

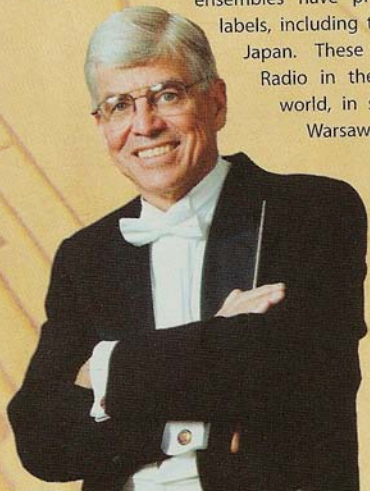
JAMES F. KEENE, CONDUCTOR

James F. Keene serves as Director of Bands and holds the title of Brownfield Professor of Music at the University of Illinois. Appointed in 1985, he is only the fourth to hold the Director of Bands position since 1905.

During his 22-year tenure at Illinois, the Symphonic Band and Wind Symphony, under his direction, have been selected to perform for every major music conference in the U.S. including the American Bandmasters Association (three times), College Band Directors National Association (twice), and the Music Educators National Conference (twice). They have toured throughout the country, as well as Great Britain, and have performed in several of America's most prestigious concert halls including historic Orchestra Hall in Chicago and Carnegie Hall in New York. His

ensembles have produced an extensive recording series on several labels, including the Masterpiece Series distributed by EMI-Toshiba of Japan. These recordings have been broadcast on National Public Radio in the U.S., as well as radio programs throughout the world, in such diverse places as the United Kingdom, Tokyo, Warsaw, Tel Aviv, Sydney, and most recently, Vatican Radio.

Professor Keene received his undergraduate and graduate degrees from the University of Michigan, where he was a student of the legendary William D. Revelli, Elizabeth A. H. Green, and Larry Teal. He returned to his alma mater in 1973 to serve a two-year tenure as Assistant Director of Bands. In addition, he has produced outstanding programs at all levels, and prior to his appointment at Illinois, his career highlights include building nationally acclaimed ensembles at East Texas State (now Texas A and M-Commerce) and the University of Arizona.



Mr. Keene is Past-President of the prestigious American Bandmasters Associations, as well as the National Band Association and The Big Ten Band Directors Association. For several years he served as chairman of the ABA/Ostwald Composition Contest, and is currently a member of the Editorial Board of The Journal of Band Research.

In addition to membership in several professional and honorary societies, Mr. Keene is an Evans Scholar, a Past-President of the Champaign Rotary Club, and a Paul Harris Fellow of the Rotary International Foundation. In 1993, Professor Keene was named as an honorary member of the Board of Directors of the International Percy Grainger Society in recognition of his devotion to the music of Grainger; he also serves on the Board of Directors of the John Philip Sousa Foundation and the historic Goldman Memorial Band of New York City. In 2002, Professor Keene was named Honorary Life Member of the Texas Bandmasters Association, becoming only the sixth person to be so honored in the 55-year history of that organization.

Professor Keene is in constant demand as conductor, clinician, lecturer and adjudicator, and has appeared in those capacities in forty-two states and on four continents. In 2006-07, Professor Keene is scheduled to conduct in Australia, Singapore, China and Europe in addition to a busy schedule of appearances throughout the U.S.

CREDITS

Performance Recordings:	The Carnegie Hall concert program was pre-recorded at the Krannert Center for the Performing Arts on February 9, 2006
Recording:	Rex Anderson, chief engineer
Digital Editing:	Edward Martin
Graphic Design:	Kimberly Sugden
Producer:	Dan Neuenschwander
Appreciation:	College of Fine & Applied Arts: Kathleen Conlin, Robert Graves, deans School of Music: Karl Kramer, director

THE ILLINOIS WIND SYMPHONY AND U OF I BAND HERITAGE

In the 1920s, John Philip Sousa called it the "World's Greatest College Band." During separate guest conducting appearances in the mid-1950s, 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 know of no other band that could have played so much difficult music so well."

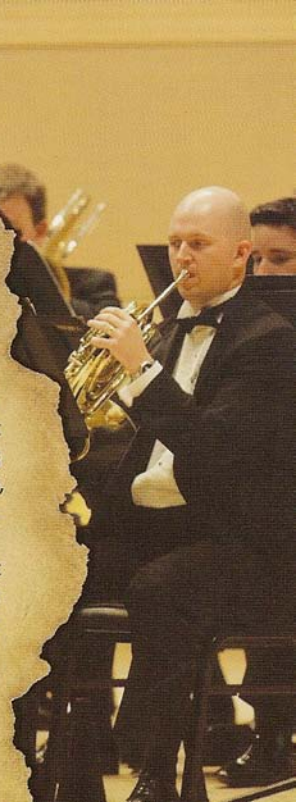
Superlatives like these have come to be expected during the long and illustrious history of the University of Illinois Bands. Shortly after the University opened in 1868, a military band was organized. The military band became the Concert Band, and gave its first formal concert in 1892. The Illinois Wind Symphony of today is at the top of a pyramid consisting of 11 ensembles which routinely enroll more than 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 National 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 Symphonic Band LP disc recordings. Hindsley retired in 1970 and Harry Began became Director of Bands until his retirement in 1984. In addition to his outstanding musical achievements, Dr. Began established the University Band Conducting Internship Program. Several of today's leading college band conductors served as band conducting interns under Dr. Began'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 Professor Keene's direction, the Wind Symphony has toured extensively, performing for the conventions of the nation's distinguished music educators associations, and in some of the great concert halls.

in 1997, the Wind Symphony made a concert tour of Great Britain. The University of Illinois Bands maintain a commitment to commissioning original works from leading composers, and recording new and classic band repertoire to further the development of the wind band repertoire. These recordings have been broadcast on National Public Radio throughout the U. S. and around the world, including such diverse places as the United Kingdom, Western Europe, Tokyo, Tel Aviv, Australia, and most recently Vatican Radio.

Graduates of the Illinois Wind Symphony and Symphonic Band are members of leading symphony orchestras throughout the world, as well as the Washington, D. C.-based military bands. Additionally, distinguished teachers at every level of music education have been members of the Wind Symphony.



ILLINOIS WIND SYMPHONY - CD 1

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|-----|--|-------------------------|
| 1. | Cityscape, a fanfare for winds and percussion (3:35)
<i>New York premiere performance</i> | Scott Boerma |
| | Lincolnshire Posy | Percy Aldridge Grainger |
| 2. | I. Lisbon (Sailor's Song) (1:28) | |
| 3. | II. Horkstow Grange (A Local Tragedy) (2:50) | |
| 4. | III. Rufford Park Poachers (Poaching Song) (3:47) | |
| 5. | IV. The Brisk Young Sailor (Returned to Wed His True Love) (1:39) | |
| 6. | V. Lord Melbourne (War Song) (3:28) | |
| 7. | VI. The Lost Lady Found (Dance Song) (2:39) | |
| | Symphony No. 6 | Vincent Persichetti |
| 8. | I. Adagio - Allegro (5:46) | |
| 9. | II. Adagio sostenuto (3:18) | |
| 10. | III. Allegretto (2:48) | |
| 11. | IV. Vivace (4:15) | |
| 12. | Blue Shades (10:35) | Frank Ticheli |
| | <i>Intermission</i> | |
| | *Bonus selections from John Philip Sousa Sesquicentennial Concert, November 7, 2004 | |
| 13. | Carnival of Venice (4:13)
Ronald Romm, cornet soloist | Herbert L. Clarke |
| 14. | Summertime, from "Porgy and Bess" (3:24)
Ronald Romm, cornet soloist | George Gershwin |
| 15. | The University of Illinois March (3:45) | John Philip Sousa |

ILLINOIS WIND SYMPHONY - CD 2

Quintessence,
for solo brass quintet, solo percussion, and wind ensemble

David Gillingham

1. I. Fanfare, Chorale and Riffs (*New York premiere*) (5:43)
2. II. Scherzo (5:16)

- 3 - 4. Prelude and Adagio, from Three Pieces for Wind Ensemble (6:57, 5:54) Shafer Mahoney
New York premiere performance

Gazebo Dances

John Corigliano

5. I. Overture (4:39)
6. II. Waltz (2:44)
7. III. Adagio (4:41)
8. IV. Tarantella (2:40)

9. Illini Fantasy (10:02)

James Curnow

10. *encore*, Dance of the Jesters (4:44)

Peter Ilyich Tchaikowsky

*Bonus selection from Illinois Superstate Concert Band Festival, May 6, 2006

11. Dance Folatre (9:48)

Claude T. Smith





...."a terrific performance....superb preparation and



astute programming" N.Y. Concert Review, Spring 2006.



PROGRAM NOTES

Cityscape, a fanfare for winds and percussion - Scott Boerma

Cityscape was written for and dedicated to James F. Keene and the University of Illinois Wind Symphony. This symphonic fanfare was designed to make a bold opening statement for the Carnegie Hall premiere performance. Intense, clashing harmonies and tight, vertical rhythms combine with moments of calm, yet unsettled release to depict the atmosphere within the canyons of metal and cement in the heart of the city of New York. Boerma's works have been performed by many outstanding ensembles, including the Dallas Wind Symphony, the Tokyo Kosei Wind Orchestra, and the Illinois Wind Symphony, for whom he previously composed the acclaimed "Fanfare for a Golden Sky."

Lincolnshire Posy - Percy Aldridge Grainger

Percy Aldridge Grainger has been described as an eccentric, individualist, innovator, and genius, nonetheless he was one of the most intriguing musical figures of the twentieth century. Folksingers of his day inspired Grainger: he sought them out, recorded their songs just as they had sung them over the centuries, and used this material as the basis of many of his compositions.

The music of Percy Aldridge Grainger was first performed on the University of Illinois campus in 1908. In the ensuing years, Harding and Grainger became close friends through their association with the National Music Camp at Interlochen. On separate occasions Grainger made guest solo appearances on the Illinois campus at the invitation of Harding. In two separate correspondences to Harding, dated February 4, 1941, and May 1, 1943, Grainger referred to Lincolnshire Posy as "my best composition for band".

In the program notes to the published score, Grainger comments, "This bunch of 'musical wildflowers' (hence the title Lincolnshire Posy) is based on folksongs collected in Lincolnshire, England, mainly in the years 1905–06, and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer's personality no less than his habits of song – his regular or irregular wonts of rhythm, his preference for gaunt or breadth or delicacy of tone."

Lincolnshire Posy was conceived as a complete work, and it was scored directly for wind band early in 1937. Five of the six songs previously had existed only as sketches since their collection on wax phonograph cylinders. Grainger's affinity for both folksong and wind music has made the work one of enduring quality, tender sadness, and rugged heroics, albeit one of major challenge.

Symphony No. 6 - Vincent Persichetti

Beginning his music studies at the age of five, Vincent Persichetti rose quickly, playing professionally at the age of 11 to pay for his own lessons. At 16, he was appointed organist and choir director for a Philadelphia church. From the age of 20, he was simultaneously head of the theory and composition departments at Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major at the Philadelphia Conservatory, in addition to studying composition with a number of important American composers.

In 1947, he joined the faculty of the Juilliard School of Music, assuming chairmanship of the Composition Department in 1963. Over the years, Vincent Persichetti was accorded many honors by the artistic and academic communities, including a special citation from the American Bandmasters Association. Composed in 1956, his "Symphony No. 6" remains a cornerstone of the wind band repertoire to this day.

Blue Shades - Frank Ticheli

About Blue Shades Frank Ticheli writes: "As its title suggests, the work alludes to the Blues, and a jazz feeling is prevalent – however, it is not literally a Blues piece. There is not a single 12-bar blues progression to be found and, except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the Blues: harmonies, rhythms, and melodic idioms pervade the work; and many shades of blue are depicted, from bright blue, to dark, to dirty, to hot blue."

In 2005, the University of Illinois Wind Symphony performed Dr. Ticheli's Symphony No. 2 at Orchestra Hall – Symphony Center in Chicago and recently recorded the work for release on compact disc.

Quintessence, for solo brass quintet, solo percussion, and wind ensemble - David Gillingham

Quintessence was originally conceived as a short, flamboyant, single-movement work featuring brass quintet, solo percussionist, and wind ensemble. To extend the scope of the work, the Illinois Wind Symphony commissioned David Gillingham to compose an additional movement to showcase the talents of the "world class" University of Illinois School of Music artist/faculty. The new portion, Fanfare, Chorale and Riffs, has become the opening movement, complementing the previous work, which now comprises the Scherzo movement. The original movement was commissioned by the Illinois State University Wind Symphony in 1997. The whole package is an exciting "romp" for both the soloists and accompanying ensemble.

Dr. Gillingham's works have been performed throughout the United States, Europe, and Japan, and many have become standards of the instrumental repertoire. In 1990, he earned first prize in the International Barlow Composition Contest for his Heroes, Lost and Fallen.

Prelude and Adagio, from Three Pieces for Wind Ensemble - Shafer Mahoney

Prelude and Adagio from Three Pieces for Wind Ensemble was commissioned by the Illinois Wind Symphony, James F. Keene, conductor, in 2005, and was premiered in October at the Krannert Center for the Performing Arts. In the composer's words, "The work is dedicated to the memory of my composition teacher, Warren Benson, who passed away early in October of 2005. The Prelude is based on an angular version of the blues scale. This piece begins with two themes: a languid chorale for clarinets and bassoons and a defiant, moody trumpet solo. These two themes are the basis for the entire piece, which culminates in a joyful, syncopated chorale for the entire ensemble. As the piece winds down, the original themes are reprised. The second piece, an Adagio, is more introspective and melancholy. It begins with just a few instruments—solo flute and harp—and culminates in a cantabile passage for the entire ensemble. The second theme, which is a mournful transformation of the Prelude's trumpet solo, might have been to Mr. Benson's liking: it is much like the quiet wind music for which he is well known."

Shafer Mahoney, born in Albany, New York, is currently an Associate Professor at Hunter College in The City University of New York. Prof. Mahoney's compositions have been performed around the world, including New York's Carnegie Hall and Lincoln Center. His music has won several national awards, including two from BMI, a Morton Gould Award from ASCAP, and the Bearns Prize from Columbia University. His music was nominated for a Grammy Award in the category "Best Small Ensemble Performance."

Gazebo Dances - John Corigliano

Gazebo Dances was scored in 1973. In the composer's words, "Gazebo Dances was originally written as a set of four-hand piano pieces, dedicated to a certain number of my pianist friends. I later arranged the suite for orchestra and concert band, and it is from the latter version that the title is drawn. The title Gazebo Dances was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts are given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like Overture, followed by a rather peg-legged Waltz, a long-lined Adagio, and a bouncy Tarantella."

Arguably the most honored composer of our time, few can rival John Corigliano's breadth of artistic accomplishment, with a Pulitzer Prize, Academy Award ("Oscar"), Grawemeyer, and several Grammy awards to his name. In orchestral, chamber, opera, and film work, he has won global acclaim for his highly expressive and compelling compositions as well as his kaleidoscopic, ever-expanding technique.

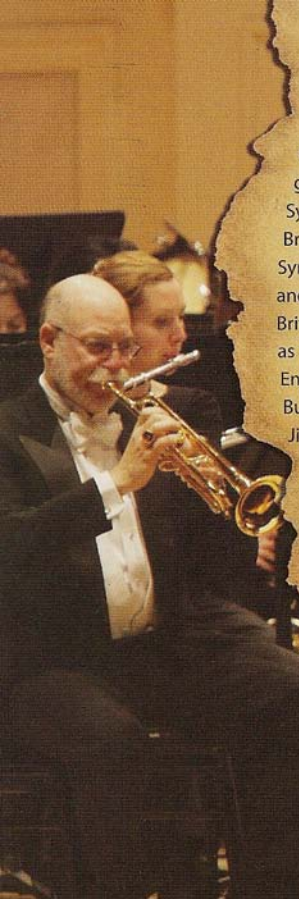
Illini Fantasy - James Curnow

When Dr. Harry Begian came to the University of Illinois he wanted a special composition that would capture the spirit of the Illini. To provide this kind of music he called upon his friend and former student, James Curnow. Mr. Curnow responded in admirable fashion by taking familiar University of Illinois songs and giving them new and original treatment. He included a pleasing nostalgic touch with reference to the Altgeld Hall chimes, and produced a rhapsody which has become a traditional staple of the University of Illinois Bands repertoire. The work concludes with a rousing version of "Illinois Loyalty," the first official college fight song, which received its first performance on March 3, 1906. It was only fitting that the Carnegie Hall performance be concluded with a special centennial performance in the true spirit of "Illinois Loyalty!"

Dance of the Jesters - Peter Ilych Tschaikowsky

This lively encore served as a fitting response to the prolonged standing ovation from an audience of 2,000 enthusiastic listeners!

GUEST ARTISTS



Michael Ewald, Professor of Trumpet at the University of Illinois, performs as principal trumpet in the Sinfonia da Camera and the Champaign-Urbana Symphony Orchestra and has recorded with both groups. For eight years he was principal trumpet with the Illinois Symphony Orchestra. He has performed with the Chicago Chamber Brass, Chicago Brass Quintet, Pasadena Symphony Orchestra, Burbank Symphony, Pasadena Chamber Orchestra, Long Beach Municipal Band, and with many touring groups throughout the United States, Great Britain, Austria, Hungary, and Romania. Professor Ewald has served as adjudicator for the Texas University Interscholastic League Solo and Ensemble Festival in Austin and the prestigious Jeunes Musicals in Bucharest, Romania. He studied for many years with John Clyman and Jimmy Stamp.

Kazimierz W. Machala, a native of Poland, is the Professor of Horn at the University of Illinois, as well as an active performer, composer, and teacher. He was the first horn player in Juilliard's history to receive the Doctor of Musical Arts degree. He has performed on numerous occasions with the New York Philharmonic and the Frankfurt Radio Symphony Orchestra, among others. In 1974 Dr. Machala received third prize at the International Music Competition for Woodwinds and Brass in Prague. He also has served as principal horn with the Cracow Radio Symphony and the Sydney Symphony Orchestra in Australia. In 2002, Professor Machala appeared as a soloist at the International Horn Workshop in Lahti, Finland.

Elliot L. Chasanov is currently the Associate Professor of Trombone and Chair of the Brass Division at the University of Illinois. Prior to coming to the University of Illinois, Professor Chasanov was principal trombonist and trombone soloist of the United States Air Force Band and Orchestra in Washington, D.C. and Professor of Trombone and Euphonium at Kent State University. He began his musical studies at an early age as a cellist, starting the trombone shortly thereafter. He has presented recitals and master classes throughout the United States, Canada, England, and Western and Eastern Europe. Professor Chasanov has performed with the Cleveland Orchestra, National Symphony Orchestra, Cleveland Ballet, Cleveland Opera, Ohio Chamber Orchestra, Metropolitan Brass Quintet and as a regular substitute with the Milwaukee Symphony.

Ronald Romm is Professor of Trumpet at the University of Illinois and has appeared worldwide on the stages of nearly every major concert venue. He is widely acknowledged as one of the preeminent trumpeters and clinicians of today. During his nearly 30-year tenure with Canadian Brass, he participated in more than 4,500 concerts, 50 recordings, numerous television concert specials, videos, and hundreds of master classes. At age 18 he was already a veteran freelance trumpeter in Los Angeles, performing regularly with the Los Angeles Brass Society, the Los Angeles Philharmonic Orchestra, and the Los Angeles Brass Quintet. He earned degrees at the Julliard School in New York, and he performed with "...everything from the New York Brass Society to the New York City Opera and Ballet Orchestras, and from the Radio City Music Hall Symphony Orchestra to Broadway shows."

Mark E. Moore is Associate Professor of Tuba and Euphonium at the University of Illinois. Mr. Moore has served as a soloist and clinician at schools and universities throughout the United States, and has performed with orchestras including the St. Louis Symphony and the Illinois Symphony Orchestra. Prior to teaching in Illinois, he taught at the University of Southern Mississippi and at the Shenandoah College and Conservatory of Music. His teachers have included the prestigious Arnold Jacobs, Robert LeBlanc, and Dan Perantoni. As a founding member of Sonus Brass, Professor Moore has performed across the United States, the Far East, and South America.



GUEST ARTISTS CONTINUED

William Moersch, is the Associate Professor of Percussion at the University of Illinois, and is internationally renowned as a marimba virtuoso, chamber and symphonic percussionist, recording artist, and educator. He has appeared as soloist with symphonic orchestras and in recital throughout North and South America, Europe, the Far East, and Australia. A frequently featured artist at international percussion festivals, he is perhaps best known for his solo compact disc, *The Modern Marimba*, and for commissioning virtually the entire prominent modern American repertoire for solo marimba over the past twenty years. He has performed with the Metropolitan Opera, New York City Opera, New York City Ballet, New Jersey Symphony, American Symphony, Orchestre de la Suisse Romande, Royal Liverpool Philharmonic, and as a featured soloist on numerous motion picture soundtracks. Currently, he is principal timpanist/percussionist of Sinfonia da Camera and principal percussionist of the Bard Music Festival.

Ricardo Flores is the Assistant Professor of Percussion at the University of Illinois. He is also an accomplished performer in a variety of jazz and popular music styles, particularly on drum set and Latin percussion. He has performed with many well-known artists, including Luciano Pavarotti, Aretha Franklin, Diane Shur, Tony Bennett, Mitzi Gaynor, and Louie Bellson. Currently, he performs with the Champaign-Urbana Symphony and Sinfonia da Camera, and has performed at the Second Dalian International Broadcasting Music Festival and the Swannanoa Chamber Music Festival. Professor Flores can be heard on several recordings such as: *Choices*, with the Jack Shantz Jazz Unit (featuring Dan Wall); *Electric Blue*, with jazz violinist Joe Deninzzone; and *Fields of My Youth*, with Chip Stevens and Arturo Sandoval.





B. Joseph White
President, University of Illinois



Richard Herman
Chancellor, Urbana-Champaign Campus

Robert Graves | Interim Dean, College of Fine and Applied Arts

Karl Kramer | Director, School of Music

James F. Keene | Director of Bands

Peter J. Griffin | Assistant Director of Bands

Kenneth Steinsultz | Assistant to the Director of Bands

Lucinda Lawrence | Assistant to the Director of Bands

Ginny Sherman | Bands Secretary

Jonathan Keeble, flute

John Dee, oboe

Timothy McGovern, bassoon

J. David Harris, clarinet

Debra Richtmeyer, saxophone

Michael Ewald, trumpet

Ronald Romm, trumpet

Kazimierz Machala, horn

Elliot Chasanov, trombone

Mark Moore, tuba and euphonium

Ricardo Flores, percussion

William Moersch, percussion

Ann Yeung, harp



UNIVERSITY OF ILLINOIS WIND SYMPHONY

piccolo

Jennifer Nelson, Wheaton, IL

flute

Jenna Daum, Decatur, IL

Jennifer Gartley, Isle of Palms, SC

Joanna Martin, Ashland, OR*

Anna Mudroch, Plainfield, IL

Jenny Swanson, Oak Park, IL

Catherine Starks, Shorewood, IL

oboe

Amanda Gerfin, State College, PA

Marco Navarrete, Coral Springs, FL*

bassoon

Trent Jacobs, Owatonna, MN

Dewayne Pinkney, Fredricksburg, VA*

Michael Wetmore, Macomb, IL

e-flat clarinet

Timothy Phillips, Independence, MO

clarinet

Useon Choi, Busan, South Korea

Suzi Crookshank, Aurora, IL

Katie Drown, Homer Glen, IL

David Halperin, Highland Park, IL

Lesley Hastings, Palm City, FL

Timothy Hatcher, Gresham, OR

Dana Neustel, Normal, IL

Katrina Phillips, Independence, MO*

Maggie Ritzenthaler, Mt. Prospect, IL

Nicole Zak, Crest Hill, IL

bass clarinet

Meghan Benson, Joliet, IL

Garrett Matlock, Oswego, IL*

Katy Vizdal, Macomb, IL

saxophone

J. Michael Holmes, Findlay, OH*

Jennifer Klauda, Preston Hollow, NY

David Tribley, Lake Zurich, IL

Chris Van Rybroek, Iowa City, IA

trumpet

Christopher Buchanan, Clifton, VA*

Chad Daigle, New Orleans, LA

Tracy Parish, Gloucester, OH

Eric Robins, Normal, IL

Derek Sanchez, Granite City, IL*

LeAnn Splitter, Springfield, MO

Robin Thomas, Champaign, IL

Jake Walburn, Medina, OH

horn

Paul Blackstone, Hurst, TX

James Colombo, Westmont, IL

Sara Giovanelli, Medford, WI

Audrey Good, Champaign, IL*

Anthony Licata, New Orleans, LA

Gerald Wood, Hurst, TX*

trumpet

Janie Brothers, Jackson, MO*

Matthew Cameron, Council Bluffs, IA*

Kiel Lauer, Dresden, OH

Daniel Neuenschwander, Monroe, WI

Nathan Newman, Champaign, IL

euphonium

Christopher Barnum, Roselle, IL*

Josh Benjamin, Woodbridge, IL

Zachary Hulstrom, Geneseo, IL

tuba

Phillip Bloomer, Sugar Land, TX

Chris Combest, Berea, KY

Drew Fredrickson, Champaign, IL

Clint McCannless, Glen Ellyn, IL*

timpani

Joshua Hunt, Russellville, KY

percussion

Amy Donath, Bradley, IL

Travis Knapp, Amarillo, TX*

Andrew Packer, Newburgh, IN

Andrew Patun, Arlington Heights, IL

Kyle Therriault, Frankfort, IL

harp

Jing-I Jang, Taichung, Taiwan

*principal

Performers are listed alphabetically

