

In Concert with the University of Illinois Symphonic Band

The Began Years • Vol. I

1. ARMENIAN DANCES (Complete) [from record 78]	Alfred Reed (29:11)
Music from Percy Grainger [from record 74]	
2. CHILDREN'S MARCH, "Over the Hills and Far Away"	(7:04)
3. COLONIAL SONG	(5:57)
4. LADS OF WAMPHRAY	(8:39)
LINCOLNSHIRE POSY	(16:09)
5. Lisbon	
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11. IRISH TUNE FROM COUNTY DERRY	(3:22)
12. SHEPHERD'S HEY	(1:57)

- PROGRAM NOTES -

1. ARMENIAN DANCES (Complete)	Alfred Reed
Part I	
Part II	
Hov Arek (The Peasant's Plea)	
Khoomar (Wedding Dante)	
Lorva Horovel (Songs of Lori)	

Alfred Reed has taken authentic Armenian folk tunes as a basis for this work. Dr. Began being familiar with the folk collections of the Armenian priest, Gomidas Vartabed, commissioned Dr. Reed to make an extended composition using the tunes compiled by this celebrated ethnomusicologist. In addition, Began enlisted financial aid from Alex Manoogian, president of the Armenian General Benevolent Union and well-known philanthropist, to help underwrite the commission. Alfred Reed, the composer, is on the faculty of the University of Miami, Coral Gables, Florida. He is one of the most gifted of modern day writers for band. His creative output is prodigious and always of the very highest quality. In addition to being a first-rank composer, Dr. Reed is also a conductor of acknowledged skill and finesse. So, here we have a composer who knows bands from all aspects and writes superlative music which shows his knowledge of and respect for the band medium. Concerning the music itself, Part I is a free rondo built on five songs which are interwoven into a continuous, uninterrupted musical whole. The songs, in order of their appearance, are: *Tzirani Tzar* (The Apricot Tree), *Gakavi Yerk* (Partridge Song), *Hoy Nazan Em* (Hoy, My Nazan), *Alagyaz* (Mount Alagyaz), and *Gna, Gna* (Go, Go). In Part II the folk tunes are given a more complete treatment, making each a

- THE UNIVERSITY OF ILLINOIS BAND -

In the 1920's, John Philip Sousa called it the "World's Greatest College Band." During separate guest conducting appearances in the 1950's, Edwin Franko Goldman acclaimed it "second to none," and the "finest of all concert bands."

More recently, many of the country's most prominent composers and conductors have written in terms such as these:

"I have never heard such professional playing and sheer musicianship from any band"

"I have never heard any band, professional or otherwise, that has the warmth of tone and brilliance of sound that the Concert Band has."

"I know of no other band that could have played so much difficult music so well."

"One can easily see why the University of Illinois Bands continue to lead the nation in cultural attainment."

Shortly after the University of Illinois opened in 1868, a military band was organized. The military band became also a concert band and gave its first formal concert in 1890. Beginning in 1906, the University of Illinois Bands were guided to a position of eminence by Albert Austin Harding, universally regarded as "the father of the college band." Mark Hindsley, who had come to the University in 1934 as principal assistant, became Director of Bands in 1948 upon the retirement of Mr. Harding. It was during Mr. Hindsley's tenure that the University of Illinois Band Building was planned, constructed and dedicated to Mr. Harding. It is Mr. Hindsley who receives credit for initiating the far-sighted project of producing long playing disc recordings of the University of Illinois Concert Band.

Without question, Mr. Harding and Mr. Hindsley were pioneers in the college band field, both as conductors and as arrangers. Both conductors produced numerous transcriptions of orchestral repertoire for performance by the Illinois Band greatly enriching the amount of quality music available for band performance. Upon the retirement of Mr. Hindsley in 1970, Dr. Harry Begian was appointed Director of Bands, only the third person ever to serve in that position.

During Dr. Begian's tenure at Illinois, the Symphonic Band performed virtually every work of substance in the concert band repertoire including original compositions, transcriptions and marches. Dr. Begian greatly enjoyed conducting the transcriptions of Mr. Harding and Mr. Hindsley, continuing the grand legacy of the Illinois Band. Further, Dr. Begian championed the music of Percy Grainger, producing a landmark two-album set of Grainger's works. Among transcribed literature, Begian is perhaps best known for his interpretive genius with the tone poems of Richard Strauss. Among original band literature, Begian's name is inseparably linked with the *Armenian Dances, Part I and II* of Alfred Reed which were composed for and dedicated to him. Additionally, Dr. Begian's career at Illinois demonstrated a devotion to march music which was second to none. Producing several march albums, Begian demonstrated interpretive possibilities to the band world which have long been admired and imitated.

In 1985, after the retirement of Dr. Begian, Mr. James Keene was appointed as the fourth Director of Bands in the history of the University of Illinois. Before coming to Illinois, Mr. Keene served for five years as director of Bands at the University of Arizona during which his bands received national recognition and acclaim through their concert tours and convention performances. Previous to his appointment at Arizona, Mr. Keene taught at East Texas State University, the University of South Carolina, Louisiana Tech University and the University of Michigan. At the University of Illinois, the Symphonic Band has continued to flourish under the leadership of Mr. Keene with frequent performances throughout the country at the most prestigious conferences and conventions.

- THE MARK RECORDS COMPACT DISC PROJECT -

In order to preserve and make permanent the artistic accomplishments of Dr. Harry Begian at the University of Illinois, Mark Custom Recording Service, Inc. is producing a limited number of compact disc recordings. Compact discs such as this one have been remastered from the original University of Illinois tape recordings made between 1970 and 1984. Works which have been included on this compact disc were selected personally by Dr. Begian. This project was undertaken by Mark Records as a tribute to Dr. Harry Begian and the memory of Vincent S. Morette and his great admiration of Dr. Begian. Many of the older Master Tapes in the recording industry have undergone a chemical change between the acetate and the polyester substrate binding that holds them together. To keep the original integrity and historical perspective, the compact discs in this series have not been altered to compensate for these changes.



- CREDITS -

MCD-1210 Mfg. 1992. A Product of Mark Custom Recording Service, Inc.

10815 Bodine Rd., Clarence, NY 14031-0406

Performance Recordings: Great Hall, Krannert Center for the Performing Arts

Recording Engineers: Carl Volkers, James Kurowski, Steve Pierson

Digitally Re-Mastered by Mark J. Morette and Dr. Harry Begian

Executive Producer-- Mark J. Morette

Program Notes - Frank Hudson, William T. Jastrow, John R. Locke, Joe Manfredo

Graphics- MarkArt, Susan Knoblauch

Special Thanks to the many people who have made this recording possible -

Vincent S. Morette - founder of Mark Recording

Cecelia M. Morette - current owner and steady influence

Dr. Harry Begian - his talents, personality and total commitment to quality is unsurpassed.

Emily Begian - for her patience while we were re-mastering these recordings.

Joe Manfredo of Purdue University - for his musical expertise and the speed in which he can provide it in.

John R. Lock of the University of North Carolina at Greensboro - for his biographical notes on Dr. Begian, the University of Illinois and other worldly things.

James Keene of the University of Illinois - for his cooperation and support of this whole project.

Eldon Oyen of the University of Illinois - for the hard work and efforts in collecting the master tapes and gathering notes.

Christopher Izzo - for the fine Italian food and wine.

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musical entity unto itself, necessitating a pause between the sections and requiring that each section be identified by title. Fittingly, the work is dedicated to the A.G.B.U. Alex Mancoogian Cultural Fund and to Dr. Harry Begian.

Music from Percy Grainger

2. CHILDREN'S MARCH: "Over the Hills and Far Away"

Written during Grainger's service in the U.S. Army (1915-1917), the Children's March is one of the earliest band scores to employ piano as an integral part of the ensemble. It follows a pattern typical of most of Grainger's works, introducing a tune and then subjecting it to all kinds of harmonic rhythmic, textural, and orchestration treatments with little alteration of the actual thematic material. A novel aspect of the score is its optional wordless part for a quartet of men's voices. The composer's preoccupation with the great outdoors is reflected not only in the title, but also in his dedication: "For my playmate beyond the hills."

3. COLONIAL SONG

Grainger's belief in the art of transcription is illustrated by the fact that so many of his pieces exist in versions for two or more performance media. The original setting of Colonial Song was for two voices (soprano and tenor), harp, and symphony orchestra; both the original and the composer's band arrangement were intended as "yule gifts" for his mother. In a letter to Frederick Fennell, Grainger stated that "*Colonial Song* was an attempt to write a melody as typical of the Australian countryside as Stephen Foster's exquisite songs are typical of rural America."

4. LADS OF WAMPHRAY

Like its companion-piece, *Over the Hills and Far Away*, this brilliant march was much ahead of its time in its demands of balance, blend, technique, and particularly tonal strength in the low reeds. Completed in 1905, it was Grainger's earliest work for full band, but was not published until 1941. A note in the published score includes the following information: "No folk-songs or other traditional tunes of any kind are used in the work, which is based on melodies and musical material written by Grainger in his setting for male chorus and orchestra or two pianos . . . of a Scottish Border Ballad text . . . drawn from Sir Walter Scott's 'Minstrelsy of the Scottish Border' . . . 'In this march the composer has wished to express the devil-may-care dare devilry of the cattle-raiding, swashbuckling English and Scottish borderers' of the period (roughly the 14th, 15th, and 16th centuries) so grimly yet thrillingly portrayed in the border ballads collected and published by Scott, Motherwell, Jamieson, Johnson, Buchan, Kinloch, Swinburne, and others."

5. LINCOLNSHIRE POSY

Grainger's last major work for band is probably his greatest composition. It consists of six characteristically inventive settings of English folksongs, based upon tunes collected by the composer and a Miss Lucy Broadwood. In his lengthy prefatory essay to the score, the composer wrote that "... the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone." Each movement presents the tunes as recorded by the collectors, incorporating the inflections of the various singers and the variants they often introduced as well. The suite as a whole is a study in what Thomas C. Slattery calls "accompanimental variation," in which variety is achieved through variations in the texture, timbre, harmony and rhythm of the accompaniment - the same procedures followed by Grainger in most of his compositions.

- PERCY ALDRIDGE GRAINGER -

Carrying a portable phonograph, and a supply of wax cylinders, the young Australian-born composer entered the town of Goxhill, England. Dressed in worn khaki clothing and army boots, with a bright bush of orange hair brushed over his ears, the lad seemingly had walked quite a distance, for his appearance was rather disarrayed, and the constable eyed him as a possible vagrant.

Stating that he was in search of songs, he summoned all of those who knew a tune to sing for him, be they farmer, sailor, peddler, or peasant. But upon hearing that a man named Gouldthorpe was the current repository of an ancient tune, the young man rushed off to search him out.

Finding "the gaunt sharp-cornered" old man, the lad asked, "Do you know a song called 'Horkstow Grange'? If you do come out and sing it for me." After a bit more coaxing the old man nodded, and in a voice somewhat grating, sang out his version of the tender folk song.

Percy Grainger - pianist, composer, conductor, philologist, author, inventor, linguist, traveler, ethnomusicologist, vegetarian, athlete, and collector of musical curiosities and folk songs, was one of the most colorful characters and original thinkers of the twentieth century. Though occasionally arrested for vagrancy, and often the object of dog bites, his ability as a concert pianist left him few equals, and his special talents at arranging folk tunes made him one of the most popular performers of his time.

He was born George Percy Grainger in Brighton, Australia, in 1881, the son of a government architect and civil engineer. Later, unimpressed with the name George, he dropped it, and adopted as his middle name, Aldridge, his mother's maiden name.

At a young age Grainger displayed an interest in nearly all of the arts, but it was his mother's wish that he become a musician. She started her young son on piano, and it was soon apparent that Percy had a natural talent for the instrument. He was able to improvise endlessly, and by the age of six began to compose his own pieces. At the age of ten, after five years of study with his mother, Grainger became the student of Louis Pabst at the Melbourne Conservatory, where he gave his first public recital. By twelve the youth had achieved sufficient funds and notoriety to permit study in Frankfurt.

It was the hope of Rose Grainger that her son could study with Clara Schumann. Unfortunately, Mme. Schumann died shortly after Grainger's arrival in Europe in 1896. But by this time young Grainger's ambitions had turned toward composition. As he grew older the conflict between the desire to compose and his financial need to perform developed within him an intense hatred of the piano, and everything about it, except as a place to store used laundry. Several times he publicly stated his disapproval at being forced to perform in order to secure income.

He found public appearances distasteful, and conducted his recitals in a very informal manner, never hesitating to stop in the midst of a piece to tell a story. He was once quoted by the "New Yorker" magazine as saying, "For what possible reason should one be limited to what he can hit with ten fingers."

In his exasperation at the limitations of the instrument and what he considered his "incredibly maladroit" technique, he wrote an organ piece (later transcribed for voices, and later still for winds) entitled The Immovable Do, in which the performer must fasten two keys down with pencils; creating a continuous drone, and leaving the ten fingers free to play elsewhere. Pursuing this idea Grainger also contrived a piece that required the person to lean over the keyboard and use his nose now and again.

Prior to the turn of the century, Grainger had little success with composition. None of his early works were published, and many remained unfinished. Reluctantly, Grainger began his career as a concert pianist in Germany in 1900, and soon after moved to London.

His striking appearance - bushy orange hair, and a baggy dress suit, which he never wore off stage for fear people would think him eccentric - made him one of the stage's most rewarding sights, and his youthful manner insured him instant success.

The titles of the movements are:

1. "Lisbon"—a Sailor's Song, originally set for woodwind quintet. Midway through, the horns and baritones introduce the first phrase of the folksong, "Duke of Marlborough".
2. "Horkstow Grange"—subtitled "The Miser and his Man—a local Tragedy". One of the noblest melodies ever scored for horns forms the basis of a movement that is a masterpiece of simplicity and directness.
3. "Rufford Park Poachers" incorporates some of Grainger's ideas on free rhythms through the use of irregular and shifting meters. It also includes an approximation of his "gliding intervals" in the glissandi in trombones and imitations of this effect in other instruments. Colorful and dramatic, this movement is the most challenging section of the suite.
4. "The Brisk Young Sailor (who returned to wed his True Love)" is the only tune in this collection in the major mode, though the setting concludes with an unusual bichordal sonority. The treatment includes all manner of virtuoso woodwind figuration and a unique outburst from the brasses marked "angrily."
5. "Lord Melbourne," a War Song, presents another version of free rhythm. In the opening passage and in its recurrences, the conductor is directed to impose his own rhythmic variations on the notated music, "... with the rhythmic elasticity so characteristic of many English folksingers..." A note in the score indicates that this tune is a variant of the song, "The Duke of Marlborough."
6. "The Lost Lady Found"—a Dance Song, sturdy and rhythmic. The basic melody is presented eight times, ending with a joyous clangor of "tuneful percussion."

11. IRISH TUNE FROM COUNTY DERRY and SHEPHERD'S HEY

Grainger's meeting and subsequent close friendship with Edvard Grieg had a deep significance for both men. The Norwegian felt that Grainger was the only musician he knew with the proper insight and sympathy to play his settings of Norwegian folksongs, and he subsequently chose the Australian to introduce his famous *Piano Concerto in A minor*. The admiration was mutual, and Grainger was deeply affected when Grieg died shortly thereafter. These two folksong settings were published together, "Lovingly and reverently dedicated to the memory of Edvard Grieg."

To many people, the name Percy Grainger immediately brings to mind his Irish Tune From County Derry, popularly known as "Londonderry Air" or "Danny Boy." This composition is Grainger's most popular and most frequently performed work for band. The original tune, collected by a Miss J. Ross, was first published in the *Petrie Collection of the Ancient Music of Ireland* in Dublin in 1855. In addition to the setting for military band, Grainger also scored the tune for string orchestra with two optional horn parts, a *capella* mixed chorus, and for piano solo.

The version for military band shows off Grainger's conception of band sonority at its best. The work is characterized by a free flowing simplicity that belies its complex polyphonic structure. Through skillful use of harmonic color and texture, Grainger has created a subtle yet powerfully moving composition that demands sensitivity and refinement from interpreter and player alike.

Regarding *Shepherd's Hey*, Grainger wrote a short note in the first edition (1918): "In agricultural districts in various parts of England, teams of 'Morris Men,' decked out with jingling bells and other finery, can still be seen dancing to 'Shepherd's Hey' and other traditional dance tunes played on the fiddle or on the 'pipe and tabor.'"

These early years in England were active ones for Grainger. He made extensive tours of the Continent, the British Isles, New Zealand Australia and other British Commonwealths. Whenever possible he preferred to hike to his engagements. Once, while touring South Africa, Grainger announced that he would walk to his next performance, and quickly disappeared into the bush. Just before curtain time the next day, a party of Zulu tribesmen were seen on the horizon, with Grainger, slightly scratched, anklng behind. On one occasion he covered over sixty-five miles in a single day.

Composition also occupied a great deal of Grainger's time during this period. While studying in Frankfurt with Ivan Knorr, Grainger had become associated with a group of young English composers including: Balfour Gardner, Roger Quilter, and Cyril Scott. The "Frankfurt Group" had a lasting impression on Grainger as many of the compositional ideas which he developed later in life date from these younger years. In a letter to John Tasker Howard, Grainger wrote: "Ever since I was about ten or eleven years old, I have heard in my imagination what I call 'free music'—music that is not tied down to the slavery of scales, intervals, rhythm, or harmony, but in which tones dart, glide, pitch, and changes of tone strength can occur with the smooth gradualness we see in nature."

(In 1944 Grainger, along with Burnett Cross, patented a machine capable of producing electronic "free" music through the use of audio oscillators and synchronizing equipment.)

During these early years in Britain, Grainger also became deeply involved in collecting and arranging folk songs, partly to take his mind off of his "horrible success" as a concert pianist. His interest in folk music was greatly enhanced as a result of his meeting with the Scandinavian composer Edvard Grieg in 1906. The two men instantly became close friends, and they held long discussions concerning the need for preserving folk music.

Credit is often given to Grieg for instilling his love of folk music in Grainger, but the responsibility for his original interest must be given in part to Herman Sandby, the Danish composer and cellist. Grainger's ideas on folk tune arrangements had already borne fruit by the time he met with Grieg. This was partially due to Grainger's exposure to Danish folk music through Sandby, around the turn of the century. Faroe Island Dance is a surviving example of Grainger's love for Danish folk tunes.

One year before his meeting with Grieg, Grainger had become a member of the English Folk Song Society. In that same year, four songs, which he had collected in Lincolnshire with the use of a portable phonograph and wax recording cylinders, were published in the journal of that society. Grainger prefaced these songs with articles on his collecting techniques, folk song scales, rhythms, ornaments, and other irregularities.

Grainger had very strong ideas about folk songs and their notation, and he recognized the importance of the folk-singer's own contribution to the music.

Folk song, by and large, is narrative song . . . It seems to me a great mistake to arbitrarily construct out of the different ways a singer sings the different verses of a narrative song, a so-called 'normal' version of the tune, and to adhere to it strictly throughout the whole song. No folk-singer would do anything so poverty stricken.

Free music and folk tunes—these two distinct compositional styles occupied Grainger's interests for his entire career, and they separated his works into two categories. One style can be seen in Grainger's attempts to develop his ideas concerning harmony, free rhythms, and gliding intervals. Works in this category include the *Love Verses from the Song of Solomon*, *Piece for String Quartet*, and to a lesser extent the *Hill Songs*, and *Lincolnshire Posy*. The other style is apparent in his settings of folk songs and dances such as *Irish Tune from County Derry*, *Spoon River*, *Ye Banks and Braes O' Bonnie Doon*, and many more.

In February of 1915, Grainger, the pianist, made his American debut. The program included works of several classic composers, along with his own *Colonial Song* and *Mock Morris*. From the beginning Grainger was a refreshing addition to the American musical scene. His concert manager was quoted as saying, "Percy's success was instantaneous. The press of New York City acclaimed him,

and his American career was made." The next month he appeared with the New York Philharmonic Society in a performance of the Grieg Piano Concerto, a piece which became his trademark. This began a long string of solo recitals, and guest appearances with major orchestras all across the country.

In 1917, before he received his American citizenship, Grainger enlisted in the United States Army, where, after a brief rendition of *The Old Oaken Bucket*, he was assigned to the Army band at Fort Hamilton as a saxophonist and oboist.

He had gone into the Army as quietly as possible, signing all of his papers with a P.A. Grainger. For the first time since childhood he was safely removed from pianos. "There I was surrounded by all those woodwinds. It was a most agreeable atmosphere." Unfortunately he was recognized by a newspaper reporter, and he was soon called upon once again to perform as a pianist, particularly to raise funds on behalf of the Red Cross and Liberty Loans.

Hunting about for a piece which might suit every kind of audience, Grainger began to do improvisations on the tune *Country Gardens*, an old English morris dance. As his military tours continued, his improvisations on the tune gradually settled into a definite form. Finally, on the encouragement of the band director, Grainger wrote the piece down and took it to the publishers. Overnight *Country Gardens* was a best seller, and it was the first of the many lighter works which gave Grainger his principal income as a composer.

The two years spent in the military also provided Grainger with unlimited opportunities to once again investigate wind instruments. In 1904-05, Grainger had an arrangement with Boosey of London whereby he borrowed a wind instrument each week for study. Prior to that he had experimented with various combinations of wind sonorities, most notably in the *Hill Songs*.

The rich sonorities that Grainger eventually achieved in his writing for wind instruments are a distinct feature of his compositional style; a style which he developed during the war years. He discovered colors and balances of wind and percussion instruments which only recently have become accepted as standard for wind scoring. Undoubtedly Percy Grainger was one of the first composers to realize the potential of the modern concert band.

The *Hill Songs*, the first composed in 1901, and the second in 1907, reflect Grainger's early interest in winds, particularly reeds. He had an undying love for the pungent tone which can be produced by woodwind instruments, especially the double reeds, and the indication "very nasal" appears in many of his scores. His exposure to this sound can be traced to his memories of Arabian oboes, Indian reed instruments, and of course, Scottish bagpipes, all of which he encountered in his youth. In a letter to Frederick Fennell discussing the *Hill Songs*, Grainger expressed that he "felt a great urge to weave these fierce nasal sounds into a polyphonic web." Later in the same letter he states that "in these songs I was not concerned with man's impressions of nature, but strove to let the hills themselves express themselves in music."

The *Lads of Wamphray* stands as Grainger's first full band work - both of the *Hill Songs* having been scored for smaller wind groups. Conceived from the first as a work for band, the piece was written during Grainger's leasing of wind instruments from Boosey. The work contains no folk songs, and is based on melodies written by Grainger in his setting for male chorus and orchestra of a Scottish Border Ballad text "The Lads of Wamphray," drawn from Sir Walter Scott's "Minstrelsy of the Scottish Border." This folk poem celebrates a 1593 Scottish interclan skirmish at Biddes-burn and closes with:

For where'er I gang, or e'er I ride,
The lads of Wamphray are on my side;
And of a' the lads that I do ken,
A Wamphray lad's the king of men.

The directions in most composer's scores read a very proper Italian or German, but in Grainger's they speak English. The pages are filled with exclamations and warnings such as: "louden lots," "quicken bit by bit," and "to the fore." Occasionally a comment, which

could not find room anywhere else, flies out into the margin, where it is surrounded by a balloon-shaped diagram, likening the score to a comic strip. Because of this rather unacademic approach to music many people, including most publishers, dismissed Grainger and his works as something not worthy of being taken seriously. For that reason it is not until 1918 that Grainger had any success in getting his compositions published.

Colonial Song, originally a piano piece, was scored for winds while Grainger was serving in the military, and was one of his first band works to be published. In the piece Grainger showed his admiration for the music of Stephen Foster as he attempted to express the feelings aroused by the people and the scenery of his native country. Although no folk material was used, the influence of the song *Nobody Knows the Trouble I've Seen* is apparent in the opening measures.

Also completed and published during Grainger's army career was the *Children's March: Over the Hills and Far Away*. Once again, as in the *Hill Songs*, Grainger's love for the double reeds and saxophones is apparent. For the first time though, he has scored the lower reeds as a balancing force against a full brass section - at the time, an innovation in wind orchestration.

The Children's March is also an excellent example of Grainger's fascination with percussion instruments and unusual musical sounds. He explored the full reaches of the percussion section just as he did with the woodwind and brass families, making it an equal voice in the band sonority. He was particularly intrigued with the keyboard or "tuneful" percussion instruments, with almost every one of his works containing a part for bells, hammerwood (xylophone), chimes, marimba, and/or metal marimba (vibraphone). His most extensive use of percussion appeared in 1916 with the *In a Nutshell Suite*, scored for orchestra, piano, and Deagan percussion instruments.

Another characteristic of Grainger's scoring is the frequent use of piano, organ, celeste, and harmonium as an integral part of the piece. Often these instruments may simply double the melody, or punctuate chords, as in the *Children's March*, or they are given solo lines which stand above the wind accompaniment, as in *Spoon River*.

The Power of Rome and the Christian Heart, Grainger's last original band work, was his largest scoring, calling for piano, organ, celeste, and full percussion. The piece was commissioned by the League of Composers in 1948 for the seventieth birthday of Edwin Franko Goldman. According to Grainger the music attempts to express "the unfoldment of musical feelings started by thoughts of the agony of individual Souls in conflict with *The Powers That Be* - as when the early Christians found themselves at strife with the Power of Ancient Rome."

Though Grainger's original works were, for the most part, well received, his popularity as a composer rested upon his settings of folk songs and dances. Altogether Grainger scored twelve folk tunes, drawn from various sources, for winds, with *Irish Tune from County Derry* being one of the first.

In each arrangement the folk song is presented in the exact manner in which Grainger recorded it, and it remains unaltered throughout. In setting such dance folk songs Grainger felt "that the unbroken and somewhat monotonous keeping-on-ness of the original should be preserved above all else." Contrast is achieved by changing the surroundings in which the tune is placed. This is accomplished by varying the harmony, changing the orchestration, the addition of counter melodies, etc. Examples of this can be seen in Grainger's arrangements of the old morris dances *Shepherd's Hey*, *Molly on the Shore*, and *Let's Dance Gay in Green Meadow*.

Another of Grainger's folk song settings is *Handel in the Strand*, dedicated to his dear friend William Gair Rathbone. Originally titled "Clog Dance," Rathbone suggested the title be changed because the music seemed to reflect both Handel and English musical comedy, "as if jovial old Handel were careering down the Strand (a street in London and the home of English musical comedy) to the strains of modern English popular music."

One of the most popular of Grainger's arrangements was *Spoon River*. Grainger recounts the history of the song in the notes of the

score:

A Captain Charles H. Robinson heard a tune called "Spoon River" played by a rustic fiddler at a country dance at Bradford, Illinois, in 1857.

When Edgar Lee Masters' "Spoon River Anthology" appeared in 1914 Robinson, then nearly ninety, was struck by the likeness of the two titles and he sent the tune to Masters, who passed it on to me.

My setting, completed in 1929, aims at presenting an American pioneer blend of lonesome wistfulness and sturdy persistence.

Lincolnshire Posy stands as Grainger's most outstanding work, and it has become a classic in band literature. In the setting of the six folk songs collected in Lincolnshire, England, in 1905, Grainger combined his ideas on the presenting of folk music with his life long ambition of creating "free music" and in doing so set Lincolnshire Posy apart from his other original works and many light-hearted arrangements.

Grainger describes the work as a "bunch of 'musical wildflowers' - dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song."

In its six movements, titled and subtitled: "Lisbon" (Sailor's Song), "Horkstow Grange" (The Miser and his Man—a local Tragedy), "Rufford Park Poachers" (Poaching Song), "The Brisk Young Sailor" (who returned to wed his True Love), "Lord Melbourne" (War Song), and "The Lost Lady Found" (Dance Song), all of Grainger's musical ideas are brought together. His determination at presenting the original and capturing the singer's contribution, his love of the reeds, and their nasal tone, his desire to write music free of rhythmic pulse, and rigid intervallic structure; his breaking with conventional harmony; his abandoning of tutti scoring for his concern over development of polyphonic textures his fascination for tuneful percussion - *Lincolnshire Posy* stands not only as a portrait of the "rural warblers" from whom the songs were gathered, but as a portrait of Percy Grainger himself.

Contributing sources for biographical sketch and program notes:

**Slattery, Thomas. "The Wind Music of Percy Aldridge Grainger." Unpublished Ph.D. dissertation, University of Iowa, 1967.

Hughes, Charles W. "Percy Grainger Cosmopolitan Composer." *The Musical Quarterly*, April, 1937, pp. 127-136.

Taylor, Robert Lewis. "Profiles of a Musician." *New Yorker Magazine*, January 31, 1948, pp. 29-37, February 7, 1948, pp. 32-39, February 14, 1948, pp. 32-43.

Biographical Note by William T. Jastrow

- DR. HARRY BEGIAN -

Conductor and Director Emeritus, University of Illinois Bands

Dr. Harry Begian is one of the world's most renowned band conductors. He was Director of Bands at the University of Illinois, Urbana-Champaign from 1970 to 1984. Prior to that appointment he was Director of Bands at Michigan State University for three years and at Wayne State University for the previous three years. Dr. Begian's work at both M.S.U. and W.S.U. carried forward the reputation he earned during his many years at Detroit's Cass Technical High School where he developed one of the finest high school bands in the country. In addition to his band conducting duties, during his last few years at Cass Tech, Begian headed the Music and Performing Arts Departments.

Begian's early musical training was in the Detroit area where he studied trumpet with Leonard Smith and flute with Larry Teal. He received undergraduate and masters degrees at Wayne State University and a Ph.D. at the University of Michigan at Ann Arbor.

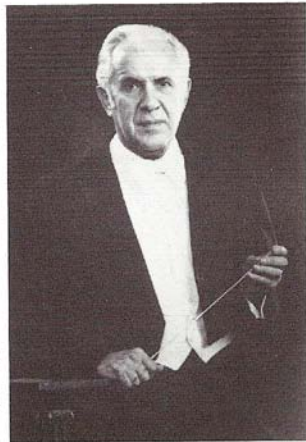
Begian organized and conducted his first band and orchestra while in his teens and has studied conducting at Tanglewood, summer home of the Boston Symphony Orchestra. He has appeared as guest-conductor, clinician and lecturer throughout the United States, Canada and Australia. Along with his band conducting activities, he has also conducted operatic and musical comedy performances, community bands and orchestras, and a church choir. In 1987, the musicians of the Detroit Symphony Orchestra invited Dr. Begian to conduct a formal concert in Detroit's Orchestra Hall.

A charter member of the American School Band Directors Association, he is also a past-president of the American Bandmasters Association and a member of the College Band Directors National Association. An honorary member of the National Band Association and Phi Beta Mu Band Fraternity. Begian is also a member of Phi Mu Alpha Sinfonia, Phi Delta Kappa and Omicron Delta Kappa.

Most recently he was conferred honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Dr. Harry Begian is a recipient of the National Band Association's Citation of Excellence, the Edwin Franko Goldman Award, the Notre Dame St. Cecelia Award and was elected to the Academy of Wind and Percussion Arts. His more than 50 record albums produced with the University of Illinois Symphonic Band comprise, what has been called "the most distinguished and complete collection of recorded band performances in existence."

After a year of retirement, Begian returned to the podium for two years as conductor of the Purdue University Symphonic Band from 1985 - 1987. He is presently active as guest-conductor, clinician, adjudicator and lecturer with over 20 engagements a year, is a Consulting Editor to The Instrumentalist magazine and serves on the Board of Directors of the Mid-West International Band and Orchestra Clinic.



In Concert with the University of
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