

1. ***LA'I (Love Song)*** for Orchestra without strings Bright Sheng (b. 1955)

Lincolnshire Posy

Percy Grainger (1882-1961)

2. Lisbon (Sailor's Song)
3. Horkstow Grange (The Miser and his Man: A Local Tragedy)
4. Rufford Park Poachers (Poaching Song)
5. The Brisk Young Sailor (who returned to wed his True Love)
6. Lord Melbourne (War Song)
7. The Lost Lady Found (Dance Song)

Cosmosis

Susan Botti (b. 1962)

for Wind Ensemble, Soprano, and Women's Voices

8. Overboard (Prologue)
9. The 1st Night
10. Interlude
11. The 2nd Night

Susan Botti, Soprano

Brooklyn Bridge

Michael Daugherty (b. 1954)

for Solo Clarinet and Symphonic Band

12. East (Brooklyn and Brooklyn Heights)
13. South (Statue of Liberty)
14. West (Wall Street and lower Manhattan skyline once dominated by the World Trade Towers)
15. North (Empire State Building, Chrysler Building, and Rockefeller Center)

Michael Wayne, Clarinet

16. ***Chester***

William Schuman (1910-1992)



BRIGHT SHENG, born in December 1955 in Shanghai, China, started piano study with his mother at age four. For seven years during the Cultural Revolution he worked as a pianist and percussionist in a folk music and dance troupe in Qinghai Province near the Tibetan border, where he also studied and collected folk music. In 1978, when universities reopened after the Cultural Revolution, he was one of the first students accepted by the Shanghai Conservatory of Music, earning his undergraduate degree in music composition. He moved to New York in 1982 and attended CUNY – Queens College (MA) and Columbia University (DMA). His primary teachers included Leonard Bernstein (composition and conducting), George Perle, Hugo Weisgall, Chou Wen-Chung, and Jack Beeson.

Sheng's music is performed by the leading orchestras of the world, with his operas and chamber music receiving performances in a wide array of venues. His music is exclusively published by G. Schirmer, Inc. and is widely recorded on a variety of labels. In 2001, Sheng was named a MacArthur Fellow. Also active as a conductor and pianist, he has performed in many of world's most important music centers and serves as the Leonard Bernstein Distinguished University Professor at the University of Michigan.

La'I (Love Song) for Orchestra without Strings, was jointly commissioned in 2004 by the Philharmonisches Orchester Dortmund, Arthur Fagen, conductor, and the University of Michigan Symphony Band, Michael Haithcock, conductor.

Bright Sheng provides the following introduction to this new work: "La'i is a form of Tibetan love song. It is most popular in eastern Tibet where I lived for seven years in my teens. I watched men and women approach each other singing La'i while herding, working in the fields, or especially, in festival settings. If things went well, they would exchange memorabilia and set a new date to meet again. The character of the music is lyrical, slow in a free tempo, with quick-moving throaty grace-notes decorating an overall simple melody. The decoration forms a special notation to the melody, a unique feature of La'i.

When I first heard the singing, I was struck by the beauty and overtly Romantic feeling, as well as by the natural unruly wild emotion the music generated. This work is a loosely based impression of La'i singing."



PERCY ALDRIDGE GRAINGER was a native of Brighton, Australia. He first studied piano with his mother and later with Luis Pabst in Melbourne. At age ten he gave a series of recitals that financed his later studies in Germany. In 1900 he started a career as a concert pianist, with sensational successes in England, South Africa, and Australia. He came to America in 1915, and at the outbreak of World War I enlisted as a U.S. Army bandsman and was soon promoted to the Army School of Music. He became a United States citizen in 1919, and resumed his career as a concert pianist. Grainger's technical facility and rugged individualism, heard regularly in his piano performances, became an integral part of his compositions, particularly *Lincolnshire Posy*.

Grainger requested the following introduction be published at all performances of this work: "*Lincolnshire Posy*, as a whole work, was conceived and scored by me direct for band early in 1937. Five out of the six movements, of which it is made up, existed in no other finished form, though most of these movements – as is the case with almost all my compositions and settings, for whatever medium – were indebted, more or less, to unfinished sketches for a variety of mediums covering many years. In this case, the sketches date from 1905 to 1937.

This bunch of "musical wildflowers" is based on folksongs collected in Lincolnshire, England in the years 1905-06 with the help of a cylinder recorder. The work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each movement is intended to be a kind of musical portrait of the singer who sang its underlying melody – a musical portrait of the singer's personality no less than the habits of song – his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesque delivery, his contrast of legato and staccato, his tendency toward breadth or delicacy of tone.

For these folksingers were the kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers can show nothing better than slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain – were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources.

These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness at memories of the cruel treatment meted out to folksingers as human beings and at the thought of how their high gifts often were allowed to perish unheard, unrecorded, and unhonoured."

SUSAN BOTTI's eclectic background and experiences, both as a composer and a singer, are reflected in her music. Whether in an orchestral or chamber setting, theatrical influences play a vital part in her musical expression. Botti is currently an Assistant Professor of Composition at the University of Michigan and the third Daniel R. Lewis Young Composer Fellow with the Cleveland Orchestra. Recent awards include the Rome Prize and a Guggenheim Fellowship.



Susan Botti provides the following note concerning this new work: "*Cosmosis* was created for the talented and inspirational music students at the University of Michigan to tap their boundless imaginations. The American poet, May Swenson wrote "The Cross Spider" in response to the news of a Skylab experiment in which a student project proposed to see whether a spider could spin a web in space. A common cross spider (*araneus diadematus*), named Arabella, is mythically portrayed by Swenson. Her shape poem, "Overboard" (a play of gravity) serves as a prelude.

In *Cosmosis*, "Overboard" plays with musical equivalents of gravitational force following the shapes laid out in the poem, before entering the gravitation-free sea of space. Here, Arabella succeeds in her quest on "The 1st Night." A musical interlude follows, reflecting upon the vastness of space as well as the heroic undertaking. In "The 2nd Night," Arabella succeeds again...but is sacrificed in the process..."experiment frittered." Yet the resonant energy of the mission still spins in the air, like the soundwaves in space that echo throughout the cosmos, becoming a part of it, and inspiring others."

Cosmosis for wind ensemble, soprano and women's voices was commissioned by a consortium organized by Michael Haithcock, the Director of Bands at the University of Michigan. Additional participants include: Baylor University (Kevin Sedatole), Florida State University (Patrick Dunnigan), Michigan State University (John Whitwell), and the University of Texas-Austin (Jerry Junkin).

COSMOSIS
poetry of May Swenson (1913-1989)

OVERBOARD

What throws you out is what drags you in
What drags you in is what throws you
What throws you out is what drags
What drags is what throws you
What throws you drags
What drags throws
Throws drag
Thrags
Drags throw
What throws drags
What drags you throws
What throws is what drags you
What drags you in is what throws
What throws you out is what drags you
What drags you in is what throws you out
What throws you in is what drags you
What drags you out is what throws
What throws you out drags you
What drags throws you in
What throws drags you
Drags throw you
Thrags

from May Swenson: *New and Selected Things Taking Place*, 1984.

THE CROSS SPIDER

The 1st Night

A spider, put outside the world,
given the Hole of Space for her design,
herself a hub all hollow, having no weight,
tumbled counterclockwise, paralytically slow
into the Coalsack.

Free where no wind was, no floor, or wall,
afloat eccentric on immaculate black
she tossed a strand straight as light,
hoping to snag on perihelion, and invent
the Edge, the Corner and the Knot.
In an orbit's turn, in glint and floss
of the crossbeam, Arabella caught
the first extraterrestrial Fly
of Thought. She ate it, and the web.

The 2nd Night

“Act as if no center exists,”
Arabella advised herself. Thus inverted
was deformed the labyrinth of grammar.
Angles melted, circles unraveled, ladders
lost their rungs and nothing clinched.
At which the pattern of chaos became plain.
She found on the second night her vertigo
so jelled she used it as a nail
to hang the first strand on.
Falling without let, and neither up nor down,
how could she fail?
No possible rim, no opposable middle,
geometry as yet unborn, as many nodes and navels
as wishes – or as few – could be spun.
Falling began the crazy web.
Dizziness completed it. A half-made, half mad
asymmetric unnamable jumble, the New
became the Wen. On Witch it sit whirlygiggly.
No other thing or fly alive.
Afloat in the Black Whole, Arabella
crumple –died. Experiment frittered.

from *Songs from Unsung Worlds: Science in Poetry*. (Boston: Birkhäuser) 1985.
Poetry of May Swenson used with permission of the Literary Estate of May Swenson.

MICHAEL DAUGHERTY is one of his generation's most performed and commissioned American composers. He came to international attention in 1995 when his *Metropolis Symphony* (1988-93), a tribute to the Superman comics, was performed at Carnegie Hall by conductor David Zinman and the Baltimore Syphony Orchestra. Other recent orchestral works include a set of commissions from the Detroit Symphony Orchestra, including *Motor City Triptych* (2000), *Raise the Roof* (2003), and the violin concerto *Fire and Blood* (2002). *Hell's Angels* (1999) for bassoon quartet and orchestra was commissioned by the Philharmonia (London), and the English horn concerto *Spaghetti Western* (1998) and *Time Machine* (2004) for three conductors and orchestra were commissioned by the Pittsburgh Symphony. His opera *Jackie O* (1997), was commissioned by the Houston Grand Opera. Daugherty has also composed works for wind ensemble and symphony band, such as: *Desi* (1991), *Bizarro* (1993), *Motown Metal* (1994), *Niagara Falls* (1997), *Red Cape Tango* (1999) *Rosa Parks Boulevard* (2001), *UFO* (2000) and *Bells for Stokowski* (2002).



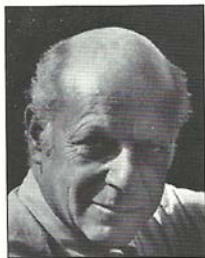
Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University (1972-76), and computer music in Paris at Boulez's IRCAM (1979-80). Daugherty received his doctorate in composition from Yale University in 1986 where his teachers included Jacob Druckman, Roger Reynolds and Earle Brown. During this time he also collaborated with jazz arranger Gil Evans in New York and was a composition fellow at Tanglewood. Daugherty pursued additional study with composer Gyorgy Ligeti in Hamburg, Germany (1982-84). After teaching music composition for several years at the Oberlin Conservatory of Music in Ohio, Daugherty joined the faculty at the University of Michigan in 1991 where he is Professor of Composition and chair of the composition department.

Brooklyn Bridge (2005) for Solo Clarinet and Symphonic Band was commissioned by the International Clarinet Association, with the assistance of the following College Band Directors National Association member institutions: Arizona State, Florida State, Kentucky, Michigan, Sam Houston State, Texas Christian, Texas Tech, Towson, Concordia College, and the Schwob School of Music at Columbus State.

Michael Daugherty provides the following program note: "Designed by John Roebling (1806-69), the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge to the public in 1883, *Harper's Monthly* reported, "The wise man will not cross the bridge in five minutes, nor in twenty. He will linger to get the good of the splendid view about him." As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York skyline have inspired me to compose a panoramic clarinet concerto.

Like the four webbed cables of wire and steel that hold the Brooklyn Bridge together, my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a musical view from the Brooklyn Bridge: I. East (Brooklyn and Brooklyn Heights); II. South (Statue of Liberty); III. West (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers); IV. North (Empire State Building, Chrysler Building, and Rockefeller Center). In the final movement of the concerto, I also imagine Artie Shaw, the great jazz swing clarinetist of the 1940s, performing with his orchestra in the once glorious Rainbow Room on the sixty-fifth floor of the Rockefeller Center."





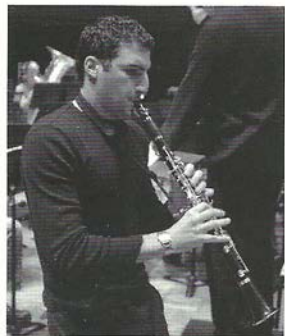
WILLIAM SCHUMAN was born in New York City on August 4, 1910. His early musical training was with Max Persin and Charles Hausiel, before graduating from Columbia University. He also studied privately with Roy Harris (1936-38) while teaching at Sarah Lawrence College (1935-45). Schuman served as president of the Juilliard School (1945-62). Although he composed extensively for all media, he was primarily a composer of large-scale symphonic works. Hugo Weisgall suggested "he was the foremost American representative of that tradition which reaches through Mahler and Bruckner into the nineteenth century and earlier." Most of his ideas were conceived in terms of a big sonic arsenal, capable of infinite variety. At the time of his

death, he was a revered musician, an eloquent spokesman on the American musical scene, and his extensive contributions continue to earn the appreciation of American musicians of all generations.

Schuman's familiar *New England Triptych* is based on the work of American composer William Billings (1746-1800), a colonial New England tanner who was also a singing master. *Chester* is a patriotic tune written by Billings during the American Revolution. The bold reference to "New England's God" in the text made the work extremely popular in the Continental Army. In *Chester*, after presenting Billings' tune in a straightforward manner, the composer subjects it to a series of variations, altering tempo, rhythmic structure, articulation and texture.



Clarinetist **MICHAEL WAYNE** has enjoyed success as an orchestral, chamber and solo musician performing throughout North America, Europe and Asia. After finishing his studies at the University of Michigan in 2003, he became the youngest member of the Kansas City Symphony and is also a member of the Verbier Festival Orchestra in Switzerland under the direction of James Levine. As an orchestral musician he has performed with the New World Symphony, Civic Orchestra of Chicago and Phoenix Symphony. His solo debut was made with the Music Academy of the West Festival Orchestra performing Carl Nielsen's *Clarinet Concerto*. In recent years he has soloed with numerous ensembles including the University of Michigan Symphony Orchestra and Corpus Christi Wind Symphony.



Wayne received a first place award in the wind division of the Kingsville International Solo Competition and has also been a medalist at the Fischhoff National Chamber Music Competition. Other competitions include First Prize in the International Clarinet Association Orchestral Excerpt Competition and High School Competition. He has participated in various music festivals including the Music Academy of the West, Verbier, National Orchestral Institute, and Hot Springs Music Festival.

In 2003 he received a Whitaker Advanced Study Grant through the

Music Academy of the West. Other honors include the Earl V. Moore Award in Music from the University of Michigan and a Fine Arts Award from the Interlochen Arts Academy. His teachers include Richard Hawkins and Fred Ormand.



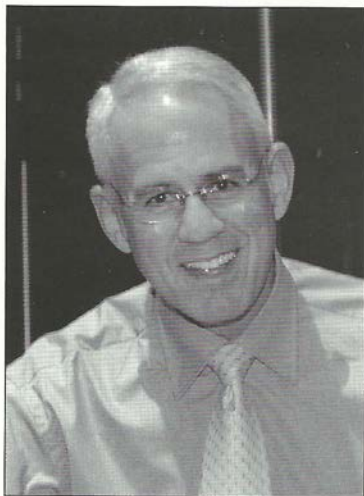


MICHAEL HAITHCOCK assumed his duties as Director of Bands and Professor of Music (Conducting) at the University of Michigan in the fall of 2001 after twenty-three years on the faculty of Baylor University. Following in the footsteps of William D. Revelli and H. Robert Reynolds, Haithcock conducts the 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. 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 nigh 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.

Funding for this recording was provided by Howard Gourwitz. Gourwitz, a treasured friend and alumnus, is an avid supporter of the University of Michigan band program. His generous gifts are matched by his sincere and enthusiastic championing of the students participating in the many components of the band program at the University of Michigan. We are very grateful for his generosity.



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 word-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.

Special Thanks:

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

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

Executive Producer: Michael Udow

Project Producer: Michael Haithcock

Cover Design: Michael P. Tanner

Design Coordinators: Brian Doyle and Kevin Gerald

Susan Botti's *Cosmosis* is a two-track stereo recording engineered by Todd Whitelock (Recording / Balancing Engineer) and Jason Corey (Technical / Editing Engineer) in the Hargett and Goff Smith Recording Studio at Hill Auditorium on the campus of the University of Michigan. Assisting engineers were Michael Baltus, Michael Eisenburg, Kristin Fosdick, Jeff Vautin, Roland Vazquez and Susan Botti produced, with assistance provided by doctoral conducting students Brian Doyle, Kevin Gerald, and Emily Threinen.

All other works are multi-track recordings engineered and edited by Will Spencer of Solid Sound Studios, Inc., Ann Arbor, Michigan. Jamie Nix produced these works with assistance provided by Brian Doyle, Kevin Gerald, and Emily Threinen.

All works were recorded in Hill Auditorium. Susan Botti, Michael Daugherty, and Bright Sheng were present for the recording of their compositions.

Final Mixing and Mastering: Will Spencer, Solid Sound, Inc., Ann Arbor, MI

Graphic Production and Audio Replication: World Class Tapes, Ann Arbor, MI

Recording Session Photos: Peter Smith Photography, Ann Arbor, MI

Booklet cover photos: David Cortes (<http://dcortes.free.fr>)

CD label: Wernher Krutein / photovault.com

Tray cards: George Hall (photocollect.com)