

**LIVE!**

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

Recording #127

- |                                                                       |                       |
|-----------------------------------------------------------------------|-----------------------|
| 1. Lauds (Praise High Day)                                            | R. Nelson (5:28)      |
| 2. Passacaglia (Homage on B-A-C-H)                                    | R. Nelson (9:45)      |
| 3. Rocky Point Holiday                                                | R. Nelson (5:59)      |
| 4. Savannah River Holiday                                             | R. Nelson (8:36)      |
| 5. Peterloo Overture                                                  | M. Arnold (10:10)     |
| 6. Heroes, Lost and Fallen<br>(A Vietnam Memorial)                    | D. Gillingham (10:17) |
| 7. "Rejoicing", from<br><i>Three Revelations from the Lotus Sutra</i> | A. Reed (5:41)        |
| 8. Danza Final, from the ballet "Estancia"                            | A. Ginastera (4:13)   |
| 9. Irish Tune from County Derry                                       | P. Grainger (4:01)    |
| 10. Shepherds Hey                                                     | P. Grainger (2:13)    |

## - 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  
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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.

## - RON NELSON, COMPOSER -

Ron Nelson, a native of Joliet, Illinois, received his Bachelor of Music degree in 1952, the Master's degree in 1953, and the Doctor of Music Arts degree in 1956 from Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year as an assistant professor in 1960 and full professor in 1968. He served as Chairman of the Department of Music from 1963 to 1973 and recently retired from the faculty of Brown University. In 1991, he was awarded the Acuff Chair of Excellence in the Creative Arts - the first musician to hold the chair. He has gained wide recognition as a composer of choral, band and orchestral works.

Dr. Nelson has received commissions from the Rochester Philharmonic Orchestra, the United States Air Force Band and Chorus, the Rhode Island Philharmonic Orchestra, and numerous choral organizations, colleges and universities, including the University of Minnesota, Dartmouth, Western Michigan and Lawrence, as well as the Classic Chorale Brevard Music Center and Aspen Music Festival. He has also received grants and awards from the Howard Foundation, ASCAP, Brown University, and several from the National Endowment for the Arts. Passacaglia (Homage on B-A-C-H) recently won the National Band Association Composition Contest, the A.B.A./Ostwald Composition Competition, and the Louis Sudler Composition Prize from the John Philip Sousa Foundation.



1. Lauds (Praise High Day)

Ron Nelson

Lauds (Praise High Day) is an exuberant, colorful work intended to express feelings of praise and glorification. Lauds is one of the seven canonical hours.

Lauds received its world premier by the United States Air Force Band under the direction of Lt. Col. Alan L. Bonner at the College Band Directors National Association/National Band Association Conference in Charlotte, North Carolina, on January 24, 1992.

2. Passacaglia (Homage on B-A-C-H)

Ron Nelson

Passacaglia (Homage on B-A-C-H) is a set of continuous variations in moderately slow triple-meter, built on an eight measure melody (basso ostinato) which is repeated, in various registers, twenty-seven times. It is a seamless series of tableaux which move from darkness to light.

Written in homage to J.S. Bach, it utilizes, as counterpoint throughout, the melodic motive represented by his name in German nomenclature (B-flat, A, C, and B-natural). Bach introduced this motive in his unfinished The Art of Fugue, the textures of which are paraphrased (in an eight-tone scale) in the third, fourth, and fifth variations. The famous melody from Bach's Passacaglia in C Minor appears once (also altered) in variation twenty-two.

3. Rocky Point Holiday

Ron Nelson

Rocky Point Holiday was commissioned by the University of Minnesota Concert Band. The composer wrote this piece while vacationing at Rocky Point - a wind-blown seaside resort in Rhode Island. This has become one of the most popular works in band repertoire.

4. Savannah River Holiday

Ron Nelson

Savannah River Holiday consists of two contrasting moods: one, "gay and reckless (allegro vivace)," opens and closes the overture; while the other, "quiet and reflective (adagio: andante sostenuto)" provides a lovely lyrical balance.

5. Peterloo Overture

Malcolm Arnold

Peterloo is the derisive name given to an incident on 16 August 1819, in St. Peter's Fields, Manchester, when an orderly crowd of some 8,000 people met to hear a speech on political reform. On the orders of the magistrates they were interrupted by the Yeomanry, attempting to seize the banners they carried, and to arrest their speaker, Henry Hunt. Cavalry were sent in, and eleven were killed and four hundred injured in the ensuing panic.

This overture attempts to portray these happenings musically, but after a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain.....Malcolm Arnold

6. Heroes, Lost and Fallen

David Gillingham

*Heroes, Lost and Fallen* is a tone poem for symphonic band based on the following poem by the composer:

Banish our thoughts; from this grueling war. Let Suffering and Death; Rule no more.  
Resolve this conflict; In hearts so sullen. And bring eternal peace; To the heroes, lost and fallen

The work opens with an air of mysteriousness on a sustained sonority followed by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the *Star-Spangled Banner* and the *Vietnamese National Anthem*. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war." Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the *Star-Spangled Banner*, *Where Have All the Flowers Gone*, and *Taps*. The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns, followed by four

hammered articulations of a tone cluster. A thunderous roll of drums then slides into the next section where the consonant chorale of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil." Both the chorale and the conflicting forces fade away and a short dirge-like section follows, based on the opening motive of the chorale, signifying destruction, death and aftermath. But, the everpresent force of "Good" emerges and a serene, yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth." A unison "C," with underlying tumultuous articulations by the drums, culminates the work - the drums reminding us that the threat of war will always be present. -David Gillingham

David Gillingham is currently a member of the music faculty at Central Michigan University, Mt. Pleasant, Mich.

## 7. "Rejoicing" from *Three Revelations* from the *Lotus Sutra*

Alfred Reed

*Three Revelations* from the *Lotus Sutra* is an attempt to realize in music three different states of man's soul in his quest for ultimate perfection. The third and final movement, *Rejoicing* (*To Rejoice in the Beauty of Peace*), depicts the realization that, while on earth, peace is not merely the absence of war, destruction, pain and suffering, but a thing of beauty in and of itself...and on occasion for heartfelt rejoicing on the part of all men, everywhere, who share the same eternal quest as true brothers.

The first performance of the third movement alone was given on the occasion of the 77th birthday of the Reverend Nikkyo Niwano in November 1982, by the Tokyo Kosei Wind Orchestra, with the composer conducting.

## 8. *Danza Final*, from the ballet "Estancia"

Alberto Ginastera

Dr. William D. Revelli, Guest Conductor

Alberto Ginastera (1916-1983) was a talented Argentinian composer who studied in the United States in 1946 on a Guggenheim Fellowship. His music was in a national vein and has an advanced harmonic texture. *Danza Final* is the final scene from a one act, five scene ballet "Estancia." The ballet depicts life on an "estancia" (Argentine ranch) from dawn to dawn. Set as a malambo, *Danza Final* presumably is a celebration at the time of the second dawn.

## 9. Irish Tune from County Derry and 10. *Shepherd's Hey*

Percy Grainger

Grainger's meeting and subsequent close friendship with Edvard Grieg had a deep significance for both men. The Norwegian felt that Grainger was the only musician he knew with the proper insight and sympathy to play his settings of Norwegian folksongs, and he subsequently chose the Australian to introduce his famous *Piano Concerto in A minor*. The admiration was mutual, and Grainger was deeply affected when Grieg died shortly thereafter. These two folksongs settings were published together, "Lovingly and reverently dedicated to the memory of Edvard Grieg."

To many people, the name Percy Grainger immediately brings to mind his Irish Tune from County Derry, popularly known as "Londonderry Air" or "Danny Boy." This composition is Grainger's most popular and most frequently performed work for band. The original tune, collected by a Miss J. Ross, was first published in the *Petrie Collection of the Ancient Music of Ireland* in Dublin in 1855. In addition to the setting for military band, Grainger also scored the tune for string orchestra with two optional horn parts; a *capella* mixed chorus, and for piano solo.

The version for military band shows off Grainger's conception of band sonority at its best. The work is characterized by a free flowing simplicity that belies its complex polyphonic structure. Through skillful use of harmonic color and texture, Grainger has created a subtle yet powerfully moving composition that demands sensitivity and refinement from interpreter and player alike.

Regarding *Shepherd's Hey*, Grainger wrote a short note in the first edition (1918): "In agricultural districts in various parts of England, teams of 'Morris Men' decked out with jingling bells and other finery, can still be seen dancing to 'Shepherd's Hey' and other traditional dance tunes played on the fiddle or on the 'pipe and tabor.'"

## - 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 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 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:	Mark Art, 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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**COMPACT**  
**disc**  
DIGITAL AUDIO

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