

1. **Spin Cycle** (2001)

Scott Lindroth (b. 1958)

2. **Two Pieces from Scarlatti, Opus 17** (1928) *Dmitry Shostakovich* (1906-1975)

3. Pastorale

4. Capriccio

Sounds, Shapes, and Symbols (1977)
(Four movements for Band)

Leslie Bassett (b. 1923)

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Divertimento, Opus 42 (1950)

Vincent Persichetti (1915-1987)

9. Prologue

10. Song

11. Dance

12. Burlesque

13. Soliloquy

14. March

Suite of Old American Dances (1948)

Robert Russell Bennett (1894-1986)

15. Western One-Step

16. Wallflower Waltz

17. Rag

18. Schottische

19. Cake Walk

20. **"Dance of the Jesters"**

from the *Snow Maidens* (1873)

Piotr Ilyich Tchaikovsky (1840-1893)

transcribed by *Ray Cramer*

The University of Michigan Symphony Band has long been a *symbol* of artistic excellence. From the era of William D. Revelli (1935-1971) through the recently concluded tenure of H. Robert Reynolds (1975-2001) the *sound* of this magnificent ensemble has inspired performers, conductors, and composers to explore the band as a medium for the highest levels of artistic expression. As the *shape* of a new era begins, the standards and achievements of the past will serve as prevailing principles in a continued quest for artistic excellence and leadership.

The repertoire presented on this recording has been carefully chosen to honor the past as well as explore new horizons for the University of Michigan Symphony Band. The repertoire of the Revelli years featured new music of the time as well as orchestral transcriptions. Dr. Revelli performed the Persichetti *Divertimento* and Bennett's *Suite of Old American Dances* regularly. There is little doubt that if Tchaikovsky's *Dance of the Jesters* had been available to him, it would have also appeared as a regular feature of his repertoire.

H. Robert Reynolds actively commissioned works for band from the worlds leading composers. Thirty-eight works were commissioned and premiered by Professor Reynolds during his twenty-six years as conductor of the Symphony Band with an additional fifteen works receiving their premiere under his baton. Fifty-three works in twenty-six years is a remarkable contribution! One of his first commissions, Leslie Bassett's *Sounds, Shapes, and Symbols*, and his final commission, *Spin Cycle* by Scott Lindroth are present on this recording. Professor Reynolds is also noted for his transcriptions for band, which include two very popular works by Shostakovich. The Shostakovich piece included on this recording represents homage to the past as well as a look to the future of the Symphony Band just as the composer's arrangements of Scarlatti's original material served the same dual purpose.

The *sounds* and *shapes* of the University of Michigan Symphony Band will inevitably change as the artistic opportunities afforded today's students are explored. This exploration will occur with the legacies of the past as guiding *symbols* for our own journey toward artistic achievement. We hope you enjoy this first in our new series of recordings.

Michael Haithcock



Spin Cycle

Scott Lindroth

Scott Lindroth (b. 1958) has earned degrees from the Eastman School of Music and the Yale School of Music. Since 1990 he has taught composition at Duke University. His music has been widely performed by major orchestras and contemporary music ensembles in the United States and Europe, including the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Netherlands Wind Ensemble, Dinosaur Annex, the San Francisco Contemporary Music Players, the Los Angeles Philharmonic New Music Ensemble, and many others. His many awards and honors include a Guggenheim Fellowship, a Howard Foundation Fellowship, a Rome Prize Fellowship, and a fellowship from the American Institute of Arts and Letters. A recording of his chamber music, *Human Gestures*, is available on the CRI label.

Scott Lindroth offers the following remarks concerning *Spin Cycle*:

"Spin Cycle takes its title from the swirling melodic figures which are heard throughout the piece alternating with urgent morse-code-like repetitions in the oboes and trumpets. Breathlessly jumping from one idea to another, the opening section finally gives way to a more stable, lyrical middle section, which reinterprets the spinning figures as ornaments to syncopated melodic fragments. Dissonant trumpet fanfares announce the return of the opening music, which races into an extended coda that combines melodies and rhythms from both the beginning and the middle sections.

Spin Cycle was commissioned by H. Robert Reynolds for the University of Michigan Symphony Band with the premiere intended for his final year as conductor. However, the birth of our first child delayed the composition. The premier performance was given March 7, 2002 under the direction of Michael Haithcock. It is my first piece for this medium."



Two Pieces from Scarlatti, Opus 17

Dimitry Shostakovich

Shostakovich transcribed Scarlatti's Sonatinas K.9/L413 and K.20/L375 for fourteen wind instruments and timpani in the autumn of 1928. The first performance took place on November 25th of that year in the small hall of the Moscow Conservatoire. Members of the Sofila Orchestra, conducted by Nikolai Malko, performed a variety of arrangements by Shostakovich in a evening devoted solely to his music.

Ivan Sollertinsky immediately called them "orchestrations of genius". The young Shostakovich succeeded perfectly in wedding the spirit of Scarlatti with provocative new sounds showing the influence of "Les Six", Varese, and Stravinsky.



Sounds, Shapes, and Symbols

Leslie Bassett

Leslie Bassett, (b. Hanford, CA, January 22, 1923) enjoyed early training on piano and other instruments. Following service as a trombonist and arranger with Army bands in the U.S., France and Germany during World War II, he became a pupil of Ross Lee Finney, Roberto Gerhard, and, as a 1950 Fulbright Fellow in Paris, of Nadia Boulanger and Arthur Honegger. He has received the Rome Prize at the American Academy in Rome, two Guggenheim Foundation Fellowships, the Naumburg Recording Award, and is the Albert A. Stanley Distinguished University Professor Emeritus of Music at the University of Michigan, where he was the 1984 Henry Russel Lecturer, the University's highest faculty honor. He is a member of the American Academy of Arts and Letters.

Mr. Bassett received the 1966 Pulitzer Prize in Music for his *Variations for Orchestra*, following its U.S. premiere by Eugene Ormandy and the Philadelphia Orchestra. (The world premiere had been two years earlier by the RAI Orchestra of Rome under Feruccio Scaglia.) His U.S. Bicentennial score, *Echoes from an Invisible World*, has received over 60 performances by the country's finest orchestras, and there have been performances of several of his dozen orchestral scores by Philadelphia, New York,

Boston, Cleveland, Los Angeles, Rome, Zurich, Chicago, Detroit, Florida, Seattle, Indianapolis, Moravia, Grand Rapids, Oporto, Syracuse, Toledo, Baltimore, American Composers Orchestra, and others.

Mr. Bassett has held major awards from the Koussevitsky Music Foundation, the Library of Congress, the National Foundation for the Arts and Humanities, the Society for the Publication of American Music, the National Endowment for the Arts, and received many commissions from orchestras, bands, ensembles and other performing groups. He has been named Distinguished Artist by the State of Michigan and California State University.

The composer, a member of the Symphony Band under Dr. William D. Revelli during the 1947 academic year, offers the following memories of the works beginnings:

"Sounds, Shapes and Symbols, four movements for band, was commissioned for the University of Michigan Symphony Band by H. Robert Reynolds in 1977, at the time of Mr. Reynolds' return to Michigan as Director of Bands. Reynolds had been a pupil of mine in a theory class during his undergraduate years on campus, and we were both delighted with his appointment. The premiere took place March 17, 1978, and launched a number of performances at Michigan and throughout the country."



Divertimento, Opus 42

Vincent Persichetti

Vincent Persichetti once stated that “music for band is virtually the only kind of serious music in America today which can be introduced, accepted, put into wide use, and become a staple of the literature in a short time.” His *Divertimento*, the composer’s first piece for band, was received in such a manner immediately upon its premiere under his baton on June 16, 1950 as part of a Central Park, New York concert by the Goldman Band.

The work, a collection of six short movements, is exactly what its name implies. The music is lively, entertaining, and lyrical yet fleshed out with a rhythmic, harmonic and orchestrational style that fifty years later is readily identified as the “Persichetti sound”.

As with many things American, its lofty status in the band repertoire is a great distance from its humble beginnings “in a log cabin kindergarten school house in El Dorado, Kansas” where Persichetti began composing the work in the summer of 1949.



Suite of Old American Dances

Robert Russell Bennett

A native of Kansas City, Robert Russell Bennett studied harmony and counterpoint with Carl Busch from 1909 to 1913, and by 1916 he was arranging and composing in New York, as well as conducting army bands. In 1926 he began a six-year period of study in Europe, including four years with Nadia Boulanger.

Bennett went on to enjoy success and acclaim in both New York and Hollywood, winning prominent commissions, awards, and honors. These included an Oscar in 1955 for his scoring of Rodgers and Hammerstein’s *Oklahoma!*, as well as an Emmy in 1962 for his original music to NBC-TV’s production of “He is Risen”.

Suite of Old American Dances was composed as an original band composition in 1948. The following is an excerpt from the composer’s unpublished memoirs:

"When Edwin Franko Goldman arrived at his seventieth birthday, it was celebrated with a concert sponsored by the League of Composers. For the concert, January 3, 1948, the League engaged the Goldman Band of New York and asked Dr. Goldman to conduct his own band in honor of his own anniversary. My wife and I went to that concert, and I suddenly thought of all the beautiful sounds the American concert band could make that it had not yet been asked to do. That doesn't mean that the unmade sounds passed in review in my mind at all, but the sounds they made were so new to me after all my years with orchestras, dance bands, and tiny combos that my pen was practically jumping out of my pocket begging me to give this great big instrument some more music to play.

To satisfy all this urging I found time to put a good-sized piece on paper. There was really no such thing as spare time for me in those days, but somehow I got a part done here and a part done there, and one day there was a piece to show Dr. Edwin Franko Goldman. I was hopeful that he would be interested in adding one more piece to his growing collection. Dr. Goldman, and his son Richard, became very warm friends indeed and gave the new piece a great send-off."

"Dance of the Jesters" from *The Snow Maidens*

Piotr Ilyich Tchaikovsky



Upon meeting Nikolai Rimsky-Korsakov in 1868, Tchaikovsky renewed his keen sense of musical nationalism. Inspired by the master composer, Tchaikovsky's compositional style would forever capture the color and zest of Russian folk dance and music. The flurry of notes, the energetic drive, and the playful melodies associated with his ballet scores are heard in this rare and invigorating work for band. Shortly after the premiere of *The Snow Maidens*, an arrangement of "Dance of the Jesters" was written for Russian military band. Ray Cramer's transcription is a modern adaption of this arrangement.

UNIVERSITY OF MICHIGAN
SYMPHONY BAND
MICHAEL HAITHCOCK, Conductor

Flute-Piccolo

Frieda Chan
Nicole Esposito
Lori Newman
Jee Hye Shim
Kelly Sulick

Oboe-English Horn

Allison Baker
Kallie England
Rebecca Fairweather
Elizabeth Kerr
Adrienne Malley

Clarinet

Doo Chin
Sarah D'Angelo
André Dyachenko
Jeremy Eig
Corynn Eggener
Jason Hastings
Joseph LeBlanc
Chad Martin
Peter Mika
Nicoleen Nieman
Francis Novak
Harry Ong
Rebecca Pagels

Heather Thon
Kwok-Wai Yu
Jennifer Willsea

Saxophone

Jacob Chmara
Johnathan Kammer
Matthew Koenen
Aaron Lockwood
Nick Taylor
Robert White-Davis
Tom Wisniewski

Bassoon-

Contrabassoon
Amanda King
Lindsey Micheel
Eric Varner
Nathaniel Zeisler

Trumpet

Jane Arvidson
Patrick Boggs
Adam Dickson
Brian Drake
Matthew Ernst
Timothy Krohn
Jordan Olive

David Rosh
Beth Thomas

Horn

Katy Ambrose
Samuel Greenwell
Eric Kuper
Rachel Parker
William Wiegard
Ian Zook

Trombone

Ben Huisman
Mark Mallamo
Elliott Tackitt
James Van Zandt
Nathan Wood

Bass Trombone
Garrett Méndez

Euphonium

Clay Johnson
Jesse Johnston

Tuba

Christopher Blaha
Kent Eshelman
Louis Kline
Alexander Lapins
Charlie Meldrum

Double Bass

Sabrina Behrens

Piano

Lydia Qiu

Harp

Robyn Goldberg

Percussion

Tomoko Azuma
Jay Bordeleau
Ya-Chi Cheng
David Endahl
Carrie Magin
Rosie Richards
Chuck Ricotta
Amanda Thompson

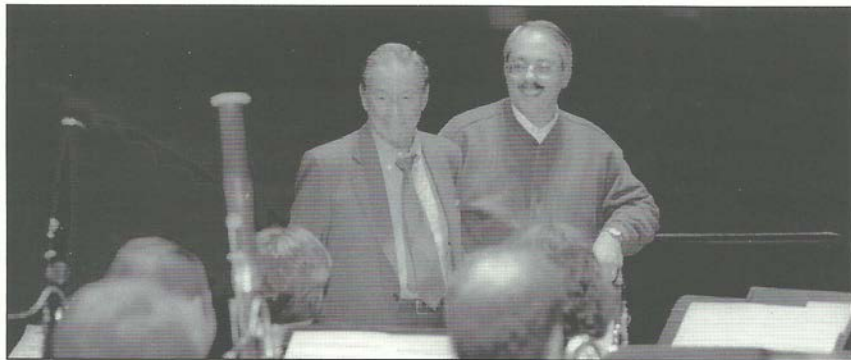
All sections listed alphabetically

Michael Haithcock assumed his duties as Director of Bands and Professor of Music (Conducting) at the University of Michigan in the fall of 2001. At Michigan, Professor Haithcock conducts the renowned Symphony Band, guides the graduate wind conducting program, and administers the diverse university band program. Prior to this appointment, he taught at Baylor University from 1978–2001. As Director of Bands and Professor of Conducting, Mr. Haithcock conducted the internationally acclaimed Baylor Wind Ensemble and the faculty-student new music ensemble "Spectrum". In addition, he was responsible for the graduate program in Wind Conducting as well as the administration of Baylor's band program. Professor Haithcock received the 1993–1994 Baylor University Outstanding Creative Artist Award in recognition of his artistic leadership and achievement.

Ensembles under Haithcock's guidance, have received a wide array of critical support for their high artistic standards. Charles Ward of the *Houston Chronicle* wrote: "Haithcock consistently created a lyrical effect—a smooth line and a seamless flow of sound." A review of recent recordings in *Winds* magazine proclaimed: "programming and execution of this calibre ought to be available worldwide ... musically impressive, giving a sense of elation." A review in the *American Record Guide* praised the "professional manner with which the group delivers ... they show great skill and understanding in presenting a program of complex new music."

Professor Haithcock is in constant demand as a guest conductor and as a resource person for symposiums and workshops in a variety of instructional settings. A graduate of East Carolina University, where he received the 1996 Outstanding Alumni Award from the School of Music, and Baylor University, Haithcock has done additional study at a variety of conducting workshops including the Herbert Blomstedt Orchestral Conducting Institute. His articles on

conducting and wind literature have been published by the *Instrumentalist*, the *School Musician*, and the *Southwest Music Educator*. Mr. Haithcock is active in a variety of professional organizations including the music honor society Pi Kappa Lambda, the American Bandmasters Association, the College Band Directors National Association (National President 2001–2003), the Conductors Guild, the Music Educators National Conference, the Texas Music Educators Association, and the World Association of Symphonic Bands and Wind Ensembles.



Since 1880, the **University of Michigan School of Music** has provided comprehensive training in the performing arts. It is consistently ranked among the very best schools in the nation with its conducting program ranked first in the nation by *U.S. News and World Report*. The Michigan faculty provide world-class artistic guidance coupled with the extra dimension of intellectual depth found only at a major comprehensive university. Headquartered in a park-like setting on the University's North Campus, the School of Music fosters a vigorous environment for technology, research, scholarship, and performance.

Producer: Michael Haithcock

Associate Producer: Steven D. Davis

Assistant Producers: Richard Beene, Jamie Nix

Graduate Assistants: David Papenhagen, Damon Talley, Jamey Van Zandt

Executive Producer: Michael W. Udow

Recorded at Hill Auditorium - University of Michigan, Ann Arbor, MI

Recording Engineer: Will Spencer and Robert Martens

Mixed and Mastered by Will Spencer at Solid Sound Studios, Ann Arbor, MI

Graphic Production and Audio Replication:

World Class Tapes, Ann Arbor, MI

Cover Design: Michael P. Tanner

Cover Score: "Sound, Shapes and Symbols"

by Leslie Bassett, Published by C. F. Peters Corp.

Cover Photo: Robert Kalmbach, UM Photo Services

Tray Photo: Martin Vloet, UM Photo Services

Booklet Photos: Peter Smith

Special thanks:

Karen L. Wolff, Dean, University of Michigan School of Music.

David Aderente, Ensembles Manager, University of Michigan School of Music.

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- Two Pieces from Scarlatti, Opus 17** (1928), SACEM *Dmitry Shostakovich* (1906-1975) 6:37
2. Pastorale 3:12
3. Capriccio 3:27
- Sounds, Shapes, and Symbols** (1977), BMI *Leslie Bassett* (b. 1923) 11:32
(Four movements for Band)
4. 2:27
5. 3:27
6. 2:43
7. 2:55

- Divertimento, Opus 42** (1950), ASCAP *Vincent Persichetti* (1915-1987) 11:33
8. Prologue 1:31
9. Song 2:17
10. Dance 1:08
11. Burlesque 1:56
12. Soliloquy 2:42
13. March 1:59

- Suite of Old American Dances** (1948), ASCAP *Robert Russell Bennett* (1894-1986) 18:16
14. Western One-Step 3:26
15. Wallflower Waltz 3:48
16. Rag 3:46
17. Schottische 3:04
18. Cake Walk 4:12
19. **"Dance of the Jesters"** *Piotr Ilyich Tchaikovsky* (1840-1893) 4:30
from the *Snow Maidens* (1873), SACEM transcribed by *Ray Cramer*

Total Time 58:41



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