

U
M
A
L
I
B
R
A
R
Y
S
E
R
V
I
C
E
S



TEARS



KHACHATURIAN, GRAINGER, IVES, COPLAND,
WILSON, MASLANKA, TICHEL

UNIVERSITY OF MASSACHUSETTS/AMHERST
WIND ENSEMBLE
MALCOLM W. ROWELL, JR., CONDUCTOR

players in the Department of Music and Dance at the University of Massachusetts/Amherst. The ensemble has earned an international reputation for their exemplary interpretation and performance of the most significant twentieth century wind literature. The ensemble utilizes a player pool concept with repertoire ranging from Mozart to Maslanka. The concept of flexible instrumentation offers the musicians a variety of solo and ensemble experiences.

The Wind Ensemble has received enthusiastic response from audiences at the MENC Eastern Division Conventions in 1983, 1989 and 1993, the CBDNA Eastern Division Convention in 1984 and the MMEA conference in 1990. The ensemble has received recognition from such prominent composers as Leslie Bassett, Martin Mailman, Warren Benson, Dana Wilson, Robert Stern, Karel Husa, Michael Colgrass and David Maslanka. The Wind Ensemble has received broadcast performances on WFCR Amherst, WCRB Boston and National Public Radio in Washington, D.C.

In 1991, the University of Massachusetts Wind Ensemble, under the direction of Malcolm W. Rowell, Jr., released *The Wind Music of David Maslanka* (Albany Records) on compact disc which has received outstanding reviews throughout the world. In December 1994 Centaur Records released the *Symphonic & Wind Music of Charles Bestor* featuring the UMass Wind Ensemble. *Tears* is the first in a series of wind recordings by the UMass Wind Ensemble to be produced by Albany Records.

MALCOLM W. ROWELL, JR., CONDUCTOR

Malcolm W. Rowell, Jr., Director of Bands and Professor of Music at the University of Massachusetts/Amherst, is a strong proponent of new music having commissioned and premiered numerous wind compositions. He is the principal conductor of the University Wind Ensemble and Symphony Band. In addition, Professor Rowell is a Visiting Professor at Boston University where he conducts the Wind Ensemble.

In the fall of 1991, Professor Rowell was appointed Music Director/Conductor of the Massachusetts Wind Orchestra which has been broadcast on National Public Radio on numerous occasions.

Malcolm W. Rowell, Jr., is Past-President of the New England College Band Directors Association. He holds active membership in CBDNA, NECBA, WASBE, BASWE, MENC, and MMEA. Professionally, he is frequently invited to serve as guest conductor/clinician/lecturer at state and regional festivals throughout the United States and England.

Aram Khachaturian is probably best known outside of Russia for his *Concerto for Piano and Orchestra*, the *Concerto for Violin and Orchestra* and the *Saber Dance* from his ballet *Gayane*. His music is deeply rooted in Armenian folklore and several of his themes have become Armenian national songs.

The two *Armenian Dances* are among several works for military band by Aram Khachaturian. The dances were originally written in 1943 for a Red Army Cavalry Band and were adapted for modern band instrumentation by the gifted American musician and scholar Ralph Satz.

Dana Wilson's *Dance of the New World* was completed the same month – 500 years later – that Christopher Columbus first landed in the New World. As few journeys have had such an impact on the fate of world culture, Wilson wanted in this piece to pay tribute to the blending of styles and attitudes that has taken place in the “Latin” American region of this hemisphere where Columbus first landed.

He also wished to suggest the hopeful awakening of the Renaissance that Columbus' voyage symbolized. *Dance of the New World* begins with faint percussion patterns gradually layered one on top of the other, and burgeons, suggesting along the way the continued “journey” of the west over the past 500 years, in all of its intricacy, difficulty, and drama.

Percy Grainger began this setting of *Early One Morning* in 1901, but did not complete it until 1939-40, when he made three different scorings. In 1950, he made

1937. This bunch of "musical wildflowers" (hence the title *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England in 1905-06, and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number 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 of his habits of song his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued deliver, his contracts of legato and staccato, his tendency towards breadth or delicacy of tone" (Percy Aldridge Grainger)

Frank Ticheli's *Postcard* was commissioned by H. Robert Reynolds, University of Michigan, in memory of his mother, Ethel Virginia Curry. The composition, cast in an ABA form, is a short energetic piece that is a musical reflection of her character, vibrant, whimsical, and succinct. The composition was premiered by the University of Michigan Symphony Band on April 17, 1992 and has received numerous performances by college bands throughout the United States. Mr. Ticheli, a University of Michigan graduate, is Assistant Professor of Music at the University of Southern California and composer-in-residence with the Pacific Symphony Orchestra.

David Maslanka

The title "tears" comes from my reading of the novel "Monnew" by the African writer Ahmadou Kourouma. His story tells of the dissolution of a traditional African culture as Europeans overran it. The native people were made to endure the "monnew" – the insults, outrages, trials, contempts, and humiliations – of colonialism. A chapter heading in Kourouma's book reads "Our tears will not be abundant enough to make a river, nor our cries of pain sharp enough to extinguish fires." This is the external motivation for the piece, but I don't know anyone in Africa directly. I have come to understand that fascination with something in the external world means that a thing deep inside has been touched. So the piece is about something in me. Over the years

| | | | | |
|--------------------|------------------|--------------------|------------------|---------------------|
| Megan Kortright | William Kerner | Baritone Saxophone | David Furdy | Tuba |
| Flute | Amy Greene | Maureen Manjerovic | Bernice Saraniti | Christopher Holland |
| Amy Burns | B Flat Clarinet | Richard Labeled | David Umstead | Sanford Jones |
| Julie Anne Greene | Elisabeth Bryant | Maureen Manjerovic | Trombone | Stephen Pollino |
| Tracy Kane / * | Caroline Collins | Horn | Zachary Barkon | Adam Porter / * |
| Jessica Laliberte | Jason Fettig | Matthew Bejune | Richard Copeland | String Bass |
| Stefanie Palin | Jean Johnson / * | Elizabeth Estes | Dyne Eifertson | Genevieve Rose |
| Oboe | Douglas Metcalf | Laura Richane / | Neal Melley * | Piano |
| Richard Cochran * | Joel Nalewajek | Lynette Snedeker * | Don Schaefer / | Sarah Gardner |
| Jeffrey Foss | Bass Clarinet | Angela Space | Bass Trombone | Percussion |
| Katherine Olson / | Julie Donais | Matthew Whittall | Greg Harper | Nick Angelis |
| English Horn | Douglas Metcalf | Kerrie Wilson | Daniel Rieder | Cindy Bussiere |
| Peter Apps | Alto Saxophone | Trumpet | Euphonium | David Haskell |
| Bassoon | Holly Dial | Brett Berchin | Paul Appleby / * | James Hoover * |
| Laurie Fabiszewski | Ryan Dexter | Thomas Borning | Paula Accomazzo | Jack Mansager / |
| Krassimir Ivanov * | David Jenkins / | Jeffrey Castle / | Jay Treloar | Iain Moyer |
| Paula Wing / | Michael Sakash * | Geoffrey Chrigwin | | Andrew Smith |
| | Angela Space | Michael Huff * | | Brian Weidman |
| | | Heidi Martin | | Chad Wyman |

/ Principal 1995 - * Principal 1996 • Librarian: James Munz • Equipment: Geoffrey Chirgwin, Maureen Manjerovic

Acknowledgements

David Maslanka, composer • Dana Wilson, composer • Richard Beale, cover design • Jeff Harrison, recording engineer (Harrison Digital Productions) • engineering assistance from Kristen Draper and Julia Frothingham • Dr. Ernest May, chairman, Department of Music and Dance • Recorded November 30, 1995 and November 20 & 29, 1996 at the University of Massachusetts, Amherst, Fine Arts Center Concert Hall.



ALBANY RECORDS U.S.
P.O. Box 5011, Albany, NY 12205-0011
Tel: 518.453.2203 FAX: 518.453.2205

ALBANY RECORDS U.K.
Box 12, Warton, Camforth, Lancashire LA5 9PD
Tel: 0524 735873 FAX: 0524 736448

© 1996 ALBANY RECORDS

PRINTED IN USA



WARNING: COPYRIGHT SUBSISTS IN ALL RECORDINGS ISSUED UNDER THIS LABEL.