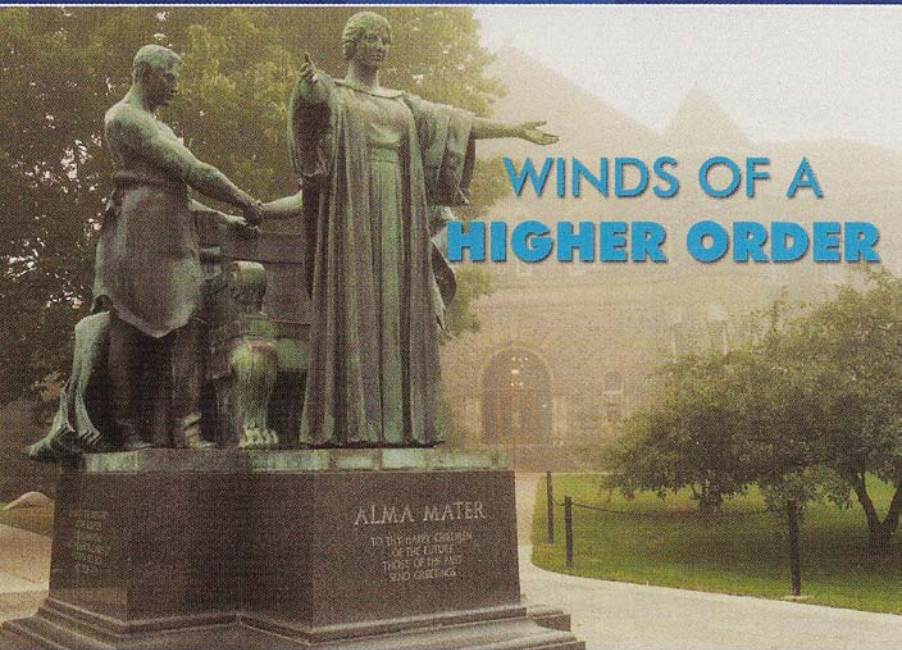


Wind ILLINOIS
Symphony



134
Live! In Concert



**WINDS OF A
HIGHER ORDER**

JAMES F. KEENE, conductor

JAMES F. KEENE

DIRECTOR OF BANDS



James F. Keene is Director of Bands/Professor of Music at the University of Illinois. Appointed in 1985, he is only the fourth person to hold that position since 1905.

During his 18-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., have toured throughout the country, have played in several prestigious concert halls and, in 1997, made a concert tour of Great Britain. In addition to producing an extensive recording series for Mark Recordings, the Symphonic Band was featured on 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 in Japan, Australia, and several European countries.

Mr. Keene is Immediate Past-President of the prestigious American Bandmasters Association and currently serves as chairman of the Board of Directors. He is also a Past-President of the National Band Association, and a Past-President of the Big Ten Band Directors Association. For several years he served as chairman of the American Bandmasters Association/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. Recently, 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. He has served as clinician, conductor, and adjudicator throughout the United States and around the world, with appearances most recently in Australia, Japan, the British Isles, and continental Europe.

LIVE! IN CONCERT ABOUT THE RECORDINGS

The current series of "LIVE! IN CONCERT" compact disc recordings by the University of Illinois Wind Symphony 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 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."

UNIVERSITY OF ILLINOIS BANDS



James F. Keene, Director of Bands

Thomas E. Caneva, Associate Director of Bands

Peter Griffin, Assistant Director of Bands

Kenneth Steinsultz, Assistant to the Director

Lucinda Lawrence, Assistant to the Director/Librarian

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Digital Editing:

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Producer:

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Center for the Performing Arts

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SCHOOL OF MUSIC 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 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 nearly three-fourths of the world's extant Sousa performance collection; the Herbert L. Clarke Library and Collection, the Carl Busch Instrument Collection, the A. A. Harding Archives, and other band-related archives – administered by the University Archives – plus an extremely large band library, make the UI Bands division 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:

School of Music
Office of Enrollment Management and Student Services
1114 West Nevada Street
Urbana, IL 61801

Undergraduate Admissions
217.244.9879
Graduate Studies in Music
217.333.1712

FANFARE FOR FREEDOM MORTON GOULD

Fanfare for Freedom was written during World War II for the Cincinnati Symphony Orchestra wind section and its music director, Eugene Goossens. Goossens had invited a number of distinguished American composers to contribute short fanfares for use at symphony concerts and special occasions. The nature of the fanfares was generally of a patriotic and social reference in the broad meaning of these terms.

Morton Gould (1913-1996) was a child prodigy, earning early recognition as a fine pianist. As a prolific composer, Gould was among the first major contemporary composers to give serious consideration to the band as a truly artistic medium. As a result, he composed a significant number of works for band.

ACADEMIC FESTIVAL OVERTURE JOHANNES BRAHMS

transcribed by MARK H. HINDSLEY

Johannes Brahms (1833-1897) wrote his *Academic Festival Overture* in 1880 as an acknowledgement of the degree Doctor of Philosophy which had been bestowed upon him by the University of Breslau. It was first performed at Breslau early in 1881, in the presence of the august functionaries of the university, Brahms himself conducting. The overture is, in reality, a fantasia on four college songs. Though not a college man himself, Brahms was fond of these pieces, and on occasions when they were sung at social festivities, he would lustily join in with much enthusiasm. Even before the overture was printed for orchestra, Brahms wrote his publisher, "I advise you to have the 'Academic' arranged for military band. I should be tempted to do it myself if I knew more about it."

Mark H. Hindsley, second Director of University of Illinois Bands, skillfully transcribed the work for the April 1969 dedication concert of the Krannert Center for the Performing Arts.

VOCI SACRE (SACRED VOICES) LUIGI ZANINELLI

Sacred Voices was written for and dedicated to James F. Keene and the University of Illinois Wind Symphony. The composer offers the following:

As a composer, I often find myself the willing recipient of voices heard, felt, and imagined. Not well defined melodies or precise phrases, fleeting, ephemeral moments of exquisite aural pleasure. These hauntings sometimes find life in my work. *Sacred Voices* is such a work. It is a personal expression of what I hold dear and precious in sacred music. It is of my past, my present, and possibly my future.

Luigi Zaninelli (b. 1932) began his music studies at the Curtis Institute of Music, then at age 19, he moved to Italy to study composition with the legendary Rosario Scalero (the teacher of Samuel Barber and Menotti). Upon graduation, he was appointed to the faculty of the Curtis Institute. In 1964 he returned to Rome to compose film music for ICA Italiana. Since 1973, he has been the composer-in-residence at the University of Southern Mississippi.

WAKING ANGELS DAVID GILLINGHAM

The composer offers the following note regarding the conception of *Waking Angels*:

Waking Angels was inspired by the poem, "Mercy," by Olga Broumas, which is among a collection of poems on the subject of AIDS ... entitled *Poems for Life* ... The last stanza of the poem alludes to these lost souls [for whom] Broumas has been grieving:

*They leave, like waking angels rising
On a hint of wind, visible or unseen, a print,
A wrinkle of the water.*

...Through the imagery of music, *Waking Angels* emanates the mysteriousness, the pain, and the ruthlessness of the disease, but it also provides us with the warmth and comfort of hope and the peace of eternity. One may recognize fragments of the old hymn, "Softly and Tenderly, Jesus is Calling," by Will Thompson... The hymn motif goes through a degenerative process in the work paralleling the nature of the disease. My purpose in using the hymn tune is not necessarily religious. It simply provides a source of reflection—to personally draw the listener into the music and toward a closer understanding of the pain and suffering of mankind.

David Gillingham (b. 1947) earned Bachelor and Master Degrees in Music Education from the University of Wisconsin-Oshkosh in 1969 and 1977, and the Ph.D. in Music Theory and Composition from Michigan State University in 1980. He currently serves as Professor of Music Composition and Theory at Central Michigan University. Already highly respected for his music, Gillingham continues to meet increasing demand for his new compositions.

VESUVIUS FRANK TICHELI

The composer offers the following concerning *Vesuvius*:

Mt. Vesuvius, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally I had in mind a wild and passionate dance such as might have been performed at an ancient Roman *Bacchanalia*. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* form the medieval Requiem Mass, it became evident that the *Bacchanalia* I was writing could represent a dance from the final days of the doomed city of Pompeii.

Frank Ticheli (b. 1958) received degrees from Southern Methodist College and the University of Michigan, where he studied with William Albright, George Wilson, Leslie Bassett, and William Bolcom. He has composed works for band, wind ensemble, orchestra, chamber ensembles, and theatre that have been performed throughout North America, Europe, Asia, South America, and Australia. The *New York Times* has described his music as "lean and muscular and above all, active, in motion."

MILITARY MARCH IN F LUDWIG VAN BEETHOVEN

GESCHWINDSMARSCH BY BEETHOVEN,

from *Symphonia Serena* PAUL HINDEMITH

Ludwig van Beethoven (1770-1827) composed the *Military March No.1 in F* in 1809 at the request of Archduke Anton Viktor. It was the first of three military marches for the evening tattoo of the Bohemian army.

Paul Hindemith (1895-1963) composed the *Geschwindmarsch* in 1946 as the second movement of his *Symphonia Serena* for orchestra. The work is based on motives taken directly from Beethoven's *Military March No. 1 in F*. In the movement, Hindemith utilized only the winds and percussion of the orchestra, leaving the strings tacet.

SYMPHONY IN B-FLAT PAUL HINDEMITH

Symphony in B-flat for concert band was composed at the request of Captain Hugh Curry, conductor of the United States Army Band. The symphony was premiered in Washington, D.C., in 1951, with the composer conducting. The three-movement symphony demonstrates Hindemith's great contrapuntal skill and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his utilization of complex rhythmic variation adds spice and zest to the strong melodies.

The first movement is in sonata-allegro form in three sections, with the recapitulation economically incorporating both themes in a contrapuntal fashion. The second movement opens with an imitative duet between cornet and saxophone accompanied by a repeated chordal figure. The duet theme, along with thematic material from the opening movement, provides the basic material for the remainder of the movement. The third movement combines the themes. While the woodwinds recall the energy of the first movement, the brass and percussion adamantly conclude the work with a powerful final cadence.

Paul Hindemith (1895-1963) began playing the violin by age eleven and was concert master of the Frankfurt Opera by age twenty. He taught at the Berlin School of Music before emigrating to the United States due to turmoil created by World War II. Hindemith believed in the practical use of music rather than music for art's sake, a philosophy termed *Gebrauchsmusik*. From 1940 to 1953 Hindemith worked as a professor at Yale. He wrote works in every genre, becoming one of the most important composers of the 20th century.

ILLINOIS WIND SYMPHONY

JAMES F. KEENE, *conductor*

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 Wind Symphony 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 toured extensively, 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.



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ILLINOIS WIND SYMPHONY

Live! In Concert **134**

JAMES F. KEENE, conductor

WINDS OF A HIGHER ORDER

- | | | |
|---|--|-------|
| 1 Fanfare for Freedom (1943) | Morton Gould | 1:38 |
| 2 Academic Festival Overture (1881) | Johannes Brahms
trans. Mark H. Hindsley | 9:42 |
| 3 Voci Sacre (Sacred Voices) (2002) | Luigi Zaninelli | 5:35 |
| 4 Waking Angels (1997) | David Gillingham | 11:17 |
| 5 Vesuvius (1999) | Frank Ticheli | 9:01 |
| 6 Military March in F (1809) /
Geschwindmarsch by Beethoven,
from <i>Symphonia Serena</i> (1946) | Ludwig Van Beethoven /
Paul Hindemith | 5:41 |
| Symphony in B-flat (1951) | Paul Hindemith | 17:06 |
| 7 I. Moderately fast, with vigor | | 6:25 |
| 8 II. Andantino grazioso | | 5:37 |
| 9 III. Fugue, rather broad | | 5:04 |



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MUSIC
AT URBANA-CHAMPAIGN

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