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2023-24 Season



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Wind Symphony

Michael Haithcock, conductor

Professor Emeritus, University of Michigan

7:30 p.m., Thursday, April 18, 2024

Macky Auditorium

Program

Festive Overture

Dimitri Shostakovich (1906-1975)

trans. Donald Hunsberger

Deep River

Benjamin Horne (b. 1995)

Luminance

Shuying Li (b. 1989)

— Intermission —

Divertimento No. 3

Wolfgang Amadeus Mozart (1756-1791)

Allegro

Menuetto

Andante grazioso

Adagio-Allegro

A Testament

Samuel Adler (b. 1928)

Passacaglia in Primary Colors

Michael Daugherty (b. 1954)

Program notes

Festive Overture

Dimitri Shostakovich (1906-1975)

trans. Donald Hunsberger

The gestation of Shostakovich's *Festive Overture* has been subject to several different theories. One author claims that it was originally written in 1947, but was suppressed by Shostakovich along with many of his compositions created during this repressive period of Soviet history. Others believe that the celebratory quality of the overture displays Shostakovich's relief at the death of Josef Stalin (in 1953), whose regime had twice censored the composer and his music. Most probably, the work was commissioned for a gathering at the Bolshoi Theater in November of 1954, celebrating the 37th anniversary of the October Revolution. The conductor, Vasili Nebolsin, realized that he had no appropriate piece to open the high-profile concert. He approached Shostakovich, who was at the time a musical consultant at the Bolshoi. The composer set to work, and the overture was completed in three days, the individual pages of the score being taken by courier before the ink had dried to copyists waiting at the theater to create the orchestra parts. Although written in haste, the overture has proved to be one of Shostakovich's most frequently performed works.

—Program note from University of North Carolina, Greensboro, Wind Ensemble

Deep River

Benjamin Horne (b. 1995)

Deep River is an arrangement of the traditional spiritual of the same name for wind band. This arrangement is inspired by a popular art song version by Henry Burleigh. His low baritone voice as well as renditions by singers such as Paul Robeson are the motivation for this version's use of solo tuba for the song's initial presentation. Other allusions to Burleigh can be found through the work.

Deep River for wind band opens with solos from various voices evocative of short testimonies before we begin the song. The low voice of the tuba then leads us in with the first verse as others join in. At the conclusion of the lyric "peace," an alto saxophone solo "crosses" us over into a new place where the song starts again, but livelier featuring the entire saxophone section.

—Program note from score

Luminance

Shuying Li (b. 1989)

Luminance explores the interplay between light and darkness both musically and thematically. Inspired by the concept of “luminance,” this work seeks to evoke a sense of radiance and brilliance through its music.

At its core, *Luminance* addresses issues relevant to contemporary society. By exploring themes of hope and despair, inclusion and exclusion, and power and powerlessness, the piece seeks to provide a platform for reflection and conversation. Through its use of evocative tonalities and dynamic contrasts, *Luminance* aims to inspire audiences to find strength in moments of darkness and embrace the light within themselves.

Commissioned by a consortium organized by Andy Collinsworth, Sonoma State University, and Thomas Seddon, Washburn University

—Program note by composer

Divertimento No. 3

Wolfgang Amadeus Mozart (1756-1791)

K. 166 continues in the same vein as its sister piece (K. 186), with the same instrumentation, but the dimensions of the first movements are quite different. With K. 166, we see a closer approximation of sonata form in Mozart’s wind music. While the overall form is binary, the appearance of theme groups common to the sonata form cannot be overlooked. These theme groups are constructed in typical Mozart fashion. The primary theme group is often more arpeggiated as opposed to the secondary theme, which is of a more lyrical quality. Certain motifs begin to appear, such as descending chromatic figures. Sure motifs occur frequently throughout his wind music. Mozart’s predilection towards pedals as a static quality during transitions is also a recurring feature in his music. Other features of Mozart’s wind music such as arpeggiated accompaniment figures are also established. Diminished chords also become an important element in Mozart’s music. Their use in the transition sections helps to increase the harmonic tension before they are resolved, leading into a secondary theme.

While the theme groups common to sonata form are present, the lack of any development section argues in favor of a simple binary form as opposed to a sonata form. Even though sonata features are employed in K. 186 and 166, the simplicity of a dance form is retained. It appears that Mozart might be testing the waters of how these simple dances can be heightened dramatically and proportionally to become a more serious musical structure.

—Program note by Brian Alber

A Testament

Samuel Adler (b. 1928)

A sweeping chorale gives way to exciting, colorful antiphony in Samuel Adler's *A Testament* for wind ensemble. Written to commemorate conductor Michael Haithcock's retirement from university teaching, *A Testament* is a refined and grand statement in its genre. Adler incorporates novel timbres from instruments like harp, celesta, and mallet percussion into his textures.

—Program note by publisher

Passacaglia in Primary Colors

Michael Daugherty (b. 1954)

Passacaglia in Primary Colors for Symphonic Band was commissioned by the University of Michigan in celebration of Michael Haithcock's 22 years as director of bands at the University of Michigan School of Music, Theater and Dance.

The American artist Andy Warhol (1928-1987) often employed repetition of images and vibrant primary colors in his art works. *Passacaglia in Primary Colors* is structured as a passacaglia, one of the most recognizable structures for musical repetition. The main musical motive consists of 15 pulses or beats, repeated and transformed into unpredictable tonalities and blocks of instrumental color.

—Program note by composer

Personnel

Michael Haithcock

Michael Haithcock, Arthur F. Thurnau Professor Emeritus of Music, became director of bands and professor of music (conducting) at the University of Michigan in the fall of 2001 following 23 years on the faculty of Baylor University. Following in the footsteps of William D. Revelli and H. Robert Reynolds, Haithcock conducted the internationally renowned University of Michigan Symphony Band, guided the acclaimed graduate band and wind ensemble conducting program and provided administrative leadership for all aspects of the University of Michigan's diverse and historic band program.

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. Haithcock was selected to conduct the world premiere of Daron Hagen's *Bandanna*, an opera for voice and wind band, commissioned by the College Band Directors' National Association. He is a leader in commissioning and premiering new works for concert band.

Haithcock has earned the praise of both composers and conductors for his innovative approaches to developing the wind ensemble repertoire and programming. Haithcock is in constant demand as a guest conductor and as a resource person for symposiums and workshops in a variety of instructional settings as well as festival and all-state appearances throughout the country. 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.

Wind Symphony

Flute

Corvina Graham
Annabell Grba
Lexi Nigro +
Nova Rognerud
Natalie Trejo
Natalie Zeles

Oboe

Enrique Arellano +
Zane Holland
Laura Lambrech
Lisa Read
Luka Vezmar

Clarinet

Carson Conley
Caden Craig
Yi Dong
Kevin Halsey
Lauren Milbourn +
Gleyton Pinto +
Karena Pruitt

Bassoon

Clarrisse Bosman +
Daniela Garzón Guerra
Bailey Holman +
Sam Macken

Saxophone

Carter DeSouza
Shannon Donahoe
Joel Ferst
Ian Gunnarschja
Josh Vance +

Horn

Nathan Bonin
Derrick Rassiner +
Susannah Greenslit
Daniel Skib
Joseph Rupprecht

Trumpet

Andrew Beiter +
William Brown +
Lucca Cidale
Elise Ehlert
Anna Kallinikos
Adam Warnke

Trombone

Eric Brennan +
Wesley Shores
Scott Underwood
Kendall Walker +

Euphonium

Jorin Benson +
EJ Lee

Tuba

Anton Akse
Jamieon Jamison-
Gilmore +

Harp

Emily West +

Piano/Celeste

Hyeji Park

Double bass

Daniel Kaminski

Percussion

Sean Case*
Carl Dixon*
Andrew Ferdig*
Lily Manzanares
Hank Sullivan

* *hired player*
+ *graduating player*

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