

## ABOUT THE COMPOSER

**Michael Daugherty** is a Grammy Award winning composer who is one of the most commissioned, performed, and recorded composers on the American concert music scene today. His music is rich with cultural allusions and 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 has been hailed by The Times (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear.” Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his Metropolis Symphony at Carnegie Hall in 1994. Since that time, Daugherty’s music has entered the orchestral, band and chamber music repertory and made him, according to the League of American Orchestras, one of the ten most-performed living American composers.

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, the Manhattan

School of Music, and computer music at Pierre Boulez’s IRCAM in Paris. Daugherty received his doctorate from Yale University 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 György Ligeti. After teaching music composition at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan in 1991, where he is Professor of Composition and a mentor to many of today’s most talented young composers.

“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." (Enzo Restagno, Artistic Director, Settembre Musica, Italy)

## ABOUT THE CONDUCTOR

**Brian Lamb** is the Director of Bands and Professor of Conducting at the University of Central Oklahoma, where he conducts the Wind Symphony, teaches conducting and instrumental music education courses, and guides all aspects of the UCO band program.

Dr. Lamb made his Carnegie Hall debut in May, 2005, performing with friend and colleague Tess Remy-Schumacher in the Weill Recital Hall. In March, 2006, Lamb and the UCO Wind Symphony performed for a full house in the Isaac Stern Auditorium at Carnegie Hall. The UCO Wind Symphony, with Lamb as conductor, has garnered national attention from audiences, composers, and critics alike for outstanding and creative performances and for playing an active role in commissioning projects and consortiums, including work with Carolyn Bremer, Richard Danielpour, Susan

Botti, Michael Daugherty, David Maslanka, and Samuel Magrill.

Lamb received a Bachelor of Music Education degree from Baylor University, the Master's degree in Trumpet Performance and Literature from the University of Notre Dame, and the Doctor of Musical Arts degree in Conducting from the University of North Texas. He has studied conducting with Eugene Corporon, Michael Haithcock, Larry Rachleff, Alan McMurray, and Jack Stamp; and his trumpet teachers have included John Haynie, Barry Hopper, and William Scarlett. Still active as a trumpet performer, Lamb currently plays in the UCO Faculty Brass Quintet. Dr. Lamb is very active as a clinician and guest conductor, and his groups have received acclaim for performances at regional, state, and national conventions.

## ABOUT THE ENSEMBLE

**The University of Central Oklahoma Wind Symphony** is the premier performing group in the Winds and Percussion Division of the UCO School of Music. During the last decade, they have performed for audiences at three Oklahoma Music Educators Conventions, a College Band Directors National Association Conven-



tion, the Society of Composers International Convention, and they have played on both of the famed stages at New York's Carnegie Hall. Recent CD releases include the music of Ernest S. Williams, wind music of Samuel Magrill, and the music of Michael Daugherty.

## ABOUT THE SOLOISTS

**KaDee Bramlett** holds a Master of Music degree in oboe performance from Arizona State University, where she studied with Martin Schuring, and she holds a Bachelor of Music degree in oboe performance from the University of Central Oklahoma. She currently teaches oboe at UCO and is a member of Zephyr Winds, the faculty woodwind quintet.

**Hong Zhu** is professor of violin and chamber music, and conductor of the UCO Chamber Orchestra. He received his Bachelor's degree from the Central Conservatory of Music in Beijing, and he received his Master's and Doctoral Degrees from Michigan State University.

Dr. Zhu is also a previous winner of the Yehudi Menuhin Prize at the International String Quartet Competition in England.

**Jess Remy-Schumacher** was born in Cologne, Germany, and has studied with Boris Pergamenschikow, Maria Kliegel, Siegfried Palm, Jacqueline du Pre and William Pleeth. As a Fulbright Scholar, she studied with Lynn Harrell at USC, and she received her PhD under the supervision of Eleonore Schoenfeld. She has won first prizes in Germany's Jugend musiziert, New York's International Artist Competition and Rome's Carlo-Zecchi Competition. She has been a concert soloist for many years, performing in Asia, Australia, Europe and the United States, including the Wigmore Hall in London, Jubilee Hall in Singapore, Carnegie Hall in New York, and Bradley Hall in Chicago. Her CDs include her own transcriptions of Robert Schumann's Dichterliebe, works by In-Sun Cho, and the music of Villa Lobos with guitarist Stefan Grasse. She has recorded the





lbert Cello Concerto, solo works by Henze, Lutoslawski, Stahlke, Magrill, and the Rachmaninov Sonata in g-minor. She recently released "Trios" by Brahms, Tchaikovsky and Beethoven as well as the first volume of the "Suites for Cello Solo" by J.S. Bach. She is professor of cello at UCO, a visiting performance fellow at Harvard University, and a voting member of the GRAMMY awards' Recording Academy.

**Ben Davis**, a native of Oklahoma City, received his Bachelor of Piano Performance with Honors from Oklahoma City University with Ernestine Scott and undertook graduate studies in piano performance at Wichita State University with Robert Roux. He is currently on staff at the University of Central Oklahoma School of Music. He was formerly the pianist of the Ostromensky Trio, and he has also performed major repertoire for piano trio with Dan Waters and Lacy McLairy. In the recent past Ben Davis has been returning to performing, and received great acclaim for his chamber

music performances with Boston violinist Judith Lee and cellist Tess Remy-Schumacher.

**Jeff Kidwell** is UCO's Trombone Instructor, Director of Jazz Ensemble II, Assistant Director of Jazz Studies, and Instrumental Music Education Coordinator. Mr. Kidwell is a highly sought-after musician who has performed with The Temptations, Branford Marsalis, Toby Keith, Wayne Newton, and Amy Grant among many others. He performs with Oklahoma City's Lyric Theater, The Oklahoma City Philharmonic, The OKC Jazz Orchestra, and The Civilized Tribe dixieland band. Kidwell is a top-call studio musician who has not only played for national tours of Broadway musicals such as "Wicked," and "The Color Purple," but is also the founding trombonist and arranger for "Souled Out," one of the Southwest's top party and show bands.

**Kent Kidwell**, Professor Emeritus, spent 37 years at UCO in a variety of teaching roles,



which included Trombone Professor, Band Director, Director of Jazz Studies, Associate Symphony Orchestra Director, Instructor of Music Theory, Conducting and 8 years as Department Chair. Dr. Kidwell started the UCO jazz program in 1975; since then, the jazz program has grown from one small, part-time group, to a fully-developed academic program with undergraduate and graduate degree options in performance and technology. The various UCO jazz groups have won numerous national and international honors. Kidwell's professional playing experience includes three years as Second Trombonist with the Baltimore Symphony, and more than 25 years as Principal Trombonist with the Oklahoma City Symphony and the OKC Philharmonic.

**Wayne Clark** is Instructor of Low Brass at the University of Central Oklahoma and a member of the Faculty Brass Quintet. Dr. Clark is a member of the Oklahoma City Philharmonic Orchestra and an active freelance musician in the Oklahoma City area. A native of central Oklahoma, he holds Master of Music

and Doctor of Musical Arts degrees from the University of Oklahoma.

**Jared Cathey** is a senior saxophonist and woodwind specialist at UCO studying music performance with an emphasis in jazz and business management. He has performed with jazz greats Diane Schuur, Pete Christlieb, Bob- by Watson, John Pizzarelli, and Gil Goldstein.

**Yida Hu** began his studies at the University of Central Oklahoma School of Music at the age of 16, majoring in violin performance and studying with Dr. Hong Zhu. While in China, Yida studied with Mr. Nian Liu at the Shanghai Conservatory and Russian violinists Gleb Dontsov and Marianna Terteryan. Yida Hu has taken master classes with James Ehnes, Paul Kanto, and Judith Lee, and he has studied with Malcolm Lowe.

**Michael Jones**, a native of Oklahoma, began his studies on viola at the age of 12 in the public school system. His activities include the Oklahoma Youth Orchestra, the Buttram Music



Competition, the 2010 International Viola Congress, and the Interlochen Arts Academy. Michael is a student of UCO viola professor, Dr. Ralph Morris.

**Nick Steward** is an adjunct percussion instructor at UCO, where his duties include teaching applied lessons, percussion methods, and drumline. Nick received his Bachelor's degree in Music from Central Michigan University and a Master's degree in Performance from Oklahoma City University. He is in the dissertation stages of a Doctor of Musical Arts degree from the University of Oklahoma.

## ABOUT THE MUSIC

**Firecracker** is a concerto for solo oboe and chamber ensemble. It is a virtuosic piece spun off from a motive, inspired by the diabolically difficult etudes of Antonio Pasculli (1842-1924), perhaps the greatest oboe virtuoso of his day. The musical fireworks are briefly interrupted by a playful tango interlude. The stereophonic stage arrangement of the ensemble emphasizes the deliberate spatial

patterning of sound employed throughout the work, which I chose to call "visual music." Firecracker celebrates the rhythmic and explosive potential of the oboe.

**Regrets Only.** Commissioned by Music from Angel Fire, this trio for violin, cello and piano is reminiscent of French salon music of the late 19th century. Laced with musical bittersweet memories, the music invites us to reflect upon things that might have been. However, all need not be lost. Thoreau suggests to "make the most of your regrets; never smother your sorrow, but tend and cherish it till it come to have a separate and integral interest. To regret deeply is to live afresh."

**Rosa Parks Boulevard** pays tribute to the woman who helped set in motion the modern civil rights movement by her refusal to move to the back of the bus in 1955 in Montgomery, Alabama. In 1957, she came to Detroit, Michigan, where she has lived ever since. One of the many honors bestowed upon Rosa Parks, is a boulevard named after her, located in





downtown Detroit. For me, Rosa Parks stands for the willingness to challenge boundaries and cross over them.

In the fall of 1999, I had the pleasure of attending a Sunday church service with Rosa Parks, at the St. Matthew African Methodist Episcopal Church in Detroit. For more than four decades she has attended this modest church with the motto: "the Church Where Everybody is Somebody," hand-painted over its entrance. During the four hour service, I joined in with Rosa Parks and the congregation to sing various gospel hymns and hear the inspired oratory from the preacher, Reverend Robinson.

From her association with the Reverend Martin Luther King in the fifties to the present day, the spirit of the African American preacher has been a source of strength to Rosa Parks. The African American poet James Weldon Johnson was also inspired by the voice of the preacher in his 1927 volume of poetry, entitled "God's Trombones." In his preface he describes how the preacher "strode the pulpit up and down in what was

actually a very rhythmic dance, and he brought into play the full gamut of his wonderful voice, a voice—what shall I say?—not of an organ or a trumpet, but rather of a trombone, the instrument possessing above all others, the power to express the wide and varied range of emotions encompassed by the human voice — and with greater amplitude. He intoned, he moaned, he pleased - he blared, he crashed, he thundered. I sat fascinated; and more, I was, perhaps against my will, deeply moved; the emotional effect upon me was irresistible."

After the Church service, Rosa Parks told me her favorite piece of music was the traditional African American spiritual, "Oh Freedom." Fragments of this melody are played in musical canons by the trombone section, echoing the voices of many generations of African American preachers in Detroit and throughout America. In addition to the soulful trombones, I composed a musical motive which I associate with Rosa Parks. It is first heard in the woodwinds and vibraphone. These lyrical sections alternate with a turbulent bus ride, evoked by atonal polyrhythms



in the trumpets, horns and percussion instruments. The recurrence of ominous beating in the bass drum reminds us that while progress was made in civil rights in the twentieth century, there is still much to be done in the twenty-first century.

**Walk the Walk** for baritone sax and percussion was commissioned by Opus 21 for a concert honoring pianist Joe Hunter and the Funk Brothers, a group of Detroit studio musicians who played on all of the historic Motown releases from 1959 to 1972. Using a deconstructed fragment from the Temptations' *My Girl* as a compositional *idée fixe*, Daugherty takes the listener through a world of virtuosic Detroit blues, rock, jazz and Latin Motown musical grooves.

**Blue Like an Orange** expresses many shades of the blues: melancholy, spiritual, satirical, brooding, humorous. The composition follows the traditional four-bar phrase structure of the blues and passes solos from bass clarinet to horn to cello to trombone to synthesizer

to strings and finally to timpani, which also provides a reiterated bass line throughout the piece. The ensemble is enclosed by two chime players who create celestial counterpoint. While *Blue Like an Orange* is inspired by the innumerable blues in G minor, by the end of the composition it has metamorphosed into something quite different.

**Diamond in the Rough** was composed in celebration of Wolfgang Amadeus Mozart's 250th Birthday-January 27, 1756. The first performance took place on January 27, 2006 by members of the Houston Symphony. The work is scored for violin, viola (like Mozart's *Symphonia Concertante*) and percussion. *Diamond in the Rough* is inspired by the multifaceted music of Mozart, a composer whose life, like a diamond, reflects and refracts many stories and myths. In the first movement, *Magic*, complex rhythms and unusual orchestrations create different angles on Papageno's glockenspiel heard in *The Magic Flute*. Crystal glasses resonate in the second movement, *Fifty-Five Minutes Past Midnight*, echoing the exact time





of Mozart's mysterious death on December 5, 1791. The last movement, Wig Dance, mirrors the image of Mozart as an avid partygoer who once remarked that he preferred "the art of dancing rather than music."

**Bizarro** came into existence during the composition of the Metropolis Symphony. I created a work inspired by another foe of Superman: Bizarro (created by Lex Luthor's duplicating ray) is an imperfect copy of Superman, with spiky black hair and Frankenstein-like features. My nine-minute composition, Bizarro, is scored for woodwinds, large brass section, piano, electric bass, and a sizable percussion battery that includes three rock and roll drummers. Bizarro inhabits a musical world without strings, and revels in the brash energies of rock and big band jazz, propelled on his course by a fast tempo and rhythmic excitement. Melodic fragments coalesce, contrapuntally, into a swinging yet menacing little theme that is previewed by the flutes and piccolo, taken up by a solo trumpet, and finally performed in a virtuoso canon for three trombones and four trumpets.

Volume and intensity keep building as the monstrous Bizarro careens out of control.

### SPECIAL THANKS:

The Ad Astra Foundation. Nick Williams, Greg Wilson—UCO Research and Grants, Denise Lamb, Amy Johnson, Keith White, Jim Poe, Sun Hee Kil, Bryan Mitschell, Dawn Lindblade, Mat Evans, Tom Mangus, Chelsea Bushong, Sallie Pollack, Laurie Flewwellin & Jana Nickels. And to Jim Jackson: Thanks for your amazing talent and warm friendship!

### CREDITS:

Executive Producer: Brian Lamb  
Recording Producer: Nicholas Williams  
Recording & Editing Engineer: Jim Jackson  
Production Assistant/Slatting: John Shell  
Cover Art: Jasmine Summers  
Art Director: Amy Johnson

### PROGRAM NOTES:

[www.michaeldaugherty.net](http://www.michaeldaugherty.net)  
Publishers (BMI): Boosey and Hawkes;  
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## TECHNICAL SPECS:

Sennheiser MKH 20 and 40 microphones, Beyerdynamic M-160 and 260 microphones, True Systems Precision 8 microphone pre-amplifiers, RME analog to digital conversion, recorded to hard disc in multi-track, SawStudio software used for recording, mixing, and mastering. Recorded December 6 & 7, 2011, Mitchell Hall Theatre, UCO, Edmond, OK.

## THE UCO CHAMBER COLLEGIUM

**Conductor:** Brian Lamb\* **Flute/ Piccolo:** Emily Butterfield\* **Oboe:** KaDee Bramlett\* Angela Walker° **Clarinet:** Dawn Marie Lindblade\* (Eb sop/bass) Michael Cameron° **Baritone Saxophone:** Jared Cathey° **Trumpet:** Eric Upchurch° **Horn:** Genevieve Craig\* **Bass Trombone:** Wayne Clark\* **Percussion:** David Hardman\* Ryan Flores° William Repavich° Nick Steward\* Tommy Goddard° **Violin:** Hong Zhu\* Yida Hu° Dustin Borjas° **Viola:** Michael Jones° **Cello:** Tess Remy-Schumacher\* Bogdan Asanovic° **String Bass:** Michael Geib\* **Piano:** Chindarat Charoenwongse-Shaw\* David Forbat\* Ben Davis\* \ faculty° - student°

## THE UCO WIND SYMPHONY

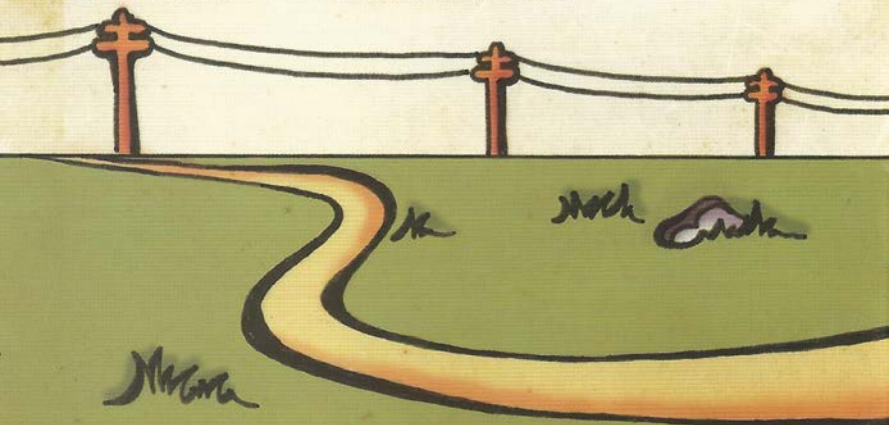
**Conductor:** Brian Lamb. **Flute:** Delara Hashemi, Hilary Carden, Kaitlin Lee, Brianna Schlosser, Sierra Crook. **Oboe:** Angela Walker, Am'Re Ford, Zachary Snider. **Bassoon:** Amber Powell, Chelsea Williamson (contra), Naomi Martin, Lindsay Pfaff. **Clarinet:** Jared Cathey, Michael Cameron (Eb), Laura Gilson, Sara Rushing, Sean Johnson (bass), Hannah Howard, Brooke Phipps, Ashlee Lippe. **Saxophone:** Collin Ferrell (soprano), Dalton Davis (alto), Chelsea Maupin (alto), Travis Welborn (tenor), Nick Murphy (bari). **Horn:** Matthew Evans, Tom Mangus, Helen Fairbanks, Michael Dickinson. **Trumpet:** Eric Upchurch, Carlos Sanchez, Joshua Watley, John Shell, Jon Cunningham, Christopher Stanley. **Trombone:** Katie Tolbert, Cody Bebout, Rachael Baalman, Bruce Franklin (bass). **Euphonium:** Joshua French, Jeff Dobbs. **Tuba:** Bruce Franklin, Jeff Dobbs, Jeff Donnell. **Percussion:** Tommy Goddard, William Repavich, Ryan Flores, Tyler King, Anthony Romano, Ray Woods, James Doyle. **String Bass:** Yuichi Miyazaki. **Piano:** Sallie Pollack. **Harp:** Chelsea Bushong



**UCO ADMINISTRATION:** **Dr. Don Betz**, President • **Dr. William Radke**, Provost • **Dr. John Clinton**, Dean, College of Fine Arts and Design • **Dr. Gayle Kearns**, Associate Dean, College of Fine Arts and Design • **Dr. L. Keith White**, Director, School of Music

**UCO BANDS:** **Dr. Brian Lamb**, Director of Bands • **David Hanan**, Associate Director of Bands  
**Thomas Goddard**, Graduate Assistant • **John Shell**, Graduate Research Assistant • **William Repavich**, Graduate Research Assistant • **Sara Rushing**, Undergraduate Research Assistant  
**Chelsea Williamson**, Undergraduate Research Assistant • **Dr. Melvin Lee**, Director of Bands Emeritus • **Dr. Kent Kidwell** and **Dr. Ron Howell**, Emeritus Band Directors

**UCO WIND AND PERCUSSION FACULTY:** **Dr. Emily Butterfield**, Flute • **KaDee Bramlett**, Oboe • **Dr. Dawn Marie Lindblade**, Clarinet • **Dr. Lori Wooden**, Bassoon **Brian Gorrell**, Saxophone, Jazz Ensemble I  
**Dr. James Klages**, Trumpet • **Lee Rucker**, Trumpet, Jazz Ensemble III • **Genevieve Craig**, Horn  
**Jeff Kidwell**, Trombone, Jazz Ensemble II • **Dr. Wayne Clark**, Low Brass • **Michael Geib**, Double Bass  
**David Hardman**, Percussion • **Nicholas Steward**, Percussion





**Firecracker (1991)**

KADEE BRAMLETT, OBOE SOLOIST  
THE UCO CHAMBER COLLEGIUM  
BRIAN LAMB, CONDUCTOR

**1 13:59****Regrets Only (2006)**

HONG ZHU, VIOLIN  
TESS REMY-SCHUMACHER, CELLO  
BEN DAVIS, PIANO

**2 11:39****Rosa Parks Boulevard (2001)**

JEFF KIDWELL, KENT KIDWELL,  
WAYNE CLARK, TROMBONE SOLOISTS  
THE UCO WIND SYMPHONY  
BRIAN LAMB, CONDUCTOR

**3 12:13****Walk the Walk (2005)**

JARED CATHEY, BARI SAX  
NICK STEWARD, PERCUSSION  
TOMMY GODDARD, PERCUSSION

**4 7:28****Blue Like an Orange (1987)**

THE UCO CHAMBER COLLEGIUM  
BRIAN LAMB, CONDUCTOR

**5 10:01****Diamond in the Rough (2006)**

1. *Magic*
2. *Fifty-Five Minutes Past Midnight*
3. *Ulig Dance*

**9:23****6 3:26****7 3:48****8 2:29**

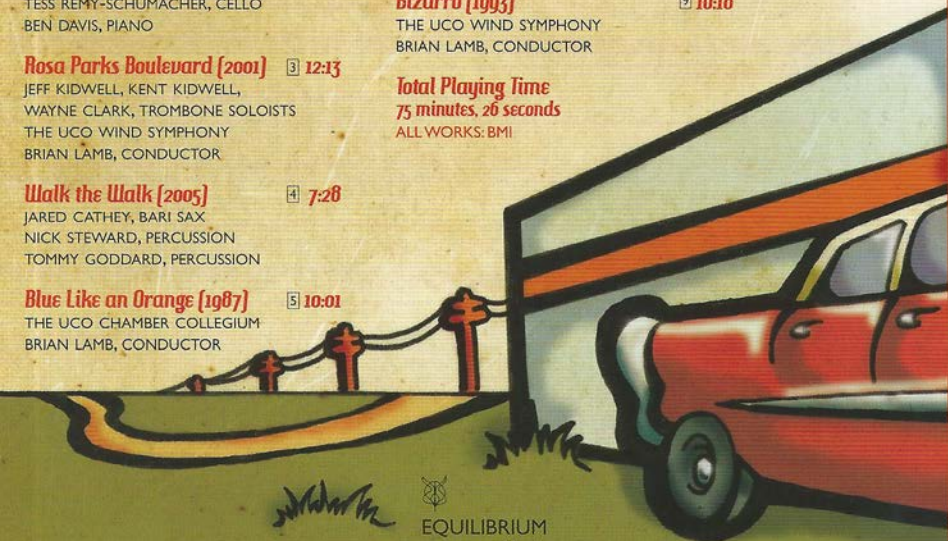
YIDA HU, VIOLIN; MICHAEL JONES, VIOLA;  
NICK STEWARD, PERCUSSION

**Bizarro (1993)**

THE UCO WIND SYMPHONY  
BRIAN LAMB, CONDUCTOR

**9 10:18**

**Total Playing Time**  
**75 minutes, 26 seconds**  
ALL WORKS: BMI

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