

Michael Daugherty



Grant Leighton

To say that a composer's style is unique merely states what should be true of every composer, and yet when confronted with Michael Daugherty's music one feels compelled to make this claim. Enzo Restagno, Artistic Director of Settembre Musica in Torino, Italy has written:

"To observe The American landscape in Michael Daugherty's company is an unforgettable experience which I had during a long nocturnal walk through the streets of New York. Naturally we talked about music, but our talk was interrupted every minute because he kept stopping ecstatically outside a show window or some public building. He wanted to call my attention to some gadget or individual abounding in symbolic value. Clothing, menus, items for everyday use, gestures, posters, billboards, photographs, and architecture, all inspired lengthy observations endowed with great insight, but, at the same time, an affectionate irony. Like the energy that radiates from the icons housed in our European museums and art galleries, Michael Daugherty's music successfully releases the poetic power of American icons."

It is in part this fascination with the vernacular that sets Daugherty's music apart. By using sophisticated compositional techniques to develop his melodic motives combined with complex polyrhythmic layers, he has created a style that is bursting with energy and truly unique. Niagara Falls for symphonic winds will be the principal work considered here, though general background and performance considerations would apply to *Desi* and *Bizarro* for orchestral winds, *Motown Metal* for brass ensemble, *Timbuktuba* for euphoniums, tubas, and percussion, and *UFO*, *Rosa Parks Boulevard* and *Red Cape Tango* for symphonic winds.

Daugherty's connection to the pop world infuses his work at every level. The inspiration for much of his music comes from icons of the American pop culture. He acknowledges his debt to pop culture, saying:

"For me icons serve as way to have an emotional reason to compose a new work. I get ideas for my compositions by browsing through second book stores, antique shops, and small towns that I find driving on the back roads of America. The icon can be an old postcard, magazine, photograph, knick-knack, matchbook, piece of furniture or roadmap. Like Ives and Mahler, I use icons in my music to provide the listener and performer with a layer of

reference. However, one does need the reference of the icon to appreciate my music. It is merely one level among many in the musical, contrapuntal fabric of my compositions."

The Metropolis Symphony and *Bizarro* are based on the Superman story; *Desi* is inspired by the television character Ricky Ricardo. One hears urban Detroit in the industrial sounding *Motown Metal* and the courage of an Afro-American civil rights icon in the emotional charged *Rosa Parks Boulevard*. *UFO* is inspired by the unidentified flying objects that have been an obsession in American popular culture since 1947.

Not surprisingly, *Niagara Falls* draws its inspiration not only from the falls themselves, but most importantly from the pop culture that surrounds this natural wonder.

"My parents went on their honeymoon and I've visited there many time as I have in-laws in Syracuse so we stop at Niagara Falls on the way. Niagara Falls is a destination for honeymooners and its also one of the biggest capitals of tourist traps in North America. I think that to even write a piece inspired by this sort of concept is still uncommon in concert music. Yet when I am writing the music I am extremely serious about putting the notes, the dynamics and the articulations, the timbre, the structure and the counterpoint. When I compose, I think in a very structural logical way as Webern and Bach did."

Daugherty's melodic material--usually short motives that are repeated in sequences or canons--frequently comes straight from jazz or Latin musical idioms with strong syncopation. Often the accompanying figures are rooted in big band jazz, whether the closely harmonized scale fragments typical of a saxophone section or the explosive interjections by the brass. All of this occurs over rhythmic ostinati or grooves in the bass and percussion sections--the classic rhythm section of pop and jazz.

-- Timothy Salzman

OPERAS

Jackie O

1997

1 hr 30 min

opera in 2 acts

Text: Libretto by Wayne Koestenbaum

2S,2M,T,Bar,BBar, chorus

1(=picc).1(=corA).1(=Ebcl,bcl).ssax(=asax,tsax).1-1.1.1(=euphonium).1-perc(2)
-harp-acoustic gtr-pft(=synth)-strings(1/1/1/1/1 or small complements)

World Premiere: 14 Mar 1997

Houston, Texas, USA

Houston Grand Opera

Conductor: Christopher Larkin

FULL ORCHESTRA

Gee's Bend

2009 7 min

for electric guitar and orchestra

2.2.2.2-4.3.2.btrbn.1-timp-perc(2-3)-harp-elec.gtr-kbd-strings

World Premiere: 16 Apr 2009

Jemison Hall, Birmingham, AL, USA

Alabama Symphony Orchestra

Conductor: Daniel Hege

Ghost Ranch

2006 24 min

for orchestra

2.picc.2.corA.2.bcl.2.cbn-4.3.2.btrbn.1-timp.perc(3):
chimes/glsp/BD/sm.slapstick/lg.slapstick/sm.wdbl; vib/African rattle/bongos/crash
cyms/tamb/sm.tgl/lg.wdbl; glsp/xyl/picc.SD/sus.cym/med.tgl/metal wind
chimes/med.wdbl/vibraslap-strings

World Premiere: 08 Feb 2006

The Lighthouse, Poole, United Kingdom

Bournemouth Symphony Orchestra

Conductor: Marin Alsop

Ghost Ranch

Above Clouds
2005 6 min

for 4 horns, strings and timpani

Leap Day

1996 5 min

for youth orchestra

3(=picc).2.2.bcl.2-4.3.3.1-timp.perc(4)-strings

FULL ORCHESTRA 3

March of the Metro

2008 3 min

for orchestra

2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp-perc(3):I=glsp/piccoloSD; II=glsp/BD/crash cyms;
III=chimes/amplified kazoo-strings

World Premiere: 06 Nov 2008

Symphony Hall, Phoenix, AZ, USA

Phoenix Symphony

Conductor: Michael Christie

Motor City Triptych

2000 31 min

for orchestra

2.picc.2.corA.1.Ebcl.bcl.2.cbn-4.4.3.1-timp-perc(4)-harp-strings

Philadelphia Stories

2001 29 min

for orchestra

4(I=picc).2.corA.2.bcl.2.cbn-4.4.0.0-timp.perc(4)-2 harps-gtr-organ or synth-strings

Route 66

1999 7 min 30 sec

for orchestra

2.picc.2.corA.1.Ebcl.bcl.2.cbn-4.4.3.1-timp.perc(4) I:xyl/glsp; II:vib; III:mar; IV:brake
dr/2cowbells/2bongos or timbales/sizzle cym/med.ride cym/splash
cym/3tgl/3wdbl-harp-pft-strings

Sunset Strip

1999 15 min

for orchestra

1.picc.2.1.bcl.2-2.2.0.0-perc(1);2 Latin cowbells (med.,small)/3 agogo bells (low, med.,
high)/2cyms (ride, splash)/tgl/wind chimes/2bongos (low,
high)/maracas/claves/vibraslap/lg.whip/tamb/bell tree-pft-strings

FULL ORCHESTRA 3

Time Machine

2003

20 min

for three conductors and orchestra

4(IV=picc).2.corA.3(III=Ebcl).bcl.4(IV=cbn)-4.4.3.bass trbn.1-timp.perc(5)-harp-strings

World Premiere: 24 Nov 2003

Heinz Hall, Pittsburgh, Pennsylvania, United States

Pittsburgh Symphony

Conductor: Mariss Jansons / Lucas Richman / Edward Cumming

CHAMBER ORCHESTRA

Octet

Felix Mendelssohn, arranged by Michael Daugherty

2002

arranged for string orchestra

Pachelbel's Key

2002

5 min

for youth orchestra

2.2.2.2-2or4 hn.2.2.1-timp-strings

World Premiere: 11 May 2002

Power Center, Ann Arbor, Michigan, United States

Ann Arbor Youth Symphony

Conductor: Daniel Long

Strut

1989-94

6 min

for string orchestra

Tell My Fortune

2004

28 min

for orchestra

1.picc(=fl,af).1.corA.1.bcl.1.cbn-2.2.0.0-perc(2)-pft-strings

World Premiere: 03 Apr 2004

Southern Theatre, Columbus, Ohio, United States

ProMusica Chamber Orchestra

Conductor: Timothy Russell

SOLO INSTRUMENT(S) AND ORCHESTRA

Deus Ex Machina

2007 25 min

for piano and orchestra

solo piano; 2.picc.2.corA.2.bcl.2.cbn-4.3.3.1-timp.perc(3);glsp/xyll/sleigh
bells/sm.gong/crash cyms/susp.cym/tgl;vib/metal wind
chimes/BD/tgl/susp.cym/whip;chimes/BD/picc.SD/metal anvil/tgl/tamb/susp.cym-strings

World Premiere: 16 Mar 2007

Blumenthal Performing Arts Center, Belk Theater, Charlotte, North Carolina, USA
Terrence Wilson, piano; Charlotte Symphony
Conductor: Giancarlo Guerrero

Fire and Blood

2003 25 min

for violin and orchestra

Solo violin-2.2.2.2-2or4
hn.2.0.0-timp(5dr).perc(2):l=marimba/glsp/susp.cym/tgl.picc/med.maracas/guio/sm.bra
ke drum/lg.whip;ll=marimba/2crot/sm.tam-t/tgl/lg.maracas/med.and lg.brake
drums/ratchet-harp-strings

9790051096725 **Violin, Orchestra (Full Score)**

9790051105519 **(Piano Reduction, Solo Parts, Cadenzas)**

World Premiere: 03 May 2003

Symphony Hall, Detroit, Michigan, United States
Ida Kavafian, violin; Detroit Symphony Orchestra
Conductor: Neeme Jarvi

Hell's Angels

1999 16 min

for four bassoons and orchestra

bassoon quartet; 2.picc.0.0.0-4.4.3.1-timp.perc(4)-harp-cel-strings

Once Upon a Castle

Symphonie Concertante

2003 25 min

for organ and orchestra

Solo organ (theater or classical)-2.picc(=fl).0.0.0-4.3.3.1-timp.perc(3)-strings

World Premiere: 15 Nov 2003

Michigan Theater, Ann Arbor, Michigan, United States
Steven Ball, organ; Ann Arbor Symphony
Conductor: Arie Lipsky

Raise the Roof

2003 13 min

for timpani and orchestra

2.picc(=fl).2.corA.2.bcl.2.cbn-4.3.2.bass trbn.1-timp.perc(3)-pft-strings

9790051096312 **Percussion, Strings (Full Score)**

9790051105427 **Timpani, Piano**

World Premiere: 16 Oct 2003

Symphony Hall, Detroit, Michigan, United States
Brian Jones, timpani; Detroit Symphony Orchestra
Conductor: Neeme Jarvi

Le Tombeau de Liberace

1996 16 min

for piano and orchestra

solo piano; 1(=picc).1.1.1-2.1.1.1-perc(2)-strings (1/1/1/1/1 or small complements)

UFO

1999 30 min

for percussion and orchestra

solo percussion; 2.picc.2.corA.1.Ebcl.bcl.2.cbn-4.4.3.1-strings

VOICE(S) AND ORCHESTRA

Letters from Lincoln

2009

25 min

for baritone and orchestra

Text: Abraham Lincoln (E)

Baritone-2(11=picc).1.corA.1.bcl.1.cbn-2.2.2.0-timp.perc(2)-harp-strings

World Premiere: 28 Feb 2009

The Fox, Spokane, WA, USA

Thomas Hampson, baritone; Spokane Symphony Orchestra

Conductor: Eckart Preu

TROYJAM

2008

20 min

for narrator and orchestra

Text: Ann Carson (E)

narrator (amplified)

2.picc.2.corA.2.bcl.2.dbn-4.3.3.1-timp-perc(2):finger cym/susp.cym/chimes/BD/Middle Eastern bongos;

finger cym/susp.cym/bell tree/claves/vibraslap/BD/xyl/tgl-harp-strings

World Premiere: 18 May 2008

Kennedy Center, Washington, DC, USA

National Symphony Orchestra, Washington

Conductor: Leonard Slatkin

ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

Asclepius

2007 6 min

Fanfare for Brass and Percussion

0.0.0.0-4.4.3.1-timp-perc(2):chimes/susp.cym/crash cyms; glsp/metal(small anvil or brake drum)

9790051662371 **Brass, Percussion (score & parts)**

9790051662388 **(Full score)**

Bay of Pigs

2006 16 min 30 sec

for acoustic guitar and string quartet (or string orchestra)

guitar and string quartet or guitar and string orchestra

Blue Like an Orange

1987 10 min

for large chamber ensemble

1(=picc).1.1(=Ebcl).bcl-1.1.btrbn.0-perc(3)-synth-strings(1/1/1/1/1 or small complements)

Crystal

2004 9 min 30 sec

for flute, alto flute and piano

flute, alto flute, metal windchimes (optional) and piano

9790051106271 **Flute, Alto Flute, Piano (Score & parts)**

World Premiere: 28 Mar 2006

Rackham Auditorium, Ann Arbor, MI, United States

Amy Porter, alto flute / Yi-Chun Chen, flute / Christopher Harding, piano;

Diamond in the Rough

2006 9 min

for violin, viola and percussion

violin, viola, percussion(1): glsp/tamb/tgl/metal wind chimes/2 tuned crystal glasses

9790051801978 **Mixed Ensemble**

World Premiere: 27 Jan 2006

Cullen Theater, Wortham Theater Center, Houston, Texas, United States

Da Camera of Houston with members of the Houston Symphony

Conductor: Hans Graf

Elvis Everywhere

1993 8 min 30 sec

for string quartet and tape

Flamingo

1991 9 min

for large chamber ensemble

1.picc.1.1.1-1or2.1.1.0-perc(2)-pft-strings (1/1/1/1/1 or small complements)

I Loved Lucy (Yo amaba a Lucy)

Yo amaba a Lucy
1996 8 min 30 sec

for flute and guitar

Ladder to the Moon

2006 22 min

for solo violin and ensemble

solo violin

0.2(II=corA),2(II=bcl).2(II=dbn)-2.0.0.0-perc(1)-db

World Premiere: 05 May 2006

Alice Tully Hall, New York, New York, United States

Edgar Meyer, double bass; Chamber Music Society of Lincoln Center

Lex**1991-1993** 12 min

for chamber ensemble

elec. vln, 1 or 2 synth, elec. bass, timp., 4 perc: finger cym/tgl/referee
whistle/crot/xyl/glsp; tgl/referee whistle/vib; lg tam-t/tgl/referee whistle/sm tamb/lg
cowbell/mar; ratchet/whip/bongos/tamb/wdbls/3cowbells/finger cym/tgl/referee
whistle/hi-hat/crot/glsp

Lounge Lizards**1994** 15 min

for 2 pianos and 2 percussion

2pft (lids off, if possible)-perc(2): xyl/vib/mar/tgl/ride cym/SD/hi-hat/maracas/splash
cym/castanets/bongos

World Premiere: 04 Aug 1994

Symphony Hall, Minneapolis, Minnesota, United States
Minneosta Orchestra

Paul Robeson Told Me**1994** 8 min 30 sec

for string quartet and tape

Regrets Only**2006** 10 min

for violin, cello and piano

World Premiere: 03 Sep 2006

Angel Fire Community Center, Angel Fire, New Mexico, United States
Music from Angel Fire

Shaken, Not Stirred**1995** 10 min

for percussion and electric bass

perc(3): mar/tamb/maracas/vib/2 crystal glasses/hi
hat/bongo/c.bell/clave/wdbl/cast/gong/tgl/crot-elec.bass or acoustic bass (with or
without amplification)

Sinatra Shag**1996** 5 min

for chamber ensemble

fl, bcl, vln, vc, perc, pft

Sing Sing: J Edgar Hoover**1992** 11 min

for string quartet and tape

Timbuktuba**1995** 7 min

for euphoniums, tubas and percussion

4 euphoniums, 2 tubas and percussion

Used Car Salesman**2000** 10 min

for percussion quartet

Walk the Walk**2005** 8 minfor baritone sax (or bass clarinet or contrabassoon) and percussion (one or
two players)**World Premiere: 03 May 2005**

Knitting Factory, Main Performance Space, New York, New York, United States
Opus 21

What's That Spell?**O Ken (mvt. IV from What's That Spell)**
1995 3 min 30 sec

for soprano, oboe, and glockenspiel

sop-ob-glsp

ENSEMBLE AND CHAMBER WITH VOICE(S)

What's That Spell?

1995

13 min

for two sopranos and large chamber ensemble

2 amplified sopranos; 1(=picc).1.1.asax.tsax.1-1.1.1.0-pft-perc-strings(1/1/1/1/1 or small complements)

PIANO(S)

Piano Plus

1985

12 min

for piano solo

Venetian Blinds

2002

9 min

for piano

World Premiere: 28 Sep 2002

Venice, Italy

Mauro Castellano, piano;

INSTRUMENTAL

Jackie's Song

1997

7 min 30 sec

for solo violoncello

solo violoncello

BAND

Asclepius

2007 6 min

Fanfare for Brass and Percussion

0.0.0.0-4.4.3.1-timp-perc(2):chimes/susp.cym/crash cyms; glsp/metal(small anvil or brake drum)

9790051662371 **Brass, Percussion (score & parts)**

9790051662388 **(Full score)**

Brooklyn Bridge

2005 25 min

for clarinet and symphonic band

Solo Bb clarinet-picc.3 fl.2 alto, tenor and baritone saxes-4 hn.3 C tpt.3 trbn.2 euph.2 tubas-timp.perc(4)-harp-db-clarinet choir(6 Bb cl.2 bcl.Eb cbcl)

9790051661480 **Band (full score only)**

9790051105243 **Clarinet, Piano**

9790051096527 **Symphonic Band (full score)**

World Premiere: 25 Feb 2005

Carnegie Hall, New York, New York, United States

Michael Wayne, clarinet; Univeristy of Michigan Symphony Band

Conductor: Michael Haithcock

Raise the Roof

2003/2007 13 min

arranged for timpani and symphonic band

5(V=picc).2.corA.4.Ebcl.bcl.2.dbn-2asax.tsax.barsax-4.3.3.2euph.2-timp(=cym).perc(6): xyl/glsp;vib;mar;glsp/lg finger cyms/chimes/metal plate/susp.cym/crash cyms;claves/sm.tamb/susp.cym/metal plate;lg BD/md.tamb/cabasa-pft-2db

9790051096329 **Band (full score only)**

Elvis Everywhere

Michael Daugherty, arranged by Michael Duke

1993/2006

8 min 30 sec

arrangement for saxophone quartet and tape

Raise the Roof (piano reduction)

13 min

reduction for piano and timpani

Spaghetti Western

1998

20 min

for English horn and orchestra

solo English horn; 2.picc.0.0.0-4.4.3.1-timp.perc(4)-harp-pft(=cel)-strings
