

**In Concert with the University of Illinois Symphonic Band**  
**The Begian Years \* Vol. V**  
**Great Marches of the World**

**Continental Marches**

1. With Sword and Lance.....Starke
2. Inglesina.....Delle Cese
3. Sambre et Meuse.....Planquette/Rauski
4. El Relicario.....Padilla
5. Suspiros de España.....Alvarez
6. March Electric.....Creatore
7. Valdres.....Hanssen
8. British Eighth.....Elliott
9. Amparito Roca.....Texidor
10. Army of the Nile.....Alford
11. Flag of Victory.....von Blon
12. The B.B. and C.F. March.....Hume

**Karl King Marches**

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## COMMENTARY

by Dr. Harry Begian

I first met Karl L. King early in my career when I was Director of Bands at Cass Technical High School in Detroit. I happened to be attending a rehearsal of the University of Michigan Band. My good friend, William D. Revelli, was sitting out in Hill Auditorium with a friend while a guest conductor was working with his band. Upon spotting me, Mr. Revelli motioned me to come over to where he was seated. He introduced me to Karl King who was waiting to take over the baton later in the rehearsal as guest conductor with the university band. I was immediately impressed by the graciousness, kindness and warmth of Karl King and feel flattered that he never failed to recognize me from that day forth.

After I moved to the University of Illinois from Michigan State, I continued my correspondence with Karl King. Through our letter exchanges I learned that Karl was to present an 80th birthday concert with his Fort Dodge Municipal Band. Since I had never heard Karl's band, I wanted very much to attend that concert. In talking over my desire to attend the concert with Mark Foutch, conductor of the Foutch Band of Champaign Urbana, I learned that he was as eager to hear the concert as I. When I wrote and told Karl that Dr. Foutch and I, along with our wives, were going to attend his concert he was delighted. He asked that Mark bring along his baritone and sit in on the concert.

Karl King's 80th Birthday Concert, February, 1971, was an inspiring event which packed the auditorium and reflected the love that all of Fort Dodge and Iowa feel for Karl. After the concert, I had a minute or two with Karl, assuring him that both Mark and I would return to visit with him this summer. It was touching to see how pleased Karl was with our attendance at what turned out to be one of his last concerts.

The band spent one full rehearsal (1 1/2 hours) on preparation of the fifteen items that I finally settled on for recording—there was no more time to be had. But the band's love and understanding of the march form and their conviction about the worthiness of the Karl King project were the things that made it a success. The album is in effect, the University of Illinois Bands salute to Karl King, a great bandsman, a wonderful human being, and a composer of band music which will continue to be played and enjoyed.

The recording session was completed in three hours in the old University of Illinois Auditorium, on May 29, 1971. The entire band of 95 members participated in the session. The selections on the record represent many different types of works that Karl King wrote for circus, community, and school bands over a period of more than fifty years.

### - ABOUT THIS SERIES -

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 substraat 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.

## NOTES ON THE SELECTIONS

*by Frank Byrne*

**With Sword and Lance** – Hermann Starke (b. Germany, 1870 – d. Germany, 1920) Starke was a career military musician who, according to some sources, wrote at least 800 works ranging from marches to large tone poems such as his Opus 433, "Der Naturfreund," a 20 minute tone painting in 20 movements. At the turn of the 20th century, British publishers Hawkes and Son sponsored a march competition. Hundreds of marches were entered and **With Sword and Lance** was chosen as the winner in 1900.

**Inglesina** – Davide Delle Cese (b. Pontecorvo, Italy, 1856 – d. Bitonto, Italy, 1938) Delle Cese studied with Antonio Geminiani, a theater conductor in Rome, and at the Conservatory of San Pietro a Majella. Following a period of military service, he led bands in Pontecorvo, Venice, San Leo, and Bitonto. From 1885–1888, at the direction of the Italian War Office, he was assigned to arrange all known national anthems for band. He composed 13 known marches, of which **Inglesina** (The Little English Girl) is his most famous. The exact date of composition is not known but it was published in 1897 by Lapini.

**Le Regiment de Sambre et Meuse** – Robert Planquette (b. Paris, France, 1848 – d. Paris, France, 1903)/Joseph Francois Rauski (b. 1837 – d. 1910) The exact authorship of this famous march is one of the most hotly debated topics among French march enthusiasts. Planquette composed a song to Paul Cézano's poem "Le Regiment de Sambre et Meuse" when he was 19. At that time, Planquette was so poor that he sold the song for 14 francs. Around 1870, a collection of 12 of his military songs entitled "Refrains du Regiment" was published and **Sambre et Meuse** became the most popular (the original song concerns a mythical regiment named for the area near where the Sambre and Meuse rivers flow in Northern France and Belgium). After the song became so famous, it was transcribed for piano and small orchestra by A. Turlet, another Frenchman whose name has been associated with this work, although it is clear now that he only made the transcription. In 1879, Joseph Francois Rauski was directed by a superior officer to make the marching transcription of Planquette's song. Rauski added the trio and helped to distribute and popularize the new marching version. Because Rauski's name became added to the official register of French compositions, the debate has continued. The version we know today of **Le Regiment de Sambre et Meuse** was premiered by the 18th Infantry Regiment Band at Verdun Square in Pau, France, in 1879.

**El Relicario** – Jose Padilla (b. Almeida, Spain, 1889 – d. Madrid, Spain, 1960) Padilla studied at the Madrid Conservatory with Jose Rivera. He is well known in Spain for his operettas and incidental music but in other parts of the world primarily for his pasodoble **El Relicario**, which is translated "the locket."

**Suspiros de España** – Antonio Alvarez (b. Martos, Spain, 1867 – d. Cartagena, Spain, 1903) At age 9 Alvarez was sent to the Madrid Conservatory to study organ, piano, harmony,

and composition, where he received the first prize in all categories. He performed extensively in recital as a pianist and an organist and also directed orchestras. Among his performances as accompanist were with the great violinist Pablo de Sarasate. He died at the tragically young age of 36. His pasodoble **Suspiros de España** is translated "Sighs of Spain."

**March Electric** – Giuseppe Creatore (b. Naples, Italy, 1871 – d. New York, NY, 1952) Creatore studied at the Royal Conservatory in Naples with Camillo de Nardis. He was a virtuoso trombonist and at 17 was made conductor of his municipal band, then came to the United States in 1899 playing trombone with the Royal Marine Band of Italy. When the conductor fell ill, Creatore replaced him on short notice and became an instant sensation. He formed his own professional band and performed at the Steel Pier in Atlantic City in 1901. After that season, he returned to Italy to recruit the finest musicians he could find. He returned to the United States with 60 musicians with whom he toured and enjoyed great success. He toured England and Scotland, as well as performing all over the United States and having extended engagements at Willow Grove Park in Philadelphia. Creatore also conducted orchestras and formed his own opera company in 1918. He was renowned for his incredible musicianship and flamboyance and was referred to in print as "the sensation of the century." The **March Electric** was originally titled "Scherzo Electric" and was one of many 78 discs recorded by Creatore and his Band for Victor in 1927. The date of composition is 1903 or before, based on its appearance on concert programs in that year.

**Valdres** – Johannes Hanssen (b. Ullensaker, Norway, 1874 – d. Oslo, Norway, 1967) Johannes Hanssen's first musical instruction was on organ with his father as teacher. He taught himself to play trumpet at age 10 and by age 15 was playing baritone as a student player with the Second Brigade Band in Oslo. His repertoire of instruments grew to include string bass, and his proficiency won him a seat with the Capitol Theater Orchestra of Oslo, a position he held for 22 years. In addition to serving as bandmaster of the Oslo Military Staff Band for years, Hanssen taught conducting and music theory and authored two texts on music. His first composition, **Valdres**, which takes its name from an area of Norway between Oslo and Bergen, was written during the years 1901–1904. As was the fate of other fledgling march composers, Hanssen sold the march to a publisher for about five dollars, never dreaming of the international fame it would achieve. The opening cornet solo contains the signature fanfare of the Valdres Battalion. Other melodies are drawn from folk and folk-inspired sources.

**British Eighth** – Alonzo Elliot (b. Manchester, NH, 1891 – d. Wallingford, CT, 1964) Elliot was exceptionally well schooled. He attended Yale, Trinity College, Cambridge University, Columbia University Law School and the American Conservatory in Fontainebleau, France, where he studied with Nadia Boulanger. His most well known composition was the popular song "There's a Long, Long Trail" which was widely performed and recorded. **British Eighth** was written in 1943 to honor General Bernard Montgomery and the British

Eighth Army following their victory over Rommel in North Africa in 1942. It is often mistaken for a British march, but is in fact an American march in British style.

**Amparito Roca** – Jaime Texidor Dalmau (b. Barcelona, Spain, 1885 – d. Barcelona, Spain, 1957) This is another march whose exact pedigree is in question. It has long been credited to Texidor, however a persistent story exists about a British bandmaster named Reginald Ridewood (1907–1942), who claimed to have written the work after a tour in Gibraltar. Ridewood's assertions notwithstanding, there seems to be somewhat greater evidence that Texidor was the composer of **Amparito Roca** as well as over 500 other pieces, including over 100 pasodobles. Texidor served as director of the Africa 68 Regiment stationed in Morocco. He spent 13 years in this post and retired in 1920, after which time he returned to Spain and took over several municipal bands. In 1927 he took over the leadership of the Banda Municipal de Baracaldo. The title is said to be taken from the name of a local girl known to Texidor, **Amparito** being the familiar form of the name Amparo.

**Army of the Nile** – Kenneth J. Alford (b. London, England, 1881 – d. Reigate, England, 1945) Like some of Alford's other marches, this one quotes military calls, in this case "Last Post" and "Lights Out." It was written in 1941 after an early Allied victory in World War II. Mussolini had intended to defeat the 30 thousand men of the Army of the Nile (the Eighth Army) with his troops numbering over 80 thousand. Despite overwhelming odds when they met in December, 1940, the British forces under the command of Lieutenant General Richard Nugent O'Connor soundly defeated the Italian forces in a stunning display of military strategy.

**Flag of Victory** – Franz von Blon (b. Berlin, Germany, 1861 – d. Seilershof, Germany, 1945) Von Blon played violin as a boy, and studied at the Stern Conservatory of Music where he was a pupil of Joseph Joachim, one of only 6 pupils accepted from 123 applicants. He served in the military as a member of the 12th Infantry Regiment at Frankfurt. After his military service, he returned to Berlin for further study and then moved to Hamburg where he became Director of the Hamburg Municipal Theater. He later founded the Berlin Philharmonic Wind Orchestra which toured extensively, even performing at the St. Louis World's Fair in 1904. Von Blon composed 80 marches, and was one of the first German march composers to move toward the composition of concert marches as opposed to those intended strictly for parade use. **Flag of Victory** is Von Blon's most popular march.

**The B.B. and C.F.** – James Ord Hume (b. Edinburgh, Scotland, 1864 – d. London, England, 1932) In 1876, Ord Hume entered military service and requested to be permanently attached to the staff of the 3rd Battalion Royal Scots. After this assignment was granted, he asked the bandmaster if he could learn an instrument. The bandmaster consented but Ord Hume secretly took things one step further and eventually taught himself every band instrument. He enlisted in the band of the Royal Scots Greys in 1880 as a cornet soloist and held that position for 10 years, after which he resigned to become a professional conductor and composer. **The B.B. and C.F.** was commissioned by publisher John Henry Iles around 1923. Iles had taken an

interest in Brass Bands after attending a contest in Manchester. His interest led him to buy the British Bandsman (B.B.), a brass band magazine. He later bought a rival publication, Contest Field (C.F.). When he merged the two publications, he commissioned the march, which was one of Ord Hume's 200 compositions.

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**Karl Lawrence King** (b. Paintersville, Ohio, 1891 – d. Fort Dodge, Iowa, 1971) Karl King was the son of a salesman who both worked for International Harvester and played tuba in the town band. As a boy Karl lived in Xenia, Ohio, and later moved to Canton when he was around 11, although the exact date of this move is unknown. Canton had two bands but no music instruction other than what private lessons could be had from local teachers. In Karl's case, he had 4 piano lessons and one lesson in harmony from the director of a travelling musical show. He often lamented his lack of formal instruction but innate talent carried him through. He paid for his first cornet and lessons by selling newspapers, and in 1903 he joined the newly-founded Canton boys band, known as the Canton Marine Band, as a trombonist.

For some reason, he left school at an early age (either the sixth or eighth grade, depending upon which source is quoted) and went to work for a local printing shop which produced the newspaper, *The Canton Repository*. Later, he played baritone in the Thayer Military Band of Canton and began to compose. He had been a pupil of the band's director, William E. Strassner, and Strassner helped King publish his first march entitled "March TMB" (Thayer Military Band) in 1909 (a works list also shows that he composed a waltz entitled "Moonlight on the Nile" in the same year, although it is not known which came first). Other early works were the dirge "One Last Farewell" and the march "Salute to Camp Harrison."

In 1909 he played professionally with the Neddermeyer Band of Columbus, Ohio, and by age 19 joined Robinson's Famous Circus as a baritone player. In 1912 he went to the Sells-Floto Circus and in 1913 toured with Barnum and Bailey. He received a break when, in 1914, he went back to Sells-Floto as Director of the Sells-Floto and Buffalo Bill Combined Shows.

In November, 1916, he married Ruth Lovett. He had promised her parents before their marriage that he would give up the vagabond life of the circus musician, however, in 1917 he was offered the directorship of the Barnum and Bailey Band and this was too good an opportunity to reject. Karl approached Ruth's parents and asked their permission to release him from his promise, which they did. Karl took the job with Barnum and Bailey and Ruth went along as the calliope player for the circus. He remained with Barnum and Bailey until 1918 when he and Ruth returned to Canton. The country was then in the midst of World War I and King was certain to be drafted. In an attempt to ensure that he would be assigned to a band, King contacted John Philip Sousa for assistance, and Sousa arranged for King to get a position with the Camp Grant band in Illinois. King had taken all the physicals and received his military orders when the armistice was signed and his orders then cancelled.

In 1919 he took over the Grand Army Band (known as "McKinley's Own") but was still restless. In 1920 he placed an advertisement in the *Musicians Journal* reading "AT LIBERTY - KARL L. KING - Bandmaster and Composer of National Reputation." He was soon contacted by the citizens of Fort Dodge, Iowa, who invited him to take over the Fort Dodge Municipal Band. He visited the city, found it to be to his liking, and moved there in 1920 to take over the 22 piece band, a group he would build into a nationally recognized organization. While he had been publishing his own music since his days in Canton, his publishing business became firmly established in Fort Dodge, which would be his home for the next 50 years.

During that time, he travelled all over the midwest guest conducting and adjudicating at various band events. He directed the Iowa State Fair Band for nearly 40 years and was instrumental in supporting the Iowa Band Law, a law which allowed municipalities to levy a small tax to support their municipal bands.

During his lifetime, Karl King composed 290 works, including waltzes, galops, overtures, and 175 marches. In 1930 he helped to found the American Bandmasters Association, was its president in 1939, and was named Honorary Life President of the A.B.A. in 1967. He was also a past president of the Iowa Bandmasters Association. He received numerous other awards, including an Honorary Doctorate in Music from Phillips University in Oklahoma, and the American School Band Directors Association's Edwin Franko Goldman Award in 1971.

Karl King was liked and admired by all who knew him. In one band journal, the writer commented, "he is certainly a prince, although his name is King." At a celebration honoring his 50th year as director of the Fort Dodge Municipal Band, he commented, "It has been a wonderful thing - being a band man - I'm glad I wasn't anything else." And in 1966, when he composed his last work, he wrote, "I've sung my song. It was a rather simple one; it wasn't too involved; I'm happy about it." That honest, straightforward approach to life is evident in his music which is neither florid nor pretentious. It speaks with a clear and honest voice of the love of bands and the music they make.

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**Robinson's Grand Entree** - (©1911 Barnhouse) During his circus career, there were three different Robinson circuses: Robinson's Famous Shows, Yankee Robinson Circus, and the John Robinson Circus. King did not use a dedication in order that the march could be used by any of the three groups.

**Cyrus the Great** - (©1921 Barnhouse) King dedicated the march to a longtime friend, "Cy" Tremain, thereby the reference to "Cyrus the Great." However, he obviously meant some passing reference to the original Cyrus, who founded the Persian Empire in the mid 5th century B.C. With this in mind, the march carries the subtitle "Persian March" and has an oriental feel.

**Pride of the Illini** - (©1928 King) was written for Albert Austin Harding and the University of Illinois Bands. This was one of King's college marches, which included

compositions for the State University of Iowa, the University of Minnesota, the University of Michigan, Purdue University, Northwestern University, and the University of Wisconsin.

**The Goldman Band** - (©1930 King) saluted the famous Goldman Band, founded by Edwin Franko Goldman (1878-1956), who founded the group in 1920 first as the New York Military Band, later changing the name to the Goldman Band. The circumstances of the composition of this march must have been very interesting. While it was not known to many outside a very close circle of professional colleagues, King had considerable animosity toward Goldman for what he saw as a blatantly self-promotional attitude on Goldman's part. That notwithstanding, Goldman did have a fine band in this period, and some saw it as the heir to Sousa's great professional band.

**Ragged Rozey** - (©1913 Barnhouse) described as a "characteristic piece," this work was dedicated "to my friend CHAS ROZELL ragtime drummer." Obviously, the title was something of a nickname for Rozell. The "Ragged" connotation came from the syncopated rhythms found in this style of music, leading to the creation of the term "ragtime."

**The Big Cage** - (©1934 King) perhaps King's most well-known galop, was composed in 1934 at the request of Clyde Beatty, the world-famous animal trainer. He asked King to write a galop for him which could be used as a big finish to any of his animal acts. King complied and dedicated the galop to Beatty.

**Invictus** - (©1921? King) this march is dedicated "to Merle Evans, Bandmaster Ringling Brothers-Barnum & Bailey Circus," a post Evans held for 48 years. The fact that Evans ended up with the job of bandmaster was curious, because when the Ringling Brothers and Barnum & Bailey circuses merged at the end of the 1918 season, the bandmaster job was offered to both King and to J.J. Richards. Both apparently turned it down because Evans took the job over and never looked back.

**The Trombone King** - (©1945 King) was dedicated to Charlie Toops, who was a trombonist and bandmaster in Wilmington, Ohio.

**King Henry** - (©1941 King) was dedicated to his friend and colleague Henry Fillmore. Fillmore returned the compliment when he titled a march "King Karl King."

**Broadway One-Step** - (©1919 King) was written during his years with Barnum and Bailey and was used as musical accompaniment to the clown parades which were a regular feature of the circus.

**War March of the Tartars** - (©1938 King) was dedicated "to Graham Overgard and his Wayne University Band." Wayne State University is in Detroit, Michigan, and was the alma mater of conductor Harry Begian.

**Circus Days** - (©1944 King) this is one of 13 galops King wrote. All are written to be played at blazing speeds approaching a metronome setting of 200 beats per minute.

**The Home Town Boy** was composed in June, 1962, and carries the printed dedication "written for the Mason City Music Man Festival honoring Meredith Willson." King was one

of the judges of a mass marching band competition of the 24th North Iowa Band festival on June 19, 1962, the date of the world premiere of the movie version of Meredith Willson's "The Music Man." King dedicated this march to Meredith Willson and at the festival, the massed bands played **Home Town Boy** as a salute to Willson, an Iowa native.

**Hosts of Freedom** – (©1920 Barnhouse) Classified in King's own catalog among his "Easy" marches, this remains one of his most popular. The march bears no dedication and the significance of the title is not known.

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## **- 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.

## 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.

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Great Marches of the World  
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3. Sambre et Meuse.....Planquette - 4:34
4. El Relicario .....Padilla - 2:38
5. Suspiros de España .....Alvarez - 3:56
6. March Electric.....Creatore - 2:00
7. Valdres .....Hanssen - 3:55
8. British Eighth.....Elliott - 2:43
9. Amparito Roca .....Texidor - 3:06
10. Army of the Nile .....Alford - 3:30
11. Flag of Victory.....von Blon - 2:59
12. The B.B. and C.F. March.....Hume - 4:43

**Karl King Marches**

13. Robinson's Grand Entree .....2:12
14. Cyrus the Great .....2:08
15. Pride of the Illini .....2:28
16. The Goldman Band .....2:43
17. Ragged Rozey .....2:06
18. The Big Cage Galop.....1:28
19. Invictus.....2:24
20. The Trombone King.....2:06
21. King Henry.....2:20
22. Broadway one-step.....2:14
23. War March of the Tartars.....2:05
24. Circus Days Galop .....1:34
25. The Home Town Boy.....2:25
26. Hosts of Freedom .....2:01



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