

Crown Imperial

FESTIVE MUSIC FOR ORGAN, WINDS, BRASS & PERCUSSION



DALLAS SYMPHONY
JERRY JUNKIN
MARY PRESTON, organ



A PROF. JOHNSON 24-BIT **HDCD**® RECORDING



Audiophiles

crave music that tests their costly equipment, that challenges the response of sub-woofers, the stratospheric reach of tweeters, and the dynamic power of amplifiers (not to mention the transparency of costly cables!). Combine the awesome Lay Family Concert Organ (Opus 100 by C. B. Fisk) with Jerry F. Junkin's splendid Dallas Wind Symphony in the world-standard acoustics of the Meyerson Symphony Center and you create a near-Nirvana situation, one which the rest of us can enjoy, too.

But let's not blow our fuse right at the top. The SOLEMN ENTRY OF THE KNIGHTS OF THE ORDER OF ST. JOHN (*Festival Intrada*) by Richard Strauss (1864-1949) begins with a few organ chords in breathless *pianissimo*, upon which layers of brass gradually build over low and long-held pedal notes. Only eventually does the percussion join this grandly evolving tapestry as the knights arrive amidst a brilliant sonic sunrise. Strauss created a thrilling ceremonial environment for his friends in the Order (a service organization that specialized in hospital nursing).

Thrilling in a different yet hardly less compelling way must have been the regal celebrations at the Basilica of San Marco in Venice, Italy. There, Giovanni Gabrieli (ca. 1554-1612) evolved an innovative multi-ensemble music perfectly specified for today's stereo or surround-sound systems, with brasses in this balcony, strings in that one, organ and singers here and there. Our arrangement of Gabrieli's CANZON PRIMI TONI (*Sacrae Symphoniae*, 1597), gives the role of one of the four-part wind choirs to the organ. Mary Preston occasionally uses a Cromorne stop in registrations that sound much like a little band of Renaissance cornettos and shawms.

The legendary Frederick Fennell, who conducted the Dallas Wind Symphony in its first organ-and-ensemble foray, *Pomp and Pipes!* (RR-58) provided the examples by which many of us first experienced and appreciated the potential of the symphonic wind ensemble and, by extension, the repertoire created for it. You can still buy Fennell's marvelous Mercury Living Presence *British Band Classics* on CD. Every subsequent recording of the 1937 coronation march CROWN IMPERIAL by William Walton (1902-1983) must be compared with Freddy's finest, though the old Austin organ at the Eastman Theater cannot compete with the Dallas Fisk.

A man of his era, Frenchman Henri Tomasi (1901-1971) was variously described as a pantheist, mystic, visionary on occasion, a rebel, and a tormented soul. Tomasi's catalog shows him to be both prolific and expressive, a modernist who followed Beethoven's dictum for music 'from the heart, to the heart.' Extracted from his opera *Miguel Manara* in 1947 for his friend Paul Paray, the original scoring of the four *Fanfares Liturgiques* does not call for an organ part, but it seemed a totally appropriate addition to our excerpt, the PROCESSION ON GOOD FRIDAY, which, in its solemnity, for anyone steeped in Christian heritage, needs no descriptive program.

The energetic world-traveler, outdoorsman, pianist and music-popularizer Percy Grainger (1882-1962) loved to gild the lily, or perhaps more fairly, paint the posies. His marvelous concert settings of an international array of home-spun tunes, such as this extravagant arrangement of, as he calls it, the COUNTY DERRY AIR (or "Danny Boy") allowed Grainger to give instrumentalists 'something new to chew on' that was also totally familiar and completely audience-friendly.

Familiar as we all are with the traditional wedding march from the opera *Lohengrin* by Richard Wagner (1813-1883), in actuality that oft-used selection accompanies the transport of the newly wedded couple to their post-nuptial chamber (where, unfortunately for poor Elsa, curiosity kills the romance). More honestly, ELSA'S PROCESSION TO THE CATHEDRAL in Act II is the actual wedding march, expressive of our young woman's innocent yearning and growing

expectation as 'a long train of ladies, magnificently attired, proceeds slowly, finally ascending the steps to the church' (cue the pipe organ). This arrangement was made by Col. John R. Bourgeois (ret.), 25th director of the United States Marine Band (of which this writer's Oberlin College roommate, Timothy Foley, also now retired, became the 26th director in 1996).

Paul Hindemith (1895-1963), a 'jack of all instruments,' was master of them, too, and composed idiomatic sonatas or concertos for everything imaginable, from alphorn to saxophone. His KAMMERMUSIK NO. 7, Op. 46, no. 2 (1928), the last of a feisty set of chamber concertos for various solo instruments, was written for the inauguration of a new neo-classic instrument in the main hall of the Hessian Radio in Frankfurt, where Hindemith's brother-in-law was broadcast music director. An ensemble of three brass and eight woodwind (augmented by cello and bass) plays thematic cat-and-mouse with the pipe organ's 'wind ensemble'. Its three-movement Baroque proportions, its lean linear counterpoint, and its spicy modern harmony, make this concerto the best sort of blend of tradition and contemporary art. Think of it as a 20th century 'Brandenburg'.

NIAGARA FALLS by Michael Daugherty (b. 1954) was commissioned by the University of Michigan Bands for their 1997 centennial concert at Hill Auditorium. Honeymooners, scenic vistas and tourist traps populate this musical souvenir, a meditation on the American Sublime. Described as "a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way," this cheeky and colorful score mixes bluesy riffs, *film-noirish* edge, and an undercurrent of irresistible energy. And if I tell you that the four-note chromatic theme played almost immediately by the flutes (and afterwards by nearly everyone else) corresponds to the syllables for "Niagara Falls," you might find yourself singing along!

—Michael Barone

Host of American Public Media's *Pipedreams*
www.pipedreams.org



Jerry F. Junkin serves as Artistic Director and Conductor of the Dallas Wind Symphony, as well as Director of Bands and the Vincent R. and Jane D. DiNino Chair in Music at The University of Texas at Austin, where he also holds the title of University Distinguished Teaching Professor. In 2003 he was appointed Music Director and Conductor of the Hong

Kong Wind Philharmonia. Professor Junkin became conductor of The University of Texas Wind Ensemble in the fall of 1988, following an appointment as Director of Bands at the University of South Florida. From 1978 to 1982, he served as Assistant Director of Bands at UT, after which he held a similar position at The University of Michigan. In addition to his responsibilities as Professor of Music and Conductor and Music Director of the UT Wind Ensemble, he serves as Head of the Conducting Division and teaches courses in conducting and wind band literature. He is a recipient of the Texas Excellence in Teaching awards, presented annually by the Ex-Student's Association. Additionally, he received the Outstanding Young Texas-Ex Award also from the same organization. In 2004, he was elected to the Academy of Distinguished Teachers at UT and in 2005 was the recipient of the UT Fine Arts Achievement Award.

Jerry Junkin became the Artistic Director and Conductor of the Dallas Wind Symphony in the fall of 1993. Performances under the direction of Mr. Junkin have won the praise of such notable musicians as John Corigliano, David Del Tredici, Gunther Schuller, Karel Husa, William Kraft, Jacob Druckman and Michael Colgrass, among many others. In February of 2005 he led the world premiere performance of Corigliano's *Circus Maximus: Symphony No. 3*, in both Austin and New York's Carnegie Hall. The *New York Times* named the recent release on Reference Recordings with Jerry Junkin and The University of Texas Wind Ensemble, *Bells for Stokowski*, one of the best classical CDs of 2004.



Mary Preston is the Resident Organist and Principal/Lay Family Chair with the Dallas Symphony Orchestra and Curator of the Lay Family Concert Organ in the Morton H. Meyerson Symphony Center.

Ms. Preston has been presented in recital throughout the United States, Europe, and Asia to audiences responding with resounding enthusiasm and excitement. She has performed in such notable locations as the Riverside Church in New York City, the House of Hope in St. Paul, First Congregational Church in Los Angeles, the Notre Dame Cathedral in Paris, St. Nikolai in Leipzig, the Merseburg Cathedral, St. Hedwig Cathedral in Berlin, the Oliwa Cathedral in Poland, and the Liechtenstein Palace in Prague.

Ms. Preston has had the honor of playing the inaugural recitals on two magnificent new C.B. Fisk organs; one in the new Minato Mirai Concert Hall in Yokohama, Japan and the other in the new Benaroya Symphony Hall in Seattle, Washington.

Mary Preston has been a featured artist in numerous regional and national conventions of the American Guild of Organists, including the 2004 national convention in Los Angeles, 2005 regional conventions in Colorado and Connecticut and will be featured in several regional conventions during 2007.

Also, she was the featured artist with the 2004 Oregon Bach Festival. This year included solo recitals in San Jose, California; Norfolk, Virginia; performances at Duke and Yale Universities, Lansdale, Pennsylvania; Fayetteville, Arkansas; Palos Verdes Estates, California; Cambridge, Massachusetts; Augusta, Georgia; and Richmond, Virginia along with performances in Nebraska, Ohio and Washington.

She is a regular performer with the Dallas Wind Symphony. Her solo performances are frequently aired on National Public Radio's "Pipedreams."

DALLAS WIND SYMPHONY

Piccolo: Juli Purcell Powers **Flute:** Melinda Jean Wilson (Principal),
Kathy Johnson, Cindy Paxton, Jennifer McElroy **Oboe:** Steve Pettey (Principal),
Cinde Pettey, Kelli Short **English Horn:** Aryn Mitchell **E♭ Clarinet:** Garry Evans
B♭ Clarinet: Deborah Ungaro Fabian (Concertmaster), Sharon Knox Deuby (Associate Principal),
Mary Alice Druhan, Alex Yeselson, Ricky Reeves, Jeanie Murrow
Rich Colodney, Bonnie Dieckmann **Bass Clarinet:** Mickey Owens
Contra-alto Clarinet: Robin Owens **Bassoon:** Marty Spake (Principal), Jeff Strong, Lisa Wilshire
Contrabassoon: Peter Unterstein **Alto Saxophone:** Donald Fabian (Principal), David Lovrien
Tenor Saxophone: Roy Allen, Jr. **Baritone Saxophone:** John Sweeden
Horn: Ron Crisco (Principal), Susan Frazier (Assistant Principal), Brian Brown,
Chrystal Stevens, Timothy Stevens, **Trumpet:** Tim Andersen (Principal), Richard Harris
(Associate Principal), Lyle Steelman, Glenn Hummel, Luis Martinez, Gary Dobbins, Michael Attaway
Trombone: Jimmy Clark (Principal), James Klein, Bob Burnham **Bass Trombone:** Barney McCollum
Euphonium: Brian Davis (Principal), David Strand **Tuba:** Alex Cauthen (Principal), Jason Wallace
Cello: Karen Smith **String Bass:** Kyp Green **Harp:** Naoko Nakamura Stromberg
Organ: Mary Preston **Timpani:** Dale Powers (Principal) **Percussion:** Roland Muzquiz (Principal),
Steven Kimple, Steve McDonald, Christopher Deane, Barry Knezek, Jon Lee, Gregory White

Artistic Director & Conductor: Jerry Junkin **Executive Director:** Kim Campbell
Director of Development: Lee Papert **Director of External Affairs:** John Mahood
Operations Manager: Courtney Dodson **Personnel Manager:** Donald J. Fabian
Librarian: Juli Purcell Powers **Technical Director:** Michael McNicholas
Equipment Manager: Roland Muzquiz

The Dallas Wind Symphony is deeply grateful to the Wichita Falls Area Community Foundation's George M. Boswell, Jr., M.D. Endowment Fund and Dr. & Mrs. George Boswell, whose generous gifts served as the provenance for this recording. We offer our profound appreciation to Natalie Potter, Michael & Vicky Gunning and H. Ward Lay for their kindhearted support, which was essential to the realization of this project. Additional contributions received in memory of Sam W. Papert, Jr., culminated the successful efforts for *Crown Imperial*.

Our deepest gratitude goes to Keith Johnson, Tam Henderson, Rob Carnochan and Marcia Martin, the amazingly talented production team behind this recording. This project wouldn't have happened without the dedication of the musicians, conductor Jerry Junkin, and the inspired playing of organist Mary Preston. We also wish to acknowledge the wonderful group at the Meyerson Symphony Center, who are always there to lend a helping hand – Kerry Musick, Les Studdard, Lamar Livingston, Chris Head, Ed Schmidt, and Sam Saenz. Many thanks to Scott Taylor and Roland Muzquiz at Richardson High School for everything they do. The Dallas Wind Symphony is proud to be sponsored by Elliott's Hardware with support from the City of Dallas-Office of Cultural Affairs, TACA, and The 500, Inc.

Please visit our website: www.dws.org

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Meyerson Symphony Center, Dallas, Texas

Producer

J. Tamblyn Henderson, Jr.

Associate Producer

Robert Carnochan

Engineer

Keith O. Johnson

Executive Producers

Kim J. Campbell, Marcia Martin, JTH

Edited and Mastered by

Paul Stubblebine, JTH

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Bill Roarty, JTH

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Lamar Livingston – Technical Director

Samuel Saenz – Sound Technician

Ed Schmitt – Stage Operations

Christopher Head – Lighting Technician

The Dallas Wind Symphony on Reference Recordings:

conducted by FREDERICK FENNELL

MARCHES I'VE MISSED RR-85

BEACHCOMBER RR-62

POMP & PIPES! (with Paul Riedo, organ) RR-58

TRITTICO RR-52

FENNELL FAVORITES RR-43

conducted by JERRY JUNKIN

GARDEN OF DREAMS Music by David Maslanka RR-104

STRICTLY SOUSA RR-94

HOLIDAYS & EPIPHANIES Music by Ron Nelson RR-76

ARNOLD FOR BAND Music by Malcolm Arnold RR-66

conducted by HOWARD DUNN

HOLST: Hammersmith, Suite #1 in E-Flat; Suite #2 in F; A Moorside Suite RR-39

FIESTA! (Reed, Gould, C. Williams, Nixon, F. Perkins) RR-38

also:

UNIVERSITY OF TEXAS WIND ENSEMBLE

conducted by JERRY JUNKIN

BELLS FOR STOKOWSKI RR-104

Complete listings and secure ordering: www.ReferenceRecordings.com

Crown Imperial

REFERENCE
RECORDINGS RR-112

RICHARD STRAUSS

1 *Festival Intrada* 6:19

Arr. John Levick & Warren Shaffer
Orig. Robert Lienau, Berlin

GIOVANNI GABRIELI

2 *Canzon Primi Toni* 4:00

(Sacrae Symphoniae)
Edited Robert King
Robert King Music Co.

WILLIAM WALTON

3 *Crown Imperial* 10:35

(Coronation March, 1937)
Arr. W. J. Duthoit
Boosey & Hawkes, Ltd.

HENRI TOMASI

4 *Procession du Vendredi-Saint* 9:30
(Fanfares Liturgiques)
Alphonse Luduc Editions Musicales

PERCY GRAINGER

5 *County Derry Air* 6:21

(Irish Tune from County Derry)
Edited Barry Peter Ould
Bardic Edition

RICHARD WAGNER

6 *Elsa's Procession to the Cathedral* 6:21

(Lohengrin)
Arr. John R. Bourgeois
Wingert-Jones Music, Inc.

PAUL HINDEMITH

7-9 *Kammermusik No. 7, op. 46 #2* 15:16

7 3:26 8 5:33 9 6:15

Schott & Co. Ltd.

MICHAEL DAUGHERTY

10 *Niagara Falls* 10:06

Peermusic Classical New York