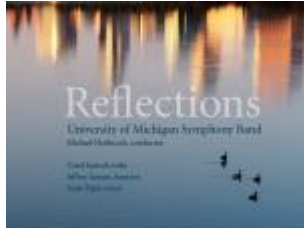


NEW SYMPHONY BAND RECORDING

The Symphony Band released new recording this year. "Reflections" was recorded during the 2014-15 academic year, and features Grammy award winning composer Michael Daugherty's Concerto for Tuba (Carol Jantsch, soloist) and Pulitzer Prize winner William Bolcom's Circus Overture. Works by Roshanne Etezady, Kristin Kuster, and James Stephenson (with bassoon soloist Jeff Lyman and vocalist Scott Piper) offer additional sonic reflections on non-musical inspirations. "Reflections" and other Symphony Band recordings can be purchased at the following website:



http://www.equilibri.com/cd_detail.php?disc=799&item=performers

Excerpts from a recent review :

"This is a magnificent concert band recording, as good as any I've heard—warm, rich, clear, detailed, with big, round, walloping bass. It is excellent modern music (all the composers are still very much alive). And this disc is for everyone—even listeners wary of wind bands—and a proud souvenir for University of Michigan music students, faculty, and alums.

Bolcom's Circus Overture is your conventional curtain-raiser—that's exactly why it was commissioned by Leonard Slatkin. It's highspirited, ebullient, a little eccentric, and humorous.

Etezady's Anahita is a tone-poem triptych portraying the Persian goddess who, on her horse-drawn chariot, carries the night sky across the heavens. It was inspired by a large mural on the Albany, New York Capitol Building that's been hidden from sight by a lower, false ceiling for over a century because the original ceiling kept leaking.

The two-movement bassoon concerto of James Stephenson starts as a moody, swinging barcarolle, the bassoon melody recalling the allegretto III of Brahms's Symphony 3. Then a stiff tango asserts itself for a while, returning to the barcarolle motion, back and forth. (The second movement) is a gently hopping, mobile jazzy excursion that just might get your fingers snapping to the beat and includes a very audible syncopated double-bass accompaniment— a nice touch for an instrument that is always seen but rarely heard in concert bands.

Kristin Kuster's Interior is a mostly delicate and atmospheric slow-motion tumble through diaphanous woodwind and harp sonorities, with a gorgeous, buttery recurring solo part for alto flute, an instrument I wish more composers wrote for.

The concert ends with more conventional band music by Michael Daugherty, our modern-day Ferde Grofe, who writes yard after mile of mildly entertaining, audience-friendly suites about rather ordinary subjects—heck, Grofe beat him to it with his Mississippi Suite. Daugherty's suite is a four-panel concerto for tuba and band: 'Mists', 'Fury', 'Prayer', and 'Steamboat'.

Superb booklet: color photos of each composer and soloist and short first-person essays by each composer describing his piece. This is a treasure."

- Stephen Wright, American Record Guide, May/June 2016 issue