

Samuel Barber (1910-1981) was a highly successful and gifted American composer. Growing up near Philadelphia, Barber studied piano as a young child and attempted to compose an opera at age 10. When he was 14, Barber entered the Curtis Institute of Music where he studied piano, composition, singing, and conducting. It was, of course, composing which held the most interest for young Barber. His compositional style tended toward a lyrical and romantic orientation, avoiding the more fashionable dissonant trend of his generation. In 1935, Barber received a Pulitzer scholarship, as well as the American *Prix de Rome*. While studying in Europe during the 1930's, Barber composed his *Symphony No. 1*, in one movement, which became the first American work to be presented at the Salzburg Festival of Contemporary Music in 1937. It was Maestro Arturo Toscanini, however, who catapulted Barber to worldwide fame in 1938 when the NBC Symphony Orchestra performed his *Essay for Orchestra No. 1* and *Adagio for Strings*, the latter of which has become one of the most popular works in the orchestral repertoire. This skillful transcription was prepared by Guy Duker.

Giuseppe Tartini (1692-1770) was an important Italian violinist, composer, and theorist (comparable to Rameau). He is best known for organizing what would become a world-famous school of violin playing in Padua. His style of playing and bow technique became a model to many violinists. Besides his many compositions for violin, Tartini also made several theoretical and acoustical discoveries, which were summarized in his *Trattato di Musica*, published in 1754. *Concerto in D* was transcribed for piccolo trumpet and band by Harry Begian.

James Curnow was born in Port Huron, Michigan and raised in Royal Oak, Michigan. He now lives in Nicholasville, Kentucky where he is president,

composer, and educational consultant for Curnow Music Press, Inc., publishers of significant music for concert band, symphonic band, and brass band. He also serves as Composer-in-residence on the faculty of Asbury College in Wilmore, Kentucky. His formal training was received at Wayne State University (Detroit, Michigan) and at Michigan State University (East Lansing, Michigan), where he was a euphonium student of Leonard Falcone and a conducting student of Dr. Harry Began.

The Slavonic Dances, arranged by James Curnow, are taken from the Czech folk dances 1, 2, 8, 4, and 3 of **Antonin Dvorak's** *Slavonic Dances, Op. 46*. Antonin Dvorak was raised in a musical family of eight near Prague, Czechoslovakia. He left home at the age of sixteen to study at a renown organ school and in 1892, came to the United States to accept a position as director of the National Conservatory of Music in New York City. He returned to Prague in 1895 where he served as professor of music at the Prague Conservatory.

In response to a commission from Dr. Began, James Curnow composed *Symphonic Variants for Euphonium and Band* specifically for the University of Illinois Symphonic Band and Philip Franke. The premiere performance was held on April 5, 1981.

Florent Schmitt (1870-1958), a French composer, was closely associated with the symbolist poets and impressionist musicians of the turn of the century. Schmitt studied composition at the Paris Conservatory with Massenet and Fauré and went on to win the coveted Prix de Rome in 1900. His compositions extended to nearly all forms, except opera. Schmitt employs many standard conventions of the

impressionist composers, while at the same time extending the rhythmic asymmetry, contrapuntal fabric, and adding primitive sounds to the percussion section. Although widely performed in France, most of Schmitt's compositions have received little attention internationally.

Dionysiaques, Op. 62, was composed in 1913. It is a unique and seldom heard example of the composer's wind band music. It was written for the *Garde Republicaine* Band of Paris, one of the most famous bands in the world in existence today. *Dionysiaques* (the title refers to the revels of the god Dionysus) is written in the style of Chabrier and Debussy, and contains some of the most difficult music ever written for the concert band.

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

Sources for program notes:

Rehrig, William H. and Bierley, Paul E. *The Heritage Encyclopedia of Band Music: Composers and Their Music*. Westerville, Ohio, Integrity Press, 1991.
Grout, Donald J. *A History of Western Music, Third Edition*. New York, W. W. Norton & Company, 1980.
Slonimsky, Nicolas. *The Concise Baker's Biographical Dictionary of Musicians*. New York, Schirmer Books, 1988.
Smith, Norman and Stoutamire, Albert. *Band Music Notes*. Lake Charles, LA, Program Note Press, 1989.

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

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THE UNIVERSITY OF ILLINOIS BAND

In the 1920's, John Philip Sousa called it the "World's Greatest College Band." During separate guest conducting appearances in the 1950's, 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"

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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 Begian 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. Begian. This project was undertaken by Mark Records as a tribute to Dr. Harry Begian and the memory of Vincent S. Morette and his great admiration of Dr. Begian. 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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Symphony in B flat for Concert Band (Mvts I-III) - P. Hindemith; Variations on a Theme by Haydn - J. Brahms, M. Hindsley; Lohengrin - R. Wagner, M. Hindsley; Theme and Variations, Op. 43a - A. Schoenberg; The Beautiful Galatea - F. von Suppe, L.P. Laurendau; Ballad for Band - M. Gould; Beatrice & Benedict -H. Berlioz, F. Henning

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Suite of Old American Dances (Mvts. I-V) - R.R. Bennett; La Fiesta Mexicana (Mvts. I-III) - H. Owen Reed; Overture to the School for Scandal - S. Barber; Anatolia - P. Creston; Symphonic Songs for Band (Mvts. I-III) - R.R. Bennett

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Fiesta Del Pacifico - R. Nixon; Carmina Burana - C. Orff, J. Krance; La Procession du Rocío - J. Turina, A. Reed; Till Eulenspiegel's Merry Pranks - R. Strauss, M. Hindsley; The Pines of Rome - O. Respighi, G. Duker

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Dances of Galanta- Z. Kodaly; Symphony for Bands- J. Bilik; Four Scottish Dances (Mvt. I-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

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THE BEGIAN YEARS Vol. XI

Concert Music, op 50 - Paul Hindemith/Dunker; Propagula - Robert Linn; Al Fresco - Karel Husa; The Second Voyage - Paul Zonn; Music for Prague 1968 - Karel Husa;

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THE BEGIAN YEARS Vol. XII

Symphony #1 - Samuel Barber/Dunker; Concerto in D - Giuseppe Tartini/Begian; Slavonic Dances - Antonio Dvorak/Curnow; Symphonic Variants for Euphonium - James Curnow; Dionysiaques Florent Schmitt/Dunker

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THE BEGIAN YEARS Vol. XIII

Prelude to act III "*Lohengrin*" - Richard Wagner/Hindsley; Ein Heldenleben, *Synthesis for Band* - Richard Strauss/Hindsley; Overture to "*Colas Breugnot*" - Dmitri Kabalevsky/Beeler; Over to "*The Flying Dutchman*" - Richard Wagner/Hindsley; Thus Spake Zarathustra - Richard Strauss

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Masquerade Overture - Carl Nielsen; Armenian Dances - Loris Chobanian; Premiere Rhapsody - Claude Debussy; Sketches on a Tudor - Fisher Tull; Sinfonietta - Ingolf Dahl; El Salon Mexico - Aaron Copland/Hindsley

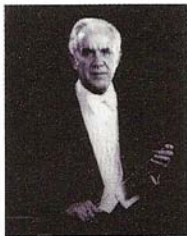
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The Sinfoniana - Clifton Williams; Kaddish - Francis McBeth; Celebration Overture - Paul Creston; Soleriana - Carlos Surinach; Emblems - Aaron Copland; Russian Christmas Music - Alfred Reed; Illini Fantasy - James Curnow

- 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.



**In Concert with the
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The Begian Years * Vol. XII**

1. Symphony #1 Samuel Barber / Guy Duker (19:36)
2. Concerto in D Guiseppe Tartini / Harry Begian (10:45)
Michael Chunn, piccolo, trumpet
3. Slavonic Dances Antonin Dvorak / James Curnow (11:00)
James Curnow, conducting
4. Symphonic Variants for Euphonium James Curnow (18:20)
Philip Franke, soloist
5. Dionysiaques Florent Schmitt (10:00)
Guy Duker, conducting



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