



ARSIS

Daron Hagen

Night, Again

& other works for wind ensemble
and solo instruments

Vern Sielert, flügelhorn
Robert La Rue, cello

Baylor University Wind Ensemble
Michael Haithcock, conductor

Daron Hagen

Night, Again—Music for Wind Ensemble

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1	NIGHT, AGAIN (1997)	10:33
CONCERTO FOR FLÜGELHORN & WIND ENSEMBLE (1994)		
2	precise funk	3:04
3	slow swing	7:00
4	driving bop	4:30
5	SENNETS, CORTEGE AND TUCKETTS (1989)	9:03
CONCERTO FOR CELLO & WIND ENSEMBLE (1997)		
6	Mesto	9:40
7	Allegro scorrevole	5:51
8	Lento e largo; Allegro	8:17

Total CD Time: 58:00

Night, Again: The Wind Ensemble Music by Daron Hagen

Night, Again (1997)

I have been, for as far back as I can remember, an insomniac. The intense, introspective solitude of the smallest hours (say, between two and five) can be absolutely terrifying. It is then that certain of life's conundrums bear down with inescapable force. *Night, Again* is a musical portrait of the dead of night.

The work is spun from four musical ideas: 1) a *melodic wedge* — that is, a grouping of pitches which lead either inwards or outwards from a central tone; 2) a *tone cluster* — that is, the simultaneous sounding of a handful of adjacent pitches (the vertical expression of a melodic wedge); 3) a harmonic constellation of *four triads* — in this case, B-flat major, E major, G major and D-flat major which, when paired, are associated with one another by 4) the interval of the *tritone*.

Here is the story of how *Night, Again* became a piece for wind ensemble. Its ideas go back to 1990, when I began composing an opera on commission from the Madison Opera in Wisconsin called *Shining Brow*. I elected to organize the various characters' musics by placing each in a different key. When the characters interacted, so did the keys in which the characters sang. For example, the fated lovers dwelt in the keys of B-flat and E respectively, the unwholesomeness of their illicit liaison manifested itself in the fact that their keys were related by the interval of a tritone, a sonority that "right thinking" composers were once forbidden to use by the Catholic Church. The result was a harmonic language shot through with polychords and bitonality.

Several years later, in 1994, Bruce Baker commissioned me to write a fifteen minute long piano piece (*Built Up Dark*) to premiere at the National Gallery of Art in Washington, DC. As a pianist myself, I had for years written short "personal pieces" that were never intended for publication. Even so, I had managed to steer clear of the painful task of writing a concert work for my own instrument. (It seemed somehow too self-revealing.) After several months of false starts, I went back to the four ideas mentioned earlier. To my surprise (and relief), these very simple ideas unlocked a brand new piece. I chose as title for the newly-completed piano essay an image from Paul Muldoon's exquisite libretto for *Brow* — "...we built upon the built up dark." At this point, I felt as though I had probably squeezed the last music out of the ideas that first seized me for *Brow* in 1990.

Three months later, the music director of the Milwaukee Chamber Orchestra, Stephen Colburn, called, asking if I had any chamber orchestra pieces awaiting premiere. I was at that time teaching composition at three different schools and knew that I couldn't manage the focus required to write something from scratch, but I *did* believe that I could concentrate sufficiently to orchestrate *Built Up*

Dark. Naturally, when I orchestrated it, I couldn't resist revising the entire thing, re-thinking large swatches. They gave the completed piece (which had no brass in it) a marvelous performance in May of 1995. This *had* to be the last incarnation, I thought on the plane back to New York.

Nope. In March of 1997, Michael Haithcock e-mailed me, asking if I had any music for wind ensemble. He was on the prowl for new projects, he said. I had two pieces – *Sennets*, *Cortege and Tuckets* and *Concerto for Flügelhorn and Wind Ensemble*. We started talking about making a record together. Unfortunately, I hadn't yet composed enough music for wind ensemble to fill it. So we cast about for works in my catalog that might benefit from a translation into winds. I sent him a tape of *Built Up Dark* and another of a cello concerto that I had recently written for Robert La Rue. I did the translations, and Michael and the Baylor Wind Ensemble premiered the result. This album was born.

Am I finally free of these simple building blocks? No! They have become the core material for a new opera called *The Bandanna*, commissioned by the College Band Directors National Association. The story, set in 1968 on the U.S.–Mexico border, is a retelling of Shakespeare's tale of the doomed Moor that eschews strings from the pit orchestra. I have reunited with my *Shining Brow* collaborator, Paul Muldoon, and have found, while exploring the musico-dramatic relationship between the jealous Morales and his wife Mona, some of the same threads of grand dreams and sudden, tragic disaster that united the lovers in *Brow*. The way I think about those four simple ideas, now transformed by a nearly decade-long game of Compositional Telephone, bears little resemblance to the way I perceived them in 1990. However, I recognize now that there is no longer any escaping them, that they are central to my process as a composer. So I am getting on with things.

Concerto for Flügelhorn and Wind Ensemble (1994)

This piece began its life in an instrumentation for flügelhorn and string orchestra. It was premiered in that version by the Woodstock Chamber Orchestra conducted by Luis Garcia Renart in 1993. Carolyn Vian led the world premiere of the version for winds with the Northwest Washington Wind Orchestra in Olympia, WA in 1994. Donna Hagen was the soloist for both premieres.

All in good fun, the concerto is a composer's holiday which takes a wry, affectionate look at three pop idioms. The first section is marked "precise funk" and rings some new changes on the sort of punchy rhythms favored by such so-called "crossover" talents as the Michaels Torke and Daugherty during the early eighties. (It uses as a core idea a four bar groove from Torke's infectious *Adjustable Wrench*.) The second section is marked "slow swing" and consists of an extended vocalise for the soloist which evolves into a traditionally unfolding 32-bar chorus. Its an homage to the great *film noir* soundtracks — think Bogart in a trenchcoat, night-time (again) and falling rain. The final section is marked "driving bop." It is a series of written-out choruses based on an eight bar "head" from *Stanzas, Book IV*, by my first composition teacher, Les Thimmig. The genesis of this movement goes way back to when, around Christmas of 1983, Les's son Adam was born. I sketched them as a congratulatory gift under the title *Merry Christmas, It's a Boy!*

Sennets, Cortege and Tuckets (1989)

Commissioned by the Wisconsin College Band Directors Association, this piece was composed during the summer of 1989 at the MacDowell Colony in Peterborough, NH, and was given its first performance by the University of Wisconsin–Milwaukee Symphony Band, conducted by Thomas L. Dvorak at the Vogel Concert Hall of the Milwaukee-Performing Arts Center.

The title is drawn from a line in Shakespeare's *Henry V* (IV:ii): "Let the trumpets sound the tucket sonance and the note to mount!" The three-part form echo's the title: *sennets* are ceremonial trumpet calls used as a signal for ceremonial entrances; a *cortege* is a ceremonial procession; *tuckets* are trumpet flourishes. Maximalist in feeling, the entire piece actually unfolds from two simple, interlocking melodic ideas:



Imagine, during the first third of the piece, that the vigorous young King Henry is delivering his rousing St. Crispin's Day speech. Then, in the second section, imagine Henry after the battle, touring the field with his retinue. The final third begins with a grossly elided recapitulation of the opening section — the English troops are celebrating their victory over the French, raising the middle fingers of their sword hands in defiance as they depart. There is a drunken, Ives-ian explosion of ideas (overlapping allusions to Scott Joplin, Eric Satie, Leonard Bernstein, and a rude quotation of the University of Wisconsin Fight Song within fifteen seconds) broken up by police whistles — a happy allusion to the round-up of knights at the end of *Monty Python and the Holy Grail*.

Concerto for Cello and Wind Ensemble (1997)

The concerto was premiered first in an arrangement for cello and chamber orchestra by Robert La Rue and the American Symphony Orchestra conducted by Leon Botstein. Michael Haithcock led the Baylor Wind Ensemble and soloist Robert La Rue in the world premiere of the version for cello and winds.

One of the fondest memories I retain from my student days at the Curtis Institute is of being onstage with Robert La Rue, witnessing his pleasure as he acknowledged the audience's applause. It

was 1982. He had just finished premiering my first cello concerto under my baton with the student orchestra. For a few moments, he had on his face a look of unalloyed satisfaction. We have made a lot of music together since then. Always, the music has given us something to try and get right. The concerto was composed for and is dedicated to Robert.

The piece is cast in three movements and has three ideas. The overall mood is one of somber introspection laced with dance-like sections, sometimes neurotic, other times puckish. The entire thing takes place during the course of a single, feverish, sleepless night — say, from lights out until dawn. The first idea is a *tatoo* (a signal on a drum summoning soldiers to their quarters at night) heard first in the solo timpani. The second idea is that of a note followed by its upper and lower neighbors (this serves to infuse the harmonies and melodies of the entire piece with the intervals of the second and the ninth). The third idea is a brief sequence of chords first heard as quadruple stops in the solo cello.

The overall form of the concerto is that of a rondo (ABACBA) with the first movement taking the first three sections (ABA), the second the C, and the last the BA. The middle movement (set at midnight) unfolds a sequence of 12 variations on the piece's three main ideas over a 12-note row which cycles in the manner of a *passacaglia*.

This recording was produced with the generous support of the David and Mitzi Scott Family of Houston, Texas, and the Baylor University School of Music, Dr. Marvin Lamb, Dean

Recording Engineer: **John E. Milam, Bob Neil**
Assistant Recording Engineers: **Jim Grady**
Producers: **Michael Haithcock, Daron Hagen**
Associate Producer: **Jeff Grogan**
Assistant Producers: **Ed Powell, Mark Turner**
Editing & Mastering: **Robert Schuneman**, Arsis Audio, Boston, MA
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ECS Publishing, Boston, MA

Recording Dates

Night, Again: November 16, 1997

Concerto for Flügelhorn and Wind Ensemble: September 30, 1997

Sennets, Cortege, and Tuckets: October 1, 1997

Concerto for Cello and Wind Ensemble: November 17, 1997

Equipment

Bob Neil Custom Microphones (primary pair)
Neumann U67, Telefunken U47 provided by Paul Concilio (solo microphones)
Modified Omega spacial omni pair (ambient room microphones)

Daron Hagen

A native of Milwaukee, Daron Aric Hagen enrolled at the University of Wisconsin–Madison at the age of seventeen. He was first noticed two years before that by Leonard Bernstein, whose enthusiastic reaction to Hagen's first orchestra piece ultimately helped gain him entry at nineteen to the Curtis Institute of Music, where he studied with Ned Rorem. While still a student there, his music was introduced by the Philadelphia Orchestra, an honor last bestowed on the young Samuel Barber. He began his professional career during his studies with David Diamond and Joseph Schwanter at the Juilliard School by fulfilling commissions from the New York Philharmonic and other major American orchestras.

International popular and critical acclaim greeted his 1993 opera, *Shining Brow*, based on the life of American architect Frank Lloyd Wright. Commissions, honors, and awards have come from the Rockefeller Foundation, the American Academy of Arts and Letters, the Kennedy Center, Columbia University, BMI, ASCAP, and the Barlow Endowment. His extensive catalog of works includes two symphonies, five concertos, pieces for chorus and orchestra, four operas, five song cycles, two ballets, and numerous chamber works.

Daron Hagen is on the faculty of the Curtis Institute of Music and was, from 1988 to 1997, a member of the faculty at Bard College. During the Spring of 1997 he was also on the composition faculty of the City College of New York.

Robert La Rue

Robert La Rue is widely acknowledged as one of the finest young cellists of his generation. He took first prize in the 1992 National Society of Arts and Letters Cello Competition — selected by a jury chaired by Mstislav Rostropovich — and is also a winner of Artists International's New York Debut Award. He has appeared as soloist with the American Symphony Orchestra, the Banff Festival Orchestra, the Orchestra Society of Philadelphia, and orchestras in Seattle, Phoenix, and Denver.

As a recitalist and chamber musician, he has been heard in many of America's principal concert halls and, during the summers, at festivals in Taos, Norfolk, Banff, and the Evian Festival in France. An enthusiastic proponent of contemporary American music, he recently appeared in recital at Carnegie Hall with composers Lukas Foss, Ned Rorem, and Daron Hagen. He can be heard in recordings on the ARSIS label.

Mr. La Rue is a graduate of the Curtis Institute of Music and New England Conservatory of Music, and he also attended Indiana University and the Juilliard School. His teachers have included such noted cellists as Bernard Greenhouse, Janos Starker, Aldo Parisot, Tsuyoshi Tsutsumi, David Soyer, and Laurence Lesser.

Robert La Rue was born in Washington, D. C., grew up in the Midwest, and currently lives in New York City.

Vern Sielert

Vern Sielert joined the Baylor University music faculty in 1993 as Instructor of Jazz Ensembles. He holds Bachelor of Music, Bachelor of Music Education, and Master of Music degrees from the University of North Texas, and he has taught as a graduate assistant at UNT and as an instructor of applied trumpet in the Richardson Independent School District, Texas.

In addition to his teaching responsibilities, he enjoys a busy career as a trumpeter, both in live concert performances and in the recording studio. Among the many artists with whom he has collaborated are Louis Bellson, Dave Brubeck, Rosemary Clooney, Freddie Hubbard, the Kingston Trio, Maureen McGovern, Marvin Stamm, Doc Severinson, Toni Tennile, and Roger Williams.

Mr. Sielert is also a successful composer and arranger, and he currently serves as conductor of the Waco Jazz Orchestra.

Michael Haithcock

Michael Haithcock was appointed Director of Bands at Baylor University in 1982 — four years after joining the university's music faculty. He is also Professor of Conducting and serves as conductor of the acclaimed Baylor Wind Ensemble as well as the faculty-student new music ensemble, Spectrum. In addition, he is responsible for the graduate program in wind conducting and administers Baylor's diverse collegiate band program.

He is the recipient of the 1993-94 Outstanding Creative Artist Award from Baylor University and the 1996 Outstanding Alumnus Award from East Carolina University. In 1995, he became one of the youngest persons ever to be elected to membership in the prestigious American Bandmasters Association.

Mr. Haithcock has gained national recognition as an innovative teacher and conductor through his frequent appearances across the country. His contributions to the field of conducting pedagogy place him in constant demand as a resource person for band symposiums, festivals, and workshops.

A graduate of East Carolina University (BME) and Baylor University (MM), Michael Haithcock has done additional study at a variety of conducting workshops, including the Herbert Blomstedt Orchestral Conducting Institute. His articles on conducting and wind literature have been published by *The Instrumentalist*, *The School Musician*, and *The Southwest Music Educator*.

Baylor University Wind Ensemble

The Baylor University Wind Ensemble, organized in 1972, is guided by a philosophy which seeks to expose students and its audiences to the highest quality music written for wind instruments, representing all periods of music history. Typically, a concert season will present selections ranging from music by Renaissance masters to the most recent prize-winning composers.

The Wind Ensemble also hosts living composers in rehearsal and performance — to provide interaction regarding the creative process that makes music a living art form. Today's foremost British composer, Sir Michael Tippett, entrusted to the Baylor University Wind Ensemble the world premiere of his 1993 work, *Triumph: A Paraphrase on The Mask of Time*.

Compact disc releases by the Baylor University Wind Ensemble have elicited rave reviews. Winds Magazine, Journal of the British Association of Symphonic Bands and Wind Ensembles, wrote: "It is compositions and execution of this calibre which ought to be available worldwide on major record labels, to be reviewed in our most prestigious general journals, to impress the wind band on the consciousness of the musical establishment."

Baylor Wind Ensemble

Michael Haithcock, conductor

Flute

Erin Cooper
Rachel Guagliardo
Kristine Haverlah
Jennifer Robertson
Kelli Urban
Jennifer Zavala

Oboe

Emily Helvering
Dennis Hopson
Season Summers
Gary West

Clarinet

Aaron Cummings
Erica France
Elizandro García
Jonathon Guist
Kerry Marsack
Jun Qian
Roel Rodriguez

Bassoon

David Famiano
Michael Garza
Jenny Kress
Darla McBryde

Saxophone

Michelle Acton
Eli González
Vanessa Hasbrook
Jason Warren

Horn

Janet Boyce
Michael Dobbins
David Heyde
Eric Overholt
Becky Patterson
Katie Walden

Trumpet

Vincent Cantú
Oscar García
Kenneth Howard
Sara Jones
Barry Kraus
Susan Lader
Andy Ochs

Trombone

David Barnes
Jeff Flint
Eric Newsome
Nathan Wood

Euphonium

Norman Gamboa
Mark Turner

Tuba

David Kirven
Angelo Munzo
Adam Powell

Percussion

Greg Apple
Brad Bryant
Nicole Huerta
Daren Pfeifer
Jacob Ramirez
Bob Roche
Brian Zator

Piano / Celesta

Laura Richling

Double Bass

Charles Federle
Vincent Bryce