

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 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."

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

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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

1114 West Nevada Street

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Undergraduate Admissions

217.244.9879

Graduate Studies in Music

217.333.1712

DEBRA RICHTMEYER SAXOPHONE SOLOIST

Soloist Debra Richtmeyer is Professor of Saxophone at the University of Illinois. She has performed as saxophone soloist in the United States, Canada, England, France, Germany, Italy, Spain, the Czech Republic, and Mexico, and she was a medal winner in the 1978 World Saxophone Competition in Gap, France. She has performed as featured guest soloist with major orchestras and wind symphonies around the world, and recorded seven CDs with the Dallas Symphony Orchestra and Dallas Wind Symphony. She has performed in big bands with numerous entertainers, including Natalie Cole, Sammy Davis Jr., Seals and Crofts, and Bob Hope. Recently, she released a solo compact disc including six works written for her by international award-winning composers. Professor Richtmeyer is a former Vice-President of the North American Saxophone Alliance, has been an invited soloist at six World Conferences, and was the first woman to be a featured soloist with orchestra at a World Saxophone Conference.

FESTIVAL OVERTURE ON THE AMERICAN NATIONAL AIR **"THE STAR-SPANGLED BANNER"** DUDLEY BUCK

transcribed by THOMAS R. WATTS

Festival Overture on the American National Air was composed for keyboard by Dudley Buck in 1887 as part of a larger work titled *Festival Overture*. The work demonstrates the genuine popularity of *The Star-Spangled Banner*, which, for many decades was often referred to as "The National Air". In 1931, Congress authorized *The Star-Spangled Banner* to become the United States National Anthem. Retired Air Force bandsman Chief Master Sergeant Thomas Watts and Technical Sergeant Vincent Osborne wrote this exhilarating transcription.

American composer and organist Dudley Buck (1839-1909) studied piano, composition, and orchestration in Europe before returning to the United States in 1862. He spent the remainder of his life as a church and concert organist and became an important figure in American organ composition. He also was one of the first American composers to achieve international recognition for his sacred music.

DREAM DANCER MICHAEL COLGRASS

DEBRA RICHTMEYER, *alto saxophone*

THOMAS E. CANEVA, *guest conductor*

Dream Dancer was written as a "fantasy about a musical instrument that feels attracted to various styles of music, trying to decide which one to play." Colgrass states that he thinks of the piece as "a kind of musical play, with the soloist and the other instruments being actors who respond to each other dramatically." The central theme of *Dream Dancer* uses musical styles of three cultures: Middle Eastern, Asian, and American, the latter represented by jazz. The piece was commissioned by 25 wind ensembles under the aegis of the World-Wide Concurrent Premieres and Commissioning Fund, Inc., a project in which the University of Illinois took part.

A 1956 graduate of the University of Illinois, Michael Colgrass (b. 1932) has often been described as a "maverick," using serial textures, jazz, romanticism, and dissonance in his compositions. He finds that novels, theatre, and world events add to his inspiration in shaping his musical ideas. In 1978 he was awarded the Pulitzer Prize for his composition *Déjà Vu*. Colgrass currently resides in Toronto, Canada.

INTERNAL COMBUSTION DAVID GILLINGHAM

Internal Combustion was inspired by one of the most important sagas of the 20th century: the use of the internal combustion engine for development of the American automobile. With themes that reflect the subject and time period, the work centers on two main ideas: motives from "In My Merry Oldsmobile" (used by General Motors to introduce the Oldsmobile), and another theme related by a major sixth, called the "Song of Invention". A multitude of references to sounds of and associations with the automobile complete the picture: a turned crank (ratchet), jerky and hesitant "starts" (repeated rhythmic patterns that seem to hiccup and have trouble getting going), "putt-putt" of the engine, Dixieland jazz (popular when the automobile first became important in America), car horns, the old time "oogah," a revving engine, and, from the "hay day" of the automobile, a stereotypical 1950s ballad (a "crooned" tune to an accompaniment in slow triplet rhythm, conjuring images of crew cuts, bobby socks, and tail fins). The piece celebrates the development of the automobile as an invention, working machine, and vehicle of status and other social activity through the years.

David Gillingham (b. 1947) earned Bachelor and Master Degrees in Music Education from the University of Wisconsin-Oshkosh in 1969 and 1977, and the Ph.D. in Music Theory and Composition from Michigan State University in 1980. He currently serves as Professor of Music Composition and Theory at Central Michigan University. Already highly respected for his music, Gillingham continues to meet increasing demand for his new compositions.

SYMPHONY IN E-FLAT SHAFER MAHONEY

The composer offers the following words about "Symphony in E-flat":

The first and last movements, "Fanfare (after Copland)" and "March," are festive and energetic... In my symphony, these movements are linked: both are fast movements in E-flat which feature the same trumpet melody (E-flat - F - D)... The "Fanfare" briefly quotes two of my favorite works by Aaron Copland: *Fanfare for the Common Man* and *Appalachian Spring*.

The inner movements have fanciful titles. "Africa or Ithaca" was a game the renowned physicist Richard Feynman used to play with his students at Cornell. An amateur percussionist, Feynman would play a rhythm on his bongos and make his students guess whether the rhythm was authentic or made up. Likewise, this movement takes the overlapping eighth note patterns of kalimba music as its starting point.

"Blue" and "Clang" are very short movements. "Blue" is a short, chromatic chorale for the brass section... "Clang" is the scherzo movement. The main melody is a long chain of reiterated short notes with no sustained notes at all, giving the movement its nervous, insistent character. The percussion section contributes the occasional "clang".

"White Oaks Lane," the slow movement of the symphony, is named after the upstate New York home of my dear friends ... The melody is an unhurried sequence which gently twists through a variety of keys... The main motif here is an inversion of the fanfare theme.

Shafer Mahoney (b. 1968) graduated from Princeton University and earned graduate degrees at the Eastman School of Music. His composition teachers include Samuel Adler, Warren Benson, David Liptak, and Joseph Schwanter.

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 Began became Director of Bands until his retirement in 1984. In addition to his outstanding musical achievements, Dr. Began 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.

ILLINOIS WIND SYMPHONY

Live! In Concert 133

JAMES F. KEENE, conductor

DREAMS AND ACHIEVEMENTS

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|---|---------------------------------------|-------|
| 1 Festival Overture on the American National Air "The Star-Spangled Banner" (1887) | Dudley Buck
trans. Thomas R. Watts | 6:34 |
| 2 Dream Dancer (2001)
Debra Richtmeyer, alto saxophone
Thomas Caneva, guest conductor | Michael Colgrass | 17:28 |
| 3 Internal Combustion (1999) | David Gillingham | 11:54 |
| Symphony in E-flat (2002) | Shafer Mahoney | 27:21 |
| 4 I. Fanfare (after Copland) | | 5:04 |
| 5 II. Africa or Ithaca | | 4:45 |
| 6 III. Blue | | 3:18 |
| 7 IV. Clang | | 2:23 |
| 8 V. White Oaks Lane | | 7:14 |
| 9 VI. March | | 4:37 |

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School 
UNIVERSITY OF ILLINOIS
MUSIC
AT URBANA-CHAMPAIGN

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