

GABRIELI

NATIONAL BRASS ENSEMBLE



NATIONAL BRASS ENSEMBLE

TRUMPET

David Bilger

Principal Trumpet
The Philadelphia Orchestra

Jeffrey Curnow

Associate Principal Trumpet
The Philadelphia Orchestra

Thomas Hooten

Principal Trumpet
Los Angeles Philharmonic

Mark J. Inouye

Principal Trumpet
San Francisco Symphony

Adam Luftman

Principal Trumpet
San Francisco Opera and Ballet orchestras

Chris Martin

Principal Trumpet
Chicago Symphony Orchestra

Michael Martin

Trumpet
Boston Symphony Orchestra

Thomas Rolfs

Principal Trumpet
Boston Symphony Orchestra

Michael Sachs

Principal Trumpet
The Cleveland Orchestra

HORN

Richard King

Principal Horn
The Cleveland Orchestra

Jennifer Montone

Principal Horn
The Philadelphia Orchestra

James Sommerville

Principal Horn
Boston Symphony Orchestra

Robert Ward

Principal Horn
San Francisco Symphony

Gail Williams

Former Associate Principal Horn
Chicago Symphony Orchestra

TROMBONE

Joseph Alessi

Principal Trombone
New York Philharmonic

Nitzan Haroz

Principal Trombone
The Philadelphia Orchestra

Tim Higgins

Principal Trombone
San Francisco Symphony

Massimo La Rosa

Principal Trombone
The Cleveland Orchestra

Michael Mulcahy

Trombone
Chicago Symphony Orchestra

BASS TROMBONE

Randall Hawes

Bass Trombone
Detroit Symphony Orchestra

James Markey

Bass Trombone
Boston Symphony Orchestra

TUBA

Gene Pokorny

Principal Tuba
Chicago Symphony Orchestra

Mike W. Roylance

Principal Tuba
Boston Symphony Orchestra

Yasuhito Sugiyama

Principal Tuba
The Cleveland Orchestra

TIMPANI

Paul Yancich

Principal Timpani
The Cleveland Orchestra

PERCUSSION

Marc Damoulakis

Principal Percussion
The Cleveland Orchestra

LIBRARIAN

Robert O'Brien

Head Librarian
The Cleveland Orchestra

From *Sacrae Symphoniae* (1597)

Giovanni Gabrieli (c. 1554/1557-1612)

arr. Tim Higgins (b. 1982)

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Canzon per Sonar Septimi Toni No. 2

CHOIR A Michael Sachs, *trumpet*
Jeffrey Curnow, *trumpet*
Joseph Alessi, *trombone*
Massimo La Rosa, *trombone*

CHOIR B Chris Martin, *trumpet*
Mark J. Inouye, *trumpet*
Michael Mulcahy, *trombone*
Tim Higgins, *trombone*

CONDUCTOR Gail Williams

Canzon per Sonar in Echo Duodecimi Toni

CHOIR A Michael Sachs, *trumpet*
Thomas Rolfs, *trumpet*
Adam Luftman, *trumpet*
James Sommerville, *horn*
James Markey, *bass trombone*
Yasuhito Sugiyama, *tuba*

CHOIR B Chris Martin, *trumpet*
Michael Martin, *trumpet*
Gail Williams, *horn*
Michael Mulcahy, *trombone*
Randall Hawes, *bass trombone*

CONDUCTOR Joseph Alessi

Canzon per Sonar Duodecimi Toni

TRUMPET Thomas Hooten, David Bilger,
Jeffrey Curnow, Thomas Rolfs,
Michael Martin, Michael Sachs,
Adam Luftman

TROMBONE Nitzan Haroz, Joseph Alessi,
Massimo La Rosa

BASS James Markey, Randall Hawes

TROMBONE

CONDUCTOR Michael Mulcahy

Buccinate in Neomenia

CHOIR A Mark J. Inouye, *trumpet*
James Sommerville, *horn*
Richard King, *horn*
Tim Higgins, *trombone*
Gene Pokorny, *tuba*

CHOIR B Michael Sachs, *trumpet*
Chris Martin, *trumpet*
Thomas Rolfs, *trumpet*
Gail Williams, *horn*
Joseph Alessi, *trombone*

CHOIR C Michael Martin, *flugelhorn*
Jennifer Montone, *horn*
Massimo La Rosa, *trombone*
James Markey, *bass trombone*

CHOIR D Robert Ward, *horn*
Michael Mulcahy, *trombone*
Nitzan Haroz, *trombone*
Randall Hawes, *bass trombone*
Mike W. Roylance, *tuba*

CONDUCTOR Yasuhito Sugiyama

O Magnum Mysterium

CHOIR A Mark J. Inouye, *flugelhorn*
 Gail Williams, *horn*
 Jennifer Montone, *horn*
 Nitzan Haroz, *trombone*

CHOIR B Tim Higgins, *alto trombone*
 Joseph Alessi, *trombone*
 Randall Hawes, *bass trombone*
 Gene Pokorny, *tuba*

CONDUCTOR Michael Mulcahy

Canzon per Sonar Septimi et Octavi Toni

CHOIR A Michael Sachs, *trumpet*
 Adam Luftman, *trumpet*
 Richard King, *horn*
 Massimo La Rosa, *trombone*

CHOIR B Chris Martin, *trumpet*
 Michael Martin, *trumpet*
 Gail Williams, *horn*
 Michael Mulcahy, *trombone*

CHOIR C David Bilger, *trumpet*
 Jeffrey Curnow, *trumpet*
 Jennifer Montone, *horn*
 Nitzan Haroz, *trombone*

CONDUCTOR James Sommerville

Hic est Filius Dei

CHOIR A Michael Sachs, *trumpet*
 Thomas Rolfs, *trumpet*
 James Sommerville, *horn*
 Tim Higgins, *trombone*
 Randall Hawes, *bass trombone*
 Yasuhito Sugiyama, *tuba*

CHOIR B Mark J. Inouye, *trumpet*
 Michael Martin, *trumpet*
 Jennifer Montone, *horn*
 Nitzan Haroz, *trombone*
 James Markey, *bass trombone*
 Gene Pokorny, *tuba*

CHOIR C Adam Luftman, *trumpet*
 Robert Ward, *horn*
 Massimo La Rosa, *trombone*
 Joseph Alessi, *trombone*
 Michael Mulcahy, *trombone*
 Mike W. Roylance, *tuba*

CONDUCTOR Gail Williams

Magnificat a12

CHOIR A David Bilger, *trumpet*
 Thomas Rolfs, *trumpet*
 Jeffrey Curnow, *trumpet*
 Massimo La Rosa, *trombone*

CHOIR B Thomas Hooten, *trumpet*
 James Sommerville, *horn*
 Gail Williams, *horn*
 Randall Hawes, *bass trombone*

CHOIR C Michael Mulcahy, *alto trombone*
 Joseph Alessi, *trombone*
 Nitzan Haroz, *trombone*
 James Markey, *bass trombone*

CONDUCTOR Michael Sachs

Canzon per Sonar Noni Toni

CHOIR A Chris Martin, *trumpet*
 Thomas Rolfs, *trumpet*
 Gail Williams, *horn*
 Michael Mulcahy, *trombone*

CHOIR B David Bilger, *trumpet*
 Jeffrey Curnow, *trumpet*
 Jennifer Montone, *horn*
 Joseph Alessi, *trombone*

CHOIR C Michael Sachs, *trumpet*
 Adam Luftman, *trumpet*
 Richard King, *horn*
 Massimo La Rosa, *trombone*

CONDUCTOR James Sommerville

Canzon per Sonar Primi Toni No. 2

TRUMPET Thomas Rolfs, Adam Luftman,
 Mark J. Inouye, Thomas Hooten,
 David Bilger, Michael Sachs,
 Jeffrey Curnow, Chris Martin,
 Michael Martin

BASS Tim Higgins, Michael Mulcahy

TRUMPET

CONDUCTOR James Sommerville

Sancta Maria

POSTHORN Michael Sachs

ALTO Joseph Alessi

TROMBONE

TROMBONE Massimo La Rosa,
 Michael Mulcahy,
 Nitzan Haroz

BASS Tim Higgins, Randall Hawes

TROMBONE

CONDUCTOR Gail Williams

Canzon per Sonar Primi Toni No. 1

CHOIR A Chris Martin, *trumpet*
 Michael Sachs, *trumpet*
 Joseph Alessi, *trombone*
 Michael Mulcahy, *trombone*

CHOIR B David Bilger, *trumpet*
 Thomas Hooten, *trumpet*
 Massimo La Rosa, *trombone*
 Nitzan Haroz, *trombone*

CONDUCTOR James Sommerville

Exaudi me Domine

CHOIR A Thomas Hooten, *trumpet*
Chris Martin, *trumpet*
Michael Sachs, *trumpet*
James Sommerville, *horn*
Joseph Alessi, *trombone*

CHOIR B Mark J. Inouye, *trumpet*
Adam Luftman, *trumpet*
Robert Ward, *horn*
Tim Higgins, *trombone*

CHOIR C Thomas Rolfs, *trumpet*
Richard King, *horn*
Massimo La Rosa, *trombone*
James Markey, *bass trombone*

CHOIR D Jeffrey Curnow, *flugelhorn*
Nitzan Haroz, *trombone*
Michael Mulcahy, *trombone*
Randall Hawes, *bass trombone*

CONDUCTOR Gail Williams

Sonata Pian e Forte

CHOIR A Thomas Rolfs, *trumpet*
Michael Martin, *trumpet*
Richard King, *horn*
James Sommerville, *horn*
Joseph Alessi, *alto trombone*
Nitzan Haroz, *trombone*
James Markey, *bass trombone*
Mike W. Roylance, *tuba*

CHOIR B Gail Williams, *horn*
Robert Ward, *horn*
Jennifer Montone, *horn*
Michael Mulcahy, *trombone*
Tim Higgins, *trombone*
Massimo La Rosa, *trombone*
Randall Hawes, *bass trombone*
Gene Pokorny, *tuba*

CONDUCTOR Michael Sachs

Canzon per Sonar Quarti Toni

CHOIR A Thomas Hooten, *trumpet*
Jennifer Montone, *horn*
Michael Mulcahy, *trombone*
Massimo La Rosa, *trombone*
Mike W. Roylance, *tuba*

CHOIR B David Bilger, *trumpet*
Gail Williams, *horn*
Joseph Alessi, *trombone*
James Markey, *bass trombone*
Gene Pokorny, *tuba*

CHOIR C Richard King, *horn*
James Sommerville, *horn*
Nitzan Haroz, *trombone*
Randall Hawes, *bass trombone*
Yasuhito Sugiyama, *tuba*

CONDUCTOR Michael Sachs

Canzon per Sonar No. 2

CHOIR A Chris Martin, *trumpet*
 (CHICAGO) Thomas Rolfs, *trumpet*
 Michael Martin, *trumpet*
 Gail Williams, *horn*
 Michael Mulcahy, *trombone*
 Tim Higgins, *trombone*
 Randall Hawes, *bass trombone*
 Gene Pokorny, *tuba*

CHOIR B Michael Sachs, *trumpet*
 (CLEVELAND) Adam Luftman, *trumpet*
 Mark J. Inouye, *trumpet*
 Richard King, *horn*
 Robert Ward, *horn*
 Massimo La Rosa, *trombone*
 Yasuhito Sugiyama, *tuba*

CHOIR C David Bilger, *trumpet*
 (PHILADELPHIA) Jeffrey Curnow, *trumpet*
 Thomas Hooten, *trumpet*
 Jennifer Montone, *horn*
 Nitzan Haroz, *trombone*
 Joseph Alessi, *trombone*
 James Markey, *bass trombone*
 Mike W. Roylance, *tuba*

CONDUCTOR James Sommerville

Music for Brass**John Williams** (b. 1932)

TRUMPET Michael Sachs, Chris Martin,
 Thomas Rolfs, Michael Martin,
 David Bilger, Jeffrey Curnow,
 Thomas Hooten,
 Mark J. Inouye, Adam Luftman

HORN Gail Williams, Richard King,
 Jennifer Montone, Robert Ward

TROMBONE Joseph Alessi, Nitzan Haroz,
 Tim Higgins, Massimo La Rosa,
 Michael Mulcahy

BASS
 TROMBONE Randall Hawes, James Markey

TUBA Mike W. Roylance,
 Gene Pokorny,
 Yasuhito Sugiyama

TIMPANI Paul Yancich

PERCUSSION Marc Damoulakis

CONDUCTOR James Sommerville

The same probability that governs the chance that ninety toothpicks poured out upon the floor will arrange themselves into the twenty-six letters of the alphabet applies to the project of bringing together nineteen busy musicians from the top three orchestras of three states.

— Andrew Kazdin, producer of *The Antiphonal Music of Gabrieli* (1968)

Fast-forward 47 years and make that 26 busy musicians from the top nine orchestras in seven states. When David H. Stull (then Dean of the Oberlin Conservatory of Music) and I sat down for lunch in the spring of 2011, I could not have imagined that we were beginning a journey that would lead to this recording. Our conversation quickly turned to our favorite musicians and recordings. Almost immediately, we both named the famous 1968 Gabrieli recording, which featured brass groups from the Chicago Symphony, the Cleveland Orchestra, and the Philadelphia Orchestra. This was *the* iconic recording that set the bar for American brass-playing excellence. Every player of our generation and since has a story about the first time we listened to it and how we were awestruck by what we heard. We agreed how wonderful it would be to assemble a similar project now, as both an homage to the 1968 recording and as a modern version of the concept, with all that today's talent and technology could deliver.

During that same period, in the summer of 2011, Chris Martin (Principal Trumpet, Chicago Symphony) and his brother Mike Martin (Trumpet, Boston Symphony) created the National Brass Symposium in their hometown of Atlanta. This was a fantastic gathering of many of the same players who participated in this project. The performances during the symposium were so inspiring, and the camaraderie and chemistry so fantastic, that a number of us realized then that this was the direction to follow for the Gabrieli project.

But a daunting question loomed: How could we ever get all these players in one place at one time? It took the better part of the next three years to make that happen, but somehow the 90 toothpicks aligned into the alphabet once again and we found a time when everyone was available.

As the pieces began to fall into place, we came to the important matter of musical specifics. We needed an arranger who would bring the highest level of artistry to the project. In discussing this with Chris Martin and Michael Mulcahy (Trombone, Chicago Symphony), we quickly agreed that one

of our own, Tim Higgins (Principal Trombone, San Francisco Symphony), was the perfect choice. In striving to create something truly new, we needed to start from the original music source, so as not to merely rehash other arrangements. Dr. Otto Biba, Director of the Archives at the Wiener Musikverein, guided us to exactly what we had hoped to find: out-of-print scores with original notation and no modern instrumentation. These scores are the basis of the arrangements that appear on this recording.

We shot for the moon, and we got very lucky. We got even luckier when iconic composer John Williams gifted us with a work composed specifically for this occasion. In seeking to carve an updated template for this project that would reflect the best of modern brass playing, it seemed only fitting to reach out to the true master of American brass writing. His generous response was overwhelming, and words are not enough to express our profound gratitude to Mr. Williams for his priceless gift.

As we celebrate the completion of this project, we also pause to honor those who made it possible. Above all, we thank Oberlin alumnus Dr. Joseph Markoff and his wife Phyllis, to whom we are indebted in more ways than we can ever say. Our profound gratitude extends also to David H. Stull (President of the San Francisco Conservatory of Music), whose great vision and creative energy literally willed this to happen.

I speak for everyone on this recording when I say that we are all honored to be part of this project, which required the efforts of so many, the generosity of a special few, and the inspiration of a generation.

— *Michael Sachs*
Principal Trumpet
The Cleveland Orchestra

GABRIELI

Ceremonial life in Renaissance Venice, drawing on the intertwined trappings of church and state, often achieved a high degree of magnificence, as one quickly senses in paintings like Gentile Bellini's famous "Procession of the True Cross" (1496), a striking visual record of the color and splendor of the contemporary scene. Small wonder that in 1581, Francesco Sansovino chose *Venetia città nobilissima et singolare*—"Venice, the most noble and singular city"—as the title of his well-known guidebook to the city. Music's role in this splendid cultural matrix was highly cultivated. The degree to which this is so emerges with clarity in the writings of the English traveler Thomas Coryat, whose *Coryat's Crudities Hastily Gobbled Up in Five Months Travels...* (1611) notes, for example, the musical pleasures of the Feast of San Rocco:

...where I heard the best music that ever I did in all my life, both in the morning and the afternoon, so good that I would willingly go an hundred miles afoot to hear the like.... This feast consisted principally of music, which was both vocal and instrumental, so good, so delectable, so rare, so super excellent that it did even ravish and stupefy all those strangers that never heard the like.... Sometimes there sung 16 or 20 men together, having their master or moderator to keep them in order; and when they sung the instrumental musicians played also. Sometimes 16 played together upon their instruments, 10 sagbuts, 4 cornets, and 2 violdegamboes of an extraordinary greatness; sometimes 10-6 sagbuts and 4 cornets; sometimes 2, a cornet and a treble viol....

Coryat was obviously impressed by the size of the ensembles and the high quality of their performances, but also by the performances' capacity to move the listeners, as the phrase "ravish and stupefy" underscores.

No composer is more iconic of Venice's fabled Renaissance splendor than Giovanni Gabrieli (c. 1554/1557-1612), organist of the Basilica of St. Mark and of the Scuola Grande di San Rocco. His works are frequently polychoral, extending the *cori spezzati* practice of antiphonal music established earlier in the century at St. Mark's by the Flemish *maestro di cappella*, Adrian Willaert. The use of instruments figures prominently in Gabrieli's works as well, either in independent instrumental forms

like the canzona and the sonata, or in combination with voices, where the presence of cornetts and trombones (among others) added a distinctive degree of color and variety to the sound of motets heard in the basilica. Sometimes instruments might simply have doubled vocal parts, *colla parte*, or in other instances, replaced singers on a given line; in still other cases, as with the example of concerted works like his “In ecclesiis,” the instruments are assigned unusually independent, *obbligato* parts.

The favoring of cornetts and trombones was natural, given both the resonant acoustics of the basilica and the frequent tie between trombones and ritual contexts. The sounds of cornetts and early trombones—familiar to modern audiences in the performances of period instrumental ensembles—is significantly different from the sounds of modern brass in a number of ways. In comparison to its modern counterpart, for instance, the early trombone was smaller-bored with a smaller, less rapidly flaring bell, giving the tone a tight focus. The cornett, an instrument often associated with great virtuosity, has no modern counterpart; carved of wood, played with fingerholes and a small cup-shaped mouthpiece, it is a particularly vocal-sounding horn, likened by Marin Mersenne (c. 1636) to a “ray of sunlight in the shadows when we hear it among the voices in cathedral churches or in the chapels.” We can judge the virtuosity of Venetian cornettists like Girolamo dalla Casa and Giovanni Bassano by the ornamentation treatises they both published in the mid-1580s, and whose florid propensities seem to echo in the rapid passage work of many of Gabrieli’s compositions.

In addition to its prominent place in modern historical performance, the music of Gabrieli has been a strongly formative presence in the growth of chamber music for modern brass instruments. In the years following the end of World War II, the United States would witness the early stages of professional brass chamber music seeking to establish itself in modern musical life, with notable examples including the debut concerts of the New York Brass Ensemble (1947), the New York Brass Quintet (1954), and the American Brass Quintet (1960). One of the formidable challenges facing these and other similar ensembles was the relative scarcity of repertory. Of necessity these ensembles promoted new works and commissions, but modern brass ensembles also looked equally to the wind traditions of the past, significantly aided in this endeavor by the pioneering publishing activities of Robert King of North Easton, Massachusetts. In looking to those earlier

traditions, no composer seems to have rivaled the appeal of Giovanni Gabrieli, a fixture in the repertory of modern brass ensembles everywhere, and in that particular history, no performance has had a more fabled existence than the celebrated 1968 collaboration of the brass sections of the Chicago Symphony and the Philadelphia and Cleveland orchestras in the recording *The Antiphonal Music of Gabrieli* (Columbia Masterworks MS 7209). The adoption of a similar symphonic collaboration in this new CD both salutes this landmark recording and celebrates the enduring appeal of the music of Venice: sounds so “super excellent” that they will once again amaze “all those . . . that never heard the like.”

— *Steven Plank*

*Andrew E. Meldrum Professor of Musicology
Oberlin Conservatory of Music*

MUSIC FOR BRASS

Throughout my musical life, I have been instructed and inspired by the great brass players that I have been privileged to work with and to write for.

Because of the breadth of their exposure to so many musical genres... classical, jazz, big band ensemble, military and brass band tradition, pop, rock and roll, and on and on... our American brass players are the most versatile and finest in the world.

The invitation to write a piece for the National Brass Ensemble gave me an opportunity to salute the members of this preeminent ensemble, and *Music for Brass* is offered as a humble tribute to their wizardry.

The piece attempts to spotlight, separately and together, the diverse groups forming the ensemble... trumpets, horns, trombones, and tubas... and I hope in some small way it might capture some of the brilliant spirit of “my friends pictured within.”



John Williams

ARTISTS

JOSEPH ALESSI, Principal Trombone, New York Philharmonic | Joseph Alessi began his musical studies with his father, Joseph Alessi Sr., and continued training at the Curtis Institute of Music. Prior to joining the New York Philharmonic in the spring of 1985, he was second trombone of the Philadelphia Orchestra and principal trombone of L'Orchestre Symphonique de Montreal. In 1990, he made his solo debut with the New York Philharmonic, performing Creston's *Fantasy for Trombone*, and in 1992 he premiered Christopher Rouse's Pulitzer Prize-winning Trombone Concerto. Alessi is on the faculty of the Juilliard School and has recorded extensively for Summit Records and Naxos.

DAVID BILGER, Principal Trumpet, The Philadelphia Orchestra | David Bilger has been principal trumpet of the Philadelphia Orchestra since 1995, prior to which he held the same position with the Dallas Symphony. As a soloist, Bilger has appeared with the Philadelphia Orchestra, Dallas Symphony, Houston Symphony, Chamber Orchestra of Philadelphia, Oakland Symphony, Indianapolis Chamber Orchestra, Philharmonia Virtuosi of New York, and others. He has appeared with the Chamber Music Society of Lincoln Center, with which he recorded Bach's Second Brandenburg Concerto, and has released a recording of electroacoustic music for trumpet and synthesizers with composer Meg Bowles. He serves on the faculties of the Curtis Institute of Music and Temple University.

JEFFREY CURNOW, Associate Principal Trumpet, The Philadelphia Orchestra | Jeffrey Curnow was appointed principal trumpet of the New Haven Symphony in 1983. Soon after, he joined the New York Trumpet Ensemble and four years later became a member of the internationally renowned Empire Brass, touring worldwide and recording on the EMI and Telarc labels. In 1995, Curnow was appointed principal trumpet of the Dallas Symphony, and he joined the Philadelphia Orchestra as associate principal trumpet in 2001. He has taught at Boston University, the Tanglewood Institute, and the Royal Academy of Music in London, and is a member of the faculties at the Curtis Institute of Music and Temple University.

MARC DAMOULAKIS, Principal Percussion, The Cleveland Orchestra | Before joining the Cleveland Orchestra in 2006, Marc Damoulakis played with the New York Philharmonic and served as principal timpanist of the Long Island Philharmonic, as well as assistant principal percussion of the Harrisburg Symphony Orchestra. A former co-principal percussionist of the New World Symphony, Damoulakis has played with the orchestras of Atlanta, Detroit, Houston, Spoleto Festival Italy, and Pacific Music Festival, as well as with the Chamber Music Society of Lincoln Center, New Music Consort, Pulse Percussion Ensemble, and Time Table Percussion Quartet. A faculty member at DePaul University, Damoulakis studied with Chris Lamb, Duncan Patton, and James Preiss.

NITZAN HAROZ, Principal Trombone, The Philadelphia Orchestra | Nitzan Haroz rejoined the Philadelphia Orchestra as principal trombone in 2014 after holding the same position with the Los Angeles Philharmonic for two seasons. Previously, he was principal trombone of the Philadelphia Orchestra from 1995 to 2012, after serving as assistant principal trombone of the New York Philharmonic and as principal trombone of the Israel Symphony and Opera Orchestra. He is a first-prize winner of the François Shapira Competition and a former scholarship recipient of the America-Israel Cultural Foundation. His recording *Towards the Light* was released in 2004. He serves on the faculty at the Curtis Institute of Music. His teachers included Eli Aharoni, Mitchell Ross, and Joseph Alessi.

RANDALL HAWES, Bass Trombone, Detroit Symphony Orchestra | Before joining the Detroit Symphony Orchestra in 1985, Randall Hawes was a member of the Woody Herman Band for two years. He has performed with the orchestras of Pittsburgh, Boston, Cleveland, Chicago, Los Angeles, and the Grand Teton Music Festival. He studied with William Rivard at Central Michigan University and Byron McCullough at Carnegie Mellon. Hawes is a member of the Saito Kinen Festival Orchestra with Seiji Ozawa, and the World Orchestra for Peace with Sir Georg Solti and Valery Gergiev. His two solo CDs are *Melodrama* and *Barn Burner*, and he has been a lecturer at the Bienen School of Music at Northwestern University since 2004.

TIM HIGGINS, Principal Trombone, San Francisco Symphony | Prior to his 2008 appointment in San Francisco by Michael Tilson Thomas, Tim Higgins was the acting second trombonist of the National Symphony Orchestra in Washington, D.C. A Houston native, he has performed with

orchestras across America, including the Milwaukee Symphony, Chicago Symphony, Grand Teton Music Festival, Washington National Opera, and Baltimore Symphony. In addition to a busy symphonic career, he has arranged music for CT3 Trombone Quartet, National Brass Quintet, Bay Brass, and the San Francisco Conservatory of Music Brass Ensemble. He serves on the faculty at the San Francisco Conservatory of Music and Northwestern University. In 2013, he released a solo CD called *Stage Left*.

THOMAS HOOTEN, Principal Trumpet, Los Angeles Philharmonic | Thomas Hooten earned a position in “The President’s Own” United States Marine Band in 2000, with which he was often a featured soloist. While living in the Washington, D.C., area, he performed with the National Symphony Orchestra, Harrisburg Symphony, Washington Symphonic Brass, Arlington Symphony, and Baltimore Symphony. Following his four-year enlistment in the Marine Band, he performed as assistant principal trumpet with the Indianapolis Symphony Orchestra and as principal trumpet with the Atlanta Symphony. He serves on the faculty at the San Francisco Conservatory of Music. He can be heard on numerous Los Angeles Philharmonic recordings, and in 2001, he released his first solo album, *Trumpet Call*.

MARK J. INOUE, Principal Trumpet, San Francisco Symphony | Equally at home in the worlds of jazz and classical, Mark J. Inoue has toured the globe with the San Francisco Symphony and has had previous roles with the New World Symphony, the Charleston Symphony, and the Houston Symphony. He appeared as soloist in Wynton Marsalis’ video *Marsalis on Music* and with the Tanglewood Wind Ensemble under the direction of Seiji Ozawa. He has appeared as a soloist in a Carnegie Hall concert on the Disney Channel and was a guest artist at the Playboy Jazz Festival. He is a member of the faculty at the San Francisco Conservatory of Music.

RICHARD KING, Principal Horn, The Cleveland Orchestra | Richard King began his role as principal horn of the Cleveland Orchestra in 1997, having joined the ensemble in 1988 as associate principal at age 20. He has been featured numerous times as soloist with the Cleveland Orchestra, the Tokyo Symphony, and New Zealand’s Auckland Philharmonia. He attended the Curtis Institute of Music, and has studied with Arthur Green and Myron Bloom. King has performed with the Center City Brass Quintet since 1985, and their five recordings on the Chandos label have met with wide

critical acclaim. He serves on the faculty at the Cleveland Institute of Music and the Kent/Blossom Music Festival professional training program.

MASSIMO LA ROSA, Principal Trombone, The Cleveland Orchestra | Prior to joining the Cleveland Orchestra in 2007, Massimo La Rosa served as principal trombone of La Fenice Opera House. He has performed as guest principal trombone with La Scala Opera in Milan, the Santa Cecilia Orchestra in Rome, and the Saito Kinen Festival Orchestra in Japan. Following the release of his first solo recording, *Cantando*, he was named "New Artist of the Month" by *Musical America*. Born in Palermo, Italy, La Rosa enjoys playing for social causes, including a recent benefit recital for the Dystonia Medical Research Foundation. He is head of the trombone department at the Cleveland Institute of Music.

ADAM LUFTMAN, Principal Trumpet, San Francisco Opera and Ballet orchestras | Adam Luftman has held positions with the Baltimore Symphony, New World Symphony in Miami, and Civic Orchestra of Chicago, and has performed with the Cleveland and Philadelphia orchestras and the Chicago and San Francisco symphonies. In addition to his orchestral work, he regularly performs with the Bay Brass and the San Francisco Contemporary Music Players and is an avid jazz musician. He has recorded with the Philadelphia Orchestra, San Francisco Symphony, and Baltimore Symphony, as well as for ESPN's *Sunday Night Football*. Luftman serves on the faculty of the San Francisco Conservatory of Music, Stanford University, the University of California, Berkeley, and San Francisco State University.

JAMES MARKEY, Bass Trombone, Boston Symphony Orchestra | James Markey joined the Boston Symphony in 2012, following a 15-year tenure as both associate principal and bass trombone of the New York Philharmonic, and a two-year tenure as principal trombone of the Pittsburgh Symphony. An active recitalist and clinician, he has appeared at major festivals and institutions worldwide, and has released three solo recordings: *Offroad* (2003), *On Base* (2009), and *Psychedelia* (2015). He is a member of the faculty of the New England Conservatory and Longy School of Music. He earned his bachelor of music and master of music degrees from the Juilliard School, where he studied under Joseph Alessi.

CHRIS MARTIN, Principal Trumpet, Chicago Symphony Orchestra | Chris Martin holds the Adolph Herseth Principal Trumpet chair of the Chicago Symphony Orchestra. Prior to his appointment in 2005, he was principal trumpet of the Atlanta Symphony Orchestra and associate principal of the Philadelphia Orchestra. He performs regularly as soloist on the Chicago Symphony's subscription series—most recently in the 2012 world premiere of Christopher Rouse's concerto *Heimdall's Trumpet*—and has been featured soloist with the Australian Chamber Orchestra, in addition to performing with the Grand Teton Music Festival and Saito Kinen Festival orchestras. Martin graduated from the Eastman School of Music and is a member of the faculty at Northwestern University.

MICHAEL MARTIN, Trumpet, Boston Symphony Orchestra | A graduate of Northwestern University, Michael Martin has performed with orchestras across the country and around the world, including the Atlanta, Baltimore, and Chicago symphonies, and with the Pacific Music Festival and the Grand Teton Music Festival. He has performed as guest principal trumpet with the Honolulu Symphony, the Seoul Philharmonic, and the Malaysian Philharmonic Orchestra. In 2006 and 2008, he was a fellow at the Tanglewood Music Center, receiving the Roger Voisin Trumpet Award both summers. A champion of new music, he has performed with acclaimed contemporary music groups eighth blackbird and the Pacifica Quartet.

JENNIFER MONTONE, Principal Horn, The Philadelphia Orchestra | Prior to joining the Philadelphia Orchestra in 2006, Jennifer Montone was principal horn of the St. Louis Symphony, associate principal horn of the Dallas Symphony, and third horn of the New Jersey Symphony. She performed regularly with the Metropolitan Opera Orchestra, Orpheus Chamber Orchestra, and the New York Philharmonic. Her recording of the Penderecki Horn Concerto, *Winterreise*, with the Warsaw National Philharmonic won a 2013 Grammy Award for Best Classical Compendium. In 2006, she was awarded the Avery Fisher Career Grant. Montone serves on the faculty at the Curtis Institute of Music and the Juilliard School.

MICHAEL MULCAHY, Trombone, Chicago Symphony Orchestra | Michael Mulcahy appears as a soloist and teacher throughout the world. He has been a soloist with the Chicago Symphony Orchestra and Pierre Boulez in music of Elliott Carter, and most recently with Daniel Barenboim in

Leopold Mozart's Concerto for Alto Trombone. He is the winner of numerous international competitions, among them the Australian Broadcasting Corporation Instrumental Competition, the ARD International Music Competition in Munich, the Viotti International Competition in Italy, and the International Instrumental Competition in Markneukirchen, Germany. Every July, he leads a summer trombone performance master class at Northwestern University, where he has been a professor since 1999.

GENE POKORNY, Principal Tuba, Chicago Symphony Orchestra | Before joining the Chicago Symphony in 1989, Gene Pokorny played in the Israel Philharmonic, Utah Symphony, St. Louis Symphony, and Los Angeles Philharmonic. In addition to playing on Hollywood film scores (*Jurassic Park*, *The Fugitive*, etc.), he has performed in chamber ensembles, opera orchestras, and orchestra festivals worldwide. Pokorny studied tuba in Southern California with Jeffrey Reynolds, Larry Johansen, Tommy Johnson, and Roger Bobo. He received an Outstanding Alumnus Award from the University of Southern California and an honorary doctorate from the University of Redlands. When he isn't counting rests in the back row at Symphony Center, he may be found playing with the Do-It-Yourself Sousa Band.

THOMAS ROLFS, Principal Trumpet, Boston Symphony Orchestra | Principal Trumpet of the Boston Symphony Orchestra since 1999, Thomas Rolfs earned a bachelor of music degree from the University of Minnesota and a master of music from Northwestern University. He returned to Minnesota in 1986 for a five-year tenure with the Saint Paul Chamber Orchestra. Rolfs has been a soloist with the Boston Symphony, Boston Pops Orchestra, and the Saint Paul Chamber Orchestra. He was a featured soloist on John Williams' Grammy Award-nominated soundtrack to the Academy Award-winning film *Saving Private Ryan*.

MIKE W. ROYLANCE, Principal Tuba, Boston Symphony Orchestra | Before joining the Boston Symphony in 2003, Mike W. Roylance performed with the Chicago Symphony Orchestra, the Minnesota Orchestra, and the Seattle Symphony Orchestra. He has been a featured soloist with the Boston Symphony Orchestra, Boston Pops, and the U.S. Coast Guard Band. He has ushered in many new works, including his premiere of Gunther Schuller's Tuba Concerto No. 2 and his recording of *Teutonic Tales*, a new work written for Roylance by Robert W. Smith. A member of the

faculty at Boston University, the New England Conservatory of Music, and the Tanglewood Music Center, Roylance earned a bachelor of music degree from Rollins College and a master of music at DePaul University.

MICHAEL SACHS, Principal Trumpet, The Cleveland Orchestra | Michael Sachs joined the Cleveland Orchestra in 1988 and has been featured frequently as soloist, including world premieres of John Williams' Concerto for Trumpet, Michael Hersch's *Night Pieces for Trumpet and Orchestra*, Matthias Pintscher's *Chute d'Etoiles*, and the U.S. premiere of Hans Werner Henze's Requiem. He is the author of several books including *The Orchestral Trumpet*, *Daily Fundamentals for the Trumpet*, *Mahler: Symphonic Works*, and more. In January 2014, Sachs was named music director of the Strings Music Festival in Steamboat Springs, Colorado. He serves as chairman of the brass division and head of the trumpet department at the Cleveland Institute of Music. He studied history at UCLA before attending the Juilliard School.

JAMES SOMMERVILLE, Principal Horn, Boston Symphony Orchestra | In addition to his role with the Boston Symphony, James Sommerville serves as music director of the Hamilton Philharmonic Orchestra. His growing conducting career has included critically acclaimed appearances with Symphony Nova Scotia, Edmonton Symphony, L'Orchestre Symphonique de Québec, and the Toronto Symphony Orchestra. He also tours as a member of Osvaldo Golijov's Andalucian Dogs. He teaches at the New England Conservatory of Music, Boston University, and Tanglewood, and gives classes throughout Canada every year. His recording of the Mozart Horn Concertos with the CBC Vancouver Orchestra earned a JUNO Award; other award-winning solo recordings include Britten's *Serenade for Tenor, Horn, and Strings*, and Britten's *Canticle*.

YASUHITO SUGIYAMA, Principal Tuba, The Cleveland Orchestra | Prior to joining the Cleveland Orchestra in 2006, Yasuhito Sugiyama was a member of the Vienna State Opera Orchestra (Vienna Philharmonic Orchestra), the New Japan Philharmonic under music director Seiji Ozawa, and the Saito Kinen Orchestra also under Maestro Ozawa. He is a graduate of Soai University in Osaka, Japan, where he studied with Shuzo Karakawa and Shigeo Takesada. He also studied chamber music with Shinichi Go, Rex Martin, and Robert Tucci. Sugiyama is the head tuba teacher at the

Cleveland Institute of Music and Baldwin Wallace University, and an adjunct teacher at Soai University.

ROBERT WARD, Principal Horn, San Francisco Symphony | A member of the San Francisco Symphony since 1980, Robert Ward has held the position of principal horn since 2007 and played in the inaugural concert for Davies Symphony Hall. He has performed on tour across the United States, Europe, and Asia with the San Francisco Symphony. A founding member of the symphonic brass group the Bay Brass, he has made music with a diverse array of performers, from Paul McCandless to Metallica. A graduate of the Oberlin Conservatory of Music, he serves on the faculty of the San Francisco Conservatory of Music and the University of California, Berkeley.

GAIL WILLIAMS, Professor of Horn, Northwestern University | After 20 years with the Chicago Symphony Orchestra, Gail Williams is in demand as a soloist, chamber musician, lecturer, pedagogue, and recording artist. Currently principal horn of the Grand Teton Music Festival Orchestra, she is also a founding member of the Chicago Chamber Musicians and Summit Brass. Williams is the horn professor at Northwestern University, where she has been on the faculty since 1989. She received Ithaca College's Young Distinguished Alumni Award and an honorary doctorate of music, and in May 2005, she earned the Charles Deering McCormick Professor of Teaching Excellence award from Northwestern University.

PAUL YANCICH, Principal Timpani, The Cleveland Orchestra | Paul Yancich has served as principal timpanist of the Cleveland Orchestra since 1981 and previously had been principal timpanist of the Atlanta Symphony Orchestra. He is co-chair of the percussion department at the Cleveland Institute of Music and director of the institute's Percussion Ensemble. Yancich has been a soloist with the Cleveland Orchestra, the Atlanta Symphony, and the Huntsville Symphony Orchestra. He first appeared as soloist with the orchestra in 1990, performing the world premiere of James Oliverio's Timpani Concerto No. 1. Yancich is a regular clinician at leading conservatories and with Miami's New World Symphony, and he serves on the faculty of the Aspen Music Festival.

Great achievements are possible when passionate people come together, but a bit of magic is required to do remarkable things. The magic for this project was supplied through the unequivocal and enthusiastic support of Oberlin alumnus Dr. Joseph Markoff and his wife Phyllis. We are deeply grateful to them for their kindness and generosity.

The artists featured on this recording were brought together by an extraordinary person, Michael Sachs. Michael's genius and humanity are surpassed only by his tenacity and artistic leadership, without which none of this would have happened. Special thanks to iconic composer John Williams for his priceless gift of music; to Andrea Kalyn, Zarin Mehta, Larry Furukawa-Schlereth, and Leslie Ann Jones for their wonderful support; and to Sandy and Joan Weill for their magnificent investment in so many great endeavors.

In addition, we are deeply indebted to Tim Higgins for his brilliant setting of Gabrieli's music; to artistic advisors Chris Martin and Michael Mulcahy; to Gloria S. Kim, for her exceptional work and stewardship of the entire project; to Steven Plank, my great friend and Professor of Musicology at the Oberlin Conservatory of Music; to Dr. Otto Biba, Director of the Archives at the Musikverein; and to all of the staff at the Oberlin Conservatory of Music, San Francisco Conservatory of Music, and the Green Music Center for their fantastic contributions to this album.

We are all honored to be a part of this team.

— *David H. Stull*
President
San Francisco Conservatory of Music

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50 Oak Music 50 Oak Music is the record label of the San Francisco Conservatory of Music. It was founded to showcase the artistry of its faculty, students and alumni as well as to produce other worthy projects that advance the art form of music. A partnership with Oberlin Music, National Brass Ensemble's *Gabrieli* is its debut release. sfc.edu.

GABRIELI

NATIONAL BRASS ENSEMBLE

FEATURING THE WORLD PREMIERE OF *MUSIC FOR BRASS* BY JOHN WILLIAMS

From *Sacrae Symphoniae* | Giovanni Gabrieli | arr. Tim Higgins

1 Canzon per Sonar Septimi Toni No. 2	2:55	9 Canzon per Sonar Noni Toni	3:50
2 Canzon per Sonar in Echo Duodecimi Toni	3:50	10 Canzon per Sonar Primi Toni No. 2	2:38
3 Canzon per Sonar Duodecimi Toni	4:20	11 Sancta Maria	3:07
4 Buccinate in Neomenia	3:51	12 Canzon per Sonar Primi Toni No. 1	3:24
5 O Magnum Mysterium	3:57	13 Exaudi me Domine	5:52
6 Canzon per Sonar Septimi et Octavi Toni	3:03	14 Sonata Pian e Forte	4:46
7 Hic est Filius Dei	6:27	15 Canzon per Sonar Quarti Toni	3:59
8 Magnificat a12	4:40	16 Canzon per Sonar No. 2	2:39
17 <i>Music for Brass</i> by John Williams	4:45		
			Total Playing Time: 68:29



San Francisco
Conservatory
of Music

music

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