

Symphony No. 6 for Band
Adagio - Allegro
Adagio sostenuto
Allegretto
Vivace

Vincent Persichetti

Vincent Persichetti was born in Philadelphia in 1915. At age five he began studying piano and subsequently organ, double bass, tuba, theory, and composition. He received a Bachelor of Music degree from Combs College of Music in 1936. He then attended the Curtis Institute of Music, where he studied conducting with Fritz Reiner. He went to the Philadelphia Conservatory of Music as a scholarship student, studying piano with Olga Samaroff and composition with Paul Nordoff; he pursued advanced studies with Roy Harris at Colorado College. In his lifetime he was accorded many honors, among which were two Guggenheim Fellowships, a grant from the National Foundation on the Arts and Humanities, and one from the National Institute of Arts and Letters. He has been given the "Juilliard Publication Award" and the "Columbia Records Chamber Music Award," as well as a special citation from the American Bandmasters Association.

Well after the 1958 publication of this work, Persichetti wrote (Journal of Band Research, Autumn, 1964):

...That the commission of the *Symphony No. 7* (for orchestra) should be the aftermath of the success of band music is evidence of a changing emphasis in our musical culture. The *Symphony No. 6* is called a *Symphony for Band* because, as No. 5 is for strings, No. 6 is for Winds, and I did not wish to avoid the word "band".... Band music is virtually the only kind of music in America today (outside the "pop" field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time...

...The Adagio opens with a statement of the three-note horn call source motive followed by a scale-wise theme for low winds, which forms the Allegro's main theme... The sonata-allegro's two main themes, already heard in the introduction, now appear in reverse order... The closing theme prepares the chorale texture of the second movement. After an imitative development, a flash of percussion announces the recapitulation, and the two principal themes are tossed playfully back and forth until the final chord.... The second movement is in three-part sectional form and begins with a clear and simple statement of "Round Me Falls the Night" from my *Hymns and Responses for the Church Year*... The third movement, in trio form, opens with a flowing 6/8 figuration of the source motive, [which] gives way to the trio's bouncy 2/4 variant of the scale-wise theme of the first movement.... The finale is a free rondo based upon materials from the entire symphony...

Fantasies on a Theme by Haydn

Norman Dello Joio

Theme: *Allegro scherzando*
 Fantasy I: *Lo stesso tempo*
 Fantasy II: *Adagio*
 Fantasy III: *Allegro, molto spiritoso*

A native New Yorker, Norman Dello Joio is a prolific composer whose works include pieces for solo instruments, chamber groups, chorus, orchestra and various large scale combinations. He may, however, be best remembered for his contributions to the concert band repertoire, many of which have become staples of the standard repertoire - Scenes from "The Louvre" and Variants on a Mediaeval Tune.

Another such standard is this 1968 composition. It was commissioned by the Michigan School Band and Orchestra Association to honor the retirement of Leonard Falcone, Director of Bands at Michigan State University. The variations use as a theme a Haydn piece for solo piano. This theme is followed by three contrasting variations, or fantasies. The first and third fantasies are indicative of Dello Joio's use of melodic fragmentation, angularity of line, and rhythmic drive. The second—slow—fantasy is neo-Romantic and exploits the many colors and textures inherent within the concert band, and is somewhat reminiscent of works by Paul Hindemith, Dello Joio's one-time teacher.

Scenes from "The Louvre"
The Portals
Children's Gallery
The Kings of France
The Nativity Paintings
Finale

Norman Dello Joio

Dello Joio has been the recipient of many composition awards. These include a Town Hall Compositional Award, a Guggenheim Fellowship, two New York Music Critic's Awards, and a grant from the American Academy of Arts and Letters. In 1965 he received an Emmy Award for the music written to accompany the NBC documentary *The Louvre*.

Dello Joio used thematic material from the documentary score in this suite for concert band. The work is a musical depiction of the museum's growth and evolution during the period of the Renaissance. Based on "Ancient Airs," each movement presents a contemporary treatment of borrowed melodies from various Renaissance composers.

Variants on a Mediaeval Tune
Introduction and Theme: Andante moderato
Variation I: Allegro deciso
Variation II: Lento, pesante
Variation III: Allegro spumante
Variation IV: Andante
Variation V: Allegro giocoso

Norman Dello Joio

Throughout Dello Joio's composition career there is an undercurrent of his fascination with mediaeval music and liturgy, as evidenced in such pieces as *Fantasia on a Gregorian Theme*, *Mass in Honor of the Blessed Virgin Mary*, *Mass in Honor of the Eucharist*, *The Lamentation of Saul*, and *The Nativity*.

In *Variants on a Mediaeval Tune*, Dello Joio utilizes the theme in *Dulci Jubilo*, which has both mediaeval roots and a liturgical association (Christmas). The theme is followed by five contrasting variations, each one an example of Dello Joio's contemporary contrapuntal and harmonic style.

Five Dances from "West Side Story"
Prologue (arr. Gilmore)
Scherzo (arr. Polster)
Mambo
Cha-Cha
Fugue

Leonard Bernstein

Leonard Bernstein's enormous contributions to the musical repertoire range from chamber, choral, and orchestral music to scores for Broadway and film. Among his most beloved works, *West Side Story* was composed in 1957 for musical theater. In this score Bernstein masterfully combined colloquial American music styles with modern musical language, resulting in a stunningly effective portrayal of the emotions elicited by the sometimes light-hearted but eventually tragic tale. *West Side Story* transcends typical musical boundaries and, through its many adaptations, has become a standard in both serious and popular repertoire.

- 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 nearly three-fourths of the world's extant Sousa performance collection; the Herbert L. Clarke Library and Collection, the Carl Busch Instrument Collection, the A. A. Harding Archives, and other band-related archives - administered by the University 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.

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- 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 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 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 University of Illinois 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. In addition to producing an extensive series for Mark Recordings, the U. of I. Symphonic Band was featured on the Masterpiece Series distributed by EMI-Toshiba. The recordings have been broadcast on National Public Radio in the U. S., as well as radio programs in Japan, Australia and several European countries.

As this CD is being released, Mr. Keene is serving as President of the National Band Association, having formerly served as Vice President and in other offices on the N. B. A. Board of Directors. He is also a Past-President of the Big Ten Band Directors Association. Currently, he serves as chairman of the prestigious American Bandmasters Association/Ostwald Composition Contest.

In addition to several professional affiliations, Mr. Keene holds honorary memberships in Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha, and Pi Kappa Phi. He was an Evans Scholar and is a Paul Harris Fellow of the Rotary Foundation. In 1993 Professor Keene was named as an honorary member of the Board of Directors of the International Percy Grainger Society in recognition of his devotion to the music of Grainger. Mr. Keene has served as clinician, conductor, and adjudicator throughout the United States and in several other countries, with appearances most recently in Australia, Japan, and the British Isles.



Other University of Illinois recordings available through Mark Recording

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MCD-1212 **Volume III** Fantare To 'La Peri' [from Record #62]-Paul Dukas / 'Ein Heldenleben' [from Record #101B] A Synthesis for Band-Richard Strauss, arr. Hindsley / Finale from Symphony #5 [from Record #89]-Dimitri Shostakovich / Enigma Variations [from Record #84](I, II, III, R.B.T, IV, W.M.B., V, R.P.A., VI, YSOBEL, VII, W.N., IX, NIMDOD, XI, G.R.S., XIII, B.E.N., XIV, Finale E.D.U.) / -Sir Edward Elgar / trans. Earl Slocum / Liebestod from Tristan and Isolde [from Record #98]-Richard Wagner, arr. Bainum / Romanian Rhapsody No.1 [from Record #98]-Georges Enesco

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LIVE! IN CONCERT WITH THE UNIVERSITY OF ILLINOIS SYMPHONIC BAND JAMES F. KEENE, CONDUCTOR

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MCD-1458 RECORDING #127 Lauds (Praise High Day)-R. Nelson; Passacaglia (Homage on B-A-C-H)-R. Nelson; Rocky Point Holiday-R. Nelson; Savannah River Holiday-R. Nelson; Peterloo Overture-M. Arnold; Heroes, Lost and Fallen (A Vietnam Memorial)-D. Gillingham; "Rejoicing", from *Three Revelations from the Lotus Sutra*-A. Reed; Danza Final, from the ballet "Estancia"-A. Ginastera; Irish Tune from County Derry-P. Grainger; Shepherd's Hey-P. Grainger;

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- 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 Begian 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."



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LIVE

In Concert with the University of Illinois Symphonic Band

James F. Keene, Conductor

Recording #130

Symphony No. 6 for Band

Vincent Persichetti

- | | | |
|---|------------------|--------|
| 1 | Adagio - Allegro | [5:46] |
| 2 | Adagio sostenuto | [4:00] |
| 3 | Allegretto | [2:37] |
| 4 | Vivace | [4:20] |

5 Fantasies on a Theme by Haydn

Norman Dello Joio [11:39]

Scenes from "The Louvre"

Norman Dello Joio

- | | | |
|----|------------------------|--------|
| 6 | The Portals | [2:48] |
| 7 | Children's Gallery | [2:10] |
| 8 | The Kings of France | [3:01] |
| 9 | The Nativity Paintings | [2:56] |
| 10 | Finale | [2:02] |

Variants on a Mediaeval Tune

Norman Dello Joio

- | | | |
|----|--|--------|
| 11 | Introduction and Theme: Andante moderato | [1:27] |
| 12 | Variation I: Allegro deciso | [1:09] |
| 13 | Variation II: Lento, pesante | [2:26] |
| 14 | Variation III: Allegro spumante | [1:25] |
| 15 | Variation IV: Andante | [2:27] |
| 16 | Variation V: Allegro giocoso | [2:13] |

Five Dances from "West Side Story"

Leonard Bernstein

- | | | |
|----|---|--------|
| 17 | Prologue (arr. Gilmore) | [4:30] |
| 18 | Scherzo, Mambo, Cha-Cha, Fugue (arr. Polster) | [8:06] |

TRT: 1:04:38



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