

In Concert with the University of Illinois Symphonic Band
The Begian Years • Vol. III

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- PROGRAM NOTES -

- 1. FANFARE TO 'LA PERI'** from Paul Dukas
 Paul Dukas was a French Composer from the late 19th and early 20th century who gained international acclaim with his composition "The Sorcerer's Apprentice". This Fanfare written in 1912, is from his opera entitled La Peri which is loosely translated to mean "Genie or "Elf". The fanfare written for orchestral brass section only has become one of the most famous fanfares in twentieth century literature. Shortly after he wrote La Peri, Dukas joined the composition faculty at the Paris Conservatory until his death in 1935.
- 2. 'EIN HELDENLEBEN'; A Synthesis for Band** Richard Strauss / arr. Hindsley
 Like all of the tone poems of Richard Strauss, Ein Heldenleben is a very descriptive and programmatic composition. This story of "The Hero" who's life is portrayed through music. It speaks of his noble

character, good-will, and dedication to his beloved. The story continues with the presentation of his enemies and the ensuing battle which the hero ultimately wins. Finally after a long and fruitful life, our Hero is content with his life and passes on to eternity. The composition was written in 1898 and dedicated to Willem Mengelberg and his Amsterdam Concertgebouw Orchestra. The transcription is another remarkable setting of the Strauss tone poems by Dr. Mark Hindsley.

3. FINALE from SYMPHONY #5

Dimitri Shostakovich

Shostakovich's Fifth Symphony was first performed at the Festival of Soviet Music on November 21, 1937. This is the work which restored him to the good graces of the Soviets, from which he had fallen because of his opera *Lady Macbeth*. Pravada reestablished him as a Soviet musician of rank when it editorially approved the "grandiose vistas of the tragically tense Fifth Symphony with its philosophical search." The band transcription is by Charles Richter.

Shostakovich's Fifth Symphony has remained his most popular and probably his greatest work. It was written to celebrate the twentieth anniversary of the Russian Soviet Socialist Republic and had its first performance in Leningrad on November 21, 1937. It is an original and inventive work, written with the sure hand of a mature creator who is artistically and ideologically secure. Its subjects are long melodies used in new but simple ways.

Throughout its four movements, the Symphony abounds in easily recognizable themes and in sustained passages of lyrical beauty yet with a constant, pressing intensity. The opening movement, *Moderato*, is rich in dramatic contrasts. The second movement, *Allegretto*, is a waltz-like scherzo with a contrasting middle trio section that features a solo violin. The symphony reaches its climax in the third movement, *Largo*, which is one of the composer's most inspired utterances. The finale, *Allegro non troppo*, is an extended rondo, militant and march-like. The mood softens in a slower section, but returns to the spirit and tempo of the opening and then goes on to a triumphal conclusion.

ENIGMA VARIATIONS

Sir Edward Elgar / trans. Earl Slocum

The Enigma Variations were written for orchestra in 1899 and bore the inscription, "To my friends pictures within." Elgar's Variations on an Original Theme for Orchestra, entitled "Enigma," was first performed in London on June 19, 1899. Each of the "Enigma" variations is dedicated to one of Elgar's personal friends, generally indicated by initials or some other device, and Elgar claimed that in writing the variations he had, as it were, "looked at the theme through the personality" of that friend.

As for the title "Enigma," the theme itself has for counterpart another theme which, however, is not heard. The result is a series of deliciously contrasted mood pictures which create a masterpiece of orchestral device which helped establish Elgar as the first English composer to obtain wide, international recognition in more than two centuries.

Earl Slocum has selected the theme and six variations for transcription. Variation I (C.A.E.) is a study of the composer's wife, Caroline Alice. Variation IV (W.M.B.) marches with the furious energy of the country squire, William M. Baker. Variation III (R.B.T.) portrays Richard, the son of Matthew Arnold. Variation XI (G.R.S.) is George Sinclair, organist of Hereford Cathedral. Variation IX is titled "Nimrod." Nimrod, the great hunter of the Bible, is pronounced "Jaeger" in German. Thus, the subject is A.E. Jaeger, publisher and author on notes of Elgar's Oriatos. Variation XIV (E.D.U.) is the nickname for Elgar, known only to his close friends.

12. LIEBESTOD from TRISTAN AND ISOLDE

Richard Wagner / arr. Bainum

The opera Tristan and Isolde was written by Wagner from 1857 to 1859 while living in Switzerland. The Liebestod, or Love-Death, is found in the second act and comprised of two "Lietmotifs", the Love Potion and Tristan's Love Glance. It is a story of sensuous forbidden love that can only be continued through the death of a loved one. With its continuous chromatic alterations and blurring of harmonic resolutions and tonality, Wagner produced a masterwork which altered future composers approach to harmony. Glenn Cliffe Bainum's setting for band captures the Romantic passion and depth of sonority.

13. ROMANIAN RHAPSODY No.1

Georges Enesco

Georges Enesco was one of the greatest artists of this time. In his New York farewell concert he played Bach's double concerto with his pupil Yehudi Menuhin. He was the accompanist for Menuhin when performing the Enesco violin sonata, and he conducted the orchestra in Romanian Rhapsody No. 1. This feat finally and fully established him as an equally accomplished violinist, conductor, pianist, and composer. Romanian Rhapsody No. 1 has become the best-liked work of its genre. Enesco's clever use of Romanian folk tunes and his brilliant orchestra craftsmanship have given us a most tuneful and interesting addition to the concert repertory. His three Romanian rhapsodies are characteristic of national music in the fullest sense.

Dr. Harry Begian is a recipient of the National Band Association's Citation of Excellence, the Edwin Franko Goldman Award, the Notre Dame St. Cecilia 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.

- 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

- 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 -

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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.

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