The Planets

Sunday, November 3, 2019
Pick-Staiger Concert Hall

Mallory Thompson, conductor

Cloudsplitter Fanfare (1999) ........................................................................ Jack Stamp (b. 1954)


Symphony No. 2 (2003) .................................................................................. Frank Ticheli (b. 1958)

Shooting Stars
Dreams Under a New Moon
Apollo Unleashed

INTERMISSION


Arranged by Patterson/McAllister/Reed

Mars (arr. Patterson)
Venus (arr. Patterson)
Jupiter (arr. McAllister/Reed)

“Mars and Venus” from
Looking Upward Suite (1902/1999) .............................................................. John Philip Sousa (1854-1932)

Edited by Col. John Bourgeois

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 the first concert of our 2019-2020 season! We are very excited about our 64th season and hope that you enjoy our season of Music and Nature! We look forward to sharing the profound ways that nature and human nature have influenced the music we know and love.

Our opening concert, The Planets, looks beyond our own world to the celestial unknown and features the Mars, Venus and Jupiter movements from Gustav Holst’s masterwork of the same name celebrating its 100th anniversary. Our concert also features the lively and dynamic Symphony No. 2 by Frank Ticheli, which is reminiscent of the first rays of sunshine bursting over the horizon.

On behalf of the entire band, we would like to thank each of you for attending this concert and express our gratitude for your continued support. Your patronage enables us to fulfill our mission of musical excellence, leadership in community music, and service to music education.

Our next concert in this season, West Side Story, will take you on an introspective journey, featuring the music of the theater that explores human nature. This annual “Lifetime of Music” concert also features talented young musicians from the Chicagoland area who will join the Northshore Concert Band playing music by Pilsner and Strommen. We hope you will join us for this musical program on February 9, 2020.

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, Thompson conducts the Symphonic Wind Ensemble, teaches undergraduate and graduate conducting, and administers all aspects of the band program. She has recorded five albums with the Northwestern University Symphonic Wind Ensemble on the Summit Records label.

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.

Maintaining an active schedule as guest conductor, conducting teacher, and guest lecturer throughout the United States and abroad, Thompson has had the privilege of teaching conducting to thousands of undergraduates, graduate students, and professional educators. She 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, 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 Sinfónica 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 53 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 20th 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 the Outback, Ticket City, Alamo, Meineke Car Care, and Sun Bowls.

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.
ABOUT US

The Northshore Concert Band ("NCB") is a 100-member adult symphonic band that performs throughout the Chicago metropolitan area, and beyond. Now in its 64th 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 15th 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 44th 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 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.
APPLY TODAY'S TICKET
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2019-2020 Subscription 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.

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**PROGRAM NOTES**

*Cloudsplitter Fanfare*  
*JACK STAMP*

*Cloudsplitter Fanfare* takes the listener on a journey through sun-split clouds and shouting winds. The driving rhythms and contrasting colors evoke images of storm clouds and bursts of light. The United States Air Force Band, under the direction of Colonel Lowell E. Graham, premiered the work in July of 1999 at the Twelfth International World Association of Symphonic Bands and Ensembles (WASBE) Conference. The work is dedicated to American composer Richard Danielpour, a composition teacher of Jack Stamp. Stamp explains:

I had the opportunity to study briefly with this incredible musician and teacher and more recently attended rehearsals and performances of several of his orchestral premieres. *Cloudsplitter Fanfare* explores aspects studied in our lessons, with further exploration of dissonance, octatonic scale sets, and new approaches to rhythmic ostinatos.

A prolific composer of wind band music, Dr. Stamp studied composition with Robert Washburn, Fisher Tull, Joan Tower, David Diamond, and Richard Danielpour. He recently completed a 25-year tenure as Director of Band Studies at Indiana University of Pennsylvania. He was the founder and conductor of the Keystone Wind Ensemble, a wind band that has released over twenty commercial recordings of forgotten band literature.
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Northshore Concert Band
**Lux Aurumque**  
**ERIC WHITACRE**

One of the most performed composers of his generation, Eric Whitacre earned degrees from the University of Nevada-Las Vegas and the Juilliard School, where he studied with John Corigliano and David Diamond. After initial success as a choral composer, Whitacre began composing for other mediums, including wind ensemble.

Originally a choral work, *Lux Aurumque* (Light and Gold) became a cultural sensation, receiving more than a million hits on YouTube within two months of its March 2010 release as a part of Whitacre’s “virtual choir.” For his choral setting, Whitacre had the original poem by Edward Esch (b. 1970) translated into Latin. Whitacre was attracted to “the genuine, elegant simplicity” of the short poem. The soft lullaby moves from consonance to gentle dissonance, like the rocking of a cradle. About the work, Whitacre states, “if the tight harmonies are carefully tuned and balanced, they will shimmer and glow.” Simple triads melt from one chord to the next, creating a slowly evolving wash of aural color. Esch’s original poem reads:

Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the new-born baby.

The wind setting of *Lux Aurumque* was commissioned by the Texas Music Educators Association for their 2005 All-State Band and their conductor, Gary Green.
Symphony No. 2
FRANK TICHELI

Frank Ticheli’s music has been described as “optimistic and thoughtful” by the Los Angeles Times and “lean and muscular” by The New York Times. 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 at the University of Southern California’s Thornton School of Music in 1991, where he is currently Professor of Composition. From 1991-1998, Ticheli was the composer-in-residence with the Pacific Symphony Orchestra. His orchestral works have been performed by numerous professional ensembles, and awards for his music include the prestigious Charles Ives Scholarship and the Goddard Lieberson Fellowship, the Frances and William Schuman Fellowship, and the Ross Lee Finney Award. His catalogue of compositions for wind ensemble and concert band have been performed widely throughout the world. Ticheli is the recipient of a 2012 award from the American Academy of Arts and Letters, his third award from that prestigious organization. Regarding his Symphony No. 2, Ticheli writes:
The symphony’s three movements refer to celestial light -- Shooting Stars, the Moon, and the Sun. Although the title for the first movement, *Shooting Stars*, came after its completion, I was imagining quick flashes of color throughout the creative process. White-note clusters are sprinkled everywhere, like streaks of bright light. High above, the E-flat clarinet shouts out the main theme, while underneath, the low brasses punch out staccatissimo chords that intensify the dance-like energy. Fleeting events of many kinds are cut and pasted at unexpected moments, keeping the ear on its toes. The movement burns quickly, and ends explosively, scarcely leaving a trail.

The second movement, *Dreams Under a New Moon*, depicts a kind of journey of the soul as represented by a series of dreams. A bluesy clarinet melody is answered by a chant-like theme in muted trumpet and piccolo. Many dream episodes follow, ranging from the mysterious to the dark, to the peaceful and healing. A sense of hope begins to assert itself as rising lines are passed from one instrument to another. Modulation after modulation occurs as the music lifts and searches for resolution. Near the end, the main theme returns in counterpoint with the chant, building to a majestic climax, then falling to a peaceful coda. The final B-flat major chord is colored by a questioning G-flat.
The finale, *Apollo Unleashed*, is perhaps the most wide-ranging movement of the symphony, and certainly the most difficult to convey in words. On the one hand, the image of Apollo, the powerful ancient god of the sun, inspired not only the movement’s title but also its blazing energy. Bright sonorities, fast tempos, and galloping rhythms combine to give a sense of urgency that one often expects from a symphonic finale. On the other hand, its boisterous nature is also tempered and enriched by another, more sublime force, Bach’s *Chorale BWV 433* (*Wer Gott vertraut, hat wohl gebaut*). This chorale -- a favorite of the dedicatee, and one he himself arranged for chorus and band -- serves as a kind of spiritual anchor, giving a soul to the gregarious foreground events. The chorale is in ternary form (ABA’). In the first half of the movement, the chorale’s A and B sections are stated nobly underneath faster paced music, while the final A section is saved for the climactic ending, sounding against a flurry of 16th-notes.

Symphony No. 2 was named the winner of the 2006 National Band Association William D. Revelli Memorial Band Composition Contest. The work is dedicated to James E. Croft upon his retirement as Director of Bands at Florida State University in 2003.
The Planets Suite: Mars, Venus, and Jupiter
GUSTAV HOLST

The 2019-2020 Northshore Concert Band celebrates the 100th anniversary of the premiere of *The Planets* by Gustav Holst. Holst was born into a musical family in Cheltenham, England. His father conducted the town’s chamber orchestra, and the young Holst got his first feel for orchestration by writing in cues for the orchestra. During the 1890s, he studied composition with Robert Bridges and Charles Villiers Stanford at the Royal College of Music. There he met fellow student Ralph Vaughan Williams, who would remain a close friend for life. Holst became one of England’s most prominent composers, as well as a professional trombonist and teacher. Holst had fervent interests in subjects outside of music, and he often found artistic inspiration through these fascinations. Holst usually concerned himself with things that stimulated his creative imagination. During a tour of Spain in 1913, a fellow traveler, author Clifford Bax, introduced him to astrology. Holst immediately began to experiment with the idea of an “astrological suite” based on his readings on the subject. “As a rule, I only study things that suggest music to me,” he wrote. “Recently the character of each planet suggested lots to me.”

The large-scale orchestral suite, *The Planets*, depicts the astrological characters of seven planets in our solar system. He didn’t include the Earth, and Pluto had yet to be discovered. In a program note for the 1920 public premiere, Holst himself commented:
These pieces were suggested by the astrological significance of the planets; there is no programme music in them, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found sufficient, especially if it be used in a broad sense.

The suite begins with Mars, the Bringer of War. With its irregular and relentless rhythms in addition to menacing, unresolved dissonances, the opening movement aptly represents its descriptor as “the bringer of war.” Throughout history, Mars has often been associated with war. The planet’s moons are Phobos (fear) and Deimos (terror), and its astrological symbol combines shield and spear. Although Holst began writing this movement before the onset of World War I, his contemporaries saw this music as a commentary about the war.

Following the pounding chords that end Mars, Holst provides relief with soft and delicate sounds to open the second movement: Venus, the Bringer of Peace. After the moon, Venus is the brightest object in our night sky. Astrologer and author, Noel Tyl tells us that, “when the disorder of Mars is past, Venus restores peace and harmony.” Horn and flutes answer each other in this adagio. Undulating chords in the harp and flute give way to singing, lush melodies.

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Jupiter, the Bringer of Jollity, is the most massive of the planets, named for the light-bringer; the rain-god; the god of thunderbolts; of the grape and the tasting of new wine; of oaths, treaties, and contracts; and from whom we take the word “jovial.” Tuneful melodies, reflective of Holst’s study of English folk dances, drive the opening and closing sections. Holst says, “Jupiter brings jollity in the ordinary sense, and also the more ceremonial kind of rejoicing associated with religious or national festivities.” In 1921, Holst took the regal tune in the middle section and set to the text of “I vow to thee, my country.” The hymn ends on an unresolved chord that is immediately met by the joyous motifs of the first section, drawing to a brilliant finish.

*Mars and Venus from Looking Upward Suite*  
JOHN PHILIP SOUSA

John Philip Sousa was born in Washington, DC on November 6, 1854. He was the third of ten children of John Antonio Sousa, a Portuguese immigrant, and Maria Elizabeth Trinkhaus, a German immigrant. Sousa’s long-standing affiliation with the military began in early childhood. His father played trombone in the U.S. Marine Band, which influenced John to begin studying music at the age of six. 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 violin in theater orchestra. He returned to the U.S. Marine Band as its conductor in 1880 and remained until 1892.

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Sousa composed several of his works based on what he read or saw as he traveled the country. The inspiration for his Looking Upward Suite came on a crisp South Dakota night while he was looking at the heavens from the window of his train. One of the distinguishing features of Mars and Venus is the pair of snare drum rolls which begin as whispers, slowly swell into thunderous roars, and then diminish back into silence. While the work fell into obscurity, it has seen a recent resurgence with access to early archived recordings of the United States Marine Band and critical edition completed by Colonel John Bourgeois.

In the Sousa Band concert programs, the printed notes were as follows:

Mars and Venus
“He was a soldier off to war.
She was a sweet young soul.
She sang of love and he of glory,
And together they told the same old story.
After the drummers roll, my lad,
After the drummer’s roll.”

- Old, old song
THE NORTHSHORE CONCERT BAND MUSICIANS

PICCOLO
Kelly McGregor, Geneva, business consultant (17)
Jen Smith, Prospect Heights, freelance musician (4)

FLUTE
Julianne Arvidson, Wheeling, teacher assistant (29)
Kathryn Cargill, Palos Heights, private woodwind instructor (43)
Michele Gaus Ehning, Vernon Hills, attorney and private music teacher (24)
Sandra Ellingsen, Buffalo Grove, music teacher (30)
*Nancy Golden, Hinsdale, retired band director (41)
Azusa Inaba, Chicago, server (1)
Kristen Hanna, Park Ridge, band director (7) on leave
Betsy Ko, Chicago, band director (4)
Jennifer Nelson, Chicago, private music instructor (19)
Marija Robinson, Highland Park, software developer (28)
Amy Strong, Chicago, freelance writer (14)
Gail Wiercioch, Woodridge, teacher (12)

OBOE/ENGLISH HORN
Sara Farster, Grayslake, band director (10)
Lindsay Haukebo, Chicago, university administrator (7)
*Melaine Pohlman, Geneva, music therapist (16) on leave
Nancy Swanson, Park Ridge, music therapist (4)

BASSOON
Pam Holt, Arlington Heights, band director (7)
*Maryann Loda, Arlington Heights, retired music educator (51)
Heather McCowen, Chicago, college counselor (3)
Steve Moline, Naperville, retired band director (39)

B-FLAT CLARINET
Chris Bajek, Lake Villa, band director (9)
Hannah Bangs, Chicago, graduate student (3)
Pamela Beavin, Glenview, Spanish teacher (16)
Traci Bowering, Skokie, band director (29)
Laurie Devillers, Waukegan, tour operator (25)
*Debbie Durham, Mundelein, retired band director (41)
Diana Economou, Wilmette, teacher (3)
Josh Goo, Evanston, QuickStart Clarinet founder (1)
Kelley Gossler, Chicago, music teacher (9) on leave
Tyler Holstrom, Mokena, retail manager (6)
Janet Jesse, Prairie View, Marriott theatre usher (38)
Gail Kalver, Chicago, arts management consultant (14) on leave
Christine Kaminski, Villa Park, band teacher (13)
Bob Konecny, Wheeling, retired actuary (43)
Jaclyn Seligman, Chicago, property manager (3) on leave
Laura Stibich, Tinley Park, band director (28)
Patrick Wall, Chicago, band director (4)
David Zyer, River Forest, venture capital investor (30) on leave

BASS CLARINET
Michael Grippo, Mt. Prospect, music teacher (4)
Patrick Rehker, Chicago, freelance musician (1)
Eden Schultz, River Forest, student (1) on leave
THE NORTHSHORE CONCERT BAND MUSICIANS CONT.

ALTO SAXOPHONE
Alex Blomarz, Chicago, band director (2)
Roland Colsen, Glenview, private investor (24)
*Carey Kisselburg, Skokie, band director (15)

TENOR SAXOPHONE
Peter Ross, Chicago, software engineer (9)

BARITONE SAXOPHONE
Michael San Gabino, Chicago, producer and host @ WFMT (5)

TRUMPET
Allissa Baldwin, Mount Prospect, band director (7)
Amy Bischoff, Des Plaines, arts administrator (2)
Benjamin Clemons, Des Plaines, band director (4)
Jeff Crylen, Crystal Lake, band director (2)
Mislav Forrester Knezevic, Chicago, music teacher (1)
Scott Golinkin, Chicago, attorney (41)
*Allen Legutki, Villa Park, music education professor (9) on leave
Erik Lillya, Chicago, attorney (26)
Kyle Rhoades, Downers Grove, band director (10)
Jacinda Ripley, Evanston, freelance musician and teacher (4)
Becky Van Donslear, Elmwood Park, owner @ Rebecca Bell Media (12)

FRENCH HORN
Betsy Engman, Naperville, internist (25)
Peter Gotsch, Chicago, private equity investor (34)
Janene Kessler, Highland Park, band director (25)
Katie McCarthy, Chicago, software developer (2)
Mollie McDougall, Evanston, music teacher (15)
*Ryan Sedgwick, Skokie, fundraising/software solutions consultant (10)
Emma Stibich, Chicago, talent acquisition consultant (5)
Hilary Strauch, Lincolnwood, orchestra teacher (20)
Lauren Whisnant, Hanover Park, music teacher (6)
Jennifer Young, Evanston, university administrator (13)
Barbara Zeleny, Park Ridge, retired MIS consultant (51)

TROMBONE
*Paul Bauer, Elmhurst, retired university arts administrator (38)
Andrew Burkemper, Wheaton, band director (5)
Mitchell Clark, Chicago, band director (2)
Daniel DiCesare, Chicago, music teacher (7)
Gregory Glover, Crystal Lake, retired systems architect (31)
Brad Say, Mundelein, middle school band teacher (21)
Joseph Schorer, Northbrook, attorney (8)
David Shaw, Elmhurst, travel consultant (1)
Bryan Tipps, Schaumburg, music teacher (6)
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Kendra Gohr, Libertyville, private low brass instructor (15)
*Bruce Nelson, Chicago, project manager (19)

TUBA
Kevin Baldwin, Mount Prospect, mechanical engineer (13)
Colby Fahrenbacher, Rolling Meadows, brass repair technician (1)
*John Harshey, Mundelein, retired band director (34)
Peter Lograsso, Westchester, orchestra director (31)
Nathan Peppey, Evanston, wallpaperer and painter (1)
Eric Weisseg, Chicago, IT manager (12)

PERCUSSION
Deborah Hawes, Northfield, retired physician (54)
Joey Heimlich, Chicago, accountant (4)
Derek Inksetter, Oak Park, software developer (16)
Richard Lehman, Chicago, band director (15)
Samir Mayekar, Chicago, entrepreneur (6) on leave
Mike Moehlmann, Chicago, band director (9)
*Chris Rasmussen, Chicago, attorney (14)
Bill Seliger, Chicago, amazon.com (16)

PIANO
Ian Le, Lecturer, Northwestern University

HARP
Samantha Bittle, student, Northwestern University

BASS
Jakob Gerritsen, student, Northwestern University

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

MEMBER EMERITUS
Ann Betz, Crete, retired music educator
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
+Rodney Owens, Lone Tree Colorado, retired band director
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
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
- Paul Bauer, Trombone
- Ann Betz, Saxophone
- Paul Bolman, Flute
- Traci Bowering, Clarinet
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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 Hinners, Horn
- Janet Jesse, Clarinet
- Ernie Kettnich, Bassoon
- Gilbert Krulee, Trombone
- Mary Ann Loda, Bassoon
- Dennis Montgomery, Trumpet
- John P. Paynter, Founder & Conductor
- Carol Scattergood, Percussion
- Janet Schroeder, Clarinet
- David Shaw, Trumpet
- Barry Skolnik, Trumpet
- Barb Zeleny, Horn

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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 Kisselburg, Saxophone
- Chris Rasmussen, Percussion
- Amy Strong, Flute
- Bryan Tipps, Trombone

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- Debbie Hawes, Percussion, 2016
- Maryann Loda, Bassoon, 2019
- Barbara Zeleny, French Horn, 2019

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Why Northshore Concert Band?
Since 1956, Northshore Concert Band has been bringing the best in wind band music to Chicago’s North Shore and beyond through our subscription series concerts, guest engagements in concert series throughout the Chicago area, and CD recordings.
In addition, we run several educational programs for music students from elementary through high school including our Festival of Music, *Lifetime of Music* concert, and other events. We also serve as a resource for other community music groups, having published a how-to manual for community band organization and administration.

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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 Antonio at (847) 423-2263 or antonio@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 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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