

Northshore Concert Band

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

Mallory Thompson Conductor

Richard Wagner *Huldigungsmarsch (Homage March)*
Edited by William A. Schaefer

Gala Flagello *Bravado*

Wayne Oquin *Tower Ascending*
[Quarter Note] = 60
[Quarter Note] = 144

ROB TRUE CLARINET

Omar Thomas *A Mother of a Revolution!*

INTERMISSION

Karel Husa *Music for Prague 1968*
Introduction and Fanfare
Aria
Interlude —
Toccata and Chorale



Northshore Concert Band acknowledges
support from the Illinois Arts Council.

The use of cameras and recording devices during the performance is prohibited.

As a courtesy to the musicians on stage and fellow audience members,
please silence or turn off all electronic devices for the duration of the performance.

The Music

Huldigungsmarsch (Homage March)

Edited by William A. Schaefer

Despite the controversy surrounding his discriminatory ideologies and behaviors, Richard Wagner's contributions to opera represent the pinnacle of 19th-century artistry and the harmonic evolution of the Romantic period. Born in Leipzig and educated in Dresden, Wagner toiled in relative obscurity until the premiere of *Rienzi* in 1842. This success was followed by a string of notable works, including *Der fliegende Holländer (The Flying Dutchman)*, *Tannhäuser*, and *Lohengrin*. Many of Wagner's operas feature legendary characters and the supernatural, exploring profound struggles between good and evil. Later, he coined the terms "music drama" and "festival play" to describe his works, believing they transcended traditional notions of opera.

Wagner's life was frequently marred by political and financial difficulties, but his fortunes shifted dramatically in 1864 with the ascent of the young King Ludwig II of Bavaria. That year, Wagner composed *Huldigungsmarsch (Homage March)* in gratitude for the king's patronage. Ludwig became Wagner's most significant benefactor, financing extravagant productions in Munich and supporting the establishment of an opera house dedicated solely to Wagner's music dramas. The Bayreuth Festspielhaus (Bayreuth Festival Theater) was inaugurated in 1876 with the first full performance of *Der Ring des Nibelungen (The Ring of the Nibelung)*, Wagner's monumental operatic cycle. *Huldigungsmarsch* was chosen to commemorate the groundbreaking of this theater in 1872.

One of only two works Wagner wrote for winds (the other being his 1844 *Trauermusik*), *Huldigungsmarsch* opens with a lyrical theme that showcases Wagner's signature harmonies and orchestration. (The composer himself noted that he had written something "from *Lohengrin* and *Tannhäuser* and perhaps something new.") Brass fanfares herald the march's main theme, a confident melody enriched with intricate counterpoint. This theme is revisited throughout the piece, including a brief imitative section where it appears ornamented against a backdrop of subtle brass fanfares. As the fanfares rise to prominence, the music



Richard Wagner

Born May 22, 1813
Leipzig, Germany

Died February 13, 1883
Venice, Italy

Composed: 1864

Edited: 1971

Duration: 6 minutes

Past NCB Performances:

July 22, 1971 —
Donald Hunsberger, conductor
Gillson Park

February 22, 2004 —
Richard Fischer, conductor
Pick-Staiger Concert Hall

December 16, 2005 —
Mallory Thompson, conductor
The Midwest Clinic

backdrop of subtle brass fanfares. As the fanfares rise to prominence, the music recapitulates the triumphant main theme, culminating in a euphoric restatement of the opening material and a grand, declamatory conclusion.

Bravado

Gala Flagello is a composer, educator, and nonprofit director whose work is driven by a passion for lyricism, rhythmic vitality, and meaningful collaboration. *Cleveland Classical* describes her music as “at times endearingly whimsical, at times ominous, but always moving,” resonating with audiences through its emotional depth and dynamic expression. Flagello’s collaborations with leading ensembles, artists, and institutions on national and international stages create impactful projects for audiences and performers alike.

Bravado was originally composed for orchestra and premiered at the Tanglewood Festival in 2023. This arrangement for wind ensemble was commissioned by “The President’s Own” United States Marine Band. Flagello writes of her work:

[The piece] explores the many connotations of the word “bravado”, a descendant of the old Italian adjective “bravo,” meaning “wild” or “courageous.” A person with bravado can be seen as bold or reckless, daring or arrogant, confident or overbearing. The [ensemble] musically embodies this range of traits through the transformation of the piece’s primary melody.

Bravado opens with a lilting theme accented in unexpected places, punctuated by bell tones throughout the ensemble. After three statements of this melody, a whirling transition introduces a new theme in the French horn. This second theme starts with a gesture reminiscent of *West Side Story* — perhaps a nod to Leonard Bernstein, a fixture at Tanglewood for 50 years — before breaking into a series of intervallic leaps that propel the music forward.

At the halfway point, marked “slyly, fearlessly” in the score, the interplay between flurries of notes in the woodwinds and rhythmic exclamations in the brass introduces a more somber mood. The Bernstein-like secondary theme reemerges from the texture, leading into a bold augmentation of the primary theme from the trumpets and horns. The work concludes with a final, jubilant statement of the lilting rhythm from the opening measure.



Gala Flagello

Born April 1, 1994
Westwood, New Jersey

Composed: 2023

Arranged: 2023

Duration: 3 minutes

This is Northshore Concert Band’s first performance of *Bravado*.

Tower Ascending

The music of Wayne Oquin has resonated worldwide, with commissions and performances by notable ensembles such as the Danish National Symphony, Munich Philharmonic, Pacific Symphony, Nashville Symphony, and Philadelphia Orchestra. A native of Houston, Texas, Oquin earned his bachelor's degree from Texas State University, followed by master's and doctorate degrees from Juilliard, where he has been a faculty member since 2008. His works for winds have been performed by leading ensembles across the United States, including nearly all of the premier military bands. Oquin's *Song for Silent Voices*, composed in memory of the victims of the Marjory Stoneman Douglas High School mass shooting, won the National Band Association's William D. Revelli Award in 2018, marking Oquin's second win of this prestigious prize.

Tower Ascending draws inspiration from the continuous construction of skyscrapers that Oquin observes from his home in New York City's Upper West Side. He was particularly moved by the construction of One World Trade Center, which stands as both an architectural marvel and a symbol of the resilience of the American spirit. Reflecting this theme, the work is constructed gradually and methodically, much like a skyscraper rising floor by floor. This structure can be perceived in the music through shifting registers (low to high), dynamics (soft to loud), and tempos (slow to fast). The piece is comprised of two movements, one slow and one fast, each culminating in a clarinet solo that comments on and summarizes the preceding material.

The work opens with a serene duet between the trumpet and horn, introducing a song-like theme that permeates the first movement. Gradually, more instruments join, including shimmering metallic percussion and whirling lines in the upper woodwinds, piano, and harp, along with dense harmonies in the low reeds. The forward momentum is momentarily halted as a solo clarinet takes the stage, presenting a cadenza that echoes ideas from the initial section.

The second movement begins with a fervent sixteenth-note motor in the reeds, harp, and mallet percussion, passed throughout the ensemble beneath fanfare-like statements in various solo voices. These motifs evolve and build into a dynamic call-and-response passage between trumpets and trombones, driven by the relentless rhythmic energy of the woodwinds and percussion. As the tempo increases slightly, this pattern repeats: a driving rhythmic motif lays the



Wayne Oquin

Born 1977
Houston, Texas

Composed: 2009

Duration: 8 minutes

First NCB Performance:

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

groundwork for brass fanfares and outbursts, this time shorter in duration, followed by another clarinet cadenza marked by an abrupt pause.

The piece concludes by recapitulating many of the themes and ideas presented throughout, with hints of the song-like theme from the first movement, moto perpetuo in the keyboards, brass fanfares, and a clarinet obligato above all. Sweeping lines traverse the ensemble, leading to a final statement from the solo clarinet and a brilliant concluding note.

A Mother of a Revolution!

Omar Thomas is an acclaimed American composer, arranger, and educator, recognized for his impactful contributions to contemporary jazz and classical music. Born to Guyanese parents in Brooklyn and later moving to Boston in 2006, Thomas pursued his master's degree in jazz composition at the New England Conservatory, where he studied under jazz legend Maria Schneider and was mentored by Ken Schaphorst and Frank Carlberg. At just 23, he was appointed Assistant Professor of Harmony at Berklee College of Music, marking the beginning of a distinguished teaching career.

Thomas has received numerous accolades, including the ASCAP Young Jazz Composers Award in 2008, and he was invited to showcase his music at the prestigious JaZZCap Showcase in New York City. His compositions have been performed in concert halls worldwide, and he has received commissions from a diverse array of ensembles, including the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Men's Choruses, and the Colorado Symphony Orchestra. Currently, he serves as an Associate Professor of Composition and Jazz Studies at the University of Texas at Austin, where he continues to inspire and shape the next generation of musicians.

Thomas includes the following about *A Mother of a Revolution!*:

This piece is a celebration of the bravery of trans women, and in particular, Marsha "Pay It No Mind" Johnson. Marsha is credited with being one of the instigators of the famous Stonewall uprising of June 28, 1969 — one of the pivotal events of the LGBTQ liberation movement of the 20th century — which is commemorated annually during the worldwide Gay Pride celebrations. Existing as a trans woman, especially a trans woman of color, and daring to live authentically, creating space for oneself in a transphobic world, is one of the bravest acts I can imagine. There is no demographic more deserving, and frankly, long overdue for highlighted heroism and bravery.



Omar Thomas

Born 1984
Brooklyn, New York

Composed: 2019

Duration: 5 minutes

This is Northshore Concert
Band's first performance of
A Mother of a Revolution!

The disco vibe in the latter half of the piece is meant to honor club culture, a sacred space held amongst LGBTQ persons in which to love, live, mourn, heal, strategize, connect, disconnect, and dance in defiance of those outside forces who would seek to do LGBTQ persons harm simply for daring to exist and take up space.

We pump our fists to honor the life, heroism, activism, and bravery of Marsha P. Johnson, to honor the legacy of the Stonewall revolution, to honor the memory of the trans lives violently ended due to fear and hatred, and in honor of trans women worldwide who continue to exist unapologetically and who demand to be seen.

Music for Prague 1968

Karel Husa was born in Prague in 1921. Originally intending to study engineering, Husa enrolled at the Prague Conservatory of Music to avoid conscription in the Nazi military, choosing composition as it was the only studio with a vacancy. In 1947, he moved to Paris, earning diplomas from the Paris National Conservatory and L'École Normale de Musique, where he studied under renowned composers including Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor André Cluytens.

The 1948 communist coup in Czechoslovakia forced Husa into exile from his homeland. After completing his studies in Paris, he joined the faculty at Cornell University, immigrating to the United States in 1954 and gaining citizenship in 1959. Over his 38 years at Cornell, Husa maintained an active career as a composer and lecturer, traveling to institutions across the United States and abroad.

Having endured the communist takeover of Czechoslovakia in 1948, Husa watched in dismay as the Prague Spring of 1968 — led by the progressive Dubcek government — was crushed by Soviet tanks, extinguishing the hope for freedom. Fueled by anger and disbelief, he composed *Music for Prague 1968*, a powerful four-movement work that quickly became a classic in the wind band repertoire. The piece, sadly, is as relevant today as it was when the composer wrote the following:

It was late August 1968 when I decided to write a composition dedicated to the city in which I was born. I thought about writing for Prague for some time because the longer I was away from the city, the more I remembered the beauty of it.



Karel Husa

Born August 7, 1921
Prague, Czechoslovakia

Died December 14, 2016
Apex, North Carolina

Composed: 1968

Duration: 22 minutes

Past NCB Performances:

November 14, 1971 —
John P. Paynter, conductor
Howard Junior High School
Auditorium

April 7, 2002 —
Mallory Thompson, conductor
Pick-Staiger Concert Hall

November 1, 2015 —
Mallory Thompson, conductor
Pick-Staiger Concert Hall

During the tragic and dark moments for Czechoslovakia in August 1968, I suddenly felt the necessity to write this piece so long meditated. As I watched day and night, I was thinking about that beautiful city where I grew up, and all that it means to me. I was concerned for my sister and family who still lived in Prague. I decided then to write a piece for Prague and what the city has stood for throughout history.

I was sure the music I would write for Prague would be scored for concert band, a medium I have admired for a long time. The combination of wind and brass instruments with percussion fascinated me, and the unexploited possibilities of new sounds and combinations of instruments attracted me.

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the fifteenth century. “Ye Warriors of God and His Law” has been a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has also been utilized by many Czech composers, including Smetana in *Má vlast*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison. The song is never used in its entirety.

The second idea is the sound of bells throughout: Prague, named also the “City of a Hundred Spires,” has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude and the ending of the work. Much symbolism also appears: in addition to the distress calls in the first movement, the unbroken hope of the Hussite song, sound of bells, or the tragedy, there is also the bird call at the beginning, a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.



A page from Karel Husa's sketches for *Music for Prague 1968* depicting his tone row and initial ideas for the second movement, *Aria*.

(Photo courtesy of the Sibley Music Library, Eastman School of Music)

Music for Prague 1968 premiered at the Music Educators National Conference in January 1969, performed by the Ithaca College Concert Band under the baton of Dr. Kenneth Snapp. Frank Battisti, a close friend of Husa's and later the director of the New England Conservatory Wind Ensemble, reflected on the premiere, stating, "It was like an earthquake, because what people heard was something that they had never heard in band music . . . it changed the evolution of wind ensemble music from that point on." Another reviewer noted, "One left after this work with a strong feeling that music as great as this should not be written about: one should only listen and be deeply moved."

Following its premiere, the popularity of *Music for Prague 1968* spread rapidly across the country. William Revelli, director of bands at the University of Michigan, performed it over 150 times with ensembles throughout the United States and Europe. Its widespread acceptance can be attributed, in part, to its expression of the anti-Soviet sentiment prevalent during the Cold War. As Dana Wilson, Charles A. Dana Professor Emeritus at Ithaca College, remarked, "Any statement against Soviet aggression was a positive statement from the Western perspective." To date, the work has been performed over 10,000 times.

Music for Prague 1968 is one of a small number of works originally written for winds and later transcribed for orchestra. Husa conducted the premiere of this orchestral version with the Munich Philharmonic in 1970. Remarkably, it was not until 1990 — 22 years after its composition — that Husa returned to his homeland to conduct the piece at Smetana Hall in Prague, a triumphant moment marking his optimistic return.

This piece addresses a universal longing for freedom, resonating with people everywhere. In the case of Czechoslovakia, the narrative of struggle culminated in a hopeful outcome, making the work not only optimistic but also a beacon of hope.



Karel Husa works with Ithaca College students in advance of the premiere of *Music for Prague 1968*. (Photo courtesy of the Ithaca College Archives)

The Conductors

Mallory Thompson is emeritus director of bands, professor of music, and coordinator of the conducting program at Northwestern University, where she held the John W. Beattie Chair of Music. In 2003, she was named a Charles Deering McCormick Professor of Teaching Excellence. During her tenure, as only the third person in the university's history to hold the director of bands position, Thompson conducted the Symphonic Wind Ensemble, taught undergraduate and graduate conducting, and administered all aspects of the band program. She recorded five albums with the Northwestern University Symphonic Wind Ensemble for Summit Records, including landmark recordings of David Maslanka's Symphony No. 4 and Carter Pann's symphony for winds, "My Brother's Brain." Thompson led the Symphonic Wind Ensemble in performances at the College Band Directors National Association conventions in 2001 and 2017 and has earned praise from today's leading composers including John Adams, Michael Colgrass, Jennifer Higdon, Karel Husa, Joel Puckett, Kevin Puts, 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, Monarch Brass Ensemble, and Banda Sinfônica in São 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, renowned for its musical excellence and community leadership in the Chicago metropolitan area and beyond. Founded in 1956 by the late John P. Paynter, NCB is now in its 69th season and continues to inspire audiences through exceptional performances and its commitment to music education.

The Band performs 6-10 concerts annually, reaching over 10,000 people through a subscription series hosted at Northwestern University's Pick-Staiger Concert Hall and Loyola Academy's McGrath Family Performing Arts Center, as well as educational outreach events at local schools and community venues. NCB has appeared at the Midwest Clinic — the largest instrumental music education conference in the world — 27 times, most recently in 2011 under the leadership of Mallory Thompson, Daniel Farris, and Donald Hunsberger.

Northshore Concert Band has shared the stage with numerous internationally renowned guest artists, including Wynton Marsalis, Christopher Martin, Michael Martin, Doc Severinsen, Taimur Sullivan, William Warfield, Gail Williams, and musicians from the Chicago Symphony Orchestra such as Dale Clevenger, Adolph "Bud" Herseth, Gene Pokorny, and John Bruce Yeh. The ensemble has toured extensively throughout North America and Europe, including a 2012 tour of Switzerland and Germany with the Blasorchester Niederschopfheim.

In 1987, Northshore Concert Band was the inaugural recipient of the Sudler Silver Scroll from the John Philip Sousa Foundation, recognizing its exceptional contributions to community music.

Dedicated to fostering a lifelong passion for music, the Band's Lifetime of Music initiative invites middle school students to perform side-by-side with its musicians, encouraging young musicians to pursue music beyond their formal education. NCB has issued seven commercial albums and commissioned 11 new works, including Frank Ticheli's *Nitro* (2006) and Jay Kennedy's *Let Your Light Shine* (2025).

The musicians of Northshore Concert Band come from across the Chicago area and represent a wide range of professions, from educators and business executives to attorneys and healthcare professionals. Many have performed with the ensemble for over two decades, united by their shared commitment to the Band's mission of musical excellence and community service.

For more information on Northshore Concert Band and its distinguished history, visit northshoreband.org.

The Performers

FLUTE & PICCOLO

Julianne Arvidson Wheeling, Paraprofessional (34)
Christopher Buckler Chicago, Freelance Musician & Software Management (4)
Kathryn Cargill Palos Heights, Actress & Musician (48)
Michele Gaus Ehning Vernon Hills, Attorney & Private Music Educator (29)
Sandra Ellingsen Buffalo Grove, Preschool Teacher (35)
Daniel Fletcher Evanston, Freelance Musician (1)
Nancy Golden Hinsdale, Retired Music Educator (46) *
Kristen Hanna Park Ridge, Music Educator (12)
Betsy Ko Chicago, Private Music Educator & Genealogist (9)
Jennifer Nelson Chicago, Private Music Educator (24)
Marija Robinson Highland Park, Web Developer (33)
Jen Smith Palatine, Freelance Musician (9)
Amy Strong Chicago, Writer (19)
Gail Wiercioch Woodridge, Educator (17)

OBOE & ENGLISH HORN

Rachel Campagna Chicago, Freelance Musician (1)
Lindsay Haukebo Chicago, Grants Officer (12)
Chloe Mason Westmont, Music Educator & Freelance Musician (3)
Nancy Swanson Park Ridge, Music Therapist (9) *

BASSOON

Nyketa DiCesare Chicago, Accountant & Freelance Musician (1) §
Pam Holt Arlington Heights, Music Educator (12)
Maryann Loda Arlington Heights, Retired Music Educator (56) *
Heather McCowen Chicago, College Consultant (8)

CLARINET & BASS CLARINET

Hannah Bangs Chicago, Therapist (8)
Pamela Beavin Glenview, Educator (21)
Rachel Beil Chicago, Retail Associate (1)
Matt Bordoshuk Arlington Heights, Instrument Repair Shop Owner (3)
Traci Bowering Skokie, Music Educator (34)
Jackson Brown Chicago, Arts Administrator (1)
Laurie DeVillers Waukegan, Tour Operator (31)
Debbie Durham Mundelein, Retired Music Educator (46) *
Kelley Gossler Chicago, Music Educator (14) °
Tyler Holstrom Mokena, Retail Manager (11)
Janet Jesse Prairie View, Front of House Staff (43)
Christine Kaminski Villa Park, Music Educator (18)
Bob Konecny Wheeling, Retired Actuary (48)
Aaron Linde Evanston, Freelance Musician (1) °
Jaclyn McKeown Chicago, Real Estate (8)

DENOTATIONS

Number in parentheses indicates numbers of years in the Band

* Section Leader

° On Leave

§ Associate Member

CLARINET & BASS CLARINET (CONT.)

Brandon Pace Evanston, Salesforce Analyst (3)
Jori Pulver Mundelein, Freelancer (7)
Eden Schultz Palatine, Music Educator (6) °
Thomas Shermulis Tinley Park, Freelance Musician (1)
Laura Stibich Hinsdale, Retired Music Educator (33)
Rob True Chicago, Freelance Musician (4)
Patrick Wall Chicago, Music Educator & Freelance Musician (9)
Dave Zyer River Forest, Venture Capital Investor (35)

SAXOPHONE

Holly Aaronson Deerfield, Private Music Educator & Freelance Musician (4)
Alex Blomarz Chicago, Music Educator (7) *
Roland Colsen Arlington Heights, CRM Consultant (29) °
Carey Kisselburg Skokie, Music Educator (19) *
Nate Maher Arlington Heights, Music Educator (1)
Pete Ross Libertyville, Software Engineer (14)

HORN

Betsy Engman Naperville, Internist (30)
Ryan Fossier Chicago, University Administrator (3)
Peter Gotsch Chicago, Private Investor (39)
Jonathan Ibach Evanston, Music Educator (2)
Janene Kessler Highland Park, Music Educator (30)
Katie McCarthy Chicago, Data Analyst (7)
Ryan Sedgwick Skokie, CRM Consultant (15) *
Emma Stibich Hinsdale, Registered Nurse (10)
Lauren Whisnant Hanover Park, Music Educator (11)
Jennifer Young Evanston, University Administrator (18)
Barbara Zeleny Park Ridge, Retired Consultant (56)

TRUMPET

Allissa Baldwin Mount Prospect, Music Educator (12)
Benjamin Clemons Woodridge, Music Educator (9) °
Jeff Crylen Crystal Lake, Music Educator (7) °
Karen Crylen Crystal Lake, Private Music Educator (4)
Scott Golinkin Chicago, Attorney (46)
Annie Grapentine Chicago, Sales Manager & Freelance Musician (6) *
Robert Kelly Chicago, Web Developer (10)
Erik Lillya Chicago, Attorney (31)
Ethan Mogilner Mundelein, Business Operations (3)
Luis Ortiz Chicago, Freelance Musician (1)
Kyle Rhoades Downers Grove, Music Educator (15)
Becky Van Donslear Elmwood Park, Owner of Rebecca Bell Media (17)

TROMBONE

Paul Bauer Elmhurst, Retired University Music Professor & Administrator (32) *

Daniel DiCesare Chicago, Freelance Musician (12)

Alec Fenne Chicago, Music Educator (2)

Gregory Glover Crystal Lake, Retired Network Architect (36)

Karen Mari Schiller Park, Arts Administrator (4)

Ken Preuss Glenview, Marketing Professional (3)

Bradley Say Mundelein, Music Educator (26)

Joseph Schorer Northbrook, Attorney (13)

Bryan Tipps Schaumburg, Sales Representative (11)

EUPHONIUM

Kendra Gohr Libertyville, Private Music Educator (20)

Dan Mueller Warrenville, Music Educator (1)

Bruce Nelson Chicago, Project Manager (24) *

TUBA

Kevin Baldwin Mount Prospect, Mechanical Engineer (18)

Max Briggs Chicago, Music Educator (4)

Peter Lograsso Westchester, Retired Music Educator (36)

Nathan Peppey Wilmette, Painter (5)

Eric Weisseg Chicago, IT Manager (17) *

PERCUSSION

Tyler Darnall Chicago, Music Educator (1)

Deborah Hawes Northfield, Retired Physician (59)

Joey Heimlich Chicago, Accountant (9) °

Derek Inksetter Oak Park, Software Developer (22)

Richard Lehman Chicago, Music Educator (20)

Cameron Marquez Chicago, Freelance Musician (1) §

Michael Moehlmann Chicago, Music Educator (14)

Chris Rasmussen Chicago, Attorney (19) *

Bill Seliger Chicago, Supply Chain Manager (21)

ADDITIONAL MUSICIANS

Raquel Coleman Harp

Dong-Wan Ha Piano

Philip Kleutgens Bass Saxophone

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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Michael Moehlmann

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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 Hinnert Horn

Janet Jesse Clarinet

Ernest Kettnich Bassoon

Gilbert Krullee 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

Dave 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

Annie Grapentine Trumpet

Candi Horton Trumpet

Azusa Inaba Flute

Carey Kisselburg Saxophone

Michael Moehlmann Percussion

Melaine Pohlman Oboe

Chris Rasmussen Percussion

Kyle Rhoades Trumpet

Ryan Sedgwick Horn

Jen Smith Piccolo

Amy Strong Flute

Bryan Tipples Trombone

Rob True Clarinet

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 2022 to September 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 contributors of \$500 or more.

Sustaining Members (\$5,000+)

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Jana French & Peter Gotsch
Illinois Arts Council
Illinois Department of
Commerce & Economic
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National Endowment
for the Arts
Herb Schneiderman
Barbara Zeleny
Connie & Dave Zyer
in memory of Stanley Shell

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& Stanley Shell*
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Bonita Paynter
Mildred Calhoun
& Joseph Schorer
Laura & John Stibich
*in memory of Denise Bolman
& Stanley Shell*

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Mary Friedlieb
Craig Long
in memory of Gordon Long
Edwin Swanson
Eric Weisseg



Join us in our artistic and educational endeavors
by making a tax-deductible donation to
Northshore Concert Band today.

Season Contributors

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 Flute Section
in memory of Fred Kudert
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 Marlene Wrablik
in memory of Gordon Long
 Sara Yager
 Marie Zilka
*in memory of Patricia Biniewicz,
 Stanley Shell & Richard Zilka*

DENOTATIONS

† Deceased

The 2024/25 Season

THIRD ANNUAL SIDE-BY-SIDE CONCERT WITH THE LOYOLA ACADEMY BAND

Wednesday, November 20, 2024 at 7:00 p.m.

McGrath Family Performing Arts Center, Wilmette, Illinois

Celebrating the Band's continued partnership with Loyola Academy, our annual collaborative concert with the Loyola Academy Band is next week! This event is free and open to the public. Tickets are not required.

NORTHSHORE CONCERT BAND AT NILES NORTH HIGH SCHOOL

Wednesday, February 5, 2025 at 7:00 p.m.

Niles North High School, Skokie, Illinois

TRIBUTES & INNOVATIONS

Sunday, February 16, 2025 at 3:00 p.m.

Pick-Staiger Concert Hall, Evanston, Illinois

Join us as we pay homage to our musical forebears and embrace the creative minds shaping classical music today. Program highlights include the world premiere of Jay Kennedy's *Let Your Light Shine*, Ron Nelson's *Passacaglia (Homage on B-A-C-H)*, and our annual Lifetime of Music event.

SPIRITED AWAY

Sunday, April 13, 2025 at 3:00 p.m.

Pick-Staiger Concert Hall, Evanston, Illinois

Spirituality in its varied forms unfolds on a program featuring Reena Esmail's inventive *Chamak*, which fuses Hindustani ragas with the wind band medium; the enchanting music of Joe Hisaishi; and Yasuhide Ito's reverent *Gloriosa*.

IRRATIONAL JOY

Saturday, June 7, 2025 at 3:00 p.m.

McGrath Family Performing Arts Center, Wilmette, Illinois

Kick off your summer with a music written to lift your spirits. Enjoy Gustav Holst's classic First Suite in E-flat, Arturo Márquez's sultry Danzon No. 2, and the epic "Adventures on Earth" from *E.T. the Extra-Terrestrial*.

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

