



NORTHERN ILLINOIS UNIVERSITY

## School of Music

*College of Visual and Performing Arts*

2020-2021 Season Presented by  
**SHAW MEDIA**  
est. 1851

### Ensemble Recital Series

# WIND SYMPHONY #2

**Thomas Bough, conductor**  
**Benjamin Randecker and**  
**Annie Chung, graduate assistants**

Thursday, April 22, 2021  
8 p.m.  
Boutell Memorial Concert Hall

#### PROGRAM

*Ballet for Band*

I. Introduction: On with the Dance

Cindy McTee  
(b. 1953)

Benjamin Randecker, conductor  
Graduate Assistant, NIU Bands

*Soul to Soul*

Annie Chung, conductor  
Graduate Assistant, NIU Bands

Quinn Mason  
(b. 1996)

*Bill Bailey, Won't You Please Trombone*

*\*premiere performance*

Andrew Glendening, trombone soloist  
Director, NIU School of Music

Thomas Bough  
(b. 1968)

*-Intermission-*

*Impulse Control: Concerto for Drum Set and Wind Ensemble*

Mvt. 1

Mvt. 2

Dan Piccolo, soloist, Bowling Green State University

Evan Ziporyn  
(b. 1959)



## PROGRAM

### ***Ballet for Band***

Hailed by the *Houston Chronicle* as a composer whose music reflects a *charging, churning celebration of the musical and cultural energy of modern-day America*, Cindy McTee (b. 1953 in Tacoma, WA) *brings to the world of concert music a fresh and imaginative voice.*

The *Washington Post* likewise characterized her work as *unmistakably American-sounding, composed with craftsmanship and a catholic array of influences across several centuries. There is also a polished gleam about her colors*, according to the *Detroit Free Press*, as well as an *inventive approach to form and a respect for tradition.*

Cindy McTee has received numerous awards for her music, most significantly: a Guggenheim Fellowship, a Fulbright Fellowship, a Composers Fellowship from the National Endowment for the Arts, two awards from the American Academy of Arts and Letters, a Music Alive Award from Meet The Composer and the League of American Orchestras, the Detroit Symphony Orchestra's third annual Elaine Lebenbom Memorial Award, and a BMI Student Composers Award. She was also winner of the 2001 Louisville Orchestra Composition Competition. *Ballet for Band* (adapted from McTee's *Symphony No. 1: Ballet for Orchestra*) was commissioned by the Revelli Foundation and its affiliate, Bands of America, for first performance by the Honor Band of America Symphonic Band, Eugene Migliaro Corporon, conductor.

#### I. Introduction: On with the Dance

Music is said to have come from dance – from the rhythmic impulses of men and women. Perhaps this explains my recent awareness of the inherent relationships between thought, feelings, and action – that the impulse to compose often begins as a rhythmical stirring and leads to a physical response – tensing muscles, gesturing with hands and arms, or quite literally, dancing.

### ***Soul to Soul***

A multiple prize winner in composition, Quinn Mason has received numerous awards and honors from such organizations as the American Composers Forum, Voices of Change, Texas A&M University, The Diversity Initiative, the Dallas Foundation, Dartmouth College Wind Ensemble, the Metropolitan Youth Orchestra of New York, the Philadelphia Youth Orchestra, the Heartland Symphony Orchestra, and the Arizona State University Symphony Orchestra. In 2020, Quinn was named by the Dallas Morning News as a finalist for 'Texan of the Year'.



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Quinn's mission is to compose music for various mediums "Based in traditional western art music and reflecting the times in which we currently live". Quinn has studied with Lane Harder at the SMU Meadows School of the Arts, Winston Stone at University of Texas at Dallas and has also worked with renowned composers David Maslanka, Jake Heggie, Libby Larsen, David Dzubay and Robert X. Rodriguez.

Upcoming world premieres include his 'Symphony in C Major' with the Heartland Symphony Orchestra, Symphony No. 4 *Strange Time* by the Meadows Wind Ensemble and *Princesa de la Luna* by the River Oaks Chamber Orchestra and conductor Brett Mitchell. Upcoming guest conducting appearances include concerts with the MusicaNova Orchestra and the Greater Dallas Youth Orchestra.

The composer writes: *Soul to Soul* is an elegy for wind ensemble written in the memory of David Maslanka (1943-2017), who I had the pleasure of working closely with for a brief period in February 2017. The work is a tribute to David Maslanka and his unique style of writing for wind ensemble, complete with chorales and hopeful trumpet fanfares. In addition to the chorales, this piece also contains a quote from his 8th symphony.

### ***Bill Bailey, Won't You Please Trombone***

Composer Thomas Bough writes: First, I owe a huge debt of thanks to Northern Illinois University, who provided funds via a Research and Artistry Grant in the summer of 2020 to get this composition started. Second, I am equally indebted to the many others who helped sponsor this music and bring it to life. The music itself was inspired by the Dixieland jazz standard entitled *Bill Bailey Won't You Please Come Home*. I played a lot of Dixieland while in graduate school at Arizona State University, and this was one of my favorite tunes. As a tuba player, I enjoyed the harmonic motion at the end of each verse and followed a suggestion from a member of the Fox Valley Brass Band (Aurora, IL) to use this as a basis for the trombone solo. The unadorned melody is offered twice, once at the beginning of the piece and once at the end. In between, the soloist plays a series of variations on the theme, including excursions into  $\frac{3}{4}$ ,  $\frac{4}{4}$ , and  $\frac{7}{8}$ -time signatures. The lyrics tell of a domestic conflict between Bill Bailey and his wife, who is inviting him to come back home. In the slow variation, careful listeners will hear a reference to the folk song *I've Been Working on the Railroad*. This is a musical reference to the introduction of the song, which tells us that the cause of Bill Bailey's irregular schedule at home was his work as a railroad man. Domestic issues aside, this is an energetic song that has been recorded by many of the top Dixieland bands from history, including the Dukes of Dixieland and the Preservation Hall Jazz Band. More recently, it was recorded by Ella Fitzgerald, Aretha Franklin, and Patsy Cline. I hope you enjoy the playful music and the play on words in the title, *Bill Bailey Won't You Please Trombone*.



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### ***Impulse Control***

More than an extremely efficient configuration, the drum set is the embodiment of time, groove and cycle – 3 good things to center a piece of music around. In *Impulse Control* the soloist is backed by five fellow percussionists, whose parts are generated by his initial Big Bangs: doubling, echoing, replicating, transforming, gradually coalescing into more orderly solar systems of polyrhythmic harmonies, from which a heterophony of melodies emerge. The cycles begin to interrupt themselves, and eventually the interruptions themselves become the cycles. *Impulse Control* is a companion piece to *Mumbai*, a tabla concerto I wrote for Sandeep Das in 2009, and which Dan Piccolo performed brilliantly for his doctoral recital in Ann Arbor in 2015. Dan is the real ‘impulse’ behind the piece; he is also ‘Control,’ in all senses and meanings of the words. It was commissioned by the Bowling Green Festival of New Music, where Dan premiered the piece in October 2019. My deep gratitude to him, Thomas Bough, Gregory Beyer, and all the musicians in the Northern Illinois Wind Ensemble.

## **BIOGRAPHIES**

### **Andrew Glendening**

Andrew Glendening is the Director of the School of Music and Professor of Music at Northern Illinois University. He previously served on the faculties of the University of Redlands, Denison University, Morehead State University and Northeastern Illinois University. A native of Logansport, Indiana, he earned a Bachelor of Music degree in Trombone Performance from the Oberlin Conservatory of Music before attending Indiana University, where he was awarded the school's highest honor: Performer's Certificate, a Master of Music degree and was the first ever recipient of the Doctor of Music degree in Trombone Performance.

For fifteen seasons he served as Principal Trombonist of the Redlands Symphony Orchestra and has performed as a substitute with the Chicago Symphony Orchestra, the San Diego Symphony Orchestra and the California Philharmonic. Six of his students have won the U.S. Army Band National Solo Competition. Dr. Glendening was host and artistic advisor for the 2017 International Trombone Festival and has performed, judged and/or presented at the International Trombone Festivals in Cleveland, Illinois, North Texas, Eastman, Iowa and Ball State as well as the 2019 International Women's Brass Festival. He is the author of critically acclaimed The Art and Science of Trombone Teaching published by IMD.

### **Evan Ziporyn**

Evan Ziporyn directs the Center for Art, Science & Technology at MIT, where he is Kenan Sahin Distinguished Professor of Music. He has composed for and collaborated with Yo-Yo Ma, Brooklyn Rider, Maya Beiser, Ethel, Anna Sofie Von Otter, the American Composers Orchestra, Boston Modern Orchestra Project, Iva Bittova, Terry Riley, Don Byron, Wu Man, and Bang on a



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Can. In 2017, his arrangements were featured on Ken Burns and Lynn Novick's *The Vietnam War*, and on Silkroad's Grammy-winning album *Sing Me Home*. He has conducted his orchestral reimagining of David Bowie's final album, *Blackstar*, in Boston, Barcelona, New York Central Park Summerstage, Australia's Adelaide Fringe Festival, Strathmore Hall, and numerous other national and international venues. Other recent works include the immersive installation *Arachnodrone/Spider's Canvas* (with Christine Southworth), and the soundtrack to Matthew Ritchie's film *Color Confinement*.

Ziporyn studied at Eastman School of Music, Yale, and UC Berkeley with Joseph Schwantner, Martin Bresnick, and Gerard Grisey. He received a Fulbright in 1987, founded Gamelan Galak Tika in 1993, and presented his opera *A House in Bali* at BAM Next Wave in October 2010. From 1992-2012 he served as music director, producer, and composer/arranger for the Bang on a Can Allstars, winning Musical America's Ensemble of the Year award in 2005. He has also recorded and toured with Paul Simon (You're the One) and the Steve Reich Ensemble, sharing in the latter's 1998 Grammy for Best Chamber Music Performance. Honors include a USA Artist Fellowship, the Goddard Lieberman Prize from the American Academy, Massachusetts Cultural Council Fellowship, and commissions from Carnegie Hall, Kronos Quartet, Rockefeller Multi-Arts Program, and Meet the Composer. As a conductor recent appearances include LA Opera (Keeril Makan's *Persona*), Hamburg Elbphilharmonie (Julia Wolfe/Bill Morrison's *Fuel*), the Barcelona Symphony, and the Cleveland Museum of Art.

### **Dan Piccolo**

Percussionist Dan Piccolo regularly performs and teaches in a wide range of musical settings. He is currently active as a member of the X4 Percussion Quartet, Ensemble Duniya, mirabai Women's Choir, Big Fun, and others. Previously, Dan recorded and toured internationally as the drummer with groups including Nomo and The Ragbirds.

In addition to holding degrees in the Western concert percussion and jazz traditions, Dan has also studied with master musicians in Ghana and India. He has appeared as a clinician at universities throughout the United States and has earned invitations to present both performances and educational workshops at the annual Percussive Arts Society International Convention. Dr. Piccolo is currently Assistant Professor of Percussion and Director of Percussion Activities in the College of Musical Arts at Bowling Green State University in Bowling Green, Ohio.

Please visit [www.danpiccolo.com](http://www.danpiccolo.com) for more information.



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### **Thomas Bough**

Thomas Bough serves as the Director of Athletic Bands and Wind Symphony Conductor at Northern Illinois University. His 29 years of teaching experience includes 7 years as a high school band director. As a Yamaha artist, he leads dozens of clinics and workshops per year. He has presented three times at the Midwest Clinic and dozens of state music education association meetings around the United States. As an author, he has contributed twenty articles to the *Instrumentalist* magazine and hundreds of new music reviews. His compositions are published by Alfred Music, Cimarron Music Press and others. Visit his website at [www.TomBough.com](http://www.TomBough.com) to hear excerpts of his many compositions for concert band, marching band, and solo instrumentalists with band accompaniment.

### **Ben Randecker**

Ben Randecker grew up in Lena, a small town in northwest Illinois. He realized he wanted to make a career out of music during his 8th grade year and graduated high school in 2007 with the intent to be a band director. Ben was accepted into the school of music at the University of Illinois where he majored in music education with an emphasis in band. While at U of I, Ben participated in several ensembles playing trumpet, French horn, trombone, tuba and percussion. He marched with the Marching Illini where he was squad leader his junior year and drum major his senior year. In the seven years after his undergrad at U of I, Ben taught both band and choir at two different school districts in northwest Illinois near his hometown. Ben is currently studying at Northern Illinois University under Thomas Bough earning his Master of Music degree with an emphasis in wind conducting.

### **Annie Chung**

Annie Chung is currently studying at Northern Illinois University, pursuing a Master of Music degree with an emphasis in wind conducting. She recently won the 2020 NIU Philharmonic Concerto Competition and plays in the graduate woodwind quintet. She attended the University of Illinois-Urbana Champaign, where she earned the bachelor's degree in Instrumental Education with an emphasis in band and applied studies in flute. After graduating, she taught general music and orchestra for four years at a private school in the North Shore of Chicago. While teaching, she performed in flute masterclasses, professional concert bands and community orchestras. She was a flute chamber ensemble coach at the Midwest Young Artist Conservatory in Highwood, IL and is now leading a virtual flute ensemble for the Metropolitan Youth Symphony Orchestra.



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### WIND SYMPHONY 2 ROSTER

\*\*Principal Player

#### **Flute:**

Crystal Bragg \*\* (piccolo)  
Daisy Soberanis  
Elizabeth Vierya  
Kaylin Lee

#### **Oboe:**

David Coons \*\*  
Nicole (Coco) Riordan

#### **Bassoon:**

Hannah Kaspar \*\*  
Jordan Radloff

#### **Eb Clarinet**

Pablo Tobar

#### **Clarinet**

Daniel Burke \*\*  
Kamil Lebowa  
Kayla Bivin  
Erin Kirby  
Anthony Devea

#### **Bass Clarinet**

Pablo Tobar

#### **Saxophone:**

Aaron Adams \*\* (alto saxophone)  
Trevor Gonzalez (alto saxophone)  
David Patusch (tenor saxophone)  
Nick Haddock (baritone saxophone)

#### **Horns:**

Harris Jordan\*\*  
Andrew Selig  
Rebecca Wu  
Sergio Arias Montiel

#### **Trumpet:**

Andrew Pacheco \*\*  
Asa Valenciano  
Emma Anderson  
Allyson Smith  
Nina Caliendo

#### **Trombone:**

Hannah Speer \*\*  
Julian Bradford  
Dylan Witte (bass trombone)

#### **Euphonium:**

Andrew Whitlock \*\*  
Royce Pataras

#### **Tuba:**

Elena Giglio \*\*  
Daniel Nowosad

#### **Percussion:**

Ben Heppner \*\*  
Mikey Speziale  
Melissa Wang  
Andrew Kinsey  
Matthew Schneider

#### **Harp:**

Fiona Hunt

#### **String Bass:**

Phoebe Shaughnessy

#### **Electric Piano:**

Emily Smeenge