

1 Radio City Peter Graham 10.07

Brett Baker with Black Dyke Band

2 Embraceable You Gershwin arr. Elgar Howarth 4.19

Brett Baker with Black Dyke Band

3 Bolivar Eric Cook arr. Ian Jones 3.06

Black Dyke Trombone Quartet

4 Mr Sandman Ballard arr. David Wetter 1.34

Black Dyke Trombone Quartet

5 Sea Shells Waltz Innes arr. Keith Wilkinson 8.10

Brett Baker with Black Dyke Band

6 On the King's Highway Leizdzen arr. Paul Woodward 2.48

Black Dyke Band Youth Quintet - Première Recording

7 Brave Alan Fernie 7.14

Brett Baker with Black Dyke Band

8 Autumn Leaves Cosma arr. Bill Geldard trs. Ian Jones 4.28

Brett Baker with Black Dyke Trombone Quintet

9 Leona Polka Zimmerman arr. Keith Wilkinson 5.40

Brett Baker with Black Dyke Band

10 Washington Post Sousa arr. Scott Richards 2.21

Black Dyke Trombone Quartet

11-13 Trombone Concerto Rob Wiffin 18.56

Brett Baker with Black Dyke Band - Première Recording

i. 1st Movement 6.55

ii. 2nd Movement 6.28

iii. 3rd Movement 5.33

RADIO CITY



Brett Baker - Trombone

accompanied by the Black Dyke Band

Conducted by Professor Nicholas J. Childs

and the Black Dyke Trombone Quartet

Featuring the Black Dyke Youth Trombone Quartet

"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

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 (Musical Arts) at the University of Salford and Editor of Glissando Magazine. Brett Baker is viewed internationally as a leading brass performer and educator; he 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 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 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 1993-1995 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 he joined Black Dyke Band. Under the direction of Prof Nicholas Childs, Brett has played on over 100 CDs, and highlights included trips to the USA, Bermuda and Australia.



Executive Producer: Trevor Caffull
Producer & Engineer: Richard Scott
Co-Producer: Brett Baker
Assistant Engineer: Phil Hardman
Post-Production: Richard Scott
Production Manager: Nicki Tonge
Project Coordinator: Mari Malm Mørkved
Programme Notes: Brett Baker
Photography: John Storzaker
Artwork and Design: GK Graphic Design
Recorded at Morley Town Hall between 2013 and 2015, and
Peel Hall at University of Salford on 16 September 2014

THE BLACK DYKE BAND TROMBONE QUARTET

Brett Baker first set up a trombone quartet in 2004 from members of the Black Dyke trombone section, on appointment of Paul Woodward as Co-Principal Trombone. Since then this quartet has performed at over thirty events for the likes of the British Trombone Society and at the International Trombone Festival in the UK in 2006. Highlights include playing at the Royal Academy of Music in 2012 for the BTS National event, the Isle of Man Trombone Festival in 2012 and in the summer 2015 a highlight is featuring in The Singapore Trombone Festival.

The members of the group are Brett Baker, Paul Woodward, Garry Reed and Adrian Hirst. Paul Woodward is from West Yorkshire and is Director of Sales Finance for Barclays Bank. He is a fifth generation salvationist and fourth generation trombone player and is the first ever Co-Principal Trombone in the history of the band. Garry Reed, second trombone player for Black Dyke Band is a plumbing and heating engineer from Redcar in the North East of England, and Adrian Hirst, bass trombone with Black Dyke, is a civil servant working for the valuation office of Her Majesty's revenue and customs.

The Black Dyke Band Youth Trombone Quintet

The current membership of the Youth group has been together for three years and was previously the junior quartet in 2013. The previous youth quartet retired in September 2013 after a trip to the Great American Brass Band Festival in Kentucky USA. The current group have played in various concerts and festivals for Black Dyke Band and the British Trombone Society, and featured in the Brunts School Trombone Festival in May 2015, Halifax Minster, and Leeds Town Hall.

Quintet members are Hannah Stell (15), Gemma Riley (15), Charlotte Horsfield (16), Josh Barber (14) and Harry Fonseca (15).

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. Brett launched an international magazine for trombone players in 2014.

Pursuing a hectic playing schedule Brett enjoys presenting workshops specialising in solo performance. He has been guest trombone tutor at 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. In 2014 he was Artistic Director for the Singapore Trombone Festival.

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.



THE MUSIC

Radio City

Peter Graham recalls being given an old valve radiogram on which Peter and his brother Paul used to pick up American Radio Stations. The composer states "I particularly recall the American accents of the announcers providing a window to an evocative world far removed from our small Ayreshire town. These memories form the basis of this work.

The three movements are introduced in the American style of those days with remembered sounds from the period mingling with specially written narrative by Philip Coutts. City Noir is a nod towards Raymond Chandler's private eye Philip Marlow and the dark cityscape of 1940s California. We are whisked next to the Café Rouge in New York's famous Hotel Pennsylvania, where Glen Miller is about to broadcast live. Finally in Two-minute mile, it's off to Kentucky, from where the radio commentator sets the scene for the Kentucky Derby."

Embraceable You

Embraceable You is a popular song, with music by George Gershwin and lyrics by Ira Gershwin. The song was originally written in 1928 for an unpublished operetta named *East Is West*. It was eventually published in 1930 and included in the Broadway musical *Girl Crazy*, where it was performed by Ginger Rogers in a song and dance routine choreographed by Fred Astaire. Billie Holiday's 1944 recording was inducted into the Grammy Hall of Fame in 2005. This skilful arrangement by Elgar Howarth is one of the finest of arrangements for trombone and brass band.

Bolivar

Bolivar is a short piece by Eric Cook in the latin style, composed in 1954. It is a favourite of the trombone repertoire and so Brett was thrilled when he found out about the quartet arrangement by Ian Jones.

Mr Sandman

The Sandman is a mythical character in central and northern European folklore that brings good dreams by sprinkling magical sand onto the eyes of people while they

PROFESSOR NICHOLAS J. CHILDS DMA, MA, FLCM, ARCM (Hons)

Heralded as a leading figure in the worldwide brass community, Prof. Nicholas Childs (DMA—Conducting, University of Salford) has rightfully achieved the highest international reputation as a performer, teacher-clinician, conductor, interpreter and advocate of new music, and producer of pacesetting recordings. Initial success came as a euphonium soloist and partner with his talented brother, Dr. Robert Childs, who together have literally toured the world as The Childs Brothers, performing in many of the world's most famous concert halls with the most prestigious bands and orchestras. Taking up the baton as a brass band conductor, Nicholas has had phenomenal success with many brass bands, including highly acclaimed regional and national championships. His current tenure as Principal Conductor and Music Director of the famous Black Dyke Band has been marked with significant contest success, as well as a series of innovative concerts, world premières and recordings of major works for brass band with a variety of soloists and musical combinations. Not content with these activities, Prof. Childs is in great demand as a teacher, clinician and consultant throughout the academic community.



BLACK DYKE BAND

In 1816, Peter Wharton founded a brass and reed band in the Yorkshire village of Queenshead – later to become Queensbury. John Foster, apart from being the founder of Black Dyke Mills, played french horn in this band. It has been said on many occasions that Black Dyke was formed from it; however this is not strictly true, as “Peter Wharton’s band went out of existence through loss of members”. In 1833 a new band was formed named ‘Queenshead Band’, which may well have contained players from the former band.

Black Dyke Band is the most recorded band in the world with over 350 recordings and growing every year. It is also the most successful contesting band in the world having won the European Championships 13 times, most recently in 2015, the British Open no fewer than 30 times and the National Championships of Great Britain 23 times. In 2009, and again in 2011, 2012 and 2013, the Band became Champion Band at the English National Championships and was named English National Champions in 2014 by virtue of having won the National Brass Band Championships in October 2014. In August 2007 the Band were invited to take part in the BBC Promenade Concerts, at the Royal Albert Hall, London.

In 2006 as part of its initiative to sponsor the work of young people, Black Dyke Band, under the guidance of Prof. Nicholas Childs assisted by qualified members, formed the Yorkshire Youth Brass Band. The purpose is to inspire and motivate young people aged 11 to 21 years to achieve their full potential as musicians, composers and citizens.

The band logo of the stag’s head and Latin quotation are taken from the armorial bearings granted in 1857 to John Foster, founder of the band. The quotation translates to:

“ACT JUSTLY AND FEAR NOTHING”

sleep at night. The popular song written by Pat Ballard was published in 1954 and first recorded in May of that year by Vaughn Monroe & His Orchestra and later that same year by The Chordettes. The song’s lyrics convey a request to ‘Mr. Sandman’ to ‘bring me a dream’ – the traditional association with the folkloric figure, the Sandman. The pronoun used to refer to the desired dream is often changed depending on the sex of the singer or group performing the song.

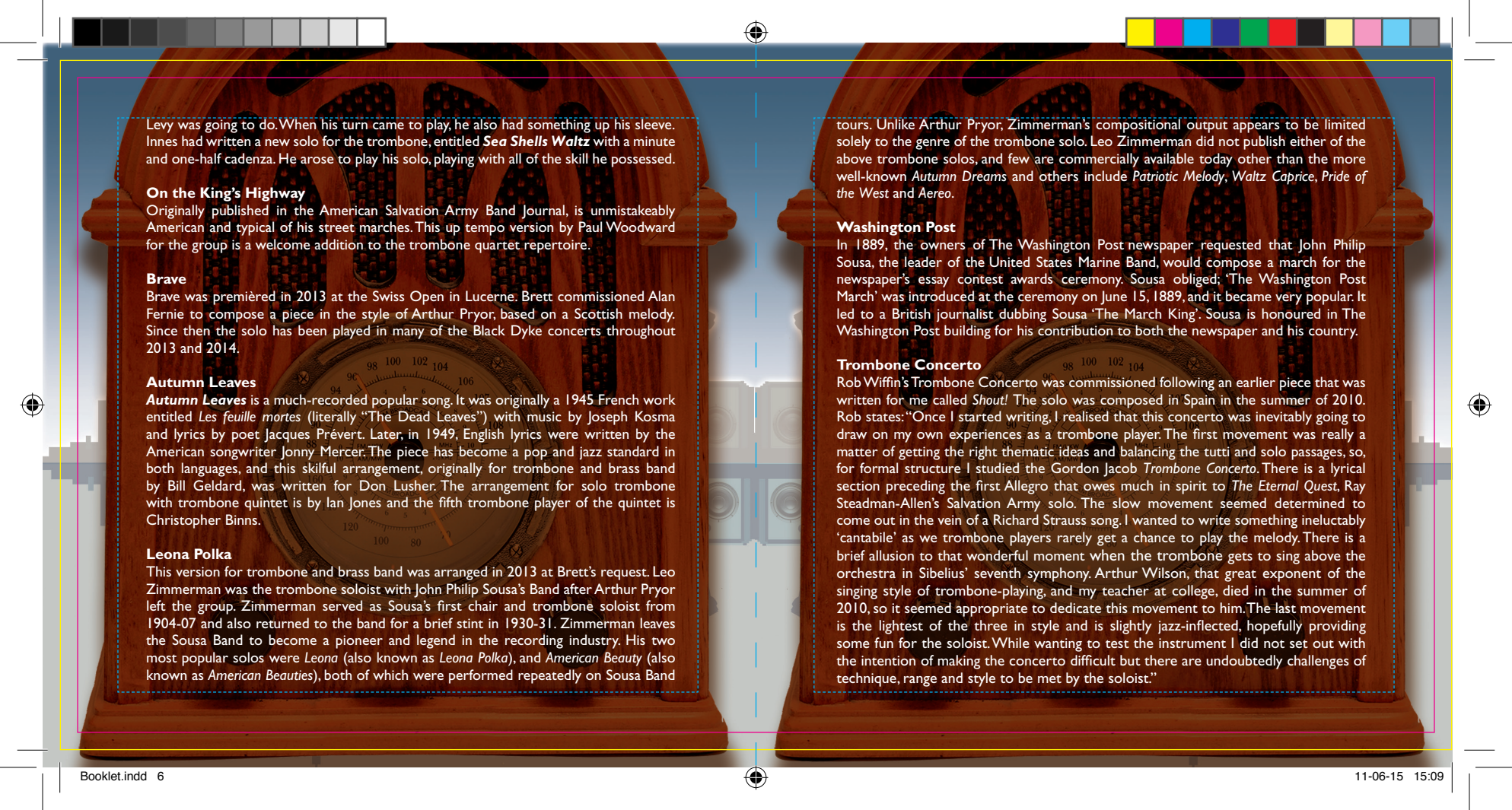
Sea Shells Waltz

It has been said that Innes did for the trombone what the great Paganini did for the violin. As the latter created a school of violinists, Innes did likewise for trombone players; his trombone exercises and various tutors for trombone became the panacea for an instrument. Innes was born in London, England, on October 28, 1854. From 1875-1879, Innes toured Europe playing with various bands and orchestras, before returning to Paris, where he resumed playing at the Folies Bergère.

In 1879, Jules Levy was at his peak as a soloist and was being featured with Gilmore’s Band at Manhattan Beach. Pat Gilmore was slightly jealous of the attention Levy was getting, so he sailed for Europe in fall of 1879, in quest of someone to “trim the sails” of the high flying Levy. When he arrived in Paris, he was told of a young trombonist who was playing at the Folies Bergère.

Innes arrived in New York during the summer of 1880, going directly to Manhattan Beach where Gilmore’s band was engaged in summer concerts. The following day Innes was programmed as soloist, following Jules Levy’s playing of his own *WhirlWind Polka*, after which Innes rose to play the same identical solo much to the astonishment of the audience, and to the genuine embarrassment of Mr. Levy. In fact, he was furious. For one whole week, Innes continued playing, if humanly possible, any number that Levy might play.

It was during the above mentioned engagement that Levy played a new solo written by Aronson, entitled the *Sweet Sixteen Waltz*, in which Levy injected his own extemporaneous Cadenza made up of everything he could do on the comet. Innes had been tipped off that



Levy was going to do. When his turn came to play, he also had something up his sleeve. Innes had written a new solo for the trombone, entitled *Sea Shells Waltz* with a minute and one-half cadenza. He arose to play his solo, playing with all of the skill he possessed.

On the King's Highway

Originally published in the American Salvation Army Band Journal, is unmistakably American and typical of his street marches. This up tempo version by Paul Woodward for the group is a welcome addition to the trombone quartet repertoire.

Brave

Brave was premiered in 2013 at the Swiss Open in Lucerne. Brett commissioned Alan Fernie to compose a piece in the style of Arthur Pryor, based on a Scottish melody. Since then the solo has been played in many of the Black Dyke concerts throughout 2013 and 2014.

Autumn Leaves

Autumn Leaves is a much-recorded popular song. It was originally a 1945 French work entitled *Les feuilles mortes* (literally "The Dead Leaves") with music by Joseph Kosma and lyrics by poet Jacques Prévert. Later, in 1949, English lyrics were written by the American songwriter Jonny Mercer. The piece has become a pop and jazz standard in both languages, and this skilful arrangement, originally for trombone and brass band by Bill Geldard, was written for Don Lusher. The arrangement for solo trombone with trombone quintet is by Ian Jones and the fifth trombone player of the quintet is Christopher Binns.

Leona Polka

This version for trombone and brass band was arranged in 2013 at Brett's request. 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 stint in 1930-31. Zimmerman leaves the Sousa Band to become a pioneer and legend in the recording industry. His two most popular solos were *Leona* (also known as *Leona Polka*), 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 well-known *Autumn Dreams* and others include *Patriotic Melody*, *Waltz Caprice*, *Pride of the West* and *Aereo*.

Washington Post

In 1889, the owners of The Washington Post newspaper requested that John Philip Sousa, the leader of the United States Marine Band, would compose a march for the newspaper's essay contest awards ceremony. Sousa obliged: 'The Washington Post March' was introduced at the ceremony on June 15, 1889, and it became very popular. It led to a British journalist dubbing Sousa 'The March King'. Sousa is honoured in The Washington Post building for his contribution to both the newspaper and his country.

Trombone Concerto

Rob Wiffin's Trombone Concerto was commissioned following an earlier piece that was written for me called *Shout!* The solo was composed in Spain in the summer of 2010. Rob states: "Once I started writing, I realised that this concerto was inevitably going to draw on my own experiences as a trombone player. The first movement was really a matter of getting the right thematic ideas and balancing the tutti and solo passages, so, for formal structure I studied the Gordon Jacob *Trombone Concerto*. There is a lyrical section preceding the first Allegro that owes much in spirit to *The Eternal Quest*, Ray Steadman-Allen's Salvation Army solo. The slow movement seemed determined to come out in the vein of a Richard Strauss song. I wanted to write something ineluctably 'cantabile' as we trombone players rarely get a chance to play the melody. There is a brief allusion to that wonderful moment when the trombone gets to sing above the orchestra in Sibelius' seventh symphony. Arthur Wilson, that great exponent of the singing style of trombone-playing, and my teacher at college, died in the summer of 2010, so it seemed appropriate to dedicate this movement to him. The last movement is the lightest of the three in style and is slightly jazz-inflected, hopefully providing some fun for the soloist. While wanting to test the instrument I did not set out with the intention of making the concerto difficult but there are undoubtedly challenges of technique, range and style to be met by the soloist."