

LIVE!

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

Recording #126

The Firebird Suite

1. Introduction
2. Dance of the Firebird
3. Dance of the Princess
4. Infernal Dance of King Kastchei
5. Berceuse and Finale

I. Stravinsky (19:42)
transcribed, Guy M. Duker

6. Elegy
7. Dionysiaques
8. Elsa's Procession to the Cathedral
9. Children's March,
"Over the Hills and Far Away"
10. Handel in the Strand
11. ragtime, Easter Monday on the
White House Lawn
12. march, His Honor
13. march, Honey Boys on Parade

J.B. Chance (9:48)
F. Schmitt (9:36)
R. Wagner (7:43)

P. Grainger (6:49)
P. Grainger (3:57)

J.P. Sousa (3:31)
H. Fillmore (2:57)
E.V. Cupero (2:06)

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Stravinsky spent the early years of his career mainly in Russia and received commissions from Sergei Diaghilev to write a number of ballets. Among these ballets was The Firebird (1910) which was his first major success. Its initial performance in Paris made him an instant musical celebrity in Europe. This success was followed by two more with the advent of Petrouchka (1911) and The Rite of Spring (1913).

The Firebird Suite can be distinguished by its brilliant use of timbre, orchestration, and texture. In place of the Romantic ideal of blended timbres, Stravinsky chose to follow Rimsky-Korsakov and emphasized the contrast and opposition of timbres. Each instrument or group of instruments retains its unique sound, making the entire fabric of the orchestration seem transparent.

The transcription for concert band of this symphonic masterpiece is the work of Guy M. Duker, associate director of bands emeritus, at the University of Illinois.

6. Elegy

John Barnes Chance

In his brief lifetime, John Barnes Chance composed music for orchestra, chorus, chamber groups, solo instruments and, of course, band. He earned Bachelor and Master of Music degrees in composition from the University of Texas, where he was a student of Clifton Williams, Kent Kennan and Paul Pisk.

In 1972, Chance was accidentally electrocuted while working in the backyard of his home and died at the age of 37. Elegy was composed in that same year and it has been suggested that it was written as a premonition of death. This theory seems to have no substance, however, as Herbert Hazelman, a member of the American Bandmasters Association, from Greensboro, North Carolina, has documented that Elegy was based on an earlier Chance composition for orchestra and chorus entitled Blessed Are They That Mourn. Blessed Are They... was composed in 1960-61 when Chance was residing in Greensboro, North Carolina as composer-in-residence with the Ford Foundation Young Composers Project.

Elegy is one of the most poignant and expressive works in the band repertoire. The quiet, simple opening builds to a dramatic climax, which eventually gives way to a simplistic ending which fades into silence, however the intensity remains unrelenting, even to the end.

7. Dionysiaques

Florent Schmitt

Florent Schmitt is a lesser-known but outstanding French composer who lived from 1870 to 1958. At the turn of the century he won both the 2nd and 1st Prix de Rome. He received many honors and held a number of the most important musical positions in his country. His formative years were spent in the ambience of French symbolism in poetry and impressionism in music, but he developed a strong distinctive style of his own and in the process exploited effects of primitivistic percussion. These particular aspects of his background are evident in Dionysiaques.

Written for the Garde Republicaine Band of Paris, the work is historically interesting because it is an original work for band which was published in 1925, about the time of the publication of the Fauchet symphony. However, an inscription on the score indicates it was completed in Paris in 1913. That fact makes this an even more surprising and revolutionary band composition.

Dionysiaques appears to be programmatic, but there is nothing written to enlighten us about the source of inspiration other than what can be gleaned from the title, Undoubtedly this is a reference to the Greek god of drama and wine.

8. Elsa's Procession to the Cathedral, from the opera "Lohengrin" Richard Wagner
Elsa's Procession to the Cathedral, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, come to deliver the people of Brabant from the Hungarian invaders. It is in this music, mystic yet powerful, that we find Wagner striking out with those new and intense musical thoughts which were to culminate in *Tristan, The Ring, and Parsifal*. Though not quite emancipated from the musical speech of his operatic contemporaries, one finds here those unmistakable flights into musico-dramatic significance transcending all that preceded it in idiom and musical adventure.

9. Children's March, "Over the Hills and Far Away" Percy Grainger
The name of Percy Grainger, Australian pianist and composer, is well known throughout the music world. A pianist of very high order, he was a daring innovator in his compositions. At the same time, he rescued from oblivion many gems of folk music that otherwise would have perished. *Over the Hills* is one of a large number of works Grainger contributed to band literature. In this work, cast in a sunny, carefree mood, the composer carried into practice certain theories about scoring for band that he had tried out during his nineteen months as an army bandsman. The piece is inscribed "for my playmate beyond the hills."

10. Handel in the Strand Percy Grainger
Percy Grainger's title was originally "Clog Dance." But his dear friend William Fair Rathbone (to whom the piece is dedicated) suggested the title "Handel in the Strand," because the music seemed to reflect both Handel and English musical comedy (the "Strand" - a street in London - is the home of London musical comedy) - as if jovial old Handel were careering down the Strand to the strains of modern English popular music.

11. Easter Monday on the White House Lawn from "Tales of a Traveler" John Philip Sousa
Easter Monday is one of many obscure gems to be found in the John Philip Sousa Library housed in the Harding Band Building at the University of Illinois.

Although the suite *Tales of a Traveler* was composed while the Sousa Band was on its world tour, this lively movement was not added for another seventeen years. It was intended as a replacement for one of the suite's three movements, called Grand Promenade at the White House, and was featured on the 1928 tour. In programs of the day we find this annotation:

"...with the children rolling eggs, dancing and romping, a scene of animation persists itself; the elders, from the President to passerby, look on the scene with joy and pleasure."

12. march, His Honor Henry Fillmore
Many of Fillmore's marches, overtures, and novelty pieces were composed especially for his own band of professional musicians, organized in 1927 in Cincinnati. One of these, His Honor March, proved to be a favorite of band members and audiences alike. The title referred to, and was dedicated to, the mayor of Cincinnati.

13. march, Honey Boys on Parade E.V. Cupero
This minstrel march, with its optional challenging cornet feature, was dedicated to George "Honey Boy" Evans and published by Fillmore Brothers Co. of Cincinnati in 1914, one year before the death of that famous minstrel. E.V. Cupero conducted the "Honey Boy" Minstrels' Band and Orchestra from about 1910 until Evans' death in 1915.

- 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 and 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
217/333-1712

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University of Illinois
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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.

- 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
disc
DIGITAL AUDIO

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