“Truly Wonderful the Mind of A Child Is…”

Lifetime of Music

Sunday, February 18, 2018
Pick-Staiger Concert Hall

Mallory Thompson, conductor

Overture to Candide (1956) .......................................................... Leonard Bernstein (1918-1990)
Arranged by Clare Grundman

“Evening Prayer” from Hansel and Gretel (1893) .......... Engelbert Humperdinck (1854-1921)
Arranged by Robert van Beringen

Sound and Smoke (2011) ................................................................. Viet Cuong (b. 1990)
I. (feudal castle lights)
II. (avalanche of eyes)

Slava! (1977) .............................................................................. Leonard Bernstein (1918-1990)
Arranged by Clare Grundman

INTERMISSION

Symphony No. 1 for Brass (1998) .................................................. Brian Balmages (b. 1975)
III. Allegro con brio

The Washington Post (1889)* ...................................................... John Philip Sousa (1854-1932)
Arranged by Michael Story

Yorkshire Ballad (1985)* ............................................................... James Barnes (b. 1949)


The Star Wars Saga (2006)* ......................................................... John Williams (b. 1932)
Arranged by Michael Story

* Performed with Lifetime of Music Students

The use of cameras and recording devices during the performance is prohibited.
Please turn off all cell phones and pagers.
Dear Friends of the Northshore Concert Band,

Welcome to our sixteenth annual Lifetime of Music concert. This concert is a central element of the Band’s educational outreach, encouraging young people to experience the joy and value of performing music long after their formal education is over. Like members of NCB, we hope our guests will become “Musicians for a Lifetime.”

The centerpiece of our first half is Viet Cuong’s composition, Sound and Smoke, a dynamic and intriguing composition that derives both its name and concept from von Goethe’s play Faust. We bookend the first half of the concert with works by Leonard Bernstein in celebration of the composer’s centennial birthday. The students and band members combine in the second half to perform a variety of pieces, including some from a galaxy far, far away . . .

During this afternoon’s intermission, please visit the lobby and take part in our 12th annual Silent Auction. This event is fun for all, with many excellent items available for bidding. All of the proceeds will directly support our Lifetime of Music initiative. We are grateful for your support in any manner, whether through the auction, by joining the Paynter Society, buying a CD, or bringing family and friends to our next performance.

Our next concert in this season, “Rebellions Are Built On Hope,” includes a unique program that celebrates the strength and nobility of America, drawing connections between various periods and aspects of our country’s rich history. We appreciate your continued support and hope that you will join us for this musical program on April 15, 2018.

Sincerely,

Peter Gotsch
Board Chair
The Northshore Concert Band

This program is made possible in part by a grant from the Illinois Arts Council, a state agency.

For information about bringing the NCB to your school or attending a concert at Pick-Staiger, please scan the QR code above.

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Mallory Thompson is director of bands, professor of music, coordinator of the conducting program, and holds the John W. Beattie Chair of Music at Northwestern University. In 2003 she was named a Charles Deering McCormick Professor of Teaching Excellence. As the third person in the university's history to hold the director of bands position, Dr. Thompson conducts the Symphonic Wind Ensemble, teaches undergraduate and graduate conducting, and administers all aspects of the band program. Thompson has recorded five albums with the Northwestern University Symphonic Wind Ensemble on the Summit Records label.

Dr. Thompson received the Bachelor of Music Education degree and Master of Music degree in conducting from Northwestern University, where she studied conducting with John P. Paynter and trumpet with Vincent Cichowicz. She received the Doctor of Musical Arts degree from the Eastman School of Music, where she studied with Donald Hunsberger.

Dr. Thompson maintains an active schedule as guest conductor, conducting teacher, and guest lecturer throughout the United States and Canada. She has had the privilege of teaching conducting to thousands of undergraduate students, graduate students, and professional educators. Dr. Thompson has served as a conductor or clinician at the College Band Directors National Association regional and national conventions, the Midwest Clinic, the Interlochen Arts Academy, the International Trombone Association, the International Trumpet Guild, the American Bandmasters Association, numerous state music conventions, and the Aspen Music Festival. In addition to conducting all-state ensembles throughout the United States, she has had professional engagements as guest conductor with the United States Air Force Band, the United States Army Band “Pershing’s Own,” the United States Army Field Band, the United States Coast Guard Band, the United States Navy Band, the West Point Band, the Dallas Wind Symphony, Symphony Silicon Valley, the Detroit Chamber Winds and Strings, Monarch Brass Ensemble, and Banda Sinfônica in Sao Paulo, Brazil. Her professional affiliations include Pi Kappa Lambda, the College Band Directors National Association, and the American Bandmasters Association.

Dr. Thompson is especially proud of her 45 graduate conducting students and the hundreds of outstanding Symphonic Wind Ensemble members with whom she has had the joy of making music at Northwestern. She treasures her relationship with the Wildcat Marching Band and is honored to preserve and grow Northwestern’s legacy.
Daniel J. Farris is in his 18th year as Director of Athletic Bands at Northwestern University where he is responsible for conducting the Wildcat Marching Band and Concert Band, and teaching courses in conducting and music education. He has been the Assistant Conductor of the Northshore Concert Band since 2006. Mr. Farris holds degrees in Music Education from James Madison University and the University of Illinois.

Prior to moving to Northwestern, Mr. Farris served as Assistant Director of Bands at Illinois State University and the University of Nevada, Las Vegas. He was also the Director of the Walt Disney World Collegiate All-Star Band in Orlando, Florida, and taught in the public schools of Minnesota and Wisconsin. Bands under his direction have performed at the Macy’s Thanksgiving Day Parade, Bands of America Regional and National Championships, the Dublin, Ireland St. Patrick’s Day Parade, and numerous bowl games.

Mr. Farris has been an active clinician, adjudicator and guest conductor throughout the United States and Canada. He is a member of the National Band Association, College Band Directors National Association, an honorary member of Tau Beta Sigma/Kappa Kappa Psi, and serves as a faculty adviser of Phi Mu Alpha Sinfonia Iota Chapter.
The Northshore Concert Band (“NCB”) is a 100-member adult symphonic band that performs throughout the Chicago metropolitan area and beyond. Now in its 62nd season, NCB has become internationally known and respected for its musical excellence, leadership in community music and service to music education.

Dr. Mallory Thompson, John W. Beattie Chair of Music and Director of Bands at Northwestern University, is NCB’s Artistic Director. Dr. Thompson is in great demand as a guest conductor and clinician throughout the United States and is widely regarded as one of the leading wind conductors in the nation. In 2017-2018 Thompson will be celebrating her 12th season as NCB’s full time Artistic Director.

Founded in 1956 by the late John P. Paynter, the ensemble performs 10 to 12 concerts a year in the Chicago metropolitan area, reaching over 20,000 people. These include a four-concert series at Northwestern University’s Pick-Staiger Concert Hall, educational outreach programs at area schools, several summer concerts at the invitation of various communities and venues, and professional band festivals and conferences.

Over the years, the group has worked with many renowned soloists and conductors, including Wynton Marsalis, Doc Severinsen, Frederick Fennell, Leroy Anderson, and dozens of musicians from the Chicago Symphony Orchestra, including Christopher Martin, Gene Pokorny, Mathieu Dufour, John Bruce Yeh, Dale Clevenger and Adolph Herseth. NCB has produced eight CDs and receives playtime on Chicago’s classical music station, WFMT, among others. The band has also toured in Canada and Europe and extensively throughout the United States. NCB’s mission is deeply rooted in the concept of “community” and in encouraging involvement in music for people at all stages of life. NCB strives to be a leader in performance, educational outreach, recorded works, and new commissions, while reaffirming the heritage of bands in America. Several programs in NCB’s Lifetime of Music initiative help further the band’s educational mission. The annual Northshore Concert Band Festival of Music, now in its 42nd year, is held at Northwestern University and provides 3,500 Chicago area young musicians the opportunity to perform solos and ensembles, with NCB members serving as judges and clinicians. Each year NCB invites dozens of talented middle/high school students to perform with the band at its Winter Concert to encourage young people to pursue their musical endeavors after graduation.

The ensemble’s musicians come from throughout the Chicago area, northern Indiana and southern Wisconsin, and represent many professional backgrounds. Approximately half are professional music educators; the rest have a diverse set of occupations, including business executives, attorneys and physicians. Musicians range in age from 20 to 85, many with a tenure of two decades or more with the ensemble. All of the musicians are selected by audition and are strongly committed to volunteering their time and talents to the group. NCB has sponsored three adult band conferences and has published a guide to organizing community bands, along with a CD-ROM of written resources for administering adult bands. These community band resources are available for download on our website, www.northshoreband.org.
The Northshore Concert Band extends sincere thanks to our talented Lifetime of Music students for participating in today’s concert. We also wish to thank the students’ parents and guardians for their support and commitment.

**FLUTE**
Katherine Chen, Whitney Young Academic Center
Nicole Pearl Gerona-Frias, McCracken Middle School
Abigail Kaushanski, Plum Grove Junior High School
Elyse Malamud, Wood Oaks Junior High School
Elizabeth Walther, Central School

**OBOE**
Brett Augustyn, Richard Bernotas Middle School
Liam Carden, Clarendon Hills Middle School

**BASSOON**
Mirian Friedman, Edgewood Middle School
Ryan Zych, Summit Hill Junior High School

**CLARINET**
Kaitlyn Bolton Shannon, James Hart School
Makena Camden, Cass Junior High School
Ivan Castillo, Huntley Middle School
Marisa Johnson, Beach Park Middle School
Kamil Musial, Elm Middle School
Sharon So, Golf Middle School
Cate Wollmuth, Gwendolyn Brooks Middle School

**BASS CLARINET**
Violet Czerwinski, Gavin South Middle School
Ben Lehrer, East Prairie School

**ALTO SAXOPHONE**
Julia Dudlak, Emerson Middle School
Anna Sheridan, Emmons School

**TENOR SAXOPHONE**
Akhil Kommala, Lake Forest Country Day School

**BARITONE SAXOPHONE**
Izabela Weglarz, Blackhawk Middle School

**TRUMPET**
Owen Burnett, L.J. Hauser Junior High School
Madeline Gann, Memorial Junior High School
Caden Herron, Maple School
Sam Lopez, Northbrook Junior High School
Logan Murray, Conrady Junior High School
Brendan Sunnygard, Sunset Ridge School
Anna Tooley, Algonquin Middle School
FRENCH HORN
Christina Fetterly, Westmont Junior High School
Sarah Fischer, Hinsdale Middle School
Ilana Friedel, Sunset Ridge School
Claire Zhang, Kennedy Junior High School

TROMBONE
Ezekiel Brown, Zion Central Middle School
Nathan Frewen, O’Neill Middle School
Brady Rivkin, Daniel Wright Junior High School
Julian Spire, River Trails Middle School

EUPHONIUM
Dyllan Bowering, McCracken Middle School
Genevieve Levinson, Elm Place Middle School
Lorenzo Ramirez, Miguel Juarez Middle School

TUBA
Isaac Fuksman, Carl Sandburg Middle School
Ally Gillono, Nathan Hale Middle School
Nathaniel Stall, Lake Zurich Middle School South

PERCUSSION
Mya Love Griesbaum, Albright Middle School
Margaret Leger, Traughber Junior High School
James Presslak, Lincoln Middle School
Ryan Wilkov, Science and Arts Academy
Special thanks to all of the nominators, band directors and private teachers of these talented middle school musicians!

Stephen Babiarz (Albright Middle School)
Eric Bachmann (Emerson Middle School)
Kristin Bajek (Gavin South Middle School)
Chris Bajek (Zion Central Middle School)
Allissa Baldwin (Sunset Ridge School)
Jayme Barnard (Gwendolyn Brooks Middle School)
Mathew Becker (Memorial Junior High School)
Traci Bowering (Golf Middle School)
Tim Burlinghof (East Prairie School)
Sue Clemons (Conrady Junior High School)
Ben Clemons (Nathan Hale Middle School)
Jim Colombo (L.J. Hauser Junior High School)
Kim Coughlin (Summit Hill Junior High School)
Chip DeStefano (McCracken Middle School)
Daniel DiCesare (Private Teacher)
Megan Duffy (Cass Junior High School)
Steven Duncan (Private Teacher)
Kristen Engelbert (Private Teacher)
Elizabeth Engman (Private Teacher)
Jackie Fischer (Westmont Junior High School)
Meghan Fulton (Hinsdale Middle School)
Michele Gaus Ehning (Private Teacher)
Kendra Gohr (Private Teacher)
Wayne Gordon (Wood Oaks Junior High School)
Jennifer Grabot (Beach Park Middle School)
Moulee Gupta (Carl Sandburg Middle School)
Kristen Hanna (Central School)
Paul Hefner (Private Teacher)
Brian Jacobi (Lincoln Middle School)
Matthew Johnson (James Hart School)
Christine Kaminski (O’Neill Middle School)
Elizabeth Ko (Private Teacher)
Ed Koehler (Lake Zurich Middle School South)
Christopher Komos (Huntley Middle School)

Melissa Legutki (Algonquin Middle School)
Richard Lehman (Clarendon Hills Middle School)
Hilary Logan (Private Teacher)
Emily Malamud (Private Teacher)
Rachel Maxwell (Traughber Junior High School)
Mollie McDougall (Edgewood Middle School)
Michael McManis (Kennedy Junior High School)
Kristina Melville (Richard Bernotas Middle School)
Jennifer Nelson (Private Teacher)
Rodney Owens (Daniel Wright Junior High School)
Kyle Rhoades (Elm Middle School)
Brady Say (Miguel Juarez Middle School)
Greg Scapillato (Northbrook Junior High School)
Zachary Smith (Emmons School)
Todd Smith (River Trails Middle School)
Grant Tabor (Lake Forest Country Day School)
Matt Taylor (Elm Place Middle School)
Michael Vecchio (Maple School)
Bobbi Weber (Science and Arts Academy)
William Winters (Blackhawk Middle School)
Lorraine Wistrom (Plum Grove Junior High School)
Sarah Younker (Private Teacher)
SHOUT OUTS

Sam Lopez
You rock! Proud to see you on that stage!

Liam
May the force be with you!
We love you lots.

Elizabeth Walther
We are proud of you!
Love you!

Congrats, Violet!!
You are such a beautiful and talented young lady! We are so very proud of you.
Love Mom, Dad, Grammy and Papa

Emily & Elyse
14 yrs apart and a LIFETIME of music

The trombone’s connected to the…. Congrats, Brady!

Way to go, Makena!! We are so proud of you. Love, Mom and Dad

Isaac
We are so proud of you.
Love Mom, Dad, Aaron and Layla

Lorenzo Aramis Ramirez
We love you, Mom and Dad!

Ryan Zych
You make us proud every day!
Keep up the good work!
Love, Dad, Mom & Matt

Proud of you, Logan Murray! Love, Dad, Mom, & Ava

Dyllan Bowering
Congratulations on your musical achievements. We are so proud of you!
Love, Dad, Mom and Ryan

Brett Augustyn
We are so proud!
Love Mom and Ben

Congratulations, Christina!
So proud of you!
GM

Christina, you make us so proud! Never stop doing what you love and what makes you happy. Wishing you a lifetime of love, happiness - and music!
Love, Mom and Dad

Marisa Johnson
We are so very proud of your dedication and love for playing the clarinet. Have fun and enjoy the concert. We love you and God loves you. Daddy, Mommy, Andrew and Grandmothers.

Practice makes better. So proud of our Tuba Girl!

CONGRATULATIONS LIFETIME OF MUSIC STUDENTS!

“Truly Wonderful the Mind of A Child Is…”
PROGRAM NOTES

Overture to Candide
Leonard Bernstein / arr. Grundman

Born in Massachusetts to Russian immigrant parents, Leonard Bernstein achieved fame as both a conductor and composer, becoming one of the most important figures in the history of American classical music. He first received widespread attention conducting the New York Philharmonic for a national radio broadcast at the age of 25, stepping in on short notice for the ailing Bruno Walter. He later became conductor and music director of the same orchestra, with which he led a special series of televised concerts for young people. Bernstein enjoyed long associations with the Boston Symphony Orchestra at Tanglewood and the Vienna Philharmonic, and he guest conducted virtually every major orchestra in the world. A prolific composer of music for both the concert hall and the Broadway stage, Bernstein often incorporated jazz rhythms and harmonies into his classical music and frequently explored mixed and asymmetrical meters.

Candide opened on Broadway in 1956 and was a collaboration between Bernstein, lyricist Lillian Hellman, author Richard Wilbur, and director Tyrone Guthrie. Falling somewhere on the spectrum between musical comedy and light opera, the musical version of the literary masterpiece by Voltaire has yet to find complete success as a stage work. However, the score has always been highly regarded, and a 2004 semi-staged concert performance at Lincoln Center earned positive reviews. The overture, long a programming staple for both bands and orchestras, includes several themes from the show, including the songs “Oh, Happy We” and “Glitter and Be Gay.”

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Engelbert Humperdinck showed his musical talent early on, composing his first works for the stage at 13. Although initially pressured by his parents to study architecture, his interest in music won out, and he studied and composed at several conservatories over the next seven years, winning a variety of prizes during that time. One of these, the inaugural Mendelssohn Award, afforded him the opportunity to travel to Italy, where he met Richard Wagner. Wagner invited him to help with the preparation of *Parsifal*, and for a year and a half he lived at Bayreuth, working with Wagner toward the premiere of the opera.

Until his mid-thirties, Humperdinck pursued teaching and conducting opportunities in a variety of European cities. Although he was mostly unsuccessful in these quests, along the way he befriended many of the leading composers of the period, including Saint-Saëns, Chabrier, Brahms, Mahler, and particularly Richard Strauss, who became a great supporter of his compositions.

In 1890, Humperdinck’s sister asked him to compose some music for her revision of the Brothers Grimm fairy tale *Hansel and Gretel*, which she was creating as a play for children. While initially discouraged by the idea of composing for what he viewed to be a juvenile project, he was so pleased with the resulting songs that he decided to turn *Hansel and Gretel* into a full opera. The first performance was given in Weimar in 1893 with Richard
PROGRAM NOTES CONT.

Strauss conducting. Its success was immediate and quickly spread throughout Europe. The “Evening Prayer,” or “Abendsegen,” is one of the most memorable themes from the opera. It occurs at the end of Act 2, when the Sandman, who has just walked out of the forest, tells the children that he loves them dearly, and that he has come to put them to sleep. He puts grains of sand into their eyes, and as he leaves they can barely keep their eyes open. Gretel reminds Hansel to say their evening prayer, and after they pray, they fall asleep on the forest floor.

Sound and Smoke
VIET CUONG

Both the title and concept of Sound and Smoke were derived from a line from Johann Wolfgang von Goethe’s play Faust, when Faust equates words to “mere sound and smoke” and declares that “feeling is everything.” Each of the two movements has been given an abstract, parenthetical title to further incorporate Goethe’s conjecture that words will never be able to fully express what feelings and, in this case, music can. Therefore, these titles serve merely as starting points for personal interpretation and should not interfere with the music itself.

The first movement, “(feudal castle lights),” blurs the many different timbres of the ensemble to create a resonant and slowly “smoldering” effect. Because reverb is essentially built into the orchestration, harmonies must shift using common tones and are always built upon the notes preceding them. The second and final movement,
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NCB TUBAS WELCOME THE STUDENT GUESTS FOR LIFETIME OF MUSIC
(avalanche of eyes), opens with an alternating unison-note brass fanfare that is then spun out into a fast-paced toccata. Suspense and excitement are created as the spotlight moves quickly between the various colors of the ensemble and the fanfare is transformed. The original concept of the piece unifies these two otherwise dissimilar movements; ideas are presented and then promptly left behind or transformed. Musical events therefore appear and dissipate as quickly as sound and smoke.

Called “alluring” and “wildly inventive” by The New York Times, Viet Cuong’s music has been performed on six continents by a number of leading soloists and ensembles including the PRISM Saxophone Quartet, Sō Percussion, JACK Quartet, Cabrillo Festival Orchestra, Jacksonville Symphony, Albany Symphony, Gregory Oakes, and Mimi Stillman, in venues such as Carnegie Hall, Lincoln Center, the Aspen Music Festival, International Double Reed Society Conference, US Navy Band International Saxophone Symposium, Midwest Clinic, and CBDNA conferences. Viet’s awards include the ASCAP Morton Gould Award, Suzanne and Lee Ettelson Award, Theodore Presser Foundation Music Award, Cortona Prize, Walter Beeler Memorial Prize, Boston Guitarfest Competition, Dolce Suono Ensemble Competition, and Prix d’Été Competition. He also received honorable mentions in the Harvey Gaul Memorial Competition and two consecutive ASCAP/CBDNA Frederick Fennell Prizes. Viet has held artist residencies at Yaddo, Ucross, and the Atlantic Center for the Arts, and was a scholarship student at the Eighth Blackbird Creative Lab, Copland House’s CULTIVATE Institute, and the Aspen and Bowdoin music festivals. Currently a Diploma student at the Curtis Institute and a Naumburg and Roger Sessions Doctoral Fellow at Princeton, he holds Bachelor’s and Master’s degrees from the Peabody Conservatory.
Slava!
Leonard Bernstein / arr. Grundman

When Mstislav Rostropovich - “Slava” to his friends - invited Leonard Bernstein to help him launch his inaugural concerts as music director of the National Symphony Orchestra, Rostropovich also asked Bernstein to write a “rousing new overture” for the festivities. When Bernstein received the request, he took material from his musical 1600 Pennsylvania Avenue, which had been introduced in Philadelphia the previous year. Although critical response to the show’s libretto was resoundingly negative, Bernstein’s score was largely praised. Musical themes from the comedic political satire seemed appropriate for welcoming “Slava” to Washington, and the piece’s exuberance definitely met his expressed specification. The resulting composition premiered on October 11, 1977, with Rostropovich conducting the NSO at the Kennedy Center for the Performing Arts in Washington, D.C.

The first theme of Slava! is a vaudevillian tune redolent of political campaign hijinks. It is answered by a canonic melody in 7/8 time, first heard in the soprano saxophone. A brief transitional section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation, proclaimed by the trombones, from the “Coronation Scene” of Mussorgsky’s Boris Goudonov, where the chorus sings the Russian word slava, meaning “glory.” In this way, the composer is paying a four-bar homage to his friend Slava, to whom the overture is fondly dedicated.
Symphony No. 1 for Brass
Brian Balmages

Brian Balmages is a composer, conductor, producer, and performer residing in Baltimore, Maryland. In describing his own musical style, Balmages writes: “I have found great joy and challenge in writing music for younger students along with my more difficult works. After all, the youngest of musicians are equally deserving of good literature and I can only hope that my music will inspire them the way I am inspired by a Mahler symphony.”

Dedicated to Kevin Stees and the James Madison University Brass Ensemble, Symphony No. 1 for Brass is one of Balmages’ most expansive compositions in terms of both length and technical demand. Composed while Balmages was completing his final undergraduate year at that institution, this non-programmatic work explores the rich colors and textures of the contemporary brass ensemble.

This afternoon’s performance will present only the third movement. This swift selection begins by establishing a vigorous rhythmic pulse contrasted with cinematic fanfares. The articulated pulsing motive acquiesces to a soaring melodic line. What follows is a highly imitative section, accompanied by a regal chorale developed from previous motivic material. After a reassertion of the introductory rhythmic figure, a final lush chorale leads the work to a grandiose conclusion.
The Washington Post
John Philip Sousa / arr. Story

During the 1880s, several Washington, D.C. newspapers competed vigorously for public favor. One of these, the Washington Post, organized what was known as the Washington Post Amateur Authors’ Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony.

The ceremony was held on the grounds of the Smithsonian Institution on June 15, 1889. President William Henry Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

The march happened to be admirably suited to the two-step dance, which was just being introduced. A dancemasters’ organization adopted it at their yearly convention, and soon the march was vaulted into international fame. The two-step gradually replaced the waltz as a popular dance, and variations of the basic two-step insured the march’s popularity all through the 1890s and into the twentieth century. Sousa’s march became identified with the two-step, and it was as famous abroad as it was in the United States. In some European countries, all two-steps were called “Washington Posts.” Pirated editions of the music appeared in many foreign countries. In Britain, for example, it was known by such names as “No Surrender” and “Washington Greys.” A British band journalist remarked that since Johann Strauss, Jr., was called the “Waltz King” that American bandmaster Sousa should be called the “March King.” With this, Sousa’s regal title was coined and has remained ever since.

Today, inside the John Philip Sousa Community Room in the Washington Post Building, a spotlight illuminates a life-sized color portrait of the black-bearded Sousa, resplendent in his scarlet Marine Band uniform. It is the newspapers’ tribute to the man who first gave it worldwide fame.
Yorkshire Ballad
James Barnes

Composed in the summer of 1984, James Barnes’s *Yorkshire Ballad* was premiered at the Kansas Bandmasters Association Convention in Hutchinson, Kansas, by the late Claude T. Smith, who was serving as the guest conductor for the Kansas Intercollegiate Band. Since being published in 1985, it has become one of the composer’s most popular works for its elegance and pastoral beauty.

The composer writes:

“Over the years, many conductors and teachers have called me to ask about the work, and whether the tune itself is in fact a folksong. *Yorkshire Ballad* is not a folksong, but it is written in that style. I composed this little piece so that younger players would have the opportunity to play a piece that is more or less in the style of Percy Grainger’s *Irish Tune from County Derry*. Even Grainger’s easier works are too difficult for most youngsters to do them musical justice, so I thought I would write a little piece that might emote of the feelings and colors of Grainger’s wonderful music, but, at the same time, was technically much more accessible to the younger player.”

“People always ask me what I was trying to portray when I wrote *Yorkshire Ballad*. All I can say is that I was thinking of the beautiful, green Yorkshire Dales of northern England; the rolling hills and the endless stretch of beautiful pasturelands that my wife and I loved so much when, a year before, we had driven through this most marvelous spot in the world.”

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James Barnes is an American composer of works primarily for wind band. Barnes is currently Professor Emeritus at his alma mater, the University of Kansas, where he taught for more than forty years. His compositions for band have been played all over the world, including in three separate recordings by the renowned Tokyo Kosei Wind Orchestra. He is a two-time winner of the prestigious Ostwald award for new band compositions for his *Visions Macabre* and Symphony, Op. 35. His work *All Pleasant Things* was commissioned and premiered by the Northshore Concert Band in 1997.

*Lindbergh Variations*

**Robert Sheldon**

*Lindbergh Variations* was commissioned by and written for the Fletcher Junior High School Band in Jacksonville Beach, Florida. Among the community’s historical treasures exists a monument to Charles Lindbergh’s son. Although Lindbergh paid a fifty-thousand dollar ransom, his son was never recovered alive. This monument seems to have been the only permanent exposition of the world-wide sympathy for this national tragedy. It was unveiled on September 17, 1932.

Colonel Joseph C. Stehlin, president of the Chamber of Commerce, gave impetus to the plan and it was largely through his efforts that the monument was financed and erected. The figure of the sleeping child, beautifully wrought, is the outstanding feature of the ten-foot monument. Atop the piece is an eagle. A spray of water from a fountain at the bottom flows into a pool forming the base of the monument. According to Stehlin, the monument was “a gesture of love and affection and sympathy from the children of the world.”
**Lindbergh Variations** is based on a theme representing the child depicted in the statue. The initial statement sets a playful mood and leads to the first variation in 3/4 time, a lullaby including a more lyrical treatment of the melody with some canonic imitation. The second variation, Andante cantabile, features a trumpet solo over warm colors and harmonic support. Surprising contrast is heard at the outset of variation three, a 6/8 section marked Alla marcia. During this variation the melody is interwoven through all instrumental families and leads to the fourth variation. This final treatment is characterized as a slow cut-time chorale with appearances in the upper brass and woodwinds of more rapidly played motives from the previous variation. As the chorale gains intensity, the hymn “Jesus, Jesus Rest Your Head,” emerges from the harmonic structure drawing a parallel to the sleeping child in the statue. The hymn builds through the variation culminating in a coda which makes majestic reference to the original theme.

Robert Sheldon is one of the most performed composers of wind band music today. A recipient of numerous awards from the American School Band Directors Association, Phi Beta Mu and the American Society of Composers, Authors and Publishers, his compositions embody a level of expression that resonates with ensembles and audiences alike. His music is performed around the world and appears on many international concert and contest lists. Mr. Sheldon regularly accepts commissions for new works, and produces numerous publications for concert band and orchestra each year. Mr. Sheldon is currently Concert Band Editor for Alfred Music Publishing.
**The Star Wars Saga**  
**John Williams / Arr. Story**

John Williams was delighted by George Lucas’s script for the original Star Wars (later subtitled *A New Hope*) when he first read it. “I thought the film would give me the opportunity to write an old-fashioned swashbuckling symphonic score,” he said, and he convinced Lucas to opt for a completely original sound track rather than assemble one from existing classical compositions, as Stanley Kubrick had done with *2001: A Space Odyssey*. Williams explained:

> What the technique of using pre-existing classical music doesn’t do is to allow for a piece of melodic material to be fully developed and related to a character all the way through a film. … For formal reasons, I felt that this particular film wanted such thematic unity.

Williams accordingly formulated about a dozen memorable, easily recognizable themes, each associated with a specific character or situation. These ideas could be revisited and worked into the evolving musical texture as the saga unrolled, in the manner of the leitmotifs famously employed as a structural and narrative element in the operas of Richard Wagner — works to which the Star Wars movies are frequently compared. Recognizable themes introduced in *A New Hope* include the sometimes quiet, sometimes heroic “The Force Theme,” which underscores the scene in which a contemplative Luke Skywalker gazes out upon the sunset, and also accompanies the first appearance of Obi-Wan Kenobi; Princess Leia’s romantic, yet regal theme; and the low-pitched “Imperial Motif,” which presages the ominous “Imperial March” associated with Darth Vader (introduced in *The Empire Strikes Back*). In this clever arrangement, Michael Story has skillfully selected and arranged the most memorable themes from the entire gamut of *Star Wars* films.
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Why Northshore Concert Band?
Since 1956, Northshore Concert Band has been bringing the best in wind band music to Chicago’s North Shore and beyond through our subscription series concerts, guest engagements in concert series throughout the Chicago area, and CD recordings. In addition, we run several educational programs for music students from elementary through high school including our Festival of Music, Lifetime of Music concert, and other events. We also serve as a resource for other community music groups, having published a how-to manual for community band organization and administration.

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Laura Stibich, Clarinet  
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February 18, 2018

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April 15, 2018

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SALUTE TO JANET SCHROEDER
Retired NCB Clarinetist

Janet recently retired from the NCB Clarinet Section after playing for 56 years!

She joined the NCB the first year women were able to and she has the distinction of being the current longest playing member in NCB history.

The NCB asked Janet to reflect on her many years in the ensemble

Janet says:
"When I moved to Glenview in 1961, I was eager to find a concert band to join. When I heard that the then Northbrook Community Concert Band was looking for players, I wrote to John Paynter. He asked me to come and gave me a ride. No audition necessary! I soon came to love the band as well as John. He was a fine conductor who kept getting better. John’s feelings were as deep as his sense of humor was wide. He brought in the best conductors and musicians in the band business—what a thrilling experience!

We were so fortunate to enlist Mallory Thompson as our present Artistic Director. It’s been inspiring to rehearse and perform with her at the helm for the last 12 years. I think the band gets better and better. Mr. Paynter would have been proud to see his protégé assume his position on the podium. I will now enjoy being in the audience, listening to my favorite musical ensemble, the extraordinary Northshore Concert Band.

My years in the band have brought me much joy.”

With respect and admiration from the NCB Clarinet Section

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