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Rustic Landscapes

Sunday, June 16, 2019
Pick-Staiger Concert Hall

Mallory Thompson, conductor

“Profanation” from Symphony No. 1 (Jeremiah) (1942/1952) ...................... Leonard Bernstein (1918–1990)
Arranged by Frank Bencriscutto

Courtly Airs and Dances (1995) ................................................................. Ron Nelson (b. 1929)
Intrada
Basse Dance
Pavane
Saltarello
Sarabande
Allemande

Irish Tune from County Derry (1902/1918) ........................................ Percy Grainger (1882–1961)
Edited by Mark Rogers

Shepherd’s Hey (1909/1918) ................................................................. Percy Grainger
Edited by Mark Rogers

INTERMISSION

Andantino
Vivace
Mesto
Allegro risoluto
Arranged by Maurice Johnstone

Mannin Veen (1933) ................................................................. Haydn Wood (1882–1959)

Army of the Nile (1941) ................................................................. Kenneth Alford (1881–1945)

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 fourth and final series concert, Rustic Landscapes, an international tour of rustic folk music.

Our concert today features two well-known works by the Australian composer Percy Grainger, the sentimental Irish Tune and rousing Shepherd’s Hey, to celebrate the 100th anniversary of his American citizenship. Also inspired by the British Isles are Ron Nelson’s medieval-inspired Courtly Airs and Dances, Malcolm Arnold’s English Dances and Haydn Wood’s enchanting tone poem, Mannin Veen, which is based upon four Manx folk songs.

Another highlight will be a movement from Leonard Bernstein’s Jeremiah symphony, “Profanation.” Inspired by Hebrew chant and scripture, “Profanation” musically illustrates the prophet’s premonition of Jerusalem’s destruction through bombastic percussion and brass outbursts.

We would like to sincerely thank each of our subscribers, supporters, family members, and friends for joining us on our season of Musical Journeys. Please join us in the lobby after the concert today for a reception to express our thanks and connect with members, family, and friends of the band, including our Auxiliary Board.

Don’t forget to save the dates for our next series concerts: November 3, 2019; February 9, 2020; April 19, 2020; and June 7, 2020 at Pick-Staiger Concert Hall. Our 64th season promises to be filled with great music and inspired performances. Thanks again for your continued support and have a wonderful summer!

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

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 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.
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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.
Leonard Bernstein is considered the first internationally known musician to be entirely the product of an American education. Additionally, he was one of the few 20th-century composers who was equally prolific in the theater and concert hall, having written music for orchestra, chorus, music theater, movies, and television. Bernstein studied at Harvard University and the Curtis Institute of Music. His primary teachers were Walter Piston for composition and Serge Koussevitzky and Fritz Reiner for conducting.

In the summer of 1939, shortly after graduating from Harvard, Leonard Bernstein made a sketch for what he described as a “Hebrew song” for soprano and orchestra, based on a text from the Book of Lamentations. He soon set it aside as he plunged into his conducting studies at the Curtis Institute of Music. A few years later, when Bernstein began to compose his first large-scale orchestral work, he realized that his “Hebrew song” would be a logical conclusion to the two movements he had planned. Jeremiah was a major Hebrew prophet who warned the Israelites that their sinfulness would lead to disaster, and his prophecy was fulfilled when Solomon’s Temple was destroyed. Jeremiah’s Lamentations express his deep sorrow over the resulting desolation, as well as hope for the people of God.

Bernstein decided to enter his Jeremiah Symphony into a competition organized by the New England Conservatory, for which his Tanglewood mentor Koussevitzky was serving as chairman of the jury. He made significant changes to his sketches, working around the clock to complete the entire symphony before the December 31, 1942, deadline. His roommate Edys Merrill hand-delivered the score to Koussevitzky’s Boston home on New Year’s Eve. He did not win the competition, but the Jeremiah Symphony would nonetheless bring him great success.
Although only the second movement will be performed today, as a whole, the three movements of the symphony correspond to the story of the prophet Jeremiah in the Book of Lamentations. Bernstein described it in his program notes for a March, 1944 New York Philharmonic performance:

“The intention is…not one of literalness, but of emotional quality. Thus the first movement (‘Prophecy’) aims only to parallel in feeling the intensity of the prophet’s pleas with his people; and the Scherzo (‘Profanation’) to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people. The third movement (‘Lamentation’), being a setting of poetic text, is naturally a more literary conception. It is the cry of Jeremiah, as he mourns his beloved Jerusalem, ruined, pillaged and dishonored after his desperate efforts to save it.”

Courtly Airs and Dances
RON NELSON

Conductor Leonard Slatkin described Joliet-born composer Ron Nelson as follows: “Nelson is the quintessential American composer. He has the ability to move between conservative and newer styles with ease. The fact that he’s a little hard to categorize is what makes him interesting.” The non-conforming quality that Slatkin describes helped Nelson gain wide recognition as a composer. His compositional portfolio includes two operas, a mass, a cantata, an oratorio, music for film, 90 choral works, and 40 instrumental works, half of which were composed for wind band.

Nelson started studying piano at age six and by 13 became a church organist. He began conducting and arranging while attending Joliet Township High School and taught
Northshore Concert Band

PROGRAM NOTES cont.

himself string bass in order to play in the school’s ensembles. Nelson attended the Eastman School of Music and studied with Howard Hanson, earning three degrees from the institution. Following graduation, he joined the music faculty of Brown University and taught there until his retirement in 1993.

He is the recipient of many prizes, including the three largest given for wind band compositions (the ABA Ostwald Prize, the NBA Revelli Award, and the Sudler International Prize), all awarded in 1993 for his Passacaglia (Homage on B-A-C-H).

Nelson wrote Courtly Airs and Dances in 1995 on commission from the Hill Country Middle School Band in Austin, Texas, and their director Cheryl Floyd. About the piece, Nelson writes:

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany).

Irish Tune from County Derry

Percy Grainger

Australian-born Percy Grainger was a piano prodigy turned composer who was known for his eccentricity, his colorful prose, and his unusually unique music. He came to the United States at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. Grainger went on to explore the borders of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his innovative Free Music machines which predated electronic synthesizers. He wrote a series of “Hillsongs,” famously arranged the folk song “Country Gardens” for piano (which he performed regularly), arranged many Scottish folk songs, and perhaps is best known for his wind band masterpiece, Lincolnshire Posy, which is based on a collection of folk songs he collected in Lincolnshire, England. Grainger would often compose his music with purposeful distortions of time in order to recreate the effect of the inaccurate and imprecise folksongs.

The 2018–2019 Northshore Concert Band season finale celebrates Grainger’s 100th anniversary of naturalization with two works set for wind ensemble during his first year as an American citizen.

Irish Tune from County Derry is a setting of a now-famous melody from the northern Irish county of Derry (also sometimes called Londonderry). The tune recognized as “Danny Boy” was virtually unknown when Grainger came across it in The Petrie Collection of the Ancient Music of Ireland, a work first published in 1855. His discovery of the tune most likely occurred in 1901, shortly after he moved to England to embark upon a career as a solo pianist, and several years before he began collecting folk songs on his own. Grainger’s first setting was for a six-part a cappella chorus, an arrangement made between 1902 and 1904 and much admired by his mentor and friend Edvard Grieg. As is often the case in his folk music settings, Grainger credits his source, including George Petrie’s annotation to the melody:
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“The tune was collected by Miss J. [Jane] Ross, of New Town, Limavady Co. Derry (Ireland) and printed in The Petrie Collection of the Ancient Music of Ireland (Dublin, 1855) on page 57 of which collection the following remarks by George Petrie go before the tune, which is headed: ‘Name unknown’:

For the following beautiful air I have to express my very grateful acknowledgement to Miss J. Ross, of New Town, Limavady, in the County of Londonderry—a lady who has made a large collection of the popular unpublished melodies of the county, which she has very kindly placed at my disposal, and which has added very considerably to the stock of tunes which I had previously acquired from that still very Irish county. I say still very Irish, for though it has been planted for more than two centuries by English and Scottish settlers, the old Irish race still forms the great majority of its peasant inhabitants; and there are few, if any counties in which, with less foreign admixture, the ancient melodies of the country have been so extensively preserved. The name of the tune unfortunately was not ascertained by Miss Ross, who sent it to me with the simple remark that it was ‘very old’, in the correctness of which statement I have no hesitation in expressing my perfect concurrence.”

An orchestral version followed and the military band edition was completed in 1918. In accordance with the then-contemporary usage, Grainger used the term “Military Band” to refer to a mixed ensemble of woodwinds, brass, and percussion, as opposed to the all-brass bands popular in that day.
Shepherd’s Hey

PERCY GRAINGER

Grainger made several different settings of Shepherd’s Hey, which is based on a folk tune collected by the British folk song expert Cecil Sharp. The first setting, for “room-music 12-some” (Grainger’s “blue-eyed English” phrase for chamber ensemble) first appeared in 1909, and the band version followed in 1918. This coincides with the end of Grainger’s stint in the US military, which was critical in sparking his interest in band music. The tune itself is a Morris dance, a centuries-old tradition of jovial group dancing from England. Morris Dances are still danced by teams of “Morris Men” adorned with bells, handkerchiefs, and other ornaments to the music of the fiddle or ‘the pipe and tabor’ in several agricultural districts in England. The ‘hey’ involves the interweaving of generally two lines of dancers, which may be symbolized by Grainger’s use of two voice texture at the opening of the composition and rapidly changing thematic instrumentation rather than a simple statement of a theme.

Still, Grainger insists on his 1913 piano solo score that “This setting is not suitable to dance to.” Ever the contrarian, Grainger also said that “where other composers would have been jolly setting such dance tunes I have been sad or furious. My dance settings are energetic rather than gay.” In a way, this composition shows the influence of Karl Klimsch (according to Grainger, his only true composition teacher): “If you have no theme or melody in your head, don’t compose at all. If you have a theme or melody, start off with it right away and the moment your melodic inspiration runs out stop your piece. No prelude, no interlude, no postlude: just the pith of the music all the time.”

English Dances, Set 1

MALCOLM ARNOLD

Malcolm Arnold was born in Northamptonshire, England, the youngest of five children from a prosperous Northampton family of shoemakers. Although shoemakers by trade, his family was full of musicians; both of his parents were pianists, and his aunt was a violinist. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12 and five years later won a scholarship to the Royal College of Music. In 1941 he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

By the end of the 1940s his career had become almost entirely focused on composition. He went on to write 132 film scores, including the 1958 Oscar recipient Bridge on the River...
**Kwai**, nine symphonies, seven ballets, twenty concertos, theatre music, and a wealth of brass band and wind band music. He was knighted in 1993 for his service to music, having been hailed as one of the major composers of the twentieth century.

Arnold’s publisher, Bernard de Nevers, suggested that a suite of dances be composed to provide an English counterpart to Dvořák’s Slavonic Dances and Bartok’s Romanian Folk Dances. Arnold developed eight original melodies that drew inspiration from traditional English dance and song, and these melodies were divided into two sets of four. The first movement, Andantino, opens quietly to e harmonies played by the horns and a pastoral, gentle melody introduced by the oboe and flute. The bell tones heard in this movement have been suggested as the source for the English nature of the dances. The church bells in the towns and cities of England are often tuned to the notes of the diatonic scale. This scale is used extensively by Arnold, who believed in its “eternal value.” The second movement, Vivace, begins with bell tones that seem to signal the start of festivities in a village town. The third movement is a distinctive departure from the other movements. It is more serious in tone, melancholy, and reflective. The final Allegro risoluto is rustic and bombastic, characterized by a driving and determined rhythm in the brass with animated flourishes from the woodwinds.

**Mannin Veen**

**Haydn Wood**

Douglas, the capital of the Isle of Man, was a holiday mecca in Victorian times for people from Northern England. Even before Haydn Wood was born, his family had regularly journeyed there from Slaithwaite, Yorkshire. At the beginning of the 1885 tourist season, Haydn’s elder brother Harry was hired as leader and soloist of the large orchestra at the Falcon Cliff Castle in Douglas. That summer, Sabra Wood brought the entire family, including her little son Haydn, age 3, to proudly watch and listen to Harry and the orchestra. From the age of 7, Haydn studied the violin with Harry. He loved being a member of Harry’s Students Orchestra and performed regularly on the Isle of Man.

By the late 1920s, Haydn Wood was becoming known as a conductor of his own music, and he conducted concerts at the Douglas Palace from then and throughout the 1930s. On June 19th, 1927, in a huge Manx (the common demonym for the Isle of Man) Celtic Concert in which Harry was greatly involved, he conducted the Palace Orchestra in *A Health to All Who Cross the Main* for baritone, chorus and orchestra, with lyrics by Manxman Henry Hanby Hay, which he had composed expressly for the Manx Homecoming Celebration.

It was not until 1931 that Haydn Wood started composing his large scale Manx orchestral pieces. The first of these to be played in Douglas was *Mannin Veen*, on July 9th, 1933, conducted by the composer in a concert which included the second and third movements of his new Concerto for Violin, performed by the Spanish violinist, Antonio Brosa with the Palace Grand Orchestra. *Mannin Veen* was eventually published in 1937 and is a classic band work of the post-Holst, pre-Hindemith era of band works; it draws on the composer’s experiences of Manx culture when his family lived on the Isle of Man, this autonomous island situated between Ireland and the English mainland in the Irish Sea. The composition exhibits both symphonic grandeur and Celtic tunefulness, often featuring the principal clarinet.
On the occasion of the first BBC broadcast in February 1933 of Mannin Veg Veen, Haydn Wood was quoted as saying to the Isle of Man Times: “The critics were struck by the beauty of the national airs. I feel very proud and gratified that our tunes are so appreciated…It was my original intention to call the work Mannin Veg Veen (Dear Little Isle of Man) but I found that people would insist on pronouncing ‘veg’ as a waiter does in a cheap restaurant when he bawls down the lift for ‘meat and a couple of veg.’ I decided to abandon the ‘potatoes and peas’ portion of the title.”

Wood provides context for the folk songs used in his composition:

This work, based on Manx folk songs, is founded on four of those tunes. The first, The Good Old Way, is an old and typical air written mostly in the Dorian mode. The second, which introduces the lively section of the work, is a reel—The Manx Fiddler. The third tune, Sweet Water in the Common relates to the practice of summoning a jury of 24 men, three from each parish in the district where the dispute took place, to decide questions connected with watercourses and boundaries. The fourth and last is a fine old hymn, The Harvest of the Sea, sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

Army of the Nile
Kenneth Alford

In May 1939, the Nazi-fascist alliance was extended, with the signing of the Pact of Friendship and Alliance between Germany and Italy. Informally called the ‘Pact of Steel’, this ten-year agreement committed Rome and Berlin to supplying military and economic aid if either nation found itself at war. With this bolstering, and having already defeated the natives of Ethiopia in 1935, Mussolini believed his 80,000 troops in North Africa could easily defeat the 30,000 British troops from the Army of the Nile (the Eighth Army). However, he failed to take into account the courage and stamina of the outnumbered forces, as well as the cunning of Lieutenant General Richard Nugent O’Connor, one of Great Britain’s most outstanding military strategists. In December 1940, two of O’Connor’s Western Desert Divisions (the Fourth Indian and the Seventh Armored) completely routed Italian troops. The victory was so complete that one of the British battalion commanders estimated his Italian prisoners as “five acres of officers and 200 acres of other ranks.”

Alford composed this heroic march early in 1941, soon after one of the Allies’ first major victories in World War II. Alford dedicated it to the memory of General Charles Gordon and his men who were besieged at Khartoum for ten months in 1885. The commander and all of his men were killed two days before a British relief expedition arrived.

The name Kenneth Joseph Alford is actually a pseudonym taken by Major Fredrick Joseph Ricketts. British officers of his day were not encouraged to pursue interests outside the Army, hence the concealment. The first name, “Kenneth,” was that of his eldest son, and the surname, “Alford”, was his mother’s maiden name. Alford is known as “The British March King.” Most of Rickett’s marches were composed during the decades of his appointment as Bandmaster of the Second Battalion Argyll and Sutherland Highlanders. As World War II drew nigh, he turned his energies toward helping the war effort the best way that he knew, composing marches celebrating the efforts of the gallant men defending Great Britain.
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) on leave
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) on leave
*Debbie Durham, Mundelein, retired band director (40)
Diana Economou, Wilmette, band and orchestra teacher (2) on leave
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)
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)
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FRENCH HORN
Betsy Engman, Naperville, internist (24)
Peter Gotsch, Chicago, private equity investor (33)
Janene Kessler, Highland Park, band director (24) on leave
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)
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)
Eric Weisseg, Chicago, IT manager (11)

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

STRING BASS
Michael Martin, graduate student, Northwestern University

* Section Leader
(Number in parenthesis indicates seasons with the Northshore Concert Band)
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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 Harshey, Tuba  
Chuck Hawes, Tenor Saxophone  
Debbie Hawes, Percussion  
Nancy Hinnors, Horn  
Janet Jesse, Clarinet  
Ernie Kettnich, Bassoon  
Gilbert Kruele, Trombone  
Mary Ann Loda, Bassoon  
Dennis Montgomery, Trumpet  
John P. Paynter, Founder & Conductor  
Carol Scattergood, Percussion  
Janet Schroedder, 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  
Mike Moehlmann, Percussion  
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  
Carl Grapentine  
Frederick L. Hemke  
Karel Husa  
John P. Paynter
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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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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.

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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 NCB at (847) 423-2263 or info@northshoreband.org if you intend to make a planned gift to NCB.

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Every effort has been made to list names accurately. Please call 847-432-2263 to bring errors or omissions to our attention.
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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.

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