

# Northshore Concert Band

Sunday, April 14, 2024 at 3:00 p.m.  
Pick-Staiger Concert Hall, Evanston, Illinois

**Mallory Thompson** Conductor  
**Taimur Sullivan** Soprano Saxophone

**Jay Kennedy** *Catapult*

**Carter Pann** *Hold This Boy and Listen*

**William Bolcom** Concerto for Soprano Saxophone and Band  
  
Lively, with humor  
Serenade  
Caprice

## Intermission

**Amanda Aldridge** *On Parade*  
Edited by Kaitlin Bove

**Frank Ticheli** *Shenandoah*

**Omar Thomas** *Shenandoah*

**Frank Ticheli** *Blue Shades*



Northshore Concert Band acknowledges support from the Illinois Arts Council.



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# The Music

## **Catapult**

About *Catapult*, composer Jay Kennedy shares the following:

*Catapult* was commissioned by the Northwestern University Symphonic Wind Ensemble and its conductor, Dr. Mallory Thompson. Dr. Thompson asked for an energetic, forward-driving, and flashy opener-type that would celebrate the return of large ensembles following the COVID-19 interruption. The title, *Catapult*, signals the energy in the piece, as well as hinting at the nickname for Northwestern University — Wildcats.

Being a graduate of Northwestern sparked the idea to use its alma mater as the impetus for the piece. Northwestern's alma mater is based on the "St. Anthony Chorale," a piece historically attributed to Joseph Haydn and popularized in Johannes Brahms' Variations on a Theme by Haydn. In the Brahms opus, and typical of the theme and variations form, the theme is stated at the beginning and followed by variations. The structure for *Catapult* is the opposite — variations of alma mater phrases are presented first using an array of melodic approaches, including being compressed, expanded, truncated, and inverted. The alma mater is not clearly evident and heard in its full form until near the end of the work.

*Catapult* propels forward from its opening fanfare utilizing compressed snippets of the alma mater phrases. It settles into a lower intensity transition that sets up the primary theme. That theme takes precedence in the first portion of the piece, as the alma mater appears in a supportive role with hints of its motives acting as responses to the primary theme. It progresses through a series of variations, one of which is driven by the snare drum quoting Northwestern's marching band field entry cadence. Weaving through a series of variations, the direction in the score is to "Push On." *Catapult's* primary theme gradually gives way, and the complete alma mater is presented in its entirety as the piece flourishes its way to the finish.

For more information on Dr. Kennedy and his distinguished career, view his composer spotlight on page 12.



### **Jay Kennedy**

Born 1951  
Franklin, Pennsylvania

**Composed:** 2022

**Duration:** 6 minutes

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

## ***Hold This Boy and Listen***

A native of suburban Chicago, Carter Pann began studying piano at an early age with his grandmother and took lessons at the North Shore Music Institute (now known as the Music Institute of Chicago). At 16, he began formally studying composition with Howard Sandroff at the University of Chicago and wrote arrangements and original works for his high school choir. Pann received his bachelor's degree from the Eastman School of Music, studying with Samuel Adler, Warren Benson, and Joseph Schwantner. He continued his studies at the University of Michigan, earning both a master's and doctoral degree under the tutelage of William Bolcom and Bright Sheng.

*Hold This Boy and Listen* was written on a commission from a consortium of Colorado ensembles headed by the Colorado Wind Ensemble and its director, Matt Roeder. About this composition, Pann writes:

*Hold This Boy and Listen* is an unusually soft and subdued song for band, written for my third nephew, David Paulus, Jr. I sat down at the piano and wrote a lyrical work where the melodies and harmonies return, creating a structure not unlike standard song structure. The sentiment is at times innocent or wistful and at other times haunted and serene. The players are [are enabled] to sing through their instrument throughout the piece.

Carter Pann has received numerous awards, including first prizes in the Zoltán Kodály and François d'Albert Concours Internationales de Composition, a Charles Ives Scholarship from the American Academy of Arts and Letters, and five American Society of Composers, Authors, and Publishers (ASCAP) composer awards. In 2016, Pann was named a finalist for the Pulitzer Prize in Music for his saxophone quartet, *The Mechanics: Six from the Shop Floor*. He currently teaches composition and music theory at the University of Colorado at Boulder.



### **Carter Pann**

Born February 21, 1972  
La Grange, Illinois

**Composed:** 2008

**Duration:** 7 minutes

This is Northshore Concert Band's first performance of *Hold This Boy and Listen*.

# An Interview with Carter Pann

## **How did you find your way to music and composing?**

I grew up in Western Springs, Illinois, and gravitated toward the piano when I was about three years old. I started taking lessons from my grandmother, then a local teacher, and then an incredible teacher in Winnetka. I never fancied myself a composer until my teens when I picked up a pencil and started drawing musical symbols on staff paper. I wasn't concerned about any of the sounds — I simply liked drawing really neatly on staff paper. Eventually, I had to actually know what I was doing and started writing little piano pieces.

## **Who are some of your musical influences?**

I love Russian and French composers from the past. Frédéric Chopin, however, is perhaps my greatest influence. These days, I listen mostly to popular music from the 1970s — I'm a Gen X-er, and it really shows in the music I listen to.

## **What is one of your favorite musical memories?**

One of my greatest musical memories was when Mallory Thompson and the Northwestern University Symphonic Wind Ensemble performed by Symphony for Winds, "My Brother's Brain," at the College Band Directors National Association conference in Kansas City. She subsequently recorded the work. Her performances of that piece were white-hot!

## **What inspires you?**

I live in one of the most beautiful places in our country, Colorado. Its mountainous and forested landscapes have left an indelible mark on me.

March 2017 — Mallory Thompson leads the Northwestern University Symphonic Wind Ensemble in Carter Pann's *Symphony for Winds*, "My Brother's Brain," at the CBDNA conference in Kansas City.



## Concerto for Soprano Saxophone and Band

William Bolcom has been regarded as an outstanding pianist since an early age, gaining admittance to the University of Washington to study music at just 11 years old. He later decided to focus on composition, studying with Darius Milhaud at Mills College, while working on his graduate degree, and Olivier Messiaen at the Paris Conservatoire, where he received the Prix de Composition. In 1973, he joined the faculty at the University of Michigan and retired in 2008 after 35 years.

As a pianist, Bolcom has frequently performed and recorded his own works with his wife and musical partner, mezzo-soprano Joan Morris. Their primary specialties in both concerts and recordings are cabaret songs, show tunes, and American popular songs of the 20th century. Bolcom has won four Grammy awards and was awarded the Pulitzer Prize in 1988 for his 12 New Etudes for Piano.

Bolcom provides the following note on his Concerto for Soprano Saxophone and Band:

The soprano saxophone had far fewer proponents in jazz's classical era than either the alto or tenor, and the only name that comes to mind quickly is Sidney Bechet. This has changed a great deal in the last few decades, and it helps that newer saxophones are considered better in tune and general construction than the old ones.

I felt this concerto to be in a celebratory mood, as I feel I'm beginning to understand the band in a way I didn't when only writing for orchestra. I have been exploring the possibilities inherent in the band and can say with certainty that this whole concerto would have been far different had it been first conceived for orchestra, as were my Concerto Grosso and Clarinet Concerto before their band versions appeared. In the band, the soprano saxophone is totally at home and can converse with colleagues like the friendly discourse between piano and orchestra in a Mozart concerto, and this pushes the dialogue in a more collegial direction and a very different mood. Though I can conceive that a later orchestral version could be fine, I wanted this concerto to feel, right now, totally like a band piece.

This concerto is presented in three movements. The first, "Lively, with humor," is composed with two contrasting themes, switching back and forth between the two ideas several times. The first theme features the saxophone's highest register in



### **William Bolcom**

Born May 26, 1938  
Seattle, Washington

**Composed:** 2015

**Duration:** 16 minutes

This is Northshore Concert Band's first performance of William Bolcom's Concerto for Soprano Saxophone and Band.

call and response with bright, articulate passages from the ensemble. The second theme is more bluesy, rhapsodic, and scored in a lower tessitura, often accompanied by a simple eighth note ostinato.

“Serenade” follows with, in the words of the composer, “a sort of South Seas rhythm-and-blues atmosphere.” A simple tune first presented by the saxophone section is heard throughout the movement, at times melodic, and other times accompanying a wonderful melody, first introduced by the soloist.

“Shimmy,” the final movement, tosses itself between a jazz-type “head” and a 1960s early-rock style hymn with echoes of the 1930s. Like the first movement, these two moods are often heard in quick succession. The soloist displays the tremendous versatility of the soprano saxophone throughout, from virtuosic technical passages and phrases highlighting the extreme ranges of the instrument to, in the final cadenza, extended techniques. The two contrasting theme sections grow into an apotheosis, bringing the concerto to a rousing conclusion.



October 2000 — The acclaimed PRISM Quartet (Tim Ries, Mike Whitcombe, Matt Levy, Taimur Sullivan) rehearses William Bolcom’s *Concerto Grosso for Saxophone Quartet* with the Detroit Symphony Orchestra. This work was commissioned by PRISM and received its world premiere performance on October 18, 2000, followed by performances with the Sioux City Symphony, Anchorage Symphony, Dallas Symphony, and Grant Park Symphony Orchestra, among others.

The *Concerto Grosso* was arranged for band in 2009 and was a highlight of Northshore Concert Band’s 2018/19 Season, performed by ~Nois (Brandon Quarles, Jordan Lulloff, Hunter Bockes, János Csontos — all former students of Taimur Sullivan).

## On Parade

Edited by Kaitlin Bove

Amanda Aldridge was the third child of African American Shakespearean actor Ira Frederick Aldridge and his second wife, the Swedish opera singer Amanda Brandt. Born in London, Aldridge studied voice under Jenny Lind at the Royal College of Music and harmony with Frederick Bridge and Francis Edward Gladstone. While a throat condition truncated her time as a performer, Aldridge remained an active composer for much of her life and taught private voice and elocution lessons to British and American singers and actors, including Paul Robeson, Roland Hayes, and Marian Anderson.

Her compositional career spanned from 1906 to 1934 and her output includes instrumental music, solo piano works, and at least 26 art and parlor songs. Many of her works incorporate African musical material or are the settings of African American texts by poets such as Paul Laurence Dunbar. Aldridge published all her music under the masculine pseudonym “Montague Ring.”

*On Parade* is an English “quick step” march. The march starts out in standard form with a first strain, second strain, and trio. Unexpectedly, Aldridge introduces a secondary trio, which modulates to a third key area. Stylistically, the march resembles the music of John Philip Sousa. (The Sousa Band completed their famed world tour in 1911, spending two months touring the United Kingdom.) Aside from reorchestrating the march for modern instrumentation, this edited edition of the work remains true to the perky spirit of Aldridge’s original manuscript.

**Dr. Kaitlin Bove** serves as Director of Bands and Assistant Professor of Music at Diablo Valley College in Pleasant Hill, California, leading the Wind Ensemble and Symphonic Band in addition to teaching courses in American Multicultural Music. Bove is the founder of the And We Were Heard initiative, which matches underrepresented composers of wind band literature with volunteer ensembles to generate quality recordings of the music of diverse compositional voices. In that capacity, she regularly commissions, arranges, and programs works by both living and historically marginalized composers. She is also the cofounder of Girls Who Conduct, a mentorship program that supports gender parity on the podium. Dr. Bove holds degrees from the University of the Pacific in Stockton, California, and the University of Kentucky.



### Amanda Aldridge

Born March 10, 1866  
London, United Kingdom

March 9, 1956  
London, United Kingdom

**Composed:** 1914

**Edited:** 2020

**Duration:** 3 minutes

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

## Shenandoah

Frank Ticheli began to think seriously about devoting his life to music in his early teens after moving from Louisiana to Texas. Once in Texas, he was immediately inspired by the high-quality band programs 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 he studied with William Albright, George Wilson, and Pulitzer Prize winners Leslie Bassett and William Bolcom.

Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he served as Professor of Composition for 32 years before retiring in 2023. His works for concert band are performed worldwide and have received several prestigious awards, including the 1989 Walter Beeler Prize (Music for Winds and Percussion) and two Revelli awards (Symphony No. 2 in 2006, *Lux Perpetua* in 2021). Ticheli is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that prestigious organization.

Ticheli's setting of "Shenandoah" was inspired by, in the words of the composer, "the image of a river with its life-affirming energy." This setting was commissioned by the Hill Country Middle School Symphonic Band as a tribute to Jonathan Paul Cosentino, a horn player in the Hill Country band whose young life ended tragically in December 1997, and whose fascination with the Civil War inspired the composer to quote the "Battle Hymn of the Republic" at the apex of the piece.

The work begins with a straightforward statement of the theme in the horns and euphonium, which are accompanied by gentle counterpoint in woodwinds and lower voices. Each statement of the folk melody contributes to the life-affirming qualities that the composer references; an ebbing and flowing accompaniment begins on the third iteration and remains a persistent undercurrent that leads the piece to its climax, while paying tribute to the young student to whom the piece is dedicated.



### Frank Ticheli

Born January 21, 1958  
Monroe, Louisiana

**Composed:** 1999

**Duration:** 6 minutes

### First NCB Performance:

April 6, 2003 —  
Mallory Thompson, conductor  
Pick-Staiger Concert Hall

### Recent & Notable

#### NCB Performances:

June 2012 —  
Mallory Thompson, conductor  
Germany Concert Tour

July 15, 2018 —  
Dan Farris, conductor  
Blue Lake Fine Arts Camp



## Shenandoah

Omar Thomas is an American educator, arranger, and composer quickly cementing his reputation as a great composer of our time. Born to Guyanese parents, Thomas was raised in Brooklyn and moved to Boston in 2006. While pursuing his master's degree in jazz composition at the New England Conservatory, he was appointed to the faculty Berklee College of Music (at the age of 23). Following his time at Berklee, he served on the faculty at the Peabody Institute and is currently Assistant Professor of Composition and Jazz Studies at the University of Texas at Austin. He is the protégé of Ken Schaphorst and Frank Carlberg, and he studied under jazz legend Maria Schneider.

Thomas wrote the following program note regarding his setting of “Shenandoah”:

“Shenandoah” is one of the most well-known and beloved American folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally significant melody has been expanded to include its geographic namesake — an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia — and various park, rivers, counties, and academic institutions found within.

Back in May 2018, after hearing a lovely duo arrangement of “Shenandoah” while adjudicating a music competition in Minneapolis, I asked myself, “after hearing so many versions of this iconic and historic song, how would I set it differently?” I thought about it and thought about it and thought about it . . . and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked, and I ended up changing almost nothing at all from what I’d heard in my mind’s ear.

This arrangement recalls the beauty of the Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussive textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rain wins out. This arrangement of “Shenandoah” is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.



### Omar Thomas

Born 1984  
Brooklyn, New York

**Composed:** 2019

**Duration:** 8 minutes

This is Northshore Concert Band's first performance of Omar Thomas' *Shenandoah*.

## Blue Shades

Growing up in New Orleans, Frank 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 Bourbon Street pawn shop where his father purchased him his first trumpet. *Blue Shades* reflects the composer's love for the traditional jazz music that he heard so often in his childhood, and its composition was an opportunity for him to express his own musical style in this idiom. He provides the following description the work:

As the title suggests, *Blue Shades* 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.

*Blue Shades* opens with a quick minor third — a critical interval that appears throughout the work and threads together its various tunes and melodies. After a brief swung moment led by the clarinets, strict time resumes and the listener is taken through a series of melodic episodes. As the music progresses, the minor third appears in countless iterations, from harmonic support in the low winds to persistent ostinatos passed between the woodwind and percussion sections. The first half of the work is laden with colorful techniques and percussion instruments, from fluttering flutes to vibraslaps and a rowdy cowbell.

A slow and quiet middle section recalls the atmosphere of a dark, smokey blues haunt beginning with a series of solos in the flute, oboe, clarinet, and bass clarinet. Additional instruments gradually join in, leading to the section's high point, marked "Dirty" in the score.

The music then regains its momentum, accelerating into a driving walking bass in the marimba — derived from a melody heard much earlier in the piece — which accompanies an extended clarinet solo reminiscent of Benny Goodman's iconic playing style. The work's final section recapitulates many of themes heard earlier in the work, layering in wailing chords in the brass, horn rips, and virtuosic runs in the upper woodwinds. The piece ends with a serene chord played by the flute and piccolo, humorously interrupted by the splash of a cymbal.



### Frank Ticheli

**Composed:** 1997

**Duration:** 11 minutes

**First NCB Performance:**

November 4, 2018 —  
Mallory Thompson, conductor  
Pick-Staiger Concert Hall

# The Soloist

**Taimur Sullivan** is Professor of Saxophone at Northwestern University and has been a member and Co-Artistic Director of the acclaimed PRISM Quartet for 30 years. His performances have taken him to stages around the globe and have garnered critical acclaim: “outstanding . . . his melodies phrased as if this were an old and cherished classic, his virtuosity supreme” (*The New York Times*).

Through his work as a soloist, with PRISM, and as a founding member of Chicago’s Grossman Ensemble, Sullivan has dedicated much of his career to generating new repertoire for the saxophone. He has given the premieres of over 300 works by composers including William Bolcom, Julia Wolfe, John Harbison, Chen Yi, Jennifer Higdon, and many others. In honor of his distinguished record of promoting and presenting new works for the saxophone, he was named one of eight “Soloist Champions” by the New York-based arts-advocacy organization Meet the Composer.

As a member of the PRISM Quartet, Sullivan has presented hundreds of concerts and classes around the world. He has performed concertos with world-class orchestras, including the Cleveland Orchestra and Dallas Symphony Orchestra, and his recent work has crossed over into collaborations with noted jazz artists Ravi Coltrane, Chris Potter, Melissa Aldana, and Rudresh Mahanthappa. PRISM’s educational residencies have taken them to the nation’s leading conservatories, including the Curtis Institute of Music, Rice University, and Princeton University, and in 2021 they founded the PRISM Quartet Institute, partnering with cultural and educational organizations to offer seminars, interactive workshops, and classes.

Professor Sullivan’s former students populate the musical landscape, and their activity reflects great diversity as artists. They have garnered top awards at competitions sponsored by the Fischhoff Chamber Music Competition, Young Concert Artists, M-Price, Music Teachers National Association, North American Saxophone Alliance, and others; they hold teaching positions at institutions around the globe; they perform as renowned jazz and rock artists; and they have won positions with the nation’s premiere military bands.

Mr. Sullivan appears on over 50 commercial recordings. His recording of Gavin Bryars’ *The Fifth Century* with PRISM and The Crossing choir was awarded the 2018 Grammy Award for Best Choral Performance. Sullivan performs exclusively on Selmer saxophones.



## **Education:**

Bachelor of Music  
University of Illinois at  
Urbana-Champaign, 1992

Master of Music  
Michigan State University, 1994

This is Taimur Sullivan’s first  
performance with Northshore  
Concert Band.

# The Composer

**Jay Kennedy's** career encompasses varied and successful experiences as a composer, arranger, producer, educator, entrepreneur, and administrative leader. Before retiring in 2022, he was the Vice President for Academic Affairs and Vice Provost at Berklee College of Music in Boston, Massachusetts.

Dr. Kennedy's music has been heard in countless television and radio commercials, episodic television, and feature films. His film credits include *Wayne's World*, *Electric Horseman*, *Fast Break*, and *Lethal Weapon 2*. On television, his music has been heard in *One Tree Hill*, *Judging Amy*, and *Felicity*. His jingles have been heard across national campaigns for Coca-Cola, McDonald's, Pontiac, Levi's, Nissan, Coors Light, Prudential Insurance, Kodak, and Nike. A veteran of the recording industry, Kennedy has written and produced music for Sheryl Crow, Siedah Garret, James Ingram, Patti Austin, Little Richard, and others. He has received many honors, including five Clio Awards and three Belding Awards, both awarded for exceptional creativity in advertising. Kennedy was a Grammy Award nominee in 2002 for his arrangements on the album *Virtuosi* by Gary Burton and Makoto Ozone.

Kennedy has been involved in the pageantry arts for many years. He is an active adjudicator for Drum Corps International and has also served as its judge administrator. In addition, he regularly adjudicates for Bands of America and Winter Guard International percussion competitions. From 2002 to 2011, Kennedy served as the brass arranger for the Boston Crusaders Drum and Bugle Corps and served as the corps' program coordinator from 2007 to 2011. He was inducted into the Drum Corps International Hall of Fame in 2007.

In the early stages of his career, Kennedy was the Assistant Director of the Northwestern University Marching Band and also served as Northwestern's Jazz Ensemble Director. As a percussionist, he's heard on numerous television and radio commercials and several motion picture soundtracks. He has performed with the Chicago Symphony Orchestra, and, for many years, he was the drummer for the Wisconsin State Fair house band. His works and arrangements have been performed around the world, including at musical revues at the Radio City Music Hall, artist residencies in Las Vegas, and in countless concert halls.



## **Education:**

Bachelor of Music Education  
Northwestern University, 1973

Master of Music  
Northwestern University, 1974

Doctor of Philosophy  
Boston College, 2007

## **First NCB Performance:**

February 20, 2022 –  
*Be Ever the Hope*  
Mallory Thompson, conductor  
Pick-Staiger Concert Hall

# 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.

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**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](http://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 Peppay** 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

**Dong-Wan Ha** Piano

**Alexander Wallack** String Bass

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## 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

## BOARD OF DIRECTORS

**Peter Gotsch** Chair

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**Jennifer Young** Treasurer

**Emma Stibich** Development

**Kyle Rhoades** Librarian

**Katie McCarthy** Personnel Director

**Barbara Zeleny** Historian

**Mallory Thompson** Artistic Director

**Daniel J. Farris** Assistant Conductor

**David Roush** Business Manager

**Alicia Forestall-Boehm** Marketing Manager

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**Annie Grapentine**

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**Christopher Martin**

**Mark Morette**

**Steve Sanders**

**Amy Singh**

## AUXILIARY

**Denise Bolman**

**Ralph Durham**

**Mary Friedlieb** Chair

**Catherine Hinnens**

**Herb Schneiderman** Emeritus

**Janet Schroeder**

**Dorothy Silver**

# 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.

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## 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 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

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## 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

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## 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

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## 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 Began** 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.

## 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.

### Sustaining Members (\$5,000+)

Anonymous  
Illinois Arts Council Agency  
Illinois Department of  
Commerce & Economic  
Opportunity  
Jana French & Peter Gotsch  
National Endowment for  
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Barbara Zeleny  
David & Connie Zyer

### Advocate Members (\$1,000-\$4,999)

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Mary Lou & Jack Baldwin  
*in honor of Kevin & Allissa Baldwin*  
Ann Betz  
Denise Bolman  
*in memory of Paul Bolman*

Mary Friedlieb  
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Nancy & Bill Golden  
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Chuck & Deborah Hawes  
John & Wilma Hultman  
Gail Kalver  
Carey & Casey Kisselburg  
Erik Lillya  
Craig Long  
*in memory of Gordon Long*  
Dennis & April Montgomery  
*in memory of David Shaw  
& Estelle Thamm*  
Ann & Chris Motogawa  
*in memory of Victor Zajec*  
Bruce & Jennifer Nelson  
Bonita Paynter  
*in memory of the Paynter Family*  
The John P. Paynter  
Foundation  
*in memory of John  
& Marietta Paynter*

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Charitable Foundation  
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Janet Penn Schroeder  
*in honor of Mallory Thompson*  
Joseph Schorer  
& Millie Calhoun  
David Shaw

### Benefactor Members (\$500-\$999)

Richard Bair  
*in memory of Carol Scattergood*  
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Peter & Mary Herr Fund  
Kirkland & Ellis Foundation  
Bob Konecny  
Carolyn Krulee  
*in memory of Gilbert Krulee*  
Becky Van Donslear  
& Sally Ward



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

## Season Contributors

### Associate (\$250-\$499)

Baird & Warner  
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*in memory of Dick George*  
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*in memory of Barbara Buehlman*  
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Steven LaPorta  
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Lawrence & Mary Tafuri Ross  
Beth Skolnik  
*in memory of Barry Skolnik*  
Laura & John Stibich  
*in memory of David Shaw*  
Edwin Swanson  
*in memory of Barbara Swanson*  
Eugene Wedoff

### Patron (\$100-\$249)

Mary-Louise Aagaard  
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Roger Addelson  
Betty & Bill Boyd  
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Jim & Diane Ceriale  
Lynette Chapman  
Lynd Corley  
Mary DesJardins  
*in honor of Christine Kaminski*  
Patricia DeWolf  
*in memory of Dick George*  
Daniel DiCesare  
Jennifer Donath  
Paul & Trina Eifert  
*in memory of Dick George*  
Kevan Evanich  
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Patricia Gates  
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Jane George  
*in memory of Dick George*  
Kristen Hanna

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Robert Kaminski  
Jason Kravitt  
Fred † & Linda Kudert  
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Carolyn & David May  
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Larry & Carol Pflederer  
*in memory of Dick George*  
Douglas & Lynne Piper  
*in memory of Bruce & Helen Nelson*  
Timothy & Diana Reincke  
*in memory of Dick George*  
Diana & Bruce Rhoades  
Marija & Ian Robinson  
Peter Ross  
Elysian & Elizabeth Schiavitti  
*in honor of Nancy Golden*  
Elyse Schneiderman  
& David Honor  
Anna Schorer  
Richard & Jody Seligman  
Gary & Marie Shaw  
*in memory of David Shaw  
& Barry Skolnik*  
Stanley & Dawn Shell  
Geoffrey Shell  
*in honor of Stanley Shell's  
75th birthday*  
Mary Lou Skoglund  
Emma Stibich  
Amy Strong  
& Chris Rasmussen

Robert & Kathleen Stoughton  
*in memory of Dick George*  
Nathan Taylor  
Mary Ann Thomas  
*in memory of Dick George*  
Claire Walsh  
Eric Weisseg

### Contributor (\$1-\$99)

Susan Bragg  
*in memory of Bruce A. Nelson*  
Rachel Bennett  
*in honor of Kathryn Cargill*  
Mario Couris  
*in memory of Dick George*  
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*in honor of Christine Kaminski*  
Jadwiga Piper  
Carole & Michael Powers  
*in memory of Paul Bolman*  
Bethann Preis  
Karen Prozny  
*in memory of Gordon Long*  
Suzanne Sawada  
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James & Carol Taylor  
*in memory of Dick George*  
Marlene Wrablik  
*in memory of Gordon Long*  
Marie Zilka  
*in memory of Richard Zilka*  
Ab Zomena

**This listing reflects donations  
from September 2021 to  
February 2024.**

# The Season Finale

Join us at the McGrath Family Performing Arts Center on Sunday, June 9, for **Life Cycles**, the final concert of Northshore Concert Band's 2023/24 Season. The first half of the program takes the listener on a revitalizing journey examining the cyclicity inherent in human life, featuring the music of David Biedenbender, Jennifer Jolley, and James Beckel. The program also includes John Philip Sousa's enduring march *The Thunderer* and Ira Hearshen's musing on its trio theme from his Symphony on Themes of John Philip Sousa. The season ends with Leonard Bernstein's swinging suite of dances from *On the Town*.

**When:** Sunday, June 9, at 3:00 p.m.

**Where:** McGrath Family Performing Arts Center, Wilmette, Illinois

**Tickets:** \$10–25, available online or at the door



For more information on our June 2024 concert, complete programming, and to purchase tickets, scan this QR code.

# The 2024/25 Season

Northshore Concert Band's 69th season kicks off in November 2024, and we hope you will join us for another exciting season filled with exceptional music for winds! Mark your calendars for the first two dates of our 2024/25 Season, and stay tuned for additional concert dates, programming, and subscription information in September 2024.

## FALL CONCERT

Sunday, November 10, 2024 at 3:00 p.m.

Pick-Staiger Concert Hall, Evanston, Illinois

## WINTER CONCERT

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

Pick-Staiger Concert Hall, Evanston, Illinois

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

