

Saturday, April 26, 1986, 8:00 p.m.

Symphonic Band
James F. Keene, Conductor

PROGRAM

FIESTA DEL PACIFICO

Roger Nixon

Various communities in California annually celebrate the Old Spanish Days of the state. The Fiesta del Pacifico is one of these celebrations and takes place in San Diego for twelve days during the summer, featuring a play on the history of the area, a parade, a rodeo, and street dancing. The composer describing this event in graphic sound is a native Californian who, in addition to four major works for the concert band, has written in a wide variety of other media.

SOUNDS, SHAPES AND SYMBOLS
in Four Movements

Leslie Bassett

Leslie Bassett has been, since 1952, on the faculty of the University of Michigan where he is chairman of the composition department. A student of Ross Lee Finney, Nedra 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 textures. Brilliant in 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.

Thursday, May 1, 1986
8:00 p.m.

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NAPOLI

Herman Bellstedt
The Euphonium Section
Angie Hunter, Rob Hill, Sharon Huff, Mark Jirousek

A talented cornetist, bandmaster, composer, arranger, and teacher, Herman Bellstedt is best known to musicians today for his superb cornet solos which, in the opinion of many players and soloists, rank at the top of the cornet literature. As a soloist with the internationally known Sousa Band, Bellstedt shares honors with cornet virtuosos Herbert L. Clarke and Frank Simon. NAPOLI, originally a cornet solo, was adapted for band by Simon, as a showcase of virtuosity for the cornet section. This evening, however, we would like to showcase the euphonium section of the band.

LIEBESTOD

Richard Wagner
Dr. Harry Began, Conducting

The final scene of Wagner's music drama, "Tristan and Isolde" is known as "Liebestod" ("Love Death"), a title said to have been given to it by Franz Liszt.

In the opera, Isolde is summoned to cure Tristan of his wounds, as he lies at the point of death. Isolde arrives just as Tristan had, in his delirium, torn the bandages from his wounds, and he expires in her arms. Pouring out her soul in a glorious flood of song she sinks upon her lover's body and dies. At first as somber as the scene itself, then swelling ever higher, this majestic music portrays in tone the beauty of Tristan and Isolde's great love, finally seeming to "burst in overwhelming glory and melt away in deep calm."

ARMENIAN DANCES, Part I

Dr. Harry Began, Conducting

Alfred Reed has taken authentic Armenian folk tunes as a basis for his work. Dr. Began, being familiar with

the folk collections of the Armenian priest, Gomidas Vartabed, commissioned Dr. Reed to make an extended composition using the tunes compiled by this celebrated ethnomusicologist. In addition, Began enlisted financial aid from Alex Manoogian, president of the Armenian General Benevolent Union and well-known philanthropist, to help underwrite the commission. Alfred Reed, the composer, is on the faculty of the University of Miami, Coral Gables, Florida. He is one of the most gifted of modern day writers for band. His creative output is prodigious and always of the very highest quality. In addition to being a first-rank composer, Dr. Reed is also a conductor of acknowledged skill and finesse. So here we have a composer who knows bands from all aspects and writes superlative music which shows his knowledge of and respect for the band medium. Concerning the music itself, Part I is a free rondo built on five songs which are interwoven into a continuous, uninterrupted musical whole. The songs, in order of their appearance, are Tzirani Tzar (The Apricot Tree), Gakavi Yerk (Partridge Song), Hoy Nazan Em (Hoy, My Nazan), Alagyaz, and Gna, Gna (Go, Go). Fittingly, the work is dedicated to the A.G.B.U. Alex Manoogian Cultural Fund and to Dr. Harry Began.

INTERMISSION

RIDE OF THE VALKYRIES

Richard Wagner

Dr. Mark Hindsley, Conducting

The wildest, fiercest and most vividly picturesque, is the music of the RIDE OF THE VALKYRIES. Much has been set down in notes to illustrate the swift rhythm and leaping of wild horses, but nothing has had the superb and detailed suggestiveness, the incredible power of this marvelous musical portrait. The music is taken from the opening of the third act of Die Walkure, when the Valkyries, the fierce warrior-maidens rush over mountain tops, each carrying the body of a slain hero, on their way to Valhalla. As they fly, the maidens call to each other with the savage war cry "Ho-yo-to-ho". Swiftly the thundering band moves on, the echoing hoof beats lingering briefly behind.

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This transcription was recently completed by Dr. Mark Hindsley and is dedicated to the memory of Lt. Col. William F. Santelmann, United States Marine Corps Band.

SEMPER FIDELIS

John Philip Sousa
Dr. Mark Hindsley, Conducting

This march takes its title from the U.S. Marine Corps motto meaning "Always Faithful." It has been the Marine Corps' official march for many years and was regarded by Sousa as his most musical march.

THE FIREBIRD SUITE

Igor Stravinsky
Introduction
Dance of the Firebird
Dance of the Princess
Infernal Dance of King Kastchei
Berceuse and Finale

Stravinsky spent the early years of his career mainly in Russia and received commissions from Sergei Diaghilev to write a number of ballets. Among these ballets was The Firebird (1910) which was his first major success. Its initial performance in Paris made him an instant musical celebrity in Europe. This success was followed by two more with the advent of Petrouchka (1911) and The Rite of Spring (1913).

The Firebird Suite can be distinguished by its brilliant use of timbre, orchestration, and texture. In place of the Romantic ideal of blended timbres, Stravinsky chose to follow Rimsky-Korsakov and emphasized the contrast and opposition of timbres. Each instrument or group of instruments retains its unique sound, making the entire fabric of the orchestration seem transparent.

The transcription for concert band of this symphonic masterpiece is the work of Guy M. Duker, assistant director of bands emeritus, at the University of Illinois.



UNIVERSITY OF ILLINOIS BANDS

JAMES F. KEENE
Director of Bands

1986 SPRING CONCERTS

Symphonic Band	Addison Trail H.S.	February 27
Symphonic Band	Glenbard South H.S.	February 28
Symphonic Band	Elgin H.S.	February 28
Symphonic Band II	Peoria, Ill.	March 3
The Wind Ensemble	Smith Music Hall	March 16
Clarinet Choir Festival	Harding Band Building	April 18-19
Symphonic Band	Krannert Center	April 26
Symphonic Band II	Krannert Center	April 27
Concert Band I/Wind Ensemble	Krannert Center	April 30
Concert Bands IIA and IIB	Krannert Center	May 1
Symphonic Band II	Quad Concert	May 4
Concert Bands I-IIA and IIB	Quad Concert	May 11
Symphonic Band Commencement Concert	Krannert Center	May 24

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Symphonic Band

1985-1986 REPERTOIRE

Army of the Nile, March	Alford, Kenneth
English Dances — Set II	Arnold, Malcolm
Finale from Symphony #3	Arnold, Malcolm
Sounds, Shapes and Symbols	Bassett, Leslie
Sun Paints Rainbows on Vast Waves	Bedford, David
Napoli	Bellstedt, Herman
"Profanation" from Jeremiah Symphony	Bernstein, Leonard
Boys of The Old Brigade, March	Chambers, W. Paris
Northwind, March	Chambers, W. Paris
Symphony #3 — finale	Copland, Aaron
Honey Boys on Parade, March	Cupero, E. V.
Illini Fantasy	Curnow, James
Premiere Rhapsody	Debussy, Claude
Variants on a Medieval Tune	Dello Joio, Norman
Enigma Variations	Elgar, Edward
Illinois March	Goldman, Edwin Franko
Lincolnshire Posy	Grainger, Percy
Illinois Loyalty	Guild, T.
Symphonic Metamorphoses on Themes of Carl Maria von Weber	Hindemith, Paul
The Huntress, March	King, Karl L.
Propagula	Linn, Robert
D.R. III's Honnorsmarsch	Mostad, Erling
Fiesta del Pacifico	Nixon, Roger
Armenian Dances	Reed, Alfred
Yankee Doodle — Fantasy Humoresque	Reeves, D. W.
Dionysiaques	Schmitt, Florent
Bullets and Bayonets, March	Sousa, John Philip
Semper Fidelis, March	Sousa, John Philip
University of Illinois March	Sousa, John Philip
Till Eulenspiegel	Strauss, Richard
The Firebird Suite (complete)	Stravinsky, Igor
1812 Overture	Tschaikovsky, Peter Ilych
Three Fantastic Dances	Turina, Joaquin
Liebestod from "Tristan and Isolde"	Wagner, Richard
Ride of the Valkyries	Wagner, Richard
Overture to "The Cowboys"	Williams, John
Scherzo for a Bitter Moon	Yountz, Timothy

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 50s, 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 of University Band organizations, both concert and marching, which regularly enroll over 700 students. The bands were guided for forty-three years to their position of eminence by Albert Austin Harding, who became honorary life president of both the College Band Directors Association and the American Bandmasters Association. Mark Hindsley became Director of Bands upon Harding's retirement in 1948. To Director Hindsley can be attributed the far-sighted project of LP disc recordings. Hindsley retired in 1970 and Harry Begian became Director of Bands until his retirement in 1984. In addition to his outstanding musical achievements, Dr. Begian established the University Band Conducting Internship Program. This program provided potential university band conductors with the opportunity to develop their craft through firsthand study and application in a model band program. Several of today's leading college band conductors served as band conducting interns under Dr. Begian's tutelage.

In 1985 James F. Keene was appointed Director of Bands at the University of Illinois, becoming only the fourth director since 1905.

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JAMES F. KEENE, Director of Bands

James F. Keene is Director of Bands/Professor of Music at the University of Illinois. Only the fourth Director of Bands in the history of the Illinois Bands, he becomes the successor to the legendary A. A. Harding, Mark Hindsley, and Harry Began.

Keene recently completed a five-year tenure at the University of Arizona, during which his bands received national recognition and acclaim through their concert tours and convention performances, most recently the national convention of the American Bandmasters Association. Previous to his appointment at Arizona, 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.

Throughout his career Keene has received many honors including the CITATION OF EXCELLENCE from the National Band Association. He has been selected to conduct All-State and regional honor bands throughout the United States, Keene has also served as clinician and adjudicator from coast to coast, Hawaii, Canada, and Mexico.

Keene has also been a featured clinician at the annual conventions of the Colorado Bandmasters Association, Arkansas Bandmasters Association, Nebraska Bandmasters Association, and numerous clinics for the Texas Bandmasters Association. In addition, he has served as a consultant and lecturer for public school districts and educational workshops throughout the nation.

Keene is a native of Detroit and received his bachelor's and master's degrees from the University of Michigan. Prior to his appointments at Arizona and East Texas State, he also taught at the University of South Carolina, Louisiana Tech University, and the University of Michigan.

Keene holds honorary memberships in Kappa Kappa Psi, Tau Beta Sigma, and Phi Mu Alpha Sinfonia. Recently, Keene was elected to the prestigious American Bandmasters Association. He also holds memberships in Phi Beta Mu National Bandmasters Honorary, as well as the Music Educators National Conference, College Band Directors National Association, and is an officer of the National Band Association.

MARK HINDSLEY, Director of Bands, Emeritus

Mark Hindsley was born in 1905 on a farm near Union City, Indiana. After graduating from high school at the age of 15, he enrolled in Indiana University as a chemistry major, where he graduated with high distinction at age 19. Forsaking a career in chemistry Hindsley accepted the position of instructor of music and band director at Indiana University, where he also earned the degree Master of Arts in Music.

In 1929, Hindsley became Director of Bands at Cleveland Heights, and in 1934 accepted the position as Assistant Director of Bands at the University of Illinois. At Illinois, he became the conductor of the First Regimental Band and Director of the Marching Illini, which became known as a musical-military group without peer.

In 1942, Hindsley received a direct commission as Captain in the Army Air Force. During the next three years he supervised over 150 Air Force musical groups and in 1945 was assigned to the Biarritz American University in France as conductor of the band and orchestra. He was released from active duty in 1946 with the rank of Lt. Colonel.

Hindsley resumed his duties at the University of Illinois and was appointed Director of Bands upon the retirement of A. A. Harding in 1948. During his tenure Hindsley continued to maintain and enhance the reputation of the Concert Band. He saw the dedication of the new Band Building, and the establishment of the LP record series. He was awarded the honorary degree of Doctor of Music by Indiana University and holds the highest awards of the A.S.B.D.A. and the N.B.A. He is a past president of both the C.B.D.N.A. and the A.B.A. He is the author of seven books and over forty-five articles on instrumental music, and his manuscript transcriptions for band are performed around the world. In retirement, Hindsley continues to serve as guest conductor and clinician both in the United States and abroad.

GARY E. SMITH, Associate Director of Bands

Gary Smith received his B.A. degree in 1964 at Butler University and his M.A. degree from Ball State University. During his first four years of teaching he directed the marching, concert, and jazz bands at Northside High School in Fort Wayne, Indiana. At that time, the band program was one of the largest in Indiana and for four straight years the marching, concert, and jazz bands compiled a perfect record of superior ratings at State Contest.

From 1968-72 he was Director of Bands at Saint Joseph's College in Rensselaer, Indiana. The band grew from 18 members to 90 players and in the summer of 1971 played a 23-day concert tour of Europe. The marching band performed on national television for the Chicago Bears.

During 1972-76, Smith was Assistant Director of Bands at Indiana State University in Terre Haute, Indiana, where he directed the marching band, symphonic band, basketball band, taught band arranging and marching band procedures. I.S.U.'s marching band performed on national television on five different occasions for various professional football teams.

Presently, Smith is Associate Director of Bands at the University of Illinois where he conducts the nationally famous Marching Illini, the basketball band, Symphonic Band II, and teaches band arranging and marching band procedures. The Marching Illini has appeared on national television on many occasions and has frequently performed at professional football games.

In the summer months Smith works at various band camps and teaches summer workshops at the University of Illinois. His home base in the summer is at the Smith-Walbridge Camp in Syracuse, Indiana, which is the camp for twirlers, drum majors, drill teams, rifles and pikes, bands, and cheerleaders. Several of his marching band arrangements have been published and he has written articles for various periodicals.

HARRY BEGAN, Director of Bands, Emeritus

Harry Began served as Director of Bands at the University of Illinois, Urbana campus for 14 years, from 1970 until his retirement in the spring of 1984. He began his reputation as an outstanding conductor/teacher during his many years at Detroit's Cass Technical High School where he developed one of the finest high school bands in the country. During his last few years at Cass, he headed the Music and Performing Arts Departments. Began went on to become Director of Bands at Wayne State University, a position he held for 3 years. Following Wayne State he was appointed Director of Bands at Michigan State University, where he also stayed for 3 years before coming to the University of Illinois.

Began's musical training was in the public schools of Michigan where he was a private student of Leonard Smith, the well-known cornet and trumpet virtuoso. He received bachelor's and master's degrees from Wayne State University in Detroit, and later earned his doctorate at the University of Michigan, Ann Arbor.

Began organized and conducted his first band and orchestra while in his late teens and has studied conducting at Tanglewood, summer home of the Boston Symphony Orchestra. He has appeared as guest conductor, adjudicator, clinician, and lecturer throughout the United States and Canada. Along with a very busy work schedule, he has found time to conduct operatic and Broadway performances, community symphony orchestras, community concert bands, and a church choir.

A charter member of the American School Band Directors Association, he is also a member of the American Bandmasters Association, the College Band Directors National Association, Omicron Delta Kappa, an honorary member of Phi Beta Mu, and the Michigan School Band and Orchestra Association. His professional affiliations include memberships in Phi Mu Alpha and Phi Delta Kappa.

He is a recipient of the National Band Association CITATION OF EXCELLENCE and the A.S.B.D.A. EDWIN FRANKO GOLDMAN AWARD. He was recently elected President-elect of the American Bandmasters Association.

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JAMES W. HILE, Visiting Assistant Director of Bands

James Hile is serving as Visiting Assistant Director of Bands at the University of Illinois. In this capacity he conducts the first Concert Band and the British Brass Band. He also assists with both the marching and basketball bands and with various other aspects of the university band program.

Hile taught at Santa Monica High School from 1977-84 where he developed one of the finest high school band programs in California. His high school marching band, concert band, wind ensemble, and jazz ensemble were consistent recipients of superior ratings. He served as assistant orchestra director and taught music fundamentals, harmony and music appreciation.

He holds a bachelor's degree from the University of California at Los Angeles and a master's degree from the University of Illinois. He is currently working toward an Ed.D. at the University of Illinois and has studied conducting with Dr. Harry Begian and the late Dr. Clarence E. Sawhill.

He is gaining a reputation as an arranger having done marching band arrangements for several major university marching bands and numerous high school bands. He has studied band transcription with Dr. Mark Hindsley and is currently working on several new transcriptions for the band medium.

Hile has received several awards for outstanding teaching and in 1983 was awarded the CITATION OF EXCELLENCE from the National Band Association.

THE SYMPHONIC BANDS

The Symphonic Band and the Symphonic Band II maintain complete symphonic instrumentations for the study and performance of significant band literature, and are open to those who have attained a high level of musical and technical proficiency on their instruments. Both bands perform numerous concerts on the campus; the Symphonic Band also appears in many Illinois and other midwestern cities.

WIND ENSEMBLE

The University of Illinois Wind Ensemble is made up of some of the finest wind and percussion instrumentalists in the School of Music. Founded in 1958 by Dr. Robert Gray, the group is dedicated to the study and performance of wind chamber compositions. Performers are assigned on a system of one-person-per-part with rotating principals.

With the recent reorganization of the University Bands as a division of the School of Music, the Wind Ensemble has become an ensemble of University Bands and is currently conducted by Professor James Keene.

THE CONCERT BANDS

In addition to the two symphonic bands, there are three fine concert bands—the First Concert Band and two sections of the Second Concert Band. Over the years there has been a noticeable technical improvement in the Concert Bands. This development is particularly remarkable because the Symphonic Bands now take nearly 200 outstanding players before the membership of the other bands is determined. In recent years University Bands has made every effort to show it is interested in enrolling all students who enjoyed their high school band experience and wish to pursue it at the university level. More and more incoming students realize that this is a sincere interest, causing an upsurge in enrollment and technical ability.

THE MARCHING ILLINI

The Marching Illini Band provides another type of performance opportunity for all University of Illinois students. All students are eligible to become members through a bands audition. The Marching Illini has 220 members in the marching block, a 36-member flag corps, 40 Illiniettes (a girls dance corps), three drum majors, feature twirlers, and Chief Illiniwek.

In a regular football season, the Marching Illini usually performs at six home games, one away game, and at a professional football game. Each fall finds this famed band in the thick of excitement and pageantry of Big Ten football.

Personnel

SYMPHONIC BAND — SPRING 1986

Flute

KATHY WYLIE
SUSAN NELSON
KATHERINE DEJONGH
PATRICIA LAKIN
KIM KNUDSON
AMY WORRA
ALEXIA LAWRIK
ERICA ROGERS
BECKY MALOY

Piccolo

HEATHER LANDES

Oboe

MIKE MILLER
JULIA HINDSLEY
ANN GOODNER

English Horn

ANN GOODNER

Bassoon

KEVIN MCGUIRE
SUSAN KLIER
TIM McLORAIN

Contra-Bassoon

TIM McLORAIN

B♭ Clarinet

KAREN DEBAUCHE

B♭ Clarinet

*GREGORY CUNNINGHAM
*JAMES WAECHTER
JIBOON CHANG
JANET PINTO
CAROL PIERCE
VIRGINIA MERKELO
CLAIRE CANNEK
LISA MODLIN
HUGH HORN
CAROL PATTERSON
KERRY QUINN
MINNA EDWARDS
ELISA KRIZ
SANDY POTKAY
MARLA FEENEY
BRYANT ANDERSON

B♭ Clarinet (continued)

ANGELA PENN
BETH SAMFORD
JUDY JANTZEN

Bass Clarinet

GEORGE CATON
JOHN HOLT
MELISSA MILLER

Contrabass Clarinet

TIM HURLBUTT

String Bass

DAVID ECCLES
THOMAS HAWLEY

Saxophone

SHEILA CONNOR
DAN FARRIS
LORA DORTON
JAMES WALLING
SCOTT BALDWIN

Cornet

AMY GILREATH
SCOTT WOOD
NANCY YONGO
RICK ANDERSON
SUZANNE BEATY
LINWOOD MA
RICKEY OETH
AMY WOLTER
STEVEN ANDERSON
MICHELLE KAMINSKI

Trumpet

MIKE CALDWELL
CHRIS DOLSKE
IVO BRAUN
JOEL REPLOGLE

French Horn

PETER JIROUSEK
SHARA RADABAUGH
TAMARA CHOMENKO
CHRISTY HOFFMAN
BARBARA ARMSTRONG
PHIL KLINKMAN
KENT WALLBRUCH
KRISTIN HARTY

Trombone

JON LINDSEY
JOHN SPALDING
MARK RABIDEAU
TOM GODFREY
JAMES ANDERSON
JODI VANHEIL
SCOTT CASAGRANDE
STEPHEN HOFFMAN

Euphonium

ANGIE HUNTER
ROBERT HILL
SHARIE HUFF
MARK JIROUSEK

Tuba

GERALD CATES
BILL CHAMBERLAIN
MARK TRUCKENBROD
TOM MCCOMB
JOHN HEATH

Timpani

JOHN EIFERT

Percussion

CARMEL GROSS
LISA-ANN LINGNER
DONALD HARKINS
STUART STEIN
JAMES HORWICH

Piano

ANNE FERGUSON

Harp

JOY BIERNACKI

* Co-principals

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THE UNIVERSITY OF ILLINOIS
COLLEGE OF FINE AND APPLIED ARTS
Jack McKenzie, *Dean*

SCHOOL OF MUSIC
Robert Bays, *Director*

Wind and Percussion Division

Alexander Murray, *Flute*
Blaine Edlefsen, *Oboe*
Sanford Berry, *Bassoon*
Howard Klug, *Clarinet*
Joseph Lulloff, *Saxophone*

Michael Tunnell, Ray Sasaki, *Trumpet*
Thomas Holden, *French Horn*
Robert Gray, *Trombone*
Fritz Kaenzig, *Tuba and Euphonium*
Thomas Siwe, Frederick Fairchild, *Percussion*

UNIVERSITY BANDS STAFF
James F. Keene, *Director of Bands*

Gary Smith, *Associate Director*
James Hile, *Visiting Assistant Director*
Eldon Oyen, *Assistant to the Director*
Phyllis Danner, *Librarian*
Ruth Reifsteck, *Secretary*
Frederick Fairchild, *Percussion*

Harvey Hermann, *Woodwinds*
John Heath, *Band Conducting Intern*
Daniel Farris, *Graduate Assistant*
Bill Chamberlain, *Graduate Assistant*
Marianna McDermott, *Graduate Assistant*
William Olson, *Announcer*

For further information concerning
THE SCHOOL OF MUSIC
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