



1. **Polka Nation** (1996) Evan Chambers (b. 1963)

2. **O Magnum Mysterium** (1994) Morten Lauridsen (b. 1943)
Arr. by H. Robert Reynolds

Concerto for Tuba (1998) Eric Ewazen (b.1954)
Premiere Recording Arr. by Virginia Allen

3. *Andante con moto-Allegro vivace*
4. *Andante espressivo*
5. *Allegro ritmico*
Fritz Kaenzig, soloist

6. **Urban Requiem** (1995) Michael Colgrass (b. 1930)
for Four Saxophones and Wind Orchestra
Live Performance

Larry Teal Saxophone Quartet

Christopher Blossom - soprano saxophone, Brian Sacawa - alto saxophone
Bobby Streng - tenor saxophone, Erik Rönmark - baritone saxophone

Additional soloists

Chilali Hugo - harp, Jennifer Hooker - alto flute, Dan Karas - timpani,
Olman Piedra - drumset, Tim Michling - English Horn, Aaron Hill - oboe;
Kevin Sylves - double bass, Harry Ong - bass clarinet, Nicole Turney - pans

7. **Prelude in E-flat minor** (1933) Dmitry Shostakovich (1906-1975)
8. **Folk Dances** (1942) Arr. by H. Robert Reynolds







Evan Chambers (b. 1963) is Associate Professor of Composition and Chair of the Composition Department at the University of Michigan School of Music. A traditional Irish fiddler as well as a composer, he appears frequently as a performer of his own works, and serves as resident composer with the new-music ensemble Quorum. He won first prize in the Cincinnati Symphony National Composers' Competition, and was awarded the Walter Beeler Memorial Composition Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the International Luigi Russolo

Competition, the Vienna Modern Masters Orchestral Competition, NACUSA, and the American Composers Forum. His works have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies. He has been the recipient of commissions from the Albany Symphony, The USMA Wind Ensemble, Quorum, the Greene String Quartet, the Detroit Chamber Winds and Strings, and the University of Michigan Bands, among others. He has been a resident of the MacDowell Colony, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. Chambers graduated with highest honors from the University of Michigan, where he received a Doctor of Musical Arts and Master of Music in Composition. He also holds a Bachelor of Music in Viola Performance from Bowling Green State University, where he was honored as an Accomplished Graduate in 2002. His composition teachers include William Albright, Leslie Bassett, Marilyn Shrude, and Nicholas Thorne, with studies in electronic music with George Wilson and Burton Beerman. His works have been released on recordings by the Foundation Russolo-Pratella, Cambria, Centaur, Clarinet Classics, and Albany Records, and have been recorded by the Greene String Quartet, the Albany Symphony, and Quorum.

Evan Chambers offers the following introduction to Polka Nation:

“March of 1844, the polka craze hit Paris. There were reports of uncontrollable crowds dancing wildly in the streets across the city and throughout the night. One hundred years later in the U.S., polka became our national obsession, a post-war emblem of pan-European ethnic identity and a sign of the immigrant’s new place in American society. Polka kings were pop stars of stage and screen.

After that heyday however, polka took on a pariah status, associated with ethnic slurs and provincial hokiness, but the music went on, supported by ethnic fans in pockets across the country. Today, polka is one of our most diverse regional inter-ethnic musics. From the Virgin Islands to Milwaukee; whether you’re twirling in Texas, stepping in Chicago, bobbing in Buffalo, hopping in Hamtramck, or reeling in Cleveland, whether you’re Polish, Slovenian, German, Italian, Irish, Czech, Tex-Mex, or anything else, there is a polka style for you.

Polka Nation is a celebration of the centrifugal force that powers the polka – the explosive balance of tension and abandon that makes it ignite, burn and cook – that literally entrancing counterpoint of bouncing, whirling and spinning which lives in the charged space surrounding the music and the dance. The composition was most directly inspired by the music of Bravo Combo, a Denton (Texas) band who have, for years, lovingly captured and laid bare the raw nerve behind polka music’s energy. This piece aspires to do the same thing; it’s not so much a polka itself, but rather an attempt to evoke the essential wildness of being inside one. Sometimes crazed and maniacal, sometimes dark and edgy, sometimes bursting with slapstick silliness, this piece, like a crowd at a polka party, often gets carried away. It sometimes spins out of control, becomes rowdy or sad, or collapses in exhaustion. But then, there’s always another band after the break, ready to make their stab at sending the room hurtling towards a point somewhere between ecstatic lift-off and total chaos.”

This piece was written for H. Robert Reynolds and the Michigan Bands in celebration of their 100th anniversary year.



O Magnum Mysterium

Morten Lauridsen

Morten Lauridsen (b. 1943) has emerged as one of America's finest and most-beloved composers. His distinguished music has reached a permanent place in the standard vocal repertoire, and is performed regularly by choruses and vocal artists throughout the world. His catalog at present includes six major vocal cycles as well as various individual songs and instrumental works. In addition to his residency with the Los Angeles Master Chorale, Morten Lauridsen is Professor of Composition at the University of Southern California Thornton School of Music in Los Angeles, a faculty he joined in 1967 following his studies in advanced composition

with Ingolf Dahl and Halsey Stevens.

Lauridsen's setting of the "*O Magnum Mysterium*" ("*O Great Mystery*") text follows "a tradition centuries old of composers having been inspired by the beautiful depiction of the birth of the new-born king amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." *O Magnum Mysterium* has become one of the world's most performed and recorded compositions since its premiere in 1994 by the Los Angeles Master Chorale conducted by Paul Salamunovich. **H. Robert Reynolds** has arranged this popular work for band with the appreciation and approval of the composer.

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum
natum, jacentum in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Christum. Alleluia!

O great mystery,
and wondrous sacrament,
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

Concerto for Tuba

Eric Ewazen

Eric Ewazen (b. 1954) a native of Cleveland, Ohio, studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwantrner at the Eastman School of Music, Tanglewood and the Juilliard School, where he received his DMA. He has been a member of the faculty at Juilliard since 1980, composer-in-residence with the St. Luke's Chamber Ensemble of New York City and vice-president of the League of Composers-ISCM. A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many of the most significant chamber ensembles and major orchestras around the world.



Eric Ewazen's *Concerto for Tuba or Bass Trombone* began life as a *Sonata for Tuba or Bass Trombone and Piano*. The tuba version of the piece was written for and is dedicated to Karl Kramer, who premiered the piece as *Sonata for Tuba and Piano* at the New World School of the Arts in Miami, Florida, in February of 1996. On the suggestion of Warren Deck, former tubist of the New York Philharmonic and University of Michigan graduate, the accompaniment was orchestrated and certain changes made to convert the work into a concerto, to be used as the low brass contest piece for a competition held at the Juilliard School in the fall of 1998. In its concerto format, the work was premiered on November 4, 1998 at Avery Fisher Hall in New York City by bass trombonist Stefan Sanders with the Juilliard Orchestra under the direction of Jahja Ling. The Concerto is dedicated to the Juilliard School and the Wind Ensemble version by **Virginia Allen** was realized in cooperation with the composer.





Fritz Kaenzig is Professor of tuba and euphonium at the University of Michigan as well as Chair of the Wind and Percussion Department. Previously, Kaenzig has served as principal tubist of the Florida Symphony Orchestra and as additional or substitute tubist with Amsterdam's Concertgebouw and the symphony orchestras of Detroit, San Francisco, Houston, Chicago, Los Angeles and St. Louis, under such conductors as Bernstein, Haitink, Leinsdorf, Ozawa, Salonen, and Slatkin. He has also recorded and performed as soloist with several of these orchestras, among others. Since 1984, he has been Principal Tubist in the Grant Park (Chicago) Symphony Orchestra.

As guest instructor, recitalist, soloist, and adjudicator, Mr.

Kaenzig has made appearances at numerous high schools, colleges, universities, conferences, and music camps throughout the United States, Korea and Japan. Prior to joining the University of Michigan faculty in 1989, he taught at the University of Illinois and the University of Northern Iowa in Cedar Falls. Mr. Kaenzig graduated from The Ohio State University and the University of Wisconsin at Madison, and was a member of the Tanglewood Music Center Orchestra. He is a past president of the Tubists Universal Brotherhood Association, now known as the International Tuba and Euphonium Association, and is a frequent featured soloist at its international conferences.



Urban Requiem

Michael Colgrass



Michael Colgrass (b. 1932) began his musical career in Chicago where his first professional experiences were as a jazz drummer (1944-49). He graduated from the University of Illinois in 1954 with a degree in performance and composition and his studies included training with Darius Milhaud at the Aspen Festival and Lukas Foss at Tanglewood. He served two years as timpanist in the Seventh Army Symphony Orchestra in Stuttgart, Germany and then spent eleven years supporting his composing as a free-lance percussionist in New York City where his wide-ranging performances included appearances with the New York Philharmonic, American Ballet Theater, Dizzy Gillespie, the Modern Jazz Quartet, the original West Side Story orchestra on Broadway, the Columbia Recording Orchestra's Stravinsky Conducts Stravinsky series, and numerous ballet, opera, and jazz ensembles. During this period he continued to study composition with Wallingford Riegger (1958) and Ben Weber (1958-60).

Colgrass has received numerous commissions and won the 1978 Pulitzer Prize in Music for *Déjà Vu*, a work for percussion quartet and orchestra commissioned and premiered by the New York Philharmonic. In addition, he received an Emmy Award in 1982 for a PBS documentary "Soundings: The Music of Michael Colgrass." He has been awarded two Guggenheim Fellowships, A Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for Chamber Music.

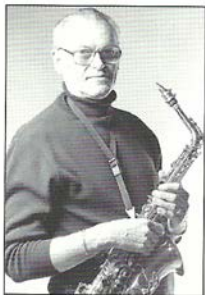
Michael Colgrass offers the following perspective on his *Urban Requiem*:

"A requiem is a dedication to the souls of the dead. *Urban Requiem* might be described as an urban tale, inspired by a diversity of random impressions. I thought of our urban areas, where the saxophone was spawned, and of the tragedies and struggles that occur in this environment daily. But I was also inspired by the energy and power of our cities

and the humor inherent in their conflicts. I feel that the saxophone is particularly well suited to express the variety of emotions required for this idea, because it can be not only highly personal and poignant in character, but also powerful and commanding. It can howl like a banshee or purr like a kitten. In short, the saxophone is perhaps more like the human voice than any other instrument. In my mind, I heard four saxophones singing like a vocal quartet – a music that was liturgical in nature but with a bluesy overtone, a kind of “after hours” requiem.

The size of the wind ensemble for *Urban Requiem* matches the non-string instrumentation of a symphony orchestra (triple winds and brasses, tuba, four horns, harp, synthesizer, timpani and four percussionists). The players are divided into four groups surrounded by the larger ensemble, with each sax having its own little “neighborhood.” The soloists interact in virtuoso display and play duets and trios with principal players in their bands. The sax players are called upon to improvise occasionally over basic material in sometimes jazz, sometimes ethnic musical traditions.

Urban Requiem was commissioned by Gary Green and the University of Miami Wind Ensemble through its Abraham Frost Commission Series. The work is dedicated to Gary Green, whose boundless enthusiasm for its creation was a constant inspiration to me. It is written for all urban souls – living and dead – who like me, love our cities and continue to be inspired by them.”



Members of the **Larry Teal Saxophone Quartet** heard in this live performance were graduate students of **Donald Sinta** during the 2002-2004 academic years. This performance celebrated the fiftieth anniversary of saxophone teaching at the University of Michigan and the distinguished career of Donald Sinta, an extraordinary pedagogue and musician who has taught the instrument at the university for thirty years since taking over the studio from his teacher, Larry Teal, in 1974.



Christopher Blossom, soprano saxophone, is a native of Canton, Michigan. He holds the Bachelor of Music from Bowling Green State University, where he studied with Dr. John Sampen. A recipient of awards including a Gold Medal at the 2000 Fischhoff National Chamber Music Competition and First Prize at the Ohio MTNA Chamber Music Competition, Mr. Blossom also competed in both the Second and Third International Adolphe Sax Competitions held in Dinant, Belgium. In 2001, Mr. Blossom collaborated with saxophonist Bryan Polacek to form the saxophone duo, Bicinia. Together they completed an extensive nine-month residency in Selma, Alabama under the auspices of Chamber Music America's Rural Residency Program, performing over 250 educational concerts across the state.

Alto saxophonist **Brian Sacawa** is active as a soloist, recitalist, and chamber musician throughout the United States, and is the co-founder of Non Zero, a duo with percussionist Timothy Feeney. Named the Baltimore CITYPAPER's Critic's Choice for Classical Music in 2002, he is the recipient of awards for solo performance from both national and international competitions. Sacawa has given the premieres of over twenty five works by both established and emerging composers including Bright Sheng, Andrew Mead, Oliver Schneller, Ken Ueno, Beata Moon, Dennis DeSantis, and Scott McAllister, among others. He has appeared with the New World Symphony, Harvard Group for New Music, Barge Music, New Music Brandeis, and at meetings of the ISU Contemporary Music Festival, World Saxophone Congress, North American Saxophone Alliance, and New England Saxophone Symposium. Currently a Pre-Candidate for the Doctor of Musical Arts, Sacawa holds degrees from the University of Michigan, the Peabody Conservatory, and the University of Massachusetts-Amherst, where he studied with Donald Sinta, Gary Louie, and Lynn Klock.





Bobby Streng is an active saxophonist, composer, and arranger in both jazz and concert genres. He made his concert debut in 1998 as a soloist with the Dayton Philharmonic Orchestra as a winner of the David L. Pierson Young Artist Competition. He has also performed as a concerto competition winner at the University of Michigan and the University of Dayton. In 2002, he graduated summa cum laude from the University of Dayton where studied with Dr. Willie Morris. His jazz arrangements and compositions have been performed by ensembles throughout the Midwest and have earned much praise, including special recognition at the 2002 Elmherst Collegiate Jazz Festival in Chicago.

A native of Sweden, **Erik Rönmark**, baritone saxophone, came to America in 1996. He holds the Master of Music in Saxophone Performance from Bowling Green State University and the Bachelor of Arts in Music Performance from Northern State University. An active proponent of new music, Rönmark has commissioned and premiered 15 new works for saxophone and has worked closely with many composers including Karlheinz Stockhausen, Karen Tanaka, and Terry Riley. Rönmark has received several awards including the Sundsvall (Sweden) Cultural Scholarship and the prestigious American-Scandinavian Foundation's Scholarship (2000) for establishing valuable cultural relations between Sweden and America. He was also a Gold-Medal winner at the 2000 Fischhoff National Chamber Music Competition as a member of the Lithium Saxophone Quartet, as well as a First-Prize Winner at the 2001 Coleman Chamber Music Competition with the Fifth Generation Saxophone Quartet.



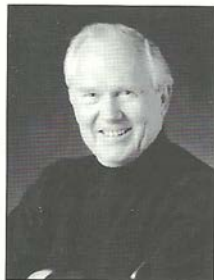
Prelude/Folk Dances

Dmitry Shostakovich

Dmitry Shostakovich (1906-1975) is widely regarded as one of the great composers of the twentieth century. Much of his music is intimately connected to the political environment in which he lived. Despite suffering intense scrutiny from the Soviet government, Shostakovich's musical language succeeds in conveying great expressivity, often with underlying political messages.

Scholar Anatole Leikin asserts that the composer's *Twenty-Four Preludes, Opus 34* are "among his most underrated and misconstrued works." With the influence of the recently disbanded Russian Association of Proletarian Musicians in mind, and with an acute sense of musically veiled parody, Shostakovich composed these preludes in 1933. Although the *Prelude in E-Flat Minor, No. 14* is removed from the overall underlying political program of *Opus 34*, this brooding aphoristic work evokes comparison to the late works of Chopin and Liszt. H. Robert Reynolds arranged the work for band in 1988.

Folk Dances had its origins in Shostakovich's incidental music to *Motherland, Opus 63*, written in 1942 for the Song and Dance Company of the Dzerzhinsky Club of Moscow. Shostakovich created a four-movement suite from this music, calling it *Native Leningrad*, from which the third movement, entitled "*Youth Dance*", was subsequently arranged for piano by Lev Solin and re-named "*Folk Dances*". It is this arrangement that M. Vakhutinsky re-orchestrated for Russian military band. H. Robert Reynolds modified Vakhutinsky's scoring in 1979 to suit American wind band instrumentation.



Recording these transcriptions by **H. Robert Reynolds**, Director of Bands at the University of Michigan from 1975-2001, is a birthday gift meant to honor Bob, a dear friend and esteemed colleague, who recently celebrated his 70th birthday (April 10, 2004). Happy Birthday Bob!





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 provides world-class artistic guidance coupled with the extra dimension of intellectual depth found only at a major comprehensive university. Situated 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.



Ann Arbor's Historic Michigan Theater

The success story of the Michigan Theater Foundation is the drama of a magnificent movie palace, described as a “shrine to art” when it opened in 1928, threatened with demolition in 1979, rescued through dynamic vision, and pulsing with cultural vitality today. Detroit architect Maurice Finkel designed the Michigan Theater as a grand silent film exhibition theater appropriate for a town with a world-class university. In 1979, after being abandoned and threatened with demolition, Henry Aldridge, a film scholar and community activist, and philanthropist Margaret D. Towsley assembled a diverse group of Michigan Theater lovers to preserve this unique example of architectural Americana.

Today the Michigan Theater is the home of the Ann Arbor Symphony Orchestra and the Ann Arbor Film Festival. The Not Just For Kids series of live-on-stage programs for children and families, weekly concerts on the restored Barton theater organ and the Sound of Silents series of silent-era films with live musical accompaniment, have become community institutions. The theater is in constant use as a “movie palace” and a prominent venue for community-based concerts and activities.

University of Michigan Symphony Band

Michael Haithcock, conductor



Flute

Kate Bowerman
Nicole Esposito
Jennifer Hooker
Susan Ruggiero
Kelly Sulick
Marie Tachouet

Oboe

Sarah Davis
Rebecca Fairweather
Aaron Hill
Aaron Jakubiec
Jessica Schmeck
Jenny Sengpiel
Tim Michling

Clarinet

Jessica Barker
Jeremy Benhammou
Brian Eldridge
Kristin Fosdick
Christopher Grant
Peter Mika
Laura Morgan
Harry Ong
Lisa Raschiatore
Omari Rush
Melanie Yamada
Sergei Vassiliev
Michael Wayne

Bassoon

Derek Bannasch
Sam Childers
Andrea Di Spigno
Lindsey Micheel-Mays
Kathleen Moniaci
Eric Varner

Saxophone

Will Jackson
Geoff Landman
Evan Marks
Jose Resendez
Zachary Shemon

Horn

Brian Allen
Patrick Carlson
Robert Fant
Rachel Parker
Tom Kit Weber
Will Wiegard



Trumpet

Benjamin Albright
Andrew Allphin
Adam Decker
Adam Dickson
Matthew Ernst
Kevin Gebo
Louis Reed III
Brian Winegardner

Trombone

Eric Newsome
Steven Peterson
Elliott Tackitt
Nathan Wood

Bass Trombone

Michael Brown
Rob Graham
Nathan Platte

Euphonium

Greg Battista
Chester Elliot

Tuba

Eric Banks
Grant Harville
Carolyn Jantsch
Matt Lyon

Percussion

Jeffrey Barudin
Jay Bordeleau
Hayes Bunch
Kenneth Craig
Andre Dowell
Dan Karas
Olman Piedra
Rosie Richards
Michael Swain
Nicole Turney

Piano/Synthesizer

Alexis Zhu

Harp

Robyn Goldberg
Chilali Hugo

Double Bass

Sabrina Behrens
Kevin Sylves



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 graduate band and

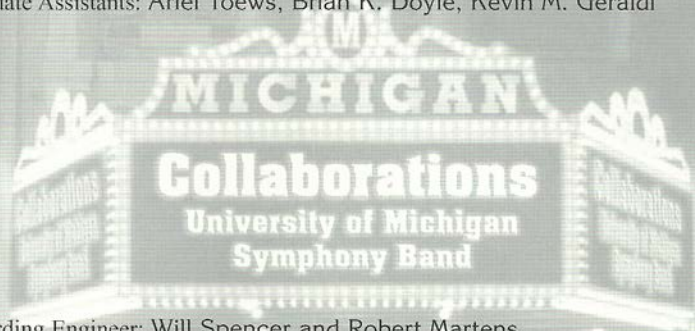


wind ensemble conducting program, and provides administrative leadership for all aspects of the University of Michigan's diverse and historic band program. Professor Haithcock also serves the School of Music as Director of Instrumental Studies.

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, and recordings on the Albany, Arsis, and Equilibrium labels. Recent reviews of the University of Michigan Symphony Band under Haithcock's guidance cited performances as "demonstrating the group's stunning prowess in today's music... a performance that is high of impeccable...meticulously coordinated, phrased, and polished...precision which makes the band sound like a single instrument...incredible ensemble playing."

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.

Executive Producer: Michael W. Udow
Producer: Michael Haithcock
Associate Producers: Damon Talley, Evan Chambers
Graduate Assistants: Ariel Toews, Brian K. Doyle, Kevin M. Gerald



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Karen L. Wolff, Dean, University of Michigan School of Music
David Aderente, Ensembles Manager, University of Michigan School of Music





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Symphony Band, Michael Haithcock, conductor

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|--------------|---|--|--------------|----------------------------|
| 1 | Evan Chambers | <i>Polka Nation</i> | BMI | 11:23 |
| 2 | Morten Lauridsen
arr. by H. Robert Reynolds | <i>O Magnum Mysterium</i> | ASCAP | 6:24 |
| 3 - 5 | Eric Ewazen
arr. by Virginia Allen | <i>Concerto for Tuba</i>
Fritz Kaenzig, soloist | ASCAP | 18:16 |
| 6 | Michael Colgrass | <i>Urban Requiem</i>
Larry Teal Saxophone Quartet | ASCAP | 27:44 |
| | Christopher Blossom - soprano saxophone, Brian Sacawa - alto saxophone
Bobby Streng - tenor saxophone, Erik Rönmark - baritone saxophone | | | |
| 7 - 8 | D. Shostakovich
arr. by H. Robert Reynolds | <i>Prelude in Eb Minor</i>
<i>Folk Dances</i> | SACEM | 2:36
4:20 |

Total Time: 70:50