

UNIVERSITY OF MICHIGAN SYMPHONY BAND
MICHAEL HAITHCOCK, CONDUCTOR

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POINTS OF DEPARTURE
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POINTS OF DEPARTURE

All works were recorded at Hill Auditorium
on the University of Michigan campus:

Etezady—February 5, 2012*

Bolcom—April 2, 2012*

Ticheli—April 3 and 4, 2012

Daugherty—October 29, 2012*

Chambers—October 30, 2013*

*composer in attendance during recording

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and Paul Feeny for their technical and
logistical support of this project.

Cover photo: Detail of "Endover" sculpture
by UM alum Tony Rosenthal. The sculpture,
affectionately known as "The Cube," is in
Regents Plaza on the UM campus.

UNIVERSITY OF MICHIGAN SYMPHONY BAND
MICHAEL HAITHCOCK, CONDUCTOR

POINTS OF DEPARTURE

University of Michigan

Symphony Band

Michael Haithcock, conductor

❶ "Machine" from Symphony No. 5 (1989)

William Bolcom (b. 1938)
3:35

Concerto for Clarinet (2010)

Frank Ticheli (b. 1958)

❷ Rhapsody for George 6:57

❸ Song for Aaron 7:49

Joe Nibley, *off-stage trumpet*

❹ Riffs for Lenny 6:45

Daniel Gilbert, *soloist*

❺ Outcry and Turning

(2003, rev. 2012)

Evan Chambers (b. 1963)
10:46

Ladder to the Moon

for solo violin, wind octet,
double bass and percussion (2006)

Michael Daugherty (b. 1954)

❻ Night, New York 10:23

❼ Looking Up 12:51

Yehonatan Berick, *soloist*

Oboe: Tim Michling, Lauren Halyo
Clarinet: Julian Hernandez, Natalie Grata
Bassoon: Thomas Crespo, Christian Green
Horn: Adedeji Ogunfolu, Cody Halquist
Double Bass: Zoe Kumagai
Percussion: Paul Owen

Points of Departure (2010)

Roshanne Etezady (b. 1973)

❽ Travel agent 5:29

Ali Gordon, *soloist*

Irene Wu, *disgruntled customer*

❾ Teenage driver 4:54

Alex Akin, *soloist*

❿ Aspiring pilot 4:20

Grace Morgan, *soloist*

⓫ Cruise ship entertainer 3:38

Chelsea Wilson, *soloist*

Conor Guzman, *ship captain*
Benjamin Kraus, *steel pans*

MACHINE WILLIAM BOLCOM



William Bolcom taught composition at the University of Michigan from 1973–2008. He was Chairman of the Composition Department from 1998 to 2003 and was named the Ross Lee Finney Distinguished University Professor of Composition in the fall of 1994.

Additional biographical information can be found at williambolcom.com.

“Machine,” by William Bolcom, is the final movement of his Fifth Symphony transcribed for band by Paul Lavender. The work faithfully captures the magic of Bolcom’s personal style of composing which reflects what George Gershwin called the “thoughts and aspirations” of our time. “Machine” combines buoyant dance motifs with the pounding rhythms of modern life.

CONCERTO FOR CLARINET FRANK TICHELI



Frank Ticheli joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he is Professor of Composition. A native of Louisiana, Ticheli moved to Dallas, Texas at the age of thirteen. He completed his undergraduate studies at Southern Methodist University before receiving his master’s and doctoral degrees in composition from The University of Michigan where he studied with William Albright, Leslie Bassett, William Bolcom, and George Wilson.

Additional biographical information can be found at frankticheli.com.

The composer explains the musical tributes heard in his Concerto for Clarinet:

I had been hoping to compose a clarinet concerto for years, and so I was delighted when a commission offer came my way from Swedish-American clarinetist, Hakan Rosengren. His fiery virtuosity, combined with his poignantly beautiful sound, had a direct influence on my creative decisions throughout the work.

The concerto’s three movements are composed as tributes to three twentieth-century American musical icons: George Gershwin, Aaron Copland, and Leonard Bernstein. Although the first movement is book-ended by playful allusions of Gershwin’s *Rhapsody in Blue*, and the finale contains just a whiff of the air found in Bernstein’s *West Side Story*, there are no direct quotes anywhere, and my own personal style dominates all three movements. I composed my concerto as a tribute, not as an emulation.

The first movement, “Rhapsody for George,” is built largely from chromatic, jazzy, relentless flurries of sixteenth notes, volleyed back and forth between the soloist and ensemble. This high-speed game is intensified by a walking bass line, jazzy syncopations, and heavy backbeats that come and go at will.

The second movement, “Song for Aaron,” evokes the gentle open-ai red quality sometimes heard in Copland’s slow movements. If the listener notices a song-like quality here, it may be because the music was first composed for voice as part of my work, *An American Dream*, for orchestra and voice (movement six).

Thus, this movement is an adaption of my earlier work, but altered significantly to suit the lyrical traits of the clarinet.

While composing the final movement, “Riffs for Lenny,” I imagined Bernstein perched on a pulpit, or a podium, passionately preaching about music as a powerful and necessary force for humanity. In a sense, I pay tribute to his lifelong enthusiasm, unleashed through his conducting, composing, performing, teaching, and in countless other ways. Like the opening movement, “Riffs for Lenny” is somewhat jazzy, but now in a more sultry, gospel-like manner. It swoons, seduces, and then suddenly takes off in double-time dancing all the way.

OUTCRY AND TURNING

EVAN CHAMBERS



Evan Chambers is currently Professor of Composition at the University of Michigan and serves as chair of the composition department. Following studies with Marilyn Shrude and Burton Beerman at Bowling Green State University, he received his doctoral degree from the University of Michigan, where his composition teachers included William Albright, Leslie Bassett, George Wilson, and Nicholas Thorne.

Additional biographical information for Evan Chambers can be found at evanchambers.net.

The composer offers the following introduction to *Outcry and Turning*:

Outcry: *a wailing or howling against what should not be; a call sent out to touch the unspeakable and to change it by marking that which is unbearably wrong with the sign of our grief and rage.*

Turning: *the movement of becoming something else (a turning leaf); similarly, a process of change in the course of events (the tide is turning); to change direction by shifting momentum away from an obstacle or toward a new goal. An act of creation, especially in the case of the making of something extraordinary (as in turning out great work, or a finely turned phrase). A slow and inexorable rotation of heavenly bodies or circling dancers around a center.*

In the face of war, disaster, or death, we often feel helpless—it seems that all we can do is to cry out from our weakness and from our sense of injustice. And yet there is a tremendous power in our outcry. A wail breaks from our lips in our grieving, untangling over time a knot of tightly coiled pain. It not only expresses our loss, but also stands as a form of tangible protest against what cannot or will not be reconciled.

We cry out alone, but we dance together, taking up that fallen sound and turning it into collective motion, transforming space with energy as we move through it. In our turning we gather strength and send it spiraling up and out through our bodies in the hope of redeeming loss or healing what is broken—in the hope of changing direction and restoring a balance that has been destroyed.

This piece was commissioned in 2003 by the United States Military Academy Band at West Point. The music is a response to the onset of the 2002 war in Afghanistan and the war in Iraq that began in 2003. I am deeply saddened that, as I update these program notes for the revised

work in 2012, United States troops are still at war in Afghanistan and daily violence continues in Iraq. It is my prayer that humans might someday learn to live in peace with each other on the earth without continually resorting to killing each other. May all beings be at peace.

LADDER TO THE MOON

MICHAEL DAUGHERTY



Grammy® Award-winning composer Michael Daugherty is one of the most frequently commissioned, performed, and recorded composers on the American concert-music scene today. Daugherty joined the faculty of the University of Michigan in 1991, where he is Professor of Composition.

Additional biographical information for Michael Daugherty can be found on his publisher's websites and at michaeldaugherty.net.

The composer reveals his inspiration for *Ladder to the Moon* below:

Ladder to the Moon for solo violin, wind octet, double bass, and percussion was commissioned by the Lincoln Center Chamber Music Society. The first performance was given by the Chamber Music Society of Lincoln Center with Ida Kavafian, solo violin, in New York City on May 5, 2006. The work is inspired by the urban landscapes of American artist Georgia O'Keeffe (1887-1968), who lived and painted in Manhattan before moving to New Mexico in 1934. From 1925-30, O'Keeffe created over twenty New York paintings of newly constructed skyscrapers, such as the Radiator

Building and the Shelton Hotel. Like experimental photographers of the era, such as Alfred Stieglitz, O'Keeffe discovered a different reality in the form of skyscrapers, simultaneously realistic and abstract. Although Stieglitz (her husband at the time) claimed it was "an impossible idea for a woman to paint New York," O'Keeffe went on to create some of her finest work during this time, motivated by her own conviction that "one can't paint New York as it is, but rather as it is felt." *Ladder to the Moon* is a musical tribute to the art of O'Keeffe, recreating the feeling of skyscrapers and cityscapes in Manhattan of the 1930s.

I. "Night, New York" is my musical perspective on skyscrapers as seen by O'Keeffe from an elevated height in New York at night: she often painted from her high-rise apartment on the thirtieth floor of the Shelton Hotel. Like her paintings, which featured only one or two buildings in the calm of the night, the music of this movement is intimate. Soulful woodwind melodies rise in dark soaring spirals to evoke a nocturnal view. A violin plays repeated *pizzicato* (plucked) and *arco* (bowed) patterns, providing a counterpoint like the visual rhythm of hundreds of brightly lit windows on a skyscraper seen from afar.

II. "Looking Up" offers another musical perspective on skyscrapers, as seen from below. In 1927 O'Keeffe painted the Radiator Building, looking from the ground up and leading the eye upward on a ladder of vision. In this movement I have composed a ladder of sound, featuring virtuosic and expressive music for the violin in ascending vertical lines. Meanwhile the ensemble is structured in complex

light and dark patterns, like the moon reflecting off the side of a building. A reflective slow section features *tremolo* violin, double bass harmonics, bowed vibraphone, and musical flights of fancy heard in the clarinet and horn. All instruments combine to suggest the rising spirit of the American skyscraper: an inspiring flight heavenward.

POINTS OF DEPARTURE

ROSHANNE ETEZADY



Roshanne Etezady holds academic degrees from Northwestern University and Yale University, and she has worked intensively with numerous composers, including William Bolcom, Martin Bresnick, Michael Daugherty, and Ned Rorem. She completed her doctorate at the University of Michigan in March 2005.

Additional biographical information for Roshanne Etezady can be found at roshanne.com.

In the preface to this score, the composer advises:

Points of Departure is a twenty-minute song cycle (movements performed without pause) that uses the theme of different modes of travel as a unifying factor through the voices of four different personae.

The first character we hear from is a travel agent, which seemed fitting in a piece about motion and transportation. The piece begins by catching the agent during a busy day at the office; the phone keeps ringing, and she has to deal—politely!—with some rather difficult customers. Much of this movement is inspired by “true” stories I discovered in various travel agent blogs, including the fact that a surprising number of male callers to travel agencies apparently have the name “James.”

In movement two, we hear from the point of view of a teenage girl who is about to take her driver's license test. This movement alternates between “quasi-recitative” singing, when she recounts actual facts and events, and more melodramatic episodes, which are figments of her memory and imagination.

The third movement begins with the protagonist, herself an amateur pilot, musing on famous female pilots (Amelia Earhart, Gertrude “Tommy” Tompkins Silver) who died tragically young but achieved incredible goals at young ages. For her, learning to fly is a therapeutic escape from everyday life, and perhaps a metaphor for all that she has yet to accomplish in her own life.

A cruise ship entertainer is featured in the final movement. Working as a musician on a cruise ship seems like it would be a fun, glamorous job—until you think about the extreme working conditions! Singers can bank on singing several shows every night, rehearsing during the day, and living for eeks in close quarters with a roommate whom they may or may not enjoy. While their audiences are there to enjoy themselves, singers are hard at work, away from home for weeks or months at a time, basking in the spotlight when time allows.

Although I conceived of each of these movements separately, there are certain dramatic elements that tie them together. For example, it's possible that the gentleman who telephones the travel agent in movement one to complain about his Orlando vacation may be the father of the young woman in the second movement, whose story begins in Orlando, on vacation with her family. The “cruise ships with round-the-clock gourmet buffets” described in the first movement seem like the type of ship the singer from the last movement is contracted on for three months. Family relationships are also an important theme throughout the piece: the young driver talks quite a bit about her mom and dad, while the pilot ruminates extensively about her role as a mom, and her sense of individuality after her divorce. It also seems fitting that the theme of freedom runs through the piece. The travel agent helps people realize their fantasies of getting away from it all; the teenager is on the brink of the freedom of adult life; the amateur pilot feels truly free only in flight; the cruise ship singer may be homesick for the liberty of her life on dry land.

Special thanks to particular individuals who shared their own experiences with me as I was writing the text for this piece: Susan Doyle, Tara Fayazi, Jeff Siegfried, and ustin Reich.

The texts for this song cycle were written by the composer.

I.

I've been a travel agent for thirty years
I can say it's a really terrific career
For someone like me, who's outgoing
and quick
Someone with a knack for the politic
Even when faced with a customer
who's appalling.

Though most of my callers are
friendly and sweet
Some of them, frankly, are less
than a treat.
Thousands and thousands of
incoming calls
I send them off, one and all,
With "have a nice day, and thanks
for calling!"

So many callers, so many names—
How are so many of these men
called James?
Half of them won't know their
departure date
Half of them will want the
bereavement rate
The other half won't know the
day that they want to return.

Sometimes they're not great
with geography
So all of the details are left up to me:
A week in the city? A month by the shore?
A luxury spa with inclusions galore?
You know the logistics are purely
my concern.

Maybe sometimes they ask for
the moon and the stars
Four-star hotels and luxury cars
Cruise ships with round-the-clock
gourmet buffets
Trips to the Congo for two or three days
Walking tours traipsing through Amsterdam
Bicycle tours of Viet Nam
"Of course, I can help you out, with that, Ma'am!"
I give them peace of mind.

Everyone wants to get away
The fantasy of the "come-what-may"
It's human nature to want to roam
To search for adventure far from home
We all have different points of departure
The drum is different for every marcher
But when I take aim like an Olympic archer
You'll leave your cares behind.

II.

I was twelve years old
My family was on vacation
In Orlando, Florida,
And the rental car was an automatic!
My dad let me get behind the wheel
And coast around and around and around the hotel
parking lot
For what seemed like an hour.
I don't think I touched the gas pedal once
But I felt wild, and free, and grown-up.
We went to Disney the next day
I don't remember one thing about the park—
Not one ride, not one smiling cartoon princess—
But I remember everything about that car.

It was a tan Ford Tempo with gray interior
It smelled like cigarettes, and mildew,
And maybe just a hint of spoiled milk
And it was awesome.

And now, it's years later
I'm seventeen, and I'm taking my
driving test soon.
My dad seems pretty freaked out;
It's like he sees me behind the wheel,
and pictures me
On dates with boys or driving to
college or carting
my own kids around someday...
But he doesn't say that.
Instead
He says:

"Gas is expensive!
Cars are expensive!
Cars are dangerous
The road is dangerous
Other drivers are dangerous
Danger is dangerous
Danger is dangerous!"

My mom is teaching me to drive.

I'm not worried about the driving test.
Maybe I'll pass the first time, maybe I won't.
The thing I wonder about is the day after the test.
Where will I go when I can go anywhere?
I could go anywhere, with anyone...
... don't tell my dad I said that!

Who will I be...?
(It will be awesome!)

III.

Amelia Mary Earhart
July 2, 1937
Disappeared over the Pacific Ocean.
She was forty.

Gertrude "Tommy" Tompkins Silver
October 26, 1944
Took off into the late morning fog
Over Santa Monica Bay
And was never seen again.
She was thirty-two.

I'm 37
I've wanted to fly my whole life
But my life got in the way
So two teenaged kids
And one divorce
Later
I'm ready to take to the sky.

In the air, it's just me and the plane
Skimming through the troposphere
Floating on an ocean of sky
Staring into infinite blue
I may never fly solo across the Atlantic
Or break the Transcontinental Speed record
But before I go back to being Mom
For a few hours
I can be Captain of the sky.

IV.

Welcome aboard, sit back and relax
Enjoy the cash bar, throw back a few snacks
You're all here on vacation, but I'm hard at work
Life on a cruise ship can drive you berserk

During the day I rehearse and sing scales
and look for a place to check my email.
Don't get me wrong—it's a beautiful trip
But three months is a long time to live on a ship

Three shows a night
Six nights a week
To sing on a cruise ship is really unique
Six nights a week
Twelve weeks so far—
For a handful of hours, I shine like a star

After shows I go back to my
minuscule room
Which I share with a girl
Who wears too much perfume
In the morning I start drinking
gallons of tea
To repair and prepare for the
shows ahead of me

We tear through our set list,
we take some requests
I pull them all off with panache and finesse
The band is made up of some
really great guys,
But part of me can't wait to
say my goodbyes and go
HOME

Home to my family, home to my friends
Home to routine of weekdays and weekends
Home where the ground is solid and dry
Until then I just have to try...to go get ready for

Three shows a night
Six nights a week
To sing on a cruise ship is really unique
Six nights a week
Twelve weeks so far—
For a handful of hours, I shine like a star!

ARTIST BIOGRAPHIES



Clarinetist **DANIEL GILBERT** joined the faculty at the University of Michigan as Associate Professor of Clarinet in 2007. Previously, he held the position of Second Clarinet in the Cleveland Orchestra from 1995 to 2007. Mr. Gilbert has also taught at the State University of New York at Stony Brook and he also served as the Associate Professor of Clarinet at the Oberlin Conservatory of Music from 2000 to 2001.

A native of New York City, Mr. Gilbert received a Bachelor of Arts degree from Yale University and both a Master of Music degree and a Professional Studies Certificate from The Juilliard School. Before joining the Cleveland Orchestra, Mr. Gilbert was active as a freelancer in New York City. He has appeared as soloist with the Cleveland Orchestra, the Cleveland Heights Chamber Orchestra, the Suburban Symphony Orchestra, the New Haven Symphony, Solisti New York, and the Aspen Mozart Orchestra. He is an active chamber musician, playing regularly on the Cleveland Orchestra Chamber Series, the Cleveland Museum of Art Chamber Series, and the Oberlin Chamber Music series.

Mr. Gilbert's master classes and recitals have received critical acclaim throughout the world. His teachers have included David Weber, Robert Marcellus, Stanley Hasty, Richard Waller, Burt Hara, and Judith Kalin-Freeman.



A prizewinner at the 1993 Naumburg competition and a recipient of the 1996-97 Prix Opus, **YEHONATAN BERICK** is in high demand internationally as soloist, recitalist, chamber musician (on violin as well as on viola) and pedagogue. His busy concert schedule has already taken him throughout North America, Europe, and Israel.

He has performed, among others, under Yoav Talmi, Mendi Rodan, Kees Baakels, and Keith Lockhart, with the Quebec, Winnipeg, Windsor, Ann Arbor, Grand Junction, Jerusalem and Haifa Symphonies, and the Israeli, Cincinnati, Montreal and Manitoba Chamber Orchestras, Thirteen Strings, and Ensemble Appassionata. He has presented numerous recitals with such pianists as James Tocco, Louis Lortie, Stephen Prutsman, and Michael Chertock, and collaborated in chamber music performances with David Soyer and Michael Tree of the Guarneri Quartet, cellists Peter Wiley, Stephen Isserlis and Yehuda Hanani, clarinetists Wolfgang Meyer and James Campbell, flutist Julius Baker, and many others from a long list of internationally renowned artists.

Prior to his current appointment as Professor of Violin at the University of Michigan, Yehonatan Berick was on the faculties of McGill University and the Eastman School of Music. He has been invited as teacher and artist-in-residence at Bowdoin Music Festival (Maine), Killington Music Festival (Vermont), The Shouse Institute (MI), The Beethoven Seminar (New York), Music@Menlo (CA), Sounds in the Valley, and the JMC Young Players' Unit (Israel), and has presented masterclasses worldwide.

Yehonatan Berick is currently playing on a violin by Joseph Guarneri from 1735, on a generous loan from the RAD Instrument Foundation and its head Yehuda Zisapel.



ALI GORDON is a 2012 graduate of the University of Michigan with a BFA in Musical Theatre. Regional theatre appearances include *Charlie And The Chocolate Factory* (Veruca Salt), and *A Funny Thing...Forum* (Gemeni) at the Weston Playhouse. Her university credits include *The 25th Annual Putnam County Spelling Bee* (Olive), *Our Country's Good* (Dabby), and *Little Women* (Amy). She is the librettist for the new musical *Gibson Fleck* which had its premiere at UM. Her awards include the 2011 Dennis McIntyre Award for Undergraduate Play Writing.



From San Francisco, California, **ALEX AKIN** is a recent graduate of The University of Michigan's School of Music, Theatre and Dance where she studied voice with George Shirley and was involved in many main stage productions as well as various concerts and revues.



GRACE MORGAN, recently received a BFA in musical theatre from the University of Michigan. Recent roles at the University of Michigan include Roxie Hart in *Chicago* and Meg Brockie in *Brigadoon*. Grace grew up in Indianapolis, Indiana and has performed at the Indiana Repertory Theatre and Beef & Boards Dinner Theatre.



Hailing from St. George, Utah, **CHELSEA WILSON** graduated with a BFA in Musical Theatre from the University of Michigan in 2012. While at the university, Chelsea studied voice under Professor Freda Herseth. She also performed in many productions including *The Full Monty*, *Brigadoon*, and the world premier of the new musical, *Gibson Fleck*. Chelsea has appeared professionally at the St. Louis MUNY, the nation's largest outdoor amphitheater, in such shows as *Singin' In The Rain* and *Kiss Me, Kate*. Chelsea is a passionate teacher and is a certified Speech Level Singing instructor.

She is currently pursuing her acting career in New York City.



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. In February of 2012, he was named an Arthur F. Thurnau Professor by the University of Michigan, which is the university's highest award for excellence in undergraduate teaching.

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 UM Symphony Band's May 2011 tour of China, and recordings on the Albany, Arsis, and Equilibrium labels. A review of recent recordings in *Winds* magazine stated "programming and execution of this caliber ought to be available worldwide...musically impressive, giving a sense of elation," while the *American Record Guide* praised the "professional manner with which the group delivers...they show great skill and artistry" and proclaimed the "sound of the UM Symphony Band is something to savor."

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. His articles on conducting and wind literature have been featured in publications sponsored by a number of music education organizations as well as periodicals such as *The Instrumentalist*, *The School Musician*, and *Winds*.

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 College Band Directors National Association following his term as president (2001-2003).

UNIVERSITY OF MICHIGAN SYMPHONY BAND: A BRIEF HISTORICAL SKETCH

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 of participating students 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 (Milan), 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 China in May of 2011.



University of Michigan Symphony Band, Michael Haithcock, conductor

FLUTE

Michael Avitabile
Brian Dunbar
Amanda Galick
Erin O'Shea
Alexandra Rodriguez
Katherine Standefer
Hannah Weiss
Emily Wespiser
Kelly Zimba

OBOE

Melissa Bosma
Madeline Doyle
Ross Garton
Lauren Halyo
Perry Maddox
Tim Michling
Katie Phillips
Chris Wheeler

CLARINET

Nonna Aroutiounian
Shou-Lei Chang
Kari Dion
Jay Dubin
Sara Eastwood
Paul Feeny
Natalie Grata
Haotian He
Sigal Hemy
Julian Hernandez
Steven Hildebrand
Melissa Kindy
Sean Krissman
Sangwon Lee
Luke Mathers
Sam Mattenson
Curtis Noborikawa
Deanna Sirkot
Jason Spencer
Thomas Stephenson
Emily Wangler

BASSOON

Thomas Crespo
Christian Green
Matthew Nickel
Ryan Reynolds
Patrick Souza

SAXOPHONE

Edward Goodman
Daniel Hawthorne-Foss
Jonathan Hulting-Cohen
Charles Kemp
Zach Stern
Bruno Yoshioka

TRUMPET

Matthew Anderson
Matthew Bloomfield
Alex Carter
Katherine Cosgrove
Andrew Gilliam
Paula Guro
Joe Nibley
Bryce Schmidt
Peter Stammer
Ben Thauland

HORN

Brittany Cooper
Emma Daley
Cody Halquist
Emily Hoffner
Joseph L'Esperance
Erika Miras
Adedeji Ogunfolu
Samuel Rast
Carrie Rexroat
Lori Roy
Caroline Steiger

TROMBONE

Jason Cash
Christopher Rodgers
Micah Smiley
Henry Stanley
Irene Wu

BASS TROMBONE

Matthew Karatsu
John Lambert

EUPHONIUM

Ryan Chen
Christopher Plaskota
Michael Vecchio

TUBA

Michael Frasier
Jonathan Jones
Michael Krueger
Charles Mann

PERCUSSION

Jonathan Brown
Quincy Brown
Peter Felsman
Dylan Greene
Joshua Graham
Jeffrey Grant
Benjamin Krauss
Darren Lin
Christina Manceor
Paul Owen
Nicholas Rifken
Arlo Shultis

PIANO

Kathy Lee

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