



Souvenir Program

AMERICAN BANDMASTERS ASSOCIATION

Twenty-fourth Annual Convention

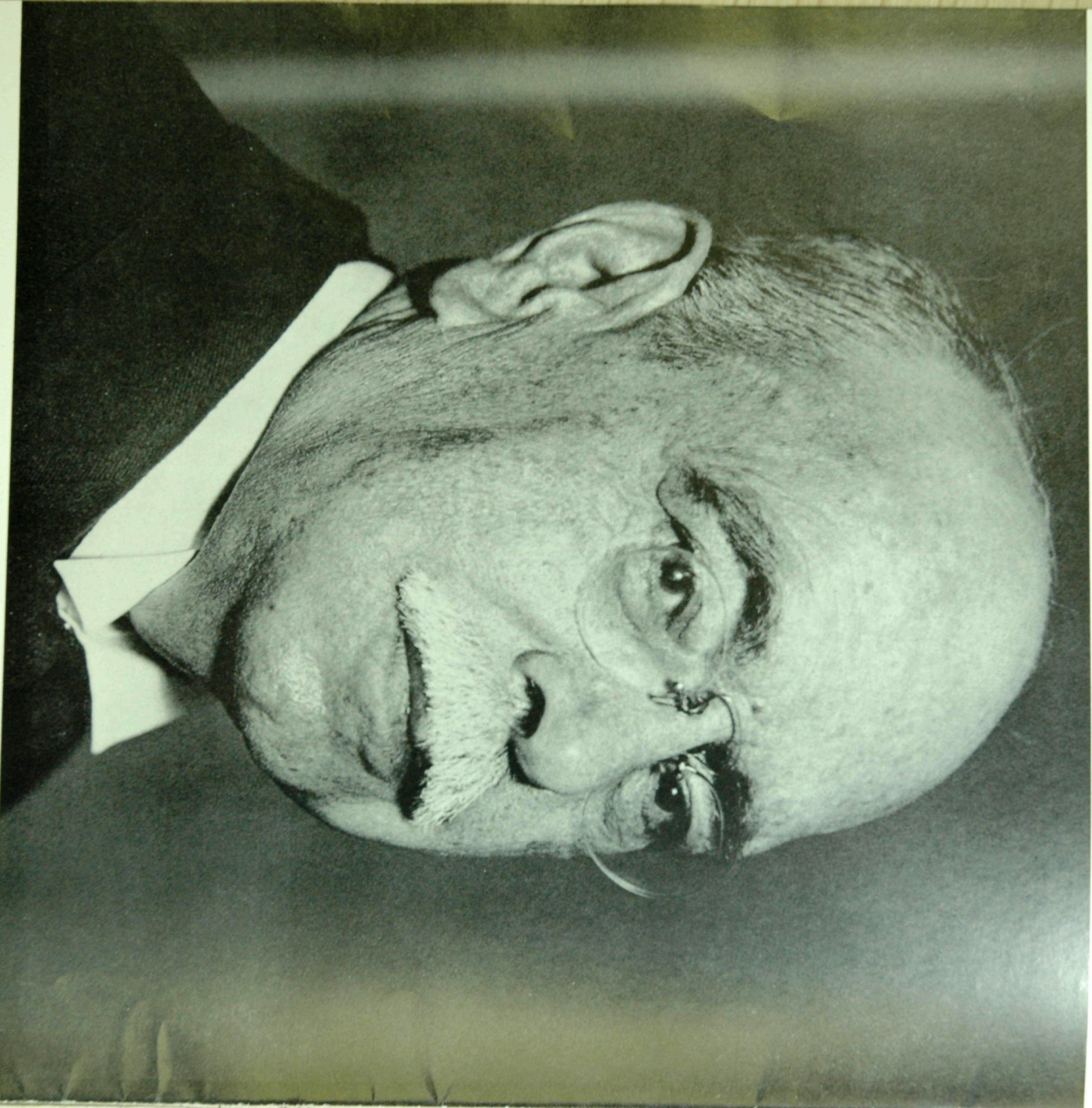
DEDICATION OF THE BAND BUILDING

SIXTY-EIGHTH ANNIVERSARY CONCERTS

The Concert Band / The First Regimental Band

UNIVERSITY OF ILLINOIS, URBANA

MARCH 5 · 6 · 7 · 8, 1958



JOHN PHILIP SOUSA
Honorary Life President 1929-32

A BRIEF HISTORY OF THE AMERICAN BANDMASTERS ASSOCIATION

The American Bandmasters Association was formally organized in 1929. As the result of many years' study of the problems confronting American bands and encouraged by the interest of a group of prominent bandmasters, including John Philip Sousa, Edwin Franko Goldman invited a select number of band directors from the United States and Canada to be his guests at a luncheon and conference at the Hotel Pennsylvania in New York City on July 5, 1929.

It was at this meeting that the American Bandmasters Association was formally organized. The objects of the Association were defined as "... mutual helpfulness, and the promotion of better music through the instrumentality of the band ... to secure the adoption of a universal band instrumentation so that band publications of all countries will be interchangeable; to induce prominent composers of all countries to write for the band; to establish for the concert band a higher standard of artistic excellence than has generally been maintained; and to do all possible to raise the standards of bands and band music."

The charter members of the Association were Capt. Charles O'Neill, Albert Austin Harding, Frank Simon, Capt. R. B. Hayward, Lt. J. J. Gagnier, Lt. Charles Benter, Victor J. Grabel, Arthur Pryor, and Edwin Franko Goldman.

John Philip Sousa was elected first Honorary Life President. Dr. Goldman was elected second Honorary Life President in 1933, after retiring from the active presidency of the Association, an office he had held for four years. Dr. Harding was elected third Honorary Life President in 1956.

On March 13, 1930, the American Bandmasters Association was incorporated under the laws of the State of New York. The incorporators were Edwin Franko Goldman, Victor J. Grabel, A. Austin Harding, Frank Simon, and William J. Stannard.

The first annual convention was held at Middletown, Ohio, with Frank Simon and the American Rolling Mills Company as hosts. The following is an outline of the annual conventions held by the Association, giving the place of the meeting, the date, and the name of the President elected to serve the following year:

Middletown, Ohio, March 13-16, 1930
EDWIN FRANKO GOLDMAN
Boston, Massachusetts, April 9-12, 1931
EDWIN FRANKO GOLDMAN
Washington, D.C., April 14-17, 1932
EDWIN FRANKO GOLDMAN
Chicago, Illinois, August 31-September 2, 1933
CHARLES O'NEILL
Toronto, Canada, April 17-21, 1934
HERBERT L. CLARKE
Cincinnati, Ohio, March 7-10, 1935
FRANK SIMON
Interlochen, Michigan, August 6-9, 1936
FRANK SIMON
Milwaukee, Wisconsin, March 5-7, 1937
ALBERT AUSTIN HARDING
University of Illinois, Urbana, Illinois, March 21-24, 1938
KARL L. KING
Fort Dodge, Iowa, February 26-March 1, 1939
PETER BUYS
Hagerstown, Maryland, March 10-13, 1940
RICHARD B. HAYWARD

University of Wisconsin, Madison, Wisconsin, February 27-March 2, 1941

HENRY FILLMORE

Elkhart, Indiana, June 13-15, 1947

GLENN CLIFFE BAINUM

Sioux Falls, South Dakota, March 18-21, 1948

HOWARD C. BRONSON

Charlotte, North Carolina, March 17-18, 1949

JOHN J. RICHARDS

University of Michigan, Ann Arbor, Michigan, March 9-12, 1950

HAROLD B. BACHMAN

Washington, D.C., March 8-11, 1951

EARL D. IRONS

Ohio State University, Columbus, Ohio, March 7-10, 1952

WILLIAM D. REVELLI

University of Miami, Miami, Florida, March 5-8, 1953

WILLIAM F. SANTELMANN

United States Military Academy, West Point, New York, February 25-27, 1954

CHARLES BRENDLER

Elkhart, Indiana, February 16-19, 1955

JAMES C. HARPER

Santa Fe, New Mexico, March 7-10, 1956

GEORGE S. HOWARD

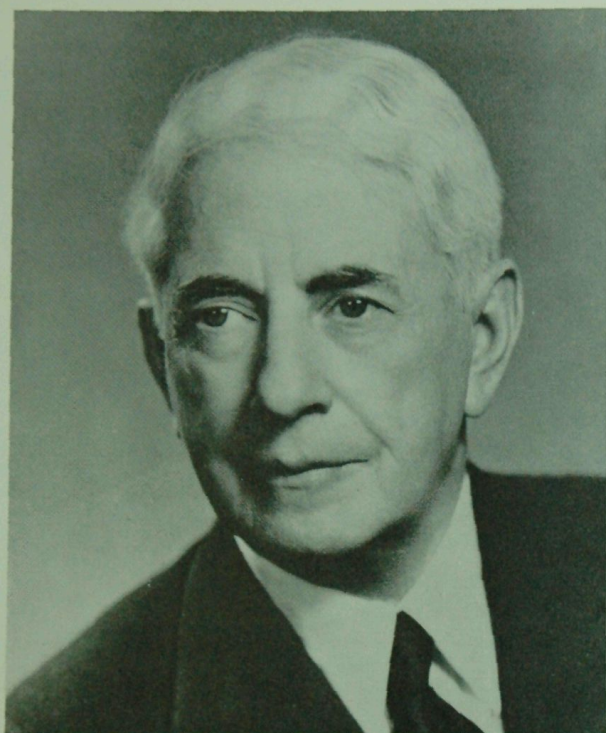
Pittsburgh, Pennsylvania, March 6-9, 1957

MARK H. HINDSLEY

The American Bandmasters Association has made its importance felt in the world of music, and through its influence has brought bandmasters into closer contact with each other for their mutual benefit. Many problems have been discussed and solved, much progress has been recorded, many original aims realized. A definite instrumentation for American bands has been evolved; publishers have taken cognizance of this achievement of the Association, and have cooperated to the fullest extent in bringing about its universal acceptance. Better editions and arrangements for band have become general, as has the practice of providing full conductor's scores to at least the major numbers. Nearly all of the publishers and instrument manufacturers of the country are associate members of the Association, and have lent it valuable moral support.

Through its progressive leadership the American Bandmasters Association has done much to develop the standards of band performance and repertory throughout America. Never in the history of bands or band music has such progress been made in the development of original music for the concert band. Prominent composers have written works for the Association; many of these excellent and enduring compositions have received their premieres at concerts given during the Association's conventions. Each day brings new works by leading composers, and the response to this new literature is noted by the ever-increasing number of music lovers attending high school, college, and professional band concerts throughout the nation. This increase of interest and support is due, to a large extent, to the constant endeavors of all the members of the Association.

Much remains to be done, but the American Bandmasters Association feels that it may be proud of what it has already accomplished, and once more dedicates itself to the task of doing all in its power to promote the welfare of bands and band music.



EDWIN FRANKO GOLDMAN
Founder
President 1929-33
Honorary Life President 1933-56

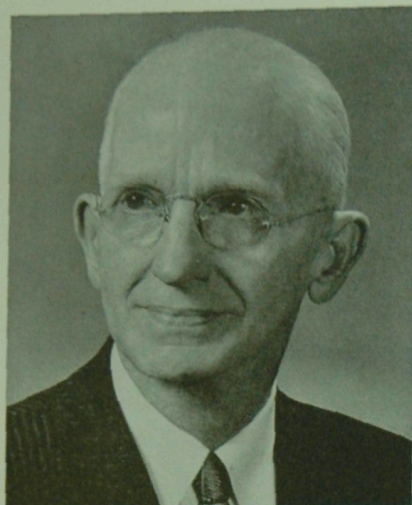


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Honorary Life President

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COL. GEORGE S. HOWARD
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Past President

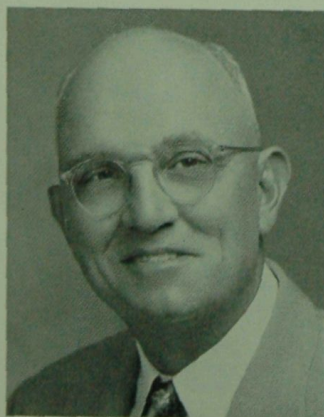


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Cornelia Carnes
William Schuemann
Margaret Dempsey
Sara Wold
Jerome Bacchetti
Vicki Jo Soukup
Nancy Kerr
Peter Gilster

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Arthur Bower
Thomas Bonwell
Karen Doughty
Sandra Rayburn

Bassoons

Karen Fredriksen
John Holmes
Harry Simmons
Daniel Perrino

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Ruby Nyenhuis
Wayne Chilcote
David Hutson
Candace Clifford
John Clem
Patricia Leach
William Wruck
Marshall Mabie
Frank Shoufer
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Benjamin Steinberg
Dennis Lory
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Edward Sweda
Barbara Fitzgerald
Harold Jepson
Conway Davis
Lonnie Schunk

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Richard Jarrard
Michael Esselstrom
Charles Morehead
Earl Dowell
Donald Molnar
Jerry Williams
Robert Plamondon
Larry Lewis
Richard Luker
Arden Weiss
Glen Gullakson

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Frank Heckler
James Knapp
Nancy Darling
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Neil Wiley
Kirby Johnson
Thomas Noggle
Miles Nelson
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CONCERT PROGRAM

THE FIRST REGIMENTAL BAND

OVERTURE to COLAS BREUGNON

DMITRI KABALEVSKY

EVERETT KISINGER, conducting

Although not so well known as Shostakovich and Prokofiev, Dmitri Kabalevsky is one of Russia's highly gifted composers. Kabalevsky's musical style is in the Tchaikovsky idiom with appropriate modern trimmings—which is another way of saying that his music has great and immediate appeal for the average listener. This overture is a brisk, brilliant, and high-spirited piece, written as the

curtain-raiser of Kabalevsky's opera based on Romain Rolland's lusty novel of life in French Burgundy during the sixteenth century. The hero of the story has something in him of both Robin Hood and François Villon, and Kabalevsky has written music admirably fitting this character. The band transcription is by Albert Austin Harding.

ZUEIGNUNG (DEDICATION)

RICHARD STRAUSS

JAMES BERDAHL, conducting

Richard Strauss, a master of orchestration, expressed in his tone-poems, such as "Till Eulenspiegel," "Death and Transfiguration," and "Don Quixote," the whole gamut of human emotions. His art songs also achieved fame and

success, although they are perhaps less known to the general musical public. *Zueignung* provides an interesting study in tone and balance as arranged for the concert band by Albert Oliver Davis.

FANFARE AND ALLEGRO

CLIFTON WILLIAMS

BERNARD FITZGERALD, conducting

Fanfare and Allegro was the winning composition in the first competition for the Ostwald award, offered through the American Bandmasters Association in 1956. On the faculty of the University of Texas, the composer dedicated the number to this afternoon's conductor, who then was

conductor of the concert band at that university. The *Fanfare* displays brilliant brass work and a generous use of percussion. The *Allegro* provides a marked contrast; after a fugal opening, it develops in contemporary style to a dynamic and exciting climax.

LITANY

GREGORY BUECHE

THE COMPOSER, conducting

Litany suggests prayer; a prayer consisting of a series of invocations and supplications. This work utilizes a combination of transitional harmonies and the Gregorian modes.

All horns in unison pronounce a modified chant of the *Miserere* (Lord Have Mercy Upon Me), suggesting a choir of monks chanting this penitential psalm.

FANTASIE ORIGINAL

JOSEPH PICCHI

LEONARD FALCONE, euphonium

LEONARD MERETTA, conducting

Mr. Falcone's first solo appearance on the University of Illinois campus was in 1931, at the forty-first anniversary concert of the Concert Band. He has long been recognized as one of the nation's most distinguished artists on the

euphonium, remaining active as a soloist along with his conducting and administration of the Michigan State University Bands.

CHORALE AND ALLELUIA

HOWARD HANSON

HUGH McMILLEN, conducting

Chorale and Alleluia was commissioned by Edwin Franko Goldman for the American Bandmasters Association, and was first performed at the West Point convention of the ABA on February 26, 1954. It is the first work for band by Dr. Hanson, who since 1924 has been Director of the Eastman School of Music. The composition opens with

a fine flowing chorale. Soon the joyous *Alleluia* theme appears and is much in evidence throughout. A bold statement of a new melody makes its appearance in the lower brasses in combination with the above themes. The effect is one of cathedral bells, religious exaltation, solemnity, and dignity.

University Auditorium—Thursday, March 6

PRIDE OF THE ILLINI

KARL KING

THE COMPOSER, conducting

Dedicated to A. A. Harding and the University of Illinois Bands in 1928, *Pride of the Illini* has long been firmly

established in campus tradition.

PAGEANT

VINCENT PERSICHETTI

THOMAS FABISH, conducting

Vincent Persichetti, a native of Philadelphia, received his musical training at the Curtis Institute of Music and the Philadelphia Conservatory, and subsequently studied under Roy Harris at Colorado College. He is presently a member of the faculty of the Juilliard School of Music. His works, which include compositions in all forms, have established him as one of the most interesting and important of the present-day American composers. *Pageant*, commis-

sioned by Dr. Goldman for the American Bandmasters Association, was premiered at the Miami convention of the ABA in 1953 with the composer conducting. It opens in slow tempo with a motif in the horn that is used throughout both sections of the piece. The slow chordal section is succeeded by a lively "parade" section introduced by the snare drum.

WEDDING MARCH from THE GOLDEN COCKEREL

NIKOLAI RIMSKY-KORSAKOV

GEORGE HOWARD, conducting

As composer and conductor, Rimsky-Korsakov was the most brilliant figure of the entire neo-Russian school. He based his music on the national traditions of Russia, and did much to speed the acceptance of this music throughout the world. *The Golden Cockerel* was Rimsky-Korsakov's last opera and the one which has gained the widest circu-

lation. Conceived as an opera, it was rewritten as an "opera-pantomime" for the famous Diaghilev ballet. The music is highly original, with a strong tinge of Asiatic coloring in both the melodic outline and in the instrumentation. The band transcription is by Dr. Harding.

WASHINGTON POST

JOHN PHILIP SOUSA

HOWARD BRONSON, conducting

TULSA

DON GILLIS

LEONARD HAUG, conducting

Tulsa is a symphonic poem in four sections, the first of which is a pastoral movement depicting the land before the settling of the white man. As the white pioneers enter the scene, there is a violent struggle for possession of the land. This struggle, filled with the energy and passion of frontier civilization, ends in victory as the land is transformed from

wilderness to homestead and thence to a modern city. The third section attempts to "bring in" an oil well, and is graphic in its portrayal of the violence of a "gusher." The final section is a celebration in which the whole population joins in a shirt-tail parade and square dance in the street.

ABRAHAM LINCOLN

EDWIN FRANKO GOLDMAN

FRANKLIN KREIDER, conducting

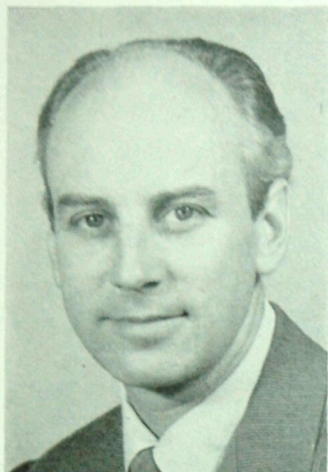
ILLINI RHAPSODY

GEORGE REYNOLDS

THE COMPOSER-ARRANGER, conducting

George Reynolds completed this musical setting of Illinois songs and marches while a student in the doctoral program at the University of Illinois in the spring of 1955. Starting with *We Are Marching for Dear Old Illini*, the composition progresses through *By Thy Rivers Gently Flow-*

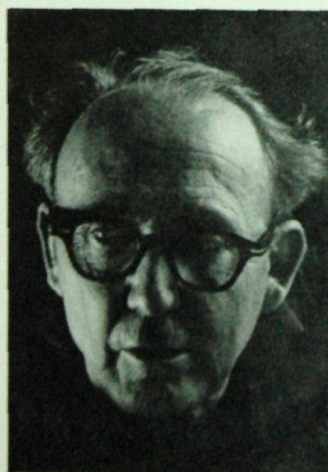
ing, *Oskee-Wow-Wow*, Edwin Franko Goldman's *Illinois*, President Emeritus Lloyd Morey's *Academic Processional*, the *March of the Illini*, and *Hail to the Orange*, and comes to a climax with *Illinois Loyalty*.



H. OWEN REED was born in Odessa, Missouri, and studied at the University of Missouri, Louisiana State University, and Eastman School of Music. At Louisiana he earned two degrees in music and one in French, and at Eastman the Ph.D. in composition. Among his teachers were Illinois Professors Scott Goldthwaite (then at Missouri) and Burrill Phillips (then at Eastman). He has also studied privately with Roy Harris. Since 1939 he has taught at Michigan State University, where he is Chairman of Theory and Composition, and since last November Acting Head of the Music Department. In 1948-49 he was awarded a Guggenheim Fellowship and spent six months in Mexico, composing and studying folk music. From this period came his remarkable Mexican Folk Song Symphony for band, "La Fiesta Mexicana." He has more than twenty-five published compositions for band, orchestra, stage, and chamber and choral groups, and is author of three texts in music theory.



RUSSELL HOWLAND came to the University of Illinois in 1927 from Kirksville, Missouri, and received the bachelor's and master's degrees in music. He was solo clarinetist of the Concert Band, and became an accomplished player also on all the other woodwind instruments and several of the brasses. Later he studied clarinet with Gustave Langenus, and was a professional player with the Theatre Orchestra, New York, and on the coast to coast Orpheum Circuit. He has written and published several compositions for instrumental ensembles and band, and is in wide demand as an instrument clinician and guest conductor. His teaching experience includes positions in high schools in Madison, Wisconsin, and Ft. Collins, Colorado, the National Music Camp, and the Universities of Michigan, Southern California, and Iowa. He is presently Associate Professor of Music at Fresno State College.



ROY HARRIS was born in Lincoln County, Oklahoma, on February 12, 1898. He studied with Arthur Farwell and Modeste Altschuler in California, and with Nadia Boulanger in Paris. He has held the Guggenheim, Pasadena, Carnegie, El Pomar, and Mellon fellowships and grants, and has received commissions from more than thirty symphony orchestras and other organizations. He has written 118 works, including seven symphonies, five concertos, three string quartets, three cantatas, a mass, an Easter motet, sonatas, quintets, sextets, and much choral and other music for educational ensembles. He is the recipient of three honorary degrees of Doctor of Music, and last year was elected to the Oklahoma Hall of Fame on the occasion of the fiftieth anniversary of statehood. In three polls he has received the highest vote for an American composer. Tributes from other composers, conductors, and critics indicate his impact on American music, such as these: "Harris writes music of a real sweep and breadth, with power and emotional depth such as only a generously built country could produce." — Aaron Copland. "The dynamic sweep and power of his music certainly suggests America's unlimited potentialities. It is vast, limitless, and filled with the elemental mysteries of darkness, where in fluid harmonies gigantic forms move and merge in shadowy and portentous solemnity. With magnificent grandeur and relentless drive he has voiced our aspirations." — Herbert Elwell. "I think that nobody has captured in music the essence of American life — its vitality, its greatness, its strength — so well as Roy Harris. I feel the genius of his art — which is great because it so colorfully portrays the life of our people." — Serge Koussevitzky.



THE UNIVERSITY OF ILLINOIS

CONCERT BAND

MARK HINDSLEY, Conductor

Flutes and Piccolos

John Reynolds
Gerald Stone
Julene Wright
Barbara Cash
Sonya Oyan
Dorothy Arndt
Francis Bowen
Luella Broadbudd
Judith Smith
Mary Kelling
Linda Wall
Faith Roubik
Carol Dick
Patricia Bell
Sally Zachay
Joe Firrantello

Oboes and English Horn

Edmund Williams
George Koonce
Kenneth Luke

Bassoons and Contrabassoon

Jack Root
Sanford Berry
Judson Parker
Rule Beasley
Carl Ellis
Peter Arvedson

Saxophones

Patricia Davies
Jacqueline Russell
Robert Butkus
Douglas Rettig

Clarinets

James Fleisher
Austin McDowell
Gilbert Papp
John Winking

Secretary

Warren Gedstad
Richard Larson
Fred Kolojay
Alice Robertson
Charles Mullett
Barry Berman
William Weddle
Bonita Wilson
James Frigo
Clifford Nelson
Robert Hindsley
Marty Moore
James Havens
James Vobornik
James Kelly
Thomas Reeder
Donald Kush
James Molenaar
Emily Martinec
John Nemeth
Henry Charles
Carol Van Horn
Carlyle Johnson
David Voelpel
Harold Huber

Bass Clarinets

Charles DCamp
Joseph Rice
Orland Holmes
Richard Bayley
Judy Cotter
Kenneth Bonnem

Contrabass Clarinets

George Riggins
Mark Wellek
James Zuidema

String Bases

Edith Brockman
Norman Duensing
Grace Sexton

Cornets

Richard Vandament
Richard Tolley
Haskell Sexton
Howard Kennedy
Robert James
Larry Buchtel
George Geis
Thomas Knox
Copyist
Ralph Merten
John Skroder

Trumpets

Gerald Anderson
Kenneth Rooker
Milton Mojzis
Owen West

French Horns

Edwin Thayer
President
Jan Bach
Judith Frees
Alfred Blatter
Assistant Librarian
Philip Palmer
John Clark
Kathryn Dieterich
Dale Traxler
Gail Tummelson

Trombones

Oliver Dubre
Vice President
Bernard Steinberg
William Gallo
Gerald Grose
Robert Lansford
Jack Hansen
Wesley Bentrude
Fred Luscombe

Baritones

Lida Beasley
Roger FitzGerald
John Thiemann
Bruce Huston
Paul Lawrisuk

Tubas

Ronald Ward
Valgene Hayworth
Copyist
Stephen Williams
Gene Fox
Harvey Davis
Robert Kelley

Timpani

Thomas Gauger

Percussion

George Frock
Jack McKenzie
Phyllis Younger
Danlee Mitchell
Richard Snyder
Ron Fink

Harp

Roslyn Rensch

DEDICATION and SIXTY-EIGHTH ANNIVERSARY CONCERT

THE CONCERT BAND

THE NATIONAL ANTHEM

ILLINOIS

HERBERT JOHNSTON, conducting
as Vice-President, The American Bandmasters Association

EDWIN FRANKO GOLDMAN

Dr. Goldman's one-hundred-first march was dedicated to the University of Illinois and first performed in this audi-

torium on January 8, 1953, the composer conducting.

TOCCATA AND FUGUE IN D MINOR

MARK HINDSLEY,* conducting

JOHANN SEBASTIAN BACH

Some of Bach's grandest creative works are to be found in his organ compositions. The *Toccata and Fugue in D Minor* consists of a brilliant introduction, alternating slow and fast, followed by the fugue, with a short subject in sixteenth notes. The title *Toccata and Fugue* may be interpreted as describing the fact that the fugue theme and subsidiary material constitute a toccata, not that the fugue

is preceded by a toccata which, in the modern sense, we understand as a brilliant composition for technical display. The breadth and magnificence of this music has brought about its transcription from the organ score for both the symphony orchestra and concert band. The present band transcription is by the conductor.

ANDANTE from the SYMPHONY NO. 2, ROMANTIC

GEORGE WILSON,* conducting

HOWARD HANSON

Howard Hanson has long been one of the most important figures in the American musical world, exerting widespread influence as a composer, conductor, and educator. Since returning from the American Academy in Rome in 1924 he has been Director of the Eastman School

of Music. One of the principal themes of his second symphony has become identified with the National Music Camp, which uses it as a signature in concerts and broadcasts. The band transcription is by Norman Goldberg, alumnus of the University of Illinois and of the Concert Band.

DANCE

KEITH WILSON,* conducting

QUINCY PORTER

Dance was written in 1932 for the Cleveland Summer Orchestra. The composer is a distinguished member of the music faculty of Yale University, a Pulitzer Prize winner in 1954 for his concerto for two pianos and orchestra. The

band transcription was made by this evening's conductor, with both the permission and the encouragement of the composer.

THE WALK TO THE PARADISE GARDEN from "A Village Romeo and Juliet"

CLARENCE SAWHILL,* conducting

FREDERICK DELIUS

Born in England of German parents, Frederick Delius left home as a young man to escape a life in business, became a planter in Florida, then returned to Europe to devote his life to music. He was influenced by Scandinavian, British, and Negro folk song, by the orchestral idioms of Wagner and Debussy, but evolved one of the most

unique and individual styles in all music. The enchantment of his best music has been compared "only to the poetry of Wordsworth and the prose of Proust in a serenity and sensitivity unmatched in the tonal repertoires of any age." The band transcription is by Albert Austin Harding.

SYMPHONIC SUITE

Intrada — Chorale — March

BRUCE JONES,* conducting

CLIFTON WILLIAMS

Antique Dance — Jubilee

MILBURN CAREY,* conducting

A member of the faculty of the University of Texas, Clifton Williams entered the national band spotlight two years ago when his *Fanfare and Allegro* received the Ostwald award through the American Bandmasters Association and was performed at the annual convention of the ABA

in Santa Fe. His stature was further enhanced when a year later his *Symphonic Suite* won the same award and was performed in Pittsburgh. A graduate of Louisiana State University, the composer inscribed the suite to his former band director, L. Bruce Jones.

INTERMISSION

RENAISSANCE (first performance)

THE COMPOSER, conducting

OWEN REED

Dr. Reed writes as follows concerning his work: "*Renaissance*, commissioned by the University of Illinois for the dedication of the new Band Building, is philosophically representative of the poem *Renaissance* by Edna St. Vincent Millay. Symbolically the structure of this composition is controlled by the number five: (a) the work is predominantly written in a measure signature of five-four; (b) the main motive, which is presented by the brass in the opening

measure, is framed by the melodic interval of the perfect fifth (perfect fourth plus the major second); (c) this motive is divided further into the equivalent of two equal divisions of five eighth-notes; (d) the phrases are often five bars in length; and (e) the perfect fifth assumes importance as the structural unit for the vertical sonorities.

"In formal design, the composition deviates from the quintic relationship. The form is ternary; however, the

University Auditorium — Friday, March 7

contrast of the B part to the A part is primarily one of mood, tempo, and tonality. All melodic material is thematically derived from the basic motive quoted above, and the

structure throughout is a development and transformation of this three-note motive."

FINALE from the SYMPHONY NO. 1

GLENN CLIFFE BAINUM,* conducting

BASIL KALINNIKOV

Kalinnikov's first symphony showed him to be a major creative talent but, frail from youth, he did not live long enough to fulfill all the promise of this work; he died in 1901 before his thirty-fifth birthday. However, this highly melodious and beautifully written symphony has acquired

a place of importance in the symphonic repertory and has succeeded in keeping Kalinnikov's name alive. It is influenced by Russian folk music though it does not appear that there is any literal use of a folk tune. The transcription of the vigorous finale is by the conductor.

EXCERPTS from the PEACOCK VARIATIONS

Theme, Moderato — Con brio — Vivo — Andante, poco rubato — Finale, Allegro

ALBERT AUSTIN HARDING,* conducting

ZOLTÁN KODÁLY

The *Peacock Variations* were composed for the fiftieth anniversary of the Amsterdam Concertgebouw Orchestra and heard for the first time on November 23, 1939, with Willem Mengelberg conducting. Kodály himself conducted the first American concert performance with the Philadelphia Orchestra in 1946. The music takes its title from the Hungarian folk tune on which it is based — "Fly, Peacock, Fly," a song whose words would seem to make the peacock

a symbol of freedom from the political oppression which has been a part of Hungarian life for the greater part of three centuries. The composer exploits the expressive and coloristic potentialities of his theme throughout a series of sixteen variations and a finale. Dr. Harding has transcribed those portions which best lend themselves to performance by the concert band, and a further selection has been made for this program.

ILLINI SAGA (first performance)

THE COMPOSER, conducting

*RUSSELL HOWLAND

Commissioned especially for this performance, *Illini Saga* "is dedicated to all those who have contributed to the excellent spirit and quality of the bands at the University of Illinois." The composer's further description follows:

"The purpose of the music is to outline the history of the bands from Dr. Harding's early days to the present time. Leading motives derived from the initials of the various directors and chief assistants have been used as the source for thematic material, and these themes appear in the chronological order in which these people have served. Using "Germanic license," H becomes B natural, B becomes B flat, and ES becomes E flat. Thus we find Albert Austin Harding A-A-B, Glenn Cliffe Bainum G-C-B^b, Raymond F. Dvorak F-D, Mark H. Hindsley B-B, Clarence E. Sawhill C-E^b, and Everett D. Kisinger E-D. Since Dr. Harding's spirit is a permanent influence his theme recurs throughout the piece.

"The very nature of the number prevents it from fol-

lowing any conventional form. In a sense, it is through-composed except that the whole is unified by A-A-B. After an A-A-B timpani recitative and some development, G-C-B^b appears in the horn. These two themes emerge in a short percussion ensemble, and Bainum's migration to Northwestern is indicated. F-D appears, and a lengthy development leads into a fugal treatment. Motives from the counterpoint are used to portray the establishment, during Dvorak's time, of another of our great traditions — Chief Illiniwek. Dvorak's move to Wisconsin is indicated, and B-B immediately appears. After a pastoral interlude, C-E^b enters. World unrest, the Pearl Harbor incident, and then we hear the triumphant return to school of many bandmen. Sawhill, who acted as chief assistant while Hindsley was in the service, now heads west to California. Appropriately without notice of Dr. Harding's retirement, E joins the staff, and the piece ends with open fifths showing the present regime of Hindsley and Kisinger."

UNIVERSITY OF ILLINOIS SONGS AND MARCHES

Pride of the Illini
March of the Illini

KARL KING
HARRY ALFORD

Hail to the Orange
Illinois Loyalty

HOWARD GREEN and HAROLD HILL
THACHER GUILD

RAYMOND DVORAK,* conducting

Cherished in Illini tradition is the song and march medley familiarly known as the "Three in One." It is particularly identified with football games, but is frequently used in various other settings. With words to the King march, starting "We are marching for dear old Illini," the Football Band sings and marches to the end of the field, picks up the Indian motifs of the Alford march, breaks out "Chief Illiniwek" to lead it and returns to center field in

its famous marching ILLINI formation. The band sings "Hail to the Orange" *a cappella*, the audience joins in the second time, then the Illiniwek music returns for a frenzied and climactic dance by the Chief. Words to the song of the first march were written by this evening's conductor, who was instrumental in developing the medley and the game routine.

THE STARS AND STRIPES FOREVER

MARK HINDSLEY,* conducting
as President, The American Bandmasters Association

JOHN PHILIP SOUSA

* A present or former member of the faculty or a graduate of the University of Illinois, and member of The American Bandmasters Association. Other Illini who are ABA mem-

bers and appear elsewhere in these programs: Harold Hines, Everett Kisinger, Lowell Little, George Reynolds.

ABA and SIXTY-EIGHTH ANNIVERSARY CONCERT

THE CONCERT BAND

THE NATIONAL ANTHEM

ILLINOIS

MARK HINDSLEY, conducting
as President, The American Bandmasters Association

EDWIN FRANKO GOLDMAN

Dr. Goldman's one-hundred-first march was dedicated to the University of Illinois and first performed in this auditorium on January 8, 1953, the composer conducting.

CELEBRATION OVERTURE

WILLIAM REVELLI, conducting

PAUL CRESTON

Paul Creston is a native New Yorker of Italian parentage. In addition to composing and teaching he has been active at various periods as lecturer, pianist, organist, and musical director of several radio programs. Since 1934 he has been organist of St. Malachy's church in New York. *Celebration* is Mr. Creston's third major work for band. It

was commissioned by Edwin Franko Goldman for the American Bandmasters Association and was given its premiere at the annual convention of the ABA in Elkhart, Indiana, on February 19, 1955, with the composer conducting. Its title and musical content are particularly appropriate for the present occasion.

DEATH VALLEY SUITE

Funeral Mountains
1849 Emigrant Train

Desert Water Hole
Sand Storm

FRANK SIMON, conducting

FERDE GROFÉ

THE COMPOSER, conducting

In *Death Valley Suite*, the stark enchantment of this arid land is vividly portrayed; the struggles of the early settlers, and their small triumphs, can be followed in the mood and tempo of the music; woodwind, brass, and percussion are the voices that speak of the eternal threat of desolation from wind, sand, and sun. The music paints the first glow of sunrise in the mountains, then the merciless rays of high noon, the purple shades of night. It tells the story of the emigrants, lost and dying of thirst, attacked by Indians, stumbling through the blinding glare of the salt

beds, their oxen scenting the desert spring, their thanks, praise, and celebration. Emerging from the sand storm, the surviving settlers are stronger for all their ordeals, and build a new civilization in the wilderness.

Commissioned by the Death Valley Association to commemorate the one-hundredth anniversary of the discovery of this bleak and beautiful area, the suite was originally composed for orchestra, and recently transcribed for band by David Bennett.

FOUR RUSSIAN FOLK SONGS

Christmas Song The Legend of the Birds
Round Dance Choral Dance

RICHARD FRANKO GOLDMAN, conducting

ANATOL LIADOV

Anatol Liadov was one of the many pupils of Rimsky-Korsakov and was considered by that inspired teacher to be among the greatest talents he had ever known. Like many of the members of the St. Petersburg school of composers, Liadov excelled in orchestration and gave much of his music a national character. His suite of Russian folk songs

is perhaps the most popular of his orchestral works. It is distinguished by its gem-like clarity of workmanship, its lack of pretension, and its melodic and harmonic charm. The simple melodies are presented with great brilliance and subtle color. The band transcription is by the conductor.

AD MAJOREM GLORIAM, *Universitatis Illinorum* (first performance)

THE COMPOSER, conducting

ROY HARRIS

"When Mark Hindsley asked me to write a symphonic work to honor the occasion of the Illini's new band building, I began to think about how the American people have built this great institution of the prairies where our own forefathers foraged with rifle and ax. Whenever I have the occasion to visit this university—from whatever direction or whatever time, I am impressed by the power of the earth upon which it was built and the span of the skies under which its people live.

"By night there is a brooding silence and an endless waiting. By day there seems to be an urgent energy, not only of the youth but also from the prairie itself. It is these two moods which I have hoped to capture in this symphonic work for Mark Hindsley and his young musicians. This was my inspiration: the prairies of Illinois and the people on them."—Roy Harris.

INTERMISSION

University Auditorium—Saturday, March 8

MARCHE MILITAIRE FRANÇAISE

CAMILLE SAINT-SAËNS

EARL IRONS, conducting

In his *Suite Algerienne* Saint-Saëns exhibits his sense of musical atmosphere, and records his impressions while on a voyage to his favorite summer resort. The *Marche* is

the final movement, and offers the suite's most striking contrasts in tone color.

SYMPHONIC SONGS FOR BAND

ROBERT RUSSELL BENNETT

Serenade

FREDERICK FENNELL, conducting

Spiritual

HAROLD BACHMAN, conducting

Celebration

WILLIAM SANTELMANN, conducting

Robert Russell Bennett has long been famous on Broadway as an arranger of the great musicals, particularly those of Richard Rodgers. He has also distinguished himself as a composer in various forms and for various media. Among his writings for band, his *Suite of Old American Dances*, which he conducted at the ABA convention in 1950, in particular has received wide acclaim. The *Symphonic Songs* were commissioned by Kappa Kappa Psi, national college band fraternity, and were first performed at the 1957 convention of the fraternity in Salt Lake City, with Col. Santelmann conducting.

The composer writes: "*Symphonic Songs* are as much

a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The *Serenade* has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The *Spiritual* may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The *Celebration* recalls an old-time County Fair with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race."

PAVANE

MAURICE RAVEL

MANLEY WHITCOMB, conducting

In 1899 Maurice Ravel, at the age of twenty-four, used the pavane, an ancient and stately dance form, as the basis of one of his rarest and most delicate pieces. He called it

Pavane for a Dead Princess, accounting by means of this title for the sober and elegiac character of the music.

DANSE GÉNÉRALE from DAPHNIS AND CHLOÉ

MAURICE RAVEL

CHARLES BRENDLER, conducting

Although Ravel is best known for his famous *Bolero*, his ballet *Daphnis and Chloé* is considered his most ambitious and finest work. The *General Dance* is the extremely bril-

liant and difficult final movement from the suite. The band transcription is by Albert Austin Harding.

PORTRAIT OF THE LAND (first performance)

MARK QUINN

HUGH CURRY, conducting

Three years ago Mr. Ernest Ostwald, an associate member of the American Bandmasters Association, established an annual award for a major composition for band, to be chosen through a competition administered by the ABA. Ernest Ostwald did not live to hear the first number so selected, but his brother Adolph, who succeeded him in the ABA, has continued the award.

The third Ostwald award composer is J. Mark Quinn of Chicago, a twenty-one-year-old senior at De Paul University, studying composition under Leon Stein. Mr. Quinn began composing at the age of fourteen, wrote his first large work for band when a senior in high school. He has also written for orchestral, choral, and chamber groups and for jazz ensembles. Of *Portrait of the Land*, the composer writes: "This is my tenth large work for concert band. It

is meant to be exactly what the title implies, a portrait of this country in musical terms. The work has a modal feel, and while not using actual folk themes does enjoy a predominantly folk-like quality. Although constructed to be performed in one movement, the basic structure is sectional, with the melodic and harmonic elements developing as broad variations of the opening, or 'land' theme. The work begins with a broad introduction leading into a pastoral section in which the main theme is presented. This is followed by a lively folk dance. After a return to the introductory material a herald-like section is presented, which in turn leads to a phantom-like march. Following is a section briefly restating some of the previous material, then the finale, which utilizes the final variation of the main theme."

THE STARS AND STRIPES FOREVER

JOHN PHILIP SOUSA

The newly-elected President of The American Bandmasters Association, conducting



THE UNIVERSITY OF ILLINOIS BAND BUILDING

From the day in 1928 when the University of Illinois Bands moved into "temporary" quarters in the "temporary" Armory Annex, there has been faith in a dream of a new Band Building at Illinois. The building into which the Bands moved last September and which is being dedicated at this time easily fits St. Paul's definition of faith, "the substance of things hoped for, the evidence of things not seen." It stands as a symbol of the cherished band tradition at Illinois.

Attention to details characterizes the entire structure — details which are of considerable importance in the functioning of the several band units comprising almost four hundred students. Central to the whole plan is, of course, the large band rehearsal room, acoustically engineered for maximum effectiveness. The room will accommodate up to two hundred players in the rehearsal area on permanent semi-circular risers of terrazzo, marked off in sections for convenience in setting up chairs and music stands. Six doors permit quick and easy access to the band area. Permanent theater chairs seating eighty, also on risers, are installed along the wall behind the conductor's podium. Over one hundred folding chairs may also be set up in this area, making the total capacity of the room close to four hundred persons. Drapes in rosy tweed with the slightest possible glitter hang from the ceiling to the floor back of the band area. Made in ten sections to careful acoustical specifications, these may be drawn completely into recesses when more sound reflection is desired. In the center of the wall opposite the conductor, at second floor level, is located a window to the radio, recording, and projection booth. Five other openings are available for television cameras by removing sealed wooden doors.

Six section rehearsal rooms and twelve individual practice rooms are provided in the new building, all sound treated and isolated. Corridors or storage areas completely separate the main rehearsal room from the rest of the building on both the first and second floor levels.

The Band library has been assigned five rooms for its filing, folio work, copying, and duplication. In addition,

there are rooms for the memorial libraries of John Philip Sousa and Herbert L. Clarke. Another room houses the Carl Busch collection of band instruments, featuring Civil War over-the-shoulder brasses, and the University's own instrument collection assembled over more than a half century.

Facilities for storage, issue, and care of instruments, uniforms, and other properties are provided and conveniently located. Bass and percussion instruments are kept in a long, closed corridor immediately to the rear of the rehearsal room. Individual lockers are provided for players of all except these largest instruments. Air conditioning and ventilating machinery for the building is housed in a mechanical equipment room doubly insulated from the main part of the building and in a penthouse. Heat is supplied from the University's central power plant.

Regardless of how well planned, the building could not serve its complete function effectively without direction and administration. To this end, the administrative offices have been located centrally on the first floor along the east side of the building. The private office of Mark H. Hindsley, Director of Bands, adjoins and connects with both the general office and his own studio, which in turn connects with the large library file room. On the other side of the general office is an office for Director Hindsley's administrative assistant, Guy M. Duker, and beyond that is the private office of Everett D. Kisinger, Assistant Director of Bands and Director of the Football Band. Next to Kisinger's office and connected with it is a studio for the multi-phased preparation of marching performances. Director *Emeritus* A. A. Harding occupies an office on the second floor, where he keeps his own large group of band transcriptions and other materials assembled during his long tenure.

Architecturally, the outside of the building harmonizes agreeably with the modified Georgian style in which many of the newer University buildings have been designed. It is a welcome addition to the campus scene, and stands with pride for the organizations which, for so long and so well, have represented the highest ideals of the University.

CONVENTION PROGRAM

WEDNESDAY, MARCH 5

- 8:00 Registration, Urbana-Lincoln Hotel
- 10:00 General Session
- 11:00 The Publishers Hour (Associate Members)
- 1:30 General Session
- 3:00 Tours and Rehearsals, Band Building, Auditorium
- 7:30 Reception and Open House, Band Building
ABA Band
Sousa-Clarke-Busch memorial program
Hosts — Members of University of Illinois Bands

THURSDAY, MARCH 6

- 9:30 General Session, Urbana-Lincoln Hotel
- 11:00 Composers Forum, School of Music Convocation, Smith Music Hall
- 1:30 General Session, Urbana-Lincoln Hotel
- 2:30 The Instrument Manufacturers Hour (Associate Members)
- 4:00 Concert, The First Regimental Band, Auditorium
- 7:00 ABA Banquet, Urbana-Lincoln Hotel

FRIDAY, MARCH 7 — DEDICATION DAY

- 10:00 Dedication Convocation, Auditorium
- 11:30 Procession to the Band Building, Presentation and Dedication Ceremonies
- 12:30 Dedication Luncheon, Illini Union Ballroom
- 2:00 Dedication Symposium, "The Role of the Concert Band," Lincoln Hall Theatre
- 8:00 Dedication and Sixty-eighth Anniversary Concert, The Concert Band, Auditorium

SATURDAY, MARCH 8

- 10:00 General Session, Urbana-Lincoln Hotel
- 2:30 University of Illinois Alumni Band program, Band Building
- 8:00 ABA and Sixty-eighth Anniversary Concert, The Concert Band, Auditorium

UNIVERSITY OF ILLINOIS BANDS

MARK H. HINDSLEY, Director
EVERETT D. KISINGER, Assistant Director
GUY M. DUKER, Assistant to the Director
HASKELL O. SEXTON, Brasses
AUSTIN J. McDOWELL, Woodwinds
JACK H. MCKENZIE, Percussion
CHARLES B. DCAMP, Librarian
JAMES F. FLEISHER, Assistant
MRS. ELLAMAE N. DODDS, Secretary
ROLLY W. ZIMMER, Business Manager

The staff of the University of Illinois Bands and their wives, who served as a general convention committee, gratefully acknowledge the generous assistance of the many friends and colleagues who have helped make possible the activities of the twenty-fourth annual convention of the American Bandmasters Association.