University of Michigan Symphony Band

Michael Haithcock conductor

Timothy McAllister saxophone

Hila Plitmann soprano

Featuring the music of **Paul Dooley Ingolf Dahl Michael Daugherty**

Poetics

University of Michigan Symphony Band Michael Haithcock, conductor

Executive Producers Frank Koonce and Michael Udow

Project Producer Michael Haithcock

Recording Session Producer Courtney Snyder

Recording Session Production Assistants Toel Bein Thomas Gamboa Christopher Mara Stephen Meyer **Joshua Roach** Mary Schneider Nick Smith



Session Engineer Jason Corey

Editing, Mixing, and Mastering Engineer Dave Schall Acoustic Sound and Engineering, 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 utilizing the Harriet and Goff Smith **Recording Studio** Doolev-February 4, 2016* Dahl-November 2 and 3, 2015 Daugherty-March 9, 10, and 12, 2016* *Composer present for the recording session

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Cover image is a detail from the frieze "Arts" from the facade of the University of Michigan's Angell Hall. Photograph by Mike Savitski.

University of Michigan Symphony Band

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

Piccolo Melissa Mashner

Cassandra Mullenix Flute Rachel Berkowitz Melissa Mashner 2

Cassandra Mullenix 1.2 Brice Smith 2.3 Ashley Stanley 1,2

Oboe Andrew Cooper 1,3 Christopher Fujiwara

Kelsey Stewart 2 **English Horn**

Andrew Cooper Belinda Rosen a

Laurel Wellman E-Flat Clarinet Joseph Velez 1.2

B-Flat Clarinet Margaret Albrecht Sole Chang 2 Taylor Isberg Emily Ji 1



University of Michigan Symphony Band Michael Haithcock, conductor

Paul Dooley (b. 1983) Masks and Machines (2015) **0** I.

> Rachel Berkowitz, flute John West, euphonium

2 II.

Andrew Cooper, oboe Daniel Fendrick, bassoon B III.

Ingolf Dahl (1912-1970) **Concerto for Alto Saxophone** and Wind Orchestra (1949)

- 4 Recitative
- 6 Adagio (Passacaglia) Ben Wulfman, horn John Gruber, trombone
- 6 Rondo alla Marcia

Timothy McAllister, saxophone

Michael Daugherty (b. 1954) Labyrinth of Love for Soprano, Winds, Piano, Contrabass, and Percussion (2013)

Introduction

- In This Strange Labyrinth
- Eros (Sappho Fragment 47) Evan Saddler, temple blocks
- 10 Sonnets from the Portuguese, XIII Andrew Gilliam, trumpet
- If I may have it when it's dead
- ① On the Difficulty of Loving an Invisible God
- I iz's Lament Andrew Cooper, English horn
- Amanda Ross, trumpet Oh, come to me in dreams, my love!
- Edward Goodman, baritone saxophone 15 Short Talk on the Sensation of Aeroplane Takeoff Hila Plitmann, soprano

Leo Kim Daniel Martinec 2 Spencer Stromauist 1.2 Edward Sundra 1.3

Bass Clarinet Mathieu Giradet 1.2 Edward Sundra 3

Alexander Bullard

Alexander Carlucci 1 Daniel Fendrick 1.2.3 Joshua Luty 2

David Foley 1-Soprano

Lisa Keeney 3-Tenor Brendan Kelly 1,3-Barito Russell Kerns 1.3-Alto Andrea Voulgaris

Horn Nicholas Castellano 1.3 Anna Gilpatrick 2

Daniel Skib

Contra Bass Clarinet

Bassoon

Contra Bassoon **Toshua** Luty Joseph Swift 2

Saxophone

Timpani

Colin McCall Karl Ronneburg Morgan LaMonica 1,2 Percussion Christopher Nichols 1 Laura Grems Daniel Salera Colin McCall Patterson McKinney 1,3 Benjamin Wulfman 2 **Riley Palmer** Evan Saddler 1,

Andrew Gilliam 2.3 Tanner Tanveri 2 Bret Magliola 1,2 Chelsea Tinsler 2 Amanda Ross 1,2,3 Casey Voss 1,2 Katherine Stephen 1,2 **Double Bass**

Margaret Hasspacher Conner Reinman 1.2 Kohei Yamaguchi 1,2

Harp Celia van den Bogert

Piano/Celesta Phoebe Wu 1.3

Euphonium John West Tuba Nick Beltchev 1.2

Trumpet

Trombone

Laura Crytzer

John Gruber 2

Skye Dearborn 1

Ingram Lee IV 2

Bass Trombone

Matthew Halbert

Joshua Stover 2.3



Paul Doolev **Masks and Machines**

Paul Dooley joined the faculty at the University of Michigan in the fall of 2012 where he teaches electronic music.

The composer provides the following explanation of the inspiration for this work:

Masks and Machines (2015) was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green's retirement from the Frost School



of Music at the University of Miami. Masks and Machines is inspired by the early twentieth

century works of Bauhaus artist Oskar Schlemmer and the Neoclassical music of Igor Stravinsky. I admire the simplicity of shapes and color in Schlemmer's works such as the

> The opening movement, titled Recitative, reflects the historical tradition of the concerto in the exchange between the soloist and ensemble, thereby integrating the saxophone into a genre in which it had very little history at the time of Dahl's composition. The neo-classical style immediately creates a serious atmosphere for the audience; this is no "popular" use of the saxophone as might have been expected in 1949. The hauntingly beautiful melodies of the following Adagio have a vocal quality. Here the saxophone is placed in dialogue with several soloists, including the trombone and horn. The soaring lyricism of the primary melody is enhanced by the use of the saxophone's altissimo range, a technique that few beyond Sigurd Rascher could master when the work was composed. The final movement, Rondo alla Marcia, continues the composer's neo-classical approach

Bauhaus Stairway and Triadic Ballet, as well as the Renaissance and Baroque musical influences in Stravinsky's Pulcinella, Masks and Machines contains three contrasting character pieces featuring Renaissance brass music; Baroque fortspinnung in virtuosic mallet percussion: lush oboe, clarinet, and bassoon solos: and machine-like flute riffs.

Additional information regarding Paul Doolev and his music can be found at pauldooley.net.

Ingolf Dahl Concerto for Alto Saxophone

Ingolf Dahl is an example of the phenomenon of European-born composers emigrating and subsequently acculturating completely into the musical life of their adoptive countries. After studying music in Germany and Switzerland, Dahl worked as a

with its inclusion of music reminiscent

of many earlier masters, ranging from

Haydn to Stravinsky (one of Dahl's

best friends in Los Angeles, who

was nearing the end of his own

neo-classical period at the time

crafted around the composer's

European heritage and his under-

The movement's rondo form is also

standing of Rascher's virtuosity.

the form for the finale of many

classical period multi-movement

works, including the sonata, the

The high quality and interest of

Dahl's music, especially after the fine

this work a standard in the saxophone

which saxophonists have been judged

repertoire. Its musical and technical

demands have set the standard by

for more than sixty years.

honing of his revisions, have made

symphony, and the concerto.

Dahl wrote the first version of his

concerto). This music is ingeniously

conductor of the Zurich Opera before immigrating to the United States in 1938.

Settling in Los Angeles, he found work as a composer and conductor for radio and film. He also became close friends with Arnold Schoenberg and Igor Stravinsky. Dahl became a naturalized United States citizen in 1943 and joined the faculty of the University of Southern California in 1945. In addition to his work at USC.



where he taught until his death. Dahl served on the faculty of the Berkshire Music Center at

Tanglewood from 1952 to 1955. The composer received many awards and commissions throughout his lifetime.

The Concerto for Alto Saxophone was the composer's first composition for a large ensemble. Previously, his

Michael Daugherty Labyrinth of Love

GRAMMY[®] Award-winning composer Michael Daugherty is one of the most colorful and widely performed American composers on the concert



music scene today. Daugherty joined the faculty of the University of Michigan in 1991,

where he is Professor of Composition. More information about his music can be found at michaeldaugherty.net.

Labyrinth of Love (2013) for soprano, winds, piano, contrabass and percussion was commissioned and premiered by the University of Miami Frost Wind Ensemble, conducted by Gary Green, with Hila Plitmann, soprano, in Coral Gables, Florida on October 6, 2013. The orchestral version was commissioned by Present Music, Milwaukee, Wisconsin and the

limited output consisted only of music for chamber ensembles and piano. Sigurd Rascher, who is considered to be the world's first classical saxophone virtuoso, commissioned the work. Dahl, an uncompromising perfectionist, composed slowly and revised constantly. The premiere of the concerto was planned for January 14, 1949 with Rascher and the University of Michigan Symphony Band, conducted by William D. Revelli. The score was not complete and the premiere was cancelled, as were several other planned performances until the premiere finally took place on May 17, 1949 with the University of Illinois Concert Band, conducted by Mark Hindsley, and Rascher as soloist. Despite the success of the first performance. Dahl revised the concerto multiple times between 1953 and 1959, scoring it for smaller accompanying forces and reducing the length by nine minutes.

> Rambert Dance Company, London, United Kingdom. The world premiere performance of the orchestral version was given by Present Music. conducted by Kevin Stalheim, with Jennifer Goltz, soprano, in Milwaukee, Wisconsin, on June 15, 2012.

The composer writes:

"Labyrinth of Love is inspired by poetry from eight renowned women: Sappho (ca. 612 BCE-570 BCE; Greek), Lady Mary Wroth (1587–1653; British), Juana Ines de la Cruz (1651–1695; Mexican), Mary Shelley (1797–1851; British) Elizabeth Barrett Browning (1806–1861; British), Emily Dickinson (1830–1886; American), Elizabeth Taylor (1932–2011; American), and Anne Carson (b. 1950; Canadian). The texts I have selected, and the musical landscape I have created, are full of bitterness, desire, longing, ecstasy, irony, tenderness, despair, hope, sadness, and humor."

I. In This Strange Labyrinth

Lady Mary Wroth (1587–1653; British)

In this strange labyrinth how shall I turn? Ways are on all sides, while the way I miss: If to the right hand, there in love I burn; Let me go forward, therein danger is;

- If to the left, suspicion hinders bliss, Let me turn back, Shame cries I ought to return.
- Nor faint though crosses with my
- Stand still is harder, although sure to mourn.
- Then let me take the right- or left-hand way; Go forward, or stand still, or back retire;
- I must these doubts endure without allay Or help, but travail find for my best hire.
- Yet that which most my troubled sense doth move Is to leave all, and take the thread of love.

VI. Liz's Lament

Elizabeth Taylor (1932–2011; American)

- Liz and Richard The most talked about the most read about the most famous couple in the entire world
- I see myself being handed from man to man As if I were an amusement I don't think it's possible to really love a woman like me

Richard and Liz Sad/Sad/Sad

I have wasted so many words on so many men How strangely awake I feel But tonight I will begin a dream of my own which will never end

II. SAPPHO 47

Sappho (ca. 612 BCE–570 BCE; Greek) Translated by Yopie Prins

Eros has mv uprooted wits has my again as if it's a wind a wind wind a whirling wind whipping wild wild wild whipping mountain wild trees mountain uprooted trees uprooted

wild tree

Richard and Liz

Sad/Sad/Sad

The Sandpipers

The Comedians

Who's Afraid of Virginia Woolf

There is only one man in my whole life

who has made me happy

Richard....my husband....

my ex-husband....

I can't remember which

in the dark

Richard and Liz

Sad/Sad/Sad

who is somewhere out there

The Taming of the Shrew

Cleopatra

The VIPs

III. Sonnets from the Portuguese, XIII IV. If I may have it when it's dead

- Elizabeth Barrett Browning (1806–1861; British)
- And wilt thou have me fashion into speech The love I bear thee, finding words enough, And hold the torch out, while the
- winds are rough,
- Between our faces, to cast light upon each?
- I drop it at thy feet. I cannot teach My hand to hold my spirit so far off From myself—me—that I should bring thee proof, In words, of love hid in me out of reach.
- Nay, let the silence of my womanhood Commend my woman-love to thy belief, Seeing that I stand unwon (however
- wooed)

And rend the garment of my life in brief

By a most dauntless, voiceless fortitude, Lest one touch of this heart convey its grief

V. On the Difficulty of Loving an Invisible God (Traigo commigo un cuidado)

Juana Ines de la Cruz (1651–1695; Mexican)

I recall—were it not so a time when the love I knew went far beyond madness even, reached excesses known to few, but being a bastard love, built on warring tensions, it simply fell apart from its own dissensions.

But oh, being now directed to the goal true lovers know, through virtue and reason alone it must stronger and stronger grow.

Therefore one might inquire why it is I still languish. My troubled heart would make reply: what makes my joy makes my anguish.

Yes, from human weakness, in the midst of purest affection, we still remain a prey

Emily Dickinson (1830–1886; American)

For though they lock thee in the grave,

If I may have it when it's dead

If just as soon as breath is out

Until they lock it in the grave,

T'is bliss I cannot weigh.

Myself can hold the key.

Think of it, lover! I and thee

Permitted face to face to be:

After a life, a death we'll say, —

For death was that, and this is thee.

I will contented be:

It shall belong to me.

To see our love returned is so insistent a craving that even when out of place, we still find it enslaving.

to natural dejection.

It means nothing in this instance that my love be reciprocated; yet no matter how hard I try, the need persists unabated.

If this is a sin, I confess it, if a crime, I must avow it; the one thing I cannot do is repent and disallow it....

VII. Oh, come to me in dreams, my love!

Mary Shelley (1797–1851; British)

Oh, come to me in dreams, my love! I will not ask a dearer bliss; Come with the starry beams, my love, And press mine eyelids with thy kiss.

'Twas thus, as ancient fables tell, Love visited a Grecian maid,

Till she disturbed the sacred spell, And woke to find her hopes betrayed.

But gentle sleep shall veil my sight, And Psyche's lamp shall darkling be, When, in the visions of the night, Thou dost renew thy vows to me.

Then come to me in dreams, my love, I will not ask a dearer bliss; Come with the starry beams, my love, And press mine eyelids with thy kiss.

VIII. Short Talk on the Sensation of Aeroplane Takeoff

Anne Carson (b. 1950; Canadian)

Well you know that could be true love running towards my life with its arms up yelling Let's buy it! What a bargain!



Michael Haithcock, Michael Daugherty, Hila Plitmann

Artist Biographies



winning soprano, **Hila Plitmann** is a glittering jewel on the

international music

GRAMMY[®] Award-

scene, known worldwide for her astonishing musicianship, light and beautiful voice, and the ability to perform challenging new works. She regularly premieres works by today's leading composers while maintaining a vibrant and extraordinarily diverse professional life in film music, musical theatre, and song writing. hilaplitmann.com



GRAMMY[®] Awardwinning saxophonist, **Timothy McAllister**, of the acclaimed

of today's premier soloists. McAllister was appointed Associate Professor of Saxophone at the University of Michigan in 2014, following the legacies of Larry Teal and his mentor, Donald Sinta.

McAllister offers his "special thanks to everyone who helped make this recording possible and would like to dedicate this performance and recording of Ingolf Dahl's Saxophone Concerto to my great teacher, UM Distinguished Professor Emeritus Donald Sinta, whose tireless artistry and devotion to teaching inspired me and countless other players around the world." timothymcallister.com



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.

University of Michigan Symphony Band

The long history of the University of Michigan Symphony Band began in 1927 when Nicholas 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 serving the increased numbers of participating students and further raising the quality of performances.

UNIVERSITY OF MICHIGAN SYMPHONY BAND

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Timothy McAllister, saxophone

