

Northwestern University

*Henry and Leigh
Bienen School of Music*

SYMPHONIC WIND ENSEMBLE ALUMNI
Mallory Thompson, *conductor*

50TH ANNIVERSARY CELEBRATION

Pick-Staiger Concert Hall
2018–19 season

SYMPHONIC WIND ENSEMBLE ALUMNI
50TH ANNIVERSARY CELEBRATION
Mallory Thompson, *conductor*
Sunday, June 9, 2019, at 7:30 p.m.

Welcome

Toni-Marie Montgomery
Dean

Overture to *Music for the Royal Fireworks*
(1749/1959)

GEORGE FRIDERIC HANDEL
(1685–1759)

edited by Anthony Baines and Charles Mackerras

First Suite in E-flat for Military Band, Op. 28, No. 1 (1909)
Chaconne
Intermezzo
March

GUSTAV HOLST
(1874–1934)

edited by Colin Matthews

Children's March (1919)

PERCY A. GRAINGER
(1882–1961)
edited by Mark Rogers

Four Scottish Dances, Op. 59 (1957/1978)
Pesante
Vivace
Allegretto
Con brio

MALCOLM ARNOLD
(1921–2006)
arranged by John P. Paynter

Feierlicher Einzug der Ritter des Johanniter-Ordens (1909)

RICHARD STRAUSS
(1864–1949)

Dedicated to our student and faculty colleagues who have passed.

PAUSE

Serenade No. 12 in C Minor, K. 388 (1782) **WOLFGANG AMADEUS MOZART**
I. *Allegro* (1756–1791)

Sleep (2002) **ERIC WHITACRE**
(b. 1970)

Toccatina and Fugue in D Minor,
BWV 565 (1705/1998) **JOHANN SEBASTIAN BACH**
(1685–1750)
arranged by Donald Hunsberger

Symphony No. 2 (1985) **DAVID MASLANKA**
III. *Allegro molto* (1943–2017)

PAUSE

Serenade in E-flat Major, Op. 7 (1884) **RICHARD STRAUSS**
(1864–1949)

Symphony No. 10 in E Minor, Op. 93 (1953/2015) **DMITRI SHOSTAKOVICH**
II. *Allegro* (1906–1975)
arranged by Tim Higgins

O Magnum Mysterium (1994/2003) **MORTEN LAURIDSEN**
(b. 1943)
transcribed by H. Robert Reynolds

Symphony in B-flat (1951) **PAUL HINDEMITH**
I. *Moderately fast, with vigor* (1895–1963)

Ode to the End of the War, Op. 105 (1945) **SERGEI PROKOFIEV**
(1891–1953)

The SWE celebration weekend is sponsored by the Bienen School of Music. Partial support is also provided by an Alumnae Grant for Academic Enrichment from The Alumnae of Northwestern University.

Please silence all electronic devices, including pagers, cellular telephones, and wristwatch alarms.

A BRIEF HISTORY OF THE SYMPHONIC WIND ENSEMBLE

For more than a century, Northwestern University student musicians have cultivated a tradition of excellence. The first student band at Northwestern began in 1911, and the formal band program began in 1926 under the leadership of Glenn Cliffe Bainum. His record of accomplishment was continued by John P. Paynter, who became director of bands in 1953 following Mr. Bainum's retirement. A student of Mr. Bainum, Mr. Paynter began his work as assistant director in 1950 while still a graduate student, and would spend his entire 45-year teaching career at Northwestern. His nearly half-century of work brought international eminence and distinction to Northwestern bands, garnered by his innovative programming, influential academic writing and band arrangements, and the ensembles' many outstanding performances in Evanston and around the United States. The legacy of leadership was continued when Mallory Thompson, a student of Mr. Paynter, was appointed the University's third Director of Bands in 1996.

Under Thompson, Northwestern bands and the graduate conducting program continue to flourish in their position of national and international prominence. The Northwestern University Symphonic Wind Ensemble (SWE) represents the finest woodwind, brass, and percussion musicians within the Bienen School of Music. Known as a standard-bearer for exceptional artistry, SWE performs a diverse repertoire of demanding new music and traditional literature.

The Symphonic Wind Ensemble's origins began in 1955 as a single-player-per-part collective initially called the "University Chamber Band." This ensemble was adjunct to the large, hundred-member or more Symphonic Band. It existed only on an ad hoc basis for performances at special events and as an additional opportunity for talented School of Music students to explore large chamber music repertoire. During the late 1950s, this ensemble initiative experienced a number of name changes, being referred to as the "University Band Ensemble" and the "Concert Band Ensemble." Despite the ambiguous nomenclature, the ensemble developed a limited but increasingly regular performance schedule, meeting sporadically to prepare for composer-specific festivals and an annual spring tour.

By 1959, the ensemble's objectives were explicitly documented by Paynter: "first, to perform literature of the highest aesthetic value, with an emphasis on those major original works for band; second, to attain perfection in balanced playing ability through rigid requirements for individual musicianship and advanced playing technique, and finally, to elevate the band to the plateau of respect accorded to the symphony orchestra for its standard instrumentation, established literature, and quality of performance." In the following year, the group was re-titled the "Concert Wind Ensemble." This wind ensemble underwent substantial change in the 1960s, instigated by various events that promoted the ensemble's national identity. In 1960, the group performed at the College Band Directors

National Association's (CBDNA) national convention, the first of many subsequent performances that would solidify the ensemble, under Paynter's direction, as an artistic paragon.

Progressive administrative policies under Chicago Symphony Orchestra music director Jean Martinon shortly after 1966 led to a musician contract restructuring. These developments allowed CSO musicians teaching in applied studios at Northwestern to have more time and presence on campus. As a result, the following years saw a large influx of music majors. This significant increase in number of students led to the need for the School of Music to create a curricular model that would be more accommodating to the bolstered studio numbers.

The largest logistical change occurred in 1967 when Paynter was on sabbatical in Europe. During this time, assistant director Fred Miller, likely encouraged by saxophone professor and Eastman graduate Frederick L. Hemke's conception of the single-player-per-part Eastman Wind Ensemble precedent, made the decision to formally split the Symphonic Band and Wind Ensemble into two distinct ensembles. Philosophically revitalized by his sabbatical, Paynter's programming model began to evolve to reflect greater interest in more contemporary music with a chamber predilection. Officially adopting the name of "Symphonic Wind Ensemble" in January of 1969, SWE formally began to build its reputation for innovation and high performance standards, enhancing the already rich tradition of performance at Northwestern.

In the four years that followed the standardization of its name, SWE as an entity began to take root and exhibit characteristics that remain to this day. SWE's rapid ascent to musical prominence was particularly marked in 1973 by a landmark performance at the CBDNA national conference in Urbana-Champaign, followed by an appearance at the 4th Annual National Wind Ensemble Conference in Madison just three months later.

The following decades saw other notable performances at virtually every important conference (the American Bandmasters Association, College Band Directors National Association, Music Educators National Conference, and National Wind Ensemble Conference), numerous tours, and several unique special events. These included the dedication of Pick-Staiger Concert Hall, a celebration of Messiaen's 70th birthday in 1978, and the 1984 Czech Music Festival. SWE's first album, the 1977 *Winds of Change*, was produced by the Rockefeller Foundation and was, at the time, considered one of the authoritative recorded sources of American wind ensemble music. While several LP records of SWE concerts were created and disseminated during this time, Paynter only released one other commercial record, the 1995 *Paynter Conducts Arnold*.

After his sabbatical, Paynter actively sought opportunities to premiere new extant works, particularly after his revelatory trip to Europe left him interested in more modern repertoire. Among the composers whose works he premiered

are Samuel Adler, Timothy Broege, Nigel Butterly, Serge De Gastayne, James Hopkins, M. William Karlins, William Latham, David Noon, Marilyn Shrude, Jared Spears, and Alan Stout. In particular, the Paynter family and Northwestern cultivated a special relationship with David Maslanka. Maslanka's masterwork *A Child's Garden of Dreams* was commissioned in 1981 by John P. and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. SWE gave the world premiere of the piece in 1982. Five years later, Maslanka's Symphony No. 2, commissioned by the Big Ten Band Directors Association, was premiered at the 1987 CBDNA Convention in Evanston by combined personnel of the Symphonic Band and Symphonic Wind Ensemble.

Under the direction of Northwestern alumna Mallory Thompson since 1996, the Symphonic Wind Ensemble is an artistic model for both wind masterworks and music of the 21st century, having participated in dozens of recent commissioning consortia and presented numerous world premieres. SWE has been acclaimed by such composers as John Adams, Michael Colgrass, John Corigliano, Jennifer Higdon, Karel Husa, Morten Lauridsen, Joel Love, David Maslanka, Jonathan Newman, Carter Pann, Joel Puckett, Joseph Schwantner, and Augusta Read Thomas. December of 2017 marked the release of SWE's fifth album under the Summit label with Thompson, entitled *Reflections*. SWE's three CBDNA performances during her tenure have earned praise for broadening the artistic and expressive potential of the genre.

Thompson has reinforced the important connection between applied faculty, students, and ensembles by featuring faculty as soloists or inviting them to coach repertoire. Some of the past and present faculty who have collaborated with SWE include Barbara Butler, Alan Chow, Vincent Cichowicz, Steve Cohen, Russ Dagon, Peter Ellefson, Charles Geyer, James Giles, Robert Hanford, Michael Henoeh, Frederick L. Hemke, Tim Higgins, Walfrid Kujala, Rex Martin, Tim McAllister, Chris Millard, Michael Mulcahy, Ursula Oppens, Ray Still, Robert Sullivan, Taimur Sullivan, John Thorne, Sylvia Wang, William Warfield, Gail Williams, and She-e Wu.

2019 marks Thompson's 23rd year on Northwestern's faculty and to date, more than 1,000 individuals have performed in the Symphonic Wind Ensemble under her leadership. SWE alumni have gone on to win positions in virtually every major American orchestra and military band, perform internationally, teach in public schools and institutions of higher learning, as well as hold positions in other fields while continuing to make music in other ways. This evening's program is selected from wind masterworks, repertoire recorded by SWE, and other significant pieces that have become an important part of SWE's legacy. This evening's concert is a celebration of five decades of dedication, artistry, and fellowship; an occasion which commemorates the legacy and future of the Northwestern University Symphonic Wind Ensemble.

SUPPORT FUTURE GENERATIONS OF SWE MUSICIANS

In honor of the 50th Anniversary of the Symphonic Wind Ensemble, we invite you to make a contribution to the **SWE Alumni Legacy Fund** which will provide funds for special projects for the Symphonic Wind Ensemble. Our hope is to raise \$100,000 in order to permanently endow the fund, which will provide money annually in support of SWE special projects in perpetuity.

To make a donation to the **SWE Alumni Legacy Fund**, please visit music.northwestern.edu/donate and designate your gift to “SWE Alumni Legacy Fund.” You may also contact Sarah Generes, Director of Development, at sarah.generes@northwestern.edu or 847-467-3849 to discuss giving options including monthly or multi-year pledges. We are grateful for the support we have already received from SWE alumni, and we appreciate your support as well.

PROGRAM NOTES

Overture to *Music for the Royal Fireworks*

Handel

Music for the Royal Fireworks was composed for a grand fireworks display that occurred during a peace celebration following the signing of the Treaty of Aix-la-Chapelle, which marked the end of the War of the Austrian Succession. King George II tasked the celebrated composer George Friderich Handel with writing music for the occasion. Infrequently performed due to the size of the ensemble and its instrumentation, the work was originally scored for 9 trumpets, 9 horns, 24 oboes, 12 bassoons, and 3 timpani. The king insisted Handel write for percussion, brass, and winds only. He was partial to these “military” wind instruments, which were believed to carry sound outdoors much more efficiently than strings. Given the size of the ensemble and its high-profile premiere, *Music for the Royal Fireworks* was, without a doubt, one of the most significant compositions of wind music to date. The 12,000 people who flocked to the celebration and performance in Green Park in April 1749 caused a traffic jam that closed London Bridge for several hours. The music itself, taking the form of a Baroque dance suite in six movements, was well received. Tonight’s performance features the regal Overture.

One of the foremost composers of the Baroque era, Handel was born in Halle-Saxony, Germany, where he first began his musical studies on organ, harpsichord, oboe, and violin. Handel studied with Friedrich Zachow, a local church organist, before entering the University of Halle in 1702. Throughout his life, Handel traveled frequently between Germany, England, and Italy; however, he considered England to be his adopted homeland. Handel occupied several *kappelmeister* posts throughout his career, but his true love was theater, and he composed dozens of operas before turning 50 years old. Handel is best known today for his oratorios and keyboard concerti, and his most frequently performed compositions include *Water Music*, *Messiah*, and *Samson*.

Music for the Royal Fireworks was performed on a “University Chamber Band” program in April 1956 under the direction of John P. Paynter.

First Suite in E-flat for Military Band, Op. 28, No. 1

Holst

The First Suite in E-flat for Military Band is considered one of the first serious original works for band. Though composed in 1909, the work was not performed until 1920. Gustav Holst scored the work for 19 instruments, with 16 additional parts that could be added without sacrificing its integrity. The work opens with a chaconne, a Baroque form that sets a series of variations over a theme in triple meter. Beginning in the low brass, the melody is played a total of 16 times with rhythmic, dynamic, timbral, and inverted variations. The final two movements, *Intermezzo* and *March*, are structured around the opening melodic motive of the chaconne theme. The *Intermezzo* shares the first three notes of the chaconne’s theme, and the *March* opens with an inversion of the same three-note motive. The three movements will be performed without pause.

The rise of musical nationalism in the 19th-century led to an increased interest in folk songs as material for art music. Holst’s interest in folk music began as early as 1905 due to his friendship with contemporary composer, Ralph Vaughan Williams. Vaughan Williams was an enthusiastic collector of folk music, traversing the English countryside recording and transcribing folk songs. Though not as passionate about the subject as his friend, Holst incorporated a number of folk melodies into his own compositions and made several arrangements of folk songs collected by others. It was also at this point in Holst’s career that he became fascinated by Hindu mysticism and spirituality, concepts that would later shape the course of his compositional output. Although he is probably best known for his orchestral suite *The Planets*, Holst composed a large number of works across a range of genres, including several seminal and canonic works for the wind ensemble, such as his Second Suite in F (written in 1911 and performed in 1922) and *Hammersmith* (1930).

Children’s March

Grainger

Born in Australia in 1882, Percy Grainger remains one of the most prolific writers of music for the wind band genre. After completing his studies in Frankfurt, Grainger began his musical career as a pianist in London and became internationally known for his interpretation of Edvard Grieg’s music. During his years in England, Grainger developed a passion for collecting folk songs, much like his contemporaries Vaughan Williams and Holst. Grainger collected more than 500 English folk songs throughout his life. Many of these songs were gathered by recording local singers onto wax cylinders as he hiked through the countryside. He inventively set many of the folk songs for a variety of instruments and ensembles. *Lincolnshire Posy* (1937), Grainger’s six-movement collection of “musical wildflowers,” stands as one of the cornerstones of the wind band repertory. At the outbreak of World War I, Grainger immigrated to America. He joined the United States Army, serving as a bandsman and playing multiple instruments.

This position afforded him the opportunity to write and arrange music for the wind band, where many of his beloved pieces were conceived. Grainger, like Holst, wrote works that are scored for military band, such as *Colonial Song* (1921), *Molly on the Shore* (1921), and *Children's March* (1919).

Many assume *Children's March*, subtitled "Over the Hills and Far Away," to be a folk song setting. In fact, the work is one of the few entirely original compositions by Grainger. Although the folk-like melody is presented in a generally straightforward manner, Grainger's musical hallmarks permeate the piece, from the nearly constant use of the low reeds and saxophones to frequent and cheekily-dissonant interjections and outbursts. The full integration of melodic percussion and piano as members of the band represents another notable innovation. Grainger's dedication of the work is "for my playmate beyond the hills," believed to be Danish musician Karen Holten. Though Grainger corresponded with Holten for years, they were unable to marry because of his mother's possessive jealousy. Grainger premiered a two-piano version of *Children's March* at a Red Cross charity concert in New York and the wind band version received its premiere on June 6, 1919, performed by the Goldman Band under the direction of the composer.

Four Scottish Dances, Op. 59

Arnold

British composer Malcolm Arnold began private composition lessons as a child and won a scholarship to the Royal College of Music at age 16. There he studied trumpet with Ernest Hall and composition with Gordon Jacob, winning trumpet positions with the London Philharmonic and the BBC Symphony Orchestra. Arnold received a Mendelssohn Scholarship in 1948 from the Royal Academy of Music, which enabled him to study music in Italy and to focus solely on composition. Over his career, Arnold wrote nine symphonies, more than 20 concerti, and more than 120 film scores, including *The Bridge on the River Kwai*, which he composed in only 10 days and which earned an Academy Award for Best Music (Scoring). Failing health forced Arnold to retire from composition in the mid-1980s, after which he received numerous awards, and a knighthood in 1993. Concerts and festivals around the world marked his 80th birthday in 2001, including a performance of his entire cycle of symphonies by the BBC Philharmonic.

About *Four Scottish Dances*, Arnold provides the following note:

They are all based on original melodies but one, the melody of which was composed by Robert Burns. The first dance is in the style of a slow strathspey, a slow Scottish dance in 4/4 meter with many dotted notes, frequently in the inverted arrangement of the "Scotch snap." The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semitone each time it is played until the bassoon plays it, at a greatly reduced speed in the key of G. The final statement of the dance is

at the original speed in the home key of E-flat. The third dance is in the style of a Hebridean song and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, which makes a great deal of use of the open-string pitches of the violin (saxophones in the band edition).

Originally written for orchestra, *Four Scottish Dances* was composed for the BBC Light Music Festival. Longtime Northwestern University Director of Bands and founder of the Symphonic Wind Ensemble John P. Paynter subsequently arranged the work for wind band. Paynter was an advocate of Arnold's music and transcribed and arranged five of Arnold's orchestral works, including Little Suite for Brass; *Four Scottish Dances*; Prelude, Siciliano, and Rondo; *Tam O'Shanter* Overture; and Sarabande and Polka. While Arnold approved of Paynter's transcriptions for band, particularly *Four Scottish Dances*, he often railed against bands playing his music and once threatened to forbid these performances. About his wind band arrangements of Arnold's music, Paynter stated, "I feel no absence of the strings in the band versions. Arnold didn't give the strings a primary role in the orchestral versions; they were always treated as background. Perhaps with his experience as a trumpet player, he was more comfortable writing for winds."

John P. Paynter and SWE recorded *Four Scottish Dances* on the CD *Paynter Conducts Arnold*.

Feierlicher Einzug der Ritter des Johanniter-Ordens

Strauss

Born in Munich to a very musical family, Richard Strauss was exposed to virtuosic performers from a young age. His father, Franz Strauss, was an accomplished horn player, and many of Strauss's later works reflect a pronounced affection for this instrument. Thrust into the conducting profession by directing one of his own early works, the Suite Op. 4, without rehearsal, Strauss soon earned as much fame for his prowess on the podium as for his compositional skill. He remained true to his 19th-century roots well into the 20th-century and is recognized as one of the last great Romantic composers. Widely known for his orchestral tone poems and dramatic operatic output, Strauss also composed several works for winds such as the Serenade Op. 7, Sonatina No. 1 "The Invalid's Workshop," and Sonatina No. 2 "The Happy Workshop."

Strauss was already a well-known conductor and composer when he wrote *Feierlicher Einzug der Ritter des Johanniter-Ordens* (*Solemn Entrance of the Knights of the Order of Saint John*) in 1909. One of only a handful of his works written exclusively for winds, Strauss's powerful, majestic *Feierlicher Einzug* is scored for 15 trumpets, 4 horns, 4 trombones, 2 tubas, and timpani. It was composed for the investiture ceremonies of the Order of St. John, a Western Christian military order that was founded in Jerusalem in 1023 to care for poor, sick, or injured pilgrims journeying to the Holy Land.

Serenade No. 12 in C Minor, K. 388

Mozart

A famed child prodigy and brilliant intuitive composer, Wolfgang Amadeus Mozart is revered as one of history's greatest composers of opera and symphony. While less well-known, Mozart's serenades and divertimenti for winds show all the hallmarks of the composer's genius, and lie at the heart of wind band tradition. *Harmoniemusik*, music for small wind bands, enjoyed a great popularity in Europe during the last quarter of the 18th century and the beginning of the 19th century. Many of the aristocratic families of Central Europe employed their own ensembles, owned their own collections of instruments, and housed their own libraries of *Harmonie* repertory.

Three of Mozart's compositions for the medium are considered among the finest in the genre: his serenades in E-flat major and C minor, and his so-called "Gran Partita" in B-flat major. Of the three, the Serenade in C minor is the one most somber in tone and character. It is distinguished by the dark, dramatic choice of key and by its four-movement structure, typical of symphonic form, but unusual for a wind serenade. Tonight's performance will feature the opening *Allegro* movement. The powerful *Allegro* is dominated by the expressive interval of a falling diminished seventh, which reappears throughout the piece. Mozart's esteem for this serenade was firmly demonstrated when he arranged a version for string quintet in 1788.

Sleep

Whitacre

One of the most performed composers of his generation, Eric Whitacre earned degrees from the University of Nevada-Las Vegas and the Juilliard School, where he studied with John Corigliano. After initial success as a choral composer, Whitacre and his music have been embraced by the band world; *Ghost Train*, his first work for wind symphony, was a finalist for the ABA/Ostwald Award, leading to 11 additional pieces for winds. His "virtual choir" video of *Lux Aurumque* became a cultural sensation, receiving more than a million views on YouTube within two months of its March 2010 release; a virtual recording of *Sleep* followed in April 2011.

Sleep was originally commissioned as a choral setting of the Robert Frost poem "Stopping by Woods on a Snowy Evening." The Austin ProChorus premiered the work in October 2000, and a subsequent national conference performance generated great interest. However, Whitacre had failed to secure rights to the text. When the Frost estate and publisher forbade him to use the poem until it became public domain in 2038, Whitacre turned to his friend Charles Anthony Silvestri for a new text to match the existing music:

The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.

Upon my pillow, safe in bed,
A thousand pictures fill my head.
I cannot sleep, my mind's a-flight;
And yet my limbs seem made of lead.

If there are noises in the night,
A frightening shadow, flickering light,
Then I surrender unto sleep,
Where clouds of dream give second sight.

What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.

The wind version of *Sleep* was commissioned by the Big East Conference Band Directors Association and is dedicated to William Berz, former director of bands at Rutgers University. Whitacre completed the transcription in July 2002. With regard to the wind ensemble setting of *Sleep*, Whitacre states that "the chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sounds of winds, and I thought it might make a gorgeous addition to the wind symphony repertoire."

Dr. Thompson and SWE recorded *Sleep* on the CD *rising*.

Toccat and Fugue in D Minor, BWV 565

Bach

The many great organ works of Johann Sebastian Bach have been transcribed for countless instrumental ensembles in the two and a half centuries since his death. The legendary conductor Leopold Stokowski brought this practice to perhaps its zenith with his many powerful adaptations of Bach's keyboard work for full symphony orchestra. The most famous of these is his transcription of Toccata and Fugue in D Minor, which was featured in the classic 1940 Disney film *Fantasia* and has since become ubiquitous in both the classical repertoire and in many different streams of popular culture worldwide.

Many people will be familiar with this work's three dramatic opening flourishes followed by the low, growling pedal note underneath a huge, fortissimo rolling chord. The Toccata is rhapsodic, like an improvisation, a feature which is relatively unusual for an organ work of its time. It has been suggested that Bach's celebrated piece was not originally written for the organ, nor even in D minor. It might have been written for violin or harpsichord, and some scholars believe it to be too crude a piece to have been written by Bach at all. The earliest score, a copy made by Bach's student Johann Ringk (1717-1778), contains many uncharacteristic dynamics and markings. Unfortunately, no original manuscript survives.

According to arranger Donald Hunsberger:

The Toccata and Fugue in D Minor contains virtuosic writing combined with a recitative style. Within the Toccata itself there resides a freedom of tempo and technical display that is in great contrast to the formation of the various fugal statements and answers. The third part of the Toccata serves as a coda-like statement containing a recitative and various changes of texture and tempo, finally arriving at a *molto adagio* that closes the section to create a grand A-B-A form for the work.

The Fugue draws its theme from the downward motion of the opening Toccata melodic line. It proceeds through numerous variations until finally arriving back at the free toccata-fantasia style.

In scoring the work for winds, Hunsberger chose an instrumentation that uses the ensemble's complete range, from the vibrant bass color of the contrabassoon and contrabass clarinet to the shimmer of the piccolo and piccolo trumpet. This brilliant orchestration fully exploits the technical potential of the wind ensemble while effectively imitating the timbre, registration, and articulation of the organ.

SWE performed Toccata and Fugue in D Minor at the College Band Directors National Association (CBDNA) National Convention in 2001 and recorded the work on the CD *Winds of Nagual*.

Finale from Symphony No. 2

Maslanka

A native of New Bedford, Massachusetts, David Maslanka attended the Oberlin College-Conservatory, where he earned a bachelor's degree in music education. He spent a year at the Mozarteum in Salzburg, Austria, and earned graduate degrees in composition from Michigan State University, where he studied with H. Owen Reed. Maslanka served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and the City University of New York in Kingsborough. From 1990 until the end of his life he lived in Missoula, Montana, composing full-time. Having composed for a variety of ensembles including choral, chamber, and orchestral groups, Maslanka has become especially well known for his music for winds. Among his more than 40 works for wind ensemble are symphonies, concerti, a Mass, and many concert pieces.

Maslanka writes of Symphony No. 2:

Symphony No. 2 was commissioned by the Big Ten Band Directors Association in 1983. I was asked to write a major work for full band. The Symphony was given its premiere at the 1987 CBDNA Convention in Evanston, Illinois. The performing group was the combined Symphonic Band and Symphonic Wind Ensemble of Northwestern University under the direction of John P. Paynter.

The "Finale" of the Symphony is in sonata form. There are three broad theme areas occupying more than a third of the movement, a development based primarily on themes one and three, a recapitulation (minus the third theme area), and a brief coda. The underlying impulse of this movement is an exuberant, insistent outpouring of energy, demanding a high level of playing precision and physical endurance for the performers.

In 2016 Maslanka said of Symphony No. 2:

Nearly thirty years have passed since the premiere of Symphony No. 2. In that time I have come to recognize that issues of transformation are at the heart of my work, initially my personal issues of loss, grief, and rage, then knowing that my own change is the start for some element of outward movement, for change in the world.

This evening's performance honors the world premiere by utilizing the same large number of performers.

The late Dr. Maslanka and the Northwestern University Symphonic Wind Ensemble developed a close relationship both through Mr. Paynter and Dr. Thompson. A *Child's Garden of Dreams* was commissioned by and dedicated to Marietta and John P. Paynter and the Symphonic Wind Ensemble. Dr. Thompson and SWE recorded the work on her first CD *Heroes, Dreams, & Icons*, dedicated to Paynter. In 2011, Dr. Thompson and SWE recorded Maslanka's Symphony No. 4 on the CD *rising*.

Serenade in E-flat Major, Op. 7

Strauss

Richard Strauss had just turned 17 when he composed his Serenade for 13 wind instruments in 1881. In the true style of a prodigy, he had already published a string quartet, a piano sonata, shorter piano pieces, and an orchestral march; his catalogue of unpublished compositions included a full-length symphony. As the teenage son of the Munich court orchestra's principal horn player Franz Strauss, the young Richard lived in a world saturated with music. His father's musical tastes were fairly conservative. According to Richard, "His musical trinity was Mozart (above all), Haydn, and Beethoven. To these were added Schubert, as songwriter, Weber, and, at some distance, Mendelssohn. To him, Beethoven's later works, from the Finale of the Seventh Symphony onward, were no longer pure music (one could begin to scent in them that Mephistophelian figure Richard Wagner)."

Serenade, Op. 7 was premiered in Dresden on November 27, 1882, conducted by Franz Wüllner, who had led the Munich premieres of Richard Wagner's operas *Das Rheingold* and *Die Walküre*. The work is much more than simply an imitation of Mozart or Mendelssohn; it represents the young Strauss's filtering and distillation of these influences into something remarkably original. The

contour of the melodies easily identifies the 17-year-old as the future composer of works like *Der Rosenkavalier*, filled with moments of achingly beautiful lyricism, and especially of his late opera *Daphne* with its rich wind scoring. The Serenade is in a single sonata form, with an exposition, development, and recapitulation of themes. This form reflects Strauss' immersion in the works of his father's "musical trinity." The music itself is melodic and lyrical, with a second theme, prefaced by a brief, minor-key transition, that explores the rich, full sound of the 13 wind instruments. The development starts with an oboe solo over a series of sustained notes in the horns and contrabass. A rising figure in the lowest instruments creates a sense of anticipation as the development approaches the recapitulation, which begins with the horn's beautiful statement of the first theme.

O Magnum Mysterium

Lauridsen

O Magnum Mysterium, written originally for chorus, premiered on December 18, 1994 with conductor Paul Salamunovich and the Los Angeles Master Chorale performing at the Dorothy Chandler Pavilion in Los Angeles. Since its premiere, *O Magnum Mysterium* has become one of the most performed and recorded pieces in the choral repertory. The text comes from the Catholic Responsory for the Office of Matins on Christmas Day and reads:

O great mystery and wondrous sacrament, that animals should
See the newborn Lord, lying in the manger! Blessed Virgin,
Whose womb was deemed worthy to bear Christ the Lord. Alleluia!

Lauridsen says of the text:

For centuries, composers have been inspired by the beautiful text, with its juxtaposition of the birth of the newborn King amongst the lowly animals and the shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

Born in Colfax, Washington in 1943, Morten Lauridsen attended Whitman College and studied composition at the University of Southern California. His music has reached a prominent place in the standard vocal repertory. In 2007 Lauridsen received the National Medal of Arts from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." Lauridsen has been a professor of composition at the University of Southern California for more than 40 years. H. Robert Reynolds transcribed this work for band in 2003 at the request of Lauridsen while the two served on faculty at the University of Southern California.

Dr. Thompson and SWE recorded *O Magnum Mysterium* on the CD *Contemporaries*.

Allegro from Symphony No. 10, Op. 93

Shostakovich

Dmitri Shostakovich's Tenth Symphony is 48 minutes of tragedy, despair, terror, and violence and two minutes of triumph. Since the end of the 1970s, the most widely accepted interpretation of the work has seen it as a depiction of the Stalin years in Russia. Between 8 and 20 million people died as a result of Stalin's regime and the survivors lived in constant fear. Shostakovich certainly felt the capriciousness of Stalin's rule first-hand—he was publicly denounced, his works proscribed, and his status reduced to that of a "non-person." The horror of these years—and the collective sigh of relief that doubtlessly followed when Stalin died on March 5, 1953—certainly make a plausible program for Shostakovich's Tenth.

Using marches and waltzes for the interior movements of a symphony was something Tchaikovsky had done, so Shostakovich's decision to write a march for the second movement of the Tenth comes as no surprise. The march is "a musical portrait of Stalin" according to Russian musicologist Solomon Volkov in his book *Testimony*, the memoir about Shostakovich published in 1979. It is music of unrelenting terror and frenzied violence, with syncopated rhythms and furious sixteenth-note passages.

This movement was arranged for brass choir by Tim Higgins, Principal Trombone of the San Francisco Symphony and a Northwestern University alumnus.

Symphony in B-flat

Hindemith

Paul Hindemith was an influential 20th-century musical figure known not only for his talent as a composer, but also for his work as a professional violinist, violist, pianist, conductor, theorist, and teacher. In addition to composing operas, symphonies, choral works, chamber music, and keyboard works, Hindemith had an interest in composing for young and amateur musicians. He became a leading advocate of *Gebrauchsmusik* (music for practical use) and wrote exemplary idiomatic sonatas for many of the wind instruments. In the 1940s, Hindemith fled Nazi Germany and lived in Switzerland, England, and finally in the United States, where he joined the faculty at Yale University. While in the United States, Hindemith was approached by the U.S. Army Band Commander Captain Hugh Curry to guest conduct the band. Hindemith not only accepted the invitation but also agreed to write something for the occasion. That "something" would turn out to be one of the most important works written for concert band in the 20th century.

The three-movement symphony displays Hindemith as a master of musical architecture. From the very opening moments of the Symphony in B-flat, which features a pervasive five-note motive first intoned by the bass instruments, the visceral shrill of twittering woodwinds, and a brash and intense fanfare in the trumpets and cornets, it is clear that this work had no precedent in band music. Tonight's performance will feature the first movement. Marked *Moderately fast, with vigor*, the first movement is in sonata-allegro form, with a recapitulation that

presents the two main themes in counterpoint. While there are brief moments of respite in the first movement, there is a relentless sense of momentum and agitation that constantly pushes this music forward. The Symphony in B-flat was completed in 1951 and premiered by the U.S. Army Band on April 5, 1951, with the composer conducting.

Dr. Thompson and SWE recorded Symphony in B-flat on the CD *Contemporaries*.

Ode to the End of the War, Op. 105

Prokofiev

Composing his first music in 1896 at the age of five, Sergei Prokofiev entered St. Petersburg Conservatory at 13. By 17, Prokofiev was regularly appearing as a solo pianist as a part of the St. Petersburg Evenings of Contemporary Music concert series. Soon his name was known nationwide, but after the February Revolution (riots over lack of food and governance in St. Petersburg, 1917), he realized that he had little future in Russia and left for the United States and eventually for France. Later in life, he returned to his homeland and by the age of 54 had begun to be considered the foremost composer of the Soviet Union.

Ode to the End of the War is scored for winds, brass, contrabasses, percussion, four pianos, and eight harps. The piece opens with trumpets sounding a powerful C major triad, as chords from four pianos recall the colorful ringing of the Kremlin chimes. The pianos then provide a proud, marching pulse beneath the first statement of the main theme. The *Allegro energico* begins with an alarm from the solo trumpet and features an accompaniment of incessant staccato figures and a powerful return of the main theme. Low rumblings from pianos provide a transition into the second section. Here the music is transparent and static, and the unique scoring for pianos, harps, bassoons, and flutes creates a reflective atmosphere with beautiful, folk song-inspired melodies. The third section, *Allegro assai*, is marked by thunderous timpani solos, which lead to an overwhelming finale. *Ode to the End of the War* was Prokofiev's attempt to write the ideological music expected of him, but conflicts in the music reflect the composer's true beliefs. Alternately majestic and tumultuous, *Ode to the End of the War* is powerful and substantive music. In conversation about his Sixth Symphony, also conceived in reflection on the end of the war, Prokofiev writes: "Now we are rejoicing in our great victory, but each of us has wounds that cannot be healed. One has lost those dear to him, another has lost his health. These must not be forgotten."

NORTHWESTERN UNIVERSITY ALUMNI SYMPHONIC WIND ENSEMBLE

Mallory Thompson (79, G80), *conductor*

Flute

Stacy Newbrough Ascione (G97)

Christian Bailey (G16)

Joyce Choi (G17)

Julia Clipper (18)

Kyle Henning (G15)

Alexandria Hoffman (16)

Alicia Kim (G16)

Sarah Kruser Ambrose (01)

Courtney Morton (G06)

Nate Pham (18)

Kristen Queen (G06)

Emma Silberstein (17)

United States Air Force Band

Human Resources Specialist

Graduate Student

Music Teacher, Conrady Jr. High School

Director, El Sistema Program

Civic Orchestra of Chicago

Freelance Musician

Atlanta Chamber Winds and Faculty,

Georgia State University

"The President's Own" United States Marine Band

Data Analyst

Interim Director, Texas Christian University

School of Music

Assistant Paralegal, Law Student

Oboe

Naomi Bensdorf Frisch (99)

Keith Bjorklund (G11)

Ali Bowen-Davies (G94)

Jessie Brown (G15)

Emily Fagan (15)

Attorney; Illinois Philharmonic Orchestra

Owner of Bjorklund Reedworks, Private Teacher

Director of Music, London, UK

Boise Philharmonic

Adjunct Faculty, Northwestern University and

Northern Illinois University; Fox Valley Orchestra

Chicago Philharmonic

Fort Wayne Philharmonic

Ensemble Dal Niente

Washington Chamber Orchestra

Music Teacher, The People's Music School

Freelance Musician

Freelance Musician

Freelance Musician

Freelance Musician

Clarinet

DeJohn Allen (07, G12)

DaJuan Brooks (G17)

Vincent Camuglia (14)

Kathleen Costello (00)

Leah Cousin (02)

Elizabeth Driskell (93, G95)

Attorney

Music Teacher, Downers Grove South High School

Music Teacher, California School of the Arts

Alabama Symphony Orchestra

Organic Farmer and Chef

Music Teacher, Kennedy High School and

Harding Middle School

"The President's Own" United States Marine Band

Jacksonville Symphony

Atlanta Symphony Orchestra

United States Air Forces in Europe Band

Lewis Gilmore (G16)

Patrick Graham (G09)

Marci Gurnow (G03)

David Halperin (G09)

Andrew Hudson (G12, G18) Faculty, University of North Carolina Greensboro
Holly Kassel (G10) Product/UX Designer
Jack Marquardt (10) Kindergarten Teacher, Chicago Public Schools
Taylor Massey (G06) Augusta Symphony Orchestra, Western Carolina University
John Milakovich (G18) The United States Army Band "Pershing's Own"
Geoffrey Miller (G14) Music Teacher, Loveland High School
Kamila Muhammad (16) Arts Activist
Claire Nalven (14) Music Teacher, Hastings High and Middle School
Manuel Ramos (G15) West Point Band
Patrick Rehker (G06) Rockford Symphony, Music Teacher,
Concordia University and ChiArts
Brady Richards (G13) Faculty, Lake Forest College and Music Institute of Chicago
Samuel Rothstein (12) Indianapolis Symphony Orchestra
Andrew Sabene (14) Director of Strategy and Venture Investing, Tishman Speyer
Sarah Sommer (08, G14) Accounting Manager
Tim Sutfin (04) The United States Army Band "Pershing's Own"
Jennifer Walters (91) Elmhurst Symphony Orchestra
Claire Werling (G14) Illinois Philharmonic Orchestra

Bassoon
Sandra Bailey (15) Representative at Sprout Social, Chicago Sinfonietta
Samuel Banks (02) Toronto Symphony Orchestra
William Beecher (G15) Faculty, Juilliard Pre-College Division and
Graduate Student, University of Hartford
Francisco Delgado (G15) Michigan Opera Theatre
Vincent Disantis (G18) Freelance Musician
Scott Harrison (02) Executive Director, Los Angeles Chamber Orchestra and
Board Member, BLUME Haiti
Alexis Leon (14) Booking Agent, IMG Artists
Mike Muszynski (06, G08) Indianapolis Symphony Orchestra
Marissa Olegario (13) Faculty, University of Arizona
Ellen Peterson (78) Landscape Designer
Nick Ritter (16) Orchestra Iowa
Christin Schillinger (01) Faculty, Ithaca College

Saxophone
Caleb Carpenter (G19) Graduate Student
Mat Cashman (97) Interest Rate Derivatives Broker
Elissa Kana (09) Graduate Student
Jeffrey Leung (G15) Graduate Student; Vice President, Novus New Music Inc.
Kelli Pence (G02, G12) Music Teacher, Broken Arrow High School
Brandon Quarles (G17) Executive Director, ~Nois
John Seaton (G15) Music Teacher, Las Vegas Academy of the Arts
Jeffrey Siegfried (G14, G15) Faculty, University of West Virginia

Horn
Jonathan Almond (04) Freelance Musician
Mikhailo Babiak (G13) Canadian Opera Company Orchestra
Laura Crook Brisson (13) Cathedral Choral Society, Freelance Musician

Kimberly Harriman (00) Orchestra of Indian Hill
Kevin Haseltine (14) Dallas Symphony
Yoni Kahn (09) Physics Professor, University of Illinois at Urbana-Champaign;
Teatro Nuovo
Seth Kelley (14) Associate Producer, NPR's Fresh Air with Terry Gross
Ryan Little (15) Naples Philharmonic
Audra Loveland (G14) Development Events Manager, San Francisco Symphony
George Marshall (13) Digital Marketing Manager,
Saigon South International School
Katie McCarthy (G13) Faculty, Lake Forest College
Matthew Oliphant (07, G12) Ensemble Dal Niente
Josh Phillips (G05) Milwaukee Symphony Orchestra
Gavin Reed (G05) Faculty, University of Houston
Ryan Sedgwick (02) Arts and Fundraising Consultant for Tessitura Network
Kelly Suthers (G15) Site Manager for Sistema Ravinia
Jessica Valeri (G98, G99) San Francisco Symphony

Trumpet
Andrew Barnett (G10) Australian Army Band
Ryan Beach (G12) Alabama Symphony Orchestra
Ethan Benjamin Bensdorf (07) New York Philharmonic
Bruce Briney (G83, G97) Faculty, Western Illinois University
Kristofer Hammond (G12) Freelance Musician
Michael Harper (14) Jacksonville Symphony
Jennifer Marotta (00) Faculty, University of Southern California
Mike Martin (07, G08) Boston Symphony
Troy McKay (G98) The United States Army Band "Pershing's Own"
Bryant Millet (11) Civic Orchestra of Chicago
Colin Oldberg (09, G10) Attorney, Opera Colorado
Jordan Olive (G06) Freelance Musician
Gabriel Palmer (06, G07) Teacher, Substitute with Seattle Symphony
Orchestra and Seattle Opera Orchestra
Guy Piddington (01) San Francisco Symphony
Aaron Schuman (17) San Francisco Symphony
Alex Schwarz (16) Louisville Orchestra
Jeffrey Strong (G08) Los Angeles Philharmonic
Julia Tsuchiya-Mayhew (17) Freelance Musician
Steve Woomert (12) Toronto Symphony Orchestra

Trombone
Paul Bauer (G86) Former Dean, Northern Illinois University
School of Music
Michael Cox (16) Louisiana Philharmonic
Christopher Davis (G06) Faculty, Northwestern University
Charles Dieterle (G19) Sarasota Opera Orchestra
Tim Higgins (04) San Francisco Symphony and Faculty,
Northwestern University
Danny Lawlor (13) Freelance Musician
Callan Milani (G13) Freelance Musician

Nick Platoff (14) San Francisco Symphony
 Gabriel Roberson (G15) Naples Philharmonic
 Erik Saras (09) Writer and Podcast Producer, Composer/Arranger
 Chris Tiesler (97, G03) Civil Engineer

Euphonium
 Joey Bello Graduate Student
 Matthew Kundler (G18) Graduate Student
 Jamie Lipton (03) Faculty, Henderson State University

Tuba
 Joseph Alvarez (G10) Faculty, University of South Florida
 Max Briggs (G14) Faculty, Lake Forest College
 Seth Cook (04) Kennedy Center Opera House Orchestra
 Andrew Hitz (97) Freelance Musician
 Jack Kinsella (99) Music Teacher, Air National Guard Band of the Midwest
 Nicholas Wallin (96, G96) Faculty, Lake Forest College

Percussion
 Sean Connors (G06) Third Coast Percussion
 John Corkill (08) Faculty, University of Chicago & Loyola University
 Robert Dillon (02) Third Coast Percussion
 Eric Garcia (04) West Point Band
 Michael Hopkins (17) "The President's Own" United States Marine Band
 Benjamin Krauss (G18) Freelance Musician
 Peter Martin (G04, G11) Third Coast Percussion
 Alex Monroe (G12) Beyond This Point, Freelance Musician/Teacher
 Jacob Nissly (05) San Francisco Symphony
 John Ringor (G18) Music Teacher, Merit School of Music, Freelance Musician

Nick Sakakeeny (G18) Fort Worth Symphony Orchestra
 Bill Seliger (89, G17) Amazon
 Annie Stevens (04) Faculty, Virginia Tech
 Brayer Teague (90) Music Teacher, Downers Grove North High School
 Ian Weinberger (09) Associate Conductor, Hamilton on Broadway
 Steven White (14) Metropolitan Opera Orchestra

String Bass
 Jarrett Bastow (G13) Freelance Musician
 Phillip Serna (G01, G07) Faculty, Valparaiso University & North Central College

Piano
 Alexander Henry Dale (16) Music Teacher, Palisades Charter High School
 Rachael Grace Kerr (G11, G17) Canadian Opera Company Orchestra
 Ian Tuan-Yen Le (G07, G13) Mathematician
 Wei-Han Wu (05, G11) The Switch Ensemble

Harp
 Alyssa Hensley (18) Graduate Student
 Janelle Lake (06, G07) Faculty, Loyola University, Elmhurst Symphony
 Michael Maganuco (G12) Music Teacher, Stevenson High School, Dubuque Symphony
 Sarah Wachtel (14) MD Candidate, Albany Medical College

Reunion Attendees
 Matt Baker (13, G16) Graduate Student
 Richard Blatti (73, G74) Professor Emeritus and former Director, The Ohio State University School of Music

Chip De Stefano (94, G96) Music Teacher, McCracken Middle School
 Darren Dvoracek (09) Artistic Director at Oakwood Brass Outreach and Freelance Musician

Frank Feger (08) Corporate Finance Manager, Current Kellogg Student
 Greg Hix (G12) Artist Liaison, San Francisco Symphony
 Emily Haas Petway (02) Illinois Music Educators Association
 Michael San Gabino (13) Associate Producer, Classical WFMT Chicago
 Jenny Shin (G14) Faculty, DePaul University, and Graduate Student at the University of Illinois at Urbana-Champaign

David Skidmore (05) Third Coast Percussion
 Zack Thomas (13, G17) Marriott Theatre
 Carey Valente (G03) Music Teacher
 Craig "Chip" Williams (84) Yoga Instructor
 Case Wiseman (12) Business Operations, Center for Sustainability Southern Oregon University
 Jennifer Lynn Woodrum Hogg (00, G02) Graduate Student

Graduate Conducting Alumni
 Robert Ambrose (G01) Faculty, Georgia State University
 Shelley Axelson (G01) Faculty, Montclair State University
 Ben Chamberlain (G14) Faculty, Xavier University
 John Clemons (G16) Music Teacher, Willowbrook High School
 Travis Cross (G06, G13) Faculty, University of California, Los Angeles
 Rodney Dorsey (G92, G06) Faculty, Indiana University
 Micah Ewing (G97) Faculty, Sycamore Community Schools, Ohio
 Kim Fleming (G15) Music Teacher, Wauconda High School
 Thomas Gamboa (G10) Faculty, Cincinnati College-Conservatory of Music
 Kelley Gossler (G17) Music Teacher, Lincoln Park High School
 Joseph Higgins (G13, G17) Faculty, Rowan University
 Daniel Kirk (G15) Faculty, Reinhardt University
 Betsy McCann (G08) Faculty, University of Minnesota
 Timothy Robblee (G01) Faculty, Shenandoah University
 Robert Taylor (G02, G05) Faculty, University of British Columbia
 Jonathan Walsh (G97) Faculty, Glenbard West High School

PROFILE

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

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

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

BAND PROGRAM

Director of Bands	Mallory Thompson <i>John W. Beattie Chair of Music</i>
Associate Director of Bands	Shawn Vondran
Director of Athletic Bands	Daniel J. Farris
Department Assistant	Jim Sheppard
Doctoral Assistants	Daniel Cook, Gary English, Harris Malasky, Eric Scott
Graduate Assistants	Shane Kealy, Christopher Ward
Band Office/Stage Manager	Shea Kelsay
Properties Manager	Mark Biedke
Additional Personnel	Matt Baker, Tarun Bellur, Joseph Brozek, Jennifer Hepp, Sean Holly, Morgen Low, Zachary Masri, Michael Pranger, Ben Smelser, Sean Whitworth, Benjamin Wulfinan

CONCERT MANAGEMENT OFFICE STAFF

Director of Concert Management	Jerry Tietz
Concert Operations Manager	Jason Shadle
Ticketing Manager	Claire Guyer
Marketing Manager	Laura Nielsen
Marketing Coordinator	Tess Coffey
Technical Services Manager	Bill Milgram
Technical Services Coordinator	Henry Stewart
Concert Business Manager	Meg Lindsey
Supporting Staff	150 Northwestern Students

Dean, Bienen School of Music	Toni-Marie Montgomery
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FOR YOUR INFORMATION

- Latecomers will be seated at the discretion of the house manager. In consideration of the artists and other members of the audience, patrons who must leave before the end of the concert are asked to do so between pieces.
- Photography and audio/video recording of performances is strictly prohibited without prior written consent of the Concert Management Office. Patrons are requested to leave cameras and recording devices with an usher.
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- Smoking is prohibited by law in all Bienen School of Music performance venues.
- Every patron who will be occupying a seat must have a ticket in order to be admitted into the concert.
- The presenter reserves the right to ask any patron who is disrupting the event in any way to leave the concert hall.
- In the event of a medical emergency, please notify the nearest usher.
- To request a large-print program, contact the business manager at 847/491-5441 at least three business days prior to the concert.
- When joining us for upcoming concerts, please leave the Concert Management Office phone number (847/491-5441) with anyone who might need to reach you in case of emergency.