

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC **SPRING 2025**

# *fanfare*



Northwestern



# *first chair*

## A MESSAGE FROM THE DEAN



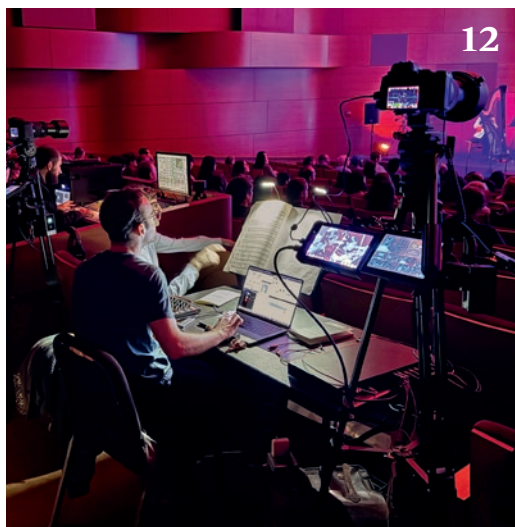
In an era when we usually think of the word *stem* as an acronym (science, technology, engineering, and mathematics), it is notable that “enhance the performing and creative arts” is one of Northwestern University’s priorities. The arts have always been a fundamental component of a robust educational experience, from primary through higher education. Even beyond school, few other pursuits are as accessible to so many, yet so vast in their breadth and depth that they separate avid enthusiasts from die-hard practitioners, who might spend a lifetime pursuing an ever-deeper understanding or mastery of their chosen vocation.

The benefits of musical training are valuable even to those who ultimately choose other career paths. Practicing an instrument helps develop an appreciation for the consistent growth that is possible through slow and steady attention to detail. Ensemble performance develops team-building skills as well as the ability to read nonverbal signals. Music also combines intellectual and embodied engagement for both performers and listeners, providing a holistic experience.

Listening to and performing music are sources of motivation to some and respite to others and, as research continues to show, are wellsprings of psychological and physiological benefits. Performance involves storytelling, emotional vulnerability, and community. Creative practices involve forming a perspective, developing a narrative, and using one’s voice to convey a journey through time. The University’s emphasis on the arts demonstrates not only the strength of artistic disciplines at Northwestern but the importance of art to our collective future.

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

Jonathan Bailey Holland  
Dean  
Kay Davis Professor of Music



# fanfare

SPRING 2025  
OPUS 68  
Northwestern University  
Bienen School of Music

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**Front cover**  
A scene from *Albert Herring*;  
photo by Todd Rosenberg.

**Back cover**  
Students in a world  
music pedagogy course  
participate in a taiko  
drumming workshop.

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## Bienen Professor Wins Fourth Grammy Award



In February professor emeritus Donald Nally won his fourth Grammy Award with The Crossing for best choral performance. The latest honor recognizes *Ochre*, an album featuring music by George Lewis, Ayanna Woods, and Caroline Shaw.

Alumni contributors to *Ochre* include assistant conductor and coproducer Kevin Vondrak '17 MMus, guest keyboardist Tim Lambert '23 MMus, and vocalists Walter Aldrich

'20 MMus, Isobel Anthony '23 MMus, doctoral student Matthew Cramer, Micah Dinger '09 MMus, Dimitri German '16 MMus, Michael Jones '14 MMus, Lauren Kelly '19 MMus, Chelsea Lyons '17 MMus, James Reese '15, Tiana Sorenson '19 MMus, and Elisa Sutherland '12, '14 MMus.

Nally and The Crossing have been nominated for 10 Grammy awards over nine consecutive years and previously won best choral performance for *Born* (2023), *Zealot Canticles* (2019), and *The Fifth Century* (2018). The ensemble holds the record for most consecutive years of nominations in that category.

Bienen alumni also performed on Grammy-winning albums as members of ensembles including the Cincinnati Pops Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony Orchestra, and San Francisco Symphony Orchestra.

Several additional alumni were also nominated this year. JACK Quartet, which includes violinist Austin Wulliman '08 MMus, was nominated for best chamber music/small ensemble performance for *Waves & Particles*. In the same category, Elisa Sutherland '12, '14 MMus performed with Lorelei Ensemble on the album *Beaufort Scales*. Saxophonist Timothy E. Roberts '87 performed as a collaborative artist on *Bespoke Songs*, which was nominated for best classical solo vocal album.

Violin faculty member Desirée Ruhstrat received a Latin Grammy nomination with Lincoln Trio for best classical album for *Fantasies of Buenos Aires*. ■



Above: Donald Nally  
Left: The Crossing





Director of jazz studies Derrick Gardner conducts the combined saxophone ensemble with soloist Darius Hampton.

## Uniting Sax Styles

The Bienen School's classical and jazz saxophone students came together for a first-of-its-kind collaboration last fall, offering students in both disciplines the opportunity to experiment with different musical styles. Saxophone professor Taimur Sullivan and director of jazz studies Derrick Gardner facilitated the interdisciplinary effort, which culminated in the concert *Heritage/Evolution: Northwestern*.

Inspired by the *Heritage/Evolution* project of Sullivan's PRISM Quartet, the program featured music by John Coltrane, Miguel Zenón, Melissa Aldana, Chris Potter, and Billy Strayhorn.

"This project fuses the traditions of the saxophone and draws on its cross-cultural heritage to blend jazz with everything from South Indian and Western classical music to Romani and Latin American folkloric music," Sullivan said.

*"It's interesting to see how we might morph definitions of classical music to better fit this new genre."* — NATALIA WARTHEN

Master's student Natalia Warthen said classical saxophonists rarely work with jazz saxophonists: "I've found myself approaching classical music in a new way. It's interesting to see how we might morph definitions of classical music to better fit this new genre."

Added doctoral student Brian Kachur, "We are working hard to vary our sounds and styles of playing toward more traditional jazz sounds, which is fun and challenging." ■





## Master Classes and Guest Artists

Bienen students enjoy access to world-renowned faculty and a host of guest artists who visit campus each quarter to coach, lecture, and perform. Among recent guests, sopranos Christine Goerke and Sondra Radvanovsky each presented a Tichio-Finnie Vocal Master Class; pianist Victor Dey Jr. joined the Jazz Orchestra in a program showcasing the music of Chick Corea; Shruti Ramani performed as vocal soloist with the Symphonic Wind Ensemble under conductor Robert Taylor; Wenzel Fuchs, principal clarinetist of the Berlin Philharmonic, and Pasi Pirinen, principal trumpet of the Helsinki Philharmonic Orchestra, presented master classes; Mivos Quartet workshopped and performed student compositions; and Dame Jane Glover worked with conducting students over a three-day residency. ■







*This page, clockwise from top left: Mivos Quartet, Wenzel Fuchs, Victor Dey Jr., Dame Jane Glover, Christine Goerke (right).  
Facing page, from top: Sondra Radvanovsky, Shruti Ramani, Pasi Pirinen (right).*









## Scandals and Suitors: Opera Highlights

Northwestern Opera Theater began its 2024–25 season with Benjamin Britten’s comic opera *Albert Herring*, directed by Joachim Schamberger. Set in the fictional English village of Loxford, the tale centers on reticent young grocery clerk Albert, who is crowned May King when none of the local girls are deemed virtuous enough to be named queen. After consuming a rum-laced lemonade at the May Day festival, Albert goes missing and pandemonium ensues.

Winter quarter brought a world of parties, fantasy, and intrigue to present-day Paris with a staging of Franz Lehár’s *The Merry Widow*. The operetta follows Count Danilo, whose family had once forbidden him to marry the beautiful but impoverished Hanna, although the couple adored each other. After circumstances make Hanna the richest widow in town, the count hesitates to declare his love, fearing she will think he is only interested in her new fortune. Jen Pitt served as stage director. ■

*This page: Scenes from The Merry Widow*  
*Facing page: Scenes from Albert Herring*





# *on the concert stage*



**BY JERRY TIETZ**

Director of Concert Management

The anticipation coursing through Pick-Staiger Concert Hall was tinged with a hint of anxiety. It was November 2, 2024, and a newly constituted Northwestern University Symphony Orchestra was about to tackle Mahler's colossal Fifth Symphony at its first concert of the academic year. Nearly 80 minutes later, the audience roared its approval for a performance that seemed to augur an exciting year of music making ahead.

Contributing to the excitement was the arrival of new director of bands Robert Taylor, whose diverse programming and effective blend of narrative and visual storytelling lent a compelling energy to the Symphonic Wind Ensemble's fall concerts. Among the highlights of his inaugural concert were the

ensemble's gripping performance of Ingrid Stölzel's *Musica Ignota* and the truly memorable appearance by Indian vocalist and composer Shruti Ramani, who joined the ensemble for Lindsay Bronnenkant's *Tarot*.

Last fall also marked the first of two jazz guest artist concerts this academic year, with the hope of eventually establishing a formal jazz artist series. We were pleased to welcome the wildly charismatic vocalist Jazzmeia Horn and her quartet to Pick-Staiger. By the end of a program consisting entirely of her original songs, Horn had her enthusiastic audience dancing, clapping, and singing along with refreshing abandon.

Following the holidays, our annual Winter Chamber Music Festival kicked off in auspicious fashion. It opened with our own quartet in residence, the Dover Quartet, whose program centered on two new works by alumnus Jerod Tate '90 that were cocommissioned by the school. Tate offered the audience fascinating insight into his new works *Woodland Songs* and *Rattle Songs* as well as



This page, clockwise from right: Third Coast Percussion with Jessie Montgomery and She-e Wu; Jeffrey Kahane; Jerod Tate with the Dover Quartet.

Facing page, from left: Jazzmeia Horn; Robert Taylor with the Symphonic Wind Ensemble.



how he draws on his Native American heritage for musical inspiration. The following evening the festival welcomed back more alumni for a performance by Chicago's own Third Coast Percussion. The evening culminated in the appearance of violinist and composer Jessie Montgomery and Bienen percussion professor She-e Wu, who joined Third Coast to perform Lou Harrison's Concerto for Violin and Percussion Orchestra. Opportunities to hear this work performed live are few and far between, and the audience's response made clear they were grateful for it.

This year we have enjoyed multiple concerts centered on single composers. Renowned pianist and conductor Jeffrey Kahane was the first to offer Bach's *Goldberg Variations* on our Skyline Piano Artist Series; his rendition was a master class in precision, style, and fortitude. Later on the series, celebrated pianist Louis Lortie presented a program of music by Maurice Ravel just a few months shy of the composer's 150th birthday. Finally, the Bienen Contemporary/Early Vocal Ensemble led us on a tour

through the life of American composer Samuel Barber in an engaging program of a variety of his choral works interspersed with movements from his *Twelve Rounds* and arias from his opera *Vanessa* as well as from *The Old Maid and the Thief*, composed by Barber's longtime companion, Gian Carlo Menotti. ■

#### LIVE. FREE. AVAILABLE WORLDWIDE.

The Bienen School's live-stream offerings now include a majority of ensemble, student, and faculty performances. Visit [music.northwestern.edu/live](https://music.northwestern.edu/live) to see the schedule of upcoming live streams and enjoy free concert access from anywhere in the world.



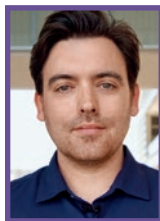
Scan to see the schedule.



# AI and Music

## The Social and the Analytical

How is artificial intelligence affecting the liberal arts and humanities? A Night with Northwestern in San Francisco brought together faculty members Daniel Shanahan (Bienen, pictured at right), Özge Samancı (Communication), and James Lee (Medill) for a panel discussion on this important topic, moderated by Weinberg College alumnus Michael Spinella, director of content strategy at Adobe and member of the Northwestern Libraries Board of Governors.



The event related to two of the University's priorities: "Harness the power of data analytics and artificial intelligence" and "Enhance the creative and performing arts." Shanahan, who is associate professor of music theory and cognition and sits on Northwestern's data science and AI steering committee, spoke about some of the ways AI is affecting the theory and practice of computational music research, as well as its role in the social aspects of experiencing and making music.

"Maybe being human is about more than being efficient," Shanahan said while discussing software that promises to make learning an instrument easier. He argued that, for artists, the process is often as important as the end result.

Shanahan shared more reflections with *Fanfare*.



Panelists (from left) Daniel Shanahan, Özge Samancı, James Lee, and Michael Spinella

### ***Tell us about your work related to artificial intelligence.***

Broadly speaking, I explore the computational modeling of the musical experience, and AI is a large part of that story. There is a long history, going back to the 1940s, and it's full of so many fascinating characters, failed experiments, and ideas that have been kind of forgotten. There is a link to be made between these early attempts to squish the complex musical experience into something a computer could parse.

In my class on computational music analysis, we extract data from audio files and notated scores, ask humanities-type questions, and work on what it means for various musical features to be analyzable and meaningful when looked at with a computer. I also teach a class focusing on how these features of musical experience are treated as data points.

### ***What is AI doing well in music, and where is it struggling?***

AI is pretty good at replicating popular music styles—harmonic progressions, vocal inflections, melodies, timbres, etc. For example, if you want a lo-fi track or a somewhat inoffensive pop jingle, AI models can do that. It's more difficult to draw outside the lines, and there's still quite a bit of overfitting, which happens when a model is trained to perform very well on one thing but struggles when asked to generalize on a slightly different question. For example, asking for a romantic pop song in an early 1980s style would return something that sounds eerily like Journey's "Don't Stop Believin'," and often with very similar lyrics. In my class, we recently discussed the rise of "Spotify-core," which refers to music optimized for streaming. AI can fake Spotify-core somewhat well!

It's also important to note that models were trained on the intellectual property of artists who haven't really been compensated, and many of the bigger AI music generation companies are being sued.





***How have the social aspects of music making changed in the face of AI?***

I think and hope that music making will always be a social experience. A hundred years ago, people would be quite shocked to find you listening to music alone, because music is inherently social. Now algorithms can create a highly individuated experience—recommendations can seem like a perfect fit—and it obviously follows that this very personalized musical experience means the act of listening is less of a shared social experience. Nevertheless, people are great at finding ways to be social with music even if the environment has changed. TikTok duets, for example, show how people can creatively work in a dialogue with other musicians in a digital space.

***What excites you about AI?***

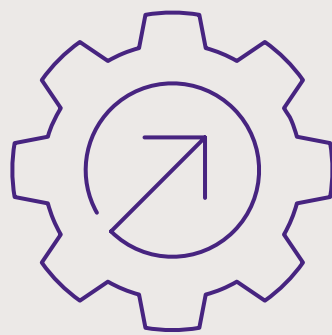
For about 50 years, there have been maybe two holy grails in music information retrieval. The first is with symbolic data, or scores: the ability to accurately run character recognition on handwritten manuscripts, or even to read something with enough accuracy so that it takes less time to scan in than it does to type by hand. The second has to do with audio data, this notion of polyphonic source separation. If you have multiple voices singing something, humans are quite good at hearing them as separate voices, but computers historically have been very bad. However, in just the past five years, we've made huge strides in solving each of these problems. It's a very exciting time on that front, and AI will likely facilitate a great deal of future humanities research. ■







# STRATEGIC PRIORITIES



Dean Jonathan Bailey Holland has identified several areas of focus for the Bienen School in the coming years to help ensure it not only maintains but increases its levels of excellence while educating future generations of artists, scholars, and arts advocates.



## Artistic Excellence and Academic Rigor

Holland's primary goal for the school is to ensure that consistently high levels of artistry and academic rigor are maintained throughout all its programs.



## Financial Aid

Financial aid remains crucial to attract the most qualified students from across the globe. Holland has prioritized financial aid for both undergraduate and graduate students so that the cost of a musical education at Northwestern is not prohibitive to any student wishing to enroll. The school must also provide sufficient aid to adequately compete with peer institutions for the most sought-after applicants.







## Faculty Distinction

Bienen faculty are among the most talented pedagogues, performers, and academic minds in their fields. To continue recruiting and retaining these top-tier musicians and scholars, the school must provide competitive compensation and support for faculty and their academic endeavors. Endowed professorships bring additional prestige to the most deserving faculty, strengthen the school's reputation, and ensure support for faculty positions in perpetuity.



## Music and Health Research Initiatives

As one of the 12 highly ranked schools that comprise Northwestern, the Bienen School is uniquely poised to make tremendous contributions to understanding the intersections of music and health and how they can benefit society. Building on several ongoing research initiatives at the school and throughout the University, Holland seeks to reinforce the school's emphasis on academic research, particularly in these areas.



## Student Well-Being

Bienen students demonstrate the highest levels of both musical talent and academic achievement. Their passion and dedication to their education is unwavering, as is their commitment to musical excellence. Holland recognizes the importance of students' taking time away from studying to maintain balance and well-being.







## Technology

Significant recent investments in technology upgrades to the school's concert spaces have resulted in enhanced educational opportunities. New equipment has allowed increased live-streaming capabilities, promoting equitable experiences by offering all students the option to stream their recitals at no cost. As technology quickly evolves, Holland is committed to providing the most advanced options available for students and faculty to use in their pursuit of academic and musical excellence.



## Engaging with Alumni and the Community

Holland is eager to create more engagement opportunities for Bienen students across campus and beyond. A commitment to fostering connections between alumni and the community will provide students with real-world experience and leverage the school's broad alumni network. Priorities include increasing opportunities for student touring and performances beyond the school, career development programming, student and alumni networking, and commissioning and performing alumni compositions. ■



# MUSIC AS M



*Researchers explore  
whether music and  
singing can help young  
hearts heal*



# MEDICINE

*By Stephen J. Lewis*







Bienen faculty members Theresa Brancaccio (left) and Nancy Gustafson work with Fontan Choir participants.

**S**inging has long been celebrated for its ability to lift spirits. But could it also have healing powers? In a groundbreaking collaboration between the Bienen School of Music and Ann and Robert H. Lurie Children's Hospital, researchers are studying whether music and singing can deliver measurable benefits for the heart.

The pioneering study focuses on more than a dozen children who have undergone Fontan surgery, a procedure designed to address a congenital heart defect. These young patients, many of whom have endured years of surgeries and other challenges, were all born with only one pumping chamber in their hearts, which limits their cardiac output. Increasing blood flow to the lungs is critically important for their health and quality of life.

Enter Sarah Bartolome, a Bienen music education professor and the driving force behind the Music for Childhood Well-Being Initiative, a global project investigating the use of music as therapy for children facing trauma and mental health challenges. When Bartolome learned that Andy Pelech, a pediatric cardiologist at Lurie Children's, was interested in how breathwork could benefit young patients with heart defects, she immediately saw the potential for a transformative collaboration.

"Pelech learned we were using music with children," Bartolome explained, "and thought that if we teach these kids with heart defects to sing, they could potentially live longer and experience better health outcomes."

Although singing has shown benefits for adults with chronic obstructive lung disease and cystic fibrosis, its impact on children with heart disease has not been studied until now. Thus, the concept of the Fontan Choir was born.

Over eight weeks in the fall, 16 children and their families gathered at the Bienen School for an innovative choir program. Each session included singing lessons led by Bienen graduate student Stephanie Gregoire and postrehearsal interviews with Lurie Children's clinicians. Rehearsals were bookended by cardiac step and pulmonary function tests to measure lung function. Researchers are now analyzing the data to determine whether the program improved blood flow and lung function.

***"It's better to sing than take a pill every day. If we can demonstrate long-term improvements in lung function, this could become a mainstay of therapy."*** —ANDY PELECH

Despite the small sample size, Pelech is optimistic. "Even if it's difficult to quantify the heart-health improvements, we've already seen incredible benefits in other ways," he said. "During the first rehearsals, the children were introverted. Now they're talking to one another and showing noticeable increases in self-esteem and confidence."

Bartolome agrees. "When we use music to cultivate a community, the bond that forms helps kids develop confidence they might not have had before," she says. "They feel safe enough to share their voices and perspectives."

Parents of the children called the experience life-changing. Amy Daly, whose son Joshua participated in the choir, described its impact: "Before the Fontan Choir, Joshua often asked, 'Why am I the only one?' Since joining, he hasn't said that once. He's met other kids who understand what he's going through."

Roxio Valencia, whose daughter Leylani has had multiple brain and heart surgeries, noticed similar benefits. "Leylani's confidence has soared. She's more outspoken, and she's singing all the time now," she said.

The program culminated in a December performance, during which the Fontan Choir sang for parents and supporters, delivering renditions of songs including "Put a Little Love in Your Heart" and "This Is Me."

Looking ahead, Bartolome and Pelech are eager to expand the initiative. "The goal is to conduct three clinical trials next year to build on the feasibility work we've done," Bartolome said. "We're committed to gathering more data to show that group singing and breathwork can improve health outcomes for Fontan patients."

Pelech summed up the vision: "It's better to sing than to take a pill every day. If we can demonstrate long-term improvements in lung function, this could become a mainstay of therapy. That's the dream." ■



# faculty



**Stephen Alltop** (conducting) and soprano Josefien Stoppelenburg performed a recital of Clerambault, Marchand, Jacquet de la Guerre,

Monteverdi, and Handel in Tongeren, Belgium. He gave the multimedia presentation “Orchestrating Leadership” for Leadership Greater Chicago and the US National Science Foundation National Synthesis Center for Emergence in the Molecular and Cellular Sciences at Penn State University.



A book by **Linda Austern** (musicology), *Music in English Children’s Drama of the Later Renaissance*, was reissued for the Routledge Revivals series. Her review of

Bettina Varwig’s *Music in the Flesh* was published in *Music and Letters* in September. In November she gave an invited lecture at the University of Kentucky on material from her book in progress on gendering in early modern music.



**Jennifer Blackwell** (music education) published papers in the *Journal of Research in Music Education* and *International Journal of Music Education* as

well as a book chapter on fostering affect, rapport, and care for optimal performance in studio music instruction in *The Applied*

*Studio Model in Higher Music Education*. A 2024–25 fellow of Northwestern’s Searle Center for Advancing Learning and Teaching, she presented research at conferences of the National Association for Music Education, Society for Music Perception and Cognition, and International Society for Music Education.



**Ben Bolter** (conducting), under the stage name Boltah, collaborated with artists and writers Joel Rickert and Monica Rickert-Bolter to create an animatic

for the grand opening of the National Public Housing Museum in Chicago. He composed original music for the video, which was previewed in September with backing from the Smithsonian Institute. Bolter directed the Fulcrum Point New Music Project in a November performance celebrating the life and music of Javier Alvarez at Chicago’s Segundo Ruiz Belvis Cultural Center.



**George Cederquist** (voice and opera) is chair of the theater department and artistic director of opera at North Park University. He is a 2024–25 fellow of

Northwestern’s Searle Center for Advancing Learning and Teaching. His recent digital opera short “Telekinetik” for Catapult Opera, which was screened at the

2025 Prototype Festival, was called “a place where David Lynch would have felt right at home” by *The New York Times*.



**Jinjoo Cho** (violin) released the album *Novella* in October on Sony Classics. Produced by Christoph Franke, it also features pianist Thomas

Hoppe. Cho was invited to serve on the jury of the International Jean Sibelius Violin Competition in 2025.



**Clayton Dahm** (music education) presented a paper at a popular-music education session at the National Association for Music Education conference.

He led a session for the Naperville Music Teachers Association on including composition and improvisation activities in studio music lessons.



**Drew Edward Davies** (musicology) wrote *Forging Repertoires: Cathedral Music in New Spain and Its Performance*, published by Oxford University Press.

With musicologists at the Tito Schepa Conservatory in Lecce, Italy, Davies curated a concert of music by composer Ignacio de Jerusalem and led a preconcert talk for the Lecce and Salento Symphony



# faculty

Orchestra's June 2024 performance—the first dedicated to the composer in the city of his birth. In December Davies returned to Mexico City as a scholar in residence with the Coro de Madrigalistas de Bellas Artes, which performed a program at the Colegio de San Ildefonso using Davies's edition of *Manuel de Sumaya: Villancicos from Mexico City*.



**Ryan Dohoney** (musicology) gave an invited lecture at the Julia Perry Symposium at Washington University in St. Louis. He presented a pre-concert lecture on

connections between the music of Isang Yun and the work of artist Haegue Yang at the Arts Club of Chicago and presented research on interrelationships between music and visual art at the Domain Dinner, sponsored by the Northwestern president's office, on "Hidden Kinship: The Arts in Conversation."



**Robert Gjerdingen** (emeritus) was awarded the Pascall Medal by the Society for Music Analysis for lifetime achievement in music theory. He will accept the award

and deliver an address in the UK in July.



**Jennifer Gunn** (piccolo) taught a week of piccolo master classes at Orford Musique in Quebec last summer for students from the US and Canada. She

was featured as soloist at the Sunflower and Buzzards Bay music festivals in Mozart's flute and harp concerto with harpist Rita Costanzi. She gave an invited master class last fall at the University of Illinois Urbana-Champaign for Jonathan Keeble's flute studio.



**Christopher Guzman** (piano) served on the faculties of the Amalfi Coast Piano Festival in Maiori, Italy, the Vivace Music Festival in Wilmington, North

Carolina, and the Atlantic Music Festival in Waterville, Maine. Recent Chicago performances include a featured appearance for the inaugural season of the American Chamber Music Society, a recital with violinist Philippe Quint at the Women's Athletic Club, orchestral piano with the Grant Park Orchestra and Chicago Symphony Orchestra, and solo recitals at Roosevelt University and the Pritzker Pavilion. He also gave a recital at France's Conservatoire d'Orléans.



**John Henes** (Alexander technique) taught singers at the Ravinia Steans Institute for Music how to apply the Alexander technique to their singing. He

also introduced it to members of the Piano Technicians Guild in Chicago.



**Pamela Hinchman** (voice and opera) taught voice at La Musica Lirica festival in Novafeltria, Italy, bringing 17 Bienen voice majors with her for an immersive

experience. In July she produced and directed Johann Strauss's *Die Fledermaus* with 25 high school and incoming Northwestern students at her intensive vocal performance seminar at Bienen. In the fall she invited Brygida Bziukiewicz-Kulig, general director of La Musica Lirica, to give a master class on Polish and other Slavic song repertoire for voice majors.



**Jonathan Bailey Holland** (dean) was honored with a Note of Excellence Award at the Chicago Youth Symphony Orchestra's annual gala in February. His music

has recently been performed by the Hong Kong Sinfonietta, New World Symphony, and the Bienen School's Contemporary Music Ensemble. In January the Virginia Symphony performed his arrangement of "Lift Every Voice and Sing" at a concert celebrating Martin Luther King Jr.





**Danuta Mirka**  
(music theory and cognition) taught a graduate seminar on Mozart's chamber music at McGill University, served on the Marjorie Weston

Emerson Award committee of the Mozart Society of America, and chaired the session "Contrapuntal Novelties in the Long 18th Century" at the annual meeting of the Society for Music Theory.



**Steven Morrison**  
(music education), with doctoral student Victoria Smith, presented research on the persistence of gender associations even for unfamiliar

instruments at the National Association for Music Education conference. With Kate Fitzpatrick '08 PhD he also led a professional development session for graduate students aspiring to college faculty positions at the Big Ten Academic Alliance music education conference.



**Inna Naroditskaya**  
(musicology) is under contract with Oxford University Press for her forthcoming book *Translations and Interpretations of Operas by Catherine*

*the Great*. Her article "The Enigma of the Golden Cockerel: Catch It If You Can" was published in *Contemporary Musicology*. She gave a presentation at the opera conference of the Gnesin Russian Academy of

Music in Moscow and was invited to give two colloquium lectures and a master class at the China Conservatory of Music in Beijing. Naroditskaya serves on the editorial board of *Contemporary Musicology* and the publications committee of the American Musicological Society.



**Yasuko Oura**  
(collaborative piano) returned to the Des Moines Metro Opera last summer for her 15th season on the senior music staff, assisting on Rossini's

*The Barber of Seville* and coaching young artists. At Chicago Opera Theater she assisted Dame Jane Glover on the North American premiere of *Leonora* and served as pianist and music director for its subscription series concert "Bohème and Beyond." She performed harpsichord for J. S. Bach's Christmas Oratorio with the Milwaukee Symphony Orchestra, led by Ken-David Masur.



**Alan Pierson**  
(conducting) released a recording of Donnacha Dennehy's work *Land of Winter* with Alarm Will Sound on Nonesuch Records.

He also released the app *Partial Monster* in conjunction with the album to help musicians play just-intonation harmonies like Dennehy's.



**Diego Pinto** (music education) presented the paper "Growth Mindset of Music Ability Predicts Music Self-Concept Among Middle School Students"

at the National Association for Music Education conference. He also presented the research poster "Music Enculturation: A PRISMA Systematic Review" with David DeAngelis '24 PhD and doctoral candidate Stephanie Gregoire.



**Jesse Rosenberg**  
(musicology) published "Opera as Jewish-Black Encounter: Jan Meyerowitz, Langston Hughes, and Esther" in

*Musica Judaica*.



**Desirée Ruhstrat**  
(violin) received a best classical album Latin Grammy nomination with Lincoln Trio for *Fantasies of Buenos Aires*. She performed as soloist

with the Chicago Symphony Orchestra at Ravinia in Tchaikovsky's Violin Concerto in D Major under conductor Carloyn Kuan.



**Joachim Schamberger**  
(voice and opera) directed Gluck's *Orpheus and Eurydice* at Dallas Opera in February in a production called

"an impressive theatrical and musical experience" by *The Dallas Morning News*.



# faculty



**Daniel Shanahan** (music theory and cognition) delivered the keynote presentation at the Chopin Institute's Digital Musicology Conference in Warsaw and

received the 2024 Mentorship Award from the Society for Music Perception and Cognition. A member of the University's data science and artificial intelligence steering committee, he participated in a Northwestern panel discussion in San Francisco on how AI is affecting the arts (see page 10).



**Stacia Spencer** (string pedagogy) received the 2025 outstanding studio teacher award from the Illinois chapter of the American String Teachers Association.



**Taimur Sullivan** (saxophone) presented the European premiere of William Bolcom's Concerto for Soprano Saxophone in October with the Banda Municipal de

Barcelona under the direction of **Mallory Thompson** (emeritus). He was invited to be in residence at the Conservatori Superior de Música in Mallorca, Spain, and in

November he presented recitals in New York City and Philadelphia with the PRISM Quartet, featuring world and regional premieres by Renee Baker, Aaron Nichols, Bill Ryan, and Augusta Read Thomas '87. With the Grossman Ensemble he presented five world premieres at the University of Chicago along with the US premiere of Helena Tulve's *Night-Sea Journey*. He appears on multiple new recordings, including Ethan Iverson's Alto Saxophone Sonata, Martin Bresnick's *Self-Portraits 1964* with the PRISM Quartet and The Crossing, and Augusta Read Thomas's *Terpsichore's Box of Dreams*.



**John Thorne** (flute) has recently performed with the Chicago Symphony Orchestra under conductors Christoph Eschenbach, Giancarlo Guerrero

'92 MMus, Marek Janowski, Andrés Orozco-Estrada, Nikolaj Szeps-Znaider, and Alastair Willis. He was a guest artist at the Northern California Flute Camp, taught and performed with the National Orchestral Institute, and performed at the National Flute Association's annual convention.



**Anne Waller** (guitar) adjudicated the finals of the Chicago Guitar Festival competition. As a member of the Waller and Maxwell Duo, she taught a master class at the

University of Rhode Island Guitar and Mandolin Festival and performed the program "The First Golden Age of the Six-String Guitar" on period instruments.



**Gail Williams** (horn) performed as principal horn at the Grand Teton Music Festival. In the fall she taught at the New World Symphony and the Shepherd School of

Music at Rice University.



**Stephen Williamson** (clarinet), principal clarinet of the Chicago Symphony Orchestra, performed as soloist with the orchestra in the world premiere

of Christopher Theofanidis's concerto *Indigo Heaven*.



**Lam Wong** (piano pedagogy) was appointed director of piano studies at the University of Chicago, where he leads the piano performance pro-

gram. In November he gave the lecture "The Evolution of Piano Technique from Beethoven to Liszt: Revisiting the Neglected Exercises of Clementi, Cramer, Hummel, and Czerny" at the Illinois State Music Teachers Association conference. He was on the jury for the junior divisions of the Music Teachers National Association state competitions.



# students



**Isaiah Adams**, a Bienen-McCormick dual-degree piano student of Sylvia Wang, won first prize in the collegiate division of the Illinois State Music Teachers Association piano competition.



**Emily Amesquita**, a voice student of Karen Brunssen, was a winner in the Metropolitan Opera Laffont Competition's Illinois district and won an encouragement award in the central region.



**Sashi Ayyangar**, a doctoral candidate in musicology, received an award from the Institute for Russian Music Studies for his research paper and presentation "Indigenous Music for the Piano: Anton Rubinstein, Rachmaninoff, and the Russian Piano Concerto."



**Giada Barney-Sink**, a master's voice student of Karen Brunssen, won an encouragement award in the Metropolitan Opera Laffont Competition's St. Louis district.

**Kunjing Dai**, a doctoral viola student of Helen Callus, won second place in the Northwestern Viola Prize Competition.



A trio of Bienen jazz students was featured in Northwestern's annual holiday video greeting. **Brandon Harper** (left), a jazz piano student of Jeremy Kahn, developed a jazzy arrangement of the Alma Mater, which he performed alongside **Dante Espinoza-Villaseñor** (center), a jazz bass student of Carlos Henriquez, and **Ethan Bouwsma** (right), a master's jazz percussion student of Willie Jones III.



**Dominic Doutney**, a doctoral piano student of James Giles, won first prize at the Seattle International Piano Competition. He performed a recital at the Kennedy Center's Terrace Theater in November as winner of the 2024 Washington International Competition.



**Evelyn Fan**, a Bienen-Weinberg dual-degree piano student of James Giles, won first prize in the Illinois Music Teachers Association young artist competition.



**Paul Feller-Simmons**, a doctoral candidate in musicology, published his first monograph, *The Virgin Mary's Essence in New Spanish Song*, a critical edition of 17th- and 18th-century music for nuns in New Spain. In December the Newberry Consort performed 16th-century Christmas music that Feller-Simmons recently discovered as part of his doctoral research. He led preconcert discussions before each of the Newberry Consort's three Chicago-area performances.



**Spencer Greene**, a master's voice student of W. Stephen Smith, was a winner in the Metropolitan Opera Laffont Competition's Minnesota district.



# students



**Sophia Heinz**, a master's voice student of Theresa Brancaccio, was a winner in the Metropolitan Opera Laffont Competition's North Dakota-Manitoba district.



**Diego Hernandez**, a master's conducting student of Donald Schleicher, was a national finalist for the 2024 American Prize in orchestral conducting (community division)

and orchestral programming (nonprofessional division). He is former music director of the Googler Orchestra, a community orchestra of Google and Alphabet employees, and recently served as guest conductor with that ensemble. He was selected as a conducting scholar for the 2024 Eastern Music Festival.



**Hunter Hoyle**, a doctoral candidate in music theory and cognition, published the article "Reconsidering 'Classical' vs. 'Recombinant'

Teleologies: A Case Study of Philip Glass's Piano Etude No. 6" in *Music Analysis*.

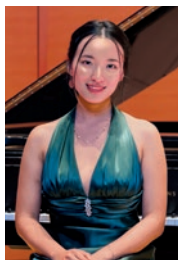


**Brian Kachur**, a doctoral saxophone student of Taimur Sullivan, presented master classes at Northern Illinois, Eastern Michigan, Oakland, and Lawrence Universities. As a member of the Cerus Quartet, he participated in the Walla Walla Chamber Music Festival as an emerging artist fellow.

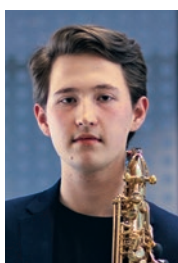


**James Kang**, a doctoral viola student of Helen Callus, won first place in the Northwestern Viola Prize Competition. He was invited to compete in the live round of the Tertis

International Viola Competition.



**Angeline Ma**, a piano student of James Giles, won fourth prize in the National Chopin Piano Competition.



**Hudson O'Reilly**, a saxophone student of Taimur Sullivan, was named a first-prize winner of the Vandoren Emerging Artist Competition for classical saxophone.



**Canon Shibata**, a master's cello student of Hans Jensen, won a classical music fellowship from the Luminarts Cultural Foundation.



**Victoria Smith**, a doctoral candidate in music education, is the inaugural instructor for Mariachi Northwestern, which presented its first concert at the Bienen School

in December. She recently presented research on the life of a mariachi educator at the conference of the International Society for Music Education in Helsinki.



**Melanie Stapleton**, a doctoral student in music education, was appointed to the national diversity initiatives committee of the American Choral Directors Association,

which works to shape a more inclusive and vibrant choral community by fostering meaningful change in ACDA's membership, repertoire, and programming.



**Eli Sullivan**, a Bienen-Weinberg dual-degree jazz student of Rob Dixon, won a jazz fellowship from the Luminarts Cultural Foundation.

**Sam Sun**, a master's viola student of Helen Callus, won third place in the Northwestern Viola Prize Competition.



**Valeria Chávez Roncal**, a doctoral candidate in musicology, was awarded a Fulbright-Hays Doctoral Dissertation Research Abroad fellowship to Peru. She focuses on sonic representations of indigeneity in Peruvian cumbia music and on composer John Cage and his involvement in modern dance spheres in the latter half of the 20th century.



**Giang Vo**, a master's conducting student of Donald Schleicher, was selected to attend the St. Andrews advanced conducting workshop in Scotland.



**Chelsea Wang**, a doctoral piano student of James Giles, presented residencies at the Reina Sofia School of Music in Madrid and Skidmore College as a member of Ensemble

Connect. She recently performed at the Phillips Collection, Weill Recital Hall, Kenyon College, and Music@Menlo.



**Natalia Warthen**, a master's saxophone student of Taimur Sullivan, performed numerous concerts with ~Nois quartet last fall, including at Constellation, the

Chicago Fine Arts Building, and the Merit School of Music.



**Paul Williamson**, a doctoral piano student of James Giles, won a classical music fellowship from the Luminarts Cultural Foundation.



**Jungah Yoon**, a doctoral flute student of John Thorne, won a classical music fellowship from the Luminarts Cultural Foundation.

**Oliver Zhang**, a Bienen-Weinberg dual-degree trumpet student of David Bilger, was a finalist in the 2024 Vincent Bach Trumpet Competition.

**Examining the Effects of Vocal Numerosity on Social Affiliation and Group Cohesion**  
Emily Warkentin<sup>1</sup>, Daniel Shanahan<sup>1</sup>  
<sup>1</sup>Bienen School of Music, Northwestern University, United States

**Summary**

- A vocal game designed to test the effects of the number of notes played in a musical phrase on social affiliation and group cohesion.
- Participants listened to musical stimuli that were either high-pitched or low-pitched while playing an online group trust game.
- Results indicated that stimuli containing higher notes resulted in higher social affiliation and group cohesion compared with stimuli containing lower notes.
- There was no effect of the number of notes, but there was a significant effect between the high and low stimuli.
- Surprisingly, participants were more likely to make higher point contributions when no music was played.

**Background**

Research suggests that there is a positive correlation between the number of notes played in a musical phrase and the perceived value of the phrase (Bach et al. 2016; Lamm et al. 2016; Riecke and Thorne 2016).

A research idea suggests that joint thinking through listening and doing can facilitate social behavior, as argued with trust games (Chen et al. 2016).

When we used a trust game paradigm (Lamm et al. 2016; Riecke and Thorne 2016), we found that the number of notes played in a musical phrase had a significant effect on social affiliation and group cohesion. This is a manifestation of the "vocal numerosity" effect, in which musical phrases with a higher number of notes are perceived as more valuable.

**Methods**

40 participants were recruited on Prolific, an online data collection service (Prolific 2019; Age: M = 20.13, SD = 1.81).

Participants were asked to play a trust game while listening to musical phrases with 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

**Results**

- The presence of musical stimuli had no effect on participant game behavior, where participants having no music (M = 4.43) contributed higher points than participants having music (M = 4.42),  $t(40) = 0.01, p = 0.99$  (see Figure 2).
- A significant effect on participant behavior was found between high- and low-note conditions,  $t(40) = 2.55, p = .01$ .

**Conclusion/Key Points**

- Results indicate that the presence of music can influence player contribution patterns, albeit in the opposite direction to that which was originally hypothesized.
- Participants contributed higher points when no music was played, suggesting that the presence of music partially inhibited group-related behavior (Figure 2).
- High and low notes consistently yielded the same effect on player behavior patterns (M = 4.43, M = 4.42, respectively). These contributions may have been related to other effects, potentially stemming from the lack of differentiation between high and low notes.
- Additional adjustment of the current paradigm and stimuli is needed to better understand the relationship between music and group cohesion.
- Future studies of other variables such as social behavior, and other factors like musical structure, tempo, and mood may affect group affiliation behavior.

**Visuals Cited**

Bach et al. 2016, Riecke and Thorne 2016, Lamm et al. 2016, Chen et al. 2016, Prolific 2019, Figure 2, Figure 3, Figure 4, Figure 5, Figure 6, Figure 7, Figure 8, Figure 9, Figure 10, Figure 11, Figure 12, Figure 13, Figure 14, Figure 15, Figure 16, Figure 17, Figure 18, Figure 19, Figure 20, Figure 21, Figure 22, Figure 23, Figure 24, Figure 25, Figure 26, Figure 27, Figure 28, Figure 29, Figure 30, Figure 31, Figure 32, Figure 33, Figure 34, Figure 35, Figure 36, Figure 37, Figure 38, Figure 39, Figure 40, Figure 41, Figure 42, Figure 43, Figure 44, Figure 45, Figure 46, Figure 47, Figure 48, Figure 49, Figure 50, Figure 51, Figure 52, Figure 53, Figure 54, Figure 55, Figure 56, Figure 57, Figure 58, Figure 59, Figure 60, Figure 61, Figure 62, Figure 63, Figure 64, Figure 65, Figure 66, Figure 67, Figure 68, Figure 69, Figure 70, Figure 71, Figure 72, Figure 73, Figure 74, Figure 75, Figure 76, Figure 77, Figure 78, Figure 79, Figure 80, Figure 81, Figure 82, Figure 83, Figure 84, 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Figure 834, Figure 835, Figure 836, Figure 837, Figure 838, Figure 839, Figure 840, Figure 841, Figure 842, Figure 843, Figure 844, Figure 845, Figure 846, Figure 847, Figure 848, Figure 849, Figure 850, Figure 851, Figure 852, Figure 853, Figure 854, Figure 855, Figure 856, Figure 857, Figure 858, Figure 859, Figure 860, Figure 861, Figure 862, Figure 863, Figure 864, Figure 865, Figure 866, Figure 867, Figure 868, Figure 869, Figure 870, Figure 871, Figure 872, Figure 873, Figure 874, Figure 875, Figure 876, Figure 877, Figure 878, Figure 879, Figure 880, Figure 881, Figure 882, Figure 883, Figure 884, Figure 885, Figure 886, Figure 887, Figure 888, Figure 889, Figure 890, Figure 891, Figure 892, Figure 893, Figure 894, Figure 895, Figure 896, Figure 897, Figure 898, Figure 899, Figure 900, Figure 901, Figure 902, Figure 903, Figure 904, Figure 905, Figure 906, Figure 907, Figure 908, Figure 909, Figure 910, Figure 911, Figure 912, Figure 913, Figure 914, Figure 915, Figure 916, 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# alumni

## 1960s



**Maria Lagios**  
'67 MMus  
received a  
2024 National  
Opera Trustee  
Recognition  
Award from  
OPERA America,

honoring outstanding trustees of North American opera companies. Lagios is on the board of Chicago Opera Theater, where she is also chair of the education committee.

## 1980s

**Cindy Scaruffi-Klispie** '80 MMus and **Judith Saxton** '87 MMus performed with their all-female trumpet ensemble Trompettes Soniques at the International Women's Brass Conference in Mito City, Japan, in August. Scaruffi-Klispie also performed the solo work *Good Trouble* by Amy Dunker, written in memory of John Lewis.



**Daniel Sommerville**  
'80 MMus,  
'84 DMus,  
professor  
emeritus at  
Wheaton Col-  
lege, received a

lifetime achievement award from the College Orchestra Directors Association at its national conference in January. Now in his sixth season as music director and conductor of the Illinois Valley Symphony Orchestra, he will conduct the Wisconsin School Music Association's high school honors orchestra in 2025.

**Brian Schmidt** '85, '88 MS received the Shining Star Corporate Partner award from Education Through Music-Los Angeles at its annual gala in December. The organization, which works to give



**David Michael Frank** '70 (center), a four-time Primetime Emmy nominee, received the Stanley Kramer Mad World Comedy Award at the 2024 Palm Springs International Comedy Festival for his contributions to the film *Celebrating Laughter: The Life and Films of Colin Higgins*. He shared the award with Cybill Shepherd (left), who narrated the film, and director Nicholas Eliopoulos (right). Frank composed the film's score and cowrote the title song.

children access to in-school music programs in underresourced schools, recognized Schmidt's company, GameSoundCon, for its ongoing support.



**James Crowley**  
'87 MMus,  
'93 DMus, pro-  
fessor emeritus  
at the University  
of Wisconsin-  
Parkside, served  
as adjudicator

for the Pennsylvania division of the Music Teachers National Association composition competition. His latest solo piano composition, *Impromptu V*, received its

world premiere at National Tsing Hua University of Taiwan by **Eun-Joo Kwak** '96 DMus. His work *Tableaux Vivants* for saxophone and guitar has been recorded and performed around the world by Duo Montagnard, including recent Midwest performances at Lawrence University and the University of Wisconsin's Madison and Stevens Point campuses.

**Kelly Kuhn** '87 joined the board of directors of Computacenter, a UK-based technology company, as an independent director and member of the nomination, audit, and remuneration committees.



## **Giancarlo Guerrero**

'92 MMus was named artistic director and principal conductor of Chicago's Grant Park Music Festival. This year he concludes his 16-year tenure as music director of the Nashville Symphony and begins as music director of the Sarasota Orchestra, where he was music director-designate this season.



Saxophonist  
**Timothy E. Roberts** '87 per-  
formed as a col-  
laborative artist  
on the album  
*Bespoke Songs*,  
which received a

Grammy nomination for best classical solo vocal album.

**Gail Levinsky** '89 MMus, '90 CERT, '97 DMus, professor of music at Susquehanna University, released her third album in August, *Quiet Hearts: Music for Saxophone*, through AMP Recordings. It won two silver medals from Global Music Awards, for contemporary classical music and for album art and graphics.

## 1990s



**Jennie Oh Brown** '91,  
executive  
director of  
Chicago Youth  
Symphony  
Orchestras,  
received the

outstanding achievement award in the arts and humanities from the Illinois state treasurer, presented in honor of Women's History Month.





Grammy-winning Chicago-based quartet Third Coast Percussion—(from left) **Robert Dillon** '02, **David Skidmore** '05 **Sean Connors** '06 MMus, **Peter Martin** '04 MMus, '11 DMA—is celebrating its 20th anniversary season in 2024–25. Founded at Northwestern in 2004, the ensemble has since released 19 albums, commissioned and premiered over 100 new works, and performed across four continents. The quartet returned to Northwestern in January as part of the Winter Chamber Music Festival (see page 9).

**William Wieland** '91 DMus was inducted into the music hall of fame of North Dakota's Valley City State University, his undergraduate alma mater, during its September homecoming celebration. He has been on the faculty of Northern State University for more than 30 years and is currently professor of piano and music theory.

**Keith Clifton** '93 MMus, '98 PhD was elected president of the Midwest chapter of the American Musicological Society for 2024–26 and is responsible for all aspects of chapter activities, including planning four conferences. His recent publications appear in *Nineteenth-Century Music Review*, *Notes*, and *Fontes Artis Musicae*, with several others forthcoming. He presented "Ravel's Boléro in Rock and Popular Culture" at the annual meeting of the Popular Culture Association of America in Chicago.

Soprano **Tony Arnold** '94 MMus and flutist **Molly Barth** '03 performed in the premiere of *Lexia, an AI Opera*, about climate catastrophe, in Indianapolis with a subsequent performance at Roulette in Brooklyn.



**Amy Moudy Comeau** '94 published her first book, *Every Storm Runs Out of Rain*, which won the Goody

Business Book Award for leadership and motivation. A resource for leaders navigating adversity, it demonstrates how Comeau kept her marketing team motivated during the challenges of the COVID-19 pandemic.

**David Kim** '96 MMus was appointed managing director and head of Japan for the global asset management firm TCW Group.



**Nicki Zawel** '97, band director at Ithaca (New York) High School, was named one of 50 music teachers who make a difference by *School Band and Orchestra* magazine.



**Jennifer Dunne** '99, '01 MMus joined the North Park University School of Music, Art, and Theatre faculty as collaborative

upper strings pedagogue. She is a Chicago-based performer, educator, adjudicator, recording artist, entrepreneur, and eclectic-styles string improviser.

## 2000s

**Chris Teichler** '02 MMus, '06 DMus served as interim conductor of the Wichita Youth Symphony in Kansas in the fall.

**Melissa Kraut** '03 DMus joined the faculty of DePaul University as a professional lecturer in the cello department.

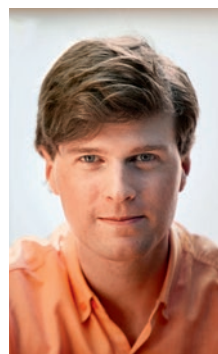


**Alejandra Valarino Boyer** '07 MMus was named one of *Musical America*'s top 30 professionals of 2024. She is

director of the Ravinia Steans Institute, founder of BIPOCarts, and a member of the Bienen School's advisory board. She was previously director of community programs at Lyric Opera of Chicago.



Ritual Action, a Midwest-based reed trio of oboist **Andrew Nogal** '07, '10 MMus, clarinetist **Andy Hudson** '12 MMus, '18 DMA, and bassoonist **Ben Roidl-Ward** '21 DMA, recently performed on the chamber music series at the International Museum of Surgical Science in Chicago with violinist **Hannah Christiansen** '17 MMus and violist/violinist **Lena Vidulich** '16.



**Joshua Moshier** '08 received his third nomination for a Children's and Family Emmy award, for outstanding music direction and composition scoring *Looney Tunes Cartoons*. He also released *Semipermanence*, an album of original songs and instrumental works featuring saxophonist **Caroline Davis** '10 PhD among other jazz and classical performers.





**Wayne Mallette** '08 MMus was elected president of the Eastern division of the National Association for Music Education.



Violinist **Austin Wulliman** '08 MMus of JACK Quartet received a Grammy nomination for best chamber music/small ensemble performance for *Waves & Particles*. The quartet was nominated in the same category in 2022 for the album *Lines Made by Walking*.

## 2010s



Saxophonist **Caroline Davis** '10 PhD released the album *Portals, Volume 2: Returning* on Intakt Records in September.

**Kyung Myun Lee** '12 PhD was named associate editor of the journal *Music Perception*. She is an associate professor in the School of Digital Humanities and Social Sciences at the Korea

Advanced Institute of Science and Technology, where she directs the music and brain lab and is adjunct faculty in the Graduate School of Culture Technology.



Mezzo-soprano **Elisa Sutherland** '12, '14 MMus performed on two albums nominated for Grammy Awards this year. As a member of Lorelei Ensemble, she sang on *Beaufort Scales*, nominated for best chamber music/small ensemble performance. She also sang on The Crossing's *Ochre*, which won the Grammy for best choral performance.

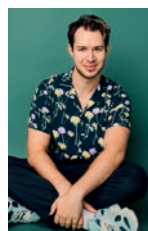


**Katie Beisel Hollenbach** '14 MMus wrote *The Business of Bobbysoxers: Cultural Production in 1940s Frank Sinatra*

*Fandom*, published by Oxford University Press in October. It explores Frank Sinatra fan clubs during World War II to reveal a new narrative about American popular culture and girlhood.



**Tommy Mesa** '14 MMus won a \$25,000 Avery Fisher Career Grant. The award is designed to give professional assistance and recognition to talented musicians who have great potential for major careers. Mesa was appointed to the Manhattan School of Music strings faculty, beginning this fall.



**Nick Platoff** '14 was named associate professor of trombone at Rice University's Shepherd School of Music beginning this fall. He is also principal trombone of the Houston Symphony.



**Eliza Brown** '15 DMA and **Chris Wild** '18 DMA are based together in Indianapolis. Brown, associate professor of music at DePauw University, has upcoming premieres with Network for New Music, New Morse Code, and Duo della Luna and, supported by a DePauw faculty fellowship award,

is developing an opera. A conductor and cellist, Wild conducts Purdue University's symphony and university orchestras and is artistic director and conductor of the Wabash Valley Youth Symphony. He has been a member of Chicago's Ensemble Dal Niente since 2007 and recently performed on the Chicago Symphony Orchestra's MusicNOW series.



**Kamila Hines Muhammad** '16 was appointed chair of the Merit School of Music's associate board. She is currently a program officer at Alphawood Foundation Chicago.



**Kaileigh Shay Riess** '17 was a finalist in the Lotte Lenya Competition. Represented by Encompass Arts manage-

ment, she performed the role of Nanetta in Verdi's *Falstaff* at Pacific Northwest Opera and sang with the Boston Pops for a series of holiday concerts.



**Madison Leonard** '16 MMus (center), who starred as Eurydice in the Dallas Opera production of Gluck's *Orpheus and Eurydice*, participated in a Northwestern panel about the production with Dallas Opera general director and CEO **Ian Derrer** '01 MMus (left) and Bienen director of opera Joachim Schamberger (right), who directed the production. Dean Jonathan Bailey Holland moderated.





Members of “The President’s Own” United States Marine Band who performed during the presidential inauguration in January included (from left) **Andrew Jacobi** ’12, **Alex Ertl** ’24 MMus, **Kristin Bowers** ’08 MMus, **Rob Singer** ’02 MMus, **Courtney Morton** ’06 MMus, **Lewis Gilmore** ’16 MMus, **Amy McCabe** ’06 MMus, **Andrew Dees** ’06 MMus, **Philip Espe** ’15 MMus, **Ivy Goodlett** ’99 MMus, **Emma Shaw** ’24 MMus, **Vicki Gotcher** ’94 MMus, ’95 CERT, **Anthony Bellino** ’14, and **Michael Hopkins** ’17.



**Drake Driscoll** ’18 was appointed cellist of the Argus Quartet. She is cofounder and executive director of the

VISION Collective, an ensemble dedicated to building meaningful relationships with and among refugees and new Americans by sharing music in diverse communities.

**Elio Bucky** ’19, ’22 MMus was a directing fellow at Wolf Trap Opera last summer. This season Bucky joins the Atlanta Opera as studio stage director and assistant director for *La bohème*, *Rent*, *The Magic Flute*, *Macbeth*, *Siegfried*, and *Semele*. Bucky recently directed *The Seven Deadly Sins* at the Hilton Head Symphony Orchestra and designed projections for *Die Fledermaus* at Binghamton University.



**Chia-Hsuan Lin** ’19 DMA was named music director of the Rochester Symphony in Minnesota. She is also principal

guest conductor of the Richmond Symphony.



**Andrew Major** ’19 MMus, ’23 DMA won the Julius Herford Dissertation Prize from the American Choral Directors Association for “‘Unsettlement Music’:

Documentation and Inquiry in the Unaccompanied Choral Works of Ted Hearne.”

**Lily Smith** ’19 was named a winner in the Metropolitan Opera Laffont Competition’s North Dakota-Manitoba district.



**Max Winningham** ’19 won the 2024 International Society of Bassists’s David Walter Composition Competition for his solo bass work *Manifestations*. He won the competition’s grand prize in 2022

for *Tabula Rasa* and recently released his debut album, *Portraits & Dialogues*.

## 2020s

**Olivia Prendergast** ’20 won an encouragement award in the Metropolitan Opera Laffont Competition’s Pittsburgh district.



**Lucy Song** ’20 MMus was named assistant professor of flute at the Wanda L. Bass School of Music at Oklahoma City University.



**Sarah Zieba** ’20, ’22 MMus will join the Finnish National Opera as a member of its Young Singers Program in the 2025–26 season.



**Jack Grimm** ’21 joined the Philadelphia Orchestra as second trombone. He was previously principal trombone of the Columbus, Harrisburg, and Quad City Symphonies.

## We want to hear from you!

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## 2020s *continued*

**Stephanie Chee** '22 was a winner in the Metropolitan Opera Laffont Competition's Utah district.

Saxophonist **Dylan Hong** '22 MMus joined the United States Navy Band.



**Lauren Randolph** '22 advanced to the national finals of the Metropolitan Opera Laffont Competition after advancing

through the New York district, Eastern region, and national semifinal rounds. She received a \$10,000 award.



**Chloé Thominet** '22 DMA was appointed principal viola of the Amarillo Symphony and became a

tenured member of the Grant Park Orchestra.



Saxophonist **Kurt Cox** '23 MMus joined the United States Coast Guard Band.



**Caleb Edwards** '23 MMus joined the Virginia Symphony Orchestra bass section.



**Lauryn Nelson** '23 MMus was a winner in the Metropolitan Opera Laffont Competition's Illinois district and went on to

win second place in the central region.

**Geoffrey Schmelzer** '23 MMus won an encouragement award in the Metropolitan Opera Laffont Competition's St. Louis district.



Mezzo-soprano **Michelle Mariposa** '23 MMus was named a winner of the Metropolitan Opera Eric and Dominique Laffont Competition. Nearly 1,500 singers applied for this year's competition. As one of five winners, Mariposa received a \$20,000 award.

**Morgan Small** '23 was a winner in the Metropolitan Opera Laffont Competition's Indiana district.

**Douglas Culclasure** '24 won an encouragement award in the Metropolitan Opera Laffont Competition's South Carolina district.



Pianist **Elizabeth Low** '24 MMus advanced to the national finals in the Music Teachers National Association young artist competition.

Percussionist **Cameron Marquez** '24 MMus was named a 2024–25 fellow of the Civic Orchestra of Chicago.



**Olivia Moyana Pierce** '24, who performs under the name MOYANA, released her debut album, *PTCHWRK*, in

January. She headlined a performance at Beat Kitchen in Chicago in conjunction with the album release.



**Calista Smith** '25 won an encouragement award in the Metropolitan Opera Laffont Competition's San Diego district.



*Not a dream sound, but a sound which sleeping we had really heard*, a Los Angeles Philharmonic commission by **Noah Jenkins** '22 PhD, was premiered by the LA Phil New Music Group with John Adams conducting.



## WALFRID KUJALA (1925–2024)

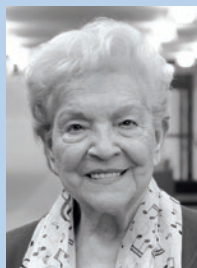


Professor emeritus of flute Walfrid Kujala, a 50-year member of the Bienen faculty, died November 10, 2024, at age 99. Kujala received his bachelor's and master's degrees from the Eastman School of Music, then immediately joined the Rochester Philharmonic and taught at Eastman until he joined the Chicago Symphony Orchestra.

Kujala began as assistant principal flute at the CSO in 1954 and switched to piccolo in 1957, becoming principal piccolo the following year. He appeared as a soloist under Fritz Reiner, Sir Georg Solti, Antonio Janigro, and Seiji Ozawa; one of his most memorable solo performances was the 1988 premiere of Gunther Schuller's *Flute Concerto*, commissioned by Kujala's students as a birthday present. Kujala also performed the work at Northwestern in 1995 in honor of Schuller's birthday. He retired in 2001 after 47 years at the CSO; he was also principal flute of the Grant Park Orchestra from 1955 to 1960.

He was president of the National Flute Association, which presented him with its lifetime achievement award in 1997, and was a consulting editor for several music publications including *Flute Talk*. Author of the textbook *The Flutist's Progress*, he served on the Bienen faculty from 1962 until his retirement in 2012 and received the school's Exemplar in Teaching Award.

## ELIZABETH FISCHER MONASTERO (1934–2024)

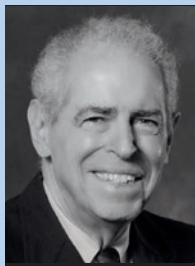


Former professor of voice Elizabeth Fischer Monastero died November 20, 2024, at age 90. She served on the Bienen School faculty for 36 years, from 1973 until her retirement in 2009. She and her family founded the Chicago Bel Canto Foundation, which supported many Northwestern students through its annual competition.

Monastero studied at the Interlochen Center for the Arts, the University of Michigan, and the Pius XII Institute in Florence, Italy. She won numerous competitions, including the Metropolitan Opera National Council Auditions, American Opera Auditions, WGN-Illinois Opera Guild Competition, and Martha Baird Rockefeller Awards for Career Advancement. She also performed at the White House as a winner of the National Federation of Music Clubs young artist competition.

Monastero made her European debut in 1962 at Teatro Nuovo in Milan in Puccini's *Madama Butterfly*. That same year she debuted at Lyric Opera of Chicago in *Tosca*, going on to perform several roles with the company over eight seasons. She performed and led master classes across the country and appeared as a soloist with organizations including the Chicago, Detroit, and Milwaukee Symphony Orchestras.

## ALLAN DREBIN (1936–2024)



Allan R. Drebin, a longtime member of the Bienen School's Music Advisory Board, died December 22, 2024, at age 88. He and his late wife, Ellen, were loyal and generous supporters of the school over many years, endowing the Drebin Opportunities Fund to support guest artist visits to campus and provide other assistance.

An arts enthusiast, Drebin proudly supported the local arts community by serving on the boards of various professional and civic organizations. He was treasurer of the Elizabeth F. Cheney Foundation, which has supported the school's Winter Chamber Music Festival for many years and was instrumental in launching the Dover Quartet's Bienen residency in 2015.

Drebin taught at UCLA and Cornell University before starting a four-decade position as an accounting professor at Northwestern's Kellogg School of Management. Upon his retirement in 2009, he became a professor emeritus of accounting information and management at the Kellogg School.

## JAMES KJELLAND (1948–2024)



Professor emeritus James Kjelland, who taught string pedagogy and music education at the Bienen School from 1994 until 2012, died December 29, 2024, at age 76. Born in Brodhead, Wisconsin, Kjelland received his bachelor's degree in music education from the University of Wisconsin–Madison and his PhD from the University of Texas at

Austin. After teaching instrumental music, he joined the University of Southern California faculty in 1977 as associate professor of music education and director of string development. In 1984 he became director of orchestras and coordinator of strings at California's Colburn School of Performing Arts, then moved to the University of North Texas as associate professor of music education in 1991. He arrived at Northwestern three years later.

Kjelland wrote the textbook *Orchestral Bowing: Style and Function* and cowrote many other string- and music-teaching textbooks. He published articles in journals such as *American String Teacher*, *The Instrumentalist*, and *Bulletin of the Council for Research in Music Education* and was on the editorial boards for that council and the American String Teachers Association.

Kjelland garnered national acclaim for his in-service clinics and workshops in string pedagogy and orchestra development. He served as a guest conductor at all-state and regional honors orchestras across the United States and as a summer string workshop instructor at such schools as the University of Wisconsin, Ohio State University, and UCLA.

# *in memoriam*

All dates are 2024 unless otherwise noted.

## 1940s

**William P. Malm** '49, '50 MMus on September 16

## 1950s

**Marvin L. Blanchard** '51 on November 17

**Emil G. Ahnell** '52 MMus on October 8

**Martha J. Bradley** '52 on September 26

**Charlotte B. Cunningham** '52 MMus on October 27

**Fay Walker Watkins** '55 on October 13

**Mary A. Goodridge** '58 MMus on September 15

**Sally Jo Knowles** '58 on December 17

**Arthur L. Preuss** '59 MMus on January 5, 2025

## 1960s

**Daphne Harrison** '61 MMus on December 20

**Judith B. Addison** '64 on December 26

**Patricia S. Miller** '64 MMus on November 1

**Charles W. Douglass** '65 MMus on February 8, 2025

**Sherman Hong** '65 MMus on January 27, 2025

**Henry G. Neubert** '65, '66 MMus on February 18, 2025

**Muriel J. Pierson** '66 MMus on January 22, 2025

**Darold C. Rupp** '66 MMus on December 30

**Larry L. Riggs** '67 MMus on December 29

**Shirley Cunningham** '68 MMus on October 27

**Judith L. Kurth** '68 MMus on January 25, 2025

**Richard M. Alderson Jr.** '69 MMus on January 15, 2025

**A. Robert Chapman** '69 MMus on August 31

## 1970s

**Brian C. Wolfe** '70 on October 21

**Carol Lynn Roseberry** '71, '73 MMus on September 29

**Morgan John Jones** '75 DMus on October 30

**Chris Granias** '76 MMus on March 23, 2025

## 1980s

**Ralph Kneeream** '89 DMus on November 28

## 1990s

**Jay Jackson** '91 MMus on December 12

**Maria E. Moscandrew** '96 on December 28





# *in development*



**SARAH E. GENERES**

Director of Development

The Bienen School recently cohosted a panel discussion in San Francisco focused on AI and the humanities (read more on page 10),

where Daniel Shanahan, associate professor of music theory and cognition, discussed some of the ways musicians and music scholars use technology to study and perform music—from capturing musical notation in historical scores to looking at how streaming platform algorithms suggest music for each listener.

The school recently made a significant investment in new technology in several performance venues, and we are now able to live stream concerts, recitals, and other events in the Mary B. Galvin Recital Hall, David and Carol McClintock Choral and Recital Room, and Regenstein Master Class Room. This investment allows family and friends to support students' performances even when they can't travel to Evanston, and it allows audiences around the world to experience the artistry of Bienen students, creating greater access to the music made in our spaces. Live streams also offer prospective students and their families a chance to see and hear for themselves the high level of music making happening at the school.

Technology offers incredible opportunities for our students and faculty, but it is expensive and ever-evolving. The cameras, equipment, and systems that enable live streaming must be maintained, updated, and, eventually, replaced with newer technology.

And that's just the tip of the iceberg of technology needs throughout the school. Keyboard labs, recording studios, projection capabilities for performance venues, and classroom equipment all need to be upgraded often to give Bienen students the best educational experience and provide our faculty with the cutting-edge tools they require in their work.



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](https://music.northwestern.edu/donate).

Prominently represented in technology fields, Bienen alumni can be found scoring soundtracks for the gaming industry, working as software engineers for major tech firms, and founding companies that help users use technology in new ways. Providing Bienen students with the latest technology ensures that they have experiences with technology on which to build as they chart their paths upon graduation.

Technology is one of the strategic priorities that Dean Jonathan Bailey Holland has outlined for the Bienen School. The development team is actively fundraising to support tech initiatives, with a goal of ultimately establishing an endowment to support technology across the school. If you are interested in supporting these efforts, please email me at [sarah.generes@northwestern.edu](mailto:sarah.generes@northwestern.edu). With your help, the school will remain on the cutting edge of technology and able to support our students and faculty with the tools they need to do their best learning and research. ■

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