

*Tam O'Shanter, overture*

Born in 1921 in Northampton, England, Malcolm Arnold today enjoys the reputation in his native land as the most uninhibited of all of England's living composers, both for what he says and how he says it. He was educated at the Royal College of Music in London, where he majored in composition with Gordon Jacob. Included among Arnold's compositions are symphonies, concertos, chamber music for ensemble and solo instruments, and a variety of film scores, including *1984*, *The Inn of the Sixth Happiness*, and *The Bridge on the River Kwai*.

*Tam O'Shanter* (not to be confused here with the Scottish woolen cap) is the title and hero of a poem by the Scottish poet Robert Burns (1759-1796). "Tam" is a drunken farmer who, while riding home late from Ayr on a stormy night, disturbed a witch's party in the haunted church of Alloway. The hags pursued him to the keystone of the bridge over the river Doon but had to stop there, as they could not cross running water. One witch, however, plucked the tail from his mare, Maggie.

*Candide Suite*

Leonard Bernstein  
adapted by Clare Grundman

*The Best of All Possible Worlds*  
*Westphalia Chorale and Battle Scene*  
*Auto-da-fé*  
*Glitter and Be Gay*  
*Make Our Garden Grow*

This suite for concert band is made up of five numbers from the musical *Candide*, premiered on Broadway in 1956, here masterfully arranged for band by Clare Grundman. The satiric novella *Candide* by Voltaire was the basis for a political and musical satire, with a libretto by Lillian Hellman and music by Leonard Bernstein. *Candide* as a musical has since had many reincarnations, but the sections of this suite utilize musical numbers that have remained virtually unchanged from the original Broadway production.

*The Best of All Possible Worlds*

Doctor Pangloss, Voltaire's satirical portrait of the philosopher Gottfried van Leibnitz, tutors his Westphalian pupils (*Candide* and *Cunegonde* among them) in the finer points of optimism, refined by a classical education. The music alternately enjoins the pupil's responses with Pangloss's pedantic free-associative explanations that the ills of this world are somehow all for the best. The refrain is, of course, that this is the best of all possible worlds.

*Westphalia Chorale and Battle Scene*

The devout Westphalians sing a chorale praising the integrity of their homeland, after which they are massacred by the invading Bulgarian army. *The Battle Scene* adroitly juxtaposes major and minor modes of material familiar from the *Overture*.

*Auto-da-fé*

*Candide* and Doctor Pangloss find themselves in Lisbon, where, being free thinkers (and optimists), they are prosecuted as heretics by the Spanish Inquisition. The handling of heretics was meant to prevent earthquakes, and the joyous music depicts the happy crowd celebrating their deliverance. However, the earthquake happens anyway, and *Candide* and Doctor Pangloss escape.

*Glitter and Be Gay*

*Cunegonde*, *Candide's* true love, has become the reigning madam in Paris, France. In a parody of "Jewel Songs" (such as that in Gounod's *Faust*), she sings of how she endeavors to maintain a brilliant, carefree exterior, while she may (or may not) be tortured inwardly by self-doubt.

*Make Our Garden Grow*

At the conclusion of the musical, and of Voltaire's novella, *Candide* realizes that the only purpose of living is to cultivate the earth, and to create a garden. He joins the others to assist him in bringing things to life, and even *Cunegonde* proposes to bake a loaf of daily bread. Optimism is transformed into practical necessity, and the entire cast of characters join in a hymn full of hope.

**Jug Blues and Fat Pickin'**

*Jug Blues and Fat Pickin'* was inspired by recordings of the Memphis Jug Band (Beale Street, late 1920s) and bluegrass banjo "pickin'," which becomes "fattened out" by the sound of winds. Composer Donald Freund is professor of composition at Indiana University in Bloomington. In his preface to the score, he specifies that the "Blues" should howl, whine, and wail like a harmonica solo, with the same freedom and indulgence one might hear in an unaccompanied Blues improvisation. He further advises that the "Pickin'" does not need to be too fast, but has to have the kind of easy-going, self-gratifying, clear-headed virtuosity that characterizes great pickers.

**Sinfonietta**

Ingolf Dahl

- I. *Introduction and Rondo*
- II. *Notturmo Pastorale*
- III. *Dance Variations*

Ingolf Dahl was born in Germany of German-Swedish parents. He studied composition with Jarnach in Cologne and Nadia Boulanger in California. He also studied conducting and piano at the Zurich Conservatory. He stayed in Zurich for two years after completing his studies, then moved to the United States in 1938, becoming an American citizen in 1943. During World War II he was a radio conductor and arranger in Hollywood. In 1945 he began teaching composition at the University of Southern California. He died in Switzerland in 1970 during a sabbatical leave.

*Sinfonietta* was commissioned by the Western and Northwestern Divisions of the College Band Directors National Association in 1960. It had been sketched originally in 1959, entitled *Serenade*. It was premiered in 1962 at the University of Southern California, and in 1964 it was conducted by Dahl himself at the C.B.D.N.A. Convention. Dahl continued to revise *Sinfonietta*, however, until its publication in 1969. While derived from a six-note row, the work is in the major key of A-flat. It contains many surprises and many musical references to the band's traditions. For example, the first movement opens with the band tuning note, B-flat. It also features off-stage trumpets and a dynamic march lifted from the composer's memory of his childhood in Stockholm, when he watched the changing of the palace guard. The movement closes with a drum "roll-off," which traditionally would stand at the beginning of a march, but which here ends it.

The second movement, *Notturmo Pastorale*, consists of alternations and superimpositions of several musical forms in a single movement: fugue, waltz, and gavotte.

The third movement, *Dance Variations*, begins with the most straightforward presentation of the six-tone set, before undergoing countless set-derived transformations. Toward the end, after a rhythmic tutti, the instruments, in *commedia dell'arte* fashion, bow out one by one.

**Concerto for Tuba and Wind Orchestra**

Bruce Broughton

- Allegro moderato*  
Aria  
*Allegro leggiero*

Mark Moore, tuba soloist

*Concerto for Tuba and Wind Orchestra*, conceived originally as *Sonata for Tuba and Piano* (in which form it also exists), was composed in 1978. The first movement begins with an insistent motif in the accompaniment which is eventually used as a background to the soloist's theme. The tuba avoids playing the accompanying figure - that is used as a unifying device throughout the movement - until the very end, when it is played almost as an afterthought. The second movement was inspired by a trombone piece in which the accompaniment was a series of half-step progressions. The "Aria" title is not entirely serious, but the piece has to be performed as though it were. The final movement begins with a flurry of activity in the accompaniment, actually a compressed version of the bouncy theme that the tuba will soon play, and the two protagonists drive the piece relentlessly to the end.

Mark Moore, tuba soloist is associate professor of tuba and euphonium at the University of Illinois. He has served as a soloist and clinician across the United States and has performed with orchestras, including the St. Louis Symphony. As a founding member of Sonus Brass, Moore has performed in the United States and on tours of the Far East. *Sonus Brass: Captured!* recently was released on compact disc on the Mark Records label.

### *A Slavic Farewell*

Vasilij Ivanovitz Agapkin  
edited by John R. Bourgeois

This classic Slavic march was originally called *Farewell to a Slavonic Woman*, and since its premier during World War I, it has become the best-known, best-loved march in Russia and in the surrounding independent states of the former Soviet Union.

Vasilij Ivanovitz Agapkin was born in Sjatjerovo in 1884. When he was a child, his parents moved to Astrachan near the Black Sea. Tragically, both parents died when he was 8 years old, leaving him homeless. Soon after, he was accepted as an apprentice "band boy" in the 308th Tsarjob Battalion in Astrachan. He remained a musician in the army and, in 1912 during his enlistment with the 7th Cavalry Regiment in Tambov, he composed *Farewell to a Slavonic Woman*. Agapkin also worked as a cinema pianist, playing accompaniments for silent films.

According to legend, the inspiration for this march came from Agapkin having seen newsreels of the Balkan War. During this conflict, Russian and Slavic forces fought together, and reportedly the newsreels contained poignant footage of Slavic soldiers parting with their wives and families.

The march became popular in World War I, during which time Agapkin served as the musical director of the Tjekan 7, a forerunner of the KGB. Agapkin died in 1964, but with the transformation of the former Soviet Union into independent states and the resulting shift of borders and location name changes, it has been very difficult to pinpoint the exact place of his birth or to determine the site of his death.

In 1990, the United States Marine Band toured five cities in the then-Soviet Union, during which *A Slavic Farewell* was performed as the final encore. These performances of the Soviets' most-famous march resulted in enthusiastic, emotional, spontaneous ovations, cheers and rhythmic clapping.

### — 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 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:

Phone: 716.759.2600 or fax: 716.759.2329 your orders in.

Or write to Mark Recording 10815 Bodine Rd. Clarence, NY 14031

**In Concert with the UNIVERSITY OF ILLINOIS SYMPHONIC BAND THE BEGIAN YEARS**

MCD-1210 **Volume I** Armenian Dances (Complete) [from record #78]-Alfred Reed / Music from Percy Grainger [from record #74]: Children's March, "Over the Hills and Far Away" / Colonial Song / Lads of Wamphray / Lincolnshire Posy (Lisbon, Horkstow Grange, Rufford Park Poachers, The Brisk Young Sailor, Lord Melbourne, The Lost Lady Found) / Irish Tune From County Derry / Shepherd's Hey

MCD-1211 **Vol. II Music from Percy Grainger** [from record #74]: The Duke of Marlboro Fanfare / The Immovable Do /The Power of Rome and the Christian Heart / Country Gardens /Ye Banks and Braes O'Bonnie Doon / Handel in the Strand / Spoon River / Hill Song No.2 / Festive Overture [from record #109A]-Dimitri Shostakovich, Hunsberger / Thus Spake Zarathustra [from record #85]-Richard Strauss, Hindley

MCD-1212 **Volume III** Fanfare To La Perle [from Record #62]-Paul Dukas / Ein Heldenleben; [from Record #101B] A Synthesis for Band-Richard Strauss, arr. Hindley / Finale from Symphony #5 [from Record #69]-Dimitri Shostakovich / Enigma Variations [from Record #84](I. THEME C.A.E., III. R.B.T. IV.W.M.B., V. R.P.A., VI.YSOBEL, VII.W.N., IX.NIMROD, X. G.R.S., XIII. B.E.N., XIV. Finale E.D.U.) / -Sir Edward Elgar / trans. Earl Stocum / Liebestod from Tristan and Isolde [from Record #98]-Richard Wagner , arr. Baintum / Romanian Rhapsody No.1 [from Record #98]-Georges Enesco

MCD-1386 **Volume IV** "Great Marches of the World featuring: American and Henry Fillmore Marches"

University of Illinois; World is Waiting for the Sunrise; Tenth Regiment; National Emblem; Bravura; Rolling Thunder; Free Lance; In Storm & Sunshine; Quality Plus; The New Colonial; Glory of the Yankee Navy; The Southerner; Barnum & Bailey's Favorite; Stars & Stripes; Rolling Thunder; Miami; Lassus Trombone; Noble Men; Golden Friendship; Americans We; The President's March; The Circus Bee; Miss Trombone; The Footlifter; His Honor; The Klaxon; Men of Ohio; Orange Bowl; Shoutin' Liz Trombone

MCD-1387 **Volume V** "Great Marches of the World featuring: Continental and Karl King Marches"

With Sword and Lance; Inglesia; Sambre et Meuse; El Pelicano; Suspiros de Espana; March Electric; Valkres; British Eighth; Ampanio Roca; Army of the Nile; Flag of Victory; B.B. and C.F.; Robinson's Grand Entry; Cyrus the Great; Enchanted Nights Waltzes; Pride of the Illini; Goldman Band; Ragged Rosey; Big Cage Galop; Invictus; Trombone King; King Henry; Broadway One Step; War March of the Tartar; Circus Days Galop; Hometown Boy; Hosts of Freedom

MCD-1647 **Volume VI** Tocatta and Fugue in D minor-J.S. Bach; Siegfried's Rhine Journey-R. Wagner; Don Juan-R. Strauss; Der Rosenkavalier-R. Strauss; March from Symphonic Metamorphosis on Themes by Carl Maria von Weber-P. Hindemith; Death and Transfiguration-R. Strauss

MCD-1648 **Volume VII** Symphony in B flat for Concert Band MVT 1,2,3 - P. Hindemith; Variations on a Theme by Haydn - J. Brahms, M. Hindley; Lohengrin - R. Wagner, M. Hindley; Theme and Variations, Op. 43a - A. Schoenberg; The Beautiful Galatea - F. von Suppe, L.P. Laurenduau; Ballad for Band - M. Gould; Beatrice & Benedict -H. Berlioz, F. Henning

MCD-1649 **Vol. VIII** Suite of Old American Dances (Mvts. I, II, III, IV) -R.R. Bennett; La Fiesta Mexicana (Mvts. I, II, III)-H. Owen Reed; Overture to the School for Scandal-S. Barber; Anatolia-P. Creston; Symphonic Songs for Band (Mvts. I, II, III)-R.R. Bennett

MCD-1650 **Volume IX** Fiesta Del Pacifico - R. Nixon; Carmina Burana - C. Orff, J. Krance; La Procession du Rocio - J. Turina, A. Reed; Till Eulenspiegels Merry Pranks - R. Strauss, M. Hindley; The Pines of Rome - O. Respighi, G. Duker

MCD-1651 **Vol. X** Dances of Galanta-Z. Kodaly; Symphony for Bands-J. Blikl; Four Scottish Dances (Mvt. I, II, III, IV)-M. Arnold; Hammersmith, Prelude and Scherzo-G. Holst; Beatrice and Benedict Overture-H. Berlioz; II Guarany Overture-A.C. Gomez; Elsa's Procession to the Cathedral-R. Wagner

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

MCD-1456 **RECORDING #125** Symphonic Metamorphoses of Themes by Carl Maria von Weber-P. Hindemith; Overture for Winds, op. 24-F. Mendelssohn; Profanation, from "Jeremiah Symphony"-L. Bernstein; Overture on Russian and Kirgizh Folk Songs-D. Shostakovich; Liturgical Dances-D. Holsinger; Centennial Fanfare - March-R. Nixon; march, The Federal-J.P. Sousa; Napoli (the euphonium section)-H. Bellstedt

MCD-1457 **RECORDING #126** The Firebird Suite-I. Stravinsky; Elegg-J.B. Chabode; Dionysiaques-F. Schmitt; Elsa's Procession to the Cathedral-R. Wagner; Children's March, "Over the Hills and Far Away"--P. Grainger; Handel in the Strand-P. Grainger; ragtime, Easter Monday on the White House Lawn--J.P. Sousa; march, His Honor--H. Fillmore; march, Honey Boys on Parade--E.V. Cupero

MCD-1458 **RECORDING #127** Lauds (Praise High Day)-R. Nelson; Passacaglia (Hornage 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; Shepherds Hey--P. Grainger;

MCD-1865 **RECORDING #128** Eight English Dances Set I (I. Andantino, II. Vivace, III. Mesto, IV. Allegro risoluto) - M. Arnold; Eight English Dances Set II (I. Allegro non troppo, II. Con brio, III. Grazioso, IV. Giubiloso - Lento e maestoso) - M. Arnold; ...and the mountains rising nowhere - J. Schwantner; Sounds, Shapes, and Symbols Mvts. 1,2,3,4 - L. Basselt; Trauersinfonie - R. Wagner; Lohengrin (Prelude to Act III) - R. Wagner; Rienzi Overture - R. Wagner, trans. M.H. Hindley; The Gumsuckers March - P. Grainger

MCD-1866 **RECORDING #129** Overture to the Creole "Faust" - A. Ginastera, trans. F. Hudson; Lincolnshire Posy (Lisbon, Horkstow Grange, Rufford Park Poachers, The Brisk Young Sailor, Lord Melbourne, The Lost Lady Found) - P. Grainger; Folk Songs for Band, set no. II. Mvts. 1,2,3 - D. Stanhope; Music for Prague - K. Husa; Epiphanies - R. Nelson; The Little Ripper - D. Stanhope

\*\* Coming soon - University of Illinois Symphonic Band "The Hindley Legacy"

- 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:

Recording:

Digital Editing:

Graphics:

Executive Producer:

Foellinger Great Hall  
Kranert Center for the Performing Arts  
Rex Anderson, Chief Engineer  
Dietrich Lawrence and Richard Scholwin,  
Assistant Engineers  
Dietrich Lawrence and Rex Anderson  
Marissa Tanimura (cover design),  
MarkArt, Sharleen Heist  
Mark J. Morette

James F. Keene, Director of Bands  
Gary E. Smith, Associate Director of Bands  
Peter Griffin, Assistant Director of Bands  
Kenneth Steinsultz, Assistant to the Director and CD co-producer  
Lucinda Lawrence, Assistant to the Director/Librarian

Mark Custom Recording Service, Inc.  
10815 Bodine Road / Clarence, NY 14031-0406  
Phone: 716-759-2600 Fax: 716-759-2329  
e-mail: markcustom@aol.com  
Mfg. 1996 MCD-2287

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



LIVE

# In Concert with the University of Illinois Symphonic Band

*James F. Keene, Conductor*

Recording #131

- 1** Tam O'Shanter, overture Malcolm Arnold [8:07]  
transcribed by John P. Paynter

**Candide Suite** Leonard Bernstein/adapted by Clare Grundman

- 2** The Best of All Possible Worlds [1:46]
- 3** Westphalia Chorale and Battle Scene [1:40]
- 4** Auto-da-fé [1:51]
- 5** Glitter and Be Gay [2:49]
- 6** Make Our Garden Grow [3:26]
- 7** Jug Blues and Fat Pickin'Don Freund [8:41]

**Sinfonietta** Ingolf Dahl

- 8** I. Introduction and Rondo [5:39]
- 9** II. Notturmo Pastorale [8:09]
- 10** III. Dance Variations [6:47]

**Concerto for Tuba and Wind Orchestra** Bruce Broughton

- 11** Allegro moderato [3:13]
- 12** Aria [3:54]
- 13** Allegro leggiero [3:21]

Mark Moore, tuba soloist

- 14** A Slavic Farewell, march Vasilij Ivanovitz Agapkin [3:05]  
edited by John R. Bourgeois

TRT: 1:02:24

Mark Custom Recording Service, Inc.  
10815 Bodine Road / Clarence, NY 14031-0406  
Phone: (716) 759-2600 Fax: (716) 759-2329  
e-mail: markcustom@aol.com  
Mfg. 1996 MCD-2287

ark

