

LIVE

In Concert with the
**University of Illinois
Symphonic Band**

Recording #129

1. Overture to the Creole "Faust"

A. Ginastera (8:22)
trans. F. Hudson
P. Grainger

Lincolnshire Posy

2. Lisbon (1:23)
3. Horkstow Grange (2:43)
4. Rufford Park Poachers (3:59)
5. The Brisk Young Sailor (1:30)
6. Lord Melbourne (2:25)
7. The Lost Lady Found (2:12)

D. Stanhope

Folk Songs for Band, set no. II

8. I (1:54)
9. II (4:12)
10. III (4:52)

11. Music for Prague 1968

K. Husa (20:07)
R. Nelson (7:43)

12. Epiphanies

D. Stanhope (3:25)

13. The Little Ripper

Overture to the Creole "Faust"

Alberto Ginastera
transcribed by Frank Hudson

Alberto Ginastera (1916-1983) was born in Buenos Aires, and like his South American colleagues, he was a persuasive partisan on behalf of music indigenous to his own country.

The Overture to the Creole "Faust" was inspired by the poem "Faust," written by the Argentinian poet Esaniloa del Campo (1834-1880). The poem concerns a cowboy of the Argentinian plains, a gaucho, who has ventured into Buenos Aires and attended a performance of Gounod's Faust at the old Colon Theatre. He is deeply impressed with the trials and destiny of Faust. On his way home he meets an old friend; the two tether their horses by the riverside and sit down to a bottle of gin while the gaucho tells his friend about the opera he has seen.

The opening of the Overture follows Gounod's introduction; Ginastera gives Gounod's string melody to the trombones instead, and a development of this melody leads with a rush into an Allegro Vivace section. This part is based on the rhythm of the zamba, a typical Argentinian country dance, played here at a much faster tempo. There are references in the course of the Overture to other Gounod tunes, the Soldier's Chorus and Marguerite's theme among them, but all are tuned to Ginastera's own purpose, and the borrowing is only a point of departure.

The work was transcribed by Frank Hudson for Donald McGinnis and the Ohio State University Concert Band. Mr. Hudson holds a B.M. degree from Ohio State and the M. M. from Roosevelt University, and was a conducting intern in the Ed.D. program at the University of Illinois studying with Dr. Harry Begian. He has had a distinguished career with the United States Air Force Bands and is currently Chief of Bands and Music Branch, Headquarters USAF, The Pentagon.

Lincolnshire Posy

Percy Grainger

Lisbon (Sailor's Song)

Horkstow Grange (A Local Tragedy)

Rufford Park Poachers (Poaching Song)

The Brisk Young Sailor (Returned to Wed His True Love)

Lord Melbourne (War Song)

The Lost Lady Found (Dance Song)

"This bunch of 'musical wildflowers' (hence the title Lincolnshire Posy) is based on folksongs collected in Lincolnshire, England, mainly in the years 1905 -1906, and 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 his habits of song — his regular or irregular wonts of rhythm, his preference for gaunt or breadth or delicacy of tone. For these folksingers were kings and queens of song! No concert singers I have heard have approached these rural warblers in variety of tone quality, range of dynamics, rhythmic resourcefulness and individuality of style...." The composer writes further that "these musical portraits of my folksingers were tone-painted in a mood of considerable bitterness — bitterness at the memories of the cruel treatment meted out to folksingers as human beings, and at the thought of how their high gifts oftenest were allowed to perish unheard, unrecorded and unhonoured."

Lincolnshire Posy as a complete work, was conceived and scored directly for wind band early in 1937. Five of the six songs existed only as sketches since their collection on wax phonograph cylinders those many years before. Grainger's affinity for both folksong and wind music has made the work one of enduring quality, tender plaintiveness, and rugged heroics, albeit one of major challenge.

Folk Songs for Band, set no. II

David Stanhope

"My wind band suites of British folksong settings are dedicated to the memory of Percy Grainger. Grainger used folk melodies as vehicles for his own expression, and I try to follow his example. The first two suites consist of four settings, and three of the eight melodies were also used by the Australian master.

"A Leadsman, Landsmen and Dancers begins with The Jolly Sailor, a boisterous portrait of the subject. Rufford Park Poachers is my most heartfelt tribute to Grainger, who once said somewhat bitterly that the true worth of his own music would never be gauged until it was understood to be "a pilgrimage of sorrows." The Keel Row is an attempt to depict a spontaneous folk dance for the musical and the not-so-musical, and has a programme which may be of sufficient interest to quote at length.

"The bagpipes get going, and the dancing begins smoothly; after a few verses a very large gentleman attempts to join in. He cannot keep up, he staggers, and stumbles over. The dance carries on merrily until some over-enthusiastic jumping on the stage causes it to break. The dancers keep going, but the musicians are thrown off balance — none of them can find the key, although many are prepared to try. This is inconclusive, whereupon a small party of troublesome individuals (who have indulged in too much liquid refreshment) burst into the main area, singing loudly. This draws whistles, boos and even punches from the crowd, who roughly bundle the intruders out of the way. Fortunately the barrel organ has kept turning, and a whistler takes up the melody. The dancers are catching their breath, and the village virtuoso seizes his chance to show off, being rewarded with murmurs of admiration. His final flourish starts the dance again. More and more people join in, faster and faster until, suddenly, all are dancing or playing at, or over, the limit. The dancers spread out into a vast circle and join hands for a final verse, leaping high together. The dance is apparently over, but the joker smacks his tambourine, jerking everybody off their feet." (David Stanhope)

Music for Prague 1968

Karel Husa

Karel Husa is one of America's music treasures. His many works for orchestra, concert winds, chamber ensembles, and vocal ensembles have made him an integral part of today's music scene. Mr. Husa has requested that the following descriptive commentary be placed in the program at each concert presentation of Music for Prague 1968:

"Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in My Country. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (Chorale). The song is never used in its entirety.

"The second idea is the sound of bells throughout. Prague, named also "The City of Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

"The last idea is a motif of three chords, first appearing very softly under the piccolo solo at the beginning of the piece, in the flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels — for example, in the middle of the Aria.

"Different techniques of composing as well as orchestrating have been used in Music for Prague 1968, and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (Fanfares), the unbroken hope of the Hussite song, the sound of bells, or the tragedy (Aria), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the city of Prague has seen only for moments during its thousand years of existence." (Karel Husa)

Epiphanies

Ron Nelson

Epiphanies (Fanfares and Chorales) for band was commissioned by James Keene, Director of Bands at the University of Illinois, for performance at the MENC Convention on April 8, 1994.

Epiphanies is a festive piece of extreme dynamic range. It is a series of fanfare-like proclamations announced by brass, woodwinds and percussion which move from dissonance to consonance. It is intended to celebrate a secular (rather than religious) occasion.

The main theme, ten notes in length, is cast in an octatonic scale. Motives from this theme tie each proclamation and contrasting chorale-like statement together. The theme is transformed into diatonic form in the final chorale-like proclamation.

Ron Nelson has gained wide recognition as composer and conductor of choral, band, and orchestral works. In 1956 Dr. Nelson began a distinguished career on the faculty of Brown University and taught there until his retirement in 1993. At present, he resides in Scottsdale, Arizona. His Passacaglia (Homage on B-A-C-H) made history by winning all three major wind band composition prizes — the N.B.A. Prize, the A.B.A./Ostwald Award, and most recently the Sudler International Prize.

The Little Ripper

David Stanhope

David Stanhope was born in England in 1952, but emigrated to Australia with his family six years later. He took up the horn at the age of five, and joined the horn section of the Adelaide Symphony Orchestra when only 18. International Horn Society Composer Competition in 1979, he has devoted an As a pianist he has recorded for EMI, broadcast frequently and given a number of tours. Since winning the increasing amount of time to composition, and his melodious, virtuosic, brilliantly scored and occasionally anarchic pieces have made a great impression on players and audiences alike, in Britain, the United States and his native Australia. Stanhope is currently on the staff of the Sydney Opera House.

The composer's dedication to Percy Grainger is obvious in the "walking tune" flavor of this original march. The Aussie Flair is further enhanced by the virtuoso style presentation of each section of the band.

— ABOUT THE BAND —

In the 1920s John Philip Sousa called it the "World's Greatest College Band." During separate guest conducting appearances in the mid 1950s 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."

Superlatives like these have come to be expected during the long and illustrious history of the University of Illinois Bands. Shortly after the University opened in 1868, a military band was organized. The military band became the Concert Band, and gave its first formal concert in 1890. The Symphonic Band of today is the top of a pyramid consisting of ten ensembles which regularly enroll more than 800 students.

The bands were guided for forty-three years to their position of eminence by Albert Austin Harding, who became honorary life president of both the College Band Directors Association and the American Bandmasters Association. Mark Hindsley became Director of Bands upon Harding's retirement in 1948. To Director Hindsley can be attributed the far-sighted project of LP disc recordings.

Hindsley retired in 1970 and Harry Begian became Director of Bands until his retirement in 1984. In addition to his outstanding musical achievements, Dr. Begian established the University Band Conducting Internship Program.

In 1985, James F. Keene was appointed Director of Bands at the University of Illinois, becoming only the fourth director since 1905. Under Mr. Keene's direction, the band has done extensive touring, performing for the conventions of the nation's distinguished music educators associations and in some of the great concert halls. The University of Illinois Bands have also made a commitment to commissioning original works from leading composers to further the development of the wind band repertoire. The rich Illinois Band tradition lives on.

- ABOUT THE UNIVERSITY OF ILLINOIS SCHOOL OF MUSIC -

"If you're a music student, you couldn't do much better, if at all better, than the University of Illinois at any price." (The New York Times)

The University of Illinois School of Music, a unit of the College of Fine and Applied Arts, has more than a century of service to higher education and the arts. Nearly 6,000 alumni, a faculty of 80, and approximately 700 students of the School have made and continue to make significant contributions in the areas of teaching, performing, scholarship, and research in music. Undergraduate and graduate curricula provide an extensive array of activities in classrooms and studios and on the concert stage.

The School of Music is housed principally in four buildings. The main music building contains classrooms, teaching studios, faculty and administrative offices, and a 250-seat auditorium with an adjacent recording studio which provides one of the recording facilities for the more than 350 concerts presented each year by the School. The Experimental Music Studios, Computer Music Laboratory, and computer-assisted instructional labs bring recent developments in composition and teaching to the School of Music. Of special interest is the Music Library, one of the largest public music libraries in the United States. The core collection consists of more than 250,000 catalogued items, and there are nearly 200,000 scores and parts for large ensembles.

The A. A. Harding Band Building is the home for one of the nation's finest, oldest, and largest band programs. The John Philip Sousa Collection contains more than 70 percent of the world's extant Sousa memorabilia; the Herbert L. Clarke Library and Collection, the Busch Instrument Collection, and the A. A. Harding Archives, plus an extremely large band library, make the UI Band department one of the largest repositories of band music available anywhere. The Band Building contains its own recording studio, excellent rehearsal facilities, and classrooms.

Smith Memorial Hall contains a 950-seat recital hall, a beautiful chamber music recital hall which seats approximately 100 persons, classrooms (including a Yamaha digital piano laboratory), teaching studios, and faculty offices.

The Krannert Center for the Performing Arts, known internationally for its superb acoustics, contains a 2200-seat concert hall, 950-seat opera theater, 700-seat auditorium, and a 200-seat studio theater appropriate for performances of avant garde and experimental music. The center includes offices and rehearsal facilities for the opera, choral, and orchestra divisions.

"The University of Illinois School of Music — it's a matter of excellence in everything we choose to do."

For admissions, application, and scholarship information, please contact:

School of Music	Undergraduate Admissions
University of Illinois	217/244-0551
1114 West Nevada Street	Graduate Studies in Music
Urbana, IL 61801	217/333-1712

- ABOUT THE CONDUCTOR -

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

James F. Keene was appointed Director of Bands/Professor of Music at the University of Illinois in 1985, only the fourth person to hold that position since 1905. Prior to his appointment at Illinois, Mr. Keene served a five year tenure at the University of Arizona, during which his bands received national recognition and acclaim through their concert tours and national convention performances. Previous to his appointment at Arizona, Mr. Keene was Director of Bands at East Texas State University for five years and developed one of the most widely respected band programs in the Southwest.



The Symphonic Band, under his direction, has been selected to perform for the national convention of the American Bandmasters Association (three times), College Band Directors National Association (twice), the International Clarinet Society, and the Music Educators National Conference (twice). The band has also presented concerts in Orchestra Hall in Chicago and has toured throughout the Midwest and South.

Mr. Keene is past-president of the Big Ten Band Directors Association, formerly served as vice-president of the National Band Association, and as this CD is being released, is First Vice-President/President-Elect of N.B.A. He was featured in the February, 1987 issue of The School Musician magazine as one of the ten most outstanding music educators in the United States. Currently, he serves as chairman of the prestigious American Bandmasters Association/Ostwald Composition Contest.

Mr. Keene has served as clinician, conductor, and adjudicator throughout the United States and in several other countries. His busy professional schedule has recently included an extensive series of clinics and concerts in Australia, Japan, and the British Isles.

- ABOUT THE RECORDINGS -

The current series of "LIVE — IN CONCERT" compact disc recordings by the University of Illinois Symphonic Band is a continuation of the project begun many years ago by Mark Hindsley and continued by Harry Began throughout his tenure as Director of Bands. These recordings provide a valuable resource of repertoire for music educators and band/wind ensemble enthusiasts.

As technology advanced and costs escalated, the phonograph recordings were discontinued in the late 1980s and cassette tapes were produced. A few of the performances on this CD series were originally produced on records and tapes and have been remastered on compact disc.

Nearly all the selections were recorded live in concert, thereby accompanied by the occasional noise and the dreaded cough (even a mute drop on one occasion). However, these minor flaws are more than compensated for by the expression, nuance, energy, and excitement that is to be heard in "LIVE — IN CONCERT."



- CREDITS -

Performance Recordings:

Foellinger Great Hall
Krannert Center for the Performing Arts

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Special Appreciation to:

Don V Moses, Director of the University of Illinois School of Music

A stylized, handwritten-style logo of the word "Mark" in a dark blue color.

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