

JAMES F. KEENE DIRECTOR OF BANDS



James F. Keene is Director of Bands/Professor of Music at the University of Illinois. Appointed in 1985, he is only the fourth person to hold that position since 1905.

During his 18-year tenure at Illinois, the Symphonic Band and Wind Symphony, under his direction, have been selected to perform for every major music conference in the U.S., have toured throughout the country, have played in several prestigious concert halls and, in 1997, made a concert tour of Great Britain. In addition to producing an extensive recording series for Mark Recordings, the Symphonic Band was featured on the Masterpiece Series distributed by EMI-Toshiba of Japan. These recordings have been broadcast on National Public Radio in the U. S., as well as radio programs in Japan, Australia, and several European countries.

Mr. Keene is Immediate Past-President of the prestigious American Bandmasters Association and currently serves as chairman of the Board of Directors. He is also a Past-President of the National Band Association, and a Past-President of the Big Ten Band Directors Association. For several years he served as chairman of the American Bandmasters Association/Ostwald Composition Contest, and is currently a member of the Editorial Board of *The Journal of Band Research*.

In addition to membership in several professional and honorary societies, Mr. Keene is an Evans Scholar, a Past-President of the Champaign Rotary Club, and a Paul Harris Fellow of the Rotary International 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; he also serves on the Board of Directors of the John Philip Sousa Foundation. Recently, Professor Keene was named Honorary Life Member of the Texas Bandmasters Association, becoming only the sixth person to be so honored in the 55-year history of that organization. He has served as clinician, conductor, and adjudicator throughout the United States and around the world, with appearances most recently in Australia, Japan, the British Isles, and continental Europe.

LIVE! IN CONCERT ABOUT THE RECORDINGS

The current series of "LIVE! IN CONCERT" compact disc recordings by the University of Illinois Wind Symphony 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."

UNIVERSITY OF ILLINOIS BANDS



James F. Keene, Director of Bands

Thomas E. Caneva, Associate Director of Bands

Peter Griffin, Assistant Director of Bands

Kenneth Steinsultz, Assistant to the Director

Lucinda Lawrence, Assistant to the Director/Librarian

CREDITS

Performance Recordings:

Recording:

Digital Editing:

Graphics:

Executive Producer:

Producer:

Foellinger Great Hall, Krannert

Center for the Performing Arts

Rex Anderson, Chief Engineer

Edward Martin

Ryan Sykes

Mark J. Morette

Kenneth Steinsultz



SCHOOL OF MUSIC UNIVERSITY OF ILLINOIS

"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 Bands division 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
Office of Enrollment Management and Student Services
III4 West Nevada Street
Urbana, IL 61801

Undergraduate Admissions
217.244.9879
Graduate Studies in Music
217.333.1712

FANFARE FOR A GOLDEN SKY SCOTT BOERMA

Composed for conductor James Keene and the University of Illinois Wind Symphony as part of the Mark H. Hindsley memorial commissioning project, *Fanfare for a Golden Sky* was written as an intense, powerful concert opener. The title is derived from a 5-note recurring motive which was borrowed from the inspirational Rodgers and Hammerstein song "You'll Never Walk Alone," a tune with great personal meaning to the composer. The motive is taken from the second half of the phrase, "At the end of the storm, there's a golden sky." Although often dark and menacing, the fanfare represents hope and optimism throughout.

Scott Boerma (b. 1964) earned degrees in music education from Western Michigan University and the University of Michigan. Boerma has been commissioned to write compositions and arrangements for bands and drum and bugle corps from around the world.

FIESTA! PHILIP SPARKE

Fiesta! was commissioned to celebrate the 50th anniversary of the United States Army Field Band and was first performed in 1996. As the title suggests, it is a celebratory piece that opens with a broad, confident theme played by the horns and saxophones. The remaining brass join in, adding themes of their own until the woodwinds take center stage with a delicate second subject. A short bridge passage leads to a *legato* theme. A second bridge passage leads to an expressive *Andante* section followed by recurring opening material. The *legato* theme reappears until a short coda brings the piece to a close.

Philip Sparke (b. 1951) was born in London, England, where he studied composition, trumpet, and piano at the Royal College of Music. He began writing for bands at the urging of his composition professor, Philip Cannon. The year 1975 marked the composition of his first published work, "Concert Prelude." Since then, Sparke has been writing music for wind bands in Europe, America, and the Pacific Rim.

EARLY LIGHT CAROLYN BREMER

Early Light was composed in 1995 for the Oklahoma City Philharmonic Orchestra and one year later re-scored and revised for wind ensemble. The melodic material utilized in this piece is largely derived from "The Star-Spangled Banner."

Carolyn Bremer (b. 1957) has been dubbed a composer "driven by hobgoblins of post modernist cant." She came to composition on the heels of intensive training as a bassist. Extensive performance experience has enhanced her approach to composition. At the time of this recording, she is a full-time composer living near the Southern California coast and teaching part-time at California State University at Long Beach. (Information found at <http://www.carolynbremer.com>)

HYMN, from Hymn and Pavane LUIGI ZANINELLI

Hymn and Pavane is a work of elegant beauty. Abandoning temporarily his intensely chromatic language, Zaninelli returns to a gentler, more lyrical aspect of his gift. A compelling modality underlies mystical, melodic simplicity.

Luigi Zaninelli (b. 1932) began his music studies at the Curtis Institute of Music, then at age 19, he moved to Italy to study composition with the legendary Rosario Scalero (the teacher of Samuel Barber and Menotti). Upon graduation, he was appointed to the faculty of the Curtis Institute. In 1964 he returned to Rome to compose film music for ICA Italiana. Since 1973, he has been the composer-in-residence at the University of Southern Mississippi.

CUBAN OVERTURE GEORGE GERSHWIN arranged by R. MARK ROGERS

In 1932, George Gershwin traveled to Cuba where he became fascinated with the music indigenous to that country. He returned to New York armed with Cuban percussion instruments and fresh musical ideas. These ideas culminated in a symphonic work entitled *Rumba*, which he later renamed *Cuban Overture*. In *Cuban Overture*, Gershwin demonstrated a great leap forward in his compositional maturity through the use of musical material from a different culture.

Born in Brooklyn, NY, George Gershwin (1898-1932) composed innovative, jazz-influenced works which stretched the boundaries of classical music. Works such as *Rhapsody in Blue*, *An American in Paris*, and *Porgy and Bess* have become repertoire standards, hallmarks of American music.

AEGEAN FESTIVAL OVERTURE ANDREAS MAKRIS

transcribed by MAJOR ALBERT BADER

Aegean Festival Overture was written in 1967 as an orchestral overture for the Washington National Symphony. As a result of its immediate success at the premiere and on tour, a collaboration between Makris and Major Albert Bader of the United States Air Force Band was created to arrange the overture for band.

From the driving energy of the fast section and the lyric plaintiveness of the contrasting middle section, *Aegean Festival Overture* reflects the Greek origins of its composer - a blend of classic form and Greek folkloristic elements.

Andreas Makris (b. 1930) is a graduate of the National Conservatory in Greece. He holds the honor of being the first contemporary composer to have his music performed at the Kennedy Center Concert Hall with the National Symphony Orchestra. Makris' compositions have been performed in nearly every major city in the U.S. and many cities abroad.

(Information found in *Program Notes for Band*, by Norman E. Smith)

MARCH FOR THE SULTAN ABDUL MEDJID GIOACCHINO ROSSINI edited by DOUGLAS TOWNSEND

The Sultan Abdul Medjid Khan of Turkey invited Giuseppe Donizetti to revise the military music of his army so that it would become more similar to that of Western Europe. Giuseppe Donizetti commissioned two marches to honor the Sultan in 1851, one from his brother Gaetano Donizetti, and the other from Gioacchino Rossini. These works were lost until Douglas Townsend discovered the scores in Istanbul and Milan in 1965. The present editions of the marches follow the original scoring with slight alterations for current wind band instrumentation.

Gioacchino Rossini (1792-1868) was born in Pesaro, Italy. He composed 38 operas in 23 years, enjoying success in Venice, Milan, and Paris. After 1823, he moved to Paris to become the manager of the Italian Theater in Paris, and he remained in Paris until his death.

SOUTHERN HARMONY DONALD GRANTHAM

Southern Harmony is based on tunes from the songbook of the same name written in 1835 by William "Singin' Billy" Walker. The collection includes tunes, hymns, psalms, odes, and anthems by American composers. Many are folksongs with religious texts, others are traditional sacred tunes, and some are revival songs that were widely known and sung throughout the South. In *Southern Harmony*, Donald Grantham preserves the flavor of the original vocal works in a contemporary setting that fully realizes the potential of the wind ensemble and the individual characteristics of each song.

Donald Grantham (b. 1947) is an internationally recognized composer and a recipient of numerous prestigious awards and prizes for his compositions. In a Citation awarded by the American Academy and Institute of Arts and Letters, his music was praised for its "elegance, sensitivity, lucidity of thought, clarity of expression, and fine lyricism". He is currently Professor of Composition at the University of Texas at Austin.

PASTIME (A SALUTE TO BASEBALL) JACK STAMP

The composer offers the following about Pastime:

Shortly after receiving the commission for Pastime from the Santa Clara County (California) Band Directors Association, I had the opportunity to visit Candlestick Park for a Giants baseball game. I was shocked to hear that after the 1999 season, Candlestick would be razed for a new stadium. My thoughts took me to the 1962 World Series between the Giants and the Yankees. I realized that it was the first World Series I could remember (I was only eight years old). I decided there in Candlestick Park that I would write a work that highlighted the 1962 Giants and baseball in general. This was early in the summer of 1998. Little did I know what a terrific baseball season it would be. Therefore, I have incorporated salutes to the 1962 Giants with accolades to the 1998 baseball season, all loosely woven around two motives from the anthem of the seventh inning stretch "Take Me Out to the Ball Game".

Measure numbers parallel player and/or record numbers. Thematic material reflects players names; for example, instruments play the notes B-A-B-E in honor of Babe Ruth. The slapstick, rimshot, and woodblock represent the crack of the bat. Mark McGwire's record breaking home run is saluted with a quote of "Meet Me in St. Louis".

Jack Stamp (b. 1954) studied at Indiana University of Pennsylvania, East Carolina University, and Michigan State University. Stamp has taught public high school band and various college ensembles. At the time of this recording, he directs the Wind Ensemble and Symphony Band at Indiana University of Pennsylvania. Stamp has composed works which have been performed by leading military and university bands, and he has received numerous commissions for new works.

ILLINOIS WIND SYMPHONY

JAMES F. KEENE, *conductor*

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 Wind Symphony 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 toured extensively, 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.

 **Mark Custom Recording Service, Inc.** • 10815 Bodine Road • Clarence, NY 14031-0406
phone: 716.759.2600 • fax: 716.759.2329 • www.markcustom.com

4721-MCD © 2003

ILLINOIS WIND SYMPHONY

Live! In Concert **132**

JAMES F. KEENE, conductor

MUSIC FOR A GOLDEN SKY

- | | | |
|---|---|-------|
| 1 Fanfare for a Golden Sky (2000) | Scott Boerma | 2:59 |
| 2 Fiesta! (1996) | Philip Sparke | 6:32 |
| 3 Early Light (1995) | Carolyn Bremer | 4:57 |
| 4 Hymn, from <i>Hymn and Pavane</i> (2002) | Luigi Zaninelli | 3:48 |
| 5 Cuban Overture (1932) | George Gershwin
arr. R. Mark Rogers | 10:03 |
| 6 Aegean Festival Overture (1967) | Andreas Makris
trans. Major Albert Bader | 10:06 |
| 7 March for the Sultan Abdul Medjid (1851) | Gioacchino Rossini
ed. Douglas Townsend | 3:15 |
| Southern Harmony (1999) | Donald Grantham | 12:02 |
| 8 I. The Midnight Cry | | 2:03 |
| 9 II. Wondrous Love | | 3:33 |
| 10 III. Exhilaration | | 1:22 |
| 11 IV. The Soldier's Return; Thorny Desert | | 5:04 |
| 12 Pastime (A Salute to Baseball) (1999) | Jack Stamp | 4:34 |



4721-MCD
© 2003

School
UNIVERSITY OF ILLINOIS
MUSIC
AT URBANA-CHAMPAIGN

Mark Custom Recording Service, Inc.
10815 Bodine Road • Clarence, NY 14031-0406
Phone: 716 759-2600 • www.markcustom.com

WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws

UNIVERSITY OF ILLINOIS WIND SYMPHONY
Live! In Concert **132**
MUSIC FOR A GOLDEN SKY

UNIVERSITY OF ILLINOIS WIND SYMPHONY
Live! In Concert **132**
MUSIC FOR A GOLDEN SKY

4721-MCD
© 2003