



AMERICAN CLASSICS



MICHAEL DAUGHERTY

Dreamachine

Trail of Tears

Reflections on the Mississippi

Evelyn Glennie, Percussion

Amy Porter, Flute

Carol Jantsch, Tuba

Albany Symphony

David Alan Miller



Michael Daugherty (b. 1954)

Trail of Tears • Dreamachine • Reflections on the Mississippi

Trail of Tears (2010), for flute and chamber orchestra, was commissioned by a consortium consisting of the American Composers Orchestra, Ann Arbor Symphony Orchestra, Delaware Symphony Orchestra and Omaha Symphony. The world premiere was given by the Omaha Symphony under the direction of Thomas Wilkins, with Amy Porter, solo flute, at the Holland Performance Arts Center, Omaha, Nebraska on 26 March 2010.

One of the tragedies of human history is the forced removal of peoples from their homeland for political, economic, racial, religious, or cultural reasons. In North America, the forced removal of all Native Americans living east of the Mississippi River began with the passage of President Andrew Jackson's Indian Removal Act of 1830. In 1838, 15,000 Cherokee men, women, and children were forcibly taken from their homes by the U.S. Army and placed in stockades and camps in Tennessee. From November 1838 to March 1839, the Cherokee, with scant clothing and many without shoes, were forced to make an 800-mile march for relocation in Oklahoma during the bitter cold of winter. Suffering from exposure, disease, and starvation, nearly 4,000 Cherokee died during the five-month march known as the "Trail of Tears."

My flute concerto is a musical journey into how the human spirit discovers ways to deal with upheaval, adversity and adapting to a new environment. The first two movements of the concerto are played without pause. The first movement reflects on meaningful memories of things past, inspired by a quotation from the Native American leader Geronimo (1829–1909): "I was born on the prairies where the wind blew free and there was nothing to break the light of the sun." The end of the first movement becomes a death march, marked *Trail of Tears*, and concludes with a turbulent instrumental coda. The reflective second movement, entitled *incantation*, meditates on the passing of loved ones and the hope for a better life in the world beyond. The third and final movement, *sun dance*, evokes the most spectacular and important religious dance ceremony of the Plains Indians

of 19th-century North America. Banned on Indian reservations for a century by the U.S. government, the dance is practiced again today. I have composed my own fiery musical dance to suggest how reconnecting with rituals of the past might create a path to a new and brighter future.

Dreamachine (2014) for solo percussion and orchestra was commissioned by the WDR Rundfunkorchester Köln for the Eight Bridges Festival in Cologne, Germany. The world premiere was given by the WDR Rundfunkorchester Köln, under the direction of Frank Strobel, with Dame Evelyn Glennie, solo percussion in the WDR Funkhaus, Cologne, Germany, on 11 May 2014.

As part of the festival theme, Humans and Machines, the concerto is a tribute to the imagination of inventors who dream about new machines, both real and surreal. The music is inspired by images that connect humans and machines in surprising ways.

The flying machines of Leonardo Da Vinci are the inspiration for the first movement, *Da Vinci's Wings*. To imagine different ways for humans to fly, the great inventor of the Italian Renaissance (1452–1519) made many drawings of wings patterned after birds and bats, with wooden frames. Playing the marimba (also made of wood), the percussion soloist performs music that I have created to hover, flutter, and rise in the imagination.

The second movement is named after Rube Goldberg (1883–1970), the American cartoonist, engineer, and inventor. Syndicated in newspapers across America, his cartoons feature witty contraptions (with pulleys, pipes, wires, gears, handles, cups, fingers, feathers, birds, dogs, monkeys, and so on) that perform simple tasks in complicated ways. In *Rube Goldberg's Variations*, I have composed music for the percussion soloist to play a series of small hand-held instruments, creating a chain reaction like one of Goldberg's carefully designed machines.

Electric Eel is the third movement, inspired by Fritz Kahn's eerie drawing of an incandescent light bulb plugged into an electric eel. The German artist and

scientist Kahn (1888–1968) invented a unique graphic style to illustrate the relations of humans, machines and nature through brilliant visual analogies. Featuring the vibraphone, I have composed music to suggest an eel slithering through murky waters. The first section incorporates impressionist harmonies to create a spectrum of light that becomes brighter as the music progresses. The next section is a voltaic burst of energy in syncopated rhythms and atonal sound clusters. After reaching a white heat, the musical glow gradually fades back into silent darkness.

Vulcan's Forge alludes to Mr. Spock, the half-human, half-Vulcan science officer in the classic American television series *Star Trek* (1966–69) created by Gene Roddenberry. During fantastical voyages of the starship Enterprise, commanded by the hot-blooded Captain James T. Kirk, Mr. Spock grapples with the "fascinating" predicament of making life and death decisions predicated on human emotion or machine-like Vulcan logic. The final movement blasts off with a musical duel I have created consisting of stirring, yet highly structured music between a virtuosic snare drum soloist and orchestra.

Reflections on the Mississippi (2013) for tuba and orchestra was commissioned by the Temple University Boyer College of Music and Dance. The world premiere was given by the Temple University Symphony Orchestra under the direction of Luis Biava, with Carol Jantsch, solo tuba, at Verizon Hall, Philadelphia, Pennsylvania, on 24 March 2013.

This concerto, composed in memory of my father, Willis Daugherty (1929–2011), is a musical reflection on family trips during my childhood to the Mississippi River near McGregor, Iowa. In July and October 2012, I returned to the Mississippi to make two road trips from McGregor to Hannibal, Missouri. Along the Great River Road, I explored small river towns and snapped photographs of scenic river vistas. Local boat owners also guided me to the secluded wildlife havens and murky backwaters of the Mississippi River. All the while, I was collecting sounds, musical ideas and an emotional framework for my tuba concerto.

In the first movement of the concerto, *Mist*, I reflect on sunrise as seen and heard through a misty haze over the Mississippi River. After an opening ripple, the tuba intones a mystical melody that ascends through shimmering orchestral chords. An ostinato is introduced in a musical canon by percussion, piano and tuba, followed by a dark second theme that rises from the depths of the string section punctuated by woodwinds. At the end of the movement, the ostinato returns in the timpani and is combined with the misty opening melody of the tuba.

The title of the second movement, *Fury*, recalls the turmoil of the Mississippi River in the fiction of William Faulkner (1897–1962) and in the history of the Great Mississippi Flood of 1927. Like the jarring time shifts in Faulkner's 1927 novel, *The Sound and the Fury*, the music I have created consists of dissonant harmonies, turbulent polyrhythms, and clashing 3/4 and 5/4 time signatures performed simultaneously.

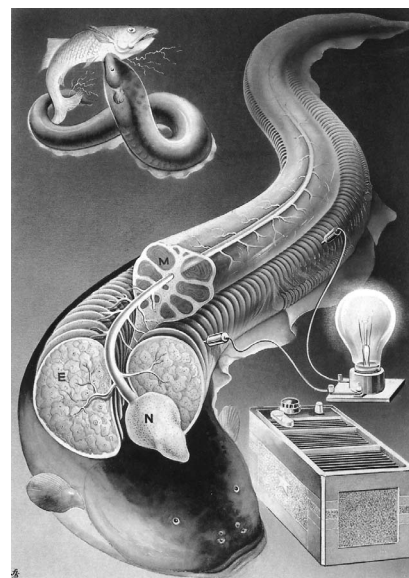
In *Prayer*, the third movement, I meditate on the calm mood of the Mississippi River seen from a high vista, overlooking the water as far as the eye can see, as sunset turns into a clear and starry night. Glockenspiel, vibraphone, chimes and piano echo like distant church bells "down in the valley", while the tuba plays a lyrical, soulful melody. In a musical flashback, I evoke material from the first movement to remind us of the timeless currents of the Mississippi River.

The final movement, *Steamboat*, conjures up colorful tales from *Life on the Mississippi* by Mark Twain (1835–1910). Traveling down the Mississippi River, I have composed lively music that follows the gambling steamboats from Twain's hometown in Hannibal, Missouri, to the final stop in New Orleans. Much as the tuba plays a central role in Zydeco and second line music of New Orleans, the tuba soloist in my concerto leads a "second line" of syncopated rhythms that propel the concerto to a virtuosic conclusion.

Michael Daugherty



Native American prisoners under guard by U.S. Army, 1887.
Photo: National Archives



Electric Eel (1952).
Copyright Fritz Kahn.
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Mississippi River near McGregor, Iowa.
Photo: Michael Daugherty

Michael Daugherty

Photo: Yopie Prins



GRAMMY® Award-winning composer Michael Daugherty first came to international attention when his *Metropolis Symphony* was performed by the Baltimore Symphony Orchestra, conducted by David Zinman, 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 of concert music today. 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. As a young man, Daugherty studied composition with many of the pre-eminent composers of the 20th century including Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale, Pierre Boulez at IRCAM in Paris and György Ligeti in Hamburg. Daugherty was also an assistant to jazz arranger Gil Evans in New York during 1980–82. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance (Ann Arbor, Michigan) as professor of composition, where he is a mentor to many of today's most talented young composers. Daugherty is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world. Naxos recordings of Daugherty's orchestral music include *UFO* (Colorado Symphony, Marin Alsop, 1999) (8.559165), *Fire and Blood* (Detroit Symphony Orchestra, Neeme Järvi, 2005) (8.559372), *Metropolis Symphony* (Nashville Symphony, Giancarlo Guerrero, 2009) (8.559635), *Route 66* (Bournemouth Symphony, Marin Alsop, 2010)

(8.559613), *Mount Rushmore* (Pacific Symphony, Carl St.Clair, 2012) (8.559749), and *Tales of Hemingway* (Nashville Symphony, Giancarlo Guerrero, 2016) (8.559798). The Nashville Symphony recordings have received six GRAMMY® Awards including Best Classical Contemporary Composition in 2011 for Daugherty's piano concerto *Deus ex Machina* (8.559635) and in 2017 for Daugherty's cello concerto *Tales of Hemingway*. Daugherty's music is published by Peermusic Classical/Faber Music, Boosey & Hawkes and Michael Daugherty Music. For more information on Michael Daugherty, see www.michaeldaugherty.net and his publishers' websites.

Amy Porter



Photo: Michael Spengler

The versatile and distinguished American flutist Amy Porter has become one of the most skillful and creative muses for composers of our time. She combines her exceptional musical talent with her passion for scholarship, and her musical achievements have resulted in many awards and accolades for her concerts and discography. A graduate of The Juilliard School, Amy Porter held the position of associate principal flute in the Atlanta Symphony Orchestra from 1991 to 1999 before becoming professor of flute at the University of Michigan School of Music, Theatre and Dance in Ann Arbor, Michigan, USA. Porter first received international attention winning the Third Kobe International Flute Competition in Japan, which led to invitations to perform throughout the world. In 2005, she returned to Kobe, Japan to serve as the American jury member at the Sixth Kobe International Flute Competition. In 2001, Porter won the Paris/Ville d'Avray International Flute

Competition in France, combined with the Alphonse Leduc Prize for outstanding musicianship. In the United States, she has won first prizes in the Young Artists Competitions of the National Flute Association, Artists International, Ima Hogg, and Flute Talk, among others. In 2006, Porter became the first performing artist at the University of Michigan to be named a Henry Russel Award recipient for distinguished scholarship and conspicuous ability as a teacher. Porter is a Haynes Artist who performs recitals in the major concert halls and with orchestras throughout the world. She has also been heard in recital on National Public Radio, and highlighted on PBS Live From Lincoln Center. Porter has been featured on the covers and written articles for *Flute Talk Magazine* in the US and *The Flute Magazine* in Japan.

Evelyn Glennie



Photo: Jim Callaghan

Dame Evelyn Glennie is the first person in history to successfully create and sustain a full-time career as a solo percussionist, performing worldwide with the greatest conductors, orchestras, and artists. She played the first percussion concerto in the history of the BBC Proms at the Royal Albert Hall in 1992, and had a leading role in the opening ceremony of the London 2012 Olympic Games. Glennie regularly provides masterclasses and consultations designed to guide the next generation. With over 90 international awards to date, Glennie is also a leading commissioner of new works for solo percussion, with more than 200 pieces to her name from many of the world's most eminent composers. Dame Evelyn Glennie commissioned and recorded Michael Daugherty's *UFO* for solo percussion and orchestra with the Colorado Symphony Orchestra, conducted by Marin Alsop in 1999 (Naxos 8.559165).

www.evelyn.co.uk

Carol Jantsch



Photo: Christopher Kadish

Carol Jantsch has been principal tuba of The Philadelphia Orchestra since 2006 and is the first female tuba player in a major symphony orchestra. In addition to her duties in The Philadelphia Orchestra, Jantsch is a renowned soloist, and is on the faculty at the Yale University School of Music and Temple University's Boyer College of Music. After winning her position with The Philadelphia Orchestra, she completed her bachelor of music degree at the University of Michigan, graduating with the highest honors. A Yamaha Artist, Jantsch can be heard on numerous Philadelphia Orchestra recordings, playing a Yamaha YFB-822 F tuba and a B&S Perantucci PT-6PS CC tuba.

Albany Symphony

Through brilliant live performances, innovative educational programming, and engaging cultural events, the Albany Symphony celebrates our living musical heritage and enriches a broad and diverse regional community. As one of the eminent leaders of new American music, the Albany Symphony is establishing an enduring artistic legacy that is reshaping the nation's musical future. The last few years have been a time of dramatic growth and success for the orchestra. The Albany Symphony's new music mission has earned it more ASCAP Awards for Adventurous Programming than any other orchestra in America, 26 to date, including the John S. Edwards Award for Strongest Commitment to New American Music in 2013 and 2014. In 2011, the Albany Symphony was invited to participate in the inaugural season of Spring for Music, a festival celebrating innovative programming by American orchestras, at Carnegie Hall. In 2013, the Albany Symphony was the only orchestra to appear for a second year at the festival. In 2014, the orchestra's recording of John Corigliano's *Conjurer* with Dame Evelyn Glennie won the orchestra its first GRAMMY® Award and its 2015 release of Chris Rouse's *Kabir Padavalli* with soprano Talise Trevigne garnered a GRAMMY® nomination. In 2017, the orchestra embarked on its nationally acclaimed Water Music NY tour across New York State's Erie Canal in celebration of the landmark waterway's bicentennial. The one-of-a-kind tour drew more than 25,000 residents across New York State to the innovative concert series. The orchestra's adventurous programming earned an invitation to perform a series of concerts and residencies in April 2018 at the Kennedy Center as a participant in the SHIFT Festival. The Albany Symphony performs over 25 concerts per season throughout New York's Capital Region and beyond. As the only fully professional symphony orchestra based in New York's Capital Region, the Albany Symphony enriches a broad and diverse regional community, engaging over 150,000 people each year across an extended geographical area.

David Alan Miller

GRAMMY® Award-winning conductor David Alan Miller has established a reputation as one of the leading American conductors of his generation. Music director of the Albany Symphony since 1992, Miller has proven himself a creative and compelling orchestra builder and masterful interpreter of American contemporary music. Through commissioning and recording new works for orchestra alongside innovative educational and community outreach initiatives, he has reaffirmed the Albany Symphony's reputation as one of the nation's leading champions of American symphonic music and one of its most cutting-edge orchestras. From 1988 until 1992, David Alan Miller was associate conductor of the Los Angeles Philharmonic alongside music director André Previn. From 1982 to 1988, he was music director of the New York Youth Symphony, earning considerable acclaim. In 2001, Miller won the ASCAP Morton Gould Award for Innovative Programming, and in 1999, ASCAP's first-ever Leonard Bernstein Award for Outstanding Educational Programming.



Music director David Alan Miller conducts the Albany Symphony, with percussion soloist Dame Evelyn Glennie, during the recording session of Michael Daugherty's *Dreamachine* at Troy Savings Bank Music Hall, Troy, New York, on 18 April 2016. Photo: Michael Daugherty



Albany Symphony music director David Alan Miller and composer Michael Daugherty
on the stage of the Troy Savings Bank Music Hall, Troy, New York, 6 June 2017. Photo: Carlos Simon

Michael
DAUGHERTY
(b. 1954)

Trail of Tears (2010)
for flute and chamber orchestra*

23:00

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|----------|--------------------------|--------------|
| 1 | where the wind blew free | 10:00 |
| 2 | incantation | 6:06 |
| 3 | sun dance | 6:45 |

Amy Porter, Flute

Dreamachine (2014)
for solo percussion and orchestra*

34:20

- | | | |
|----------|----------------------------|-------------|
| 4 | Da Vinci's Wings | 9:26 |
| 5 | Rube Goldberg's Variations | 4:56 |
| 6 | Electric Eel | 9:01 |
| 7 | Vulcan's Forge | 5:33 |

Dame Evelyn Glennie, Percussion

Reflections on the Mississippi (2013)
for tuba and orchestra

20:45

- | | | |
|-----------|-----------|-------------|
| 8 | Mist | 5:33 |
| 9 | Fury | 3:43 |
| 10 | Prayer | 6:43 |
| 11 | Steamboat | 4:39 |

Carol Jantsch, Tuba

***WORLD PREMIERE RECORDING**

Albany Symphony • David Alan Miller

Recorded: 17 May 2015 at EMPAC, Rensselaer Polytechnic Institute, Troy, New York, USA **1–3**, 18 April 2016 **4–7** and 22 February 2015 **8–11** at Troy Savings Bank Music Hall, Troy, New York, USA • Producers: Silas Brown, Michael Daugherty and Doron Schächter • Engineers and editors: Silas Brown and Doron Schächter • Booklet notes: Michael Daugherty • Publishers: Boosey & Hawkes Music Publishers, Inc., Hendon Music (BMI) **1–3**; Michael Daugherty Music (BMI) **4–11** • Cover image: *June 1942. Woman inspecting a Cyclone airplane motor* (Shorpy.com)



AMERICAN CLASSICS

GRAMMY® Award-winning composer Michael Daugherty explores the relationships between machines, humanity and nature in three unique concertos. *Dreamachine* for solo percussion and orchestra is a colorful tribute to the imagination of inventors who dreamed of new machines, both real and surreal. The flute concerto *Trail of Tears* dramatizes the tragic governmental forced relocation of Native Americans in 1838 and meditates on how the human spirit discovers ways to deal with adversity. *Reflections on the Mississippi* for tuba and orchestra is a musical voyage down the legendary Mississippi River from Iowa to Louisiana. The Albany Symphony, conducted by David Alan Miller, delivers mesmerizing performances by three outstanding women soloists: GRAMMY® Award-winning percussionist Dame Evelyn Glennie, flutist extraordinaire Amy Porter, and Carol Jantsch, the remarkable principal tuba of The Philadelphia Orchestra.

www.naxos.com

Playing
Time:
78:20