

Michael Daugherty

## RAISE THE ROOF

University of Michigan Symphony Band  
Michael Haithcock



- |     |  |                     |
|-----|--|---------------------|
| 1   | <i>Asclepius</i> (2007) Fanfare for Brass and Percussion                                 | 5:35                |
|     |  | Boosey and Hawkes   |
| 2   | <i>Raise the Roof</i> (2007) for Timpani and Symphonic Band<br>Andre Dowell, Timpani     | 13:01               |
|     |  | Boosey and Hawkes   |
| 3   | <i>Bells for Stokowski</i> (2002) for Symphonic Band                                     | 12:55               |
|     |  | Peermusic Classical |
| 4-7 | <i>Brooklyn Bridge</i> (2005) for Clarinet and Symphonic Band<br>Michael Wayne, Clarinet | 26:08               |
|     |  | Boosey and Hawkes   |
|     | 4. East (Brooklyn)   | 7:11                |
|     | 5. South (Statue of Liberty)   | 8:11                |
|     | 6. West (Lower Manhattan skyline once dominated by the World Trade Towers)               | 3:13                |
|     | 7. North (Empire State Building, Chrysler Building, and Rockefeller Center)              | 7:33                |
| 8   | <i>Niagara Falls</i> (1997) for Symphonic Band   | 9:42                |
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This compilation represents works that I composed over the past decade (1997-2007) which were commissioned by the University of Michigan. It is exciting to hear these compositions performed by the University of Michigan Symphony Band in the historic Hill Auditorium, hailed as a "monument to perfect acoustics", with the magnificent Frieze Memorial Organ. Collaborating with the marvelous musicians of the University of Michigan School of Music and conductors of the University of Michigan Symphony Band Michael Haithecock (2001-present) and H. Robert Reynolds (1975-2001), has been a rewarding experience which continues to be a source of musical inspiration. Enjoy!

**Michael Daugherty**

Since the arrival of William D. Revelli in 1935, the practice of commissioning new music for band and working closely with composers has been a feature of the University of Michigan Symphony Band's artistic profile. These endeavors have helped create a large body of literature in addition to providing generations of students insight into the workings of many creative minds. The consistent opportunity to work together in a "laboratory" setting with Michael Daugherty has continued this tradition and has allowed a deeply personal exchange of ideas between the composer, conductor, and performers. The composer and I are tremendously indebted to the members of the University of Michigan Symphony Band who worked so ardently on this project over the course of three years (2005-2007). Rehearsing, performing, and recording with these uniquely gifted students through the lens of Michael Daugherty's creative genius has truly been an experience to be treasured!

**Michael Haithecock**

## Program notes by Michael Daugherty

*Asclepius* (2007) Fanfare for Brass and Percussion was commissioned by Dr. Cyrus Farrehi for the grand opening of the University of Michigan Cardiovascular Center. The work was premiered June 7, 2007 by the CVC Brass and Percussion Ensemble, conducted by Emily Threinen. The title refers to Asclepius [pronunciation: as-klee'-pee-uhs], the Greek God of medicine. Using the pulse of a beating heart as a musical metaphor, the majestic fanfare celebrates men and women who devote their lives to the noble cause of medical research and healing.

*Raise the Roof* (2007) for Timpani and Symphonic Band was commissioned and premiered by the University of Michigan Symphony Band. The world premiere was performed by the University of Michigan Symphony Band, conducted by Michael Haithcock, with Andre Dowell, timpani, at the National Conference of the College Band Directors National Association, at Hill Auditorium in Ann Arbor, Michigan, on March 30, 2007.

*Raise the Roof* is inspired by the construction of grand architectural wonders such as the Notre Dame Cathedral (1345) in Paris and the Empire State Building (1931) in New York City. I create a grand acoustic construction by bringing the timpani into the foreground and giving the timpanist the rare opportunity to play long expressive melodies, and a tour de force cadenza. I incorporate a wide variety of timpani performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play glissandi rolls, and striking the drums with regular mallets, wire brushes, maraca sticks, and even bare hands.

*Raise the Roof* is in the form of a double variation. The first theme of the double variation, played initially by the tuba, is presented in various timbral and rhythmic guises such as "guaguanco". The second theme of the double variation, first heard in the flutes and then the timpani, is reminiscent of a medieval plainchant. The two themes are passed around in canons and fugues and other permutations throughout the ensemble to create elaborate patterns, as in a gothic cathedral. *Raise the Roof* rises toward a crescendo of urban polyrhythms and dynamic contrasts, allowing the timpani and the symphonic band to create a grand acoustic construction.

*Bells for Stokowski* (2002) for Symphonic Band was commissioned by a consortium including the University of Michigan (Michael Hailhcock), Arizona State University (Gary Hill), Baylor University (Kevin Sedatole), University of Colorado (Allan McMurray), Ithaca College (Steve Peterson), Louisiana State University (Frank Wickes), Michigan State University (John Whitwell), Riverside, CA Community College (Kevin Mayse), University of Tennessee (Gary Sousa), University of Texas (Jerry Junkin), and Texas Tech University (John Cody Birdwell). The first performance was given by the University of Michigan Symphony Band, conducted by Michael Hailhcock, in the Michigan Theater, Ann Arbor, Michigan, on October 2, 2002.

*Bells for Stokowski* is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in *Fantasia* resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound", making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear.

In *Bells for Stokowski*, I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of Bach's *C Major Prelude* from *Well-Tempered Klavier*.

In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout *Bells for Stokowski*. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound", by making the symphonic band resound like an enormous, rumbling gothic organ.

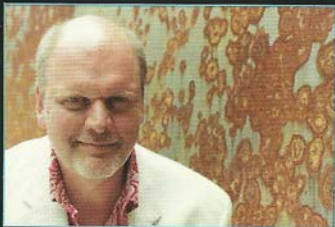
*Brooklyn Bridge* (2005) for Clarinet and Symphonic Band was commissioned by the International Clarinet Association with the assistance of the following College Band Directors National Association member institutions: the Universities of Arizona State, Columbus State, Florida State, Kentucky, Michigan, Sam Houston State, Texas Christian, Texas Tech, Towson, and Concordia College. The world premiere was given by the University of Michigan Symphony Band under the direction of Michael Haithcock, with Michael Wayne, solo clarinet, at Carnegie Hall in New York, New York at the College Band Directors National Convention on February 25, 2005.

Designed by John Roebling (1806-1869), the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge to the public in 1883, *Harper's Monthly* reported, "The wise man will not cross the bridge in five minutes, nor in twenty. He will linger to get the good of the splendid view about him". As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York skyline have inspired me to compose a panoramic clarinet concerto.

Like the four cables of webs of wire and steel that hold the Brooklyn Bridge together, my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a musical view from the Brooklyn Bridge: I. East (Brooklyn and Brooklyn Heights); II. South (Statue of Liberty); III. West (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers); IV. North (Empire State Building, Chrysler Building, and Rockefeller Center). In the final movement of the concerto, I also imagine Artie Shaw, the great jazz swing clarinetist of the 1940s, performing with his orchestra in the once glorious Rainbow Room on the sixty-fifth floor of the Rockefeller Center.

*Niagara Falls* (1997) for Symphonic Band was commissioned by the University of Michigan Symphony Band in honor of its One Hundredth Anniversary. The work was premiered by the Symphony Band on October 4, 1997 at "Band-O-Rama", conducted by H. Robert Reynolds at Hill Auditorium in Ann Arbor, Michigan. Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs.

This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls (Ni-aga-ra Falls), and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and low brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime.

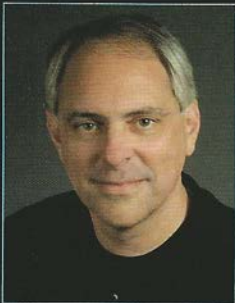


Michael Daugherty is one of the most colorful and widely performed American composers on the concert music scene today. Hailed by *The Times* (London) as "a master icon maker" with a "maverick imagination, fearless structural sense and meticulous ear", he first came to international attention in the 1990s with a series of witty, dark-humored, brilliantly-scored pieces inspired by 20th-century pop-culture phenomena such as the *Metropolis Symphony*. His idiom bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty's works for orchestra, wind ensemble and symphonic band, opera, and chamber ensemble are rich with cultural and political allusions, and have been performed by major ensembles around the world.

His works for wind ensemble and symphonic band include *Desi* (1991), *Bizarro* (1993), *Molown Metal* (1994), *Niagara Falls* (1997), *Red Cape Tango* (1999), *UFO* (2000), *Rosa Parks Boulevard* (2001), *Bells for Stokowski* (2002), *Brooklyn Bridge* (2005), *Ladder to the Moon* (2006), *Raise the Roof* (2007), and *Asclepius* (2007).

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), Manhattan School of Music (1976-78) and computer music at Boulez's IRCAM in Paris (1979-80). Daugherty received his doctorate in composition 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 Gyorgy Ligeti in Hamburg, Germany (1982-84). After teaching music composition from (1986-90) at the Oberlin Conservatory of Music, Daugherty joined the School of Music 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, the American Academy and Institute of Arts and Letters, and fellowships the National Endowment for the Arts, Fulbright and Guggenheim Foundations. He has been the Composer-in-Residence with the Louisville Symphony Orchestra (2000), Detroit Symphony Orchestra (1999-03), Colorado Symphony Orchestra (2001-02), Cabrillo Festival of Contemporary Music (2001-04, 2006-07), West Shore Symphony Orchestra (2005-06), Eugene Symphony (2006), and the Henry Mancini Institute (2006). Daugherty was named the "Outstanding Classical Composer" at the 2007 Detroit Music Awards and was selected by The Delaware Symphony Orchestra as the winner of the 2007 A. I. duPont Award. Michael Daugherty's music is published by Boosey & Hawkes and Peermusic Classical.



Michael Haithcock assumed his duties as Director of Bands and Professor of Music (Conducting) at the University of Michigan in the fall of 2001 following twenty-three years on the faculty of Baylor University. Following in the footsteps of William D. Revelli and H. Robert Reynolds, Professor Haithcock conducts the internationally renowned University of Michigan Symphony Band, guides the acclaimed graduate band and wind ensemble conducting program, and provides administrative leadership for all aspects of the University of Michigan's diverse and historic band program.

Ensembles under Haithcock's guidance have received a wide array of critical acclaim for their high artistic standards of performance and repertoire. These accolades have come through concerts at national and state conventions, performances in major concert venues, and recordings on the Albany, Arsis, and Equilibrium labels. Professor Haithcock was selected to conduct the world premiere of Daron Hagen's *Bandanna*, an opera for voice and wind band, commissioned by the College Band Directors National Association, and is a leader in commissioning and premiering new works for concert band. Haithcock has earned the praise of both composers and conductors for his innovative approaches to developing the wind ensemble repertoire and programming. Professor Haithcock is in constant demand as a guest conductor and as a resource person for symposiums and workshops in a variety of instructional settings as well as festival and all-state appearances throughout the country.

A graduate of East Carolina University, where he received the 1996 Outstanding Alumni Award from the School of Music, and Baylor University, Haithcock has done additional study at a variety of conducting workshops including the Herbert Blomstedt Orchestral Conducting Institute. *The Instrumentalist*, the Michigan School Band and Orchestra Association, the *School Musician*, the *Southwest Music Educator*, and *WINDS* magazine have published his articles on conducting and wind literature.

Timpanist **Andre Dowell**, originally from Trenton, Tennessee, received his Bachelor of Music degree in 2004 from the University of Michigan and completed his Master of Music in Percussion Performance in September of 2007. Dowell graduated with many accolades including the Willis Patterson Diversity Award and a Graduate Merit Scholar Award. He has performed with many orchestras including the Dearborn Symphony, Harlem Symphony, Lansing Symphony, and the Sphinx Symphony. In addition, he has performed in a number of jazz and music theatre venues and the University of Michigan Symphony Orchestra and Symphony Band. His private teachers include Michael Udow, Brian Jones, Ian Ding, Michael Gould, Julie Hill, and Keith Aleo.



Clarinetist **Michael Wayne** has enjoyed success as an orchestral, chamber, and solo musician performing throughout North and South America, Europe, and Asia. After finishing his studies at the University of Michigan in 2003, Michael became the youngest member of the Kansas City Symphony. In 2007, Michael Wayne was appointed the second clarinet position with the Boston Symphony Orchestra. He is in demand with recent engagements including the Grand Teton and Colorado Music Festivals. For three years Michael was a member of the prestigious Verbier Festival Orchestra in Switzerland under the direction of James Levine. As an orchestral musician Michael has also performed with the New World Symphony, Civic Orchestra of Chicago, Phoenix Symphony, and as Principal Clarinet of the Kansas City Chamber Orchestra. In 2005 Michael gave the World Premiere of the Michael Daugherty Clarinet Concerto *Brooklyn Bridge* at Carnegie Hall in New York City.

Michael made his solo debut performing the Nielsen *Clarinet Concerto* with the Music Academy of the West Festival Orchestra and in recent years soloed with numerous ensembles including the University of Michigan Symphony Orchestra and Corpus Christi Wind Symphony. Michael received first place in the wind division of the Kingsville International Solo Competition and has also been a medalist at the Fischhoff National Chamber Music Competition. Other competitions include First Prize in the International Clarinet Association Orchestral Excerpt Competition and High School Solo Competition. Michael has participated in various music festivals including the Music Academy of the West, Verbier, National Orchestral Institute, and Hot Springs Music Festival. In 2003 Michael received a Whitaker Advanced Study Grant through the Music Academy of the West to further his studies in orchestral clarinet performance. Other honors include the Earl V. Moore Award in Music from the University of Michigan and a Fine Arts Award from the Interlochen Arts Academy. Michael's teachers include Richard Hawkins and Fred Ormand.





Brooklyn Bridge, Carnegie Hall - 2005



Hill Auditorium - 2007



Raise The Roof, Hill Auditorium - 2007



Brooklyn Bridge, Carnegie Hall - 2005



Hill Auditorium - 2007



Raise The Roof, Hill Auditorium - 2007

Executive Producer: Michael Hailthcock

Project Producer: Emily Threinen

Graduate Conducting Production Assistants: Miller Asbill, Caroline Beatty, Brian Doyle, Kevin Gerald, Tim Krohn, Donald McKinney, Courtney Snyder, John Zastoupil

All works were recorded at the University of Michigan, Harriet and Goff Smith Recording Studio at Hill Auditorium, Ann Arbor, Michigan, in the presence of the composer, Michael Daugherty

*Asclepius*, recorded September 22, 2007

*Raise The Roof*, recorded April 4, 2007

*Bells for Słokowski*, recorded October 5, 2005

*Brooklyn Bridge*, recorded February 12, 2005

*Niagara Falls*, recorded November 1, 2006

Recording, editing, mixing, mastering engineer: Jason Corey (all works except *Brooklyn Bridge*)

Assistant Engineers: Dan Charette, Michael Eisenburg, Heather Konzman, Jeff Leibovich, Phil Michael, Tomek Miernowski, Thomas Mikulski, Travis Paquet, Ross Penniman, Mark Swiderski, Uday Trivedi

Additional Technical Assistance: Roger Arnett

Recording, editing, mixing engineer: Will Spencer (*Brooklyn Bridge*)

Cover Design: Michael P. Tanner

Graphic production and audio replication: World Class Tapes, Ann Arbor, MI

Booklet Cover Photos: Photographs by Lewis W. Hine, American (1874-1940), courtesy of George Eastman House

Additional credits:

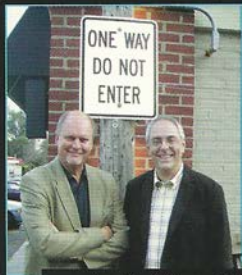
Andre Dowell and Michael Hailthcock, photographed by Mark Olson

Michael Wayne, photographed by Peter Smith

Michael Daugherty and Michael Hailthcock, photographed by Emily Threinen

Special Thanks to David Aderente,

Ensembles manager, University of Michigan, Music, Theatre and Dance



Ann Arbor, Michigan - 2007



Michael Daugherty

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Michael Haithcock



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Total Time 66:26



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