

Northshore Concert Band

Sunday, June 9, 2024 at 3:00 p.m.

McGrath Family Performing Arts Center, Wilmette, Illinois

Mallory Thompson Conductor

Johann Schop *Breath Forth, O Beauteous Heavenly Light*
Setting by Johann Sebastian Bach

David Biedenbender *Luminescence*

Jennifer Jolley *Ash*

James Beckel *Symphony for Band*

Allegro jubiloso

Largo lagrimoso

Maestoso

Intermission

John Philip Sousa *The Thunderer*

Ira Hearshen *Symphony on Themes of John Philip Sousa*

After "The Thunderer"

Leonard Bernstein *Three Dance Episodes from On the Town*

The Great Lover

Lonely Town: Pas de deux

Times Square: 1944



Northshore Concert Band acknowledges support from the Illinois Arts Council.



Northshore Concert Band's 2023/24 Season is supported in part by the National Endowment for the Arts.



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The Music

Luminescence

“Break Forth, O Beauteous Heavenly Light” was first known as “Ermuntre dich, mein schwacher Geist” (“Rouse thyself, my weak spirit”) and published in 1641 as part of Johann Rist’s *Himmlische Lieder* (*Heavenly or Celestial Songs*). In the original edition, the tune appeared in a triple meter along with text by Rist and was written in a Renaissance musical style. Johann Sebastian Bach likely found an altered version of the tune in Johann Cruger’s *Praxis pietatis melica* (*Practice of Piety in Song*, a protestant hymnal first published in 1647) and subsequently harmonized it in various settings. By the time Bach arranged the tune, musical preferences had shifted: the rhythm of the melody was made more consistent, the tempo became slower, and the harmony and counterpoint were more complex. The setting heard on today’s program, and that inspired Biedenbender’s work, is from the second cantata of Bach’s *Christmas Oratorio* (1734).

David Biedenbender’s *Luminescence* is based on fragments of “Break Forth, O Beauteous Heavenly Light,” and opens with an intense rhythmic gesture from the timpani before launching into shimmering harmonies and textures in the woodwinds and metallic percussion. The first fragment of the original tune is a declamatory statement of the consequent phrase in the horns, followed shortly thereafter by the antecedent phrase in the trumpets and a brief response by the upper woodwinds.

An abruptly stark clarinet solo begins a moment of respite, with principal players across several sections playing fragments of the source material in serene and varied orchestrations. Building in intensity, the timpani restart the motor of the piece and pass off to a rhythmic motif in the saxophones and mallet percussion. Extended and harmonically undulating material is passed throughout the ensemble. As motifs and gestures from the A section of the piece layer in, a recapitulation is imminent.

Eventually, the vibrant woodwind melody from the opening bars of the work breaks through, and the antecedent phrase of “Break Forth, O Beauteous Heavenly Light” is presented in augmentation by the trumpets. The final moments of the piece highlight Biedenbender’s signature compositional techniques, with whirling woodwinds, a triumphant statement of the primary theme, and expansive



David Biedenbender

Born 1984
Waukesha, Wisconsin

Composed: 2009

Duration: 7 minutes

Past NCB Performances:

February 5, 2020 —
Mallory Thompson, conductor
Niles North High School

February 9, 2020 —
Mallory Thompson, conductor
Pick-Staiger Concert Hall

harmonies. The work culminates with three scintillating tone clusters, each dovetailed by glistening percussion.

In today's performance, Johann Schop's "Break Forth, O Beauteous Heavenly Light" will be played *attacca*, or without pause, into David Biedenbender's *Luminescence*.

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 for many mediums, and his music has been performed by countless wind ensembles, orchestras, and chamber ensembles in concert halls around the world. His music is influenced by his diverse musical upbringing as an electric bassist in rock and jazz bands, as well as his experiences in wind ensembles, jazz bands, and New Orleans-style brass bands.

In 2019, Biedenbender was awarded the Sousa/Ostwald Award from the American Bandmasters Association for his *Unquiet Hours*, which was commissioned by the Midwest Clinic. He currently serves on the faculty at Michigan State University and previously taught composition and music theory at Boise State University, Eastern Michigan University, Oakland University, and the Interlochen Arts Camp. He received his Doctor of Musical Arts and Master of Music degrees in music composition from the University of Michigan and completed his undergraduate studies at Central Michigan University, studying with Michael Daugherty, Bright Sheng, David Gillingham, and Steven Stucky, among others.

Ash

Jennifer Jolley is a composer, conductor, and professor of music. Her work is founded on the belief that the pleasures and excesses of music have the unique potential to engage political and provocative subjects. Addressing a wide range of topics such as climate change, *#MeToo*, feminist history, and the abuses of authoritarian regimes, she strives to write pieces that are both enjoyable and meaningful.

Jolley received degrees from the University of Cincinnati College-Conservatory of Music and the University of Southern California's Thornton School of Music. She is currently an Assistant Professor of Music Theory and Composition at Lehman College in the Bronx and was a Fulbright Scholar to Egypt in 2023. She has been a composition faculty member at the Interlochen Arts Camp since 2015.



Jennifer Jolley

Born 1981
Bellflower, California

Composed: 2018

Duration: 6 minutes

This is Northshore Concert Band's first performance of *Ash*.

The composer writes the following about her work:

I never saw snowfall as a child growing up in southern California; it was more a phenomenon that I saw in cartoons or read in children's books. I did, however, witness my first ash-fall when I was in elementary school. I looked up into the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. "Oh, that's ash from the wildfires," she said. At that time, I couldn't comprehend how an enormous forest fire could create a small flurry of ash-flakes. Now I have the ominous understanding that something so magical and beautiful comes from something so powerful and destructive.

The opening moments of *Ash* feature a simple oboe solo accompanied by the clarinet family. The relatively straightforward harmonies reflect the innocence of youth, but unexpected chord progressions suggest something more mysterious and otherworldly. As percussion joins the fray, a more ominous feel takes hold, the band alternating between parallel major and minor chords.

Simple melodies prevail throughout the work, fluctuating between two primary ideas in varying orchestrations. As the piece progresses, the harmonies continue to intensify, and the alternation between parallel chords is blurred — often the minor third is added to an existing major chord — further adding to the mystique and wonder expressed by the composer. How could something so beautiful in the moment be caused by such destruction?

Symphony for Band

James Beckel is perhaps best known for his role as the former principal trombone of the Indianapolis Symphony Orchestra from 1969 to 2018. He graduated from the Indiana University School of Music and served on the faculties of DePauw University and the University of Indianapolis prior to his retirement in 2023. As a composer and arranger, Beckel has received numerous grants and commissions, including being a part of the Continental Harmony Project, a 50-state commissioning project sponsored by the American Composer's Forum at the turn of the century, for which he composed *Liberty for All*. His work *The Glass Bead Game* was nominated for the Pulitzer Prize, becoming standard literature for the horn, and has been performed by many orchestras, wind ensembles, and chamber ensembles.



James Beckel

Born July 16, 1948
Marion, Ohio

Composed: 2008

Duration: 18 minutes

This is Northshore Concert Band's first performance of James Beckel's *Symphony for Band*.

An Interview with James Beckel

How did you find your way to music and composing?

I knew I wanted to be a musician early in life. Growing up, my sister and I used to fight over who would get to practice the piano. I started trombone in fifth grade and by ninth grade I knew I wanted this as a career. I won a national jazz band composition contest my senior year of high school, went to Indiana University to study trombone performance, and landed a job as principal trombone of the Indianapolis Symphony Orchestra when I was 20. I then started composing more, writing works for the ISO and military bands, and received composition grants from the National Endowment for the Arts and the Indiana Arts Council.

Who are some of your musical influences?

Leonard Bernstein — his *West Side Story* changed my life. I heard it first when I was in eighth grade and was blown away. I have had many wonderful teachers in my life, some on trombone, others in composition: Irey Halt, Ed Miller, Lewis Van Haney, Henry Charles Smith, Jay Friedman, Arnold Jacobs, and Phil Wilson; David Baker; and Maestro Raymond Leppard, John Nelson, Ray Harvey, Al Savia, and Mario Venzago. Sitting in a major symphony orchestra for half a century and studying the works of great composers was hugely significant in my learning process.

What are some of your favorite musical memories?

The ISO once performed Shostakovich's Fifth Symphony under the baton of his son, Maxim Shostakovich. It was magical. He never really rehearsed the third movement, knowing that the orchestra knew this piece backward and forward. He wanted to musicians to be on the edge of their seats for the performance. Another experience that has a special place in my memory was performing Dvorák's *New World* Symphony under John Nelson in Mannheim, Germany, on the ISO's first international tour.

What inspires you?

A good idea. For me, beginning a new composition is the scariest part of the process. Sometimes it takes me months to come up with a single idea that feels worth pursuing.

Beckel's 2008 Symphony for Band has, in part, inspired the "life cycles" theme of this afternoon's concert. The composer includes the following program note:

Symphony for Band could easily be subtitled "Passages," as this work represents the passages of life that most of us travel through during our lifetimes. The first movement is representative of the carefree nature of childhood and is in the normal sonata-allegro form.

The second movement is more somber in nature and represents the loss of a loved one. The famous sonnet by John Donne "Death, Be Not Proud" embodies the tone of this movement. The second movement is dedicated to the memory of my parents.

The final movement is by far the most intense. In everyone's life there are moments that challenge us to our core beliefs. The opening section to this final movement represents such challenges and threats with the opening unison trumpet theme. The form of this final movement is essentially a theme and variations and culminates in one's triumph over life with a major tonality statement.

An aggressive and triumphant theme opens the work with a nimble call-and-response between commanding downbeats and articulate consequent passages. Quickly, an exuberant and joyful tune takes over, first in the upper woodwinds, and passes through the ensemble with brief interjections of the opening material. A contrasting hymn-like theme representing, in the words of the composer, "the journey of life itself" establishes the second section of the movement, beginning with the clarinets and appearing in various permutations throughout the rest of the movement. Following the seventh and grandest statement of the hymn, Beckel explores the first and second themes in a variety of playful settings, including a charming waltz. The opening movement closes with a brief recapitulation of the joyful theme heard throughout the movement.

Sparsely scored lines in contrary motion begin the somber second movement, Beckel's representation of death approaching. Gradually, more musicians join, leading to the first statement of the "death theme" — a series of four grace-noted half notes portraying "the undeniable absoluteness of our mortality." A contemplative flute solo introduces a new, rhapsodic tune that is beautifully developed through contrapuntal lines across the ensemble. This melody represents the emotions and memories of the loved ones left behind in the living. The music continues to meld and build and culminates with a short coda combining the lines in contrary motion heard in the movement's opening bars with a third and final statement of death theme — "the inevitable consequence of life's battle against time."

The final movement of the work begins with brash and mechanical passages across the ensemble, from tremendous declarations in the brass and percussion to persistent and driving ostinatos in the woodwinds. This music characterizes "a

cold, mechanized, and heartless society where the individual human matters not.” An abrupt *caesura* clears the way for a soft flute solo — “one voice speaking out for humanity” — recapitulating the opening melodic material heard in the brass. The section culminates with three “pleas for humanity,” each more passionate than the last. An upbeat final section heralds back to themes heard throughout the symphony, with the hymn tune from the first movement prevailing over all.

The Thunderer

John Philip Sousa is a name synonymous with American music. Born to a Portuguese father and a Bavarian mother, he showed musical aptitude at an early age. At ten, he studied violin and harmony, as well as wind instruments. He played with the Marine Band at age thirteen, and later was appointed leader of the same group, a position he held for a dozen years before organizing his own professional ensemble. The Sousa Band became famous throughout America and Europe, playing concerts in both the United States and Canada and appearing at the Paris Exposition in 1900. After four extensive European tours, the band was engaged for its first world tour in 1910.

In addition to his abilities as a conductor and bandleader, Sousa developed a distinct flair for writing marches. He seemed to instinctively know how to compose for band instruments, and his style, full of bouncing rhythms, brilliant instrumentation, and catchy tunes, earned him the name “The March King.” His output was extraordinary: several hundred pieces, including comic operas and orchestral works. Sousa was also a published author, penning an autobiography entitled *Marching Along*, three novels, and an excellent method for teaching instrumental music. A man of tremendous energy, he continued his extensive tours almost to the time of his death in 1932. His passing ended an era of military and marching band music that acted as a positive force in American music at the turn of the 20th century.

The Thunderer was dedicated to Columbia Commandery No. 2, Knights Templar, of



John Philip Sousa

Born November 6, 1854
Washington, D.C.

Died March 6, 1932
Reading, Pennsylvania

Composed: 1889

Edited: 2016

Duration: 3 minutes

First NCB Performance:

July 24, 1969 —
John P. Paynter, conductor
Gillson Park

Recent & Notable

NCB Performances:

June 24, 1998 —
Stephen Peterson, conductor
American School Band Directors’
Association Annual Convention

June 2012 —
Mallory Thompson, conductor
Germany Concert Tour

November 2, 2014 —
Mallory Thompson, conductor
Pick-Staiger Concert Hall

Washington, D.C., and was composed for the 24th Triennial Conclave of the Grand Encampment. The conclave was held in October 1889 and was sponsored by Columbia Commandery No. 2. (Sousa had been “knighted” in that organization three years prior.) Anecdotally, *The Thunderer* was Mrs. Sousa’s favorite march. The source of the march’s title remains contested to this day. Sousa’s daughter, Helen, surmised that the “thunderer” may have been her father’s salute to the *London Times*, which was known as “the thunderer.” Another prominent theory asserts that the “thunderer” may have been one of the men in charge of arranging the 1889 conclave — specifically, Myron M. Parker, who worked tirelessly to make the event the spectacular success that it was. Other than the fact that Sousa’s “thunderer” may have been a Mason, their identity may never be revealed.

The Thunderer is emblematic of Sousa’s march writing, utilizing the standard form found in a vast majority of his marches. After a four-bar homorhythmic introduction, the first strain of the march features whirling woodwind trills and a punchy countermelody in the trombones. The second strain is an adaptation of “Here’s to Your Health, Sir!,” which Sousa had written for his 1886 collection *A Book of Instruction for the Field-Trumpet and Drum*. As is customary with Sousa’s marches, a countermelody is added on the repeat of the second strain — an inversion of the trombone countermelody heard in the first strain. A song-like trio encompasses a majority of the second half of the march, apart from a brief break strain with ceremonial trumpet calls.

Symphony on Themes of John Philip Sousa **After “The Thunderer”**

Ira Hearshen’s first arrangements were for the Wayne State University Marching Band and concert band transcriptions of Copland’s ballet suite from *Rodeo* and the second movement of Shostakovich’s Symphony No. 10. After years of gigging for Motown bands in Detroit and Latino clubs in Los Angeles, he emerged on the film music scene as an arranger and orchestrator in 1983, collaborating with composer Joe Harnell on *Cliffhangers* and *The Incredible Hulk*. He has since worked in that capacity on dozens of motion pictures, television series, and commercial recordings. His credits include the scores for the *Rush Hour* franchise; orchestrations for *A Bug’s Life*, *Cars 2*, *Inspector Gadget*, *Seabiscuit*, and *Toy Story 2*; and he was a co-orchestrator on *Monsters, Inc.* Hearshen’s works for the concert hall include a combination of original works and

Ira Hearshen

Born November 30, 1948
Detroit, Michigan

Composed: 1991

Duration: 7 minutes

First NCB Performance:

June 24, 1998 —
Stephen Peterson, conductor
American School Band Directors’
Association Annual Convention

Most Recent NCB

Performance:

November 2, 2014 —
Mallory Thompson, conductor
Pick-Staiger Concert Hall

arrangements. His most enduring works include his *Divertimento for Band* (2000), *Symphonic Dances from Fiddler on the Roof* (2007), and the work heard on today's program.

Written in four movements, Hearshen's *Symphony on Themes of John Philip Sousa* is dedicated to Lowell E. Graham, conductor of the United States Air Force Band from 1995 to 2002 and the current President and CEO of the John Philip Sousa Foundation. Each movement of the work takes inspiration from a march written by Sousa: *The Washington Post*, *The Thunderer*, *The Fairest of the Fair*, and *Hands Across the Sea*. Throughout the compositional process, Hearshen sought out a musical motif to link each movement. Luckily, a solution was found in Sousa's scores: the same four-note melodic fragment appeared in all four marches he wished to use — C-B-C-A, more commonly known as the "Dies irae" theme from the Catholic requiem mass. (Incidentally, these are the first four notes one hears in *The Stars and Stripes Forever*.) The resulting *Symphony* was completed in 1997 and was nominated for the Pulitzer Prize in music that year.

After "The Thunderer" is the second movement of Hearshen's *Symphony*. In this movement, the composer takes the trio theme from the original march, slows it down considerably, and casts it in the style of the finale of Mahler's *Symphony No. 3*. The opening phrase of the work is a full statement of the trio theme, scored for reeds and low brass. True to his promise and discovery, the four-note motif appears in the first two full measures of the work in the second clarinet part and continues to make subtle appearances throughout the movement. The tempo increases slightly, and the solo oboe introduces a secondary theme — a loosely inverted version of the original tune. This second theme develops through a brief harmonic sequence, growing in intensity and continuing to accelerate until its climax. As the tension dissipates, woodwind tremolos obscure the harmony and fragments of the primary thematic material return, first in flutes, then double reeds, and finally in muted horn.

Hearshen's Mahler-esque inspiration is most evident in the subsequent phrases. A trombone solo statement of the primary theme is supported by simple counterpoint in the high brass and woodwinds, closely mimicking Mahler's orchestration in the final minutes of his *Third Symphony*. (In fact, many of the contrapuntal lines Hearshen uses here are direct quotes from Mahler's writing.) The final bars of the work are a near cut-and-paste from Mahler — a serene D-flat major chord in woodwinds sets the foundation for the gradual addition of musicians leading to a jubilant A-flat major chord, punctuated by a I-V alternation in timpani and low brass. The final chord of the work, scored for low winds and horns, resembles the reverberation of the preceding A-flat major chord in a grand concert hall. The work ends with a brief rudimentary snare drum solo.

Three Dance Episodes from *On the Town*

Arranged by Paul Lavender

The creative foursome who brought *On the Town* to life — Leonard Bernstein, Jerome Robbins, Betty Comden, and Adolph Green — had an average age of 27, each a newcomer to the rough-and-tumble world of Broadway productions. The show's composer, Leonard Bernstein, was 25 years old and fresh off several artistic triumphs providing him with near instantaneous notoriety. He had conducted, on short notice and without any rehearsal, the New York Philharmonic, filling in for a flu-stricken Bruno Walter in late 1943. The performance was broadcast nationally on CBS radio and was hailed by *The New York Times* as “an American success story.” The following January, his first symphony, *Jeremiah*, was premiered by the Pittsburgh Symphony Orchestra. (The second movement, “Profanation,” was a highlight of NCB’s June 2019 concert.) In April 1944, a ballet created in collaboration with choreographer Jerome Robbins (also 25 years old), *Fancy Free*, was met with critical acclaim.

Encouraged by the success of *Fancy Free*, Robbins and Bernstein decided to expand on that storyline of three sailors on a 24-hour shore leave in New York City, and thus *On the Town* was born. The duo brought in comedic writers Betty Comden (26) and Adolph Green (29) to write the dialogue and song lyrics. Longtime Broadway director and producer George Abbott provided the organizational know-how and secured the financial backing needed for the production. Questioned by *The New York Times* as to why he took on the project, Abbott responded, “I like the kids.”

While Bernstein openly confessed that the new show’s creation “arose from the success of the ballet,” he averred, “there was not a note of *Fancy Free* in *On the Town*.” Work began on the show in June 1944, mere days after the allies stormed the beaches of northern France during World War II. While the show does not mention the war itself, the conflict’s shadow looms as a counterweight to its comedic nature. Jamie Bernstein, the composer’s daughter, commented in 2014 about the role of the war in *On the Town*: “The subtext gives *On the Town* an undertow of — well, gravitas might be too strong a word, but melancholy. For a show that purports to be a lark, there’s a tremendous sophistication to it.”



Leonard Bernstein

Born August 25, 1918
Lawrence, Massachusetts

Died October 14, 1990
New York, New York

Composed: 1944

Arranged: 2016

Duration: 11 minutes

First NCB Performance:

February 7, 1988 —
John P. Paynter, conductor
Pick-Staiger Concert Hall
(Arranged by Maurice Stith)

Most Recent NCB

Performance:

June 4, 2017 —
Mallory Thompson, conductor
Pick-Staiger Concert Hall

Compared to his other musicals written up to the time, the music Bernstein composed for *On the Town* was uncharacteristically lush and complex. This did not escape the notice of director George Abbott, who often chided Bernstein for writing “all that Prokofiev stuff” in the middle of a Broadway show. The music itself is often described as a Valentine to Bernstein’s adopted hometown of New York City, at times rough, jagged, and harmonically dense, while at other times subtle and nuanced.

The first episode, “The Great Lover,” depicts a dream that one of the three sailors, Gabey, has after falling asleep on a subway train. He has spent the day searching in vain for a beautiful woman he saw on a subway poster: “Miss Turnstiles” for the month of June. Although Gabey is outwardly shy, in his dream he wins over the object of his affection with romantic fury. The music begins with punchy, dissonant accents over a jazzy, frantic tempo, depicting the sleepy sailor trying to get forty winks on the lurching and noisy New York subway. A variety of short melodic “licks” punctuate the restless tempo — some are jazzy, and some are just plain banal — all reflective of Gabey’s kaleidoscopic thoughts. Throughout the episode, the familiar metrical displacements and accents of Aaron Copland inform Bernstein’s score. Each of the dances is dedicated to someone from the original production, and this dance is dedicated to the ballerina Sono Osata, who portrayed “Miss Turnstiles.”



December 28, 1944 — *On the Town* opens on Broadway with John Battles in the lead role of Gabey and ballerina Sono Osata as Ivy (“Miss Turnstiles”). Photo courtesy of Billy Rose Theatre Division, The New York Public Library.

Dedicated to Betty Comden, “Lonely Town” is a song from the first act of the show, during which the lovesick, forlorn Gabey sings, “Unless there’s love, the world’s an empty place and every town’s a lonely town.” While surely occurring in the daytime, it has an almost nocturnal, melancholic mood. In Bernstein’s words, it’s “both tender and sinister” as the sailor woos a young woman and then callously casts her off. The *pas de deux* (dance for two) opens with a duet between the clarinet and bass clarinet, answered by a muted trumpet solo. This interplay continues, leading to a soaring secondary theme first heard in the upper winds. At the episode’s climax, this secondary theme is heard with menacing responses in the trumpet and E-flat clarinet. The episode concludes with a recapitulation of the opening duet, the music dissipating as the fleeting romance ends. Once again, Copland’s influence is palpable. Any informed music lover unfamiliar with the show would understandably think it may have been composed by Aaron Copland, as it’s a perfect evocation of his musical style.

The final episode, “Times Square: 1944,” contains what is perhaps the best-known music from the show, “New York, New York,” and portrays the youthful eagerness of the sailors to explore the city from the Bronx to the Battery during their 24 hours of leave. Opening with a jazzy clarinet solo, the dance quickly segues to the evergreen “New York, New York.” The music slows down and falls into a heavy swing, setting the stage for a transformation of the famous tune in the alto saxophone. Anything goes in the city — and apparently anything goes in the music, too — so we hear a stylized rendition of what seems to be a chicken-clucking fiddle tune, in the best vaudeville style. A growling trumpet leads to what appears to be the aftermath of having a bit too much to drink, followed by a crashing, rhythmically layered conclusion with characteristic Bernstein flair. This last dance is dedicated to the great Nancy Walker, a member of the original cast who went on to have a tremendous career in television in the 1950s and 1960s.



The creative team behind *On the Town*: Leonard Bernstein, Jerome Robbins, Betty Comden, and Adolph Green (left to right).

The Conductors

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 only 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 Symphonic Wind Ensemble on the Summit Records label, which are available for streaming on Spotify and Apple Music. Thompson led the Symphonic Wind Ensemble at College Band Directors National Association national conventions in 2001 and 2017 and has earned praise from numerous composers of our day, including John Adams, Michael Colgrass, Jennifer Higdon, Karel Husa, David Maslanka, Carter Pann, and Adam Schoenberg.

Thompson received her 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 her Doctor of Musical Arts degree from the Eastman School of Music, where she studied with Donald Hunsberger.

Maintaining an active schedule as a 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 conductor or clinician at numerous regional and national conventions, including College Band Directors National Association conventions, the Midwest Clinic, the Interlochen Arts Academy, state music conferences, and the Aspen Music Festival. She has had professional engagements as guest conductor with the United States Air Force Band, United States Army Band "Pershing's Own," United States Army Field Band, United States Coast Guard Band, United States Navy Band, West Point Band, Dallas Winds, Detroit Chamber Winds and Strings, Monarch Brass Ensemble, and Banda Sinfônica in Sao Paulo, Brazil.



Education:

Bachelor of Music Education
Northwestern University, 1979

Master of Music
Northwestern University, 1980

Doctor of Musical Arts
Eastman School of Music, 1985

Principal Guest Conductor:

2000–2003

Artistic Director: 2003–present

First NCB Performance:

April 18, 1999 — in a program
featuring John Bruce Yeh in Carl
Maria von Weber's Clarinet
Concerto No. 2, Shostakovich's
Festive Overture, and Fisher
Tull's *Sketches on a Tudor Psalm*

In 2019, Dr. Thompson 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 the College Band Directors National Association and the American Bandmasters Association.

Dr. Thompson is especially proud of her 58 graduate conducting students and the hundreds of 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 Director of Athletic Bands at Northwestern University, where he is responsible for conducting the Wildcat Marching Band and Concert Band and teaches courses in conducting and music education. He has been the Assistant Conductor of Northshore Concert Band since 2006. Mr. Farris holds degrees from James Madison University and the University of Illinois.

Prior to coming to Northwestern, Mr. Farris served as the 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, Florida, 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 the faculty advisor of Phi Mu Alpha Sinfonia Iota Chapter.



Education:

Bachelor of Music Education
James Madison University, 1981

Master of Music Education
University of Illinois at
Urbana-Champaign, 1986

Assistant Conductor:

2006–present

First NCB Performance:

July 6, 2005 — in an all-American program featuring Ronald Lo Presti's *Elegy for a Young American*, Robert Russell Bennett's Suite of Old American Dances, and *The Stars and Stripes Forever*

The Northshore Concert Band

Northshore Concert Band is a 100-member adult symphonic band active in the Chicago metropolitan area and beyond. Now in its 68th season, NCB is internationally known and respected for its musical excellence, leadership in community music, and service to music education.

Founded in 1956 by the late John P. Paynter, the ensemble performs 6-10 concerts per year, reaching over 10,000 people. These include a four-concert series at Northwestern University's Pick-Staiger Concert Hall and Loyola Academy's McGrath Family Performing Arts Center, educational outreach program at area schools, concerts at the invitation of various communities and venues, and professional band festivals and conferences.

Over the years, Northshore Concert Band has worked with countless acclaimed soloists and conductors including Wynton Marsalis, Doc Severinsen, Frederick Fennell, Leroy Anderson, and dozens of musicians from the Chicago Symphony Orchestra including Gene Pokorny, John Bruce Yeh, Dale Clevenger, and Adolph "Bud" Herseth. The Band has produced eight commercial recordings and receives playtime on Chicago's classical music radio station, WFMT, among others. The Band has also toured in Canada and Europe and extensively throughout the United States.

Northshore Concert Band's mission is deeply rooted in community and in encouraging involvement in music for people at all stages of life. The Band strives to be a leader in performance, educational outreach, recorded works, and new commissions, while reaffirming the heritage of bands in America. As part of the Band's Lifetime of Music Initiative, dozens of talented middle school students are invited each year to perform with NCB at its February concert in hopes of encouraging 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 a variety of professional backgrounds. About half of the membership is comprised of professional music educators; the rest have a broad set of occupations including business executives, lawyers, and physicians. Musicians range in age from 20–85, many with a tenure of two decades or more with the Band. All 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 published a guide to organizing community bands, along with resources for administering adult bands. These resources are publicly available for download at **northshoreband.org**.

The Performers

FLUTE & PICCOLO

Julianne Arvidson Wheeling, Paraprofessional (33)

Christopher Buckler Chicago, Software Management Professional (3)

Kathryn Cargill Palos Heights, Actress & Musician (47)

Michele Gaus Ehning Vernon Hills, Attorney & Private Music Educator (28)

Sandra Ellingsen Buffalo Grove, Retired Music Educator (34)

Nancy Golden Hinsdale, Retired Music Educator (45) *

Kristen Hanna Park Ridge, Music Educator (11)

Azusa Inaba Chicago, Videographer (5)

Betsy Ko Chicago, Private Music Educator (8)

Jennifer Nelson Chicago, Private Music Educator (23)

Marija Robinson Highland Park, Web Developer (32)

Jen Smith Palatine, Freelance Musician (8) °

Amy Strong Chicago, Writer (18)

Gail Wiercioch Woodridge, Educator (16)

OBOE & ENGLISH HORN

Sarah Farster Libertyville, Music Educator (15) *

Lindsay Haukebo Chicago, Grants Officer (11)

Chloe Mason Westmont, Private Music Educator (2)

Nancy Swanson Park Ridge, Music Therapist (8)

BASSOON

Pam Holt Arlington Heights, Music Educator (11)

Maryann Loda Arlington Heights, Retired Music Educator (55) *

Heather McCowen Chicago, College Consultant (7)

CLARINET & BASS CLARINET

Hannah Bangs Chicago, Therapist (7)

Pamela Beavin Glenview, Educator (20)

Matt Bordoshuk Arlington Heights, Instrument Repair Shop Owner (2)

Traci Bowering Skokie, Music Educator (33)

Laurie DeVillers Waukegan, Tour Operator (30)

Debbie Durham Mundelein, Retired Music Educator (45) *

Kelley Gossler Chicago, Music Educator (13) °

Tyler Holstrom Mokena, Retail Manager (10)

Janet Jesse Prairie View, Front of House Staff (42)

Christine Kaminski Villa Park, Music Educator (17)

Bob Konecny Wheeling, Retired Actuary (47)

Jaclyn McKeown Chicago, Real Estate (7)

Brandon Pace Evanston, Navy Musician (2)

DENOTATIONS

Number in parentheses indicates numbers of years in the Band

* Section Leader

° On Leave

CLARINET & BASS CLARINET (CONT.)

Jori Pulver-Settler Mundelein, Freelancer (6)

Eden Schultz Palatine, Music Educator (5)

Laura Stibich Hinsdale, Retired Music Educator (32)

Rob True Chicago, Navy Musician (3)

Patrick Wall Chicago, Music Educator & Freelance Musician (8) °

David Zyer River Forest, Venture Capital Investor (34)

SAXOPHONE

Holly Aaronson Deerfield, Private Music Educator & Freelance Musician (3)

Alex Blomarz Chicago, Music Educator (6) *

Roland Colsen Arlington Heights, CRM Consultant (28)

Carey Kisselburg Skokie, Music Educator (18) *

Peter Ross Libertyville, Software Engineer (13)

HORN

Betsy Engman Naperville, Internist (29)

Ryan Fossier Chicago, Orchestra Administrator (2)

Peter Gotsch Chicago, Private Investor (38)

Jonathan Ibach Evanston, Music Educator (1)

Janene Kessler Highland Park, Music Educator (29)

Katie McCarthy Chicago, Software Engineering Manager (6)

Ryan Sedgwick Skokie, Arts-based Software Implementation & Consulting (14) *

Emma Stibich Hinsdale, Registered Nurse (9) °

Lauren Whisnant Hanover Park, Music Educator (10)

Jennifer Young Evanston, University Administrator (17)

Barbara Zeleny Park Ridge, Retired MIS Consultant (55)

TRUMPET

Allissa Baldwin Mount Prospect, Music Educator (11)

Benjamin Clemons Woodridge, Music Educator (8)

Jeff Crylen Crystal Lake, Music Educator (6)

Karen Crylen Crystal Lake, Private Music Educator (3)

Mislav Forrester Knezevic Chicago, Music Educator (4) °

Scott Golinkin Chicago, Attorney (45)

Annie Grapentine Chicago, Retail Associate & Freelance Musician (5)

Robert Kelly Chicago, Web Developer (9)

Erik Lillya Chicago, Attorney (30)

Ethan Mogilner Mundelein, Business Operations (2)

Kyle Rhoades Downers Grove, Music Educator (14) *

James Reed Ricotta Chicago, Private Music Educator & Freelance Musician (2) °

Becky Van Donslear Elmwood Park, Owner of Rebecca Bell Media (16) °

TROMBONE

Paul Bauer Elmhurst, Retired University Music Professor & Administrator (31) *

Daniel DiCesare Chicago, Freelance Musician (11)

Alec Fenne Chicago, Music Educator (1)

Gregory Glover Crystal Lake, Retired Network Architect (35) °

Karen Mari Schiller Park, Arts Administrator (3)

Ken Preuss Glenview, Marketing Consultant (2)

Bradley Say Mundelein, Music Educator (25)

Joseph Schorer Northbrook, Attorney (12)

Bryan Tipps Schaumburg, Sales Manager (10)

EUPHONIUM

Kendra Gohr Libertyville, Private Music Educator (19)

Bruce Nelson Chicago, Project Manager (23) *

TUBA

Kevin Baldwin Mount Prospect, Mechanical Engineer (17)

Maxwell Briggs Chicago, Music Educator (3)

Peter Lograsso Westchester, Retired Music Educator (35)

Nathan Peppey Wilmette, Cabinet Maker (4)

Eric Weisseg Chicago, IT Manager (16) *

PERCUSSION

Deborah Hawes Northfield, Retired Physician (58)

Joey Heimlich Chicago, Accountant (8)

Derek Inksetter Oak Park, Technology Executive (21)

Richard Lehman Chicago, Music Educator (19)

Michael Moehlmann Chicago, Music Educator (13) °

Chris Rasmussen Chicago, Attorney (18) *

Bill Seliger Chicago, Supply Chain Executive (20)

ADDITIONAL MUSICIANS

Nyketa DiCesare Contrabassoon

Alexander Wallack String Bass

MEMBERS EMERITUS

Ann Betz Saxophone

John Harshey Tuba

Chuck Hawes Saxophone

Edward Kahn Bass Clarinet

Gail Kalver Clarinet

Steve Moline Bassoon

Dennis Montgomery Trumpet

Rodney Owens Tuba

Herb Schneiderman Trumpet

Janet Schroeder Clarinet

Rick Wadden Clarinet

The Administration

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Janet Schroeder

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The Awards Recipients

Northshore Concert Band is proud to recognize the service, leadership, and musical contributions of its members, friends, and supporters through five awards.

The Ernest W. Kettnich Award

The “Ernie” Award is presented to members in recognition and appreciation of a lifetime of leadership and distinguished service on behalf of Northshore Concert Band. Recipients of this award include:

Judy Athmejvar Piccolo

Jim Barkow Saxophone

Paul Bauer Trombone

Ann Betz Saxophone

Paul Bolman Flute

Traci Bowering Clarinet

Barbara Buehlman Horn

Kathryn 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 Saxophone

Deborah Hawes Percussion

Nancy Hinnners Horn

Janet Jesse Clarinet

Ernest Kettnich Bassoon

Gilbert Krulee Trombone

Maryann Loda Bassoon

Dennis Montgomery Trumpet

John P. Paynter Conductor

Carol Scattergood Percussion

Janet Schroeder Clarinet

David Shaw Trumpet

Barry Skolnik Trumpet

Barbara Zeleny Horn

The Barbara Buehlman Distinguished Service Award

This award recognizes the contribution of creative individual leadership and service to Northshore Concert Band to further its goal of musical excellence. This award has been presented six times in the Band’s history.

Nancy Golden Flute

Peter Gotsch Horn

Dennis Montgomery Trumpet

Laura Stibich Clarinet

Mallory Thompson Conductor

David Zyer Clarinet

Fiftieth Anniversary

Northshore Concert Band Musicians often have a tenure with the ensemble of 20 years or more. In the Band’s history, four individuals have exceeded 50 years of membership:

Janet Schroeder Clarinet (2011)

Deborah Hawes Percussion (2016)

Maryann Loda Bassoon (2019)

Barbara Zeleny Horn (2019)

The Director's Award

The Director's Award is presented by the Artistic Director of Northshore Concert Band to members exhibiting strong musical leadership, professionalism, and contributions to the ensemble. Past recipients include:

Sarah Farster Oboe

Kendra Gohr Euphonium

Candi Horton Trumpet

Carey Kisselburg Saxophone

Michael Moehlmann Percussion

Melaine Pohlman Oboe

Chris Rasmussen Percussion

Kyle Rhoades Trumpet

Jen Smith Piccolo

Amy Strong Flute

Bryan Tipps Trombone

Patrick Wall Clarinet

Lifetime Achievement Award

The Lifetime Achievement Award recognizes individuals for careers dedicated to the development and perpetuation of wind music. Recipients include former Band members and conductors, as well as individuals with close ties to the Northshore Concert Band community.

Harry Begian American band director, composer, and arranger; Director of Bands at the University of Illinois for 14 years

Barbara Buehlman Music educator, arranger, and lifetime dedicatee to Northshore Concert Band

Larry Combs Chicago Symphony Orchestra principal clarinet for 30 years

Ray Cramer American band director, Director of Bands at Indiana University for 23 years, Emeritus Director of Bands since 2005

Carl Grapentine WFMT radio host for 32 years, University of Michigan Marching Band announcer since 1970

Frederick L. Hemke American virtuoso classical saxophonist, saxophone professor at Northwestern University for 50 years

Karel Husa Pulitzer Prize-winning classical composer and conductor

John P. Paynter Northshore Concert Band founder, prolific arranger of music for band; Director of Bands at Northwestern University for 43 years

The Supporters

Northshore Concert Band is grateful for the financial generosity of foundations, corporations, and individuals that sustain us and allow us to share outstanding musical experiences with concertgoers, local students, and our community.

This listing reflects gifts received from September 2021 to May 2024.

Paynter Society Contributors

Named to honor the Paynter family, including Northshore Concert Band's founder John P. Paynter and other members of the Paynter family who have generously provided their time and resources to the Band, the Paynter Society recognizes annual contributors of \$500 or more.

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Ab Zomena

The 2024/25 Season

Celebrating Mallory Thompson's 20th season as Artistic Director of the Northshore Concert Band, the 69th season kicks off in November 2024, and we hope you will join us for another year of exceptional music for winds! Mark your calendars for our 2024/25 Season, and stay tuned for programming and subscription information in September 2024.

FALL CONCERT

Sunday, November 10, 2024 at 3:00 p.m.
Pick-Staiger Concert Hall, Evanston, Illinois

LOYOLA ACADEMY SIDE-BY-SIDE CONCERT

Wednesday, November 20, 2024 at 7:00 p.m.
McGrath Family Performing Arts Center, Wilmette, Illinois

WINTER CONCERT

Sunday, February 16, 2025 at 3:00 p.m.
Pick-Staiger Concert Hall, Evanston, Illinois

SPRING CONCERT

Sunday, April 13, 2025 at 3:00 p.m.
Pick-Staiger Concert Hall, Evanston, Illinois

SUMMER CONCERT

Saturday, June 7, 2025 at 3:00 p.m.
McGrath Family Performing Arts Center, Wilmette, Illinois

A Note of Thanks

Northshore Concert Band receives instrumental support from the graduate assistants of the Northwestern University Bands. From repertoire selection to providing in-the-moment commentary at our dress rehearsals and tending to our tremendous setup needs, the graduate assistants are a key component of the Band's success. We extend our sincerest gratitude to Schyler Adkins, Imran Amarshi, and Sheldon Frazier for their tireless work on behalf of the Band during the 2023/24 Season.

Don't miss a beat! Follow Northshore Concert Band on social media to get all the latest news, updates, and information.

