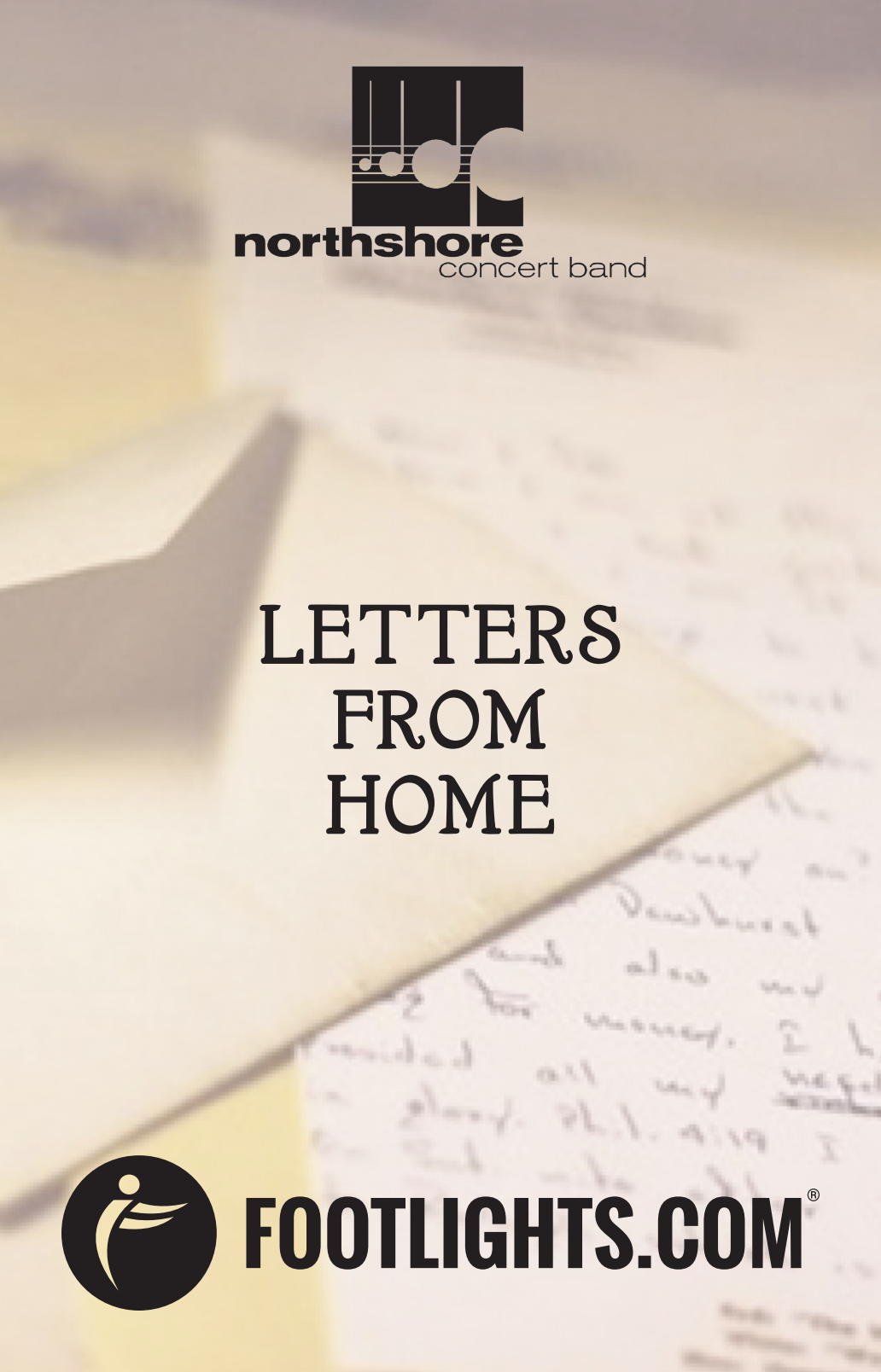
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northshore concert band

Letters from Home

Sunday, November 4, 2018

Pick-Staiger Concert Hall

Mallory Thompson, conductor

Canzona (1951)..... Peter Mennin (1923–1983)

Letter from Home (1944/2017)..... Aaron Copland (1900–1990)
Arranged by Brian Belski

Concerto Grosso (2000)..... William Bolcom (b. 1938)
Lively
Song Without Words
Valse
Finale: Badinerie

~Nois Saxophone Quartet
Brandon Quarles, soprano saxophone
Hunter Bockes, alto saxophone
Jordan Lulloff, tenor saxophone
János Csontos, baritone saxophone

INTERMISSION

Suite from *The Red Pony* (1948/1966)..... Aaron Copland
Dream March
Circus Music
Walk to the Bunkhouse
Grandfather's Story
Happy Ending

Blue Shades (1996)..... Frank Ticheli (b. 1958)

The use of cameras and recording devices during the performance is prohibited.
Please turn off all cell phones and pagers.

WELCOME

Dear Friends of the Northshore Concert Band,

Welcome to the first concert of our 2018–2019 season! We are very excited about our 63rd season and hope that you enjoy our season of Musical Journeys! We plan to celebrate music from around the world and how the beauty of these different "languages" unites us.

Our opening concert begins with warm memories of home and features the music of Aaron Copland, including his works, *Letter from Home* and his suite from *The Red Pony*. We are also very excited to welcome ~Nois, a Chicago-based saxophone quartet of rising stars, performing William Bolcom's entertaining and eclectic Concerto Grosso for Saxophone Quartet and Band. We hope you enjoy this unique work that combines Western art music with dance music, rhythm-and-blues, and bebop.

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

Our next concert in this season, Travels Abroad, will take you on a whimsical music tour of four continents with music by Chinese, Australian, American, and British composers. This annual "Lifetime of Music" concert features talented young musicians from the Chicagoland area who will join the Northshore Concert Band playing music by Chen Yi, Michael Torke, Frank Ticheli and Percy Grainger. We hope you will join us for this musical program on February 10, 2019.

Sincerely,

Peter Gotsch
Board Chair
The Northshore Concert Band

This program is made possible in part by a grant from the Illinois Arts Council, a state agency.

For information about bringing the NCB to your school or attending a concert at Pick-Staiger, please scan the QR code above.

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MALLORY THOMPSON

Mallory Thompson is director of bands, professor of music, coordinator of the conducting program, and holds the John W. Beattie Chair of Music at Northwestern University. In 2003 she was named a Charles Deering McCormick Professor of Teaching Excellence. As the third person in the university's history to hold the director of bands position, Dr. Thompson conducts the Symphonic Wind Ensemble, teaches undergraduate and graduate conducting, and administers all aspects of the band program. Thompson has recorded five albums with the Northwestern University Symphonic Wind Ensemble on the Summit Records label.

Dr. Thompson received the Bachelor of Music Education degree and Master of Music degree in conducting from Northwestern University, where she studied conducting with John P. Paynter and trumpet with Vincent Cichowicz. She received the Doctor of Musical Arts degree from the Eastman School of Music, where she studied with Donald Hunsberger.

Dr. Thompson maintains an active schedule as guest conductor, conducting teacher, and guest lecturer throughout the United States and Canada. She has had the privilege of teaching conducting to thousands of undergraduate students, graduate students, and professional educators. Dr. Thompson has served as a conductor or clinician at the College Band Directors National Association regional and national conventions, the Midwest Clinic, the Interlochen Arts Academy, the International Trombone Association, the International Trumpet Guild, the American Bandmasters Association, numerous state music conventions, and the Aspen Music Festival. In addition to conducting all-state ensembles throughout the United States, she has had professional engagements as guest conductor with the United States Air Force Band, the United States Army Band "Pershing's Own," the United States Army Field Band, the United States Coast Guard Band, the United States Navy Band, the West Point Band, the Dallas Wind Symphony, Symphony Silicon Valley, the Detroit Chamber Winds and Strings, Monarch Brass Ensemble, and Banda Sinfônica in Sao Pãulo, Brazil. Her professional affiliations include Pi Kappa Lambda, the College Band Directors National Association, and the American Bandmasters Association.

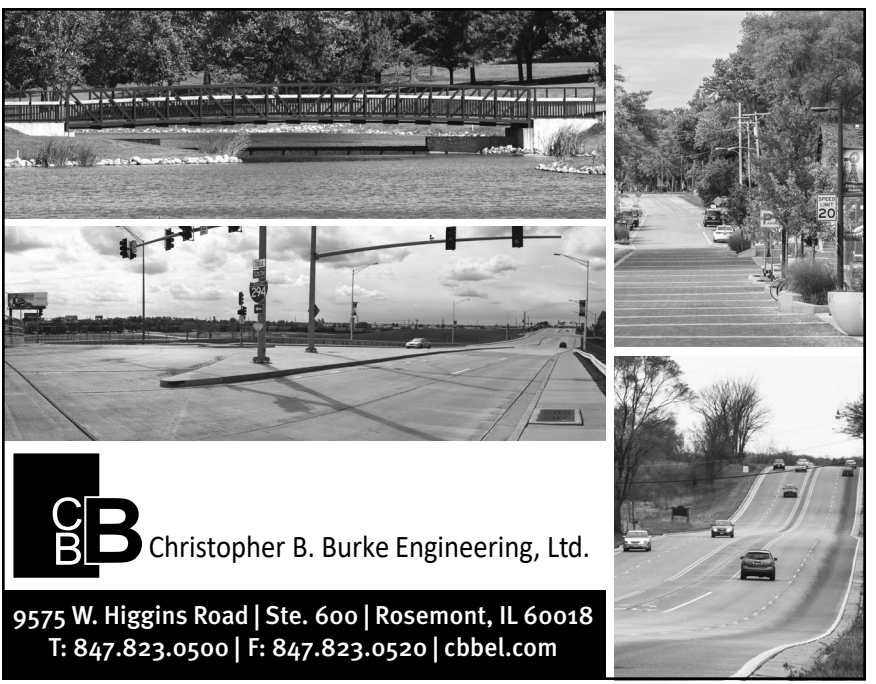
Dr. Thompson is especially proud of her 50 graduate conducting students and the hundreds of outstanding Symphonic Wind Ensemble members with whom she has had the joy of making music at Northwestern. She treasures her relationship with the Wildcat Marching Band and is honored to preserve and grow Northwestern's legacy.

DANIEL J. FARRIS

Daniel J. Farris is in his 19th year as Director of Athletic Bands at Northwestern University where he is responsible for conducting the Wildcat Marching Band and Concert Band, and teaching courses in conducting and music education. He has been the Assistant Conductor of the Northshore Concert Band since 2006. Mr. Farris holds degrees in Music Education from James Madison University and the University of Illinois.

Prior to moving to Northwestern, Mr. Farris served as Assistant Director of Bands at Illinois State University and the University of Nevada, Las Vegas. He was also the Director of the Walt Disney World Collegiate All-Star Band in Orlando, FL, and taught in the public schools of Minnesota and Wisconsin. Bands under his direction have performed at the Macy's Thanksgiving Day Parade, Bands of America Regional and National Championships, the Dublin, Ireland St. Patrick's Day Parade, and numerous bowl games.

Mr. Farris has been an active clinician, adjudicator and guest conductor throughout the United States and Canada. He is a member of the National Band Association, College Band Directors National Association, an honorary member of Tau Beta Sigma/Kappa Kappa Psi, and serves as a faculty adviser of Phi Mu Alpha Sinfonia Iota Chapter.



ABOUT US

The Northshore Concert Band ("NCB") is a 100-member adult symphonic band that performs throughout the Chicago metropolitan area, and beyond. Now in its 63rd season, NCB has become internationally known and respected for its musical excellence, leadership in community music and service to music education.

Dr. Mallory Thompson, John W. Beattie Chair of Music and Director of Bands at Northwestern University, is NCB's Artistic Director. Dr. Thompson is in great demand as a guest conductor and clinician throughout the United States and is widely regarded as one of the leading wind conductors in the nation**.** In 2018–2019 Thompson will be celebrating her 14th season as NCB's full time Artistic Director.

Founded in 1956 by the late John P. Paynter, the ensemble performs 10 to 12 concerts a year in the Chicago metropolitan area, reaching over 20,000 people. These include a four-concert series at Northwestern University's Pick-Staiger Concert Hall, educational outreach programs at area schools, several summer concerts at the invitation of various communities and venues, and professional band festivals and conferences.

Over the years, the group has worked with many renowned soloists and conductors, including Wynton Marsalis, Doc Severinsen, Frederick Fennell, Leroy Anderson, and dozens of musicians from the Chicago Symphony Orchestra, including Christopher Martin, Gene Pokorny, Mathieu Dufour, John Bruce Yeh, Dale Clevenger and Adolph Herseth. NCB has produced eight CDs and receives playtime on Chicago's classical music station, WFMT, among others. The band has also toured in Canada and Europe and extensively throughout the United States. NCB's mission is deeply rooted in the concept of "community" and in encouraging involvement in music for people at all stages of life. NCB strives to be a leader in performance, educational outreach, recorded works, and new commissions, while reaffirming the heritage of bands in America. Several programs in NCB's Lifetime of Music initiative help further the band's educational mission. The annual Northshore Concert Band Festival of Music, now in its 43rd year and held at Northwestern University, offers concert bands the opportunity to work with highly-regarded university directors in a noncompetitive and nonrated format. Each year NCB invites dozens of talented middle/high school students to perform with the band at its Winter Concert to encourage young people to pursue their musical endeavors after graduation.

The ensemble's musicians come from throughout the Chicago area, northern Indiana and southern Wisconsin, and represent many professional backgrounds. Approximately half are professional music educators; the rest have a diverse set of occupations, including business executives, attorneys and physicians. Musicians range in age from 20 to 85, many with a tenure of two decades or more with the ensemble. All of the musicians are selected by audition and are strongly committed to volunteering their time and talents to the group. NCB has sponsored three adult band conferences and has published a guide to organizing community bands, along with a CD-ROM of written resources for administering adult bands. These community band resources are available for download on our website, www.northshoreband.org.

Wherever the music takes you

We will provide the rhythm for the journey

THE NORTHSHORE CONCERT BAND PERCUSSION SECTION

Deborah Hawes Samir Mayekar

Joseph Heimlich Michael Moehlmann

Derek Inksetter Christopher Rasmussen

Richard Lehman William Seliger

~NOIS

~Nois is a Chicago-based saxophone quartet that defies categorization by working between the boundary of contemporary classical music and experimental improvisation. Founded in 2016 by graduate students at Northwestern University, ~Nois (pronounced "noise") has quickly emerged as one of the premier young ensembles dedicated to innovative and engaging performances. Known for their "masterclass-level demonstrations of precise articulations and glowing legatos" (I Care if You Listen), ~Nois has been awarded prizes at prestigious chamber music competitions including the Second Prize Laureate Ensemble in the Open Division of the 2018 M-Prize International Chamber Arts Competition, the Silver Medal at the 2017 Fischoff National Chamber Music Competition, Second Prize at the 2018 North American Saxophone Alliance Quartet Competition, and First Prize at the 2016 Chicago Woodwind Ensemble Competition. ~Nois was invited to be an Ensemble Fellow to the 2018 Blackbird Creative Lab, where they worked closely with fellow Chicago-based ensemble, Eighth Blackbird.

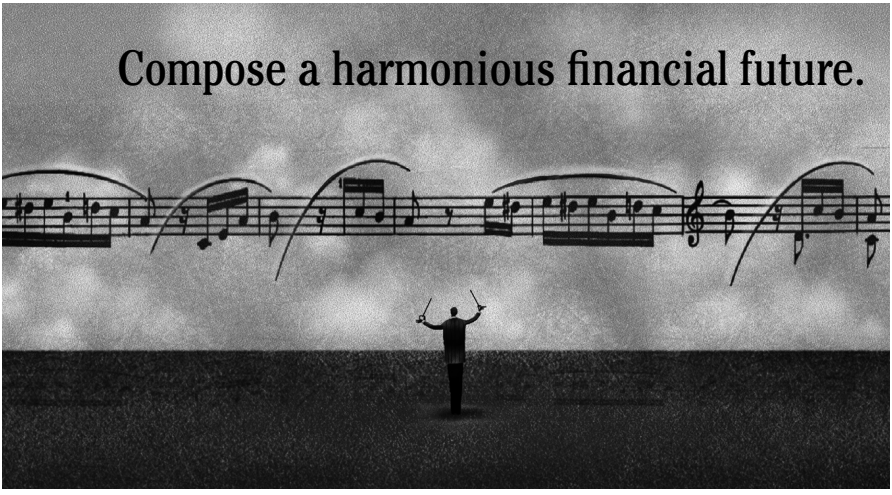
Highlights of previous seasons include performances at the 2018 Omaha Under the Radar Festival, the 2018 Continuum Music Festival in Memphis, the Frequency Series at Constellation in Chicago, New Music Chicago's Impromptu Fest, and the Irving Park Fine Arts Series. In March of 2018, ~Nois embarked on a five-week-long tour throughout the eastern United States with performances and master classes at Baldwin Wallace University, East Tennessee State University, James Maddison University, Lee University, Manhattan School of Music, Tennessee Technological University, and the Universities of Akron, Georgia, Maryland, South Carolina, and Tennessee. During the tour, the quartet performed with the Bang On A Can All-Stars for the U.S. premiere of Michael Gordon's Big Space at the Big Ears Festival, a multi-genre music festival in Knoxville, TN. ~Nois has also performed with members of Eighth Blackbird, flutist Claire Chase, and singer-songwriter Shara Nova of My Brightest Diamond.

PROGRAM NOTES

Canzona
Peter Mennin

Peter Mennin's works span virtually every instrumental and vocal medium. Cast in a neoclassical mold, his music features compact formal structures and often uses counterpoint as a means of generating rhythmic energy and direction. Mennin wrote *Canzona*, his only work for concert band, on a commission from Edwin Franko Goldman and the Goldman Band. The concept of the canzona here is that of the early baroque style so brilliantly employed by sixteenth century composer Giovanni Gabrieli. While employed as organist and composer at the Cathedral of St. Mark in Venice, Gabrieli was inspired by and utilized the architecture of the cathedral to feature small choirs of instruments presenting contrasting, antiphonal statements. Mennin adapted that same approach in *Canzona*, utilizing woodwind and brass choirs that alternately reinforce and complement each other.

Mennin began formal music studies at the age of seven and quickly became interested in composition. He began experimenting with symphonic forms at only eleven years old and had completed his Symphony No. 1 by his 19th birthday. Mennin attended Oberlin Conservatory, where he studied composition with Normand Lockwood, and later received bachelor's, master's, and doctoral degrees from the Eastman School of Music, where he studied with Howard Hanson and Bernard Rogers. He joined the composition faculty at Juilliard in 1947, became director of the Peabody Conservatory in 1958, and returned to Juilliard in 1962 where he held the position of President until his death.



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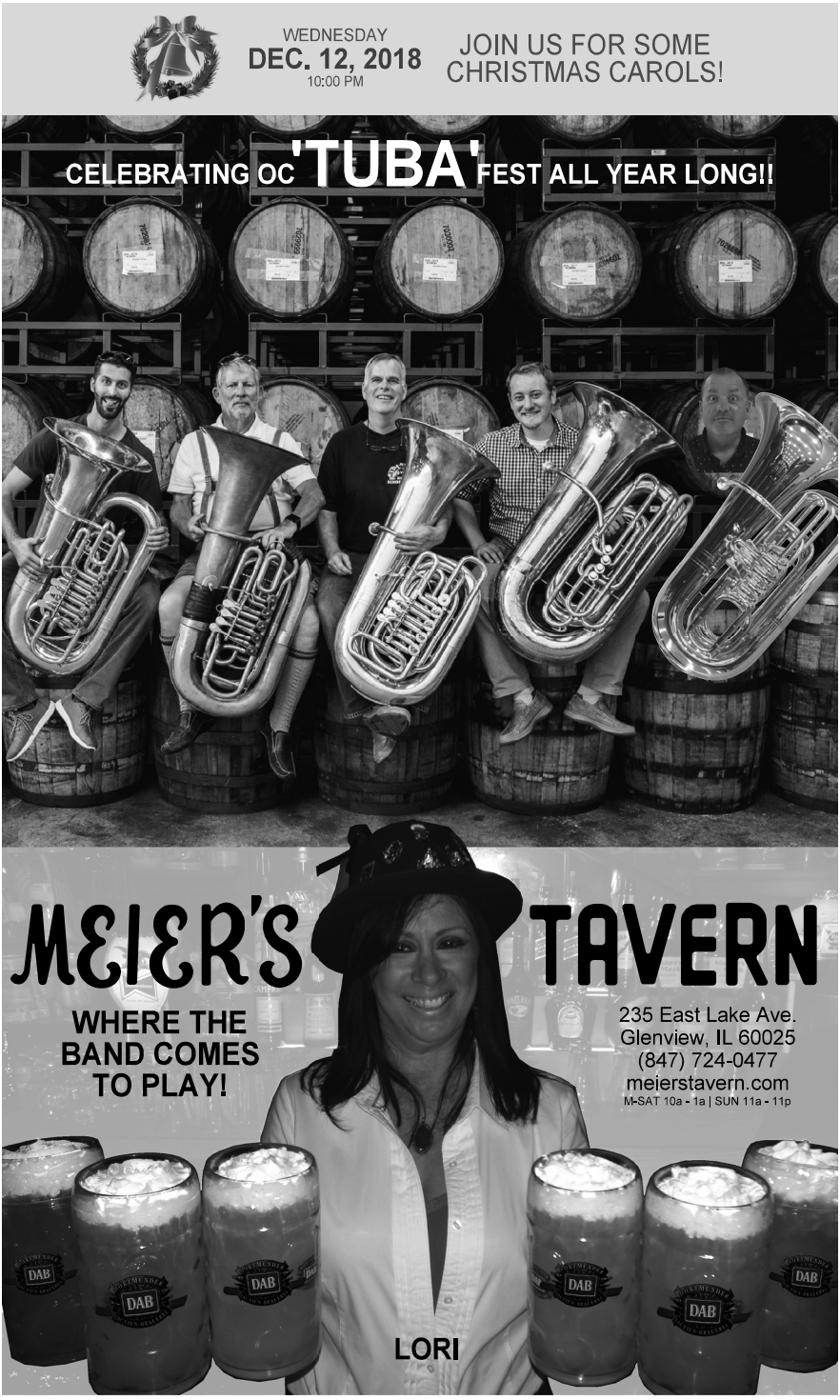
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Letter from Home
AARON COPLAND / ARR. BELSKI

Letter from Home evokes the majestic, wide-open spaces of the American landscape. The music is filled with distant voices, from the lonely nostalgia of the opening clarinet statement to the plaintive nobility of the solo trumpet. Commissioned by the bandleader Paul Whiteman for live broadcast on the *Philco Radio Hour*, the title refers to the emotions of a deployed soldier reading a letter from home. Copland who was living in Mexico at the time, received his own letters from home regarding his brother's army service, the fading health of his father, and the death of his mother. Copland wrote of the piece, "It's very sentimental, but not meant to be taken too literally. I only meant to convey the emotion that might naturally be awakened in the recipient by reading a letter from home." Composed in 1944, *Letter from Home* paints a soundscape that is suggestive of the unbearable pain of war while also conjuring images of a homesick warrior who is longing to be back home with family. In the final bars, there are echoes of the spacious open intervals of *Fanfare for the Common Man*. The final chord resolves in a surprising F major, far removed from the opening key of E-flat major. It is a sudden turn which suggests a hopeful optimism for the future.

Aaron Copland is widely regarded as one of the leading twentieth-century American composers due not only to his many outstanding works, but also because of his important writings, lectures, and mentorship of younger musicians. Copland's musical training began as a teenager when his sister taught him piano. His interest grew boundlessly, and after attending his first concert at age fifteen, he knew he wanted to compose. This quintessential American composer studied for three pivotal years in the early 1920s with the famed teacher Nadia Boulanger after being offered a scholarship to the American Conservatory in Fontainebleau, France. Encouraged by Boulanger to develop an authentic American style, Copland found inspiration in the complex rhythms

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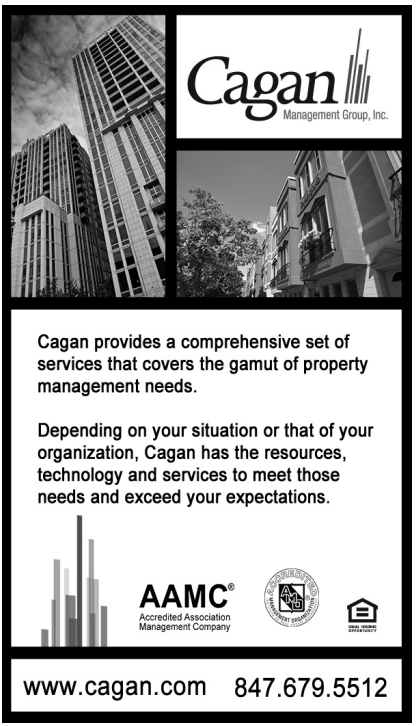
and harmonies of jazz. After returning to New York, Copland's early compositions reveal that American jazz influence and his work began to take a more abstract approach. America's interest in abstract music, however, was weakening. Beginning in 1938 Copland's intent was to compose music that would reach a broader public through an accessible idiom he described as "imposed simplicity," incorporating folk music, diatonic melodies, and simple counterpoint. During this period of about ten years, he composed the ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, the latter for which he won the 1945 Pulitzer Prize. He also wrote music for films to include *The Red Pony* and *Of Mice and Men*. Additionally, he wrote symphonies, a full-length opera, and dozens of other vocal and instrumental works. Copland continued to reach out to the American music listener through his book *What to Listen for in Music*.

Concerto Grosso
William Bolcom

William Bolcom, recipient of the 1988 Pulitzer Prize in music, has maintained a reputation as a prolific composer throughout his illustrious, seven-decade career. He has been nominated for four GRAMMY Awards, winning the 2006 best classical contemporary composition for his *Songs Of Innocence And Of Experience*, as well as receiving the National Medal of Arts in the same year. Bolcom has held academic teaching positions at leading music institutions the around the country, most notably at the University of Michigan, from which Bolcom retired and was named Professor Emeritus.



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In 2000, the PRISM Saxophone Quartet commissioned Bolcom to compose a 'concerto grosso' for themselves—a modern take on a baroque-era work written for a group of soloists accompanied by an orchestra. The end result is something that Bolcom describes as "written purely…to be enjoyed by performers and listeners." Bolcom further calls upon the baroque genre in the titles of each of the work's four movements:

> The first movement, "Lively," in simple sonata form, evokes blues harmonies in both its themes. "Song without Words," which follows, is a lyrical larghetto. The following "Valse," which has a very French cast, begins with a long solo stretch for the saxophone quartet; the development of this theme alternates with a pianissimo scherzetto section. The final "Badinerie," a title borrowed from Bach, evokes bebop and rhythm-and-blues.

Suite from *The Red Pony*
Aaron Copland

Although released in an era when most Westerns were met with instant success, *The Red Pony* was poorly received and failed commercially. The film project began in 1948 as an adaptation of John Steinbeck's novella of the same name. Academy Award-winning director Lewis Milestone asked Aaron Copland to compose music for the film. Copland, who was in high demand as a film composer, had recently received Academy Award nominations for his scores to *Of Mice and Men* (1939), *Our Town* (1940), and *The North Star* (1943). *The Red Pony* was Copland's third collaboration with Milestone.

Steinbeck's screenplay takes place on a California ranch in 1910. The story is told through the perspective view of a young boy named Tom Tiflin, his parents, grandfather, cowhand Billy Buck, and Tom's beloved pony, Gabilan. Despite an unenthusiastic reception to the film, critics praised Copland's score as the outstanding feature of the work, "perfectly matching the mood of the [videography], and in this case often surpassing [it] in evoking the lyrical naturalism of Steinbeck's original." Copland arranged a concert suite of music from *The Red Pony* in August 1948 at the request of conductor Efrem Kurtz. On October 30th of the same year, Kurtz led the premiere in his debut with the Houston Symphony Orchestra.

The composer transcribed five of the six orchestral suite movements for band in 1966, which was premiered in December 1968 by the United States Navy Band at the Midwest Band Clinic in Chicago. Copland uses a variety of clever musical images to portray the young boy's daydreams in the early part of the film. In "Dream March," Tom imagines that he and Billy are leading a column of armored knights on horseback. As he awakens from his vision to see a little friend shuffling through the dust cloud where the knights rode, the march gradually falls apart, leaving only the piccolo "tooting against the ubiquitous tuba." In "Circus Music," while Tom feeds the chickens encircling him, the hens turn into galloping white circus horses responding to his ringmaster's whip. "Walk to the Bunkhouse" overlaps Billy Buck's "bowlegged theme" in alternating meters with the lyrical melody underscoring Tom's admiration for the cowhand and his mare. In this portion of the suite, Copland fills voids created by missing film dialogue by interjecting humorous clarinet lines. The sad theme representing the old man in "Grandfather's Story" alternates

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with soft, slightly dissonant trumpet music that depicts his remembrances of the Frontier West. Copland cleverly employs an ABA form to dramatize the shifting scenes from the elderly grandfather to his earlier days leading a wagon train "clear across the plains to the coast." In the final moments of the film, Tom races to catch Billy before he sacrifices his pregnant mare to save the foal for the boy. This scene, altered from Steinbeck's original novel (in which the mare dies), becomes the "Happy Ending." In this musical finale, Copland skillfully reprises themes from throughout the film, including the opening gallop and the baby colt melody, and transforms them into an emotionally-uplifting conclusion to *The Red Pony*.

Blue Shades
Frank Ticheli

Growing up in New Orleans, Ticheli was influenced and inspired at an early age by jazz musicians such as Louis Armstrong and Pete Fountain. His first encounter with the medium occurred at a local Bourbon Street pawn shop where his father purchased his first trumpet for him. Ticheli began to think seriously about devoting his life to music at the age of 13 after moving to Richardson, Texas, where he was immediately inspired by the high-quality band programs that he became involved with. Following his high school years, Ticheli completed his undergraduate degree at Southern Methodist University and went on to earn graduate degrees in composition from the University of Michigan, where his teachers included William Albright and Pulitzer Prize-winners Leslie Bassett and William Bolcom.

Blue Shades reflects Frank Ticheli's love for the traditional jazz music that he heard so often in his childhood, and its composition was his opportunity to express his own musical style in this medium. He provides the following description of the work:

> As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent—however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and, except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the blues: "blue notes" (flatted thirds, fifths, and sevenths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue."
>
> At times, *Blue Shades* imitates some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smokey blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.
> Frank Ticheli is a prolific composer who has had a profound influence on the wind band community. He has written for wind ensembles of all levels, and many of his compositions have become standards of the repertory. He has served on the music composition faculty of the University of Southern California Thornton School of Music since 1991.

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Jen Smith, Prospect Heights, freelance musician (3)
Kelly McGregor, Geneva, business consultant (17) *on leave*

FLUTE
Julianne Arvidson, Wheeling, teacher assistant (28)
Kathryn Cargill, Palos Heights, private woodwind instructor (42)
Angela Deligiannis, Elmhurst, music teacher (19) *on leave*
Michele Gaus Ehning, Vernon Hills, attorney and private music teacher (23)
Sandra Ellingsen, Buffalo Grove, music teacher (29)
*Nancy Golden, Hinsdale, retired band director (40)
Kristen Hanna, Park Ridge, band director (7)
Betsy Ko, Chicago, band director (3)
Jennifer Nelson, Chicago, private music instructor (18)
Marija Robinson, Highland Park, web developer (27)
Amy Strong, Chicago, writer (13)
Gail Wiercioch, Woodridge, teacher (11) *on leave*

OBOE/ENGLISH HORN
Sara Farster, Grayslake, band director (9)
Lindsay Haukebo, Chicago, university administrator (6)
*Melaine Pohlman, Geneva, music therapist (15)
Nancy Swanson, Park Ridge, music therapist (3)

BASSOON
Pam Holt, Arlington Heights, band director (6)
*Maryann Loda, Arlington Heights, retired music teacher (50)
Heather McCowen, Chicago, high school counselor (2)
Steve Moline, Naperville, retired band director (38)

B-FLAT CLARINET
Chris Bajek, Lake Villa, band director (8)
Hannah Bangs, Oak Park, Americorp VISTA (2)
Pam Beavin, Glenview, Spanish teacher (15)
Traci Bowering, Skokie, band director (28)
DaJuan Brooks, Evanston, orchestra director (3) *on leave*
Sarah Crowell, Chicago, freelance musician (1)
Laurie DeVillers, Waukegan, tour operator (24)
*Debbie Durham, Mundelein, retired band director (40)
Diana Economou, Wilmette, band and orchestra teacher (2)
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Tyler Holstrom, Mokena, retail manager (5)
Janet Jesse, Prairie View, Marriott theatre usher (37) *on leave*
Gail Kalver, Chicago, arts management consultant (13)
Christine Kaminski, Villa Park, band teacher (12)
Bob Konecny, Wheeling, retired actuary (42)
Jaclyn Seligman, Chicago, property manager (2)
Laura Stibich, Tinley Park, band director (27)
Patrick Wall, Chicago, band director (3)
David Zyer, River Forest, venture capital investor (29)

THE NORTHSHORE CONCERT BAND MUSICIANS CONT.

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Robert Yaple, Zion, music educator (10)

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Roland Colsen, Glenview, private investor (23)
*Carey Valente, Skokie, band director (14)

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Peter Ross, Chicago, software developer (8)

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Michael San Gabino, Chicago, associate producer and host at WFMT (4)

TRUMPET
Allissa Baldwin, Mount Prospect, band director (6)
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Jeff Crylen, Crystal Lake, band director (1)
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Betsy Engman, Naperville, internist (24)
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Janene Kessler, Highland Park, band director (24)
Katie McCarthy, Chicago, software developer (1)
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Hilary Strauch, Lincolnwood, orchestra teacher (19)
Lauren Whisnant, Glendale Heights, band director (5)
Jennifer Young, Evanston, university administrator (12)
Barbara Zeleny, Park Ridge, retired MIS consultant (50)

TROMBONE
*Paul Bauer, Elmhurst, retired university arts administrator (37)
Andrew Burkemper, Wheaton, band director (4)
Mitchell Clark, Chicago, band director (1)
Daniel DiCesare, Chicago, music instructor (6)
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Why Northshore Concert Band?

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

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Concert ticket sales cover only a small portion of our mission. It is the generosity of foundations, corporations, and individuals like you that sustains us. Please consider a planned gift to help the Northshore Concert Band's musical and educational efforts. We would like to recognize any planned gift in our program book, so please notify Antonio at (847) 423-2263 or antonio@northshoreband.org if you intend to make a planned gift to NCB.

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Joseph Schorer, Northbrook, retired attorney (7)
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EUPHONIUM
Kendra Gohr, Libertyville, private music instructor (14)
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Peter Lograsso, Westchester, orchestra director (30)
Rodney Owens, Lake Forest, band director (33)
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PERCUSSION
Deborah Hawes, Northfield, retired physician (53)
Joey Heimlich, Chicago, accountant (3)
Derek Inksetter, Oak Park, software developer (15)
Richard Lehman, Chicago, band director (14)
Samir Mayekar, Chicago, entrepreneur (5)
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PIANO
Daniel Cook, graduate student, Northwestern University

HARP
Samantha Bittle, graduate student, Northwestern University

STRING BASS
Michael Martin, graduate student, Northwestern University

* Section Leader

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

MEMBER EMERITUS
+Ann Betz, Crete, retired music educator
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The Board of Directors and Artistic Director of the Northshore Concert Band are proud to recognize the service, leadership and musical contributions of its members and friends through five awards.

THE ERNST W. KETTNICH AWARD

"In recognition and appreciation of a lifetime of leadership and distinguished service on behalf of the Northshore Concert Band"

Judy Athmejvar, Piccolo
Jim Barkow, Saxophone
Ann Betz, Saxophone
Paul Bolman, Flute
Traci Bowering, Clarinet
Barbara Buehlman, Horn
Kathy Cargill, Flute
O. DeLap Premo, Tuba
Debbie Durham, Clarinet
Richard Faller, Trombone
Betty Garrett, Oboe
Nancy Golden, Flute
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Peter Gotsch, Horn
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Debbie Hawes, Percussion
Nancy Hinners, Horn
Janet Jesse, Clarinet
Ernie Kettnich, Bassoon
Gilbert Krulee, Trombone
Mary Ann Loda, Bassoon
Dennis Montgomery, Trumpet
John P. Paynter, Founder & Conductor
Carol Scattergood, Percussion
Janet Schroeder, Clarinet
David Shaw, Trumpet
Barry Skolnik, Trumpet
Barb Zeleny, Horn

THE BARBARA BUEHLMAN DISTINGUISHED SERVICE AWARD

"For the contribution of creative individual leadership and service to the Northshore Concert Band towards its goal of musical excellence."

Nancy Golden, Flute
Dennis Montgomery, Trumpet
Laura Stibich, Clarinet
David Zyer, Clarinet

THE DIRECTOR'S AWARD

"For musical leadership, professionalism and contribution to the Northshore Concert Band"

Sarah Farster, Oboe
Kendra Gohr, Euphonium
Candi Horton, Trumpet
Mike Moehlmann, Percussion
Melaine Pohlman, Oboe
Carey Polacek, Saxophone
Chris Rasmussen, Percussion
Amy Strong, Flute

50th ANNIVERSARY

"To recognize 50 years of membership in the Northshore Concert Band"

Janet Schroeder, Clarinet, 2011
Debbie Hawes, Percussion, 2016

LIFETIME ACHIEVEMENT AWARD

"In recognition of a career dedicated to the development and perpetuation of wind music"

Harry Begian
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We also extend our appreciation to contributions received after October 8, 2018.
Every effort has been made to list names accurately. Please call 847-432-2263 to bring errors or omissions to our attention.

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The Northshore Concert Band Board of Directors established the Leadership Fund to grow our audience, enhance administrative resources and to expand outreach activities.

We would like to express our appreciation to our members and donors who have designated a portion of their annual donation to the Leadership Fund for three consecutive years.

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