Travels Abroad
Lifetime of Music

Sunday, February 10, 2019
Pick-Staiger Concert Hall

Mallory Thompson, conductor

Arranged by Merlin Patterson

“Blessed Are They” from A German Requiem (1868/1970) .... Johannes Brahms (1833–1897)
Arranged by Barbara Buehlman
Dedicated to the memory of Marietta Paynter

Toccata and Fugue in D Minor (1705/1998) ......................... Johann Sebastian Bach (1685–1750)
Arranged by Donald Hunsberger

INTERMISSION

1. Pastorale
2. Valse
3. Scène et marche

The following selections feature the Lifetime of Music students alongside the Northshore Concert Band:

Spring Festival (2000) ................................................................. Chen Yi (b. 1953)

Bach Chorale and Variation (1994) ........................................... Anne McGinty (b. 1945)

Earth Song (2012) ................................................................. Frank Ticheli (b. 1958)

Normandy Beach (1982) ......................................................... John Edmondson (b. 1933)

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 17th 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.”

This “Travels Abroad” concert will take you on an intriguing and whimsical musical tour of four continents. One of today’s highlights is a spectacular and colorful transcription of Toccata and Fugue in D minor by J.S. Bach. This masterpiece originally written for organ is famous for its bold and dramatic opening, featuring virtuosic flourishes, dramatic scalar passages, and powerful chords. The students and band members will combine in the second half to continue our musical tour and share music by Chinese, Australian, American, and British composers.

During this afternoon’s intermission, please visit the lobby and take part in our 13th annual Silent Auction. We are sincerely grateful for your support in any manner, whether through the auction, buying a raffle ticket, joining the Paynter Society, buying a CD, or bringing family and friends to our next performance.

Our next concert in this season, “The Motherland Calls,” will be a unique program that explores the musical relationship between the United States and Russia and will feature music by Shostakovich, Prokofiev and Scriabin. We appreciate your continued support and hope that you will join us for this musical program on April 14, 2019.

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 Páulo, 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 50 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 19th 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, FL, 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 63rd 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 2018–2019 Thompson will be celebrating her 14th 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 Cleverger 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 43rd year and held at Northwestern University, offers concert bands the opportunity to work with highly-regarded university directors in a noncompetitive and nonrated format. 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.
WHEREVER THE MUSIC TAKES YOU

WE WILL PROVIDE THE RHYTHM FOR THE JOURNEY

THE NORTHSHORE CONCERT BAND PERCUSSION SECTION

Deborah Hawes     Samir Mayekar
Joseph Heimlich     Michael Moehlmann
Derek Inksetter     Christopher Rasmussen
Richard Lehman     William Seliger
The Northshore Concert Band extends sincere gratitude to our outstanding Lifetime of Music students for their participation in today’s concert. We also wish to thank the parents and guardians of these students for their support and commitment to music education.

FLUTE
Joseluis Cardoso, Rachel Carson
  Elementary School
Josue Martinez, Miguel Juarez Middle School
Nina Newman, Golf Middle School
Sarah Ondo, Zion Central Middle School
Jillian Witt, London Middle School
Estella Yan, Daniel Wright Junior High School

OBOE
Sara Brann, Hawthorn Middle School North
Ernesto Gasse, Forest Park Middle School
Tim Nelson, Emerson Middle School

BASSOON
Juliana Norman, Clarendon Hills
  Middle School
Julia Rasmussen, Huntley Middle School

CLARINET
Ryan Epstein, Sunset Ridge School
Erika Escobar, Jack Benny Middle School
Ashlee Faltz, Traughber Junior High School
Matthew Hristov, East Prairie School
Roman Pantazopoulos, Gwendolyn Brooks
  Middle School
Nilofar Sanchez, Viking Middle School
Thomas Smith, Percy Julian Middle School

BASS CLARINET
Julia Fudge, Beach Park Middle School
Te’a Lindsey, West Point School of Music

ALTO SAXOPHONE
Maxwell Jiang, Wilmette Junior High School
Tyler Kang, Wood Oaks Junior High School
Michael Shifley, West Oak Middle School
Ronaldo Venegas, Elm Middle School

TENOR SAXOPHONE
Sanjna Batra, Walter R. Sundling
  Junior High School

BARITONE SAXOPHONE
Duke Baur, Glencoe Central School

TRUMPET
Evan Kessler, Science and Arts Academy
Ryan Kuchar, Minooka Junior High School
Callie Lawrence, Grayslake Middle School
Layla Michaels, Prairie Grove
  Junior High School
Catherine Tyrrell, O’Neill Middle School
Jessica Wenc, Conrady Junior High School

FRENCH HORN
Ameya Deo, University of Chicago
  Laboratory School
Hannah Janka, Herrick Middle School
Cadel Saszik, Dr. Martin Luther King Jr.
  Literary and Fine Arts School

TROMBONE
Sam Fallorin, Hester Junior High School
Morgan Foster, Memorial Junior High School
Joseph Mascort, Lincoln Middle School
Tim Rosland, Westmont Junior High School
Marcus Santos, Maple Middle School
John Zerth, Summit Hill Junior High School

EUPHONIUM
Evanne Cordova, Thomas Jefferson
  Middle School
Addison Putz, Parkland Middle School
Rebecca Susmilch, Christian Life School

TUBA
Logan Garcia, Robert Abbott Middle School
Michael Shao, Hinsdale Middle School

PERCUSSION
Matthew Luerssen, Wood Oaks
  Junior High School
Sophia Luong, Iroquois Community School
Amber Wysocki, Nathan Hale Middle School
LIFETIME OF MUSIC NOMINATORS

Special thanks to all of the band directors and private teachers of these talented middle school musicians!

David Allie, Merit School of Music, Chicago, IL
George Andrikokus, Hinsdale Middle School, Hinsdale, IL
Julianne Arvidson, Private Teacher
Eric Bachmann, Emerson Middle School, Niles, IL
Chris Bajek, Zion Central Middle School, Zion, IL
Allissa Baldwin, Sunset Ridge School, Northfield, IL
Jayme Barnard, Gwendolyn Brooks Middle School, Oak Park, IL
Matthew Becker, Memorial Junior High School, Lansing, IL
Kyle Berens, Parkland School, McHenry, IL
Tim Berlinghof, East Prairie School, Skokie, IL
Alex Blomarz, Wilmette Junior High School, Wilmette, IL
Steven Boswell, Viking Middle School, Gurnee, IL
Traci Bowering, Golf Middle School, Morton Grove, IL
Patrick Cantagallo, Hawthorn Middle School North, Vernon Hills, IL
Julian J. Champion, West Point School of Music, Chicago, IL
Amy Church, Dr. Martin Luther King Jr. Literary and Fine Arts School, Evanston, IL
Ben Clemons, Nathan Hale Middle School, Crestwood, IL
Sue Clemons, Conrady Junior High School, Hickory Hills, IL
Kim Coughlin, Summit Hill Junior High School, Frankfort, IL
Jeff Crylen, Prairie Grove Junior High School, Crystal Lake, IL
Randy Dissmore, Christian Life School, Kenosha, WI
Ann Dufek, Wilmette Junior High School, Wilmette, IL
Diana Economou, Thomas Jefferson Middle School, Waukegan, IL
Kristen Engelbert, Private Teacher
Ethan Epple, Robert Abbott Middle School, Waukegan, IL
Sarah Farster, Viking Middle School, Gurnee, IL
Jackie Fischer, Westmont Junior High School, Westmont, IL
Michele Gaus Ehning, Private Teacher

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John Harshey, West Oak Middle School, Mundelein, IL
Paul Hefner, Private Teacher
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Trevor Lenhart, Jack Benny Middle School, Waukegan, IL
Julie Liebman, Science and Arts Academy, Des Plaines, IL
Peter Lograsso, Wood Oaks Junior High School, Northbrook, IL
Andrew Malovance, London Middle School, Wheeling, IL
Rachel Maxwell, Traughber Junior High School, Oswego, IL
Katie McCarthy, Private Teacher
Thomas Neisler, Minooka Junior High School, Minooka, IL
Jennifer Nelson, Private Teacher
Dan Nicholson, Private Teacher
Rodney Owens, Daniel Wright Junior High School, Lincolnshire, IL
Christine Phillips, Private Teacher
Kyle Rhoades, Elm Middle School, Elmwood Park, IL
Jessica Rosales, West Oak Middle School, Mundelein, IL
Bradley Say, Miguel Juarez Middle School, Waukegan, IL
Theresa Steiner, Herrick Middle School, Downers Grove, IL
Stephanie Strzalka, Iroquois Community School, Des Plaines, IL
DJ Taylor, University of Chicago Laboratory Schools, Chicago, IL
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Roberta Weber, Science and Arts Academy, Des Plaines, IL
Robert Yaple, Glencoe Central School, Glencoe, IL
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Jeffrey Zilke, Walter R. Sundling Junior High School, Palatine, IL

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Javelin
Michael Torke /arr. Patterson

American composer Michael Torke became famous in the mid-1980s for his series of orchestral “color music,” such pieces titled as Ecstatic Orange, Bright Blue Music, and Green. With their hypnotically repeating rhythmic patterns and a strong tonal base, critics compared these pieces to works by minimalist composers Terry Riley, Steve Reich, Philip Glass and John Adams. Javelin, an effervescent and energetic concert opener, has a kinship to Torke’s color pieces in musical style, compactness, and overall spirit.

Javelin was commissioned by the Atlanta Committee for the Olympics and performed at the opening ceremony of the 1996 Summer Olympics in Atlanta, but was actually premiered in 1994 during the concert season celebrating the 50th anniversary of the Atlanta Symphony Orchestra.

In an interview, Torke stated that he began work on the composition after he came up with the name of the piece: the athletic Olympic spear also evoked fond memories of his father’s powerful 1970’s AMC Javelin muscle car. While the music is meant to evoke this mental image of a flying javelin, Torke admitted that his original musical inspiration was actually the busy movement of travelers in an airport. Javelin is lithe, sleek, and heroic in character. Although the piece is marked by rapid changes in mood and texture, it is built around a single theme stated early in the piece which subsequently transforms throughout the work. A secondary theme is heard first in the high woodwinds, and reprised near the end of the piece, after which the jubilant heroic tune brings the work quickly to its close.
SHOUT OUTS

John Zerth
Words cannot express how proud we all are of you! Keep on playing! Love - Mom, Dad, Grandma & Papa Kruis, Grandma & Grandpa Zerth, Kandis, Justin, Kevin, & Jayson

Hi Joey!
We are very proud of you. You are an amazing musician. You rock! Love you!!

Congratulations, Tim!
We are so proud and love you!

We are very proud of you.
Ryan Matthew!
Love, Dad and Mom

We are SO very proud of you.
Morgan! We can't wait to see you and Tromiichi perform in this concert! You are the very best (like no one ever was) All of Our Love from Mom, Dad and Grandma Joan

Congratulations Jillian!
We are very proud of you. Your dedication and hard work will continue to create opportunities for you.

So proud of you, Thomas Smith!
XOXO Mom & Dad

Callie we are so proud of all that you have accomplished! Your future ahead is so bright and all in your hands! Keep playing! Love, Mom and Dad

Ashlee Faltz
We are very proud to support and appreciate your talent and accomplishments.
Richard and Christine Faltz

Juliana, we are so proud of you!
Your work ethic and dedication are to be admired. Keep using your gifts in a good way. Love, Mom and Dad

Way to go Amber! I know you can rock this and anything you put your mind to! We love you so much, Mom, Dad, Nicholas and Grandma xoxo

You da man, Thomas!
Your proud sibs, Artie & Sarah

Congratulations, Sara! So happy for you and grateful for the place music has in your life! Keep making music! :) xo

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"Blessed Are They" from A German Requiem
Johannes Brahms / arr. Buehlman

Brahms was born in 1833 in Hamburg. The young Brahms studied piano from the age of seven and eventually began playing professionally in restaurants and theaters. In 1853, while touring Germany as the accompanist for an expatriate Hungarian violinist, he met Franz Liszt and the day's leading violinist, Joseph Joachim. The latter encouraged Brahms to introduce himself to Robert Schumann, which he did in September 1853. The very next month, Schumann introduced his new young friend to the world.

That following February, Schumann suffered a mental breakdown and was admitted to an asylum. Brahms, a close friend of the Schumann household, moved in to assist with family and business duties. He remained close to Clara, Robert's wife and one of the nineteenth century’s greatest pianist, accompanying her on concert trips and spending much time in Düsseldorf, until Robert’s untimely death in July 1856. When his mother died in February 1865, Brahms was deeply stricken. He soon after began composing his Requiem, a monumental six-movement, hour-long work for soprano and baritone soloist, mixed chorus, and large orchestra. His feelings about the death of his mother certainly mingled with his memories of the death of his friend and inspiration Robert Schumann. With speed remarkable for a composer so plagued by self-criticism, Brahms completed “Ein Deutsches Requiem” by the summer of 1866.

Barbara Buehlman scored the first movement of the masterwork for concert band. The title comes from the first movement’s choral text: “Blessed are they that mourn: for they shall be comforted. They that sow in tears shall reap in joy. They that go forth and weep, bearing precious seed, shall doubtless come again with rejoicing, bringing their sheaves with them.”

Buehlman (1936–1997) worked closely with John Paynter and was business manager, assistant conductor and principal hornist of the Northshore Concert Band. A major force in the modern concert band movement and a trailblazer for women in music education, Buehlman earned bachelor’s and master’s degrees in music education from Northwestern University. She taught in the Round Lake School District for 23 years and her band arrangements and method books are widely acclaimed. Professional accolades included the Sudler Medal of the Order (now called the Medal of Honor) from the John Philip Sousa Foundation and an honorary doctorate from VanderCook College of Music.

This performance of “Blessed Are They” is dedicated to the memory of Marietta Paynter (1946-2018). A friend and supporter of Northshore Concert Band and wife of founder John Paynter, we remember her life with heartfelt gratitude.
PROGRAM NOTES cont.

Toccata and Fugue in D Minor
J. S. Bach / arr. Hunsberger

The many great organ works of Johann Sebastian Bach have been transcribed for countless instrumental ensembles in the two and a half centuries since his death. The legendary conductor Leopold Stokowski brought this practice to perhaps its zenith with his many powerful adaptations of Bach’s keyboard work for full symphony orchestra. The most famous of these is his transcription of Toccata and Fugue in D minor, which was featured in the classic 1940 Disney film Fantasia and has since become ubiquitous in both the classical repertoire and in many different streams of popular culture worldwide.

Many people will be familiar with this work’s three dramatic opening flourishes followed by the low, growling pedal note underneath a huge, fortissimo rolling chord. The Toccata is rhapsodic, like an improvisation, a feature which is relatively unusual for an organ work of its time. It has been suggested that Bach’s celebrated piece was not originally written for the organ, nor even in D minor. It might have been written for violin or harpsichord, and some scholars believe it to be too crude a piece to have been written by Bach at all. The earliest score, a copy made by Bach’s student Johann Ringk (1717-1778) contains many uncharacteristic dynamics and markings. Unfortunately, no original manuscript survives.

According to arranger Donald Hunsberger:

The Toccata and Fugue in D minor contains virtuosic writing combined with a recitative style. Within the Toccata itself there resides a freedom of tempo and technical display that is in great contrast to the formation of the various fugal statements and answers. The third part of the Toccata serves as a coda-like statement containing a recitative and various changes of texture and tempo, finally arriving at a Molto Adagio that closes the section to create a grand A-B-A form for the work.
The Fugue draws its theme from the downward motion of the opening Toccata melodic line. It proceeds through numerous development sections until finally arriving back at the free toccata-fantasia style.

In scoring the work for winds, Hunsberger chose an instrumentation that uses the ensemble’s complete range, from the raucous bass color of the contrabassoon to the vibrant shimmer of the piccolo and piccolo trumpet. This brilliant orchestration fully exploits the technical potential of the wind ensemble while effectively imitating the timbre and registration of the organ.

**Suite Française**

**Guy Woolfenden**

English composer and conductor Guy Woolfenden enjoyed an active career, particularly in the realm of musical theater. He spent a considerable portion of his career as the head of music and resident composer at the Royal Shakespeare Company at Stratford-upon-Avon. During his RSC tenure from 1963–98, he wrote over 150 pieces for the company. He would frequently incorporate this music into his other works, including the *Suite Française*. Commissioned for the 1991 Rugby Youth Music Festival in Warwickshire, England, the work utilizes music Woolfenden wrote for productions of Shakespeare’s comedy *Love’s Labour’s Lost*.

The piece opens with an introspective “Pastorale” introduced by a solo bassoon presenting the movement’s unifying motive. After a short, rubato introduction, the theme proper is presented in the oboe amidst playful clarinet imitation and solemn bassoon chords. Four more presentations of the theme feature a hallmark of Woolfenden’s style: melodic and harmonic colorings evocative of both medieval chant and twentieth-century Neoclassicism.
The “Valse” is based on the bourrée “N’ai pas ieu de mio” (I do not have a sweetheart) from the Chants d’Auvergne, a collection of folk songs arranged by Joseph Canteloube in the 1920s and named for the region of France from which they originated. Yearning, minor mode melodies are interspersed among repetitions of the primary theme, ending with a final, tranquil rendition punctuated by charming cadential extension. The final movement, “Scène et marche,” begins similar to the first with a delivery of the primary motive in the solo bassoon. The slow introduction gives way to a spirited march, cast as a theme and variations that explores a variety of characters ranging from a hushed misterioso to a jubilant maestoso. The work comes to a close with a final statement of the theme presented by a series of solo instruments arriving at humorous, tongue-in-cheek cadence.

**Spring Festival**

**CHEN YI**

Chen Yi is a composer, violinist, and educator originally from Guangzhou, China. She spent her early life there learning violin and piano until the Cultural Revolution of the 1960s effectively banned everything of Western influence. She continued to practice violin in secret even when she was sent to the countryside for two years of forced labor. During this time, she came into contact with a great deal of traditional Chinese folk music, which would later inspire and inform her compositions. With the restrictions of the Cultural Revolution lifted after 1976, Chen became the first woman to earn a Master of Arts degree in Composition in China from the Central Conservatory of Music in Beijing, an accomplishment widely celebrated in Beijing’s musical circles. Shortly thereafter, she came to the United States and earned her DMA at Columbia University in New York City.
She is now the Cravens-Millsap-Missouri Distinguished Professor of Composition at the Conservatory of the University of Missouri-Kansas City.

*Spring Festival* was written in 1999 and premiered on February 3, 2000 to honor the most important Chinese celebration of the year, Yüan Tan (‘New Year’), a fifteen-day festival that begins on the first day of the lunar new year. Usually falling between the end of January and the beginning of February, it marks the end of winter when spring is close at hand. This delightful piece is a unique and special addition to the wind band repertoire: a rare instance of a composition using Chinese vernacular, written by a Chinese-American composer. Drawing on the folk ensemble work *Lion Playing Ball*, Chen used the principle of the Golden Section to structure the work. When the ratio of shapes, objects in nature, or proportions in a building is equal to 1.6, it is called the “golden ratio.” This was thought by ancient civilizations to be a perfect proportion most pleasing to the senses. Following an introduction that features Eastern instruments which serve to depict the annunciation of a new year, Chen Yi employed the Golden Rule and its derivations several times in the work, determining entries of sections and delineating textural changes.

**Bach Chorale and Variation**  
**ANNE MCGINTY**

Anne McGinty has had a significant impact on the repertoire of the concert band, having written more than 225 pieces, with more than 50 of those commissioned by bands across the United States. She is well known for her contributions of quality educational repertoire with works that are musical, pedagogical, and engaging. After a successful career spanning
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30+ years as both a composer and publisher of educational full ensemble music, McGinty is now enjoying writing chamber music for brass and woodwinds.

McGinty’s charming piece is an authentic setting, with clever original contrapuntal variations, of Bach’s chorale “Gottes Sohn ist Kommen” (God’s Son is Coming), No. 115 from his 389 Choralgesange (Choral Songs). Bach’s hundreds of chorale harmonizations draw from extant choral melodies (usually from Latin hymns and chants) and were frequently utilized in Bach’s more complex pieces for voice - such has his chorale fantasias or cantatas. The melody for Bach’s harmonization was originally based on the fifteenth century Latin chant “Ave Hierarchia.”

Earth Song
Frank Ticheli

Ticheli writes regarding his work:

“Earth Song is one of only a few works that I have composed without a commission. Instead, it sprung out of a personal need during a time when so many in this country, including myself, were growing disillusioned with the war in Iraq. I felt a strong impulse to create something that would express my own personal longing for peace. It was this longing which engendered the poem’s creation. I knew I had to write the poem myself, partly because it is not just a poem, but a prayer, a plea, a wish—a bid to find inner peace in a world that seems eternally bent on war and hatred. But also, the poem is a steadfast declaration of the power of music to heal. In the end, the speaker in the poem discovers that, through music, he is the embodiment of hope, peace, the song within the Song.”

Ticheli adapted the wind ensemble edition of Earth Song from his own choral setting. Musical content for the piece originates in a previous composition of Ticheli’s entitled Sanctuary, which the Northshore Concert Band performed last season. The poem the composer wrote and set to music is as follows:

Sing, Be, Live, See…

This dark stormy hour, The wind, it stirs. The scorched earth cries out in vain:
O war and power, You blind and blur. The torn heart cries out in pain.
But music and singing Have been my refuge, And music and singing Shall be my light.
A light of song Shining strong: Alleluia! Through darkness, pain and strife, I’ll Sing, Be, Live, See…

Frank Ticheli received his master’s and doctoral degrees in composition from the University of Michigan, where he studied with William Albright, George Wilson, and Pulitzer Prize winners Leslie Bassett and William Bolcom. Ticheli joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he is currently Professor of Composition. His nearly 40 compositions for wind ensemble and concert band have been performed widely throughout the world and have been awarded several prizes, including the 1989 Walter Beeler Prize and First Prize at the 11th annual Symposium for New Music held in Virginia. Ticheli is the recipient of a 2012 “Arts and Letters Award” from the American Academy of Arts and Letters, his third award from that prestigious organization.
**Normandy Beach**  
**John Edmondson**

Written to emulate the style of a stately British march, the *Normandy Beach March* commemorates the Allied invasion of Normandy nearly seventy five years ago, “D-Day,” June 6, 1944. Part of the largest amphibious invasion in modern history that marked a significant turning point in the defeat of Nazi Germany, and the beginning of the end to World War II.

John Edmondson received his BA from the University of Florida and his MM in Composition from the University of Kentucky, studying with Kenneth Wright and R. Bernard Fitzgerald. He taught public school music in the central Kentucky region for ten years, during which he wrote extensively for his own students. At this same time, he was the staff arranger for the University of Kentucky Wildcat Marching Band, and also arranged for several other universities and regional high school marching bands. In addition to freelance composing and arranging, John was a professional trumpet player and pianist, and developed his own educational publishing firm.

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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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