

HENRY AND LEIGH BIENEN SCHOOL OF MUSIC **SPRING 2023**

fanfare



first chair

A MESSAGE FROM THE DEAN



Gazing out my office windows over the years, I have been inspired by the sight of the ever-changing lake. Equally revitalizing are the constant changes in the Bienen School itself, with the arrival of each new class of students and the new artists and scholars who join our illustrious faculty. Now this summer brings a change that the school has experienced only six times in its century-and-a-quarter history, as I step down after two decades as dean.

I am grateful for the support of three Northwestern presidents—Henry Bienen, Morty Schapiro, and now Michael Schill—and from all the alumni and friends who have generously made donations and loyally attended school events around the country and the world. As I mentioned in my first *Fanfare* letter in 2004, an important personal goal of my deanship has been developing and maintaining close relationships with music alumni. I have enjoyed meeting many of you over the years and appreciate your continued support and engagement with the school.

My tenure at the school has brought many significant initiatives, from establishing the Institute for New Music and two prestigious international prizes to successfully weathering a global pandemic that particularly affected the performing arts. And it is gratifying to know that our endeavors will continue to benefit students in the years ahead, particularly through the contributions of our distinguished faculty. During the next two years students will also enjoy campus residencies by 2023 Michael Ludwig Nemmers Prize in Music Composition winner Tania León, an esteemed composer and conductor I have known since we performed together at the 1990 National Black Arts Festival. We also look forward to residencies by the 2023 recipient of the Jean Gimbel Lane Prize in Piano Performance.

Most gratifying of all is the knowledge that our future students, faculty, and staff will pursue their work in the magnificent Patrick G. and Shirley W. Ryan Center for the Musical Arts. Each time I enter the center's awe-inspiring lobby, I am moved by its beauty, and I smile when hearing the appreciative comments of visitors touring the building or attending concerts. When the first architectural designs were solicited, I envisioned a building where our community could look aspirationally toward the great city of Chicago and where Chicago, in turn, could see the excellence of our school. That vision is now fulfilled.

On a more personal level, I am delighted to be able to assist future students through the Toni-Marie Montgomery/Mattie Drayton Undergraduate Piano Scholarship, a bequest to honor my mother for all she did in furthering my musical career and to do the same for new generations of pianists. Henry and Leigh Bienen are generously spearheading a fundraising initiative honoring my 20-year tenure as dean. These new funds will allow the scholarship to be awarded during my lifetime, before my bequest is established.

Although I am stepping down as dean, I will remain a faculty member in the Bienen School. Additionally, I will continue to serve as a trustee of both the Chicago Symphony Orchestra Association and Ravinia Festival and as board secretary of the Gateways Music Festival. Next April the Gateways Festival Orchestra will perform a concert under the auspices of Chicago Symphony Presents, and I am currently planning the organization's weeklong residency at the Bienen School.

It has been an immense privilege serving as dean of the Bienen School of Music. I am proud that the work we have accomplished together over these two decades has greatly enhanced the national and international reputation of this extraordinary institution.

Toni-Marie Montgomery

Toni-Marie Montgomery
Dean



fanfare

SPRING 2023
OPUS 65
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Bienen School of Music

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A LEGACY OF EXCELLENCE

The school celebrates 20 years under
Toni-Marie Montgomery as she prepares
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Toni-Marie Montgomery

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noteworthy



Clockwise from top left: Donald Nally, Third Coast Percussion, Dover Quartet, The Crossing

Bienen Faculty, Alumni Net 2023 Grammy Wins and Nominations

Donald Nally, director of choral organizations, was among this year's Bienen School Grammy winners. *The Crossing*, his professional choir, shares in the best choral performance award, Nally's third, for *Born*, an album featuring the music of Michael Gilbertson and Edie Hill.

Alumni performers on *Born* include Micah Dingler '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. Kevin Vondrak '17 MMus was assistant conductor and coproducer.

The Crossing and Nally previously won Grammys in 2018 for *The Fifth Century* and in 2019 for *Zealot Canticles*. They have received eight total Grammy nominations in the best choral performance category over seven consecutive years.

Several other Bienen School alumni and faculty were represented among this year's Grammy nominees. Third Coast

Percussion—Sean Connors '06 MMus; Robert Dillon '02; Peter Martin '04 MMus, '11 DMus; and David Skidmore '05—and its album *Perspectives* were nominated for best chamber music/small ensemble performance. The album was also nominated for best engineered classical album. Third Coast previously won in 2017 for *Steve Reich* and received nominations for *Archetypes* (2022), *Fields* (2021), and *Perpetuum* (2020).

Dover Quartet, the Bienen School Quartet-in-Residence since 2015, was nominated for best chamber music/small ensemble performance for *Beethoven: Complete String Quartets, Volume 2—The Middle Quartets*. The quartet also performed with Ian Rosenbaum on Andy Akiho's *Ligneous Suite*, nominated for best contemporary classical composition. Dover was previously nominated in 2021 for *The Schumann Quartets*. Its current members are Joel Link and Bryan Lee, violin; Hezekiah Leung, viola; and Camden Shaw, cello. ■

Tania León Awarded 2023 Nemmers Prize in Music Composition



Cuban American composer and conductor Tania León has been awarded the \$100,000 Michael Ludwig Nemmers Prize in Music Composition by the Bienen School of Music. Established in 2003, the biennial prize honors classical music composers of outstanding achievement who have significantly influenced the field of composition.

"I am delighted and deeply honored to receive the Nemmers Prize in Music," León says. "I look forward to working with and getting to know the excellent students, faculty, and ensembles of the school over the next two years."

León's first on-campus residency, planned for winter 2024, will feature performances of her music by Bienen students as well as other activities, such as coaching sessions with ensembles and lessons and seminars with composition students. León's second residency will take place during the 2024–25 academic year.

"Tania León and I first met at the 1990 National Black Arts Festival in Atlanta, where she conducted and I performed as pianist," says Dean Toni-Marie Montgomery. "I have long been

an admirer of Ms. León's compositions as well as her impressive and varied career. Bienen School students and faculty will benefit immensely from her inspiring presence on campus over the next two years. Awarding Tania León the 2023 Michael Ludwig Nemmers Prize is a personal highlight of my 20 years at Northwestern."

León is highly regarded as a composer, conductor, educator, and adviser to arts organizations. Her orchestral work *Stride*, commissioned by the New York Philharmonic, received the 2021 Pulitzer Prize in Music. In 2022 she received a Kennedy Center Honor for lifetime artistic achievement. Most recently, the London Philharmonic Orchestra announced León as its next composer in residence, a post she will hold for two seasons beginning in September 2023.

A founding member and the first music director of the Dance Theatre of Harlem, León instituted the Brooklyn Philharmonic Community Concert Series, cofounded the American Composers Orchestra's Sonidos de las Américas Festivals, was new-music adviser to the New York Philharmonic, and is the founder and artistic director of Composers Now, a presenting, commissioning, and advocacy organization for living composers.

Previous Nemmers Prize winners include John Adams (2004), Oliver Knussen (2006), Kaija Saariaho (2008), John Luther Adams (2010), Aaron Jay Kernis (2012), Esa-Pekka Salonen (2014), Steve Reich (2016), Jennifer Higdon (2018), and William Bolcom (2021). ■

Sir András Schiff Presents Second Lane Prize Residency

A sold-out Skyline Piano Artist Series recital and a piano master class were the highlights of Sir András Schiff's second Bienen School residency as winner of the 2021 Jean Gimbel Lane Prize in Piano Performance.

"Meeting and playing for Sir András Schiff was truly a dream come true," says Chelsea Wang, a doctoral student of James Giles. "He has been one of my biggest musical inspirations, so being able to play Bach for him and hear his feedback was a special experience that I will deeply cherish for a very long time."

Born in Budapest, Schiff founded the chamber orchestra Cappella Andrea Barca and works closely with the Chamber Orchestra of Europe, the Budapest Festival Orchestra, and the Orchestra of the Age of Enlightenment, where he became an associated artist in 2018. His many honors include the International Mozarteum Foundation's Golden Medal, Germany's



Great Cross of Merit with Star, a knighthood for services to music, and a doctorate from the Royal College of Music.

Established in 2005, the biennial Jean Gimbel

Lane Prize in Piano Performance honors pianists who have achieved the highest levels of national and international recognition. Winners receive a \$50,000 cash award and spend two to three nonconsecutive weeks in residence at the Bienen School. ■



Looking Back at 10 Years of the Institute for New Music



BY HANS THOMALLA

Director, Institute for New Music

New music has played an important role at Northwestern University for many years. From the long list of alumni who have become leaders in the field to the school's ties to Chicago's contemporary music scene, and from the distinguished collection of contemporary music at University Libraries to the establishment of the Nemmers Prize in Music Composition, Northwestern has long supported the music of our time. Established by Bienen School dean Toni-Marie Montgomery in fall 2012 as a cornerstone of the school's strategic plan, the Institute for New Music has strengthened and increased our new-music activities and become a center for those activities on campus, distinguishing the school as a leading American institution for contemporary music.

The three focus areas defined at the institute's founding still hold true today. First, it invites leading performers and composers in the field to work with students and faculty. The Nemmers Prize plays a central role, bringing John Adams, Kaija Saariaho,

Oliver Knussen, and other important composers of today to campus for residencies. The institute also hosts numerous contemporary-music composers, performers, and scholars each quarter, providing invaluable opportunities for students from all areas of the school to engage with leaders in the field.

A second focus area is the school's Contemporary Music Ensemble (CME), which provides a wide range of performance experiences for students and has presented many notable concerts. Memorable performances include the now legendary concert featuring Steve Reich's *Music for 18 Musicians*, the ensemble's participation at two Chicago Ear Taxi Festivals, a collaboration with Jennifer Walshe on her experimental score *Hygiene*, and the performance of Helmut Lachenmann's *Mouvement*—one of the most demanding pieces written in recent decades. Without a doubt, CME has grown into an excellent ensemble that performs some of the most challenging scores of our time.

The institute's third focus is the large-scale conference and festival NUNC! Every two years, Northwestern's campus turns into a new-music nerve center, presenting current developments



*Clockwise from far left: Northwestern Opera Theater's production of David T. Little's *Dog Days* (2019); Alan Pierson conducts CME and NUSO in Chicago's Millennium Park (2017); Donald Nally leads a performance during NUNC! 3 (2018); artist-in-residence Claire Chase presents a *Bienen* recital (2017); John Luther Adams's *Sila* is performed at the Ryan Center dedication (2015); Ben Bolter leads CME in concert (2019); Sō Percussion headlines the John Cage Festival with a performance in Deering Library (2012); Nemmers Prize winner Steve Reich speaks with students (2017).*

in composition, performance, and scholarship. Through calls for scores, performances, and presentations, an entire generation of new-music enthusiasts from all areas of our field has participated in the conference, as have Bienen students and faculty. NUNC! has brought numerous guest artists and scholars to campus in its five iterations, including Brian Ferneyhough, Anna Thorvaldsdottir, Julia Wolfe, Claire Chase, Ted Hearne, the Jack Quartet, Ensemble Dal Niente, Third Coast Percussion, and the Arditti Quartet.

Behind these many activities lies an understanding of new music that is based on the idea of fostering collaboration. It has become clear that artists—at least in the field of music—can no longer rely solely on their own practice but must work with others to address today's artistic questions. The long-lasting collaboration of students and faculty from different areas of the Bienen School that the institute has initiated is, for me, our most important success story. None of this would have been possible without the people who have supported this endeavor from the beginning: my codirector in the first two years, Timothy McAllister; the

codirectors of CME, Alan Pierson and Ben Bolter; the composition faculty; numerous other faculty members who have lent their support, including Donald Nally, Taimur Sullivan, Ryan Dohoney, Joachim Schamberger, and She-e Wu; institute assistant Chelsea Lyons and her predecessors; and director of concert management Jerry Tietz and the Concerts at Bienen staff.

As I reflect on the past 10 years of the institute and prepare to step down as director at the end of the academic year, I am proud of the many graduate and undergraduate students who have filled the institute with their musicianship, creativity, and artistic spirit. Thanks to a new endowment by a generous donor, the Bienen School will continue to expand the important work of the Institute for New Music for years to come. I look forward to the next decade and beyond of new-music collaboration and innovation at Northwestern. ■

Opera Season Features Midwest Premiere

In November, Northwestern University Opera Theater presented the Midwest premiere of *In a Grove*, composed by Christopher Cerrone with a libretto by Stephanie Fleischmann. Directed by Joachim Schamberger, the production featured the Contemporary Music Ensemble under conductor Alan Pierson. The Bienen School's performances marked the work's second production; it premiered at Pittsburgh Opera in early 2022.

Based on a short story by Ryūnosuke Akutagawa that provided the plot and characters for Akira Kurosawa's 1950 film *Rashomon*, the opera is set in the ghostly remains of a Pacific Northwest forest in 1921. After an aspiring botanist goes missing and her schoolteacher husband appears to have been murdered, seven witnesses, some of whom are also suspects, provide testimony about events that transpired in a mountain grove. Each new revelation draws the audience deeper into an examination of the subjective nature of truth and the human experience.

Cerrone returned to campus to work with opera students and faculty following Bienen School collaborations on the spring 2022 world premiere of *The Last Message Received* and a performance of his work *The Branch Will Not Break* in 2020.

"It's been a total joy to work with these students," Cerrone says. "The quality of their performance is very high. They have all been really wonderful and open-minded, asking great, hard-hitting questions that made me think harder about the piece myself."

Throughout the opera, Cerrone transforms voices electronically to exemplify the roughness of memory, using reverb, pitch-shifting, and granulation—effects that Cerrone says "suggest that our characters' memories are flawed, foggy, or plain wrong."

Director Schamberger noted that the use of electronics and sound effects helps prepare students for singing other contemporary works. "More and more modern composers use these kinds of effects. For the students, experiencing how to sing with a microphone and interpret the special needs these pieces require is part of why it's important to produce these works at a school."

The opera was paired with François Sarhan's *Hands*, also conducted by Pierson and performed with the Contemporary Music Ensemble. Inspired by Charles Reznikoff's *Testimony*, a document poem drawn from late 19th- and early 20th-century court transcripts, the short musical theater pieces that make up *Hands* refer both to manual labor and the physicality of the performance itself.

In a Grove marked the fifth Midwest or Chicago-area premiere of a contemporary opera at the Bienen School in less than a decade, following Ricky Ian Gordon's *The Grapes of Wrath* (2013), Jake Heggie's *Dead Man Walking* (2015) and *If I Were You* (2022), and David T. Little's *Dog Days* (2019).

"Northwestern has demonstrated these last years a deep commitment to new music," says Pierson, codirector of the Contemporary Music Ensemble. "Dean Toni-Marie Montgomery has been a passionate supporter of new music at Northwestern. She really had a vision of raising the level of new music at Northwestern and investing more intention into making it something that was happening at the highest level." ■



Scenes from *In a Grove*



Associate Dean Machado Announces Retirement



René E. Machado, associate dean for administration, finance, and planning since 2001, will retire from the Bienen School at the conclusion of the 2022–23 academic year. For more than two decades, Machado has expertly served the Bienen community during seismic changes as a key member of the school's leadership team, heading efforts to

improve music facilities, advance business operations, establish financial stability, and bolster academic opportunities.

"I care deeply about our school and have felt privileged over these many years to be part of a truly special music school community consisting of so many talented and dedicated faculty and staff members, along with extraordinary students," Machado says. "I am proud of all that we have accomplished together to advance our school's important mission and reputation as part of a great university in a vibrant environment."

Early in his tenure, Machado focused on establishing financial and administrative infrastructures to help the school more effectively manage its resources. He created flexible systems to support the school's ambitions and changing needs, working closely with departments and programs as well as partners across campus. In his newly created role, Machado developed departmental and program budgets, established a structure for faculty and staff appointments, and increased the school's focus on technology.

In 2002, Machado developed a comprehensive space-needs assessment for a potential new music building in collaboration with faculty and Northwestern's facilities management division. As chair of the planning committee for the new building, he oversaw major milestones, including a feasibility study, an architectural competition, construction, and in 2015 the building's completion. Throughout the process, Machado and Dean Toni-Marie Montgomery visited various music facilities under development or renovation and spoke with faculty and

administrators at those institutions. Thanks to extensive research, the Ryan Center for the Musical Arts has exceeded all expectations.

As part of his expansive role, Machado has also supervised the ongoing maintenance of other school facilities, including Pick-Staiger Concert Hall, Regenstein Hall of Music, and former school buildings. He has overseen overall academic administrative activities of the Bienen School, including integration of course planning and individually detailed appointments of more than 100 nontenured faculty members each year. He has also managed the Northwestern Music Academy, keyboard maintenance office, faculty support center, technology administration office, and other administrative areas.

Machado's forward thinking and flexibility have served the school effectively through various challenges over the years, including the financial crisis of 2008 and the COVID-19 pandemic. During the pandemic, Machado met regularly with Northwestern administrators and medical experts and developed new processes to respond to the music school's particular needs. His tireless efforts allowed the Bienen School to offer more in-person activities during the pandemic than any other Northwestern school.

"I am proud of all that we have accomplished together to advance our school's important mission and reputation as part of a great university in a vibrant environment." —RENÉ E. MACHADO

Before coming to Northwestern, Machado was assistant dean for administration at the Jacobs School of Music at Indiana University. Previously, he was administrative director and associate director of vocal studies at New York University. A countertenor, he specialized in vocal repertoire from the baroque to early 19th-century Italian opera. He performed as a soloist and member of various New York City-based ensembles, including Musica Sacra, Musica Aeterna, Camerata Singers, Bach Aria Group, New York Choral Artists, Sine Nomine Singers, Pomerium Ensemble, and Bel Canto Opera. ■

From left: At the ground-breaking of the Ryan Center with (from left) Toni-Marie Montgomery and architects Michael Kaufman and Scott Seyer; during construction; with Montgomery as the building nears completion



on the concert stage



BY JERRY TIETZ

Director of Concert Management

It is almost as though the Bienen School were making up for lost time. The fall concert schedule featured a dizzying array of internationally renowned guest artists, regional and world premieres, and virtuosic displays by student soloists. Looking back,

it is difficult not to marvel at a performance schedule that boasts can't-miss concerts week after week, but our musicians and audiences alike were clearly up for the challenge.

Sir András Schiff provided a suitably auspicious start to the Skyline Piano Artist Series with his long-awaited recital as winner of the school's 2021 Jean Gimbel Lane Prize in Piano Performance. His exquisitely performed program of Bach, Mozart, Haydn, and Beethoven amply demonstrated why Schiff is widely regarded as one of our greatest living pianists. Two weeks later, another sold-out audience in Galvin Recital Hall would become the latest to be astonished by the young phenom Yunchan Lim, who had claimed the gold medal at the 2022

Cliburn International Piano Competition just months earlier.

The demand to witness 18-year-old Lim's extraordinary talent was so great that hundreds gathered in the Regenstein Master Class Room for a simulcast of his performance. The embarrassment of pianistic riches continued with Angela Hewitt, considered one of the foremost Bach interpreters of our time. In addition to preludes and fugues from Bach's *Well-Tempered Clavier*, Hewitt offered masterful renderings of Mozart piano sonatas and Chopin nocturnes.

The Bienen School welcomed several other notable guests last fall. Paraguayan guitarist Berta Rojas and lutenist Robert Barto returned to the Segovia Classical Guitar Series. Acclaimed vocalist and prolific composer and collaborator Joan La Barbara was in residence to offer lectures and master classes and to attend performances of her works by the Contemporary Music Ensemble and Northwestern University Chamber Orchestra. And no multiday celebration of Renaissance composer William Byrd would be complete without leading Byrd scholar Kerry McCarthy, who presented lectures and preconcert talks in conjunction with performances of Byrd's choral and instrumental sacred and secular works.



Dizzy yet? We've barely begun to talk about the month of November, when we welcomed back to campus alumnus and San Francisco Symphony Orchestra principal percussionist Jacob Nissly '05. Nissly performed Adam Schoenberg's percussion concerto *Losing Earth* in the world premiere of the wind arrangement commissioned by Mallory Thompson and our Symphonic Wind Ensemble. Composer Christopher Cerrone also returned to Northwestern to witness the Midwest premiere of his newest opera, *In a Grove*, performed in the Ryan Opera Theater in a new production directed by Joachim Schamberger and featuring the Contemporary Music Ensemble conducted by Alan Pierson.

Our annual Concerto and Aria Competition affords the most impressive student instrumentalists and vocalists the opportunity to perform as soloists with our top ensembles. Under the direction of guest music director Donald Schleicher, cellist Luiz Fernando Venturelli '21 offered a stunning performance of Prokofiev's *Sinfonia Concertante* in E Minor with the Northwestern University Symphony Orchestra, eliciting a raucous ovation from the audience. Not to be outdone, soprano Kaytlin Withers and the Northwestern University Chamber Orchestra under the direction of Robert G. Hasty delivered a

seemingly effortless performance of one of the 18th century's great concert arias, Haydn's *Scena di Berenice*.

In the new year, the Bienen School presented its first full six-concert Winter Chamber Music Festival since 2020. The opening weekend featured the return of the Calidore String Quartet, joined by young double bass virtuoso Xavier Foley, and a ravishingly beautiful all-Brahms program performed by members of the Chicago Symphony Orchestra and pianist Adam Neiman. The festival continued with appearances by the Isidore, New Orford, and Jupiter quartets as well as the Horszowski Trio's festival debut.

Also in January, one of the world's most sought-after counter-tenors, Northwestern alumnus Justin Kangmin Kim '11, returned to his alma mater to work with student vocalists as part of the Tichio-Finnie Vocal Master Class Series. Finally, in early February, composer Ted Hearne attended the Bienen Contemporary/Early Vocal Ensemble's brilliant performance of his *Sound from the Bench*. This compelling and fiendishly difficult work, a probing exploration of the US Supreme Court's Citizens United decision, was executed masterfully under the direction of Donald Nally. ■



Facing page, clockwise from far left: NUSO and Luiz Fernando Venturelli; Jupiter Quartet; Jacob Nissly; Yunchan Lim. This page, clockwise from above: A Bienen Contemporary/Early Vocal Ensemble concert with Donald Nally; Berta Rojas; Justin Kangmin Kim (right).



A Legacy of Excellence

Northwestern's first African American dean has led the Bienen School to international prominence

Toni-Marie Montgomery, dean of the Henry and Leigh Bienen School of Music at Northwestern University since 2003, is stepping down in August after a distinguished two-decade tenure. As Northwestern's first African American dean and the music school's first female dean, Montgomery launched a host of initiatives that have increased the Bienen School's visibility and enhanced its status as one of the nation's top music schools.

Montgomery's most enduring legacy is the world-class Patrick G. and Shirley W. Ryan Center for the Musical Arts, which opened in 2015. The 155,000-square-foot architectural gem, with breathtaking views of Lake Michigan, houses three outstanding performance venues along with faculty studios, administrative offices, and rehearsal and practice spaces. Reuniting the Bienen School community for the first time in four decades, the spectacular lakefront building fulfilled a dream shared by every previous Northwestern music school dean.

"I'm thrilled that for generations to come, Bienen School students and faculty will enjoy studying, practicing, and performing in the beautiful facilities of the Ryan Center," Montgomery says.

"For two decades, Toni-Marie has consistently pushed the Bienen School's standards for excellence ever higher," provost Kathleen Hagerty says. "The resulting leaps forward in

scholarship and performance, facilities, and the core student experience under her leadership will be felt for decades to come."

Montgomery has also shaped the school faculty, hiring two-thirds of its current tenured and tenure-eligible professors. Under her leadership, the school has developed numerous programs to heighten its visibility in the Chicago area, nationally, and internationally. As the school's profile has risen, it increasingly attracts students of the very highest caliber and has become even more selective, with an undergraduate acceptance rate in recent years of just 10 percent.

"Toni-Marie proved herself to be one of our finest and most respected leaders over the past two decades," says Northwestern president emeritus Morton Schapiro, who stepped down last September. "She strengthened the Bienen School at every level and made it one of the best places in the world for developing new generations of outstanding artists. She also wove the school more fully into the cultural fabric of Chicago, for the benefit of Northwestern and the region."

Montgomery established two biennial international prizes that have brought renowned musicians to campus for performances and residencies. The \$50,000 Jean Gimbel Lane Prize in Piano Performance showcases internationally prominent pianists in performances and master classes. And for the \$100,000 Michael Ludwig Nemmers Prize in Music Composition, the dean partnered with the world-renowned Chicago Symphony Orchestra to present compositions by the award's illustrious winners.

Also in Chicago, Montgomery arranged for the Bienen School to present annual concerts at Millennium Park and began a partnership with classical-music radio station WFMT for its nationally broadcast "Music from Northwestern" series. In the nation's capital, the Bienen School was featured in the

"Toni-Marie Montgomery proved herself to be one of our finest and most respected leaders over the past two decades. She strengthened the Bienen School at every level and made it one of the best places in the world for developing new generations of outstanding artists."

—MORTON SCHAPIRO, PRESIDENT EMERITUS, NORTHWESTERN UNIVERSITY



From left: A 2018 NUSO concert; the Ryan Center dedication in 2015; the Bienen School's 2016 convocation ceremony.



From left: In Seoul for alumni events in 2019; with then US senator Barack Obama at Northwestern's 2006 Commencement; performing with Anthony Elliott in a 2016 Bienen School recital.

Conservatory Project of the John F. Kennedy Center for the Performing Arts, a showcase for the best student artists from the country's leading music schools. And with the support of Schapiro, the school shared its students' talents on a global stage with the Northwestern University Symphony Orchestra's first-ever Asia tour, which included concerts and alumni events in Beijing, Shanghai, and Hong Kong.

Montgomery has led the school in launching many programs to enhance the student experience. The acclaimed Dover Quartet, engaged as the music school's first quartet in residence, gives annual performances and coaches student chamber ensembles. The Skyline Piano Artist and the Tichio-Finnie Vocal Master Class Series have increased campus residencies by prestigious guest artists. The school has been in the forefront of using technology in music, and its online Davee Media Library disseminates concerts, lectures, and master classes throughout the world. Since 2007, all students in Northwestern's doctor of musical arts program have received full-tuition scholarships, a distinction shared with only two other US music schools.

The school has also increasingly focused on new music, notably through the founding of Northwestern's Institute for New Music. This multifaceted center for performance and scholarship regularly brings leading composers and performers to campus for festivals, concerts, residencies, and symposia along with its biennial new-music conference, NUNC! The school's Contemporary Music Ensemble, Bienen Contemporary/Early Vocal Ensemble, and other groups have presented numerous world premieres, including commissioned works, and Northwestern Opera Theater has given regional premieres of five operas by prominent contemporary composers.

Winning increased support for the school has been another success story of Montgomery's deanship. In 2008 the School of Music was renamed in honor of retiring Northwestern president Henry Bienen and his wife, Leigh; donations from trustees, alumni, and friends of the University created an endowment

"For two decades, Toni-Marie Montgomery has consistently pushed the Bienen School's standards for excellence ever higher. The resulting leaps forward in scholarship and performance, facilities, and the core student experience under her leadership will be felt for decades to come."

—KATHLEEN HAGERTY, PROVOST, NORTHWESTERN UNIVERSITY

that continues to fund scholarships and new initiatives. More recently, the school surpassed its ambitious fundraising goal for Northwestern's We Will campaign. In response to the school's top campaign priority, contributions established 23 new endowed merit aid scholarships and fellowships to recruit and retain outstanding music students. As a further legacy to the school, Montgomery has established a piano scholarship in her name and that of her late mother.

To further the school's diversity, equity, and inclusion goals, Montgomery spearheaded a new undergraduate musicology core curriculum that provides a more inclusive and diverse representation of music history. The recently inaugurated Black Composers Showcase Series broadens the repertoires performed and studied at the school and educates students and the community about important contributions of composers of color. Music by Black American composers has long been a focus for Montgomery as a performer and educator, notably as a founding member of the Black Music Repertory Ensemble of Columbia College Chicago, and she is regularly invited to participate in public conversations and media interviews on the topic.

Montgomery is currently secretary of the Gateways Music Festival board of directors and a board member of the Chicago Symphony Orchestra Association and the Ravinia Festival. An accomplished pianist, she continues to perform on campus as well as across the US and the world. ■

The Montgomery Era

2003

- Montgomery is named the music school's seventh dean—the first woman dean of the school and the first African American dean at Northwestern.
- The Michael Ludwig Nemmers Prize in Music Composition is established.

2004

- The music library's listening center in Deering Library opens (visited by Montgomery and then provost Lawrence B. Dumas).
- The school begins a partnership with Chicago's WFMT to present the "Music from Northwestern" broadcast series.
- Sasaki and Associates architectural firm conducts a feasibility study for a new music building adjacent to Regenstein Hall and Pick-Staiger Concert Hall.



2005

- The Jean Gimbel Lane (pictured above) Prize in Piano Performance is established.
- The school first participates in the annual Conservatory Project of the John F. Kennedy Center for the Performing Arts.

2006

- The school presents its first annual concert at Jay Pritzker Pavilion in Chicago's Millennium Park, a "Monster Piano" concert, with Montgomery performing as one of 30 pianists.

2007

- The school announces that all doctor of music students will receive full-tuition scholarships beginning in the fall.
- A \$1 million gift from Ruth Dunbar Davee funds the Evelyn Dunbar Visiting Artist Series to bring internationally renowned artists to the school for public performances.



2008

- The music school is named for retiring Northwestern president Henry Bienen and his wife, Leigh.
- Goettsch Partners is selected to design the new music building in Northwestern's first architectural competition.
- The Davee Foundation makes a \$1 million gift to establish the Davee Distance Learning Initiative. The Davee Media Library is established, providing an online streaming showcase of school concerts and events.
- The school receives \$1 million in support of the jazz studies program from the Owen L. Coon Foundation.
- Composer John Adams receives an honorary degree from Northwestern and presents the Bienen School convocation address.



2009

- Trumpeter-composer Wynton Marsalis receives an honorary degree from Northwestern and presents the Bienen School convocation address.





2010

- The school unveils a new strategic plan, outlining its vision for the coming decade.
- A \$1 million gift from Carol F. Rice marks the first major gift in support of the new music building.

2011

- Patrick G. and Shirley W. Ryan make a major gift to name the Shirley Welsh Ryan Opera Theater in the new music building.
- The Carol and David McClintock Trust makes a \$3 million gift to name the David and Carol McClintock Choral and Recital Room in the new music building.
- Soprano Jessye Norman receives an honorary degree from Northwestern and presents the Bienen School convocation address.



2012

- Construction begins on the new music building.
- The Institute for New Music is established.
- The Bienen Contemporary/Early Vocal Ensemble is established.

2013

- Northwestern Opera Theater presents the Chicago-area premiere of Ricky Ian Gordon's *The Grapes of Wrath*, featuring guest baritone Robert Orth.
- The Robert W. Galvin Foundation makes a \$6 million gift in support of the Bienen School, honoring Mary B. Galvin. It is announced that the recital hall in the school's new building will be named in her honor.



2014

- The Tichio-Finnie Vocal Master Class Series is established.
- The dual-degree program with the School of Communication is established.
- Conductor Riccardo Muti and singer-songwriter Stevie Wonder (pictured) receive honorary degrees from Northwestern.



2015

- The Patrick G. and Shirley W. Ryan Center for the Musical Arts is dedicated on September 24. The school presents a yearlong series of celebratory events.
- The Dover Quartet is named the Bienen School of Music Quartet-in-Residence.
- The Skyline Piano Artist Series is established.
- Jean Gimbel Lane makes a \$5 million gift to fund the Jean Gimbel Lane Prize in Piano Performance in perpetuity and name the new music building's reception room.
- Northwestern Opera Theater presents the Chicago-area premiere of Jake Heggie's *Dead Man Walking*.





2016

- Bienen students, faculty, and alumni participate in Chicago's inaugural Ear Taxi Festival of new music.
- The dual-degree program with the School of Education and Social Policy is established.
- A \$1 million gift from the Davee Foundation supports the Institute for New Music.

2017

- The DMA program in composition and music technology becomes a PhD program.



2018

- The Northwestern University Symphony Orchestra performs concerts in Beijing, Shanghai, and Hong Kong.
- Peter Xue makes a \$1 million gift to fund a full-tuition merit aid scholarship.
- Soprano Renée Fleming and lyricist Sheldon Harnick '49 receive honorary degrees from Northwestern.

2019

- The school launches a new undergraduate core musicology curriculum, providing students more inclusive and diverse representations of classical music.
- Northwestern Opera Theater and the Institute for New Music present the Chicago-area premiere of David T. Little's *Dog Days*.

2020

- The COVID-19 global pandemic requires all spring classes to move online. Thanks to significant efforts by Bienen administrators, staff, and faculty, the Bienen School offers the most in-person activities of any Northwestern school in 2020–21.

2021

- A school-wide Black Composer Showcase series highlights art songs and chamber music by Black artists.
- A \$2 million gift from Peter and Adrienne Barris establishes the school's first endowed undergraduate merit aid scholarship, providing full tuition, room and board, and a stipend for music expenses.
- The school surpasses its fundraising goal for Northwestern's We Will campaign.



2022

- Northwestern Opera Theater presents the Midwest premieres of two contemporary operas: Jake Heggie's *If I Were You* (pictured) and Christopher Cerrone's *In a Grove*.

2023

- The Toni-Marie Montgomery/Mattie Drayton Undergraduate Piano Scholarship is established, honoring Montgomery's 20-year tenure.



Tributes



“Dean Montgomery’s legacy is one of artistic and educational excellence. Her remarkable success at the Bienen School has been instrumental in bringing a whole new generation of fantastic musicians into the musical world.”

—GIANCARLO GUERRERO '92 MMUS, MUSIC DIRECTOR, NASHVILLE SYMPHONY

“Toni-Marie Montgomery has been a sensational dean. We had high expectations when we asked her to become dean, and she exceeded them in every way: great appointments; fundraising; new programs. And she was critical in getting a tremendous new building for the school. She has been a historic dean.”

—HENRY BIENEN, PRESIDENT EMERITUS, NORTHWESTERN UNIVERSITY



“Toni-Marie has served as an inspiration not only to me but for our entire field. She has brought excellence in performance and leadership with a grace that has left an indelible impact on so many young people and our field as a whole.”

—AARON DWORKIN, FOUNDER, SPHINX ORGANIZATION



“I’m in awe of what Dean Montgomery has done for my alma mater. Beyond the obvious—the new building, the Lane and Nemmers Prizes, the new faculty—Dean Montgomery has made Bienen a more innovative and welcoming place. Initiatives such as the Institute for New Music, the Black Composer Showcase Series, and outreach to Chicago’s vast audience have positioned Bienen for the musical imperatives of the 21st century. It all makes me wish I could have studied at Bienen during Dean Montgomery’s tenure.”

—HOWARD REICH '77, FILMMAKER, AUTHOR, AND JOURNALIST



“Toni-Marie Montgomery has been a colleague, role model, inspiration, and dear friend for more than two decades. She is first and foremost a marvelous musician. As a leader, she is a critical and strategic thinker who has had a transformational impact on the Bienen School. As a colleague, she has been a trusted adviser to whom I have turned on countless occasions, and I am grateful for her generous and transparent counsel. My life has been enriched by Toni-Marie’s friendship, and I extend my very best wishes for all good things in the years ahead.”

—JAMAL J. ROSSI, DEAN, EASTMAN SCHOOL OF MUSIC



“The warmest mentor with charismatic leadership, Dean Montgomery is inspiring yet accessible. She always gives students endless support and devotes her time and energy to the Bienen community. Dean Montgomery is a remarkable leader, teacher, and musician.”

—EUNAE LEE '20 DMA, PIANIST



“What Toni-Marie Montgomery achieved during her time at Northwestern was remarkable and hugely impressive. I’m delighted and honored that I was able to be part of the Bienen School of Music family for part of her tenure, and I wish her everything good in the next stage of her career.”

—SIR STEPHEN HOUGH, PIANIST, WINNER OF THE 2008 JEAN GIMBEL LANE PRIZE IN PIANO PERFORMANCE

“What Toni-Marie has done at the Bienen School is exemplary, a great achievement, and the result of endless hard work, curiosity, and imaginative, out-of-the-box thinking. I am now, and always have been, immensely proud to have been the first Nemmers Prize recipient.”



—JOHN ADAMS, COMPOSER, WINNER OF THE 2004
MICHAEL LUDWIG NEMMERS PRIZE IN MUSIC
COMPOSITION



“Toni-Marie is one of the most luminous and transformative people I’ve ever known; a builder, an adventurer, a connector, an artist, and a great soul who celebrates community through music.

She has touched and influenced countless lives through the years—including my own life and creative perspective. There’s nobody like her, and I’m deeply grateful to be a colleague and friend!”

—JAKE HEGGIE, COMPOSER

“Toni-Marie Montgomery’s 20-year tenure as dean at Northwestern will continue to radiate positive ripple effects thanks to, among many other highlights, her unwavering commitment to the composing, performing, and disseminating of a kaleidoscopic variety of contemporary musics.”



—AUGUSTA READ THOMAS ’87, COMPOSER



“Throughout her career, Toni-Marie Montgomery has been a trailblazer. The school and community have benefited from her work to expand the school’s profile in Chicago’s vibrant cultural scene, her dedication to supporting the creation of new music, and her successful pursuit of funding to remove financial barriers for promising students. The result is an internationally respected, thriving institution that is educating the next generation of musical artists and scholars at the very highest level.”

—RENÉE FLEMING, SOPRANO

Toni-Marie Montgomery/Mattie Drayton Undergraduate Piano Scholarship

Montgomery has left an indelible mark on the Bienen School, devoting considerable energies to raising funds in support of undergraduate merit aid scholarships, which play a critical role in allowing the world’s most outstanding music students to enroll at Northwestern.

To honor Montgomery’s 20 years of service to the Bienen School, we invite you to contribute to the Toni-Marie Montgomery/Mattie Drayton Undergraduate Piano Scholarship fund.

Montgomery established this scholarship, in memory of her late mother, through her own estate gift; thanks to generous contributions from alumni and friends, the Bienen School will begin awarding the scholarship during Montgomery’s lifetime as a tribute to her service.



To make a gift in honor of Montgomery, scan the QR code or see page 35.



Mattie Drayton

faculty



Stephen Alltop (conducting) conducted concerts in honor of the 150th anniversary of the Apollo Chorus of Chicago. The *Chicago Classical Review* said

of performances of Handel's *Messiah*, "Alltop was consistently attuned to the nuances of Handel's writing and brought out fresh details even in this well-worn work, which never sounded perfunctory in his hands." He prepared the chorus for Mozart's *Don Giovanni* and *La clemenza di Tito* at the Ravinia Festival with conductor James Conlon and the Chicago Symphony Orchestra and for the Chicago premiere of Karol Szymanowski's *King Roger* for Chicago Opera Theater.



Linda Austern (musicology) spoke about women's participation in recreational music making and co-led the workshop "And Draw Her Home with Music:

Women, Girls, Music, and Musical Instruments in Domestic Space in England and the Netherlands, ca. 1500-1800" at the conference "Attending to Women, 1100-1800: Performance," sponsored by the Society for the Study of Early Modern Women and Gender. She also presented the invited paper "'Well Sorted and Ordered': Sociable Music-Making in the Era of Byrd and Weelkes" at a symposium at the University of Newcastle on ubiquitous music in early modern England.

Jennifer Blackwell (music education) was invited to develop pedagogical materials for the Australian Music Examinations Board for studio music teachers seeking formal qualifications in pedagogy. The



project culminated in her forthcoming edited book, *Teaching Music Performance: A Guide for Evidence-Based Pedagogy*. She also led the development of a

teaching certificate program for music studio teachers in Vietnam. Blackwell published the article "Well-Being and Adaptability among Music Teacher Educators" in the *Journal of Music Teacher Education* and "A PRISMA Review of Research on Feedback in Music Education and Music Psychology" in *Psychology of Music*. She served on the panel "Voices from the Studio: Making Practices Visible to Innovate the Future," presented the paper "Developing Feedback Skills in Preservice Music Teacher Education" at the International Society for Music Education world conference, and received a Northwestern COVID-19 Research Recovery Grant for the project "Developing Self-Regulated Learning for Music Practice."



Theresa Brancaccio (voice and opera) coauthored the article "Closed-Loop Network of Skin-Interfaced Wireless Devices for Quantifying Vocal Fatigue

and Providing User Feedback" in *Proceedings of the National Academy of Sciences*. She continues to conduct collaborative research on preventing vocal fatigue with the Querrey Simpson Institute for Bioelectronics at Northwestern and Aaron Johnson '95, '99 MMus of New York University's Langone Medical Center. Brancaccio also conducted a master class at Viterbo University in Wisconsin and was a judge for the National Association of Teachers of Singing central region competition in October.



George Cederquist (voice and opera) directed a workshop of Seth Boustead and J. Robert Lennon's *La Jetée* at Chicago Fringe Opera, a staged reading of

Curt Powell and Dolores Diaz's musical *Cargo* at Chicago Dramatists, and an improvised opera based on Mozart's *Bastien und Bastienne* at North Park University, where he serves as producing artistic director of opera and theater.



Alan Darling (voice and opera) mentored four young vocal coaches as a master teacher for the National Association of Teachers of Singing Intern Program.

He returned for his 24th summer as a vocal coach at the Ryan Opera Center at Lyric Opera of Chicago and his ninth summer at San Francisco's Merola Opera Program, where he taught the young artist singers and pianists. Darling coached singers and pianists in art song repertoire at Ravinia's Steans Music Institute, and he played September and October recitals with the Mirror Visions Ensemble in Scotland, Illinois, and New York.



Drew Edward Davies (musicology), with colleagues Lucero Enriquez and Analia Chernavsky, presented the keynote lecture at the third international

Répertoire International des Sources Musicales conference, "Musical Sources: Past and Future," at the Academy of Sciences and Literature in Mainz, Germany. He also presented research at the

University of Valladolid, Spain, and the American Musicological Society conference in New Orleans. In December, Orchid Classics released the recording *El cielo y sus estrellas: Galant Cathedral Music from New Spain*, which features 13 of Davies's modern editions of music by Ignacio Jerusalem and other 18th-century composers, performed by the Camerata Antonio Soler and Javier Jose Mendoza.



Ryan Dohoney (musicology) organized the Northwestern fall residency of composer, performer, and sound artist Joan La Barbara in collaboration with the

Institute for New Music. He published two essays on Chicago artist Theaster Gates in conjunction with exhibitions in London and New York City. He received a Northwestern COVID-19 Research Recovery Grant for the project "Wandelweiser; or, Friendship's Silence and Dissonant Coalitions: Julius Eastman in New York City."



Kevin Fort (jazz studies) released his album *Perspectives* in October on the JeruJazz Records label. It features Fort on piano with bassist Joe Policastro and

Jon Deitemyer (percussion). A release party concert was held at Epiphany Center for the Arts.



James Giles (piano) performed Beethoven's Concerto No. 4 as soloist with the Peoria Symphony and Messiaen's *Oiseaux Exotiques* with Northwestern's

Symphonic Wind Ensemble. Last summer

he performed and taught at the Amalfi Coast Music Festival in Italy, the Obidos International Piano Master Classes in Portugal, and the Gijon International Piano Festival in Spain. He also played on the series "Music for a Great Space" in North Carolina and gave a master class at Boston University. He was a speaker at the Eastman School of Music's celebration of the life of Nelita True.



Ian Hallas (double bass) was named principal double bass of the Santa Fe Opera Orchestra. He continues as principal of the Lyric Opera of Chicago Orchestra.



Kurt Hansen (voice and opera) received a lifetime achievement award from the National Association of Teachers of Singing central region, recognizing his distinguished performance career spanning over 40 years on four continents.



Robert G. Hasty (conducting) conducted an orchestra of Walt Disney World All-American College Orchestra alumni, who included Peter Wilson '90 and Joe

Reardon '92. He served as clinician for two of the orchestras selected to perform at the Midwest Band and Orchestra Clinic in Chicago. In January, Hasty conducted at the 11th Festival Internacional Sesc de Música in Pelotas, Brazil, with a highlight performance with the Orquestra Sinfônica Acadêmica and violin soloist Emmanuele Baldini.



Timothy Higgins (trombone) had the world premiere of his work *Concert Music for Brass, Timpani, and Percussion* performed by the Chicago Symphony

Orchestra Brass in December, with **Michael Mulcahy** (trombone) conducting.



Pamela Hinchman (voice and opera) received a Northwestern COVID-19 Research Recovery Grant for the project "Songs without Borders."



Karen Kan-Walsh (piano pedagogy) and Julian Kwok '03 DMus presented "Collaborative Issues in Ravel's *La Valse for Two Pianos*" at the annual conference of the

Illinois State Music Teachers Association in November.



Patrice Michaels (voice and opera) received praise for her 28th commercial release, singing Lori Laitman's "Fresh Patterns" on the Acis Records release *The*

Ocean of Eternity. As composer, Michaels contributed two "extraordinary" (*Artsong Update*) songs from her cycle *The Long View: A Portrait of Ruth Bader Ginsburg in 9 Songs* for the release of Michelle Areyzaga's and Dana Brown's *Were I with Thee* on 4Tay Records.



Alex Mincek (composition) received tenure and was promoted to associate professor, effective fall 2023. He will also serve as director of the Institute for New Music.



Danuta Mirka (music theory and cognition) was a member of the American Musicological Society's 2022 Roland Jackson Award committee, which recognizes an article of exceptional merit in the field of music analysis.



Toni-Marie Montgomery (dean) joined the board of trustees of the Chicago Symphony Orchestra Association. She recently discussed her two-decade tenure at the Bienen School of Music in an episode of *Arts Engines* with Aaron Dworkin.



Steven Morrison (music education) led a panel discussion at the Big Ten Academic Alliance in Music Education annual meeting in Chicago on how emerging scholars can develop strong research profiles. He also presented a guest lecture on research methods at the Hartt School of Music. With PhD student Aaron Himes and collaborators at the University of North Texas and Florida State University, he presented research at the National Association for Music Education conference in Maryland documenting comparable levels of music engagement among music majors and nonmajors.



Chicago Symphony trombonist **Michael Mulcahy** (trombone) conducted the CSO Brass in the December world premiere of *Concert Music for Brass, Timpani, and Percussion* by **Timothy Higgins** (trombone). Mulcahy also conducted Northwestern faculty and students in a Mentors and Protégés performance featuring music of Gabrieli, Mozart, and Berg.



Donald Nally (conducting) received his eighth Grammy nomination with *The Crossing* for best choral performance for *Born*, featuring the music of Michael Gilbertson and Edie Hill. *The Crossing* also performed on John Luther Adams's *Sila: The Breath of the World*, nominated for best orchestral performance. Nally led *The Crossing* in the world premiere of George Lewis's *A Cluster of Instincts* in September and Michael Gordon's *Travel Guide to Nicaragua* in November at Carnegie Hall. In an NPR Tiny Desk Concert, the ensemble performed Shara Nova's *Titration*, which the choir previously premiered. *The Crossing* recently released the album *Carols after a Plague* and performed on Tyondai Braxton's album *Telekinesis*. Nally led the Bienen Contemporary/Early Vocal Ensemble in the world premiere of *Light from the Heart* by Augusta Read Thomas '87.



Jesse Rosenberg (musicology) is one of three program instigators for "Decolonizing Theatre in the Long 18th Century," a Sawyer Seminar funded by the Mellon Foundation. With Northwestern professors Tracy Davis (Communication) and Ivy Wilson (Weinberg), Rosenberg will coordinate a series of

events and curricular offerings in 2023–24 about how performers and theater directors have grappled with issues relating to colonialism, imperialism, racism, patriarchy, and misogyny in works from the late 17th through early 19th centuries.



Desirée Ruhstrat (violin) and her Black Oak Ensemble received positive reviews for their latest album, *Avant l'orage: French String Trios 1926–1939*, featured as album of the week on Symphony Hall Sirius XM and nominated for a 2022 International Chamber Music Award. The latest album from Ruhstrat's Lincoln Trio, *Trios from Contemporary Chicago*—which includes works by Chicago composers, including Augusta Read Thomas '87 and Mischa Zupko '94—was featured in *Strings* magazine.



Joachim Schamberger (voice and opera) will continue Richard Wagner's *Ring* cycle for Virginia Opera, directing and designing projections for a new production of *Siegfried* in September.



Taimur Sullivan (saxophone) presented a residency at the Jacobs School of Music at Indiana University, where he performed the world premiere of seven works. In Chicago, he premiered works by Eliza Brown '15 DMA, **Jay Alan Yim** (composition), Maria Kaoutzani, and Aaron Travers with the Grossman Ensemble. In January, Sullivan produced "PRISM Quartet Meets Bang on a Can" in New York City and Philadelphia, featuring the world

Faculty Project Awarded NSF Grant



Daniel Shanahan, associate professor of music theory and cognition, is part of a project funded by the National Science Foundation to explore the role of auditory experiences in spaces such as parks, museums, and zoos. Researchers will investigate how soundscapes may facilitate, spark, distract from, or even overwhelm thinking and conversation in spaces where conversation advances learning and is a vital part of the experience.

Shanahan will work on computational methods to identify patterns across different sounds and soundscapes, looking at the relationship between these sounds and the responses and reflections of research participants. In particular, analyses will identify characteristics of sounds that correlate with increased attention and shared learning.

Funded by the foundation's Advancing Informal STEM Learning Program, the project will foster collaborations by program researchers, designers, and educators with sound researchers and acoustic ecologists. This is the first NSF grant awarded to a member of the Bienen School faculty.

premiere of Michael Gordon's *In a Delirium*. He was also featured in a concert rebroadcast on WWFM with jazz icons Chris Potter, Melissa Aldana, and Terrell Stafford and on WNYC's *New Sounds*. With PRISM, he has released JacobTV's *The Body of Your Dreams* on Xas Records and received funding from the Pew Center for Arts and Heritage for *Generate Music*, a new cycle of compositions exploring the ties between Black and Jewish Americans. In February, Sullivan hosted Chicago Saxophone Day at Northwestern.



Hans Thomalla (composition) had his new orchestra work *...the Brent geese fly in long low wavering lines...* premiered by the Bavarian Radio Symphony Orchestra

with conductor Vimbayi Kaziboni in February in Munich.



John Thorne (flute) recently performed with the Chicago Symphony Orchestra in programs conducted by Andrew Grams, Riccardo Muti, Thomas

Søndergård, and Alastair Willis. He also substituted for performances of *Ernani* at Lyric Opera of Chicago. At the National Flute Association's annual convention in Chicago, he judged the Young Artist Competition and gave the lecture "Communicating Effectively with an Audience: The Use of Nuance and Inflection in the Pedagogy of William Kincaid." He coached flutes and woodwinds of the New World Symphony at the invitation of Michael Tilson Thomas and recently coached sectionals of the Civic Orchestra of Chicago. Last June, he gave a master class via Zoom to the Do Re Mi Project, a student-run non-profit providing free music tutoring to elementary and middle school students.



Anne Waller (guitar) performed at DePaul University in January with Mark Maxwell and Fiona Maxwell in a program of music and storytelling on the themes of child-

hood, friendship, and memory. The Waller and Maxwell Guitar Duo put Fiona Maxwell's original and adapted storytelling pieces in conversation with works for two guitars to revive and modernize the lost genre of the 19th-century literary and musical entertainment.



Sylvia Wang (piano) performed works of Fanny Mendelssohn, Brahms, and Stravinsky as guest artist in the recital "Musical Moments in Time" for Oklahoma

City's Brightmusic chamber music series. The series was founded by Chad Burrow '98 and Amy I-Lin Cheng. In the fall, Wang presented "Memorization and the Pianist: A Holistic Approach" for the North Shore Music Teachers Association and coached the piano duet team that was selected as the alternate winner for the Music Teachers National Association east central division competition.



Jay Alan Yim (composition) received a \$15,000 artist fellowship in digital arts from the Illinois Arts Council Agency for his body of new-media works

made with longtime collaborator Marlena Novak. His work *Rhapsody in 7Sharp9*, commissioned by the Grossman Ensemble at the University of Chicago, was premiered by the ensemble in December under the baton of Oliver Hagen. **Taimur Sullivan** (saxophone) is a founding member of the ensemble.

students

Sam Alvarez, a Bienen-Weinberg dual-degree saxophone student of Taimur Sullivan, won the 2022 Samuel Weber Paper Prize for “A Rancièrian Approach to Classical Music Performance: Optimizing Political Engagement through Collage,” which proposed a performance framework that balances sonic and visual elements to increase capacity for political engagement. (See also ensemble awards, page 23.)



Isobel Anthony, a master's voice student of W. Stephen Smith, was named a studio artist at Wolf Trap Opera for summer 2023. She was a Los Angeles district winner

in the Metropolitan Opera Laffont Competition and went on to receive third place in the western region competition.

Michael Ayala, a master's viola student of Helen Callus, received second prize in the Bienen School's Viola Studio Competition.



Konstantinos Baras, a doctoral composition student, was one of eight young composers selected to write a new work for Ensemble Intercontemporain, the French contemporary-music ensemble founded by Pierre Boulez.

Baras will participate in the ManiFeste summer academy 2023 at the Institute for Research and Coordination in Acoustics/Music at Paris's Pompidou Center.

Susanna Bobbs, a viola student of Helen Callus, received an honorable mention in the Bienen School's Viola Studio Competition.



Isaac Boone, a saxophone student of Taimur Sullivan, won first prize in the Vandoren Emerging Artist Competition. He will travel to

Paris as the winner, with possible performance opportunities.



Evan Bravos '13 MMus (left), a doctoral voice student of Karen Brunssen, performed *Carmina Burana* with

the Hawaii Symphony Orchestra in November along with Kangmin Justin Kim '11.

Kunjing Dai, a doctoral viola student of Helen Callus, received first prize in the Bienen School's Viola Studio Competition.



Bradyn Debysingh, a master's voice student of W. Stephen Smith, was named a vocal fellow at Tanglewood Music Center for summer 2023. He received an encourage-

ment award in the Audrey Rooney Vocal Competition.

Nick DeLaurentis, a master's double bass student of Andrew Raciti, was named assistant principal bass of the Western Michigan Symphony.

Santiago Del Castillo, a master's viola student of Helen Callus, received an honorable mention in the Bienen School's Viola Studio Competition.



Paul Feller-Simmons, a doctoral musicology student, was named cowinner of the American Musicological Society's Noah Greenberg Award for “Convent Music from New

Spain.” The award recognizes contributions to historical performing practices. He also received an honorable mention for the Otto Mayer-Serra Award for the best unpublished articles on any aspect of Iberian or Latin American Music in Spanish or Portuguese.



Sihao He '18 MMus, a doctoral cello student of Hans Jensen, was appointed lead cello teacher at the Robert McDuffie Center

for Strings.

Vaynu Kadiyali, a dual-degree Bienen-Weinberg flute student of John Thorne, performed as a substitute with the Milwaukee Symphony Orchestra for several concerts in December.

Philip Kleutgens, a master's saxophone student of Taimur Sullivan, was soloist in Mussorgsky's *Pictures at an Exhibition* with the Battle Creek Symphony in October. (See also ensemble awards, page 23.)

Oliver Koenig, a jazz saxophone student of Rob Dixon, won *Downbeat* magazine's Undergraduate College Outstanding Performance award.



Benjamin Krauss '18 MMus, a doctoral percussion student of She-e Wu, was named to Northwestern's Faculty and Administrator Honor Roll by the Associated Student

Government. Krauss was nominated for teaching the Summer of 1967 general music course to undergraduates, who say the class was "relevant to our current social situation and sent an important message about the use of music and the development of musical artists."

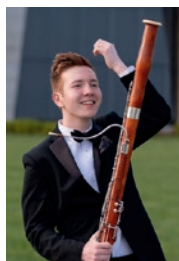


Samuel Krausz, a master's voice student of Theresa Brancaccio, was named a studio artist at Wolf Trap Opera for summer 2023.

Sanghoo Lee, a viola student of Helen Callus, received third prize in the Bienen School's Viola Studio Competition.

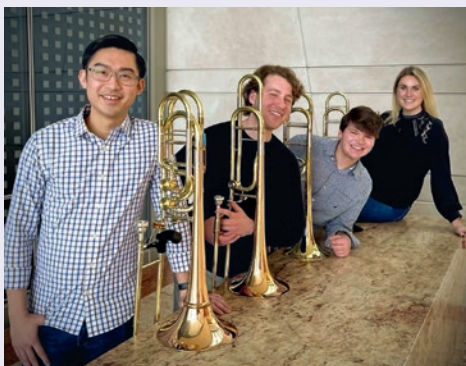


Michelle Mariposa, a master's voice student of W. Stephen Smith, was named an apprentice singer at Santa Fe Opera for summer 2023.



Matthew Melillo '21, a master's bassoon student of David McGill, was appointed contrabassoonist at the Florida Orchestra.

ENSEMBLE AWARDS



Untitled Quartet won the top prize in the American Trombone Workshop's 2023 national quartet competition, presented by the US Army Band. Ensemble members are (from left) doctoral student **James Yu-Tien Chou**, master's student **Nick Mihalich**, undergraduate **Will Fowler**, and doctoral student **Hillary Simms**. All study trombone with Michael Mulcahy; Reed Capshaw coached the ensemble. As the winner, Untitled Quartet performed a public recital at the 2023 American Trombone Workshop in Virginia in March.



Talos Brass advanced to the finals of the Music Teachers National Association Chamber Music Competition and performed in Reno in March as part of the association's national conference. Members are **Bethany Vaughan** (left) and **Sarah Jessen** (right), master's trumpet students of David Bilger; **Rachel Côté**, master's horn student of Gail Williams; **Alex Ertl**, master's trombone student of Michael Mulcahy; and **Ben Poirot**, master's tuba student of Gene Pokorny and Matthew Gaunt. The ensemble is coached by Gaunt.

The Northwestern University Graduate Saxophone Quartet, with master's students **Kurt Cox**, **Tina Uhrenbacher**, **Yun Qu Tan**, and **Philip Kleutgens**, was selected to perform a recital in January at the International Saxophone Symposium, hosted by the US Navy Band at George Mason University. As part of the symposium, the quartet also performed in a master class for Robert Young of the University of North Carolina School of the Arts. Members are students of Taimur Sullivan.

Masso Quartet—**Sam Alvarez**, **Isaac Boone**, **Ila Gupta**, and **India Wade**, all saxophone students of Taimur Sullivan—was awarded an undergraduate research grant from Northwestern for the commissioning project and performance series "inter-acts." Among the commissioned composers are Bienen doctoral composition student **Wan Heo**, Bienen-Communication dual-degree composition student **Mya Vandegrift**, and Leo Discenza '22.

students



Lauryn Nelson, a master's voice student of Theresa Brancaccio, won the 2023 National Opera Association's Legacy Award for her performance in its Carolyn Bailey

Argento Vocal Competition. She also won an encouragement award in the Minnesota district of the Metropolitan Opera Laffont Competition.

Claire O'Shaughnessy, a Bienen-Medill dual-degree voice student of Karen Brunssen, was selected for La Musica Lirica's opera training program in Italy for summer 2023.

Ben Poirot, a master's tuba student of Gene Pokorny and Matthew Gaunt, performed as principal tubist on the New York Youth Symphony's album of works by Florence Price, Jessie Montgomery, and Valerie Coleman. The album won the 2023 Grammy for best orchestral performance. (See also ensemble awards, page 23.)



Rubén Portillo, a doctoral guitar student of Anne Waller, was selected to receive the 2023 NAMM President's Innovation Award, which honors college students who demonstrate excellence in music.

Nathan Savant, a master's voice student of W. Stephen Smith, was named a studio artist at Chautauqua Opera for summer 2023.



Geoffrey Schmelzer, a master's voice student of W. Stephen Smith, won an encouragement award in the Iowa district of the

Metropolitan Opera Laffont Competition. He was named an apprentice artist at Central City Opera for summer 2023.



Momo Hasselbring Seko, a master's horn student of Gail Williams, received a \$10,000 award as a 2023 Luminarts Cultural Foundation classical music fellow.



Wenting Shi, a doctoral piano student of James Giles, received a \$10,000 award as a 2023 Luminarts Cultural Foundation classical music fellow.

Uma Singh, a master's voice student of Karen Brunssen, was named a studio artist at Chautauqua Opera for summer 2023.

Andrew Sprague, a master's voice student of W. Stephen Smith, will attend the Music Academy this summer as a Lehrer Vocal Institute studio artist.



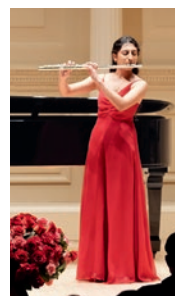
An Tran, a doctoral guitar student of Anne Waller, was named one of "10 Rising Stars of Classical Guitar" by *Acoustic Guitar* magazine.



Julian Velasco '20 MMus, a doctoral saxophone student of Taimur Sullivan, received positive reviews from the *Chicago Tribune*, *Gramophone*, and *Third Coast Review*,

among others, for his debut solo album, *As We Are*, which reached number four on *Billboard's* traditional classical album

charts. He performed as soloist at Cedille Records' annual concert and with the Chicago Sinfonietta for its season opener at Wentz Concert Hall and Symphony Center. As a member of ~Nois quartet, he presented residencies at Princeton University, the University of Colorado Boulder, and Michigan State University and performed at the Merit School of Music and Constellation Chicago.



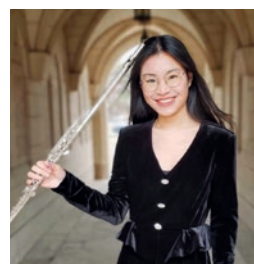
Lily Walters, a Bienen-Weinberg flute performance student of John Thorne, performed the Ibert flute concerto as soloist in Carnegie Hall's Weill Recital Hall as part of the American Protégé

Winners Recital in December.



David Wolfe, a master's voice student of W. Stephen Smith, advanced to the national finals of the Metropolitan Opera Laffont Competition. He was named an

apprentice artist with Des Moines Metro Opera for summer 2023.



Joey Zhuang, a master's flute student of John Thorne, is a member of the National Flute Association's Young Artist

Membership Program for the 2022-23 season. She was accepted as a fellow for the Orchestra of the Americas for 2023 and was invited to perform at the Birch Creek Festival in Door County, Wisconsin, during its 2023 season.

alumni

1960s

James Grush '63, a recorder recitalist in Boulder, Colorado, has composed, arranged, or transcribed hundreds of recorder works. He is former conductor and music director of the American Recorder Society's Boulder chapter. A retired professor of woodwind performance, he has also played principal oboe for various orchestras.

1970s



Susan Nigro '73, '74 MMus, a contrabassoon soloist, was awarded honorary membership status by the International

Double Reed Society at its annual conference in 2022. Nigro works as a freelance artist in the Chicago area.



Composer-conductor **Mark Camphouse** '75, '76 MMus retired from the George Mason University School of Music and was named professor emeritus, marking a 44-year career of full-time



Chicago Symphony Orchestra music director Riccardo Muti awarded **Michael Henoeh** '71, '72 MMus the Theodore Thomas Medallion for Distinguished Service to recognize his 50 years with the orchestra. Upon his retirement, Henoeh was the CSO's longest-serving musician appointed by Sir Georg Solti and the longest-serving member of the oboe section. Henoeh is adjunct associate professor of oboe at the Bienen School.

teaching in higher education. He is currently working on a sixth book with GIA Publications and has a growing list of guest-conducting engagements. In October the Northern Virginia Community College Band premiered his most recent work, *Valor and Remembrance*, in Alexandria. It completes his trilogy of wind band works honoring great African Americans. The National Band Association awarded Camphouse the 2022 Distinguished Service Award at the Midwest International Band and Orchestra Clinic in Chicago, presented by Colonel Jason Fetting, director of "The President's Own" United States Marine Band.

Chris Granias '76 MMus hosted the sixth annual Kalo Taxiði "Good Journey" concert to support multiple sclerosis research. The virtual concert featured bassoonist **Elizabeth Heller** '79 MMus, Pulitzer Prize-winning jazz artist Henry Threadgill, new-music quartet Zeitgeist, violinist Judith Eisner, Jamaican multi-instrumentalist Douglas Ewart, pianist Rebecca Heyn, and others.



Donald Schleicher '77 MMus was appointed director of orchestras and artist in residence at the Bienen School

for a four-year term beginning in the fall. This academic year, he is guest music director at the school, where he conducts the Northwestern University Symphony Orchestra and teaches master's orchestral conducting students. He is also resident conductor at Rice University's Shepherd School of Music.

1980s



Two new compositions by **David Gaines** '84—*Ho, Mia Kor* for soprano and piano and *La Ora Šipo* for SSAT choir—

received their world premieres at the 107th World Esperanto Congress in Montreal in August.



Michael Grose '84, '85 MMus and **Luis Loubriel** '87, '88 MMus wrote

Arnold Jacobs: His Artistic and Pedagogical Legacies in the 21st Century about the late Chicago Symphony Orchestra tubist and former Northwestern faculty member. Published by Scholar Publications, the book explores the evolution of the concepts and skills Jacobs taught throughout his career, presenting his teaching from the viewpoints of a variety of instrumentalists.



John Kennedy '84 MMus conducted the world premiere of the opera *Omar* by Rhiannon Giddens and Michael Abels at

Spoletto Festival USA, where he is director of orchestral activities.

Todd Sullivan '85 MMus, '94 PhD was named director of the School of Music at Texas State University. He was previously director and professor of musicology at the Northern Arizona University School of Music.



Kevin Bartram '86 won a gold book award from the Nonfiction Authors Association for *Great Teachers: Exploring Excel-*

lence in Education. Bartram is music director and founder of the Fredericksburg Symphony Orchestra, a 75-piece professional

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1980s *continued*

orchestra in Virginia. After 20 years of directing college orchestras, he now teaches middle and high school orchestra in Fredericksburg.



Alicia Monastero Akers '89, '95 MMus retired from teaching at Deerfield (Illinois) High School. During

her 33-year career as choir director, she took students to sing throughout the US and in Italy,

Ireland, Peru, Austria, Hungary, and the Czech Republic. She will continue to sing with the Chicago Symphony Chorus, which she joined in 1990.

1990s



Jerod Impichchaachaaha Tate '90 had his work *MoonStrike* performed by Apollo Chamber Players



Jay Kennedy '73, '74 MMus and **Mallory Thompson** '79, '80 MMus were married on December 16 in Alice Millar Chapel. Kennedy recently retired as vice president for academic affairs and vice provost at Berklee College of Music, where he worked for 28 years. Thompson is professor of music and director of bands at the Bienen School. The wedding featured music written by Kennedy and performed by an organ and brass ensemble of the couple's colleagues and former students, many of whom are members of major US orchestras and military bands. The reception featured the Northwestern marching band playing the fight song and alma mater, which Thompson conducted. Pictured (from left) are **Matthew Oliphant** '07, '12 MMus; **Andrew Hitz** '97; **Gavin Reed** '05 MMus; **Rob Taylor** '02 MMus, '06 DMus; **Stephanie Blaha** '04; **Felix Regalado** '22 MMus; professor emerita **Gail Williams** '76 MMus; Mark Lawrence; Thompson; Kennedy; **Amy McCabe** '06 MMus; **Callan Milani** '13 MMus; **Daniel Lawlor** '13; **Jennifer Marotta** '00; senior lecturer **Stephen Alltop** '96 DMus; **Alexander Schwarz** '16; **Michael Martin** '07, '08 MMus; and **Troy McKay** '98.

at Carnegie Hall in March. Tate composed the work in 2019 for the 50th anniversary of the Apollo 11 moon landing.



John Goodwin '91 completed his 21st year as principal pianist and conductor in residence of Uniting Voices Chicago (for-

merly the Chicago Children's Choir), his 20th year as pianist for the Roosevelt University Conservatory Chorus, and his 25th year as rehearsal pianist for the Chicago Symphony Chorus. His new album of original piano solos, *Leap Year*, is available on streaming platforms.



Michael J. Willen '92 MMus was promoted to full colonel by the US Air Force in June. He currently leads the

US Air Force Academy Band in Colorado Springs as commander and music director, a position he has held since August 2020. He was executive producer for the Academy Band's video production *We Are Americans—Memorial Day—A Special Tribute* on PBS.

Alexander Laing '96 was named executive director of Gateways Music Festival beginning this summer. He will then succeed Lee Koonce as president and artistic director in January.



Kim Davenport '98 MMus released a recording of the complete 24 *Negro Melodies*, Op. 59, for solo piano by Samuel

Coleridge-Taylor in October. She is currently at work on *Learning to Listen*, a textbook for nonmusic majors, to be released by Kendall Hunt Publishing.



Jessica Valeri '98 MMus, '99 Certificate, a member of the San Francisco Symphony horn section since 2008, was appointed to the faculty of the San Francisco Conservatory of Music beginning in fall 2023.

2000s



Alex Peh '00, '01 MMus, associate professor of piano at the State University of New York at New Paltz, released the

album *Talking Gong* with percussionist Susie Ibarra and flutist Claire Chase. He received an Asian Cultural Council grant to study Burmese Sandaya piano style in Yangon, Myanmar. As the recipient of a Fulbright Global Scholar Award, he has recently conducted research in Greece and Thailand.



Laura A. Stambaugh '00 MMus, professor and head of music education at Georgia Southern University,

published the book *Music and the Brain for Musicians: Understanding the Research and Getting Involved*.



Daniella Valdez '02 MMus, director of the Chicago Youth Symphony Orchestra's string orchestra program for

17 years, was honored by the organization at its Women in Music gala in February.



Paul Bhasin '03 MMus was named the Donna and Marvin Schwartz Professor of Music at Emory University, where he is director of orchestral studies and director of undergraduate research in music. He was also named music director of the DeKalb Symphony Orchestra and the Atlanta Chamber Music Festival.



Pin Chen '03 made her Carnegie Hall debut conducting Beethoven's Symphony No. 1 and Charles Ives's Postlude in F at the Viennese Masters Orchestra Invitational with the Pasadena Youth Symphony Orchestra. Chen has been appointed conductor of PYSO's new Sinfonia orchestra after previously serving as string orchestra conductor.



Juliet Petrus '03 MMus performed as soloist with the Philadelphia Orchestra for the Lunar New Year program "Echoes of Ancient Tang Poems" at Philadelphia's Kimmel Center and New York's Lincoln Center under conductor Lio Kuokman. She also performed as soloist under conductor Nir Kabaretti for "A Salute to Vienna" at Walt Disney Concert Hall in Los Angeles and Costa Mesa's Segerstrom Center for the Arts.



Colin Lynch '04 was named director of music and organist at Trinity Church in Copley Square, Boston, succeeding **Richard Webster** '74, '77 MMus. Lynch oversees all aspects of Trinity's music program and directs the Trinity choirs and choristers. He previously was the church's associate director of music, director of chapel music at St. Paul's School in Concord, New



In October the New York Philharmonic premiered *Oyá*, a concerto for light, electronics, and orchestra by **Marcos Balter** '08 DMus, in the opening concerts of the new David Geffen Hall. Tailor-made for the revitalized hall, the work was featured in four concerts opening the New York Philharmonic's 2022–23 season. The program also included works by John Adams and Tania León—both winners of the Bienen School's Michael Ludwig Nemmers Prize in Music Composition.

Hampshire, and manager of the Massachusetts Boy Choir Course, the longest-running course of its kind in North America. Lynch maintains a busy performance career and has been a featured performer at national conventions and conferences of the American Guild of Organists, the Organ Historical Society, the Royal School of Church Music, and the Association of Anglican Musicians.



Jacob Nissly '05, principal percussionist of the San Francisco Symphony, joined the Bienen School's Symphonic Wind

Ensemble in November to present the wind arrangement world premiere of *Losing Earth* by Adam Schoenberg (see page 9).



Kenneth Elpus '06 MMus, '11 PhD was promoted to professor of music education and appointed the School of Music's associate director for faculty affairs and graduate studies at the University of Maryland, College Park. He is also principal investigator of the university's

Music and Arts Education Data Lab, funded by a multiyear National Endowment for the Arts research lab grant.

Louise Rider '07 was promoted to executive producer at the audio postproduction company Another Country.



Ben Melsky '08, '09 MMus, '18 DMA, harpist and executive director of Chicago-based Ensemble Dal Niente, was listed among the *Washington Post*'s "23 Composers and Performers to Watch" in 2023.



Joshua Moshier '08 received a Children's and Family Emmy Award nomination for outstanding music direction and composition for an animated program, for the HBO series *Looney Tunes Cartoons*.

Meaghan Stainback Smallwood '08 was named interim general director of Chicago Opera Theater, where she was previously director of development.



Third Coast Percussion—**Sean Connors** '06 MMus; **Robert Dillon** '02; **Peter Martin** '04 MMus, '11 DMus; and **David Skidmore** '05—made its Carnegie Hall debut in January in the program "Metamorphosis." The ensemble's album *Perspectives* received a Grammy Award nomination for best chamber music/small ensemble performance (see page 2).

2010s



Cameron Bernard Jones '10 is performing as Melvin Franklin in *Ain't Too Proud: The Life and Times of the Temptations* in London's West End.



Saxophonist **Matthew Younglove** '10 MMus released his debut solo album, *Night Set*, on AMP

Recordings in collaboration with pianist Liz Ames and saxophonist Jeffrey Heisler. The album features six works that explore various aspects of nighttime: dreams, shadows, darkness, dawn, quiet, monsters, and spirits.



Violinist **Kate Carter** '11 DMus and pianist **Louise Chan** '11 DMus, who perform together as Blue Violet Duo, in January released their second album, *Strike, Strum and Stride*, on the Centaur Records label. Available on streaming platforms, the recording features works by American composers, including Chicago's Irene Britton Smith.



Benjamin Adler '12 was named assistant principal and E-flat clarinetist with the New York Philharmonic. He previously held positions with the Milwaukee Symphony Orchestra, St. Louis Symphony Orchestra, and Las Vegas Philharmonic.



Cellist **Oleksander Mycyk** '11 Certificate, '22 DMA joined the Toronto Symphony Orchestra.

Chase Hopkins '12 is general director of Haymarket Opera Company, which presented the 1780 work *L'Amant Anonyme* (*The Anonymous Lover*) by Joseph Bologne, Chevalier de Saint-Georges, last June. Cedille Records released a recording of Haymarket's performance in February—the first complete recording of Bologne's most successful and only surviving opera.



Andy Hudson '12 MMus, '18 DMA released his debut solo album, *halfway home*, on Potenza Music

and his first book, *Elements of Contemporary Clarinet Technique*, with Conway Publications. He presented the lecture "Developing a 21st-Century Clarinet Pedagogy" at the Cairo Conservatory in Egypt. Hudson is assistant professor of clarinet at the University of North Carolina at Greensboro.

Case Wiseman '12 earned his certified public accountant license in the state of Oregon. He works with nonprofit and governmental clients on audits of financial statements and federal funding. He has performed as trombonist with

the Oregon Shakespeare Festival, Britt Festival, and Rogue Valley Symphony.



Celeste Markey '13 MMus was appointed third and bass clarinetist for the Dayton Philharmonic.

Thomas Mesa '14 MMus performed *Divided*, a cello work written for him by Jessie Montgomery, as soloist in Carnegie Hall in October as part of the Sphinx Virtuosi concert. Dinin Arts Management and Consulting, which has represented Mesa for orchestral engagements since March 2022, signed him to its recital roster for worldwide general management in December.



Lisa Meyerhofer '14 MMus won the principal flute position with the Des Moines Symphony in

August. She is also second flute in the Chattanooga Symphony and piccolo in the Omaha Symphony.



Nick Platoff '14, a trombonist in the San Francisco Symphony, released his debut album, *Limousine of Creative Potential*, in November.



Tenor **Ryan Townsend Strand** '14 MMus launched his "Letters to Jackie" project, featuring 15 composers exploring the idea of collective grief through the lens of former president John F. Kennedy's

assassination. The world premiere recital will be given in November in tandem with the 60th anniversary of JFK's death. Featured composers will include **Augusta Read Thomas** '87, **Carl Alexander** '17 MMus, **LJ White** '17 DMA, and **Nicholas Cline** '19 DMA. The project also features collaborative pianist **Karina Kontorovitch** '97, '01 MMus.



Philip Espe '15 MMus joined "The President's Own" United States Marine Band as a librarian.

Véronique Filloux '15 was named a Filene Artist at Wolf Trap Opera for summer 2023.



M. Taylor Eiffert '16 was named clarinetist and bass clarinetist with the Los Angeles Philharmonic.



Caitlin Finnie '16 released her first album, *So This Is Love | C'est ça l'amour*, in October. Available on streaming plat-

forms, the album is a mix of classical and musical theater selections with dreamlike, romantic, and French-inspired themes. Finnie worked with Grammy Award winner Elliott Elsey of TruPhonic Studios and Broadway's Matt Shingledecker on the album. She recently performed in the world tour of *The Phantom of the Opera* and the North American tour of *Les Misérables*.



Michael Hawes '16 MMus performed concerts across South Korea and recorded an album of Korean music as part of

the American Soloists Ensemble to celebrate 140 years of Korean-American relations. He also toured with the Clarion Choir and English Concert under Harry Bicket across Europe and the US, concluding with a concert in Carnegie Hall. Hawes recorded an all-Florence Price album featuring previously unrecorded pieces with an ensemble including pianist **Eugenia Jeong** '11 MMus, '16 DMA and Bienen faculty trombonist Randall Hawes.

Quinn Middleman '16 MMus, **Lucy Evans** '20, and **Rebekah Daly** '22 MMus, as well as current master's student Michelle Mariposa, were named summer 2023 apprentice singers at Santa Fe Opera.



Steven Banks '17 MMus joined the IMG Artists roster for general management, represented by its London office.

He presented a Bienen School residency in January.



Alexandra Dee '17 DMA began serving as director of orchestral activities in Appalachian State University's

Hayes School of Music and conductor of the Asheville Symphony Youth Orchestra in fall 2022.

Taichi Fukumura '17 MMus, '21 DMA was named assistant conductor of the Fort Worth Symphony Orchestra for a two-year term. He was one of 16 candidates selected



Amanda Draper '14 MMus, '20 PhD, assistant professor of music education at the Indiana University Jacobs School of Music, was selected as the 2022–23 recipient of the Gretscht Fellowship in Children's Music at the Fred Rogers Institute at Saint Vincent College, where she is examining the archives for artifacts that illuminate Fred Rogers's approach to inclusivity for people with disabilities. She plans to develop workshops for practitioners to support ability-oriented participatory music-making activities, such as singing, playing, and improvisation, that encourage students to explore and celebrate abilities and creativity for themselves and their peers.



for the Hong Kong International Conducting Competition in March and was also chosen for the International

Mahler Competition in Germany in July.



Susan Kang '17 was named principal flute of the San Francisco Ballet Orchestra. She performed a recital on the Dame Myra Hess

series in January.

Violist **Susan Bengtson-Price** '18 MMus joined the faculty of Carthage College.



Florentine Opera artists and staff who gathered at its annual gala in November included (from left) **Tzytle Steinman** '18 MMus,

2022–23 studio artist; Bienen faculty member Laurann Gilly, head of music; and **Renata Herrera** '22, education and company engagement manager.



Stephen S. Hudson '19

PhD joined the faculty of Occidental College, Los Angeles, as assistant professor of music theory in 2022.

He was previously a visiting assistant professor at the University of Richmond in Virginia.

Morgen Low '19 MMus won first prize in the 2022 Next Generation Trumpet Competition. She is a second-year trumpet fellow in the New World Symphony.



Max Winningham '19, a double

bassist, composer, and improviser, won the grand prize of the

International Society of Bassists' 2022 David Walter Composition Competition for his piece *Tabula Rasa* for solo double bass.

Grace Wipfli '19 MMus was named an Indiana district winner in the Metropolitan Opera Laffont Competition.

Brianna Zrinsky '19 MMus joined the faculty of the Colorado School of Mines in Golden, Colorado, as director of bands and teaching assistant professor. She presented her music education research at the University of Calgary's "Confounding Expectations: Music in the Information Age" international conference. In December, Zrinsky directed the Mines Marching Band during the NCAA Division II Football Championship in Texas.

2020s

Jeffrey Goldberg '20 MMus was named a Florida district winner in the Metropolitan Opera Laffont Competition.

Christine Kim '20 won second prize at the Myrna Brown Competition in Dallas.

Ryan Lustgarten '20 MMus was named a summer 2023 apprentice artist at Des Moines Metro Opera.



Paul Nemeth

'20 DMA was named associate principal bass of the Florida Orchestra.



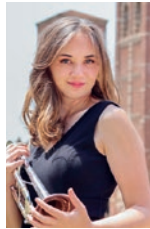
Olivia Prendergast '20

won second place in the Midwest region of the Metropolitan Opera Laffont

Competition and was named a 2023 young artist of the Merola Opera Program.

Lucy Song '20 MMus was a finalist in the National Flute Association's orchestral excerpt competition.

2020s *continued*



Emma Breen '21 was named principal trumpet of the American Youth Symphony Orchestra of Los Angeles.

Jack Grimm '21 was named principal trombone of the Quad City Symphony Orchestra.

Hyejin Joo '21 DMA won an applied piano faculty position at Grinnell College.

Kira Neary '21 won an encouragement award in the New York district of the Metropolitan Opera Laffont Competition.

Bridget Pei '21 was named second flute of the Seattle Symphony.



Ben Roidl-Ward '21 DMA was listed among the *Washington Post's* "23 Composers and Performers to

Watch" in 2023. He is the bassoonist of Ensemble Dal Niente, principal bassoonist of the Chicago Sinfonietta, and assistant professor at the University of Northern Iowa. His debut album, *Axis Mundi: New Works for Bassoon*, was released in November with works by **Luis Fernando Amaya** '22 PhD and **Mathew Arrellin** '23 PhD.



Alexandra Wiebe '21 was a first-prize winner in the 2023 Nouvelles Étoiles International Competition.

She was a finalist in the Carolyn Bailey Argento Vocal Competition, a semifinalist in the Music International Grand Prix Competition, and a national semifinalist for the

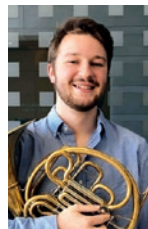
American Prize in Voice in the women in opera university division. She performed in the Musicians Club of Women Concert Series as winner of the 2022 Edith Newfield Award.



Ludwig Carrasco '22 DMA was appointed artistic director and principal conductor of the National

Symphony Orchestra of Mexico. He was previously artistic director of Mexico's Bellas Artes Chamber Orchestra.

Stephanie Chee '22 won an encouragement award in the San Francisco district of the Metropolitan Opera Laffont Competition.



Blaine Dodson '22 was appointed second horn of the St. Louis Symphony Orchestra.

Dominick Douglas '22 MMus was named associate principal viola of the Akron Symphony Orchestra. His Tesoro String Quartet is part of the advanced string quartet program at the Cleveland Institute of Music, where he is pursuing an advanced degree.



next generation of musicians to study Italian opera in depth.



Rodolfo Faistauer '22 DMA was selected for the inaugural edition of the Gilmore Piano Festival Fellowship

Program in 2022. He was invited with 11 other pianists from around the world for the Forte/Piano Summer Academy at Cornell University in August and collaborated with French composer Hugues Dufourt as part of a project to record Dufourt's complete piano music in France. He also presented solo recitals in Paris and Brazil.

Joe Hack '22 MMus was named a studio artist at Wolf Trap Opera for summer 2023.

Sophia Jean '22 was a quarter-finalist in the National Flute Association's 2022 Young Artist Competition.



Pianist **Byeol Kim** '22 DMA accepted a tenure-track position as assistant professor at Rollins College

in Orlando.

Lauren Randolph '22 was named an Illinois district winner in the Metropolitan Opera Laffont Competition and went on to receive third place in the Central Region competition.

Nicholas Koo '18 MMus, '22 DMA was one of five young conductors selected for Riccardo Muti's 2022 Italian Opera Academy. Held in Ravenna, the academy allows the

Saxophonist **Leo Schlaifer** '22 received an honorable mention in the Vandoren Emerging Artist Competition.

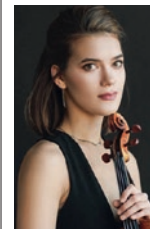
Bassist **Victor Stahoviak** '22 MMus won a position with the Wisconsin Chamber Orchestra and continues as a member of the Kalamazoo and Quad City Symphony Orchestras.



Josephine Stockwell '22 MMus won a one-year viola position with the Israel Philharmonic. She continues to

perform with the Civic Orchestra of Chicago and is pursuing her doctoral degree at the Indiana University Jacobs School of Music.

Anne Elise Teeling '22 was named an Arkansas district winner in the Metropolitan Opera Laffont Competition.



Violist **Chloé Thominet** '22 DMA is playing with the St. Louis Symphony Orchestra on a one-year contract and joined

the orchestra on its recent European tour. She is also a regular substitute with the Chicago and Milwaukee Symphony Orchestras, and she temporarily joined the Pittsburgh Symphony Orchestra on its European tour last summer.

Composer **Ori Zur** '22 had his music featured in Chicago's *Art on theMART* exhibition for a 10-week installation last fall as part of the video projection *Love Letters* by Yuge Zhou. *Art on theMART* is the largest permanent digital art projection in the world, projecting contemporary artwork on the facade of the Merchandise Mart along the Chicago River.

in memoriam

All dates are 2022 unless otherwise noted.

1940s

Dorothy B. Harrison '48 in Zion, Illinois, on January 11, 2023

1950s

Frederick F. Jackisch '50 MMus in Fort Wayne, Indiana, on October 18

Carleton A. Kelch '50, '52 MMus in North Canton, Ohio, on October 18

Sally Battey '52 MMus in Catoosa, Oklahoma, on October 26

Betty Jane DeGraff '52 in Moberly, Missouri, on January 1, 2023

Frederick Swann '52 in Palm Desert, California, on November 13

Shirl Guide Pitesky '53 in Los Angeles on October 16

Robert S. Bajek '54 MMus in Woodridge, Illinois, on February 15, 2023

William J. Hall '54 MMus in Peru, Illinois, on August 7

Marianne Reider Michael '54 in New Canaan, Connecticut, on February 9, 2023

Marian R. Bielobocky '55 in Frederick, Maryland, on December 17

M. Phyllis Carroll '55, '56 MMus in Elmhurst, Illinois, on October 6

Adele Good '55 in Oakwood, Ohio, on September 5

Virginia Wright '55 MMus in Hertford, North Carolina, on October 2

Lenore F. Holm '56 MMus in Alexandria, Virginia, on February 20, 2023

William C. Johnston '56 in Southern Pines, North Carolina, on November 7

Patricia Davis '57, '58 MMus in Iowa City, Iowa, on January 1, 2023

William M. Knapp '58 MMus in Evansville, Indiana, on August 24

Janet M. DuBois '59 MMus in Walterboro, South Carolina, on December 16

Lloyd M. Miller Sr. '59 MMus in Wichita, Kansas, on February 14, 2023

1960s

Dennis L. Bowen '60, '65 MMus in St. Joseph, Michigan, on February 16, 2023

John J. Soukup '60, '61 MMus in Morrison, Colorado, on October 7

Cecilia "Katie" V. Freund '61 MMus, '79 PhD in Sister Bay, Wisconsin, on February 3, 2023

Sue McGehee Gilvin '63 MMus, '73 PhD in Brandenburg, Kentucky, on February 3, 2023

David A. Nichols '64 MMus in Winfield, Kansas, on November 3

Joe Evan Burt '65 MMus in Dallas on December 30

Danny W. Felty '65, '69 MMus in Roanoke, Virginia, on November 8

Kathleen E. Robinson '68 MMus, '94 PhD in St. Paul, Minnesota, on November 20

1970s

Virginia "Ginny" Robinson '70 MMus in Hanson, Massachusetts, on December 21

Edward L. Turley '74 in St. Joseph, Minnesota, on October 18

Donna L. King '78 MMus in Orscholz, Germany, on November 28

1980s

Brian Joseph Rotz '87 MMus in Carlisle, Pennsylvania, on September 28

1990s

Mary Jo Ferneding '90 MMus in Chicago on December 30



BERNARD J. DOBROSKI (1946–2023)



Bernard J. Dobroski '81 PhD, professor emeritus and former dean of the Bienen School of Music, died February 19, 2023, at age 76.

Dobroski served the school in various capacities from 1974 to 2020. His 1990–2003 term as dean featured an emphasis on faculty and student recruitment, expanding course offerings for nonmusic majors, and community engagement programs.

Dobroski received a bachelor of fine arts degree in music performance from Carnegie Mellon University and a master's in music performance and music history from the Catholic University of America. From 1968 to 1972, he was a tubist and keyboardist with the US Navy Band, a soloist with the US Navy Concert Band, a conductor and performer with the US Navy Ceremonial Band, and a leader of the US Navy Brass Quintet. He was also an instructor and director of the Preparatory Wind Ensemble of the Washington Youth Orchestra.

In 1981, Dobroski received an interdisciplinary PhD from the Northwestern School of Music, where he also studied tuba with Chicago Symphony Orchestra tubist Arnold Jacobs. After holding various administrative positions at the school beginning in 1974, he served as dean of the University of Oregon School of Music and department of dance from 1986 until returning to Northwestern in 1990 as the sixth dean of the School of Music.

Dobroski established new academic majors in music technology and music cognition, founded the Philharmonia orchestra for nonmusic majors, and started the joint degree program with the Medill School of Journalism. Reaching out to Northwestern and Chicago-area communities was high on his list of goals; he initiated the Kids Fare series of participatory programs for young children to attend with their parents. During his tenure, the Evelyn Dunbar Memorial Early Music Festival debuted in 1996, and the first annual Winter Chamber Music Festival took place in 1997. Notable events included a weeklong celebration of John Cage's 80th birthday in 1992, with the composer attending, and a yearlong celebration of the school's centennial in 1995.

Author of numerous articles in journals and other music publications, Dobroski edited the College Music Society's national newsletter, contributed to *Instrumentalist* magazine, and was the founding editor of *Accent*, a national music education publication. He appeared frequently as lecturer, adjudicator, and clinician and performed as a tubist, conductor, and keyboardist throughout the US, in addition to serving on the boards of several regional and national organizations.

In 2003, Dobroski stepped down after 13 years as dean and assumed the John Evans Professorship in Music. He retired in June 2020 and was named professor emeritus. He is survived by his wife, Sally; children, Andrea and Paul; and five grandchildren.

NED ROREM (1923–2022)



American composer and author Ned Rorem '44, '77 H died November 18, 2022, at age 99. Born in Richmond, Indiana, and raised in Chicago, Rorem took piano lessons with Margaret Bonds '33, '34 MMus before enrolling at Northwestern's School of Music. He went on to study at the Curtis Institute of Music, Juilliard School, and Berkshire Music Center

in Tanglewood.

One of America's most honored composers, Rorem received a Fulbright Fellowship (1951), a Guggenheim Fellowship (1957), and an award from the National Institute of Arts and Letters (1968). He received the ASCAP–Deems Taylor Award in 1971 for his book *Critical Affairs, A Composer's Journal*; in 1975 for *The Final Diary*; and in 1992 for an *Opera News* article on American opera. His suite *Air Music* won the 1976 Pulitzer Prize in music.

In 1977, Rorem visited Northwestern to speak with music students in conjunction with a visit to hear the Chicago Symphony Orchestra's performance of *Air Music*. Later that year, he received an honorary degree and delivered the School of Music's convocation address. He made several other visits to Northwestern, including for the School of Music's 1995–96 centennial celebration.

Rorem served as president of the American Academy of Arts and Letters from 2000 to 2003. In 2001 he was named a Chevalier of France's Order of Arts and Letters for his contribution to the enrichment of French cultural inheritance, and in 2003 he received the Gold Medal in Music from the Academy of Arts and Letters and ASCAP's Lifetime Achievement Award.

In 2013 the Bienen School's Institute for New Music celebrated Rorem's 90th birthday with a two-day festival that included concerts by the Bienen Contemporary/Early Vocal Ensemble, brass players from the Symphonic Wind Ensemble and the Civitas Ensemble, and faculty performers.

ROBERT J. WERNER (1932–2022)



Robert J. Werner '53, '54 MMus, '67 DMus died in Roanoke, Virginia, on August 31, 2022, at age 90. A loyal donor to the Bienen School, Werner was a passionate advocate for comprehensive arts education. Beginning as a French horn player and high school band director, he progressed through a rewarding academic career to become dean of the University

of Cincinnati College-Conservatory of Music. During his 15-year tenure, he oversaw the construction of the CCM Village, which enhanced the conservatory's teaching and performance capabilities and advanced the school's reputation as a leading center for performing and media arts. The 250-seat Robert J. Werner Recital Hall honors his legacy.

Werner was president of both the International Society for Music Education and the National Association of Schools of Music. He supported publications for community education programs as well as developmental frameworks for music education at elementary and secondary levels and received a Northwestern Alumni Association Alumni Merit Award in 1991. He is survived by his wife of 65 years, Sharon Mohrfeld Werner; his children, Mark, Kurt, and Erik; and many grandchildren and great-grandchildren.

CHARLES E. SCHROEDER (1935–2022)



Charles E. "Chuck" Schroeder, a longtime generous donor to the Bienen School, died September 16, 2022, at age 86. As a student at Dartmouth College, he formed a Dixieland jazz band that played on campuses around the Ivy League and ultimately at Carnegie Hall, on *The Steve Allen Show*, and at many other venues.

Born in Chicago, Schroeder graduated in 1957 from Dartmouth and in 1958 from its Tuck School of Business, later joining the Navy as an ensign. Upon completing his naval duty, he returned to Chicago, where he joined Miami Corporation as an investment analyst, eventually becoming president and CEO. Schroeder served as investment chair for the Northwestern Memorial Hospital Board and later joined the Northwestern University Board of Trustees, again as chair of investments.

Schroeder is survived by his wife, Elizabeth; his three children, Charles, Timothy, and Elizabeth (Hough); and many grandchildren and great-grandchildren. He requested that memorial gifts be made to undergraduate merit aid scholarships at the Bienen School.

DONALD EDWARD CASEY JR. (1950–2022)



Former faculty member Donald Edward Casey Jr. '72, '76 MMus died September 16, 2022, at age 72. He attended the Eastman School of Music as a trumpet major before completing his bachelor's and master's degrees at Northwestern and went on to earn a doctoral degree in music education from the University of Illinois.

From 1979 until 1995, Casey was associate professor of music education and assistant director of bands at Northwestern, where he conducted the Wildcat Marching Band, concert band, and a jazz ensemble and taught courses in conducting, arranging, and music education. In 1995 he was appointed dean of the DePaul University School of Music, where he served until retiring in 2014. His fundraising efforts helped secure the construction of DePaul's Holtschneider Performance Center.

Throughout his career, Casey made more than 100 appearances as a music festival guest conductor and adjudicator in the US and Canada. He served on the board of the Grant Park Music Festival and led the design efforts for the music education software company Harmonic Vision. Casey and his wife, Christine (Olson) Casey '72, '76 MMus lived in Williamstown, Massachusetts, near their daughter, Erin Casey '06 MMus.

DAVID ANDERSON (1971–2023)



David Anderson, supervisor of keyboard maintenance at the Bienen School, died of pancreatic cancer on January 30 at age 52. With a degree in anthropology-archaeology from Northwestern, he was also a member of the Phi Mu Alpha Sinfonia professional music fraternity and played baritone in the Wildcat Marching Band under John P. Paynter '50,

'51 MMus. Anderson later studied piano technology at Western Iowa Technical College.

Fortunate to find a career that combined his interests in music, engineering, and mechanics, Anderson became a registered piano technician in 1996 and belonged to the Piano Technicians Guild, running his own piano service business for 30 years.

In July 2012, he landed his dream job as a piano technician for the Bienen School, where he played a key role in planning and designing the keyboard maintenance workshop in the Ryan Center for the Musical Arts. He became supervisor of keyboard maintenance in 2020 and was also a piano technician for the Ravinia Festival and a tuner for the Chicago Symphony and other groups. Anderson is survived by his wife, Robin Keen Anderson, and daughter, Laurel Anderson.



On the National Stage

Bienen School students and alumni have been featured at Northwestern-sponsored events coast-to-coast over the past months.

*Galvin Cello Quartet—*from left, master's student Haddon Kay '22, doctoral students Sihao He '18 MMus and Sydney Lee '22 MMus, and master's student Luiz Fernando Venturelli '21, pictured with Dean Toni-Marie Montgomery (center)—performed at the fall meeting of the Northwestern Board of Trustees in the Kellogg Global Hub.



Christopher Job '03, a member of the Metropolitan Opera's artist roster, performed in December at a Northwestern alumni and donor event in New York, where attendees met Northwestern president Michael Schill.

Top row: Roderick Cox '11 MMus, pictured with (from left) Montgomery and Travis Cross '06 MMus, '13 DMus, conducted the Los Angeles Philharmonic in January in works by Ravel, Dawson, and Prokofiev. The Northwestern Alumni Association and Bienen School of Music hosted a reception following the concert.



Bottom row: Angeline Ma, a piano student of James Giles, performed in February at a Northwestern alumni event in San Francisco, where Bay Area alumni and donors met Northwestern president Michael Schill (second from right).



in development



SARAH GENERES

Director of Development

I spend a good deal of time thinking about the idea of “legacies” in my work. Legacies are things we leave behind—the impact of our lives on the lives of others. The Bienen School of Music is, in many ways, an amalgamation of the legacies of all the school’s past leaders.

After 20 years as dean, Toni-Marie Montgomery’s legacy of leadership at the Bienen School is clear. She was the driving force behind the opening of the Ryan Center for the Musical Arts, and she worked tirelessly to raise funds for merit aid scholarships for Bienen students. The effect of the building is apparent in both its impressive physical structure and the ways in which it inspires and facilitates collaboration among students and faculty. The influence of merit aid scholarships is both broad, helping the Bienen School enroll the brightest and most talented students, and deeply personal to the students who benefit from this assistance. Montgomery’s commitment to these priorities has allowed students to experience the best possible conditions in which to pursue their passion for music.

Montgomery will eventually leave another legacy to the school through a gift in her estate to endow an undergraduate merit aid scholarship in piano. To honor her 20-year tenure, a group of generous donors has come together to endow the Toni-Marie Montgomery/Mattie Drayton Undergraduate Piano Scholarship today, so that Montgomery will have the benefit of knowing the students who receive the scholarship. The fund will one day be supplemented by the gift from her estate.

When Montgomery arrived at the Bienen School in 2003, she began to build on the legacies of previous deans, including her predecessor, Bernie Dobroski. He passed away earlier this year, and his legacy is also an important part of the school’s history. Both Montgomery and Dobroski made the decision to invest in the Bienen School, and their gifts, along with those of thousands of music alumni and friends, help support the artist-scholars who will become the next generation of performing artists, arts administrators and educators, and arts advocates.



To make a gift in honor of Dean Montgomery, please visit music.northwestern.edu/donate and list “Toni-Marie Montgomery Scholarship” in the box indicating where to direct your gift.

If you are already part of the legacy of generosity to the Bienen School, thank you. If you are not yet a part of that legacy, I urge you to consider how you could support future generations of music students through your own legacy of philanthropy.

As we bid a grateful farewell to Dean Montgomery, the Bienen School is fortunate that the next dean will inherit a tremendous legacy upon which to build the next chapter of excellence in the school’s history. ■

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

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