Ensemble Recital Series

WIND ENSEMBLE

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

Christopher Scanlon*, Soloist

Friday, November 19, 2021
7 p.m.
Boutell Memorial Concert Hall

PROGRAM

Flashing Winds
Jan Van der Roost
(b. 1956)

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)
(b. 1968)
III. Die Zwei Blauen Augen” (Two Blue Eyes of my Darling)
Christopher Scanlon*: piccolo trumpet, cornet, and flugelhorn

Here We Rest
Anthony Barfield
(b. 1983)
Bryan Flippin, Graduate Student, NIU Bands

Meditation
Dwayne Milburn
(b. 1963)

-Intermission-
Soul to Soul  

Quinn Mason  
(b. 1996)  

Annie Chung, Graduate Assistant, NIU Bands  

Heroes, Lost and Fallen (A Vietnam Memorial)  

David Gillingham  

Americans We  

Henry Fillmore  
(1881-1956)  
edited, Fennell
PROGRAM NOTES

Flashing Winds
Jan Van der Roost was born in Duffel, Belgium in 1956. At a very young age he was introduced to the prominent names in the wind, fanfare and brass band repertoire and very soon felt the urge to put something on paper himself. At the Lemmens Institute in Louvain (Belgium), he received a thorough musical education and he received a triple laureate diploma for trombone, music history and music education. In 1979 he continued his studies at the Royal Conservatories of Gent and Antwerp, where he studied composition and conducting. Currently, he teaches at the Lemmens Institute, and is a visiting professor at the Shobi Institute of Music in Tokyo, the Nagoya Institute of Art, and the Senzoku Gakuen in Kawasaki, Japan. In addition to his prolific work as a composer, he is active as a guest conductor, adjudicator, and clinician. He has traveled to 45 countries across 4 continents in this capacity. His compositions cover a wide variety of genre and styles, to include multiple concerti, a symphony, works for chamber symphony, oratorio, lieder, all manner of chamber works and of course his numerous works for band. *Flashing Winds* was published in 1989, commissioned by the “Het muziekverbond van West-Vlaanderen” and dedicated to the Arlequino Youth Band.

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 of the piece. His ideas prompted a wonderful journey of discovery 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!

**Here We Rest**
Adapted by the composer from his work for trombone choir, *Here We Rest* was dedicated to the state of Alabama in tribute to the victims of its April 2011 tornado outbreak. The title was the Alabama state motto during the Reconstruction Era.
The opening of the piece presents a series of three modally mixed chords in F that form the basis of the accompaniment of the primary theme, which is introduced by horn, bassoon, and tenor saxophone. A related melody, reminiscent of Copland, appears later in the woodwinds and trumpets. A second theme is presented by solos from horn and flute, accompanied by woodwinds on otherwise static A-flat major harmony and a descending chromatic line – a gesture that’s suggests a “lament” or, in popular music, a “line cliché” (similar to the opening of *Stairway to Heaven*).

A tutti restatement of the second theme ends without resolution in a developmental area. Here, earlier ideas are presented in unfamiliar harmonic settings; previous themes appear in unexpected keys and modes, and the opening chord series passes through ascending keys, skipping only the original F. The development concludes with a series of descending suspensions and resolutions before the opening themes return, first in the dorian mode a tritone away from the original (low brass), then elevated to A major (tutti). Clarinets and vibraphone mark the return of the opening chord series, now centered a half-step higher in F-sharp, and the piece ends without resolution, symbolizing the loss of the tornadoes’ 238 victims and the anguish of many more survivors.

Anthony Barfield is a producer and composer based in New York City. Known for his lyrical writing style, his compositions have been performed throughout the U.S., Europe and Asia. Anthony has received commissions from organizations such as The New York Philharmonic and Lincoln Center for the Performing Arts with performances by orchestras such as The Seattle Symphony and Kansas City Symphony. In 2012 he made his Carnegie Hall debut at the New York Wind Band Festival where his work "Here We Rest" was premiered. In demand as a composer in residence, Mr. Barfield has worked with groups such as The United States Marine Band "President’s Own” and has had performances at the Southwest, Northwest and Northeast College Bandmasters National Association. Anthony released his first composition album in the fall of 2013 titled "Chapter II" with The University of Alabama Wind Ensemble. Anthony studied composition with C.P. First with additional coaching from Thomas Cabaniss, Avner Dorman, and Nils Vigeland. Formerly the Media Production Manager for Juilliard Global Ventures, Anthony produced content for the *Juilliard Open Studios* app which was named by Apple as a *Best New App* in 2015. After leaving his position at JGV he founded a music production company called *Velocity Music*, which has produced pop music for major artists such as the singer- songwriter Chris Brown, Lil Wayne, as well as scored music for independent feature films. Recently, Velocity Music signed a record deal with *Pologrounds Music* a subsidiary of SONY RCA records.

Anthony holds degrees in trombone performance from the Juilliard School and Manhattan School of Music and holds a lecturer position at Boston Conservatory at Berklee. Teachers include Joseph Alessi, Per Brevig and Dan Drill. Mr. Barfield currently resides in New York City with his wife Alaina and Black Pug Gouda.
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.

Soul to Soul
A multiple prize winner in composition, Quinn Mason has received numerous awards and honors from such organizations as the American Composers Forum, Voices of Change, Texas A&M University, The Diversity Initiative, the Dallas Foundation, Dartmouth College Wind Ensemble, the Metropolitan Youth Orchestra of New York, the Philadelphia Youth Orchestra, the Heartland Symphony Orchestra, and the Arizona State University Symphony Orchestra. In 2020, Quinn was named by the Dallas Morning News as a finalist for 'Texan of the Year'.

Quinn’s mission is to compose music for various mediums “Based in traditional western art music and reflecting the times in which we currently live”. Quinn has studied with Dr. Lane Harder at the SMU Meadows School of the Arts, Dr. Winston Stone at University of Texas at Dallas and has also worked with renowned composers David Maslanka, Jake Heggie, Libby Larsen, David Dzubay and Robert X. Rodriguez.

Upcoming world premieres include his 'Symphony in C Major' with the Heartland Symphony Orchestra, Symphony No. 4 "Strange Time" by the Meadows Wind Ensemble and 'Princesa de la Luna' by the River Oaks Chamber Orchestra and conductor Brett Mitchell. Upcoming guest conducting appearances include concerts with the MusicaNova Orchestra and the Greater Dallas Youth Orchestra.

The composer writes: Soul to Soul is an elegy for wind ensemble written in the memory of David Maslanka (1943-2017), who I had the pleasure of working closely with for a brief period in February 2017. The work is a tribute to Dr. Maslanka and his unique style of writing for wind ensemble, complete with chorales and hopeful trumpet fanfares. In addition to the chorales, this piece also contains a quote from his 8th symphony.
Heroes, Lost and Fallen
David Gillingham served in Vietnam as a member of a U.S. Army band, where he performed as a euphonium player. Although he did not see combat, he witnessed the ravages of war on his comrades, the Vietnamese countryside, and on its citizens, whether directly involved as combatants or not. He based this composition on an original poem, whose text is as follows:

Banish our thoughts from this Grueling War,
Let Suffering and Death Rule no more.
Resolve this conflict in hearts so sullen,
And bring eternal peace to the heroes, Lost and Fallen.

Here are excerpts of the program notes from the cover page of his score: The work opens with an air of mysteriousness on a sustained sonority played by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the Star-Spangled Banner and the Vietnamese National Anthem. This beginning section reflects the uncertainty and instability before war. Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the Star-Spangled Banner and Taps. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompaniment motives and sinister themes. Growing in intensity, the section culminates with haunting “trumpet calls” alternated between trumpets and horns, followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant chorale of “peace” reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow “Good” will triumph over “Evil”. A unison “C,” with underlying tumultuous articulations by the drums, culminates the work…the drums reminding us that the threat of war will always be present. Heroes, Lost and Fallen won First Prize in the International Barlow Composition Contest in 1990.

Americans We
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 Americans We. It is among Fillmore’s most memorable compositions, a notable distinction from one of the most prolific composers in American wind literature. Fillmore published so many compositions through his family’s publishing house that he often wrote under pseudonyms to avoid the impression that he was monopolizing the company. One of these false names, Gus Beans, reveals a bit of his life’s story as well as his character. The Fillmore family was deeply religious, and the Fillmore Brothers Publishing Company primarily published religious vocal music, prior to Henry’s success as a band composer. While performing at the World’s Fair in St. Louis in 1904, Fillmore met a fellow performer on the trolley, a vaudeville dancer with whom he quickly fell in love. Fearing that the family might not approve, the young couple eloped after the Fair, and went on the road
as circus performers. They began their marriage with so few resources that their honeymoon dinner consisted of a can of beans, shared by candlelight. For the rest of their lives, they celebrated their wedding anniversary with a can of beans by candlelight, to commemorate their humble beginnings. Fillmore, who enjoyed a degree of fame similar to a modern sports star through his success as a composer, band leader, and radio personality, seemed to keep his fame in perspective. Even John Phillip Sousa expressed envy of Fillmore’s gifts as a composer, in terms of this march and others, including *Americans We, The Footlifter*, and *His Honor*. Despite failing health in his retirement, Fillmore was a tireless advocate for public school music education and was a driving force behind the development of school bands in the state of Florida. Fillmore was an exuberant showman, and often varied the tempo and interpretation of his marches to keep the audience engaged. I suspect he would have approved of our playful interpretation of his music tonight.

**BIOGRAPHIES**

**Thomas Bough**

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 to hear excerpts of his many compositions for concert band, marching band, and solo instrumentalists with band accompaniment.

**Annie Chung**

Annie Chung is currently studying at Northern Illinois University, pursuing a Master of Music degree with an emphasis in wind conducting. She recently won 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.
Bryan A. Flippin
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
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
WIND ENSEMBLE ROSTER
*Principal Player

**Flute:**
Crystal Bragg * (piccolo)
Anna Rockman
Daisy Soberanis
Elizabeth Vieyra

**Oboe:**
David Coons *
Nicole Riordan

**Bassoon:**
Hannah Kaspar *
Ryan Diss (Contrabassoon)
Jordan Radloff

**Eb Clarinet**
Anthony Devea

**Clarinet**
Kamil Lebowa *
Daniel Burke
Erin Kirby
Kayla Bivin
Adeline Confederate
Andrew Carlson
Mitchell Lucas

**Bass Clarinet**

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

**Horns:**
Harris Jordan *
Liam Weber
Bryan Flippin
Sergio Arias Montiel

**Trumpet:**
Mitchell Nelson *
Amos Egleston
Chris Groth
Phil Pistone
James Minard
Payton Conkright

**Trombone:**
Hannah Speer *
Julian Bradford
Liam Kantzler  (Bass Trombone)

**Euphonium:**
Andrew Whitlock *
Royce Pataras

**Tuba:**
Elena Giglio*
Jovanni LaPorte

**Percussion:**
Ben Heppner
Jonathon Kurecki
Justin Leggero
Emily Heller
Imanol Ruiz

**Harp:**
Fiona Hunt

**Piano:**
Ting-Yun Wu