

UNIVERSITY OF ILLINOIS

SYMPHONIC BAND



LIVE

IN CONCERT

Recording #128

Conductor- JAMES F. KEENE

Eight English Dances

Set I (1950)

1. *Andantino*

2. *Vivace*

3. *Mesto*

4. *Allegro risoluto*

Set II (1951)

1. *Allegro non troppo*

2. *Con brio*

3. *Grazioso*

4. *Giubiloso - Lento e maestoso*

Malcolm Arnold

Malcolm Arnold has been strongly influenced by his experience writing film music, and he freely acknowledges Berlioz as his greatest musical influence. Not surprisingly, Arnold's mastery of orchestration is evident on every page of the *Eight English Dances*, the first set of which was completed in 1950, with the second set completed in 1951. Listening to them, one might think that the composer has done considerable research in order to resurrect several forgotten folk tunes, but in fact, every theme used is original. The Dorian, Mixolydian, and Aeolian modes — those most characteristic of folk music — are used for the sets of dances. As typical of dance suites, each of the individual pieces contrasts the one previous and complements the rest of the set, each piece being clearly and strongly defined in meter, tempo, and rhythm.

... and the mountains rising nowhere

Joseph Schwantner

Joseph Schwantner is one of the most honored and heralded composers in the world today. A recipient of numerous awards and honors including the Guggenheim Foundation Grant (1978), the Pulitzer Prize (1979), first prize in the Kennedy Center Friedheim Competition (1981), Grammy nominations in the Best New Classical Composition category (1985 and 1987), and several composer fellowships from the National Endowment for the Arts. He is currently Professor of Composition at the Eastman School of Music, a position he has held since 1970; a leave of absence enabled him to serve as composer-in-residence with the St. Louis Symphony Orchestra 1982-1985. With a strong interest in sonority, Schwantner has developed an important aspect of contemporary music composition through his far-reaching demands on traditional performance techniques and his inventive, imaginative use of vocal writing and instrumental orchestration.

Many of Schwantner's works have been inspired by poetry, some of it his own. ... and the mountains rising nowhere, commissioned by the National Endowment for the Arts, has as its title a line written by Carol Adler from a collection of poems entitled "Arioso":

arioso bells

sepia

moonbeams

an afternoon sun blanked by rain

and the mountains rising nowhere

the sound returns

the sound and the silence chimes

Sounds, Shapes and Symbols

in Four Movements

Leslie Bassett

Leslie Bassett, Professor emeritus of Music Composition, retired in 1992 following a distinguished forty year career on the faculty of the University of Michigan. A student of Ross Lee Finney, Nadia Boulanger, and Arthur Honegger, he was a Guggenheim Fellow and recipient of the coveted Prix de Rome. In 1966 his *Variations for Orchestra* received the Pulitzer Prize in music, following the first American performances by the Philadelphia Orchestra with Eugene Ormandy.

Sounds, Shapes and Symbols in Four Movements provides a study in colors and textures. Brilliant sonority and extended in range and expressive means, the work opens with a series of quasi-fanfares and ascending and descending cascading lines. The second movement opens with dark, mellow sonorities overlapped with shrill woodwind pyramids. The third movement employing a great deal of nontraditional wind techniques is followed by a brilliant finale which is the most incisive and rhythmically varied of the four.

Trauersinfonie

Richard Wagner

In 1844, eighteen years after the death of Carl Maria von Weber in London, a patriotic movement in Germany resulted in the transfer of his remains to his native land. Richard Wagner was among the participants in this ceremony in December of that year and composed the march for the torchlight procession. The work was unpublished until 1926, and has remained among the least known of all Wagner's compositions. Scored for large wind band, the march was based on two themes from Weber's opera "Euryanthe," and thus represented a musical homage to the earlier composer.

Wagner's scoring was for conventional military band, similar to bands of today. The minor revisions made by Erik Leidzen were made to adhere to the changes in modern band such as the addition of saxophones, etc. Although written for large band, the scoring is remarkably transparent and the conductor should ensure that this transparency is realized in the performance.

Lohengrin, Prelude to Act III

Richard Wagner

This brief and bright prelude does not summarize Act III, nor does it hint of impending disaster and tragedy; it is only a joyous preliminary to the procession that escorts Lohengrin and Elsa to the bridal chamber. Starting off with immense spirit, the music leaps straight up, hesitating a moment on a cross accent, then, after a crash of cymbals, slides off into a more regular rhythm. The melody in the bass that follows, and the more tender strains of the middle portion, are familiar to everyone. The transcription of this work for band was scored by Dr. Mark Hindsley, University of Illinois Director of Bands, emeritus.

Rienzi Overture

Richard Wagner

transcribed by Mark H. Hindsley

During his residence in Riga — a period of alternating hope and disappointment — Wagner sketched an opera based on Bulwer Lytton's *Rienzi*, deliberately building it on such a stupendous scale that it could only be offered to a royal theater. He had read "*Rienzi, the Last of the Barons*" and "...was carried away by this picture of a great political and historical event." Wagner wrote: "Grand Opera, with its scenic and musical display, its sensationalism and massive effects, loomed large before my eyes; the aim of my artistic ambition was not merely to imitate it, but, with reckless extravagance, to outdo it in every particular." He carried out his intentions so well that the premiere performance at Dresden in 1842 lasted six hours.

The overture is based upon thematic material from the opera, beginning with the long-drawn trumpet call, followed by *Rienzi's* prayer, the allegro chorus of the first act finale, and the battle hymn. The themes of the second act finale are then introduced, followed by the development section which is primarily based on the battle hymn. A brief recapitulation of the first part occurs and a brilliant coda brings the overture to its conclusion. With an abundance of colorful music, the overture has always remained popular — principally because of the noble melody of *Rienzi's* prayer for the people.

The Gumsuckers March

Percy Grainger

The Gumsuckers March is an energetic work meant to be performed "at quick walking speed." "Gum-sucker" is a nickname for an Australian hailing from the state of Victoria, the home state of the composer. The leaves of the "gum" (*Eucalyptus*) trees are sucked during the dry summer months to quench one's thirst. The theme to Grainger's Colonial Song is contained in the march, though it has a distinctly different character than in the original.

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in Four Movements*

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- ABOUT THE UNIVERSITY OF ILLINOIS SCHOOL OF MUSIC -

"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 more than 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 theater, 700-seat auditorium, and a 200-seat studio theater 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:

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Urbana, IL 61801

Undergraduate Admissions
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217/333-1712

- ABOUT THE BAND -

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 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 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 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 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.

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 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 1980s 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."

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. 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.



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.

Mr. Keene is past-president of the Big Ten Band Directors Association, formerly served as vice-president of the National Band Association, and as this CD is being released, is First Vice-President/President-Elect of N.B.A. 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 an extensive series of clinics and concerts in Australia, Japan, and the British Isles.

Also Available from Mark Records

University of Illinois: James Keene Conducting

2287-MCD RECORDING #131

Tam O'Shanter, Overture - Malcolm Arnold, trans. J.P. Paynter; Candide Suite; The Best of All Possible Worlds; Westphalia Chorale and Battle Scene; Auto-da-Fé; Glitter and Be Gay; Make Our Garden Grow; Jug Blues and Fat Pickin' Don Freund - Bernstein, ad C. Grundman; Sinfonietta, (Mvts. I-III-I) Dahl; Concerto for Tuba and Wind Orchestra (Allegro moderato, Aria, Allegro leggiero) - B. Broughton; A Slavic Farewell - V.I. Agapkin, ed. J.R. Bourgeois

2286-MCD RECORDING #130

Symphony No. 6 for Band (Adagio - Allegro, Adagio sostenuto, Allegretto, Vivace) - V. Persichetti; Fantasies on a Theme by Haydn - N. Dello Joio; Scenes from *The Louvre*; The Portals: Children's Gallery, The King of France, The Nativity Paintings, Finale - N. Dello Joio; Variants on a Mediaeval Tune: Introduction and Theme, Variation I-V-N. Dello Joio; Five Dances from *West Side Story*; Prologue - arr. Gilmore; Scherzo, Mambo, Cha-Cha, Fugue - arr. Polster - L. Bernstein

1866-MCD RECORDING #129

Overture to the Creole *Faust* - A. Ginastera, trans. F. Hudson; Lincolnshire Posy (Lisbon, Horkstow Grange, Rufford Park Poachers, The Brisk Young Sailor, Lord Melbourne, The Lost Lady Found) - P. Grainger; Folk Songs for Band, set no. II (Mvts. I-III) - D. Stanhope; Music for Prague - K. Husa; Epiphanies - R. Nelson; The Little Ripper - D. Stanhope

1865-MCD RECORDING #128

Eight English Dances Set I (I. Andantino, II. Vivace, III. Mesto, IV. Allegro risoluto) - M. Arnold; Eight English Dances Set II (I. Allegro non troppo, II. Con brio, III. Grazioso, IV. Giubiloso - Lento e maestoso) - M.

Arnold; ...and the mountains rising nowhere - J. Schwanter; Sounds, Shapes, and Symbols (Mvts. I-IV) - L. Bassett; Trauersinfonie - R. Wagner; Lohengrin (Prelude to Act III) - R. Wagner; Rienzi Overture - R. Wagner, trans. M.H. Hindley; The Gumsuckers March - P. Grainger

1458-MCD RECORDING #127

Lauds (Praise High Day) - R. Nelson; Passacaglia (Homage on B-A-C-H) - R. Nelson; Rocky Point Holiday - R. Nelson; Savannah River Holiday - R. Nelson; Peterloo Overture - M. Arnold; Heroes, Lost and Fallen (A Vietnam Memorial) - D. Gillingham; Rejoicing, from *Three Revelations from the Lotus Sutra* - A. Reed; Danza Final, from the ballet *Estancia* - A. Ginastera; Irish Tune from County Derry - P. Grainger; Shepherds Hey - P. Grainger;

1457-MCD RECORDING #126

The Firebird Suite - I. Stravinsky; Elegy - J.B. Chance; Dionysiaques - F. Schmitt; Elsa's Procession to the Cathedral - R. Wagner; Children's March, Over the Hills and Far Away - P. Grainger; Handel in the Strand - P. Grainger; Ragtime, Easter Monday on the White House Lawn - J.P. Sousa; March, His Honor - H. Fillmore; March, Honey Boys on Parade - E. V. Cupero

1456-MCD RECORDING #125

Symphonic Metamorphoses of Themes by Carl Maria von Weber - P. Hindemith; Overture for Winds, op. 24 - F. Mendelssohn; Profanation, from *Jeremiah Symphony* - L. Bernstein; Overture on Russian and Kirghiz Folk Songs - D. Shostakovich; Liturgical Dances - D. Holsinger; Centennial Fanfare, March - R. Nixon; March, The Federal - J.P. Sousa; Napoli (the euphonium section) - H. Bellstedt

- CREDITS -

Performance Recordings:

Recording Engineer:

Digitally Re-mastered by:

Graphics:

Executive Producer:

James F. Keene, Director of Bands

Gary E. Smith, Associate Director of Bands

Peter Griffin, Assistant Director of Bands

Kenneth Steinsultz, Assistant to the Director and CD co-producer

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LIVE!

In Concert with the University of Illinois Symphonic Band

James F. Keene, conducting
Recording #128

Eight English Dances

Set I (1950)

1. I Andantino (2:38)
2. II Vivace (1:50)
3. III Mesto (2:45)
4. IV Allegro risoluto (1:33)

M. Arnold

Eight English Dances

Set II (1951)

5. I Allegro non troppo (2:50)
6. II Con brio (1:26)
7. III Grazioso (2:29)
8. IV Giubiloso - Lento e maestoso (2:08)

M. Arnold

9. ...and the mountains rising nowhere

J. Schwanter (13:26)

Sounds, Shapes and Symbols

L. Bassett

10. I (2:20)
11. II (3:30)
12. III (2:43)
13. IV (2:56)

14. Trauersinfonie

R. Wagner (6:57)

15. Lohengrin, Prelude to Act III

R. Wagner (3:19)

16. Rienzi Overture

R. Wagner (11:18)

trans. M. H. Hindsley

17. The Gumsuckers March

P. Grainger (3:41)



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