Ensemble Recital Series

WIND ENSEMBLE

Thomas Bough, conductor
Erica Bough, guest conductor
Lt. Col. Bryan Miller, guest conductor

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

Program

Festive Overture
Dmitri Shostakovich
(1906-1975)
trans. Hunsberger

Letters
Keligah Dunton
(b. 1999)
Commissioned by the College Band Directors National Association

First Suite in Eb for Military Band
1. Chacone
2. Intermezzo
3. March
Gustav Holst
(1874 - 1934)
rev. Matthews
Erica Bough, guest conductor

-HYPERLINK

Horn Bluff
Alan Civil
(1929-1989)

Hansel and Gretel; Prelude and Chorale
Engelbert Humperdinck
(1854 - 1921)
arr. Kirschen
Bryan A. Flippin, Conductor and Graduate Assistant, NIU Bands

Florentiner: Grande Marcia Italiana
Julius Fučík
(1872-1916)
ed. Fennell
Erica Bough, guest conductor

Rhapsody on Traditional Jewish Tunes
Jeffrey Meyer
(b. 1981)
Geschwindmarsch by Beethoven: Paraphrase from Symphonia Serena

Vesuvius

Paul Hindemith
(1895-1963)

Frank Ticheli
(b. 1958)

Lt. Colonel Bryan Miller, guest conductor, joined by alumni of the NIU School of Music

**Fall 2022 Wind Ensemble Roster**

**Flute:**
Anna Rockman **, piccolo
Gianna Capobianco
Daisy Soberanis
Kaelyn Witt

**Oboe:**
Fernando Marroquin **
Nicole Riordan

**Bassoon:**
Yu-Yu Chang **
Hannah Kaspar

**Clarinet**
Kamil Lebowa **
Ben Grych
Katelyn Ackland
Mitchell Lucas

**Bass Clarinet**
Andrew Carlson

**Saxophone:**
Aaron Adams **, alto saxophone
Will Colavitti, alto saxophone
Nathan Tague, tenor saxophone
Daniel Smith, Baritone saxophone

**Horns:**
Emma Hinkle **
Liam Weber
Noah Kocsis
Bryan Flippin

**Trumpet:**
Mitchell Nelson ** co-principal
Emma Anderson ** co-principal
Ryan Morgan
Ryan Deliman
Axel Solorzano

**Trombone:**
Omar Tlatelpa-Nieto **

**Euphonium:**
Andrew Whitlock**
Nat Garbe
Collin Davidenko

**Tuba:**
Daniel Nowosad**
Stephen Adcock
Elaina Giglio

**String Bass:**
Phoebe Shaughnessy

**Percussion:**
Michael Speziale, Timpani
Jonathon Kurecki**
Andrew Kinsey
Rhiannon Robinson
Ethan Cowburn
Imanol Ruiz
Program Notes:

Festive Overture
Festive Overture was composed in 1954, in the period between Symphony No. 10 and the Violin Concerto. Its America premiere was given by Maurice Abravanel and the Utah Symphony Orchestra on November 16, 1955. In 1956, the New York Philharmonic under Dimitri Mitropoulos presented the overture in Carnegie Hall. A Russian band version of the overture was released in 1958 and utilized the standard instrumentation of the Russian military band, i.e., a complete orchestral wind, brass and percussion section plus a full family of saxhorns, ranging from the Bb soprano down through the Bb contrabass saxhorn. This new edition has been scored for the instrumentation of the American Symphonic Band. The Festive Overture is an excellent curtain raiser and contains one of Shostakovich’s greatest attributes – the ability to write a long sustained melodic line combined with a pulsating rhythmic drive. In addition to the flowing melodic passages, there are also examples of staccato rhythmic sections which set off the flowing line and the variant fanfares. It is truly a “festive” overture.
Notes by Donald Hunsberger

Letters
Kelijah Dunton (b. 1999) is a New York-based composer. A native of Brooklyn, New York, Kelijah has called the neighborhoods of Williamsburg, Bushwick, and Crown Heights home. Moving from place to place has helped him learn what it means to be around people of all backgrounds, ages, and walks of life, as well as exposed him to many genres of music in different communities.

Mr. Dunton studied alto saxophone through school and continues to be an active performer with New York City’s own metropolitan music community. Without formal composition training, Kelijah has only recently [2019] embarked on his composition career, persevering as he learns from his musical peers and experiences.

Holst First Suite in Eb
The First Suite in Eb by Gustav Holst is one of the most beloved masterworks of band literature. It was published in 1921, first performed in 1920, and may have been written as early as 1909. Although edited for modern wind band performance, the musical content retains its relevance and charms a century after its creation. Written at a time when precious few original works for band existed, the First Suite demonstrates in equal parts the melodic gifts and scoring prowess of the composer. Small wonder it has not only survived but thrived, to become one of the most frequently performed works of band literature. The first movement, Chaconne, contains fifteen variations on the initial theme, each with their own musical identity. The second movement, Intermezzo, contrasts the somber nature of the first movement with a playful theme provided by oboe and muted trumpet. The final movement, March, provides a rollicking finale to the composition.
Notes by Thomas Bough

Florentiner
Julius Fučík was a Hungarian military bandmaster from the early part of the 20th century. Of the 240 compositions he created, two are the most widely played today. The first, Thunder and Blazes (also
known as *Entry of the Gladiators*) is commonly associated with music for the circus, a fitting use for its fast tempo and energetic style. The second, played here tonight, is the *Florentiner March*, a grand march in the Italian style. Marches were the popular music of the day, and this march has endured for more than a century. Likewise, the editor Frederick Fennell has had a lasting impact on the performance of wind band music in the United States and around the world. From his creation of the Eastman Wind Ensemble in 1952 to his prolific recordings with this band and many others to his work as a conductor, editor, and advocate for band music, Fennell too has stood the test of time. (notes by Thomas Bough)

**Rhapsody on Traditional Jewish Tunes**

*Rhapsody on Traditional Jewish Tunes* was composed in January-March 2022 for the Minnesota State University Moorhead Wind Ensemble, Dr. Benjamin Druffel, director, and dedicated to my grandfather Helmut Meyer. I revised it in the summer of 2022 for a performance by the Northern Illinois University Wind Ensemble, Dr. Thomas Bough, director.

I first had the idea to set Jewish prayer songs from my youth in 2007. My idea was to set them for trombone and piano in the spirit of Vaughan Williams’s *Six Studies in English Folksong*. That project never came to fruition, but I resurrected the idea when Dr. Druffel asked to see the score for one of my existing works, *Marfa Lights*, and I felt it was time for me to write something new instead.

The piece opens with the Aliyah prayer, the blessings before and after a Torah reading. Because this chant only contains 4 pitches, it felt appropriate to begin with a timpani solo. As the section progresses, I take more liberties with the harmony, including playing with semitone relationships that I will discuss in the next section. The prayer translates to “Praise the One to whom our praise is due! Praised is the One to whom our praise is due, now and forever! Praised be the eternal G-d, Ruler of the universe, You have chosen us from all peoples by giving us Your Torah. Blessed is the Eternal One, Giver of the Torah.”

The next major section is a setting of a Haftarah melody: readings from the Prophets. This is similar to what you may hear in a temple during a Bar or Bat Mitzvah. You may recognize this melody as like one used by Leonard Bernstein in the Profanation movement of his “Jeremiah” *Symphony*. While Bernstein was an undisputed genius, I feel that his setting doesn’t capture the application of this melody in prayer. Because different cantors and amateur singers often recite these modal melodies, there is some semitone variability, where sometimes harmonies imply major or minor modes. I tried to capture that essence, inspired by how Percy Grainger and Alan Lomax tried to capture the idiosyncrasies of country folk singing.

The next segment contains two different settings of Adon Olam, the final prayer of the Musaf service on Shabbat morning. This section is fleshed out with fragments of “Hatikvah” (The Hope), the Israeli national anthem. The Adon Olam prayer translates to, “The Lord of the Universe who reigned before anything was created. When all was made by his will He was acknowledged as King. And when all shall end He still all alone shall reign. He was, He is, and He shall be in glory. And He is one, and there's no other, to compare or join Him. Without beginning, without end and to Him belongs dominion and power. And He is my G-d, my living G-d, to Him I flee in time of grief, and He is my miracle and my refuge, who answers the day I shall call. To Him I commend my spirit, in the time of sleep and awakening, even if my spirit leaves, G-d is with me, I shall not fear.”
This is followed by the Shema prayer. Traditionally, you cover your eyes when you recite the first line, “Hear O’ Israel, the Lord is our God, the Lord is One.” The next verse is said in a softer tone of voice, which is why brass leads, echoed by woodwinds, “Blessed is the name of His glorious kingdom for ever and ever.”

The rhapsody ends fittingly with the “Aleinu,” closing prayer (“It is our duty to praise the Master of all, to acclaim the greatness of the One who forms all creation.”) Beginning energetically in a triple meter felt in 1, the music slows during “va-anachnu korim” (we bend the knee), where our Ashkenazic congregation literally bends the knee and bows the waist in a display of humility towards G-d. Here, I tried to once again invoke Grainger and capture the “push and pull” of the chant. The piece ends with the final line of the prayer fused with a repetition of “Shema”: “G-d will be One, and G-d's name will be One.”

Vesuvius
Ticheli is firmly established as one of the most prominent wind composers of the last two decades. His compositions cover the spectrum of instrumental literature, from his very demanding Symphony #1 for orchestra, Symphony #2 for band, numerous chamber works for many different combinations of instruments, to his compositions geared for student ensembles. He writes: Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman bacchanalia. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the Dies Irae from the medieval Requiem Mass, it became evident that the bacchanalia I was writing could represent a dance from the final days of the doomed city of Pompeii. (notes drawn from the score)

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, 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, 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](http://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](http://www.TomBough.com).

Erica Bough holds the degree Master of Music in Trumpet Performance from Southern Illinois University in Carbondale, Illinois. Her undergraduate degree is from the University of Missouri-Kansas City with the degree Bachelor of Science, Music Therapy emphasis. She also studied at the University of North Texas, where she was a member of the Green Brigade Marching Band. She has performed with the St. Louis Philharmonic Orchestra, St. Louis Wind Symphony, Metropolitan Orchestra at Webster University, Paducah Symphony Orchestra, Chicago Brass Band, Fox Valley Symphony Orchestra and Brass Band, and the nationally known Athena Brass Band.

As a music therapist, Erica developed the music therapy program for the Missouri School for the Blind in their multi-handicapped, deaf and blind division. She also enjoyed great success as the band director at Mary Institute St. Louis Country Day School, one of the most exclusive preparatory schools in St. Louis. In the Marching realm, she was the Marching and Brass technician for the entire Parkway School District in St. Louis.
In addition to her career in music, she has dedicated the last ten years to teaching children and adults in leadership through the martial arts while still performing in the music community. Currently holding a 4th degree black belt and three World Championship titles, her goals now focus on continuing to guide people of all ages to become their best in their chosen life path.

**Bryan A. Flippin** is currently studying at Northern Illinois University, pursuing a Master of Music degree with specialization in Conducting and Horn Performance. He is an alumnus of Fayetteville State University where he studied with Dr. Jorim E. Reid, Sr. and David Lewis II. Prior to attending NIU, Bryan worked diligently with schools in his area to foster the arts through horn and leadership development sessions. Bryan is proud member of Kappa Kappa Psi National Honorary Band Fraternity.

**Lt. Col. Bryan Miller** has the honor of serving our country as the commander of the Air National Guard Band of the Midwest, the 566th Air Force Band. He volunteered for deployments in 2010 and 2012, leading missions in numerous undisclosed locations throughout Southwest Asia and Africa for the deployed AFCENT bands New Directions and Vector. Stateside mission highlights include Rockefeller Center Plaza’s Centennial of Flight Exposition, Mount Rushmore’s Independence Day Celebration, performances honoring the Tuskegee Airmen, Neil Armstrong, and funeral memorial honors for President Ronald Reagan. He has guest conducted the United States Air Force Band and has produced recording sessions for the USAF Band of Mid-America at Chicago’s Symphony Center.

A traditional guardsmen, he has served as Leyden High School’s Music Department Chair since 1994. Building upon his predecessors’ legacy and assembling a staff of dynamic colleagues, students have enjoyed many successes under his leadership. He has also served as adjunct music education faculty for Elmhurst, North Central, and VanderCook Colleges.

He founded the Chicagoland Educators Orchestra. Guest conducting engagements include the Salt Creek Sinfonietta, the Wheaton Municipal Band, ILMEA, and the Chicago Youth Symphony Orchestra. A CYSO alumnus, he now serves on its Board of Directors. He also served as Music Director for the Illinois Ambassadors of Music 2006-2010 European Concert Tours before resigning this position to volunteer for a second deployment.

An active trumpet artist, Lt. Col. Miller had the honor of performing under Daniel Barenboim with the Chicago Symphony Orchestra and Lyric Opera Brass Section for the Arnold Jacobs Memorial Tribute Concert at Symphony Center. His brass quintet was a semi-finalist in the Fischoff National Chamber Music Competition. While principal trumpet in the Wheaton Municipal Band, he regularly served as a featured soloist. He is an alumnus of the NIU Jazz Ensemble, a founding member of the Pete Ellman Big Band, and a member of Park Avenue.

Lt. Col. Miller’s military awards include the Citizen Soldier Award, the Air Force Commendation Medal, the Air Force Achievement Medal, the Texas Legion of Merit Medal, the USAF Outstanding Unit Medal, the Air Expeditionary Medal, the Global War on Terrorism Medal, the Small Arms Expert Medal, and the National Defense Medal.
Lt. Col. Miller earned his undergraduate degree in Music Education from Northern Illinois University and his graduate degree from the University of Notre Dame, where he served as the Graduate Director of Bands. He attended both institutions on academic and music scholarships. He also holds a Type 75 administrative certificate from Northern Illinois University and a diploma from the Academy of Military Science.

Hometown: Naperville, IL