

# Ensemble Recital Series

## WIND ENSEMBLE

**Eric Johnson, conductor**

**Bryan A. Flippin and Dani'ca Richardson, graduate conductors**

Thursday, April 27, 2023

7:00 PM

Boutell Memorial Concert Hall

### Program

Celebrations (Cantata No. 3)

- I. Stranger
- II. I Celebrate Myself
- III. You Who Celebrate Bygones
- IV. There is That In Me
- V. Sing Me The Universal
- VI. Flaunt Out O Sea
- VII. I Sing the Body Electric
- VIII. A Clear Midnight
- IX. Voyage

Vincent Persichetti  
(1915-1987)

Featuring the NIU Concert Choir

*Intermission*

Heritage

Bryan A. Flippin, graduate conductor

Shawn Okpebholo  
(b. 1981)

Quator Pour Saxophones

2. Doux Paysage (Soft Landscape)
4. Concert Sur La Place (Concert on the Square)

Daniel Smith, soprano; Trevor Gonzalez, alto; Nathan Tague, tenor; Aaron Adams, baritone

Maurice JeanJean  
(1897-1968)

Bright Light in the World

Bryan A. Flippin, graduate conductor

Carol Brittin Chambers  
(b. 1970)

“Dargason” from Holst, Second Suite in F

Collin Davidenko and Logan Bryant, euphoniums  
Daniel Nowosad and Logan Yugo, tubas

Gustav Holst  
arr. Tim Olt

Sabre and Spurs

Danica Richardson, graduate conductor

John Philip Sousa  
(1854-1932)  
arr. Brion and Schissel

# Wind Ensemble Roster

\*\* Principal player

## Flute:

Anna Rockman \*\* (piccolo)  
Gianna Capobianca  
Kaelyn Witt

## Oboe:

Fernando Marroquin \*\*  
Nicole Riordan

## Bassoon:

Yu-Yu Chang \*\*  
Martha Robinson

## Clarinet

Kayla Bivin \*\*  
Ben Grych  
Mikaela Jackson  
Katelyn Ackland  
Mitchell Lucas

## Bass Clarinet

Andrew Carlson

## Saxophone:

ASX 1 Daniel Smith \*\*  
ASX 2 Trevor Gonzalez  
TSX Nathan Tague  
BSX Aaron Adams

## Horns:

Emma Hinkle \*\*  
Liam Weber  
Noah Kocsis  
Bryan A. Flippin  
Shae McCabe

## Trumpet:

Mitchell Nelson\*\*  
Dartagnan Stephen  
Emma Anderson  
James Minard  
Ryan Deliman  
Ryan Morgan

## Trombone:

Omar Tlatelpa Nieto\*\* (I)  
Daeglan Sullivan\*\* (II)  
Zaire Burkes (II/III)

## Bass Trombone:

Julian Bradford

## Euphonium:

Andrew Whitlock\*\*  
Collin Davidenko  
Logan Bryant

## Tuba:

Stephen Adcock \*\*  
Daniel Nowosad  
Logan Yugo

## Percussion:

Michael Speziale \*\*  
Rhiannon Robinson  
Jon Kurecki  
Luke Behrends  
Imanol Ruiz  
David Czechut



NORTHERN ILLINOIS UNIVERSITY

## School of Music

College of Visual and Performing Arts

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

### Program Notes:

American composer Vincent Persichetti was one of the most influential composers, educators, and authors of the twentieth century. He played piano, organ, double bass and tuba. In addition to his dozens of compositions for band, orchestra, chorus, keyboard and solo instruments, his music theory textbook *20<sup>th</sup> Century Harmony* is still in use today. He studied conducting at the Curtis Institute with Fritz Reiner, one of the giants of orchestral conducting from the mid-1900's. In 1941 Persichetti was appointed head of the theory and composition departments at the Philadelphia Conservatory, and in the same year married pianist Dorothea Flanagan. In 1947 he joined the faculty of the Julliard School of Music and was appointed chair of the composition department in 1963. In addition to the far-flung influence of his compositions, Persichetti had a profound impact on his students at the Julliard School, which included such notable composers as Philip Glass, Michael Jeffrey Shapiro, Peter Schickele and Thelonious Monk. Tonight, we present *Celebrations (Cantata No. 3)*, joined by the NIU Concert Choir. The piece premiered on November 18, 1966, at Wisconsin State University at River Falls, with the composer conducting. According to the score, "There is a great sense of warmth and joy in the score and this effective setting of Whitman's text allows the words to project with perfect naturalness."

*Heritage* was originally published under the title *This is Africa*. The composer writes: Born out of my recent trip to Nigeria, *This is Africa* is a work that musically evokes moods, events, and sounds that I experienced from my journey, including West African drumming and tribal melodies. One of the primary musical themes of the composition is an adaptation of a melody that comes from the Esan people – a small ethnic group in the southern part of Nigeria and the tribe of which I am a part and have rich historical family ties. The Esan language is very poetic. The text of the melody, on which this piece is based, is chanted throughout.

"Ekine leleyea do obhimen la doeki nalo."

Translation:

"My investment in you has paid off. Because of your hard work, your future is bright, and others will benefit"

This piece is dedicated to the memory of Harry Begian, one of the most influential and well-respected band directors and educators of the latter part of the 20th century. As an educator, Begian influenced many students who went on to do the same with their students, including my teacher and mentor, James Curnow. As such, the Esan text is fitting, as Begian's investment in his students made the future bright for many musicians.

GRAMMY®-nominated artist Shawn E. Okpebholo is a critically acclaimed and award-winning composer. The press has described his music as "devastatingly beautiful" and "fresh and new and fearless" (*Washington Post*), "affecting" (*New York Times*), "lyrical, complex, singular" (*The Guardian*), "searing" (*Chicago Tribune*), "dreamy, sensual" (*Boston Globe*), and "powerful" (*BBC Music Magazine*). Some honors include The Academy of Arts and Letters Walter Hinrichsen Award, 2022, First Place Winner of the 2020 American Prize in Composition (professional/wind band division), Second Place Winner in the 2017 American Prize in Composition (professional/orchestral division), and the Inaugural Awardee of the Leslie Adams-Robert Owens Composition Award.



NORTHERN ILLINOIS UNIVERSITY

## School of Music

College of Visual and Performing Arts

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

Okpebholo's music has been featured in recital and concert series in nearly every US state and all over the world, including Aspen Music Festival, Bowdoin International Music Festival, Newport New Music Festival, Chicago Symphony Orchestra Music Now Series, Cincinnati and Houston Symphony Orchestras, and the United States Air Force Strings. Chicago Lyric Opera, Los Angeles Opera, Fort Worth Opera, Urban Arias, Portland Opera, Des Moines Metro Opera, and Chicago Opera Theater have presented his art songs in concert. And eighth blackbird, Copland House Ensemble, Picoso, Fifth House Ensemble, Lincoln Trio, among others, have performed his chamber music. He has collaborated with many renowned solo artists, including vocalists J'Nai Bridges, Lawrence Brownlee, Rhiannon Giddens, Will Liverman, Michael Michael Mayes, Ryan McKinney, Robert Sims, and Tamera Wilson; pianists Aldo-López Gavilán, Mark Markham, Craig Terry, Paul Sánchez and Howard Watkins; and instrumentalists Rachel Barton Pine, Jennie Oh Brown, Steven Mead, and Caen-Thomason-Redus. And he feels honored to have his music presented in concert at some of the world's most prestigious performance spaces, including Carnegie and Wigmore Halls and The Kennedy, Lincoln, and Kimmel Centers. Okpebholo regularly receives commissions from noted soloists, universities, and organizations. Grants from the National Endowment of the Arts, Chamber Music America, Barlow Endowment of the Arts, Illinois Arts Council, Tangemen Sacred Music Center, and others have also supported his work. PBS Newshour, and radio broadcasts across the country, including NPR's All Things Considered, NPR's Morning Edition, SiriusXM's "Living American" series on Symphony Hall Channel, and Chicago's WFMT have highlighted Okpebholo's music. And NPR selected his art song *The Rain* as one of the 100 Best Songs of 2021, with only a few classical works to make the ranking. His compositions have been featured on six commercially released albums, including his first album solely devoted to his music, *Steal Away*, a collection of re-imagined Negro spirituals, and his second solo GRAMMY®-nominated, *Lord How Come Me Here?*.

As a pedagogue, Okpebholo has given masterclasses at many academic institutions worldwide, including two universities in Nigeria, and has served on the faculty of summer music festivals. His research interests have been a gateway for ethnomusicological fieldwork in both East and West Africa, resulting in compositions, transcriptions, and academic lectures.

He earned his master's and doctoral degrees in composition from the College-Conservatory of Music (CCM) at the University of Cincinnati and had studies in film scoring from New York University through the Buddy Baker Film Scoring Program. Growing up, a significant part of his music education was through The Salvation Army church, where he regularly received free music lessons. Inspired by that altruism, Okpebholo is passionate about music outreach to underserved communities. Currently, he is Jonathan Blanchard Professor of Music Composition at Wheaton College-Conservatory of Music (IL), having also taught at Union University (TN), Northern Kentucky University, and CCM. He also in residence with the Chicago Opera Theater (2021-2023 seasons), culminating with the premiere of his first opera, *The Cook-Off*, with librettist Mark Campbell, librettist for the Pulitzer Prize-winning opera *Silent Night*.

He lives in Wheaton, IL, a suburb of Chicago, with his wife, violist Dorthy, and his daughters, Eva and Corinne. Notes from the composer's website.



NORTHERN ILLINOIS UNIVERSITY

## School of Music

College of Visual and Performing Arts

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

"While relatively minor composers overall, Faustin and Maurice Jeanjean's Quatuor Pour Saxophones has nonetheless established a place in the foundational saxophone quartet repertoire. Like numerous other important works for the genre, it was written for the Quatuor de la Garde Republicaine, the saxophone section from France's premier military wind ensemble. The quartet, first established by saxophonist Marcel Mule in 1927, would proceed to cement the saxophone's place in chamber music medium. Finished by Faustin JeanJean in 1949, thirteen years after Mule had left the Garde Republicaine, this quartet consists of four programmatic movements, two of which will be presented here. *Doux paysage* (Soft Landscape) indeed provides a lush chorale setting undoubtedly inspired by the composers' travels through the French countryside. Finally, *Concert sur la place* (Concert on the Square) is a humorous finale set in a lively duple meter, featuring short solo interjections from each voice." Notes from the University of Washington website.

### **Bright Light in the World**

Carol Brittin Chambers (b. 1970, Lubbock, Tx.) is an American composer, educator and arranger. Ms. Chambers received a Bachelor of Music Education degree from Texas Tech University and a Master of Music degree in trumpet performance from Northwestern University. She studied under Vincent Cichowicz, Will Strieder, John Paynter, Arnold Jacobs, and James Sudduth.

Chambers is the owner and composer of Aspenwood Music, where she is commissioned each year to compose and arrange works for concert bands, marching band, and various other ensembles, as well as The Crossmen Drum Corps. In addition to marching music, Chambers also enjoys writing works for concert band, solo instruments, and small ensembles. She was most recently named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition.

She is currently on the music faculty at Texas Lutheran University where she teaches trumpet and music education. In addition to writing and teaching, she also maintains an active performance schedule, including appearances with the Mid-Texas and San Antonio Symphonies, as well as the San Antonio Brass.

Before coming to TLU, Chambers taught band for many years in the Northeast Independent School District, in San Antonio, Texas. She was an assistant band director at Ed White Middle School, Lee High School, and Bush Middle School. She also taught private lessons in NEISD.

*Bright Light in the World* was commissioned by the Iowa City High School Wind Ensemble in Iowa City, IA, directors Mike Kowbel and Aaron Ottmar. The piece was written in memory of Emma Nugent (2003-2020) and premiered in June 2021. Emma Nugent was a talented flute player in the Iowa City High School band. Those who knew her described her as "adventurous, with an infectious enthusiasm for all things fun." According to Emma's Spanish teacher, "to know Emma was to know the best of humankind and to experience true human kindness." In short, Emma was a "bright light in the world." The opening section of the piece is based on the hymn *Ye are the Light of the World*, first heard in the Alto Sax, Clarinet, Oboe and Flute solos. The text is as follows:

*Oh, Christian, do not hide your Light! For ye are the light of the world. Then keep it trimmed and burning bright, for ye are the light of the world. For ye are the light of the world, for ye are the light of the world; Then keep your lamps all burning bright, For ye are the light of the world.*



NORTHERN ILLINOIS UNIVERSITY

## School of Music

College of Visual and Performing Arts

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

The Horns pick up this same hymn but are briefly interrupted by Piccolo quotes of *This Little Light of Mine*. The piccolo itself represents Emma, as do the words from both songs. Measure 31 begins the middle section of the piece, which represents life's journey and Emma's adventurous spirit. Measure 55 turns a bit more tumultuous and rockier, representing Emma's competitive spirit and one's ability to persevere and stay on course. The final section beginning at Measure 119 is a sudden release of energy. The horns warmly remind us once again of *Ye Are the Light of the World*, and the entire ensemble begins to build toward the positive, powerful ending based on *This Little Light of Mine*. Above all else, that's what Emma truly was...a light for others...a bright light in the world.

### **Dargason from Holst Second Suite**

Gustav Holst, born and raised an Englishman, wrote the *Second Suite in F for Military Band* in 1911 long before its premier performance in 1922. As a busy composer, Holst wrote the suite and put it aside until he was approached about writing another piece for military band ten years later. The entire suite is a collection of seven English folk tunes written in four movements (Muffitt). This arrangement will feature the fourth movement: *Fantasia on the Dargason*.

*Fantasia on the Dargason* contains two of the suite's seven folk tunes: Dargason and Greensleeves. The circular melody of the Dargason folk dance tune repeats 25 times as it is passed to and from each section in the band throughout the movement. With each repetition of the tune, Holst provides a variety of dynamics, textures, and polyphony to color the circular melody. The polyphony is provided by the final folk song of the suite, Greensleeves. As one of the oldest English melodies recorded, the dying man in this folk song expresses his undying love for his Lady Greensleeves before he is taken from this world (Muffitt).

Muffitt, Diane. Learning: Gustav Holst Second Suite in F for Military Band  
<https://bandnotes.info/svnhb/Holst2.html>

### **Sabre and Spurs**

Sousa (1854-1932) was born to an immigrant couple John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). John Philip's father, Antonio, played trombone in the US Marine Band. When Sousa reached the age of 13, his father enlisted him in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, leaving to join a theatrical (pit) orchestra where he learned to conduct. He returned to the US Marine Band as its head in 1880, and remained as its conductor until 1892 when he organized his own famous Sousa Band. In addition to his musical work, Sousa was a tireless advocate for musicians and composers, going to Washington to win protection for the intellectual property rights of these artists.

To draw attention to John Philip Sousa's patriotism is hardly necessary, although many may not realize the extent of this composer's seemingly boundless sense of duty to his country. Not only did he serve in the Marines for seven years in his youth and later lead the US Marine Band for 12 years, but, in 1917, at the age of 62, and with his country embroiled in World War I, he joined the Naval Reserve and was given the rank of lieutenant. It was during his stint in the Naval Reserve that Sousa composed *Sabre and Spurs*, dedicated to the 311th Cavalry of the United States Army. It subsequently became the official march of the American Cavalry. The work opens with a jaunty march tune whose brightly lit manner is highlighted by Sousa's characteristic upper-range sonorities. The music is joyous, giving no hint of war, no sign of strife in its bouncy gait. One can almost hear the brass crackling and the drum of the horses' hooves. Program Notes from the Austin Symphonic Band Program from February 2013.



## Biographical Summaries

**Eric A. Johnson, D.M.A.** is the founding Artistic Director of Cor Cantiamo and Director of Choral Activities at Northern Illinois University (NIU). As a recent National Endowment for the Arts Artworks grant recipient, he has been recognized for his artistic leadership, whose ensembles represent “choral artistry at its finest.” (Lauridsen). He is a committed champion of contemporary choral music and dedicated to addressing social justice issues through interdisciplinary concert events.

Johnson is the 2020 the Harold Decker Award recipient, given from the Illinois American Choral Director Association. This award is given “in recognition of the significant contribution made to the lives of innumerable choral singers, conductors, and audiences who have been privileged to experience the finest in choral music as presented under his direction” (IL-ACDA).

Ensembles under his direction have performed at multiple national and division conventions for the National Collegiate Choral Organization, American Choral Directors Association and the Music Educators National Conference. He has served as a guest conductor at Avery Fisher Hall and the David Geffen Hall; Lincoln Center, toured internationally and prepared choruses for collaborations with professional orchestras.

Internationally, Johnson has served as a guest conductor of the Clare College Chapel Choir (Cambridge, England) and the Asian Pacific Activities Conference Choral Festival (Guangzhou, China); taught at Makumira University (Arusha, Tanzania); the Universidade do Estado do Rio Grande do Norte (Natal, Brazil); and directed guest choral residencies at Canterbury and Worcester Cathedrals. As the Artistic Director of Cor Cantiamo, Johnson has recorded commercial CDs released on Centaur Records and the Divine Arts record labels. He has collaborated with many leading composers of our time including Dominick DiOrio, Stacey Gibbs, Libby Larsen, Morten Lauridsen, Jaakko Mäntyjärvi, Timothy C. Takach, Sir John Tavener, and James Whitbourn. Johnson has published music with Santa Barbara Music Publishing, served as a music editor for Earthsongs Publications and has published articles in the Choral Journal. He is active nationally as a clinician and guest conductor for high school and collegiate honor choirs and regularly conducts choral/orchestral masterworks works with both collegiate and professional ensembles.

**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.



NORTHERN ILLINOIS UNIVERSITY

## School of Music

*College of Visual and Performing Arts*

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

Recently, Dani'ca has been an Assistant Conductor with the NIU Opera for their productions of *Amelia Goes to the Ball* and *The Medium* by Gian Carlo Menotti, and a Guest Conductor with the NIU Wind Ensemble at the Great Plains Tuba, Euphonium Conference, as well as at the Indiana Music Education Conference, and Fermi Community Orchestra Flute Choir in Batavia, IL. Dani'ca has also been a Participating Conductor at the Kent State University Conducting Symposium, 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 Bohème* by Giacomo Puccini. Currently Dani'ca is the co-conductor for the Northern Illinois University Wind Symphony. Dani'ca is finishing her studies 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.