



Photo: Andy Snow

Composer Michael Daugherty, electric guitar soloist D.J. Sparr, and conductor Neal Gittleman on stage following a performance of *Gee's Bend* for Electric Guitar and Orchestra by the Dayton Philharmonic at the Benjamin and Marian Schuster Performing Arts Center, Dayton, Ohio, March 26, 2011.



MICHAEL DAUGHERTY

BAY OF PIGS

GEE'S BEND

TROYJAM

MANUEL BARRUECO, CLASSICAL GUITAR

D.J. SPARR, ELECTRIC GUITAR

MICHAEL LIPPERT, NARRATOR

ANNE CARSON, LIBRETTIST

DAYTON PHILHARMONIC ORCHESTRA

NEAL GITTLEMAN



MICHAEL DAUGHERTY (b. 1954)

Bay of Pigs (2006)

for Classical Guitar and Strings

1	havana dreams	7:36
2	waterfall	4:06
3	anthem	6:06

Manuel Barrueco, Classical Guitar
World Premiere Recording

Gee's Bend (2009)

for Electric Guitar and Orchestra

4	Housetop	5:04
5	Grandmother's Dream	5:16
6	Washboard	3:26
7	Chicken Pickin'	7:17

D.J. Sparr, Electric Guitar

TROYJAM (2008)

for Narrator and Orchestra

8	Intro	2:15
9	Part I	13:39
10	Part II "Achilles' Heel"	9:48

Michael Lippert, Narrator

Anne Carson, Librettist

World Premiere Recording

Total Duration: 64:33

Dayton Philharmonic Orchestra

Neal Gittleman

Recorded live at the Benjamin and Marian Schuster Performing Arts Center, Dayton, Ohio, USA;

Bay of Pigs (November 1 & 2, 2013); *Gee's Bend* (March 24, 25, 26, 2011);

Troyjam (November 9 & 10, 2012)

Producers: Michael Daugherty and Neal Gittleman

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MICHAEL DAUGHERTY

(born 1954)

BAY OF PIGS • GEE'S BEND • TROYJAM

Program Notes by the composer

Bay of Pigs (2006) for Classical Guitar and Strings was commissioned by Music Accord for Manuel Barrueco. The first performance of the version for string quartet was given by Manuel Barrueco, Classical Guitar, with the Cuarteto Latinoamericano on July 31, 2006 in Patras, Greece for the Patras-European Capital of Culture 2006 Festival. The first performance of the version for String Orchestra was given by Manuel Barrueco, Classical Guitar, with the Dayton Philharmonic, Neal Gittleman, conductor, at the Benjamin and Marian Schuster Performing Arts Center, Dayton, Ohio on November 1, 2013.

Bay of Pigs is a three-movement elegy for Cuba, past and present. In the first movement, "havana dreams," one hears bittersweet, brooding music for Cuba before the revolution, as remembered by Cuban exiles around the world. To the dismay of many Cubans, Fidel Castro (1926-2016), who commanded the revolution in 1959, subsequently declared himself dictator of Cuba. The second movement, entitled "waterfall," evokes the turbulent seas surrounding Cuba upon which thousands of refugees have fled Cuba by boat and battles have been won and lost, including the failed American-backed Bay of Pigs invasion by Cuban exiles in 1961. The ominous and angry rhythms of the final movement, "anthem," echo the revolutionary chanting of Fidel Castro and the guerrilla ghost of his infamous communist ally, Che Guevara. A brief return to the nostalgic music of the first movement echoes the dream of Cuban exiles finally returning home one day to a free Cuba.

Gee's Bend (2009) for Electric Guitar and Orchestra was commissioned and premiered by the Alabama Symphony Orchestra, conducted by Neal Gittleman, with electric guitar soloist D.J. Sparr, at Jemison Hall, Birmingham, Alabama on April 16th, 2009.

In 2008, I visited Gee's Bend, Alabama, an isolated rural hamlet located on a large bend of the Alabama River. Inhabited by the descendants of slaves since 1816, Gee's Bend is famous for the brilliant quilts created by the African American women who live there. I met some of the quilters who showed me their quilts, and I was fascinated by the bold colors and syncopated patterns which blur the boundaries between folk and contemporary art.

In *Gee's Bend* for Electric Guitar and Orchestra I create a musical quilt of electric rock, southern folk, and contemporary classical music to create a colorful tapestry of sound. The first movement, "Housetop," takes its name from a quilting pattern often used by the Gee's Bend quilters. Winding woodwind melodies are framed by linear syncopated grooves, patterned triadic power chords and Jimi Hendrix-like psychedelic guitar riffs.

The second movement, "Grandmother's Dream," is a slow blues expressing the bittersweet memories of Gee's Bend quilters. I combine a melodic electric guitar melody with lush string chords, bowed cymbal and vibraphone and ringing crotales to produce a patchwork of wistful remembrance.

The third movement, "Washboard," is inspired by the quilting bees, where the women of Gee's Bend worked together on quilting techniques passed along from generation to generation. "Washboard" is another kind of quilting bee for soulful woodwinds, scrappy washboard and southern blues guitar licks.

(*Gee's Bend* program note continued next page)

(Gee's Bend program note continued)

The final movement is a blazing virtuosic *tour de force* for electric guitar, entitled "Chicken Pickin." The title refers to a southern style of plucking guitar strings made famous by electric guitarists such as Bo Diddley and Chet Atkins. For many Gee's Bend quilters, the singing of African American spirituals is an important part of quilt making. To honor this tradition, I have threaded spirituals I grew up with, such as "Swing Low Sweet Chariot" and "Nobody Knows the Trouble I've Seen," into the orchestral fabric of my musical quilt, which I dedicate to the women quilters of Gee's Bend, Alabama.



TROYJAM (2008) for Narrator and Orchestra was commissioned and premiered by the National Symphony Orchestra, conducted by Leonard Slatkin with Mike Rowe, Narrator at the Kennedy Center, Washington, D.C. on May 18, 2008. The libretto was written by the eminent poet Anne Carson.

The story of the Trojan war is told in Homer's epic poem *The Iliad*. Homer recounts how the ancient Greeks sailed to the city of Troy to recapture the kidnapped Helen, wife of the King of Sparta. The Trojans and Greeks fought each other for ten years, led by Achilles (for the Greeks) and Hektor (for the Trojans).

In her libretto "Trojiam," Anne Carson retells Homer's story with a twist. Her narrative begins: "When the Greeks came to Troy they brought their whole orchestra with them, the Panhellenic Symphony Orchestra of Ancient Greece, Homer conducting." Instead of fighting each other, the Greeks and the Trojans decide to "end this stupid war" by playing the instruments of the orchestra in a wild jam session.

In my composition, I use the instruments of the orchestra to create a musical setting for Anne Carson's libretto. I have composed two distinctive themes to represent Achilles and Hektor: the musical theme of Achilles (first played by violins and eventually all the strings) is swift and agile, while the musical theme of Hektor (first played by trumpets and eventually all the brass) is noble and dark.

TROYJAM is composed in two parts, performed without break. Part I features the narrator, reciting Anne Carson's fanciful libretto with musical commentary by the composer. We hear trilling strings and quivering woodwinds playing rapid scales and stirring melodies; we hear the timpani and bass drum play thundering rhythms; we hear the brass section playing majestic fanfares, and we hear the double basses booming like the gods. Part II features the whole orchestra playing together, creating a musical fantasy on the Achilles and Hektor themes. Part II can also be played as a stand-alone orchestral work entitled "Achilles Heel". *TROYJAM* ends peacefully with a strumming harp, reminding us of the great Achilles playing his lyre. The message of "Trojiam" is more than relevant in today's world: let's make music not war.

Michael Daugherty

TROYJAM

Libretto by Anne Carson

The story of the Trojan War was first told by Homer in the *Iliad*. Homer's is an epic tale of how the ancient Greeks sailed to the city of Troy to recover beautiful Helen, who had been stolen away from her husband. The Trojans held out against the Greeks for ten years, fighting many battles on the beach in front of their city.

The two chief heroes of these battles were swiftfooted Achilles (for the Greeks) and greathearted Hektor (for the Trojans). Each of them is represented by a musical theme. Achilles' theme is swift and agile like a violin. Hektor's theme is noble and dark – we call him "Hektor tamer of trumpets."

In the *Iliad* Homer tells how in the ninth year of the war Achilles, the most magnificent warrior

on the Greek side, falls into a bad mood. Achilles withdraws from battle and indirectly causes the death of his best friend Patroklos, who goes out to fight in Achilles' armor and is killed by the Trojan prince Hektor. Achilles grieves over Patroklos and vows vengeance on Hektor. Achilles eventually slays Hektor. Homer closes his *Iliad* with the funeral of Hektor.

Our story begins where Homer leaves off. *Troyjam* is set in the tenth year of the Trojan War, in between the death of Patroklos and the death of Hektor. It plays some variations on Homer's version of how the Trojan War was fought and how exactly it came to an end.

When the Greeks came to Troy they brought their whole orchestra with them, the Panhellenic Symphony Orchestra of Ancient Greece, Homer conducting.

Of course in those days warfare had just been invented, music not yet. To use the orchestra as weaponry seemed an obvious idea. In between battles

the string section crouched on the sand with their hindquarters up
(Troy is right on the beach - salt air's so bad for violas!)

while the woodwinds played dice
and the trombones ran laps around Troy to strengthen their lungs
A rumpled red dawn.
Tenth year of the war.

Inside Achilles' tent all the cooking pots reflect the wild light of the ocean.
His sadness longs to sail away home.

Humming a little tune from childhood he goes outside.
Harnesses 4 violins to his bass drum and rides off across the beach.

A mile out he catches a shriek swinging down from the balconies of Troy.
Some whitearmed wife up there watching her man die on the sand below. Achilles

changes syntax. Way off where the poplars meet the beach
he narrows eyes on Ajax plunged in combat with a Trojan – another

one runs hellbent towards the trees. Ajax lifts his mighty blackcarved clarinet,
sends forth a blast of sound to pierce the Trojan's ear

and stun him in his tracks.
Achilles doesn't notice, he is drumming down the shore

to overtake the other Trojan just inside the trees. He leaps. They grapple.
Achilles has his oboe in one hand and an ivory-inlaid piccolo in the other.

The boy goes down. Achilles plants a sizzling heel upon his pliant neck.
Then comes the standard plea – Spare me, my father will pay!

Most dying Trojans say this. Most godlike Greeks comply - war is commerce
after all – but Achilles usually chops the words right out their mouth.

Today is different. Time pauses, Achilles still humming that little tune.
The boy looks up and (long story short) later that evening in Achilles' tent

finds his life ransomed for a pile of gold as big as his father, who brings it.
Father and son depart. Another empty evening slumps against the wall

of Achilles' heart.
Since Patroklos died

he has no one to talk to.
Night is gristle.

He chews it, he ponders.
Who will ever end this stupid war if he does not?

At that moment some god flashes down from Olympos (it could be
Athene) and wallops him with an idea.

Tomorrow he'll offer one final brilliant pitched battle – himself
against greathearted Hektor tamer of trumpets – and force this conflict to a close.

Here's the designated day dawning rosyfingered.
Here's the Greeks all lined up on the battlefield, gleaming and armed

in keyboards of various kinds – just in case of a chance to get brutal.
Hektor stalks out the front door of Troy. On one arm a tuba as big as an ox,
on the other a harp without strings, plus a quiver of flutes at his back
plinking and whiffing. Above on the wall, with their beach chairs pulled

up to the parapet. the Trojans cheer. Brave Hektor is doomed. They cheer anyway.
Achilles stands in terrible silence, casting a weird shadow. Armed with

a double bass forged by Hephaistos that no other man can lift. His noble harp
is still, his arrows quiet. You can hear the wind in the poplars a mile and a half away.

Then another sound. Small and clear as every nerve. Hektor is humming
as he approaches. The tune is familiar – that same tune

Achilles was humming the other day. Did Hektor learn it from the ransomed boy
(who turned out to be his brother)? That would be odd but even odder,

by some trick of atmospheric pressure, all the flutes on Hektor's back
are picking up the tune, as if a bunch of gods with tiny silver lips

were loose inside his quiver.

And now Achilles' double bass starts playing it
(more gods!) and now arrives from far across the battlefield

the immortal manslaying chords of English horn, bassoon, bass clarinet, banjo,
cello, trombone and contrabassoon

(with a hint of prepared harp – is that John Cage?)
while down from the box seats of Troy thunders percussion –

so large a morning, they've got all their drums out!
The timpani rises and changes – once they start jamming

it can take
all day. And it does
take all day.
It takes all night.

They set up on the beach,
drink bowls of wine

and play until they haven't any breath.
So much for death.

No doubt you've heard a different version
of Achilles, Hektor, the Trojan War.

But a wise man once told me
every error opens a door.

Deep deep below our violences another shining purevoiced sacred river goes its way.
Why we don't hear it usually,
no one knows and I can't say.

© Anne Carson (2009)



Photo: Yopie Prins

Michael Daugherty

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 and subsequently recorded by Decca/Argo. 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 oldest of five brothers, all professional musicians. They grew up in a musical household, with a father who played the drums in dance bands and a mother who sang in musical theater productions. As a young man, Daugherty studied composition with many of the preeminent composers of the twentieth century including Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale University (1980-82), Betsy Jolas at the Paris Conservatory and Pierre Boulez at IRCAM in

Paris (1979-80), and György Ligeti in Hamburg (1982-84). From 1980-82, Daugherty was also an assistant to jazz arranger Gil Evans in New York.

After teaching from 1986 to 1991 at the Oberlin Conservatory of Music in Oberlin, Ohio, Daugherty became Professor of Composition at the University of Michigan School of Music, Theatre and Dance in Ann Arbor, Michigan, 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.

Recordings of Daugherty's music have 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. Daugherty's music is published by Peermusic Classical/Faber Music, Boosey & Hawkes and since 2010 by Michael Daugherty Music.

www.michaeldaugherty.net



Photo: Stephen Spartana

Manuel Barrueco

Legendary guitarist Manuel Barrueco is internationally recognized as one of the most important guitarists of our time. His career has been dedicated to bringing the guitar to the main musical centers of the world such as the Musikverein in Vienna, Concertgebouw in Amsterdam, Royal Albert Hall in London, Philharmonie in Berlin, Teatro Real in Madrid, and Palau de la Música in Barcelona. Barrueco's commitment to contemporary music and to the expansion of the guitar repertoire has led him to collaborations with many distinguished composers such as Steven Stucky, Michael Daugherty, Roberto Sierra, Arvo Pärt, Jonathan Leshnoff, Gabriela Lena Frank, Dmitri Yanov-Yanovsky, and Toru Takemitsu. Manuel Barrueco has appeared on a wide array of television programs including "CBS Sunday Morning", A&E's "Breakfast with the Arts", and "Mister Rogers' Neighborhood" on PBS. Barrueco's recording catalogue includes over a dozen recordings for the EMI label. His recording of Joaquín Rodrigo's *Concierto de Aranjuez* with conductor and tenor Plácido Domingo and the

Philharmonia Orchestra was cited as the best recording of that piece in *Classic CD Magazine*. In 2007 Manuel Barrueco received a Grammy nomination for the "Best Instrumental Soloist Performance" for his *Solo Piazzolla*, which was the first recording to be released on his exclusive Manuel Barrueco Collection on Tonar Music. *Tango Sensations and Sounds of the Americas* followed in collaboration with the Cuarteto Latinoamericano, the latter received a Latin Grammy Award for Inca Dances by Gabriela Lena Frank for "Best Classical Contemporary Composition." In 2010 he released, *Tárrega!*, which received a Latin Grammy nomination for "Best Classical Album," *Medea*, which includes Barrueco's arrangement of the ballet by flamenco guitarist/composer Manolo Sanlúcar recorded with the Tenerife Symphony Orchestra and Víctor Pablo Pérez conducting and received a Latin Grammy nomination for "Best Classical Album" as well. His latest release is *China West*, a recording of guitar trios in collaboration with his protégés, the Beijing Guitar Duo. Manuel Barrueco began playing the guitar at the age of eight in his native Cuba and he immigrated with his family to the United States in 1967 as political refugees. Later, he completed his advanced studies at the Peabody Conservatory of Music, where he now shares his love for music with a small number of exceptionally gifted young guitarists from all over the world. In 2011, Manuel Barrueco received the United States Artist Fontanals Fellowship for Artistic Excellence.

www.barrueco.com



Photo: Kenneth Fuchs

D. J. Sparr

Electric guitarist and composer D. J. Sparr, who *Gramophone* recently hailed as "exemplary," is one of America's preeminent composer-performers. He has caught the attention of critics with his eclectic style, described as "pop-Romantic. . . iridescent and wondrous" (*The Mercury News*) and "suits the boundary erasing spirit of today's new-music world" (*The New York Times*). *The Los Angeles Times* praises him as "an excellent soloist," and the *Santa Cruz Sentinel* says that he "wowed an enthusiastic audience. . . Sparr's guitar sang in a near-human voice." He was the electric guitar concerto soloist on the 2018 GRAMMY award-winning, all-Kenneth Fuchs recording with JoAnn Falletta and the London Symphony Orchestra. In 2011, Sparr was named one of NPR listener's favorite 100 composers under the age 40.

He has composed for and performed with renowned ensembles such as the Houston Grand Opera, Cabrillo Festival, New World Symphony, Washington National Opera, and Eighth Blackbird. His

music has received awards from BMI, New Music USA, and the League of Composers/ISCM. Sparr is a faculty member at the famed Walden School's Creative Musicians Retreat in Dublin, New Hampshire. His works and guitar performances appear on Naxos, Innova Recordings, and Centaur Records.

D. J. lives in Baton Rouge, LA with his wife Kimberly, son Harris, Nannette the hound dog, and BUNDINI the boxer puppy. Sparr's music is published by Bill Holab Music.

www.djsparr.com

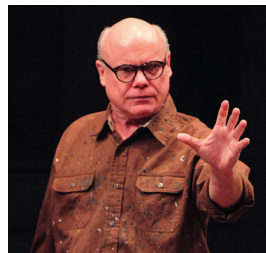


Photo: Scott Kimmins

Michael Lippert

Michael Kenwood Lippert is a member of Actors' Equity Association and a founding member of the Human Race Theatre Company in Dayton, Ohio. In 2011 Michael received the Governor's Award For The Arts in Ohio for his work in Arts Education and in 2018 was inducted into the Dayton Theatre Hall of Fame. He currently serves as the director of the Muse Machine Preschool and Elementary Program conducting arts-integration residencies for students and teachers throughout Ohio.



Photo: Peter Smith

Anne Carson

Anne Carson, born in Toronto, Ontario in 1950, is a poet, essayist, professor of Classics at New York University, and translator. "In the small world of people who keep up with contemporary poetry," wrote Daphne Merkin in the *New York Times Book Review*, Carson "has been cutting a large swath, inciting both envy and admiration." Carson has gained both critical accolades and a wide readership over the course of her "unclassifiable" publishing career. In addition to her many highly-regarded translations of classical writers such as Sappho and Euripides, and her triptych rendering of *An Oresteia* (2009), she has published poems, essays, libretti, prose criticism, and verse novels that often cross genres. Her

honors and awards are many, including fellowships from the Guggenheim Foundation, the MacArthur Foundation, and the American Academy in Berlin. She has also received the Lannan Literary Award, the Pushcart Prize, and the Griffin Poetry Prize. Carson continues to be an important and exciting translator of classical writers. *Grief Lessons: Four Plays by Euripides* (2006) and *An Oresteia* (2009) both sparked critical debate. Carson's next translation, *An Oresteia*, is a composite of plays dealing with the fate of the house of Atreus and includes *Agamemnon* by Aeschylus, *Electra* by Sophocles and *Orestes* by Euripides.

www.poetryfoundation.org/poets/anne-carson

Neal Gittleman

Neal Gittleman enjoys a career and reputation of international dimensions. With the historic merger of the Dayton Ballet, Dayton Opera and Dayton Philharmonic Orchestra into the Dayton Performing Arts Alliance in July 2012, the nation's first combined ballet-opera-orchestra company, his conducting duties now include frequent performances with the Ballet and Opera.

A native of Brooklyn, New York, Neal Gittleman graduated from Yale in 1975. He continued his musical studies with Nadia Boulanger and Annette Dieudonné in Paris, Hugh Ross at the Manhattan School of Music, and Charles Bruck at both the Pierre Monteux School and the Hartt School of Music, where he was the recipient of the Karl Böhm Fellowship. In 1984, he was the Second Prize Winner of Geneva's Ernest Ansermet International Conducting Competition. In 1989, he was selected for the American Conductors Program at the American Symphony Orchestra League's annual conference in San Francisco. In 2014, he was awarded the Ohio Governor's Award for the Arts in Community Development and Participation.

Neal Gittleman inspires each listener's imagination with his unique programming, in-depth comments, easygoing style, and infectious enthusiasm for music. His focus is to make orchestral music readily enjoyed by listeners of all musical tastes. Under his direction, the Dayton Philharmonic Orchestra received the American Society of Composers, Authors and Publishers (ASCAP) award for Adventurous Programming of Contemporary Music nine times. The 2019-2020 concert season marked Neal's 25th year as conductor of the Dayton Philharmonic.

Neal Gittleman's discography with the DPO includes contemporary works by Michael Daugherty, Tomas Svoboda, Robert Xavier Rodriguez, Michael Schelle, and Steve Winteregg as well as works by Wagner, Franck, Elgar, Strauss, Respighi, Shostakovich, Stravinsky, and William Grant Still. Neal and his wife, Lisa Fry, make their home in Dayton.

Dayton Philharmonic Orchestra

Founded in 1933, the Dayton Philharmonic Orchestra has a distinguished place in the Gem City's history as one of the Miami Valley's oldest and longest-standing cultural institutions. A regional orchestra with 83 contracted musicians and rich in artistic tradition, the Philharmonic is proud to call the Benjamin and Marian Schuster Performing Arts Center its home. The Schuster Center is a world-class, state-of-the-art performance hall that attracts arts aficionados from all corners of Ohio and around the nation. In addition, the Philharmonic also performs at Westminster Presbyterian Church and the Dayton Masonic Center. Since July 1, 2012, the DPO has been part of the Dayton Performing Arts Alliance along with Dayton Ballet and Dayton Opera.

The Dayton Philharmonic is a fully professional, unionized orchestra comprising musicians who also teach in area high schools and universities and privately. In addition to a full symphony orchestra, the Dayton Philharmonic family includes five chamber ensembles, a professional concert band, a 140-voice all-volunteer Chorus and three youth orchestras.

During its long history the Dayton Philharmonic has had four conductors: founder Paul Katz, Charles Wendelken-Wilson, Isaiah Jackson, and Neal Gittleman.

<https://daytonperformingarts.org/philharmonic>



Photo: Andy Snow

Neal Gittleman conducting the Dayton Philharmonic at the Benjamin and Marian Schuster Performing Arts Center, Dayton, Ohio, March 26, 2011.