

**SYMPHONY BAND ROSTER:****Flute/Piccolo**

Lori Newman\*  
 Adrienne Miller  
 Jee Hye Shim, *piccolo*  
 Devon Holland  
 Dawn Kulak  
 Carrie Thorson  
 Jennifer Hooker

**Oboe/English Horn**

Charles Huang\*  
 Adrienne Malley\*  
 Jocelyn Frank  
 Christopher Scheer, *EH*

**Clarinet**

Sergei Vassiliev\*  
 Sam Chin  
 Harry Ong, *alto, contrabass*  
 Katherine Severs  
 Stephanie King  
 Jennifer Willsea, *alto*  
 Francis Novak  
 Emily Renz  
 Nicoleen Nieman, *e-flat*  
 Allison Milkovich  
 Kwok-Wai Yu  
 Kellie Downing

**Bass Clarinet**

Chad Martin\*  
 Corynn Eggener

**Alto Saxophone**

Adam Pendleton\*  
 Patrick Posey, \* *soprano*  
 Matthew Koenen, *bass*  
 David Lichtman

**Tenor Saxophone**

Jonathan Kammer  
 Jeffery Powers

**Baritone Saxophone**

Aaron Lockwood

**Bassoon-Contrabassoon**

Eric Varner\*  
 Nathaniel Zeisler\*  
 Laura Hauss  
 Andrea DiSpigno, *contra*

**Trumpet**

Brian Miller\*  
 Jane Arvidson  
 Timothy Krohn  
 Dara Chapman  
 Matthew Ernst  
 Brian Winegardner  
 Jordan Olive  
 David Rosh  
 David Craighead  
 Ronald Papke

**Horn**

Eric Kuper\*  
 Joel Wealer\*  
 Rachel Parker  
 Todd Shamaly  
 Katy Ambrose  
 Heather Stutzenstein  
 Rebecca Hunsberger  
 Laurie Hammel

**Trombone**

Alexandra Zacharella\*  
 Drew Leslie  
 Mark Mallamo  
 Michael Mannella  
 Joseph McInchak  
 Steven Peterson

**Bass Trombone**

Garrett Méndez  
 Justin Hammis

**Euphonium**

Benjamin Pierce\*  
 Mitsuru Saito  
 Miller Asbill  
 Kristof Schneider

**Tuba**

Travis Siehndel\*  
 Kevin Wass  
 Anthony Halloin  
 Matthew Lyon  
 Louis Kline

**Double Bass**

Li Xu

**Piano**

Michael Djupstrom

**Harp**

Chilali Hugo

**Percussion**

(listed alphabetically)

Jay Bordeleau  
 Timothy Brown  
 David Endahl  
 Daniel Piccolo  
 Nicole Turney  
 Brian Zator, *coordinator*

**Additional Percussion  
(Lincolnshire Posy)**

Tomoko Azuma  
 Christian Howes  
 Eric Klein  
 Russell Klenetsky  
 Carrie Magin  
 Lindsay Williams

\*Principal or Co-Principal  
 (Co-Principals listed alphabetically)

UNIVERSITY OF MICHIGAN BANDS  
COMMISSIONS AND PREMIERES

COMMISSIONS

Composer:	Title:
James Aikman	Tempus Fugit (2001)
William Albright	Flights of Fancy (1997)
Leslie Bassett	Sounds, Shapes, and Symbols (1977) Lullaby for Kirsten (1985) Wood and Reed Transformed (1998) (Solo Bassoon & Wind Ensemble)
Kevin Beavers	Bullet Train (1997)
William Bolcom	Concert Suite (Saxophone & Band) (1999)
Evan Chambers	Polka Nation (1997)
Michael Daugherty	Niagara Falls (1997) Rosa Parks Boulevard (2001)
Ross Finney	Spaces (version for Band) (1987)
Sydney Hodkinson	Bach Variations (1978)
Mark Kilstofte	Ballistic Etude No. 3: "Panic!" (2001)
William Kraft	Dialogues and Entertainments (1981)
Scott Lindroth	Untitled (due 2001)
Theodore Morrison	Wind Overture (2000)
Stephen Newby	When I See His Glorious Face (2000)
Robert Patterson	Symphonic Excursions (2000)
Bernard Rands	Ceremonial (1992)
Verne Reynolds	Scenes Revisited (1977)
Felicia Sandler	Rosie the Riveter (2001)
Gunther Schuller	In Praise of Winds: Symphony for Large Wind Orchestra (1981)
Karlheinz Stockhausen	Luzifer's Tanz from <i>Samstag aus Licht</i> (1984)
John Stout	Election Day (1984)
Frank Ticheli	(A) Postcard (to Meadville) (1992)

***Commissions in consortium with other universities and institutions***

<b>Leslie Bassett</b>	Fantasy (1987) (Solo Clarinet & Wind Ensemble)
<b>Donald Crockett</b>	Islands (1998)
<b>Michael Daugherty</b>	UFO (Concerto for Percussion and Symphony Band) (2000)
<b>David Diamond</b>	Tantivy (1989)
<b>Daniel Godfrey</b>	Shindig (Solo Horn and Wind Ensemble) (2000)
<b>John Harbison</b>	Three City Blocks (1993)
<b>Sydney Hodkinson</b>	Seventh Symphony (1993)
<b>Robin Holloway</b>	Entrance, Carousing: Embarkation (1991)
<b>David Maslanka</b>	Symphony No. 2
<b>Cindy McTee</b>	Rhythm Machine (Wind Ensemble version) (2001)
<b>Gunther Schuller</b>	Song and Dance
<b>Michael Tippett</b>	Triumph (1992)
<b>Joan Tower</b>	Fascinating Ribbons (2001)

***PREMIERES (not Commissions)***

<b>Leslie Bassett</b>	Concerto Grosso (1983)
<b>William Bolcom</b>	Broadside (1980) Fanfare for a New President (1997) Song (2001)
<b>Jacob Druckman</b>	Engram (after Luigi Cherubini) (1988)
<b>Donald Erb</b>	Cenotaph (1981)
<b>Matthew Fields</b>	Mt. Washington Memories (1992)
<b>David Flippo</b>	Two Visions of Twilight (1988)
<b>Todd Levin</b>	Armageddon (1981)
<b>Robert Patterson</b>	Stomp Igor (2000)
<b>P. Q. Phan</b>	Memory of a Late Afternoon (1990) Festivities (1991)
<b>Christopher Rouse</b>	Thor (1980)
<b>Karlheinz Stockhausen</b>	Samstag Gruss from <i>Samstag aus Licht</i> (1984)
<b>Frank Ticheli</b>	Music for Winds and Percussion (1987)

**THE H. ROBERT REYNOLDS BAND COMMISSION ENDOWMENT FUND**

*In addition to the above commissions and premieres, the H. Robert Reynolds Band Commission Endowment Fund has been established by the University of Michigan so that commissions will be assured for the future.*



William Bolcom, Michael Daugherty, H. Robert Reynolds, Evan Chambers, Leslie Bassett

### **Special Thanks:**

Karen L. Wolff, Dean

James Tapia, Associate Director of Bands

Scott Teeple, Assistant Director of Bands



H. Robert Reynolds, David Lee Jackson, Alexandra Zacharella, Garrett Méndez



After 26 years,

**H. Robert Reynolds** retired from the University of Michigan School of Music as the Henry F. Thurnau Professor of Music, Director of University Bands and Director of the Division of Instrumental Studies. In addition to his responsibilities at the University of Michigan he has also been, for nearly 20 years, the conductor of a professional ensemble, the Detroit Chamber Winds and Strings, which is made up primarily of members of the Detroit Symphony.

Robert Reynolds has conducted recordings for Koch International, Pro Arte, Caprice, and Deutsche Grammophon. In the United States, he has conducted at Carnegie Hall and Lincoln Center (New York), Orchestra Hall (Chicago), Kennedy Center (Washington, D. C.), Powell Symphony Hall (St. Louis), and the Academy of Music (Philadelphia). In Europe, he conducted the premiere of an opera for La Scala Opera (Milan, Italy), and concerts at the Maggio Musicale (Florence, Italy), the Tonhalle (Zurich, Switzerland), the Concertgebouw (Amsterdam, Holland) as part of the Holland Festival, and at the 750th Anniversary of the City of Berlin. He has conducted numerous premiere performances and has won the praise of composers: Leslie Bassett, William Bolcom, Aaron Copland, Michael Daugherty, Henryk Gorecki, Karel Husa, Gyorgy Ligeti, Darius Milhaud, Bernard Rands, Gunther Schuller, Karlheinz Stockhausen, and many others for his interpretive conducting of their compositions.

Mr. Reynolds holds degrees in Music Education and Performance from the University of Michigan where he was the conducting student of Elizabeth Green. He began his career in the Onsted Michigan Public Schools, then moved to Anaheim (California) High School before beginning his university conducting at California State University at Long Beach. He subsequently moved to the University of Wisconsin before coming to the University of Michigan in 1975.

Professor Reynolds is Past President of the College Band Directors' National Association and the Big Ten Band Directors' Association. He is listed in "Who's Who in America" and "Who's Who in the World" and has received the highest national awards from Phi Mu Alpha, Kappa Kappa Psi, the





National Band Association, and the American School Band Directors' Association. Recently he received a "Special Tribute" from the legislature of the State of Michigan signed by the leaders of the House, Senate and the Governor. Currently he serves as one of five members on the National Awards Panel for the American Society of Composers, Authors, and Publishers (ASCAP), and he received a national award from this organization for his contributions to contemporary American music. His frequent conducting appearances have included the Eastman School of Music, New England Conservatory, University of Southern California, Oberlin Conservatory, Northwestern University, UCLA, the National Arts Camp at Interlochen, and the National Wind Ensemble each year at Carnegie Hall.

Robert Reynolds has been a featured conductor and lecturer at international conferences in Norway, Belgium, England, and Holland. He has conducted in many of the major cities of Japan and his numerous visits to Sweden include concerts with the Stockholm Wind Orchestra, Linköping Wind Orchestra, and the Norrköping Symphony Orchestra. He has served as master teacher for the Sveriges Orkesterföreningars Riksförbund in Stockholm, Gothenberg, Udevalla, Örebro, and Linköping, Sweden. In addition to being the master conductor/teacher for the Europäisches Seminar für Dirigenten von Blasorchestern at the Bundesakademie in Trossingen (Germany), the Austrian Wind Band Conductors Association, and the wind conductors of Slovenia, he is the only American to have conducted the famed Kongelige Musikkorps Koncertfond (Royal Danish Band) of Copenhagen, Denmark. Robert Reynolds has been committed to teaching and has attracted the finest students from the United States and abroad, and many of these students now hold major conducting positions at leading universities.

*Wiener Philharmoniker Fanfare*

Richard Strauss was born in Munich, Germany on June 11, 1864. Strauss enjoyed early success as both conductor and composer, in the second capacity influenced by the work of Wagner. He developed the symphonic or tone-poem to an unrivaled level of expressiveness and after 1900 achieved great success with a series of operas, at first on a grand scale, but later tending toward a more Classical restraint. His relationship with the National Socialist government in Germany was at times ambiguous, a fact that protected him but led to post-war difficulties and self-imposed exile in Switzerland, from which he returned home to Bavaria only in the year of his death, 1949. His artistic education was strictly conservative, his well-mannered, well-heeled appearance that of a stolid investment banker, yet his music shocked the world. Richard Strauss stirred controversy with iconoclastic symphonic works that inspired avid debate throughout contemporary music circles, as well as with erotic operas that literally incited crowds to riot.

The *Wiener Philharmoniker Fanfare* was composed during 1924 for the Vienna Philharmonic Orchestra. It was premiered on Tuesday, February 19, 1924 to open Vienna's first Carnival Ball on Shrove. This was one of two fanfares written in that year for Timpani and large brass ensemble.

*Symphony in B-Flat*

The *Symphony in B-Flat* was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C. on April 5, 1951, with the composer conducting. The three-movement work highlights Hindemith's unique contrapuntal skill, and the organized logic of his thematic material. The melodies develop ever expanding lines, and the skillful organization and utilization of complex rhythmic variation convey his artistic mastery.

The first movement is in sonata allegro form in three sections, with the recapitulation using both themes together in strong counterpoint. The second and third movements develop and expand their thematic material in what is considered to be the most memorable contrapuntal writing for the wind band.

The second movement opens with an imitative duet between alto saxophone and trumpet, accompanied by a repeated chord figure. The duet theme, along with a scherzo middle section, provides the basic material for the remainder of the movement. The closing section of the third movement utilizes the combined themes of the work in a masterfully crafted counterpoint, bringing the piece to a close with a triumphant return in the brass to B flat.

Hindemith's *Symphony in B Flat*, primarily because of its musical breadth and content, served as a cornerstone in moving the band into the spotlight as a legitimate medium for serious music. Along these lines, it is interesting to note that the premier performance of this work occurred exactly 50 years and one day prior to this concert.

### ***Lullaby for Kirsten***

*Lullaby for Kirsten* was commissioned by the members of the University of Michigan Band to celebrate the birth of Professor Reynolds' youngest daughter. Bassett believes the work "may possibly be the only lullaby ever specifically written for, and commissioned by, a band." The lullaby is lush and melodic but nevertheless utilizes Bassett's highly sophisticated harmonic and rhythmic vocabulary in a non-serialized, twelve-tone compositional technique. The work was premiered on October 4, 1985. Bassett remarks that "Kirsten was present and seemed to approve."

*Music available from: publisher C. F. Peters Corp.*

### ***Rosa Parks Boulevard***

*Rosa Parks Boulevard* was composed by Michael Daugherty, University of Michigan faculty member, on commission from the University of Michigan Symphony Band, H. Robert Reynolds, music director. The score for *Rosa Parks Boulevard* calls for Piccolo, four Flutes, two Oboes, English Horn, four B-flat Clarinets, Bass Clarinet, two Bassoons, Contrabassoon, four Horns, four Trumpets, three Trombone soloists and tutti Trombones, four Euphoniums, two Tubas, four Percussion, Timpani, Harp and Contrabass.

*Rosa Parks Boulevard* pays tribute to the woman who, in 1955, helped set in motion the modern civil rights movement by her refusal to move to the back of the bus in Montgomery, Alabama. In 1957, she moved to Detroit, Michigan, where she has lived ever since. One of the many honors bestowed upon Rosa Parks is a downtown Detroit boulevard bearing her name. For me, Rosa Parks stands for the willingness to challenge boundaries and cross over them.

In the fall of 1999, I had the pleasure of attending a Sunday church service with Rosa Parks at the St. Matthew African Methodist Episcopal Church in Detroit. For more than four decades she has attended this modest church with the motto "The Church Where Everybody Is Somebody" hand-painted over its entrance. During the four-hour service, I joined Rosa Parks and the congregation in singing various gospel hymns and listening to the inspired oratory from the preacher.

Since her association with the Reverend Martin Luther King, Jr. in the fifties, Rosa Parks has viewed the words spoken by African-American preachers as a source of strength. Preachers also inspired African-American poet James Weldon Johnson. In the preface to *God's Trombones*, his 1927 volume of poetry, Johnson describes how the preacher "strode the pulpit up and down in what was actually a very rhythmic dance, and he brought into play the full gamut of his wonderful voice, a voice-what shall I say(?) - not of an Organ or a Trumpet, but rather of a Trombone, the instrument possessing above all others the power to express the wide and varied range of emotions encompassed by the human voice - and with greater amplitude. He intoned, he moaned, he pleaded, he blared, he crashed, he thundered. I sat fascinated; and more, I was, perhaps against my will, deeply moved; the emotional effect upon me was irresistible."

After the service, Rosa Parks told me her favorite piece of music was the traditional African-American spiritual, "Oh Freedom." In *Rosa Parks Boulevard*, fragments of this melody are played in musical canons by the Trombone section, echoing the voices of many generations of African-American



preachers in Detroit and across the country. In addition to the soulful Trombones, I also introduced a musical motive, which I associate with Rosa Parks. It is first heard in the Woodwinds and Vibraphone. These lyrical sections alternate with a turbulent bus ride, evoked by atonal polyrhythms in the Trumpets, Horns and non-pitched Percussion. The recurrence of ominous beating in the Bass Drum reminds us that while progress was made in civil rights in the twentieth century, there is still much to be done in the twenty-first century. Program note by Michael Daugherty. *Music available from: publisher Peermusic Classical [PeerClassical@compuserve.com] via Theodore Presser Co. [rentals@presser.com].*

### ***Lincolnshire Posy***

George Percy Grainger was born in Australia on July 8, 1882 at Brighton, Victoria. His father, John H. Grainger, was a well-known architect whose designs included the Princes Bridge in Melbourne. Quite precocious at an early age, Grainger made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Grainger and his mother lived in London where his talents flourished. During this time, *Colonial Song* and *Mock Morris* were published. In these years he befriended the Norwegian composer, Edvard Grieg, whose love of national music inspired Grainger to look closely at English folk music. With the aid of a wire recorder, Grainger collected songs from folk-singers and from these made many famous arrangements. His friendships with many Scandinavian and English musical figures (Herman Sandby, Delius, Cyril Scott, Balfour Gardiner) developed during this period. In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he “dished-up” (as he put it) *Country Gardens*, which many people now equate with his name.

After the war, Grainger continued his hectic life of concert tours and lectures, including tours to Australia (during which, in the 1930s, he set up the Grainger Museum). In 1928, he married the Swedish artist, Ella Ström. A somewhat original music thinker for his time, Grainger did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing Free Music: music not limited by time or pitch intervals. The Free Music machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesizers. On February 20, 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia. Given his extraordinarily busy and hectic life, it is indeed amazing that Grainger was so prolific a composer; well over 1200 works and arrangements in all.

As Grainger has written, *Lincolnshire Posy* is a bunch of musical wildflowers based on folksongs collected in Lincolnshire, England, in 1905-06. Grainger was a picturesque nationalist who tried to retain something of the original flavor of British folk songs and their singers by strict observance of peculiarities of performance, such as varying beat lengths and the use of primitive techniques such as parallelism. The first movement, “Dublin Bay” (later changed by Grainger to Lisbon), is a sailors song in a brisk 6/8 meter with plenty of lilt. The song is presented three times with changing accompaniment. The second song, “Horkstow Grange,” presents another simple melody, reharmonized

in each of its recurrences. True to the rendition of the folk singer, the accents shift constantly throughout as the number of quarter notes in the measure changes from four to five to three to six and back again. The third song, "Rufford Park Poachers" (version B), is the longest and most complex of the settings. The opening duo of Piccolo and E-flat Alto Clarinet presents an asymmetrical melody which is followed exactly two eighth-notes later by another duo of Oboe and Bassoon. The blurring of the line, the four-octave spread of the canons, and the subsequent ominous brass figures fading in and out of the background textures represent glimpses of the dangerous poachers in their boats weaving in and out of the pre-dawn mist. The fourth song, "The Brisk Young Sailor," is a simple, jaunty chanter, during which one can well imagine the confident young lad striding up the road to meet his sweetheart. The fifth song, "Lord Melbourne," begins in free time, heavy and fierce. The conductor is instructed to vary the length of the beats as folk singers do. The final song, "The Lost Lady Found," completes the set with a conventional setting in straight 3/4 time and with usual patterns of accompaniment.

### *Song*

William Bolcom, Pulitzer Prize winning University of Michigan faculty member, has received international acclaim for his music. His new work, *Song*, is filled with flowing melodic lines accompanied by a bouquet of colorful harmonic figuration. "A few months ago I promised a short band piece to Bob Reynolds for his farewell concert the 6th of April. He told me, 'Don't make a fanfare; I want a song for band.' Here is a Song for Band, which happens to be a tune I've had in my head for some time." This piece was written for and is dedicated to Professor Reynolds in honor of his twenty-six year tenure as Director of Bands at the University of Michigan.

*Music available from: publisher Marks Music via Hal Leonard.*

### *First Suite in E-flat*

Gustav Holst, one of England's most prominent composers, was also a professional trombonist and a teacher of composition and organ. His music includes operas, ballets, symphonies, chamber music, and songs. His most popular work was *The Planets*, an orchestral suite depicting the planets as astrological symbols. In addition to astrology, Holst was deeply interested in folk music and the orient. During the first World War he was placed in command of all English Army Bands, organizing music among the troops under the Y.M.C.A. Army and Education program. His *First Suite in E-flat* was written for military band in 1909 and marked a new epoch in band literature.

The opening theme of the "Chaconne" is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The "Intermezzo" is based on a variation of the chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the "March," one dynamic and the other lyric, are also taken from the Chaconne theme, the first being something of an inversion, whereas the lyric theme is "right side up." Eventually the two are combined in a thrilling counterpoint leading to the coda.

# UNIVERSITY OF MICHIGAN — SYMPHONY BAND

**H. ROBERT REYNOLDS, Conductor**

**PROFESSOR DAVID LEE JACKSON, Trombone**

**ALEXANDRA ZACHARELLA, Trombone • GARRETT MÉNDEZ, Bass Trombone**

FRIDAY, APRIL 6, 2001

HILL AUDITORIUM

8:00 P.M.

*Retiring after twenty-six years, H. Robert Reynolds conducts his last concert as Director of University Bands at the University of Michigan*

## DISC 1

1. ***Wiener Philharmoniker Fanfare*** (1924) Richard Strauss (1864-1949)

***Symphony in B-flat*** (1951) Paul Hindemith (1895-1963)

2. Moderately fast, with vigor  
3. Andantino grazioso  
4. Fugue – Rather broad

5. **Remarks from H. Robert Reynolds**

6. ***Lullaby for Kirsten*** (1985) Leslie Bassett (b. 1923)

7. ***Rosa Parks Boulevard*** (2001) (*premiere*) Michael Daugherty (b. 1954)

Professor David Lee Jackson, *trombone* • Alexandra Zacharella, *trombone* • Garrett Méndez, *bass trombone*

## DISC 2

***Lincolnshire Posy*** (1937) Percy Grainger (1882-1961)

1. Lisbon  
2. Horkstow Grange  
3. Rufford Park Poachers  
4. The Brisk Young Sailor  
5. Lord Melbourne  
6. The Lost Lady Found

7. **Remarks from H. Robert Reynolds**

8. ***Song*** (2001) (*premiere*) William Bolcom (b. 1938)

***First Suite in E-flat, op. 28, no. 1*** (1909) Gustav Holst (1874-1934)

9. Chaccone  
10. Intermezzo  
11. March

12. **Remarks from H. Robert Reynolds**

13. **Encore: *Irish Tune from County Derry*** (1902-11) Percy Grainger (1882-1961)