

BOLCOM & FRIENDS

University of Michigan Symphony Band • Michael Haithcock

EXECUTIVE PRODUCER: Frank Koonce

PROJECT PRODUCER: Michael Haithcock

RECORDING SESSION PRODUCERS:

Stephen Meyer (Dooley)
Mary Schneider (Bolcom Cabaret Songs)
Courtney Snyder (Bolcom Concertos,
Stephenson)

RECORDING PRODUCTION ASSISTANTS:

Madeline Aiken
Joshua Anderson
Lindsay Bronnenkant
Giovani Brigueo
Thomas Gamboa
David Jackson
Stephen Meyer
Joshua Roach
Nick Smith
Elliott Tackitt

SESSION ENGINEERS:

Jason Corey: Bolcom Concertos
Dave Schall: Stephenson, Bolcom
Cabaret Songs, Dooley

EDITING, MIXING, AND MASTERING 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:

Clarinet Concerto–January 29, 2017
Stephenson–September 26, 2017
Cabaret Songs–November 14, 2017
Dooley–February 1, 2018
Trombone Concerto–November 20, 2017

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BOLCOM & FRIENDS

University of Michigan
Symphony Band
Michael Haithcock

INCLUDING MUSIC BY

Paul Dooley AND James Stephenson

FEATURING

Matt Albert–Violin
Joseph Alessi–Trombone
Chad Burrow–Clarinet
William Campbell–Trumpet
Joan Morris–Vocalist
Logan Skelton–Piano



RECORDINGS

www.equilibri.com

BOLCOM & FRIENDS

University of Michigan Symphony Band • Michael Haithcock

CONCERTO FOR CLARINET AND BAND (1988)

William Bolcom (b. 1938)

Premiere recording, band version

- 1 ALLEGRO
- 2 CANTABILE
- 3 SCHERZO-FINALE
Chad Burrow, soloist

- 4 **THE STORYTELLER** (2013)
James Stephenson (b. 1969)
Premiere Recording, Chamber Winds Version

Matt Albert, Violin
William Campbell, Trumpet
Amanda Ross, Off-stage Trumpet

FOUR CABARET SONGS (1977-1985)

William Bolcom

Premiere recording, band version

- 5 OVER THE PIANO
- 6 SONG OF BLACK MAX
- 7 WAITIN
- 8 GEORGE

Joan Morris, Mezzo-Soprano
Logan Skelton, Piano
Andrew Grossman, Drum Set

COAST OF DREAMS (2014)

Paul Dooley (b. 1983)

Premiere recording, band version

9 FLOWERS OF OUR LOST ROMANCE

William Campbell, Amanda Ross,
and Isaac Hopkins, Trumpet
Salvador Flores, Alto Saxophone
Chad Lilley, Soprano Saxophone

10 VELOCITY FESTIVALS

CONCERTO FOR TROMBONE (2015)

William Bolcom

Premiere recording, band version

- 11 QUASI UNA FANTASIA
- 12 BLUES
- 13 CHARADE
Joseph Alessi, soloist



Euphonium

Riley Bahin 1
Joe Broom 3,4
Sean Jobes 4
Elliot Polot 1,5

Tuba

Matthew Baker 2,4,5
Christopher Hall 4
Evan Zegiel 1

Timpani

Danielle Gonzalez 4,5
Casey Voss 1

Percussion

Colleen Bernstein 2,5
Connor Darling 1,4
Anthony DeMartinis 4
Nigel Fernandez 4,5
Danielle Gonzalez 2
Andrew Grossman 1, 3
Griffin Harvey 1,2,4,5
Jonathan Mashburn
1,4

Tanner Tanyeri 5
Cameron Wilson 4

Double Bass

Conor Flynn 1,2,3,4,5
Connor Reinman 1,4,5
Harp
Celisa Gutierrez 1,4,5
Celia van den Bogert
2

Piano/Celesta

Grace Zhang 1,5

Participation key

Clarinet Concerto 1
The Storyteller 2
Cabaret Songs 3
Coast of Dreams 4
Trombone Concerto 5

UNIVERSITY OF MICHIGAN SYMPHONY BAND

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

Piccolo

Onalee Kineman 1
Maguette Ndiaye 5
Ellen Sauer 4,5

Flute

Maria Castillo 2,5
Cassandra Huerta 5
Esther Kim 4
Onalee Kineman 1
Cassandra Mullenix 1
Maguette Ndiaye 3,4,5
Brett Patterson 1
Neil Robertson 4,5
Kaitlynn Rodriguez 3,5
Ellen Sauer 2,5
Jordan Smith 4

Oboe

Sagar Anupindi 4,5
Jonathan Conjurske 1
Mickenna Keller 1,5
Emily Kirven 2,3
Aaron Robinson 4

English Horn

Jeremiah Quarles 1
Benjamin Cormier 2,5

E-Flat Clarinet

Nick Thompson 1,5

B-Flat Clarinet

James Campbell 3,5
Mickayla Chapman 5
Allison Chu 1
Nataníel Farrar 1,2,5
Mary Fortino 5
Catherine Gu 1
Catherine Heiba 4

Anita Ho 1
Michelle Ho 4
Harry Hwang 5
Taylor Isberg 4
Emily Ji 5
Katelyn LaPrarie 4
Jordan Kauffman 4
Leo Kim 1,4
Cassandra Nielsen 4
Spencer Stromquist 1
Katie Thomas 1,3
Nick Thompson 2,3,4
Joseph Velez 1

Bass Clarinet

James Campbell 1,2,4
Leo Kim 3,5

Bassoon

John Byrne 4
Peter Ecklund 2,5
Daniel Fendrick 1,4
Saralyn Klepaczyk 1
Matthew Wildman 3,5

Contra Bassoon

Yousef El-Magharbel 4
Liam Jackson 5
Trevor King 1

Saxophone

Salvador Flores A2,A4
Jonathan Hostottle B3,B5
Russel Kerns S1
Matthew Koester S2,T3,T5,B4
Chad Lilley S4,S5
Connor Mikula A1
Connor O'Toole B5,T4
Emmett Rapaport T1,
T2,A5
Chance Stine B1,A3

Horn

Michaela Clague 5
Nick Kneupper 1
Tommy Militello 4
Christopher Nichols 3
Daniel Skib 1,2,5
Maxwell Stein 1,2,3,4,5
Patrick Walker 1,2,5,4
Evan Wright 4

Trumpet

Andrew Gilliam 1
Isaac Hopkins 4
Kyle Mallari 1,5
Bret Magliola 1,4,5
Amanda Ross 1,2,4,5
Katherine Stephen 1

Trombone

John Gruber 1
Scott Hankins 5
Zongxi Li 5
Sam Silverman 1
Scott Vanderbilt 4
Scott Watson 4

Bass Trombone

Matthew Halbert 1
Derek Mitchell 1
AJ Muusse 5
Simon Lohmann 4

WILLIAM BOLCOM CLARINET CONCERTO

University of Michigan Professor Emeritus William Bolcom, recipient of the 1988 Pulitzer Prize for Music, maintains an active schedule of performing and composing in spite of his retirement from active teaching.

The composer, who assisted in preparing the band version of his Clarinet Concerto from the original orchestral score in 2014, offers the following introduction to the work:

“In the 1970s, the New York Philharmonic commissioned a number of composers to write concertos for the principals in each section, and I had been asked by my friend, first trumpeter Gerard Schwarz, to write one for him. He then quit the orchestra to begin his career as a full-time conductor, and it was another decade before principal clarinetist Stanley Drucker would request a concerto, which was premiered in January of 1992 by Mr. Drucker and conductor Leonard Slatkin with the New York Philharmonic.

“Many years before, the late clarinetist and producer David Oppenheimer had tried to arrange a commission for me from Benny Goodman which never took place, but many “Benny-isms” crop up throughout the Concerto. The first movement, in a sort-of *Sonata-Allegro* form, nevertheless has a strong Goodman nuance, as does the slow 12-beat-to-the-bar slow movement.

“What does the word “concerto” mean to us today? The root-word meaning is, of course, playing together, and there are no rules to be followed in writing a concerto, but we may note three general tendencies of the genre. First, it is usually a display piece for the soloist. Second, some sort of opposition of the concerto soloist and the accompanying ensemble is implicit, though the type of confrontation varies enormously; a Mozart, Beethoven, Tchaikovsky, Bartók, or Elliott Carter concerto differs wildly from its peers in how the dialogue is articulated. A third usual given—not necessarily true in our era—is that the concerto’s basic affect should be in some way popular: noble, passionate,

“deep,” perhaps, but public-oriented. (Again, there are no rules: Elgar’s Cello Concerto, and to some extent Schumann’s, are very private works.)

“My three concertos to date—for piano (1976), violin (1983) and the one for clarinet (1988)—are quite different from each other in the first two aspects I mentioned, but I have clearly intended each as a public piece. The Clarinet Concerto, a tonal work, is centered on the key of C minor.

“In the opening movement, *Allegro*, the clarinet tune is taken up by the ensemble; an extended dialogue occurs, returning several times to the first theme—hardly a surprising plan. A solo cadenza, rather unusually, occurs around the midpoint; this is practically the only place in the Concerto where such techniques as flutter-tongue and growl-tone are used. Unlike many Romantic concertos, the dialogue between soloist and orchestra is non-adversarial and friendly in tone; the movement ends quietly.

“The second movement, *Cantabile*, continues the gently jazzy atmosphere of this work in a slow, twelve-beat, blues-gospel, songlike mood. The last movement alternates a Brazilian *chorinho* with an ebullient Ravelian waltz.”

The version for band was commissioned by Dr. J. Blake Arrington. The composer wishes to thank Patrick Morgan for his technical assistance in producing the performance materials for this version.

For additional information, see the composer’s website: williambolcom.com

JIM STEPHENSON THE STORYTELLER

Chicago based composer Jim Stephenson’s *The Storyteller* was written to honor the extraordinary life of Adolph “Bud” Herseth, who for decades was the principal trumpet of the Chicago Symphony. Herseth remains a legend among trumpet players, and for many was considered the “gold standard” by whom all else are judged.

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 or 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 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.

Members of the Symphony Band are grateful to the UM Office of Research and the administration of the School of Music, Theatre and Dance for their generous support of this project.

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. Professor 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



The composer's perspectives on Herseth provide the inspiration for this composition:

“I first heard Adolph ‘Bud’ Herseth

live at roughly the age of nine or ten. My parents bought box seats (with chairs that swiveled!) for a concert at Orchestra Hall, Chicago. I’m almost positive that the CSO was playing *Pictures at an Exhibition*, but it might have been *Pines of Rome*, or something else with a huge trumpet part. I’d love to tell you—in Hollywood fashion—that I looked up at my parents at concert’s end, with tears in my eyes, and exclaimed ‘That’s my instrument! I need a trumpet now!’ That wouldn’t be entirely true, but obviously the concert left an indelible impression, because trumpet did become my instrument shortly thereafter.

“I do remember distinctly, perhaps when I was 12, one day, when I was practicing out of the famed Arban book, getting really bored, and looking for something else to practice. I thought to myself: ‘Well, if I’m to be principal trumpet of the Chicago Symphony someday, I’d better learn how HE does it.’ So I put the Arban book down and found all of the recordings of *Pictures* that we had in the house. I think we had three: perhaps a Reiner, a Solti, and a relatively obscure one in my mind at the time—Kubelik?—where Bud accented the notes more than other versions—anyway, I digress. The point is: that is the moment I consciously decided that he would be my role model. A few years later, while at the Interlochen Arts Academy, I began digesting every recording I could get my hands on: the rich Bruckner recordings with Barenboim, the Reiner Concerto for Orchestra (I still can’t hear that excerpt without expecting a slightly missed B-flat near the end of the solo), the Mahler 5s, the *Lieutenant*

Kije where he apparently ran up the stairs for the offstage solo just before the red light went on, etc. . . .

“But it was one piece in particular—and probably not the one you’d expect—that brought me literally to tears nearly every time I played it, over and over, in my dorm room up at Interlochen. That was Stravinsky’s *Song of the Nightingale* with Reiner. If you don’t know it, go get it. The lyrical solo (it happens twice) is some of the most beautiful playing you will ever hear. I was all of about 15 years old, and I was erasing all of my rock n’ roll tapes (yes, tapes!) to record everything of Bud’s I could get my hands on. Ah, the power of music.

“Later, in 1993, I had the fortunate opportunity to play a round of golf with Bud. He came down to my favorite course (an hour away), and we played. Of course, his trumpet advice to me was to practice. We were there to play golf, and I didn’t want to force him to talk trumpet too much. At the end of the round, he offered to give me a

trumpet lesson. I never took him up on it; I was having chop issues (probably the beginning of my path to becoming a composer) and didn’t want to waste his time. Truth be told, I think he had already given me all the lessons I would ever need, in all of those recordings, when he made me cry, telling his stories through his trumpet.

“Bud Herseth died on April 13, 2013. I don’t play trumpet anymore, but I had a chance to do something for Bud, to compose a piece in his memory. The title comes from an article written about Bud, an article I recall reading while a teenager. It described how Bud didn’t just play the trumpet, he told a story with every note he played. I endeavored, through the course of this piece, to tell the story of Bud as best I could. There are subtle references to many of the famous orchestral trumpet excerpts that I listened to him play the most. Of course, the aforementioned tear-jerker is saved for the end, with a solo offstage trumpet hearkening to Bud himself—one last time.”

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 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 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 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

LOGAN SKELTON, Arthur F. Thurnau Professor of Piano and Director of Doctoral Studies in Piano Performance at the University of Michigan, is a much sought-after pianist, teacher, and composer whose work has received international critical acclaim.



As a performer, Skelton has concertized widely in the United States, Europe, and Asia and has been featured on many public radio and television stations

including NPR's *Audiophile Audition*, *Performance Today*, *All Things Considered*, and *Morning Edition*, as well as on radio in China and national television in Romania. He has recorded numerous discs for Centaur, Albany, Crystal, Blue Griffin, and Naxos Records, the latter on which he performed on two pianos with fellow composer-pianist William Bolcom.

As a composer, Skelton has a special affinity for art song, having composed nearly two hundred songs, including numerous song cycles, many of which have been recorded commercially and performed internationally. Critics have noted the close fusion of text and music in Skelton's songs, how words are "... illuminated with brilliance and deep emotional power," *American Record Guide*. In *Fanfare* magazine reviews, Skelton as a composer of song has been singled out for his ability to "... plumb the depths of emotion ... these are exquisitely crafted art songs in the American tradition ... we are in the hands of someone who lives and breathes song."

A devoted teacher himself, Skelton has been repeatedly honored by the University of Michigan, including in 2003 the Harold Haugh Award for excellence in studio teaching, and most recently in 2017 with the Arthur F. Thurnau named professorship, among the highest honors given to faculty members at the university.

Originally, the two soloist were accompanied by piano. The chamber winds version was commissioned by the University of Michigan Symphony Band with support from the H. Robert Reynolds Commissioning Fund to celebrate the university's bicentennial (1817–2017).

For additional information, see the composer's website: composerjim.com

WILLIAM BOLCOM FOUR CABARET SONGS

The collaboration between poet Arnold Weinstein and composer William Bolcom began in the 1960s, when the two worked together to write the musical theater piece *Dynamite Tonite*. In the late 1970s, they renewed their working partnership again to produce four successful volumes of Cabaret Songs over the next two decades.

Bolcom had long been performing in this elusive genre, accompanying his

wife, Joan Morris, whose voice heavily inspired and effected his own cabaret compositions. The authors made clear the artistic heritage in which they were participating, identifying a heavily German cabaret lineage from Kurt Weill and Bertolt Brecht back through Arnold Schoenberg and further back still to Franz Schubert. The 24 songs' fascinating blend of sophisticated rhetoric and seeming lack of refinement have led to their frequent inclusion in both vocal recitals and theatrical revues. Rarely predictable but always pleasing, the songs tread a most delicate balance between pathos and bathos.

"Over the Piano" encapsulates the entire cycle. Over a harmonically florid accompaniment, which makes heavy use of rubato, an engaging melodic line, alternating between lyricism and *parlando* style, tells an intriguing tale with a wry final twist. The "Song of Black Max" is something of a through-composed "Moritat of Mack the Knife" from Brecht and Weill's *The Threepenny Opera*. "Waitin'" is resignedly simple.

The set closes with a calculated audience-pleaser, “George,” a darkly humorous tale with music that references both ragtime and Puccini (as the lyrics mention the most famous aria from his opera *Madama Butterfly*).

The arrangements of the first three songs were made by Ian Frenkel, arranger for the United State Coast Guard Band. William Bolcom arranged “George” in the summer of 2017, using the same instrumentation as Frenkel, and adjusted the keys of the other three songs.

The following synopsis of each song is written by William Bolcom. The texts are by Arnold Weinstein.

Over the Piano (Vol. 1)

Imagine if you will a lonely piano bar at 4 in the morning. The pianist has actually drunk every drink he was offered and is eight sheets to the wind. An equally oiled barfly hovers, *Over the Piano*, hoping to take him home.

He sang songs to her
over the piano
Sang long songs to her
over the piano
Low slow songs
lusty songs of love
Loving songs of long lost lust
just for her
just for her
over the piano
Until at last
at half-past four
Everybody out the door!
She asked him please
play me one more
Which he did
and as he did
Slid off the bench
and said to her;
and said to her over the piano
Goodbye.

featured on numerous recordings. Currently the principal trumpet of the Ann Arbor Symphony Orchestra, he previously performed as principal trumpet with the Chicago Symphony Orchestra, the St. Louis Symphony Orchestra, the Columbus Symphony Orchestra, and the Rochester Philharmonic Orchestra. He has performed with many internationally renowned conductors including George Solti, Ricardo Chailly, Charles Dutoit, Christopher Hogwood, Leonard Slatkin, and Carlo Maria Giulini, among others.

In a recent tour in China, Professor Campbell, a Bach Artist, was appointed visiting guest professor of trumpet at the Shenyang Conservatory of Music. Professor Campbell has performed and presented master classes at more than 50 universities throughout the world.

JOAN MORRIS was born in Portland, Oregon. Her musical partner and husband is composer/pianist William Bolcom. The couple specializes in older



popular songs, primarily from the first half of the twentieth century, but extending beyond that to include both contemporary cabaret songs and

a number of songs dating back to the American Civil War. Their recordings for Nonesuch, RCA, Columbia, and Arabesque include songs by the great songwriters of the 1920s and 1930s, such as Kern, Gershwin, Porter, and Rodgers and Hart. They also have performed and recorded songs by the rock-and-roll team of Jerry Leiber and Mike Stoller. Together, they taught at the University of Michigan for many years. Morris’s performance style is nuanced and vibrant, and she is noted for honoring original versions of songs with historical accuracy.

Society of Oklahoma and is on the faculty of the Sewanee Summer Music Festival and Alpenkammermusik Festival in Austria. Burrow is the current principal clarinetist with the Ann Arbor Symphony and regularly performs with the Detroit Symphony and the Michigan Opera Theatre Orchestra. He is also the former principal clarinetist of the Oklahoma City Philharmonic, the New Haven Symphony, Quartz Mountain Music Festival, the Arizona Musicfest Orchestra, and the past associate professor of clarinet at Oklahoma City University.

A recent recording of Brahms and Schumann, with pianist Amy Cheng, was released on CD Baby. He is also the clarinetist with Trio Solari. The trio has had a regular touring schedule around the world since 2006. Burrow is the winner of prizes and awards from the 2001 Young Concert Artist International Competition in New York City, the 2000 Woolsey Hall

Competition, the 2000 Artist International Competition, and the 1997 Fischhoff National Chamber Music Competition.

Burrow serves as an artist for Backun Musical Services. He plays exclusively on Backun, MOBA clarinets.

WILLIAM CAMPBELL is professor of trumpet at the University of Michigan and also has served on the faculties of Ohio State University and the University of Kansas. At Ohio State, Professor Campbell was awarded the Outstanding Professor Award by the Sphinx and Mortarboard.

Campbell performed for seven years as principal trumpet with L'Orchestra



Maggio Musicale Fiorentino in Florence, Italy, conducted by Zubin Mehta. He has performed as soloist with Mehta, toured five continents, and is

Song of Black Max (Vol. 1) (As told by the de Kooning Boys)

One day in the 1950s, Arnold was visiting his friend Willem de Kooning's studio. Willem's brother had come to visit from Rotterdam, where they both had grown up—they had not seen each other for 30 years—and for Arnold's benefit they reminisced about the bohemian life in their home city in the 1930s. (Much of medieval Rotterdam was bombed flat by the Nazis in the Second World War and rebuilt in the fifties in the same ugly style as much of Germany.) The artists' and prostitutes' section of the city was the same, and there was a lively street life. One of the most picaresque characters on the Rotterdam streets was "Schweerte Max"; this is Black Max's portrait "as told by the de Kooning boys.

He was always dressed in black –
long black jacket, broad black hat,
sometimes a cape –
and as thin, and as thin as rubber tape.
Black Max.

He would raise that big black hat
to the bigshots of the town
who raised their hats right back,
never knew they were bowing to
Black Max.

I'm talking about night in Rotterdam
when the right night people of all the town
would find what they could
In the night neighborhood of
Black Max.

There were women in the windows
with bodies for sale
dressed in curls like little girls in little
dollhouse jails,
When the women walked the street
with the beds upon their backs,
who was lifting up his brim to them?
Black Max!

And there were looks for sale,
the art of the smile,
only certain people walked that
mystery mile –
artists, charlatans, vaudevillians,
men of mathematics, acrobatics and
civilians.

There was knitting–needle music
from a lady organ–grinder
with all her sons behind her,
Marco, Vito, Benno (Was he strong!
though he walked like a woman)
and Carlo, who was five,
He must still be alive!

Ah poor Marco had the syph,
and if you didn't take the terrible cure
those days you went crazy and died
and he did.

And at the coffin before they closed the lid,
who raised his lid?
Black Max.

I was climbing on the train one day
going far away to the good old U.S. A.
when I heard some music underneath
the tracks.

Standing there beneath the bridge,
long black jacket, broad black hat,
playing the harmonica,
one hand free to lift that hat to me:
Black Max, Black Max, Black Max.

Waitin (Vol. 1)

Librettist Arnold Weinstein regularly accepted many of my word ideas, sometimes exactly as I gave them to him, and I owe the opening notes of *Waitin*, among many other musical ideas, to Arnold. (It was only many years later that I learned that the first four bars of *Waitin* were not Arnold's own tune but actually written by Oliver Lake for a Weinstein theater piece, and it is high time this oversight is corrected, with my apologies to Oliver.)

Waitin waitin
I've been waitin
waitin waitin all my life.
That light keeps hiding from me
but it someday just might bless my sight.
Waitin waitin waitin

George (Vol. 2)

George is a composite portrait of a number of transvestite (if only in their singing selves) falsetto singers Joan and I knew who specialized in the female operatic repertoire. (Ira Siff's



continuing his musical training at Philadelphia's Curtis Institute of Music. Prior to joining the New York Philharmonic, Mr. Alessi was second trombone of the Philadelphia Orchestra for four seasons and principal trombone of L'Orchestre symphonique de Montreal for one season.

Mr. Alessi is currently on the faculty of The Juilliard School. His students now occupy posts with many major symphony orchestras in the United States and internationally. As a clinician for the Edwards Instrument Co., he also has given master classes throughout the world and has toured Europe extensively as a master teacher and recitalist. He has performed as soloist with several leading concert bands, including the U.S. Military Academy Band at West Point, U.S. Army Band (Pershing's Own), and the U.S. Marine Band (President's Own).

Mr. Alessi was invited by the International Trombone Association to record a solo disc of newly composed works, which was distributed to the Association's membership of 5,000 trombonists in early 1999 and is now available as *Beyond the End of the Century* through Summit Records. His recording of George Crumb's *Starchild* on the Bridge record label, featuring Mr. Alessi as soloist, won a Grammy Award for 1999–2000. Other recordings featuring Mr. Alessi are with the Canadian Brass.

Clarinetist, **CHAD BURROW**, has a multifaceted career as an educator, solo artist, chamber musician and orchestral musician. In 2009, Burrow was appointed to the clarinet faculty of the University of Michigan, where he teaches clarinet, chamber music and has served as the director for the Michigan Chamber Players. Additionally, he serves as co-artistic director for the Brightmusic



THE PERFORMERS

Called “preposterously talented” by *Time Out Chicago*, violinist and violist **MATT ALBERT** is the chair of the Department of Chamber Music at the School of Music, Theatre & Dance at the University of Michigan.



Albert previously served as the director of Chamber Music and SYZYGY at the Meadows School of the Arts, Southern Methodist University, and he was a founding

member of Eighth Blackbird, with whom he received numerous awards, including first prizes at the Naumburg, Concert Artists Guild, Coleman, and Fischhoff Competitions, and three Grammy awards for their recordings on Cedille Records. He has collaborated with Alarm Will Sound, Meredith Monk and Vocal Ensemble, Seraphic Fire, ICE, and Wilco, and his orchestral

playing has included work with the Shreveport Symphony (as Concertmaster), the Baltimore Symphony, the Florida Orchestra, and a tenured position as principal second violin of the Cabrillo Festival Orchestra. His summer festival experiences include performances with the Eastern Music Festival, the Norfolk Chamber Music Festival, the Ojai Music Festival, and three years as the artistic director of the Music in the Mountains Conservatory in Durango, Colorado.

Albert holds degrees from Oberlin College and Conservatory, the Cincinnati College-Conservatory of Music, and Northwestern University School of Music.

JOSEPH ALESSI was appointed principal trombone of the New York Philharmonic in the spring of 1985. Although originally from Detroit, he began musical studies in California with his father, Joseph Alessi, Sr. as a high school student in San Rafael, California. He was a soloist with the San Francisco Symphony before

delicious La Gran Scena Opera Company performed in this style—not often enough!—in New York, inspiring great hilarity and deep respect for the troupe’s musicianship.) The kind of murder mentioned in *George* was all too common around Christopher Street when I lived in there in the 1960s.

My friend George
used to say
Oh call me Georgia, hon,
get yourself a drink,
and sang the best soprano
in our part of town.

In beads, brocade and pins
he sang if you happen in
through the door he never locked
and said, Get yourself a drink,
and sang out loud
till tears fell in the cognac
and the chocolate milk and gin
and on the beads, brocade and pins.

When strangers happened through
his open door,
George said, Stay.

but you gotta keep quiet
while I sing
and then a minute after.
And call me Georgia.

One fine day
a stranger in a suit
of navy blue
took George’s life
with a knife
George had placed
beside an apple pie he’d baked
and stabbed him in the middle
of *Un bel di vedremo*
which he sang
for this particular stranger
who was in the United States Navy.

The funeral was at the cocktail hour.
We knew George would like that.
Tears fell on the beads, brocades
and pins
in the coffin
which was white
because George was a virgin.
Oh call him Georgia, hon,
get yourself a drink.

PAUL DOOLEY COAST OF DREAMS

Paul Dooley's music, described as "impressive and beautiful," embraces not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology, and the interactions between the human and natural worlds. Dooley is a lecturer in Performing Arts Technology at the University of Michigan.

The composer offers the following words about the inspiration behind this composition:

"*Coast of Dreams* is a musical tribute to early Los Angeles. Inspiration came when I visited El Alisal, a rustic home built by Charles Lummis in the late 1800's, located in Arroyo Seco in Northeast Los Angeles. Lummis was a *Los Angeles Times* journalist, an Indian rights activist, a historian, photographer,



and all around southern California guru. While at El Alisal, I discovered one of the first southern California lifestyle magazines, *Land of Sunshine*, published by Lummis beginning in the late 19th century. I began to hear a composition in two movements as an emotional, cultural, and musical exploration of this romantic vision of southern California."

For more information, see the composer's website: pauldooley.net

WILLIAM BOLCOM CONCERTO FOR TROMBONE

William Bolcom's Trombone Concerto is the composer's latest contribution to the literature for solo instrument and orchestra. He has previously composed concertos for piano (1976), violin (1984), clarinet (1992), flute (1993), two pianos (1996), alto saxophone (1999), saxophone quartet (2001), and soprano saxophone (2015). The Trombone Concerto, also composed in 2015, was commissioned by the New York Philharmonic and the Shanghai Symphony Orchestra with the generous support of Edward Stanford and Barbara Scheulen who also funded the composer's arrangement of the original version for band.

William Bolcom offers the following introduction to the piece:

"When I was informed that Joseph Alessi wanted a concerto from me I was delighted. His recorded performance

of Christopher Rouse's powerful contribution to the form impressed me, and other recordings have shown a consummate musician with perfect intonation, wide stylistic sense, lyrical phrasing, and dazzling technique. I always want to meet the performer I am writing for, and my meetings with Joe gave me a focus. I hoped and intended that Joe's warmth and geniality will find their way into this concerto, along with his interpretative breadth."

The concerto explores the trombone's diverse capabilities through an opening movement that interweaves episodes of mysticism and vivacity, a slow movement with a relaxed rhythm-and-blues swing, and a finale in which the soloist's rhythmically liberated phrases earn forceful responses from the accompanying ensemble.