

Soul Origin by Dorothy Gates

This is a work for trombone quartet and brass band. It was written at the request of the Enfield Band of The Salvation Army specifically for a joint concert featuring guest soloists, "Bones Apart", in October 2009. Some of the thematic material is derived from the name "Bones Apart" itself. However the main inspiration for the piece is found in scripture, 1 Corinthians 12:13:

"For we were all baptized by one Spirit so as to form one body - whether Jews or Gentiles, slave or free - and we were all given the one Spirit to drink."

Soul Origin explores what is meant by the words "one body" within the realm of multiple soloists and brass band.

**Life's Command** by Dudley Bright

Life's Command is based on the chorus;
Follow, follow, I will follow Jesus,
Anywhere, everywhere, I will follow on;
Follow, follow, I will follow Jesus,
Everywhere he leads me, I will follow on

Such is the importance of these superficially simple words that the melody never appears in its original form. With the demand for such wholehearted commitment, the theme is transformed, even from the beginning, into music with more gravity.

The soloist's original theme remains detached from the band's entreaties, for a while the band takes on and develops the soloist's theme, and the solo voice avoids any reference to the chorus.

The two themes can easily be identified in various guises and developments, by motivic use of their first few notes. After a period in which the band and soloist compete for attention, the opening music returns and leads to a point where the soloist is left alone in reflection.

The words Jesus spoke the night before his crucifixion are recalled: "If you love me, you will keep my commands" (John:14:15) and the melody associated with the words:

O, I love him, yes I love him
Since for me he bled and died!
O' I love him, yes I love him
More than all the world beside!

Finally, the soloist and band share in genuinely joyous transformations of that old chorus resolved to *'follow Jesus, anywhere, everywhere.'*



NOVUS VOX

SONG OF JOY



BRETT BAKER
 ENFIELD CITADEL BAND
 BANDMASTER JONATHAN CORRY

Brett Baker *BSc, ARCM, PG Dip, MA, PGCE*

"The name Brett Baker has become an established, household name in the world of brass, not least for the level of commitment and focus that this outstanding musician has given to his craft." Professor David King

Principal trombone of the Black Dyke Band, Past-President of the British Trombone Society and a clinician for Michael Rath Brass Instruments Brett Baker is viewed as one of Europe's leading brass performers and educators; and passionate about encouraging new composers to write pioneering new solo repertoire for the tenor trombone.

He has performed with celebrated singers such as Alison Goldfrapp and Hayley Westenra and other world class trombone soloists such as Ian Bousfield, Wycliffe Gordon, Christian Lindberg and Joseph Alessi. He is currently the most recorded trombone soloist in his genre, and as well as numerous broadcasts and TV appearances by the age of 24 he had won every major brass band competition in the UK.

Originally from the Forest of Dean, Gloucestershire, Brett was encouraged to play trombone by his father. His early teachers included Bryan Nelmes, David Rudge, Robert Morgan and Ken Harmon, whilst he played in the Bream and Lydbrook Silver Bands. In 1989 he moved to the Flowers Band and joined the National Youth Brass Band of GB where he was principal trombone for two years. His teachers at this time were Danny Hannaby, Steve Walkley and the euphonium virtuoso Lyndon Baglin.

In 1992 Brett moved to study at Salford University, simultaneously joining the Fairey Band. At Faireys Brett's reputation as one of the finest players of his generation was firmly established. He became British Open Trombone Solo Champion from 1993-5 whilst being taught by Professor David King and his first solo recording "Bone Idyll" accompanied by the Fairey Band in 1996 gained much critical acclaim, his advisor at the time was Denis Wick.

In 2000 Brett Baker began studies at the Royal Northern Conservatoire with Chris Houlding, John Iveson and John Miller, and was invited to join the Black Dyke Band under the direction

of Dr. Nicholas Childs. At 'Dyke' Brett has played on over 100 CDs and highlights included trips to the USA, Bermuda and Australia. Brett has had some impressive contest successes, winning the All England Masters and Australian Nationals twice, the European and the British Open Championships three times, the National Championships of Great Britain five times and the English Nationals three times most recently in 2012.

Pursuing a hectic playing schedule of 100 concerts a year, Brett enjoys presenting workshops specializing in solo performance. He has been guest tutor on Star Lake Music camp near New York and the Swiss Youth Band. He is trombone tutor of the National Children's Brass Band and the International Brass Band Summer School and has been trombone tutor of the Northern Brass Band Trust since 1992, and Course Director since 2000.

In 2006, he became Chairman and Vice-President of the British Trombone Society (BTS) and in 2010 he became BTS President. Brett is Chair of the International Trombone Association's awards committee (ITA) previously serving as the executive's secretary. In addition to his work as a performer, he is also acquiring a burgeoning reputation as a conductor and adjudicator. Having associations with many youth bands in the North of England Brett has also achieved contest success with Northop, Ratby and Longridge bands. Most recently Brett has conducted the Royal Northern College of Music Brass Band and Salford University Brass Band in 2013.

As an adjudicator Brett has judged many competitions and festivals including the International Trombone Association in the USA and the National Solo Championships in Switzerland. In the brass band arena he has adjudicated at the Championship section level in Wychavon Festival of Brass; Buxton Festival; The Cornish Brass Band Association; Leicester Brass Band Association and the West of England and Scottish Area Regional Championships.

For over 20 years Brett has been keen to promote new music for the trombone, commissioning over one hundred works from composers and arrangers such as Barry, Broughton, Davoren, Dewhurst, Duncan, Ellerby, Farr, Fernie, Forgie, Graham, Gregson, Harper, Higgins, Lovatt-Cooper, Mealar, Newton, Sparke, Wilby, Wiffin, Wills and Wilkinson. Brett lives with his wife, Sarah, in Cheshire.

from a longer poem, 'The Brewing of Soma' by American Quaker poet John Greenleaf Whittier. In the United Kingdom, the hymn is usually sung to this tune written by C. Hubert H. Parry. In the US, the prevalent tune is *Rest* by Frederick Charles Maker.

*Dear Lord and Father of mankind,
Forgive our foolish ways!
Reclothe us in our rightful mind,
In purer lives Thy service find,
In deeper reverence, praise.*

Sweet Hour of Prayer by Wilfred Heaton arranged by Paul Hindmarsh

This arrangement of the familiar hymn tune was adapted for brass band from an arrangement for trombone and piano. It was a much loved devotional song on both sides of the Atlantic during the 19th and 20th centuries. The words were dictated in 1845 to Thomas Salmon, an American during a visit to the blind Congregational Minister William Walford (1772-1850), who was then resident in Coleshill Warwickshire. Salmon published them in the *New York Observer*, September 13th 1845. The tune is the work of William B. Bradbury (1816-1868), a celebrated New England hymn-tune writer, among whose familiar melodies are *He leadeth me* and *Jesus Loves me*. Sweet Hour appeared in Bradbury's final publication *Bright Jewels* (New York 1869). Wilfred Heaton made this sensitive and touching arrangement for his son-in-law, Bryan Stobart. This version for brass band was completed in 2005 by Paul Hindmarsh.

The Conquest by William A. Scholes arranged by Mark Freeh

William Scholes was the conductor of several Midlands contesting bands as well as having a career in the Salvation Army as both deputy bandmaster and songster (choir) leader. He led the Rushden Temperance Band and others to contesting success, and was awarded the Iles Medal of the Worshipful Company of Musicians in 1969. His compositions ranged from classical

to brass, and included solos and duets as well as marches and others, of which *The Conquest*, written in 1944 and recorded on 78rpm by Maisie Ringham with the Rosehill SA band, was a prime example.

Mark Freeh is a freelance composer and arranger based in New York, and has undertaken many commissions for the SA, notably the New York Staff Band amongst others.

He Gave Me Joy by Robert Redhead

The composer, Robert Redhead was asked by Maisie Wiggins (nee Ringham) to write this solo for her to play as a 'tone' solo in a Salvation Army Royal Albert Hall Annual Band Festival in 1979, with the composer as piano accompanist. It was rehearsed and rehearsed, to get every little nuance out of the piece. Redhead had never rehearsed so much with one artist.

Professionally, Maisie was the Principal Trombonist in the Halle Orchestra in Manchester in the 1950's, a great orchestra with a fine conductor - Sir John Barbirolli. She was also a fine Salvationist and a Songster Leader at Wealdstone in North London for many years. But, in those days, was not allowed to play in a 'good' band, as they only allowed men!

Robert Redhead later arranged it for brass band and recorded it with the legendary trombone soloist Robert Merritt and the Canadian Staff Band.

A meditative solo based on the concept that there is a depth of joy in Christ which can only be known by the one who has first experienced sorrow for sin. The one who claims Salvation knows a joy beyond anything the world can offer is expressed in this solo *He Gave me Joy* based on the words:

*He Gave me Joy where once was woe,
He healed my soul and bade me go,
My bondage never more to know,
My Jesus, My Saviour.*

song is a personal testimony to how, in his own words, Newton once considered himself a 'wretch' but was then, by God's grace, gloriously saved:

Amazing grace! How sweet the sound, That saved a wretch like me, I once was lost, but now am found; Was blind but now I see.
John Newton (1725-1807)

It was tempting to use as source material the common tune *New Britain* (simply called *Amazing Grace* in the SA tune book), but instead the composer has built the work on a newer melody by Canadian Salvationist, Rhonda Venables.

In four movements the work explores stages of Newton's life. The first movement features an original melody, noble in style and attempts to capture John Newton as a young man, proudly following in his father's footsteps. The second is a lively scherzo - depicting the wayward adolescent part of Newton's life. The third movement highlights Newton's conversion, the central tune is heard in its entirety for the first time. This section builds to a cadenza which leads to the final celebratory movement where all the aforementioned themes are drawn upon and the central tune sings high and loud. A recapitulation of the initial 'noble' theme develops into an exciting finale, drawing the piece to a brisk and energetic conclusion.

Beneath the Cross of Jesus by Clephane,
Maker / Ray Starting arr Mark Freeh
(tune: St. Christopher)

Beneath the Cross of Jesus was a poem written by Elizabeth Cecilia Clephane in 1868 and published posthumously in the Family Treasury, a Scottish Presbyterian magazine, in 1872 just one year before she died at age 39.

The magazine's editor wrote:
"These lines express the experiences, the hopes and the longings of a young Christian. Written on the very edge of life, with the better land fully in view of faith, they seem to us footsteps printed on the sands of time, where these sands touch the ocean of Eternity."

Elizabeth Clephane was born in Edinburgh, Scotland, but lived most of her life in the village of Melrose.

The music was written by Frederick C. Maker, and published in the Bristol Tune Book in 1881 as *St. Christopher*.

The words:

*Beneath the cross of Jesus I fain would take my stand,
The shadow of a mighty rock within a weary land;
A home within the wilderness, a rest upon the way,
From the burning of the noontide heat, and the burden of the day.*

*O safe and happy shelter, O refuge tried and sweet,
O trysting place where Heaven's love and Heaven's justice meet!
As to the holy patriarch that wondrous dream was giv'n,
So seems my Savior's cross to me, a ladder up to Heav'n.*

*There lies beneath its shadow but on the further side
The darkness of an awful grave that gapes both deep and wide;
And there between us stands the cross two arms outstretched
to save
A watchman set to guard the way from that eternal grave.*

*Upon that cross of Jesus mine eye at times can see
The very dying form of One who suffered there for me;
And from my stricken heart with tears two wonders I confess;
The wonders of redeeming love and my unworthiness.*

*I take, O cross, thy shadow for my abiding place;
I ask no other sunshine than the sunshine of His face;
Content to let the world go by, to know no gain or loss,
My sinful self my only shame, my glory all the cross.*

Still Small Voices by Philip Wilby

This trombone trio uses the well-known tune *Repton*, used by the composer Philip Wilby at the request and commissioning of Gerard Klaucke from GK Graphic Design when Black Dyke Band came over to the Netherlands for a series of concerts. The original melody, composed by C. Hubert H. Parry, uses the words from the hymn *Dear Lord and Father of Mankind*, words taken

Bandmaster Jonathan Corry



Having commenced cornet lessons with his father, John, he quickly progressed and took trumpet lessons with Paul Young (a former Enfield bandsman) and became Principal Trumpet of the National Youth Orchestra of Great Britain.

He studied trumpet at the Royal Northern College of Music during

which time he developed a keen interest in conducting which led to him being appointed at a young age as Musical Director of Besses O'th Barn Brass Band. It was at this time he also featured as a guest soloist at Enfield Citadel Band's Spring Festival.

Jonathan has since appeared as guest conductor for many top bands throughout the UK and recently received an invitation to conduct French champions, Brass Band Nord Pas-de-Calais.

A fifth generation Salvationist, Jonathan originally hails from Belfast Temple and was appointed Bandmaster of Enfield Citadel Band in January 2009 after a move to London. His first commitment is to the unique music ministry of Enfield Citadel Band and using his talent 'Ad Optimum' - To The Highest.



Enfield Citadel Band

For more than 100 years, Enfield Citadel Band has proclaimed the gospel message in the suburbs of North London. Founded in Tottenham, in 1892, the band gained early recognition as one of the Salvation Army's leading musical groups and, in the years that followed, a rich history and tradition was established. In 1972, with the merging of two Salvation Army corps, the band moved to Enfield, on the outskirts of North London, and assumed its present title. There, as before, the band's service has continued within the corps, in open-air activities and in visits to hospitals etc. in the same way as Salvation Army bands throughout the world.

In addition to service within its own locality Enfield Citadel Band travels extensively to present its ministry in music making. It has performed in most of the major concert venues in the British Isles and has shared programmes with some of the leading contesting bands including Black Dyke, Fairey and Foden's. Visits to Sweden, Norway, Denmark, Holland, Germany, Switzerland, Australia, New Zealand, Canada and the USA have also been undertaken. Enfield Citadel Band is also regularly involved in broadcasting and recording activities: a number of recent recordings on compact disc are available tonight.

A wide range of professions are represented by its members from accountants to architects and civil servants to salesmen, but all are united by the desire to use their talents in the Lord's service. For more information on band news and other events please visit www.enfieldband.org.uk

Rejoice by Roger Trigg

This trombone solo (with band accompaniment) was written for the Melbourne Staff Band's Deputy Bandmaster, Paul Smith in 2007. This lively trombone solo is based around the traditional Fijian melody with the associated words: "This is the day that the Lord has made. We will rejoice and be glad in it". The solo is set in a Latin-jazz style and includes some references to music from Bernstein's *West Side Story*.

I was privileged to get to play this solo with the Melbourne Staff Band in 2010 and have been a friend of Roger Trigg's since meeting him in New York back in 1999.

Song of Joy by Andrew Mackereth

Andrew's earliest musical training was gained through the Salvation Army. By the time he had learnt to play the trombone at around 14, he was already keenly interested in every aspect of music, including composition. The trombone solos Andrew was raised on were the staples of that time, which for me included: Alexandre Guilmant's *Concert Piece*, transcribed by Ray Steadman-Allen; *Song of Exuberance* by Leslie Condon and the *Eternal Quest* by Ray Steadman-Allen. Through my classical trombone studies I was introduced to the popular works of the time, principally *Hommage à Bach* by Bozza; the Rimsky-Korsakov *Trombone Concerto* and a number of works by Jacques Ed Barat.

Andrew Mackereth comments:

"When I look at Song of Joy now, I can see the influence of Barat in the slow movement with the lush harmonies incorporating parallel sevenths and ninths and unexpected harmonic progressions. During my music degree I developed a particular appreciation of the music of Stravinsky and Shostakovich and whilst I had not intended that they would influence this composition in any way, I was struck by how much the off-beat basses at letter G and again at I, were reminiscent of Spring Rounds from Rite of Spring and a strong hint of Shostakovich Festival Overture in bars 161-165!"

Thematic Material: I wanted to mirror the choice of thematic material of Song of Exuberance. 'He loves me Too' is a long-since

forgotten melody and lyric, more familiar to church goers of a bygone era. It has the same pentatonic and repetitive nature of the 'Trusting Jesus Now' which features in the former.

Lyrics

God sees the little sparrow fall, It meets His tender view; If God so loves the little birds, I know He loves me, too.
He loves me, too, He loves me, too, I know He loves me, too!
Because He loves the little things, I know He loves me, too.
He paints the lilies in the field, Adds perfume to each bell; If He so loves the little flowers, I know He loves me well.
God made the little birds and flowers, And all things big and small; He'll not forget His little ones, I know He loves us all.
Words: Maria Straub Music: S.W. Straub, 1874

Form and Structure: This piece was written as a close relative of Leslie Condon's Song of Exuberance, a piece recorded and admired by Brett. This informed the choice of chorus, minor key and strongly contrasted middle section. Like Song of Exuberance, unusual rhythmic/harmonic twists are prominent."

Hope by Russ Ballard & Chris Winter, arranged by Andrew Wainwright

On the 11th June 2010 a Nation stood united celebrating a dream come true at the official Opening of the Fifa 2010 Soccer World Cup. However amongst many was an emptiness, mourning the death of South Africa's greatest tenor Siphwo Ntsehebe.

Ntsehebe was due to lead the opening anthem with his song called *Hope*, with words of Nelson Mandela. The Tenor had already recorded the song before he fell critically ill with bacterial meningitis.

He passed away in a hospital in Port Elizabeth, his hometown. Millions of spectators heard the song at the launch of the games. This song not only touched the heart of all South Africans united, but also the world: For the lyrics of *Hope* touch one's heart and give you a new perspective on life itself.

*Your prayer sounds more beautiful than your name
you bring the voice of hope to me again*

*and when you rise to find your dream
I will be your wings
see your journey through.
When you find peace in your heart
When we are one beneath the stars
When your spirit wonders on the wind
I'm your sanctuary
In your soul you'll come
Spread thou word indeed.
You'll need hope
There is always hope
when you have a dream*
Nelson Mandela

The song has been arranged by Andrew Wainwright for Brett Baker as a trombone solo, with brass band accompaniment.

The Light Has Come by Kenneth Downie

In researching this piece Andrew Blyth states it was originally a euphonium duet that was then altered to become a trombone solo in the early 1990s.

Originally written for the International Staff Band's Tour of Japan, Australia and New Zealand in 1995 this solo was performed in the presence of the brother of the Emperor of Japan in a concert to mark the Centenary of the Salvation Army in Japan. It features the music of the song *The Light Has Come* by Chick Yuill.

Kenneth Downie states:

"The noble tune, main theme is called 'The Light has come'. I felt that this title had a quality which suggested trombone to me. The work is built primarily on a modern hymn by Chick Yuill, (not modern in musical language!), a Scotsman, who was a Salvation Army Officer when he wrote it. He is now a freelance preacher and writer, in the Manchester Area.

The opening statement, in that rather declamatory style, comes from the start of Chick's theme. I thought it summoned up the sound of a trombone in my mind. These are the words of his first verse, based on Isaiah 9:6,7:

*Wonderful counsellor, Mighty God among us;
Everlasting Father, Prince who rules in peace.
To us a Child is born, To us a Son is giv'n.
To those who walked in darkness, The Light has come.*

In contrast with that, in the slow, quieter music, I use a little Army chorus, whose origins are unknown to me, but one that I remember singing many years ago. They are based on 2 Corinthians 4:6

*God hath shined in our hearts,
God hath shined in our hearts,
To bring the light of the glory of the knowledge of God,
In the face of Jesus Christ.*

I think it is a beautiful chorus, from a lovely bible verse and I felt it could benefit from being more widely known. "

His Provision by Ivor Bosanko, arranged by Dorothy Gates

His Provision is a beautiful song written by Ivor Bosanko. It is well known in Salvation Army circles as a sacred song. It was arranged for trombone solo with piano accompaniment at the request of Gerard Klauke for his brother Henk in memory of the passing of Henk's wife, Herma van Dalen, who died aged 64 in 2010. She translated many songs from English to Dutch and vice versa in the 1980's, including works by Eric Ball and this composition. Herma was the daughter of SA officers and the name van Dalen is well known in the Salvation Army in the Netherlands. This arrangement has a Latin flavour and a slightly faster pace than the original. The piece was recorded by Brett Baker on his CD "Boneman Walking". This arrangement for brass band accompaniment was written at the request of Brett.

The Follower by Martin Corder

The Follower is inspired by the story of Christian songwriter and poet John Newton. His conversion is captured in what is perhaps the most famous of his writings, the song *Amazing Grace* - a poem originally entitled 'Faith's review and expectation'. The