

BOLTER

UNITY BORN OF HUMANITY
Trombone Choir

AIR-EV PRODUCTIONS®

UNITY BORN OF HUMANITY
Trombone Choir

NORMAN BOLTER

INTRODUCTION BY NORMAN BOLTER AND CAROL VIERA

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Trombone Choir

Introduction

Unity Born of Humanity was written in one day in March 2003. While contemplating the incredible diversity of people all over the world, the composer wondered, "What could possibly unify so many different cultures, ethnic groups, religious and spiritual beliefs, needs and goals?" He then wondered, "What do we all have in common?" which, in turn, stirred the thought, "Well, we are all human beings." At that point, the word "humanity" came into his mind. Perhaps with basic humanity—the recognition, human to human, that we all are living, breathing beings, that we all are here on a journey, that we all have more in common than we have differences—this might be a starting place of greater understanding and acceptance of each other and all humans.

This core inspiration about "humanity" then unfolded in music. *Unity Born of Humanity* begins with an image of people from the four corners of the earth calling and responding to one another, saying, "We recognize our shared humanness and wholeheartedly want to be part of a unity born of humanity." The image then shifts as people from the four corners of the earth come together in harmony through the form of the chorale.

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Technical Notations:

To bring alive the feeling of people calling to each other from the four corners of the earth, it is suggested that there be four separated groups playing the opening calls: Four groups of two or four groups of four, for example. It will be all the more effective if, while playing, each person "connects" to his or her own genuine sentiment about calling out to others around the world, in the wish and hope that all might come together inside a unity born of humanity.

The piece is a simple chorale technically. What will make it more meaningful, is having the musicians connect to what "humanity" means to them, feeling their genuine wish to see it in the world—even beyond the opening. Those wanting to take the process deeper still can invite the audience to join in this sentiment, thereby including them in the music as participants, not just witnesses. Musicians and audience, playing together in this way, having

themselves come together beyond what differences might have separated them, then could be invited to intentionally send or “broadcast” mentally their intention, in support of a Unity Born of Humanity, beyond the concert hall and into the world. Who knows what this, in turn, might do?

Norman Bolter and Carol Viera

Biography of Norman Bolter

Composer/Conductor/Trombonist

Born in Minneapolis, Minnesota, Norman Bolter was first inspired to play the trombone when, at age four, he saw the Captain Kangaroo television show character, "Mr. Greenjeans," play the same instrument. Mr. Bolter began his formal trombone studies at age nine with Ed VonHoff of the St. Paul Public School System. Later, he studied with Ronald Rickets and Steven Zellmer of the Minnesota Orchestra and with John Swallow at the New England Conservatory of Music. Mr. Bolter also includes former BSO principal bassoonist, Sherman Walt, among his mentors.

A Tanglewood Fellow and C. D. Jackson Award winner, Mr. Bolter joined the Boston Symphony Orchestra in 1975 at age 20, becoming the youngest member of the orchestra at that time. As well, he is principal trombonist of the Boston Pops Orchestra and was a founding member of the Empire Brass Quintet, which won the prestigious Walter H. Naumberg Award in Chamber Music, the first brass ensemble ever to win this award. In addition to his many recordings with the BSO, Boston Pops and Empire Brass Quintet, Mr. Bolter also appears as principal trombonist on recordings with Orchestre National Bordeaux Aquitaine. As well, he appears as soloist and conductor on four recordings of his own compositions, *Experiments in Music*, *Anew at Home*, *Occurrences* and *In Living Continuance*. In addition to his numerous trombone solos, Mr. Bolter performed the acclaimed euphonium solo in the BSO recording of Mahler's *Symphony No. 7* (Philips Classics Productions, 1990) and also plays euphonium on the Minnesota Orchestra recording of *Ein Heldenleben* by Richard Strauss.

Mr. Bolter has composed music from a very early age, with the last eleven years witnessing an outpouring of new works winning him acclaim as a composer both in the US and abroad. In addition to his own recordings of these works, Mr. Bolter's compositions have appeared on recordings by trombonists Joseph Alessi, Ronald Barron, Douglas Yeo and James Miller. Further, his compositions have been performed throughout the world, including in Asia, Australia, New Zealand, South America, Europe and the US. In his numerous compositions (over 100 to date), Mr. Bolter explores creating tangible atmospheres through music inspired by the natural worlds and the human quest for purpose, using a broad range of instrumentation, including solo instruments (trombone, trumpet, horn, didjeridoo and others), brass ensemble, trombone choir, concert band, brass band, mixed chamber ensemble and orchestra.

A renowned teacher, Mr. Bolter serves on the faculties of the New England Conservatory of Music and Longy School of Music. In addition to conducting regular master classes, Mr. Bolter holds ongoing special workshops, *Frequency Band "retreats,"* co-conducted with psychologist/coach Dr. Carol Viera, designed to offer a sanctuary for musicians and an enhanced ecology for the expression of atmospheric music. Mr. Bolter also is co-author, with Dr. Viera, of several papers and studies, including *Methods of Effective Practice*, *High Range Exercises*, *It's Not All in the Air*, and *Reading at the Speed of Sight*.