



## Ensemble Recital Series

# NIU WIND SYMPHONY & WIND ENSEMBLE

Thursday, April 25, 2024  
 7:00 PM  
 Boutell Memorial Concert Hall

Thomas Bough, conductor; Leif Albertson, Graduate Assistant  
 Paul Bauer, Guest Soloist

### PROGRAM

*Blue Topaz* Pullman (Tommy) Pederson  
(1920-1998)

**Soloist, Paul Bauer, Bass Trombone**  
**NIU Trombone Ensemble:**  
**Trombone: Spencer Mackey, Omar Tlatelpa-Nieto, Isabella Rodriguez, Deaglan Sullivan**  
**Bass Trombone: Cameron Elam-Guthrie, Liam Kantzler**

*Notezart* Cindy McTee  
(b. 1953)

**NIU Chamber Winds:**  
**Trumpets: Dartagnan Stephen, Nick Anderson, Luis Ortiz, Olivia Garcia**  
**Horn: Liam Weber, Noah Kocsis**  
**Trombone: Deaglan Sullivan, Isabella Rodriguez, Cameron Elam-Guthrie**  
**Tuba: Cody Toth**  
**Percussion: Karl Olsen, Chris Avila**

*Wishes and Wantings* Kelijah Dunton  
(b.1999)

**Conducted by Leif Albertson**

*Gaelic Rhapsody (World Premiere)* Thomas Bough  
(b. 1968)

**Soloist, Paul Bauer, Bass Trombone**

*Americans We* Henry Fillmore (1881-1956)  
ed. Fennell

### *Intermission*

*Symphony #7* David Maslanka  
(1943-2017)

- I. Sunday Night Church Service
- II. In the manner of an American folk song
- III. Ferocious, fast
- IV. Simple Song of Peace and Healing



## SPRING 2024 WIND ENSEMBLE

*\*\* Principal player*

### **Flute:**

Anna Rockman \*\* 1  
Gianna Capobianca 1/(piccolo)  
Chanel Antoshin, 1/(piccolo)  
Kaelyn Witt 1  
Segun Owele 2  
Paisely Stevens 2  
Vicky Gonzalez 2

### **Oboe:**

Nicole Riordan \*\*  
Amanda Fujii

### **Bassoon:**

Yu-Yu Chang \*\*  
Carol Rosing

### **E♭ Clarinet:**

David Brian Vrablic

### **Clarinet:**

Eduardo Zamudio\*\*  
Kelly Nelson  
Anthony Devea  
Katelyn Ackland  
Mitchell Lucas  
Frankie Salas-Hernandez

### **Bass Clarinet:**

Mikaela Jackson

### **E♭ Contralto Clarinet:**

Leif Albertson

### **Saxophone:**

ASX Daniel Smith  
ASX Andrew Stover  
TSX Nathan Tague  
BSX Sara Lang

### **Horns:**

Liam Weber \*\*  
Shae McCabe  
Noah Kocsis  
Ryan Sindburg

### **Trumpet:**

Nick Anderson \*\*  
Marlowe Galvez  
Dartagnan Stephen  
Luis Ortiz  
Olivia Garcia

### **Trombone:**

Daeglan Sullivan\*\*  
Isabella Rodriguez  
Zaire Burks

### **Bass Trombone:**

Cameron Elam-Guthrie

### **Euphonium:**

Andrew Whitlock\*\*  
Bri Fox  
Logan Bryant

### **Tuba:**

Cody Toth\*\*  
Logan Yugo

### **Timpani:**

Karl Olsen

### **Hammered Dulcimer:**

Michael Speziale

### **Percussion:**

Imanol Ruiz \*\*  
Jenna Brown  
Christopher Avila  
Dre Atkins  
Jonah Payne

### **String Bass:**

Phoebe Shaughnessy

### **Piano:**

Hyounkyoung Kim



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## BIOGRAPHIES

**Thomas Bough** joined the faculty of Northern Illinois University in the fall of 2005 as the Director of Athletic Bands. He also conducts the Wind Ensemble and the Wind Symphony and teaches graduate conducting and instrumental arranging. Bough holds MM and DMA degrees in Tuba Performance from Arizona State University, where he was a student of Sam Pilafian and Dan Perantoni. He holds the degree Bachelor of Science in Music Education from Missouri State University, where he was active in both vocal and instrumental music. From 1999 - 2005 Bough served as the Assistant Director of Bands and Professor of Tuba and Euphonium at Southern Illinois University in Carbondale, Illinois, and from 1992-1999 as the Band Director at Westwood High School in Mesa, Arizona. He served as the founding conductor and music director of the Fox Valley Brass Band in Aurora, Illinois from 2017 - 2021.

Bough's diverse performance background includes wind bands, brass bands, orchestras, chamber music, jazz bands, Dixieland, the Walt Disney World All American College Band and the Phantom Regiment Drum and Bugle Corps. He is a Yamaha sponsored artist, and performs on the Yamaha 822 CC tuba and Yamaha 822 F tuba. In this capacity, he served as a brass consultant and guest instructor with the Cavaliers Drum and Bugle Corps for six years. He was also an instructor with the Phantom Regiment Alumni Corps in 2016. Bough has contributed over twenty articles and hundreds of new music reviews to the *Instrumentalist* magazine, *School Band and Orchestra* magazine, and *DCI Today*, as well as articles to five volumes of the *Teaching Music Through Performance* series as well as *Teaching Music Through Performance in Jazz*. He is also an ambassador for the Denis Wick company, and a lifetime performer on their mouthpieces and mutes.

Bough is an active conductor, arranger, composer, clinician, and adjudicator for concert band, marching band, and brass band, with dozens of appearances per year to his credit across the United States. His music is published by Alfred Publications, Cimarron Music and GPG Publications. He has served as a frequent masterclass clinician and/or conductor for the Music For All Summer Symposium and the Music For All National Concert Band Festival for over fifteen years. He has presented masterclasses at the Eastman School of Music, the Crane School of Music, Arizona State University, the University of Michigan, the University of Toledo, and UNC-Greensboro, among many others. Bough has presented four times at the Midwest Clinic and twice at the U.S. Army Band Tuba-Euphonium Conference, as well as the International Society for Music Education Conference in Beijing, China, four NAFME multi-state regional conventions, the International Horn Society Conference, the International Women's Brass Conference, and the Midwest Regional Tuba Euphonium Conference. In addition, he has presented at Music Educators Association State Conventions in Illinois, Arizona, Texas, Iowa, Tennessee, Alaska, Missouri, Kentucky, Ohio, Colorado, Nebraska, Arkansas, North Carolina, Indiana, New York, New Jersey, New Mexico, New York, South Carolina, Alabama, Georgia, Washington, Florida and the Texas Bandmasters Association.

In May of 2014, his first compact disc was released, entitled, *Concertos for Brass: The Music of Thomas Bough*. This disc features three original concerti for solo brass instruments and wind band, as well as a transcription of the *Concerto in Eb* by Neruda. It is available on the Summit Records label at [www.summitrecords.com](http://www.summitrecords.com). Since then, recent commissions have included "Ring the Bell" for The University of Texas, Rio Grande Valley; "Esse Quam Videri" for Olivet Nazarene University; "Chester's Diadem" for Hauser Junior High School; "Musings on Mahler" for Solo Trumpet and Band; "Legacy of Luther" for Concordia University in Chicago; "Air Mobility Fanfare" for the U.S. Air Force Band at Scott Air Force Base; and "Poorest of the Poor: Music for Mother Teresa", for the University of San Diego.

Learn more about his work at [www.TomBough.com](http://www.TomBough.com).



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**Leif Albertson** is the current graduate assistant for the NIU Huskie Bands and currently studies wind band conducting with Thomas Bough. Leif Albertson grew up in Cedar Rapids, Iowa, and holds a bachelor's degree in music education from Iowa State University. Leif has attended conducting symposiums at the University of Minnesota at Minneapolis, the University of Missouri - Kansas City, and at Northern Illinois University. Leif taught 6th-8th grade middle school band in Elkhorn, Nebraska for two years before coming to NIU to pursue a master's degree.

**Paul Bauer** served on the faculty of the Northern Illinois University School of Music from 1986-2016. He was also a faculty member at Northwestern, Chicago State, and Missouri State Universities. His professional trombone credits include performances with the Lyric Opera of Chicago (150+), Chicago Symphony Orchestra (30+), Grant Park Symphony, Elgin Symphony, Ravinia Festival Orchestra, Lake Forest Symphony, Ars Viva Orchestra, Toledo Symphony Orchestra, Illinois Chamber Symphony, Pitzer Brass Ensemble, and recordings with the Millar Brass Ensemble, Chicago Brass Choir, and Rob Parton Big Band. His published articles have appeared in the International Trombone Association Journal and the International Association of Jazz Educators Journal. Despite offers of professional performance positions both symphonic and jazz, Bauer dedicated his career to the field of education. He taught applied trombone, euphonium, and tuba, as well as low brass instrumental techniques, jazz history, jazz arranging, music appreciation, and conducted jazz and concert bands. His degrees are in trombone performance – Northwestern University (D.M.), University of North Texas (M.M.), and Bowling Green State University (B.M.). Bauer's trombone mentors have included Frank Crisafulli (CSO), Edward Kleinhammer (CSO), Arnold Jacobs (CSO) Leon Brown, Don Jacoby, David Glasmire, Richard Howenstine (Columbus Symphony Orchestra), and Milton Stevens (National Symphony).



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## PROGRAM NOTES

### Blue Topaz

Pullman Gerald “Tommy” Pederson was an American trombonist and composer, prolific in jazz, big band, and classical genres. He was a studio musician for movie soundtracks, television and radio shows, and other recordings. Following five years of compositional silence (1965-1969), Pederson entered his most productive two years of composing from 1970-1971. During this period, he composed almost 100 works for trombone, with works for every size ensemble from two to twenty trombones. Among his compositions during this time was Blue Topaz. Originally composed for solo bass trombone and trombone sextet, the piece is in ABA’B’ form, alternating between a dramatic fanfare and passages in jazz ballad style. The work is often performed with heavily stylized jazz inflections, although they are not notated.

### Notezart

*Notezart* (2017) was originally commissioned by the Brass and Percussion Ensemble of the National Orchestra of Lyon.

I very much enjoy finding a way to make various kinds of music live together. So in this piece, you will hear 12-tone passages along with quartal, quintal and triadic harmony. To create unity, I use a steady pulse throughout and a strong reliance on the interval of a perfect 4th that opens the third movement from Mozart’s *Eine Kleine Nachtmusik*, my inspiration for *Notezart*. My “stolen” music (the work’s centerpiece) is cast in a quasi-Renaissance style – with the exception of the duet between trumpet and trombone, more in keeping with an eighteenth-century variation.

- Program Note by composer

### Wishes and Wantings

In my high school days, I spent a lot of my time consuming and learning about Japanese culture and its fascinating history. I’ve always had the desire to listen to and emulate modern Japanese music from J-Pop to movie scoring giants such as [Joe Hisaishi](#) and the like. I have a great appreciation for the culture because it has probably influenced me the most in my musical writing and has opened my eyes to different forms a musical thought can take.

Now here we are with my new piece, *Wishes & Wantings*, a modern Japanese-inspired piece that speaks to my own personal experience being surrounded by Japanese culture growing up and what it also means to so many other people that I know and relate to from all walks of life.

- Program Note by composer

### Gaelic Rhapsody: Concertino for Bass Trombone on Irish Themes

Bass Trombone player Rose DoyleMason and I discussed creating a solo piece for Bass Trombone with wind band accompaniment several years before the piece came to light in 2023. Her vision was to use Irish folks songs, which reflected her heritage, to create a fun but challenging composition to show off the virtuosity of the bass trombone. She provided more than a dozen songs to consider, and taught me a great deal about modern Irish folk songs in the process. From her suggestions, and other research, I chose two songs to form the basis of the composition. The song “Star of County Down” has been recorded by a number of Irish groups, with a lot more variation between the



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recordings than I would have imagined. The lyrics describe the romantic pursuit of a particularly attractive Irish girl, who is described as the “star” of County Down, located in Northern Ireland. My son, Stephen, shared with me a recording by a band called “The High Kings”, from their album *Memory Lane*, that shifted effortlessly between 6/8 and cut time, punctuated by 3 repeated chords at each transition. This recording fired my imagination and the composition process began! You can hear these transition chords in “Gaelic Rhapsody”, as we move across the time signatures. Rose suggested a beautiful Irish ballad called “A Chomaraigh Aoibhinn O” for inclusion in the lyrical section of the piece. The title, and the words are in Gaelic, written by a priest to describe the Comeragh Mountains in County Waterford in Ireland. There is a beautiful rendition by folk singer Karan Casey available on YouTube. I am thrilled that Paul Bauer will serve as the soloist for the premiere of this piece, scheduled for April 2024. Bauer was the chairman of the music department at NIU when I was hired in 2005, and I have been grateful for his leadership and friendship ever since. Likewise, I am grateful to my wonderful students at NIU, and specifically the members of the Wind Ensemble, whose talent and skill will bring the premiere to life. Program notes by the composer.

### **Americans We**

The musical and practical heritage of the wind band is inexorably bound to the march. As such, we are pleased to close the first half of our program tonight with *Americans We*. It is among Fillmore’s most memorable compositions, a notable distinction from one of the most prolific composers in American wind literature. Fillmore published so many compositions through his family’s publishing house that he often wrote under pseudonyms to avoid the impression that he was monopolizing the company. One of these false names, Gus Beans, reveals a bit of his life’s story as well as his character. The Fillmore family was deeply religious, and the Fillmore Brothers Publishing Company primarily published religious vocal music, prior to Henry’s success as a band composer. While performing at the World’s Fair in St. Louis in 1904, Fillmore met a fellow performer on the trolley, a vaudeville dancer with whom he quickly fell in love. Fearing that the family might not approve, the young couple eloped after the Fair, and went on the road as circus performers. They began their marriage with so few resources that their honeymoon dinner consisted of a can of beans, shared by candlelight. For the rest of their lives, they celebrated their wedding anniversary with a can of beans by candlelight, to commemorate their humble beginnings. Fillmore, who enjoyed a degree of fame similar to a modern sports star through his success as a composer, band leader, and radio personality, seemed to keep his fame in perspective. Even John Phillip Sousa expressed envy of Fillmore’s gifts as a composer, in terms of this march and others, including *Americans We*, *The Footlifter*, and *His Honor*. Despite failing health in his retirement, Fillmore was a tireless advocate for public school music education and was a driving force behind the development of school bands in the state of Florida. Fillmore was an exuberant showman, and often varied the tempo and interpretation of his marches to keep the audience engaged. I suspect he would have approved of our playful interpretation of his music tonight. *Program notes by Thomas Bough*



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## Symphony #7

I am strongly affected by American folk songs and hymn tunes, and I think of this Symphony and “old songs remembered”. With one exception all the tunes are original, but they all feel very familiar. The borrowed melody is from the 371 Four-Part Chorales by J.S. Bach. Each song has a bright side and a dark side, a surface and the dream underneath. Each is a signal or call which evokes an inner world of associations.

1. Sunday night church services from my youth. Mrs. Smith played the piano. The opening piano solo is marked “enthusiastically” in the score. A dream travels to a far place.
2. In the manner of an American folk song, with a setting that might have come out of the 19th or early 20th centuries.
3. A ferocious fast music, unrelenting, determined to get a grip on chaos. Toward the end a fractious quote of the Bach Chorale melody “Du Friedensfurst Herr Jesu Christ” (Prince of Peace Lord Jesus Christ).
4. A simple song of peace and healing

Program Note by David Maslanka