

Northwestern University

HENRY AND LEIGH
BIENEN SCHOOL OF MUSIC

The Music of John Williams

**Northwestern University Symphonic Band
and Symphonic Wind Ensemble**
Robert Taylor and Shawn Vondran, *conductors*
Imran Amarshi, *doctoral assistant conductor*
Michael Witt, *graduate assistant conductor*

PICK-STAIGER CONCERT HALL
2024-25 SEASON

**Northwestern University Symphonic Band
and Symphonic Wind Ensemble**
Robert Taylor and Shawn Vondran, *conductors*
Imran Amarshi, *doctoral assistant conductor*
Michael Witt, *graduate assistant conductor*

FRIDAY, MAY 23, 2025, AT 7:30 P.M.

The Music of John Williams

Northwestern University Symphonic Band
Shawn Vondran, *conductor*

Raiders March (1981/2004)

John Williams
trans. Paul Lavender

The Cowboys (1972/1988)

arr. Jay Bocook

Catch Me If You Can (2002)

Julian Velasco, *saxophone*
Imran Amarshi, *doctoral assistant conductor*

Superman March (1978/2008)

trans. Paul Lavender

INTERMISSION

Northwestern University Symphonic Wind Ensemble

Robert Taylor, *conductor*

Sound the Bells! (1993/2003)

trans. Paul Lavender

Michael Witt, *graduate assistant conductor*

Harry Potter Suite (2002/2006)

Quidditch

Hedwig's Theme

Nimbus 2000

Harry's Wondrous World

With Malice Towards None (2012/2015)

Sarah Heimberg, *trumpet*

Star Wars Trilogy (1977/1997)

The Imperial March (Darth Vader's Theme)

Princess Leia's Theme

Battle in the Forest

Yoda's Theme

Star Wars (Main Theme)

arr. Donald Hunsberger

PROFILES

Robert Taylor is Professor of Conducting and Director of Bands at Northwestern University, where he holds the John W. Beattie Chair of Music. As the fourth person in the university's history to hold the Director of Bands position, Taylor conducts the Symphonic Wind Ensemble, teaches graduate and undergraduate conducting, and leads all aspects of the band program. With a career in music education spanning over thirty years, previous appointments include the University of British Columbia in Vancouver, BC, University of Puget Sound in Tacoma, WA, and Eureka High School in Northern California, where ensembles under his direction earned recognition by *Downbeat Magazine*, the Selmer Corporation, and Grammy Signature Schools.

Known for innovative and immersive concert programming, Taylor maintains an active schedule as a guest conductor. Past engagements include performances with the Vancouver Brass Orchestra, U.S. Army Field Band, Pacific Symphonic Wind Ensemble, and Chicago-based contemporary music group, the Maverick Ensemble. Collaborations span a wide range of international artists—from virtuosi performers Barbara Butler (trumpet), Jose Franch-Ballester (clarinet), Larry Knopp (trumpet), Julia Nolan (saxophone), Daniel Perantoni (tuba), Jeff Nelsen (horn), Gail Williams (horn), and Allen Vizzutti (trumpet); to composers Mason Bates, Jodie Blackshaw, Steven Bryant, Raven Chacon, Michael Colgrass, John Corigliano, David Maslanka, Cait Nishimura, Joel Puckett, Alex Shapiro, Frank Ticheli, and Dana Wilson; to jazz, pop, and crossover performers Ingrid Jensen, Shruti Ramani, Manhattan Transfer, Kenny Werner, and Big Bad Voodoo Daddy. As a passionate advocate of music in the schools, Dr. Taylor is in high demand as a festival adjudicator, rehearsal clinician, and guest conductor throughout North America and internationally. His frequent appearances with young musicians include serving as principal conductor of the Puget Sound Youth Wind Ensemble and guest conductor of numerous honor groups, such as the Honors Performance Series at Carnegie Hall, National Youth Band of Canada, AMIS Asia Honor Band, California Orchestra Directors Association Honor Symphony, and many provincial and all-state bands across Australia, Canada, and the United States.

Taylor received the Master of Music and Doctor of Music degrees in conducting from Northwestern University, where he studied with

Mallory Thompson, and the Bachelor of Arts degree in Trumpet and Music Education from Humboldt State University. His research on wind literature, rehearsal techniques, integration of cutting-edge technology, and application of Ashtanga Yoga to improve body awareness and injury prevention in the training of nascent conductors and performing musicians, has been featured in presentations at regional, national, and international music conferences, including appearances at the Midwest Clinic, College Band Directors National Association, and on several popular podcasts. He has contributed to numerous leading publications and is a co-author of *The Horizon Leans Forward*.

Dr. Taylor is a Killam Laureate, Jacob K. Javits Fellow, and Thomas A. Davis Teaching Prize Winner, and has served as on the executive boards of the British Columbia Music Educators Association and College Band Directors National Association (Northwest Region). He is a member of the Phi Kappa Phi and Pi Kappa Lambda National Honor Societies, World Association for Symphonic Bands and Ensembles, and National Association for Music Education.

Shawn Vondran is in his eleventh year as the Associate Director of Bands at Northwestern University's Bienen School of Music. His responsibilities include conducting the Symphonic Band along with teaching courses in conducting, wind repertoire, orchestral repertoire, and other courses in the music performance and education curricula. During his tenure at Northwestern, the Symphonic Band was selected to perform at the 2020 College Band Directors National Association (CBDNA) North Central Division Conference. The ensemble frequently engages with a number of composers and participates in consortia to support the creation and performance of new music for the wind band medium.

Dr. Vondran served on the faculties at Ball State University, Western Illinois University, and Youngstown State University prior to his appointment at Northwestern University. He began his career as a band director at Mentor High School in Ohio, where his ensembles consistently received accolades for their performances.

Recently, Vondran was elected by his peers to the prestigious American Bandmasters Association. He also received the College of Fine Arts Dean's Teaching Award while at Ball State University for excellence in teaching and dedication to his students. Additionally, the Ball State University Symphony

Band was selected to perform at the 2012 and 2014 Indiana Music Education Association Conference during his tenure.

Vondran maintains an active schedule with engagements throughout the United States as a guest conductor, clinician, and adjudicator. In addition to performance engagements, he is an on-going contributor to the *Teaching Music Through Performance in Band* series published by GIA and appeared in the *National Band Association Journal*. He has also presented a clinic at the Midwest International Band and Orchestra Clinic. Dr. Vondran has worked with a number of composers in the preparation, performance, and/or recording of their works for the wind band medium. These artistic collaborations include John Corigliano, Christopher Rouse, David Maslanka, Michael Daugherty, Steven Bryant, Joel Puckett, and Jennifer Higdon. He is a member of the College Band Directors National Association, where he serves as the Illinois state chair, and Pi Kappa Lambda.

Vondran received his Doctor of Musical Arts degree in instrumental conducting, with an emphasis in music education, from the University of Miami (FL). Vondran completed a Master of Music degree in instrumental conducting at Youngstown State University and earned a Bachelor of Music Education degree (magna cum laude) at The Ohio State University.

Described as a “phenomenal sax soloist” (*Chicago Tribune*) **Julian Velasco** is a Chicago-based Mexican-American artist, educator, and advocate for contemporary arts. Raised in the diverse musical culture of Los Angeles, his own musical background draws from classical, jazz, experimental, and popular styles whose influences inform his approach to all music.

Known as “both an infectiously joyous interpreter of new music and a monster improviser” (*Chicago Tribune*), Velasco has premiered over 120 new works, commissioning and collaborating with a wide range of artists including the Bang on a Can All-Stars, Ron Carter, Chris Cerrone, Mei-Ann Chen, Billy Childs, Viet Cuong, Christian McBride, Nico Muhly, Alex Mincek, PRISM Quartet, Annika Socolofsky, Jeff Scott, Augusta Read Thomas, Zhou Tian, and Rodney Whitaker.

Velasco is the Artistic Director and soprano saxophonist of ~Nois saxophone quartet. Since its founding in 2016, “~Nois continues to legitimize the saxophone quartet as a premier ensemble formation for classical music” (*Brutal New Music*) through commissioning repertoire by some of today's

most inspiring compositional voices while “fiendishly good and fiendishly goofy” (*Chicago Tribune*).

Cedille Record’s first ever emerging artist and a Luminarts Cultural Foundation Fellow in Classical Music, Velasco holds degrees from Northwestern University and Michigan State University. His teachers include James Barrera, Diego Rivera, Joseph Luloff, and Taimur Sullivan. Featured on over 20 commercial releases, his music is found on the Bright Shiny Things, Cedille Records, Carrier Records, New Focus Recordings, New Amsterdam Records, Records to Burn, and Sawyer Editions labels. In 2024, Velasco joined the new saxophone department at the Cleveland Institute of Music as Visiting Saxophone Faculty.

Sarah Heimberg, trumpet, is an active orchestra, chamber, and solo musician in Chicago, IL. Heimberg is a member of the Northwest Indiana Symphony Orchestra, and has performed with the Milwaukee Symphony Orchestra, Grand Rapids Symphony, Civic Orchestra of Chicago, and numerous regional orchestras across the country. She has also appeared as a guest artist with Seraph Brass, Third Coast Brass, and the Rembrandt Chamber Musicians. As a soloist, Heimberg was a finalist in the 2024 Ellsworth Smith Trumpet Competition and a prizewinner in the 2024 Roger Voisin Trumpet Competition. She is also an active recitalist, and enjoys curating diverse and dynamic programs. A passionate educator, Heimberg maintains a robust teaching studio with students of all ages and backgrounds. Heimberg holds a Bachelor of Music from the New England Conservatory and is currently pursuing a Master of Music at Northwestern University’s Bienen School of Music. After completing her master’s degree, she will continue at Northwestern for a Doctor of Musical Arts. Her primary teachers include David Bilger, Steve Emery, and Ben Wright. Outside of music, Heimberg loves reading, spending time outside, and trying new restaurants.

PROGRAM NOTES

In a career that spans five decades, **John Williams** has become one of America’s most accomplished and successful composers for film and for the concert stage. His music has transcended generations and genres, bringing to life some of the most iconic films in cinematic history. From *Star Wars* and *Jurassic Park* to *Harry Potter* and *Indiana Jones*, his scores have become almost as famous as the films themselves, elevating the emotional power and storytelling of cinema. Williams’ music is not just background sound; it’s often considered a character in the story, driving the narrative and creating unforgettable moments. He has served as music director and laureate conductor of one of the country’s treasured musical institutions, the Boston Pops Orchestra. Williams maintains thriving artistic relationships with many of the world’s great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony Orchestra and the Los Angeles Philharmonic. He has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order, and numerous Academy Awards, Grammy Awards, Emmy Awards, and Golden Globe Awards. He remains one of our nation’s most distinguished and contributive musical voices.

Raiders March

Williams

Shortly after scoring the music for *Star Wars: The Empire Strikes Back*, John Williams collaborated with director Steven Spielberg on a different type of adventure film, also starring actor Harrison Ford. After his portrayal of Han Solo in the *Star Wars* films, Ford was tapped to play a bespectacled archeology professor who was also a globe-trotting treasure hunter in the wildly successful debut film of the *Indiana Jones* series, *Raiders of the Lost Ark*. The film took theaters by storm in 1981, with Williams’ soundtrack featuring a rousing march that eventually served as the main theme for all five *Indiana Jones* movies. This march theme and the film’s love theme, both included in this arrangement, have become instantly recognizable as unforgettable musical images of the iconic adventurer.

The Cowboys

Taken from the 1972 motion picture *The Cowboys*, Williams’ score complements the story of a 60-year-old Montana cattleman (played by John Wayne) who enlists and mentors ten schoolboys as cowboys after the regular ranch hands have left with gold rush fever. The music conveys the high spirit of wild horses, jollity around the campfire, loneliness of the open range, and the beauty of the plains.

The movie required a vigorous musical score to accompany virtuoso horseback riding and calf roping, and when my friend André Previn heard fragments of the score, he suggested that a concert overture lay hidden within the film's music. Several years slipped by, and each time I saw the indefatigable Previn he would ask, "Have you made an overture of *Cowboys* yet?" He kept this up until 1980, when I finally worked out the piece and played it at a Boston pops concert. Both the orchestra and audience seemed to enjoy the music to such an extent that it has been part of our repertoire ever since.

—John Williams

Catch Me If You Can

Steven Spielberg's *Catch Me If You Can* (2002), stars Leonardo DiCaprio as a brilliant young con artist eluding the efforts of an FBI agent (played by Tom Hanks) eager to nab him, and is based on the real-life story of Frank Abagnale, Jr. The score was nominated for an Academy Award and highlights Williams' dual identities as both a film and concert composer.

For the original film score, Williams sought to evoke "the now nostalgically tinged 1960s" by composing "a sort of impressionistic memoir of the progressive jazz movement that was then so popular." He found the timbre of the alto saxophone to be "the ideal vehicle for this expression." The work unfolds in three sections, beginning with *Closing In*. Its aptly persistent four-note motif and snapping finger depict "the often humorous sleuthing" of the narrative, according to the composer. The harmonically rich *Reflections* portrays "the fragile relationships in Abagnale's broken family"—in the film, the protagonist runs away from home in reaction to his parents' divorce and begins grifting to survive—and inspires resonantly poignant music. The finale of the work, *Joy Ride*, is from the soundscape Williams conjured to accompany "Frank's wild flights of fantasy that took him all around the world before the law finally reined him in." Originally titled *Escapades for Alto Saxophone and Orchestra*, the work has been arranged for band by Jay Bocook.

Superman March

When the movie *Superman* was released in 1978, one of the most famous superheroes was brought to life in spectacular fashion. As one of the very first big-budget comic book movies, the film paved the way for countless other classic characters to make their way to the silver screen. For John Williams, the opportunity to work on the project was the chance of a lifetime. *Superman March* for concert band was conducted by John Williams as a

part of the 210th anniversary concert of the United States Marine Band, July 20th, 2008, at the John F. Kennedy Center for the Performing Arts in Washington, D.C.

Growing up in my generation meant that you avidly followed the exploits of Superman in the syndicated comic strips that regularly appeared in newspapers across the country. It was a time when Superman fired the imaginations of all of our youngsters, and I was no exception. Many years later, when director Richard Donner asked me to compose the score for his feature-length film of *Superman*, I was thrilled. I truly felt that I was revisiting a formative part of my childhood. I remember how excited I was when Mr. Donner showed me his wonderful film with actors Christopher Reeve and Margot Kidder flying high above the Statue of Liberty in one of the movie's many memorable moments. I began by writing this piece, which formed the basis of the musical score for the film. The movie's great success wouldn't have been possible without Christopher Reeve, who embodied every characteristic of what we imagined Superman to be. Without him, this music would never have seen the light of day.

—John Williams

Sound the Bells!

Williams composed *Sound the Bells!* for the Boston Pops Orchestra's 1993 tour of Japan. The tour coincided with the wedding of Crown Prince Naruhito (currently Emperor of Japan) and Owada Masako. The two met during a diplomatic tea ceremony in 1986, Masako being a highly respected diplomat in the Ministry of Foreign Affairs. The Imperial Palace originally disapproved of the relationship and Emperor Naruhito had to propose three times before the engagement was officially announced. Williams shares:

I thought our concerts would present a good opportunity to celebrate the event by offering a fanfare written especially for them. I've always been fascinated by the huge Japanese temple bells, and while I made no attempt to emulate these, they were a kind of inspiration for the prominent use of percussion.

Temple bells or *Bonshō* are large, bronze bells that can be found in Buddhist temples. The bells were used to summon monks for prayer or mark time of day. However, the bells do not have a clapper and are instead struck from the outside with a mallet or beam.

Additionally, the tour and piece also occurred within Williams' last year with the Boston Pops. His tenure as principal conductor started in 1980 with the Pops' first PBS broadcast featuring music from *The Empire Strikes Back*. Williams still works with the orchestra as laureate conductor often conducting annual "Film Nights" in Boston and Tanglewood. Williams originally composed the piece as a fanfare for brass and percussion but later orchestrated it for the full orchestra. The premiere of the concert band transcription was led by Williams at the 205th anniversary of the United States Marine Band in 2003.

Harry Potter Suite

Harry Potter and the Philosopher's Stone (released in the United States as *Harry Potter and the Sorcerer's Stone*) is a 2001 fantasy film directed by Chris Columbus and distributed by Warner Bros. Pictures. The film marked one of many collaborations between Columbus and Williams, including films like the Home Alone films. Both films capture a child-like magic in the melodies and textures of the music.

With this suite from *Harry Potter*, we survey this richly detailed imaginary world through Williams' equally vivid and expressive music. We start with his depiction *Quidditch*. The game's pageantry and spectacle influenced Williams' decision to use a brass choir to showcase the colorful flags and excited crowds cheering on their house teams. The celeste, a keyboard instrument with a bright, luminous sound, begins our second piece *Hedwig's Theme*. The celeste begins alone and depicts the brilliantly white owl. Eventually it is joined by the harp, marimba, and vibraphone with flurries of notes mimicking the owl's flight. Next, the woodwinds showcase their speed and agility in *Nimbus 2000*. Similar to the state-of-the-art broomstick, notes move swiftly around each with the nimble skill of a Seeker. Finally, we finish to the ripe thematic summary of *Harry's Wondrous World* featuring more iconic moments from Williams' magical score.

With Malice Towards None

Team of Rivals, Doris Keams Goodwin's novel which captures the history of Abraham Lincoln's presidency, was adapted for film in 2012 by Tony Kushner and Steven Spielberg. The film focused on Lincoln's efforts to abolish slavery by convincing the United States House of Representatives to pass the thirteenth amendment. John Williams worked with members of the Chicago Symphony Orchestra (CSO) in May 2012 to record the score. The score featured many solo passages played by principal members of the or-

chestra including Christopher Martin. Martin served as principal trumpet of the CSO for 11 seasons, served on faculty at Northwestern University, and coached the Civic Orchestra of Chicago during his time in the Midwest. Currently, he is principal trumpet of the New York Philharmonic and professor of trumpet at Juilliard School of Music. Williams speaks highly of Martin's work on *Lincoln* and how he "rendered the delicate and challenging trumpet solos with expectational grace and elegance." The film received twelve nominations at the 85th Academy Awards, including one for best original score. *With Malice Towards None* occurs in the middle of the film. It's simple hymn like melody portrays the dignity, kindness, and rustic origins of the 16th president. The piece's title refers to Lincoln's second inaugural address which occurred towards the end of the Civil War. The speech was only 700 words, one of the shortest in United States history, and it displayed Lincoln's hope for peace, reconciliation, and unity.

With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, and for his widow, and his orphan—to do all which may achieve and cherish, a just and lasting peace among ourselves, and with all nations.

—Abraham Lincoln

Star Wars Trilogy

A long time ago in a galaxy far, far away. . . *Star Wars* was released, changing movies and pop culture forever. Since the first film in 1977, the *Star Wars* franchise has become a media giant with movies, shows, and theme parks dedicated to the world George Lucas imagined. The films also propelled the movie industry by creating new special effect technology and creating space for new genres. During the production of the original trilogy, George Lucas didn't want atonal or electronic music to accompany the film like other films in the Sci-Fi genre. Instead, he opted for a symphonic score, which was even less popular than the Sci-Fi genre in Hollywood at the time. After considering using a score compiled from composers like Strauss and Beethoven, Lucas made the acquaintance of John Williams, who talked him into using an original score. Williams' score emulates great composers from throughout history and is filled with "leitmotifs" which were used by Richard Wagner to connect musical themes to characters.

The five movements of the *Star Wars Trilogy* were selected by arranger Donald Hunsberger to display the excitement, beauty, and contrast in John Williams's soundtrack. *The Imperial March*, subtitled *Darth Vader's Theme*, represents the evil might of the Galactic Empire with driving rhythms in the brass. Meanwhile, *Princess Leia's Theme* is much gentler and ethereal. The melodies move between the woodwinds and French horn during this portion of the piece. Musical themes are scattered and rapidly shift in the *Battle in the Forest*, which reflects the various scenes on the forest moon of Endor. It depicts the small and brave Ewoks, contrasting with the mechanical creations of the Empire. The fourth movement, *Yoda's Theme*, highlights the old Jedi Master. This movement is both calming and quirky while mirroring the wise, yet sometimes confusing, teachings of the secluded Jedi. Finally, it transitions to the iconic *Star Wars (Main Theme)* which becomes grander and more heroic as the piece ends.

BAND PROGRAM

Director of Bands	Robert Taylor <i>John W. Beattie Chair of Music</i>
Associate Director of Bands	Shawn Vondran
Director of Athletic Bands	Daniel Farris
Department Assistant	Maggie Whiteman
Doctoral Assistants	Imran Amarshi, Sheldon Frazier
Graduate Assistants	Rachel Stiles, Michael Witt
Stage Managers	Troy Archer, Stewart Bridgeforth, Chris Carrigg, Arlo Hollander, Zachary Hommel, Raúl Orellana, Sarah Perry
Ensemble Librarians	Maggie Umanetz-Lertprasopsak, Kevin Acuña
Equipment Managers	Brian Kachur, Micah Northam
AV Manager & Outreach Coordinator	Oliver Stark

SYMPHONIC BAND

Shawn Vondran, *conductor*

Imran Amarshi, *doctoral assistant conductor*

Rachel Stiles, *graduate assistant conductor*

Flute/Piccolo

Emily Kim
Riona Kim
Katelyn Lee
Joshua Rascon
Miguel Rodriguez

Oboe/English Horn

Jordan Boymel
Emerald Lewis
Sarah Perry
Ansel Pierson

Clarinet

Jose Aguilar
Gavin Boudreau
Josie InTham
Casey Li
Minghao Liu
Peter Platosh
Leo Shen
Nathan Soto

Bassoon

Arthur Hu
Jack Pasacreta
Ethan Weingust
Bowie Wu

Saxophone

Seth Alexander
Miguel Flores-Padilla
Hari Maheswaran
Audrey Zhou

Trumpet

Isaac Brown
Rachael McKay
Tehya Shapiro
Lilie Shlyak
Jonathan Taylor
Sam VanLoo

Horn

Connor Cowart
Caiden Follmer
Michael James
Elizabeth Smith
Molly Sullivan

Trombone

Madi Bayaca
Tim George
Harry Guan
Dylan Halliday
Hayden Lovinfosse
Lola Stevenson

Euphonium

Brandon Baade
Will Claudius
Rohan Venkatesan

Tuba

Angel Cocone
Nolan Fallon
Avery Li

Percussion

Jonathan Kravchuk
Hila Kuperman
Ellie Lebovich
Simeon Lee
Mark Li
Kyle Yuen

String Bass

Broner McCoy

Piano

Isaiah Adams

Harp

Lynn Koschnitzke
Marin Trendel

SYMPHONIC WIND ENSEMBLE

Robert Taylor, *conductor*

Sheldon Frazier, *doctoral assistant conductor*

Michael Witt, *graduate assistant conductor*

Flute/Piccolo

Claire Kim
Mara Goree*
Hanna Oyasu
Maya Ravi
Mary Miklos

Saxophone

Kolbe Chapman
Haven Kahn
Hudson O'Reilly*
Christopher Unumb
Natalia Warthen

Euphonium

Chris Carrigg
Oliver Stark*

Tuba

Evan DeRicco
Sam Russ*

Oboe/English Horn

Tanner Carlson-Huber
Kate Tolchinsky
Timothy Zhang*

Trumpet

Brendan Breen
Sam Ferguson
Braxton Leek
Will Lewis*
Stefan Filip
Jack Shimon

Percussion

Isaac Chiang
Ryan Payne
Christian Santos*
Jacob Scheidt
Charlize Yeh

Clarinet

Elynn Chang
Alvin Chen
Jason Chen
Chris Cui
Andrew Guo*

Horn

Emi Brady
Kyle Cho
Dena Levy*
Jonathan Mandrell
Jack Moeser
Micah Northam*
Tristan Wittmer

String Bass

Leo Buckman

Aydin Iqbal
Kathryn Pannell
Cameron Leonardi*
Connor Myers
Hannah Webb

Piano

Hannah Zhang

Bassoon

Micah Cortezzo
Justice Gardner
Alexander Lake*

Trombone

Ellie Abbott
Wesley Connor
Noah Eder*
Andrew Ng
Joe Maiocco
Adam Uliassi

Harp

Emily Reader

*Section Leader

CONCERT MANAGEMENT OFFICE STAFF

Director of Concert Management

Jerry Tietz

Concert Operations Manager

Kait Samuels

Ticketing Manager

Maxwell A. Johnson

Marketing Manager

Laura Nielsen

Marketing Coordinator

Elizabeth Avery

Technical Services Manager

Bill Milgram

Technical Services Manager

Zachary Lovitch

Concert Business Manager

Meg Lindsey

Supporting Staff

150 Northwestern Students

Dean, Bienen School of Music

Jonathan Bailey Holland

KEYBOARD MAINTENANCE

Supervisor of Keyboard Maintenance

Wesley Owen

Piano Technician

Chris Scroggins

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.
- A limited number of assisted listening devices are available for the hearing impaired. Inquire at the box office.
- 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.
- 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.