

PERFORMANCE PORTFOLIO

ELEANOR TEE

MPHIL

2019

PERFORMANCE PORTFOLIO

ELEANOR TEE

SCHOOL OF ARTS AND
MEDIA SALFORD MUSIC
AND PERFORMANCE
RESEARCH CENTRE
UNIVERSITY OF SALFORD.

Submitted in partial fulfilment of the requirements of an MPhil March 2019

Contents Page

Abstract: Summary of projects	<i>pg. V-VI</i>
Objectives:	<i>pg. 2-3</i>
History of the Baritone Horn:	<i>pg. 4</i>
Chapter 2: Project 1.	<i>pg. 5-14</i>
Chapter 3: Project 2.	<i>pg. 15-20</i>
Chapter 4: Project 3	<i>pg. 21-28</i>
Bibliography	<i>pg. 29</i>
Appendices	<i>pg. 30-74</i>

Appendix 1	Testimonial from John Martin
Appendix 2	Testimonial from Colin Sneade
Appendix 3	Testimonial from Howard Evans
Appendix 4	List of composers contacted
Appendix 5	Project 1 composer bio's
Appendix 6	Project 2 composer bio's
Appendix 7	Information on Stephen Bulla and James Curnow
Appendix 8	History of instrument
Appendix 9	Database of baritone solos
Appendix 10	Transcript of conversations with composers and performers
Appendix 11	Risk assessment for recordings of baritone and piano
Appendix 12	Risk assessment for recordings of baritone and brass
Appendix 13	Photos of Band recording at University of Salford
Appendix 14	Renewed Covenant; Thomas Mack
Appendix 15	Flee as A Bird; Jason Collier
Appendix 16	Glory Filled My Soul; Brian Sanders
Appendix 17	Glory Filled My Soul; Brian Sanders annotated section
Appendix 18	How Can I Keep from Singing; Andrew Wainwright
Appendix 19	I Will Enter His Gates; Caroline Lee
Appendix 20	Go Tell It on the Mountain; Ray Steadman Allen
Appendix 21	Soliloquy for Baritone and Piano; Howard Evans
Appendix 22	Hazy Dreams; Iain Rayner
Appendix 23	Love Song; Andrew Blyth arr Derick Kane
Appendix 24	Curriculum Vitae
Appendix 25	Recording of solos with band CD
Appendix 26	Recordings of solos with piano DVD

Abstract

This study seeks to discover, extend and reposition the solo repertoire of the Salvation Army for the performing baritone player. The solo repertoire for the baritone, a saxhorn instrument within the euphonium family, compared to other solo instruments is rather limited. During my research for this project I have found that the solo repertoire for the baritone within The Salvation Army church needs extending and for existing works to be discovered. I have spoken to leading musicians within The Salvation Army and researched within the UK as well as worldwide. I have also investigated the history of this instrument internationally to expand my knowledge of repertoire and music for the baritone more widely.

This portfolio outlines three projects that seek to extend and enhance current repertoire for the baritone. I have sourced new compositions either with piano accompaniment or brass band accompaniment, found previously composed pieces that are unknown to many or from composers that have not yet published works, and explored new ways to bring baritone solos to the public.

Project 1 involves commissioning composers to write and arrange new solos specifically for the baritone, this will either be with piano accompaniment or standard brass band accompaniment. I advised each composer to think of creating a solo between the standards of grades 5-8 ABRSM (The Associated Board of the Royal Schools of Music is a music examination board based in the UK which provides graded examinations in centres across the UK) with either accompaniment and that could be used in a Salvation Army setting. I performed the majority of these new pieces in a recital in Peel Hall, University of Salford, in May 2016.

Project 2 investigates pieces for the baritone or Bb brass instrument (and in some cases the euphonium) that are in existence but as yet have not been published or performed. This could also include pieces that may have been published but have yet to be performed. I performed and recorded these pieces throughout 2016 and 2017.

Project 3 involves collating newly found and written works that will be available in a solo album. This album will allow mainstream baritone players from Salvation Army

church bands around the world to access and perform solos on a regular basis. This also gives baritone players something of a reasonable standard to work towards within their bands taking into account the standard of the majority of such community church bands.

The baritone is becoming more popular as a solo instrument recognised by the very nature of this project; therefore, it is necessary to extend the available repertoire to further enhance this especially within The Salvation Army. This will be discussed below. For instance, *Severn Suite* (Elgar, 1932) is an example in which the baritone is given a more substantial role than the euphonium which is quite unique, also baritone soloists such as Katrina Marzella (soloist with the Black Dyke Band) (Marzella K. January 2018) and Kirsty Rowe (International baritone soloist) (Rowe K. January 2018) have both brought out solo CD's showing an interest and awareness of baritone solos however this has not taken place in The Salvation Army so far. Other baritone soloists and their contribution to works for baritone will be discussed later in this project. This portfolio will talk about the history of the instrument and the many composers that I contacted and consequently commissioned to write music for either of the three projects. It includes repertoire currently in existence for the solo baritone player and will argue why this needs to be further enhanced within The Salvation Army, due to a distinct lack of solo repertoire.

Discover, Extend and Reposition the Solo Repertoire of The Salvation Army
for the Performing Baritone/Euphonium Player

Research Objectives & Methodology

1) Project 1: Commission composers to write solos for baritone.

In Project 1 I contacted significant composers within The Salvation Army church, I then gained advice and information from those individuals and encouraged them to write new music for this project. The composers and players I contacted were, Stephen Bulla (retired composer of Presidents' Own Band in Washington DC), Andrew Blyth (Music Ministries, Territorial Headquarters), Paul Lovatt-Cooper (popular brass band composer) and Dorothy Gates (Resident Composer for The New York Staff Band). I also contacted James Curnow (Bandmaster) and Steef Klepke (Solo cornet for the Amsterdam Staff Band) as they had many connections with composers within the Salvation Army. All those listed above are popular brass band composers within mainstream brass bands as well as Salvation Army circles. This is evidenced by the number of pieces played by Salvation Army and non-Salvation Army brass bands written by these composers. These composers are well established and have a large portfolio of repertoire. These individuals also had a number of other contacts that were interested in this project. My aim has been to encourage them to write a brand-new piece to extend the current repertoire and I would like to gain more knowledge about the compositions that already exist and make this available to a wider public.

2) Project 2: Research existing music available from Salvation Army composers.

In Project 2, I contacted composers/arrangers from around the world in Salvation Army circles to see if they have any compositions yet to be published for the baritone. I also sought to establish if they had any pieces that they would look to adapt for baritone, with the aim of getting these pieces available for wider use. The composers I contacted regarding this part of the project were; Ian Jones (Retired Bandmaster), Ian Raynor (Retired Bandmaster), Olaf Ritman (Conductor for Amsterdam Staff Band) and Derick Kane (Music Ministries, Territorial Headquarters). The reason for contacting these individuals for this particular part of the project, is because they understand the need for extending the repertoire being players of the euphonium or baritone, and in

conversations with them, they understand the problem of a current lack of repertoire. Derick Kane has already published new music for the euphonium to extend the current body of works in The Salvation Army so I hoped he, and others, would want to continue in this vein. Derek Kane's son Stephen Kane (with Cory band) also plays baritone so Derek would be able to comment on any commissions written for Stephen.

3) Project 3: Performing these compositions.

I performed or encouraged prominent musicians and colleagues to play the pieces mentioned above in a recital style format that was also recorded. This took place in Peel Hall at The University of Salford and the recordings were sent to the composers for their feedback. I also recorded two further pieces in other locations with brass bands or with piano accompaniment. I researched baritone players in and outside of The Salvation Army to perform these pieces, such as Darren Willis (baritone player for International Staff Band), Marianne Garbutt (Solo baritone with Wingate's Brass Band) and Katrina Marzella (Solo baritone with the Black Dyke Band).

Project 1: Methodology of contacting composers.

I firstly decided to contact composers and people that I knew from my time within the Salvation Army. I have spent time in Holland and during my stay I met many composers such as Olaf Ritman and players that had contacts around the world. One such person was Steef Klepke (principal cornet player for the Amsterdam Staff Band for The Salvation Army). He has written two books on composers of The Salvation Army and the history of Salvation Army music. He provided me with a list of composers that he thought would be interested in my project and in turn willing to invest their time by writing a piece for me. He also gave me names of baritone players around the world that he knew who would find my project interesting and who I could approach during my research. Steef was very helpful in securing many of the composers I used for Project 1 and 2, such as Andrew Blyth, Andrew Wainwright and Dorothy Gates. Keeping up correspondence with Steef was helpful throughout the project. I chose to contact these composers first off because they knew the instrument and they knew Salvation Army music. It was convenient to start my project with composers that I could contact easily. I spent some time in America over a couple of years and during that time I met composers such as Stephen Bulla and James Curnow who were very helpful when it came to finding composers to ask.

I know there were many other composers around me I could have approached, such as other Salvation Army composers like Norman Bearcroft and Paul Sharman. I also could have contacted composers I knew out of the Salvation Army from my time at Salford University and my time in the Netherlands however I chose to start with these few as I wanted to start with well-known and established composers that I knew could really help me with this project.

For Project 1, I had gathered six solos for baritone with piano accompaniment. These six pieces were perfect for my specifications regarding standard, duration and style and all were written by Salvation Army composers. The pieces were of different levels of difficulty and genre which I felt could really show the capability of the baritone. When it came to recording, I only performed five of

these pieces which is explained later in my evaluation.

As the objective of this project was to discover and extend baritone solos within The Salvation Army, I immediately chose to contact Salvation Army composers that I knew or had met previously, knowing I would have a connection with them. I felt they might be more willing to assist by composing or passing on information on other composers that might have been able to help.

I sent an individual email to each of the composers, outlining the project. I stated that I would be looking for original or arranged works aimed at around grade 4/5 (ABRSM) standard of difficulty. I chose this level of difficulty because I know that most baritone players in The Salvation Army play as non-professionals alongside a full-time job so they need music of this required standard to be able to rehearse over a few weeks and perform well within a church service. Some baritone players that attend The Salvation Army could also attend University to study music, and they could embark on more challenging pieces within their studies and this could spill over into solos that they play within their corps. However, the idea of this project was to widen the library of music available to a wider range of players, not compose more pieces for university students.

Out of the twelve composers that replied and offered to help me with this project, three are current baritone players within existing Salvation Army Corps. I made a point of including these people in my original research because I knew that they would have a keen understanding of this topic and produce pieces that could really help with the expansion of solos.

All the names on my list of composers have all published work and have a portfolio of often played pieces. I knew they would produce music that could really help with my project. Unfortunately, the piece that Brian Sanders arranged did not fit the criteria for this project, when I received the piece it was far too difficult and would not have been suitable for performance on a local stage (see

Appendix 16). I attempted to record this piece with piano but after numerous attempts was unable to complete the piece in one recording, I decided that sadly it did not fit into the criteria for this project.

The other pieces commissioned however fitted well with the proposal, and I could record them with piano or band accompaniment during 2016 and 2017.

The following composers responded and agreed to be involved in this part of the project were:

1. Iain Rayner (Retired bandmaster)
2. Andrew Blyth (Music Ministries unit at THQ)
3. Jason Collier (Tenor Horn player in Princeton Brass Band)
4. Andrew Wainwright (International composer)
5. Paul Lovatt-Cooper (International brass band composer)
6. Howard Evans (International composer and bandmaster)
7. Brian Sanders (Retired bandmaster)
8. Stephen Bulla (Composer for the President's own brass band)
9. John Martin (Composer and Officer of The Salvation Army)
10. Ian Jones (Australian based arranger)
11. Dorothy Gates (Resident Composer for New York Staff Band)
12. Dan Price (Lecturer at the University of Salford)
13. Caroline Lee (Graduate of the University of Salford)

Dan Price and Caroline Lee do not necessarily attend The Salvation Army but as a result of writing pieces for the brass band medium they have a association with The Salvation Army. Caroline Lee has attended a local Salvation Army church.

Project 1: Programme notes for new compositions written for solo Baritone with piano or brass accompaniment.

Flee like a Bird - Jason Collier (Published by Collier Music)

Mary Shindler, an American hymn-writer, penned "*Flee as a Bird*" during the mid- 19th century. The hymn is a reminder of the comfort that can be found in Christ, stating very clearly, "The Saviour will wipe every tear."

This hymn, although not widely known in the 21st century, is an exquisitely beautiful and melancholy melody. This solo setting, originally for flugelhorn and piano, is designed to draw the listener on a brief yet emotional journey - portraying the depths of human sorrow, for which the only comfort is Christ. This solo has been rearranged with this project in mind, for the baritone.

Flee as a Bird to your mountain, thou who art weary of sin;
Go to the clear flowing fountain where you may wash and be clean.
Haste, then, th'Avenger is near thee; call, and the Saviour will hear thee;

He on His bosom will bear thee; O thou who art weary of sin,
O thou who art weary of sin.

He will protect thee forever, wipe every falling tear;
He will forsake thee, O never, sheltered so tenderly there.
Haste, then, the hours are flying, spend not the moments in
sighing, Cease from your sorrow and crying: The Saviour will
wipe every tear, The Saviour will wipe every tear.

Mary Shindler (Hymnary.org November 2016)

Review:

"*Flee as a bird*" is a short lyrical solo in the key of G major. With reference to The Associated Board of the Royal Schools of Music grading system this piece

would likely be set at grade 3-4 (ABRSM) difficulty and is a variation on the hymn Flee as a Bird. I think this piece is very suitable for the project because it is the right length, difficulty and style. It would fit perfectly into a Sunday morning church service and is very playable for a wide range of baritone players. Jason Collier is from New Jersey in the USA and this gives the project a more international approach.

**Soliloquy for Baritone and Piano –
Howard Evans.**

This is a piece based on a choral work by George Marshall and published within The Salvation Army vocal journals. The original music is an evocative setting titled: 'In the Stillness'. However, the choral work is only used as a basis for the Soliloquy, with fragments of the verse being present and a number of phrases used from the chorus.

The original music is never heard in its entirety but forms the basis for a dialogue between the soloist and the accompaniment. Salvation Army music often depends on word association and the presentation of a familiar tune to give weight to its functionality. However, in this piece the composer has sought to move away some degrees from that, whereby the music has its own voice and intensity. Whilst a knowledge of the source music would give listeners an extra reference point, the solo does not depend on this understanding to sense the mood and essence of what Howard has tried to create. (Evans. H May 2016).

Review:

"Soliloquy for Baritone and Piano" is very much a contrast compared to the other pieces. It is based on a choral work entitled 'In the Stillness' which I think describes the piece correctly. It is in the key of F major and continues throughout the piece to return to the original motif written at the beginning of the piece. This piece is closer to grade 4- 5 (ABRSM) standard as it has a larger note range and is technically more challenging. I think this piece fits well into the project as it has a different approach to it and provides players with a more thought-

provoking, meaningful piece of music.

Renewed Covenant - Thomas Mack

The composer wrote the solo for Jonathan M. Quatela's senior recital at college. He was a fellow New York Staff Bandsman at the time. He requested the song from The Salvation Army Song Book using the tune 'Trust in God'. The last line of the chorus gave the idea for the title which reads, 'I renew my covenant with Thee' (Mack T. June 2017).

Review:

"Renewed Covenant" is a lyrical and melodic piece in the key of F major. It encounters some technically challenging bars, but overall offers the player an arrangement taken from the tune 'Trust in God'. The piece is of grade 3-4 (ABRSM) standard and because of this fits into the project criteria well. Having piano accompaniment as well offers a lighter solo for players to perform. Thomas Mack is also from the USA so offers an international approach to this project.

I Will Enter His Gates – Caroline (Carrie) Lee.

Leona Pearl (Bruce) Von Brethorst was born in Stinking Creek, Tennessee in 1923 to Leonard and Teresa Owens Bruce. After living in Detroit for a brief period as a young adult during World War II, she moved to Long Beach, California where she met and married Robert Von Brethorst. She was an active member of Bethany Chapel where she wrote poems and songs, organised an outreach that fed the homeless, and made quilts for anyone in need. She died in 2010 (Brethorst L. January 2018).

I asked Carrie to arrange this piece after receiving Brian Sanders composition. His piece was too difficult to play and couldn't be used for the project. Carrie took the hymn idea and wrote this brass band arrangement from that. I studied at University with Carrie, so it was a collaboration project between the

University and The Salvation Army.

Carrie wrote this piece based on this hymn:

“I will enter His gates with thanksgiving in my heart; I will enter His courts with praise.

I will say this is the day that the Lord has made. I will rejoice for He has made me glad.

He has made me glad, He has made me glad, I will rejoice for He has made me glad He has made me glad, He has made me glad, I will rejoice for He has made me glad” (SP&S 2017).

Review:

When arranging this piece, Carrie listened to many different versions. As an upbeat, joyful piece in many arrangements, she wanted to keep this theme by opening the arrangement with a fanfare introduction to declare the piece. Throughout the arrangement, the euphonium has the melody the majority of the time, and later on a counter melody, as the flugel horn and cornets have the melody. The fanfare feel of the arrangement is maintained throughout by triplet calls from the cornet section and typical fanfare percussion by using snare drum, bass drum and timpani. Carrie has used simple harmony to begin the piece, later developing the chords by adding ninths and elevenths to the chords to further add interest.

How can I Keep From Singing – Andrew Wainwright.

"How Can I Keep From Singing" (also known by its incipit *"My Life Flows On in Endless Song"*) is a Christian hymn with music written by American Baptist minister Robert Wadsworth Lowry. The song is frequently, though erroneously, cited as a traditional Quaker or Shaker hymn. It was originally arranged as a cornet solo for James Fountain, then principal cornet of the Virtuosi GUS Band. Here it has been adapted for baritone for Ellie Tee.

Review:

“How can I keep from singing” is a beautiful lyrical and melodic piece. It is in the key of F major. Overall this piece isn’t technically challenging but means the player can show off a more melodic style of playing. This piece is of grade 3-4 (ABRSM) standard and this means it fits the criteria perfectly. The brass band accompaniment contains beautiful chords that really create an atmosphere throughout the piece.

Project 1 Critical Commentary.

The purpose of Project 1 was to contact Salvation Army composers and ask them to compose or arrange solos for the baritone. I achieved my objective for this project by contacting twenty-two composers requesting commissions. Twelve of these composers agreed to write or arrange music for this project, however that left ten composers that were unable to help. This was for different reasons, Stephen Bulla is a highly sought-after composer and musician, he told me that he honestly would not be able to produce a work without a fee. However, he did give me contacts for other composers in the US and baritone players that he thought would love to hear about the project. Olaf Ritman replied but unfortunately, he did not have the time to write anything. Dorothy Gates replied and was excited to help me with this project. Sadly, she was very busy with other projects she was working on at the time, however she put me in contact with two composers, they were Jason Collier and Thomas Mack.

Many other composers did not reply or could not offer anything at the time but wished the project success. I do believe that these people could possibly write for me or another baritone player in the future when they have more availability.

There are many other composers that have been associated with the Salvation Army however they no longer are within Salvation Army circles. Such as Peter Graham, Stephen Bulla, Stephen Kane and Keith Wilkinson. These composers and performers are well known within the Salvation Army and in mainstream music and have recently published music within their own publishing company's choosing not to use the Salvation Army publishing company, I didn't choose to contact them for my project as I wanted the scope to be mainly Salvation Army composers or people associated with the Army at the time. These composers have roots within the Salvation Army but now predominantly write for mainstream brass bands.

One main restraint I had with this project was time. Many composers such as Dorothy Gates and John Martin wanted to be part of this project but at the time were busy with other things. With more time, I could have expanded my

commissions by using more of the contacted composers.

I had hoped to acquire at least five new pieces for this project and in the end, I received six. These were obtained from composers around the world including America, Australia and the UK. The pieces from the arranger Ian Jones sadly didn't fit this criteria because he had already published his solos and I was looking for non- published works. One other piece from Brian Sanders sadly didn't fit the criteria for other reasons as previously discussed; his solo was very difficult to play and didn't seem to work with the piano accompaniment. This might have been because the piano part was written by John Martin and Brian Saunders added the solo line on the top. Two different composers writing each part could make it confusing and not fit, which is what I found with this solo. See Appendix 13 for annotated section of solo.

Project 2 Researching and cataloguing baritone repertoire published within The Salvation Army up to 2017.

I researched various pieces that were already published by SP&S and collated them in Appendix 6. Of these pieces over a hundred were euphonium solos and sadly I struggled to find even one baritone solo. Some well-known euphonium solos include “*Ransomed*”, “*A Better World*” and “*Song Of The Brother*”. These solos are of a grade 8 (ABRSM) or higher difficulty so the average Salvation Army euphonium player would not attempt them let alone a baritone player looking for a solo they could use. I could only find one baritone and trombone duet which is listed in Appendix 6 also. The importance of this project was highlighted to me in this discovery. These pieces are not an extensive list of baritone solos, but are pieces written within The Salvation Army. Outside of the Salvation Army there are many more compositions.

Mainstream baritone soloist Diana Herek alongside guests recorded a cd in 2008, this included pieces by Andrea Crossley and Bakers Slane which it could be argued that those pieces could have been played in a church setting, however I didn't chose to follow this as they were not Salvationists and were outside the purposes of this project. Keith Muggeridge has also released a baritone solo cd. This shows that the baritone as a solo instrument is becoming more mainstream outside of the Salvation Army and more composers are writing for this instrument. I just hope that Salvation Army will follow suit.

I decided to contact some previously named composers and baritone players to enquire into baritone repertoire currently in existence up until 2018. I contacted Stephen Bulla, James Curnow, Steef Klepke, Kirsty Rowe, Sarah Lenton, Helen Tyler, Marianne Garbutt, Derek Kane and Katrina Marzella. I received responses from Kirsty Rowe, Steef Klepke, Helen Tyler, Stephen Bulla and Sarah Lenton. The pieces they mentioned were as follows:

1. Baritone Concerto (Andrew Duncan)
2. Baritone Concerto (Martin Ellerby)

3. Baritone Concerto (Paul Mealor)
4. The healing power of flame (Tom Davoren)
5. Donegal Bay (Paul Lovatt Cooper)
6. Carrickfergus (trad.arr Stephen Roberts)
7. In the forest they gather (Christian overhead)
8. Paquito (Andy Scott)
9. Film (Andy Scott)
10. Si Vi Amari (David Gillson)
11. Red Flame (Pete Meechan)
12. Ave Maria (arr.Matt Shaw)
13. Ignite (Joel Kirk)
14. One star sailing west (Philip wilby)
15. The Holy War (RSA)
16. Concertante For Band (Stephen Bulla) The 2nd movement features a solo quartet of flugel, horn, baritone, and euphonium.
17. Frontier Vision (Stephen Bulla) Written for Western Territorial Staff Band and recorded on their CD of same name. Middle movement features baritone solo on the praise chorus "The Potter's Hand" This piece in it's original version is unpublished. The published "extended edition" was used as a test piece for the Dutch Championships but does not include the praise chorus section.
18. Concerto for Baritone (Darrol Barry)
19. Rhapsody for Baritone No. 2 - Don Quixote (John Golland)
20. Rhapsody for Baritone (Philip Sparke)
21. Scaramouche (Philip Sparke)
22. Concertlno for Baritone (Roger Thorne)
23. Sweet Nightingale (Kenneth Downie)
24. Eastern Dances (Bertrand Moren)
25. Mysteries (Bertrand Moren)
26. Red Flame (Peter Meechan)
27. Sun (Bruce Fraser)
28. A Day In the Ltte of Pooh and Tigger (Peter Lawrence)
29. Elves Dance (Popper arr Andrew Duncan)

30. Escapology (Tom Davoren)
31. Southern Cross (Roy Newsome)
32. Baritone Aria (Rodney Newton)
33. Hebridean Lullaby (Philip Harper)
34. Alu (Peter Meechan)
35. Sally In our Alley (Gordon Langford)
36. A Song for my Love (Gilles Rocha)
37. Horizon (Stephen Booth)
38. A New Day (Andrea Price)
39. Appasslonata (Richard Rock)
40. Hope (Leigh Baker)
41. Over the Rainbow (Arlen arr Putso/ Pules)

Duets

1. Melso - with tenor horn (John Golland)
2. She Moved Through the Fair -with Flugel (Trad)
3. Barltunes - 2 baritones (Leigh Baker)
4. Roots - baritone and euphonium (Lucy Pankhurst)
5. Allendale (Hymn of the Highlands) - trio: horn, flugel and baritone (Phillip Sparke)
6. Rainforest - with Tenor Horn (Peter Graham)

I have documented the solos in order of when they were published to really see that there has been a steady flow of euphonium solos published over the last 100 years. With there only being 2 baritone pieces accounted for these are documented with any Bb solo books that baritone soloists could use but are not solely for baritone use.

Project 2: Research existing music available from Salvation Army composers.

These pieces are in existence but might not be known by the reader at this point, therefore it is important I mention them.

Love Song - Andrew Blyth.

“*Love Song*” is an original work which was part of a larger choral work entitled Love, Grace and Power, which was commissioned for a Salvation Army choir in Amsterdam and recently featured at a Gospel Arts Festival. Essentially in two sections, there is contrasting lively music with a most haunting slow movement; reminding us of the power we need to receive grace from Heaven’s treasure. This melody forms the second section of the work, which speaks of Christ's sacrifice on the cross and thus endeavours to provide a lamentable feel to the melodic line, which gently falls in pitch and is extended in line. (Blyth. A June 2016.)

Review:

“*Love Song*” is a slow, melodic solo. Written in the key of Bb major it offers an AB form repeating the opening tune with some embellishments the second time around. This piece is of grade 3-4 (ABRSM) standard as technically it is not too challenging, but it offers an extended note range and this makes it a challenge and great to perform. It is a perfect example for this project. It is based on a Christian principle and is a thoughtful, lyrical piece. It would work very well in a Salvation Army service and with piano accompaniment offers something different to a band accompaniment.

Hazy Dreams - Iain Rayner.

This beautiful, lyrical solo gives the soloist the chance to show off the full range of the instrument with a listenable, original melody. Perfect for a chamber concert or a solo recital (Birchfield. Music November 2016).

Review:

“*Hazy Dreams*” is an interesting piece for this project as it is not actually based on a Christian song or principle. It has a lyrical melody line in the key of Eb major. It would be for a grade 4-5 (ABRSM) standard as it has many note jumps and a wide range of note range involved. It fits in well with this project because it’s something different. Ian is a Salvationist himself but composes outside of the Salvation Army too. This piece is from an outside composition so offers something different for a player to perform. It has a beautiful slowing line and really gives the player the opportunity to show what they can do.

Go Tell It on the Mountain - Ray Steadman-Allen.

“*Go Tell It on the Mountain*” was a hymn written by John Wesley Work in 1907. It has biblical references from Luke 2:8-20 and Matthew 28:19. The refrain is this: Go, tell it on the mountain, over the hills and everywhere; go, tell it on the mountain that Jesus Christ is born (Hymnary.org November 2017).

Review:

“*Go Tell It on the Mountain*” is a famous hymn sung for many generations within The Salvation Army and the church. This particular arrangement of the well-known song is in the key of G major and offers a very different adaptation for not only the soloist but also the band accompaniment. It also was originally written for a trombone soloist so would sound quite different on the baritone. Ray Steadman-Allen is a very well-known composer within The Salvation Army, so a solo written by him will be popular to play in this setting. The piece is interesting because for the soloist it might only be at a grade 3-4 (ABRSM) standard however, for the band accompaniment it is much more challenging. This piece would need a well-accomplished band to accompany the soloist, so might be a stretch to fit perfectly within this project. However, it does fit all the other criteria so works well.

Project 2 Critical Commentary.

The plan for Project 2 was to contact established composers and enquire if they had any solos they had not yet published or would arrange for the baritone. Within my initial email to the composers, I asked if they would write a solo for Project 1 or if they had anything that could fit into the Project 2 bracket. I could also have considered *The Euphonium Source Book* by Lloyd Bone Jr, Eric Paull adapted by R. Winston Morris. However as previously mentioned I was keen to keep the scope of this project to just Salvation Army solos as I knew the repertoire of solos in mainstream brass banding would be larger.

It became apparent that many of the composers I contacted had written many solos that they either had not published or were willing to arrange for the baritone instead of the original instrument. An example would be Jason Colliers solo. It was originally written for flugelhorn but he changed some of the notes and range in order to best suit the baritone and thus fit into this project. Some of the composers contacted were happy for their solos to be used but didn't want to change the target instrument, these solos were for a Bb instrument anyway so this meant they could be played on the baritone such as Iain Rayner's solo *Hazy Dreams* and Andrew Blyth's *Love Song*.

Ray Steadman-Allen's solo (also known as RSA) was an interesting find, the composer has died so to find a solo written by him unpublished is exciting. RSA was a very well-known composer both in and out of The Salvation Army. This solo was written originally for trombone, but being a Bb instrument I was able to record it with band on baritone.

Project 3: Recording and performances of lesser-known and newly commissioned repertoire.

Critical review of recital for baritone solos with piano.

I recorded all the pieces that have been analysed above for baritone and piano accompaniment for this project in May 2016. I decided to record all the piano accompaniment solos in one go. Project 1 was to commission composers to write new works for the baritone and Project 2 was to look for compositions that had been written but never published. I decided to join these projects together in this recording session because they were available, and it gave me four pieces I could perform and record.

See DVD for footage of these recordings in appendix 26.

On the day of the recording I rehearsed each piece through with Ruth Webb, my accompanist, in Peel Hall at the University of Salford. I chose this venue because it has good acoustics for recording brass. I had performed there many times before so it was a familiar place to record. We rehearsed a piece and then recorded it on a video camera recorder. We did this for all the compositions written for this part of the project and then went over any parts that needed re-recording.

The recording session was not open to the public because I wanted to record the pieces in a live setting uninterrupted. The pieces were varied; "*Flee as a Bird*" is a slow and reflective piece mostly in the lower range of the instrument but with the option of a higher part towards the end. I enjoyed recording this piece as I felt I could really engage with the music and give the notes a sense of emotion in the way I believe it was written. With more time, I would work for longer on the dynamics and really use them to add more musicality to the piece. "*Love Song*" had a higher range I found more of a challenge and with more work I would use the dynamics to really emphasise the melodic line that is written and what it is meant to represent. "*Hazy Dreams*" became an interesting piece to record. With

its melodic jumps and changes in octaves, this proved more challenging to keep the melody smooth and flowing. The dynamics in this piece are very helpful for reaching the higher notes in the piece and once again I think this is something I would have worked on to improve the overall quality of the piece. Finally, I recorded "*Soliloquy for Baritone and Piano*", this piece was the most challenging of the four recorded. It starts higher in the register and continues this way mostly throughout. To try and really capture what the composer wants from this piece is hard, it is not technically challenging, but the range and dynamics add to making this the most demanding piece written for Project 1. I think in retrospect this piece isn't ideal for Project 1 as it is too difficult for grade 4-5 (ABRSM) and would be more of a recital performance piece than a piece for a Sunday morning worship at The Salvation Army, for which this whole project is intended to promote and extend.

I found this day of recording quite challenging as some of the pieces were quite technically demanding and were new to me. Ruth was helpful and guided me where possible to make the pieces sound the best they could. The recording was productive, and I accomplished all I set out to achieve and the session was successful.

Overall, I think that all four of these pieces aligned into the brief for Project 1 and that they were challenging but entertaining at the same time. They were new or arranged for baritone and were for grade 4-5 (ABRSM) standard which is what I was looking for. The recordings are perfectly clear and could be recorded with soloist that would be interested in using them in context in their Salvation Army corps. There was one piece written for Project 1 that I could not perform. Brian Sanders wrote me a baritone solo based on the song "*Glory Filled my Soul*", but unfortunately this piece did not fit into the standard range I was looking for and I struggled to identify the song within the composition. Most Salvation Army solos are based around a hymn or a song, this meant I was keen to find solos that you could recognise the melody line especially from such a well-known song as "*Glory Filled My Soul*". For this reason, I chose not to use this piece within Project 1 as I felt it was too challenging and

wouldn't work within Salvation Army circles. I feel the piece written by Howard Evans fitted the brief but would be too demanding to be performed at ease so in my opinion this would-be a less popular choice within the new pieces written.

Project 3: An account of the recording of baritone solos with band accompaniment.

I recorded "*How Can I Keep from Singing*" arranged by Andrew Wainwright written for baritone and band accompaniment in August 2016. I decided to record a solo with band accompaniment at this time as I was attending a music camp run by The Salvation Army and I felt it was a good chance to ask the band there to help me record this piece for the portfolio.

Andrew Wainwright's "*How Can I Keep From Singing*" was a beautiful arrangement to record and I feel the recording shows this. It was a simple melody line for the solo baritone and had beautiful chords in the accompaniment. I enjoyed recording this piece with the youth that were in the band at the camp and I think the recording reflects this. See CD recording in appendix 25.

Later during my research, I came across a solo written by Ray Steadman-Allen, who sadly died a few years before. This was a great find as Ray has written many well-known solos and songs within, and outside, The Salvation Army. This piece was more demanding than most Salvation Army solos in terms of band accompaniment, so I took it to a more proficient band to achieve a better result. I had attempted to record this piece with a few bands, but each one had struggled with the rhythms and range, so I took the piece to the University of Salford Brass Band who were able to record this piece in a more professional way. The solo part again was mostly a melodic line; but contained complicated rhythms. I rehearsed this with the band over a morning and recorded it on Tuesday 19th December 2017.

There was one more solo arranged for me by Caroline Lee. This piece was recorded early on in the project however, the audio was lost, so again the University of Salford Brass Band recorded the piece for me to be added to the portfolio. This was also recorded in December 2017 in the New Adelphi building's band room at Salford University, see appendix 13. This is a lively and exciting solo, it again had a simple melody line and a chord-based accompaniment. Overall, I feel like the recording went well, I was able to record all the pieces collected within Projects 1 and 2 and this is shown on the CD. All three pieces were different to each other and provided a simple

solo line with strong brass accompaniment. They were also written by composers with very different backgrounds, some are well-known in The Salvation Army, and others were unknown to Salvation Army performers. I thought it important to continue to increase the repertoire available to baritone soloists.

I hope to collate these pieces with the other pieces recorded for baritone and piano accompaniment into one book format accessible for baritone players inside and outside of The Salvation Army. I would look to publish this book with the Salvation Army's own publishing company SP&S as the main focus of this project has been to broaden the repertoire of baritone solos in the Salvation Army. I would contact the Music Ministries department within The Salvation Army's territorial head quarters in London to inquire about publishing these solos once the project is complete.

Project 3 Critical Commentary.

For Project 3, my objective was to research, commission, publish and perform/record the new commissions that I had collected through Project 1 and 2. I recorded these in three separate performances, one to be completely piano and baritone works and the others to be band accompaniment and baritone.

I performed the baritone and piano accompaniment pieces in May 2016. This recording went well and is outlined in the review of the performance on page 25 and page 26. I recorded four pieces on this date which were also videoed. I then received another piece in early 2017 from Thomas Mack that was for baritone and piano, I then recorded this in April 2017.

In August 2016, I recorded "*How Can I Keep from Singing*" by Andrew Wainwright, accompanied by a youth band in Nottingham. This went well but I did not have time to record any more solos during that time. I recorded another two of the solos with band accompaniment, "*Go Tell It on the Mountain*" by Ray Steadman-Allen and "*I Will Enter His Gates*" arranged by Caroline Lee in December 2017 with the University of Salford Brass Band. This took place over one morning and a student baritone player in the band, Sam Thompson, performed the two solo parts. "*Go Tell It on the Mountain*" was a challenging piece and took some rehearsal but was recorded successfully. Caroline Lee's piece was technically easier to play, and the band accomplished the recording without much rehearsal. I asked Sam Thompson to play the solos because I wanted it to be on the baritone to sound authentic. I hadn't played regularly in a band for several months, so it made sense to ask someone that played more regularly to play for the recording.

I found the recording process the most challenging part of this whole project. To secure the pieces from the composers was the start of the process, but then I had to locate and rely on other people to bring the pieces to life. I had to find a pianist available to play, and a brass band good enough to accompany the pieces without much rehearsal. The first lot of pieces recorded early 2016 were successful,

recording four out the five pieces written for baritone and piano at the University of Salford in Peel Hall, and this is video documented in the Appendices.

Securing a pianist for the last piece was a challenge as I had to find someone different to the original pianist for the other four pieces, however this was also recorded mid-2017.

The biggest issue was recording the solos I had written with a brass band accompaniment. To locate a band that had the time and abilities to accompany these solos proved difficult, especially as I didn't play for a local band at the time that I could have asked to help. Luckily, I found a youth band on a Salvation Army camp happy to record one of the easier pieces and this was accomplished easily, being recorded with professional microphones and the outcome sounded very clear.

However, I still had two pieces to record with a brass band and sadly the only band I played with or had links to were unable to record them as they were technically demanding and challenging pieces. I decided to ask the University of Salford Brass Band if they would give some time to recording these pieces and was lucky enough to secure a morning to record these pieces with the band. I then had the task of finding someone to professionally record these pieces as this was the top University Band and it needed to be recorded well. I managed to find a Masters recording student called Joe Moore and he agreed to record the pieces and sort all the equipment needed to complete the recording with the band. In the University, there are third year students who study conducting as a module, so I secured one of these students to conduct the pieces as they would know the band well and it would give them a chance to try some sight reading for their studies. I also asked Sam Thompson, who is a baritone player for the band, to play the solo part to try and add some diversity to the soloists. I felt using Sam was an important step to get baritone and euphonium soloists excited about the new music coming from this project, both in The Salvation Army and further afield. This meant that I had secured all the parts needed for the recording and this in turn has led to a professional recording played successfully to be added to the portfolio.

Overall, I believe that I accomplished all I wanted to within Project 3. I set out to perform or ask others to perform and record all the pieces I collated in Project 1 and 2, and apart from Brian Sanders' piece which was impractical to record, I managed this. Looking forward, I would like to collate all these solos, new and old, into a format that both baritone players within The Salvation Army can use.

I think overall this research portfolio has been a success. I have made international connections and collaborated with composers from the USA, Australia and the Netherlands. I have gathered new and unknown pieces together and recorded them. I have gained knowledge in working with composers and performers, I have learnt how to research an unknown topic and how to document my findings in order to help others. I have gained a lot from researching this topic including what I have learnt about the baritone's history and its place in The Salvation Army. I have found this topic interesting and challenging at times. Overall I feel that this project has been important as I am the first to research and catalogue existing repertoire especially within The Salvation Army. Throughout this research I have gathered many additions to the field of baritone solos and have gained information from many composers and performers around this topic. I believe that from this research there is scope for future developments such as commissioning more new works and in turn start to build a repertoire for baritone players to perform and use. I think there is also chance for further research from discussions with baritone players to really gain a larger catalogue of solos and make this more readily available to many baritone players worldwide. I would reach out to people like Robert Blackburn, Peter Christian and Ron Holz to find out if any non Salvation Army solos exist to their extensive knowledge of repertoire. I would also look at the work of Marrienne Garbutt and Rob Richardson who have both studied and further enhanced baritone repertoire in recent years. I would ask Katrina Marzella and Sarah Lenton to record the solos to showcase new repertoire available.

Bibliography

1. History of the Baritone Horn (2016). The Instrument Place. Retrieved 3rd March 2017, from <https://www.theinstrumentplace.com/history-of-the-baritone-horn/>
2. Orphans of the Orchestra, Part One (2013). Medleyana. Retrieved 14 April 2017, from <https://medleyana.com/tag/ophicleide/>
3. Received from Blyth A. June 2017 via correspondence
4. Received from Blyth A. June 2017 via correspondence
5. Received from Collier J. May 2016 via correspondence
6. Received from Evans H. May 2016 via correspondence
7. Received from Evans H. May 2016 via correspondence
8. Received from Lee C. April 2017 via correspondence
9. Received from Mack T. June 2017 via correspondence
10. Received from Mack T. June 2017 via correspondence
11. Marzella K.- <http://www.katrinamarzella.com/KM/About.html> accessed January 2018
12. Rowe K.- <https://kristy-rowe.com/> accessed January 2018
13. Taken from https://hymnary.org/person/Brethorst_LV January 2018
14. Taken from https://hymnary.org/text/flee_as_a_bird_to_your_mountain November 2016
15. Taken from <http://www.birchfieldmusic.co.uk/> November 2016
16. Taken from <http://www.birchfieldmusic.co.uk/> November 2016
17. Taken from The Complete Comperes Guide to Composers and Music, Maines. J November 2016
18. Taken from https://hymnary.org/text/while_shepherds_kept_their_watching November 2017.
19. I will enter his gates with thanksgiving in my heart, 337 Tune 687. Written by Leona van Brethorst (1923-2010) 1976 Maranatha! Praise inc/universal Music Publishing/ Small Stone Media By Holland. SP&S retrieved March 2018

Appendices

Appendix 1	Testimonial from John Martin
Appendix 2	Testimonial from Colin Sneade
Appendix 3	Testimonial from Howard Evans
Appendix 4	List of composers contacted
Appendix 5	Project 1 composer bio's
Appendix 6	Project 2 composer bio's
Appendix 7	Information on Stephen Bulla and James Curnow
Appendix 8	History of instrument
Appendix 9	Database of baritone solos
Appendix 10	Transcript of conversations with composers and performers
Appendix 11	Risk assessment for recordings of baritone and piano
Appendix 12	Risk assessment for recordings of baritone and brass
Appendix 13	Photos of Band recording at University of Salford
Appendix 14	Renewed Covenant; Thomas Mack
Appendix 15	Flee as A Bird; Jason Collier
Appendix 16	Glory Filled My Soul; Brian Sanders
Appendix 17	Glory Filled My Soul; Brian Sanders annotated section
Appendix 18	How Can I Keep from Singing; Andrew Wainwright
Appendix 19	I Will Enter His Gates; Caroline Lee
Appendix 20	Go Tell It on the Mountain; Ray Steadman Allen
Appendix 21	Soliloquy for Baritone and Piano; Howard Evans
Appendix 22	Hazy Dreams; Iain Rayner
Appendix 23	Love Song; Andrew Blyth arr Derick Kane
Appendix 24	Curriculum Vitae
Appendix 25	Recording of solos with band CD
Appendix 26	Recordings of solos with piano DVD

Appendix 1 Testimonial by John Martin

The Salvation Army has had a long tradition of using brass bands as part of their non-liturgical form of Christian worship. The first Salvation Army band was formed in Salisbury in 1878 and was made up of Charles Fry, a local builder and leader of the Methodist orchestra and his three sons. Salvation Army evangelists in Salisbury were having trouble with local hooligans, so Fry and his sons offered to act as bodyguards while the Salvationists sang in the market place. As an afterthought, the family took their instruments to accompany the singing. In this unwitting fashion, the first Salvation Army band was born. Their immediate success led the Fry family to sell their business and become full-time musicians with the Army. Since this inauspicious beginning, Salvation Army bands are a feature of worship today in many of the 127 countries where the Army operates.

Many of the bands have only a few players with limited ability, but some have a larger membership and, as such, a more developed repertoire. For many years, the baritone was a 'musical Cinderella', considered as a poor relation to its euphonium counterpart, and played by band members who did not have the ability to play the more advanced and technically difficult music of the euphonium. Additionally, the music part written for baritone was often duplicated by either the 2nd Horn and/or 2nd Trombone part, certainly in the easier brass repertoire. More recently, however, the exposure and prominence of the baritone, its repertoire and its prominent players, has been a significant codal attribute in non-Salvation Army brass bands that perform in contests and concerts.

Ellie Tee is to be commended, therefore, in seeking to highlight the differentials that exist within a Salvation Army brass bands cohort. The baritone solo repertoire is almost non-existent within a Christian denomination that has mission at its heart. The baritone has increased value as an instrument with its own voice, timbre and projection, and the sonorous qualities now associated through instrumental design and materials are to be noted. As such, there are composers within the Army who will seek to promote further solo opportunities both as a solo instrument, and as an integral part of compositional

output. Extension of repertoire will have a positive impact on those who regard the baritone as an essential part of their musical ‘sound-bite’.

John Martin, Major, M.A. F.G.C.M, PhD student – Musicology
(University of Kingston)

Appendix 2 Testimonial by Colin Sneade

The baritone holds a special place for me. Having been ‘failed’ on it many years ago, and moved onto the bass section, I always wondered “what if?” Had I been successful, would I have attained the heights of 1st baritone.... or even euphonium!!!? T was not to be, and I’ve settled for a career on tuba (for which I have no complaints!)

Now as a conductor, I appreciate the section even more...especially when there are players missing.

When I was on baritone, there was no repertoire for solos. You were stuck “midships”, and no matter how good you became, it was still the cornet, euphonium or trombone that would be able to stand up and show off the capabilities of those instruments. Over the last few years, however, the baritone has started to become a ‘star’ in its own right, so the research that Ellie is undertaking could have a positive impact on would be baritone soloists and could give composers food for thought.

The unique tonal qualities and colours of the baritone, I believe, have not yet been fully investigated and exploited, so this could be a catalyst for just that.

It is good that Ellie has grasped the nettle and is championing the cause of the baritone.

I wish her well!!

Colin Sneade GRNCM PPRNCM FLCM PGCE

Appendix 3 Testimonial by Howard Evans

As a composer, it is always lovely to be asked to write something and be given some kind of brief. When I was asked by Ellie Tee to undertake a solo for baritone it was something, I considered to be very important. In the Salvation Army repertoire, there is a lack of baritone solo material available. Most publications are for euphonium and baritone solos are usually from that repertoire! Although in my long experience, it is not often I have seen or heard a baritone soloist at music festivals/concerts within The Salvation Army. In fact, I am struggling to think of one!

Even in the wider brass band world it is only over perhaps the last 10 to 15 years that solos have been written specifically for baritone soloist and featured in concerts for some of the major brass bands. This statement is based on perception and I've not had chance to examine the repertoire precisely to determine the exact nature of the development of the baritone repertoire. However, even a perception judgement carries some weight! As suggested, it is even less common in Salvation Army repertoire to find baritone solos.

Therefore, the chance to explore writing something of this nature was a challenge. The work needed to be specifically voiced for the instrument and not for the euphonium! My personal circumstances at the time were such that I was pre-occupied with a Salvation Army song which then formed the basis for the solo I wrote.

Salvation Army repertoire is often based in song material and this work was no different. However, what was unusual is that the 'Soliloquy' does not contain a complete presentation of the original tune, as often happens. Instead the melodic features are rather fragmented and presented in a sort of musical dialogue with the accompaniment, the conversational aspects being presented in the solo lines. This gives it a somewhat different character in musical style and presentation. In that way, the writing of the piece was a very personal expression and reflection upon the original song.

One's hope is that it provides a specific voice for the baritone and encourages further development of repertoire for baritone soloists!

Howard J Evans 8th February 2017

Appendix 4

Composers I asked to write to new commissions.

1. Iain Rayner
2. Andrew Blyth
3. Jason Collier
4. Andrew Wainwright
5. Paul Lovett Cooper
6. Howard Evans
7. Brain Sanders
8. Kenneth Downie
9. Barrington Venables
10. Barrie Gott
11. Peter Graham
12. Len Ballantine
13. William Himes
14. James Curnow
15. Steven Bulla
16. John Martin
17. Ian Jones
18. Dorothy Gates
19. Olaf Ritman
20. Paul Sharman
21. Stephen Cobb
22. Dan Price

Appendix 5 Composer Bios for project 1

Flee like a Bird - Jason Collier (Published by Collier Music) See appendix 9.

Composer Biography:

“Jason began his music training at the tender age of three, learning the basics of piano and brass from his parents and grandparents. Most of his early music education was received in The Salvation Army where he was a member of a variety of bands and choral ensembles. While studying music (piano) at Eastern University (USA),

Jason worked to develop his skills as a composer and arranger, particularly of vocal and lyrical-instrumental music. Jason now plays Principal Tenor Horn in Princeton Brass Band and serves as the Pastor for Worship at New Hanover United Methodist Church where he continues to compose, arrange, and perform music in a wide range of styles” (Collier J. May 2016).



Soliloquy for Baritone and Piano - Howard Evans. See appendix 14.

Composer Biography:

“Howard is a Mus.B (Hons) graduate from the University of Manchester. He also holds LRAM, LTCL and ARCM (Hons) diplomas in piano teaching and performing, as well as horn teaching. He was a postgraduate pianist at the Royal Northern College of Music, gaining a Diploma in

Performance Studies. He completed his Performance based MA (Dist) from Salford University in 2005. This was followed in July 2009 by his subsequent award of ‘Doctor of Musical Arts’ (DMA) from Salford University.

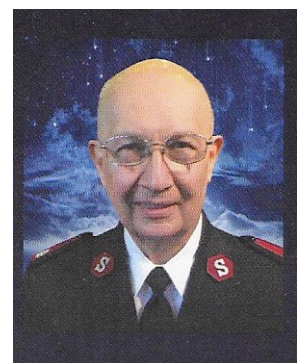


As a conductor and pianist, he has performed at many concert venues throughout the UK. He has also made regular visits overseas to Canada and the USA, as well as to the Netherlands, Norway, Sweden, Denmark, Germany, Austria, France and Switzerland. He has also adjudicated in the UK and the Netherlands. Howard has held posts including the National Bandmaster for The Salvation Army in the UK from 1988 to 1992; Director of Music for The Salvation Army in the Netherlands, and conductor of the Amsterdam Staff Band from 2000 through to 2006. He has also been Bandmaster of the Boscombe Salvation Army band since April 2002. From 2007 to 2015 he was Director of Classical Performance at the University of Salford. Howard has been a guest conductor for a number of major UK bands, including directing a Celebrity Brass Band in the premiere recording of the brass version of Karl Jenkins' 'The Armed Man'; appearing with the Leyland Band at the RNCM Festival of Brass in 2008; directing the Grimethorpe Colliery Band for their appearance at the Deal Festival in 2008 as well as at the RNCM Festival of Brass in 2011; and directing at the RNCM Festival of Brass 2010 with the famous Brighouse and Rastrick Band. He has also been engaged as the Musical Director for Jaren Hornmusikkforening, an Elite Division band in Norway, since January 2012. Compositionally, he has written for brass band, wind band and choral groups, and has a number of published works. In addition to these many assignments he undertakes work as an examiner for the Associated Board of the Royal Schools of Music, as well as performance assessment work for other Music Conservatories and Universities” (Evans H. May 2016).

Renewed Covenant - Thomas Mack

Composer Biography: (This is an abridged version of Thomas Mack's bio). See appendix 8.

“Major Thomas Mack was born in Boston, MA. to Salvation Army Officers who held appointments in Oregon, Idaho, Arizona, California, Pennsylvania



and New York. Sensing the call and purpose for his life he entered The Salvation Army School for Officer Training in New York City in September 1961.

The Major's formal education includes music theory and harmony studies at the Hartt School of Music, Hartford University, CT.; Liberal arts studies at Bronx Community

College (NYC), Adelphi University (Garden City, NY), New York and Pace University (NYC); A diploma in paralegal studies from New York University; and a Bachelor of Science degree in organisational management from Nyack College, Nyack NY

Taught by his father, Major Mack began to play the cornet at the age of seven, then changed to the baritone in the ninth grade. His musical understanding developed as he played in junior and senior high school bands, attended Salvation Army music camps at Camp Allegheny in Western PA and Star Lake Music camp in NJ.

Major Mack played solo euphonium in various Salvation Army bands, including; The School for Officer Training cadet's band for two years; The Pendel Youth Band for one season and the Southern New England Divisional Youth Band for two seasons.

He directed the Friday Evening at the Temple Chorus at the Centennial Memorial Temple in New York City from 1970 to 1976. One hundred of his band and vocal compositions are printed in various Salvation Army publications.

The Major was the euphonium soloist of The New York Staff Band from 1970 to 1990, the band's male chorus leader from 1975 to 1990, and deputy bandmaster during the 1990 season. He continued in the band, playing 1st baritone and serving as band chorus leader, then assistant executive officer and finally as executive officer. He was also the bandmaster of the Hempstead (NY) Citadel Corps band from 1981 to 1990 and has been the corps songster

leader since 1993. He was a member of the Territorial Music Council since 1974 and was designated to serve on the Territorial Music Committee in 2001. He continues to play euphonium in the corps band and composes vocal and instrumental music with corps music groups and soloists in mind” (Mack T. June 2017).

I Will Enter His Gates – Caroline (Carrie) Lee. See appendix 12. Composer Biography:

“Born in South Derbyshire Carrie first started to play the saxophone aged eight and later began lessons on the bass guitar. Throughout school life, Carrie played in various ensembles such as wind bands, big bands and smaller ensembles performing anywhere from concert halls to pubs. Carrie moved to Manchester to study music at Salford University where she began to play the tenor horn in Salford University’s brass bands. From this, Carrie found an interest in composing for this particular ensemble and continued to compose after finishing her degree” (Lee C. April 2017).



How can I Keep From Singing – Andrew Wainwright. See appendix 11. Composer Biography:

Andrew Wainwright, born 13th January 1981 in Hastings, England, is the Composer in Residence to Virtuosi GUS Band and Artistic Advisor to The Illinois Brass Band. In addition to these roles, he is the Editor and Designer of SA Bandsman magazine. He holds a BA Music Degree from Middlesex University, an HND in Graphic Design from the University of Bedfordshire and a Foundation Studies in Art & Design from Central Saint Martins.



Andrew first received acclaim for his compositional skills when in 1997 he came runner-up in television's Performance, The Arts Channel's Young Composer of the Year for Great Britain. More recently, his composition, The Smoke that Thunders, was one of five finalists in the 2014 Salford International Composers' Competition. His music has been commissioned, performed and recorded throughout the world by bands such as Black Dyke, Canadian Staff, Chicago Staff, Cory, Foden's, Fairey's, Grimethorpe Colliery, the International Staff, Melbourne Staff, New York Staff, Virtuosi GUS and Brass Band Aid Celebrity band; orchestras such as the Elgin Symphony; and choruses such as the Elgin Master Chorale, Halifax Choral Society, Sheffield Philharmonic Chorus, Exeter Festival Chorus and The International Staff Songsters. In addition, he has been commissioned to write solos for Brett Baker, David Daws, David Childs, Chris Jeans, Craig Lewis, James Fountain, Les Neish, Michael Baker and Sheona White, as well as several arrangements for ITV's Britain's Got Talent star Faryl Smith, winner of television's 'The Voice' (Mexico), Yuliana Martinez, and former BBC Radio 2 Choirgirl of the Year, Lucy Rhodes. Andrew has a number of works published by companies including Boosey & Hawkes, Faber, Prima Vista Musikk, Lake Music and Salvationist Publishing & Supplies.

Andrew's music features on over 20 commercial recordings. In November 2012, a CD of his music was released by Virtuosi GUS Band, featuring Faryl Smith.

Entitled Christmas Fantasia - The Music of Andrew Wainwright, it was launched on the Doyen label. His arrangements of several of Karl Jenkins' major works have garnered critical acclaim, including the hour-long The Armed Man - A Mass for Peace, which Andrew arranged for brass band, choir and organ. It has been performed by numerous groups around the world and a CD was produced of the work in May 2007, followed by a DVD by Black Dyke Band in 2010 of a live performance at Birmingham Symphony Hall. More recently, Andrew's arrangement of

Jenkins' Stabat Mater was premièred by Cory Band at the European Brass Band Championships in Montreux, Switzerland and has since been performed by the band at Symphony Hall, Birmingham and broadcast on BBC Radio 2. In

November 2014, Grimethorpe Colliery Band premièred Andrew 's arrangement of Jenkins' Gloria at the Brass in Concert Gala Concert at The Sage Gateshead.

Appendix 6 Composer Bio's for project 2

Love Song - Andrew Blyth. See appendix 16.

Composer Biography: *“Andrew Blyth is currently the Assistant Territorial Music Director for The Salvation Army and has over 70 published compositions to his credit. He has led notable groups within the movement, both brass and choral,*

including The International Staff Songsters and the Enfield Citadel Band. He has and continues to instruct music programmes both in the UK and abroad”. (Blyth. A June 2016.)



Hazy Dreams - Iain Rayner. See appendix 15.

Composer Biography: *“Iain was born in Northampton, UK and brought up in The Salvation Army. His family moved to Bedford when he was a child and it was here that he learnt to play the cornet in the junior band. He later moved instrument to euphonium and progressed through into the senior band at Bedford Congress Hall Corps. Iain had lessons at school with Bedfordshire's head of brass, Terry Hext and was given the opportunity*

to play in the County Youth Brass and Concert bands as well as with a very good school concert band at Pilgrim School under the direction of Ian Smith. After leaving school, Iain joined the Army and became a member of Her Majesty's Lifeguards (Household Cavalry) and took part in many prestigious events such as The Trooping of the Colour, The Royal Tournament and The Lord Mayor's Show and was also a State Trumpeter on the Household Cavalry's "Musical Ride" mounted display team. Shortly after leaving the Army, Iain began composing and arranging music for brass band and had his first success in 1996 when his arrangement of Smetana's "Dance of the Comedians" was played by the Salvation Army's International Staff Band at the Royal Albert Hall in



London. This was also recorded by the band on their CD "Partita" later the same year. The following year the band again played another of his compositions "In the Light" at the Royal Albert Hall. In the year 2000 Iain submitted a composition called "Tsunami" for the NABBC Young Composers' competition and won the first prize. Two years later Iain was a finalist in the European Young Composers' competition with his submission "Eclipse". Since then his composition and arrangement portfolio has expanded and Iain has had music performed by some of the leading performers in the brass band field including David Daws (cornet, now euphonium), Gary Fountain (soprano), Carole Crompton (baritone) and most recently Sheona White (tenor horn). His composition "A Cavendish Suite" was chosen as the test piece for 4th Section bands in the Mineworkers Contest in 2008. Other high-profile bands including Brighouse & Rastrick, Leyland, Sovereign and GUS have also performed his music. Among these pieces are classical transcriptions and arrangements, solos and trios, big band numbers, light concert music, test pieces and original works for brass band. In addition to his works for brass band, Iain has had two series of songs published for Key Stage 2 & 3 school choirs and has written accompanied and unaccompanied vocal music for adult choirs. Iain has had many compositions and arrangements published by Danetre Music. Now, through Birchfield Music, Iain is making more of his composition and arrangement portfolio available and will be adding more music to enlarge the collection. In addition to his day job as a Primary School Music Teacher, Iain continues to work with brass bands as a conductor. Iain has conducted bands throughout the sections and is currently Resident Conductor of Bedford Town Band, a 1st Section contesting band in the London & Southern Counties Region" (Birchfield. Music November 2016).

Go Tell It on the Mountain - Ray Steadman-Allen.

See appendix 13.

Composer Biography: *Ray Steadman-Allen was born in London in September 1922 to Salvation Army officer parents. He was a founder member of The Salvation Army's first School of Music at Hadleigh in 1947. At that time, he was working*



*for the International Music Editorial Department
and his first
composition, the march Gladsome Morn, was published.*

*In 1965, his composition The Holy War was published and performed at the
Royal Albert Hall, London by the International Stall Band of The Salvation
Army. By 1967 he had been appointed the head of the IMED. He is now
widely regarded as one of the leading composers of his generation*

*Major works to his credit are; The Beacons, Children of the Heavenly Father,
Chorale Variations (on a Dutch Chorale), Conqueror, The Crown Of Conquest,
Daystar, Exultation, Fantasy on Spirituals, Floodtide, Hadleigh Camp, The Holy
War, Hymn at Sunrise, Immortal Theme, The Journeymen, Logos, The Lord Is
King, Lord of the Sea, Lyric Variations, Missions, Ransomed Host, Romans 8 – A
Brass Celebration, Scarlet Jersey, Seascapes, Silver Star, Sinfonietta – At the
Edge of Time, Sparkling Slides, Trombone Vespers, Variations on the Triumph of
Peace, Victorian Snapshots – On Ratcliff Highway and When They Crucified My
Lord (Maines. J taken November 2016).*

Appendix 7

Information on Stephen Bulla:

Stephen Bulla is an internationally renowned composer and arranger originally from a Salvation Army background, he won an audition for staff arranger to the “The Presidents Own” United States Marine Band in 1980 and over the next thirty years he provided music for all kinds of White House events up until 2010.

He has worked alongside John Williams to transcribe scores and has written countless pieces for television shows and documentaries. Some of his commissioned works have been played internationally and championship organisations have commissioned him for test pieces for their competitions.

He has written and arranged countless pieces for The Salvation Army that have been played around the world. He now is music director for New England Brass Band (www.newenglandbrassband.org) and Brass of The Potomac (www.brassofthepotomac.com) and he also is an international band contest adjudicator.

Information on James Curnow:

James Curnow is a composer of international renown. He composes and arranges full time and is an educational consultant and composer for Curnow Music Press his own publishing company. James Curnow also serves as Editor of USA South Music Publications for The Salvation Army in Atlanta, Georgia, and is a member of The Salvation Army in Lexington.

James Curnow has taught music at all levels, from school level to college- university level. As a conductor and composer, he has travelled around the world winning contests and competitions with his works.

James Curnow’s published works are now over 400 and include numerous compositions published for Brass Band through Salvation Army Publications and other publishers in Europe and the United States.

Appendix 8

History of the baritone horn (taken from the instrument place)

“The earliest recognisable predecessor of the baritone horn was an instrument with a body that curved back and forth like a snake, thus it was known as a "serpent." This early wood instrument also had a mouthpiece and generated very low tones. However, these instruments had no keys, only tone holes to be covered with fingers, so true chromatic playing was next to impossible.

In the 1810s, Jean Hilaire Aste produced a keyed instrument crafted in brass in his Paris workshop that he called the "ophicleide." At first, the ophicleide was seen as just a mechanical improvement to serpents and other contrabass brass and woodwind instruments, so his invention didn't receive the respect it deserved at first. Part of this might have been due to its somewhat unusual appearance: it shared the bent-in-the-middle look of the bassoon and a curled lead pipe. However, appreciation for the quality of the instrument grew quickly and Aste received a patent on the ophicleide in 1921. The 1830s was a period when instrument makers in Austria and Germany were experimenting widely with brass instruments, particularly in the baritone and tenor range. Other instruments in this area included saxtubas, sax trombas, Wagner tubas, contralto horns, alto horns, and valved trombones.

Adolph Sax, the namesake of the saxophone, made his own-valved instrument in the baritone range as part of his family of "saxhorns." This instrument was known as the baritone saxhorn. Sax was not only a gifted instrument designer but also a spirited promoter. By the 1850s, he had convinced the French military to use saxhorns exclusively in military band exercises.

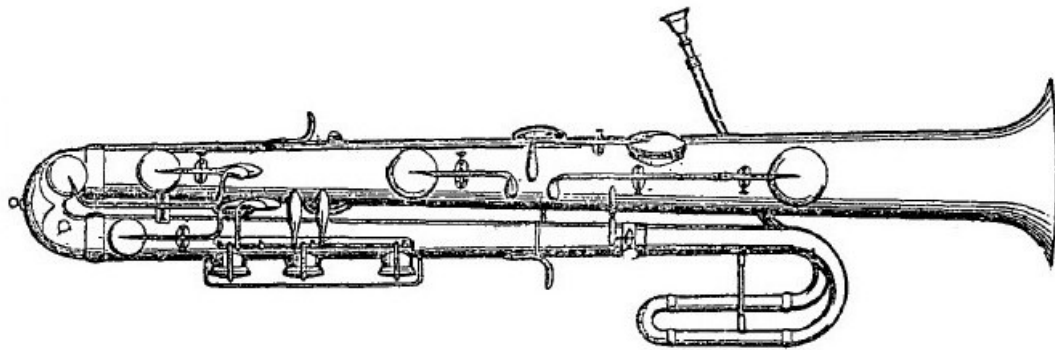
The saxhorn had some important distinctions from today's baritone horn. The tubing of the saxhorn was much less wound, so it stood a good bit taller than today's horn. It also had a flare that appears more conical than today's horn. This instrument was a very common sight in bands later in the 19th century.

Since this time, there have been gradual improvements to the quality of the instrument in terms of intonation and playability, but there have not been major evolutionary shifts. The number of keys has come down over time to the three you now see today.

When you see a baritone used in an American marching band today, you will likely see a marching version of the horn. These are constructed horizontally with a bell that projects out in front of the player like an oversized trumpet.

The baritone is not to be confused with the euphonium. Many people use the terms "euphonium" and "baritone" interchangeably, though this is incorrect. The two instruments look alike, but the euphonium has a larger conical bore that gently tapers out to the bell and an extra valve. The baritone has three valves and a smaller, more cylindrical bore. British models tend to have the bell pointing directly overhead, while American versions have a bell that aims forward at a slight angle” (The Instrument Place. Retrieved 3rd March 2017).

Fig 1. Ophicleide



Taken from <https://medleyana.com/tag/ophicleide/>

Mainstream, composers over time may not have taken up the baritone as a solo instrument mainly because they did not want to make a bold statement. They also might not have expected a baritone soloist to play a baritone solo as not many solos existed until more recently. Audiences like mainstream music and therefore people would have never heard of the baritone which is why it doesn't have a high enough profile now. Composers such as James Curnow and Stephen Bulla have written for baritone and are also wind band composers. However, these composers grew up within the Salvation

Army which is why they would be more open to writing for the instrument. Euphonium player David Childs commissioned a more mainstream composer, Karl Jenkins to write him a Euphonium Concerto which shows people are more aware, but this is more of a rare occasion, the baritone is just not mainstream enough to be recognised as a solo instrument. That is the main thrust of this project, to help make the baritone mainstream.

Appendix 9

Catalogue of existing music

I thought it important to mention significant pieces that already exist for the solo baritone/ euphonium. This is not an exhaustive list it is mainly solos that Salvation Army players can access easily at this moment. I also haven't included some solos written by Salvation Army composers as they were not published for Salvation Army use, such as Edward Gregson's Euphonium Concerto. This is because I wanted an accurate list of current Salvation Army baritone solos.

Euphonium:

Derick Kane Euphonium Solo Album- Among the solos contained in this album are some of the 'heart songs' of The Salvation Army, some traditional melodies as well as four larger works. There are solos to challenge the younger player as well as some to test the most advanced soloist. This would be applicable for baritone players to use this book.

Pieces included in the book are:

1. The Better World (Norman Bearcroft (trs. David Mortlock)
2. Spirit of Life (David Catherwood (trs. Susan Avison)
3. My love is like a red, red rose (Trad (arr. Kenneth Downie)
4. Travelling Along (Chris Mallett (trs. Derick Kane)
5. Lyric Variations (Ray Steadman-Allen)
6. There will be God (Joy Webb (arr. Richard Phillips)
7. To live right (Ivor Bosanko)
8. Welsh Fantasy (Ralph Pearce)
9. Jesus, I come to thee (Norman Bearcroft)
10. Ochills (Ernest Rance (arr. Derick Kane)
11. Compelled by love (Andrew Blyth)

12. A new direction (Derick Kane)
13. Menuet (Bizet (trs. Kevin Norbury)
14. Timepiece (Norman Bearcroft)

The Salvation Army Instrumental Album No 21- A collection of well-known Euphonium solos with piano accompaniment. This would naturally be used by baritone players too.

Pieces included in the book are:

1. Kind Words (H.A Mountain)
2. The Song of The Brother (Erik Leidzén)
3. The Happy Pilgrim (Albert H. Jakeway)
4. Ye Banks and Braes (Ernst Rance)
5. The Warrior (Philip B. Catelinet)
6. My Great Unchanging Friend (C.T Robinson)
7. Ransomed (Bandmaster G. Marshall)
8. A Song Of Faith (Captain Eric Ball)
9. A Serenade (Schubert)
10. (The Warrior's Sanctuary (Traumerei) R. Schumann)
11. The Lord Of The Tempest (Traditional)
12. Answer My Prayer (Traditional)

Other euphonium solos published within the Salvation Army include:

1. Calvary's Stream Now Is (Kristian M. Fristrup (Composed in 1927)
2. True to Death (Frederick G. Hawkes (Composed in 1924)
3. Hallelujah (Albert H. Jakeway (Composed in 1951)
4. The Ransomed Host (Ray Steadman-Allen (Composed in 1954)
5. My Christ Is All in All (William Himes (Composed in 1972)
6. The Better World (Norman Bearcroft (Composed in 1982)
7. I'll Not Turn Back (Duet) (Ivor Bosanko (Composed in 1992)

8. The Great Adventure (Norman Bearcroft (Composed in 2003)
9. Compelled by Love (Andrew Blyth (Composed in 2005)
10. In Christ Alone (Richard Phillips (Composed in 2009)
11. It Is Well (Ralph E. Pea (Composed in 2010)
12. Welsh Fantasy for Euphonium and Band (Ralph E. Pearce (Composed in 2016)

Baritone:

Donegal Bay - Paul Lovatt-Cooper - One of the most popular baritone solos of recent years, Donegal Bay is available with piano accompaniment. It is a beautiful reflective melody that perfectly suits the nature of the baritone horn.

On Zions Hill is a baritone and trombone duet written by Michael Babb in 1987. American solos series album includes Bb solos edited by James Curnow.

Gramercy Solo Album included 4 Bb solos written by Peter Graham. Glorious Ventures Swedish Hymn A Time for Peace Whirlwind

Non-Salvationist baritone solos.

Outside the remit of this project I am aware there are published baritone solos from Katrina Marzella (katrinamarzella.com accessed January 2018), Kirsty Rowe, Marriane Garbutt and Rob Richardson. These pieces are very challenging and wouldn't fit the criteria of grade 2-5 standard. I decided to try and contact these performers and gain a list of these pieces anyway.

1. Baritone Concerto (Andrew Duncan)
2. Baritone Concerto (Martin Ellerby)
3. Baritone Concerto (Paul Mealar)
4. The healing power of flame (Tom Davoren)
5. Donegal Bay (Paul Lovatt Cooper)
6. Carrickfergus (trad.arr Stephen Roberts)
7. In the forest they gather (Christian Overhead)

8. Paquito (Andy Scott)
9. Film (Andy Scott)
10. Si Vi Amari (David Gillson)
11. Red Flame (Pete Meechan)
12. Ave Maria (arr.Matt Shaw)
13. Ignite (Joel Kirk)
14. One star sailing west (Philip Wilby)
15. The Holy War (RSA)
16. Concertante For Band (Bulla). The 2nd movement features a solo quartet of flugel, horn, baritone, and euphonium.
17. Frontier Vision (Bulla). Written for Western Territorial Staff Band and recorded on their CD of same name. Middle movement features baritone solo on the praise chorus "The Potter's Hand". This piece in its original version is unpublished. The published "extended edition" was used as a test piece for the Dutch Championships, but does not include the praise chorus section.
18. Concerto for Baritone (Darrol Barry)
19. Rhapsody for Baritone No. 2 - Don Quixote (John Golland)
20. Rhapsody for Baritone (Philip Sparke)
21. Scaramouche (Philip Sparke)
22. Concertino for Baritone (Roger Thorne)
23. Sweet Nightingale (Kenneth Downie)
24. Eastern Dances (Bertrand Moren)
25. Mysteries (Bertrand Moren)
26. Red Flame (Peter Meechan)
27. Sun (Bruce Fraser)
28. A Day In the Life of Pooh and Tigger (Peter Lawrence)
29. Elves Dance (Popper arr Andrew Duncan)
30. Escapology (Tom Davoren)
31. Southern Cross (Roy Newsome)
32. Baritone Aria (Rodney Newton)
33. Hebridean Lullaby (Philip Harper)

34. Alu (Peter Meechan)
35. Sally In our Alley (Gordon Langford)
36. A Song for my Love (Gilles Rocha)
37. Horizon (Stephen Booth)
38. A New Day (Andrea Price)
39. Appasslonata (Richard Rock)
40. Hope (Leigh Baker)
41. Over the Rainbow (Arlen arr Putso/ Pules)

Paul Lovatt- Cooper wrote a piece called With His First Breath which is the middle movement of a larger work called Breath of Souls. It was composed for a Bb instrument.

There have been many Concerto's written for baritone by Martin Ellerby, Paul Mealor and Andy Duncan to name a few. However, these solos were not added to this project as they are not normally seen in Salvation Army circles, I really wanted music that could be used in a church setting and solos that fitted the criteria of celebrating the Lord.

Appendix 10 Transcript of conversations with composers and performers

Sarah Lenton:

Me: Hello Sarah,

I hope you are well, and don't mind me contacting you.

For my master's thesis I am trying to gather some information baritone repertoire.

I am asking you to give your opinion and advice on existing baritone repertoire out there, within the Salvation Army and in mainstream brass banding.

I hope you can help and don't mind me contacting you.

Thanks

Ellie Tee.

Sarah: Hey Ellie, nice hearing from you. What do you need to know? I can give you a fair amount of stuff that's already published and a fair amount I've had commissioned or have been commissioned recently!

Me: Oh, I would happily take any information you have, I basically have to bulk out my research into baritone repertoire out there my only knowledge is Salvation Army music so that's why I'm trying to ask anyone that knows. Basically, anything you have would be amazing.

Sarah: Hey! Right. So I've got substantial works: Andrew Duncan Baritone Concerto, Martin Ellerby Baritone Concerto, Paul Mealor Baritone Concerto, The healing power of flame (Tom Davoren). Lighter concert pieces: Donegal bay (PLC), Carrickfurgus (trad. arr Stephen Roberts), in the forest they gather (Christian overhead)- written for me. Paquito (Andy Scott) - arranged for me. Film (Andy Scott). Si Vi Amari (David Gillson) - written for me. Red

Flame (Pete Meechan). Ave Maria (arr.Matt Shaw) - arranged for me. Ignite (Joel Kirk) - written for me. One star sailing west (Philip Wilby). That's all off my head, I've not had a proper sift through, but if you need any more. I can do.

Me: That's great! Thank you so much, maybe I can give you a shout if I need more? But this is amazing! Thanks again!! Hope you've had a good day!

Stephen Bulla:

Me: Hello Steve,

I hope you are well, and don't mind me contacting you once again.

For my masters thesis I am trying to gather some information baritone repertoire.

I am asking you to give your opinion and advice on existing baritone repertoire out there, within the Salvation Army and in mainstream brass banding.

I hope you can help and don't mind me contacting you.

Thanks

Ellie Tee.

Stephen: Hi Ellie,

Glad you're still focused on your beloved baritone project. Hoping it isn't driving you crazy. Too late?

Knowing of no baritone solo works, I'll offer some excerpt ideas.

Off the top of my head, I'm trying to remember important Baritone featured moments in the repertoire...both in/out of SA publications.

- The Holy War (RSA)

- Concertante For Band (Bulla). The 2nd movement features a solo quartet of flugel, horn, baritone, and euphonium. Published by Hal Leonard/DeHaske.

- Frontier Vision (Bulla). Written for Western Territorial Staff Band and recorded on their CD of same name. Middle movement features baritone solo on the praise chorus "The Potter's Hand". This piece in it's original version is unpublished. The published "extended edition" was used as a test piece for the Dutch Championships, but does not include the praise chorus section.

That's all I've got right now. Am I on the right track?

Good luck.

Steve

Me: Hi,

This is really great thanks! Just trying to get as many baritone repertoire written down as possible so this is a big help!

If you can think of any other baritone repertoire out there at the moment, anything please do let me know!

Nearly finished now so excited to have a finished masters thesis!

Thanks again!

Ellie Tee.

Kirsty Rowe:

Me: Hello Kirsty,

I hope you are well, and don't mind me contacting you.

For my master's thesis I am trying to gather some information baritone repertoire.

I am asking you to give your opinion and advice on existing baritone repertoire out there, within the Salvation Army and in mainstream brass banding.

I hope you can help and don't mind me contacting you.

Thanks

Ellie Tee.

Kirsty: Hi Ellie,

Sorry for my delay in reply. I have an 11 week old baby, so it's hard to find any time to do anything apart from the essentials at the moment. In saying that, I'd like to help. Can I just clarify that I'm on the right track? Are you asking my opinion on the historical lack of baritone repertoire and how this has evolved over the more recent years? When do you need my response by?

Best Wishes,

Kirsty

Me: Hi,

That's totally fine! Thank you so much for replying at all! Yes that would be great and maybe a list of baritone repertoire you know of out there currently?

It's a bit of a tight turn around really, I have two weeks.

I hope you can help still but totally understand if it's harder with the time frame.

Thanks

Ellie Tee.

Kirsty: Hi Ellie,

Please find attached two documents.

The adobe file is one that Katrina gave me many years ago - detailing baritone repertoire. I checked with her and she was more than happy for me to pass it on to you. She was sorry that she hasn't had a chance to give it to you herself yet, she sounds super busy!

The word document has some information that you might find helpful, or at least interesting. It also has a few links to repertoire that you can add to Katrinas list. It was written pretty quickly in between looking after Amelia, so please excuse poor grammar/spelling.

I hope this helps :)

Best Wishes,
Kristy

Me: Hi,

This is amazing! Thank you so much for taking the time to do this.

Thanks again,

Ellie

Risk assessment

This risk assessment is for any performances undertaken within the research purposes of the MPhil.

Performancename: Recordings with baritone and piano

Dateofriskassessment: May 2016

What are the hazards?	Whomightbeharmed and how?	Do you need to do anything else to control this risk?	Action by who?	Actionbywhen?	Done
Slips and trips	Performers and audience may be injured if they trip over objects or slip on spillages.	Arrange for any loose wires to be taped down and secured.	Performers	From now on	05/2016
Falling down stairs	All performers and audience members.	Ensure audience are seated safely.	All attending	From now on	05/2016

This risk assessment will be reviewed if it might no longer be valid

Risk assessment

This risk assessment is for any performances undertaken within the research purposes of the MPhil.

Performancename: Recordings with baritone and brass

Dateofriskassessment: August 2017/December 2018

What are the hazards?	Who might be harmed and how?	Do you need to do anything else to control this risk?	Action by who?	Action by when?	Done
Slips and trips	Performers may be injured if they trip over objects or slip on spillages.	Arrange for any loose wires to be taped down and secured.	Performers	From now on	12/2018
Electrocution	All performers could encounter electrical equipment that could cause harm.	Ensure performers are informed of risks and are aware of electrical items.	Performers	From now on	12/2018
Fire	All performers might be in the building when a fire occurs.	Make performers aware of the fire procedures and the fire exits.	Ellie Tee	From now on	12/2018

This risk assessment will be reviewed if it might no longer be valid

Appendix 13 Photos of Band recording at University of Salford in the presence of euphonium soloist Matthew Van Emmerick.



Appendix 14 Renewed Covenant solo part page 1

Cornet in B \flat

Will J. Brand (1889-1977) **Renewed Covenant** Oscar Ahnfelt (1813-82) SATB#903
SASB#634 **B \flat Instrumental Solo** (written for Jonathan M. Quatela) arr. Thomas Mack
Andante = 82 (revised)

9 *mp*
14 *mf*
18 1. 2.
23
26 *rall.* **28** *Adagio rubato*
31 *p* *rit./mosso* **34**
36 *f* *mp* **42**
40
43
46 **3**
50 **2** *accel.*

Copyright 2011 The Salvation Army

Flugelhorn

Flee as a Bird

Mary Shindler
arr. Jason Collier

The musical score is written for Flugelhorn in G major (one sharp) and 4/4 time. It consists of several systems of music with various dynamics and tempo markings.

- System 1 (Measures 1-9):** Starts with a **Lento** tempo and a quarter note equal to 52 (♩ = 52). The key signature is G major. The first measure is marked with a boxed **A**. The dynamics range from *pp* to *mf*.
- System 2 (Measures 10-15):** Marked with a boxed **B** and **Piu Mosso** tempo. The dynamic is *mp*.
- System 3 (Measures 16-21):** Starts with **Rall...**, then **A Tempo**, and ends with **Slent...**. Dynamics include *pp*, *mf*, and *p*.
- System 4 (Measures 22-28):** Marked with a boxed **C** and **Piu Mosso** tempo, with a quarter note equal to 64 (♩ = 64). A triplet of eighth notes is marked with a boxed **D**. The dynamic is *mf*.
- System 5 (Measures 29-38):** Marked with a boxed **E** and **Poco Piu Mosso** tempo. It features a quintuplet of eighth notes. Dynamics include *f*, *mf*, and *p*. There are also markings for **Rall...**, **A Tempo**, and a triplet.
- System 6 (Measures 39-44):** Dynamics include *f*, *ff*, and *mp*. Markings include **Rall...**, **Slent...**, and **Molto Rall...**.

Copyright © 2013 Collier Music

Appendix 16 Glory Filled My Soul solo part page 1

Baritone "Glory Filled My Soul" accmp. John Martin
John Peterson arr. as a Baritone Solo - BRIAN SANDERS

Swing free style ♩ = 104

The musical score is written for Baritone in the key of D major (two sharps) and 4/4 time. It begins with a tempo marking of 'Swing free style ♩ = 104'. The piece is composed of several lines of music, each starting with a measure number (4, 8, 12, 16, 20, 24, 27). The notation includes various rhythmic patterns, primarily consisting of eighth and sixteenth notes, often grouped in triplets. Dynamic markings such as *mf*, *ff*, and *mp* are used throughout. Performance techniques like trills (tr), trills with wavy lines (tr~~~~), and lip slurs are indicated. The score concludes with a copyright notice for John Martin.

4 *mf* 3 3 3 3 3 3 3 3 3 3 3 3

8 3 3 3 3 3 3 3 3 3 3 3

12 *tr~~~~* 3 3 3 3 3 3 3 3 *tr*

16 3 3 3 *ff* *mp*

20 CHORUS *ff*

24 *mf*

27 lip slur

Copyright © John Martin

Appendix 17 Glory Filled My Soul annotated section

Baritone

"Glory Filled My Soul"

accmp. John Martin

John Peterson

arr. as a Baritone Solo - BRIAN SANDERS

Swing free style ♩ = 104

The musical score for the baritone solo is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Swing free style ♩ = 104'. The piece begins with a dynamic marking of *mf*. The first line of music contains several triplet markings over eighth notes. The second line of music starts with a measure rest, followed by more triplet markings. A trill (tr) is indicated at the end of the second line. Yellow highlighting is used to mark specific sections of the music, primarily focusing on the triplet passages.

The opening section of this solo really illustrates how challenging and different the arrangement is. The highlighted parts show sections of triplets which were challenging to play and showed no tune or melody throughout. They also clash with the piano part shown in the highlighted sections below. The piano part has a swing feel and in my opinion this didn't fit well with the solo part when performing the piece.

PIANO

"Glory Filled My Soul"

piano acc. John Martin

arr. as a Baritone Solo - BRIAN SANDERS

John Peterson

Swing free style ♩ = 104

The piano accompaniment score is written for grand piano in treble and bass clefs with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Swing free style ♩ = 104'. The piece begins with a dynamic marking of *mf*. The score consists of two systems of music. The first system shows the piano part with several measures of chords and moving lines. The second system continues the accompaniment. Yellow highlighting is used to mark specific sections of the piano part, corresponding to the challenging triplet sections in the baritone solo.

Baritone Soloist

Baritone Solo - How can I keep from singing

for Ellie Tee

Traditional
arr. Andrew Wainwright

Andante con espress $\text{♩} = 72$

6 **A**

11

17

23 **B**

29

34 **C**

41 **D**

46

51 **E**

rit. *a tempo* *rall.*
f *mp* *p*

Appendix 19 I Will Enter His Gates With Thanksgiving In My Heart score page 1

I Will Enter His Gates With Thanksgiving In My Heart

Arr. Caroline Lee

♩ = 123

C Cmaj7 Am¹/G G⁶/B^b F^{#11}(⁹₅) Em⁹/A[#] G⁶/B^b C

The score is for a 4/4 piece in G major, tempo 123. It features a variety of instruments: Soprano, Solo, Repiano, 2nd, and 3rd Cornets; Flugel; Solo, 1st, and 2nd Horns; 1st and 2nd Baritone; 1st, 2nd, and Bass Trombone; Euphonium; Eb and Bb Bass; Timpani; Snare Drum; Bass Drum; and Cymbals. The music is marked *ff* (fortissimo). The horn and woodwind parts feature triplets and trills. The percussion includes a steady snare and bass drum pattern with cymbal accents.

GO! TELL IT ON THE MOUNTAIN

RAY STEADMAN-ALLEN

TROMBONE SOLO

In a relaxed and easy style
♩ = 88

The score is arranged in a grand staff format with 15 staves. The instruments are listed on the left: Soprano Cornet Eb, Solo Cornet Bb, 1st Cornet Bb, 2nd Cornet Bb, Flugel Horn Bb, Solo Horn Eb, 1st Horn Eb, 2nd Horn Eb, 1st Baritone Bb, 2nd Baritone Bb, 1st Trombone Bb, 2nd Trombone Bb, Bass Trombone, Euphonium Bb, Bass Eb, Bass Bb, and Percussion. The Trombone Solo part is written in the 1st and 2nd Trombone Bb staves. The music is in 4/4 time with a tempo of 88. The solo begins with a melodic line in the 1st Trombone Bb staff, marked *mp*. The 2nd Trombone Bb staff provides harmonic support with a sustained note. The rest of the ensemble provides accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

Appendix 21 Soliloquy for Baritone and Piano solo part page 1

Baritone

Soliloquy for Baritone & Piano

(In the Stillness)

Howard J Evans

Andante molto espressivo ♩ = 76

Musical notation for measures 1-8. The key signature has one flat (B-flat). The time signature is 3/4. The music begins with a mezzo-piano (*mp*) dynamic. The melody consists of eighth and quarter notes, with some rests.

Musical notation for measures 9-17. The music continues with a mezzo-forte (*mf*) dynamic. At measure 15, the tempo changes to *poco piu mosso* and the dynamic becomes *mf cresc.*

Musical notation for measures 18-30. Measure 18 is marked *rit.* and *f*. Measure 19 is marked *A tempo*. Measure 25 is marked *A*. Measure 29 is marked *4/4*. The music ends at measure 30 with a piano (*p*) dynamic.

Musical notation for measures 31-38. The music continues with a piano (*p*) dynamic.

Musical notation for measures 39-48. Measure 39 is marked *poco rit* and *B*. Measure 40 is marked *A Tempo*. Measure 44 is marked *2*. The music ends at measure 48 with a mezzo-piano (*mp*) dynamic.

Musical notation for measures 49-61. Measure 49 is marked *rit* and *2*. Measure 50 is marked *A Tempo*. Measure 54 is marked *3*. The music ends at measure 61 with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 62-73. Measure 62 is marked *4* and *C*. The tempo is *lunga meno mosso* with a metronome marking of ♩ = 68. The dynamics range from piano (*p*) to mezzo-forte (*mf*). The music ends at measure 73 with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 74-78. Measure 74 is marked *poco piu mosso* and *cresc.*. Measure 78 is marked *rit.* and *p*.

Musical notation for measures 79-86. Measure 79 is marked *D* and *Tempo primo*. Measure 83 is marked *2*. The music ends at measure 86 with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 87-96. Measure 87 is marked *3* and *E*. Measure 88 is marked *poco piu mosso*. Measure 92 is marked *rall*. The music ends at measure 96 with a mezzo-piano (*mp cresc.*) dynamic.

Musical notation for measures 97-104. Measure 97 is marked *Molto Rit* and ♩ = 60. Measure 98 is marked *Rall a fine*. The dynamics range from mezzo-piano (*mp*) to piano (*p*). The music ends at measure 104 with a piano (*p*) dynamic.

Copyright © Howard J Evans

Hazy Dreams

Do Breath Marks/Phrasings.

IAIN RAYNER

Andante cantabile ♩ = 78

4

mf

1

3

cresc. *f*

7

dim. *mf*

12

f *mf* *f* *mp*

6

2

mf

1

mf

6

cresc. *f*

10

13

rall.

dim. *mp dim.* *morendo*

Love Song

1

ANDREW BLYTH
arr. DERICK KANE

Con devozione ♩ = 76

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4, with a triplet of eighth notes G4, A4, B4. The middle staff is a piano accompaniment in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, a quarter note A3, and a quarter note B3. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The tempo is marked 'Con devozione' with a quarter note equal to 76. The dynamic is marked 'mp'.

A Optional 2nd time only

The second system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The middle staff is a piano accompaniment in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, a quarter note A3, and a quarter note B3. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The dynamic is marked 'mp'. A first ending bracket is present over the final two measures of the system.

The third system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The middle staff is a piano accompaniment in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, a quarter note A3, and a quarter note B3. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The dynamic is marked 'cresc.'.

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The middle staff is a piano accompaniment in treble clef, starting with a half note G4, a quarter note A4, and a quarter note B4. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, a quarter note A3, and a quarter note B3. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The dynamic is marked 'f'.

Appendix 24 Curriculum Vitae

Music GCSE - A

Music A-level - B

BA Hons Music - 2:1

MPhil - Ongoing

Ellie grew up in The Salvation Army where brass playing is very common. She learnt the cornet from the age of 7, at the age of 14 she moved onto the Euphonium. She loved the Euphonium and enjoyed the challenging and lyrical band parts.

During secondary school she joined the wind band and enjoyed playing in county competitions within the band and as a solo entrant. She won the brass solo section and went on to compete in the final against winners from each instrumental group. She also came second in the solo recital competition the same week which is when she developed a love for performance. Ellie enjoyed playing in the Northamptonshire country brass band for four years under the leadership of Brad Turnbull. This gave new opportunities such as a tour round Germany and competing in the National Youth Brass Band Championships.

Since moving to Manchester Ellie has had the opportunity to play with a number of Salvation Army bands and accompanied Rochdale Salvation Army band on there Netherlands Tour in 2012. This was over a week and involved playing at a number of corps and in a number of concerts. Whilst in Manchester she has had the chance to play in a small Salvation Army band in the Blue Peter Christmas special episode in 2011, 2012 and 2017.

Ellie also had the chance to attend a Salvation Army summer camp in North Carolina in the USA. While she was there she taught young people aged 10-18 years in one to one lessons and also led a training band once a day. She attended this camp in 2013 and 2015. There she had a chance to learn from leading musicians such as Steven Mead and Stephen Bulla.

Appendix 25 CD recordings of solos with band

Appendix 26 DVD recordings of solos with piano