



Deified
National Brass Ensemble
Eun Sun Kim

DEIFIED

Disc 1

Richard Strauss (1864-1949)

1 Vienna Philharmonic Fanfare, TrV 248 2. 18

Jonathan Bingham (b. 1989)

2 Deified* 10. 56

Arturo Sandoval (b. 1949)

Brass Fantasy*

3 Part I - Fanfare 1. 36

4 Part II 3. 00

5 Part III 2. 08

6 Part IV 1. 34

* world premiere recordings

Total playing time Disc 1: 21. 34

Disc 2

Richard Wagner (1813-1883), Timothy Higgins (arranger)

The Ring (after Richard Wagner's *Der Ring des Nibelungen*)

Das Rheingold

1 The Rhine 4. 26

2 From Walhalla to Nibelheim and back 6. 15

Die Walküre

3 Siegmund's Flight 3. 49

4 Love Theme 2. 40

5 Hunding's Arrival 1. 57

6 Wotan and Brünnhilde's Arrival 2. 41

7 Siegmund's Death 2. 36

8 Ride of the Valkyries 2. 11

9 Wotan's Goodbye and Magic Fire Music 4. 22

Siegfried

10 Siegfried and Mime 4. 48

11 Forest Murmurings 2. 11

12 Siegfried's Horn Call 2. 04

13 Siegfried Slays the Dragon 5. 28

Götterdämmerung

14 Dawn - Brünnhilde and Siegfried 3. 15

15 Siegfried's Rhine Journey 6. 21

16 Hagen's Watch Call 1. 25

17 Siegfried and the Rhinemaidens 2. 57

18 Siegfried's Death and Goodbye 4. 46

19 Siegfried's Funeral March 7. 02

20 Brünnhilde Returns the Ring (Immolation Scene) 7. 35

Total playing time Disc 2: 78. 52



Dreams Are Worth Pursuing

Endeavors such as this are only possible when highly committed people converge to undertake important work.

The genius of Michael Sachs is evident in all that he does, but his dedication to bringing extraordinary artists together for this level of investment is unsurpassed. Eun Sun Kim is simply sublime in her capacity as a conductor, and Tim, Arturo and Jonathan are exceptional in bringing beauty to life. In the end, a project is only successful when a single person believes in its value. In this case, that person is one of the most remarkable individuals I have known in my life, Dr. Joseph Markoff. Thanks Joe, you are the best.

Enjoy this recording. It is driven by passion, vision, and a belief that undertaking the difficult is worthwhile for great art.

David H. Stul

President and CEO, San Francisco Conservatory of Music

When the National Brass Ensemble gathered in 2014 at Sonoma's Green Music Center for our Gabrieli album project and concert, and then again in 2015 for our album release concert in Chicago's Orchestra Hall, I felt as if lightning had somehow struck twice in order for these memorable, large-scale events to come together. After several years and a global challenge that changed the world, it felt as if we might be getting more than our fair share of luck and lightning when we were able to gather yet again in 2022, this time in

San Francisco for another ambitious recording project, a concert at San Francisco's Davies Symphony Hall, and an Academy for young brass players.

To be in the midst of the incredible sound of this group, surrounded by such wonderful friends and inspiring colleagues, is one of the greatest honors of my career. The added opportunity of watching everyone teach and glimpse a window into their creative processes was a special bonus.

I offer my profound thanks to so many extraordinary individuals, whose herculean efforts made this project possible: to Dr. Joseph and Phyllis Markoff, for their incredibly generosity; to David Stull (President of the San Francisco Conservatory of Music), for his endless energy and vision; to the staff of the San Francisco Conservatory of Music, whose tireless work made the NBE Academy possible; to Eun Sun Kim, for her wonderful and creative leadership; to Jonathan Bingham and Arturo Sandoval, for their powerful new works; to Timothy Higgins, for his sensational Wagner arrangement; to Blanton Alspaugh, for his keen ears and sonic expertise; and to every one of the members of the National Brass Ensemble, who brought so much artistry, chemistry, and camaraderie to this event.

Lightning and luck will only take you so far, so it is the incredibly synergy of special artists, intense generosity, positive energy, fierce determination, clear vision, and elevated creativity that truly inspires my awe, appreciation, and gratitude.

Michael Sachs

Principal Trumpet, The Cleveland Orchestra



National Brass Ensemble

David H. Stull, Executive Director
Michael Sachs, Artistic Director
Eun Sun Kim, Conductor, Caroline H. Hume
 Music Director of San Francisco Opera

Boston Symphony Orchestra

Toby Oft, Principal Trombone
James Markey, Bass Trombone

Chicago Symphony Orchestra

Gail Williams, Former Assoc. Principal Horn,
 Professor of Horn, Northwestern University

The Cleveland Orchestra

Michael Sachs, Principal Trumpet
Nathaniel Silberschlag, Principal Horn
Richard King, Fourth Horn, former Principal
 Horn
Randy Hawes, Acting Bass Trombone
Yasuhito Sugiyama, Principal Tuba
Marc Damoulakis, Principal Percussion
Paul Yancich, Principal Timpani
Trina Struble, Principal Harp

Indiana University

Demondrae Thurman, Euphonium,
 Professor of Music

Indianapolis Symphony Orchestra

Conrad Jones, Principal Trumpet

Nashville Symphony

William Leathers, Principal Trumpet

New York Philharmonic

Christopher Martin, Principal Trumpet
Richard Deane, Assoc. Principal/Acting
 Principal Horn
Leelanee Sterrett, Third Horn/Acting
 Assoc. Principal Horn
Joseph Alessi, Principal Trombone

Philadelphia Orchestra

Jeffrey Curnow, Assoc. Principal Trumpet
Jennifer Montone, Principal Horn

San Francisco Opera & Ballet Orchestras

Adam Luftman, Principal Trumpet

San Francisco Symphony

Robert Ward, Principal Horn
Jonathan Ring, Second Horn
Jessica Valeri, Fourth Horn
Aaron Schuman, Assoc. Principal Trumpet
Meredith Clark, Acting Principal Harp

Timothy Higgins, Principal Trombone
Jeffrey Anderson, Principal Tuba
James Lee Wyatt III, Percussion
Jacob Nissly, Principal Percussion
Jonathan Dimmock, Organist





Eun Sun Kim

VIENNA PHILHARMONIC FANFARE

Richard Strauss (1864-1949) wrote the *Vienna Philharmonic Fanfare* in 1924 for the first Vienna Philharmonic Ball, a tradition that has continued to this day. The fanfare was, and still is, performed when the honored guests arrive. Alluding to the iconic opening measures of his *Also sprach Zarathustra*, as well as to the ceremonial chorus "Freudig begrüßen wir die edle Halle (Joyfully we greet this noble hall)" from Richard Wagner's *Tannhäuser*, the fanfare is an ideal opener of this program.

DEIFIED

Aside from composing for the concert stage, I found work writing music for independent films while living in New York. In most cases, to get and maintain work, composers will have to learn more about filmmaking vs. filmmakers attempting to learn music composition. Upon learning this, I considered myself as much of a storyteller as my filmmaking counterparts and gave attention while viewing films to lighting, pacing, cinematography, and — the element relating to DEIFIED most — narrative structure.

Most films have one forward moving narrative — that's to say each scene is in chronological order. One particular film, though, that experimented further with narrative was Christopher Nolan's *Memento* (2000). In lieu of having one narrative, *Memento* uses, (primarily), two — one moving forward in time (using black and white scenes), the second moving backward, (using scenes in color). Starting

with the latter, the film begins at the end of the story and continues through a series of flashbacks within flashbacks — the effect comes before the cause. Inserted in between are the black and white scenes — cause and effect. These two timelines are moving toward one another making the film's climax the center of the story. With my respect for form and structure in music, I became curious about witnessing this cinematic narrative structure being adapted to a musical composition.

DEIFIED, like *Memento*, is comprised of two "narratives" — one more rhythmic, the other, melodic. The piece alternates between the two in a pattern that allows the former to decay measure by measure as the latter surfaces in the same way. The process is then reversed, creating a large palindrome before having both "narratives" played simultaneously in the finale.



This palindromic work is composed with 383 measures and has two tempo markings — 141 and 131 beats per minute, all numbers being palindromes along with the title's spelling, D.E.I.F.I.E.D.

DEIFIED was commissioned by the San Francisco Symphony and San Francisco Conservatory of Music, written for the National Brass Ensemble with funding provided by Laurence and Michèle Corash

Jonathan Bingham

BRASS FANTASY

When my dear friend [Cleveland Orchestra Principal Trumpet] Michael Sachs asked me to write this piece, I was very grateful and moved. It is a great honor that my composition *Brass Fantasy* will be played by such an exceptional group of high-caliber musicians [National Brass Ensemble]. My intention, in terms of compositions, was to create something where various musical styles were

involved, and all of the instruments had genuine participation.

Arturo Sandoval

THE RING (after Richard Wagner's Der Ring des Nibelungen)

The arrangement of music from Wagner's *Ring Cycle* is intended to form a large-scale symphony for a brass and percussion ensemble. The tone of each opera serves the symphonic format quite well, especially the slow and reflective mood of *Die Walküre* and the scherzo-like *Siegfried*. All of the music selected from Wagner's operas is placed in chronological order and retains its original key.

As a musician who has never performed a *Ring Cycle* in his career, undertaking this arrangement is the closest I can get to performing some of the best music written for opera.

Timothy Higgins

Acknowledgements

PRODUCTION TEAM

Executive producer **David H. Stull**

Recording producer **Blanton Alspaugh** | Recording engineer **John Newton**

Mixing & mastering engineer **Mark Donahue**

Technical assistance **Sean Royce Martin & Steve Veilleux** (Skywalker Sound)

Photography **Matt Washburn**

Cover design **Marjolein Coenrady**

Product management & Design **Francesca Mariani & Kasper van Kooten**

This album was recorded at the Davies Symphony Hall, San Francisco, on the 20th of June 2022.

Jonathan Bingham is the first recipient of the Emerging Black Composers Project. The San Francisco Conservatory of Music (SFCM), in partnership with the San Francisco Symphony and the SFCM President's Advisory Council on Equity and Inclusion, are pleased to announce the third annual Emerging Black Composers Project (EBCP). The San Francisco Symphony, led by Music Director Salonen, will give the world premiere of a work commissioned by the EBCP's winner. The winner will also receive a \$15,000 award and mentorship from Salonen, SFCM Music Director Edwin Outwater and Daniel Bartholomew-Poyser, the resident conductor of engagement and education at SFS and chair of the EBCP selection committee.

PENTATONE TEAM

Vice President A&R **Renaud Loranger** | Managing Director **Sean Hickey**

Head of Catalogue, Product & Curation **Kasper van Kooten**

Head of Marketing, PR & Sales **Silvia Pietrosanti**





Sit back and enjoy

