The Motherland Calls

Sunday, April 14, 2019
Pick-Staiger Concert Hall

Mallory Thompson, conductor

Arranged by Paul Yoder

Russian Christmas Music (1944)..............................................Alfred Reed (1921–2005)

INTERMISSION

Overture
Contradance
Folk Feast
Waltz “Barrel-Organ”
Galop
Introduction
Romance
Intermezzo
Scene
Finale

Across the Danube (1877)..............................................................John Philip Sousa (1854–1932)

The use of cameras and recording devices during the performance is prohibited.
Please turn off all cell phones and pagers.
Welcome to our Spring concert, The Motherland Calls. Our concert theme takes its inspiration from the famous Russian sculpture of the same name, erected at the height of the Cold War, and explores the musical relationship between our two countries.

Our concert features music composed by Dmitri Shostakovich, Sergei Prokofiev, and Alexander Scriabin, three of Russia’s most renowned and influential musical figures. One of the highlights today is a new arrangement and adaptation of Shostakovich’s score from The Gadfly, a famous Russian historical drama film depicting the underground struggle of Italian patriots against Austrian invaders for independence of their homeland.

We also will feature Alfred Reed’s Russian Christmas Music, which was commissioned in 1944 for a concert that featured several premieres of Russian and American music with the hope of improving Russo-American relations. We hope you enjoy the Russian carols and pronounced influence of Eastern Orthodox liturgical music in this American arrangement.

Please join us on Fathers’ Day for our season finale, Rustic Landscapes. We will feature an international tour of rustic folk music, including works from Percy Grainger, Leonard Bernstein and Malcolm Arnold. We sincerely appreciate your continued support and hope that you will join us for this wonderful musical program on June 16, 2019.

Sincerely,

Peter Gotsch
Board Chair
The Northshore Concert Band
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 São 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 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 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 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
March, Op. 99  
Sergei Prokofiev / arr. Yoder

Composing his first music in 1896 at the age of five, Prokofiev entered the St. Petersburg Conservatory at thirteen. By seventeen, Prokofiev was regularly appearing as a solo pianist as a part of the St. Petersburg Evenings of Contemporary Music concert series. Soon his name was known nationwide, but after the February Revolution (riots over lack of food and governance in St. Petersburg, 1917), he realized that he had little future in Russia and left for the United States and eventually for France. Later in life, he returned to his homeland and by the age of fifty-four began to be considered the foremost composer of the Soviet Union.

March, Op. 99 was written at a time when many Russian composers were turning to the march genre as a show of support to their country during World War II. According to Harlow Robinson, Prokofiev's biographer, the piece was a political composition written in honor of May Day, also known as International Workers’ Day. May 1 is perhaps the most important political holiday in the Soviet calendar, second only to the October Revolution. One of a group of patriotic compositions Prokofiev wrote in support of the Russian war effort, the work was premiered via a Moscow radio broadcast on April 30, 1944 as part of the May Day celebration.

Apart from transcriptions of the march from the satirical opera Love For Three Oranges (1919), this Op. 99 is the most popular among the half-dozen marches for military band that Prokofiev wrote. Prokofiev obviously felt it a worthwhile work since he reused the theme in his opera The Story of a Real Man, Op. 117 (1947–1948). Op. 99 is festive and swift, lasting only two to three minutes, but in its brevity is brilliant and cheerful.
Russian Christmas Music
Alfred Reed

In the late summer of 1944, after the Allied forces successfully invaded France and Belgium, it was generally accepted that World War II would soon end victoriously. The war bond effort had gone exceptionally well in Denver during the summer of 1944, and the city officials decided to give the citizens a free concert to thank them for their financial support.

American composer and teacher Roy Harris assembled a band of the best players from each of the five military installations in the greater Denver area and requested that Alfred Reed, a staff arranger for the 529th Army Air Corps Band, assist with planning this performance. The program had originally been conceived as a Russian-American tribute as, at the time, the two powers were allies. The intention was to present works by Soviet and American composers and also give a U.S. premiere of a new piece by a composer from each nation. The American work to be performed was a transcription of the second movement of Harris' Symphony No. 6, and the Russian piece was a work by Prokofiev with an unknown title.

Harris, with the help of military officials in Washington D.C., discovered that the Russian work, the March, Op. 99 that began the day's program, had already been premiered in the United States. Harris was faced with the dilemma of finding another never-before performed Russian work to be presented as part of the advertised program. Reed relates some of his conversation with Harris about the matter:
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He [Harris] said that the best thing that he had been able to come up with is that I
should write a Russian work for the occasion, and with that, he hung up the phone!
I sat there thinking that it was just 15 or 16 days before the concert, and I could not
believe what I heard! I dialed him back and said, “Roy, this is Alfred again. Did I hear
you correctly—you want me to write a new work for this concert?” He said, “Don’t
worry, I have every confidence in you.” I said, “Roy, the concert is 15 or 16 days away!”
He said, “Well, just don’t make it too long, only 14 or 15 minutes,” and with that, he
hung up the phone.

With the aid of five copyists, the 23-year-old Alfred Reed completed the score in 11 days.
This first version of *Russian Christmas Music* was premiered on December 12, 1944 as part
of a nationwide radio broadcast on the NBC network, and the concert premiere was on
December 14, 1944 in the Denver City Auditorium. Reed subsequently revised the piece
several times before arriving at the edition performed today.

An ancient Russian Christmas carol (“Carol of the Little Russian Children”), along with
original material and motivic elements derived from the liturgical music of the Eastern
Orthodox Church, form the basis for this musical impression of Old Russia during the
jubilant Christmas season. Although cast in the form of a single, continuous movement,
four distinct sections may be recognized and were labelled in Reed’s earlier manuscript
drafts: the “Children’s Carol,” “Antiphonal Chant,” “Village Song,” and “Cathedral Chorus.”
The liturgical music of the Eastern Orthodox Church is entirely vocal, allowing no
instrumental music into the services. As such, Alfred Reed has captured the sonorities,
rhythmic inflections, clarity, and flowing phrases of the human voice in his composition.

During his three and a half years of service, he produced nearly 100 compositions and
arrangements for band. After being discharged from the Army Air Corps, Reed enrolled
at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953,
he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while
he earned the Bachelor of Music degree (1955). His interest in the development of
educational music led him to serve as executive editor of Hansen Publishing from 1955
to 1966. He left that position to become a professor of music at the University of Miami,
where he served until his retirement in 1993.

**Suite from The Gadfly**

**Dmitri Shostakovich / trans Patterson**

As a teenager, Shostakovich played the piano in a theater that showed silent films to help
support his family. In that setting he would sometimes burst out in laughter or show
other signs of absorption in the action on the screen, and simply forget his obligation to
accompany it with music. While that behavior led to his dismissal, he remained thoroughly
enthusiastic about the movies, and began writing music for films at the end of 1928,
just two years after establishing himself as a serious composer with the premiere of his
First Symphony.

Most films in the silent era had musical accompaniment, either a piano or, for the more
ambitious productions, a full orchestra performing in the theater during the screening.
In some instances music was especially composed for this purpose; in others, something
might be cobbled together from the existing repertoire. Shostakovich’s first film score
was a full orchestral work for a silent movie called *The New Babylon*, concerning the
Paris Commune of 1871. The popular reception of the soundtrack made him even more
interested in continuing to write film scores, and he completed thirty-six of them, the last composed for *The Envoys of Eternity* in 1971, four years before his death. He wrote music for documentaries, propaganda films, and comedies as well. Suites from several of these scores were arranged by the composer's associate Lev Atoumyan, who also arranged five “Ballet Suites” drawn from Shostakovich's dance works. *The Gadfly* (in Russian, *Ovod*), composed in 1955 and contemporaneous with the premieres of his Tenth Symphony and First Violin Concerto, was based on a novel of the same title by the English writer Ethel Lilian Voynich, originally published in 1897.

The title is a name by which the historical figure and revolutionary activist Arthur Burton became known. Burton, an English Catholic, travels to Italy to study to be a priest. He discovers radical ideas, renounces Catholicism, fakes his death and leaves Italy. While away, he suffers great hardship, but returns with renewed revolutionary fervor. He becomes a journalist, expounding radical ideas in brilliant satirical tracts published under the pseudonym “the gadfly.” The local authorities soon become intent on capturing him. Gemma, his lover, and Padre Montanelli, his priest (and also secretly his biological father), display various emotions via their tragic relations with the focal character of Arthur. The story compares these feelings to those Arthur experiences as a revolutionary, particularly drawing on the relationship between religious and revolutionary thoughts. This is especially explicit at the climax of the book, where sacred descriptions intertwine with reflections on the Gadfly’s fate. Eventually, Arthur is captured by the authorities and executed by a firing squad. Montanelli also dies, having lost his faith and his sanity.
Soviet officials in the post-war and post-Stalin years found Burton’s story filled with symbolism for propagandist points they wished to promulgate. Two years after the film was issued, the same story was given operatic treatment by one of Shostakovich’s compatriots who bore the deceptively Italian name Antonio Spadavecchia. The orchestral suite compiled and arranged by Lev Atovmyan comprises twelve movements, from which this wind ensemble arrangement has been adapted by Don Patterson for performances by the United States Marine Band “The President’s Own.”

**Across the Danube**  
**JOHN PHILIP SOUSA**

The Danube River was once a long-standing frontier of the Roman Empire, and today flows through 10 countries, more than any other river in the world. Originating in Germany, the Danube flows southeast for nearly two thousand miles, passing through or bordering Austria, Slovakia, Hungary, Croatia, Serbia, Romania, Bulgaria, Moldova, and Ukraine before draining into the Black Sea. For centuries, The Danube served the Ottoman Empire as a cultural inspiration as well as a pragmatic military border.

The Turkish people, the inhabitants of the “Exalted Ottoman State” of modern-day Western Europe, were regularly at war with czarist Russia. In their fourth extended war, the Russians gained one decisive victory by crossing the Danube in June and July, 1877. Sousa credits the inspiration for *Across the Danube* to the victory of “Christendom over the Turks,” and it was probably the news of this particular battle which caught his attention.

Sousa’s affiliation with the military was a long-standing one. In 1867 at the age of 13, Sousa tried to run away to join a circus band, but his father instead enlisted him in the Marine Band as an apprentice. Sousa completed his apprenticeship in 1875, and began performing on the violin in theater orchestra. He returned to the U.S. Marine Band as its conductor in 1880 and remained until 1892. In addition to his musical training in the Marine Band, he studied music theory and composition with George Felix Benkert, a noted Washington orchestra conductor and teacher. It was during his early years in the Marines that Sousa wrote his first composition, *Moonlight on the Potomac Waltzes*.

Sousa composed *Across the Danube* when he was just 23 years old. Like many of his subsequent works, *Across the Danube* is bright and light-hearted. The final trio has a jovial lilting melody, adorned by playful ornaments that lead to a decisive ending.

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Lakeside Pride, Chicago’s LGBTQ and ally marching band, is about to begin rehearsing for the summer parade season! Join us as we prepare for the Chicago Pride Parade and other events. Percussion, winds, and colorguard performers of all skill levels are encouraged to join, even if it’s been years since you’ve performed. Visit our website to learn more, to get your questions answered, and to let us know you’re coming!

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THE NORTHSHORE CONCERT BAND MUSICIANS

PICCOLO
Jen Smith, Prospect Heights, freelance musician (3)
Kelly McGregor, Geneva, business consultant (17) on leave

FLUTE
Julianne Arvidson, Wheeling, teacher assistant (28)
Kathryn Cargill, Palos Heights, private woodwind instructor (42)
Angela Deligiannis, Elmhurst, music teacher (19) on leave
Michele Gaus Ehning, Vernon Hills, attorney and private music teacher (23)
Sandra Ellingsen, Buffalo Grove, music teacher (29)
*Nancy Golden, Hinsdale, retired band director (40)
Kristen Hanna, Park Ridge, band director (7)
Betsy Ko, Chicago, band director (3)
Jennifer Nelson, Chicago, private music instructor (18)
Marija Robinson, Highland Park, web developer (27)
Amy Strong, Chicago, writer (13)
Gail Wiercioch, Woodridge, teacher (11)

OBOE/ENGLISH HORN
Sara Farster, Grayslake, band director (9)
Lindsay Haukebo, Chicago, university administrator (6)
*Melaine Pohlman, Geneva, music therapist (15)
Nancy Swanson, Park Ridge, music therapist (3)

BASSOON
Pam Holt, Arlington Heights, band director (6)
*Maryann Loda, Arlington Heights, retired music teacher (50)
Heather McCowen, Chicago, high school counselor (2)
Steve Moline, Naperville, retired band director (38)

B-FLAT CLARINET
Chris Bajek, Lake Villa, band director (8)
Hannah Bangs, Oak Park, Americorp VISTA (2)
Pam Beavin, Glenview, Spanish teacher (15)
Traci Bowering, Skokie, band director (28)
Laurie DeVillers, Waukegan, tour operator (24)
*Debbie Durham, Mundelein, retired band director (40)
Diana Economou, Wilmette, band and orchestra teacher (2)
Kelley Gossler, Chicago, music teacher (8)
Tyler Holstrom, Mokena, retail manager (5)
Janet Jesse, Prairie View, Marriott theatre usher (37)
Gail Kalver, Chicago, arts management consultant (13)
Christine Kaminski, Villa Park, band teacher (12)
Bob Konecny, Wheeling, retired actuary (42)
Jaclyn Seligman, Chicago, property manager (2)
Laura Stibich, Tinley Park, band director (27) on leave
Patrick Wall, Chicago, band director (3)
David Zyer, River Forest, venture capital investor (29)
THE NORTHSHORE CONCERT BAND MUSICIANS CONT.

BASS CLARINET
Michael Grippo, Mt. Prospect, middle school general music teacher (3)
Robert Yaple, Zion, music educator (10)

ALTO SAXOPHONE
Alex Blomarz, Chicago, teacher (1)
Roland Colsen, Glenview, private investor (23)
*Carey Valente, Skokie, band director (14)

TENOR SAXOPHONE
Peter Ross, Chicago, software developer (8)

BARITONE SAXOPHONE
Michael San Gabino, Chicago, associate producer and host at WFMT (4)

TRUMPET
Allissa Baldwin, Mount Prospect, band director (6)
Amy Bischoff, Wheeling, arts administrator (1)
Ben Clemons, Tinley Park, band director (3)
Jeff Crylen, Crystal Lake, band director (1)
Scott Golinkin, Chicago, attorney (40)
Robert Kelly, Chicago, band director (4)
Stanton Kramer, Skokie, teacher (13)
*Allen Legutki, Villa Park, music education professor (8)
Erik Lillya, Chicago, attorney (25)
Kyle Rhoades, Downers Grove, band director (9)
Jacy Ripley, Evanston, freelance musician (3) on leave
Becky Van Donslear, Elmwood Park, owner at Rebecca Bell Media (11)
FRENCH HORN
Betsy Engman, Naperville, internist (24)
Peter Gotsch, Chicago, private equity investor (33) on leave
Janene Kessler, Highland Park, band director (24)
Katie McCarthy, Chicago, software developer (1)
Mollie McDougall, Evanston, band and orchestra director (14) on leave
Melanie Paulsen, Sycamore, music educator (2)
*Ryan Sedgwick, Skokie, arts fundraising and technology consultant (9)
Emma Stibich, Chicago, talent acquisition consultant (4)
Hilary Strauch, Lincolnwood, orchestra teacher (19)
Lauren Whisnant, Glendale Heights, band director (5)
Jennifer Young, Evanston, university administrator (12)
Barbara Zeleny, Park Ridge, retired MIS consultant (50)

TROMBONE
*Paul Bauer, Elmhurst, retired university arts administrator (37)
Andrew Burkemper, Wheaton, band director (4)
Mitchell Clark, Chicago, band director (1)
Daniel DiCesare, Chicago, music instructor (6)
Greg Glover, Crystal Lake, retired systems architect (30)
Joe Moore, Round Lake Beach, Navy musician (2)
Brad Say, Mundelein, music educator (20)
Camden Scarborough, Evanston, graduate music student (1)
Joseph Schorer, Northbrook, retired attorney (7)
DJ Taylor, Chicago, music teacher (3)
Bryan Tipps, Schaumburg, assistant band and orchestra director (5)
EUPHONIUM
Kendra Gohr, Libertyville, private music instructor (14)
*Bruce Nelson, Chicago, project manager (18)
Mike Vecchio, Arlington Heights, music educator (5)

TUBA
Kevin Baldwin, Mount Prospect, mechanical engineer (12)
*John Harshey, Mundelein, retired band director (33)
Peter Lograsso, Westchester, orchestra director (30)
Rodney Owens, Lake Forest, band director (33)
Eric Weisseg, Chicago, IT manager (11)

PERCUSSION
Deborah Hawes, Northfield, retired physician (53)
Joey Heimlich, Chicago, accountant (3)
Derek Inksetter, Oak Park, software developer (15)
Richard Lehman, Chicago, band director (14)
Samir Mayekar, Chicago, entrepreneur (5)
Mike Moehlmann, Chicago, high school band director (8)
*Chris Rasmussen, Chicago, attorney (13)
Bill Seliger, Chicago, supply chain executive (15)

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* Section Leader
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Charles Hawes, Northfield, retired instrumental music teacher
Nancy Hinners, Evanston, music educator
Edward Kahn, Highland Park, retired attorney
Gordon A. Long, Prairie Grove, consultant-land development
Dennis Montgomery, Prescott, AZ, brass instructor
Herb Schneiderman, Highland Park, retired
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

Announcing Our 2019-2020 Subscription Concert Season

November 3, 2019
February 9, 2020
April 19, 2020
June 7, 2020

All concerts are Sundays at 3:00 pm at Pick-Staiger Concert Hall, Evanston, IL
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**

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Judy Athmejvar, Piccolo
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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 Harshey, Tuba
Chuck Hawes, Tenor Saxophone
Debbie Hawes, Percussion
Nancy Hinnens, 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

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“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

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“For musical leadership, professionalism and contribution to the Northshore Concert Band”

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Kendra Gohr, Euphonium
Candi Horton, Trumpet
Mike Moehlmann, Percussion
Melaine Pohlman, Oboe
Carey Polacek, Saxophone
Chris Rasmussen, Percussion
Amy Strong, Flute

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THANK YOU!

Our 13th Annual Silent Auction was a huge success! Heartfelt thanks go to our many generous donors and to the event committee members, auxiliary members, and volunteers!

February 10, 2019 Silent Auction Donors

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All proceeds from our Silent Auction will benefit our Lifetime of Music education and outreach initiatives, including community concerts and special opportunities for middle and high school students.
The Motherland Calls

2018-2019

ILLINOIS STATE UNIVERSITY

SCHOOL OF MUSIC

AUDITION DATES:

Saturday, 12/1/18 · Friday, 1/18/19 · Saturday, 1/19/19
Friday, 2/1/19 · Saturday, 2/2/19 · Saturday, 2/9/19 · Saturday, 3/23/19

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Give the Gift of a Lifetime!
Share your passion for music with future generations by designating a planned gift to the Northshore Concert Band! Whether it is a bequest, trust, annuity or arrangement through your I.R.A., planned gifts of all sizes support the Northshore Concert Band’s long-term fiscal stability and reduce your taxable estate for federal tax purposes.

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.

Leave a Lasting Legacy!
By generously planning your bequest to support a favorite organization like NCB you will be permanently linking your name to something that is close to your heart.

Benefit Future Generations!
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 NCB at (847) 423-2263 or info@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.
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The list reflects gifts received since August 1, 2016.
We also extend our appreciation to contributions received after October 8, 2018.
Every effort has been made to list names accurately. Please call 847-432-2263 to bring errors or omissions to our attention.
RUSTIC LANDSCAPES
June 16, 2019 @ 3:00 pm

The 2018-2019 season of Musical Journeys concludes. Our musical interpretation of Rustic Landscapes leads us to the emotional and personal influences of folk music and dances. From Leonard Bernstein to Percy Grainger, the music is evocative, vivid, and exciting!

Our Subscription Season concerts are at Pick-Staiger Concert Hall, Northwestern University, Evanston, IL. Apply Today’s Ticket to a 2-Concert Subscription at the Box Office Today to Guarantee Your Seat for This Season Finale! Group sales available! Visit www.northshoreband.org or call 847-432-2263.
THE LEADERSHIP FUND

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.

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Northshore Concert Band is grateful to the many companies and individuals who have made contributions in support of our 2018-2019 season. Please take the time to support our generous sponsors by giving your patronage to their establishments!

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