



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

2020-2021 Season Presented by
SHAW MEDIA
est. 1851

Ensemble Recital Series

NIU WIND ENSEMBLE & NIU FLUTE CHOIR

NIU Wind Ensemble

Thomas Bough, Conductor

Annie S. Chung and Dani'ca Richardson,
Graduate Conductors

NIU Flute Choir

Gianna Capobianco, piccolo

Chanel Antoshin, Breanna Negele,

Kaylin Lee and Daisy Soberanis, flutes

Lauren O'Toole and Annie Chung, alto flutes

Anna Rockman and Victoria Rockman, bass flutes

Elizabeth Vieyra, conductor

Friday, April 29, 2022,

7:00 PM

Boutell Memorial Concert Hall

PROGRAM

NIU Wind Ensemble

Rhapsody for Flute

Stephen Bulla
(b. 1953)

Annie S. Chung, Flute Soloist; Graduate Assistant, NIU Bands

Fantasy on American Folk Songs

Dwayne Milburn
(b. 1963)

Dani'ca Richardson, Conductor; Graduate Assistant, NIU Bands



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

2020-2021 Season Presented by
SHAW MEDIA
est. 1851

NIU Flute Choir

First Suite in Eb: Chaconne

Gustav Holst
(1874-1934)
arr. Michael Barrera

NIU Wind Ensemble

Barnum and Bailey's Favorite March

Karl King
(1891 – 1971)
arr. Glover

-Intermission-

Symphony No. 4

David Maslanka
(1943 – 2017)



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

2020-2021 Season Presented by
SHAW MEDIA
est. 1851

PROGRAM NOTES

Rhapsody for Flute

Stephen Bulla began his musical instruction at age six, growing up in a musical household where his father played tuba and his mother played piano. He eventually graduated Magna Cum Laude from Berklee College of Music in Boston, where he studied trombone with Phil Wilson and Composition/Arranging with Herb Pomeroy.

In 1980 he won an audition for the position of Staff Arranger to “The President's Own” United States Marine Band and Chamber Orchestra in Washington DC. For the next thirty years he would provide musical scores for myriad White House events, beginning with the Reagan era until 2010.

Working alongside film score legend John Williams he has transcribed music from “Star Wars”, “Catch Me If You Can”, and “Close Encounters of the Third Kind” for performances by the Marine Band with the composer conducting. Among many composer highlights was a commission from the Library of Congress to complete and orchestrate the last known manuscript march of John Philip Sousa, titled *The Library of Congress March*. Another major project was created for the 50th anniversary of the Apollo 11 lunar landing. For this event he was commissioned by the Brass Band of Huntsville (Alabama) to compose and conduct the premiere of the *Von Braun Suite* for band, narrator and NASA sourced video. On that occasion, held at the U.S. Space & Rocket Center, all living lunar astronauts were in attendance.

As a conductor, for fifteen years he directed the National Capital Band (Washington DC), producing several CDs and touring Australia, New Zealand, Russia, and Scandinavia with that ensemble. He later served for thirteen years as music director of New England Brass Band and is presently music director for Brass Of The Potomac. As a frequent international band contest adjudicator, he received the President’s Award in 2015 from the North American Brass Band Association.

Stephen Bulla is an active member of ASCAP (American Society of Composers, Authors, and Publishers) and has received that organization's Performance Award annually since 1984. His published works can be found in the catalogs of Hal Leonard Music (USA and Europe), as well as in The Salvation Army's music publication catalog (UK).

His “Rhapsody for Flute” is divided into three sections. A fast-opening theme provides the soloist with a rhythmic melody that evolves into a slower and more expressive middle section. Here, too, the band has ample opportunity to display a full, warm sensitivity with the music. This section concludes with a brief cadenza for solo flute supported by sustained woodwind harmony. The final section is quick and light-hearted, becoming an energetic finale to this original composition. *Notes from the score and 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

Fantasy on American Folk Songs

Dwayne Milburn (b. 1963) is a native of Baltimore, Maryland. Upon graduation he became the Director of Cadet Music for the United States Military Academy at West Point. Among his many duties, he served as the conductor for the internationally renowned West Point Glee Club, leading that group in performances at some of the finest concert halls in the county, including Carnegie Hall, Myerson Hall, and the Kennedy Center. During his studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

Mr. Milburn is active as a composer, conductor, and adjudicator. His choral and wind ensemble compositions are published by Alfred, Ludwig Masters, and the Neil A. Kjos Music Company. In addition to his duties as Composer-in-Residence for the St. Matthew's Music Guild, his works have been performed by some of the finest collegiate and professional ensembles in the nation.

-Notes from the score

"The piece grew out of my desire to continue introducing young musicians and audiences to the rich heritage of our American folk music tradition. The folk songs featured in this composition are probably among the better known and I enjoyed the opportunity to see how they might speak to me, and in turn, how I might speak to the performers and audiences alike."

-Dwayne Milburn

Barnum and Bailey's Favorite March

Karl King wrote "Barnum and Bailey's Favorite" in 1913 just before joining the band as a euphonium player. He was 22 years old at the time. By age 24, he had more than 150 publications in print. This fast circus march, also known as a "screamer" became not only the signature tune for the famous circus but for King as well. While traveling as a circus musician with his wife, he wrote music to match the rhythm of the various circus acts, which catapulted him to leadership positions in some of the most famous circus bands of his day. King wrote music for the emerging school band movement as well and gave special attention to his compositions for younger players. To avoid the rigors of daily travel with the circus bands, he moved his family to Fort Dodge, Iowa, where he took a position as conductor of the local municipal band. He quickly built the band to national prominence and took on a wider influence in the community as well. In particular, he helped formulate the Iowa Band Law which gave cities within the state the right to levy taxes specifically to support municipal bands and musicians. Similar laws were passed in 28 other states, providing a legacy of music across the United States topped only by the popularity of King's marches and other compositions.



Symphony No. 4

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune *Old Hundred*, several other hymn tunes (the Bach chorales *Only Trust in God to Guide You* and *Christ Who Makes Us Holy*), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg's monumental *Abraham Lincoln*, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:

“I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear – a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him – he gave him peace.

The second, referring to the passage through the country from Washington D.C. to Springfield, Illinois of the coffin bearing Lincoln's body:

“To the rotunda of Ohio's capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering *Old Hundred*, and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.”

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

2020-2021 Season Presented by
SHAW MEDIA
est. 1851

wore and killed the hundreds of thousands of soldiers in the civil war, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used *Old Hundred*, known as the *Doxology* – a hymn of praise to God; *Praise God from Whom all Blessings Flow*; *Gloria in excelsis Deo* – the mid-sixteenth century setting of Psalm 100.

Psalm 100 reads in part:

1. Make a joyful noise unto the Lord, all ye lands.
2. Serve the Lord with gladness: come before his presence with singing.
3. Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

Program note by David Maslanka.



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

2020-2021 Season Presented by
SHAW MEDIA
est. 1851

BIOGRAPHICAL SUMMARIES

Dr. 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.

Dr. 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.

Dr. 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.



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

2020-2021 Season Presented by
SHAW MEDIA
est. 1851

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” for Olivet Nazarene University, “Musings on Mahler” for Solo Trumpet and Band, “Legacy of Luther” for Concordia University in Chicago, “Air Mobility Fanfare” for the U.S. Air Force Band at Scott Air Force Base, “Poorest of the Poor: Music for Mother Teresa”, for the University of San Diego, “Fortress of Peace” for the Southwest Community Concert Band, “Leviathan” for Hubble Middle School, and “Burn” for Alto Saxophone and Band, commissioned by Dr. Greg Dewhirst from Texas Wesleyan University.

Learn more about his work at www.TomBough.com.

Annie Sun Chung is currently studying at Northern Illinois University, pursuing a Master of Music degree with an emphasis in wind conducting. She is the winner of the 2020 NIU Philharmonic Concerto Competition on flute. She attended the University of Illinois-Urbana Champaign, where she earned the degree Bachelors in Instrumental Education and studied conducting with Dr. Linda Moorhouse and Barry Houser. After graduating, she taught general music, band, and orchestra for four years at Christian Heritage Academy in Northfield, IL. While teaching, she performed in flute masterclasses, professional concert bands, and community orchestras. She is currently an adjunct flute professor at Trinity Christian College in Palos Heights.

Dani’ca Richardson earned her Bachelor of Music degree from Eastern Illinois University in Charleston, IL, where she studied flute with Dr. Rebecca Johnson, conducting with Dr. Alicia Neal and music education with an instrumental concentration with Dr. Danelle Larson. 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 worked with Charlottesville Opera (Charlottesville, VA) as their Assistant Maestra for their production of *La Bohème* by Giacomo Puccini. 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.



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

2020-2021 Season Presented by
SHAW MEDIA
est. 1851

WIND ENSEMBLE ROSTER

*Principal Player

Flute:

Anna Rockman *
Daisy Soberanis
Lauren O'Toole (piccolo)
Annie Sun Chung

Oboe:

David Coons *
Nicole Riordan

Bassoon:

Hannah Kaspar *

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
Alex Hassib
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

Organ:

Hyounkyoung "Joy" Kim