



# THE CRYSTAL PALACE

AND MORE FORGOTTEN TROMBONE SOLOS

## Brett Baker

Trombone  
John Wilson  
Pianoforte

- |  |                         |      |
|--|-------------------------|------|
| 1. <b>IL Parata</b> (1882)                             | V. Bellini arr F. Berr  | 9.35 |
| 2. <b>The Charmer</b> (1901)                           | L. Boos                 | 5.30 |
| 3. <b>St Crispin</b> (c.1905)                          | W. Rimmer               | 7.23 |
| 4. <b>Crystal Palace</b> (1905)                        | J. Ord Hume             | 7.08 |
| 5. <b>Amabel</b> (1905)                                | W. Rimmer               | 4.55 |
| 6. <b>At Dawning</b> (1906)                            | N. R. Eberhart / Cadman | 2.07 |
| 7. <b>American Caprice</b> (1910)                      | E. F. Goldman           | 3.55 |
| 8. <b>From the Shores of the Mighty Pacific</b> (1912) | H. Clarke               | 6.54 |
| 9. <b>Autumn Dreams</b> (1914)                         | L. Zimmerman            | 7.03 |
| 10. <b>Nirvana</b> (1928)                              | S. Adams                | 5.03 |
| 11. <b>Golden Sunrise</b> (1930s)                      | F. Burnell              | 7.49 |
| 12. <b>The Whirlwind</b> (1941)                        | J. Levy                 | 5.30 |

Total track time: 73.51



WR 15-10

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## Brett Baker

*Dr. L. 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*

Brett Baker is clinician for Michael Rath Brass Instruments, Past-Principal trombone of Black Dyke Band, previously President of the British Trombone Society, Chairman of the Awards Committee for the International Trombone Association, Programme Leader for BA Music at the University of Salford and Editor of Glissando Magazine. He is viewed internationally as a leading brass performer and educator; Brett is passionate about encouraging composers to write pioneering new repertoire for trombone having commissioned 100 compositions for the instrument.

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 radio broadcasts and TV appearances, by the age of 24 he had won every major brass band competition in the UK. Brett's



## Thanks

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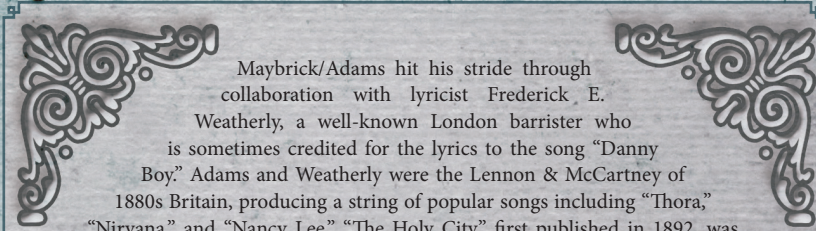
Recorded at: Peel Hall, the Crescent

University Salford 16<sup>th</sup> - 17<sup>th</sup> September 2014

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Maybrick/Adams hit his stride through collaboration with lyricist Frederick E. Weatherly, a well-known London barrister who is sometimes credited for the lyrics to the song "Danny Boy." Adams and Weatherly were the Lennon & McCartney of 1880s Britain, producing a string of popular songs including "Thora," "Nirvana," and "Nancy Lee." "The Holy City," first published in 1892, was Maybrick and Weatherly's final collaboration; Although Maybrick's Stephen Adams compositions continued to appear in print until long after his death, he is not believed to have written another note of music after 1896.

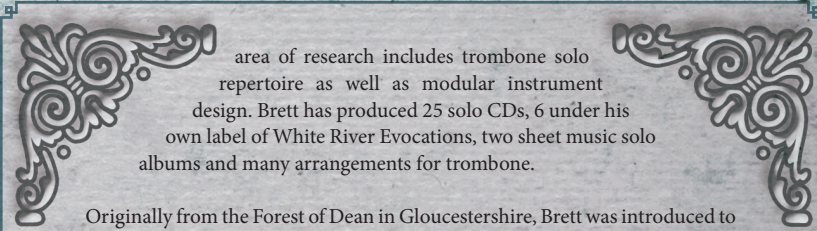
**Golden Sunrise** (1930s) F. Burnell

Frank Burnell played in Professor E. L. Weinn's Orchestra, which in 1904 was a 10-piece group. He also played in the Sousa Band on 2nd trombone after this period. The piece is very reminiscent of an Arthur Pryor solo and in fact is dedicated to Pryor. It was discovered as a manuscript on the desk of Steve Dillon in New Jersey in 2011 and may have been unperformed until this recording.

**The Whirlwind** (1941) J. Levy

Born in London, England, Levy reportedly began his study of the cornet with only its mouthpiece; his family could not afford the instrument itself. After immigrating to the United States, he began a significant musical career as a cornet soloist and was billed as The World's Greatest Cornetist. He was widely regarded as a foremost player, although the claim of World's Greatest has some challengers. He was a member of Patrick Gilmore's band for several years, performing with them at the Centennial Exposition in Philadelphia in 1876. He was also a tester and promoter for C.G. Conn, manufacturer of musical instruments.

Levy's performed many pieces, among the most famous were "Una Voce" by Rossini, "Carnival of Venice", "Grand Russian Fantasia", and his favourite "Whirlwind Polka". He was arguably the first cornetist to be recorded, having participated in an early public demonstration of Thomas Edison's tinfoil phonograph. He later recorded commercially for Victor Records and Columbia Records.



area of research includes trombone solo repertoire as well as modular instrument design. Brett has produced 25 solo CDs, 6 under his own label of White River Evocations, two sheet music solo albums and many arrangements for trombone.

Originally from the Forest of Dean in Gloucestershire, Brett was introduced to the trombone by his father. In 1992 Brett moved north to study Business Economics at Salford University, simultaneously joining the Fairey Band. At Fairey's Brett's reputation as one of the finest players of his generation was firmly established. Brett became British Open Trombone Solo Champion from 1993-5 and studied with Professor David King. Brett's first solo recording "Bone Idyll" accompanied by Fairey's and released in 1996 gained much critical acclaim, his advisor at this time being Denis Wick.

In 2000 Brett began studies at the Royal Northern College of Music studying with Chris Houlding, John Iveson and John Miller and joined the Black Dyke Band. Under the Direction of Dr Nicholas Childs, Brett has played on over 100 CD's, and highlights included trips to the USA, Bermuda and Australia.

Brett has won the All England Masters and Australian 'Nationals' twice, the Europeans and British Open Championships four times, the National Championships of Great Britain five times and the English Nationals three times.

Pursuing a hectic playing schedule Brett enjoys presenting workshops specializing in solo performance and launched an international magazine for trombone players early in 2014. He has been guest trombone tutor on Star Lake Music camp near New York, the National Youth Band of Great Britain, and the Swiss National Youth Band. He is currently trombone tutor of the National Children's Brass Band of Great Britain, and the International Brass Band Summer School in Swansea. As well as Course Director on the Bolsover Summer School and Northern Brass Band Trust Brett became Artistic Director for the Singapore Trombone Festival in 2014.

Having associations with many youth bands in the North of England, Brett has achieved contest success with Northop, Ratby and Longridge bands. As an adjudicator Brett has judged many competitions and festivals including the ITA in the USA and the National Solo Championships in Switzerland. In the brass band arena he has adjudicated at many association contests, the Australian and New Zealand National Championships, and numerous Regional Area Championships.



## John Wilson Accompanist



John Wilson received his formal musical education at the Northern School of Music where he studied piano with Eileen Chadwick and Kendal Taylor. From the early 50s he achieved an amazing 50 years of unbroken service to the NSM and the Royal Northern College of Music, where he was Senior Staff Accompanist until his retirement in 2004. He was made a Fellow of the college in 1988.

He has worked with Britain's leading orchestras, the National Youth Orchestra and the European Community Youth Orchestra. He was one of the original official accompanists for the BBC Young Musician TV Competition from its inception in 1978, partnering several of the early winners and finalists. Since then he has continued to act as accompanist to many young competitors, the most recent being in 2012 when he again accompanied a section winner, thus completing 34 years of involvement.

During his career he has worked with a host of international artists and taken part in numerous radio and TV broadcasts, including master classes with Paul Tortelier, Sir Michael Tippett and Yehudi Menuhin.

John also enjoys composition and his first set of pieces for oboe and piano were published in 1970. He continues to compose chamber music and to arrange large scale works for performances which have been known to involve as many as eight pianos!

Since retiring he has enjoyed a busy concert schedule. Fairly recently he has been an accompanist to the Ministry of Defence and has now added Music for Cruising to his repertoire!



## From the Shores of the Mighty Pacific (1912) H. Clarke

Herbert Lincoln Clarke (September 12, 1867 – January 30, 1945) was a well-known American cornet player, feature soloist, bandmaster, and composer. Clarke's legacy includes composing a portion of the standard repertoire for the instrument, many recordings, as well as a seminal school of playing which emphasized not only technical aptitude, but also increased warmth and lyricism of tone. He also produced several method books that are still used by brass students to this day. His solo 'From the Shores' like many other cornet solos has been adapted for trombone. Others include 'The Southern Cross' and 'Bride of the Waves'.

## Autumn Dreams (1914) L. Zimmerman

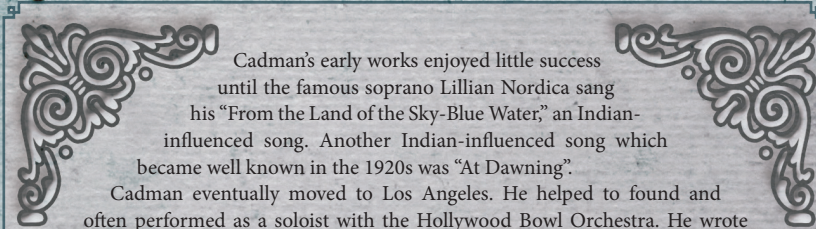
Leo Zimmerman was the trombone soloist with John Philip Sousa's Band after Arthur Pryor left the group. Zimmerman served as Sousa's first chair and trombone soloist from 1904-07 and also returned to the band for a brief time in 1930-31. He had also played in the Frederick Innes Band. Leo Zimmerman played with no vibrato, which would have been in stark contrast to the trombone playing of Pryor. On losing such a prolific soloist as Pryor, Sousa was determined to find a headline soloist and did so in recruiting Zimmerman.

Zimmerman's two most popular solos were Leona (also known as Leona Polka and Leona Waltz) and American Beauty (also known as American Beauties), both of which were performed repeatedly on Sousa Band tours. Unlike Arthur Pryor, Zimmerman's compositional output appears to be limited solely to the genre of the trombone solo. Leo Zimmerman did not publish either of the above trombone solos and few are commercially available today, other than the more readily available Autumn Dreams.

## Nirvana (1939) S. Adams

Stephen Adams is given in most sources for the composer of "The Holy City," one of the most popular sacred songs in English. Stephen Adams is the show business pseudonym of Michael Maybrick. Born the favoured son of a Liverpool family, Maybrick first demonstrated his musical gifts as a star choirboy. When his voice changed, Maybrick travelled to study in Leipzig and later to the Milan Conservatory, where he developed a rich, baritone voice. Maybrick originated his career in light opera, but ultimately switched to singing ballad concerts in public halls throughout the United Kingdom and America. Although he retained his true name as a performer, for published compositions he adopted the name Stephen Adams.

Stephen Adams.



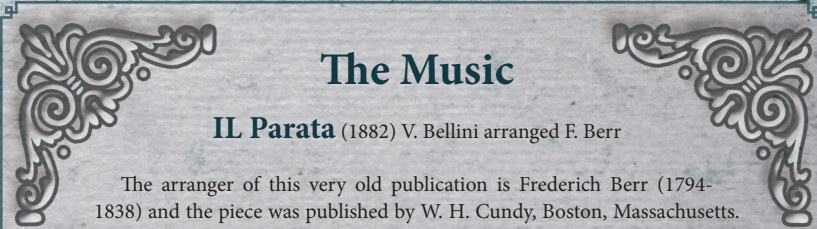
Cadman's early works enjoyed little success until the famous soprano Lillian Nordica sang his "From the Land of the Sky-Blue Water," an Indian-influenced song. Another Indian-influenced song which became well known in the 1920s was "At Dawning". Cadman eventually moved to Los Angeles. He helped to found and often performed as a soloist with the Hollywood Bowl Orchestra. He wrote the scores for several films and along with Dmitri Tiomkin, he was considered one of Hollywood's top film composers.

Cadman first and foremost was a serious composer who wrote for nearly every genre. His chamber music works are generally considered among his best. He introduced elements of ragtime music into the classical music format, anticipating Gershwin, Stravinsky, and Milhaud, among others. His Piano Trio, Op. 56, composed in 1913, drew the critics' attention and praise for his innovations.

### American Caprice (1910) E. F. Goldman

This was not one of Goldman's most famous pieces, though it was used as test piece in the trombone class of the National Solo Contest in New Zealand between the two world wars. For more than 90 years the Goldman Band has been recognised as a vital part of America's concert life. It has served not only to thrill and entertain the public, but also to promulgate the traditions and repertoire nurtured by two centuries of American bands. He founded his own band in 1911 and the present band still retains the Goldman name under the current designation the Goldman Memorial Band.

Goldman was born in Louisville Kentucky on January 1st 1878. He began early studies on cornet with the eminent cornet soloist Jules Levy. He received a scholarship to the National Conservatory of Music that was under the directorship of Anton Dvorak. At age 22, he had established himself as a virtuoso cornettist and performed with the Metropolitan Opera Orchestra for 9 years. In addition, he was a writer for the Carl Fischer Music Company and had a very lucrative teaching practice with 90 students per week. During his tenure with the Met he had the opportunity to play under some great conductors including Walter Damrosch, Gustav Mahler and Arturo Toscanini.



## The Music

### IL Parata (1882) V. Bellini arranged F. Berr

The arranger of this very old publication is Frederich Berr (1794-1838) and the piece was published by W. H. Cundy, Boston, Massachusetts. A Boston music publisher known better for clarinets than any music publications.

Il Pirata (The Pirate) is an opera in two acts by Vincenzo Bellini to an Italian libretto by Felice Romani which was based on a three-act mélodrame from 1826, Bertram, ou le Pirate (The Pirate) by Charles Nodier and "Raimonde" (actually Isidore Justin Séverin Taylor). However, this play was itself based upon a French translation of the "five-act verse tragedy" Bertram, or 'The Castle of St Aldobrando' by Charles Maturin which appeared in London in 1816.

The original play has been compared with Bellini's opera and the influence of Il Pirata on Gaetano Donizetti's Lucia di Lammermoor has been noted. Also, Bellini's recycling of his own music in this opera has been analysed, as well as his utilizing "a more self-consciously innovative compositional style" and participating more in work on the libretto, as compared with prior efforts. A 19th-century commentary refers to the musical influence of Il Pirata on the early Richard Wagner opera Das Liebesverbot. This theme and variations by Frederich Berr of the main theme was located in a shop in Wellington, New Zealand during my travels to the country in 2010.

### The Charmer (1901) L. Boos

This piece was brought to recognition when performed by Arthur Bauer in Sousa's Band in 1902. Bauer was Arthur Pryor's young understudy. On June 4, young Mr Bauer, performed The Charmer during the three o'clock concert. The program noted that this was Arthur Bauer's first appearance at Willow Grove Park with the Sousa Band. Bauer appeared again as soloist one week later on June 11. Unfortunately by September 1902 Bauer had contracted malaria which developed into typhoid and sadly he died on September 17<sup>th</sup> 1902. Arthur Pryor wept when he was informed of Bauer's death. The Charmer became published as a cornet solo like many of the trombone solos of the time. Louis F. Boos was born in 1858 and died in 1935.



**St Crispin** (c.1905) W. Rimmer

William Rimmer (1861 – 1936) a Lancashire composer mostly known for his many marches. The score of St Crispin was actually rediscovered during a visit to New Plymouth, New Zealand.

It is the first example of a solo competition trombone solo, essentially an ever more complex and exacting set of variations on a theme including one of the earliest requirements for triple tonguing on the trombone.

Rimmer was born in Southport in 1861 or 1862 into a musical family. His father was bandmaster of the Lancashire Volunteer Rifles and encouraged both Rimmer and his brother Robert in their musical studies. At the age of 15 Rimmer joined the Southport Rifle band as a side-drummer and then moved onto the cornet, eventually becoming the band's principal cornet soloist. As a young man he made himself into one of the finest cornet players in the country under the eye of Alexander Owen at Besses o' th' Barn Band. His prowess on the instrument became well known, and he was engaged as a soloist by many of the best bands of the day. He eventually gave up playing to concentrate on training and conducting bands, and at the height of his fame conducted every winning band at both the Crystal Palace and Belle Vue competitions between 1905 and 1909

**Crystal Palace** (1905) J. Ord Hume

J. Ord Hume was born in Edinburgh in 1864, he was one of the best known composers and bandmasters in late 1800s and early 1900s. He joined the Duke of Duccleuch-Dalkeith Militia Permanent Staff when only eleven years old and became Cornet Soloist a year later. At the age of sixteen he went to the Band of the Royal Scots Greys as Cornet Soloist, and remained with that regiment until 1887. He was then appointed Organist of the Military Presbyterian Church, Aldershot, and Bandmaster of the Aldershot and Farnham Institute Bands. He held numerous other appointments, including the Bandmastership of the 3rd. V.B. Durham Light Infantry.

Mr Ord Hume published around 1,000 pieces. He composed the test pieces for the first two 1,000 Guineas Challenge Cup Competitions at the Crystal Palace, and had been Chief Adjudicator in that Contest for many years. For a number of years he had headed the list of adjudicators in the country, and as a professional teacher had been associated with practically every band of importance in the country. Mr Ord Hume also had the editorial control of a number of important publications. In 1902 he toured the Commonwealth of Australia as adjudicator at musical function of all kinds. He passed



away on 28th November 1932 after having been in ill health for some time. His death was deeply regretted, by all Bandsmen in Northern Ireland, by whom he was well known and greatly respected. Little is known about this trombone solo which was published by R Smith and co. in 1905 that was again found in New Plymouth, New Zealand.

**Amabel** (1905) W. Rimmer

Another solo piece for trombone composer by William Rimmer, a manuscript part of this solo that was not made by the composer, written around 50 years ago was discovered in Melbourne, Australia. During the same tour in 2010 a published piano accompaniment was discovered at Nelson Garrison Band in New Zealand allowing this piece to be performed for the first time since the 1950s.

**At Dawning** (1906) N. R. Eberhart / Cadman

I discovered that this piece was played by Charles Gusikoff in 1920, he was another trombonist with the Sousa Band at this time. This chart was a popular song during the 1920s.

Cadman's musical education, unlike that of most of his American contemporaries, was completely American. Born in Johnstown, Pennsylvania, he began piano lessons at 13. Eventually, he went to nearby Pittsburgh where he studied harmony, theory, and orchestration with Luigi von Kunits and Emil Paur, then concertmaster and conductor, respectively, of the Pittsburgh Symphony Orchestra. In 1908 Cadman was appointed the music editor and critic of the Pittsburgh Dispatch. He was greatly influenced by American Indian music and went to Nebraska to make cylinder recordings of tribal melodies for the Smithsonian Institution. He lived with the Omaha and Winnebago tribes on their reservations, learning to play their instruments. He used elements of traditional music in the form of his compositions of 19th-century romantic music.

Publishing several articles on American Indian music, Cadman was regarded as one of the foremost experts on the subject. He toured both the States and Europe giving his then-celebrated "Indian Talk". But his involvement with the so-called Indianist movement in American music contributed to some critics failing to judge his works on their own merits.

