"A Long Time Ago…"

Sunday, June 17, 2018
Pick-Staiger Concert Hall

Mallory Thompson, conductor

Festivo (1985) .................................................................Edward Gregson (b. 1945)

The Sword and the Crown (1991)........................................ Edward Gregson
I. “Henry the Fifth, too famous to live long!” (Majestically)
II. “She bids you on the wanton rushes lay you down” (Senza tempo; Expressively)
III. “…and here draw I a sword…” (Energetically, but not too fast)

INTERMISSION

Spagnoletta (16th Century) ..........................................................Anonymous
Chris Cato, guitar

Flourishes and Meditations on a Renaissance Theme (2010)........ Michael Gandolfi (b. 1956)


“Star Wars Main Theme” from Star Wars Trilogy (1977/1997) .......... John Williams (b. 1932)
Arranged by Donald Hunsberger

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,

Happy Father’s Day and welcome to A Long Time Ago..., the final concert of our thrilling 62nd season! This lively program of music draws inspiration from ages past. We are sincerely grateful for the opportunity to have shared 62 seasons of engaging music and educational outreach, and we look forward to doing so for many years to come.

In addition to our exciting concert, we are also pleased to honor Carl Grapentine with our Lifetime Achievement Award. This highly prestigious award recognizes that Carl’s career at WFMT has been dedicated to the development and perpetuation of wind music. Please join us in the lobby after the concert for a reception to greet Carl, thank him for his support of wind music and wish him well in retirement.

During our intermission, we would also encourage you to consider purchasing tickets for our annual raffle. The three prizes are 2 round-trip domestic airline tickets, a “Night at the Movies” package which includes a $200 AMC Theaters gift certificate, and $250 cash. All of the net proceeds of the raffle go to support the concerts and the educational programs of NCB.

On behalf of the Northshore Concert Band, I would like to thank each of you for your continued support. We gratefully acknowledge the support of individual donors, foundations, corporate and business sponsors, state agencies and music lovers like you. Your patronage enables us to fulfill our mission of musical excellence, leadership in community music and service to music education.

We hope you enjoy today’s concert and encourage you to join us next season for four amazing concerts, beginning November 4, 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 48 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.
**Program Notes**

*Festivo*

**Edward Gregson**

English composer Edward Gregson is a composer of international standing whose music has been performed, broadcast, and recorded worldwide. He has written orchestral, chamber, instrumental and choral music, in addition to music for theatre, film, and television. Gregson has had an impressive career as an academic, from his time in the music department of Goldsmiths College, University of London (1976-96), to his tenure as Principal of the Royal Northern College of Music in Manchester (1996-2008). He retired from academia in 2008 in order to concentrate on composing. He holds honorary degrees and fellowships from a dozen English universities and conservatories, and is a Companion and Professor Emeritus of the RNCM.

*Festivo* was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band. It received its first performance from the commissioning ensemble, conducted by Nigel Taylor, at the Conference of the World Association of Symphonic Bands and Wind Ensembles in Kortrijk, Belgium. *Festivo* has become a standard repertoire piece in many countries and is one of Gregson's most frequently performed works.

As the title suggests, it is a festive piece, exuberant in style. An introduction presents, in fragmented form, some of the primary melodic and rhythmic ideas. The main theme, which is light-hearted and playful, is then announced in the clarinets but is quickly developed throughout the ensemble. A lyrical episode passes melodic variations...
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from one soloist to another. A second episode starts quietly and gradually adds layer upon layer of repeated ostinati, until the whole band eventually participates. The final statement of the main theme is heralded by bell-like chords on the brass with chimes adding color. This leads to a short but triumphant coda.

**The Sword and the Crown**  
Edward Gregson

The following program note is provided by the composer:

In 1988 I was commissioned by the Royal Shakespeare Company to write the music for *The Plantagenets* trilogy, directed by Adrian Noble in Stratford-upon-Avon. These plays take us from the death of Henry V to the death of Richard III. Later, in 1991, I wrote the music for *Henry IV* Parts 1 and 2, again in Stratford. All of these plays are concerned with the struggle for power (the crown) through the use of force (the sword). They portray one of the most turbulent periods in the history of the British monarchy.

This work quickly became established in the mainstream repertoire and has received performances worldwide as well as five commercial recordings and many broadcasts. In 2002 I was approached by the Parc and Dare Band regarding their summer festival and commissioned to do a version for brass band. This was given its first performance in Treorchy Hall by the combined bands of Black Dyke and Parc and Dare conducted by Nicholas Childs.
When the Royal Air Force Music Services commissioned me to write a work especially for their British tour in 1991 I immediately thought of turning to this music and transforming some of it into a three-movement suite for symphonic band.

The first movement opens with a brief fanfare for two antiphonal trumpets, but this only acts as a preface to a Requiem aeternam (the death of Henry V) before changing mood to the English army on the march to France; this subsides into a French victory march, but the English army music returns in counterpoint. Finally, a brief reminder of the Requiem music leads to the triumphal music for Richard Plantagenet, Duke of York, father of Edward IV and Richard III (the opening fanfare transformed).

The second movement takes music from the Welsh Court in Henry IV (part 1) which is tranquil in mood; distant fanfares foreboding battles to come are heard, but the folk tune is heard three times in different variations and the movement ends as it began with alto flute and gentle percussion.

The final movement starts with two sets of antiphonally placed timpani, drums and tam-tam, portraying the ‘war machine’ and savagery of battle. Trumpet fanfares and horn calls herald an heroic battle theme which, by the end of the movement, transforms itself into a triumphant hymn for Henry IV’s defeat of the rebellious forces.
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Gregson’s inventive and effective characterization effortlessly sets this programmatic Medieval scene: a Welsh folk tune for harp and woodwinds, a quotation of plainsong, the use of ‘shawms’, and trumpets resounding over the battlefield. Upon its premiere, the work was reviewed and summarized as such: “It is an epic piece of stirring heraldry, thick with the threats of war, approaching armies and the clash of arms. The gentle opening of the second movement with alto flute and harp was a delicious morsel, contrasting tranquilly with the stirring battle music to follow which had listeners on the edge of seats.”

*Flourishes and Meditations on a Renaissance Theme*

**MICHAEL GANDOLFI**

A self-taught guitarist, Michael Gandolfi began playing rock and jazz at age eight and eventually began formal instruction in composition during his teens. He earned his bachelor and master of music degrees from the New England Conservatory and studied with Oliver Knussen at the Tanglewood Music Center. He currently serves on the composition faculty at both institutions. Gandolfi has collaborated with many important figures in contemporary American music, participating in the Composers Conference at Wellesley College with Mario Davidovsky and Ross Lee Finney and teaching composition at Tanglewood with Osvaldo Golijov. His catalog contains several works for orchestra, including *Impressions from “The Garden of Cosmic Speculation,”* which has been championed by conductor Robert Spano, with recent or upcoming performances by the New World Symphony and the symphony orchestras of Atlanta and Houston. Gandolfi has also written for chamber, theater, and jazz/funk ensembles.
Flourishes and Meditations on a Renaissance Theme was commissioned and premiered in 2010 by “The President’s Own” United States Marine Band and is dedicated to them, their Director, Colonel Michael J. Colburn, and their Assistant Director, Major Jason K. Fettig. The piece is a set of seven variations on an anonymous Renaissance melody that is simply titled Spagnoletta. It is derived from a popular melody titled Españaleta or Little Spanish Tune.

Gandolfi provides the following describing his inspiration for the work:

I first knew this melody as quoted by Joaquin Rodrigo in his Fantasia para un gentilhombre for guitar and orchestra. I also found this tune in the 1970’s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas in its simplicity, so I chose to present it at the outset of the piece in a clear and streamlined orchestration.

The form of Spagnoletta is AA BB and coda. This tripartite form is reflected in the large-scale design of my piece, which is also composed of three parts, each of which mirrors important structural features of the original.
The first part of *Flourishes and Meditations on a Renaissance Theme* consists of Variations I and II. Each of these variations adheres strictly to the form of *Spagnoletta*. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed, and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire *Spagnoletta* melody as a cantus firmus while new melodies and lines are sounded over it; an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of Variations III, IV, and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to *Spagnoletta*. Variations III and V are each expressed in AA form, an obvious reference to the formal repetitions of the original. Variation IV uses motives of *Spagnoletta* to form a mobile or layered ostinato, upon which a type of canon known as a ‘round’ is sounded. The melody of this round is built with melodic motives found in *Spagnoletta*.

Variations VI and VII form the third and final part of the piece and function similarly to the coda of *Spagnoletta*, which introduces no new melodic material but utilizes previously heard motives in new permutations that lead to the final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original *Spagnoletta* melodies but places them in a new “dream-like” environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.
While composing this piece, I experienced a wealth of rich emotions, among which were great joy and satisfaction in writing for “The President’s Own” United States Marine Band, the quintessential concert band of our time. I cannot overstate the significance of being called upon by this magnificent assembly of dedicated and supremely skilled musicians. It was also profoundly moving to connect, over several centuries, to the composer of Spagnoletta; a kindred spirit in the love of music making.

**Sketches on a Tudor Psalm**  
**Fisher Tull**

*Sketches on a Tudor Psalm*, composed in 1971, is Fisher Tull’s reflection on the sixteenth century setting of the Second Psalm of Thomas Tallis. Dr. Tull commented on his compositional process:

Encouraged by the acceptance of Toccata [the 1970 American Bandmasters Association Ostwald Award winner] I was motivated to try my hand at another band work in theme-and-variation form similar to Variations on an Advent Hymn. I considered using a number of tunes found in the Episcopal Hymnal but always seemed to gravitate to Thomas Tallis’ setting of the second psalm. My reluctance to finalize this choice was caused by the awareness that Ralph Vaughan Williams had used the same material for his Fantasia for Double String Orchestra (1910), a work with which I was quite familiar. Nonetheless, against the advice of some of my colleagues, I decided to take the plunge.

The introduction sets the harmonic character of the psalm tune by emphasizing the juxtaposition of major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an allegro section with a melody in the clarinets constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. The opening harmonic sequence returns in highly punctuated rhythms to herald the return of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close.
Fisher Tull was director of the Department of Music at Sam Houston State University at Huntsville, Texas. He earned a Ph.D. in composition from the University of North Texas where he was a student of Samuel Adler. Tull won numerous prizes in composition, among them the Ostwald Award sponsored by the American Bandmasters Association in 1970.

**Star Wars Trilogy**  
**John Williams / arr. Hunsberger**

Just over forty years ago in movie theaters across the United States, the premiere of *Star Wars: A New Hope* met with tremendous success. The 1977 movie and its sequels grew to become one of the most iconic film franchises in American history. The success of these films is due in no small part to John Williams’s score that, like the movies themselves, became iconic in its own right.

Born in 1932 on Long Island, John Williams has composed some of the most popular and recognizable film scores ever, including *Jaws*, the *Star Wars* films, *Superman*, the *Indiana Jones* movies, *E.T.*, *Jurassic Park*, *Schindler’s List*, *Saving Private Ryan* and three *Harry Potter* installments. He has won five Oscars, four Golden Globes, seven BAFTAs and 21 Grammys. With 48 Oscar nominations, he is second only to Walt Disney as most nominated person ever.

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**Americares**
The “Star Wars Main Title” is the theme played at the beginning of eight of the ten theatrically released Star Wars films and almost every other piece of Star Wars media (video games, TV series, etc.). The film scripts refer to this opening theme as “war drums.” It quickly became one of the most recognizable theatrical motifs in the history of film.

The theme is described by Williams as representing the ideas of heroism and adventure, both of which are prominent throughout the films. He used numerous musical phrases to accent certain steps in the hero cycle, depicting the tales of Luke Skywalker, the protagonist in the original trilogy.

Williams desired to compose a piece with an “idealistic, uplifting but military flair to it.” He wanted the theme to mainly feature the strong brass section of the London Symphony Orchestra, as he himself played brass when he was young. He tried to set it in the most “brilliant register of the trumpets, horns and trombones” in order to have a “blazingly brilliant fanfare” at the start of the piece.

This afternoon, our Star Wars inspired season comes ‘full-circle’, closing with the films’ iconic title theme, set in the final movement of Williams’ Star Wars Trilogy that concluded our November program.
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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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Concert ticket sales cover only a small portion of our mission. It is the generosity of foundations, corporations, and individuals like you that sustains us. Please consider a planned gift to help the Northshore Concert Band’s musical and educational efforts. We would like to recognize any planned gift in our program book, so please notify Jana at (847) 423-2263 or jana@northshoreband.org if you intend to make a planned gift to NCB.

Consult your financial advisor to create a plan that is right for you.
THE NORTHSHORE CONCERT BAND MUSICIANS

PICCOLO
Kelly McGregor, Geneva, business consultant (16)

FLUTE
Julianne Arvidson, Wheeling, teacher assistant, private instructor (27)
Kathryn Cargill, Palos Heights, private woodwind instructor (41)
Angela Deligiannis, Elmhurst, music teacher (18)
Michele Gaus Ehning, Vernon Hills, attorney and private music teacher (22)
Sandra Ellingsen, Buffalo Grove, college education license officer (28)
Nancy Golden, Hinsdale, band director (39)
Kristen Hanna, Park Ridge, band director (6) on leave
Betsy Ko, Chicago, band director (2)
Jennifer Nelson, Chicago, private music instructor (17)
Marija Robinson, Highland Park, web developer (26)
Jen Smith, Evanston, freelance musician and private instructor (2)
Amy Strong, Chicago, attorney (12)
Gail Wiercioch, Woodridge, teacher (10)

OBOE/ENGLISH HORN
Sara Farster, Grayslake, band director (8)
Lindsay Haukebo, Chicago, university administrator (5)
Melaine Pohlman, Geneva, music therapist (14) on leave
Nancy Swanson, Park Ridge, music therapist (2)

BASSOON
Pam Holt, Arlington Heights, band director (5)
Maryann Loda, Arlington Heights, music teacher (49)
Heather McCowen, Chicago, high school counselor (1)
Steve Moline, Naperville, retired music teacher (37)

B-FLAT CLARINET
Chris Bajek, Lake Villa, band director (7)
Hannah Bangs, Oak Park, Americorp VISTA (1)
Pam Beavin, Glenview, Spanish teacher (14)
Traci Bowering, Skokie, band director (27)
DaJuan Brooks, Evanston, orchestra director (2)
Laurie Devillers, Waukegan, tour operator (23)
Debbie Durham, Mundelein, retired band director (39)
Diana Economou, Wilmette, middle school band and orchestra director (1)
Kelley Gossler, Chicago, music teacher (7)
Tyler Holstrom, Mokena, CSO Symphony store manager (4)
Janet Jesse, Prairie View, Marriott Lincolnshire theatre usher (36)
Gail Kalver, Chicago, arts management consultant (12)
Christine Kaminski, Villa Park, band director (11)
Bob Konecny, Wheeling, retired actuary (41)
Emily Malamud, Northbrook, music teacher (1)
Jaclyn Seligman, Chicago, property manager (1)
Laura Stibich, Tinley Park, band director (26)
Patrick Wall, Chicago, band director (2)
David Zyer, River Forest, venture capital investor (28)

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THE NORTHSHORE CONCERT BAND MUSICIANS cont.

BASS CLARINET
Michael Grippo, Mt. Prospect, choir director (2)
Robert Yaple, Zion, music educator (9)

ALTO SAXOPHONE
Ann Betz, Crete, retired music educator (41)
Roland Colsen, Glenview, portfolio manager (22)
Carey Valente, Skokie, band teacher (13)

TENOR SAXOPHONE
Peter Ross, Chicago, mobile app developer (7)

BARITONE SAXOPHONE
Michael San Gabino, Chicago, associate producer at WFMT (3)

TRUMPET
Allissa Baldwin, Des Plaines, band director (5)
Ben Clemons, Tinley Park, band director (2)
Scott Golinkin, Chicago, attorney (39)
Robert Kelly, Vernon Hills, band director (3)
Stanton Kramer, Skokie, teacher (12)
Allen Legutki, Villa Park, music education professor (7)
Erik Lillya, Chicago, attorney (24)
Logan Massey, Chicago, Merit School of Music program director (3) on leave
Kyle Rhoades, Downers Grove, band director (8)
Jacy Ripley, Evanston, freelance and private lesson instructor (2)
Becky Van Donslear, Elmwood Park, owner at Rebecca Bell Media (10)

FRENCH HORN
Betsy Engman, Naperville, internist (23)
Peter Gotsch, Chicago, private equity investor (32)
Janene Kessler, Highland Park, band director (23)
Mollie McDougall, Evanston, band and orchestra director (13) on leave
Melanie Paulsen, St. Charles, music educator (1)
Ryan Sedgwick, Chicago, arts software consultant (8)
Emma Stibich, Chicago, talent acquisition specialist (3)
Hilary Strauch, Lincolnwood, orchestra director (18)
Kelly Suthers, Chicago, freelance musician and teacher (1)
Lauren Whisnant, Glendale Heights, band director (4)
Jennifer Young, Evanston, university administrator (11)
Barbara Zeleny, Park Ridge, retired MIS consultant (49)

TROMBONE
Paul Bauer, Elmhurst, retired university administrator (36)
Andrew Burkemper, Wheaton, band director (3)
Daniel DiCesare, Chicago, music instructor (5)
Greg Glover, Crystal Lake, systems architect (29)
Joe Moore, Round Lake Beach, band director (1)
Brad Say, Mundelein, band teacher (19)
Joseph Schorer, Northbrook, attorney (6) on leave
Andy Sturgeon, Palatine, band director (9)
DJ Taylor, Chicago, band director (2)
Bryan Tipps, Schaumburg, assistant band and orchestra director (4)
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Bruce Nelson, Chicago, project manager (17)
Mike Vecchio, Arlington Heights, music educator (4)

TUBA
Kevin Baldwin, Mount Prospect, mechanical engineer (11)
John Harshey, Mundelein, retired band director (32)
Peter Lograsso, Westchester, orchestra director (29)
Rodney Owens, Lake Forest, band director (32)
Eric Weisseg, Chicago, information systems manager (10)

PERCUSSION
Deborah Hawes, Northfield, retired physician (52)
Joey Heimlich, Chicago, accountant (2)
Derek Inksetter, Oak Park, software developer (14)
May Lee, freelance percussionist
Richard Lehman, Chicago, band director (13)
Samir Mayekar, Chicago, entrepreneur (4)
Mike Moehlmann, Chicago, band director (7)
Chris Rasmussen, Chicago, attorney (12)
Bill Seliger, Chicago, supply chain executive (14)

CONTRABASOON
Nick Ritter, graduate student, DePaul University

STRING BASS
Adam Attard, graduate student, Northwestern University

HARP
Alyssa Hensley, undergraduate student, Northwestern University

PIANO
Daniel Cook, doctoral student, Northwestern University

(Number in parenthesis indicates seasons with the Northshore Concert Band)

MEMBER EMERITUS
Charles Hawes, Northfield, retired instrumental music teacher
Nancy Hinners, Evanston, music educator
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Janet Schroeder, Evanston, retired*
David Shaw, Wilmette, brass instructor
Barry Skolnik, Highland Park, retired quality analyst*
Rick Wadden, Wilmette, retired environmental science professor*

*newly retired from NCB
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The Board of Directors and Artistic Director of the Northshore Concert Band are proud to recognize the service, leadership and musical contributions of its members and friends through five awards.

**THE ERNST W. KETTNICH AWARD**
“*In recognition and appreciation of a lifetime of leadership and distinguished service on behalf of the Northshore Concert Band*”

- Judy Athmejvar, Piccolo
- Jim Barkow, Saxophone
- Ann Betz, Saxophone
- Paul Bolman, Flute
- Traci Bowering, Clarinet
- Barbara Buehlman, Horn
- Kathy Cargill, Flute
- O. Delap Premo, Tuba
- Debbie Durham, Clarinet
- Richard Faller, Trombone
- Betty Garrett, Oboe
- Nancy Golden, Flute
- Scott Golinkin, Trumpet
- Peter Gotsch, Horn
- John Harsey, Tuba
- Chuck Hawes, Tenor Saxophone
- Debbie Hawes, Percussion
- Nancy Hinners, Horn
- Janet Jesse, Clarinet
- Ernie Kettnich, Bassoon
- Gilbert Krulee, Trombone
- Mary Ann Loda, Bassoon
- Dennis Montgomery, Trumpet
- John P. Paynter, Founder & Conductor
- Carol Scattergood, Percussion
- Janet Schroeder, Clarinet
- David Shaw, Trumpet
- Barry Skolnik, Trumpet
- Barb Zeleny, Horn

**THE BARBARA BUEHLMAN DISTINGUISHED SERVICE AWARD**
“For the contribution of creative individual leadership and service to the Northshore Concert Band towards its goal of musical excellence.”

- Nancy Golden, Flute
- Dennis Montgomery, Trumpet
- Laura Stibich, Clarinet
- David Zyer, Clarinet

**THE DIRECTOR’S AWARD**
“For musical leadership, professionalism and contribution to the Northshore Concert Band”

- Sarah Farster, Oboe
- Kendra Gohr, Euphonium
- Candi Horton, Trumpet
- Melaine Pohlman, Oboe
- Carey Polacek, Saxophone
- Chris Rasmussen, Percussion
- Amy Strong, Flute

**50th ANNIVERSARY**
“To recognize 50 years of membership in the Northshore Concert Band”

- Janet Schroeder, Clarinet, 2011
- Debbie Hawes, Percussion, 2016

**LIFETIME ACHIEVEMENT AWARD**
“In recognition of a career dedicated to the development and perpetuation of wind music”

- Harry Begian
- Barbara Buehlman
- Larry Combs
- Ray Cramer
- Frederick L. Hemke
- Karel Husa
- John P. Paynter
Peter Gotsch, chair
Derek Inksetter, vice chair
Amy Strong, secretary
Deborah Hawes, treasurer
Emma Stibich, director of development
Pete Ross, director of pr/marketing
Kyle Rhoades, librarian
Becky Van Donslear, personnel director

Mallory Thompson, artistic director
Daniel J. Farris, assistant director

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Alicia Forestall-Boehm, marketing manager
Kendra Gohr, festival manager
Jana Specht, administrative coordinator
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CARL GRAPENTINE!

We are proud to recognize Carl Grapentine with the Northshore Concert Band Lifetime Achievement Award in recognition of a career dedicated to the development and perpetuation of wind music!

Carl Grapentine joined WFMT/98.7 FM, Chicago’s classical music station, in 1986 and has been the host of WFMT’s Morning Program since 1996. He is an accomplished conductor and singer and has sung the national anthem for many professional and collegiate sporting events. An alumnus of the University of Michigan School of Music, he has been the "Stadium Voice" for the University of Michigan Wolverines football team since 1970. Mr. Grapentine will retire from WFMT on July 27, 2018.
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The Northshore Concert Band Board of Directors established the Leadership Fund to grow our audience, enhance administrative resources and to expand outreach activities.

We would like to express our appreciation to our members and donors who have designated a portion of their annual donation to the Leadership Fund for three consecutive years.

John L. & Megan P. Anderson
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Mallory Thompson
Becky Van Donslear & Sally Ward
in memory of Vernon & Rosemary Van Donslear
Barbara A. Zeleny
David & Connie Zyer

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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