

Paul Hindemith (1895-1963) began to show interest in music at the age of eleven by playing violin. By the time he was twenty, Hindemith was concertmaster of the Frankfurt Opera (1915-23) and, after making viola his specialty, toured Europe with the Amar Hindemith Quartet. Around 1936, he became interested in the musical Jugendbewegung, a movement devoted to the furtherance of active music-making among amateurs. Hindemith's continuing interest in composing Gebrauchsmusik - music for practical use rather than music for art's sake - stemmed from this association. In 1927, Hindemith was appointed professor of composition at the Academy of Music in Berlin and out of his teaching experience grew his famous theoretical work, *The Craft of Musical Composition*. Published in 1937, this volume was, at the time, the most comprehensive theory of harmony yet devised. In 1940, Hindemith was appointed to the Yale University School of Music faculty. Later he took up residence in Switzerland and made frequent visits to the United States until his death in 1963.

Hindemith's interest in the combined sound of wind instruments probably motivated the writing of *Concert Music for Band, Op. 41*. The work was composed for a small German band with an instrumentation including saxhorns. The first movement is titled Concert Overture; the second, a satire of the typical German band, is called Six Variations on the song, "Prince Eugene the Noble Knight"; and the final movement is titled March.

Robert Linn was born in San Francisco and studied composition with Halsey Stevens, Darius Milhaud and Roger Sessions. He is presently Professor Emeritus of Theory and Composition at the University of Southern California. Numerous awards, grants and commissions have been given to him by such organizations as ASCAP, MacDowell Association, Huntington Hartford Foundation, Alchin Foundation, American String Teachers Association, Louisville Orchestra, Pasadena Symphony Association, USC Friends of Music and others. His many published compositions include works for Wind Octet, Dithyramb for Eight Celli and Quintet for Woodwinds. He is Past-President of the National Association for American Composers and Conductors, Los Angeles Chapter.

Propagula (pronounced Pro-pag'-u-la) is a botanical term which refers to the propagative parts of a plant, such as the buds or shoots. In this composition the musical "buds" introduced in the opening section serve to generate all the melodic ideas which follow. The piece may be described as a set of free variations consisting of eight sections with contrasting moods: theme, march, waltz, dirge, scherzo, fanfare, chorale and fugue.

Karel Husa, a 1969 Pulitzer Prize winner, was born in 1921 in Prague, Czechoslovakia. He studied at the Prague Conservatory, the Paris Conservatory, and at the Ecole Normale. Among his teachers were Arthur Honegger, Nadia Boulanger, French conductors Andre Cluytens, Eugene Bigot, Jean Fournet, and Czech composer J. Ridky. In 1954, Husa was appointed to the Music Faculty at Cornell University as professor of composition and director of the Cornell University Symphony and Chamber Orchestras, the position he held until his retirement.

Al Fresco is the first of a series of original band compositions commissioned by the many people who have been influenced by Walter Beeler, "Mr. Band" at Ithaca College for over forty years. Upon his retirement as director of the noted Ithaca College Concert Band in 1968, alumni, students, faculty and friends, as well as music publishers and manufacturers, began this project as a tribute to the man who accomplished so much for the bands of America.

Al Fresco has been commissioned for the Ithaca College Concert Band as the first of the Walter Beeler Memorial Commission Series. The first performance was given by the Ithaca College Concert Band, (Edward Gobrecht, director) at the MENC Convention in Philadelphia on April 19, 1975 with the composer as guest conductor.

This work is intended for performers to have freedom in expressing the ascending as well as descending lines.

Paul Zonn states the following about *The Second Voyage*:

I had been thinking about writing a work for concert band for a good many years, but as a so-called 'avant-garde' composer, I thought that perhaps the band was not the best medium to use to express my creative ideas. When, in 1972, or thereabouts, Harry Began suggested that he would like to have a new work of mine for band, I began to consider the task in earnest. Commissions and other commitments kept me from getting to it right away. A National Endowment of the Arts (NEA) Award for a bicentennial piece paved the way for *The Second Voyage*. In 1975 I composed the *Voyage of Columbus* for a large chamber ensemble and the NEA. The subtext of this work was that Columbus lands in a large city (New York?) during rush hour (in 1976) to view the enculturation and fantastic changes that almost 500 years has wrought. It then occurred to me that I could make at least three more musical voyages (as Columbus made ocean voyages) to consider different enculturations and milieu. The *Second Voyage* is more diffused and enigmatic than the first voyage...but then the landing place is a small midwestern college town. The *Voyage of Columbus* takes a visceral view; the *Second Voyage* is an intellectual one. From a technical standpoint, the new work is not serial or twelve-tone, but rather centers on B natural in a new-tonal way.

Karel Husa's *Music for Prague 1968* was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia. The work was premiered by the commissioning ensemble in Washington, D.C., on January 31, 1969, Dr. Kenneth Snapp conducting, in a concert for the Music Educators National conference.

Three main ideas bind the composition together. The first and most important is an old

Hussite war song from the fifteenth 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 second idea is the sound of the bells throughout; Prague, named also the "City of Hundreds of Tower," 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 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" and the ending of the work. 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 and the tragedy (Aria), there is also the bird call at the beginning (piccolo solo)-the symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

Notes by Dr. John R. Locke, Director of Bands, University of North Carolina at Greensboro

Sources for program notes:

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& Ms. Andrea Brown, Band Office, University of North Carolina at Greensboro

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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"

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"One can easily see why the University of Illinois Bands continue to lead the nation in cultural attainment."

Shortly after the University of Illinois opened in 1868, a military band was organized. The military band became also a concert band and gave its first formal concert in 1890. Beginning in 1906, the University of Illinois Bands were guided to a position of eminence by Albert Austin Harding, universally regarded as "the father of the college band." Mark Hindsley, who had come to the University in 1934 as principal assistant, became Director of Bands in 1948 upon the retirement of Harding. It was during Hindsley's tenure that the University of Illinois Band Building was planned, constructed and dedicated to Harding. It is Hindsley who receives credit for initiating the far-sighted project of producing long playing disc recordings of the University of Illinois Concert Band.

Without question, Albert Austin Harding and Mark Hindsley were pioneers in the college band field, both as conductors and as arrangers. Both conductors produced numerous transcriptions of orchestral repertoire for performance by the Illinois Band greatly enriching the amount of quality music available for band performance. Upon the retirement of Hindsley in 1970, Dr. Harry Begian was appointed Director of Bands, only the third person ever to serve in that position.

During Dr. Begian's tenure at Illinois, the Symphonic Band performed virtually every work of substance in the concert band repertoire including original compositions, transcriptions and marches. Dr. Begian greatly enjoyed conducting the transcriptions of Harding and Hindsley, continuing the grand legacy of the Illinois Band. Further, Dr. Begian championed the music of Percy Grainger, producing a landmark two-album set of Grainger's works. Among transcribed literature, Begian is perhaps best known for his interpretive genius with the tone poems of Richard Strauss. Among original band literature, Begian's name is inseparably linked with the *Armenian Dances, Part I and II* of Alfred Reed which were composed for and dedicated to him. Additionally, Dr. Begian's career at Illinois demonstrated a devotion to march music which was second to none. Producing several march albums, Begian demonstrated interpretive possibilities to the band world which have long been admired and imitated.

In 1985, after the retirement of Dr. Begian, James Keene was appointed as the fourth Director of Bands in the history of the University of Illinois. Before coming to Illinois, Keene served for five years as director of Bands at the University of Arizona during which his bands received national recognition and acclaim through their concert tours and convention performances. Previous to his appointment at Arizona, Keene taught at East Texas State University, the University of South Carolina, Louisiana Tech University and the University of Michigan. At the University of Illinois, the Symphonic Band has continued to flourish under the leadership of Keene with frequent performances throughout the country at the most prestigious conferences and conventions.

- ABOUT THIS SERIES -

In order to preserve and make permanent the artistic accomplishments of Dr. Harry Began at the University of Illinois, Mark Custom Recording Service, Inc. is producing a limited number of compact disc recordings. Compact discs such as this one have been remastered from the original University of Illinois tape recordings made between 1970 and 1984. Works which have been included on this compact disc were selected personally by Dr. Began. This project was undertaken by Mark Records as a tribute to Dr. Harry Began and the memory of Vincent S. Morette and his great admiration of Dr. Began. Many of the older Master Tapes in the recording industry have undergone a chemical change. To keep the original integrity and historical perspective, the compact discs in this series have not been altered to compensate for these changes.
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Giuseppe Tartini/Begian; Slavonic Dances - Antonio
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Over to "*The Flying Dutchman*" - Richard Wagner/Hindsley; Thus
Spake Zarathustra - Richard Strauss

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Carlos Surinach; Emblems - Aaron Copland; Russian Christmas
Music - Alfred Reed; Illini Fantasy - James Curnow



- Dr. Harry Begian -

Conductor and Director Emeritus, University of Illinois Bands

Dr. Harry Begian is one of the world's most renowned band conductors. He was Director of Bands at the University of Illinois, Urbana-Champaign from 1970 to 1984. Prior to that appointment he was director of Bands at Michigan State University for three years and at Wayne State University for the previous three years. Dr. Begian's work at both M.S.U. and W. S. U. carried forward the reputation he earned during his many years at Detroit's Cass Technical High School where he developed one of the finest high school bands in the country. In addition to his band conducting duties, during his last few years at Cass Tech, Begian headed the Music and

Performing Arts Departments.

Begian's early musical training was in the Detroit area where he studied trumpet with Leonard Smith and flute with Larry Teal. He received undergraduate and masters degrees at Wayne State University and a doctorate at the University of Michigan at Ann Arbor.

Begian organized and conducted his first band and orchestra while in his teens and has studied conducting at Tanglewood, summer home of the Boston Symphony Orchestra. He has appeared as guest-conductor, clinician and lecturer throughout the United States, Canada and Australia. Along with his band conducting activities, he has also conducted operatic and musical comedy performances, community bands and orchestras, and church choir. In 1987, the musicians of the Detroit Symphony Orchestra invited Dr. Begian to conduct a formal concert in Detroit's Orchestra Hall.

A charter member of the American School Band Directors Association, he is also a past-president of the American Bandmasters Association and a member of the College Band Directors National Association. An honorary member of the National Band Association and Phi Beta Mu Band Fraternity. Begian is also a member of Phi Mu Alpha Sinfonia, Phi Delta Kappa and Omicron Delta Kappa. Most recently he was conferred honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

Dr. Harry Begian is a recipient of the National Band Associations Citation of Excellence, the Edwin Franko Goldman Award, the Notre Dame St. Cecelia Award and was elected to the Academy of Wind and Percussion Arts. His more than 60 record albums produced with the University of Illinois Symphonic Band comprise, what has been called "the most distinguished and complete collection of recorded band performances in existence."

After a year of retirement, Begian returned to the podium for two years as conductor of the Purdue University Symphonic Band from 1985-1987. He is presently active as guest-conductor, clinician, adjudicator and lecturer with over 20 engagements a year, is a Consulting Editor to The Instrumentalist magazine and serves on the Board of Directors of the Mid-West International Band and Orchestra Clinic.



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The Begian Years * Vol. XI**

1. Concert Music, Op. 50 Paul Hindemith / Guy Duker (15:57)
2. Propagula Robert Linn (13:12)
3. Al Fresco Karel Husa (11:50)
4. The Second Voyage Paul Zonn (11:05)
5. Music for Prague, 1968 Karel Husa (20:41)



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