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William Bolcom - Katryn Conlin

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David Ludwig - Pete Checchia

Dana Wilson - Louise Mygatt

Nancy Ambrose King - Myra Klarman

Adam Unsworth - Sue Burrough

Michael Haithcock - Peter Smith

CLASSIC STRUCTURES

University of Michigan Symphony Band

Michael Haithcock, conductor

Bolcom



First Symphony for Band

Higdon



Oboe Concerto

Ludwig



Missa Brevis

Wilson



Concerto for Horn

Concerto for Horn (1997/2002)

Dana Wilson (b. 1946) 18:48

- | | | |
|----|-------------------|------|
| 1. | Freely | 5:51 |
| 2. | Plaintively | 7:03 |
| 3. | With Great Energy | 5:54 |
- Adam Unsworth - soloist

Missa Brevis (2009)

David Ludwig (b. 1974) 16:29

- | | | |
|----|-----------|------|
| 4. | Kyrie | 4:12 |
| 5. | Gloria | 4:06 |
| 6. | Credo | 3:22 |
| 7. | Sanctus | 2:52 |
| 8. | Agnus Dei | 1:57 |

Andrew Parker, Sipkje Pesnichack - oboes
 Emmanuel Toledo, David Snyder - clarinets
 Timothy Abbott, Randal Dennler, Matthew Morris - bassoons
 Graham Heise, James Nagus, Zachary Wasserman - horns
 Chauncey Aceret - cello
 Christine Craddock - double bass

9. **Oboe Concerto** (2005/2008) Jennifer Higdon (b. 1962) 17:25

Nancy Ambrose King - oboe

First Symphony for Band (2008) William Bolcom (b.1938) 17:14

- | | | |
|-----|-------------------|------|
| 10. | Ô tempora ô mores | 4:50 |
| 11. | Scherzo tenebroso | 4:21 |
- Jason Bergman - cornet soloist
- | | | |
|-----|--------------------------------|---------|
| 12. | Andantino pastorale | 3:39 |
| 13. | Marches funéraires et dansante | 4:24 90 |

Dana Wilson has received commissions and performances by diverse ensembles ranging from the Chicago Chamber Musicians and Detroit Chamber Winds, to the Buffalo Philharmonic, Memphis Symphony, and Netherlands Wind Ensemble. He holds a doctorate from the Eastman School of Music, and is currently Professor of Music in the School of Music at Ithaca College. Wilson has received grants from the National Endowment for the Arts, the New York Foundation for the Arts, and New England Foundation for the Arts, among others. His compositions have been performed throughout the United States, Europe, and East Asia and have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize.

In 1994, horn virtuoso Gail Williams commissioned Dana Wilson to write a piece for horn and piano. Ms. Williams premiered the work, *Deep Remembering*, in Japan the following year and has subsequently recorded it and performed it many times. Ms. Williams then commissioned a concerto for horn and orchestra, which she premiered with the Syracuse Symphony in 1997. In 2002, she premiered the wind ensemble version with the Ithaca College Wind Ensemble at the 50th Anniversary celebration of the Eastman Wind Ensemble.

The concerto is one of Wilson's few works without some programmatic reference in the title. It is nonetheless a heartfelt work, inspired as much by Ms. Williams's nature as by her beautiful horn sound. All of the work's material is stated clearly in the opening horn call. The first movement focuses on the first three notes—a dramatic ascent encompassing the interval of a minor ninth—and culminates in a solo cadenza. The very expressive second movement—marked "plaintively" in the score—also ascends, but takes a much more arduous course, relying on falling seconds and rising thirds along the way. The third and final movement begins with a duet between the soloist and percussion, and gradually expands in terms of intervals and orchestration to its dramatic close. Along the way the colors of both the solo horn and the ensemble are fully explored.

David Ludwig has received performances of his music by leading musicians of our time in some of the world's most prestigious venues. Critics have called his music "entrancing," observing that it "promises to speak for the sorrows of this generation," (*Philadelphia Inquirer*). It has won praise for its "expressive directness" (*The New York Times*) and for "a yearning, poetic quality" (*Baltimore Sun*).

Ludwig received a bachelors degree from the Oberlin Conservatory, studying with Richard Hoffmann, and earned his masters from the Manhattan School of Music. He continued post-graduate work at the Curtis Institute with Richard Danielpour, Jennifer Higdon and Ned Rorem, and at the Juilliard School with John Corigliano. He is currently the George Crumb Fellow in the University of Pennsylvania PhD program. Ludwig joined the composition faculty of Curtis in 2002, where he also serves as acting chair of musical studies and as artistic director of the 20/21 New Music Ensemble.

About *Missa Brevis*, Ludwig writes the following:

I have always been fascinated by the sacred mass as a musical form. Each part of the mass has developed its own personality through the centuries, dictated by both the content of its words and contemporary convention. The individual identity of the movements eventually surpassed in priority the text of the mass, and that is what I am interested to explore in the *Missa Brevis*. The "Brevis" in the title refers to the briefness of the piece (and all other *Missae Breves*), and the reduction of the movements into five short concentrated parts each with its own character.

The "Kyrie" introduces the work with a loud declamatory chord that soon dissolves into floating snapshots of music by Guillaume Machaut, a composer from 14th-century France (and the author of the first full mass.) The "Gloria" opens with an extended brass fanfare that is followed by a dialogue between the oboe and English Horn. The third movement is the "Credo," which is the large middle part of the traditional mass. As it has by far the most text, many composers have opted to set music that rapidly cycles through the words with a rhythmic chanting quality, and this Credo does exactly that. The "Sanctus" and "Agnus Dei" are coupled together, and the Sanctus begins with the bright chords of the opening, to be answered by a hushed response in the last movement.

The *Missa Brevis* ends with the words "Ite Missa Est," letting the listener know the work has come to a close. The idea of quoting other works has been around since

people first started writing down music. I couldn't help but think of Machaut as I was sketching this piece, and decided to include his music as if from a distant place—speaking from history—to center the piece around the very first mass tradition. The cool sounds of wind instruments allow the feeling of objectivity and individuality for me—I am reminded of what Stravinsky noted in his own Mass that his exclusive use of winds made for no separation between the listener and his message of spirituality.

I was commissioned to write the *Missa Brevis* by conductor Michael Haithcock and the University of Michigan Symphony Band. I am grateful for the opportunity to create a new work for such a respected and first-rate group and the music is dedicated to conductor and ensemble with great admiration.

Jennifer Higdon is the recipient of numerous awards, including a Pew Fellowship, a Guggenheim Fellowship, and two awards from the American Academy of Arts & Letters. Her music is among the most performed of any living composer's, and recordings of her music have won Grammys as well as wide critical acclaim. Some of her recent commissions include works for The Philadelphia Orchestra, Atlanta Symphony, Pittsburgh Symphony, Chicago Symphony, St. Paul Chamber Orchestra, eighth blackbird, Tokyo String Quartet, Ying Quartet, and a new violin concerto for Hilary Hahn. She is a member of the composition faculty at The Curtis Institute of Music in Philadelphia, where she holds the Milton L. Rock Chair in Compositional Studies.

In describing the inspiration for her *Oboe Concerto* she offers the following reflections: "I have always thought the sound of the oboe to be one of the most elegant sounds in the palette of the wind family. When the opportunity came to write a concerto for this wonderful instrument, I jumped at it. As the oboe's tone has always enchanted me, I decided that I wanted to veer from the normal style of concerto writing, where virtuosity is the primary element on display, and feature the rich tone of this double-reed instrument. To that end, this work has long sections (including the opening) that showcase its melodic gift, which alternate with two faster scherzi, giving the instrument's technical virtuosity a chance to shine."

The original version, for oboe and orchestra, was commissioned by the Minnesota Commissioning Club. This version for soloist and wind ensemble, was commissioned by the band programs at the University of Michigan, the University of North Carolina at Greensboro, and the Hartt School of Music.

William Bolcom, recipient of the 1988 Pulitzer Prize for Music, maintains an active schedule of performing and composing in spite of his recent retirement from the University of Michigan. As piano soloist, accompanist (primarily with his wife, mezzo-soprano Joan Morris), and composer, Bolcom's recording credits are vast. As writer, his articles and books on music and musicians are also numerous. The list of awards, fellowships, and grants received by Bolcom is extensive and includes admittance to the American Academy of Arts and Letters and the National Medal of Arts, the highest arts award bestowed by the President of the United States. Prior to 1973, he taught at the University of Washington, Queens and Brooklyn Colleges of the City University of New York, and New York University's Tisch School of the Arts. Bolcom joined the University of Michigan faculty in 1973, where he was the 1977 recipient of the Henry Russel Award, presented the 1997 Henry Russel Lectureship, was appointed Ross Lee Finney Distinguished Professor of Composition in 1994, and chaired the Composition Department from 1998 to 2003.



The composer offers the following introduction to his First Symphony for Band:

Commissioned by the Big 10 Band Directors Association, and premiered by the University of Michigan Symphony Band conducted by Michael Haithcock, my First Symphony for Band (2008) was originally planned to be my Ninth Symphony; I had decided to follow my friend John Corigliano's example of calling his magnificent *Circus Maximus* for Band, Symphony no. 3. On reflection I realized that, since Beethoven and Mahler, ninth symphonies have been thought of as a composer's last will and testament—a third symphony doesn't have that stigma—and I'm not really ready for that final word yet.

Thus this is a First Symphony for Band, and band is different from orchestra in more than just the absence of strings and the greater number of winds. There is a "culture of the orchestra" that goes back several centuries, one that shapes new pieces for it in subtle ways even a composer may not be fully aware of. The band culture is younger and historically more oriented to outdoors events and occasions. Band players seem now to be mostly of college age; there are very few professional non-university bands today, nothing analogous to the Sousa and Goldman outfits of my youth. The resonance of a long history like that of the orchestra is largely lacking. Against this -- and I think this is why more and more composers of art music are turning to the band -- is the fact that band people work hard and long on a new piece. They will spend weeks in rehearsal perfecting and internalizing it. And there is something infectious about the youthful enthusiasm a good college band will put into a performance.

The First Symphony is by far the most ambitious piece in my very small catalogue for band. In form it relates most closely to my Fifth and Sixth Symphonies for orchestra; as with them, it begins with a tight sonata movement followed by a scherzo, a slow movement, and a sort of rondo-finale. *Ô tempora o mōres*, a tragic and forceful protest, laments our dark time. *Scherzo tenebroso* is a cousin to the scherzi in my Third, Fifth, and Sixth Symphonies especially in the sardonic use of popular material in their trios; in this trio, as we hear the cornet playing a waltz, I envision a clown dancing. *Andantino pastorale* belies a seemingly simple tunefulness with its dark undercurrent. The image of a New Orleans funeral procession, followed by a joyous dancelike march back from the graveyard, gives the form of *Marches funéraires et dansantes*, and leaves us at long last with an atmosphere of exuberance and of hope.



Nancy Ambrose King, oboe, is the first-prize winner of the Third New York International Competition for Solo Oboists, held in 1995. She has appeared as soloist and recitalist throughout the world. She can be heard in performances recorded for Boston Records, Cala Records, Naxos Records, and the Athena, Arabesque, CBS Masterworks and Equilibrium labels. In addition, she has taught and performed in the Sarasota Music Festival, Idyllwild Music Festival, Bowdoin Music Festival, Marrowstone Music Festival, Strings in the Mountains of Steamboat Springs, and the Hot Springs Music Festival.

Her playing has earned high praise from a variety of critics, including the American Record Guide who labeled

her playing as "marvelously evocative, full of character, sultry and seductive, with a soft-spoken, utterly supple tone, and as musically descriptive as any I have heard . . . a fine exhibition of thoroughly musical oboe playing. She plays not only with delicacy, but also with an intense, almost rapturous sound that is second to none in expressivity and gradation. Ms. King's fluid technique, combined with clean and accurate articulations, makes the most complex passages flow and sounds effortless."

Currently Professor of Oboe at the University of Michigan and President of the International Double Reed Society, she was previously Associate Professor and University Scholar at the University of Illinois, Urbana-Champaign. She has also served on the music faculties of Indiana University, Ithaca College, University of Northern Colorado, and Duquesne University Schools of Music. A graduate of the University of Michigan, Ms. King was the recipient of the school's prestigious Stanley Medal. She received her doctor of musical arts, master of music, and performer's certificate from the Eastman School of Music.



Adam Unsworth, horn, is a member of the faculty at the University of Michigan in Ann Arbor. Prior to joining the faculty at Michigan, he spent nine years as a member of the horn section of The Philadelphia Orchestra and three years in the Detroit Symphony. Adam has appeared as a recitalist and clinician at many universities throughout the United States, and has performed repeated solo and chamber concerts at Carnegie's Weill Recital Hall. He is the leader of his own jazz group, the Adam Unsworth Ensemble, which has several recordings available.

Critical acclaim has been enthusiastic: "Unsworth sounds completely at home with the jazz language.... He uses every color of the sonic rainbow, with cascades of

sounds, now in the stratosphere, now way down low, now glissing or leaping instantaneously between the two.... Astounding, infectious stuff." (Jeff Agrill, Horn Call Magazine). A recent review in the NewMusicBox proclaimed, "the thing that really took my breath away is what Unsworth can do on the horn.... With a single melodic line, he bends, he grooves, he twists, he turns, and you never miss the rhythm section."

A former faculty member at Temple University, he has appeared at many universities throughout the United States as a recitalist and clinician. He has made several solo and chamber appearances at Carnegie's Weill Recital Hall. Unsworth received his formal training at Northwestern University, where he studied with former Chicago Symphony Orchestra members Gail Williams and Norman Schweikert. Graduate studies took him to the University of Wisconsin-Madison where he studied with Douglas Hill and later recorded Jazz Set for Solo Horn, released in 2001 as part of Thoughtful Wanderings, a compilation of Hill's works for horn. In 2000, the University of Wisconsin-Madison School of Music named him their Distinguished Alumnus of the Year



Michael Haithcock assumed his duties as Director of Bands and Professor of Music (Conducting) at the University of Michigan in the fall of 2001 following 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

Ensembles under Haithcock's guidance have received wide 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. 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'.

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. Mr. Haithcock is active in a variety of professional organizations including the music honor society Pi Kappa Lambda, the American Bandmasters Association, and the College Band Directors National Association (Past President).

University of Michigan Symphony Band

Michael Haithcock, conductor

FLUTE

Rachel Blumenthal
Edda Liss Feyjoo
Emlyn Johnson
Kathleen Leung
Erin McKibben
Elise Shope
Rachel Woolf

OBOE

Rachel Van Amburgh
Timothy Gocklin
Laura Perkett
Andrew Parker
Sipkje Pesnichak
Kaycee Ware

CLARINET

Ellen Breakfield-Glick
Benjamin Davis
Kari Dion
Mark Dover
Stephanie Elder
Lewis Gilmore
Andrew Koeppel
Lisa Kudo
Bradley Pickard
Lisa Raschiatore
David Snyder
Jenna Stamper
Emmanuel Toledo
Trevor Young

BASSOON

Timothy Abbott
Randal Dennler
Kirsten Filbrandt
Jared Herman
Matthew Morris
Patrick Souza
SAXOPHONE
Austin Arnett
Chris Bartz
Daniel Blumenthal
Daniel Goff
Matthew Landry
Ross Leavitt
Katherine Weintraub
TRUMPET
Jason Bergman
Matthew Bloomfield
Scott Copeland
Alex Fioto
Paula Guro
Kathleen Harbuziuk
Daniel Nesbitt
Jonathan Ney
HORN
Christina Garmon
Graham Heise
Sarra McCoy
James Naigus
Samuel Rast
Zachary Wasserman

TENOR TROMBONE

James Ginn
Miranda Kalish
Matt Scott
Alex Truelove
Alexander van Duuren
BASS TROMBONE
Christopher Hernacki
EUPHONIUM
Molly Hazelwood
John Leahy
TUBA
Landres Bryant
Charles Mann
Rick Thornton
PERCUSSION
Thomas Bowden
Michael Coletti
Dane Crozier
Peter Dodds
Eliza Kinney
Fritz McGirr
Garrett Mendelow
Xavier Verna
PIANO
Samantha Biniker
HARP
Grace Browning
VIOLONCELLO
Chauncey Aceret
DOUBLE BASS
Christine Craddock
Bryan Kolk
Maggie Hasspacher