Ensemble Recital Series

WIND SYMPHONY

Thomas Bough, conductor
Annie Sun Chung and Dani’ca Richardson, Graduate Assistants

Chris Scanlon and Timothy Riordan, Chamber Brass Directors

Tuesday, November 16, 2021
7:00 PM
Boutell Memorial Concert Hall

PROGRAM

Credo
William Owens
(b. 1963)
Dani’ca Richardson, conductor
Graduate Assistant, NIU Bands

Ash
Jennifer Jolley
(b. 1981)
Thomas Bough, conductor

Angels in the Architecture
Frank Ticheli
(b. 1958)
Steffi Delgado, vocalist
Trent Westfall, organ
Annie Sun Chung, conductor
Graduate Assistant, NIU Bands

The Washington Post
John P. Sousa
(1854-1932)
Dani’ca Richardson, conductor
Graduate Assistant, NIU Bands

~Intermission~
Three Dogs from Greek Mythology

1. Cerberus
2. Argos
3. Laelaps

NIU Brass Quintet
Nick Basich, Chris Groth, trumpets
Bryan Flippin, Horn; Ian Rigg, trombone
Liam Kantzler, bass trombone

Fantasia Brasileira
José Ursicino da Silva “Duda”
(b. 1935)
ed. Luis Engelke

I. Fanfarra
II. Mazurka
III. Arbertura Solene
IV. Frevo “Marcela”

Suite for Six Trumpets
Dennis L. Horton
(b. 1989)

NIU Trumpet Ensemble
Christopher Scanlon, director
Mitchell Nelson, Amos Egleston, Dartagnan Stephen, Asa Valenciano, Gracie Rabuck, James Minard, Chris Groth, Emma Anderson, Phil Pistone, Axel Solorzano, and Nick Basich

Giant’s Tale
Steven Verhelst
(b. 1981)

NIU Trombone Duodectet
Julian Bradford, Jack Connolly, Brandon Diehl, Alex Hassib, Connor Ingham, Liam Kantzler, Spencer Mackey, Jake Mezera, Ian Rigg, Hannah Speer, Michael Turner, and Dylan Witte

Landerkennung, Op. 31
Edvard Grieg
(1843-1907)
arr. Leon F. Brown

NIU Trombone Choir
Timothy Riordan, director
Julian Bradford, Dr. Julia Broome-Robinson, Zaire Burks, Jack Connolly, Brandon Diehl, Dr. Andrew Glendening, Alex Hassib, Connor Ingham, Liam Kantzler, Davy Lyons, Spencer Mackey, Jake Mezera, Ekundayo Onwuachi, Royce Pataras, Ian Rigg, Hannah Speer, David Tallacksen, Michael Turner, Andrew Whitlock, and Dylan Witte
# WIND SYMPHONY ROSTER

*Principal Player

**Flute:**
- Lauren O’Toole*
- Breanna Negele
- Kaylin Lee
- Robert Durando
- Bryan Ortiz

**Oboe:**
- Sarah Choate

**Clarinet:**
- Sarah Smalley*
- Mikaela Jackson*
- Sophia Janicki
- Kyle Anderson
- Jada King
- Abby Deewaard
- Rowan Brennan

**Bass Clarinet:**
- Carly Buczek

**Saxophone:**
- Trevor Gonzalez* (alto saxophone)
- Mikayla Chin (alto saxophone)
- Ryan Schoon (alto saxophone)
- Nathan Tague (tenor saxophone)
- Andrew Stover (baritone saxophone)

**Trumpet:**
- Nina Caliendo*
- Axel Solorzano
- Asa Valeniano
- Nick Basich
- Olivia Garcia
- Gracie Rabuck

**Horns:**
- Andrew Selig*
- Sergio Arias-Montiel
- Caitlyn Painter
- Brooks Wallace

**Trombone:**
- Ian Rigg*
- Zaire Burks
- Dylan Witte

**Euphonium:**
- Logan Bryant
- RJ Marcowka

**Tuba:**
- Logan Yugo*
- Cody Toth

**Percussion:**
- Michael Speziale*
- Ethan Patterson
- Calvin Chao
- Daniel Hehir
- Noah Payton
- Gustavo Barba

~Guest Musician
PROGRAM NOTES

Credo by William Owens
William Owens (b. 1963) is a native of Gary, Indiana and a 1985 graduate of VanderCook College of Music in Chicago. A seasoned music educator, Mr. Owens is active as a composer, conductor and clinician throughout the United States and Canada. Mr. Owens has written nearly 200 commissioned and published works for concert band and string orchestra. His music has been programmed at prestigious venues such as the Midwest Clinic and appears on required lists both nationally and abroad. Principal commissions include those from the California Band Directors Association, the Chicago Public Schools Bureau of Cultural Arts, and South Plains College Dept. Of Fine Arts and the Texas University Interscholastic League. He is a consistent winner of the ASCAPPlus award and a two-time recipient of the Forrest L. Buchtel Citation of Excellence in Composition. Professional memberships include ASCAP, the American Composers Forum and the Texas MEA. William resides in Fort Worth, TX with his wife, Georgia.

About the Piece
Latin for “I believe,” the word “credo” in modern usage is simply a statement, doctrine, or a philosophy. Lightly inspired by musical settings of ancient Nicene Creed, Credo is a modern and declarative adaptation for today’s concert band. The music begins quietly and quickly blossoms into a bold harmonic statement, as melodies subtly pass through a series of instrumental amalgam. The subsequent allegro, largely characterized by substantial harmonies and hemiolic rhythms, offers a grand array of sounds and tonal textures as the music drives toward the electrifying finish.

Credo was commissioned by the Shadow Ridge Middle School Honor Winds of Flower Mound, Texas for performance at the 2012 Midwest Clinic at Chicago, Illinois.

- Program Note from score

Ash by Jennifer Jolley
Jennifer Jolley (b. 1981) is a West Texas-based composer of vocal, orchestral, wind ensemble, chamber, and electronic works. Jennifer joined the composition faculty of the Texas Tech School of Music in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015. Jennifer's works have been performed by ensembles worldwide, including the Sydney Conservatorium of Music Wind Symphony, Dulciana (Dublin, Ireland), Urban Playground Chamber Orchestra (New York, NY), and the SOLI Chamber Ensemble (Alba, Italy residency). She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Vermont Symphony Orchestra, University of Texas Wind Ensemble, the Quince Ensemble, and many others.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at Brevard College, University of Toledo,
the Vermont Symphony, the Central Michigan University School of Music, and the Alba Music Festival in Italy. Most recently she was the Composer-in-Residence of the Women Composers Festival of Hartford in 2019. She promotes composer advocacy and the performance of new works through her opera company North American New Opera Workshop, her articles for NewMusicBox, and her work on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council. The composer describes this particular work, “Ash”, as follows:

I never saw snowfall as a child growing up in Southern California; it was more a phenomenon that I saw in cartoons or read in children’s books. I did, however, witness my first ash-fall when I was in elementary school. I looked up into the clouded sky and saw specks of ash falling from it. Excited but puzzled, I looked to my elementary school teacher during recess and held out my hand. “Oh, that’s ash from the wildfires,” she said. At that time, I couldn’t comprehend how an enormous forest fire could create a small flurry of ash-flakes. Now I have the ominous understanding that something so magical and beautiful comes from something so powerful and destructive.

Angels in the Architecture by Frank Ticheli
Frank Ticheli’s music has been described as “brilliantly effective” (Miami Herald) and “powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors” (South Florida Sun-Sentinel). He was awarded the A. Austin Harding Award by the American School Band Directors Association, “given to individuals who have made exceptional contributions to the school band movement in America.” Other awards include being named winner of the NBA/William D. Revelli Memorial Band Composition Contest and multiple awards from the prestigious American Academy of Arts and Letters. In addition to composing, he appeared as guest conductor of his music at Carnegie Hall, at many American universities and festivals around the world, including Beijing, Shanghai, London, Singapore, Rome, Sydney and numerous cities in Japan and Austria.

The piece Angels in the Architecture received its premiere performance at the Sydney Opera House in 2008 by a massed band of young musicians from Australia and the United States. The work’s title is inspired by the venue itself, with its halo-shaped acoustic ornaments hanging directly above the performance stage. The work unfolds as a dramatic conflict between the two extremes of human existence- one divine, the other evil. The piece begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth’d with Mother’s love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.
Ticheli writes this about the music. The “angel” (represented by the singer) frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light—played by instruments rather than sung—include a traditional Hebrew song of peace (“Hevenu Shalom Aleichem”) and the well-known 16th century Genevan Psalter, “Old Hundredth.” In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light eventually returns, inextinguishable, more powerful than before. Angels in the Architecture poses the unanswered question of existence. It ends as it began: the angel reappears with the same comforting words. But deep below, a final shadow reappears—distantly, ominously.

The Washington Post March by John Philip Sousa, arr. by Keith Brion and Loras Schissel
The momentous combination of Sousa’s music for The Washington Post and the march’s suitability for the two-step craze quickly made Sousa famous. The dance consisted of fast-fast-slow movements; a polka-like skip followed by a glide. The two-step had already replaced the waltz in popularity by the time the Sousa Band was formed in 1892. By then Sousa was already a “pop star” of national and international fame.

The dance remained inextricably connected with the march, from 1889—the year The Washington Post made it popular—until it was replaced by the one-step and the fox trot just before World War I. The music fared better. To this day Sousa’s Washington Post is second in popularity only to his Stars and Stripes.

- Program Note from score

Three Dogs from Greek Mythology by Judith Cloud
This piece was conceived of as a vehicle for expressing with music the poetic creations of contemporary American poet Michael Collier. When I found his poems “Cerberus” and “Argos” I was drawn to their dramatic qualities. Setting them as an art song was a possibility, but that did not seem strong enough for capturing their intensity. The brass quintet became the perfect vehicle for allowing the poems to resonate fully—very powerful, but capable of tenderness, as well. I found a third dog, Laelaps, and mentioned to Michael Collier that someday he might fashion a poem from his story, too. He responded with a marvelous poem on April 26, 2010.

In the first movement a unison melody represents Cerberus moving menacingly about in his duty as guard dog of Hades. He identifies himself rhythmically in an assertive growl: “I am Cerberus!” The second movement begins with a doleful melody presented by the horn as Argos. Focus is on the relationship between Odysseus and Argos as explored in Collier’s poem. The secondary melody is the hero’s memory of the youthful hound with the reality of war realized by the trumpets’ jarring interruption of that reminiscence. When the mournful melody returns, Argos is near death as he has fulfilled his destiny. The third movement conveys not only Laelaps’s baying and endless pursuit of the Teumessian fox with his elusive maneuvering, but Zeus’s growing irritation (represented by searing minor and major seconds)
while watching it. The listener stands as amused observer of the ludicrous nature of the situation. The animals’ exertion ends abruptly—suddenly the music has come to a halt without cadence or preparation. The exasperated Zeus has turned them both to stone and cast them into the stars as Canis Major Laelaps and Canis Minor Teumessian Fox.

The premiere of Three Dogs from Greek Mythology took place in Ashurst Hall at Northern Arizona University in Flagstaff, AZ on April 11, 2010 with Elden Brass performing. Steve Dunn and Cindy Gould, trumpets, Nancy Sullivan, horn, David Vining, trombone and Alexander Lapins, tuba are the members of Elden Brass, for whom I composed the piece.

- Judith Cloud

**Cerberus**

He was the yard dog’s yard dog. His heads accessorized with snakes. His tail a scorpions’, and his slaver a seed bank for hell’s herbarium. And his bites were worse than his bark.

What did he do in the underworld except to guard the stairs leading from the bitter tide-lap of the Styx? How did he spend his days in the darkness where only the dead can see?

His rheum-yellow eyes. His chainmail ears larger than a basset’s. Slower than Charon at sorting the dead from the living—yet more accurate, for like the doge he was, he knew the various scents from the world above:

The grasses and tree bark, scat tracks, the sweet acrid talc of dried piss. He knew the dirt-under-the-nail smell of the desperate digging from the buried-alive, the iron-on-the-tongue of the licked wound.

As ugly as he was, he had exquisite breeding, a species unto himself. The stud who would never have a mate. His cock, a huge suppurating rudder, stirred the sulfuric ocean of his realm; a home device like his anger, uncircumcised, guiding, probing, a love that could kill.

**Argos**

If you think Odysseus too strong and brave to cry, that the god-loved, god-protected hero when he return to Ithaka disguised, intent to check up on his wife and candidly apprize the condition of his kingdom, steeled himself resolutely against surprise and came into his land cold-hearted, clear-eyed, ready for revenge—then you read Homer as I did, too fast, knowing you’d be tested for plot and major happenings, skimming forward to the massacre, the shambles engineered with Telemakhos by turning beggar and taking up the challenge of the bow.

Reading this way, you probably missed the tear Odysseus shed for his decrepit dog, Argos, Who’s nothing but a bag of bones asleep atop a refuse pile outside the palace gates. The dog is not a god in earthly clothes, but in its own disguise of death and destitution is more like Ithaka itself. And if you returned home after twenty years you might weep for a hunting dog you long ago abandoned, rising from the garbage of its bed, its instinct of recognition still intact, enough will to wag its tail, lift its head, but a little more.
Years ago, you had the chance to read that page more closely but instead you raced ahead, like Odysseus, cocksure with your plan. Now the past is what you study, where guile and speed give over to grief so you might stop, and desiring to weep, weep more deeply.

**Laelaps**
When it was clear I would never catch her and that she would never escape my pursuit, Zeus intervened and turned each of us to stone. No longer was ardor our fate. No longer were days marked by bramble giving way to bog, by razory reeds that cut our swift passing.

Days when all I saw was her airborne, arrowy shimmer and flash of scut. And gone to the late-night stillness when I’d pause, not thinking to lose her, but hoping, ahead of my silence, she’d slow down and turning, see how snout up, tongue lively, lightly panting, undiscouraged, at the edge of our distance, I stood wishing she’d approve my approach.

But these are dog thoughts, and I was God’s hound by way of Europa, Minos, and Procris, so much passing on of love’s troubles. I was meant to end, until divine contradiction set me on her. Who wouldn’t want to die into monumental stillness? Who wouldn’t want to be frozen in their last untaken step or prepared like me in my pointer’s stance, alert to the moment she might break free of her sentence and our lives resume, this time beyond the gods, in the vast night sky, where they had thought to safely place us.

*Letter from Michael Collier to the composer, April 26, 2010*

**Fantasia Brasileira by José Ursicino da Silva, ed Luis Engelke**
The Armorial Movement, one of the most important yet little researched aesthetic developments in Northeast Brazil, involved the conscious effort by composers, artists, and writers to assimilate their indigenous folk culture into their artwork. Songs and poems were conceived by twenty-first century minstrels and printed on leaflets illustrated with woodcuts were hung for sale and placed on strings stretched between market stalls. This *literatura de cordel* (literature on a cord) was formed through a culmination of narrative poetry, paintings and etchings, and chants. In the creation of Brazilian Armorial Art, composers, authors, and artists embraced this popular culture, channeling its characteristics into unique works with universal appeal. Armorial composers adopted several northeastern dance styles, including *baixão*, *frevo*, and *maracatu*. Additionally, lyrical movements entitled *canções* (fisherman songs) and *aboios* (cattle rancher songs) were written in an indigenous modal system.

José Ursicino da Silva was born in 1935 in the state of Pernambuco. He is largely self-taught, and his works fall both consciously and subconsciously in the Armorial Style. His seven works
for solo trumpet are the most in quantity by a Brazilian composer. Silva’s *Fantasia Brasileira* is an exemplary work in the Armorial style that includes several distinct Brazilian styles. All of these works were premiered by his good friend Nailson Simões, who became the first Brazilian to earn a Doctor of Musical Arts in trumpet performance abroad.

Widely known by the penname Duda, Silva began his musical studies in the rich brass band tradition found in Northeast Brazil. He began playing clarinet at the young age of ten in the band where his father was a percussionist. Then, at the age of fifteen Silva was already learning saxophone, an instrument that he would play in his own dance band. Later, he was a member of the highly regarded Academic Jazz Band of Recife that performed many of the popular jazz compositions by Glenn Miller and Tommy Dorsey. At the same time Duda was also learning about composition and orchestration by studying scores by many accomplished composers. American bases in Recife and Natal during World War II made these arrangements accessible. In Northeast Brazil, Maestro Duda has become a household name due to the success of his compositions during the northeastern Carnival. However, his genius only became recognized among academic circles recently.

Brazilian music is difficult to interpret, and this is particularly the case in this work because Duda employed styles not known abroad. The following suggestions should aid performers in the interpretation of this work:

- The opening fanfare should be treated as a gentle fanfare. There should be energy, but a lyrical style is essential.
- In measure no. 16 of the first movement the Afro-Brazilian style titled *maracatu* is presented for the first time. In all Brazilian dance styles, the eighth note in the eight-note/sixteenth note/eighth note must be played with separation.
- The *baião* style is presented for the first time in measure no. 23 of the first movement. While the tempo is brisk, the melody must be played lyrically. In the indigenous style, this is usually played by a violin. The syncopated eighths in the third and fourth parts are a simplification of steady sixteenths usually played by an accordion and triangle or closed high-hat. Lastly, the rhythm of the fifth trumpet is usually played on bass drum.
- Several Brazilian styles typically begin with an anacrusis. This is the case with the *baião* and *forró*. Although tempo markings for these styles are marked in measure no. 24 of movement one and measures no. 34 and 47 of movement three, the tempo and style should change one measure sooner in each case.
- *Mazurka* is a dance style in 3/4 from Northeast Brazil. The energetic style in the middle of the movement contrasts the lyrical style heard earlier. A Baroque style should be used at measure no. 40.
- Following the solemn opening in the third movement is a section marked *chorinho* after an instrumental genre from Rio de Janeiro that predates samba. The principal melodic instruments in *choro* are the *bandolim* (mandolin), flute, and clarinet. Trombones are frequently used to provide
bass lines, but a rhythm section comprised of a cavaquinho (ukelele), a seven-string guitar, and a tamborim (tambourine) are traditional. While the melodies presented in this section are energetic and lighthearted, they must be played lyrically, and the accents must played subtly. The chorinho can be played at any speed from 104 to 128 beats per minute.

- Another baião is presented with the three-note anacrusis to measure no. 34 of the third movement. Again, this modal style must be played lyrically. Syncopated notes in this style are traditionally accented. The faster tempo of the short baião is followed by an even faster section titled forró. Literally translated this means “for all,” but the term basically refers to a wide variety of popular genres from Northeast Brazil: music for everyone. The term manda gas (step on the pedal) is appropriate here. The tempo, energy, and volume all need to increase drastically.

- The entire fourth movement is a frevo, which evolved from the word fervor (to boil). Marches were played faster and faster until they “boiled over” to the style of frevo. This is the most energetic of the style presented in this genre. Frevos are performed from a variety of ensembles from four groups, combos that ride around on top of trucks during carnival, and big bands. This frevo is entitled “Marcela.”

-Luis Engelke, 2003

**Suite for Six Trumpets by Dennis L Horton**

Written in honor of Helen and Cliff Lillya (Professor Emeritus - The University of Michigan), the "Suite for Six Trumpets" is three separate movements each of which has distinctive references to three other trumpet ensemble works which are favorites of Professor Lillya. The first movement (Allegro con brio), basically an extended fanfare, recalls two features of the "Suite for Five Trumpets" by Ronald LoPresti: 1) the use of a somewhat tricky rhythmic ostinato, and 2) the juxtaposition of an F major thematic idea upon an E major chordal background. The second movement (Lento) was originally titled "Reflections" since all of the primary musical ideas are reflective of one another. Melodic ideas (in terms of both pitch and rhythm) are treated in inversion and retrograde. Additionally, an accompanimental figure is somewhat reflective of a section from RobRoy McGregor's "Essay for Six Trumpets", a work written during student days at The University of Michigan. The final movement (Presto) has two similarities with Vern Reynolds' "Music for Five Trumpets". Firstly, a pervasive and persistent rhythmic ostinato which, after an opening section, drives the piece to a brilliant and dynamic finish, and secondly, that all six parts are demanding and give each player opportunities to be in the forefront. All three movements, in spite of their obvious differences in stylistic matters, have melodic material derived from a set of four notes which are chromatically altered, transposed, extended, inverted, and reversed.

- Program Note from score
**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](http://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.

**Dani’ca Richardson**

Dani’ca Richardson earned her Bachelor of Music degree from Eastern Illinois University in Charleston, IL, where she studied flute with 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 Bohéme 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.

**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](http://www.chrisscanlonmusic.com)