CHICAGO SYMPHONY ORCHESTRA BRASS LIVE

WORKS BY GABRIELI, BACH, REVUELTA, PROKOFIEV, GRAINGER AND WALTON

CONDUCTED BY DALE CLEVINGER, JAY FRIEDMAN, MICHAEL MULCAHY AND MARK RIDENOUR
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WILLIAM WALTON (1902-1983) arranged by Joseph Kreines

1. Crown Imperial, Coronation March ......................................................... 6:07
   Jay Friedman conductor

GIOVANNI GABRIELI (ca. 1555-1612)

2. Sacrae Symphoniae No. 6: Sonata Pian e forte ........................................ 4:50
   Arranged by Eric Crees / Mark Ridenour conductor

3. Canzon duodecimi toni à 10 ................................................................. 4:27
   Arranged by Eric Crees / Solo trumpets: Christopher Martin and John Hagstrom

4. Canzon septimi toni à 8 (No. 2) .............................................................. 3:09
   Arranged by R.P. Block

J.S. BACH (1685-1720) arranged by Eric Crees

5. Passacaglia and Fugue in C Minor, BWV 582 ....................................... 13:07
   Mark Ridenour conductor

PERCY GRAINGER (1882-1961) arranged by Timothy Higgins

6. Lincolnshire Posy

   6. Lisbon ......................................................................................... 1:26

   7. Horkstow Grange ........................................................................ 3:09

   8. Rufford Park Poachers ................................................................. 3:43

   9. The Brisk Young Sailor ............................................................... 1:41

  10. Lord Melbourne ........................................................................... 3:03

  11. The Lost Lady Found .................................................................. 2:19
   Mark Ridenour conductor

SILV ESTRE REVUELTAS (1889-1940) arranged by Bruce Roberts

12. Sensemayà .................................................................................. 7:08
   Solo tuba: Anthony Kniffen
   Michael Mulcahy conductor

SERGEI PROKOFIEV (1891-1953) arranged by Joseph Kreines

Three Scenes from Romeo and Juliet

13. The Montagues and the Capulets ...................................................... 5:11

14. Dance ......................................................................................... 2:01

15. The Death of Tybalt ...................................................................... 3:28
   Dale Clevenger conductor

TOTAL 64:46
Every attempt to define the signature sound of the Chicago Symphony Orchestra over the years has singled out the particular brilliance of its brass. This legendary brass section, remarkable not only for its power but for the refinement and subtlety of its playing, has anchored many of the Orchestra’s landmark performances and recordings over the years.

The roots of the now-famous Chicago sound date to its first seasons, in the last decade of the 19th century, when the Orchestra’s founder, the pioneering conductor Theodore Thomas, favored the Germanic repertoire—in particular, works by Wagner, Bruckner, and Strauss that depend on supercharged brass playing for much of their effect. But the CSO brass section truly came into its own in the 1950s, under music directors Rafael Kubelik and Fritz Reiner. The catalysts were two of the great American orchestral players of the era: Principal Trumpet Adolph Herseth and Principal Tuba Arnold Jacobs, who together anchored the CSO brass section for more than three decades. (Herseth was in place for a remarkable 53 years, from 1948 to 2001, and played the famous opening trumpet call on all six of the orchestra’s recordings of Pictures at an Exhibition.)

With Herseth and Jacobs as the section’s bookends—and, at various times, with Philip Farkas on horn and Edward Kleinhammer and Frank Crisafulli playing trombone—the CSO brass perfected a style of playing that emphasized clarity of attack, purity of tone, and liveliness of sound, as well as an unexpected “singing” quality—a natural, vibrating, sustained, “connected” kind of music making. This was apparent not only in powerhouse climaxes—the radiant and blazing sound for which the Orchestra would become internationally renowned—but in music of unusual delicacy and softness as well. The CSO brass not only quickly drew the attention of music-lovers and record collectors, but it eventually began to influence the way brass is taught. Young musicians still come to Chicago from all over the world to study with members of the section.

With this distinguished legacy, the Orchestra’s brass section continued to evolve as it adjusted to two renovations of its home, Orchestra Hall, both with significant acoustical implications, and in particular to music directors Sir Georg Solti, Daniel Barenboim, and the orchestra’s current leader, Riccardo Muti, each with his own ideas about sound and style. In the process, the CSO brass continued to gain in strength—yet it never lost touch with the very distinctive way of playing that it had inherited. Today the CSO brass is widely regarded not only as one of the pillars of a great orchestral tradition, but as an important ensemble in its own right. The CSO brass—the full symphonic ensemble en masse, not just a standard brass quintet—started giving occasional concerts independently in the 1970s; now the group regularly performs in Orchestra Hall, demonstrating its mastery, depth, and range outside the orchestral repertory on which its original fame was based. (It has also played in Tokyo and Hong Kong, when the orchestra traveled there on tour.)

The CSO brass has an enormous repertory to draw on, particularly since so much orchestral music has been arranged for brass ensemble, but it always programs something originally composed for brass instruments, such as the pieces included on this recording by Giovanni Gabrieli. His first volume of Sacrae symphoniae, published in 1597, is a landmark collection that established the foundation of brass music for years to come, and the justly famous Sonata pian e forte—as its name implies, it exploits dialogue and dynamic contrast—is a showcase for the CSO ensemble’s virtuosity in playing of great nuance and subtlety.

Although Johann Sebastian Bach’s C minor Passacaglia and Fugue was originally written for organ and has often been adapted over the years (both Leopold Stokowski and Ottorino Respighi orchestrated it), nothing conveys the contrapuntal complexity and clarion power of this music better than brass ensemble. Percy Grainger’s Lincolnshire Posy, which he composed for wind band in 1937, is a collection of “musical wildflowers” based on folk music he collected in Lincolnshire, England; each of the movements is a musical portrait of the singer who sang its original melody.

The impact of Silvestre Revueltas’s orchestral masterpiece, Sensemayá—a riveting instrumental rendering of the Cuban poet Nicolás Guillén’s tale about a ritual Afro-Caribbean chant performed while killing a snake—is conveyed in Bruce Roberts’s transcription for brass, clarinet, string bass, and percussion. Sergei Prokofiev himself led the Chicago Symphony Orchestra in excerpts from his new ballet, Romeo and Juliet, during his last trip to Chicago in January 1937. Three of the most popular selections from the complete score are performed here in an arrangement for brass, timpani, and percussion.

Philip Huscher is the program annotator for the Chicago Symphony Orchestra.
CHICAGO SYMPHONY ORCHESTRA BRASS LIVE

HORNS

Dale Clowinger  Daniel Gingrich  James Smelser  David Griffin

Oto Carrillo  Susanna Drake

TRUMPETS

Christopher Martin  Mark Robien  John Hagstrom  Tage Larsen

TROMBONES

Jay Friedman  Michael Mulcahy  Charles Vernon  Gene Pokorny

TUBA

TIMPANI

Vadim Karpinos  Cynthia Yeh  Patricia Dash

PERCUSSION

BASS

John Bruce Yeh  Roger Cline
To reproduce the antiphonal nature of these works on this recording, the left stereo channel features the group who played from stage right, while the right stereo channel features the choir who stood at stage left. This gives the listener at home or using headphones the same perspective enjoyed by those in the center of the concert hall.

### Sacrae Symphoniae No. 6: Sonata Piano e forte

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### Canzon duodecimi toni à 10

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### Canzon septimi toni à 8 (No. 2)

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**Horns**
- Dale Clevenger, Principal
- Daniel Gingrich, Associate Principal
- James Smelser
- David Griffin
- Oto Carrillo
- Susanna Drake

**Trumpets**
- Christopher Martin, Principal
- The Adolph Herseth, Principal Trumpet Chair, endowed by an anonymous benefactor
- Mark Ridenour, Assistant Principal
- John Hagstrom
- Tage Larsen

**Bass Trombone**
- Charles Vernon

**Tuba**
- Gene Pokorny, Principal
- The Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld

**Trombones**
- Jay Friedman, Principal
- James Gilbertsen, Associate Principal
- Michael Mulcahy
- Charles Vernon

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**ASSISTING CSO ARTISTS**

**Timpani**
- Vadim Karpinos, Acting Principal
- Cynthia Yeh, Principal
- Patricia Dash
- James Ross

**Percussion**
- Channing Philbrick

**Clarinet**
- John Bruce Yeh, Acting Principal
- Roger Cline

**Bass**
- James Ross

**EXTRA MUSICIANS**

**Trumpets**
- David Gauger
- David Inmon
- Channing Philbrick

**Tenor Trombones**
- Michael Becker
- Peter Ellefson

**Bass Trombone**
- Randall Hawes
DALE CLEVENGER /  
CONDUCTOR, HORN

Principal horn of the Chicago Symphony Orchestra since 1966, Dale Clevenger is a versatile musician in many areas, including chamber music, jazz, commercial recordings, and solo performances. His mentors were Arnold Jacobs and Adolph Herseth. He has recorded the horn concerto by Joseph Haydn and Mozart’s four horn concertos. John Williams wrote a concerto for him, which he premiered with the CSO in 2004. He also played on the Grammy® Award-winning 1968 recording The Antiphonal Music of Gabrieli with the brass ensembles of the Chicago, Philadelphia, and Cleveland orchestras.

JAY FRIEDMAN /  
CONDUCTOR, TROMBONE

After four years with the Civic Orchestra of Chicago and two years with the Florida Symphony, Jay Friedman joined the Chicago Symphony Orchestra in 1962 and was appointed principal trombone in 1965 by Jean Martinon. He has soloed with the CSO on several occasions, including a concerto by Ellen Taaffe Zwilich. He also played on the Grammy® Award-winning 1968 recording The Antiphonal Music of Gabrieli with the brass ensembles of the Chicago, Philadelphia, and Cleveland orchestras.

An active conductor, Friedman is the music director of the Symphony of Oak Park and River Forest (Illinois). In 2000 and 2011, he was chosen Conductor of the Year by the Illinois Council of Orchestras.

MICHAEL MULCAHY /  
CONDUCTOR, TROMBONE, TENOR TUBA

Michael Mulcahy was appointed to the Chicago Symphony Orchestra in 1989 by Sir Georg Solti. He has performed as soloist with the CSO with Pierre Boulez and Daniel Barenboim, and has conducted the Canberra Symphony, Chicago Chamber Musicians, and the Grand Teton Music Festival. A native of Sydney, Australia, he studied trombone with his father, Jack Mulcahy, Baden McCarron and Geoffrey Bailey. He is an international prizewinner in Munich, Markneukirchen and Vercelli and former principal trombone of the Tasmanian, Melbourne and Cologne Radio Symphonies.

MARK RIDENOUR /  
CONDUCTOR, TRUMPET

Mark Ridenour is assistant principal trumpet of the Chicago Symphony Orchestra, appointed to this position by Daniel Barenboim in 1994. From 2003 until 2005, he served as the Orchestra’s acting principal trumpet. Ridenour has appeared as soloist with the CSO, the Florida Orchestra, Highland Park Strings, and the Concert Orchestra of Roosevelt University, where he is the Artist-Teacher of Trumpet in the Music Conservatory in the CCPA. He has been soloist at the Great American Brass Band Festival and with numerous brass bands in the United States and Canada. He can be heard as principal trumpet with the Cincinnati Symphony Orchestra on the Telarc releases of Prokofiev’s Symphony No. 5 and Lieutenant Kijé, and Grammy® Award-winning Mussorgsky’s Pictures at an Exhibition and Night on Bald Mountain.
The Chicago Symphony Orchestra is consistently hailed as one of today's leading orchestras. In the 2010-11 season—the Orchestra's 120th—Riccardo Muti began his tenure as the CSO's 10th music director.

Throughout its history, the Chicago Symphony Orchestra has enjoyed leadership from an illustrious list of music directors, beginning with Theodore Thomas, who founded the Orchestra in 1891, followed by Frederick Stock, Désiré Defauw, Artur Rodzinski, Rafael Kubelik, Fritz Reiner, Daniel Barenboim. From 2006 to 2010, Bernard Haitink led the orchestra as principal conductor, the first in CSO history. Pierre Boulez, who was appointed principal guest conductor in 1995, has served as Helen Regenstein Conductor Emeritus since 2006. The CSO performs well over 150 concerts each year at Symphony Center and at the Ravinia Festival, where it is in residence each summer.

The ensemble has embarked on 36 overseas tours since Sir Georg Solti led the first European tour in 1971, including 27 trips to that continent, seven to the Far East, and one each to Russia, Australia, and South America. In September 2011 the orchestra will be commencing its 37th international tour with a return visit to Europe.

Recording has been a significant part of the CSO’s history since 1916 and in 2007 the Orchestra launched its own record label, CSO Resound. CSO recordings have earned 62 Grammy® Awards from the National Academy of Recording Arts and Sciences, most recently in 2011 for Best Classical Album and Best Choral Performance for Verdi's Messa da Requiem conducted by Riccardo Muti.
THIS RECORDING WAS MADE POSSIBLE THROUGH THE GENEROUS SUPPORT OF THE EDWARD F. SCHMIDT FAMILY FUND.

Global Sponsor of the CSO