



photo ernie tacsik

dallas wind symphony

Founded in 1985 as a Saturday morning sight-reading ensemble, the Dallas Wind Symphony has become one of the top professional wind ensembles in the world. Led by Artistic Director and Conductor Jerry Junkin, more than fifty musicians of exceptional individual and collaborative artistry perform, broadcast, record and teach as members of the Dallas Wind Symphony, providing a standard against which other bands measure excellence.

Since its debut, the Dallas Wind Symphony has entertained more than one million people, ranging from the citizens of Dallas to Her Majesty Queen Elizabeth II. Seventeen professionally engineered CDs are now in worldwide distribution and the Dallas Wind Symphony is regularly heard on the nationally syndicated radio programs *Performance Today*, *Audiophile Audition* and *Wind & Rhythm*, as well as on SiriusXM Radio. Recently the Dallas Wind Symphony worked with composer/conductor Austin Wintory to perform his score for *The Banner Saga*, a new video game by Stoic Studios.

K 11201



redshift
music for trumpet and winds

dallas wind symphony
jerry junkin, conductor
brian shaw, trumpet

1 **fisher tull**

(1934-1994)

**rhapsody for trumpet
and band** (1980) (12:18)

cadenza by fisher tull
with additions by allen vizzutti
(*boosey & hawkes*)

2 **reinhold
glière**

(1875-1956)

**concerto for coloratura
soprano, op. 82** (1943)

(trans. begian)
(*russian state music press*)

andante (8:05)

3 **brett william
dietz**

(b. 1972)

**redshift for trumpet and
wind ensemble** (2009) (9:48)

(*cat crisis publications*)

★ **WORLD PREMIERE RECORDING** ★

4 **sergei
rachmaninov**

(1873-1943)

**vocalise, op. 34,
no. 14** (1912) (4:12)

(trans. shaw)
(*ms*)

fisher tull

**concerto no. 2 for trumpet
and band** (1974) (16:58)

(*boosey & hawkes*)

5 **moderato – allegro** (6:57)

6 **slowly, but with freedom** (5:28)

7 **allegro** (4:33)

total time 51:33

Active as a Baroque Trumpet player, Shaw has performed throughout North America including New York, Boston, Santa Fe, Kansas City and Nashville. His debut recording, *Virtuoso Concertos for Clarino*, includes some of the most difficult pieces ever written for the instrument, and is accompanied by an orchestra which includes New York's finest period musicians.

As a jazz musician, Shaw performs regularly on the popular LSU concert series "Hot Summer Nights and Cool Jazz" alongside pianist Willis Delony and bassist Bill Grimes. He also directs the LSU Jazz Ensemble, which, during his leadership, has hosted such guest artists and clinicians as Wayne Bergeron, John Clayton, Robert Glasper, Wycliffe Gordon, Branford Marsalis, Rufus Reid, and McCoy Tyner. His jazz books and transcriptions are published by Advance Music, Theodore Presser, Schott and Universal Edition.

Shaw holds degrees from Eastern Illinois University (B.Mus), the Eastman School (M.Mus) and the University of Texas at Austin (D.M.A.). He lives in Baton Rouge with his wife, Paula, their son Thomas, and their house full of rescued pets.



photo shelby lewis

“Brian Shaw epitomizes the versatile twenty-first century trumpeter.”

– Elisa Koehler,
Fanfares and Finesse:

A Performer's Guide to Trumpet History and Literature

“Shaw’s tone is beautiful, and his playing unfailingly musical.”

– *Early Music America*

brian shaw

Brian Shaw is Associate Professor of Trumpet and Jazz Studies at Louisiana State University in Baton Rouge and Co-Principal Trumpet of the Dallas Wind Symphony.

On the modern trumpet, Shaw has been a prizewinner in several international competitions and is the dedicatee of numerous new works, including Brett William Dietz’s *redshift* and Joseph Turrin’s *Two Images*. He can also be heard as Principal Trumpet on recordings with the University of Texas Wind Ensemble, the Eastman Wind Ensemble, the Dallas Wind Symphony, and the choral ensemble *Conspire*.

dallas wind symphony

jerry junkin, conductor

brian shaw, trumpet

recorded January 2-4, 2014 in the eugene mcdermott concert hall
at the morton h. meyersen symphony center, dallas, tx

recording engineer bruce leek

recording assistant nicholas williams

producers donald mckinney, john thiessen, and brian shaw

production assistant dominic talanka

cover photo eso/m. kornmesser

cover design concept brian shaw

TRUMPETS

B♭ trumpet yamaha ytr 8335la/bergeron

C trumpet bach 229 trumpet, with leadpipe and tuning slide by ken larson brasswerks

mouthpiece 3md with 10 backbore by terry warburton and a 3cs top/acb mo backbore

by trent austin, austin custom brass

cup mute mutec copper adjustable

straight mute jo-ral aluminum

This recording was made with the substantial support of an *Awards To Louisiana Artists and Scholars (ATLAS)* grant from the Louisiana State Board of Regents.

microphones sennheiser mkh20, sennheiser mkh40, audio technica at4049, beyer m160

microphone pre-amps millennia media hv-3, fm acoustics Class-Amps, Grace Design 801

recording console ramsa wrs4424 (modified by john windt)

cables mit-cvt 2c/3d, mit z-center power conditioning

speakers atc scm 20sla monitors

recorders tascam da38

dat decks panasonic sv3800

processor prism sound ada-8, prism sound mr2024t interface

reference headphones sony mdr v6

fisher tull

rhapsody for trumpet and band

Fisher Aubrey Tull was born in Waco, Texas, on September 24, 1934. His early successes as a trumpeter earned him a scholarship in 1952 at the school now known as the University of North Texas. At North Texas, Tull excelled in the jazz program and became increasingly interested in arranging. After receiving both his Bachelor's and Master's degrees from North Texas in 1957, Tull obtained a faculty position at Sam Houston State University, a position he held for the duration of his career. In 1962 Tull returned to North Texas for doctoral study in composition with Samuel Adler, earning a PhD in 1965. Tull's stature as a composer and educator in the state of Texas was such that when he died on August 23, 1994, Governor Ann Richards issued a proclamation allowing him to be buried in the Texas State Cemetery.

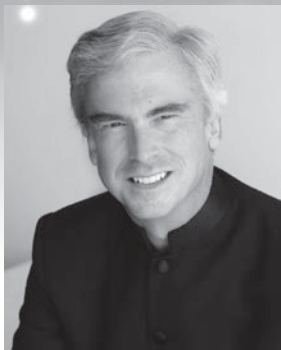
Fisher Tull's *Rhapsody for Trumpet and Band* contains several contrasting sections of highly virtuosic passages for the trumpet soloist and ensemble. Soaring lyricism, especially in the solo trumpet part, characterizes each of the three richly scored lyrical sections, which surround two faster, more technically demanding portions of the work. The piece reaches its climax in the passage just before the cadenza, in which the trumpet reaches a high written A-flat.

Tull completed the *Rhapsody* on June 20, 1980. It was commissioned by Charles Forque and written to be performed by trumpet soloist 'Doc' Severinsen with the Plano [TX] Senior High School Band in concert on May 24, 1981.

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. Mr. Junkin has released more than thirty compact disc recordings for the Reference, Klavier and Naxos labels. *The New York Times* named his recent release, *Bells for Stokowski*, one of the best classical CDs of the year. His performance of *Circus Maximus* with The University of Texas Wind Ensemble was recently released on the world's first Blu Ray audio disc in 5.1 surround sound. In 2014 he will lead The University of Texas Wind Ensemble on a four-week tour around the world.

Mr. Junkin is an enthusiastic advocate of public school music education, having conducted All-State bands and festivals in forty-eight states and on five continents. He spends his summers in residence at the Interlochen Arts Camp in Michigan, as well as appearing at major music festivals throughout the world.

Mr. Junkin has served as President of the Big XII Band Director's Association and is a member of the Board of Directors of The John Philip Sousa Foundation. He is also Past President of the American Bandmasters Association and of the College Band Directors National Association. Mr. Junkin regularly appears with ensembles around the world, including the Tokyo Kosei Wind Orchestra and the Taipei Symphonic Winds.



jerry junkin

Beginning his twenty-second season as Artistic Director and Conductor of the Dallas Wind Symphony, Jerry Junkin is one of the world's most highly regarded wind conductors. He has served as Music Director and Conductor of the Hong Kong Wind Philharmonia since 2003. Additionally,

2014 marks the beginning of his twenty-seventh year on the faculty of The University of Texas at Austin, where he holds the Vincent R. and Jane D. DiNino Chair for the Director of Bands. He also holds the title of University Distinguished Teaching Professor. Previously he served on the faculties of both the University of Michigan and the University of South Florida. In addition to his responsibilities as Professor of Music and Conductor of the Texas Wind Ensemble, he serves as Head of the Conducting Division and teaches courses in conducting and wind band literature. He is a recipient of multiple teaching awards, and his students hold major positions throughout the world. In 2005 he was presented the Grainger Medallion by the International Percy Grainger Society in recognition of his championing of Grainger's works.

Although the exact details are a bit elusive, all available sources confirm that the piece was not performed on this concert, even though a surviving program from that concert lists the *Rhapsody*. David Lovrien, who was a student in the Plano band at the time, and is now an alto saxophonist in the Dallas Wind Symphony, suspects that the Rhapsody was “pulled at the last minute and replaced with an arrangement Charles [Forque] had had Buddy Mattel write of Kenny Rogers’ *Lady*, which was a duet for me and Doc.” Unfortunately, there is no evidence that Severinsen has ever performed the *Rhapsody*.

The premiere of the *Rhapsody* occurred the following year, performed by soloist Vince DiMartino with the University of Kentucky Symphonic Band. The work has since been performed often, most notably by DiMartino and by Allen Vizzuti, who performed it with Forque and the Plano Senior High School Band in 1987. In that performance Vizzuti added substantially to a section of Tull’s cadenza, and I have chosen to include part of that addition in this recording.

reinhold glière

concerto for coloratura soprano

Reinhold Glière was born in Kiev, Ukraine, on January 11, 1875. He attended the Moscow Conservatory, where his principal studies were composition and counterpoint. After serving as the director of the Kiev Conservatory, he moved to Moscow and taught at the conservatory there until the early 1940s. During his long career, Glière was awarded many composition prizes from the Ukrainian

and later Soviet governments, including the Order of Lenin and the Stalin Prize. He died in Moscow on June 23, 1956. Although Glière was a prolific composer of symphonic, chamber and vocal works, as well as music for the stage and screen, his ***Concerto for Coloratura Soprano and Orchestra*** is certainly among his most beloved and often performed works.

Glière composed the ***Concerto for Coloratura Soprano*** between 1942 and 1943; it was first performed in Moscow on May 12, 1943. The charming first movement of Glière's ***Concerto***, marked *Andante*, is characteristically Russian, full of long, brooding phrases juxtaposed against upwardly-spinning melodies. Of particular note is the interplay between the solo trumpet and clarinet in the central section of the movement. Much like Rachmaninov's ***Vocalise*** and other works written for wordless voice, this piece has been transcribed for nearly every possible solo instrument. The first and probably the most famous version of this beautiful composition as played on the trumpet (and transcribed for winds, incidentally) was recorded by the great Russian virtuoso Timofei Dokshizer (1921-2005). His inspiring recording was my first exposure to this piece, and I humbly offer this new version in its original vocal key in homage to Mr. Dokshizer.

The transcription of the first movement used on this recording was created by Harry Begian (1921-2010) for a concert with the University of Illinois Symphonic Band in April 1983 in which Philip Smith, Principal Trumpet of the New York Philharmonic, was soloist. This recording of Glière's ***Concerto for Coloratura Soprano*** is dedicated to the memory of Trudy Thiessen, mother of my dear friend and our co-producer John Thiessen, who unexpectedly passed away January 4, 2014, while we were in the final recording session for this release.

Both the five-note motive and the three-note cell are featured in a prominent way in the structure of both the second and third movements, creating a cyclical unity to the work.

The third movement is a scherzo, which incorporates the five-note motive of the second movement into its construction. Marked at a rapid tempo of dotted-quarter equals 152, the majority of the movement is in 6/8 time but frequently shifts to other meters by the use of accents and ties.

Concerto No. 2 is written in a virtuosic manner and stands in sharp contrast to Fisher Tull's previous works for trumpet. While only 17 minutes in duration (in comparison to the 22 minutes of the *First Concerto*), it presents significant challenges for the performer, especially regarding the writing for the solo trumpet in the high and altissimo registers.

- ©2014 NOTES BY BRIAN SHAW

The Tonight Show orchestra for television personality Johnny Carson before embarking on a solo and conducting career. Known for his versatility as a performer and his extraordinary range and technique, he has long been regarded as one of the finest trumpet performers of the twentieth century. Forque commissioned for Severinsen a total of thirty-seven works for solo trumpet and concert band over the course of his thirteen years at Robert E. Lee High School, Baytown, Texas, and eleven years at Plano High School, Plano, Texas.

Concerto No. 2 for Trumpet and Band was premiered on June 2, 1974 by the Robert E. Lee High School Symphonic Band, Baytown, Texas, with Doc Severinsen as the soloist and Charles Forque conducting. Following the successful premiere, Severinsen convinced Tull to re-orchestrate the work for solo trumpet and orchestra.

The work is organized into a three-movement scheme, with fast outer movements and a slow middle movement. The first movement is in *sonata-allegro* form and begins with a six-measure introduction, marked *Moderato*, before establishing the *Allegro* tempo of the remainder of the movement. The theme is based on quartal elements, and the opening three notes, an ascending interval of a perfect 4th followed by a step in the same direction, play a significant role in the thematic makeup of the entire work.

The second movement, marked *Slowly, but with freedom*, opens with a five-note motive that is first stated in unison by the French horns. The first three notes of the motive form a cell that is derived from the intervallic structure of the first three notes of the first theme of the first movement, but with the order changed.

brett william dietz

redshift

According to *Encyclopedia Britannica*, **redshift** is a “displacement of the spectrum of an astronomical object toward longer (red) wavelengths. It is generally attributed to the Doppler effect, a change in wavelength that results when a given source of waves (e.g., light or radio waves) and an observer are in rapid motion with respect to each other.”

As the piece’s name suggests, **redshift** is full of color, contrast and fast-paced drama. The work contains a great amount of interplay between the trumpet soloist and ensemble, and prominently features the percussion section. Worthy of particular attention are its three solo cadenzas, each more virtuosic than the last. **redshift** was composed during the summer of 2009, and was premiered in May 2010 by trumpet soloist Brian Shaw with the Eastman Wind Ensemble, conducted by Mark Davis Scatterday.

Brett William Dietz (b. 1972) is Associate Professor of Percussion at Louisiana State University and is the music director of *Hamiruge*, the percussion ensemble at LSU. He earned a Bachelor of Music degree in Percussion and a Master of Music in Composition/Theory from Duquesne University. In 2004 Dietz earned a Doctorate of Music from Northwestern University. He has studied percussion with Jack DiLanni, Andrew Reamer, Stanley Leonard and Michael Burritt; his principal composition teachers include Joseph W. Jenkins, David Stock and Jay Alan Yim.

From the composer:

redshift for solo trumpet and wind orchestra uses pitch cells that slowly morph as the length of the composition increases. The morphing of these cells is intended to mimic the physics principle of the same name. Redshift occurs when light from an object moving away from the observer is shifted to the red end of the spectrum. The piece is dedicated with admiration, respect, and friendship to trumpeter Brian Shaw. I was interested in writing a piece that catered to Brian's interest in astronomy.

sergei rachmaninov

vocalise

Sergei Rachmaninov was born on March 20, 1873 and pursued studies in piano and composition at the conservatories of St. Petersburg and Moscow during his youth. Considered one of the greatest pianists of all time, Rachmaninov was an equally gifted composer. He left Russia in 1917 after the October Revolution, eventually arriving in the United States in 1918, where his career as a concert performer flourished again. Returning his energies to composition toward the end of his life, Rachmaninov wrote some of his most beloved works, including *Rhapsody on a Theme of Paganini* and his Third Symphony, in the 1930s. He died of a melanoma in California on March 28, 1943.

Rachmaninov's **Vocalise** comes from his *Fourteen Songs, Op. 34*, and was first performed during a concert in Moscow in early 1916. Of the work Rachmaninov biographer Max Harrison observes "...in this postscript to his *Op. 34* songs, Rachmaninoff leaves us with the wordless purity of **Vocalise**, one of the most beautiful, perfectly sustained melodies he ever wrote. Towards the end, as the voice reaches a height to ecstatic expression the piano repeats the melody in its original form. This seemingly academic procedure results in a passage of surpassing loveliness..." (*Rachmaninoff: Life, Works, Recordings*, p. 18)

This transcription and recording of Rachmaninov's **Vocalise** is dedicated to the memory of W. David Hobbs, a brilliant pianist and teacher who was my great friend and frequent musical collaborator. The **Vocalise** was the last piece we performed together, and I had the honor of playing it (unaccompanied) at his memorial service in September 2007.

fisher tull

concerto No. 2 for trumpet and band

(The following is taken from Alan Wenger's dissertation *The Solo Compositions for Trumpet of Fisher Aubrey Tull*.)

Concerto No. 2 for Trumpet was the first of two works by Fisher Tull commissioned by Charles Forque for trumpet artist Carl "Doc" Severinsen. Severinsen performed with numerous big bands and served as Music Director and trumpet soloist with