



Reflections

University of Michigan Symphony Band

Michael Haithcock, conductor

Carol Jantsch, tuba

Jeffrey Lyman, bassoon

Scott Piper, tenor

Reflections

University of Michigan Symphony Band

Michael Haithcock, conductor



www.equilibri.com

- ❶ **Circus Overture** (2013) 3:37
William Bolcom (BMI)

Anahita (2005)

Roshanne Etezady (ASCAP)

- ❷ **The Flight of Night** 4:05
❸ **Night Mares** 3:32
❹ **Sleep and Repose/
The Coming of Light** 6:48

**A Dialogue of Self and Soul,
concerto for bassoon** (2013)

James M. Stephenson (ASCAP)

- ❺ **Allegretto moderato assai** 9:41
❻ **Allegro-spirited** 12:33

Jeffrey Lyman, bassoon
Scott Piper, tenor

- ❼ **Interior** (2006) 11:32
Kristin Kuster (BMI)

**Reflections on the
Mississippi for Tuba and
Symphonic Band** (2015)

Michael Daugherty (BMI)

- ❽ **Mist** 5:49
❾ **Fury** 3:34
❿ **Prayer** 6:42
⓫ **Steamboat** 4:33

Carol Jantsch, tuba

Copyright © 2015
The Regents of the
University of Michigan.
All rights reserved.



William Bolcom *Circus Overture*

Publisher: Edward B. Marks Music Company
and Bolcom Music (BMI)



William Bolcom describes the unique circumstances behind *Circus Overture* as follows:

“Leonard Slatkin and I go back more than 50 years. In 1964, while both students at Aspen, he premiered my

brand-new *Concerto-Serenade* for string orchestra and crazy Brazilian solo violinist (who, by the way, would wrap my car with my wife and me in it around a telephone pole near Chillicothe, Missouri, on our drive back to New York after the festival; no one was hurt, thankfully). Thus began a lengthy collaborative history. Leonard has commissioned several works from me over the years, including two symphonies (the Fourth includes Joan Morris singing my setting of the great Saginaw-born poet Theodore Roethke’s *The Rose*), and his landmark Ann Arbor 2004 recording of my *Songs of Innocence and of Experience* garnered much attention.

When the Boston Symphony Orchestra requested a 70th-birthday celebratory piece for the Maestro, I asked Leonard what he wanted; he suggested “a 6-minute fun and lively curtain-raiser for concerts,” and that is exactly what I set out to do in *Circus Overture*—a traditional concert overture meant just for fun. A listener is free to imagine a circus act here and there in it, but *Circus Overture* is not necessarily programmatic unless one wants it to be. (I haven’t any program in mind myself except one place for a few seconds toward the middle, a sort of sad-clown trombone moment tipping its hat at Chopin’s funeral march: I couldn’t resist a rueful musical glance at the fact that Leonard and I are both very definitely senior people now.) I immediately felt *Circus Overture* would also go well for band, and I transcribed this version, with the assistance of Paul Dooley, for Michael Haithcock and the University of Michigan Symphony Band.”

The University of Michigan’s H. Robert Reynolds Commissioning Fund provided funding for this version of *Circus Overture*. The original version for orchestra was commissioned by the Boston Symphony Orchestra and was made possible by support from the Harriett Eckstein New Commissions Fund.

Roshanne Etezady *Anahita*

Publisher: Roshanne Etezady Music (ASCAP)



The composer offers the following introduction to *Anahita*:

“In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous—each

mural approaching 18 feet in length—and together were considered the crowning glory of the artist’s career. One of these murals, “The Flight of Night,” depicts the magnificent Zoroastrian goddess of the night, Anahita, driving her chariot westward, fleeing from the rising sun.

However, if you travel to Albany today, you won’t see “The Flight of Night”; two years after Hunt completed the giant murals (and only one year after his death), the vaulted ceiling in the Assembly Chamber began to leak. By 1882, “The Flight of Night” had already been damaged, and by 1888, the ceiling had to be condemned. A “false” ceiling was built, completely obscuring Hunt’s murals, and today, all that remains visible of the mural are the lowest inches of the painting. The bulk of the mural languishes above the false ceiling, succumbing to the time and the elements, deteriorating more with each passing day.

Photographs of Hunt’s masterpiece, before it was destroyed, as well as the Persian poem that inspired Hunt, inspired my composition. The first movement, “The Flight of Night,” is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. The second movement, “Night Mares,” is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, “Sleep and Repose/The Coming of Light,” we hear the gentler side of the night, with a tender lullaby that ends with distant trumpets heralding the dawn.”

Below is the text of the Persian poem that inspired Hunt to paint “The Flight of Night.”

“ANAHITA”

Enthroned upon her car of light, the moon
Is circling down the lofty heights of Heaven;
Her well-trained courses wedge the blindest depths
With fearful plunge, yet heed the steady hand
That guides their lonely way. So swift her course,
So bright her smile, she seems on silver wings.
O’er-reaching space, to glide the airy main;
Behind, far-flowing, spreads her deep blue veil,
In wrought with stars that shimmer in its wave.
Before the car, an owl, gloom sighted, flaps
His weary way; with melancholy hoot
Dispelling spectral shades that flee
With bat-like rush, affrighted, back
Within the blackest nooks of caverned Night.
Still Hours of darkness wend around the car,
By raven tresses half concealed; but one,
With fairer locks, seems lingering back for Day.
Yet all with even measured footsteps mark
Her onward course. And floating in her train
Repose lies nestled on the breast of Sleep,
While soft Desires enclasp the waist of Dreams,
And light-winged Fancies flit around in troops.

In Sally Webster, *William Morris Hunt, 1824-1879*
(New York: Cambridge University Press, 1991).

James M. Stephenson *A Dialogue of Self and Soul, concerto for bassoon*

Publisher: Stephenson Music, Inc. (ASCAP)



A Dialogue of Self and Soul was commissioned by a consortium of ensembles including the University of Michigan Symphony Band with support from the H. Robert Reynolds Commissioning Fund.

The composer offers the following thoughts on the inspiration for the work:

“I never intended Yeats’ poem to shape my concept for a bassoon concerto, but as the project came to be, I was directed by happenstance to the Yeats words, and was very taken by its meaning (or my interpretation of its meaning).

As a composer, we are often pulled —almost on a daily basis—to consider what we write: Who is the piece really for? Is it for the soloist, and his/her expectations? Or is it for the person or persons commissioning the work, and what might work best for their needs? Or is it for the audience? Ideally—and the expected answer is, of course—that we should compose for ourselves first, and that everything else will take care of itself. Easier said than done.

That’s a risky proposition. If the piece then falls into dislike, or suffers bad critical review, then those responses are direct criticisms of oneself as a person. The opposite is true, no doubt, but nonetheless, this is the line we must constantly walk as composers: our “dialogue” that runs constantly through our heads (or at least mine).

And so the two movements of this concerto are very contrasting (as most concertos should be anyway). One plays up to some expectations, while the other ignores. It’s almost as if I worked through the issue described above throughout the concerto itself.

One constant remains, however: a solo bassoon part intended to be accessible to almost all levels of player; not too difficult for the young player, but also musically rewarding and stimulating for the seasoned professional.

The ending is different from most other music I’ve composed. It should end with rapture; prolonged silence by the audience at the end would be most welcome.”

Text drawn from *A Dialogue of Self and Soul* by William Butler Yeats

[I am content to follow to its source](#)

[Every event in action or in thought;](#)

[Measure the lot; forgive myself the lot!](#)

[When such as I cast out remorse](#)

[So great a sweetness flows into the breast](#)

[We must laugh and we must sing,](#)

[We are blest by everything,](#)

[Everything we look upon is blest.](#)

Kristin Kuster
Interior

Publisher: Kristin Kuster (BMI)



According to the composer, “the music of *Interior* reflects ideas or thoughts that lie, occur, or function within limiting boundaries. Just as we project our imagination onto the architectural space in which we live in order to find solace in our environment, so we also ponder the thoughts and memories that decorate our lives. *Interior* is intended as a subtle window into the concealed nature of those thoughts and memories.”

Interior was commissioned by a consortium of ensembles organized by Michael Haithcock with funding support from the H. Robert Reynolds Commissioning Endowment. The University of Michigan Symphony Band premiered the work on February 2, 2007.

Michael Daugherty
Reflections on the Mississippi

Publisher: Michael Daugherty Music (BMI)



Michael Daugherty is one of the most colorful and widely performed American composers on the concert music scene today.

The composer offers the following insight to his composition:

This concerto, composed in memory of my father, Willis Daugherty (1929–2011), is a musical reflection on family trips during my childhood to the Mississippi River near McGregor, Iowa.

In July and October 2012, I returned to the Mississippi to make two road trips from McGregor to Hannibal, Missouri. Along the “Great River Road,” I explored small river towns and snapped photographs of scenic river vistas. Local boat owners also guided me to the secluded wildlife havens and murky backwaters of the Mississippi River. All the while, I was collecting sounds, musical ideas and an emotional framework for my tuba concerto.

The tuba concerto is 22-minutes in duration, and in four movements. In the first movement of the concerto, “Mist,” I reflect on sunrise as seen and heard through a misty haze over the Mississippi River. After an opening ripple, the tuba intones a mystical melody that ascends through shimmering chords. An *ostinato* is introduced in a musical canon by percussion, piano and tuba, followed by a dark second theme that rises from the depths of the brass section punctuated by woodwinds. At the end of the movement, the *ostinato* returns in the timpani and is combined with the misty opening melody of the tuba.

The title of the second movement, “Fury,” recalls the turmoil of the Mississippi River in the fiction of William Faulkner and in the history of the “Great Mississippi Flood” of 1927. Like the jarring time shifts in Faulkner’s 1927 novel, *The Sound and the Fury*, the music I have created consists of dissonant harmonies, turbulent polyrhythms, and clashing $\frac{3}{4}$ and $\frac{5}{4}$ time signatures performed simultaneously.



« Michael Daugherty, Carol Jantsch, Michael Haithcock

In “Prayer”, the third movement, I meditate on the calm mood of the Mississippi River seen from a high vista, overlooking the water as far as the eye can see, as sunset turns into a clear and starry night. Glockenspiel, vibraphone, chimes, and piano echo like distant church bells down in the valley, while the tuba plays a lyrical, soulful melody. In a musical flashback, I evoke material from the first movement to remind us of the timeless currents of the Mississippi River. The final movement, “Steamboat,” conjures up colorful tales from *Life on the Mississippi* by Mark Twain (1835-1910). Traveling down the Mississippi River, I have composed lively music that follows the gambling steamboats from Twain’s hometown in Hannibal, Missouri, to the final stop in New Orleans. Much as the tuba plays a central role in Zydeco and Second line music of New Orleans, the tuba soloist in my concerto leads a “second line” of

syncopated rhythms that propel the concerto to a virtuosic conclusion.

The band version of this work was made possible with funds from the University of Michigan’s H. Robert Reynolds Commissioning Fund.

Soloist biographies



Carol Jantsch has been Principal Tuba of the Philadelphia Orchestra since 2006. She won this position during her senior year at the University of Michigan, becoming the first female tuba player in a major symphony

orchestra. An active recitalist and soloist, she has performed tuba concertos with numerous ensembles, including the Philadelphia Orchestra, Columbus Symphony Orchestra, and United States Marine Band. She has been honored with a “Best of Philly” award from *Philadelphia Magazine*, prizes in several international solo tuba competitions, and alumni awards from both Interlochen Arts Academy and the University of Michigan.

Carol is increasingly active as a teacher and clinician, and has given masterclasses in Europe, Asia, and North America. She is currently on faculty at the Yale University School of Music and Temple University Boyer College of Music, and is also on the roster of Yamaha Performing Artists.

Her participation in this recording project was supported by the University of Michigan’s H. Earl Reynolds Fund.



Jeffrey Lyman, Professor of Bassoon at the University of Michigan, has established himself as one of the premier performers, teachers, and historians of the bassoon in the U.S. His principal teachers include Bernard Garfield of the Philadelphia Orchestra and Richard Beene and Hugh Cooper of the University of Michigan. He has been a member of numerous orchestras across the country and has performed with the Philadelphia Orchestra, the Metropolitan Opera Orchestra, the Opera Company of Philadelphia, the Los Angeles Philharmonic and the Michigan Opera Theatre, among others. He has appeared as soloist and in the orchestras of the Moscow Autumn Festival, the Festival dei Due Mondi

(Spoleto, Italy), Académie Européenne d’Été de Musique (Tournon, France), Colorado Music Festival, Vermont Mozart Festival, Bellingham Music Festival, Saint Bart’s Music Festival (French West Indies) and the Chamber Music Conference and Composers’ Forum of the East at Bennington College.

In addition to his varied career as a performer, he is also well known as an author and has published several articles, recordings and web pages on compositions for bassoon from the former Soviet Union, Mexico, France and the United States. His studies on the great woodwind pedagogues of the 19th century have culminated in several releases collected as the Jeffrey Lyman Edition from TrevCo Music Publishing, including the first complete English translation of the *Nouvelle Méthode de Basson* by Etienne Ozi and a forthcoming translation of *The Art of Bassoon Playing* by Carl Almenröder. Recent projects include video recordings of trios and duos for oboe, bassoon and piano with Nancy Ambrose King and Martin Katz, articles on textual issues in the music of Stravinsky and Canteloube, as well as premier performances of recent works by the French bassoonist/composer Alexandre Ouzounoff.



Scott Piper, assistant professor of voice at the University of Michigan, received a BM in voice performance from Truman State University in 1993 and a MM (1995) and DMA (2012) in voice performance from the University of Michigan. He

started his professional career at Madison Opera in 1999 in a much-acclaimed production of Verdi’s *La Traviata*. Since that time, he has appeared with Houston Grand Opera, Dayton Opera, Madison Opera, Minnesota Opera, Opera Pacific, Lyric Opera of Kansas City, Michigan Opera Theater, New York City Opera, the International Music Festival of Macau, Vancouver Opera, Compañía Lírica Nacional de Costa Rica, the New People’s Theater of Moscow (Russia), and the Anna Livia International Opera Festival in Dublin, Ireland. In Italy he has appeared in Rome, Catanzaro, Modena, Ravenna, and at Teatro di Verdi in Busseto. As a concert soloist, Piper has appeared with many American orchestras and sang the North American Premiere of Perosi’s oratorio *La Rissurrezione di Christo* with the Friends of Opera at U-M. He has received awards from

the University of Michigan Friends of Opera, the National Society of Arts and Letters, the William C. Byrd Foundation, the Gerda Lissner Foundation, the Ken Boxley Foundation, the Licia Albanese-Puccini Competition, the George London Foundation, and received the Jim and Janice Botsford Study Grant.



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 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 University of Michigan 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 proclaimed: "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 University of Michigan 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 symposia 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 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, the University of Michigan 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.

For decades, U-M band alumnus



Howard Gourwitz (BS '69) has been an ardent supporter of the University of Michigan Bands. His contributions provide scholarships, create new repertoire through commissions, and support a wide variety of projects that enhance students'

experiences in meaningful ways across the entire university band program. Howard is a Past President as well as current member of the Board of Directors of the University of Michigan Band Alumni Association, and member of both the Victors for Michigan Campaign Advisory Committee for the School of Music, Theatre & Dance and The Elbel Club (The Friends of the Michigan Marching Band) development committee.

This recording project was made possible through his extraordinary generosity!

University of Michigan Symphony Band

Michael Haithcock, *Director of Bands, Arthur F. Thurnau Professor of Music*

Piccolo

Madeline Aiken (B)
Travis Jones (B)
Hannah Weiss (S, E, D)

Flute

Madeline Aiken (B, D)
Nadine Dyskant-Miller (B)
Travis Jones (B, E)
Cassandra Mullenix (B)
Caroline Renner (B, D)
Brice Smith (B, E, K, S)
Hannah Weiss (K)

Alto Flute

Travis Jones (K)

Oboe

Madeline Doyle (B)
Michael Homme (B, D)
Perry Maddox (E)
Andreas Oeste (E, K, S)
Kelsey Stewart (D)

English Horn

Michael Homme (E, K, S)
Perry Maddox (D)
Jessica Wilkins (B)

E-Flat Clarinet

Micah Candiotti-Pacheco (K, S)
Rina Sugawara (B)

B-Flat Clarinet

Micah Candiotti-Pacheco (B, D, S)
Anna Darnell (B, K)
Kinsey Fournier (B, E)
Curtis Noborikawa III (B)
Clarissa Osborn (B, D, E)
Elias Rodriguez (B)
Rachel Rosenbaum (D)
Edward Sundra (E)
John Walters (S)

Bass Clarinet

Anna Darnell (E, D, S)
Rachel Rosenbaum (B)
Edward Sundra (K)

Bassoon

Daniel Kendrick (B, D, E)
Michael Gieske (K)
Nathaniel Hoshal (B, D, E, K, S)

Contra Bassoon

Michael Gieske (B, D, E)

Saxophone

Jonathan Hostottle (B-Baritone, E-Tenor)
David Foley (B-Soprano, D-Soprano, E-Alto)
Brendan Kelly (B-Alto, D-Baritone, E-Baritone)
Lisa Keeney (D-Tenor)
Emmett Rapaport (E-Alto)
Katherine von Bernthal (B-Tenor)
Andrea Voulgaris (E-Alto)

Horn

Michaela Clague (D)
Anna Gilpatrick (B)
Morgan LaMonica (B, D, E)
Jordan Miller (B, D, E, K)
Daniel Salera (B, D, E, K, S)
Daniel Skib (B)
Jahn White (B, K, S)
Benjamin Wulfman (E, K)

Trumpet

Christi Burkett (B, D, E, K)
Andrew Gilliam (E)
Kyle Mallari (E, K, S)
Bret Magliola (D)
Amanda Ross (B, D)
Bryce Schmidt (E)
Spencer Wallin (B)

Trombone

Skye Dearborn (E)
John Gruber (B, D, E, K, S)
Ingram Lee IV (B, D)

Bass Trombone

Joshua Stover (B, D, K, S)
Benjamin Zisook (E)

Euphonium

Angel Elizando (D, E)
John West (B, D, E)

Tuba

Nick Beltshev (K, S)
Jonathan Jones (E)
Evan Zegiel (E)
Jarrett McCourt (B)

Percussion

Anthony DeMartinis (B, D)
Laura Grems (S)
Chase Lancaster (B)
Christina Manceor (S)
Nicole Patrick (B, D, S)
Evan Saddler (E, S)
Christopher Sies (B, E, K, S)
Arlo Shultis (B, D, E, K, S)
Jonathan Smith (D)
Chelsea Tinsler (E, S)
Casey Voss (S)
Hannah Weaver (B, D)

Double Bass

Margaret Hasspacher (D)
Eric Ridenour (B, D)
Lauren Rodewald (K)
Kohei Yamaguchi (B, D, S)

Harp

Catherine Miller (B, K, S)
Caroline Nelson (E)

Piano

Sonya Belaya (D)
Elizabeth Crecca (B, S)

Celesta

Jules Pegram (B)



The University of Michigan Symphony Band records with Carol Jantsch in Hill Auditorium



The University of Michigan Symphony Band records in Hill Auditorium

Participation key: Bolcom = **B** Daugherty = **D** Etezady = **E** Kuster = **K** Stephenson = **S**

Reflections

University of Michigan Symphony Band

Michael Haithcock, conductor



www.equilibri.com

Executive Producers

Frank Koonce and
Michael Udow

Project Producer

Michael Haithcock

Recording Session Producers

Courtney Snyder (*Daugherty, Etezady, Stephenson*)

Mary Schneider (*Kuster, Bolcom*)

Recording Production Assistants

Dustin Barr

Joel Bein

Yi-Cheng Chen

Eric LaPrade

Fritz Kaenzig

James Onstott

Jared Rawlings

Joshua Roach

Mary Schneider

Recording Engineer

Dave Schall, Acoustic Sound and Recording,
Ann Arbor, Michigan

Graphic Design

Savitski Design, Ann Arbor, Michigan

Production and Audio Replication

World Class Tapes, Ann Arbor, Michigan

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

Bolcom–March 16, 2015*

Daugherty–February 3 and 5, 2015*

Etezady–October 22, 2014*

Kuster–November 24, 2014*

Stephenson–October 2 and 3, 2014

* *composer in attendance during recording*

Special thanks to Madeline Aiken, Roger Arnett, Emily
Avers, Jason Corey, Paul Feeny,
Dane Racicot, and Michael Steiger for their technical
and logistical support of this project.