Ensemble Recital Series

WIND ENSEMBLE

Thomas Bough, conductor
Annie Chung and Bryan Flippin, graduate assistant, NIU bands

Christopher Scanlon*, Soloist
Richard Clary, Guest Conductor

Thursday, February 24, 2022
7 p.m.
Boutell Memorial Concert Hall

PROGRAM

Centennial Celebration

Thomas Bough
(b. 1968)

**The Wind Ensemble is pleased to welcome some of the Brothers of the Kappa Nu Chapter of Kappa Kappa Psi onto the stage tonight to perform this piece.

Musings on Mahler

I. We Hat Dies Liedel Erdacht (Up there on the Hill)  
   Thomas Bough

II. Ging Huet Morgen Ubers Feld (Went this Morning Over the Field)
   
III. Die Zwei Blauen Augen” (Two Blue Eyes of my Darling)
   
   Featuring NIU Faculty Soloist, Dr. Christopher Scanlon: Piccolo trumpet, cornet, and Flugelhorn

Lift Every Voice and Sing

James Weldon Johnson  
(lyrics, 1871 - 1938)
J. Rosamond Johnson  
(music, 1873 - 1954)
arr. Dr. Jorim Reid

Conducted by Bryan A. Flippin, Graduate Student, NIU Bands
-Intermission-

Suite Francaise

Darius Milhaud  
(1892-1974)

1. Normandie
2. Bretagne
3. Ile de France
4. Alsace-Lorraine
5. Provence

Guest conductor, Prof. Richard Clary, Florida State University

**Special thanks to Kappa Kappa Psi, National Honorary Band fraternity, who helped sponsor Prof. Clary’s appearance.

Praetorious Suite: Dances from Terpsichore

Michael Praetorious  
(1571-1621)

1. Courante  
2. Spagnoletta  
3. Gavotte  
4. Volte  

arr. Jan Bach
(1937-2020)

Performed in honor of Jan Bach, who taught music theory and composition at Northern Illinois University from 1966-2002. We are deeply grateful for his 36 years of service to NIU and the School of Music.

Meditation

Dwayne Milburn  
(b. 1963)

The Melody Shop

Karl King  
(1891-1971)

arr. Andrew Glover
PROGRAM NOTES

Centennial Celebration
I am deeply grateful for the opportunity to help celebrate the 100th anniversary of Kappa Kappa Psi by composing “Centennial Celebration”. After much discussion with the regional and national leadership of both Kappa Kappa Psi and Tau Beta Sigma, we agreed to utilize the Kappa Hymn and Song as source material for the music. Throughout the composition, musical fragments of the Hymn are presented as a way to foreshadow the reverent presentation of the entire Hymn in the latter half of the piece. Meanwhile, the Song is treated to a rhythmically inventive extension of its melodic and harmonic content, first presented by the saxophone section. Throughout the piece, the melodic gesture supporting the lyrical fragment “I am a Brother of K-K-Psi” unifies the composition, just as the bonds of Brotherhood unify Kappa Kappa Psi. I am grateful to Past-President Dr. Christine Beason for recommending me as a composer to the Brothers of the North Central District, and for their faith in me throughout the compositional process. I am also grateful to the Brothers of the Kappa Nu Chapter of Kappa Kappa Psi from Northern Illinois University for being an inspiration to our entire band program. They consistently demonstrate the ideals of the Fraternity by their service, musicianship, and fellowship. When I was writing “Centennial Celebration”, I consistently thought of them, not only in terms of range and technique, but in terms of what kinds of rhythmic and melodic ideas they might enjoy. This piece was truly a labor of love! We are particularly grateful to Kappa Kappa Psi for providing matching grant funding to help bring Prof. Clary to Dekalb for our concert tonight. Special thanks to graduate student Bryan A. Flippin who wrote the successful grant proposal.

Musings on Mahler
This piece was inspired by our former trumpet professor at NIU, Dr. Mark Ponzo. Mark suggested that we use Mahler lieder (songs) as source material for this project, due to the rich lyrical and harmonic content of the music. It was his idea to play cornet, flugel horn, and piccolo trumpet during the course of the piece, although performing on three instruments greatly increases the difficulty thereof. His ideas prompted a wonderful journey of discover as I listened to many hours of Mahler’s music, trying to find songs that fit the nature of the trumpet. Our current trumpet professor, Dr. Chris Scanlon, brings a wealth of experience to the stage as our soloist. His incredibly diverse playing experience includes performing with orchestras across Europe, Mexico and the United States, multicultural fluency as a performer of Banda Music, and now a growing career as a chamber musician and soloist.
The lyrics of the 3 songs that inspired this piece follow below:

Ging Heut Morgen Ubers Feld from Mahler’s “Songs of the Wayfarer”

I walked across the fields this morning;
   dew still hung on every blade of grass.
The merry finch spoke to me:
   "Hey! Isn't it? Good morning! Isn't it?
   You! Isn't it becoming a fine world?
   Chirp! Chirp! Fair and sharp!
   How the world delights me!"

Also, the bluebells in the field
   merrily with good spirits
   tolled out to me with bells(ding, ding)
   their morning greeting:
   "Isn't it becoming a fine world?
   Ding, ding! Fair thing!
   How the world delights me!"

Die Zwei Blauen Augen from Mahler’s “Songs of the Wayfarer”
The two blue eyes
   of my darling
   they sent me into the
   wide world.
   I had to take my leave of this most-beloved place!

O blue eyes,
   why did you gaze on me?
   Now I have eternal sorrow and grief.

Wer Hat Dies Liedel Erdacht from Mahler’s “Des Knaben Wunderhorn”
Up there on the hill, in the house so high.
At the window a dear, sweet lassie I spy.
   'Tis not her home up yonder!
   She is the old inn keeper’s lass!
   She dwelleth where green the heather
   My heart is full sore! Come sweet, it restore!
   They sparkling brown eyes they have wounded me sore.
   Thy lips honey store will cure hearts one more,
   Make young quite their sighing, new life give the dying,
Make sick well once more, yes once more.  
Who was it of this little ditty had thought?  
It was by three geese o’er the water once brought.  
Two gray ones and a white one.  
And he who this ditty can’t sing, for him to whistle they’re willing. Yes!

Lift Every Voice and Sing  
This work featuring Saxophone with band accompaniment, was written in a commission dedicated to the Epsilon Lambda Chapter of Tau Beta Sigma National Honorary Band Sorority. For all the vaunted virtuosity of the American Band, Jorim Reid has long wondered what, if any, has been a contribution to African American Music Arts. His setting of Lift Every Voice and Sing contains several devices of originality. One is the opening form of tempo rubato, to articulate the poignant melody so loosely that its metrical scan soon concords at almost no point with that of its accompaniment, the former enjoying the greatest rhythmic freedom while the latter continues in strictly measured time. The altered harmonic reflects the passionate words of J. Rosemond Johnson while amalgamating 20th century, blues, gospel, and jazz techniques. The entire work is written so that it will never be performed the same way twice having chord changes written for the soloist. This essentially makes the piece “FREE” and “RING” with rejoicing just as the lyrics suggest. Notes by Dr. Reid

Lift every voice and sing  
Till earth and heaven ring  
Ring with the harmonies of Liberty  
Let our rejoicing rise  
High as the listening skies  
Let it resound loud as the rolling sea  
Sing a song full of the faith that the dark past has taught us  
Sing a song full of the hope that the present has brought us  
Facing the rising sun of our new day begun  
Let us march on till victory is won  
Stony the road we trod  
Bitter the chastening rod  
Felt in the days when hope unborn had died  
Yet with a steady beat  
Have not our weary feet  
Come to the place for which our fathers sighed?  
We have come over a way that with tears has been watered  
We have come, treading our path through the blood of the slaughtered  
Out from the gloomy past
Till now we stand at last
Where the white gleam of our bright star is cast
God of our weary years
God of our silent tears
Thou who has brought us thus far on the way
Thou who has by Thy might Led us into the light
Keep us forever in the path, we pray
Lest our feet stray from the places, our God, where we met Thee
Lest, our hearts drunk with the wine of the world, we forget Thee
Shadowed beneath Thy hand
May we forever stand
True to our God
True to our native land
Our native land

Suite Francaise
Milhaud is noted as one of the most prolific composers of the 20th Century, who completed over four hundred compositions during his life. Milhaud was born in the south of France in the beautiful area known as Provence, bordered by Italy to the east and the Mediterranean Sea to the south. Milhaud, who was of Jewish descent and confined to a wheelchair for much of his adult life, fled the Nazi invasion of Paris in 1940 and lived in the United States during World War II. He composed Suite Francaise during the War years. The piece was commissioned by an America publisher, Leeds Music, for use by school bands. As a result, it is technically accessible but very rich musically. It was first performed in 1945 by the Goldman Band. The composer describes the work accordingly:

The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France, Alsace-Lorraine, and Provence. I used some folk tunes of these provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defeat the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder to the peaceful and democratic people of France.

From an early age, it was common for Milhaud to incorporate polytonality into his compositional style. Karel Husa studied with Milhaud shortly after World War II at the Paris Conservatory, and may be able to trace the roots of the use of polytonality in his style back to his work with Milhaud. Since he was trying to invoke images of specific geographic regions in France, the composer utilized a number of folk songs into the composition. Eight of the folk songs were
drawn from a collection of French folk songs prepared by Julien Tiersot at the turn of the century. Several other folk-like melodies found in Suite Francaise appear to be original tunes composed in the appropriate style by Milhaud. The composer prepared a companion edition of the score and parts for orchestra, which was performed in 1945 by the New York Philharmonic. The composition is expertly scored for wind band and includes numerous solos as well as some of the most pleasant moments for saxophone in all of band literature. 

Notes drawn from McWilliams and Stone.

Praetorius Suite

Michael Praetorius (1571-1621) is possibly best-remembered for Lo, How a Rose E'er Blooming. During his lifetime, however, he was revered as an excellent organist, and as the composer of more than 1,000 sacred works based on Protestant hymns, and as a frequent collaborator, with Martin Luther, in contributions to the Latin liturgy. He also was an early musicologist; his Syntagma musicum remains the chief source for knowledge of Renaissance musical instruments.

The source for the four sections of the published suite is Terpsichore (1612), the only secular work of Praetorius that survives. It is a collection of dances popular around the turn of the 17th century. It is Volume XV of Praetorius' complete works as published by the Möseler Verlag. The four published movements:

Courante – this is of the Italian rather than the French version.

Gavotte – this originated as a French folk dance.

Spagnoletta – This was a dance in triple meter; all known examples begin with the same melody in the first three measures.

Volte – This is a dance of Provençal origin. In its time, it was considered lewd and suggestive because couples embraced during its performance. At the time, this was the only dance where couples embraced while dancing. Louis XIII banned this dance from the French Court for this reason.

From his own account, we know that Praetorius once arranged the dances from this collection for the instruments of his day. It is hoped that the present arrangements, transcribed for the colorful instruments of the present-day concert band, will give these delightful works the wider audience that Praetorius undoubtedly intended.

- Program Note from the score

Jan Bach is one of those fortunate "university" composers whose works, through their many performances, have extended far beyond the borders of his campus to reach an international audience. An Illinois native, he studied at the University of Illinois in Urbana-Champaign, receiving the Doctor of Musical Arts in Composition in 1971. From 1966 until his "final" retirement in the fall of 2004, he taught theory and composition courses at Northern Illinois
Meditation

The composer writes: I early 2004, I was contacted by Mr. Jeff Looman, Director of Instrumental Music for the Calvin Christian Schools in Michigan. Looman entrusted me to create a special composition in memory of a former student, Nick Stegeman, who had lost his life several years earlier. “Meditation” combines two tunes, the Lutheran hymn “If Thou But Suffer God to Guide Thee” and the American folk song “Poor Wayfarin’ Stranger”. It is the second of three movements that comprise a suite entitled “Music for Bright Youth.” The title refers not only to Nick, but all the young musicians with whom it has been my pleasure to work over the years as well. In February of 2005, the combined bands of the Calvin Christian Schools, under the direction of Mr. Looman, premiered the entire suite as a part of their annual winter concert. We are pleased to present this selection tonight as part of Black History Month.

The Melody Shop

The musical and practical heritage of the wind band is inexorably bound to the march. As such, we are pleased to close our program tonight with The Melody Shop. Karl King composed 185 marches and more than 290 compositions. The Melody Shop was one of his earliest, published in 1910 when the composer was only 19 years old. King had already composed several marches and other works by this time, many of which were published by C. L. Barnhouse. The euphonium part in the final strain of this march has always been notorious for its difficulty, hence, it is often included on the required audition list for professional military bands and brass bands around the world. We are pleased to feature our euphonium section on this march tonight.
**BIOGRAPHIES**

**Thomas Bough** serves as the Director of Athletic Bands and Wind Symphony Conductor at Northern Illinois University. His 30 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.

**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.

**Christopher Scanlon**, D.M.A., has performed in Europe, Asia, Canada, Mexico, the Middle East and across the United States at Carnegie Hall, Lincoln Center, Radio City Music Hall on numerous Broadway shows and at the festivals of Verbier, Spoleto, Banff, Artosphere and Tanglewood, where he was the recipient of the Roger Voisin Award. Dr. Scanlon is Assistant Professor of Trumpet at Northern Illinois University where he teaches applied trumpet, brass chamber music, is coordinator of the brass area and director of Banda NIU, the first collegiate banda Sinaloense. Dr. Scanlon travels internationally for concerts, masterclasses, and residencies with the award-winning, Chicago-based, Axiom Brass. [www.chrisscanlonmusic.com](http://www.chrisscanlonmusic.com)

**Richard Clary** is Professor of Music, Senior Band Conductor, and Director of Wind Ensemble Studies at The Florida State University. His primary duties include serving as Music Director and Conductor for the University Wind Orchestra and Chamber Winds, the teaching of graduate-level conducting and wind literature courses, and the guidance of FSU’s Master of Music degree program in Wind Band Conducting as well as the Wind Band Conducting Major emphasis in the Ph.D. program in Music Education.

Prior to his 2003 appointment at FSU, Prof. Clary served ten years as Director of Bands at the University of Kentucky. His combined tenures in Lexington and Tallahassee have seen him conduct several highly acclaimed performances for prestigious musical conferences, including featured performances for the 1997, 2003, 2007 and 2015 National Conferences of the College Band Directors National Association, and the 2013 National Convention of the American Bandmasters Association.
Professor Clary has also served as a member of the music faculties of the University of Utah in Salt Lake City, the University of Arizona in Tucson, and Marcos de Niza High School in Tempe, Arizona. In each environment, ensembles under his direction have received consistent and enthusiastic praise from composers, fellow conductors, and audiences for their high levels of musical expression, clarity of texture, and authoritative command over a broad range of musical styles.

An active guest conductor, presenter, clinician, and adjudicator, Prof. Clary has served in these various capacities throughout the United States and Canada, and in seven countries of Western Europe. In addition to his various band-related activities, he has also enjoyed successful engagements as guest conductor with professional ensembles including the Lexington Philharmonic (KY), the Renton Civic Theater (WA), and the Wichita Falls Symphony Orchestra (TX).

Professional memberships include the National Association for Music Education (formerly MENC), the Florida Music Educators Association (FMEA), the Florida Bandmasters Association (FBA), the College Band Directors National Association (CBDNA), the World Association of Symphonic Bands and Ensembles (WASBE), and in March, 2000 he was honored by election to membership in the prestigious American Bandmasters Association (ABA). Leadership positions include serving as President of the Southeastern Conference (SEC) Band Directors Association, and founding Chairman of the SECBDA Commissioning Consortium, Chairman of the CBDNA National Commissioning Panel, and founding Chairman of the CBDNA New Works Committee. In March, 2017 he assumed two-year terms on both the Executive Board of the ABA, and the office of CBDNA National Executive Board President.

Prof. Clary holds Bachelor and Master of Music diplomas in Music Education from the Arizona State University School of Music and has completed all course work and exams for the Doctor of Musical Arts degree in Instrumental Conducting at the University of Washington in Seattle. His principal conducting teachers have been Richard Strange, Tim Salzman, and Peter Erös.
WIND ENSEMBLE ROSTER
*Principal Player

**Flute:**
- Anna Rockman
- Daisy Soberanis
- Lauren O’Toole (piccolo)

**Oboe:**
- David Coons *
- Nicole Riordan

**Bassoon:**
- Hannah Kaspar *
- Ryan Diss

**Eb Clarinet**
- Anthony Devea

**Clarinet**
- Kamil Lebowa *
- Kayla Bivin
- Adeline Confederat
- Mitchell Garcia
- Kyle Anderson
- Mikaela Jackson

**Bass Clarinet**
- Andrew Carlson

**Saxophone:**
- Nicholas Haddock*, alto saxophone
- Daniel Smith, alto saxophone
- David Patush, tenor saxophone
- Aaron Adams, baritone saxophone

**String Bass**
- Phoebe Shaughnessy

**Horns:**
- Harris Jordan *
- Liam Weber
- Bryan Flippin
- Andrew Selig

**Trumpet:**
- Amos Egleston*
- Dartagnan Stephen
- Emma Anderson
- Phil Pistone
- James Minard

**Trombone:**
- Julian Bradford*
- Ian Rigg
- Liam Kantzler, (bass trombone)

**Euphonium:**
- Andrew Whitlock *
- Royce Pataras

**Tuba:**
- Elena Giglio *
- Jovanni LaPorte

**Percussion:**
- Jonathon Kurecki *
- Michael Speziale
- Justin Leggero
- Imanol Ruiz
- Jordan Smith

**Harp:**
- Fiona Hunt

**Piano:**
- Ting-Yun Wu