West Side Story

Lifetime of Music

Sunday, February 9, 2020
Pick-Staiger Concert Hall

Mallory Thompson, conductor

Break Forth O Beauteous Heavenly Light (1641) and Luminescence (2009)

Break Forth O Beauteous Heavenly Light................................. Johann Schop (1590-1667)
Luminescence (2009)......................................................................David Biedenbender (b. 1984)

Symphonic Dances from West Side Story (1967/2008)....................Leonard Bernstein

Arranged by Paul Lavender (1918-1990)

INTERMISSION

Little Threepenny Music (1929/1956)..............................................Kurt Weill (1900-1950)
Overture
Moritat of Mack the Knife
The Instead-Of Song
Polly’s Song
Tango Ballad
Cannon Song

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

Cumberland Cross (1995).............................................................Carl Strommen (b. 1940)

Dum Spiro Spero (2010).................................................................Chris Pilsner (b. 1991)

Amparito Roca (1934/2008).........................................................Jaime Texidor (1884-1957)

Arranged by Gary Fagan

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 18th annual Lifetime of Music concert. This concert is a central element of the Band’s educational outreach, encouraging young people to experience the joy and value of performing music long after their formal education is over. Like members of NCB, we hope our guests will become “Musicians for a Lifetime.”

This “West Side Story” concert will take you on an introspective journey, featuring music of the theater that explores human nature. Symphonic Dances from *West Side Story* by Leonard Bernstein recalls Shakespeare’s tragic story of two star-crossed lovers. Kurt Weill’s *Little Threepenny Music* musically portrays the suspenseful and provocative play that centers around two lovers, “Mack the Knife” and Polly Peachum. As a highlight of the season, fifty of the most talented young musicians from the Chicagoland area combine with the Northshore Concert Band to share music by American and Spanish composers.

We are sincerely grateful for the support of parents, guardians, families, friends, and siblings of the young musicians that help make this concert happen. More importantly, we hope this special concert triggers a lifetime of engagement with music and the Northshore Concert Band.

Our next concert in this season, “From Provence to Paris,” will take us on a voyage from the breathtaking French countryside to the picturesque “City of Lights” and will feature music by Saint-Saëns, Milhaud, Dello Joio, and Ellerby. We appreciate your continued support and hope that you will join us for this musical program on April 19, 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.

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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 Canada, 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 Sinfônica in Sao Paulo, Brazil. In 2019, she was awarded the Medal of Honor by the Midwest Clinic in recognition of her service to music education and continuing influence on the development and improvement of bands and orchestras worldwide. 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 52 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.
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.
The Northshore Concert Band extends sincere gratitude to our outstanding Lifetime of Music students for their participation in today’s concert. We also wish to thank the parents and guardians of these students for their support and commitment to music education.

**FLUTE**
- Abigail Cunico, Virgil I. Grissom Middle School, Tinley Park, IL
- Oliver Curatolo, West Oak Middle School, Mundelein, IL
- Sophia Gomez, H.H. Conrady Junior High School, Hickory Hills, IL
- Christina Peters, Northbrook Junior High School, Northbrook, IL
- Nora Skiest, Wood Oaks Junior High School, Northbrook, IL

**OBOE**
- Abigail Beck, St. James School, Arlington Heights, IL
- Francesca Gaus Ehning, Homeschool

**CLARINET**
- Amanda Adley, Bannockburn School, Bannockburn, IL
- Robbie Berks, Akiba Schechter Jewish Day School, Chicago, IL
- Phoebe Chellino, Minooka Junior High School, Minooka, IL
- Rebecca Choi, Caruso Middle School, Deerfield, IL
- Kenny Do, East Prairie School, Skokie, IL
- Eya Dalangin, Golf Middle School, Morton Grove, IL
- Lydia Maiworm, Gavin South Middle School, Ingleside, IL
- Jacob Matten, Wilmette Junior High School, Wilmette, IL
- Faith Negele, Parkland School, McHenry, IL
- Brianna Sheedy, Beach Park Middle School, Beach Park, IL

**BASS CLARINET**
- Madelyn Montiel, Jack Benny Middle School, Waukegan, IL
- Elvis Najera, Thomas Jefferson Middle School, Waukegan, IL

**ALTO SAXOPHONE**
- Charlie Jakymiw, Alan B. Shepard Middle School, Deerfield, IL
- Miette Morris, Clarendon Hills Middle School, Clarendon Hills, IL
- Michael Siracki, Sunset Ridge School, Northfield, IL

**TENOR SAXOPHONE**
- Cristopher Dominguez, Robert Abbott Middle School, Waukegan, IL
- Kissiany Melecio, North Prairie Junior High School, Winthrop Harbor, IL

**BARITONE SAXOPHONE**
- Robert Baur, Central School, Glencoe, IL
- Alex Carlson, Richard Bernotas Middle School, Crystal Lake, IL

**TRUMPET**
- Lauren Garcia, Viking Middle School, Gurnee, IL
- Milo Gittings, Forest Park Middle School, Forest Park, IL
- Evan Kessler, Science and Arts Academy, Des Plaines, IL
- Layla Michaels, Prairie Grove Junior High School, Crystal Lake, IL
- George Murphy, Iroquois Community School, Des Plaines, IL
- Matthew Passo, O’Neill Middle School, Downers Grove, IL
- Will Romberger, Clarendon Hills Middle School, Clarendon Hills, IL

**FRENCH HORN**
- Grace Avila, Herrick Middle School, Downers Grove, IL
- Zachary Pohlman, Geneva Middle School South, Geneva, IL

**TROMBONE**
- Sofia Antonelli, Hinsdale Middle School, Hinsdale, IL
- Alexa Calderon, Blackhawk Middle School, Bensenville, IL
- Fernando Flores IV, Miguel Juarez Middle School, Waukegan, IL
- Nicholas Hayes, Memorial Junior High School, Lansing, IL
- Marion Herrmann, St. John’s Lutheran School, Elgin, IL
- Eric Nardulli, Maple School, Northbrook, IL
- Kaleb Sica, Westmont Junior High School, Westmont, IL

**EUPHONIUM**
- Cameron Huang, Oak Grove Middle School, Libertyville, IL

**TUBA**
- Tim Engman, Kennedy Junior High School, Lisle, IL
- Quinn Graham, Oliver McCracken Middle School, Skokie, IL
- Ryan Kanjo, Central Middle School, Tinley Park, IL
- Tanner Stumpenhorst, Traughber Junior High School, Oswego, IL

**PERCUSSION**
- Ryan Schoenstedt, Lincoln Middle School, Park Ridge, IL
- Addison Stutheit, Chippewa Middle School, Des Plaines, IL
- Sophie Wytmar, Thomas Middle School, Arlington Heights, IL
Special thanks to all of the band directors and private teachers of these talented middle school musicians!

George Andrikokus, Hinsdale Middle School, Hinsdale, IL
Kristin Bajek, Gavin South Middle School, Ingleside, IL
Allissa Baldwin, Sunset Ridge School, Northfield, IL*
Mathew Becker, Memorial Junior High School, Lansing, IL
Kyle Berens, Parkland School, McHenry, IL
Tim Berlinghof, East Prairie School, Skokie, IL
Alex Blomarz, Wilmette Junior High School, Wilmette, IL*
Steven Boswell, Viking Middle School, Vernon Hills, IL
Traci Bowering, Golf Middle School, Morton Grove, IL*
Kathryn Cargill, Private Teacher*
Elizabeth Ciko, Bannockburn School, Bannockburn, IL
Ben Clemons, Maple School, Northbrook, IL*
Julia Clipper, H.H. Conrady Junior High School, Hickory Hills, IL
Dierdre Cook, North Prairie Junior High School, Winthrop Harbor, IL
Jeff Crylen, Prairie Grove Junior High School, Crystal Lake, IL*
Chip De Stefano, Oliver McCracken Middle School, Skokie, IL
Ann Dufek, Wilmette Junior High School, Wilmette, IL
Scott Duff, Chippewa Middle School, Des Plaines, IL
Alex Dunal, St. John's Lutheran School, Elgin, IL
Emily Dykema, Alan B. Shepard Middle School, Deerfield, IL
Diana Economou, Thomas Jefferson Middle School, Waukegan, IL*
Kristen Engelbert, Private Teacher
Betsy Engman, Private Teacher*
Ethan Epple, Robert Abbott Middle School, Waukegan, IL
Sarah Farster, Viking Middle School, Vernon Hills, IL*
Jackie Fischer, Westmont Junior High School, Westmont, IL
Jason Flaks, Geneva Middle School South, Geneva, IL
Jason Freeland, Central Middle School, Tinley Park, IL
Michele Gaus Ehning, Private Teacher*
Kendra Gohr, Private Teacher*
Wayne Gordon, Wood Oaks Junior High School, Northbrook, IL
Jennifer Grabot, Beach Park Middle School, Beach Park, IL
Terry Grossberg, Caruso Middle School, Deerfield, IL
Kristen Hanna, Central School, Glencoe, IL*
John Harshey, West Oak Middle School, Mundelein, IL*
Candace Horton, Thomas Middle School, Arlington Heights, IL
Ilona Hutter, Lincoln Middle School, Park Ridge, IL
David Jones, Oak Grove Middle School, Libertyville, IL
Christine Kaminski, O'Neill Middle School, Downers Grove, IL*
Robert Kelly, Forest Park Middle School, Forest Park, IL*
Angela Kucharski, Thomas Jefferson Middle School, Waukegan, IL
Richard Lehman, Clarendon Hills Middle School, Clarendon Hills, IL*
Trevor Lenhart, Jack Benny Middle School, Waukegan, IL
Peter Lograsso, Wood Oaks Junior High School, Northbrook, IL*
Rachel Maxwell, Traughber Junior High School, Oswego, IL
Mary McDermott, St. James School, Arlington Heights, IL
Michael McManis, Kennedy Junior High School, Lisle, IL
Eric Morong, Clarendon Hills Middle School, Clarendon Hills, IL
Thomas Neisler, Minooka Junior High School, Minooka, IL
Teri Plohr, Homeschool
Jessica Rosales, West Oak Middle School, Mundelein, IL
Bradley Say, Miguel Juarez Middle School, Waukegan, IL*
Greg Scapillato, Northbrook Junior High School, Northbrook, IL
Matthew Shepherd, Akiba Schechter Jewish Day School, Chicago, IL
Zach Siegel, Private Teacher
Theresa Steiner, Herrick Middle School, Downers Grove, IL
Stephanie Strzelka, Iroquois Community School, Des Plaines, IL
Michael Szczasny, Virgil I. Grissom Middle School, Tinley Park, IL
Bryan Tipps, Private Teacher*
Patrick Wall, Private Teacher*
Bobbi Weber, Science and Arts Academy, Des Plaines, IL
William Winters, Blackhawk Middle School, Bensenville, IL
Kristina Wooden, Richard Bernotas Middle School, Crystal Lake, IL
Sarah Younker, Private Teacher

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Luminescence
DAVID BIEDENBENDER

Composer David Biedenbender’s music has been described as “simply beautiful,” “striking” and “brilliantly crafted,” and is noted for its rhythmic intensity and stirring harmonies. He has written music for the concert stage as well as for dance and multimedia collaborations, and his work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, and in wind, jazz, and New Orleans-style brass bands as a euphonium, bass trombone, and tuba player. In 2019, he was the recipient of the American Bandmasters Association Sousa-ABA-Ostwald Composition Award. He is Assistant Professor of Composition in the College of Music at Michigan State University, and he previously taught composition and theory at Boise State University, Eastern Michigan University, Oakland University, Madonna University, the Music in the Mountains Conservatory, and the Interlochen Arts Camp. About the work, Biedenbender writes:

*Luminescence* is based on fragments from the melody *Break Forth O Beauteous Heavenly Light*, which was written by Johann Schop (ca. 1590–1664) and subsequently harmonized in several settings by Johann Sebastian Bach.

*Break Forth O Beauteous Heavenly Light* was first known as “Ermuntre dich, mein schwacher Geist” (Rouse thyself, my weak spirit), and was published in Leipzig in 1641 in Johann Rist’s *Himmlische Lieder* (Heavenly or Celestial Songs), where the tune appeared in triple meter along with text by Rist. Johann Sebastian Bach probably found an altered
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West Side Story
version of the tune in Johann Cruger’s Praxis Pietatis Melica (1647) and subsequently harmonized it in various settings. This particular setting is from the second cantata of his Christmas Oratorio from 1737.

The original melody had a different character in its original form, as it was more closely related to Renaissance musical style. By the time Bach harmonized the tune in the 18th century, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint was more complex. This setting is still sung in modern churches at Christmas and is commonly known as Break Forth O Beauteous Heavenly Light.

**Symphonic Dances from *West Side Story***

**LEONARD BERNSTEIN**

Brooks Atkinson of the New York Times called *West Side Story* “a profoundly moving show...as ugly as the city jungles and also pathetic, tender and forgiving.... Everything contributes to the total impression of wildness, ecstasy and anguish. This is one of those occasions when theater people, engrossed in an original project, are all in top form.... Leonard Bernstein has composed another one of his nervous, flaring scores that capture the shrill beat of life in the streets.” Nearly six decades later, these sentiments still hold true.

As early as 1949, Leonard Bernstein and his friends, choreographer Jerome Robbins and librettist Arthur Laurents, discussed the idea of creating a musical retelling of Shakespeare’s *Romeo and Juliet*, set amid the tensions of rival social groups in modern New York City. An early version, tentatively titled East Side Story, involving the doomed love affair between
a Jewish girl and a Catholic boy on the Lower East Side, was altered to reflect the more timely social issue of gang warfare. Much of the composition was carried out concurrently with Bernstein’s work on his operetta, *Candide*. It was while working on these projects in November of 1956 that Bernstein was named Assistant Conductor of the New York Philharmonic. This appointment not only revived a relationship with the orchestra that had been dormant for the preceding few years, but placed him in a position to succeed Dimitri Mitropoulos as its music director in September 1958.

On August 19, 1957, *West Side Story* opened in a tryout run in Washington, D.C., with a host of government luminaries in attendance. During the intermission, Bernstein ran into Supreme Court Justice Felix Frankfurter, who was in tears. It proved a solid hit when it reached Broadway the next month, running for 772 performances in just under two years. *West Side Story* stands as an essential, influential chapter in the history of American theater, and its engrossing tale of young love against a background of choreographed gang warfare has resonated strongly with its audiences.

In early 1961, Bernstein revisited his score for *West Side Story* and extracted nine sections to assemble the suite titled, *Symphonic Dances*. The impetus was a gala concert, to be held the evening before Valentine’s Day. The event was styled as an overt festival of love, celebrating Bernstein’s involvement with the New York Philharmonic up to that time and his new seven year contract. In the interest of efficiency, Bernstein’s colleagues Sid Ramin and Irwin Kostal, who had just completed the orchestration for the film version of *West Side Story*, suggested appropriate sections of the score to Bernstein, who re-ordered them in a new, uninterrupted sequence.
Symphonic Dances seamlessly ties together nine separate episodes from *West Side Story*, though not in their original sequence. Like the musical, Symphonic Dances opens with the “Prologue,” introducing both the conflict between the Jets and the Sharks and the musical interval of the tritone that figures so prominently throughout the score. Bernstein once compared the fanfare-like motif of the opening to the call of the shofar (a ram’s horn traditionally used in Jewish services). This motif pivots on a tritone, the uneasy-sounding interval that is seeded throughout the entire score and serves as its fundamental motivic idea. The tritone’s inherent ambiguity is apparent from the motif’s appearance in the gang music as well as in the opening notes of “Maria,” with their suggestion of longing. Also included are the numbers “Somewhere,” “Mambo,” “Cha-cha,” and “Rumble.” The suite closes with the aria Maria sings after learning that Tony has killed her brother, Bernardo: “I Have a Love.” Yet even as Maria’s love song transforms back into the hopeful “Somewhere,” an unresolved tritone in the bass ends the work (and the entire musical) on a note of ambiguity.

**Little Threepenny Music**
**KURT WEILL**

First performed on August 31, 1928, *Die Dreigroschenoper* (The Threepenny Opera) was a “play with music” adapted by Bertolt Brecht from John Gay’s eighteenth-century The Beggar’s Opera. Eventually banned by the Nazi government, *The Threepenny Opera* paints a less than flattering portrait of 1920s German society. Brecht reveals the dregs of humanity (casting a wide net in the process) through an inspired political satire. Although
the work was not expected to succeed, it proved to be the biggest theatrical success of the Weimar Republic, running for more than 350 performances over the next two years. In fact, the Dreigroschen fever that gripped Germany from 1928 to 1930 soon spread to other countries, including the United States. During the mid-1950s, over 2600 consecutive performances were given in New York, making The Threepenny Opera the longest-running musical show at the time.

Commissioned by the famous German conductor Otto Klemperer, the suite Kleine Dreigroschenmusik (Little Threepenny Music) was first performed four months after the opera’s premiere at the Berlin Opera Ball. The convention of basing serenade-like suites for wind orchestra on the scores of successful operas and songspiels dates back to Mozart’s era; in fact, the “popular music” in the courts during the Classical period were often wind octet versions of operas. As the original cast of this “play with music” consisted principally of actors, not trained singers, it would seem likely that Weill added the music into this suite for musical, not commercial, reasons - the art of his music could now be heard under conditions not possible in the theater.

Little Threepenny Music is strongly influenced by the popular elements of the original stage work. A medley of some of the most famous numbers in the show, Little Threepenny Music includes dance rhythms such as the foxtrot, tango, and Charleston, and is scored for instruments associated with jazz and nightclubs. The movements are mostly direct arrangements of the show’s songs, although the second movement combines “The Moritat of Mack the Knife” (Weill’s most famous tune) with another number, “Song of the Insufficiency of Human Striving.”
In 1915, Weill began studying piano, composition, music theory, and conducting with Albert Bing, Kapellmeister at the Herzogliche Hoftheater zu Dessau (court theater in Dessau). That same year, he began performing publicly on the piano, as an accompanist and soloist. Weill graduated from the Oberrealschule of Dessau in 1918, and enrolled at the Berliner Hochschule für Musik at the age of 18. While there, he studied composition with Engelbert Humperdinck, conducting with Rudolf Krasselt, and counterpoint with Friedrich E. Koch. In 1920, Ferruccio Busoni accepted him as one of five master students in composition at the Preußische Akademie der Künste in Berlin.

By 1925, a series of performances in Berlin and international music festivals established Weill as one of the leading composers of his generation, beside Paul Hindemith and Ernst Krenek. At age nineteen, he decided to pursue musical theater, and in 1926 he made his theatrical debut in Dresden with his first opera, Der Protagonist. Weill’s politically charged stage works enraged the Nazis, and he fled to the United States where he composed numerous works for Broadway and Hollywood.

_Cumberland Cross_
CARL STROMMEN

Carl Strommen is an American composer, teacher, and conductor. He graduated from Long Island University with a B.A. English Literature, and The City College of New York with a M.A, Music. He completed his musical studies at the Eastman School of Music, where he studied orchestration with Manny Albam and Rayburn Wright, and composition with Stefan
Wolpe. In particular, his pedagogical works for young musicians make him one of the most performed composers/arrangers nationally and internationally. Strommen's prolific and varied output has consistently earned him the annual American Society of Composers, Authors, and Publishers (ASCAP) Standard Writers Award, and he is in constant demand as a clinician and commission writer. His publishers include Warner Bros., Belwin, Alfred, Carl Fischer, Barnhouse, Kendor, Heritage, and Smart Chart. Strommen is currently an adjunct professor of orchestration and composition at Long Island University in Brookville, NY.

The Cumberland Mountains of Virginia's far west hold some of Appalachia's most beautiful locales, and these natural landscapes and picturesque settings have inspired musicians and artists for generations. Regarding Cumberland Cross Strommen writes:

This original work explores the rich American folk style in two sections. The first has broad, moving harmonies under a Shenandoah-like melody, and the second a lively dance reminiscent of Copland.

_Dum Spiro Spero_

CHRIS PILSNER

Regarding Dum Spiro Spero, Pilsner offers the following description:

_Dum Spiro Spero_ takes its title from a Latin phrase meaning “While I breathe, I hope.” When I read that phrase for the first time, I was taken aback by the incredible amount of power it held and immediately knew it would be the basis for a new piece.
When I started writing, my goal was to write something as deeply emotional and human as the title was. The result was a series of simple melodies supported by some of the most colorful orchestration and harmonies I’ve ever written. From the lush opening, the gentle singing, and ultimately the triumphal climax, the human quality to the music is what I think gives Dum Spiro Spero a powerful sense of grace and splendor.

*Dum Spiro Spero* was commissioned by director Casey Cropp and the Rocky Mountain High School Winds Ensemble in 2009. The piece premiered on January 28th, 2010 at the Colorado Music Educators Association Conference in Colorado Springs, CO with the composer conducting.

Chris Pilsner studied composition with David Gillingham, Jay Batzner, and Paul Elwood, and his music is written for a variety of ensembles including orchestra, wind ensemble, and chamber groups. Having taught in public schools, Pilsner is an avid supporter of music education and strives to create new and original works for young individuals across the world.
The origins of *Amparito Roca* are unclear. Although Texidor’s name is on this edition, the music was likely written by Reginald Ridewood, a British bandmaster. While the piece (under a different name) had already been performed in England, Texidor rearranged the work for Spanish band, and published it through Musica Moderna in 1935.

Jaime Texidor Dalmau was a composer, conductor, and publisher who lived most of his life in Baracaldo, a city in northern Spain. He was born in Barcelona in 1885, and he played saxophone in a military band for several years. In 1927, he became the conductor of the Baracaldo municipal band, a position he held until 1936. Over this period he composed such a vast amount of band music that he established his own publishing company. Many of his compositions were pasodobles (translated, “two-step”), a type of fast-paced Spanish military march out of which the traditional couple’s dance form evolved. Pasodobles are famously played during bullfights as the matador enters the ring.

The introduction and first strain of *Amparito Roca* are indicative of a bullfight, whereas the gentle, lighthearted trio section takes on the character of a couple’s dance. The powerful brass in the dogfight and the tutti texture of the maestoso section bring the piece to a grand conclusion.
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) on leave
Lindsay Haukebo, Chicago, university administrator (7)
*Melaine Pohlman, Geneva, music therapist (16)
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)
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Patrick Wall, Chicago, band director (4)
David Zyer, River Forest, venture capital investor (30)
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THE NORTHSHORE CONCERT BAND MUSICIANS cont.

**BASS CLARINET**
Michael Grippo, Mt. Prospect, music teacher (4)  
Eden Schultz, River Forest, student (1)

**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 at WFMT (5)

**TRUMPET**
Allissa Baldwin, Mount Prospect, band director (7) *on leave*  
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)  
Annie Grapentine, Chicago, freelance musician (1)  
Robert Kelly, Chicago, band director (5)  
Stanton Kramer, Skokie, teacher (14)  
*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 at 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)
### THE NORTHSHORE CONCERT BAND MUSICIANS CONT.

**EUPHONIUM**
- Joey Bello, Chicago, retired USAF Band, Washington DC (1)
- 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) on leave*
- Peter Lograsso, Westchester, orchestra director (31)
- Nathan Peppey, Evanston, wallpaper 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**
- Michael Fortner, 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 Hinnors, Evanston, music educator
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“In recognition and appreciation of a lifetime of leadership and distinguished service on behalf of the Northshore Concert Band”

Judy Athmejvar, Piccolo
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Richard Faller, Trombone
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Scott Golinkin, Trumpet
Peter Gotsch, Horn

John Harshey, Tuba
Chuck Hawes, Tenor Saxophone
Debbie Hawes, Percussion
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Carol Scattergood, Percussion
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David Shaw, Trumpet
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Barb Zeleny, Horn

**THE BARBARA BUEHLMAN DISTINGUISHED SERVICE AWARD**

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Nancy Golden, Flute
Dennis Montgomery, Trumpet

Laura Stibich, Clarinet
David Zyer, Clarinet

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Melaine Pohlman, Oboe

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Chris Rasmussen, Percussion
Amy Strong, Flute
Bryan Tipps, Trombone

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Janet Schroeder, Clarinet, 2011
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Maryann Loda, Bassoon, 2019
Barbara Zeleny, French Horn, 2019

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We love you, Phoebe, and we couldn't be more proud of you. Love, Mom, Dad & Jonah

Way to go Amanda! Your family is so proud of you!

Shout Out to Mr. Say from Miguel Juarez Middle School in Waukegan for being a great influence for my son Fernando Flores & taking the extra mile in connecting with his students & making learning music so much fun.

So proud of you, Layla! Your dedication shows in your achievements! Love, Mom and Chris

Way to go, Addie! We're so proud of you! Sorry about F-Sharp! Love, Mom and Dad

We are so proud of you, Francesca! Keep up the hard work! Liebe Dich! Mom, Dad and Marcello

Marion, we are so proud of you!

2 generations; a Lifetime of Music! Congrats, Zack!

Matthew P.
You make us so proud!
Keep being true to yourself!
We love you!

Gracie June, Make Some Noise - Love you! Mom & Dad

Congratulations Willie! We are so excited to hear you perform and love the way you make wonderful music with your trumpet. You make us proud.

George - You amaze us with all that you achieve, keep reaching for the stars! Mrs. Strzalka - Your influence and mentorship is invaluable!

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