on classical musicians of African descent makes it a unique and important institution," said Bienen School dean Jonathan Bailey Holland. "It is a special privilege for Northwestern and greater Chicago audiences to experience this ensemble in our own communities. I am very grateful to former Bienen School dean Toni-Marie Montgomery and former Gateways executive director Lee Koonce for their foresight in the planning of these activities."

Alumnus Alexander Laing '96, Gateways' current president and artistic director, echoed Holland's gratitude: "This is an important year, and we're thrilled to bring the Gateways Music Festival to Chicago and partner with Northwestern."

The festival concluded its residency at Chicago's Symphony Center with a program highlighting works by African American composers, including Chicago native and Bienen School alumna Margaret Bonds '33, '34 MMus. ■



Exploring the Power of Music for Childhood Well-Being

A multidisciplinary team of Northwestern researchers is examining the use of singing and breathwork to improve the psychological and social well-being of children worldwide.

The Music for Childhood Well-Being Initiative, codirected by associate professor of music education Sarah Bartolome and the Feinberg School of Medicine's Nicole St. Jean, includes experts in music education, vocal pedagogy, psychology, and biomedical engineering—all united by their mission of developing new approaches to addressing the youth mental health crisis. Mental health challenges have become prevalent among youth across the globe—during the COVID-19 pandemic, stressors such as social isolation, missed milestones, family tension, and political unrest heightened young people's anxiety and depressive symptoms. Chronic stress and anxiety in the formative years produce lasting effects, disrupting the brain's developing architecture and creating adverse consequences for learning, behavior, and health.

"Broadly, we're trying to leverage the power of group singing and intentional breathwork to support children's health and well-being," Bartolome says. "Our research aims to establish a robust body of evidence supporting the notion that singing together can have a positive impact on children around the world."

"Our team believes that music has a significant role to play in supporting global human health and well-being." —SARAH BARTOLOME

Researchers are gathering physiological, psychological, and behavioral data that could support music as an effective intervention for therapeutic outcomes. The group completed a comprehensive analysis of existing literature on the relationships between music and well-being that informed the design of a musical intervention to support children's mental health through group singing and breathwork.

To measure the intervention's physiological effects, the group partnered with the Rogers Research Group at Northwestern, using its wireless wearable sensors to transmit data on heart rate, heart rate variability, respiration, movement, and speech. Using heart rate variability as a proxy for stress, the team is examining how the intervention may lower stress in children. In addition to biometric data, researchers are using psychological screeners and an app called WellCheq to track the intervention's impact on the children's self-reported levels of anxiety and sense



of well-being. The team also interviews the children after every session so they can share their experiences.

The goal of the research is to provide evidence for and improve understanding of how music might serve as a low-cost, accessible response to mental health concerns across diverse cultural contexts. The intervention is designed not to target children with particular mental health challenges but rather to intentionally support the well-being of all children, regardless of background. Through this important work, researchers are gaining new insights into the physiological and psychological effects of group singing and breathwork on mental health and well-being.

The project received two years of seed funding and support from Northwestern's Roberta Buffett Institute for Global Affairs and has since been awarded major grants from the Grammy and Cyrus Tang Foundations to expand research nationally and internationally. Thus far, the team has worked with colleagues at England's York St. John University, Mexico's Universidad Iberoamericana, China's Hainan Normal University, and the University of Miami's Frost School of Music.

"Our team believes that music has a significant role to play in supporting global human health and well-being," Bartolome says. "While we are currently pursuing this large-scale, multisite research investigation, the longer-term goal of the Music for Childhood Well-Being Initiative is to create evidence-based resources that can be disseminated globally, providing children, families, and communities around the world with access to musical experiences that support mental and physical wellness.

"Ultimately, we hope to establish the Bienen School of Music as a global leader in the field of research on music and health. This is just the beginning." ■

CME Codirectors Share Highlights from the Past 10 Years



Each year, the Contemporary Music Ensemble plays side by side with renowned guest artists and collaborates with student and faculty composers from the Northwestern community and beyond. CME trains students to take on challenging contemporary repertoire while thriving in a large chamber-ensemble setting. Faculty members Ben Bolter and Alan Pierson recently celebrated their 10th anniversary as CME codirectors and, in honor of the occasion, shared their 10 favorite performances from the past 10 years.

Harrison Birtwistle's *Cortège* February 2015

Bolter: "Players from the legendary International Contemporary Ensemble coached our students and played in a combined group on *Cortège*. This was our first side-by-side with a major new music ensemble. It was fascinating to see the ICE players make their mark on CME and work together toward a meaningful result of an even higher caliber."

John Luther Adams's *Sila* September 2015

Bolter: "This project was an ambitious collaboration across nearly all performing areas of the Bienen School. Musicians spread far apart while overlooking the vast Lake Michigan. It was a huge, hour-long sound installation built upon notes lasting as long as a breath—a beautiful and fitting ceremony to unveil this amazing building of ours."



Steve Reich's *Music for 18 Musicians* February 2017

Pierson: "Working with Steve Reich on *Music for 18 Musicians* was the most powerful and formative experience of my own student years, so it was so deeply meaningful to pass on the chance for these fortunate students to perform this music for the composer—with Steve himself at the mixing board!"

Works by Zappa and Varèse May 2017

Pierson: "Frank Zappa's obsession with the ever-modern work of Edgar Varèse is one of the great musical stories of all time. Zappa himself emceed this special show using archival audio materials that mashed up these two 20th-century music giants for a wildly enthusiastic downtown crowd at Millennium Park."



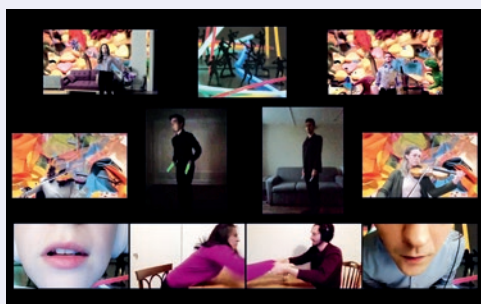


David T. Little's *Dog Days*
November 2019

Pierson: "David's polystylistic, post-apocalyptic opera is one of the great works of our time. The students dug into the fiercely challenging vocal and instrumental roles with total commitment and passion, nailing the wide-ranging styles." This marked the first collaboration between CME and the opera program.

Jennifer Walshe's *Hygiene*
April 2021

Pierson: "Figuring out how to make Jennifer's interactive theater piece work live over Zoom was one of our great pandemic puzzles. There was a scene in which two performers—each in their own apartments—had to appear to wrestle one another over a table. With careful choreography and mannequins, it came off pretty damn well!"



Fernanda Aoki Navarro's *Glottogony*
March 2022

Bolter: "Fernanda brought her own collection of colorful *roi-rois*, handheld Brazilian percussion instruments that everyone in the ensemble was instructed to twirl around—including folks standing in the audience. I'll never forget when the first sounds of this instrument emerged and the audience felt the collective whirring of all these small devices filling up Galvin Hall."

Julius Eastman's *Stay on It*
May 2022

Pierson: "Because Eastman left behind no written music for the piece, tackling *Stay on It* calls on performers to be musicologists and improvisers too. And because it's not conducted, Ben and I just had to sit back and watch things unfold. Nothing in any of the rehearsals prepared us for the complete mayhem that the students unleashed in that performance."



Tania León's *Toque*
October 2023

Bolter: "Tania is a force of nature, and when she spoke to the ensemble the air around everything would be still. She had a truly captivating essence about her. In rehearsal she even gave me effective and amazing thoughts on how to conduct certain parts. How often do I get a mini conducting lesson these days?"

Steven Takasugi's *Sideshow*
May 2024

Pierson: "Programming *Sideshow* required a major leap of faith. The production and technical demands are myriad and exacting, and it asks that the performers think of themselves less as musicians and more as physical performers. There's no way we would have tackled this without the decade of Bienen School experiences that showed us what the folks here are capable of."





Schemes and Dreams: Opera Highlights



*This page: Scenes from Hänsel und Gretel; above: student conductor Jason Gluck.
Facing page: Scenes from Così fan tutte.*

A fairy-tale forest and a modern-day television reality show were the settings for Northwestern Opera Theater's latest productions. Winter quarter offered Humperdinck's *Hänsel und Gretel*, based on the Brothers Grimm fairy tale. In this classic story, the eponymous siblings must rely on their wits and the benevolent beings watching over the forest to escape the clutches of the wicked witch. Spring quarter brought a modern interpretation of Mozart's *Così fan tutte*, with director of opera Joachim Schamberger reimagining the opera as a reality show called *Finding Amore*. Don Alfonso served as the fictional show's producer, hosting participants Ferrando and Guglielmo and the unwitting contestants Dorabella and Fiordiligi. As Schamberger noted, "The heightened emotional environment of being on reality television fits the sometimes absurd comedy of the opera as well as its more serious aspects." ■





Recent Guest Artists

Many distinguished guest artists visited campus last spring to coach or perform alongside Bienen students. Among the school's recent guests (clockwise from top left), Italian violinists Antonio Pellegrino and Dino de Palma joined the Baroque Music Ensemble and conductor Stephen Alltop to perform Vivaldi's *Four Seasons*; mezzo-soprano Jamie Barton presented a Tichio-Finnie Vocal Master Class; Ensemble Linea presented two concerts, including a program of new works by student composers Wan Heo, Yi-Ting Lu, Jaz Thomasian, and Serge Wen; Chicago Symphony Orchestra principal flutist Stefan Hoskuldsson taught a master class for the flute studio; and Lyric Opera of Chicago music director Enrique Mazzola coached master's students in an orchestral conducting seminar. ■

Class of 2024 Challenged to Make Good Noise

Trailblazing composer, musicologist, and trombonist George Lewis gave the keynote address at the Bienen School's June 8 convocation. "Amazing achievements such as yours being celebrated today emerge as the product of hard work, insight, and dedication—not just by you as individuals, dear graduates, but also by communities of practice, desire, and love," he said. Lewis spoke of the communities that have shaped his own life and career, notably the Association for the Advancement of Creative Musicians, which he joined in 1971.

Widely regarded as a pioneer in creating computer programs that improvise in concert with human musicians, Lewis focuses his scholarship on the history and criticism of experimental music, computer music, interactive media, and improvisation, particularly as these areas become entangled with the dynamics of race, gender, and decolonization. "My music, my writing, my noise, asks its readers and hearers: If we get what we want, what will it sound like?" he said. "This question ultimately calls for new histories, new subjectivities, and new identities in music."

He spoke frankly about suppression of speech and music and "the cone of silence draped over the work of Afrodiasporic composers," noting that those who do the banning "are also admitting how much they fear your awesomeness as musicians." In his closing remarks, Lewis inspired graduates by expanding on a concept he credited to the late congressman John Lewis: "I'd like you all to get out there and make some noise—some good noise. Because good trouble and good noise are really the same thing: the forceful assertion of alternatives in the face of oppression."

For the first time in recent history, the convocation also featured remarks by a representative of the graduating class. Musicology major Olivia Moyana Pierce '24 encouraged her



fellow graduates to pay it forward. "Each of you has had someone at some point in your life who gave you the courage necessary to pursue your dreams," she said. "Think of them as you move toward this next phase of your life and reflect on how you can be that person for the next generation." In another new addition to the ceremony, faculty member Desirée Ruhstrat performed a violin solo, Stacy Garrop's *Repair the World*, as a musical interlude.

Dean Jonathan Bailey Holland recognized the challenges students had faced and welcomed them to Northwestern's strong alumni community. "As some of you know far too well, it is especially meaningful to be gathered here today, as many members of this year's undergraduate class were unable to properly celebrate their high school graduation four years ago," he said. "We are thrilled to recognize and applaud all our graduates on this incredibly special occasion." ■



Above, from left: faculty violinist Desirée Ruhstrat; student speaker Olivia Moyana Pierce; graduates and faculty following the convocation ceremony

A photograph of a young man and a young woman in a band setting. The young man, on the left, is wearing a black shirt and looking towards the camera. The young woman, on the right, is wearing a black top and holding a flute, smiling. They are in front of a music stand with sheet music. The background shows other band members and instruments like a tuba.

Mallory Thompson's Final Bow

Director of bands retires
following 28-year teaching
and conducting career



Mallory Thompson's musical roots trace back to Northwestern. She earned an undergraduate degree in 1979 in trumpet performance under Vincent Cichowicz, a renowned member of the Chicago Symphony Orchestra, followed by a master of music degree in conducting as a student of John P. Paynter, the Bienen School's second director of bands.

In 1996 Thompson made history as the first woman named director of bands at Northwestern and only the third person to hold the title. Her nearly three-decade tenure concluded this year with a celebratory series of performances, culminating in late May as hundreds of alumni returned to campus to attend her final Northwestern concert.

"I am going out with bright eyes," Thompson said. "I'm really grateful and have no regrets. I feel good about the timing, loving the music and the students, and about loving Northwestern the way I do."

The Symphonic Wind Ensemble's sold-out final concert of the year featured a variety of wind favorites, including Thompson's own arrangements of the Prelude to Act III, Dance, and Finale from Wagner's *Die Meistersinger von Nürnberg*, which she dedicated to her mentor Donald Hunsberger. The program also included Ben Horne's arrangement of *Deep River*; Bach's Toccata and Fugue in D Minor, transcribed by Hunsberger; and David Maslanka's monumental Symphony No. 4.

Throughout her Northwestern tenure, Thompson directed SWE, taught undergraduate and graduate conducting, and administered all aspects of the band program. She held the John W. Beattie Chair of Music and was coordinator of the school's conducting program. In 2003 she was named a Charles

"The greatest honor of my professional life has been conducting the Symphonic Wind Ensemble. I'm proud of the music we have made together and our commitment to honoring the talents of our students every day."

Deering McCormick Professor of Teaching Excellence. She made five recordings with SWE on Summit Records and led the ensemble in performances at the College Band Directors National Association conventions in 2001 and 2017.

"The greatest honor of my professional life has been conducting the Symphonic Wind Ensemble," Thompson said. "I'm proud of the music we have made together and our commitment to honoring the talents of our students every day."

Maintaining an active schedule as a guest conductor, conducting teacher, and guest lecturer throughout the US and Canada, Thompson has taught thousands of undergraduates, graduate students, and professional educators. Her former students hold important positions in universities, public schools, military bands, and arts organizations across the country.

Northwestern recognized Thompson's contributions to the University community by awarding her emeritus status. She remains artistic director of the Northshore Concert Band, a position she's held since 2003, and plans to continue guest conducting in her retirement. "Anywhere I go in the world, I'm going to plant the purple flag," she said. "I will always be an advocate and a very noisy supporter for Northwestern, because that's my home." ■



ALUMNI REFLECTIONS

Several former students shared their sentiments for a surprise tribute on WGN's Spotlight Chicago in December

"There's not a day that goes by that I'm not actively inspired by something I learned from you. I consider having you as a teacher to be one of the great gifts of my life."

—JOSEPH HIGGINS
'13 MMUS, '17 DMA

"Thank you for your guidance, life lessons, and musicianship, which have influenced me and many of your students in life-changing ways."

—KIMBERLY FLEMING
'15 MMUS

"Your insight and musical inspiration continue to motivate me every day."

—RODNEY DORSEY
'92 MMUS, '06 DMUS

"My time with you at the University was nothing short of spectacular. A lot of my success is due to your mentorship and expert knowledge."

—GERARD MORRIS
'04 MMUS



The SWE postconcert reception included a surprise appearance by the Wildcat Marching Band.

DIRECTORS OF BANDS THROUGH HISTORY

Northwestern alumni have historically led the school's prestigious bands program, picking up where their mentors left off

1926

The music school's formal band program begins under the leadership of Glenn Cliffe Bainum, the first director of bands.



1953

Bainum protégé John P. Paynter '50, '51 MMus becomes director of bands following his mentor's retirement. Paynter spends his entire teaching career at Northwestern.



1996

Mallory Thompson '79, '80 MMus, a former student of Paynter, is appointed the third director of bands and the first woman in the role.



2024

Robert Taylor '02 MMus, '06 DMus, who studied under Thompson, begins his tenure as the school's fourth director of bands.



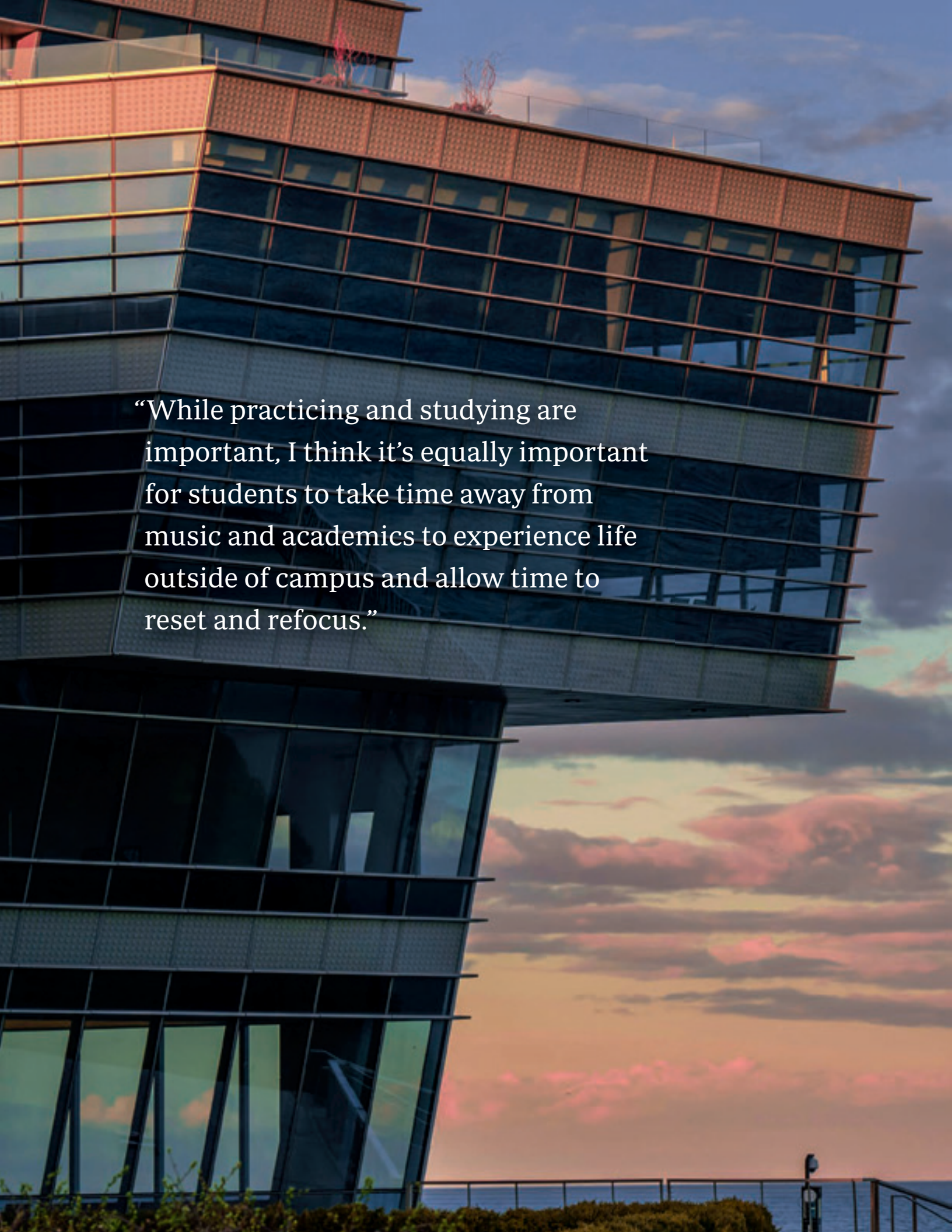
LOOKING BACK, FORGING AHEAD

Dean Holland reflects on his first year in office
and charts a path forward for the Bienen School





In his busy first year as dean, Jonathan Bailey Holland met with countless alumni, students, faculty, and friends of the Bienen School of Music. He attended performances representing all areas of the school, engaged in meetings and discussions with people across the University to learn about current and potential partnerships, and hosted alumni events in New York, Los Angeles, Phoenix, and Chicago. Composing and teaching occupied his spare time, and his works were performed by a host of major ensembles, including the Los Angeles Philharmonic and the Cincinnati, Detroit, Harrisburg, Salisbury, and Tucson Symphony Orchestras.



“While practicing and studying are important, I think it’s equally important for students to take time away from music and academics to experience life outside of campus and allow time to reset and refocus.”



From left: Holland with Giancarlo Guerrero '92 MMus; with Bienen students; and with Alexander Laing '96

What have you discovered about the Bienen School in your first year as dean?

Bienen is full of extremely talented students who consistently perform and create at a high level. Our students are committed and eager to absorb all they can from the opportunities available to them. They display an impressive level of professionalism and poise, and they show great respect for their work and for their colleagues. I believe this is what creates an environment in which students can excel, take risks, and ultimately reap the full benefits of being at Northwestern. I have also discovered that Bienen has perhaps the best view in the greater Chicago area.

Describe a few of the standout student performances you attended last year.

There were so many great performances. Donald Schleicher invited me to the very first Symphony Orchestra rehearsal, and hearing how far that ensemble had progressed at their first concert was a great example of their capacity for growth. The Contemporary Music Ensemble performed a remarkably broad range of repertoire, including freshly written works from our own students as well as music from established composers like Nemmers Prize winner Tania León, demonstrating our students' breadth and adaptability with often challenging and exposed music. The Bienen Contemporary/Early Vocal Ensemble's unique concert of works for solo voice and for chorus allowed opportunities for the entire ensemble as well as individual singers to shine. The final concert of the Symphonic Wind Ensemble was a hallmark commanding performance. And I was glad to see our student conductors integrated into so many performances.

What are some of your goals for the school in the coming year?

My primary aim is ensuring that consistently high levels of artistry and academic rigor are maintained throughout all our programs. Beyond this, I want to find ways to better support our students and take everyone's well-being into account. While practicing and studying are important, I think it's equally important for students to take time away from music and academics to experience life outside of campus and allow time to reset and refocus. This is both an immediate priority within the school but also an increasing area of focus within higher education—namely, the intersection of music and the arts in general with science and medicine. There is great research being done across Northwestern in these intersecting fields, and Bienen aims to be a leading partner in these efforts.

Financial aid remains another critical priority. To attract the most qualified, talented students from around the world, we must prioritize supporting financial aid to ensure that the cost of a musical education at Northwestern is not a barrier to any admitted student. Technology is yet another area on which we must focus so that we are providing the necessary resources for our faculty and students to pursue academic and musical excellence.

I'm also eager to create more opportunities to expose the broader community to the abundance of great music happening at the school and also to connect students with the world outside Bienen. This means bringing interesting guests to campus as well as getting our students on other stages. It means ensuring our students have the tools and skills necessary for success upon graduation, and alumni will be an important part of this effort. Our alumni are demonstrating success across all sectors of the arts, academia, and business, and their insights and knowledge are invaluable to our students as they prepare for life after graduation. ■

on the concert stage



BY JERRY TIETZ

Director of Concert Management

Few academic quarters have sparked with such star-studded virtuosity as the winter and spring of 2024. Highlights from the 27th Winter Chamber Music Festival included a stunning performance of Shostakovich's Piano Quintet by the Ariel Quartet and pianist Orion Weiss as well as the most exquisite rendering I've ever heard—indeed, might ever hear—of Schubert's "Death and the Maiden" as performed by the Dover Quartet, which continues its valuable association with the school as resident quartet.

The Skyline Piano Artist Series' 2023–24 all-women lineup drew sold-out audiences to Galvin Recital Hall. Italian pianist Beatrice Rana's performance of Liszt's B Minor Sonata elicited a thunderous ovation. Maria João Pires, whose artistry has enraptured audiences for over half a century, received an equally enthusiastic response. Gabriela Montero may have provided our

Skyline audience's most novel experience, with a program of works by Russian pianist-composers who emigrated to the United States to escape oppression in their home country. Following Montero's incredible performance of sonatas by Prokofiev, Rachmaninoff, and Stravinsky, the audience enjoyed Charlie Chaplin's film *The Immigrant* accompanied by Montero's improvised musical score.

Lutenist Nigel North continued the Segovia Classical Guitar Series in February with a program of popular 16th-century "hits," as recognizable to the public of that time as jazz standards are to us today. His encore was a beautiful arrangement of the Beatles' song "Yesterday." The series concluded with a memorable performance by An Tran '23 DMA featuring guitar music from his native Vietnam. The thrilling and unique experience for longtime Segovia Series attendees was also a special night for the Bienen School, as Tran is our first alumnus to appear on the series.

The Northwestern University Jazz Orchestra celebrated the landmark works of performer, composer, and bandleader Oliver Nelson with none other than the jazz legend's son,



Oliver Nelson Jr. The Baroque Music Ensemble welcomed its own auspicious guests, Italian violinists Antonio Pellegrino and Dino de Palma, who enchanted their audience with superb performances of Vivaldi's *Four Seasons* and Piazzolla's *Four Seasons of Buenos Aires*. Our Tichio-Finnie Vocal Master Class Series presented superstar mezzo-sopranos Joyce DiDonato and Jamie Barton, who both provided valuable technical insights and inspired students and audience members alike with their honesty, vulnerability, and passion.

Director of orchestras Donald Schleicher and director of choral organizations Andrew Megill joined forces to conduct the Northwestern University Symphony Orchestra and combined choirs in a remarkable performance of Beethoven's *C Minor Mass* and Vaughan Williams's *Dona nobis pacem*. Lastly, there was not an empty seat to be found at Mallory Thompson's final performance as director of bands. The Symphonic Wind Ensemble performed Wagner, Bach, and Maslanka's *Fourth Symphony* brilliantly, just as it has played for the past 28 years under Thompson's leadership. ■

Facing page: The Symphony Orchestra and combined choirs perform Beethoven's C Minor Mass under Donald Schleicher.

This page (clockwise from top left): guitarist An Tran; pianist Gabriela Montero improvises to The Immigrant; the Dover Quartet; the Jazz Orchestra with Oliver Nelson Jr. and conductor Derrick Gardner.

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the schedule.

faculty



Stephen Alltop
(conducting) and soprano Josefien Stoppelenburg presented a residency at Michigan State University in January featuring the world

premiere of Alexis Bacon's *The Ballad of Mary and Margaret*. Italian violinists Dino de Palma and Antonio Pellegrino joined Alltop and Northwestern's Baroque Music Ensemble in Vivaldi's *Four Seasons* and Piazzolla's *The Four Seasons of Buenos Aires* in a packed Pick-Staiger Concert Hall. In April, Alltop conducted the world premiere of Terry Everson's *Festival Fanfare* with the Champaign-Urbana Symphony Orchestra and trumpet soloist John Hagstrom. He also conducted the Northwestern University Symphony Orchestra, University Chorale, Alice Millar Chapel Choir, and Uniting Voices Chicago in a recording of Stacy Garrop's oratorio *Terra Nostra* for Cedille Records.



Linda Austern
(musicology) presented the panel response "Participatory Singing in Early Modern England" at the 2024 Renaissance Society of America

conference in March. Her article "'Well Sorted and Ordered': Sociable Music-Making and Gentlemen's Recreation in the Era of Byrd and Weelkes" was published in *Early Music*.



Sarah Bartolome
(music education) secured major grants through the Grammy Foundation and the Cyrus Tang Foundation to expand the Music for Childhood

Well-Being Initiative, which she codirects. (See page 3.)



Jennifer Blackwell
(music education) edited the book *Teaching Music Performance: A Guide for Evidence-Based Pedagogy*, issued by the Australian Music

Examinations Board Press, as part of her ongoing work to develop syllabi and resources for Australian and Vietnamese certificate programs in studio music



Theresa Brancaccio
(voice and opera) was featured on *CBS Weekend News* for her work with John Rogers's lab at the Querrey Simpson Institute for Bio-

electronics in developing the Voice Savvy dosimeter and app system, which helps busy voice users avoid vocal fatigue and injury. Along with Aaron Johnson '95, '99 MMus of New York University's Langone Medical Center, Brancaccio was a virtual presenter for France World Voice Day. In May she and Johnson gave a presentation on voice dosimetry at Northwestern's Center for Audiology, Speech, Language, and Learning as part of a growing collaboration between the Bienen School and the School of Communication. Brancaccio was also a guest lecturer on vocal health at Northeastern Illinois University and gave a master class at Northern Illinois University.



Karen Brunssen
(voice and opera) received the 2024 National Association of Teachers of Singing Impact Award for remarkable service, and NATS announced

plans to permanently establish the Karen Brunssen Award in the classical categories of its student auditions. Brunssen presented the course Considering Vibrato Through the Lens of the Evolving Singing Voice for England's Voice Study Centre. At the American Guild of Musical Artists opera and concert choristers caucus she presented "Navigating Ageism and Vocal Health: A Real Talk on the Complexities of Auditioning and Career Longevity."



Joe Clark (jazz studies) cowrote the comic book mini-series *Deep Cuts*, a historical graphic novel about jazz. The series received critical acclaim and was nominated for an Eisner Award, the most prestigious award in comics.



Clayton Dahm
(music education) presented the research poster "Processes of Popular Music Enculturation for K-3 Students" at the Illinois Music

Education Conference, highlighting the importance of understanding young children's developmental awareness of popular music.



Drew Edward Davies (musicology) was awarded a grant from Northwestern's Office of the Provost for his microhistory project "Holy Week in 1896 Mexico City: An Italian Visitor and a Singer with a Pencil."

His essay "Recovering the Sound of Early 19th-Century Bolivian Song" has been published in English and Spanish translation in *The Songs of Pedro Ximénez Abril y Tirado (1784–1856)*, an open-access musicology project coordinated by John Sloboda at the Guildhall School of Music. In September Davies was promoted to full professor of musicology.



Ryan Dohoney (musicology) was featured on the BBC Radio 3 *Sunday Morning* feature "Time Canvases: Morton Feldman and Abstract Expression-

ism" in February. In September he was promoted to full professor of musicology.



Matthew Gaunt (tuba) has recently performed with the Chicago Symphony Orchestra, Milwaukee Symphony Orchestra, Lyric Opera of

Chicago, and Third Coast Brass.



James Giles (piano) presented residencies at Boston University and the Lawrence University Conservatory. In January he performed Stravinsky's Concerto

for Piano and Wind Instruments with the Symphonic Wind Ensemble under **Mallory Thompson** (conducting).



Christopher Guzman (piano) joined the Grant Park Orchestra as its section keyboardist. He performed three campus recitals—chamber music in

January and May and a solo recital in March—in addition to solo recitals in Michigan, Texas, and North Carolina. In March he served on the jury of the junior and senior divisions of the Music Teachers National Association national competitions. With violinist Max Zorin he released *Après un rêve*, an album of French music for violin and piano.



Pamela Hinchman (voice and opera) received a Northwestern COVID-19 Research Recovery Grant to travel to Pretoria, South Africa, where she presented

a recital and master classes in March. This summer she taught at Italy's La Musica Lirica opera festival and at the Northwestern Intensive Vocal Performance Seminar, where she produced *Die Fledermaus*.



Jonathan Bailey Holland (dean) attended the first performances of his newest orchestral work, *Assemble*—jointly commissioned

by the Los Angeles Philharmonic and the Cincinnati Symphony Orchestra—with Louis Langrée conducting the LA premiere and Daniel Wiley leading the Cincinnati

performances. In Phoenix, Holland moderated a panel discussion featuring **Sarah Bartolome** (music education) about how music is used for medical research and treatment across various Northwestern schools. He served on the composition faculty of the Blackbird Creative Lab last summer and was commissioned to write a new chamber work for Eighth Blackbird, to be premiered and recorded in 2026. Holland's music has recently been performed by the Flint Symphony Orchestra and Colby College Wind Ensemble.



Danuta Mirka (music theory and cognition) presented the keynote lecture "Mozart's Operatic Cadence" and led a graduate student workshop on

18th-century phrase-structure theory for the 30th annual Symposium of Research in Music at Indiana University Bloomington.



Toni-Marie Montgomery (piano), vice chair of the Gateways Music Festival board of directors, received the festival's Distinguished Achievement

Award for outstanding dedication to the festival and significant accomplishments in music education. The award was presented in April following the Gateways Festival Orchestra's concert at Chicago's Symphony Center.

faculty



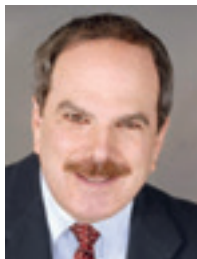
Steven Morrison (music education) presented a project at the Madsen International Symposium for Research in Music Behavior with doctoral candidate Aaron

Himes on balancing efficiency and effectiveness in representations of musical sophistication in music research. At the Society for Music Perception and Cognition's summer conference in Banff, Canada, Morrison and doctoral student Victoria Smith shared research on how socialization contributes to gender biases associated with musical instruments.



Susan R. Osborn (keyboard skills) is beginning her third year as director of the Northwestern Music Academy. In January she gave the presentation

"Using Photography and Architectural Imagery to Enhance Music Teaching" for the Northwestern Suburban Music Teachers Association. Last summer marked her 28th year on the Interlochen Arts Camp piano faculty.



Roger Pines (voice and opera) served as an opera quiz panelist on the Metropolitan Opera's live broadcast of *Turandot* in March.



Donald Schleicher (conducting) served on the faculties of the International Conductors Workshop and Festival in Dallas, the Maestri Series Workshops in San Francisco, and the University of Colorado Conducting Symposium.



Taimur Sullivan (saxophone) was a guest artist at the United States Navy Band International Saxophone Symposium, where he presented a master class. In March and May he gave world premieres of eight works with the Grossman Ensemble. In March he was in residence at the University of Missouri-Kansas City, and in April he performed Bolcom's Concerto for Soprano Saxophone with the Northshore Concert Band under the direction of **Mallory Thompson** (conducting). With the PRISM Quartet he has presented recitals in New York, Philadelphia, North Carolina, and Michigan. In June he was a featured guest artist at the Great Plains Saxophone Workshop.



John Thorne (flute) has recently performed with the Chicago Symphony Orchestra, Grant Park Orchestra, Lyric Opera of Chicago Orchestra, Music of the Baroque, Philadelphia Orchestra, and Rembrandt Chamber Musicians. In March he taught a flute master class at the University of Wisconsin-Madison's Mead Witter School of Music. He gave a Northwestern recital in April with pianist Kay Kim and faculty

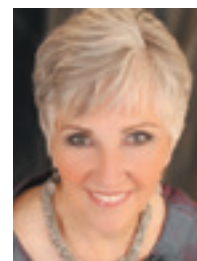
colleagues **Yuan-Qing Yu** (violin) and **Weijing Michal** (viola). Last summer Thorne taught at the Northern California Flute Camp and the National Orchestra Institute at the University of Maryland.



Shawn Vondran (conducting) was elected to membership in the American Bandmasters Association. Membership is extended to leaders who are considered exemplary professionals in the field. He will be inducted into the association in February at the annual convention in Chattanooga, Tennessee.

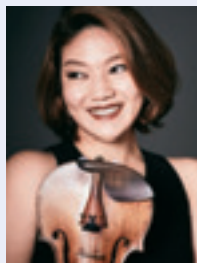


Anne Waller (guitar) presented a master class and a recital with Mark Maxwell and Brian Torosian at Northeastern Illinois University that featured music for two and three guitars on both modern and historical instruments. She performed at the Chicago Classical Guitar Society New Year's Concert with Maxwell, Torosian, and An Tran '23 DMA.



Gail Williams (horn) performed a new concerto by Catherine Likhuta with Northwestern's Symphonic Band in April. She also played with the Atlanta Symphony Orchestra twice last spring.

NEW FACULTY



Jinjoo Cho was appointed associate professor of violin. Her previous faculty affiliations include the Cleveland Institute of Music, the Oberlin Conservatory,

and McGill University's Schulich School of Music. Cho won first prize in the International Violin Competition of Indianapolis, the Concours musical international de Montréal, and the Buenos Aires, Schoenfeld, and Stulberg Competitions. A charismatic soloist, she has appeared with such leading orchestras as the Cleveland Orchestra, Orchestre symphonique de Montréal, the Deutsche Radio Philharmonie, Orquesta Clásica Santa Cecilia de Madrid, Ensemble Appassionato, the Seoul Philharmonic, the Charlotte Symphony Orchestra, and the North Carolina and Phoenix Symphonies, collaborating with James Gaffigan, Kent Nagano, JoAnn Falletta, Mathieu Herzog, Peter Oundjian, Michael Stern, Tito Muñoz, Michael Francis, Moritz Gnann, Karina Canellakis, Shi-Yeon Sung, Pietari Inkinen, Clemens Schuldt, and other renowned conductors. A dedicated teacher, Cho is the founding artistic director of the ENCORE Chamber Music Institute. She holds degrees from the Cleveland Institute of Music.



Harvey Felder joins the faculty as lecturer and conductor of the Northwestern University Chamber Orchestra. Music director of the Tacoma Symphony

Orchestra for 20 years, he is now its conductor laureate. Felder has served as assistant conductor of the Milwaukee Symphony Orchestra, resident conductor of the St. Louis Symphony Orchestra,

regular guest staff conductor with the Atlanta and Chicago Symphony Orchestras, artistic adviser and conductor of the Wisconsin Chamber Orchestra, and music director of the Ann Arbor Summer Symphony and Wisconsin's Fox Valley Symphony. He made his Carnegie Hall debut in 1991 conducting the American Symphony Orchestra as part of the "Carnegie Hall at 100" celebration. Felder has served on the faculties of Eastern Michigan University, Haverford College, Bryn Mawr College, Johns Hopkins University, West Virginia University, the University of Connecticut, and the University of Memphis. He holds degrees from the University of Wisconsin-Madison and the University of Michigan.



Tenor **Norman Reinhardt** was appointed artist in residence of voice. During the 2023-24 season he made his China debut as Don José in Bizet's

Carmen in collaboration with the Shenzhen Opera and Dance Theater and the Staatsoper Hamburg, followed by his London debut at the English National Opera as Tamino in Mozart's *The Magic Flute*. He also sang Pollione in Bellini's *Norma* at Opéra national du Rhin in Strasbourg and made his Northern Ireland Opera debut in Belfast as Lensky in Tchaikovsky's *Eugene Onegin*. In previous seasons he has appeared at the Salzburg Festival, Theater an der Wien, Teatro Real, Semperoper Dresden, Berlin State Opera, Paris Champs Élysées, Festival Baden Baden, Houston Grand Opera, and Hamburg State Opera, among others. Reinhardt is cofounder of the multimedia startup company Living Opera. He studied at Asbury College and the University of Kentucky and as a Houston Grand Opera studio artist.



Alumnus **Robert Taylor** '02 MMus, '06 DMus was named professor of conducting and director of bands. His previous appointments include positions at the Uni-

versity of British Columbia, University of Puget Sound, and California's Eureka High School, where his ensembles earned recognition from *Downbeat* magazine, the Selmer Corporation, and Grammy Signature Schools. Known for innovative and immersive concert programming, Taylor maintains an active schedule as a guest conductor. Past engagements include performances with the Vancouver Brass Orchestra, the US Army Field Band, the Pacific Symphonic Wind Ensemble, and the Chicago-based MAverick Ensemble. A passionate advocate of music in the schools, he is in great demand as a clinician and festival adjudicator nationally and internationally. Music conferences around the world have featured his research on wind literature, rehearsal techniques, integrating technology, and applying Ashtanga yoga to improve body awareness and prevent injury in training conductors and musicians.

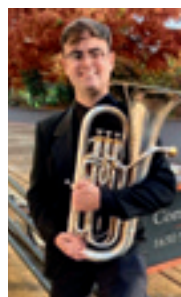
students

Emily Amesquita, a Bienen-Weinberg dual-degree voice student of Karen Brunssen, received a Grant Park Music Festival Vocal Fellowship.

Carlos Bandera, a doctoral candidate in composition, received the Faricy Award for his orchestral work *Materia Prima*, which the American Composers Orchestra premiered last March.

Konstantinos Baras, a doctoral candidate in composition, received a 2024–25 fellowship to study in Paris at the IRCAM (Institut de Recherche et Coordination Acoustique/Musique) Cursus program.

Susanna Bobbs, a viola student of Helen Callus, received an honorable mention in the Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance. (See also ensemble awards, page 28.)



Chris Carrigg, a master's euphonium student of Matthew Gaunt and Gene Pokorny, advanced to the semifinals of the 2024 Leonard Falcone International Competition.



Leo Casti '21 MMus, a doctoral music theory and cognition student, presented research on musical gesture at Music Theory Midwest's annual conference at Ball State University and the Music and the Moving Image Conference at New York University.

Yun-Hua Chang '23 MMus, a doctoral piano student of James Giles, won the Musicians Club of Women's Nerenberg Award.

Sage Chen, a master's violin student of Gerardo Ribeiro, was a winner in the Bienen School's Concerto/Aria Competition.

Pedram Diba, a doctoral student in composition, received a 2023–24 fellowship to study in Paris at the IRCAM (Institut de Recherche et Coordination Acoustique/Musique) Cursus program.



Dominic Doutney, a doctoral piano student of James Giles, won first prize and the audience prize in the Washington International Competition. His prize package includes a solo recital at the Kennedy Center for the Performing Arts. He also received a classical music fellowship from the Luminarts Cultural Foundation.



Paul Feller-Simmons, a doctoral student in musicology, has recently received several fellowships in support of his research on Jewish-Christian musical exchanges in 17th- and 18th-century northwestern Europe. He was awarded the Leo Baeck Institute's Fritz Halbers Fellowship, the Renaissance Society of America's Paul Oskar Kristeller Fellowship, the American Handel Society's J. Merrill Knapp Research Fellowship, the Handel Institute's Research Award, and the Herzog August Bibliothek's Rolf und Ursula Schneider-Stiftung Fellowship.

Miguel Garcia, a doctoral candidate in music education, was named assistant professor at the University of North Texas.

Mara Goree, a master's flute student of John Thorne, was named second flute of the Arkansas Symphony Orchestra.



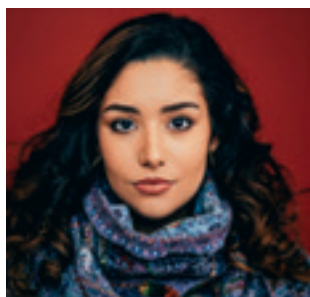
Laine Gruver, a doctoral student in music theory and cognition, received an honorable mention for her presentation "House of the Dragon's Expression of Apotheosis: Leitmotivik and Agential Troping in 'Lucerys' Death'" at the Music Theory Midwest conference at Ball State University. She discussed the narrative roles of title themes at the Music and the Moving Image Conference at New York University.

Kenneth He, a Bienen-Weinberg dual-degree piano student of Sylvia Wang, won third prize in the Thaviu-Isaak Endowed Piano Scholarship Competition.



Sihao He '18 MMus, a doctoral cello candidate studying with Hans Jensen, was appointed the new cellist of the Shanghai Quartet and a full-time faculty member at the Tianjin Juilliard School.

Sophia Heinz, a master's voice student of Theresa Brancaccio, won a Farwell Award from the Musicians Club of Women.



Uma Singh '24 MMus, from the voice studio of Karen Brunssen, won a Fulbright Award to conduct research in Weimar, Germany, on Liszt's repertoire. She also won first prize in the Joseph P. Glimco Jr. Vocal Competition and a Farwell Award from the Musicians Club of Women. Singh was selected for the 2024 Bonfils-Stanton Foundation Artists Training Program at Colorado's Central City Opera.



Aaron Himes, a doctoral candidate in music education, was appointed director of bands, coordinator of music education, and assistant professor of music at Westmin-

ster College in New Wilmington, Pennsylvania.

Aiden Yi-Hung Jeng, a master's viola student of Helen Callus, won second place in the Northwestern Viola Prize Competition.

Collin Jinks, a master's piano student of James Giles, won the Pauline Lindsey Award.

Tristen Johnson, a cello student of Hans Jensen, won first prize in the Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance. (See also ensemble awards, page 28.)



James Kang, a doctoral viola student of Helen Callus, was a winner in the 2024 Evanston Music Club/North Shore Musicians Club Scholarship Competition. His string quartet,

the Abeo Quartet, was featured at Washington's Kennedy Center and other venues around the country and served as the 2023–24 Ernst Stiefel String Quartet-in-Residence at the Caramoor Center for Music and the Arts.

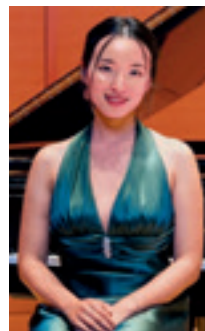


Sydney Lee '22 MMus, a doctoral cello student of Hans Jensen, was appointed to the faculty of Mercer University's Robert McDuffie Center for Strings, beginning this fall.

Shijie Li, a master's violin student of Gerardo Ribeiro, tied for second prize in the Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.

Anya Liu, a Bienen-Weinberg dual-degree piano student of Sylvia Wang, won a Farwell Award from the Musicians Club of Women. (See also ensemble awards, page 28.)

Elliott Lupp, a doctoral candidate in composition, received the Faricy Award for his composition *I think my legs might be broken* for large ensemble and live electronics, premiered by Northwestern's Contemporary Music Ensemble in October.



Angeline Ma, a piano student of James Giles, won first prize in the Music Teachers National Association Young Artist Competition. She also won the concerto competition of

the 2024 PianoTexas International Festival and Academy and performed with the Fort Worth Symphony Orchestra. Ma received third prize and the award for best duo sonata performance in the PianoArts North American Competition, where she performed with the Milwaukee Symphony Orchestra. She received a 2024 Nerenberg Award from the Musicians Club of Women and was named a Gilmore International Keyboard Festival Fellow.

Broner McCoy, a master's double bass student of Andrew Raciti, was the first recipient of the International Society of Bassists' Al Fisher Scholarship Grant. McCoy intends to use the grant to further his career as an aspiring bass bow maker.

Claire Metcalf, a Bienen-Weinberg dual-degree violin student of Blair Milton, received an honorable mention in the Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.

Morgan Patrick, a doctoral candidate in music theory and cognition, was named assistant professor of music theory at Elon University.

Jeremy Rowland, a doctoral candidate in music education, was awarded the 2025–26 Black Metropolis Graduate Interdisciplinary Assistantship.

Christian Santos, a master's percussion student of She-e Wu, was a winner in the Bienen School's Concerto/Aria Competition.

students

William Scarrow, a voice student of Pamela Hinchman, was a finalist in the 2023–24 Schmidt Vocal Competition.



Keshav Srinivasan, a Bienen-Weinberg dual-degree violin student of Desirée Ruhstrat, won an Award of Excellence from the National Youth Orchestra of

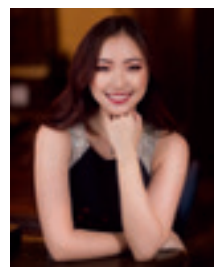
Canada, which recognizes its most advanced students. He tied for second prize in the Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance. He was featured in a “30 under 30” list of Canadian classical musicians and recently joined the Civic Orchestra of Chicago.

Oliver Stark, a master’s euphonium student of Matthew Gaunt and Gene Pokorny, was a finalist in the US Army Band’s 2024 National Collegiate Solo Competition.

Sam Sun, a master’s viola student of Helen Callus, tied for third place in the Northwestern Viola Prize Competition.

Annabelle Sweet, a voice student of Patrice Michaels, was a winner in the 2023–24 Schmidt Vocal Competition.

Mya Vandegrift, a Bienen–School of Communication dual-degree composition student, won a Farwell Award from the Musicians Club of Women.



Chelsea Wang, a doctoral piano student of James Giles, made her Chamber Music Society of Lincoln Center debut in April.

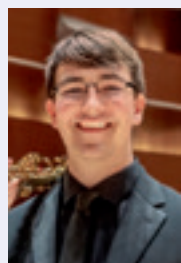
Ke Wang, a doctoral piano student of James Giles, won first prize in the Pedro Espinosa Piano Competition. He was also a winner in the 2024 Evanston Music Club–North Shore Musicians Club Scholarship Competition.

Leigh Wang, a Bienen-Weinberg dual-degree piano student of Christopher Guzman, won first prize in the Thaviu-Isaak Endowed Piano Scholarship Competition.

Class of 2024 Achievements

Seth Adams ’24 PhD, a music education graduate, was named assistant professor at the University of Massachusetts Lowell.

Aidan Alcocer ’24 MMus, from the horn studio of Gail Williams, was named assistant/utility horn with the Baltimore Symphony Orchestra.



Isaac Boone ’24, from the saxophone studio of Taimur Sullivan, was named a winner of the 2024 Yamaha Young Performing Arts Competition. As a result, he was invited

to perform at the Music for All Summer Symposium in June. (See also ensemble awards, page 28.)



Alexi Ortega Chavez ’24, from the voice studio of Theresa Brancaccio, received a Grant Park Music Festival Vocal Fellowship and a 2024–25 Metropolitan Opera

Stage Director Fellowship.



David DeAngelis ’24 PhD, a music education graduate, was appointed assistant professor at Syracuse University. His “Music Education in Charter Schools: A Scoping Review” was

published in *Update: Applications of Research in Music Education*.



Lifan Deng ’24 MMus, from the voice studio of Karen Brunssen, received a Grant Park Music Festival Vocal Fellowship.

Alba Layana Izurieta ’24 MMus, from the violin studio of Desirée Ruhstrat, won a Grant Park Music Festival String Fellowship.



Haddon Kay ’22, ’24 MMus, from the cello studio of Hans Jensen, received a classical music fellowship from the Luminarts Cultural Foundation. He

won third place in the 2024 George Enescu Competition.



Natalia Warthen, a master's saxophone student of Taimur Sullivan, was a winner in the Bienen School's Concerto/Aria Competition. (See also ensemble

awards, page 28.)

Sanford Whatley, a Bienen-Weinberg dual-degree viola student of Helen Callus, received an honorable mention in the Northwestern Viola Prize Competition. (See also ensemble awards, page 28.)

Jonathan Yi, a Bienen-Weinberg dual-degree cello student of Hans Jensen, received an honorable mention in the Samuel and Elinor Thaviu Endowed Scholarship Competition in String Performance.



Jungah Yoon, a doctoral flute student of John Thorne, advanced to the semifinals in the Fischhoff National Chamber Music Competition as a member of Civic

Winds. She won the Musicians Club of Women's Nerenberg Award.



Landon Young, a master's horn student of Gail Williams, won the Pittsburgh Symphony Orchestra's Paul J. Ross Fellowship. The two-year program is designed to enable

musicians identifying as Black or African American to dedicate themselves to pursuing an orchestral career.



Seho Young, a doctoral piano student of James Giles, won third prize in the Dallas International Piano Competition. He was also a winner in the Bienen School's

Concerto/Aria Competition.

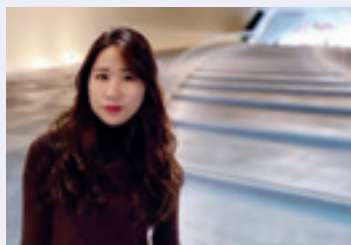
Ray Zhang, a Bienen-Weinberg dual-degree viola student of Helen Callus, tied for third place in the Northwestern Viola Prize Competition.

Madeleine Zuckerman, a voice student of Theresa Brancaccio, was a finalist in the 2023-24 Schmidt Vocal Competition.



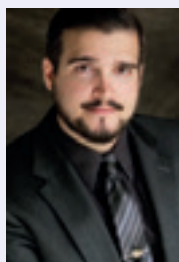
Philip Kleutgens '24 MMus, from the saxophone studio of Taimur Sullivan, was a winner in the school's Concerto/Aria Competition. (See also ensemble awards, page 28.)

Elizabeth Low '24 MMus, from the piano studio of James Giles, won second prize in the Thaviu-Isaak Endowed Piano Scholarship Competition.



Yi-Ting Lu '24 PhD, a composition graduate, won the Musicians Club of Women's Gerts and Hammond Award and Farwell Award.

Cameron Marquez '24 MMus, from the percussion studio of She-e Wu, was a finalist in the Great Plains International Marimba Competition.



David Roush '24 DMA, a wind conducting graduate of Mallory Thompson, was named assistant director of bands at Georgia's Kennesaw State University.

Ashrey Shah '24 MMus, from the clarinet studio of Stephen Williamson and Todd Levy, was a winner in the Bienen School's Concerto/Aria Competition and the 2024 Evanston Music Club-North Shore Musicians Club Scholarship Competition.



Julianna Smith '24 MMus, from the voice studio of Patrice Michaels, won a Farwell Award from the Musicians Club of Women and was a winner in the 2024

Evanston Music Club-North Shore Musicians Club Scholarship Competition. She was named a resident artist of the Academy of Vocal Arts in Philadelphia.

Ryan Williamson '24 MMus, from the horn studio of Gail Williams, advanced to the semifinals in the Fischhoff National Chamber Music Competition as a member of Civic Winds.

ENSEMBLE AWARDS



The Cadeaux Quartet—(from left) **Philip Kleutgens** '24 MMus, **Natalia Warthen**, **Yun Qu Tan** '24 MMus, and **Brian Kachur**—won first prize in the North American Saxophone Alliance Quartet Competition and advanced to the semifinals in the Fischhoff National Chamber Music Competition. The quartet presented a recital at the United States Navy Band International Saxophone Symposium in January.



Masso Quartet—**Sammy Alvarez** '24, **Isaac Boone** '24, **Kurt Cox** '23 MMus, and **Ila Gupta** '24—performed at the United States Navy Band International Saxophone Symposium and the North American Saxophone Alliance National Conference. The group also presented a residency at the University of Wisconsin–Madison. In May Masso performed five commissioned works as part of its yearlong project “To Be Seen, Not Heard: Music About Roots.”

First place in the school’s Dover Competition went to a trio including violinist **Jenny Choi**, cellist **Tristen Johnson**, and pianist **Marie Wurtz**. Placing second was a sextet of violinists **Evan Chen** and **Sean Jang**, violists **Susanna Bobbs** and **Kevin Wallace** '24, and cellists **Sarah Chong** '24 and **Abby Leong**. In third place was a trio of violinist **Iris Wu**, cellist **Jaidyn Li**, and pianist **Anya Liu**.



The Forst Quartet—(from left) violinists **Brian Zhan** and **Joel Kang**, cellist **Sarah Chong** '24, and violist **Sanford Whatley**—advanced to the semifinals in both the Fischhoff National Chamber Music Competition and the St. Paul String Quartet Competition.



On the Spot Brass—(from left) **Troy Archer** '24, **Emmett Conway** '24, **Noah Vincent**, **Griffin Rupp** '24, and **Fiona Shonik** '24—was awarded the 2024 American Brass Quintet Seminar Fellowship at the Aspen Music Festival and School. The quintet completed four weeks of intensive study of brass chamber music repertoire under the direction of the American Brass Quintet, whose members include doctoral trombone student **Hillary Simms**.

alumni

1960s



Pianist **Peter Takács** '68 retired from the Oberlin Conservatory after 48 years of teaching. During his tenure, Oberlin established the Peter Takács

Beethoven Prize to celebrate his teaching legacy and lifelong dedication to the composer. He plans to continue performing and recording in retirement.

1970s



Hollis Thoms '73 MMus has written more than 190 works for a variety of ensembles. Dakota Pro Musica recently

premiered his new opera *Transfiguration at Grinder's Stand: The Mysterious Death of Captain Meriwether Lewis*, which received three performances, including one at the Lewis and Clark Interpretive Center in Washburn, North Dakota.



Howard Reich '77 wrote a series for the *Chicago Tribune* about Gerald "Mac" McDonald, the heir to a

priceless art collection looted by Nazis during the Holocaust, which recently inspired a new opera. Music of Remembrance commissioned composer Jake Heggie and librettist Gene Scheer to bring Reich's "Mac's Journey" stories to the stage, and the one-act opera *Before It All Goes Dark* had its world premiere tour in May with performances in Seattle, San Francisco, and Chicago.

David Hastings '78, '80 MMus is professor emeritus at the University of Wisconsin–Stevens Point, where he served as department chair and professor of saxophone. He previously taught at West Virginia University and Baylor University for a total of 38 years. Hastings currently teaches at Wisconsin's Nicolet College and enjoys playing jazz with the New Trio.



Tubist **Ralph Hepola** '78 received a grant from the John Stites Jazz Awards to support a May performance

tour across Illinois and Michigan. The tour aimed to enhance jazz appreciation in communities with limited exposure to live jazz. His quartet's programs encouraged listeners to attend a major summer jazz festival in the Upper Midwest.

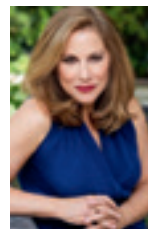
1980s

Julie Romeo '82 is owner of Romeo Music, which received a 2024 Top 100 Dealer Award from the National Association of Musical Merchants. The annual awards honor retailers from around the globe who demonstrate exceptional commitment to their stores, communities, and customers and share the vision of creating a more musical world.



Timothy Howe '83, associate professor of trombone at the University of Missouri–Columbia, released the

solo album *Dawn of the Trombone Soloist: Early 18th-Century Trombone Solos and Concerti* on the Centaur label and all streaming platforms.



Wendy Prober '85 was elected chair of the Los Angeles Jewish Symphony board of directors. Over the

past 26 years, she served the symphony as executive director, soloist, chamber musician, teaching artist, and board member.



Theodore "Ted" Davis '87 MMus accepted the position of associate conductor with Bach in Baltimore. He will continue his

ongoing duties as organist and choirmaster at St. Bartholomew's Church in Baltimore, a role he has held since 2005.



Stephen Andrew Taylor '87 (right) attended the world premiere of his work *Only Yes* at Northwestern in March. Andrew Megill (left) led the Bienen Contemporary/Early Vocal Ensemble in the performance.



Jazz bassist and composer **Rufus Reid** '71 stepped down from the faculty of the Ravinia Festival's Steans Music Institute and received its Edward Gordon Award, given to people who have made a lasting impact on the institute. Reid has performed at Ravinia several times over three decades and joined the Steans faculty in 2000, first serving in the jazz program and later as a mentor of the Bridges Composition Competition. He also recently received a lifetime achievement award from Wharton Arts.

1980s *continued*

Eric Bachmann '88, '90 MMus retired as a band director after 34 years of teaching in Illinois's Winnetka and Park Ridge–Niles school districts—most recently at Emerson Middle School, where he taught symphonic band, jazz band, and percussion ensemble. Honored by Quinlan and Fabish Music Company as a Chicago-area outstanding music educator, Bachmann was named a WGN teacher of the month in 2019. He enjoys presenting band clinics and performing with area bands.

Howard Rappaport '88 MMus wrote his first novel, *Arnold & Igor*, about the rivalry of modernist composers Arnold Schoenberg and Igor Stravinsky. Published by Fomite Press, the book was inspired by Rappaport's work as a musician, educator, and orchestral conductor.

Matthew Darling '89 MMus was named acting associate dean of Fresno State College of Arts and Humanities for the 2024–25 academic year.

1990s



Elizabeth C. Babcock '90 was named founding director of the Smithsonian American Women's

History Museum in June. She most recently served as president and CEO of San Diego's Forever Balboa Park.



Liz Zoller Cohen '90 joined the faculty of Chicago's Second City Training Center as a music director. Now

teaching tomorrow's performers how to incorporate music into their comedy, she is excited to return to where her musical improv career began 30 years ago, when she played piano for the Second City Touring Company.

Matthew Mailman '90, '91 MMus won 2023 BroadwayWorld Oklahoma Awards for best music director and orchestral performance for his production of *Sweeney Todd* at Oklahoma City University, where he has conducted 55 operas and musicals. Mailman directed music for *Sunday in the Park with George* for El Paso Opera this past spring and was a finalist in the 2023 Warsaw Wind Band Conducting Competition.

Jodi Patterson '91 of Sparks, Nevada, retired in June 2023 after a 31-year career teaching elementary general music and beginning band. She occasionally plays percussion with the Reno Pops Orchestra and handbells with the South Reno United Methodist bell choir. In fall 2023, Patterson completed the Camino Frances, a hike of more than 500 miles across Spain, ending in Santiago de Compostela. She continued her walk an additional 70 miles to the Atlantic Ocean.



Jerod Tate '90 (right, with Bienen dean Jonathan Bailey Holland) performed his own composition "Clans" from *Lowak Shoppala* with the American Composers Orchestra, conductor Rei Hotoda, and members of the Chickasaw Nation at Carnegie Hall in March. Among many recent premieres, Tate's highlights include commissions from the New York Philharmonic, Cantori NY, and Turtle Island Quartet. His new work for the Dover Quartet will be premiered at Northwestern in January.



Michelle Miller Burns '90 was appointed the Dallas Symphony Orchestra's president and chief executive officer. She was previously president and CEO of the Minnesota Orchestra since 2018. Burns is a member of the Bienen School's music advisory board.



Paul Sharpe '91, professor of double bass at the University of North Carolina School of the Arts, was named a 2024 recipient

of the Award for Excellence in Teaching by the UNC board of governors. A member of the school's faculty since 2007, he currently serves as assistant dean for recruitment and enrollment.



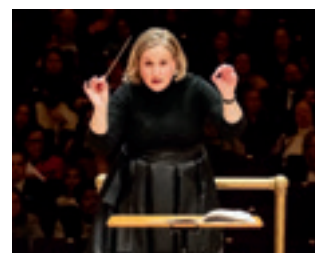
Giancarlo Guerrero

'92 MMus was named music director of the Sarasota Orchestra beginning in the

2025–26 season. He will complete his 16th season as music director of the Nashville Symphony in 2024–25.

Joseph Johnson '96 MMus was appointed associate professor of cello at the Eastman School of Music. He is principal cellist of the Toronto Symphony Orchestra and the Santa Fe Opera.

Wendel Patrick '97 MMus is leading a new hip-hop program at the Peabody Institute of Johns Hopkins University, where he is associate professor of music engineering and technology.



Joy Paffenroth '99 MMus made her Carnegie Hall debut in April conducting Schubert's Mass No. 2 in G Major with MidAmerica Productions.

2000s

Scott Harrison '02 was elected board chair of BLUME Haiti, a music education organization he helped found 12 years ago that partners with over 60 music schools to provide opportunities for youth development and creativity.

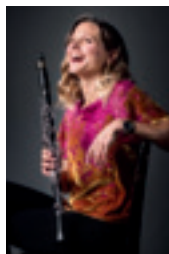


Karen Pittman '93 received an Emmy Award nomination for outstanding supporting actress in a drama series for her role as Mia Jordan on *The Morning Show*. She was nominated with the cast for the 2021 and 2023 Screen Actors Guild awards for an ensemble in a drama series.



Daniella Valdez '02 MMus, director of string ensembles at the Chicago Youth Symphony Orchestra, was named youth

conductor of the year by the Illinois Council of Orchestras. Affiliated with CYSO for 18 years, she conducts its preparatory strings and accelerando strings ensembles.



Marci Gurnow '03 MMus joined the Dallas Symphony Orchestra as bass/utility clarinet. She was

previously the second clarinetist of the Atlanta Symphony Orchestra since 2016 and was named acting associate principal for the 2023–24 season.



Rob Ryndak '03 MMus is a music producer, educator, performer, recording artist, and composer. Last summer he

released his seventh recording of original jazz tunes, featuring trumpeter Rex Richardson and cellist Greg Byers.



Daniel Singer '03 has been appointed music director of the Mendelssohn Choir of Pittsburgh.



Melissa Treinkman '05 received the inaugural Richard Sjoerdsma Award for Excellence in

Writing from the National Association of Teachers of Singing for her article "Focus of Attention in Voice Training and Performance: Applications to the Voice Studio." The award recognizes the best article published in the *Journal of Singing* over the past two years.



Rodolfo Vieira '05 MMus, '06 Cert, '14 DMA coached students of the Meraviglia Quartet, which won the bronze

medal at the Fischhoff National Chamber Music Competition, silver medal at the St. Paul String Quartet Competition, and gold medal at the Chicago National Chamber Music Competition. Vieira serves on the artist faculty of the Music Institute of Chicago academy program and as team leader at Northwestern IT's Media and Technology Innovation.

Michael Zielinski '05 MMus was named development director of the Rockford (Illinois) Symphony Orchestra. He has served for more than 15 years as the orchestra's principal bass trombone and since January as its part-time personnel manager.

Benjamin Coy '06 MMus was named executive director of the Central Ohio Symphony.



Soprano **Amanda Majeski** '06 received glowing reviews for her performance as Katya on the

London Symphony Orchestra's new recording of *Katya Kabanova*, conducted by Simon Rattle. "Her singing has a harrowing immediacy that only great artistry can achieve," per *Gramophone* magazine.



Chicago-based oboist **Andrew Nogal** '07, '10 MMus has joined the roster of earspace, a contemporary performance ensemble based in Raleigh, North Carolina. The ensemble's other

members include clarinetist **Andy Hudson** '12 MMus, '18 DMA, conductor **Vincent Povázzay** '16 MMus, and violinist-violist **Lena Vidulich** '16.

Douglas Rosenthal '08 was appointed associate principal trombone of the Pittsburgh Symphony Orchestra. He was previously assistant principal trombone in the Kennedy Center Opera House Orchestra.



Zeshan B '09, '11 MMus released his third album in July, titled *O Say, Can You See?* The 13-song collection

blends Chicago soul and R&B with gospel, classical orchestrations, jazz improvisation, and the Urdu music of his youth.

2010s

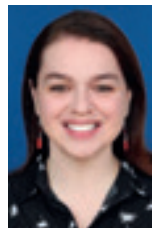
Jennifer Patten '10 MMus was appointed executive director of the Diller-Quaile School of Music. She most recently was director of strategic initiatives and special projects at the New School's College of Performing Arts.

Roderick Cox '11 MMus was appointed music director of France's Opéra Orchestre national de Montpellier Occitanie beginning in September. He is the youngest permanent conductor in the orchestra's history.



2010s *continued*

Susanna Haziot '11 was named assistant professor of mathematics at Princeton University.



Anastasia Mousouli '11 MMus presented the practice paper "Evolution of Musical Narratives"

at the 31st European Association for Music in Schools conference and presented the workshop "Process and Performance: A Model of Showcasing the Music Program Through Classroom Methods" at the annual conference of the Association for Music in International Schools. Mousouli was featured in an episode of the *Music Teachers in International Schools* podcast.



Will Baker '12 MMus was appointed bass trombonist of the Lyric Opera of Chicago Orchestra. Since 2021 he has primarily per-

formed with the San Francisco Symphony, including over 200 concerts, a European tour, and 2023 recordings with conductor Esa-Pekka Salonen.



Nick Platoff '14 was named principal trombone of the Houston Symphony. He was previously associate principal trombone of the San Francisco Symphony.



Jenai Jenkins '12 PhD, a music teacher at Chicago's A. N. Pritzker Elementary School, won a Golden Apple

Award for Excellence in Teaching, honoring outstanding teachers who have lasting, positive effects on students' lives and school communities.

Michael Hawes '14, '16 MMus released *Florence Price, Her Song*, an album of 17 songs and two brass chamber music pieces by Price, many of which received their first commercial recording. Performers included pianist **Eugenia Jeong** '11 MMus, '16 DMA; trumpeter **Lindsey Frazier** '16; and Bienen faculty trombonist Randall Hawes.

Brendan Fitzgerald '15, a member of the St. Louis Symphony Orchestra since 2019, was appointed assistant principal double bass.



Ansel Norris '16 performed as guest principal trumpet in Norway's Bergen Philharmonic Orchestra for five weeks in 2023 and 2024. He is currently associate principal trumpet of the Florida Orchestra.



Zach Robinson '12 won an Emmy Award with collaborator Leo Birenberg for outstanding music in a limited series, TV movie, or anthology series for *Weird: The Al Yankovic Story*. Their score also earned the duo a Grammy nomination for best compilation soundtrack for visual media.

Russell Rybicki '16 MMus won a second horn position in the North Carolina Symphony.



Daniel Stromfeld '16 completed a three-month run of *Natasha, Pierre, and the Great Comet of 1812* with

Broadway Asia at the Shanghai Grand Theatre.

Cellist **Brannon Cho** '17 was appointed to the faculty of Mercer University's Robert McDuffie Center for Strings as of 2025–26.



Taichi Fukumura '17 MMus, '21 DMA was named music director of the Illinois

Symphony Orchestra.

Double bassist **Casey Karr** '17 MMus joined the Baltimore Symphony Orchestra.

Zachary Marley '17 MMus joined the faculty of Lawrence University's Conservatory of Music as an instructor of tuba. He has taught at the University of Minnesota–Duluth since 2023.

Michael Martin '17 was appointed principal double bass of the Chicago Sinfonietta.



Brandon Quarles '17 MMus, '21 DMA was appointed assistant professor of saxophone at the University of

Georgia, where he previously served as lecturer.



Saxophonist **Jordan Lulloff** '18 MMus received a classical music fellowship from the Luminarts Cultural Foundation.

Trombonist **Hugo Saavedra Arciniegas** '19 MMus received a Civic Fellowship from the Chicago Symphony Orchestra.

Tyrone Clinton, Jr., '19 DMA joined the faculty of the Westminster Choir College as the conductor of the Westminster Chapel Choir.

We want to hear from you!

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



Chia-Hsuan Lin

'19 DMA was named music director of the Rochester (Minnesota) Symphony Orchestra. She

was perviously associate conductor of the Richmond Symphony.

2020s

Six alumni were among the 2024 Gerdine Young Artists at Opera Theatre of St. Louis: **Lucy Evans** '20, **Ryan Lustgarten** '20 MMus, **Michelle Mariposa** '23 MMus, **Olivia Prendergast** '20, **Justin Ramm-Damron** '21 MMus, and **David Wolfe** '23 MMus.

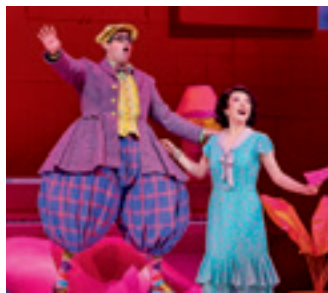


Double bassist **Jakob Gerritsen** '20 joined the Swedish Radio Symphony Orchestra.



Morgan Mastrangelo '20 was named a 2024–25 Jane and Steven Akin Emerging Artist at Boston Lyric Opera

and won second place in the Lyndon Woodside Oratorio-Solo Competition.



Andrew Morstein '20 MMus made his Opera Theatre of St. Louis debut as Count Almaviva in *The Barber of Seville*. A review in *Broadway World* praised him and costar Hongni Wu for portraying “quite charming, confident young lovers” and bringing “beautiful voices and fine comic senses to the roles.”

Andrew Payne '20 MMus was selected for the 2024 Bonfils-Stanton Foundation Artists Training Program at Colorado's Central City Opera.

Jake Platt '20, '22 MMus was named assistant principal bass of the Louisville Orchestra.



Jason Rosenholtz-Witt '20 PhD joined the University of Kentucky this fall as assistant professor of

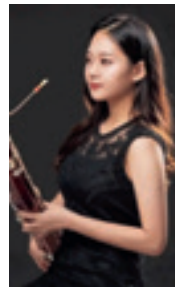
musicology. He was previously assistant professor of musicology and double bass at Western Kentucky University.



Saxophonist **Lauren Bagshaw** '21 won a position with the United States Army Field Band.

Tom Hicks '21 DMA was named assistant professor of music, director of piano, and artistic director of the International Piano Series at the College of Charleston.

Nicholas Lin '21 was selected for the 2024 Bonfils-Stanton Foundation Artists Training Program at Colorado's Central City Opera.



Bassoonist Seo Young Min

'21 MMus advanced to the semi-finals in the Fischhoff National Chamber

Music Competition as a member of Civic Winds.

Lucy Song '21 MMus won second prize in the National Flute Association's orchestral piccolo competition.

Double bassist **Avery Weeks** '21 joined the Houston Symphony.



Soprano **Stephanie Chee** '22 was named a 2024 Manetti Shrem Opera Program summer fellow. She joins the Utah

Opera this fall as a 2024–25 resident artist.



Rodolfo Faistauer '22 DMA contributed to the recording *Hughes Dufourt: Complete Works for Piano Solo*,

which the Académie Charles Cros named one of 2023's favorite recordings. He also recorded a set of previously unknown pieces by Lucília Villa-Lobos that will be presented as part of a Brazilian Piano Institute project to preserve the music of lesser-known Brazilian composers. Faistauer adjudicated the 11th A. N. and Pearl G. Barnett Chamber Music Competition and the Music Teachers National Association's southwest division piano competition. He joins the faculty of Whitman College this fall.



Cellist **Russell Houston** '16 received a 2024 Avery Fisher Career Grant as a member of the Balourdet Quartet. The grants are awarded to instrumental artists and chamber ensembles who have great potential for major careers in classical music.

2020s *continued*

Noah Jenkins '22 PhD composed *After Life* for vocalist and ensemble on a commission from the Chicago new-music group Après L'Histoire, which premiered the work in December at Constellation Chicago. In January Sawyer Editions released *Without Persistent Environments*, an album of Jenkins's music for trombone and electronics that was featured in the *Bandcamp Daily* article "The Best Contemporary Classical Music on Bandcamp, January 2024." The Los Angeles Philharmonic has commissioned Jenkins to write a new work for strings, percussion, and keyboards to be premiered next February on the Green Umbrella series.

Violinist **Caroline Joyner** '22 MMus joined the Louisville Orchestra.

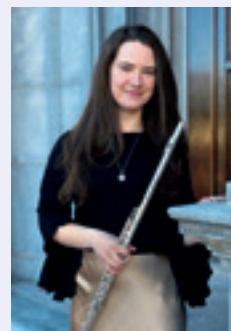
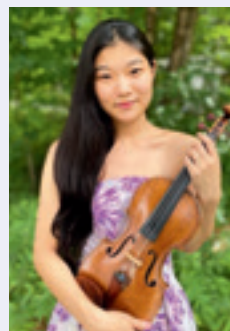
Lauren Randolph '22 won a Farwell Award from the Musicians Club of Women.



Mezzo-soprano **Ilanna Starr** '22 MMus recently began her second year in the Atelier Lyrique artist-in-residence program at Opéra de Montréal.



Jazz trumpeter **Millie Ahearn** '23 MMus won a jazz fellowship from the Luminarts Cultural Foundation.



Alumni who recently joined the New World Symphony as fellows are (from left) violist **Michael Ayala** '24 MMus, trumpeter **Jack Farnham** '22, violinist **Deurim Jung** '22, and flutist **Elizabeth McCormack** '22. Returning fellows include **Hana Cohon** '18, **Sylvia Denecke** '23, **Owen Ruff** '19 MMus, and **Seth Van Embden** '19 MMus.



Soprano **Isobel Anthony** '23 MMus joined the Académie de l'Opéra national de Paris as an artist in residence in September.

Tubist **Nick Collins** '23 MMus received a Civic Fellowship from the Chicago Symphony Orchestra.

Aalia Hanif '23 won first prize in the New York Flute Club's annual flute competition in March and performed in a winner's concert in April. She received a Civic Fellowship from the Chicago Symphony Orchestra.



Sophia Jean '23 won first prize in the National Flute Association's Young Artist Competition.

Vaynu Kadiyali '23 joined the Fort Worth Symphony this fall. He was previously acting piccolo and third flute with the North Carolina Symphony.



Michelle Mariposa '23 MMus won the Musicians Club of Women's Lynne Cooper Harvey Foundation Award. She was a 2024 Gerdine Young Artist at Opera Theatre of St. Louis and is a 2024–25 Cafritz Young Artist at Washington National Opera.

An Tran '23 DMA performed a sold-out recital on the Bienen School's Segovia Classical Guitar Series in May. In recent seasons, he has been invited to perform recitals at the Guitar

Society of Toronto's International Artist Series, Bangkok Guitar Society, Saigon International Guitar Festival, and the Knoxville Classical Guitar Society.



Composer **Ben Zucker** '23 PhD is now represented by noted Austrian publishing house Universal Edition. Zucker's

work *f(ne)ar-sited* for marimba, commissioned by Universal for percussionist David Moliner, premiered at the Berlin Philharmonie in May.

Master's student **Antonio Jarvey** (left) and **Chad Lilley** '21 MMus (center) performed at the Nasdaq MarketSite bell ringing ceremony in Times Square at the July celebration of Carnegie Hall's World Orchestras Week. They are both alumni of the National Youth Orchestra who have studied with saxophone professor Taimur Sullivan.



in memoriam

All dates are 2024 unless otherwise noted

1940s

Lois Gilbert Anderson '49 on May 14

William F. Hayes Jr. '49 MMus on January 12

Vernon H. Stinebaugh '49 MMus on July 30

1950s

Henry A. Demichele '52 on December 7, 2023

Janice J. Klemish '52 MMus on July 3

Helen Mastick '52 on August 30

Ilene Kublin Schur '52 on March 19

John Morgando '53 on July 29

Dorothy H. Shull '53 MMus on February 29

Kazuko Tanaka '54 MMus on February 1

William T. Hopkins '55 on January 29

John L. Sievert '55 MMus on July 24

Donald F. Hermann '56 MMus on April 29

Robert G. Rushford '56, '57 MMus on March 16

Laree McNeal Trollinger '56 MMus on March 21

Patricia P. Bamforth '59 on February 5

Edward L. Sitkiewicz '59 on May 25

1960s

Marilyn Gee '62 on August 9

Kenneth E. Miller '63 DMus on February 9

Camille Peterson '64 on February 20

Letitia A. McGoogan '65 MMus on January 22

Mary Glenda Winkle-Morrow '65 MMus on March 11

Jenny L. Gilbertson '68 on July 25

James E. Kaiser '68 MMus on May 15

1970s

F. Elizabeth Garrett '70 MMus on January 13

Judith A. Willoughby '71 on May 4

Ann Robert '72 MMus on June 9

Val Phillips '74 MMus on July 26

Bruce Vandervalk '74 MMus on March 2

1980s

Victor Stonebanks Denny '80 MMus on August 16

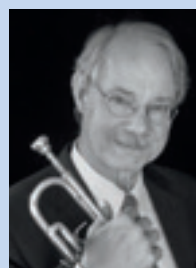
Greg Irvine '85 MMus, '01 DMus on February 15

1990s

Albert Christian Elser III '96 MMus on July 20

Jesse A. Pagels '98 on April 28

CHARLIE GEYER (1944–2024)



Charles “Charlie” Geyer '66, former professor of trumpet, died June 11 at age 79. Geyer received a BA in music degree from Northwestern in 1966 as a student of Vincent Cichowicz. While attending Northwestern, he performed as principal trumpet with the Lyric Opera of Chicago Orchestra. He joined the Chicago Symphony Orchestra after graduation

and served as a member of its trumpet section from 1966 until 1978. Geyer was also principal trumpet of the Grant Park Orchestra and Music of the Baroque. Beginning in 1978, he served for three seasons as principal trumpet of the Houston Symphony. Geyer and his wife, fellow trumpeter and Northwestern graduate Barbara Butler '74, joined the Bienen School faculty as professors of trumpet in 1998 and taught here for 15 years. Previously a faculty member at the Eastman School of Music and the American Conservatory of Music, Geyer was on the faculty of Rice University's Shepherd School of Music at the time of his death. He was a frequent recitalist and soloist with orchestras and music festivals throughout the world. He received the International Trumpet Guild's 2024 Honorary Award, ITG's most prestigious honor, in recognition of his many contributions to the trumpet community and the world.

DAVID SANBORN (1945–2024)



Internationally renowned saxophonist **David Sanborn** '67 died May 12 at age 78. Sanborn studied saxophone at Northwestern with Frederick Hemke. Across his illustrious career, Sanborn released 25 albums, won six Grammy Awards, and earned eight gold albums and one platinum album. He worked in many genres, including contemporary

and instrumental pop, R&B, and jazz. After college, he joined the Butterfield Blues Band and played at Woodstock with Paul Butterfield, going on to perform with such artists as Stevie Wonder, the Rolling Stones, David Bowie, Paul Simon, James Taylor, and Miles Davis, among many others. It was with Bowie that Sanborn recorded the famous solo heard on *Young Americans*. Sanborn's 1975 solo release *Taking Off* further solidified his career; his 1979 *Hideaway* included the single “Seduction,” featured in the 1980 movie *American Gigolo*. Sanborn won his first Grammy for best R&B instrumental performance for the single “All I Need Is You.” Moving into television and radio, he hosted the syndicated series *Night Music* from 1988 to 1990 and also regularly hosted ABC's *After New Year's Eve* TV special as well as the syndicated radio program *The Jazz Show with David Sanborn*. More recently, he created *Sanborn Sessions* for YouTube and hosted the podcast series *As We Speak*.

in development



SARAH E. GENERES

Director of Development

As you have seen throughout this issue of *Fanfare*, Bienen students enjoy incredible musical and academic opportunities throughout their studies. The performances, master classes, guest artists, and research activities you've read about here

barely scratch the surface of the amazing music-making and scholarship that exemplify our school on a daily basis.

If you have made a gift to the Bienen School in the last year, I hope you are not only impressed with these accomplishments but proud of having played an important role in making these opportunities and experiences possible.

The school offers a world-class musical education in large part because alumni and donors give generously to the school. The cumulative effect of these gifts allows us to offer programs and opportunities to our students that prepare them as future performers, scholars, administrators, educators, and arts advocates.

Among the initiatives Dean Jonathan Bailey Holland seeks to launch and expand are **investments in student well-being**

and technology, increased support for faculty and research funding, and financial aid for undergraduate and graduate students.

Maintaining the existing levels of excellence in our programs requires new funds to support the dean's vision. Financial support from alumni and friends is essential to bringing these ideas to life. By expanding opportunities for our students and faculty, the school will be poised for even greater achievements in the years to come.

If you have never given or contemplated making a gift to the Bienen School, I hope that changes today. We truly need your support, whether it's \$50 or \$5,000. As with any musical ensemble or production, it is the collective impact rather than the individual contributions that creates the musical experience.

Visit music.northwestern.edu/donate to give. You can also make a gift of stock, of your required minimum distribution, or from a donor-advised fund.

Regardless of *how* you give, I hope you *will* give to the Bienen School this year and be a part of the next era of greatness at the Bienen School. ■



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Have you ever wondered how your annual gift is used? Many alumni and friends make their gifts to the Bienen Annual Fund and by doing so help fund the school's day-to-day operations. The fund is critical to supporting the best educational and musical experiences for our students.

Here are a few areas that rely on the annual fund:



Instrument purchases and maintenance to provide high-quality instruments to students and faculty for practice and performance

The school maintains more than

250

PIANOS

throughout its buildings



Upkeep of our buildings to preserve optimal learning environments for lessons, classes, rehearsals, and other activities

The school maintains

134

PRACTICE ROOMS

5

PERFORMANCE SPACES

10

CLASSROOMS



Staff to support our academic mission in areas such as student affairs, admissions, finance, and concert management

The school employs

32

STAFF MEMBERS

to support **625** students,
125 faculty members, and
400 concerts per year

We are grateful to all who have made contributions to the Bienen School of Music. To see a list of recent donors, visit **music.northwestern.edu/donate**.



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