

LIVE!

In Concert with the
**University of Illinois
Symphonic Band**

Recording #125

- | | |
|---|---|
| 1. Symphonic Metamorphoses of Themes
by Carl Maria von Weber | P. Hindemith (19:42) |
| I. Allegro | |
| II. Turandot Scherzo | |
| III. Andantino | |
| IV. March | |
| 2. Overture for Winds, op. 24 | F. Mendelssohn (9:36) |
| 3. Profanation, from " <i>Jeremiah Symphony</i> " | L. Bernstein (6:54) |
| 4. Overture on Russian and Kirghiz
Folk Songs | D. Shostakovich (9:21)
trans. Guy M. Duker |
| 5. Liturgical Dances | D. Holsinger (8:16) |
| 6. Centennial Fanfare - March | R. Nixon (5:09) |
| 7. march, The Federal | J.P. Sousa (2:29) |
| 8. Napoli - (the euphonium section) | H. Bellstedt (5:56) |

- ABOUT 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 nearly 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 theatre, 700-seat auditorium, and a 200-seat studio theatre 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:

Ray Killian, Coordinator
Undergraduate Admissions
217/244-0551

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Graduate Studies in Music
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- ABOUT THE BAND -

In the 1920's John Philip Sousa called it the "World's Greatest College Band". During separate guest conducting appearances in the mid 50'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."

"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 over 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. This program provided potential university band conductors with the opportunity to develop their craft through firsthand study and application in a model band program. Several of today's leading college band conductors served as band conduction interns under Dr. Begian's tutelage.

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.

- PROGRAM NOTES -

1. Symphonic Metamorphoses of Themes

by Carl Maria von Weber

Paul Hindemith

His *Symphonic Metamorphoses of Themes by Carl Maria von Weber* was written in 1942 when Hindemith was teaching at Yale University.

I. *Allegro*. The jaunty opening movement is based on the fourth of Weber's *Huit pièces*. Opus 60, for piano duet. Very brightly orchestrated for a large modern orchestra, it tends to play off the woodwinds as a group against the massed brass on one hand and massed strings on the other.

II. *Turandot Scherzo: Moderato*. The distant ancestor of this exotic movement is an old Chinese melody on which Hindemith builds a set of eight variations.

III. *Andantino*. This charming lyric interlude in the style of a slow *Siciliano* is based on the second piece in Weber's *Six Pièces faciles* for piano duet, Opus 3, Book 2.

IV. *March*. The march finale follows very closely the model of the *Marcia*, which is No. 7 of Weber's *Huit Pièces*, Opus 60. Hindemith's fidelity to his model includes even the contrasting trio section of Weber's *Marcia*. But thereafter Hindemith greatly extends the material and develops it to a powerful climax and a true metamorphosis.

The work was transcribed at Hindemith's request by his Yale colleague, Keith Wilson. Before joining the faculty at Yale, Mr. Wilson was Assistant Director of Bands at the University of Illinois.

2. Overture for Winds, op. 24

Felix Mendelssohn

Ouverture für Harmoniemusik (Overture for Wind Band) was composed in the summer of 1824 at the seaside resort of Doberan near Rostock, on the shores of the Baltic. Originally scored for eleven winds, it seems that the score was lost but recopied by Mendelssohn in 1826. In 1838, Mendelssohn rescored the work for twenty-three winds and percussion and it is that version upon which this edition for modern band is based.

In order to closely realize the composer's original intent, it is important that the conductor strive toward balance and transparency. Attention should be given to editing the instrumental doublings and not allowing the percussion to over power.

3. Profanation, from "Jeremiah Symphony"

Leonard Bernstein

The Symphony No. 1 (*Jeremiah*) was composed in 1942 and dedicated to the composer's father. *Jeremiah* is fashioned almost exclusively to the Ashkenazic cantillation used for chanting the prophetic portion on the Sabbath, the mode of chanting *Lamentations on Tisha b'Av* (the ninth day of Ab), in commemoration of the destruction of the Temple, and finally, on several nussach motives for festival and penitential prayers.

The cantillation of the Prophets suggests the opening theme of the second movement (*Profanation*), or second "act." The corrupt Priesthood seemingly makes a mockery of Jeremiah here (with the cantillation put into violent, dance-like, almost jazzy rhythms), especially when the Prophecy theme from the first movement is heard blatantly intoned, by the horns, in the midst of the pagan celebration.

This work has been expertly transcribed for band by Frank Beneriscutto.

4. Overture on Russian and Kirghiz Folk Songs

Dimitri Shostakovich
trans. Guy M. Duker

Kirghiz is a mountainous region of the Southern USSR, bordering on the Sinkiang province of China. The "Overture on Russian and Kirghiz Folk Songs" was composed in September, 1963, for the centenary of its 'incorporation' into Tsarist Russia. Shostakovich reportedly called it "a modest gift to that hospitable fraternal republic where everybody seems to be singing," mentioning that the score "presents certain difficulties." Indeed, for an occasional piece, it is unusually quick on its feet, both in its metrical irregularities and its harmonic twists and turns.

Guy Duker, Associate Director of Bands Emeritus transcribed the work in 1990 at the request of James Keene for the One Hundredth Anniversary of the University of Illinois Symphonic/Concert Bands.

5. Liturgical Dances

David Holsinger

Liturgical Dances was commissioned in 1981 by Beta Mu chapter of Phi Mu Alpha Sinfonia to honor the chapter's 50th anniversary at Central Methodist College at Fayette, Missouri. Unlike many of Holsinger's other works, Liturgical Dances is not a programmatic composition but rather a reflection of the composer's memories of his student days as a brother in Beta Mu. The music is both poignant and exuberant, "classic" and "moderate", rambunctious and reflective tribute to Men of Music, not only for their dedication to a vocation but also for their passion to a medium. The composer's tribute is probably best summed up in the sub-title "Benedicamus Socii Domino". Let us all, as companions praise the Lord!

6. Centennial Fanfare - March

Roger Nixon

Centennial Fanfare - March was commissioned for the occasion of the 100th anniversary of the founding of the City of Modesto, California. The music was first performed during the festivities of Modesto's Centennial Ball, October 30, 1970, and was subsequently broadcast by the Voice of America. Richard Franko Goldman conducted the New York premiere at Lincoln Center. Centennial Fanfare - March was the opening selection of the 1971 series of Guggenheim Memorial Concerts played by the Goldman Band.

A noteworthy aspect of this work is the final recapitulation of the march theme in which the countermelody in the upper woodwinds is reminiscent of the writing of Prokofiev. The conductor should insure that the cornet melody doesn't play too heavily, thus covering the delightful woodwind lines in this selection.

7. march, The Federal

John Philip Sousa

Just before embarking on his world tour of 1910-11, Sousa composed this march in honor of the people of Australia and New Zealand, including both in his dedication, "to the Australasians." The title was to have been "The Land of the Golden Fleece," but "The Federal" was suggested to Sousa by Sir George Reid, the High Commissioner for Australia, who heard it in London at the beginning of the tour. The original title was not wasted; Sousa used "In the Land of the Golden Fleece" later for the second movement of his suite, Tales of a Traveler.

8. Napoli

Herman Bellstedt

The Euphonium Section

Angie Hunter, Rob Hill, Sharon Huff, Mark Jiousek

A talented cornetist, bandmaster, composer, arranger, and teacher, Herman Bellstedt is best known to musicians today for his superb cornet solos which, in the opinion of many players and soloists, rank at the top of the cornet literature. As a soloist with the internationally known Sousa Band, Bellstedt shared honors with cornet virtuosos Herbert L. Clarke and Frank Simon. Napoli, originally a cornet solo, was adapted for band by Simon, as a showcase of virtuosity for the cornet soloist. This was further adapted to showcase the Euphonium section in this performance.

- 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 of Illinois in 1985,
only the fourth person to hold that position since 1905.
He also serves as Chairman of the Wind Instrument
Department and teaches graduate courses in conducting.

The 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.



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.

He is past-president of the Big Ten Band Directors Association, formerly served as vice-president of the National Band Association, and has served on the N.B.A Board of Directors in several capacities. He was featured in the February 1987 issue of The School Musician magazine as one of the ten most outstanding music educators in the United States. Currently, he serves as chairman of the prestigious American Bandmasters Association/Ostwald Composition Contest.

Mr. Keene has served as clinician, conductor and adjudicator throughout the United States and in several other countries. His busy professional schedule has recently included appearances in the British Isles, Japan and an extensive series of clinics and concerts in Australia.

- 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 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 1980's 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:	Foellinger Great Hall Krannert Center for the Performing Arts
Recording Engineer:	Rex Anderson
Digital Mastering:	Mark J. Morette
Graphics:	MarkArt, Christopher M. Kucharczyk
Executive Director:	Mark J. Morette
	James F. Keene, Director of Bands
	Gary E. Smith, Associate Director of Bands
	John Cody Birdwell, Assistant Director of Bands
	Kenneth Steinsultz, Assistant to the Director and co-producer
	Eldon Oyen (now deceased). Assistant to the Director
	Harvey Hermann, Assistant to the Director
	Phyllis Danner, Librarian
	Ruth Reifsteck, Secretary

Special Appreciation to:

Kathryn Martin, Dean of the College of Fine and Applied Arts
Don V Moses, Director of the School of Music

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LIVE!
COMPACT
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DIGITAL AUDIO

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