



AMERICAN CLASSICS



MICHAEL DAUGHERTY

Philadelphia Stories • UFO

Evelyn Glennie, Percussion

Colorado Symphony Orchestra • Marin Alsop



MICHAEL DAUGHERTY (b. 1954)

Philadelphia Stories for Orchestra · UFO for Solo Percussion and Orchestra

Philadelphia Stories (2001) for orchestra was commissioned by the Philadelphia Orchestra. The world première was given by the Philadelphia Orchestra under the direction of David Zinman at the Academy of Music in Philadelphia on 15th November 2001. A musical travogue of the sounds and rhythms of Philadelphia, my third symphony is divided into three movements: the first movement begins at sundown, the second movement after midnight, and the third movement at sunrise. In *Sundown On South Street*, I recreate the groove of people cruising down one of the most popular streets of Philadelphia, where one finds nightclubs and musicians from all walks of life. The many generations of musicians who lived in Philadelphia and walked down this musical street include Sun Ra, John Coltrane, Fabian, Mario Lanza, and Patti LaBelle. In the 1980s I too was a frequent visitor to South Street, playing jazz piano and performing experimental electronic music in various nightclubs. Not only is Philadelphia said to be one of America's most haunted cities but it is also where Edgar Allan Poe penned *The Tell-Tale Heart*, one of his most famous tales of horror. In his lyric poetry Poe also often invoked the lute and the lyre. *Tell-Tale Harp* is an arabesque for two solo harps and orchestra. Arranged stereophonically on the stage, the solo harpists play obsessive rhythms, rolling chords, and ghostly echoes in a periodic heart-like pulse. To quote Poe himself, we hear "spirits moving musically, to a lute's well-tuned law". In *Bells for Stokowski* I imagine Leopold Stokowski (1882-1977), one of the most influential and controversial conductors/arrangers of the twentieth century, visiting the Liberty Bell in Philadelphia at sunrise and listening to all the bells of the city resonate. As maestro of the Philadelphia Orchestra (1912-36) he created a sensation by conducting world premières of orchestral works by composers such as Stravinsky and Varèse, and enraged classical purists by conducting his lavish Romantic

orchestral transcriptions of J.S. Bach. In my rousing tribute to Stokowski, I have composed an original theme in the style of Bach that is modulated through a series of canonic tonal and atonal variations in my own musical language. Later I also introduce my own transcription of Bach's *C major Prelude from The Well-Tempered Klavier*. In the coda I evoke the famous over-the-top "Stokowski sound," by making the orchestra sound like an enormous, rumbling gothic organ.

UFO (1999) for solo percussion and orchestra is inspired by unidentified flying objects and sounds. The concerto was commissioned by the National Symphony Orchestra through a grant from the John and June Hechinger Commissioning Fund and written for Evelyn Glennie. The world première was performed by Evelyn Glennie, solo percussion, and the National Symphony Orchestra conducted by Leonard Slatkin, at the Kennedy Center, Washington D.C. on 10th April 1999. The concerto begins with *Traveling Music* where the percussion soloist, in the guise of an alien from outer space, mysteriously enters the concert hall playing a waterphone and mechanical siren. The second movement, *Unidentified*, refers to the famous UFO crash in 1947 near Roswell, New Mexico. Large scraps of unidentifiable metal were discovered in the desert and quickly moved by the U.S. military to Area 51 in Nevada, where its secret base was reputed to be the repository for alien objects. What happened to those scattered scraps? They resonate on the concert stage, as the percussion soloist plays on xylophone and eight pieces of unidentified metal. In *Flying*, the third movement, we hear a virtuoso performance by the solo percussionist on vibraphone, mark tree, and cymbals that hover and shimmer in the air like flying saucers. In the fourth movement, the percussion soloist performs sleight-of-hand improvisations with strange sounding percussion instruments accompanied by a contrabassoon soloist and the percussion section, which

is located in the balcony. This movement, entitled ???, may leave the listener wondering: is this another UFO sighting? Pulsating with rhythms in 5/4 time, the final movement is entitled *Objects*. It features virtuosic drumming by the percussion soloist at warp speed to

suggest the outer trappings and inner machinery of a fine-tuned alien aircraft.

Michael Daugherty

Michael Daugherty

Michael Daugherty is one of the most performed and commissioned American composers of concert music of his generation. He came to international attention in 1995 when his *Metropolis Symphony* (1988-93), a tribute to the Superman comics, was performed in New York at Carnegie Hall by the conductor David Zinman and the Baltimore Symphony Orchestra. Recent orchestral works include *MotorCity Triptych* (2000), *Raise the Roof* (2003) and a violin concerto *Fire and Blood* (2002), all commissioned by the Detroit Symphony Orchestra. *Hell's Angels* (1999) for bassoon quartet and orchestra was commissioned by the Philharmonia Orchestra (London). The English horn concerto *Spaghetti Western* (1998) and *Time Machine* (2003) for three conductors and orchestra were commissioned by the Pittsburgh Symphony. His opera *Jackie O* (1997), commissioned by the Houston Grand Opera, has been produced in America, Canada, France, and Sweden. Daugherty has also composed important works for wind ensemble such as *Desi* (1991), *Bizarro* (1993), *Motown Metal* (1994), and *Niagara Falls* (1997).

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. At the age of ten he began to play the piano, Hammond organ and synthesizers in rock and jazz ensembles. He studied music composition at North Texas State University (1972-76), and computer music in Paris at Boulez's IRCAM (1979-80). Daugherty received his doctorate in composition in 1986 from Yale University, where his teachers included Jacob Druckman, Roger Reynolds, and Earle Brown. During this time he also collaborated with jazz arranger Gil Evans in New York and was a composition fellow at Tanglewood. He pursued further studies with composer Gyorgy Ligeti in Hamburg, Germany (1982-84). After teaching music composition for several years at the Oberlin Conservatory of Music in Ohio, he joined the music composition faculty at the University of Michigan (Ann Arbor) in 1991, where he is Professor of Composition. Daugherty has received numerous awards for his music including the Stoeger Prize from the Lincoln Center Chamber Music Society, recognition from the American Academy and Institute of Arts and Letters, and fellowships from the National Endowment for the Arts, Fulbright and Guggenheim Foundations. He was composer-in-residence with the Detroit Symphony Orchestra (1999-2003) and the Colorado Symphony Orchestra (2001-2003).

Evelyn Glennie

Virtually every performance Evelyn Glennie OBE gives is a first. She was the first ever full-time solo percussionist and having achieved most of the things she was told would be totally impossible, she has managed completely to redefine the conventional limits for percussion and its perception in the eyes and ears of the general public. She gives more than a hundred performances a year to critical acclaim, has commissioned over a hundred works for solo percussion, has recorded eighteen albums, two of which won Grammys. Amongst her most recent honours and awards she has been named Musical America's Instrumentalist of the Year. Her numerous international television and radio appearances as both presenter and guest have allowed her to express her dedication to improve music education across the globe, the successful results of which have been proved through her determined lobbying of the British Government. Evelyn Glennie is also a BAFTA winning film and television composer.

Marin Alsop

Principal Conductor of the Bournemouth Symphony Orchestra and Music Director Laureate of the Colorado Symphony, Marin Alsop is also a frequent guest with the Chicago Symphony, New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, London Symphony, London Philharmonic and Munich Philharmonic, and is Music Director of the Cabrillo Festival of contemporary music. As Principal Guest with the Royal Scottish National Orchestra from 1999 to 2003 she recorded a complete Barber orchestral cycle on Naxos, the first disc of which was nominated for a Gramophone Award and a Classical Brit Award. She has also recorded on Koch and RCA Red Seal. Her future plans with Naxos and the Bournemouth Symphony Orchestra include discs of Adams, Bernstein, Glass, Weill and Bartók. Marin Alsop is a native of New York City, graduate of Yale and Juilliard, and winner of the Stokowski competition and of the Koussevitzky Prize at Tanglewood, where she was a pupil of Leonard Bernstein, Seiji Ozawa, and Gustav Meier.

Colorado Symphony Orchestra

As the region's premier performing arts organization, the Colorado Symphony Orchestra (CSO) embraces a tradition of musical excellence by presenting a wide variety of symphonic performances, from classical repertoire to innovative new forms, in Boettcher Concert Hall, the first surround-sound concert hall in the United States. Established in 1989 as the successor to the Denver Symphony, the CSO is Colorado's only resident orchestra composed of professional musicians employed to play symphonic music on a full-time basis. Musicians actively participate in the management of the organization through significant participation on the Association's Board of Trustees, as well as all governing committees. Under Music Director Laureate Marin Alsop's leadership over a number of years, the CSO has gained recognition on both the regional and national levels as one of the finest performing orchestras in the country. Many of the orchestra's performances are broadcast on Colorado Public Radio to a state-wide audience. Reaching an even more expansive audience, a number of the CSO's programmes are broadcast nationally on National Public Radio's Performance Today. Recordings with Marin Alsop have included a number of releases devoted to the work of contemporary American composers. In April 2004 the CSO appointed Jeffrey Kahane, music director of the Los Angeles Chamber Orchestra and the Santa Rosa Symphony, as the ninth music director in the 81-year history of the Denver and Colorado Symphony Orchestras.



Marin Alsop, Michael Daugherty, Evelyn Glennie, Denver, Colorado, November 2002
Photo: Grant Leighton

Playing
Time:
64:38

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Michael DAUGHERTY

(b. 1954)

Philadelphia Stories (2001) for Orchestra 28:29

- | | | |
|---|-------------------------|-------|
| 1 | Sundown On South Street | 7:25 |
| 2 | Tell-Tale Harp | 7:31 |
| 3 | Bells for Stokowski | 13:33 |

UFO (1999) for Solo Percussion and Orchestra * 35:37

- | | | |
|---|-----------------|-------|
| 4 | Traveling Music | 2:13 |
| 5 | Unidentified | 4:02 |
| 6 | Flying | 14:38 |
| 7 | ??? | 4:18 |
| 8 | Objects | 10:25 |

Evelyn Glennie, Percussion * Colorado Symphony Orchestra Marin Alsop

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American flag by a folk artist, 1880s.



Michael Daugherty is one of the most performed American composers of concert music of his generation. The *London Times* has described him as “a master icon-maker” and hailed his “maverick imagination, fearless structural sense and meticulous ear”. Michael Daugherty’s music has the uncanny knack of speaking everybody’s language at once while retaining the ability to surprise, move, stimulate, inspire and amuse. *Philadelphia Stories* is an orchestral travelogue of the sounds and rhythms of Philadelphia past and present. Written for Evelyn Glennie, who gave the world première performance, *UFO* is inspired by unidentified flying objects and sounds. The final movement, *Objects*, features virtuosic drumming by the percussion soloist at warp speed to suggest the outer trappings and inner machinery of a fine-tuned alien aircraft.

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