



AMERICAN CLASSICS



MICHAEL DAUGHERTY

Route 66

Ghost Ranch • Sunset Strip • Time Machine

Bournemouth Symphony Orchestra • Marin Alsop



Michael Daugherty (b. 1954)

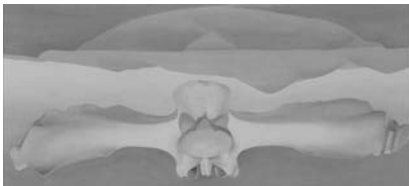
Route 66 • Ghost Ranch • Sunset Strip • Time Machine

Route 66 (1998) for orchestra was commissioned and premiered by the Kalamazoo Symphony Orchestra, under the direction of Yoshimi Takeda, for the opening concert of the Irving S. Gilmore International Keyboard Festival at Miller Auditorium, East Lansing, Michigan on April 25, 1998. *Route 66* is a high-octane nostalgic musical romp from Illinois to California along America's first intercontinental highway, as seen through my rear view mirror. The music takes off with four trumpets, in musical canon, and a metallic brake drum, pulsating like the yellow painted line that divides the two-lane asphalt highway. As woodwinds, mallet instruments and bongos continue the syncopation, a soaring string melody casts a panoramic soundstage down "The Mother Road". A lonely tuba solo, which signals the only traffic light of the journey, segues into a breathtaking expansion of the opening tune, punctuated by chromatic scales at lightning speed. Upon the entrance of a syncopated Latin groove on cowbell, we suddenly shift gears into a development section of exciting multilayered twists and turns. The final brassy chord signals the end of our symphonic road trip down "Main Street America".

Ghost Ranch (2006) for orchestra was commissioned by BBC Radio 3 and premiered by the Bournemouth Symphony Orchestra, conducted by its principal conductor, Marin Alsop, on February 8, 2006 in Poole, United Kingdom. *Ghost Ranch* is inspired by the life and paintings of the American artist Georgia O'Keeffe (1887-1968). A rugged individualist who distanced herself from art critics and art historians, she lived for over forty years in her summer home known as Ghost Ranch, a desolate area 120 miles north of Albuquerque, New Mexico. O'Keeffe's paintings of this period reflect the vast landscape, with its open sky, jagged canyons, and bone-parched earth. Her art, like my music, hovers between realism and abstraction. *Ghost Ranch* is a musical journey into a stark terrain of extremes and contrasts.

I. *Bone*. On her daily walks around Ghost Ranch, O'Keeffe collected bleached animal bones scattered over the desert. She used these to create sculptures in her sparsely furnished adobe house, and depicted them as abstract objects in many of her paintings. In *Summer Days* (1936) and *Flying Backbone* (1944), for example, animal skulls and bones appear to float in a bright blue sky, and in *Pelvis III* (1944) O'Keeffe framed the vastness of the sky through the holes of a pelvis bone. In the first movement of *Ghost Ranch*, I recollect these bones with tapping, bone-like sounds: the string players tap their instruments 'col legno' (using the wood of the bow) and play 'snap pizzicato' (snapping the string against the fingerboard), punctuated by the dry polyrhythms of hollow woodblocks played by the percussion section. To evoke the distinct multiple layers of O'Keeffe's paintings, I occasionally divide the orchestra into three separate ensembles, each with its own tone color and tempo. The brass and the strings, recalling the open blue skies and epic panoramas of the Southwestern terrain, play sweeping melodic lines. Echoing O'Keeffe's lifelong search to create "the feeling of infinity on the horizon line," the coda of this movement increasingly moves toward one pitch, simultaneously played by the three ensembles in different tempos.

II. *Above Clouds*. In O'Keeffe's paintings, *Sky Above Clouds I-IV* (1962-65), white clouds are geometrically set against a bright blue background, creating an abstract yet recognizable form. Recalling O'Keeffe's description of "the near and far, both in time and space" in her work, I expand the listener's sense of acoustic space. The horn section is spatially rearranged on the stage, so it is possible to see as well as hear the sound of the solo horns, floating cloud-like above the rest of the orchestra.



Flying Backbone by Georgia O'Keeffe (1944)
The Alfred Stieglitz Collection, Fisk University Galleries,
Nashville, Tennessee. Used by Permission

III. *Black Rattle*. Dressed in black, O'Keeffe would travel alone in her "Model T" car to discover and paint new places. Often camping overnight, she was drawn to ominous landscapes such as the barren hills that she called the "Black Place," where she endured terrifying lightning storms, wild animals, and rattle snakes in order to make her strange but beautiful paintings. The third movement suggests danger, beginning with woodwinds playing 'bell in air', barking like a pack of coyotes in the middle of the night. The lower strings and timpani pulsate with a menacing rhythm in 7/8 time, and a dark twisting melody is played by the English horn, bassoons and oboes, and later by the entire orchestra. Percussion instruments rattle, while the orchestra paints a bleak panorama. The slow, mysterious middle section evokes the feeling of walking slowly into blackness. In the last section, the opening serpentine melody, heard again in the bass clarinet and bassoon, is interrupted by dissonant brass echoes and ringing chimes. The movement concludes with a menacing rattle.

Sunset Strip (1999) for orchestra was commissioned by P.T. and Beatrice Magee. The world premiere was given by the St. Paul Chamber Orchestra, conducted by Hugh Wolff, at the Ordway Music Theatre in St. Paul, Minnesota on January 7, 2000. Beginning in downtown Los Angeles, Sunset Boulevard passes through glamorous neighborhoods, such as Beverley Hills and

Bel Air, and ends at the Pacific Ocean. The mile-and-a-half stretch of Sunset Boulevard passing through West Hollywood is the legendary Sunset Strip. Beginning in the 1930s, Sunset Strip was popular with the Hollywood jet set for its glamorous restaurants and nightclubs, such as *Ciro's* and the *Trocadero*. By the 1960s, the rock club *Whisky a Go-Go* became a major gathering-place for the hippie counterculture on Sunset Strip. It even inspired *77 Sunset Strip*, a popular television series in the sixties about private detectives, and a significant book of photography by pop artist Edward Ruscha, entitled *Every Building on the Sunset Strip* (1966). In my orchestral composition, I create a musical landscape where I re-imagine the various sounds and images of Sunset Strip, past and present, from sundown through the midnight hour until sunrise. My dreamlike musical journey takes us past swank restaurants, beatnik hangouts, dazzling hotels, Rat Pack nightclubs, private eye offices, rock clubs with Go-Go dancers, Mexican Restaurants, and smoky jazz lounges. In *Sunset Strip*, I place the listener in the driver's seat and create music-in-motion where anything can happen; and it usually does.

Time Machine (2003) for three conductors and orchestra was commissioned by the Pittsburgh Symphony. The premiere of *Time Machine* was given by the Pittsburgh Symphony, conducted by Mariss Jansons, Lucas Richman and Edward Cumming in Heinz Hall, Pittsburgh, Pennsylvania on November 24, 2003.

Time Machine is an adventure in rhythm, sound and space for three conductors and orchestra. Twenty minutes in length, my composition is divided into two movements entitled *Past* and *Future*. By dividing the orchestra into three spatially separated orchestras, I represent the three dimensions of space: forward-backward; left-right; up-down. Orchestra I is located stage right, Orchestra II is located stage left and Orchestra III is located center stage. Because I have composed music where multiple tempos and meters

occur simultaneously in the three orchestras, three conductors are required. When the three orchestras play simultaneously, they create a three-dimensional music that makes it possible to travel through the fourth dimension of time.

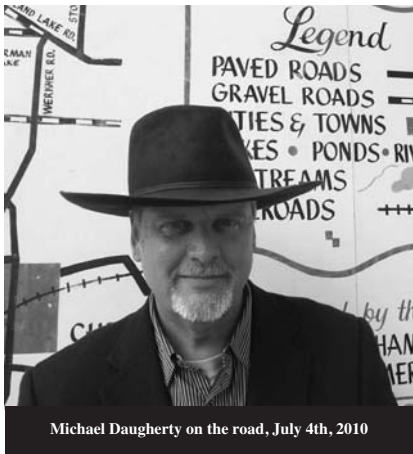
In *Time Machine*, I have created a variety of difficult and virtuosic challenges for the three conductors. These include coordinating the three orchestras with visual cues, synchronizing free tempos with conducted tempos, and jointly coordinating different meters that share a common denominator, such as 5/4, 4/4 and 3/4 time.

In the first movement entitled *Past*, we move backward in time as woodblocks from all three orchestras tick at different tempos like mechanical clocks. Orchestras I and II provide antiphonal and polymetric echoes with brisk, dance-like music, reminiscent of the Renaissance. In a slower but related tempo, Orchestra III performs lush melodies and counterpoint, reminiscent of a romantic past. Two percussionists play large rainsticks, which sound like sand running through ancient hourglasses.

Traveling forward in time, the second movement is entitled *Future* and begins with a mysterious harp solo. Then I introduce harmonic and rhythmic progressions into the three orchestras, in patterns that become increasingly complex. As the music unfolds, two contrasting sound worlds emerge: one with rattling, brutal, pulsating music and the other with lyrical, hypnotic, dreamlike music. During one section, the music is composed as fixed modules but the order is left free to be chosen during performance by the three conductors. In a climactic moment all three orchestras

suddenly become synchronized, before disintegrating into staccato chords that are cued by the conductors to create a strobe-like effect. This movement confronts the listener with an unanswered question: are we traveling in time toward a better future, or a more bleak vision as depicted by H.G. Wells in his novel *The Time Machine*? A dramatic orchestral coda signals the end of our sonic adventure, and our return to the present.

Michael Daugherty



Michael Daugherty on the road, July 4th, 2010

Michael Daugherty

Michael Daugherty is one of the most frequently commissioned, programmed, and recorded composers on the American concert music scene today. He has been hailed by *The Times* (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear.” Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994. Since that time, Daugherty’s music has entered the orchestral, band and chamber music repertoire and made him, according to the League of American Orchestras, one of the ten most performed American composers.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76), the Manhattan School of Music (1976-78) and computer music at Boulez’s IRCAM in Paris (1979-80). Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time, he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching composition from 1986-1990 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan School of Music, Theatre and Dance in Ann Arbor, Michigan in 1991. As Professor of Composition, he has been a mentor to many of today’s most talented young composers.

Daugherty is a frequent guest of professional orchestras, festivals, universities and conservatories around the world where he participates in pre-concert talks, teaches composition master classes and works with student composers and ensembles. Daugherty has been the Composer-in-Residence with the Louisville Symphony Orchestra (2000), Detroit Symphony Orchestra (1999-2003), Colorado Symphony Orchestra (2001-2002), Cabrillo Festival of Contemporary Music (2001-04, 2006-08), West Shore Symphony Orchestra (2005-06), Eugene Symphony (2006), Henry Mancini Summer Institute (2006), Music from Angel Fire Chamber Music Festival (2006) and Pacific Symphony (2010).

American orchestras who have performed Daugherty’s music include, among others, the American Composers Orchestra, Baltimore Symphony Orchestra, Chicago Symphony Orchestra, Detroit Symphony Orchestra, Los Angeles Philharmonic, Minnesota Orchestra, Nashville Symphony, National Symphony Orchestra, New Jersey Symphony, New York Philharmonic, Pacific Symphony Orchestra, Philadelphia Orchestra, Pittsburgh Symphony, San Francisco Symphony, St. Louis Symphony Orchestra, St. Paul Chamber Orchestra and Syracuse Symphony. Orchestral performances abroad of Daugherty’s music have been given by, among others, the BBC Symphony Orchestra, Bochumer Symphoniker, Bournemouth Symphony Orchestra, Vienna Radio Orchestra, Philharmonia (London), RAI Orchestra of Turin and the Tonhalle Orchester Zürich.

Daugherty has received numerous awards, distinctions, and fellowships for his music including a Fulbright Fellowship (1977), Kennedy Center Friedheim Award (1989), Goddard Lieberston Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim Foundation (1996), the Stoeger Prize from the Chamber Music Society of Lincoln Center (2000) and the Michigan Governor’s Award (2004). In 2005, Daugherty received the Lancaster Symphony Orchestra Composer’s Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the winner of the A. I. duPont Award. Also in 2007, Daugherty was named “Outstanding Classical Composer” at the Detroit Music Awards and received the American Bandmasters Association Ostwald Award for his composition *Raise the Roof* for Timpani and Symphonic Band. His music is published by Peermusic Classical and Boosey and Hawkes.

Mei-Ann Chen

Newly appointed Music Director of the Memphis Symphony Orchestra, Mei-Ann Chen is one of America's most exciting and promising young conductors. As a conducting fellow sponsored by the League of American Orchestras, she has recently concluded a highly successful tenure as Assistant Conductor of the Atlanta Symphony and is currently serving a one-year appointment as Assistant Conductor of the Baltimore Symphony. In North America, Ms. Chen has appeared as guest conductor with the symphonies of Alabama, Atlanta, Colorado, Fort Worth, Honolulu, Oregon, Seattle, Toronto, as well as the Chicago Sinfonietta, Florida Orchestra and the Rochester Philharmonic. The first woman to win the Malko International Conductors Competition (2005), she has conducted all of the principal Danish orchestras, in addition to the symphonies of Bournemouth, Taiwan, and Trondheim. During her five-year tenure as Music Director of the Portland (OR) Youth Philharmonic, Mei-Ann Chen led its sold-out debut in Carnegie Hall, received an ASCAP award for innovative programming, and was honored with a Sunburst Award from Young Audiences for her contribution to music education. A native of Taiwan, she has lived in the United States since 1989. Ms. Chen holds master's degrees in both conducting and violin from the New England Conservatory, and a DMA in conducting from the University of Michigan.

Laura Jackson

In 2009 conductor Laura Jackson was appointed Music Director of the Reno Philharmonic in Reno, Nevada, where she has won praise for innovative programming, comprehensive community engagement, and initiating a composer-in-residence program for the first time in the orchestra's forty-year history. After completing an appointment with the Atlanta Symphony Orchestra in 2007 as Assistant Conductor and American Conducting Fellow, Ms. Jackson has performed frequently with orchestras across the United States and beyond. Her guest conducting engagements have included performances with the symphonies of Alabama, Baltimore, Berkeley, Detroit, Modesto, North and South Carolina, the Philippines, Phoenix, Sacramento, San Antonio, Toledo, Toronto, and Winnipeg, among others. In addition, Ms. Jackson conducted the Colorado Symphony in a joint performance with Ms. Alsop as the 2005 winner of the Taki Concordia Conducting Fellowship. During her three-year tenure in Atlanta, Ms. Jackson conducted the Young People's Concerts, the Symphony 360° series of interactive concerts including discussion and demonstration as well as performance, summer pops, and classical subscription series concerts. Prior to her appointment in Atlanta, Ms. Jackson studied conducting at the University of Michigan with Kenneth Kielser, graduating with a DMA in orchestral conducting in 2004, and attended the Tanglewood Music Center (2002 & 2003) as the Seiji Ozawa Conducting Fellow where she directed concerts including both traditional and contemporary repertoire. Laura's interpretation of Agusta Reed Thomas' *Spirit Musings* was featured on the limited edition celebration CD, "Seiji Ozawa Hall at Tanglewood — a 10th Anniversary Celebration."

Bournemouth Symphony Orchestra

Founded in 1893, the Bournemouth Symphony Orchestra has worked with many famous composers, conductors and musicians including Elgar, Sibelius, Holst, Stravinsky, Vaughan Williams and Thomas Beecham; and more recently with Michael Tippett, John Tavener and Peter Maxwell Davies. Principal conductors since the founder Sir Dan Godfrey have included Charles Groves, Constantin Silvestri, Andrew Litton, Marin Alsop and now by the dynamic young Ukrainian, Kirill Karabits. The BSO has toured worldwide, performing at Carnegie Hall, New York, the

Amsterdam Concertgebouw, Vienna Musikverein, and Berlin Philharmonie, as well as regular British appearances at the Royal Festival Hall and Royal Albert Hall in London, the Symphony Hall in Birmingham and the Bridgewater Hall in Manchester. The BSO is known internationally through over three hundred recordings, and continues to release numerous CDs each year with Naxos. Recent critically acclaimed recordings have included CDs of Bernstein, Bartók, Sibelius, Glass, Adams and Elgar, and three discs featuring arrangements of Mussorgsky, Bach and Wagner by Stokowski were nominated for GRAMMY® awards in 2004, 2005 and 2006.

Marin Alsop



Marin Alsop conducting the
Bournemouth Symphony Orchestra

Photo: Chris Zuidyk

Brahms with the London Philharmonic, Bartók, Takemitsu, Weill and Orff with the Bournemouth Symphony, and a series of American music. A Dvořák symphony cycle with the Baltimore Symphony launched in 2008 with the *New World' Symphony*, was immediately an international bestseller. Born in New York City, Marin Alsop attended Yale and the Juilliard School. After winning the Koussevitsky Conducting Prize from the Tanglewood Music Center she became a protégée of Leonard Bernstein.

Marin Alsop has been Music Director of the Baltimore Symphony Orchestra since 2007, a relationship now extended to 2015. Currently Conductor Emeritus of the Bournemouth Symphony Orchestra and Music Director Laureate of the Colorado Symphony Orchestra, since 1992 she has also been Music Director of California's prize-winning Cabrillo Festival of Contemporary Music. She regularly guest conducts the great orchestras of the world including the New York Philharmonic, Philadelphia Orchestra and Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Zürich Tonhalle, Orchestre de Paris, Munich Philharmonic and La Scala Milan. She performs each season with both the London Symphony Orchestra and the London Philharmonic and in 2009-2010, was Artistic Director of The Bernstein Project at London's Southbank Centre. Marin Alsop is *Musical America's* 2009 Conductor of the Year, a fellow of the American Academy of Arts and Sciences and the recipient of numerous awards in the United States and Europe, including being the only female conductor to receive a MacArthur Fellowship, an award given by the MacArthur Foundation each year to select United States citizens who produce exceptional creative work. Her extensive discography on Naxos includes



Conductors Laura Jackson, Marin Alsop, Mei-Ann Chen and composer Michael Daugherty
at the recording session of *Time Machine* for three conductors and orchestra,
The Lighthouse, Poole, United Kingdom, June 30th, 2008

Playing Time:
68:49

Michael
DAUGHERTY
(b. 1954)



AMERICAN CLASSICS

This recording is a musical road trip from the unique creative world of Michael Daugherty, one of America's most performed composers, and the visionary conductor Marin Alsop, who has championed his music for over 20 years. The music takes off with *Route 66*, a high-octane nostalgic drive from Illinois to California through 'Main Street America', as seen through Daugherty's rear view mirror. Along the way, we stop at *Ghost Ranch*, where Georgia O'Keeffe created her brilliant paintings inspired by the open skies and bone-parched earth of New Mexico. Arriving in Los Angeles, Daugherty takes us for a tuneful spin down *Sunset Strip* where anything can happen, and it usually does. Our journey concludes as we travel into the fourth dimension with *Time Machine*, an adventure in rhythm, sound and space for three conductors and orchestra.



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- 1** *Route 66 (1998) for Orchestra* **6:56**
- 2** *Ghost Ranch (2006) for Orchestra* **24:10**
- 3** *Bone* **6:07**
- 3** *Above Clouds* **8:36**
- Richard Vaughan Thomas, Kevin Pritchard,
Robert Harris, Ed Lockwood, Andrew Jones, Horns
- 4** *Black Rattle* **9:27**
- 4** *Sunset Strip (1999) for Orchestra* **17:09**
- 5** *7 PM* **4:46**
- 6** *Nocturne* **3:15**
- Peter Turnbull and Denis Curlett, Trumpets
Matt King and Oliver Yates, Percussion
- 7** *7 AM* **9:08**
- 7** *Time Machine (2003) for Three Conductors and Orchestra* **20:33**
- 8** *Past* **7:09**
- 9** *Future* **13:24**

Bournemouth Symphony Orchestra
Mei-Ann Chen • Laura Jackson
Marin Alsop

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