Ensemble Recital Series

WIND SYMPHONY

Thomas Bough, conductor
Dani’ca Richardson, graduate conductor
Bryan A. Flippin, graduate conductor
SPC Douglas Olenik, Tuba Soloist

Friday, October 21, 2022,
7:00 PM
Boutell Memorial Concert Hall

Program

The National Anthem
Francis Scott Key
arr. Jorim E. Reid,Sr.
(b. 1973)

Bryan A. Flippin, graduate conductor

Critical Mass
Todd Staluter
(b. 1966)

Dani’ca Richardson, graduate conductor

Chester Overture for Band
William Schuman
(1910-1992)

Bryan A. Flippin, graduate conductor

Inchon
Robert W. Smith
(b. 1958)

Dani’ca Richardson, graduate conductor

-INTERMISSION-

U.S. Army Route 66 Brass Band

Hey Soul Sister – Pat Monahan, Espen Lind, Amund Bjorklund
You & Me – Howard Lawrence, Guy Lawrence, James Napier, Elisa Caird
I’m Not The Only One – Sam Smith, James Napier
Danza – arr. Lucky Chops

Suite Tuba
Thomas Bough
(b. 1968)

II. Struttin’ with Sam
Thomas Bough, conductor
SPC Douglas Olenik, soloist
At Evening: for wind ensemble
Quinn Mason
(b. 1996)
Thomas Bough, conductor

Scenes from the Louvre
Norman Dello Joio
(1913-2008)

I. Portals
III. The Kings of France
IV. The Nativity Paintings
V. Finale

Bryan A. Flippin, graduate conductor

Fall 2022
Wind Symphony Roster

Flute:
Elizabeth Vieyra**
Lauren O’Toole
Paisley Stevens
Kaylin Lee
Bryan Ortiz
Breanna Negele, piccolo

Oboe:
Sarah Choate

Clarinet
Katelyn Ackland**
Mikaela Jackson
Bryan Vargas
Sophia Janicki
Aaron Adams
Chris Benson
Ava Divizio
Marinelle Ortega

Bass Clarinet
Anna Lanz

Saxophone:
Trevor Gonzalez**, alto saxophone
Sara Lang, alto saxophone
Logan Mareno, alto saxophone
Teddy Malamis, tenor saxophone
Andrew Stover, baritone saxophone

Horns:
John Sharp **
JonLuca LaPorte
Becca Katz
Mitchell Rafalzik
Alexia Quinn

Trumpet:
Jimmy Minard**
Jaron Holder
Luis Ortiz
Olivia Garcia
Ava Sullivan
Ashley Tilton
Amos Eglesto***

Trombone:
Zaire Burks**
Ethan Pritchard
Alex Coronel, bass trombone

Euphonium:
Korbyn Ringer**
Logan Bryant
Jonathan Schweitzer
Lilly Benitez

Tuba:
Jovanni LaPorte**
Logan Yugo
Cody Toth

Percussion:
David Czechut **, timpani
Luke Behrends
Will Pierce
D’Andrae Atkins
Noah Payton
Emily Heller
Abby Vokoun
Garrick Bambule

**denotes principal player
*** denotes guest performer
The Route 66 Brass Band:

Spc Daniel Deutsch, trumpet
Staff Sgt. Ian Parsons, tenor saxophone
Sgt. Sadie Cochrane, baritone saxophone
Sgt. 1st Class Clint Valnes, trombone
Sgt. Kevin Bressanelli, trombone
Spc. Douglas Olenik, sousaphone
Sgt. Benjamin Bergmark, keyboard
Spc. James Klausmeyer, drums
Program Notes

The National Anthem
This setting of the “Star Spangled Banner” was commissioned in memory of the events of September 11, 2001. Reid says of his arrangement, “I want my setting of the National Anthem to reflect the robust lucidity of the words and melody. I want it to be heartfelt, to be direct, to be honest- and to use novel harmonies and melodic bass lines, but by traveling paths of authenticity and integrity.”

- Program notes from composer, Dr. Jorim E. Reid, Sr.

Critical Mass
*Critical Mass* is a scientific term that refers to the smallest amount of fissile material needed to sustain a nuclear chain reaction. The work begins with an explosion of sound, then launches forward through small, ever-growing melodic fragments that expand outward and upward. Ostinati and lively, bold rhythmic statements are present throughout the work, which ends in an almost violent display of music imagery.

- Program notes from score

Scenes from the Louvre
This band version of "The Louvre" is taken from the original score of the NBC television special that was first broadcast nationally in November 1964. In September 1965, the composer received the Emmy Award for this score as the most outstanding music written for television in the season of 1964-1965. The five movements of this suite cover the period of "The Louvre's" development during the Renaissance. Here themes are used from composers of that time.

Edward Downes, the noted critic, has written about this work that "a strong melodic vein, rhythmic vitality, an infectious brio and freshness of invention are among the earmarks of Dello Joio's style."
The band work, commissioned by Baldwin-Wallace College for The Baldwin-Wallace Symphonic Band, Kenneth Snapp, conductor, was premiered March 13, 1966, conducted by the composer.

- Program notes from score

Inchon
On June 25, 1950, the North Koreans invaded the South. Striking in overwhelming force, without warning, they crushed the unprepared Republic of Korea army. The North Koreans were only contained by the entry of the United States, quickly supported by the United Nations. For a time, the issue was in doubt. Although the North Koreans had virtually annihilated the Republic of Korea forces, the surprised Republic of Korea army had resisted desperately, and the North Koreans had suffered grave losses in men and material in the savage fighting. When the North Koreans first met the U.S. Army and realized the United States had really entered the conflict, they paused for a few weeks to regroup. This gave the U.S and U.N. time to build up their forces and to finally stop the North Koreans completely in the battle of the Pusan Perimeter.

On September 15, the First Marine Division, under the command of Major General Oliver P. Smith, led the first major U.N. force strike in North Korea- occupied territory, with a surprise amphibious assault at Inchon. The First Marine Division Reconnaissance Company made the first helicopter landing on Hill
812 to relieve the Republic of Korea Eighth Division during the renewed fighting. In five days of textbook-style campaigning, the division closed in on Seoul, the South Korean capital. In house-to-house fighting, the Marines wrested the city from communist captors by September 27. On October 7, 1950, with North Korean forces in full retreat, the Inchon-Seoul campaign was formally declared closed.

Conceived and directed by General Douglas MacArthur, the assault at Inchon was a strategic masterpiece. The invasion had suddenly positioned some of the U. S’s finest fighting men across the main North Korean lines of supply and retreat, far in the rear of their attacking armies. Within two weeks, the North Korean army was largely destroyed or rendered ineffective.

_Inchon_, a musical work by Robert W. Smith, was inspired by this historic event. From the quiet sound of the waves on the lonely Korean beach to the landing of the helicopter on Hill 812, _Inchon_ explores the clashing of cultures through sound. Even the simple Korean prayer in the center of the piece is answered by the more powerful Western statement of the same melody. As quickly as the invasion begins, it ends as the helicopters fly into the distance, leaving the beach once again in solitude.

_Inchon_ is dedicated in loving memory of the composer’s father, a heroic veteran of the Korean and Vietnam Conflicts. Staff Sergeant Benjamin F. Smith, U.S. Army (retired) was laid to rest at Arlington National Cemetery in Washington D.C., in May 2000. This work honors Sergeant Smith and his fellow heroes and commemorates the fiftieth anniversary of the Korean Conflict.

---

**Suite Tuba**

_Suite Tuba_ was written in honor of my doctoral advisor and applied instructor from Arizona State University, J. Samuel Pilafian. Although Sam is best known in the brass world for his ground-breaking performances as the tuba player and founding member of the Empire Brass Quintet, he was also the primary arranger and business manager for Empire for nearly 20 years. He is also an incredible teacher, who has trained thousands of musicians around the world. Sam had a profound impact on my career in all four areas, that is, as a player, a composer and arranger, entrepreneur and teacher. This composition is designed to reflect different elements of training and studying with Sam.

The first movement _Shifting Sands_ reflects Sam’s love of rhythm and groove, not to mention the sands of the Sonoran Desert where we met. I know that Sam will appreciate the shifting asymmetric rhythms of the first section, but I suspect he will enjoy the bass line that accompanies the second section even more, since it extends over the bar line. In the second section, there are frequent shifts from major to minor and back again, which reflects the high level of technical fluency Sam expected, inspired and required. The second movement _Swingin with Sam_ reflects JSP’s remarkable skill as a jazz performer and teacher. In his undergraduate days at the University Miami, Sam played bass guitar in the top jazz band alongside jazz legends Pat Metheny and Lyle Mays. His expertise in the field of early jazz performance was part of what inspired my dissertation on the same topic. This movement starts with the soloist playing the bass line, since bass line construction was a skill Sam passed on to all of us. This movement is loosely based on a traditional jazz tune called _That’s a Plenty_.

The third movement _Lullaby_ is self-descriptive. Sam talked about letting your sound “glow” in music like this, so that’s the goal….to play with a truly beautiful, resonant sound and let the simplicity of the
music speak for itself. As a tuba player, I always found it odd in a vague sort of way that most of the solo literature was not actually written in the normal register for the tuba. As a conductor and arranger, I realize that solo tuba parts get written in the upper register to aid with projection, but in my own composition, I wanted to keep at least a few phrases in the traditional range of the tuba. The scoring of the duet with the French horn during the final full statement of the theme in this movement is the primary exception to this concept. The final movement, subtitled *Finale*, combines themes from the other movements with new material and a second cadenza.

I owe many people a debt of thanks for helping to create *Suite Tuba*. My wife Erica gave me the initial idea for the project and supported me throughout the process. My colleagues from Northern Illinois University were especially helpful: JeongSoo Kim and Robert Chappell helped edit the piano score; Charley Schuchat provided valuable coaching as a tuba soloist; Brian Hart helped edit the program notes; John Fairfield stepped in to play the horn solo; Ronnie Wooten conducted the Northern Illinois University Wind Symphony in the premiere on Nov. 17, 2010, with the composer appearing as soloist.

- *Program notes and Dedication by Thomas Bough*

**At Evening**
Quinn Mason describes *At Evening* as “A short piece that paints a portrait of a quiet and warm evening.” The piece starts off very quiet depicting the moment of dusk. Listen as the woodwinds and horns move the introduction along as they are supported by the marimba and vibraphone. About a third of the way through the piece listen as the horn and trumpet solos float over the woodwinds in a somber melody. Eventually the rest of the trumpet and horn sections join the melody, accompanied by the saxophones continuous pattern. The piece finally arrives at its loudest moment about two thirds of the way through and slowly softens to the end of the piece. Please enjoy *At Evening* as the Wind Symphony takes you back to a quiet, warm evening.

- *Program note by Dani'ca Richardson*

**Chester Overture for Band (Based on William Billings Hymn and Marching Song of the American Revolution)**
The tune on which this composition is based was born during the very time of the American Revolution, appearing in 1778 in a book of tunes and anthems composed by William Billings called THE SINGING MASTER’S ASSISTANT.

This book became known as "Billings' best" following as it did his first book called THE NEW ENGLAND PSALM SINGER, published in 1770. CHESTER was so popular that it was sung throughout the colonies from Vermont to South Carolina. It became the song of the American Revolution, sung around the campfires of the Continental Army and played by fifers on the march. The music and words, both composed by Billings, expressed perfectly the burning desire for freedom which sustained the colonists through the difficult years of the Revolution:

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, We trust in God,
New England's God forever reigns.
The Foe comes on with haughty stride,
Our troops advance with martial noise,
Their Vet'rans flee, before our Youth,
And Gen'rals yield to beardless Boys.

What grateful Off'ring shall we bring?
What shall we render to this Lord?
Loud Hallelujah let us sing,
And praise His Name on Ev'ry Chord.

Billings himself is described by William Bentley, of Salem, a contemporary, as “the father of our New England Music. Many who have imitated have excelled him, but none of them had better original power. He was a singular man, of moderate size, short of one leg, with one eye, without any address, and with an uncommon negligence of person. Still he spake and sang and thought as a man above the common abilities.” Billings, born in Boston in 1746, started his career in life as a tanner's apprentice but soon gave up this trade for music in which he was apparently self-taught. He organized singing schools, composing music for them which was all the more welcome because relations with England had reached the breaking point and the colonists were glad to have their own native music. Billings' many “fuguing tunes’ achieved great popularity, but by the time he died in 1800 this kind of music gradually fell into disfavor leaving Billings poor and neglected. Today given the perspective of history we see Billings as a major figure in American music. His indomitable spirit still shines through the sturdy tunes he wrote.

**Biographical Summaries**

**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 nearly 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*. In 2019, Bough was invited to partner with the Dansr company as a Denis Wick Ambassador.
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, Cimaron 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, and the International Women’s Brass 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. Since then, recent commissions have included Esse Quam Videri from Olivet Nazarene University, Chester’s Diadem from Hauser Junior High School, Musings on Mahler for Solo Trumpet and Band, Legacy of Luther from Concordia University in Chicago, Air Mobility Fanfare from the U.S. Air Force Band at Scott Air Force Base, Poorest of the Poor: Music for Mother Teresa, from the University of San Diego, Fortress of Peace from the Southwest Community Concert Band, Leviathan from Hubble Middle School, and Burn for Alto Saxophone and Band, commissioned by Greg Dewhirst from Texas Wesleyan University. Learn more about his work at www.TomBough.com.

Dani’ca Richardson holds a Bachelor of Music with Teacher Licensure from Eastern Illinois University in Charleston, IL, where she studied Music Education with Dr. Danelle Larson, flute with Dr. Rebecca Johnson, and conducting with Dr. Alicia Neal. After graduating in 2015, she taught General Music with the Freeport School District, as well as Orchestra and Choir with Rockford Public Schools. Recently, Dani’ca has been a Guest Conductor with the NIU Wind Ensemble at the Great Plains Tuba, Euphonium Conference, as well as at the Indiana Music Education Conference. Dani’ca has also been a Participating Conductor at the Kent State University Conducting Symposium as well as the Northern Illinois University Conducting Symposium.

In 2021, Dani’ca worked with Charlottesville Opera (Charlottesville, VA) as their Assistant Maestra for their production of La Bohéme by Giacomo Puccini. Currently Dani’ca is an active conductor with Fermi Community Orchestra Flute choir in Batavia, IL and a co-conductor for the Northern Illinois University Wind Symphony. Dani’ca is currently studying at Northern Illinois University with Dr. Thomas Bough as she pursues her Master of Music degree with an emphasis in Wind Conducting. Dani’ca is a proud member of ILMEA, WBDI, and Kappa Kappa Psi.

Bryan A. Flippin is a current graduate student, pursuing a Master of Music degree in Conducting and Horn Performance under teachers Dr. Lucia Matos, Dr. Thomas Bough, and Renee Vogen. Bryan is presently one of the graduate teaching assistants at NIU, where he conducts the Wind Symphony and
chamber ensembles. Bryan is an alumnus of Fayetteville State University, where he studied with Dr. Jorim E. Reid, Sr., and David Lewis II. Before attending NIU, he worked diligently with school systems of the area to foster the arts through horn, ensemble, and leadership development sessions. Bryan is a proud life member of Kappa Kappa Psi National Honorary Band Fraternity.