



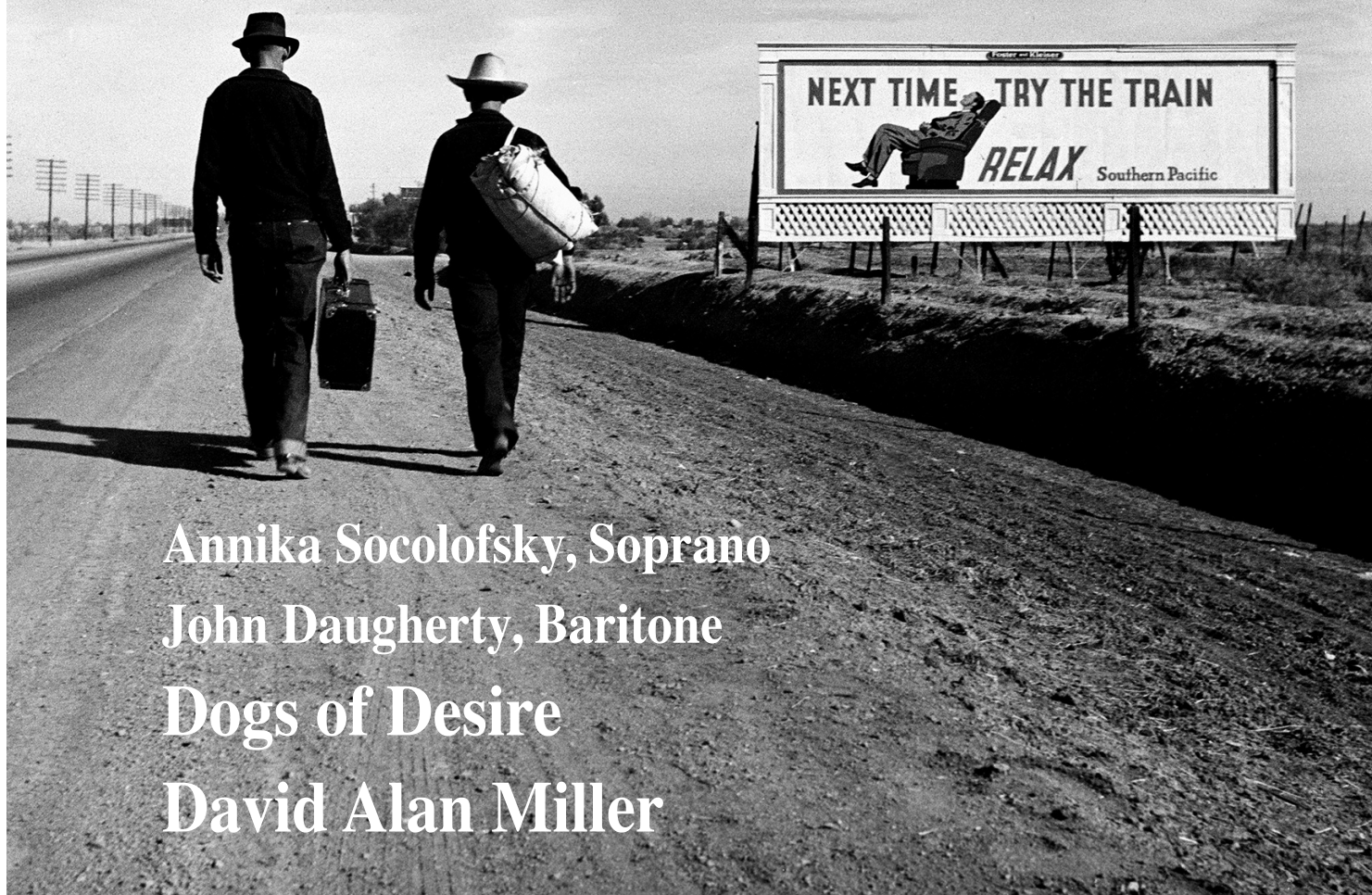
AMERICAN CLASSICS



MICHAEL DAUGHERTY

This Land Sings

Inspired by the Life and Times of Woody Guthrie



Annika Socolofsky, Soprano

John Daugherty, Baritone

Dogs of Desire

David Alan Miller

Michael
DAUGHERTY

(b. 1954)

This Land Sings (2016)

Inspired by the Life and Times of Woody Guthrie

1	Overture	0:58
2	The Ghost and Will of Joe Hill (Words: Alfred Hayes, 1911–1985; Joe Hill, 1879–1915)	5:12
3	Perpetual Motion Man (Words: Michael Daugherty)	2:53
4	Marfa Lights	4:50
5	Hear the Dust Blow (Words: Michael Daugherty; Anonymous)	3:59
6	Graceland (Words: Michael Daugherty; Carl Sandburg, 1878–1967)	3:00
7	Forbidden Fruit (Words: Michael Daugherty; Mark Twain, 1835–1910)	3:29
8	Hot Air (Words: Michael Daugherty)	2:27
9	Bread and Roses (Words: James Oppenheim, 1882–1932)	4:11
10	This Land Sings	6:04
11	Silver Bullet (Words: Michael Daugherty)	3:05
12	This Trombone Kills Fascists	1:39
13	Don't Sing Me a Love Song (Words: Michael Daugherty)	4:18
14	My Heart Is Burning	2:47
15	I'm Gonna Walk That Lonesome Valley (Words: Anonymous)	3:12
16	Mermaid Avenue	6:57
17	Wayfaring Stranger/900 Miles (Words: Anonymous)	6:20

Recorded: 3 June 2017 at the Experimental Media and Performing Arts Center,
Troy, New York, USA

Producers: Michael Daugherty and Silas Brown

Engineers: Silas Brown and Doron Schachter

Editor: Silas Brown

Publisher: Michael Daugherty Music (BMI)

Michael Daugherty (b. 1954)

This Land Sings: Inspired by the Life and Times of Woody Guthrie

This Land Sings: Inspired by the Life and Times of Woody Guthrie (2016) was commissioned and premiered by the Tulsa Camerata, conducted by the composer with Annika Socolofsky, soprano, John Daugherty, baritone, and Jason Heilman, radio announcer, at the Philbrook Museum of Art, Tulsa, Oklahoma on April 22, 2016. Traveling America from coast to coast with his acoustic guitar and harmonica, Woody Guthrie performed folk songs of love, wandering and social justice, including his famous anthem *This Land Is Your Land*, at Workers Union gatherings, on radio stations and street corners and in farm fields and concert halls during the Great Depression and the Second World War.

To prepare for my musical tribute to this Dust Bowl troubadour, I drove for several weeks along the desolate and dusty backroads of Oklahoma and Texas where Woody once roamed, while listening to just about everything he recorded during his brief lifetime (1912–1967). I also spent time at the Woody Guthrie Center in Tulsa, Oklahoma, researching his fascinating life and wide-ranging artistic output.

Returning to my studio in Ann Arbor, Michigan, I composed my own original songs and instrumental interludes inspired by the life and times of Woody Guthrie. Since he often performed with other folk singers and musicians on radio shows in the 1940s and 1950s, I decided to structure the work into 17 vocal and instrumental “numbers,” like a Grand Ole Opry radio broadcast. To convey the lean times of the Great Depression I pared down the ensemble to a female singer, male singer, violin, clarinet/bass clarinet, bassoon, trumpet/flugelhorn, trombone, double bass, percussion (one player), optional harmonica and optional radio announcer. Due to time constraints, the optional radio announcer narration is not included in this recording.

The music I composed gives haunting expression, ironic wit and contemporary relevance to the political, social and environmental themes from Woody Guthrie’s era.

1 Overture

In the instrumental *Overture*, we hear brightly orchestrated fragments of an old American folk hymn, *O My Loving Brother*. The Carter Family borrowed the tune and recorded it in 1930 as *When the World’s on Fire*. A decade later, the same melody was used by Woody for his iconic American anthem *This Land Is Your Land*.

2 The Ghost and Will of Joe Hill

The Ghost and Will of Joe Hill is a rumination on the tragic end of Joe Hill who, like Woody, was an influential labor activist and songwriter. Framed by Union bosses for a murder he did not commit, Joe Hill was executed in 1915 by firing squad in Utah, but not before he wrote his famous last will. For this duet, I have composed original melodies for the baritone, who sings the final words of Joe Hill, and for the soprano, who sings three stanzas from the 1934 poem *Joe Hill*, written by Alfred Hayes. The complete poem became widely known in the 1938 song by Alfred Hayes (words) and Earl Robinson (music), *I Dreamed I Saw Joe Hill Last Night*.

3 Perpetual Motion Man

Perpetual Motion Man is a high speed road trip for soprano and baritone. I evoke the idea of Woody as a man who was always on the go, “itching to hit the road” by hitching a ride on a train, in a bus, in a car or on a boat.

4 Marfa Lights

For the instrumental interlude *Marfa Lights*, I imagine Woody roaming across desolate plains to the Rio Grande River and the ghostly hills of the Mexican border to Marfa, Texas. A lonely flugelhorn creates a musical reflection on the mysterious nocturnal lights of Marfa.

5 Hear the Dust Blow

Hear the Dust Blow recalls the devastating dust storms that destroyed towns and farms in Oklahoma and northern Texas, as depicted in John Steinbeck’s seminal

1939 novel *The Grapes of Wrath*. Woody, and thousands of others like him, had to abandon their homesteads and attempt to migrate to the "Promised Land" of California. I have recast the old American folk song *Down in the Valley* into a slow and melancholy Dust Bowl lament sung by the soprano.

6 Graceland

Woody was a champion for the rights of workers who toiled for little pay in the factories and fields, while the bosses reaped all the profits. Stealing from the poor, the rich spent their fortunes on fancy tombstones in cemeteries like Chicago's "Graceland." In my song *Graceland*, I combine excerpts from Carl Sandburg's 1916 parodic poem of the same title, with my own text and the musical flair of Elvis.

7 Forbidden Fruit

Like Mark Twain, Woody had a sly sense of humor that often crept into his songs. *Forbidden Fruit* is a musical riff on Twain's perverse retelling of the biblical story of Adam and Eve. In this musical dialogue between soprano and baritone, perhaps getting thrown out of the Garden of Eden wasn't so bad after all.

8 Hot Air

Woody was intolerant of anyone full of hot air, like the virtuous Father Coughlin, who preached the virtues of fascism and racism on his nationally syndicated AM radio broadcasts from Detroit, heard by millions across America throughout the 1930s and 40s. In *Hot Air*, we hear a baritone as an AM radio talk show host "spinning lies from coast to coast."

9 Bread and Roses

Woody sang for the equal rights of all regardless of gender, race or religion. In *Bread and Roses*, I have composed original music for soprano and bassoon, using the words of James Oppenheim's 1911 suffrage poem of the same title, as a solemn tribute to the millions of women who struggled and eventually won the right to vote in America in 1920.

10 This Land Sings

In *This Land Sings*, I expand the instrumental *Overture* and introduce elements from the 19th-century folk song *Wayfaring Stranger*, heard again later in the final song.

11 Silver Bullet

Woody was a pacifist who chose to serve in the Second World War not as a combat soldier, but as a cook on US Merchant Marine convoy ships. My hunch is that Woody would not approve of the bullet-proof baritone in *Silver Bullet*, who sings that owning a gun is a "license to kill."

12 This Trombone Kills Fascists

This Trombone Kills Fascists is a vibrant duet between trombone and percussion. The title is a reminder of the slogan that Woody painted on his acoustic guitar in the early 1940s: "This Machine Kills Fascists."

13 Don't Sing Me a Love Song

Woody was a wanderer who routinely left those who loved him behind. *Don't Sing Me a Love Song* is an anti-romantic duet in which an abandoned woman tells her restless man to "pack his bags."

14 My Heart Is Burning

Woody was haunted by tragic fires that killed three members of his family: his sister when he was seven, his father when he was twelve, and his four-year-old daughter when he was 35. *My Heart Is Burning* is a wistful requiem scored for harmonica and double bass.

15 I'm Gonna Walk That Lonesome Valley

During his lifetime, Woody covered many traditional American songs, such as *I'm Gonna Walk That Lonesome Valley*. Incorporating only the words from that song, I have written a new melody and created a soulful duet for baritone and clarinet.

16 Mermaid Avenue

In 1945, Woody married his second wife, a dancer with the Martha Graham Dance Company. They moved to Mermaid Avenue, a vibrant Jewish community on Coney Island, New York where Woody learned Yiddish and experienced some of his happiest and saddest days. During this time, he began to experience the first signs of Huntington's disease, which would eventually take a fatal toll in 1967. For the instrumental movement of *Mermaid Avenue*, I have composed virtuosic Klezmer-like dance music that is interrupted by ominous overtones.

17 Wayfaring Stranger/900 Miles

For more than two decades, Woody traveled across America, singing his folk songs to anyone who would listen. In the final duet, I juxtapose *Wayfaring Stranger* and *900 Miles*, two classic American folk songs that he often performed. As the singers wistfully whistle the end of the song, I imagine Woody walking and whistling down a dusty road into the sunset, signalling the end of our radio broadcast.

Michael Daugherty



Woody Guthrie (1943) (Photo: Library of Congress, Washington, D.C., USA)

② The Ghost and Will of Joe Hill

Words by Joe Hill written on the eve of his execution (1915; public domain) and Alfred Hayes from his poem Joe Hill © 1934 by Alfred Hayes. Reprinted by permission of Josephine Hayes Dean

Soprano: I dreamed I saw Joe Hill last night,
Alive as you and me.
Says I, "But Joe, you're ten years dead."
"I never died," says he.

Baritone: My will is easy to decide,
For there is nothing to divide.
My kin don't need to fuss and moan.
"Moss does not cling to a rolling stone."

Soprano: "The copper bosses killed you, Joe.
They shot you, Joe," says I.
Takes more than guns to kill a man.
Says Joe, "I did not die."

Baritone: My body? Oh! If I could choose,
I would want to ashes it reduce
And let the merry breezes blow
My dust to where some flowers grow.

Soprano: "Joe Hill ain't dead," he says to me,
"Joe Hill ain't never died.
Where working men are out on strike,
Joe Hill is at their side."

Baritone: Perhaps some fading flower then
Would come to life and bloom again.
This is my last and final will.
Good luck to all of you.

Soprano: I dreamed I saw Joe Hill last night.

Baritone: Good luck to all of you.

③ Perpetual Motion Man

Words: Michael Daugherty

Baritone: I'm gonna catch a Greyhound bus.
I don't mean to make no fuss.
The clock's strikin' twelve and it's time for me as well.
I'm gonna catch a Greyhound bus.

Soprano: I'm gonna steal away in a train.
It's time for a scenery change.
I've done all I can; now it's time for me to scram.
I'm gonna steal away in a train.

Both: East or West, makes no difference to me;
North or South, it's the same!
I've gotta keep movin' to the Promised Land.
I'm a Perpetual Motion Man.

Baritone: I'm gonna hitch a ride in a car.
I hope that you're travelin' far.
I've paid all my dues; now it's time to fly the coop.
I'm gonna hitch a ride in a car.

Soprano: I'm gonna stow away in a boat.
I only hope that it can float.
You're gettin' too close; now I'm gonna be a ghost.
I'm gonna fly away in a boat.

Both: West or East, makes no difference to me;
South or North, it's the same!
I've gotta keep movin' to the Promised Land.
I'm a Perpetual Motion Man.

Baritone: In a bus!
Soprano: In a boat!
Baritone: In a train!
Soprano: In a truck!

Both: In a train, in a truck, in a car, in a bus!
Perpetual Motion, Perpetual Motion...

⑤ Hear the Dust Blow

Words: Michael Daugherty and Anonymous

Soprano: Down in the valley, valley so low,
Hang your head over, hear the dust blow.
Heaven was blue, now it's brown.
Dust is blowing through every town.

Build me a castle forty feet high,
So I can't see the dust in the sky.
Mother Nature calls to me;
Save the planet; let it be.
Hear the dust blow. Hear the wind blow.
Hear the dust blow, blow, blow!

⑥ Graceland

Words by Michael Daugherty and Carl Sandburg (1916; public domain)

Baritone: Tomb of a millionaire, a multi-millionaire,
Ladies and Gentlemen.
Place of the dead where they spend every year,
The usury of twenty-five thousand dollars
For upkeep and flowers, to keep fresh the memory of the dead.

Graceland, Graveyard, Chicago,
Graceland, Millionaires, Tombstones, Oh!

They take from the poor and give to the rich!

Robin Hood—he stole from the rich and he gave to the poor.
He was fighting the banks who come to your door
And take away your house, your belongings and more.
They fight for you; they are forced to roam.
You never see an outlaw drive a family from their home.

Robin Hood, Pretty Boy, Jesse James,
Zorro, Belle Starr, Bonnie and Clyde!

They take from the poor and give to the rich!

Graceland, Graveyard, Chicago,
Graceland, Millionaires, Tombstones,
Robin Hood, Pretty Boy, Jesse James,
Zorro, Belle Starr, Bonnie and Clyde!

Graceland—bah-dah-bah!
Graveyard, Chicago—bah-dah-bah!
Graceland—bah-dah-bah!
Millionaires, tombstones—bah-dah-bah!
Bah-dah-bah! Bah-dah-bah! Bah-dah-bah!
Graceland! Thank you very much.

⑦ Forbidden Fruit

Words: Michael Daugherty and Mark Twain (1905; public domain)

Baritone: The world was made in six days, finished on the seventh.
According to the contract, should have been the eleventh.

Soprano: Then God made Adam, but He was not pleased.
With a rack of ribs, God created Eve.

Both: Adam and Eve, livin' in harmony.

Baritone: God made a garden, but He was not pleased.
Named it The Garden of Eden, was a paradise.

Soprano: In the lovely garden, God made a tree with fruit;
But if you eat the apples, you will get the boot.

Both: Adam and Eve, livin' in harmony.

Baritone: Serpent slithered forth, spoke with honey tongue:
"Eve, if you eat the forbidden fruit, Wisdom, it will come."

Soprano: Eve picked the apple, took a bite and cried,
"Adam, you gotta taste this; your stock will surely rise."

Baritone: Adam took a bite.

Soprano: But God was not too pleased.

Baritone: They'd broken His commandments.

Soprano: And made them both to flee.

Baritone: They were all alone,

Soprano: Forced to roam the earth.

Both: But True Love prevailed.
They learned each other's worth.
Adam and Eve, livin' in harmony.

8 Hot Air

Words: Michael Daugherty

Baritone: I am a radio talk show host,
Spinning my lies from coast to coast.
Heed my words as I spread the news.
I am a genius and a real guru.
Dee dah dah...Dya dee dah...

Listen to me and my words of doom,
Riding the airwaves from Flint to Duluth.
The Left and feminists are who I hate,
Liberals—the enemy of our state.
Dee dah dah...Dya dee dah...

Talking the talk on my radio show...
Becoming famous, making lots of dough...
Sittin' in my chair, on my bum,
Blowing your mind with all my scum!

I am a radio talk show host!
A.M. Radio is the Holy Ghost!

Drive-by media in my sights,
I divide the nation day and night.
Ruling the air-waves and distorting the facts,
Blaming the Left-wing to the max.
Dee dah dah...Dya dee dah...
Wow!

9 Bread and Roses

Words: James Oppenheim (1911; public domain)

Soprano: As we come marching,
Marching in the beauty of the day,
A million darkened kitchens,
A thousand mill lofts gray
Are touched with all the radiance
That a sudden sun discloses.
For the people hear us singing,
"Bread and Roses, Bread and Roses."

As we come marching,
Marching unnumbered women dead
Go crying through our singing
Their ancient cry for bread.
Small art and love and beauty
Their drudging spirits knew.
Yes, it is bread that we fight for.
"Bread and Roses, Bread and Roses."

11 Silver Bullet

Words: Michael Daugherty

Baritone: Battle Royale sure is fun.
Smell the bullet. Hands off my gun!
Strike a match, Texas barbeque...
I've got a right to carry; so do you.
Give me liberty or give me death!
It's a license to kill.

Open Carry, Salute in Peace...
Blood on your hands for those deceased...
Tighter regulations won't change our mind.
Gun control is for dumb and blind.
The Second Amendment ain't bulletproof.
Some say the laws are out of date.
Get a gun and own your own fate!

Charlton Heston, N.R.A....
Shoot to kill; it's The American Way.
The revolution will happen again.

If you take our guns, you will never win!
Give me liberty or give me death.
It's a license to:

Eradicate, assassinate, decapitate,
Exterminate, decollate, lapidate, eliminate, annihilate!

13 Don't Sing Me a Love Song

Words: Michael Daugherty

Baritone: You want me to hang my hat on the door,
To make a pledge to you
That I'll never leave home ever again.
You say it's the right thing to do.
I've got to wander and follow my path
From the mountains to the sea.
Driving down the highway from town to town—
It's the only way I feel free.
It's the only way I feel free.

Soprano: Don't sing me a love song.
I don't need to nag.
I know you're a searchin'.
You've got to pack your bags.

Baritone: When I'm at home, I begin to feel
That life is passing me by.

Soprano: Passing him by...

Baritone: I get an itch to hit the road.
If I don't leave, I'll roll up and die.

Soprano: You'll roll up and die.

Both: Everyone says you're/I'm being a fool
By leaving me/you behind.
But wild horses can't make you/me stay.
You've/I've already made up your/my mind.
You've/I've already made up your/my mind.

Baritone: From New York City to New Orleans
To parts of Mexico...
From Miami to Seattle, I've got to roam
From Maine to The Alamo.
You've got to understand I've got things to do
And lots of places to see.
Hitting the road is my way of life; it's the only way for me.
It's the only way for me...only way for me.

Soprano: Don't sing me a love song.
I don't need to nag.
Don't sing me a love song.
You've got to pack your bags.

15 I'm Gonna Walk That Lonesome Valley

Words: Anonymous

Baritone: I'm gonna walk that lonesome valley;
I'm gonna walk it by myself.
Nobody else can walk it for me;
I'm gonna walk it by myself.

See that valley there before me?
Will it be my new home?
No one else can walk it for me—
Rather walk there all alone.

Will my friends be there to greet me?
Will my life be not in vain?
Will my God be there to greet me?
Will I live in peace again?

17 Wayfaring Stranger/900 Miles

Words: Anonymous

Baritone: I am a poor wayfaring stranger
While travelin' through this world of woe.
Yet there's no sickness, toil or danger
In that bright world to which I go.
I'm going there.

Soprano: Walkin' down this railroad track,
I got tears in my eyes,
Tryin' to read a letter from my home.

Baritone: I'm going there.

Soprano: Walkin' down this railroad track,
I got tears in my eyes,
Tryin' to read a letter from my home.
If this train runs me right,



I'll be home tomorrow night.
I'm nine hundred miles from my home.

Baritone: I'm going there to meet my Father;
I'm going there no more to roam.

Both: This world of woe.

Soprano: I hate to hear that lonesome whistle blow.

Baritone: I'm only going over home.



Photos: Chris Shields

Michael Daugherty

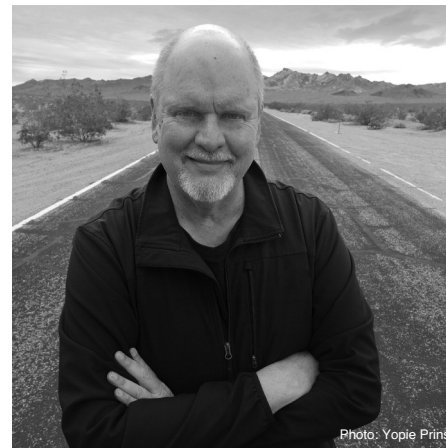


Photo: Yopie Prijs

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 then, Daugherty's music has entered 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 preeminent composers of the 20th century including Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale University (1980–82), Pierre Boulez at IRCAM (the Institute for Research and Coordination in Acoustics/Music) in Paris and Betsy Jolas at the Paris Conservatoire (1979–80), and György Ligeti in Hamburg (1982–84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980 to 1982. After teaching from 1986 to 1991 at the Oberlin Conservatory of Music, Daugherty joined the University of Michigan School of Music, Theatre and Dance (Ann Arbor, Michigan) in 1991 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. His music, recorded by Naxos over the last two decades, has received six GRAMMY Awards, including Best Contemporary Classical Composition in 2010 for *Deus ex Machina* for piano and orchestra and in 2016 for *Tales of Hemingway* for cello and orchestra. Naxos recordings of Daugherty's music include *UFO* (Colorado Symphony Orchestra, Marin Alsop, 8.559165), *Fire and Blood* (Detroit Symphony Orchestra, Neemi Järvi, 8.559372), *Route 66* (Bournemouth Symphony Orchestra, Marin Alsop, 8.559613), *Metropolis Symphony* (Nashville Symphony, Giancarlo Guerrero, 8.559635), *Mount Rushmore* (Pacific Symphony, Carl St.Clair, 8.559749); *Tales of Hemingway* (Nashville Symphony, Giancarlo Guerrero, 8.559798), and *Dreamachine* (Albany Symphony, David Alan Miller, 8.559807).

Daugherty's music is published by Peermusic Classical/Faber Music, Boosey & Hawkes and Michael Daugherty Music.

www.michaeldaugherty.net

Annika Socolofsky

Photo: Chris Shields

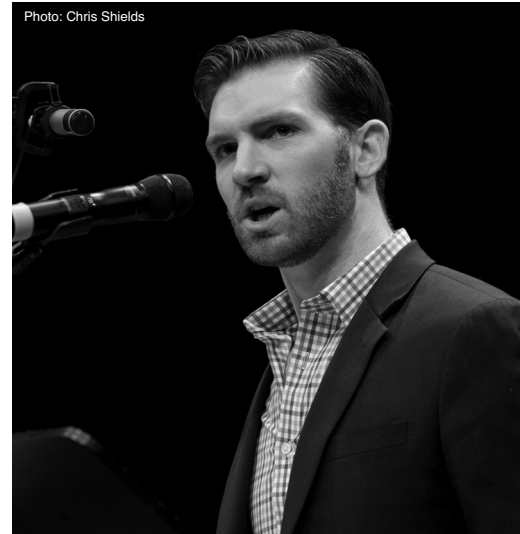


Annika Socolofsky is a US composer and avant-folk vocalist. Her music erupts from the power and nuance of the human voice and is communicated through mediums ranging from orchestral and operatic works to unaccompanied folk ballads. She writes extensively for her own voice. As a composer, Socolofsky has collaborated with artists such as the Rochester Philharmonic Orchestra, Albany Symphony, Dogs of Desire, Knoxville Symphony Orchestra, Eighth Blackbird, and sean-nós singer Iarla Ó Lionáird. As a vocalist, she has worked with composers such as Michael Daugherty, Gemma Peacocke, and Alex Dowling. Socolofsky is a recipient of a Fromm Foundation Commission, the Cortona Prize, numerous honors from BMI and ASCAP, and has been awarded fellowships from the Blackbird Creative Lab, Banff Centre for Arts and Creativity, Cabrillo Festival of Contemporary Music, and the Bang on a Can Summer Festival. Her research focuses on vocal technique and physiology in the music of Dolly Parton. Socolofsky is a doctoral candidate in composition at Princeton University. She plays a Norwegian Hardanger d'amore fiddle made by Salve Håkedal.

www.aksocolofsky.com

John Daugherty

Photo: Chris Shields



Baritone John Daugherty (no relation to the composer) pursues a busy schedule of opera, song recitals and oratorio, performing repertoire drawn from a wide array of genres and styles. His recent stage roles include Count Almaviva in *Le nozze di Figaro* and Joseph de Rocher in Heggie's *Dead Man Walking*. In the concert hall, Daugherty has appeared with the Albany Symphony, Detroit Symphony Orchestra and Michigan Opera Theater. Recital credits include performances of Mahler's *Lieder eines fahrenden Gesellen* and Vaughan Williams' *Songs of Travel* in collaboration with pianist Martin Katz and Brahms' *Die schöne Magelone* with frequent collaborator César Cañón. Daugherty has worked with numerous distinguished artists such as Andrew West, Roderick Williams, Timothy Cheek, and Michael Daugherty. An avid proponent of new music, Daugherty appeared in the world premieres of Jules Pegrum's award-winning opera *Higher Ground*, and Michael Daugherty's *This Land Sings*. Daugherty holds degrees from the University of Michigan and Texas Tech University, and is a graduate of the Santa Fe Opera's inaugural class of the Young Voices Program.

www.johnrdaugherty.com

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, through exploration of unusual repertoire, educational programming, community outreach and recording initiatives, he has reaffirmed the ensemble's reputation as the nation's leading champion of American symphonic music and one of its most innovative orchestras. A native of Los Angeles, Miller studied at the University of California, Berkeley and The Juilliard School. From 1988 until 1992, he served as associate conductor of the Los Angeles Philharmonic, and from 1982 to 1988 was music director of the New York Youth Symphony. Miller won the 2001 ASCAP Morton Gould Award for Innovative Programming and, in 1999, ASCAP's first-ever Leonard Bernstein Award for Educational Programming. The ground-breaking contemporary music ensemble Dogs of Desire, formed by Miller in 1994 and made up of members of the Albany Symphony, has commissioned hundreds of new works from emerging American composers and gained a national reputation among young composers as a proving ground for emerging talent.

Dogs of Desire

Dedicated to exploring and celebrating the intersection between popular culture and traditional orchestral music, to bending and blending genres, the Albany Symphony's contemporary new music ensemble, Dogs of Desire, has commissioned more than 150 new works from America's most exciting composers. GRAMMY Award-winning conductor David Alan Miller founded Dogs of Desire in 1994 with members of the Albany Symphony. Since that time, Dogs of Desire has gained a national reputation as an incubator for the most inventive musical creators of our time, extending to collaborations with Broadway stars, filmmakers, choreographers, Ghanaian percussionists, and even a robot builder.



Dogs of Desire performing Michael Daugherty's *This Land Sings* at the Albany Symphony America Festival, Troy, New York, June 3, 2017

- Jamecyn Morey, Violin [1]-[8] [10] [11] [13] [16] [17]
Weixiong Wang, Clarinet [1] [2] [4]-[6] [10] [15] [16], Bass Clarinet [3] [7] [8] [11] [13] [17]
Matthew Gold, Percussion [1]-[3] [4]-[8] [10]-[13] [16] [17]
Eric Berlin, Trumpet [1]-[3] [5] [6]-[8] [10] [11] [13] [16] [17], Flugelhorn [4]
Greg Spiridopoulos, Trombone [1]-[3] [4]-[8] [10]-[13] [16] [17]
Oleksiy Zakharov, Bassoon [1]-[11] [13] [16] [17]
Mike Fittipaldi, Double Bass [1]-[8] [10] [11] [13]-[14] [16] [17]
David Alan Miller, Conductor
With special guests:
Annika Socolofsky, Soprano [2] [3] [5] [7] [9] [11] [13] [17]
John Daugherty, Baritone [2] [3] [6] [7]-[9] [11] [13] [15] [17]
Michael Daugherty, Harmonica [14]

Photo: Chris Shields



Composer Michael Daugherty and conductor David Alan Miller on stage during the recording session of *This Land Sings: Inspired by the Life and Times of Woody Guthrie* at the Experimental Media and Performing Arts Center, Troy, New York, June 3, 2017

Michael
DAUGHERTY
(b. 1954)

This Land Sings (2016)

Inspired by the Life and Times of Woody Guthrie

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11	Silver Bullet	3:05
12	This Trombone Kills Fascists	1:39
13	Don't Sing Me a Love Song	4:18
14	My Heart Is Burning	2:47
15	I'm Gonna Walk That Lonesome Valley	3:12
16	Mermaid Avenue	6:57
17	Wayfaring Stranger/900 Miles	6:20

WORLD PREMIERE RECORDING

Annika Socolofsky, Soprano

John Daugherty, Baritone

Dogs of Desire • David Alan Miller

A detailed track list and full recording details can be found inside the booklet. The sung texts are included in the booklet and may also be accessed at www.naxos.com/libretti/559889.htm
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AMERICAN CLASSICS

In *This Land Sings*, GRAMMY Award-winning composer Michael Daugherty has created an original musical tribute to the singer-songwriter and political activist Woody Guthrie (1912–1967). Traveling the backroads of America from coast to coast with a guitar and harmonica, Woody Guthrie performed folk songs of love, wandering and social justice during the Great Depression and the Second World War. Daugherty has composed his own original songs and instrumental interludes that give haunting expression, ironic wit and contemporary relevance to political, social and environmental themes from Guthrie's era. Under the baton of GRAMMY Award-winning conductor David Alan Miller, the Albany Symphony's new music ensemble Dogs of Desire, joined by soprano Annika Socolofsky and baritone John Daugherty, give a poignant and rousing performance.

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Playing
Time:
66:55