

University of Michigan Symphony Band Michael Haithcock, conductor

# Artifacts

**Executive Producer:** Michael Udow

**Project Producer:** Michael Haithcock

**Associate Producers:** Scott Boerma and  
John Pasquale

**Final Editing, Mixing, and Mastering Engineer:**  
Jason Corey

**Preliminary Editing:** Rick Jacobsohn  
(Jacobsohn Audio, Cortlandt Manor, NY) and  
David Lau (Brookwood Studio, Ann Arbor, MI)

**Assistant Engineers:** Justin Crowell,  
Vince Fasburg, Daniel Miller, Nick Nagurka,  
Peter Raymond, Lim Wei

**Recording Session Production Assistants:**  
Allen Amos, Patricia Cornett,  
Langston Hemenway, William Kinne

**Graphic Design:** Savitski Design,  
Ann Arbor, Michigan

**Production and Audio Replication:**  
World Class Tapes, Ann Arbor, Michigan

All works were recorded at Hill Auditorium on the University of Michigan campus utilizing the Harriet and Goff Smith Recording Studio. The composers were present for the recording of their compositions.

Special thanks to David Aderente, Roger Arnett, Emily Avers, Kevin Gerald, and Rachel Francisco for the technical and logistical support which made this project possible.

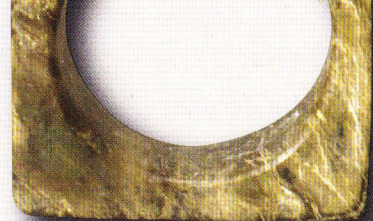
The visionary support of Mary Sue Coleman, President of the University of Michigan, and Christopher Kendall, Dean of U-M's School of Music, Theatre & Dance, on behalf of the Symphony Band Tour to China in May of 2011 is gratefully acknowledged.

Jade images on cover courtesy of University of Michigan Museum of Art, Gift of the Estate of Agnes E. Meyer; University of Michigan Museum of Art purchase for the James Marshall Plumer Memorial Collection.



EQUILIBRIUM  
[www.equilibri.com](http://www.equilibri.com)

Featuring works by  
William Bolcom  
Michael Daugherty  
Kristin Kuster  
Joel Puckett  
Bright Sheng



# Artifacts

University of Michigan  
Symphony Band  
Michael Haithcock  
Conductor

EQUILIBRIUM





## DISC 1

- 1 **Shanghai Overture** for Band (2010)  
**Bright Sheng** (b. 1955) 6:56  
  
**The Shadow of Sirius** Concerto for  
Flute, Flute Choir, and Wind Ensemble  
(2009) 21:05  
**Joel Puckett** (b. 1977)
- 2 The Nomad Flute 4:24
- 3 Eye of Shadow 7:46
- 4 Into the Cloud 8:37  
**Amy Porter, soloist**  
  
**Lost Vegas** (2011) 14:55  
**Michael Daugherty** (b. 1954)
- 5 Viva 4:14
- 6 Mirage 4:38
- 7 Fever 6:04
- 8 **Interview** Bright Sheng discusses  
*Shanghai Overture for Band* with  
Mark Clague 9:28
- 9 **Interview** Joel Puckett discusses  
*Shadow of Sirius* with Mark Clague 9:59
- 10 **Interview** Michael Daugherty discusses  
*Lost Vegas* with Mark Clague 8:57

## DISC 2

- 1 **Two Jades** for Violin and Symphony Band  
(2011) 14:04  
**Kristin Kuster** (b. 1973)  
**Xiang Gao, soloist**  
  
2 **Graceful Ghost Rag** (1970) 4:26  
**William Bolcom** (b. 1938)  
  
**Concerto Grosso** for Saxophone Quartet  
and Band (2010) 19:52  
**William Bolcom**
- 3 Lively 5:09
- 4 Song without Words 5:59
- 5 Valse 2:58
- 6 Badinerie 5:46  
**Donald Sinta Saxophone Quartet**
- 7 **Interview** Kristin Kuster discusses  
*Two Jades* with Mark Clague 10:45
- 8 **Interview** William Bolcom discusses  
*Graceful Ghost Rag* with Mark Clague  
7:47
- 9 **Interview** William Bolcom discusses  
*Concerto Grosso* with Mark Clague 12:30

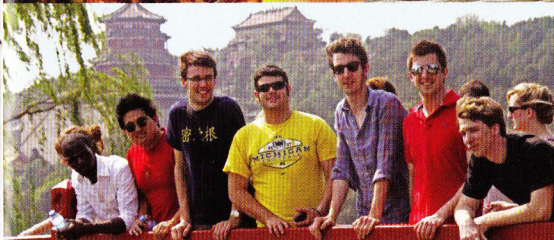
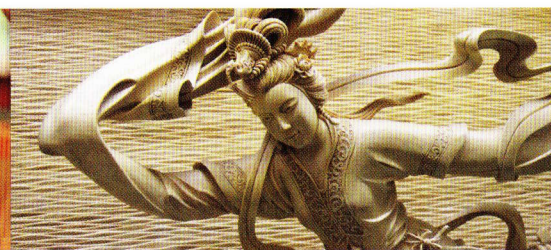


## ar·ti·facts [ahr-tuh-fakts] noun

1. objects made by human beings, especially with a view to subsequent use
2. handmade objects, as a tool, or the remains of an object, as a shard of pottery, characteristic of an earlier time or cultural stage, especially such an object found at an archaeological excavation

The music recorded on these discs was carefully crafted by composers in their workshops and performers in rehearsals with the hope that their collective endeavors would subsequently enrich many who listen, study, and enjoy these works. Each composition is heard in its premiere recording, and the compilation presents a rich variety of collaborative and creative efforts. The recordings, interviews, and program notes document the composers' respective inspirations and musical intentions. As such, they are objects prepared for future use.

Many of the images found within this booklet reflect Chinese artifacts experienced first hand by members of the University of Michigan Symphony Band. The ensemble's opportunity to tour China in May 2011 inspired much of this project, including the commissioning of four works. Our experience would not have been possible without the extraordinary leadership and dedication of the Senior Vice-Provost for Academic Affairs, Dr. Lester Monts. This recording project is dedicated to Dr. Monts with great appreciation by all of the musicians involved.





## DISC 1 ① Shanghai Overture for Band (2010)

Bright Sheng outlines the inspiration in composing *Shanghai Overture* below:

*Shanghai Overture* for symphonic band is dedicated to the Symphony Band at the University of Michigan, Michael Haithcock, conductor, where I have been teaching since 1995. The work was originally written for orchestra, a commission by my alma mater, the Shanghai Conservatory of Music, in celebration of its eightieth anniversary. It was premiered on November 27, 2007, by the Youth Symphony Orchestra of the Shanghai Conservatory of Music, conducted by Muhai Tang. The version for symphonic band was requested by the University of Michigan Symphony Band for their 2011 tour of China, commissioned by the Linda and Maurice Binkow Philanthropic Fund, and realized by Peng Chen and Bright Sheng.

In Western music, the term neo-Classicism primarily refers to a movement in music composition prevalent in the 1920s and 1930s. While the main aesthetic of the style emphasizes textural clarity, light orchestration, and formal balance, some compositions were directly linked to specific composers from earlier periods. The best-known composer of the movement was Igor Stravinsky, who wrote a number of works including a neo-Bachian piano concerto, a neo-Pergolesian suite (*Pulcinella*), and a neo-Mozartian opera (*The Rake's Progress*).

I always wondered what the result would be if I were to adopt a similar concept and some of the techniques of the neo-Classical style and apply them to traditional Chinese classical or folk music. Although my approach is somewhat different from Stravinsky's, I took the opportunity to explore the idea when I was asked to write a short composition for the Shanghai Conservatory of Music.



*Shanghai Overture* is inspired by two well-known traditional Chinese compositions, *General's Decree* and *Purple Bamboo*. Whereas both came from the same region near Shanghai, they differ vastly in character and color; one is grand and powerful while the other is light and elegant.

Biographical information for Bright Sheng can be found at [brightsheng.com](http://brightsheng.com).

## ②③④ The Shadow of Sirius Concerto for Flute, Flute Choir, and Wind Ensemble (2009)

Joel Puckett offers the following commentary on *The Shadow of Sirius*:

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people's thoughts and feelings. In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve.

On March 1st, 2009, I found a copy of W. S. Merwin's *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope. I recently heard Mr. Merwin (b. 1927) discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirius, lying in its shadow.

A friend once said to me, "many concerti explore a virtuosity of technique but not many explore a virtuosity of expression." It was



From **The Shadow of Sirius**, a collection of poems by W.S. Merwin

### The Nomad Flute

You that sang to me once  
sing to me now  
let me hear your  
long lifted note  
survive with me  
the star is fading  
I can think farther than that  
but I forget  
do you hear me

do you still hear me  
does your air  
remember you  
o breath of morning  
night song morning song  
I have with me  
all that I do not know  
I have lost none of it

but I know better now  
than to ask you  
where you learned that music  
where any of it came from  
once there were lions in China

I will listen until the flute stops  
and the light is old again

### Eye of Shadow

Sentry of the other side  
it may have watched the beginning  
without being noticed in all  
that blossoming radiance  
the beggar in dark rags  
down on the dark threshold  
a shadow waiting

in its own fair time  
all in its rags it rises  
revealing its prime claim  
upon the latter day  
that fades around it  
while the sky is turning  
with the whole prophecy

o lengthening dark vision  
reaching across faces  
across colors and mountains  
and all that is known  
or appears to be known  
herald without a sound  
leave-taking without a word  
guide beyond time and knowledge  
o patience  
beyond patience

I touch the day  
I taste the light  
I remember

### Into the Cloud

What do you have with you  
now my small traveler  
suddenly on the way  
and all at once so far  
on legs that never were  
up to the life that you  
led them and breathing with  
the shortness breath comes to

my endless company  
when you could come to me  
you would stay close to me  
until the day was done

o closest to my breath  
if you are able to  
please wait a while longer  
on that side of the cloud

with that thought in mind that I began work on my *The Shadow of Sirius* for solo flute and wind orchestra. Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separate the individual movements. A consortium of fifteen American wind ensembles organized by Michael Haithcock and the University of Michigan commissioned *The Shadow of Sirius*. The work is dedicated to the fantastic Amy Porter.

Biographical information for Joel Puckett can be found at [joelpuckett.com](http://joelpuckett.com).

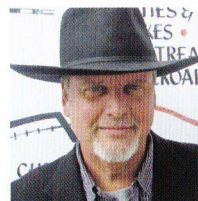
Grateful acknowledgment is made to the Copper Canyon Press, which has granted permission to reprint W.S. Merwin's poetry. All poems copyright 2008 by W.S. Merwin. More information about this poetry can be found at [www.coppercanyonpress.com](http://www.coppercanyonpress.com).

### 567 Lost Vegas (2011)

Michael Daugherty discusses his homage to Las Vegas in composing *Lost Vegas* below:

*Lost Vegas* was commissioned by the University of Michigan Symphony Band, Michael Haithcock, conductor, and the University of Miami Wind Ensemble, Gary Green, conductor. *Lost Vegas* is my musical homage to bygone days in the city of Las Vegas, Nevada. I recall the enormous neon signs punctuating the "Strip," promoting casinos and hotels ruled by the underworld, and the massive marquees trumpeting performances by pop music legends such as Frank Sinatra and Elvis. Performed without pause, *Lost Vegas* is divided into three movements.

The first movement, *Viva*, is inspired by the seminal book *Learning from Las Vegas* (1968–72), by modernist architects Robert Venturi and





Denise Scott Brown, who likened the symbolism of the Vegas “Strip” to the Piazza Navona in Rome. The music in *Viva* unfolds as catchy musical riffs are layered and phased in various polytonal guises and orchestrations.

*Mirage*, the second movement, was inspired by my recent drive through the forbidding desert of Death Valley. Located 88 miles west of Las Vegas, Death Valley is one the lowest, driest, and hottest locations in North America. A serpentine oboe solo, later doubled by trumpets with harmon mutes, is surrounded by steamy brass chords and twisting counter melodies played by winds and percussion keyboards. Accompanied by an ominous bass drum, the music in *Mirage* appears and disappears, like an optical illusion one might encounter in the scorching desert, or driving from the pitch-black darkness of Death Valley in the dead of night toward the bright lights of Las Vegas.

The final movement, *Fever*, is a swinging tribute to an earlier epoch, when legendary entertainers such as Elvis, Peggy Lee, Bobby Darin, Stan Kenton, and Frank Sinatra’s “Rat Pack” performed in intimate and swanky showrooms of the Sands, Tropicana, and Flamingo hotels.

Torn down long ago, the original neon signs, casinos and hotels of the Vegas “Strip” have been replaced by impersonal, corporate glass towers. The cozy nightclubs, where the “Rat Pack” once performed edgy material, have been replaced by large arenas, where commercialized family entertainment is now presented. My composition for symphony band is a trip down memory lane to an adventurous and vibrant Vegas that once was and returns, if only for a moment, in *Lost Vegas*.

Biographical information for Michael Daugherty can be found at [michaeldaugherty.net](http://michaeldaugherty.net)

## DISC 2 ① Two Jades for Violin and Symphony Band (2011)

The title, *Two Jades*, and its symbolism in the music are explained by Kristin Kuster as follows:

The new wing of the University of Michigan Museum of Art (UMMA) houses the Shirley Chang Gallery of Chinese Art. At the base of one case are two jade objects: a *bi* disc and a *cong* tube. The forms of the *bi* (circle) and *cong* (square) date back to the Stone Age in China; yet their original meaning, names, and functions are unknown. They gained importance in the Han dynasty, where they were at the core of the earliest Chinese books on philosophy, metaphysics, and cosmology. In the *Zhou Li* (Book of Rites), an ancient book compiled in the Zhou dynasty and amended in the Han dynasty, the *cong* is described as a symbol of earth, and the *bi* as a symbol of sky, or afterworld. The nephrite jade used by the ancient Chinese was extremely hard, and had to be worn down with an abrasive paste to achieve the desired shape and decoration. The ceremonial *bi* and *cong* jade objects were often buried with their owners.

The cosmology of these objects is foreign to me because, as an American, I look at them from outside the Chinese culture. Their meanings are interpreted by my thought process as a means for creative inspiration, and an impetus for musical ideas. Shortly after my father passed away in February 2010, Michael Haithcock asked me to contribute a new piece to the University of Michigan Symphony Band 2011 tour of China. My coming upon the two jade *bi* and *cong* objects at the UMMA evoked a compelling sense of two-ness: two objects, symbols of earth and sky; mother and father; the lives and deaths of my parents; our UM students experiencing a foreign culture, and the gift from that culture of listening to our students perform; and esteemed UM alumnus, violinist Xiang Gao, coupled with our symphony band.



The music of *Two Jades* is comprised of three sections, fast–slow–fast. The first section is my imagined journey of a jade rock being intensely, frenetically reshaped as it moves with the flow of a river. In the slower second section, I imagine the jade rock being non–passing, still, and carved with delicate, intricate ornamentation. The last section is a celebration of the beautiful moments in life I wish I could freeze into an object, and carve a symbol of the ceaseless joy of love and life, of earth and sky.

Biographical information for Kristin Kuster can be found at: [kristinkuster.com](http://kristinkuster.com)

The images used on the booklet cover as well as the individual discs are of the *bi* and *cong* jades referenced in these notes.

## ② Graceful Ghost Rag (1970)

*Graceful Ghost Rag* is perhaps composer William Bolcom's most often performed work. The composer discusses its origins and his band orchestration below:

My *Graceful Ghost Rag* was first composed for piano as a reminiscence of my father upon his death in 1970. The piece was influenced by the French Creole composer Louis Chauvin whose sole existing publication, *Heliotrope Bouquet* consists of the first two strains (the term for the 16–measure sections of a classic rag) as taken down by Scott Joplin, who seems to have supplied the last two to complete the rag. *Graceful Ghost Rag* begins with no introduction, suggesting both D–flat major and B–flat minor tonalities until the very end of the first section, when it settles into minor in the second strain. A number of syncopations, including the offset of this strain by a half–measure, forecast harmonic changes that follow and provide a fascinating trip through varying keys until the rag works its way back to B–flat minor. The gentle trio in G–flat,



a key rarely seen in rags since Joseph Lamb's *Excelsior* in 1909, never fully resolves back to its tonic yet provides a truly graceful flow—evocative of the title—in its subtle return to the opening theme.

The band version is scored to evoke a pit band from the ragtime era, although with a larger instrumentation. There exist several arrangements of this work for a variety of instrumental forces by an assortment of arrangers; including my own for string quartet, for violin and piano (often recast for other instruments by others), and now most recently this band version which was inspired by a request from my publisher.

## ③④⑤⑥ Concerto Grosso for Saxophone Quartet and Band (2010)

William Bolcom provides the following insight into his *Concerto Grosso*:

*Concerto Grosso*, written for the PRISM Saxophone Quartet (which has included at different times a few of my former students in composition), was written purely as a piece to be enjoyed by performers and listeners. PRISM had mentioned wanting a concerto grosso for themselves. (To remind readers, a concerto grosso is a Baroque–era form involving a small group of instrumentalists called the *concertino* in dialogue with the *ripieno* or large orchestra.)

Although each PRISM member is an excellent soloist, I took their request to mean that I should emphasize their group identity, their “fourness.” This immediately called up two precedents in my mind: the Schumann concerto for horn quartet which is very homophonic, and the many 20th–century groups of all sorts which often dressed alike to emphasize their uniqueness, from the Four Lads and the Beatles to the Motown groups and countless others.



The first movement, *Lively*, in simple sonata form, evokes blues harmonies in both its themes. *Song without Words*, which follows, is a lyrical Larghetto. The following *Valse*, which has a very French cast, begins with a long solo stretch for the saxophone quartet; the development of this theme alternates with a pianissimo Scherzetto section. The final *Badinerie*, a title borrowed from Bach, evokes bebop and rhythm-and-blues.

The orchestral version of this work was commissioned by New Sounds Music, Inc. for the PRISM Quartet, with support from a variety of funding agencies and premiered in 2000. I did the band transcription in 2009, stemming from a request by Professor Michael Haithcock to enable the work to be performed on the Symphony Band's 2011 tour of China. As a result, the version for band was commissioned by a consortium of bands organized by the University of Michigan, in partnership with Baylor University, Eric Wilson, conductor; Indiana University, Stephen Pratt, conductor; the University of North Carolina at Greensboro, Kevin Geraldini and John Locke, conductors; and the University of Texas at Austin, Jerry Junkin, conductor.

Biographical information for William Bolcom can be found at [williambolcom.com](http://williambolcom.com)

*Support for each commissioned work was provided by the University of Michigan's H. Robert Reynolds Commissioning Fund.*



*This recording project is dedicated to Dr. Lester Monts, Senior Vice-Provost for the Arts at the University of Michigan, in recognition of his enthusiastic support, dedicated hard work, and inspiring leadership through all phases of the Symphony Band's 2011 tour of China.*

## THE PERFORMERS

Recognized as one of the world's most successful performing artists of his generation from the People's Republic of China, **Xiang Gao** is cited by *The New York Times* as "a rare and soulful virtuoso." He is a graduate of the University of Michigan School of Music, Theatre & Dance, where he studied violin performance with Professor Paul Kantor and chamber music with Professor Martin Katz. In 1994, Gao became the first Chinese violinist to join the roster of Columbia Artists Management.

As a creative musician, Gao composes, arranges, and performs in the styles of jazz, bluegrass, Asian folk, and South American music. He is a member of the renowned "China Magpie" ensemble established by Yo-Yo Ma's Silk Road Project, which combines the styles of all music from Chinese folk to western classical and rock music. With "China Magpie," Gao is frequently featured on China's leading TV station CCTV's live concerts for an audience of more than one billion worldwide.

Additional biographical information for Xiang Gao can be found at [xianggao.net](http://xianggao.net).



Three-time international prize-winning flutist **Amy Porter** has been acclaimed by major critics as an exciting and inspiring American artist who matches "her fine controlled playing to a commanding, sensual stage presence." Amy Porter first leapt to international attention winning the Kobe International Flute Competition in Japan, which led to invitations to perform throughout the world.

A native of Wilmington, Delaware, Ms. Porter is a graduate of The Juilliard School in New York where she received a full scholarship





for her degrees as well as fellowships to Tanglewood and the International Summer Academy of the Mozarteum Institute in Salzburg, Austria. After Juilliard, she held the position of associate principal flute in the Atlanta Symphony Orchestra for eight years before becoming professor of flute at the University of Michigan School of Music, Theatre & Dance in Ann Arbor.

Ms. Porter has won more international competitions than any American flute soloist.

Additional biographical information for Amy Porter can be found at [amyporter.com](http://amyporter.com)

**The Donald Sinta Saxophone Quartet** was formed in October 2010 specifically for the 2011 Symphony Band tour to China. The quartet is named after the legendary saxophone virtuoso and pedagogue Donald Sinta, with whom all the members of the quartet studied at the University of Michigan. In addition to acknowledging their respect and admiration for their teacher and mentor, the quartet also wanted to pay tribute to Professor Sinta's role as a featured soloist during the University of Michigan Symphony Band's 1961 tour to the Soviet Union and the Near East. Honoring Professor Sinta's role in this historic tour was a primary reason for commissioning the band version of William Bolcom's *Concerto Grosso for Saxophone Quartet*.

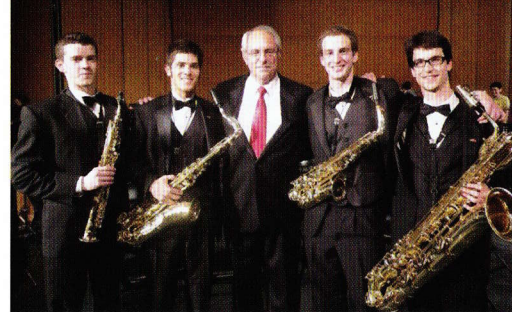
Baritone saxophonist **Daniel Hawthorne-Foss**, a senior performance major, is originally from San Francisco. In a previous quartet Daniel competed in the Fischhoff Chamber Competition as soprano saxophonist, and has also performed as baritone saxophonist with the Michigan Jazz Ensemble. Daniel's teachers have included David Henderson, Harvey Robb, and Donald Sinta.

Tenor saxophonist **Joseph Girard** is originally from Canton, Michigan. He received a Bachelor of Music in saxophone performance and a Bachelor of Science in Mechanical Engineering from the University of Michigan, and is currently pursuing a Master of Music in saxophone performance. He was a Silver Medal winner at the Fischhoff Chamber

Competition in 2009 and third prize winner at the 2010 NASA Quartet Competition. Joseph has studied with Zachary Shemon, Timothy McAllister, and Donald Sinta.

Soprano saxophonist **Dan Graser** has received degrees in performance, music history, and music theory from the Crane School of Music and the University of Michigan as a student of Timothy McAllister and Donald Sinta. Dan has performed as principal saxophonist in Carnegie Hall with the National Wind Ensemble, the Detroit Symphony, the Ann Arbor Symphony, and recently with the New World Symphony. A respected pedagogue, Dan has given master classes at several universities and public schools, and his students have gained admission to prestigious institutions around the country.

Alto saxophonist **Zach Stern** is from Kingwood, Texas. He is a senior studying saxophone performance and music education and has won prizes at the Young Texas Artists Music Competition, Fischhoff Chamber Music Competition, and the NASA Quartet Competition. He teachers include Scott Plugge and Donald Sinta.





**Mark Clague** serves as Associate Professor of Musicology, American Culture, and AfroAmerican Studies at the University of Michigan, where he directs the American Music Institute and serves as Director of Research for the School of Music, Theatre & Dance. Before joining the U-M faculty, he served as executive editor of the critical editions series Music of the United States of America (MUSA) for six years.

His research interest range from Sacred Harp singing and Motown to arrangements of "The Star-Spangled Banner" and the film music of Philip Glass's *Qatsi Trilogy*, with a focus on musical institutions and the history of the ensemble in American. In 2009 he joined the editorial board of the *Journal of Band Research*. His articles appear in the journals *American Music*, *College Music Symposium*, *Opera Quarterly*, *Black Music Research*, *Michigan Quarterly Review*, and the *Journal of Music History Pedagogy*. He also publishes on instructional technology and on teaching entrepreneurship within arts education and served as project editor for the *New Grove Dictionary of American Music, Second Edition*.

Professor Clague has won awards and fellowships for his teaching and was named Michigan's 2009 Advisor of the Year for his work with Arts Enterprise@UM, a student arts/business club. A bassoonist, he was a member of the University of Michigan Symphony Band as a music major in the 1990s; he later attended the University of Chicago, where he received his Ph.D.

**Michael Haithcock** assumed his duties as Director of Bands and Professor of Music (Conducting) at the University of Michigan in the fall of 2001 after twenty-three years on the faculty of Baylor University. Following in the footsteps of William D. Revelli and H. Robert Reynolds, Professor Haithcock conducts the internationally renowned

University of Michigan Symphony Band, guides the acclaimed band and wind ensemble graduate conducting program, and provides administrative leadership for all aspects of the University of Michigan's diverse and historic band program

Ensembles under Haithcock's guidance, have received a wide array of critical acclaim for their high artistic standards of performance and repertoire. These accolades have come through concerts at national and state conventions, performances in major concert venues, the University of Michigan Symphony Band's May 2011 tour of China, and recordings on the Albany, Arsis, and Equilibrium labels.

Professor Haithcock is a leader in commissioning and premiering new works for band and has earned the praise of both composers and conductors for his innovative approaches to developing the band repertoire. He is in constant demand as a guest conductor as well as a resource person for symposiums and workshops in a variety of instructional settings. In 2011, he was awarded the Distinguished Service to Music Medal by Kappa Kappa Psi National Honorary Band Fraternity.

A graduate of East Carolina University, where he received the 1996 Outstanding Alumni Award from the School of Music, and Baylor University, Haithcock has done additional study at a variety of conducting workshops including the Herbert Blomstedt Orchestral Conducting Institute. The Instrumentalist, the Michigan School Band and Orchestra Association, the School Musician, the Southwest Music Educator, and *WINDS* magazine have published his articles on conducting and wind literature. Mr. Haithcock is an elected member of both the music honor society Pi Kappa Lambda and the American Bandmasters Association. In addition, he remains active in the College Band Directors National Association following his term as president (2001-03).





The long history of the **University of Michigan Symphony Band** began in 1927 when Leonard Falcone was hired as Director of Bands at the University of Michigan and served as the first musician to hold the position who did not come from a military background. Mr. Falcone's musical skills were an integral part of his hiring as the university sought to expand the scope of its band beyond the athletic field and parade ground. Due to illness, Falcone was unable to serve past 1934.



The hiring of William D. Revelli in 1935 began an exciting journey for the band program as Revelli brought his "national championship" standards from the Hobart, Indiana High School to the University of Michigan. Fiercely competitive and deeply musical, Revelli launched a crusade for higher performing standards and a "modern" repertoire that catapulted the University of Michigan bands into national recognition. In 1951, the Concert Band (the "non" marching band) was split into two organizations: the Symphony Band and the Varsity Band, as a way of accommodating the increased numbers and further raising the quality of performances.

Since 1951 the University of Michigan Symphony Band has been among the leaders of the modern wind band movement in America. Through recordings and performances in prestigious venues such as New York's Carnegie Hall, the Walt Disney Concert Hall in Los Angeles, Beijing's National Center for the Performing Arts, and La Scala, the UM Symphony Band is known for its professional quality of performance and keen



sense of "trailblazing" in building repertoire. H. Robert Reynolds (Revelli's successor who served as Director of Bands and conductor of the Symphony Band from 1975 to 2001) and Michael Haithcock (who succeeded Reynolds in 2001) have continued the tradition of excellence established by Revelli, while molding the ensemble to their own experiences and expertise.

Under the baton of Michael Haithcock, the Symphony Band has won praise from a wide range of audiences, composers, and critics. Reviews of recordings on the Equilibrium label have hailed the band's "breathtaking precision" as well as its "detailed, polished, and expressive phrasing." Critics have also praised the band's "organ-like sound quality as something to savor." Professional standards of performance combined with the highest artistic standard in repertoire remain the hallmark of the University of Michigan Symphony Band and have been displayed around the world through international tours to Russia (1961), Europe (1971 and 1984), and the May 2011 tour to China.

# University of Michigan Symphony Band Michael Haithcock, conductor



## Flute

Rachel Blumenthal  
Charlotte Daniel  
Amanda Galick  
Mira Magrill  
Katherine Standefer  
Kelly Zimba

## Oboe

Melissa Bosma  
Timothy Gocklin  
Lauren Halyo  
Jennifer Roloff  
Caroline Ross

## Clarinet

Nonna Aroutiounian  
Maureen Conway  
Mark Cramer  
Kari Dion  
Sara Eastwood  
Stephanie Elder  
Paul Feeny  
Lewis Gilmore  
Stephen Hildebrand  
Raul Jimenez  
Ryan King  
Andrew Koeppe  
Sean Krissman

## Pei-Ting Lu

Daniel Park  
Angelo Quail  
Amanda Witt

## Bassoon

Scott Bartlett  
Kirsten Filbrandt  
Daniel Goldblum  
Christian Green  
Katherine Nibley  
James Onstott  
Ryan Reynolds  
Patrick Souza

## Saxophone

Joseph Girard  
Daniel Graser  
Daniel  
Hawthorne-Foss  
Jonathan  
Hulding-Cohen  
Charles Kemp  
Zachary Stern  
Katherine Weintraub

## Trumpet

Matthew Bloomfield  
Joe Brown  
Katherine Cosgrove  
Rebecca Gawron  
Paula Guro  
Jonathan Ney  
Joseph Nibley  
Peter Stammer  
Alex Young

## Horn

Christina Garmon  
Cody Halquist  
Christen Humphries  
Erika Miras  
Jessica Pearce  
Carrie Rexroat

## Lori Roy

Hannah Tilton  
Natalie Young

## Tenor Trombone

James Ginn  
James Layfield  
Patrick Montgomery  
Jing Irene Wu

## Bass Trombone

Christopher Hernacki  
Peter Nesbitt

## Euphonium

Robert Benton  
Ryan Chen  
Curtis Prichard

## Tuba

Phillip Bloomer  
Stephen Byars  
Michael Frasier  
Charles Mann

## Percussion

Kyle Acuncius  
Joel Boss  
Quincy Brown  
Michael Coletti  
Jeffrey Grant  
Samuel Livingston  
Jeremy Malvin  
Nicholas Rifken  
Christopher Sies

## Piano

Tai-Hsuan Lee

## Harp

Carla Fabris  
Christina Tamarelli  
Rebekah Wallen

## Double Bass

Scott Padden  
Cody Takacs

## Graduate

## Conductors

Allen Amos  
Patricia Cornett  
Langston Hemenway  
William Kinne

Bold name denotes China tour participant