


DALLAS   
**Wind**  
SYMPHONY  
Jerry Junkin

**HORNS**  
*for the*  
**HOLIDAYS**



A PROF. JOHNSON 24-BIT  RECORDING



Americans revel in the Currier and Ives images of Christmas: the sleigh rides, the snowmen, and all the joy that comes with twinkling lights, cold weather, warm fires, hot cocoa, and sharing a feast with your loving family.

*C*hristmas isn't like that in Texas.

Here the temperature often hits 60 degrees on December 25, making it warm enough to play football on the front lawn before you tuck into that turkey dinner. Santa arrives on a motorcycle, and our great holiday traditions usually involve a Cowboys game.

We don't get much snow, and we don't deal with it gracefully when it comes. A mere quarter inch of the white stuff will send cars careening into each other on the freeways, and a half inch can set school children free for the whole day, even if it all melts off by noon.

But we do love a white Christmas, if only in our dreams.

Come the day after Thanksgiving, Texans are out on the lawn putting up holly wreaths, hanging lights that look like icicles, and rounding up reindeer made of everything from wicker to steel. And then there are the snowmen.

Unlike everything else in Texas, real Texas snowmen are really, really small. On those rare days when it actually snows, children rush outside to scrape up a handful or two of snow and compact it into something that barely ever tops 12 inches in height. Our fake snowmen, however, are something to behold. We make them out of painted plywood, or picture

them on banners that we hang from our doors and windows and eaves. We get little plastic ones that light up like jack-o-lanterns, and scatter them around our yards, along with all sorts of dancing Santas and ice skating penguins. Best of all, we get giant, inflatable snowmen that stand taller than we do, there in the middle of our winter brown lawns. They bob in the breeze. Some of them rotate, or play music when you walk by, and none of them ever, ever melt away, unless they spring a leak somewhere.

It's a regular winter wonderland in Texas come December, and never mind that we don't get snow. We love it all the same.

There is, however, one Christmas tradition that translates perfectly to Texas, and to everywhere else across the country. That's the music. Christmas music is some of the most beautiful ever written, and the Dallas Wind Symphony's annual Christmas concert has become as much of a holiday tradition as those inflatable snowmen here in Dallas. With this recording we hope to capture some of the joy and sparkle of that special season, and share it with our listeners, no matter where you are. May your days be merry and bright!

Leroy Anderson was born on June 29, 1908 in Cambridge, MA. He began his musical studies when he was 11, and started composing when he was still in high school. He played in, and later led, the Harvard University Band. It was while he was writing and arranging for Harvard that he caught the attention of Arthur Fiedler, legendary conductor of the Boston Pops. Over the next 45 years Anderson became known around the world for his light classical compositions for the Pops, including *The Typewriter*, *Bugler's Holiday*, *Blue Tango*, and *The Syncopated Clock*.

He wrote *Sleigh Ride* in July 1948, in the midst of a summer heat wave. The Christmas classic began as an instrumental work. Mitchell Parish, who wrote lyrics to several of Anderson's more popular tunes, added the words in 1950. That same year, Anderson wrote *A Christmas Festival*, creating a bright seasonal overture out of many of the most beloved carols of our time. From the opening strains of "Joy to the World" to the grand finale of "Adeste Fidelis," this Christmas favorite sparkles, season after season. (Maestro Junkin reports that he gets hate mail if we don't play it, so we HAD to include it here.)

*Jesu, Joy of Man's Desiring* is the tenth and final movement of a cantata by Johann Sebastian Bach with the catchy title *Herz und Mund und Tat und Leben*. The first documented performance was in Leipzig on

June 2, 1723, but it wasn't until 1926 that English pianist Myra Hess turned the choral work into a solo piano piece. Other transcriptions followed, and today *Jesu* can be played on everything from organ to mountain dulcimer. Naturally we like the concert band version best.

A long-time member of the saxophone section, David Lovrien is also the Dallas Wind Symphony's multi-talented secret musical weapon, giving us dozens of marches, fanfares, and fun new arrangements. When David hears carols in his head he hears them . . . differently. *Minor Alterations: Christmas Through the Looking Glass* is an original work that completely transforms the familiar Christmas soundtrack, transposing traditional carols into minor keys, disguising, layering and morphing them in multiple ways, to the very borders of recognition. It's a musical game of hide and seek that has caught on with bands around the world. Here the Dallas Wind Symphony gives it the definitive performance.

*I'll Be Home For Christmas* may be the best wartime Christmas song ever written. Credited to Walter Kent and James "Kim" Gannon (with a legally mandated nod to Buck Ram, who wrote an earlier poem and song of the same name), the lyrics reflect the viewpoint of a World War II soldier longing for the comforts of Christmases past. It was released in 1943, and became a top ten hit for Bing Crosby. Still a Christmas standard, the song was once played for the astronauts of Gemini 7 as it returned to Earth.

Summer seems to be the hot time of year when it comes to writing Christmas carols. Four years before Leroy Anderson sat down to write *Sleigh Ride*, Bob Wells was fighting off a California heat wave with images of every cold thing he could think of: chestnuts roasting, Jack Frost nipping, yuletide carols, Eskimos . . . Vocalist and writing partner Mel Tormé saw the list and knew they had a winner on their hands. Today *The Christmas Song (Chestnuts Roasting on an Open Fire)* is the most frequently performed holiday standard, according to ASCAP figures. It's not hard to understand why, particularly when you hear Don Fabian's elegantly jazzy saxophone solo. Is it warm in here?

Ralph Blaine gets co-writing credit for *Have Yourself a Merry Little Christmas*, but in a 2006 NPR interview Hugh Martin, Blaine's writing partner, said Blaine only encouraged him, and that Martin himself wrote the whole song while staying in a honeymoon cottage owned by his parents in Birmingham, Alabama (another place not known for its Currier and Ives holiday weather). Written in 1943 for the 1944 Judy Garland film, *Meet Me In St. Louis*, Martin originally envisioned the song as reflecting a sad moment as the characters in the movie said goodbye to the home they loved. But Garland, director Vincente Minnelli, and even co-stars Margaret O'Brien and Tom Drake all agreed that it shouldn't be THAT dark. Martin reluctantly agreed to infuse a little more hope into his lyrics. He made it even cheerier for a later Frank Sinatra cover, and today it

comes in a close second to *The Christmas Song* as the most frequently performed holiday song each year. Gloomy lyrics or bright don't matter in the Dallas Wind Symphony's warm and lovely instrumental arrangement.

John Wasson's long musical career began as a pre-schooler, when he started picking out tunes on the family piano. He began arranging music for band when he was still in high school, and went on to become an accomplished arranger, composer, and performer. A Wasson work commissioned by the Dallas Wind Symphony, *Festival Fanfare for Christmas* offers the trumpet section an opportunity to step out with a series of intricate fanfares built from well-known Christmas melodies. Before the piece is over the rest of the brass have joined in, as well as Mary Preston on the Morton H. Meyerson Symphony Center's magnificent Lay Family organ.

*Deck The Halls* actually began as a Yuletide/New Year's song that had more to do with the pagan celebration of the winter solstice than it did with Christmas. But who's keeping score? The traditional Welsh melody dates to a 16th century winter carol called *Nos Galan*. The fa-la-las date back to then, too. It was originally a folk dance tune, probably written for the harp, and played at the sorts of gatherings churches of the day generally frowned upon. The first English language version appeared in 1881, and the lyric we know today is a 19th-century American invention.



James Lord Pierpont wrote *Jingle Bells* in 1857 as a Thanksgiving song. Originally titled “One Horse Open Sleigh” it was written in the Simpson Tavern, in Medford, Massachusetts, to commemorate the sleigh races folks in Medford enjoyed during the winter months. (And if you don’t believe it, read the historic plaque on the building.) We mostly sing the first verse and chorus these days, as the next three verses refer to picking up girls, slipping on the ice and falling down (possibly while tipsy) and indulging in all manner of dangerous horseplay.

Pierpont was a classic preacher’s kid gone wrong. Raised by strict parents who could not rein in their rowdy son, Pierpont was sent to boarding school; ran away to sea; left his young family for the California gold rush; wrote songs for minstrel shows and other low forms of entertainment; fought for the Confederacy; played organ for various churches but continued to get himself involved in scandal . . . All has been redeemed by our love for this cheerful Christmas classic.

*Jingle Bells Fantasy* is John Wasson’s new take on the old favorite, commissioned by the Dallas Wind Symphony. As Wasson recalls, Jerry Junkin told him to “put everything in, including the kitchen sink.” He did.

Music is a universal language, but can it really play a role in diplomacy? In 1944, U. S. diplomats organized a concert aimed at improving Soviet-American relations. The idea was to premiere new works from both countries. Only 16 days before the concert, they discovered that the Russian work

they had selected—Prokofiev’s *March, Op. 99*—had already enjoyed an American premiere, so they turned to Alfred Reed, then serving in the Army Air Force Band, to “compose something Russian.” Reed’s response was *Russian Christmas Music*, which draws on Russian folk music and Eastern Orthodox Church music for its lovely, haunting melodies. We don’t know if it helped Soviet-American relations, but it has become a popular part of the concert band repertoire.

*Christmas and Sousa Forever* was born as a Christmas gift composer Julie Giroux created for her friends who had everything. With it, the Emmy-winning composer, orchestrator, and music director began a tradition of combining Christmas carols with other familiar classics in ways that are guaranteed to bring a smile to every face. If you’re looking for the ultimate Christmas/Sousa mash-up, look no further.

**Merry Christmas, y’all!**

–Gigi Sherrell Norwood  
Director of Education and Concert Operations  
Dallas Wind Symphony

JERRY F. JUNKIN is 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. In addition to 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.



Jerry Junkin's performances 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 others. In 2005 he led the world premiere performance of Corigliano's *Circus Maximus: Symphony No. 3*, in Austin and Carnegie Hall, and made the first recording. The *New York Times* named *Bells for Stokowski* with the University of Texas Wind Ensemble (on Reference Recordings), one of the best classical CDs of 2004.



**Piccolo:** Juli Purcell Powers, Kathy Johnson\*

**Flute:** Cindy Paxton (Principal), Kathy Johnson, Juli Purcell Powers\*\*

**Oboe:** Steve Pettey (Principal), Cinde Pettey

**English Horn:** Aryn Mitchell

**E-flat Clarinet:** Garry Evans

**B-flat Clarinet:** Deborah Ungaro Fabian (Concertmaster),

Sharon Knox Deuby (Associate Principal), Mary Druhan,

Alex Yeselson, Ricky Reeves, Jeanie Murrow, Rich Colodney,

Bonnie Dieckmann, Garry Evans

**Contra-alto Clarinet:** Robin Owens

**Bass Clarinet:** Mickey Owens

**Bassoon:** Marty Spake (Principal), Kelbert

Taylor

**Contrabassoon:** Leslie Massenberg

**Alto Saxophone:** Donald Fabian

(Principal), David Lovrien

**Tenor Saxophone:** Roy E. Allen, Jr.

**Baritone Saxophone:** John F. Sweeden

**Horn:** David Lesser (Principal),

Susan Frazier (Co-Principal), Brian Brown, Timothy Stevens, Chris Dulin

**Trumpet:** Brian Shaw (Co-Principal), Tim Andersen (Co-Principal), James

Sims, Steven Fitts, Luis Martinez, Shaun Abraham, Gary Dobbins

**Flügelhorn:** Brian Shaw\*\*\*

**Trombone:** Jim Clark (Principal), Bob Burnham,

Barney McCollum, Brian Davis\*

**Euphonium:** Brian Davis (Principal),

Jeremy McBride

**Tuba:** Alex Cauthen (Principal), Jason C. Wallace

**String Bass:** Kyp Green

**Piano:** Josh Hanlon

**Harp:** Naoko Stromberg

**Organ:** Mary Preston☆

**Timpani:** Dale Powers (Principal)

**Percussion:** Roland Muzquiz (Principal), Christopher Deane, Steve Kimple,

Barry Knezek, Steve McDonald, Larry Doran

*\*\*Jesu, Joy of Man's Desiring and Russian Christmas Music*

*\*\*\*Solo on I'll Be Home For Christmas \*Russian Christmas Music*

*☆Festival Fanfare, Christmas Festival and Russian Christmas Music*

**Artistic Director and Conductor:** Jerry F. Junkin

**Founder/Executive Director:** Kim Campbell

**Director of Development:** Eva James Toia **Director of Education and Concert Operations:** Gigi Sherrell Norwood **Director of External Affairs:** John Mahood **Director of Marketing and Communications:** April Davis **Director of Ticketing Services:** Sharron Morgan **Personnel Manager:** Donald Fabian **Librarian:** Chrystal Stevens **Equipment Manager:** Roland Muzquiz **Technical Director:** Michael E. McNicholas **Acting Technical Director:** Jason Biggs **Stage Hand:** Ramon Muzquiz **Top Cat:** Mr. Widget

### **Thank-Yous**

The Dallas Wind Symphony is profoundly thankful to Ross and Lois Finkelman, Barbara and Michael Nugent, Lee Papert, and Natalie Potter whose generous gifts made this recording possible. We deeply appreciate the efforts of Keith Johnson, Tam Henderson, Donald McKinney, Sean Martin and Marcia Martin, the brilliant team from Reference Recordings behind this project. Bravo and Brava to Jerry Junkin and our talented musicians who brought this project to life. We wish to acknowledge Les Studdard, Lamar Livingston and Rob Crane of the Meyerson Symphony Center for making our lives easier. A special thank you to Tim Linley and Roland Muzquiz at Richardson High School for their ongoing dedication and support. The Dallas Wind Symphony is funded in part by the City of Dallas-Office of Cultural Affairs, the Texas Commission on the Arts, TACA, and The 500, Inc.

**Please visit our website at [dws.org](http://dws.org)**

**Recorded:** August 14, 2011, Meyerson Symphony Center, Dallas, Texas

**Producers:** Donald McKinney, J. Tamblyn Henderson, Jr.

**Co-Producer:** Marcia Gordon Martin

**Recording Engineer:** Keith O. Johnson

**Recorded by:** Sean Royce Martin

**Executive Producers:**

Kim J. Campbell, Marcia Martin, Tam Henderson

**Editing:** Tam Henderson, Sean Royce Martin

**Mastering Engineer:** Keith O. Johnson

**Design:** Bill Roarty, Tam Henderson

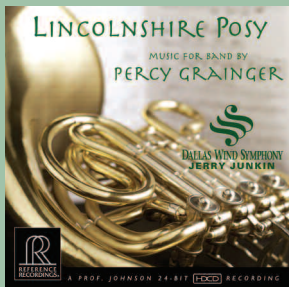
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**Photo of 'Prof' Johnson - Xmas in August:** Tam Henderson



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- 1 WASSON: Festival Fanfare (*Alada Music*)
- 2 ANDERSON: Sleigh Ride (*Mills Music, Inc.*)
- 3 BACH-REED: Jesu, Joy of Man's Desiring (*C.L. Barnhouse Co.*)
- 4 LOVRIEN: Minor Alterations (*Lovebird Music*)
- 5 KENT-SHAW: I'll Be Home For Christmas  
(*Gannon & Kent Music Co./Shaw Music*)
- 6 TORMÉ-WELLS-BIONDI:  
The Christmas Song (Chestnuts Roasting)  
(*Sony ATV Tunes LLC, MPL Music Publishing/Biondi Music*)
- 7 MARTIN-MILLS:  
Have Yourself A Merry Little Christmas (*SBK Feist Catalog, Inc.*)
- 8 ANDERSON: A Christmas Festival (*Belwin Mills Publishing Corp.*)
- 9 TRAD-SILVESTER: Deck The Halls  
(*Masters Music Publications, Inc.*)
- 10 PIERPONT-WASSON: Jingle Bells Fantasy (*Hal Leonard Corp.*)
- 11 TRAD-REED: Russian Christmas Music  
(*Sam Fox Publishing Co., Inc.*)
- 12 SOUSA-BRION-SCHISSEL-GIROUX: Christmas And Sousa Forever  
(*Musica Propria*)



REFERENCE RECORDINGS RR-126



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|----|--|-------|
| 1  | WASSON: Festival Fanfare                                       | 3:48  |
| 2  | ANDERSON: Sleigh Ride  | 2:58  |
| 3  | BACH-REED: Jesu, Joy of Man's Desiring                         | 4:14  |
| 4  | LOVRIEN: Minor Alterations                                     | 6:05  |
| 5  | KENT-SHAW: I'll Be Home For Christmas                          | 5:38  |
| 6  | TORMÉ-WELLS-BIONDI:<br>The Christmas Song (Chestnuts Roasting) | 4:36  |
| 7  | MARTIN-MILLS:<br>Have Yourself A Merry Little Christmas        | 4:57  |
| 8  | ANDERSON: A Christmas Festival                                 | 6:54  |
| 9  | TRAD-SILVESTER: Deck The Halls                                 | 1:52  |
| 10 | PIERPONT-WASSON: Jingle Bells Fantasy                          | 3:57  |
| 11 | TRAD-REED: Russian Christmas Music                             | 13:56 |
| 12 | SOUSA-BRION-SCHISSEL-GIROUX:<br>Christmas And Sousa Forever    | 3:43  |



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