



**James F. Keene**

*Dear Listener,*

*Conductor, transcriber, teacher, scholar, Mark Hindsley is certainly one of the most important figures in the history of the American band movement. Entitled, "The Hindsley Legacy," this collection of recordings represents only a small portion of Dr. Hindsley's contributions to bands and band music.*

*His service to his profession included the presidency of the College Band Directors National Association and the American Bandmasters Association, the latter organization recognizing his dedication by naming him Honorary Life President.*

*Appointed Assistant Director of Bands to A. A. Harding in 1934, his innovations in marching band techniques and drill writing were decades ahead of the time. After serving with distinction in the U. S. Air Force, Dr. Hindsley returned from World War II to assume the position of Director of Bands at Illinois in 1948. He immediately recognized the need for exemplary performances of the finest band repertoire to be made available to music educators. Thus, the landmark series of recordings, from which these selections were chosen, was initiated in the early 1950's.*

*About that time, Dr. Hindsley began experimenting with the acoustical characteristics of several wind instruments and published numerous articles on such things as intonation, seating arrangements and rehearsal techniques. Many of these articles were compiled into book form, and the title of one of these tells a story unto itself: "My Bands and I—A Love Story."*

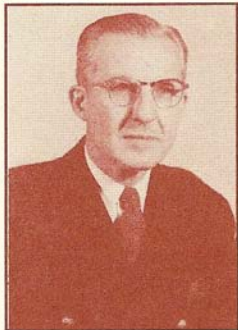
*The great love of his life, however, is his devoted Helene; as I write this foreword, their marriage is in its 73rd year. All three of their children, whom I consider dear personal friends, performed with distinction in the University of Illinois Bands and remain dedicated to the program to this day. Since his retirement in 1970, Dr. and Mrs. Hindsley attended every band concert they could, health permitting. Dr. Hindsley enjoyed visiting the Band Building often, and when I walked him back to his car, it was usually filled with boxes of his wonderful transcriptions, en route to the post office in order to be mailed to Japan, the British Isles or other faraway places.*

*In closing, I must alert the listener that these recordings contain some audio imperfections due to deterioration of the master tapes over the past 45-plus years. However, I'm sure you will enjoy this wonderful chronicle of an outstanding musician and transcriber, whom I will always consider to be a great friend and mentor.*

**James F. Keene**

*James F. Keene*  
Director of Bands, University of Illinois

Mark Hindsley was born October 18, 1905 in Randolph County, Indiana, to Goldie Warner and Orvah L. Hindsley. Mark's father, Orvah, was a school teacher for 39 years in Randolph County, a farmer and a postmaster in Union City for four years. There were three children in the family. Dale, the eldest, played violin and trombone, and Pauline (Mrs. Hugh Ammerman of Richmond, Indiana) majored in music at Indiana University and taught music and German in public schools. Mark's mother played piano and both his father and mother sang in choirs and quartets, giving Mark a rich heritage of music.



Mark attended the one-room Lisbon School in Jackson Township where he was an excellent student. Almost immediately he advanced to second grade and at the end of fourth grade was promoted to sixth. His high school years were spent at Jackson Township Consolidated School where he participated in many activities. He was president of his freshman class, played in the school band and orchestra, sang in the chorus and had major roles in school productions. He loved sports and participated as a team member in basketball, baseball and track. As a sophomore he won the county award of a German helmet for his essay on "Why We Should Buy Victory Liberty Loan Bonds". He graduated at the top of his high school class scholastically at the age of 15.

Mark began to play cornet at the age of ten and had three lessons from Oliver Aukerman before his teacher enlisted in the Navy prior to entry in World War I. Mark first played in the family orchestra and country Sunday School orchestra, then at age twelve began playing in city Sunday School orchestra and the city band. He was a very active cornet soloist with his sister, Pauline, as his accompanist in church, school, and community events.

Mark entered Indiana University in September of 1921 with a county scholarship where he majored in chemistry and received an A.B. degree in 1925 "with high distinction", one of nine in his senior class of some 500 students. A member of Alpha Chi Sigma, honorary chemistry fraternity, he was historian and editor of the chapter newsletter. He also held the distinction of election to Phi Beta Kappa, all university scholastic honorary, in his junior year. In both 1925 and 1926 he was selected to represent Indiana University along with four other university representatives as a candidate for a Rhodes Scholarship. Other memberships held by Mark include the Indiana Club, a social, dramatic and literary organization in which he served as president; Indiana Club Men, a social and housing group in which he also served as president and business manager; and later a charter

membership of the Indiana Beta chapter of Sigma Phi Epsilon, a national college social fraternity; and member of the YMCA cabinet.

He was a first chair cornet student in the Indiana University Band, directed by Archie Warner, and later became student assistant director in his senior year. In the university orchestra he played first trumpet and string bass with Winfred Merrill conducting; he sang in the university chorus conducted by Edward Birge and in the church choir conducted by George Schlafer. In the Sunday School orchestra he conducted, sang and played trumpet solos with the church choir, and organ. As a senior, Mark organized his own concert and dance orchestra which played many engagements on and off campus. "Indiana Loyalty", still a popular school song, was one of the songs and marches written by Hindsley. He was a charter member and the first president of Chi Gamma Tau, an honorary local band fraternity, and later became an honorary member of the national college band fraternity Kappa Kappa Psi of Chapters at Oklahoma State University (alpha), Texas Tech University, Michigan State University, Midwestern University, and VanderCook College of Music. At Midwestern, he was also an honorary member of Tau Beta Sigma.

After graduation from Indiana University in 1925, Hindsley became director of the university band and, a year later, was instructor in music. He received a Master of Arts degree in music in 1927, studied trumpet with Leslie E. Peck at the Metropolitan School of Music in Indianapolis from 1926-1929, and formed and conducted a stage orchestra within the university band. During this time he played many engagements with theater and dance orchestras, including a one-month engagement on tuba, doubling on trumpet, with the former Franklin Night Owls, in the summer of 1926. As a member and director of the Indiana University Band, he appeared on every Big Ten football field and made a spectacular appearance at Harvard University in 1927, plus many other concerts and engagements in and out of state.

On August 26, 1926, he married Helena Alberts, a Remington, Indiana student at Indiana University. Their first son, Harold E., was born on January 17, 1929, married Jeanne Bresee, and is now a retired Senior Vice-President of the Northern Trust Bank of Chicago. The Hindsley's daughter, Marilyn, was born August 27, 1930, married John Haynie and is living in Denton, Texas.







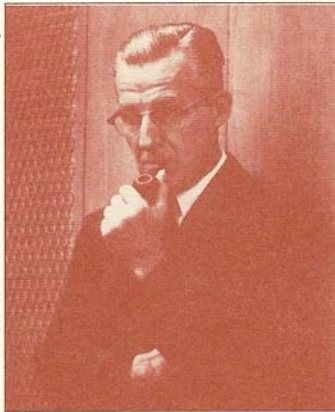
Robert W. was born October 30, 1939, and married Jane Myrick. He is retired Director of Bands at Homewood-Flossmoor High School and now publishes his father's music. Mark has eight grandchildren and 17 great grandchildren.

In the summer of 1929, Hindsley attended Sherwood School of Music in Chicago to study conducting and band techniques with Victor Gabel. In September of that year he became director of instrumental music in the public schools of Cleveland Heights, Ohio. He organized classes in eight grade schools, coordinated bands and orchestras in three junior high schools and conducted bands and orchestras in high school. The enrollment

in band was originally 18 members, and 8 in orchestra. In five years it was built to 135 and 85. In their third year, the band won the concert playing championship of Greater Cleveland. In their fourth year, 1933, the band won first division ratings in a national contest in Evanston, Illinois, for concert playing, sight reading and marching. They became the only band in history to win first divisions in all three events in a single national contest. He was selected by School Musician magazine in January 1934 as one of the ten most outstanding music directors in the U. S. during that school year. In the summer of 1932, he attended the National Music Camp at Interlochen, Michigan, where he taught drum majoring and marching, and played first chair cornet in the camp college band with Albert Austin Harding conducting. He played string bass in the camp college orchestra, conducted by William Carton, and attended a course in band administration and literature with Harding.

In September 1934, Hindsley became Assistant Director of Bands and Associate in Music at the University of Illinois. He was assigned as Director of the Marching Illini football band and conductor of the First Regimental Band. He taught private lessons to brass instrument majors, as well as supplementary wind and percussion instruments, and brass and woodwind ensembles. The marching band, with a membership of 175, developed traditional routines of entrance, Block I and Marching ILLINI. A schedule of concerts and radio broadcasts were also established for the First Regimental Band.

In August 1942 he was commissioned captain in the Army Air Forces, assigned to duty as Music Officer of the Air Force Flying Training Command and later the consolidated Air Force Training Command which included the Technical Training command, with headquarters in Fort Worth, Texas. Hindsley supervised organization and functioning of more than 150 Air Force bands and other music activities on all bases in the Command. The first military band clinics anywhere were held there – one each in the Eastern, Central and Western combined Flying and Technical Training commands. In July 1945 he was assigned to music faculty of Biarritz American University in France, with a student body of 2000 U.S. military personnel. He conducted band and orchestra, taught conducting, and gave concerts for students and faculty in the French community. He also received the Army Commendation Medal and advanced to rank of Lieutenant Colonel, was released from active duty in April 1946, retained reserve commission, and resigned commission in 1955.



Hindsley returned to his position at University of Illinois in the summer of 1946. In December, 1946 he was elected president of the College Band Directors National Association, and served as chairman of the committee to define the principles of the organization. As chairman, he became the principal author of the organization's long standing Declaration of Principles. Later he became chairman of the committee on published band music, along with many other committee assignments and duties.

In September 1948 he became Acting Director of Bands at the University of Illinois, and in early 1950 was appointed Director of Bands and Professor of Music. From 1948 he was conductor of the Concert Band (as the top band was called), taught graduate courses in Band Administration, Advanced Conducting, Band Literature, and Band Arranging. He developed sets of cards selecting and evaluating present published band literature. He assisted in planning the new Band Building, which was completed and occupied in 1957.

In 1956 Hindsley was elected vice-president and, in 1957, president of the American Bandmasters Association. In March 1958 he coordinated a triple event on the Illinois campus: dedication of the new Band Building, the 68th Anniversary Concerts of the Concert Band, and the annual convention of the American Bandmasters Association.



Hindsley conducted numerous concerts and made other appearances with the Concert Band on the campus, and on tour – mostly in Illinois, but some in Indiana, Ohio, New York, Iowa and Missouri. Their repertoire included nearly all significant original and contemporary works for band. He has made more than seventy-five major transcriptions of orchestral, organ and other works for concert band. Since 1950, and until his retirement, he has made or contributed to four recorded albums primarily for the university alumni association, and a separate series of fifty-nine LP recordings of music of the Concert Band, which have received distribution and acceptance world-wide. During the same period the Concert Band was broadcast on radio station WILL both live and through recordings, every Saturday morning at 9:30 throughout the years, besides many other special concerts and programs. Several television tapes for the Public Information division were produced. After continuing the annual band clinics established in 1930 by A. A. Harding through the silver anniversary year of 1954, Hindsley established the annual Festival of Concert Band Music, in which all university bands

participated - Concert, First Regimental, Second Regimental A and B. Other major events of the Concert Band included the continuation of the Anniversary Concerts, the spring Twilight Concerts, the Commencement Concerts, and the Governor's Inaugural Concerts and ceremonial music. The Marching Illini appeared in the Rose Bowl in 1952 and 1965, and marched in President Dwight Eisenhower's second Inaugural Parade in Washington in 1957.

Mark Hindsley has written eight books on bands and instrumental music education, and has contributed to several others. He has also written over forty articles for a dozen magazines. Together with original music and transcriptions, works have been printed by some thirty publishers. He has been the subject of three doctoral theses, has been on the Editorial Board of the Music Educators Journal, the Board of Advisors of the Instrumentalist magazine, and the selection committee for the "Mac" award for outstanding high school band directors. He was appointed to the Flag of Honor committee of the John Philip Sousa Foundation.



There has been much research done on wind instrument intonation by Hindsley, and he was granted a patent for mechanisms on valve brass instruments. His work has influenced changes of design and specifications particularly in cornets, trumpets, clarinets, euphoniums and tubas, both in America and Europe. He has given many clinics and demonstrations on wind instrument intonation.

At the University of Illinois he has served on the Executive committees of the School of Music and the College of Fine and Applied Arts, as ex-officio member of Music Extension Committee, member on the Krannert Center for the Performing Arts, on Games Committee of the Athletic Association, on cheerleaders committee, on several doctoral committees, and other miscellaneous committees. He was speaker for the annual Veterans Day Ceremony in 1960.

He has served as guest conductor, clinician, adjudicator, and teacher on scores of college campuses and cities in almost all of the United States, in France, Canada and Mexico, along with being conductor of numerous All-State high school, intercollegiate and MENC Division bands and of the first Phi Mu Alpha band at a national convention in 1958. He was on staff of Bemidji, Minnesota summer music camp for three years, and of Western Music Camp at Gunnison, Colorado for eight years, originating and conducting the Directors Band there for four years. His itinerary has also included sabbatical leaves in Europe in 1959 and Mexico in 1966. Since retirement from the University of Illinois in 1970, Hindsley has traveled to Alaska, Hawaii and other South Pacific islands, New Zealand, Australia, Japan, and Hong Kong. To celebrate his Golden Wedding anniversary in 1976, he and Helene made a 50-day trip around the world. Earlier in 1976 he was visiting conductor and professor for a semester at California State University in Fresno. He has personally photographed the capitols of all 50 states, and government buildings in some thirty foreign countries.

He served as honorary member of several bands and music organizations, was named honorary citizen of Springfield, Illinois, was a member of Performing Arts Committee of 150 for the Illinois State Sesquicentennial, State chairman of the Christmas Seals campaign in 1965, served on the church administrative board, music and other committees, and the board of trustees of the Wesley Foundation, and was a 60 year member of Rotary Club.

Aside from being listed in America's Young Men (1930's), Who's Who in Music, the International Who's Who in Music, Who's Who in Chicago and Vicinity, Who's Who in the Midwest, he has been included in the Dictionary of International Biography, Personalities of America, and was invited to many more.

As Director of Bands and Professor of Music, *emeritus*, University of Illinois, Mark Hindsley continues to serve bands and music in his many capacities. His self-published manuscript transcriptions for the concert band are widely used in all 50 states and 14 countries on four continents.

# *P*rogram Notes

## Russlan and Ludmilla - Overture

Michael Glinka

*Transcribed for Concert Band by Mark H. Hindsley*

Glinka is known as the father of Russian music, for it was he who introduced a national style in operatic music, and who first created Oriental effects in Russian music. The brilliant and melodious overture to *Russlan*, his second opera, has become a favorite as a concert number. Based on themes of love and sorcery, the overture begins with the music of the final apotheosis and song of thanksgiving, followed by the melody of one of the hero's arias. Near the end appears one of the earliest instances of the use of the whole-tone scale.

## Toccatà and Fugue in D minor

Johann Sebastian Bach

*Transcribed for Concert Band by Mark H. Hindsley*

Not the least among Bach's claim to greatness is his treatment of the organ and his appreciation of it as a vehicle for creative art. Some of his grandest conceptions are to be found in his organ works, and the preludes and fugues include many of his loftiest compositions for the instrument. The *Toccatà and Fugue in D minor*, classed among these, consists of a brilliant introduction, alternating slow and fast, followed by the fugue, the subject of which is a short figure in sixteenth notes. The title *Toccatà and Fugue* may be interpreted as describing the fact that the fugue theme and subsidiary material constitute a toccatà, not that the fugue is preceded by a toccatà, which is the modern sense we understand as a brilliant composition for technical display. The breadth and magnificence of this music has brought about its transcription from the organ score for performance by both the symphony orchestra and concert band.

## Marche Militaire Française

Camille Saint-Saëns

*Transcribed for Concert Band by Mark H. Hindsley*

In his *Suite Algérienne*, Saint-Saëns exhibits his sense of musical atmosphere, and records his impressions while on a voyage to his favorite summer resort. The *Marche* is the final movement of the suite, and offers the most striking contrast in tone color.

## Danse Macabre

Camille Saint-Saëns

*Transcribed for Concert Band by Mark H. Hindsley*

From the very first, *Danse Macabre* was a tremendous success. It was performed so often that Saint-Saëns himself relegated the principal theme to the land of the fossils in his "Carnival of the Animals". Since it is now so much taken for granted and it is likely much of our youth has escaped the number entirely, the "program" is given in brief:

The clock strikes twelve midnight, a skeleton arises from his grave, sits on his tombstone, tunes and plays his fiddle, which brings forth all the other skeletons in the graveyard for a revel of dancing; as dawn breaks and the cock crows, the skeletons scamper back to their graves, and again all is quiet. The fiddler at the tombstone is represented in the band transcription by the alto saxophone.





Mark Hindsley  
date unknown

Mark Hindsley Retirement  
photo unveiled 1973



Albert Austin Harding

Mark Hindsley  
1957

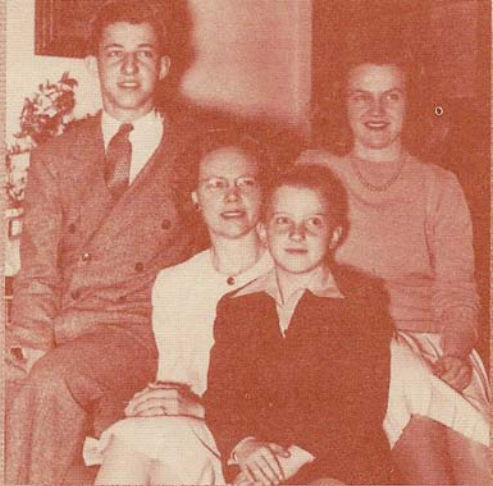


Mark Hindsley  
1947





Helene Hindsley 1963



Harold, Helene, Robert & Marilyn Hindsley



1972  
Conferring  
of Honorary  
Doctor of Music

Indiana  
University



Mark  
Hindsley  
1934

The Sultan of Schahriar, persuaded of the falseness of women, swore to put to death each one of his wives after the first night. The Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. His curiosity piqued, the Sultan put off his wife's execution from day to day and at last gave up entirely his bloody plan.

### **No. 1 - The Sea and Sinbad's Ship**

Rimsky-Korsakov chose to start his musical "Thousand and One Nights" by telling the story of Sinbad the Sailor's seven voyages, each of which took him from luxury through tragedy and near-destruction, into many a fanciful land of absurd adventure, and back again to wealth and splendor. Here there is no attempt to retell in sound all the stories spun by this oriental sailor-of-fortune; but, rather, caught up in this impression-piece is the essence of ships-at-sea, thundering waves, "Land Ho!", and uninhibited adventure.

### **No. 2 - The Story of the Kalandar Prince**

The original Kalandar prince story opens with three beggars, each of whom is to tell a tall tale to save his life. Each claims to be the son of a king. Each has lost his left eye and claims he lost it at the close of some wondrous adventure. In his musical "Thousand and One Nights", Rimsky-Korsakov has taken these likenesses, and, through the magical process of musical synthesis and poetic license, has made the three into just one Kalandar prince.

### **No. 3 - The Young Prince and Princess**

In Rimsky-Korsakov's musical "Thousand and One Nights", the movement devoted to the young prince and the young princess is the idyll of the suite, an idyll both of the stories and the music. Here we are nearest to the touch of sentiment, apart from the mere drama of the haps and mishaps. But there are all kinds of special events. The idyll begins straightaway, winds through a great variety of scenes and storms, sings out simply again, then its loveliness is enveloped and sealed in the last strains of the romance.

### **No. 4 - Festival at Baghdad, and Conclusion**

In Rimsky-Korsakov's musical "Thousand and One Nights", the final movement begins with the motif of the sea, as does the first. The scene quickly changes, however, to the whirl and swirl of the festival. Into the carnival atmosphere a reminder of the sea intrudes, other familiar figures flit by, the evil jinn and the love idyll. Then, in full festal array, we seem to plunge back into the broad movement of the surging sea, straight on to the fateful event where the ship goes to pieces against a magnetic rock. There are no sighs or tears. Placidly the waves play softly about. Scheherazade herself again reappears to conclude the tale quietly and tenderly.

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## The Sorcerer's Apprentice

Paul Dukas

*Transcribed for Concert Band by Mark H. Hindley*

The basis of this scherzo is the ballad, "The Pupil in Magic", written by Goethe in 1796, after an old Greek legend which is among the glorious classics of world humor. The ballad, and Dukas' music, concerns itself with the apprentice of a magician who, when his master leaves the house, proceeds to experiment with the magic formula he has heard the sorcerer utter. Using the cabalistic words employed by his master, the apprentice commands the broom to go to the shore and fetch water. The broom obeys, and when all the pitchers are filled the apprentice is dismayed to discover that he cannot remember the magic utterance that will compel the broom to stop. Soon the room is swimming with water, and still the indefatigable utensil hurries to and from the river's edge. In desperation the apprentice resolves to stop its progress with a hatchet, and he splits the broom in twain. His dismay is doubly increased, for now both parts of the broom are speeding to the river's bank. As the water splashes over and around the steps and hall the apprentice screams for help. And help arrives. The sorcerer enters, takes in the situation, commands the carriers to desist, and both parts of the broom fly into their corner.

## Till Eulenspiegel's Merry Pranks

Richard Strauss

*Transcribed for Concert Band by Mark H. Hindley*

This symphonic rondo has been described as the most genial humoresque ever written in sound. Although the composer has declined to furnish a descriptive narrative, leaving it "to my hearers to crack the nut which the rogue had prepared for them". Wilhelm Klatte has written a lengthy analysis of the work, which may be summarized as follows:

The whimsical Till rides his horse through a crowd of market women sitting chattering in their stalls; puts on the vestments of a priest and assumes an unctious mein, but feeling uncomfortable in the disguise, tears it off. He becomes a Don Juan and way-lays pretty women. One bewitches him, but Till's advances are treated with derision. The rogue's anger is scarcely over when a troop of worthy Philistines appears, and these good people receive his gibes. Gaily he goes on his way playing waggish pranks, but Nemesis is upon him. Till is dragged by the jailer before the criminal tribunal. To each of the court's interrogations Till replies calmly, and lies. He is condemned to death and fear seizes him. The rogue is then strung up and his soul takes flight. The epilog, picking up the theme of the introduction, continues the people's murmuring and moralizing over the Till legend.

## Les Preludes

Franz Liszt

*Transcribed for Concert Band by Mark H. Hindley*

"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break, a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar? And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strengths".

Lamartine, Meditations Poetiques

Written as a tribute to his close friend, the architect Victor Hartmann, Moussorgsky's suite for piano describes ten of the drawings which most impressed him from among the some four hundred displayed in a memorial exhibition. The "pictures" are introduced and often interspersed with thematically recurring "promenades". The sequence of the suite is as follows:

**Promenade** This depicts the composer, amid a crowd of visitors, looking around for the most attractive exhibits. It represents variations on a theme of a very outspoken Russian character—in *modo Russico*—which are continued in each of the ensuing promenades.

**Gnomus** A design for a nutcracker with huge jaws, in the form of a limping dwarf, moving grotesquely.

**Promenade**

**The Old Castle** An Italian landscape at night with a castle, and a minstrel singing in front of it.

**Promenade**

**Tuileries** Children with their nurses in the famous Paris park, playing and quarreling.

**Bydlo** A lumbering Polish ox-wagon with huge wheels. The music has the cart appear from a distance, rumble by, and disappear over the horizon.

**Promenade**

**Ballet of the Unhatched Chickens** A drawing for a scene from the ballet *Tilby*.

**Samuel Goldenberg and Schmuyle** A drawing of a beggar wheedling a rich man on a street corner in a Polish ghetto.

**The Market Place at Limoges** The chatter and haggling of Frenchwomen on market day.

**Catacombae, Sepulchrum Romanum** This drawing shows Hartmann and a friend studying a pile of skulls in a Roman catacomb by the light of a lantern.

**Cum Mortuis in Lingua Mortua** Moussorgsky's elegy in Hartmann's memory. "A Latin text: 'with the dead in a dead language.' . . The creative spirit of the departed Hartmann leads me to the skulls, calls out to them, and the skulls begin to glow faintly."

**The Hut on Fowl's Legs** The drawing showed a clock in the shape of the legendary Russian witch, Baba Yaga. The music adds the witch's chase.

**The Great Gate at Kiev** An architectural design for a gate in Kiev in ancient massive Russian style, surmounted by a helmet-shaped cupola.

## Academic Festival Overture

Johannes Brahms

*Transcribed for Concert Band by Mark H. Hindsley*

Brahms wrote his *Academic Festival Overture* in 1880 as an acknowledgement of the degree of Doctor of Philosophy which had been bestowed upon him by the University of Breslau. It was first performed at Breslau early in 1881, in the presence of the august functionaries of the University, Brahms himself conducting. The overture is in reality a fantasia on four college songs. Brahms, though not a college man himself, was fond of these pieces, and on occasions when they were sung at social festivals he would join in lustily and with much enthusiasm. Even before the overture was printed for orchestra, Brahms wrote his publisher, "I advise you to have the Academic arranged for military band. I should be tempted to do it myself if I knew more about it." A band arrangement by A. Reindel of Breslau was indeed published in 1889, and since that time it of course has been rescored for the differing band instrumentations of other countries.

## Rienzi Overture

Richard Wagner

*Transcribed for Concert Band by Mark H. Hindsley*

During his residence in Riga - a period of alternating hope and disappointment - Wagner sketched the opera *Rienzi*, deliberately building it on such a stupendous scale that it could only be offered to some royal theater. He had read Bulwer Lytton's "Rienzi, the Last of the Barons", and "was carried away by this picture of a great political and historical event". Wagner wrote as follows in explanation at the beginning of the work: "Grand Opera, with its scenic and musical display, its sensationalism and massive effects, loomed large before my eyes; the aim of my artistic ambition was not merely to imitate it, but, with reckless extravagance, to outdo it in every particular". He carried out his intentions so well that the premier performance at Dresden in 1842 lasted six hours.

The overture is based on thematic material from the opera, beginning with the long-drawn trumpet call, followed by Rienzi's prayer. This is followed by the allegro chorus of the first act finale and the battle hymn. The second act finale is then introduced, followed by the development section, which is based chiefly on the battle hymn. A brief recapitulation of the first part occurs and a brilliant coda brings the overture to its conclusion. With a wealth of colorful music, the overture has remained continually popular - principally because of one noble melody, Rienzi's prayer for the people.

## Tannhäuser Overture

Richard Wagner

*Transcribed for Concert Band by Mark H. Hindsley*

The overture to *Tannhäuser* tells in music essentially the entire story of the opera, which deals with the struggle between earthly love and that born in Heaven. It opens with the song of the pilgrims, which grows louder as it draws near, but finally recedes into the distance. Gloaming creeps on; the last of the pilgrims' chant dies away. As night falls, magic apparitions appear; a rosy mist arises and jubilant sounds assail the ear; we feel the motion of a mad, whirling dance; these are the bewitchments of the Venusberg. Lured on by the tempting vision, a manly figure approaches; it is Tannhäuser, the minnesinger; his proud, exultant love song rings out in challenge. He is answered by wild cries; the rosy cloud enwraps him more closely; intoxicating perfume overwhelms his senses. And now, in the enchanted twilight, appears to his entranced vision the figure of a woman, unspeakably lovely. He hears a voice, tremulously sweet, like the call of the sirens; it is Venus herself who rises before him. A wild bacchanal, the maddest of dances, then with a rushing sound the revelers disperse. Only an awesome murmur like the whirling of wings hovers over the spot where the spell of the unholy enchantment has worked. Above this murmuring returns the pilgrim song, gathering volume to become a song of triumph; in the fierce conflict against the senses, the spirit has won the victory.



## Die Meistersinger von Nürnberg Overture

Richard Wagner  
*Transcribed for Concert Band by Mark H. Hindsley*

Chastising the bigotry and conservatism of the middle-class German of four hundred years ago, the broad humor and animated spirit of Wagner's great musical satire, *Die Meistersinger*, find concentrated expression in the overture. After the pompous and sonorous Mastersinger motive which begins the work, a sudden contrast appears in the form of a delicate, tender theme in the flute and cornet, suggestive of the romance of Eva and Walter. The motive of the next theme is intended to depict the banner of the Mastersingers, whereon is emblazoned King David playing the harp, an outward and visible emblem of the pride and dignity of the Corporation. A quiet transition leads to themes from Walter's prize song, which are developed contrapuntally and then interrupted by a third section beginning in a humorous vein with a sort of caricature of the chief Mastersinger motive. After this fugal treatment, the brass comes forth with the principle theme in its original majestic form, introducing the final section of the overture in which the three outstanding themes are masterfully woven together. A powerful crescendo brings a final declamation of the initial march theme.

## The Flying Dutchman Overture

Richard Wagner  
*Transcribed for Concert Band by Mark H. Hindsley*

The self-sacrificing love of woman was often portrayed by Wagner as an instrument of spiritual salvation. The idea was almost an obsession with him. In *The Flying Dutchman* it is the love of Senta, "faithful unto death", which alone can release the Dutchman, Vanderdecken, from the curse upon him, the necessity of sailing the sea forever in expiation of his diabolical vow to double the Cape of Good Hope in the teeth of a gale, "if it took all eternity to do it". The beginning of the overture represents a storm, through the tumult of which is hurled the motive of the curse laid on the Dutchman. The tempest subsides with distant mutterings, and after a short pause we hear the passive strains of Senta's ballad. The original tempo is resumed and the two themes exposed thus far are thrown into riotous ferment. In the midst of the turbulent uproar, mixed with the occasional interpolation of the sailors' chorus, the two principle motives alternate and develop in vigorous opposition, the motive of the Dutchman gaining in force, Senta's theme growing in breadth and expansiveness to form a majestic close.

## Music For The Royal Fireworks Overture - The Peace - The Rejoicing - Bourée - Menuet

George Frederick Handel  
*Rescored for Modern Concert Band by Mark H. Hindsley*

Handel's wonderfully sonorous and stately *Royal Fireworks Music* was written in 1749 for a mammoth festival celebrating the return of peace to all Europe following the war of the Austrian succession, which was concluded by the Peace of Aix-la-Chapelle. Handel was composer to the Chapel Royal under King George II, and this music was commanded to be for "warlike instruments" alone. Historians have listed the original performing instrumentation as follows: 16 oboes, 16 bassoons, fifes, flutes, 40 trumpets, 20 horns, serpents, 8 pairs of kettledrums, 101 cannon, 18 pieces of ordnance. The overture was followed by the cannonading salute, and the succeeding sections were accompanied by appropriate pyrotechnic set-pieces which "dazzlingly banished the darkness, while aloft the replica of the sun blazed out over all London". It is recorded also that the original performance ended in complete catastrophe, with sputtering fireworks fanned by fresh winds igniting all structures within reach. With such a beginning, this extraordinarily famous "original band music" has survived on its own inherent merits and by its continual rewriting and refinement for bands and orchestras.

# *the University of Illinois Symphonic Band Recording Series...*

## *In Concert with the UNIVERSITY OF ILLINOIS SYMPHONIC BAND THE BEGIAN YEARS*

*HARRY BEGIAN, CONDUCTOR*

### **1210-MCD Volume I**

Armenian Dances (Complete) Alfred Reed

#### **Music of Percy Grainger**

Children's March, "Over the Hills and Far Away" /  
Colonial Song / The Lads of Wamphray / Lincolnshire  
Posy (Lisbon, Horkstow Grange, Rufford Park  
Poachers, The Brisk Young Sailor, Lord Melbourne,  
The Lost Lady Found) / Irish Tune From County Derry/  
Shepherd's Hey

### **1211-MCD Volume II**

**Music of Percy Grainger** The Duke of Marlborough  
Fanfare / The Immovable Do / The Power of Rome and  
the Christian Heart / Country Gardens / Ye Banks and  
Braes O' Bonnie Doon / Handel in the Strand / Spoon  
River / Hill Song No. 2

Festive Overture [from record #109A] - Shostakovich,  
Hunsberger / Thus Spake Zarathustra / Strauss /  
Hindsley

### **1212-MCD Volume III**

Fanfare To 'La Peri' - Paul Dukas / 'Ein Heldenleben'; A  
Synthesis for Band-Richard Strauss, arr. Hindsley /  
Finale from Symphony #5 - Dimitri Shostakovich, arr.  
Richter / Enigma Variations (I. THEME C.A.E., III.

R.B.T, IV.W.M.B., V. R.P.A., VI YSOBEL, VII. W.N., IX  
NIMROD, XI. G.R.S., XIII. B.E.N., XIV. Finale E.D.U.)  
-Sir Edward Elgar / trans. E. Slocum / Liebestod, from  
Tristan Isolde and R. Wagner, arr. Bainum/ Romanian  
Rhapsody No.1 - G. Enesco

### **1386-MCD Volume IV**

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Lassus Trombone; Noble Men; Golden Friendship;  
Americans We; The President's March; The Circus  
Bee; Miss Trombone; The Footlifter; His Honor; The  
Klaxon; Men of Ohio; Orange Bowl; Shoutin' Liza  
Trombone

### **1387-MCD Volume V**

#### **"Great Marches of the World featuring: Continental and Karl King Marches"**

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El Relicario; Suspiros de España; March Electric;  
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Entree; Cyrus the Great; Pride of the Illini; Goldman  
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Trombone King; King Henry; Broadway One-Step; War  
March of the Tartars; Circus Days Galop; Home Town  
Boy; Hosts of Freedom

### 1647-MCD Volume VI

Toccata and Fugue in D minor-J.S. Bach; Siegfried's Rhine Journey-R. Wagner; Don Juan-R. Strauss; Der Rosenkavalier-R. Strauss; *March* from Symphonic Metamorphosis on Themes by Carl Maria von Weber-P. Hindemith; Death and Transfiguration-R. Strauss

### 1648-MCD Volume VII

Symphony in B-flat for Concert Band MVT 1,2,3 - P. Hindemith; Variations on a Theme by Haydn - J. Brahms / M. Hindsley; Lohengrin - R. Wagner / M. Hindsley; Theme and Variations, Op. 43a - A. Schoenberg; The Beautiful Galatea - F. von Suppé, L.P. Laurendeau; Ballad for Band - M. Gould; Beatrice & Benedict -H. Berlioz / F. Henning

### 1649-MCD Vol. VIII

Suite of Old American Dances - R.R. Bennett; La Fiesta Mexicana -H. Owen Reed; Overture to the School for Scandal- S. Barber; Anatolia- P. Creston; Symphonic Songs for Band (Mvts. I, II, III)- R.R. Bennett

### 1650-MCD Volume IX

Fiesta del Pacifico - R. Nixon; Carmina Burana - C. Orff / J. Krance; La Procession du Rocio - J. Turina, A. Reed; Till Eulenspiegel's Merry Pranks - R. Strauss, M. Hindsley; The Pines of Rome - O. Respighi / G. Duker

### 1651-MCD Vol. X

Dances of Galanta- Z. Kodaly; Symphony for Bands- J. Bilik; Four Scottish Dances - M. Arnold; Hammersmith, Prelude and Scherzo - G. Holst; Overture - G. Tailleferre / Guarany Overture - A.C. Gomez; Elsa's Procession to the Cathedral - R. Wagner / Calliet

### *Available in December 1999*

#### Volume XI

Concert Music, op. 50-Hindemith/Duker; Propagula-Linn; Al Fresco-Husa; The Second Voyage-Zonn; Music for Prague1968-Husa

#### Volume XII

Symphony #1-Barber/Duker; Concerto in D-Tartini/Begian; Slavonic Dances-Dvorak/Curnow; Symphonic Variants for Euphonium-Curnow; Dionysiaques - Schmitt

#### Volume XIII

Lohengrin-Wagner/Hindsley; Ein Heldenleben, Synthesis for Band-Strauss/Hindsley; Overture to "Colas Breugnon"-Kabalevsky/Beeler; Overture to "The Flying Dutchman"-Wagner/Hindsley

#### Volume XIV

Masquerade, Overture-Nielsen; Armenian Dances-Chobanian; Premiere Rhapsody-Debussy; Sketches on a Tudor Psalm-Tull; Sinfonietta-Dahl; El Salon Mexico-Copland

#### Volume XV

The Sinfonians-Williams; Kaddish-McBeth; Celebration Overture-Creston; Soleriana-Surinach; Emblems-Copland; Illini Fantasy-Curnow

### *Live! In Concert with THE UNIVERSITY OF ILLINOIS SYMPHONIC BAND*

#### *JAMES KEENE, CONDUCTOR*

#### 1456-MCD RECORDING #125

Symphonic Metamorphoses of Themes by Carl Maria von Weber - P. Hindemith; Overture for Winds, op. 24-F. Mendelssohn; Profanation, from "Jeremiah Symphony" - L. Bernstein; Overture on Russian and



Kirghiz Folk Songs--D. Shostakovich; Liturgical Dances - D. Holsinger; Centennial Fanfare - March - R. Nixon; march, The Federal - J.P. Sousa; Napoli (the euphonium section) - H. Bellstedt

#### 1457-MCD **RECORDING #126**

The Firebird Suite - I. Stravinsky; Elegy - J.B. Chance; Dionysiaques - F. Schmitt; Elsa's Procession to the Cathedral - R. Wagner; Children's March, "Over the Hills and Far Away" - P. Grainger; Handel in the Strand - P. Grainger; ragtime, Easter Monday on the White House Lawn--J.P. Sousa; march, His Honor - H. Fillmore; march, Honey Boys on Parade - E.V. Cupero

#### 1458-MCD **RECORDING #127**

Lauds (Praise High Day) - R. Nelson; Passacaglia (Homage on B-A-C-H) - R. Nelson; Rocky Point Holiday - R. Nelson; Savannah River Holiday - R. Nelson; Peterloo Overture - M. Arnold; Heroes, Lost and Fallen (A Vietnam Memorial) - D. Gillingham; "Rejoicing", from *Three Revelations from the Lotus Sutra* - A. Reed; Danza Final, from the ballet "Estancia" - A. Ginastera; Irish Tune from County Derry - P. Grainger; Shepherd's Hey - P. Grainger

#### 1865-MCD **RECORDING #128**

Eight English Dances Set I (I. Andantino, II. Vivace, III. Mesto, IV. Allegro risoluto) - M. Arnold; Eight English Dances Set II (I. Allegro non troppo, II. Con brio, III. Grazioso, IV. Giubiloso - Lento e maestoso) - M. Arnold; ...and the mountains rising nowhere - J. Schwantner; Sounds, Shapes, and Symbols - L. Bassett; Trauersinfonie - R. Wagner; Lohengrin (Prelude to Act III) - R. Wagner; Rienzi Overture - R. Wagner, trans. M.H. Hindsley; The Gumsuckers March - P. Grainger - MCD-1866

#### **RECORDING #129**

Overture to the Creole "Faust" - A. Ginastera, trans. F. Hudson; Lincolnshire Posy (Lisbon, Horkstow Grange, Rufford Park Poachers, The Brisk Young Sailor, Lord Melbourne, The Lost Lady Found) - P. Grainger; Folk Songs for Band, set no. II: - D. Stanhope; Music for Prague 1968 - K. Husa; Epiphanies - R. Nelson; The Little Ripper - D. Stanhope

#### 2286-MCD **RECORDING #130**

Symphony No. 6 for Band: V. Persichetti; Fantasies on a Theme by Haydn - N. Dello Joio; Scenes from "The Louvre": N. Dello Joio; Variants on a Mediaeval Tune - N. Dello Joio; Five Dances from "West Side Story": Prologue - arr. Gilmore, Scherzo; Mambo, Cha-Cha, Fugue, arr. Polster - L. Bernstein

#### 2287-MCD **RECORDING #131**

Tam O'Shanter, overture - Arnold, trans. J.P. Paynter; Candide Suite - L. Bernstein, arr. C. Grundman; Jug Blues and Fat Pickin' - Don Freund; Sinfonietta - Dahl; Concerto for Tuba and Wind Orchestra - B. Broughton; A Slavic Farewell - V.I. Agapkin, ed. J.R. Bourgeois

### **Credits...**

<i>Executive Producer</i>	Mark J. Morette
<i>Producer</i>	James Keene
<i>Production Assistants</i>	Kenneth Steinsultz, James Zingara, Lucinda Lawrence
<i>Production Consultants</i>	Robert Hindsley, Helene Hindsley, Christopher Izzo
<i>Digital Re-mastering</i>	Dave St. Onge & Mark J. Morette
<i>Art/Design/Layout</i>	MarkArt Laura A. Grote-Salamone
<i>Photographs</i>	Courtesy University of Illinois and the Hindsley Family

# Mark H. Hindsley

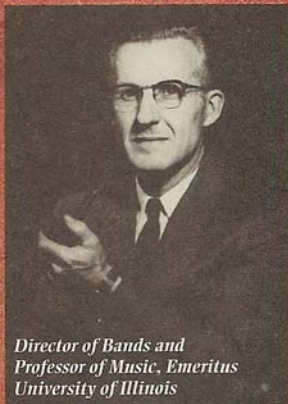
▲ A graduate of Indiana University "with high distinction" in 1925, Mark Hindsley served as band director and music instructor at Indiana until 1929. From 1929 to 1934 he was Director of Instrumental Music in the schools of Cleveland Heights, Ohio, conducting the high school bands and orchestras, with first division ratings in concert and marching at national band contests. From 1934 to 1948 he was Assistant Director of Bands at the University of Illinois, director of the Marching Illini and conductor of the First Regimental Band, specializing in wind instrument teaching in the School of Music. This period was interrupted by military service from 1942 to 1946, with the commissioning of Hindsley as staff music officer of the Army Air Forces Training Command.

▲ After the war ended, Hindsley organized and conducted both band and orchestra concerts, and taught conducting and band arranging at the Biarritz American University in France, attaining the rank of Lieutenant Colonel and earning the Army Commendation Medal. Succeeding Albert Austin Harding as Director of Bands at Illinois in 1948, he was active in that position and as Professor of Music until his retirement in 1970.

▲ A past president of both the College Band Directors National Association (1947) and the American Bandmasters Association (1957-58), Hindsley has appeared throughout the nation and in other countries as guest conductor, clinician and adjudicator, and on the summer staffs of many other colleges and universities. His recordings of the University of Illinois Concert Band and his transcriptions of historical masterpieces are highly acclaimed at home and abroad. He is author of eight books and more than 40 magazine articles on instrumental music. He was awarded the honorary degree Doctor of Music by his alma mater, Indiana University.

▲ Among his many other honors are a Citation of Merit from the University of Illinois Foundation; Fellow of the International Institute of Arts and Letters; the Edwin Franko Goldman award of the American School Band Directors Association; the Outstanding Bandmaster award of Phi Beta Mu the Distinguished Service to Music medal of Kappa Kappa Psi; installation in the International Academy of Wind and Percussion Arts, with the "Oscar" of the National Band Association; Hall of Fame of Distinguished Band Conductors; Meritorious Service Award of the Illinois Music Educators Association; recipient of the Sudler Medal of the Order of Merit from the John Philip Sousa Foundation; Historic Roll of Honor of High School Bands 1920-1960; profiled as one of the seven legends in Music Education in the 50th Anniversary issue of *The Instrumentalist*; installation in the Ohio Pioneer Band Director Hall of Fame; and named Honorary Life President of the American Bandmasters Association in 1996.

▲ After a forty-five year formal career and several years of "retirement", Dr. Hindsley continued to serve as guest conductor, adjudicator, clinician, writer, and publisher of many of his manuscript transcriptions and his books, *HINDSLEY ON BANDS* (The Gospel According To Mark) and *MY BANDS AND I* (A Love Story). In 1993 he transferred the publication and distribution responsibilities of his transcriptions to his son, Robert Hindsley.



*Director of Bands and  
Professor of Music, Emeritus  
University of Illinois*



# The Hindsley Legacy

## University of Illinois Concert Band

Mark H. Hindsley Conductor

### one

- 1 Russlan and Ludmilla
- 2 Toccata and Fugue
- 3 March Militaire Française
- 4 Danse Macabre
- 5 Scheherazade

Michael Glinka, trans. Mark H. Hindsley	[6:20]
Johann Sebastian Bach, trans. Mark H. Hindsley	[9:10]
Camille Saint-Saëns, trans. Mark H. Hindsley	[4:30]
Camille Saint-Saëns, trans. Mark H. Hindsley	[7:00]
Nicolai Rimsky-Korsakov, trans. Mark H. Hindsley	[42:50]

### two

- 1 The Sorcerer's Apprentice
- 2 Till Eulenspiegel's Merry Pranks
- 3 Les Preludes
- 4 Pictures at an Exhibition

Paul Dukas, trans. Mark H. Hindsley	[10:35]
Richard Strauss, trans. Mark H. Hindsley	[15:25]
Franz Liszt, trans. Mark H. Hindsley	[14:25]
Modeste Moussorgsky, trans. Mark H. Hindsley	[30:45]

### three

- 1 Academic Festival Overture
- 2 Rienzi Overture
- 3 Tannhäuser Overture
- 4 Die Meistersinger von Nürnberg Overture
- 5 The Flying Dutchman Overture
- 6 Music For The Royal Fireworks

Johannes Brahms, trans. Mark H. Hindsley	[10:15]
Richard Wagner, trans. Mark H. Hindsley	[10:45]
Richard Wagner, trans. Mark H. Hindsley	[13:20]
Richard Wagner, trans. Mark H. Hindsley	[9:30]
Richard Wagner, trans. Mark H. Hindsley	[10:30]
George Frederick Handel, Rescored for Modern Concert Band by Mark H. Hindsley	[14:55]

All of Mark H. Hindsley's transcriptions are available through  
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