



NORTHERN ILLINOIS UNIVERSITY

School of Music

College of Visual and Performing Arts

2020-2021 Season Presented by
SHAW MEDIA
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NIU WIND ENSEMBLE

Great Plains Regional Tuba

Euphonium Conference

Drake University

Des Moines, Iowa

Dr. Thomas Bough, Conductor and Yamaha Tuba Artist
Dani'ca Richardson, Graduate Assistant, NIU Bands

Soloists: Dr. Vince Kenney, Euphonium, Drake University
Professor Scott Tegge, Tuba, Northern Illinois University
Alison Mahovsky, Euphonium, United States Air Force Band

Friday, May 20, 2022
7:00 PM

PROGRAM

NIU Wind Ensemble

Drifting: A Concerto for Euphonium

Aaron Perrine
(b. 1979)

Dr. Vince Kenney, Euphonium Soloist

Barnum and Bailey's Favorite March

Karl King
(1891 – 1971)
arr. Glover

Suite Tuba

Thomas Bough
(b. 1963)

- I. Shifting Sands
- II. Struttin' with Sam
- III. Lullaby
- IV. Finale

Professor Scott Tegge, Tuba Soloist, NIU Faculty



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-Intermission-

Fantasy on American Folk Songs

Dani'ca Richardson, conductor, Graduate Assistant

Dwayne Milburn
(b. 1963)

Concerto for Euphonium

- I. Allegro
- II. Lullaby
- III. Deep River
- IV. Deep River Finale

Alison Mahovsky, Euphonium Soloist

Thomas Bough
(b. 1968)

The Melody Shop

Karl King
(1891-1971)



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PROGRAM NOTES

Concerto for Euphonium

Aaron Perrine's Euphonium Concerto *Drifting* is the product of a commission consortium begun in 2020. Premiered in March of 2022, the piece is inspired by the North Shore of Lake Superior and the composer's close connection to that area. The piece is also evocative of a Mary Oliver poem by the same name, that reads:

I was enjoying everything: the rain, the path
wherever it was taking me, the earth roots
beginning to stir.
I didn't intend to start thinking about God,
it just happened.
How God, or the gods, are invisible,
quite understandable.
But holiness is visible, entirely.
It's wonderful to walk along like that,
Thought not the usual intention to reach an answer
but merely drifting.
Like clouds that only seem weightless
but of course are not.
Are really important.
I mean, terribly important.
Not decoration by any means.
By next week the violets will be blooming.
Anyway, this my delicious walk in the rain.
What was it actually about?

Think about what it is that music is trying to say.
It was something like that.

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



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him to leadership positions is 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.

Suite Tuba

Suite Tuba was written in honor of my doctoral advisor and applied instructor from Arizona State University, Sam Pilafian. Although Sam is best known in the brass world for his groundbreaking 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 *Struttin' 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, I know why solo tuba parts get written so high, but in my own composition, I wanted to keep at least a few phrases in the traditional range of the tuba. The duet with the French horn during the final full statement of the theme in this movement is the primary



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exception to this concept. The final movement, subtitled Finale, combines themes from the other movements with new material and a second cadenza.

- *Notes by Thomas Bough*

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*

Concerto for Euphonium

I am deeply grateful to the consortium sponsors who funded the creation of this music. Douglas Ruby made the initial donation after a conversation at the 28th Annual U.S. Army Band Tuba-Euphonium Conference in Washington, DC in 2011. Bill Petersen and the band from Freeport High School joined Douglas as the other primary sponsor of this project. Many others joined in as well. The composition was completed in the summer of 2012.

The music was inspired by the musical prowess of Dr. Demondrae Thurman, one of the greatest euphonium soloists and chamber musicians of our time. The first movement was written to show off his remarkable range and technique, couched in a setting of harmonic and rhythmic unrest. The contrasting modal theme of this movement was inspired by my daughter Rhea, who at the age of 6 made up fragments of this melody while in the back seat of the car serenading her favorite blanket.



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The second movement was inspired by two French-Canadian lullabies that Demondrae's wife sang to his two children when they were small. The first, "Fais Do do" might be sung by an older sibling rocking a baby to sleep while describing the household routine of the two parents. The lovely melody matches the poignant scene of home and family that it describes. The second, "Do Do, l'enfant do" primarily urges the child to go to sleep, interspersed with some nonsense lyrics describing farm and neighborhood. Each lullaby is stated separately by the euphonium, then superimposed over each other by the soloist and band.

The third movement is a traditional rendition of "Deep River", based on Demondrae's adaptation of this wonderful spiritual as performed on his compact disc "Songs of a Wayfarer", published by Summit Records. By all means, listen to the warmth of sound and beautiful phrasing Demondrae pours into this incredible song that pleads for the comfort of a heart that is "over Jordan", referring to the ultimate salvation and resting place in eternity. To get an even better sense of the emotional depth and fervency of this powerful piece of music, watch a video of Marian Anderson or Mahalia Jackson singing this song

The final movement turns the longing portrayed in the traditional version of "Deep River" into a triumphant fanfare by moving to a major key, an energetic tempo, and adding a festive twist to the melodic rhythm of the song. An abbreviated return of the thematic material of the first movement leads to a final cadenza followed by a final triumphant statement of the "Deep River" theme.

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 (and guests) on this march tonight.



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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.



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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.

Alison Mahovsky is a euphoniumist with the Ceremonial Brass, The United States Air Force Band, Joint Base Anacostia-Bolling, Washington, D.C. A native of Burke, Virginia, her Air Force Career began in 2020. Alison completed her Bachelor of Music Education degree in 2013 at The University of North Texas. She then went on to earn dual Masters Degrees in Music Education and Euphonium Performance at The University of North Texas. Her most influential teachers are Jennifer Cox, Roger Behrend, and Dr. Brian Bowman. An accomplished soloist, Alison has received several international accolades. In 2010, she was the winner of The United States Air Force Band’s own George S. Howard Young Artist Competition. She was runner up in the International Women’s Brass Conference’s Mock Audition competition in 2014, and in 2016 Mahovsky was awarded a Bronze Medal in the Artist Division of the Leonard Falcone International Euphonium Competition.

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.



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Dr. Vince Kenney currently serves as Assistant Director of Bands/Assistant Professor of Low Brass at Drake University in Des Moines, IA, where he directs low brass studies and conducts the Drake University Symphonic Band, Marching Band, and “Bulldog Brass” Pep Band.

As a soloist and chamber musician, Vince has been invited to present guest artist recitals, clinics, and lectures, at dozens of the finest universities and music conferences throughout the United States, including the United States Army Band Tuba/Euphonium Workshop, the Texas Music Educators Association All-State Conference (TMEA), the International Tuba/Euphonium Conference, the South Central, Midwest, and South East regional ITEA conferences, the Iowa Bandmasters Association, the Eastman School of Music, and many others. Dr. Kenney is a contributing author to the *Teaching Music Through Performance in Band Series* published by GIA, and his recording of James Curnow’s Euphonium Concerto on the Drake Wind Symphony’s newest album “Tribute” received Grammy eligibility status for “Best Classical Instrumental Solo”.

As a member of the North Texas Euphonium Quartet, Vince has helped to establish the euphonium quartet as a viable chamber medium through performances, commissions, premieres, and educational outreach. To date, the group has aided in creating over 100 new works for euphonium quartet along with a host of new arrangements. The group released their first album “Machines” in 2019.

In 2020, Dr. Kenney was appointed music director and conductor of the Des Moines Metro Concert Band, Iowa’s only professional concert band. The group presents an annual Summer concert series “Music Under the Stars – Iowa” on the steps of the Iowa State Capitol. Vince is a member of the College Band Directors National Association, The Iowa Bandmasters Association, and the International Tuba Euphonium Association. He received undergraduate degrees in Music Education and Performance from the University of Illinois, and Masters and Doctoral degrees in Euphonium Performance from the University of North Texas, under the tutelage of Dr. Brian Bowman. Dr. Kenney is a Willson performing artist, playing exclusively on the Willson 2900-TA euphonium.

Scott Tegge dedicates his career to the performance and expansion of repertoire for the tuba and brass quintet, and to developing the next generation through his work as an educator.

With a long-standing passion for chamber music, Scott has performed extensively in brass quintets since the age of fourteen, and founded his current ensemble, the Gaudete Brass Quintet, in 2004. (pronounced *gow-day-tay*.) Toward the goal of leaving future musicians robust and expanded repertoire, Scott and the Gaudete Brass are particularly committed to commissioning original works for brass, and have premiered more than fifty new works to date. Keeping a rigorous touring schedule, the Gaudete Brass Quintet has performed at a variety of venues including the Pritzker Pavilion at Millennium Park in Chicago, Symphony Space, Kaufman



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Music Center, and Carnegie Hall in New York City. Gaudete Brass has also recorded critically acclaimed albums featuring many of their commissions and other original brass works.

Scott has presented extensive educational programs, master classes, and concerts at The Juilliard School, Eastman School of Music, Arizona State University, University of Michigan, and Vanderbilt University, as well as at numerous high schools and community music schools as part of the quintet's touring activities.

As an educator, Scott upholds three main performance principles: good sound, confidence, and artistic point-of-view. In his teaching, Scott helps students develop their own voices as musicians through confidence building and self-directed learning. Believing that no music is worth making if it does not sound good, he also emphasizes developing a solid technical foundation with his students, focusing on good habits in breathing, phrasing, and dedication to fundamentals such as long tones and scales. Scott builds a strong camaraderie among his students to support one another in taking performance risks and to learn how to play for each other and the public with conviction. Over time, they learn to play beyond the right notes toward interpretative music making and performance.

In addition to teaching tuba, euphonium, chamber music, and orchestral studies, Scott has developed methods to teach students how to think differently about a life in music, which he now teaches as workshops and college courses on creative career building.

Scott regularly freelances with a variety of orchestras in the Chicagoland area, and is a frequent speaker and guest lecturer on inventive career development, entrepreneurship, and building successful teaching studios.



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WIND ENSEMBLE ROSTER

*Principal Player

Flute:

Anna Rockman (piccolo) *
Chanel Antoshin
Daisy Soberanis
Lauren O'Toole

Oboe:

Nicole Riordan *

Bassoon:

Hannah Kaspar *

Clarinet

Kamil Lebowa *
Kayla Bivin
Anthony Devea
Mitchell Lucas

Bass Clarinet

Daniel Burke

Saxophone:

Nicholas Haddock *, alto saxophone
Nathan Tague, alto saxophone
David Patush, tenor saxophone
Aaron Adams, baritone saxophone

Horns:

Liam Weber *
Ting-Yun Wu
Brooks Wallace
Bryan Flippin

Trumpet:

Amos Egleston *
Phil Pistone
Asa Valenciano
James Minard

Trombone:

Hannah Speer *
Andrew Whitlock
Liam Kantzler, bass trombone

Euphonium:

Royce Pataras *

Tuba:

Elena Giglio*
Jovanni LaPorte

Percussion:

Jonathon Kurecki *
Michael Speziale
Ethan Patterson
Morgan Dudlicek

Piano:

Ting-Yun Wu