

***Goyescas: Lament or the Maiden and the Nightengale (2009)* Granados/William David Brohn**

“William Brohn was a long-time friend of the Verdehr Trio and wrote one of our most popular works, *I Got Variations* based on Gershwin’s famous *I Got Rhythm*. Subsequently, I asked him to write a double concerto for Elsa and myself, and he chose the *Song of the Nightengale* movement from Enrique Granados’ *Goyescas*, the famous work for solo piano. I proposed that he might also use another movement from *Goyescas* so as to make it a larger work for the two instruments and orchestra. Instead, he changed course to write a totally new and original work, *Tales of Alhambra*, inspired by the famous book of Washington Irving. This became a very effective and substantial work with several joined movements which Elsa and I premiered on February 26, 2011 in East Lansing Michigan with the Michigan State University Symphony Orchestra, Leon Gregorian, conducting.”

—Walter Verdehr

William David Brohn (1933–2017) was born in Flint, Michigan. He graduated from Michigan State University in 1955 with a Bachelor of Music degree and in 1958 earned a Master of Music degree from the New England Conservatory. Subsequent studies took him to Tanglewood and Salzburg, Austria. In 1996, he was awarded an honorary Doctorate in Fine Arts from Michigan State.

Brohn orchestrated scores for more than twenty Broadway shows, for numerous West End (London) productions, for the National Theatre, and for the Shakespeare Festival (Stratford-upon-Avon). Among these are *Miss Saigon*, *Oliver!*, *The Secret Garden*, *Crazy for You*, *Ragtime*, *Sweet Smell of Success*, *Curtains*, *Wicked*, and the Gershwins’ *Porgy and Bess*. In 1987 he adapted Prokofiev’s *Alexander Nevsky* score for live presentation with the Eisenstein film, an adaptation that is played frequently by symphony orchestras. His orchestrations won a Tony Award in 1988 and the Drama Desk Award for Outstanding Orchestrations on three occasions.

Brohn provided arrangements for Liza Minnelli, Renee Fleming, James Galway, and Placido Domingo on CD and in concert. Later, he became something of a specialist in arranging repertory for so-called “crossover” artists, among them violinist Joshua Bell and sopranos Marilyn Horne and Kristin Chenoweth. Brohn arranged and orchestrated scores for the Boston Pops, the Cleveland Orchestra, the Indiana Symphony Orchestra, the Hollywood Bowl Orchestra, and The New York Philharmonic. He collaborated with conductors such as Andre Previn, John Williams, and Keith Lockhart. Acclaim for Brohn’s scores commissioned by the American Ballet Theater, New York City Ballet, Agnes de Mille, Twyla Tharp, and Christopher Wheeldon further broadened his achievements into the world of dance.