

PERFORMANCE PORTFOLIO

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Performance Portfolio

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The Black Dyke Band and the Enfield Citadel Band; for their excellent accompanying in various projects.

Ruth Webb and John Wilson; for their excellent accompaniment of trombone solos, on recordings and the final lecture recital.

Author Declarations

During the period of registered study in which this portfolio was prepared, the author has not been registered for any other academic award or qualification.

The material included in this portfolio has not been submitted, wholly, or in part for any academic award or qualification other than that of which it is now submitted.

Lyndon Brett Baker

The image shows a handwritten signature in black ink. It consists of a large, stylized capital letter 'B' followed by the name 'Baker' in a cursive script.

School of Music, Media and Performance

June 2014

Abstract

This DMA portfolio contains materials and a written critical commentary of over 10,000 words relating to the work I have completed towards a Doctor of Musical Arts in Performance, at the University of Salford. My doctoral programme consists of four performance projects and a public performance in the form of a lecture recital.

The study consists of an exploration and contextualisation of compositions, written for the virtuoso trombone player in differing genres and an analysis on how these genres have influenced music, written for the brass band trombone soloist in the 21st Century.

The work explores historical repertoire that has not been represented either in live performance or by recording in the last one hundred years along with newly commissioned compositions by leading and new composers. Works were discovered by visiting libraries, band-rooms and archives around the world.

The evidence is achieved through several CD releases including Novus Vox (Song of Joy): Music of the Salvation Army, Salute to Sousa and Slide Projections which explore the trombone in solo with wind bands both in an historical and contemporary frame. The large scale premieres of compositions by Peter Graham and Edward Gregson are the stated commissions and finally a public performance lecture recital provides evidence on how the genres influence my performances.

In addition the portfolio compilation contains:

- A) Copies of excerpts of parts and featured pieces.
- B) Published reviews and critical evaluations of the performances on premieres.
- C) The public lecture recital programme and live recording.
- D) Supporting material showing my international standing, significant past and current activity as a performing artist in my field.

This submission adds significant new works and forgotten repertoire to the limited number of compositions for the solo trombonist and explores new ground and collaborations. This is represented through the CD projects and the premiere performances. Seen as a whole, the project illustrates my various facets across this

submission, which illustrates how I am an ambassador of the trombone through chamber, brass band and wind band genres. I have been involved in the projects on various levels, not just as a solo performer but also as a recording artist, an arranger, executive producer, editor, and in writing programme notes and hand-outs.

Recording Projects undertaken whilst researching for the DMA: 2012-2014

World of the Trombone Volume 3 QPRZ 028D recorded February 2012 released October 2012

Freeh Spirit – The Music of Mark Freeh WR12-05 Recorded February 2012 released November 2012

Slide Projections – WR12-06 Three contemporary concertos for Trombone and Wind Band recorded July 2012 released November 2012

Salute to Sousa WR12-07 recorded September 2012 released January 2013

Brett Baker & Friends WR13-09 Recorded January 2013 released May 2013 a double CD.

Novus Vox (Song of Joy) WR13-10 Recorded May 2013 released October 2013

Composers' works premiered whilst researching for the DMA July 2012-July 2014:

With Piano: Ray Steadman Allen (*Faith Encounter*), Rodney Newton (*Dick Turpins Ride to York*), Kenneth Downie (*Abide With Me*), Andrea Price (*Nightfall in Joao Passoa*, and *Café Life*), Jonathan Bates (*Peregrines Flight*), Gareth Churcher, (*Klavji*), Martin Ellerby (*Sonata*), Rob Wiffin (*Concerto*).

With Brass Ensemble: Richard Rock (*The Crack'd Mirror*).

Composers Works Premiered with Band: Edward Gregson's *Concerto*, Paul Lovatt Cooper's *Slipstream*, Philip Sparke's *Capriccio* (UK Premiere), Johan Demeij's *Trombone Concerto* (UK Premiere).

Aims & Overall Purpose:

This portfolio aims to give a critical evaluation of the compact disc recordings and premieres of compositions that I have been involved in from July 2012 – June 2014. It is a presentation of music types and an analysis of the influences of various genres that occur in this study. I will discuss these genres in each chapter and highlight the issues and challenges arising from each project. It will also discuss the perceptive and imaginative interpretations involved in my performance of these works and the collaboration that occurred with each composer. I will demonstrate the versatility of the tenor trombone as a solo instrument and its ability to play in different genres as well as appealing to different audiences.

Gaining ideas from previous performances and recitals over the years, the objective was to create fresh, exciting and accessible music for the brass band trombone player through commissions. I was also to advance the repertoire for this solo instrument looking to other genres in which the trombone is present. My research from band-rooms, libraries, archives and specialists in their field around the world led to the discovery of a number of unknown pieces for the instrument. Each individual project sought to cast the instrument in a new light and to illustrate the influence of a variety of genres.

For the two significant premieres I asked a leading Teacher and Performer Jeremy West to produce a critical commentary of the performances and I have included the Premiere studio recordings of each work which took place shortly after the live events. Additional evidence can be found in the appendices.

Introduction

Tenor Trombone World Premieres - Research, Collaboration & Performance

This portfolio submission contains; three commercially produced CD recordings, two commissioned works with critical evaluations, a public performance lecture recital, and a summary of my professional activity, completed for the award of Doctor of Musical Arts. This is a culmination of researching and discovering previously forgotten repertoire and from efforts in encouraging new and leading composers to write for the trombone.

This submission contains evidence of major performance-based projects, shown in figure 2. The studio recordings of projects 1 and 2 represent performances of perceptive and imaginative musical interpretations which demonstrate artistic stature and excellence. Critical reviews and testimonial evidence contained within these projects support this claim. Recordings of the commissions in projects 3 and 4 are also presented in this portfolio, representing significant repertoire for the instrument and demonstrate artistic stature and imaginative excellence.

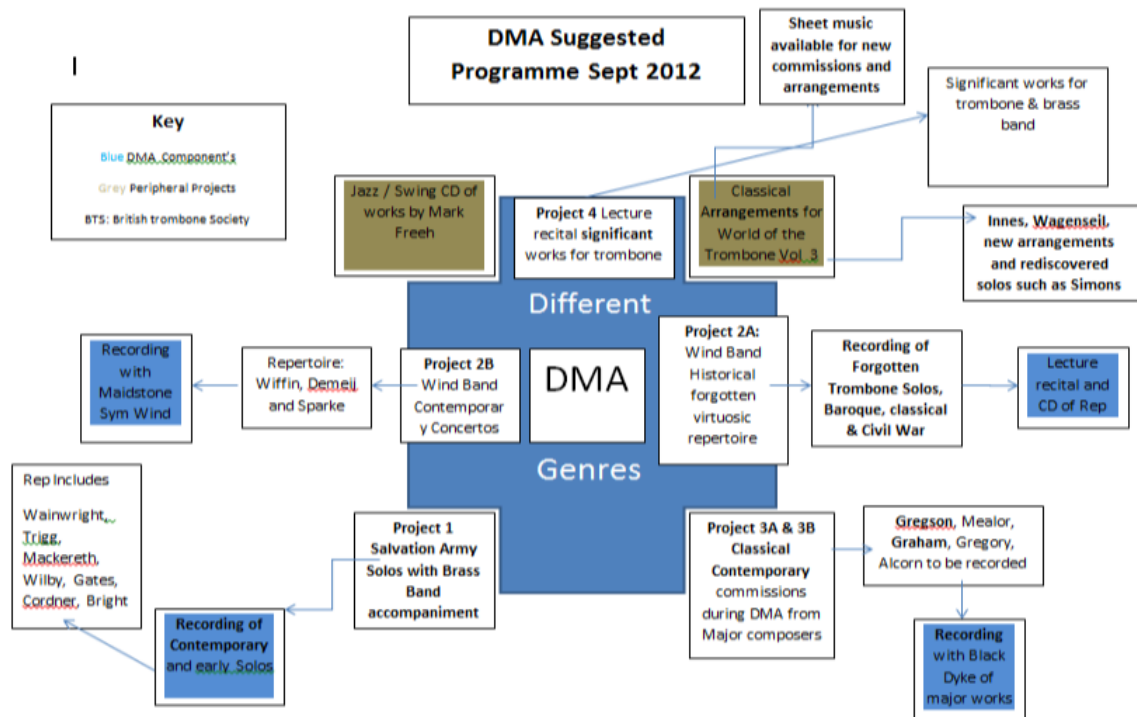
Methodology

To understand how I could organise the four required projects for this award I created a diagram, seen below in figure 1, which illustrates the various genres that have influenced my playing and that of most brass band trombone players of my generation.

The diagram allowed me to understand how to structure, frame and approach this DMA which appeared at first to be a challenge logistically and practically. I began the research on this project in 2011 knowing that I would need the time to present a proposal for the DMA in February 2012, and allowing time for the pre-research that was necessary to finalise a research title.

In categorising the areas of music that influence the brass band trombonist I produced the following strategy diagram.

Figure 1: Strategy Diagram



I discovered that the main genres influencing my music making were:

- The Jazz, Swing and Big Band genre,
- Classical compositions (explored during my M.A. studies at Salford University),
- Music of the Salvation Army,
- Wind Band / Concert Band compositions.

In terms of pieces that I wanted to premiere, I thought about composers that challenged me from a performance point of view and pieces that I would enjoy playing in a non-brass band context, crossing the divide from a brass band context. I also wanted to work with the best possible composers and arrangers alive today and was very fortunate that they were all happy to work on the projects suggested.

I listed all the composers that I had worked with and which ones would be flexible and be prepared to collaborate with me on realising new works for the trombone.

Composers such as Kenneth Downie and Dudley Bright, Roger Trigg and Mark Freeh have contributed compositions that had been played previously, but that had not received sufficient exposure.

Premieres performed for the DMA for Project 1 were:

Brand new compositions from Andrew Mackereth, Martin Cordner, Andrew Wainwright and Dorothy Gates for the *Novus Vox* project.

Major premieres that took place during the DMA for Project 3 were:

The Gregson *Trombone Concerto* (1979), transcribed for brass band by the composer, premiered at Newbury Festival May 2013.

“*Radio City*”, a new work by Peter Graham, influenced by Jazz and Swing bands of New York, premiered at the Festival of Brass in Manchester in January 2013.

Other premieres included Martin Ellerby’s *Sonata for Trombone and Piano*, premiered at the International Trombone festival in Paris in July 2012; Paul Lovatt-Cooper’s *Slipstream*, premiered in Cardiff St David’s Hall in March 2013, and Alan Fernie’s composition *Brave*, which was premiered in Switzerland in September 2013.

The table in figure 2 below shows the outline of the projects that I organised for the DMA.

**Figure 2: Compilation of folio for DMA – Summary of components:
September 2012**

Candidate: L Brett Baker

	Course requirement	Evidence required	Evidence provided	Title / description
PROJECT 1	Explore new repertoire, preferably premieres of large scale works	Two testimonials / reviews	STUDIO / LIVE RECORDING	Recording of brand new works for Trombone and Enfield Brass Band 'Novus Vox'
PROJECT 2	Explore new repertoire, preferably premieres of large scale works newly discovered	Two testimonials / reviews	STUDIO / LIVE RECORDING	Recording of Historically Significant solos rarely heard and never recorded in last 100 years and never performed in the UK, Including Novakovsky Concertino and Meyer Concertino; released March 2013
PROJECT 3A	Premiere of large scale work by a major composer in the field	Two testimonials / reviews	STUDIO RECORDING	Gregson Concerto Newbury Festival 11 th May 2013
PROJECT 3B	Premiere of large scale work by a major composer in the field (possibly by postgrad / member of faculty of University)	Two testimonials / reviews	LIVE RECORDING	Peter Graham Concerto (2013) FOB 25 th January 2013
PUBLIC PERFORMANCE	Presented at UoS during year of submission	May include one piece that exists already as a recorded performance elsewhere in the folio		Lecture recital on significant rarely heard works for trombone and brass band, including Premiere of Wiffin Concerto November 2013
CRITICAL EVALUATION – 10,000 words total for write up of all projects, reviews etc.				
SUPPORTING MATERIAL – listing of career since 2010 – major recitals, commissions, performances as soloist & chamber music, recordings, broadcasts, examining, teaching, performances with Black Dyke Band UK & abroad				

Project 1:

Novus Vox

(Song of Joy)

Sacred Compositions for Trombone & Band

Enfield Citadel Brass Band

Bandmaster Jonathan Corry

Project 1: Description and Summary

Music of the Salvation Army: Novus Vox (New Voice)

Project one; a recording celebrating brand new compositions and arrangements for solo trombone from composers in and connected with, the Salvation Army.

Influences of Salvation Army Music:

It would be difficult for a contemporary trombone soloist in the brass band genre not to be influenced by the music of the Salvation Army, due to the numerous talented composers that have written excellent music for the instrument over the years, but also the fact that many Salvationists have been part of the very fabric of brass banding. The most obvious example of this is Eric Ball, the father of modern brass band scoring. There has been a certain bias towards the trombone, which may be, in part, due to some excellent pioneers of the instrument who have played for leading orchestras, such as Maisie Ringham and Dudley Bright, who both had their musical roots in the Salvation Army. Also, composers such as Ray Steadman-Allen, a giant in Salvation Army music over the past 60 years, is himself a trombone player, which is likely to be a factor in his composing and arranging many solos for the trombone.

Many of the current writers for Salvation Army bands, as well as, for instance Robert Redhead, Ivor Bosanko and Norman Bearcroft, have written solos for the instrument. In some instances trombone players have adapted compositions and arrangements written for other instruments, by these composers. For example, Ivor Bosanko's arrangement of Joy Webb's *Share my Yoke* for cornet has been played by almost every brass instrument, and in many settings within the wider brass community, rather than just in Salvation Army brass bands and was originally a choral work.

Composers such as Peter Graham, Paul Lovatt Cooper, Robert Redhead, Kenneth Downie, Bramwell Tovey, Edward Gregson and Ray Steadman-Allen all started their careers in the Salvation Army and have all written test-pieces for contesting bands and many are also prolific composers in other genres. Downie, Gregson, and Steadman-Allen are considered to be some of the leading composers of brass music

in the 21st century. This, therefore, has greatly influenced the music making of the brass band trombonist.

Context:

I was first exposed to the music of the Salvation Army when visiting Star Lake Music Camp. This is a summer camp for the Salvation Army music department in New Jersey, USA. Many Salvationist players, as well as composers, have joined the ranks of contesting bands over the years and therefore my introduction to Salvation Army music goes back to my association with the 'Peacock' family in Fairey's Band who introduced me to Salvation Army bands in Canada and the USA in the early 1990's, also whilst at the Flowers Band the 'Jenkins family' introduced me to the wider Salvation Army family in the UK in the late 1990's.

I built contacts that led to several recordings of Salvation Army repertoire. For instance I met Jonathan Corry whilst he studied at the RNCM and also worked with him at Star Lake Music Camp where we came up with the idea of the Fuoco Brass project in 2001. I premiered a composition by Dorothy Gates entitled *Come into our World*. In 2002/3 I was introduced to the music of Leslie Condon by recording his *Song of Exuberance* with the Mississauga Temple Band in Canada on a CD entitled *Credo*.

Whilst in a second project, this time with a Salvation Army Band, Boscombe from the UK, entitled *Faith Encounter* the title track of the album which I premiered Ray Steadman-Allen's significant work for the instrument, which I commissioned Steadman-Allen to write in 2006.

Figure 3

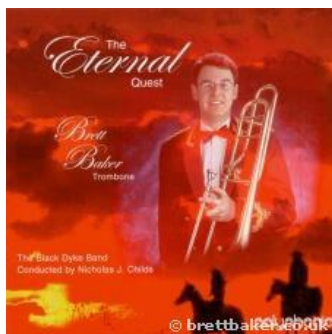
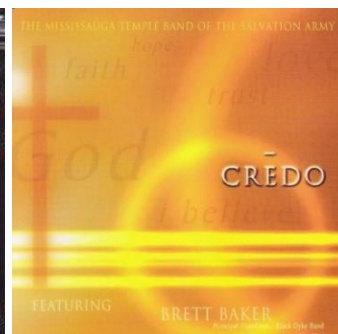


Figure 4



Figure 5



The Star Lake association also introduced me to the work entitled *The Eternal Quest*, one of the Salvation Army's most significant works for trombone, again composed by Ray Steadman–Allen. I recorded this on an album with the same name in 2001 with the Black Dyke Band. I had also previously recorded another well-known Salvation Army piece, Erik Leidzen's *Concertino for Trombone & Brass Band*, with Flowers Brass Band on a CD entitled *Bakers Dozen*. Both of these well-known pieces of music were written and published in the 1950s.

Figure 6



Figure 7



Being introduced to these pieces inspired me to further investigate Salvation Army writing and contemporary composers.

Previous leading directors of brass bands with strong associations with the University of Salford, such as Professor David King and Dr. Howard Evans, have showcased the nature of Salvation Army writing to a general brass band public. This includes from the YBS Band and Professor David King the *Essays for Brass* series in the 1990s and *The Music of Ray Steadman-Allen* in 2005. In addition, for his DMA, Dr. Howard Evans produced a CD called *Sanctuary* which featured the music of Ray Steadman-Allen from 2005-2008.

This Novus Vox CD project is the first time a non-Salvationist brass player has championed music of contemporary Salvationist composers, in this case for trombone and band, including some un-recorded older manuscript works that were never made available for general performance. Although I have previously recorded

some early Salvation Army repertoire for Trombone and piano on a CD recording entitled *Fly me to the Moon*.

The only other solo album of purely Salvation Army trombone solos was recorded by Andrew Justice and the International Staff Band in 1998/99. However, that album consisted of established traditional Salvation Army repertoire, whereas my project focuses on music composed within the past 20 years. Therefore, the Novus Vox project is unique in its presentation of works.

All the featured composers have an association with the Salvation Army and have in common a deep spiritual belief, which is very much evident in the nature of their writing. The only exception is Philip Wilby who is very much associated with the Church of England (his wife is a C. of E. Minister).

All the pieces on this recording are World Premières, with the exception of Roger Trigg's *Rejoice*, which was first played and recorded in Australia in 2009. This version will be the second UK recording, as it has already been recently recorded by Andrew Justice and Enfield Band in 2011.

The reason I thought it necessary to champion this music is not only its deep religious nature but also the fact that the music in its own right is very emotional, stimulating, beautiful and rewarding to play. Also, it is apparent that trombone players of the Salvation Army show a great deal of virtuosity as extremely difficult trombone pieces have been written since the 1950's, facilitated by their technical prowess.

The opening up of Salvation Army music and their compositions took place on 1st March 1992 (Salvationist Newspaper, 25th January 1992), which meant that Salvation Army music could be played by contesting bands from this point onwards. Three of the works on this CD project are arrangements for trombone that did not exist previously. A new arrangement by Mark Freeh of *The Conquest*, by Scholes, that was previously only available with piano accompaniment has unfortunately not been included on the CD, as well as a piece entitled *The Priceless Gift* by J. N. Adoire, (No. 1116 in the General series) and *The Bellringer* (No. 1283 in the general series,

copyright 1947) by W V Wallace as it would have made the project well over 80 minutes in duration.

The ecclesiastical nature and influence of all these works made it appropriate to use a Salvation Army Band to record the works with. The Enfield Citadel Band is one of the leading church bands of the Salvation Army. The solos from the Salvation Army repertoire selected for this project had not been recorded previously and were a mixture of new compositions and arrangements from within the past three years. The exceptions are *He gave me joy* and *The Light has come*, as these have only just been made available personally to me in manuscript form and as such have not been recorded on a commercial disc until now.

I was keen to present solos from the Salvation Army using my stature as a leading voice for the Trombone and therefore become the first non-Salvationist to record and promote this music.

Figure 8



Richard Scott (Engineer), Brett Baker (Soloist) and Jonathan Corry (Bandmaster ECB)

Process:

Many of the pieces were written for me and so collaboration took place to make sure the writing would work for me as a soloist. I also asked Steef Klepke, a renowned researcher in Salvation Army circles, to suggest pieces that have never been recorded and Mark Freeh, from the USA, to suggest pieces that would be possible and not previously highlighted.

Collaboration between Andrew Mackereth, Martin Cordner, Andrew Wainwright and Dorothy Gates (Gates and Mackereth are also trombone players) was necessary so that they could be informed about my strengths and weaknesses when writing solos for me. I also sent these composers previous CDs such as 'Shout' and 'Faith Encounter' to aid inspiration and see what I have performed previously musically and technically.

The Kenneth Downie work had not been recorded previously, due to discrepancies between the manuscript score and parts. It was originally a euphonium duet, according to Andrew Blyth the Assistant Territorial Music Director of the Salvation Army, and then changed to a trombone solo and premiered in Japan by the International Staff Band of the Salvation Army (ISB) and trombonist Andrew Justice. Sorting out the parts took a considerable amount of editing but allowed this unknown piece by a leading composer to be showcased. The composer could not remember much about the piece, but Andrew Justice who premiered the work, and Andrew Blyth who played in the first performance were useful contacts to advise on putting the piece together.

Critical Commentary:

The pieces chosen were actually very challenging technically and musically and I wanted to use a Salvation Army brass band to present authentic recordings. Due to the difficulty of the repertoire some of the pieces posed technical challenges and the engineer needed to rebalance the band to reduce tuning problems that occurred whilst in session.

I achieved the objectives of presenting various genres and their influences on the brass band trombonist by presenting these new works that were commissioned by me, performing works that were rarely performed, along with researching and discovering existing pieces that needed re-working to be performed. I provided new exciting repertoire and showcased other works that had not received any limelight such as the works by Bright, Downie and Redhead.

Many of the Salvation Army works from the likes of Eric Ball and Steadman-Allen have influenced other composers such as those commissioned later in this portfolio (Peter Graham and Edward Gregson) and likewise the composers featured in project 1 were clearly influenced by others such as Leslie Condon and Steadman-Allen, when analysing Mackereth's Song of Joy the title track, for instance.

In terms of interpreting the works I took guidance from leading Salvationist Trombonists such as Andrew Justice who was playing in the Enfield band section for the recording and has been principal trombone for the International Staff band for nearly 30 years, and also Don Jenkins a well-known conductor and soloist from the Salvation Army genre who was present at rehearsals and the recordings.

I also requested Kevin Lea a Salvationist in his early years and player now in Jaguar Landrover band to also advise me on the recording. Furthermore where possible I listened to live recordings of works but as most were new commissions, this was difficult to achieve and so many discussions with the selected composers took place.

This CD contributes new repertoire to the Trombonist and Salvation Army genre and will impact on the world of the trombonist in general in opening up such repertoire to a wider trombone audience. Research on works by Redhead, Downie, Heaton and Bright was fairly easy as these composers are well known within Salvation Army circles so material was straight forward.

I also discovered works by Scholes, Adoire and Wallace, they were not included on this particular project due to exceeding the recommended CD playing time, but demonstrates perceptive and imaginative accounts of the compositions chosen.

The reviews found in the appendices demonstrate that the interpretations and performance of the pieces were to a high standard. The repertoire for this CD was somewhat challenging and serious; feedback that took place from critics, shown in the appendices indicated that it was a demanding but impressive CD.

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 him included: *Concert Piece: Alexandre Guilmant* transcribed by Ray Steadman-Allen, *Song of Exuberance: Leslie Condon* and the *Eternal Quest* by Ray Steadman-Allen. Through his classical trombone studies Andrew 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. The opening statement of the solo can be seen in figure 10.

Figure 10

The image displays a musical score for the piece "SONG OF JOY or Confident Rhapsody" by Andrew Mackereth. The score is written for a Trombone Soloist and a full brass section. The tempo is marked "Con brio J. = 100". The Trombone Soloist part begins with a dynamic marking of *mf* and is marked with a box labeled "A". The brass section includes parts for Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, and Euphonium. The Solo Horn, 1st Horn, and Euphonium parts have dynamic markings of *ppp*. The score is presented on a page with a scroll bar on the right side.

“When I look at *Song of Joy* now, you can see the influence of Barat in the slow movement with the lush harmonies incorporating parallel sevenths and ninths and unexpected harmonic progressions” (Andrew Mackereth).

During Mackereth's music degree he developed a particular appreciation of the music of Stravinsky and Shostakovich and whilst he had not intended that such composers should influence this composition in any way, when looking at the off-beat basses at letter G and again at I, it is apparent that they may have influenced him subconsciously shown below in figure 11.

Figure 11

The image displays a page of a musical score for a piece titled "SONG OF JOY". The score is arranged in a standard orchestral format with multiple staves. At the top left, there is a page number "6" and a rehearsal mark "110". The title "SONG OF JOY" is centered at the top. The instruments listed on the left side of the score are: Solo Tbn., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., B. Bass, and B. Bass. The Solo Tbn. part features a complex, rhythmic melody with many sixteenth and thirty-second notes. The Solo Cor. part has a "Solo" marking and a dynamic of "mp". The woodwind and brass parts (Horns, Bars, Trumpets, Trombones, Euphonium) play a steady, rhythmic accompaniment. The bass parts (B. Bass) play a consistent, rhythmic pattern. The score is presented in a digital format, with a page number "69 x 8.27 in" and a scale indicator "III" visible at the bottom.

The work is reminiscent of Spring Rounds from *The Rite of Spring* and a strong hint of Shostakovich Festival Overture in bars 161-165!" shown below in figure 12.

Figure 12

The image displays a page of a musical score, labeled 'Figure 12'. It features 18 staves, each representing a different instrument or voice part. The instruments listed on the left are: Solo Tbn., Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., B. Bass, and B. Bass. The score begins at measure 157. The Solo Tbn. part has a dynamic marking of *pp* and *cresc.* leading to *ff*. The woodwind and brass parts (Baritone, Trumpet, Trombone, Euphonium, and Bass) show a similar dynamic progression from *pp* *cresc.* to *f* *cresc.* and finally *ff*. A rehearsal mark [161] is placed above the Solo Tbn. staff at the beginning of the second system. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.

Thematic Material

Andrew 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 of Song of Joy:

Andrew states,

“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: 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 emptiness, mourning the death of South Africa’s greatest tenor Sipiwo 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, which not only touched the heart of all South Africans united, but the whole 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 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.

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 a 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.

Beneath the Cross of Jesus by Clephane, Maker / Ray Starling arranged by 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 solo part is technically very challenging for a slow melody and this can be seen in figure 13.

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.*

Figure 13

Trombone Soloist Duration: 3:13

Beneath the Cross of Jesus

Misterioso (♩=88) Clapham, Makoz/Ray Stelling
 - (move along) Arranged for brass band by Mark Fresh

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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 Klaucke for his brother Henk in memory of the passing of Henk's wife, Herma van Dalen, who died aged 64 in 2010. She had translated many songs from English to Dutch and vice versa in the 1980s, 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. Figure 14 shows the thematic material taken up by the flugel horn and the soprano before the soloist enters.

Figure 14

The image displays a musical score for a Trombone Solo of the song "His Provision". The score is arranged by Dorothy Gates and is based on the original by Ivor Bosanko. The tempo is marked "Andante cantabile" with a metronome marking of quarter note = 96. The score is for a full band, including a soloist trombone, soprano euphonium, cornets, flugel horn, horns, baritone horns, trombones, euphonium, basses, and percussion. The percussion part includes Egg Shaker, H.H. - brushes, S.D. - cross stick, Light tom fill, and Ride Cym. The score is in 4/4 time and features a key signature of one flat. The title "Trombone Solo - His Provision" is prominently displayed in the center. The arranger's name "Arr. DOROTHY GATES" is in the top right corner. The tempo marking "Andante cantabile ♩ = 96" is in the top left. The score is numbered "9" in the top right corner. The score is written in a standard musical notation with various dynamics and articulations.

The Follower by Martin Cordner

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 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).

Figure 15 shows the opening statement in the new work.

Figure 15

The composer states “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 (shown in figure 15) features an original melody, noble in style and attempts to capture John Newton as a young man, proudly following in his father's footsteps which leads to the Cadenza shown in figure 16.

Figure 16



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 (figure 17) which leads to the final celebratory movement where all the aforementioned themes are drawn upon and the central tune sings high and loud.

Figure 17



A recapitulation of the initial 'noble' theme develops into an exciting finale, drawing the piece to a brisk and energetic conclusion.

Still Small Voices (Repton) Arranged by Philip Wilby

This trombone trio uses the well-known tune *Repton*, used by the composer Philip Wilby at the request and commissioning by 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 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.

Sweet Hour of Prayer by Wilfred Heaton arranged by Paul Hindmarsh

Figure 18

Sweet hour of prayer

Quieto $\text{♩} = 108$ arr. WILFRED HEATON
scored by Paul Hindmarsh

The musical score is arranged in systems for various instruments and voices. The vocal parts include Soprano Cornet, Solo Cornets, 1st Cornets, and 2nd Cornets. The brass section includes Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Solo Trombone, 2nd Trombone(s), Bass Trombone, Euphoniums, and Basses. A Glockenspiel part is also present. The score includes dynamic markings such as *pp* and *ppp*, and a tempo marking of *Quieto* with a quarter note equal to 108 beats per minute. The copyright notice at the bottom reads: © Copyright 2008 by The Wilfred Heaton Trust. Published and distributed by PHM Publishing, Paul Hindmarsh Music Productions Ltd. www.paulhindmarsh.com

This arrangement for brass band by Paul Hindmarsh was originally for trombone and piano. The opening statement and solo line can be seen in figure 18. 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.

He Gave Me Joy by Robert Redhead:

Robert Redhead was asked by Maisie Wiggins (nee Ringham) to write this solo for her to play as a 'tone' solo in the Salvation Army Royal Albert Hall Annual Bandmasters Councils Festival, in 1974 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. It was amazing and a great lesson in preparing for a performance (Klepke, S. 2014).

Professionally she was the Principal Trombonist in the Halle Orchestra in Manchester of the 1950s, a great orchestra with a fine conductor - Sir John Barbirolli. She was also a fine Salvationist, 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. The opening statement can be seen in figure 19.

This is 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.'*

Figure 19 He Gave me Joy

Trombone solo - He gave me joy

Brass Band

Musical score for Trombone solo in the piece "He Gave Me Joy". The score is for a brass band and includes parts for Trombone I, II, III, and Euphonium. The tempo is marked "Maestoso e sostenuto" with a metronome marking of 89. The score is in 4/4 time and features a key signature of one flat (B-flat major). The music is written for Trombone I, II, III, and Euphonium. The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into measures, with a box around measure 12. The score is written for Trombone I, II, III, and Euphonium. The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). The score is divided into measures, with a box around measure 12. The score is written for Trombone I, II, III, and Euphonium.

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 the trombone quartet *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 baptised 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. The lead trombone part can be seen in figure 20 below.

Figure 20

The image shows the musical score for the 1st Trombone part of 'Soul Origin' by Dorothy Gates. The score is written in 3/8 time and includes the following details:

- 1st Trombone**
- Soul Origin**
- For Bones Apart & Enfield Citadel Band*
- DOROTHY GATES**
- Misterioso e quasi recit. ♩ = 38**
- Measures 1-12: *mf*, dynamic marking.
- Measure 13: Start of a new phrase.
- Measure 18: **Più mosso ♩ = 48**, dynamic marking *mp*.
- Measures 28-33: *mp*, dynamic marking.
- Measures 34-44: *cresc.* and *f*, dynamic markings.
- Measure 45: **Più mosso ♩ = 48**, dynamic marking *p*.
- Measures 46-54: *mp* and *mf*, dynamic markings.
- Measure 55: Start of a new phrase.

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*'.

Project 2A:

Salute to Sousa:

and Other Forgotten Trombone Solos

Accompanied by John Wilson, Piano

Project 2A: Salute to Sousa: and other forgotten trombone Solos.

Project two involved research into forgotten trombone solos from the origins of writing for the trombone up to the 1930s and the solos of American Wind Bands.

Influences of Classical and American Wind Band Music:

The German and Austrian solos of the 17th and 18th Century have been a strong influence to me a brass band trombonist, as have the American compositions and performances of the 19th and early 20th century. The classical composers will have influenced the writing of most modern day brass band composers in some way as so influenced also the players of modern day compositions.

Up until 1913, brass band test-pieces were orchestral transcriptions so the movement was and is heavily influenced by the classical music trends. After 1913 we see original works being composed for brass bands by classically trained composers, the movement becomes a genre in its own right and eventually solos are composed or arranged for trombone and brass band. As material was short on supply in the early years it was necessary to borrow compositions from Wind Bands, Orchestras and arrange the popular songs of the period for instrumentalists. Therefore the solos from the '*golden era*' of Concert Bands in the USA 100 years ago became a huge resource for trombone soloists in the brass band genre.

Original brass band works today contain many quotes and references to classical compositions, taking examples from leading composers in the brass band genre such as Graham, Wilby and Sparke. I thought it important to look at what might have influenced Arthur Pryor in his writing for the trombone and other important performers and composers of his era. Was there influence from the German Polkas of centuries before, or was it the foxtrots and dances of his era, or both? Was Pryor influenced by the virtuosi performers and compositions of the 16th -18th century or just writing based on his own experiences of playing?

Arthur Pryor was the most prolific soloist with the Sousa Band from 1892-1903 before setting up his own band where he continued to play and compose solos up to the 1940s. His output has been a major influence on many current trombone soloists due to the sheer number of solo compositions but more importantly his passion for recording his compositions which took place from the 1890s to the 1930s. Many other soloists did not get their solos recorded and often they played from memory so the solo parts did not exist. Until my research many of these other pieces had been forgotten about and never recorded. That said works by Pryor and others virtuosi trombone soloists such as Zimmerman, Mantia, Clarke, Innes, are still played in concerts around the world due to their entertainment value and sheer virtuosity. This is partly due to my own performance practice of showcasing such material with bands around the world in New Zealand, America and Australia and Europe, as well as at International Trombone Festivals in for instance Paris, Las Vegas and New Orleans.

My chosen project was to investigate solos that have been forgotten and overshadowed due to the dominance of Arthur Pryor. There has been very much a trend to record the Pryor works at the expense of other similar composers of the era, as well as virtuosi from earlier periods that have therefore been ignored.

Critical Commentary:

To put the *Salute to Sousa* project into context it is necessary to explain that the trombone has not always been seen as a solo instrument and much of the more recent change in attitude towards the instrument came about with the introduction of solo recordings by Christian Lindberg in the late 1980s and early 1990s. However not so well known is that the trombone has been a popular solo instrument at several other times in history. Other such periods are explored in this project.

The trombone was used extensively during the 1600s in Italy and Germanic countries, but usually as a chamber instrument rather than for solo work. However, some solos do exist, that were written for the virtuosi players of the day and hence the inclusion on this CD of the Cesare *La Hieronyma* (1621) composition and the *St Thomas Sonata* (1660s). The dexterity required for these pieces is quite astounding

and demonstrates the impressive abilities of the players during that time on what would have been difficult instruments to perform on, based on my experience of playing copies of the original instruments, that are small bore and using uncomfortable mouthpieces.

Trombone use then declined significantly in Europe during the 17th and 18th Centuries, except in Austria, where its popularity and importance grew significantly. Solos began to emerge from composers such as Leopold Mozart, Georg Christoph Wagenseil, Michael Haydn and Johann Albrechtsberger in the form of concertos. The inspiration for many of these composers was no doubt the virtuosic playing of Thomas Gschladt, who worked in the court orchestra at Salzburg, and the renowned trombonists Leopold Christian Senior and Junior (New World Encyclopaedia 2011 / Wigness C.R.1978 P.34). The above pieces written for alto trombone have been performed and recorded extensively in the classical genre and therefore I have chosen to disregard this period for the purposes of this research and subsequent recording.

Following Thomas Gschladt's decline we see Leipzig and Germany rise to become a centre of trombone pedagogy, during the beginnings of the Romantic period. For instance the trombone began to be taught at the new Musikhochschule in Leipzig founded by Felix Mendelssohn.

It appears that Frederick Belke and Karl Traugott Queisser who both played in the Gewandhaus Orchestra in Leipzig in the 1840's were the influence for many composers to write for trombone as a solo instrument. The Ferdinand David (1810-1873) *Concertino* op. 4 has been a staple solo for many years and is believed to have been written for Queisser, and was premiered at the Gewandhaus in 1837. David was the leader of the Gewandhaus Orchestra and a virtuosi soloist himself.

I have recorded Carl Heinrich Meyer's *Concertino for Bass Trombone* (1815), which is very high for today's bass trombone players. Little is known about Meyer other than the piece was premiered by Frederick Belke in 1815 again by the Leipzig Gewandhaus Orchestra. Secondly I recorded Josef Novakovsky's *Concertino for trombone and piano* (1840), which was written shortly after the Ferdinand David

Concertino. Novakovsky was a famous Polish piano virtuoso, who played trombone in his student days. Queisser, during the period 1815-1840 almost single-handedly helped to re-establish the reputation of the trombone in Germany and began a tradition in trombone playing that is still practised there today (W. W. Wells; 2005 p.34).

It is worth noting that the more famous Freidebald Grafe *Concertino* (1897) and Ferdinand David *Concertino* (1837) have been played, and recorded with brass band accompaniment by the likes of Andrew Berryman, Principal Trombone of the Halle Orchestra (1988- 2008), with both Wingates Brass Band, the GUS Band. However in contrast Berlioz's *Funeral Oration* has never been performed with brass band and maybe is considered not virtuosic enough. The Ferdinand David *Concertino* was in fact arranged by Leslie Condon for Salvation Army brass bands in the 1980s. As only the second and third movements had been arranged for brass band, Bryan Hurdley arranged a version of the first movement for me in 1994.

In England 200 years ago, few of the English composers in the 18th and 19th Centuries wrote solos for the instrument. This may have been composers' lack of understanding, but more likely would have been the lack of availability of instrumentalists (Guion D.M. 1998. p.6). This may be why this period did not influence greatly the soloists in the brass band movement 100 years later as very little solo material existed to influence the brass band genre. Although Gustav Holst wrote a test piece for brass band and was making a living as a professional trombonist in the early part of his musical career, his *Duet for Trombone and Organ* written in 1894. It has never been transcribed for Trombone and brass band, and once again is not a virtuosic solo when compared to the works of Arthur Pryor.

The next period when the trombone was in focus again as a solo instrument was in the USA, from 1880 to 1940, with the emergence of professional wind bands after the American Civil War and beginnings of professional orchestras. This was the popular music of the era and lead to several virtuosi players such as Frederick Innes (1854-1926), Frank Holton (1858-1942) and Arthur Pryor (1870-1942) becoming the pop idols of their day.

Frederick Innes was the trombonist in the Patrick Gilmore Band (1829-1892) which was in many ways the pre-cursor to the famous Sousa Band. Innes then set up his own band on the West Coast and many of the later trombone soloists were trained in the Innes Band such as Ernest Clarke (1865-1947), brother of the more famous Herbert, and Leo Zimmerman (1866-1935) who later joined the Sousa Band as its soloist after playing with several of the famous band's including Pryor's Band (Herbert T. 2006 P.148).

Frank Holton was Pryor's predecessor in the Sousa Band, playing previously for Barnum and Baileys Circus, but on the appointment of Arthur Pryor he was overshadowed and became more famous for Trombone Manufacturing. Many immigrants went to the USA from Europe and immediately became virtuoso players, such as Simone Mantia (1873-1951). Mantia was Euphonium Soloist with the Sousa band and then assistant conductor with the Arthur Pryor Band, and importantly a trombonist with the Metropolitan Opera. Another example is Charles Cusimano (dates unknown) as Soloist with Sousa in the 1920s, and was also a soloist in the Pryor Band, and played again in the Metropolitan Opera Orchestra, as 1st assistant to Mantia. Others include Fred Jewel (1875-1936) who played with the Ringling Brothers Circus Band, as well as Barnum and Baileys Circus Band before becoming a conductor and composer. Clay Smith (1878-1930) who was a multi-instrumentalist that soloed on trombone again for the famous circus bands before setting up a publishing company. Manuel Yingling (1872-1925) was another soloist with the Sousa band in the 1920s, and conducted the Hyperion Band. Finally there was Joseph de Luca (dates unknown), who was proficient on Euphonium and trombone and again played for Sousa's Band. He played in the band from 1921 to 1928 soloing on all the Sousa Tours in that period. Many virtuoso players would play solos written for valve instruments on a slide trombone with ease during this period, partly because many were also valve players (Frye J.W. 2007).

Arthur Pryor immediately comes to mind when you consider virtuoso soloists and is far more well-known due to his enthusiasm to record his own repertoire. In fact many bands and soloists frowned upon recording as opposed to live performance during that era including Sousa himself who described it as "canned music". The popularisation of jazz and big bands in the 1950s led to the emergence of stars such

as Tommy Dorsey and Glenn Miller, which again has been widely documented and the decline in popularity of the Wind and Concert Bands.

In summary, for this CD I have resurrected pieces that have been forgotten through the mists of time in the Baroque, Romantic and post American Civil War period.

Methodology & Process:

Finding material for this project has been easier than I thought as a result of trips to Australia, New Zealand and the USA from the period 2008-2012. This allowed me to uncover many solos in band-rooms and libraries all over the world. Some of the initial works found I recorded on several other recording projects such as *Phenomenal Polka* (written in the 1880s, published in 1942 by Chart Music as a cornet solo) by Frederick Innes (1854-1926) recorded with the Reg Vardy Band on the *Freeh Spirit* project and also with piano on the recording *World of the Trombone Volume Three*.

Figure 21



John Wilson accompanist and Brett Baker Soloist at Peel Hall after the Salute to Sousa recording

Phenomenal Polka (1942) was discovered as a cornet solo in Wanganui Band in New Zealand and had been rarely played for over 100 years. *Valse Moderne* (in process to be published) by Gardell Simons (1878-1945) discovered in manuscript by Steve Dillon in 2010. Steve Dillon is owner of Dillon Music in New Jersey, USA, and a speaker and writer on Arthur Pryor and other trombonists from the American Civil war period. Mr Dillon often gets sent material that people believe will be of interest as he is a leading authority on Pryor and discussions with him led to the discovery of *Valse Moderne* and another solo in manuscript solo called *Salute to Sousa* (publication in process) by Frank Burnell, the title track of the CD project.

Researching for these forgotten solos led to me reading a paper by 'Frye' detailing research on the solos played by trombone soloists in the Sousa Band (Frye J.W. 2007). I spent the next twelve months trying to locate as many of the pieces mentioned in his thesis as possible. Over two hundred and fifty new solos were unearthed so the CD project is a small fraction of the works that I managed to uncover. Since selecting and recording these solos others have come to light.

As well as researching band-rooms across the world, Steve Dillon managed to find several other manuscripts of previously unperformed solos such as *Hyperion Polka* which was found from an old cinema library archive in the USA. Many of the pieces needed to be reformatted as they were very difficult to read. Fortunately some pieces had library recordings, and these were available online and were used to determine note queries on some of these works for instance with *Leona Polka* (1903) by Leo Zimmerman (Zimmerman L. Internet Archive 2014).

I decided to record these works to give them a much needed focus and attention within the world of the trombone. Previous recordings only exist on 78's or not at all, and the music was very difficult to acquire. Such a project had not taken place for 100 years on music from the American Civil War period and also music from the 1840s. I thought therefore this project would readdress the balance and allow this music to be showcased and brought to the forefront. As many scholars were unaware of much of this material, it contributes to the ever expanding repertoire for the instrument in a forgotten genre that has until now been ignored.

Programme Notes: Salute to Sousa, with added comments:

La Hieronyma (1621) Giovanni Martino Cesare

Giovanni Martino Cesare (c.1590-16-67) was born in Udine, but worked outside Italy for most of his life. He was a cornettist at the court of the Margrave of Burgau at Günzburg, near Augsburg. He became connected to Duke Maximilian of Bavaria and played in the chapel in Munich in 1612; in 1615 he entered Maximilian's service. His canzona *La Hieronyma* (1621) is remarkable in that it was the first piece of music written and published for solo trombone in Italy. Cesare wrote a collection of 28 pieces, written for a combination of instruments; the cornet – Cesare's instrument – the violin, the trombone, the viola da gamba and the organ as a continuo instrument. Some pieces also feature vocalists. The collection also contains *La Bavara* for four trombones. Cesare was obviously held in high regard in Bavaria and his music was included in important publications of the time in Munich. Figure 22 shows the more recent Robert King publication.

Figure 22

The image shows a page of a musical score for the piece "La Hieronyma" by Giovanni Martino Cesare. The score is for Trombone and Continuo. The title "La Hieronyma" is prominently displayed, along with the subtitle "from Musicali Melodie, 1621". The composer's name "GIOVANNI MARTINO CESARE, I" is listed, along with the editor "Edited by Glenn Smith" and the continuo realization by "Leslie Bassett". The tempo is marked "ANDANTE" with a metronome marking of 60. The score consists of three systems of music, each with a Trombone part (labeled "TROMBONE Horn") and a Continuo part (labeled "CONTINUO Organ, Piano or Harpsichord"). The music is written in a 4/4 time signature and features a melodic line for the trombone and a more rhythmic, accompanimental line for the continuo. The score is published by Robert King Music Co. in 1972, with the address "Editions Musicales Alphonse Leduc, 175, rue St. Honoré, 75040 Paris cedex 01, Printed in France".

St. Thomas Sonata (1660s) Anon

The *St. Thomas Sonata* was written around 1660-1670 and is so called because it was kept in the library of the Saint Thomas Augustinian Monastery, in the Czech Republic and is believed to have been written by a monk. It was discovered by Lubomir Klucar, a highly respected Moravian trombonist and teacher, but brought to the general public's attention by his former student Jaroslav Kummer in the late 1970s. This piece is important as it is the first piece intended solely for trombone and basso continuo, as opposed to being a trombone solo within a collection of other chamber works. This work has been published twice in recent years (1978 and again in 1999 as the *Saint Thomas Sonata*).

Concertino (1820) Carl Heinrich Meyer

Little is known of the composer Carl Heinrich Meyer. His *Concertino for bass trombone* was premiered on April 6th 1815 by Freidrich August Belke and the Leipzig Gewandhaus Orchestra. Seven further performances with the Gewandhaus Orchestra took place with the soloist Karl T. Queisser and a set of parts was published in 1831. The piece contains a lively theme and variations, after a stately introduction.

Figure 23 overleaf shows the Meyer piece first page and that it clearly states it was for bass trombone.

Figure 23 Meyer Concertino

Figure 24 Novakovsky Concertino

Concertino for Trombone and Piano (1840) Joseph Novakovsky (1805-1865)

Novakovsky was a famous Polish piano virtuoso, who had played trombone in his student days. This work was published posthumously by Fischer as both *Theme and Variations* and *Concertino*. The piece was probably also influenced by virtuosi trombonist Queisser. Figure 24 shows the first page of the work and birth and death years.

This piece appears to have disappeared from recital programmes and therefore I thought it important to play it on this recording. According to historian John Wallace, the trombone's popularity in Leipzig waned after Queisser's death (Herbert T. 2007). This piece has variations similar to the more famous *Gräfe Concerto* and also Arthur Pryor solos that would appear later. Also, there is some similarity of the slow variation in this piece with the middle section of the *David Concertino*, being written only three years after the Ferdinand David composition.

Sea Shells Waltz (1880s)

Frederick Neil Innes

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 became the panacea for all budding trombonists. Innes was born in London, England, on October 28th 1854. As a young man he believed that the trombone should take a more prominent place as a solo instrument. He was always an innovator, even in his later advent into the musical society of America, where he arrived in 1874 to Boston. 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 cornet 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 the autumn 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. Quoting a written account

"Gilmore went to the Folies Bergère to hear Innes play, and was astonished by this young man's virtuosity...As Gilmore was very convincing, it wasn't long before Innes came to America to become trombone soloist of Gilmore's Band."

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. The entire New York music scene was talking about the battle of the "Blasters" out at Coney Island. Similar to the competitions Beethoven would host with his peers on improvising variations. The front page of Sea Shells waltz can be seen in figure 25.

It was during this period 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 cornet. Innes had been tipped off that Levy was going to do this. 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 cadenza that lasted a minute and a half. Some of Levy's followers had complained to the management about this rivalry. Mr. Gilmore decided that Innes could play anything he wished, including Levy's solos, but it was to be played on separate programs from Levy. Unlike Arthur Pryor, few of Fred Innes' solos were published and when they were published it was often as a cornet solo, such as *Phenomenal Polka*. Eventually, Innes set up his own band on the West Coast and many prolific soloists played in the Innes band before making names as soloists, including Leo Zimmerman, Simone Mantia, Ernest Clarke (brother of Herbert) and Chas Randall.

Figure 25 Sea Shells Waltz

Figure 26 The Sweetest Story Ever Told

Sea Shells Waltz
Solo for Cornet, Trombone or Baritone

INTRODUCTION
Pastorale Met. J=63
FREDERICK NEIL INNES

Andante Con Moto

THE LATEST SUCCESS
THE SWEETEST STORY EVER TOLD.
(TELL ME, DO YOU LOVE ME.)

WRITTEN AND COMPOSED BY
R.M. STULTS.

BOSTON:
PUBLISHED BY
OLIVER DITSON COMPANY.

The Sweetest Story Ever Told (1894) R M Stults

The ornate covers for such printed songs can be seen in figure 26. This song from the 1880s also became popular with trombone soloists. Charles Stacey was a soloist with the Long Beach Band, who, unfortunately, is famous for dropping dead whilst playing this melody in 1926 (Herbert, T. 2006 p.148).

Harbor Lights (1914) Clay Smith

Clay Smith's first documented musical activity involved playing E-flat cornet solos for exhibits at the 1893 Chicago World's Fair. At some point he became proficient on the saxophone and trombone, which seems to have been his primary instrument for most of his career. His teachers included Alfred F. Weldon (1862-1914), Gardell Simons (1878-1945) and Hale A. VanderCook (1864-1949). He performed with several famous bands, such as the bands of Hi Henry's Minstrels, Wallace Brothers Circus, the Barnum and Bailey Circus and the Ringling Brothers Circus. He was also a featured trombone soloist at the 1904 St. Louis World's Fair with Phinney's Band (Barnhouse Website 2014).

With Guy E. Holmes, Smith formed the Apollo Concert Company, which toured on a vaudeville circuit. Around 1914, he set up the Smith, Spring and Holmes Concert Company, which made several recordings.

Smith was an accomplished and virtuoso trombone soloist. Many of his works reflect a need for technical and lyrical proficiency. Unlike Arthur Pryor, Leo Zimmerman and other contemporaries who "headlined" as soloists with the major touring concert bands of the day, Smith spent most of his career on the Chautauqua and theatre circuits. The piano accompaniment can be seen in figure 27 with the opening theme.

Figure 27 Harbor Lights

2

HARBOR LIGHTS
VALE DE CONCERT
 Solo for Trombone, Cornet, Baritone and B♭ Saxophone
 CLAY SMITH

№ 33
 PIANO ACC.

Moderato

Andantino

Figure 28 Leona Polka / Waltz

M 263
 2712
 L4
 3072

LEONA
 Polka Brillante
 LEO A. ZIMMERMAN

LIBRARY
 FREDONIA, N. Y.

Spirito

Trombone Solo

Piano

Andante

Leona Waltz (1915)

Leo Zimmerman

This piece was also known as Leona Polka as shown in figure 28 above. 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. He had also played in the Innes band. One interesting fact about Leo Zimmerman is that he played with no vibrato (Zimmerman L. Internet Archive), which would have been in stark contrast to the trombone playing of Pryor (Crystal Records CD451). On losing such a prolific soloist as Pryor, Sousa was determined to find a headline soloist.

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 well-known *Autumn*

Dreams. Others solos that he composed but have not been found include *Patriotic Melody*, *Waltz Caprice*, *Pride of the West* and *Aereo* (Frye J. W. 2007).

Priscilla Polka (1921) by Simone Mantia

Although more well-known today for his euphonium solos, Mantia was a very fine trombone player, having played in the Metropolitan Orchestra in New York and as trombone soloist, filling in for Pryor when he conducted the Sousa band in the absence of Sousa himself. Pryor invited Mantia to become his assistant conductor in 1903 at his newly formed "Pryor Band". This rarely played trombone solo was a tribute to Sousa's daughter, named Priscilla. Figure 29 shows the front cover of the solo that was for cornet and Euphonium and trombone, whilst figure 30 shows the main theme at letter A.

Figure 29

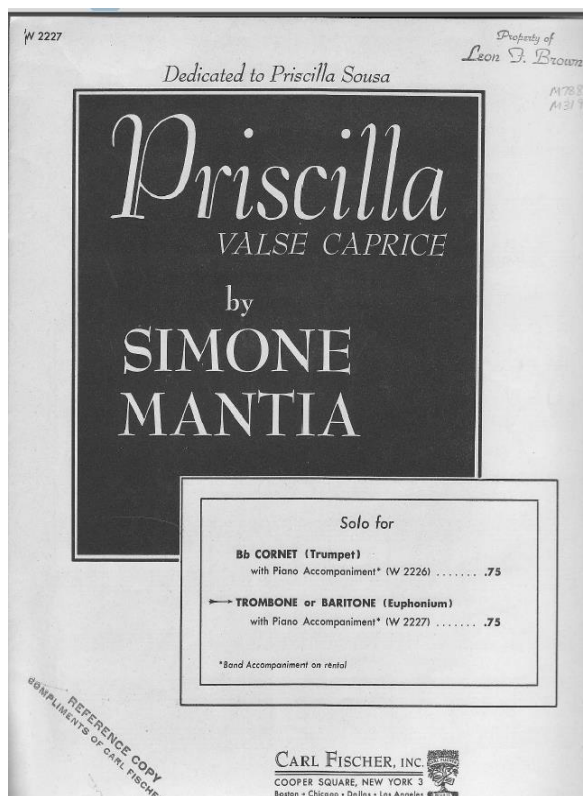
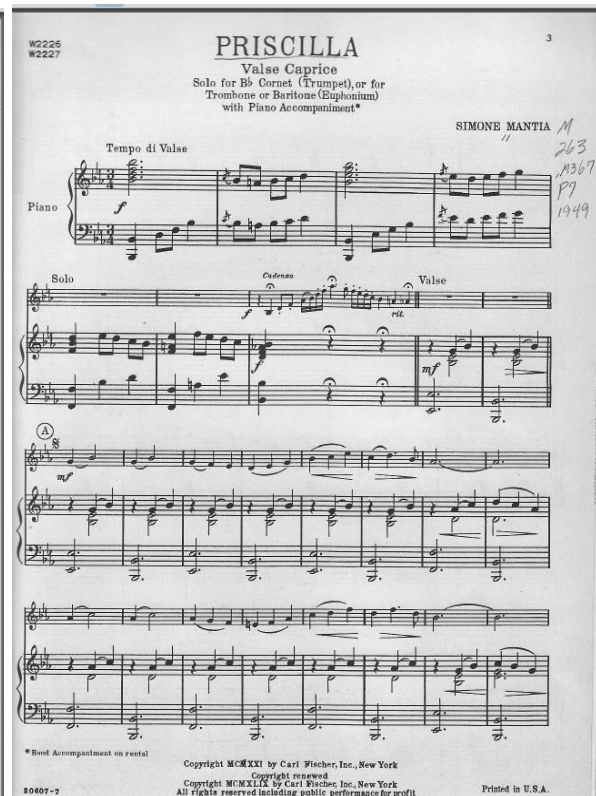


Figure 30



Devotion (1934) by Ernest Clarke

Ernest Clarke played trombone in the Gilmore band and encouraged his more famous brother, Herbert, to join the band when a vacancy arose. In 1892, the Gilmore Band disbanded and Herbert joined the famous Sousa band, whilst still making appearances in both the Innes and newly reformed Gilmore band, under Victor Herbert. It appears that Ernest joined Innes' band when the Gilmore band disbanded and he is most famous for his books of studies now rather than his trombone solos. This simple melody is a very different piece to the polkas of the day. Figure 31 shows the tune present in this solo which is very simple.

Figure 31

2 Sheet Music Edition
W. 1443

Devotion

ERNEST CLARKE

Andante

Solo

Piano

legato

mf

rall. *dim.*

p

p a tempo

mf

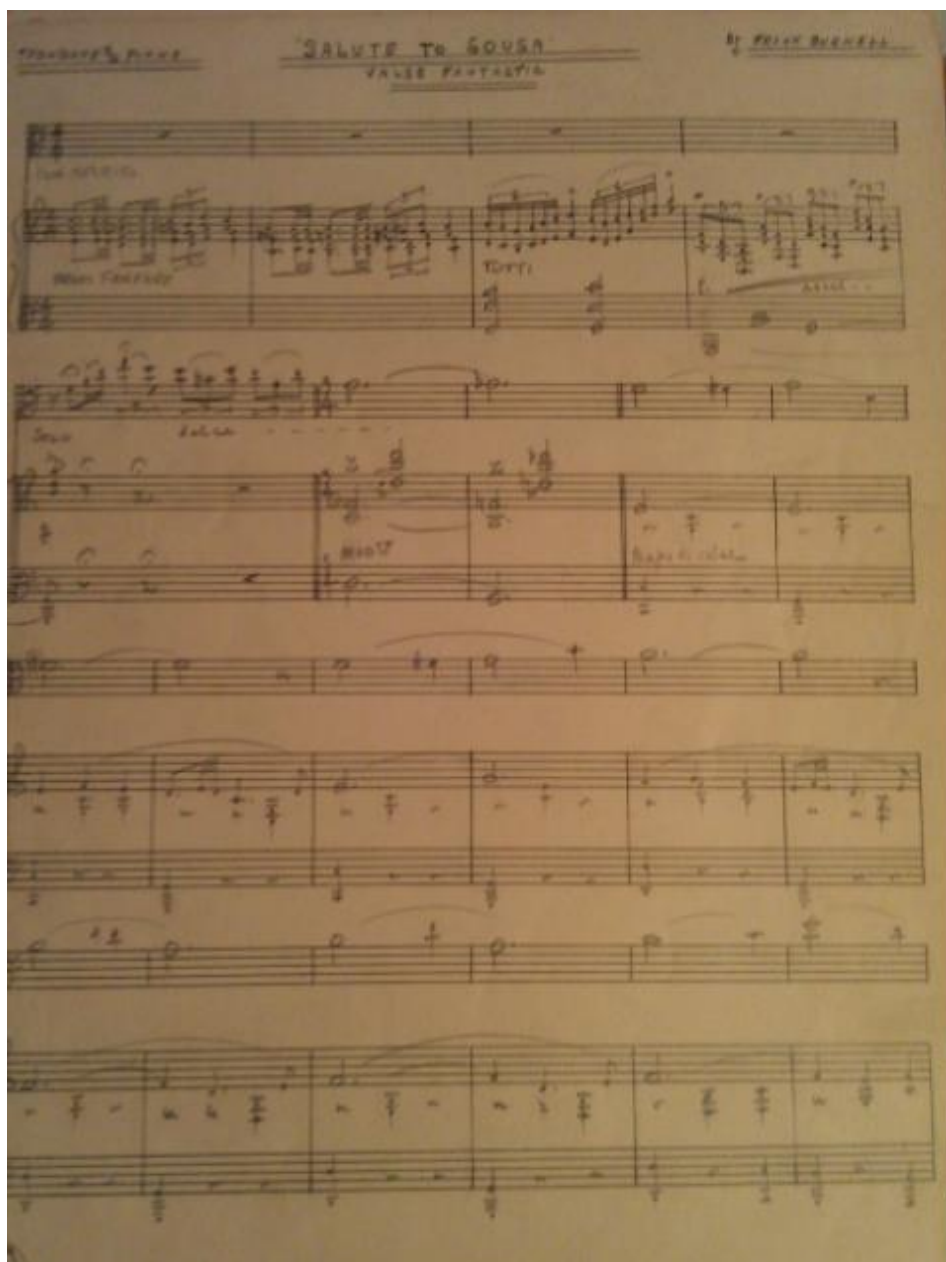
The image shows a page of sheet music for the piece 'Devotion' by Ernest Clarke. It is a 'Sheet Music Edition' with the work number 'W. 1443'. The piece is in 2/4 time and is marked 'Andante'. The score is divided into two parts: 'Solo' and 'Piano'. The 'Solo' part is written for a single instrument (likely trombone) and is marked 'legato'. The 'Piano' part is written for piano and includes dynamics such as 'mf', 'p', and 'p a tempo'. The music features a simple, melodic line in the solo part and a more complex accompaniment in the piano part. The key signature has two flats (B-flat and E-flat), and the tempo is 'Andante'. The score is presented in four systems, each with a bass clef staff and a grand staff (treble and bass clefs).

Salute to Sousa (1930s)

Frank 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 difficult to say the least. It was discovered as a manuscript on the desk of Steve Dillon, of Dillon Music, in New Jersey in 2011 and may not have been performed until this recording. The manuscript first page can be seen in figure 32.

Figure 32



My Heaven of Love (1933) by Edwin Franko Goldman

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. Eminent composer-conductor Edwin Franko Goldman founded the band in 1911 and the present band still retains the Goldman name under the current designation the Goldman Memorial Band. The print in figure 33 shows it was played by cornet soloist Del Staigers.

Figure 33

The image shows a page of a musical score for the piece "MY HEAVEN OF LOVE" by Edwin Franko Goldman. The score is for Piano and Cornet. The tempo is marked "Moderato". The key signature is three flats (B-flat major or D-flat minor). The score is arranged in four systems. The first system shows the Piano introduction. The second system shows the Cornet solo, marked "mf legato e molto rubato" and "pp". The third system shows the Piano accompaniment. The fourth system shows the Piano accompaniment with a "ritard." marking. The score includes dynamic markings such as *mf*, *pp*, and *ritard.*. The copyright information at the bottom reads: "Copyright MCMXXXIII Atlas Music Corp. International Copyright Secured Made in U.S.A. ALL RIGHTS RESERVED including public performance for profit. Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright."

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.

For its first season as the Goldman Band, in 1920, he began to present a vast array of soloists, including Del Staigers who played this version of the slow melody written by Goldman.

Hyperion Polka (1934) by Manuel Yingling

Manuel “Manny” Yingling was born in Newcornerstown, Ohio on October 24th 1872. He became a career musician, going through the school system in Newcornerstown. After leaving Ohio, Yingling pursued music studies at both Oberlin College of Music and Boston Conservatory. He was associated with several bands and orchestras throughout his distinguished career, including Sousa’s Band, in 1920. In nearly all of the bands that Yingling was associated, he was the featured trombone soloist.

In addition to his performing career, Manuel Yingling was also a conductor, composer and musical entrepreneur. As various performing engagements led him throughout the United States, he maintained a home in Newcornerstown, Ohio, and for many years served as the conductor of the Hyperion Band. Yingling was also a composer of band music. The majority of his compositional output is limited to marches and two-steps, although he did compose a solo for trombone entitled *Hyperion Polka*, which was named after the band that he conducted in Newcornerstown. The music was discovered in a library of silent film live music and was then arranged as a solo with piano, with help from Steve Dillon from New Jersey. The only solo part I could find was that of the cues shown on the 1st violin part as shown in figure 34.

Figure 34

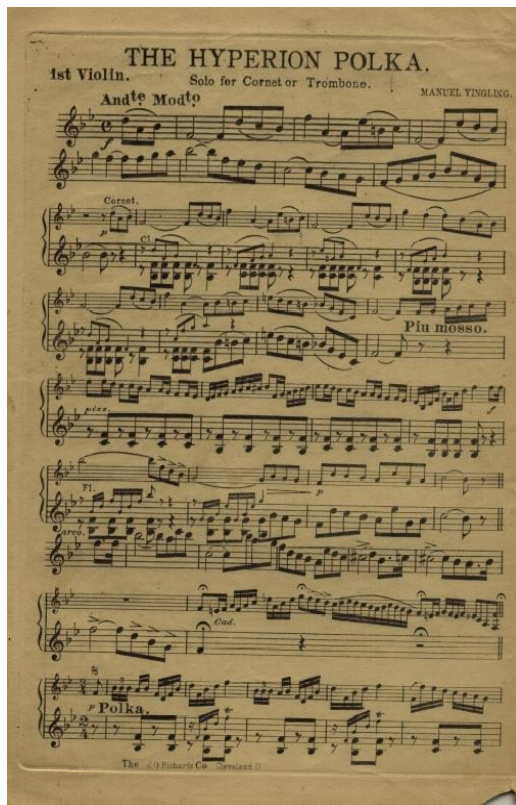


Figure 35



A Vous (To You) (1937) by Al Pinard

John Schueler (1892-1964), another trombone soloist with the Sousa band, did not compose any of his own solo works, instead choosing to champion the compositions of others. Schueler's favourite technical solos were those composed by Al Pinard (1880-1943), the first famous trombonist to endorse the *King* brand trombone manufactured by the H.N. White Company, and he was also a trombone soloist with the Pryor Band. Al Pinard also wrote some simple slow melodies such as this one, *A Vous* that I included on the recording and which is rarely heard. The melody of the work can be found in figure 35.

Beautiful Colorado (1940) by Joseph De Luca

Born in Rome, Italy, in March of 1890, Joseph De Luca became one of the best known euphonium soloists in the United States. He was a graduate of the Perugia

Conservatory of Music in Italy and was an accomplished musician in his home country, having played with many bands and orchestras before immigrating to the United States. He joined the Sousa Band in 1921, replacing John J. Perfetto as first chair euphonium and soloist; Perfetto had replaced Mantia in 1904 when Mantia joined Pryor's Band. In addition to being a fine euphonium player, De Luca was also a proficient trombonist. Although he played with the Sousa Band for many years, De Luca was also a member of Victor Herbert's Orchestra and the bands of Giuseppe Creatore, Patrick Conway and Frederick Innes. Figure 36 shows the introduction to the work.

Figure 36

HAWERA MUNICIPAL BAND 1971

Beautiful Colorado
(VALSE CAPRICE)

JOSEPH DE LUCA

Piano

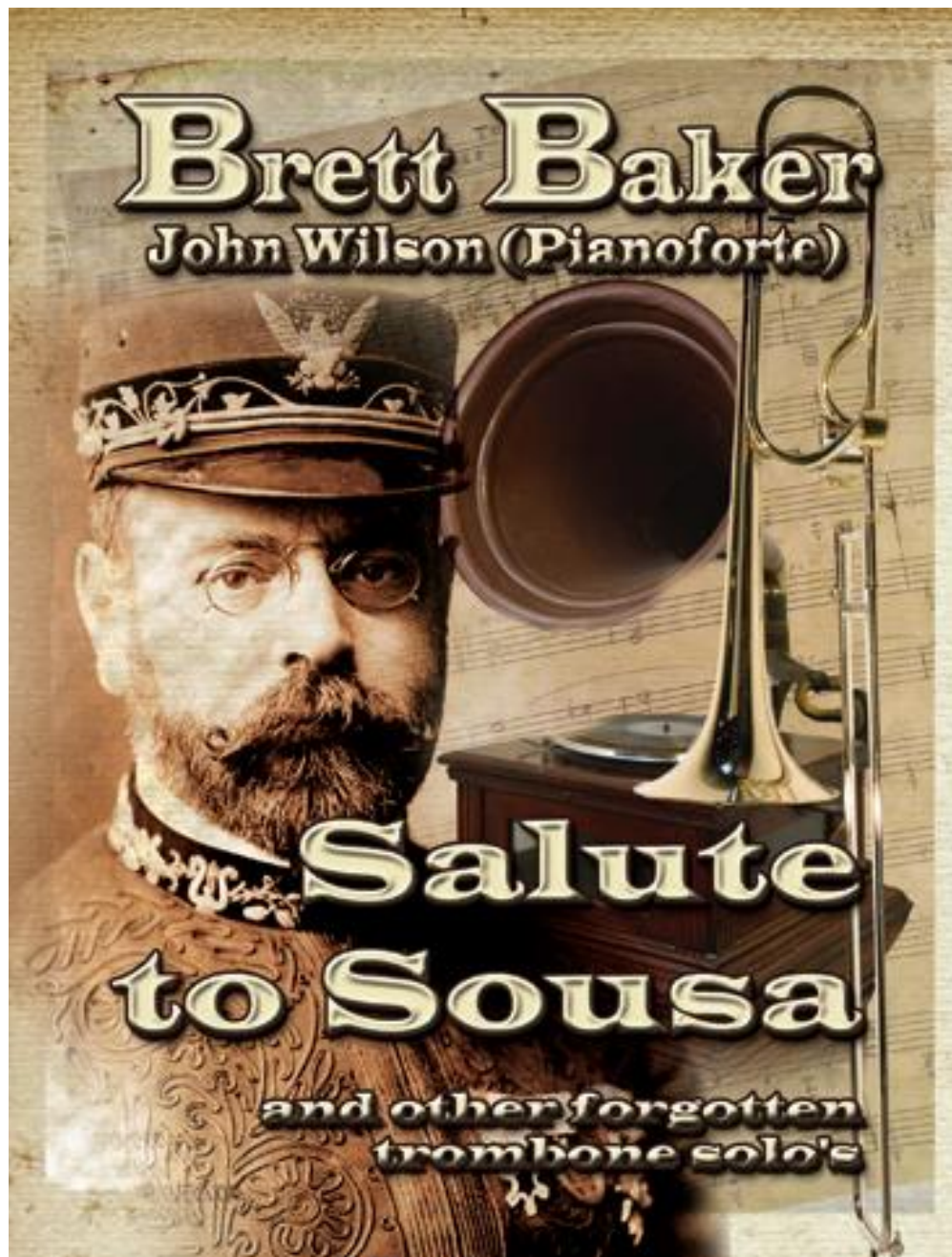
Introduction
Andante

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (pp) dynamic and includes the tempo marking 'Introduction Andante'. The second system features a crescendo (cresc.) marking. The third system includes a piano (p) dynamic marking. The fourth system concludes with a ritardando (rit.) marking and a 'marcato' instruction for the bass line. The score is published by G. Schirmer, Inc., New York, and is dated 1921.

Copyright, 1921, by G. Schirmer, Inc., New York 147 2

De Luca played with the Sousa Band until 1928, and during this time exhibited his skills on trombone, as well as euphonium. He appeared as a trombone soloist during the 1925 *Willow Grove Park* engagement, performing John Philip Sousa's composition *The Fighting Race*. His most well recognised composition is the euphonium solo *Beautiful Colorado*, hence its inclusion on this CD.

Figure 37 The Front Cover of the Salute to Sousa CD



Context of Salute to Sousa with other recordings:

As well as this CD of forgotten solos I also explored several other works that would be described as belong to this era of virtuosi playing they are:

Phenomenal Polka by Frederick Innes recorded with Brass Band on the Freeh Spirit CD WR12-05 2012 with piano on *The World of the Trombone Volume 3* QPRZ 028D

Concerto for Alto Trombone by Wagenseil recorded with piano on *World of the Trombone Volume 3* QPRZ 028D 2012

La Valse Moderne by Gardell Simons recorded with piano on *The World of the Trombone Volume 3* QPRZ 028D 2012

Atlantic Zephyrs by Gardell Simons recorded with brass band on the T-Bone Concerto CD WR-12-02 2012 and with piano on *Boneman Walking* WR12-03 2012.

All these works were discovered by me whilst I was touring from 2010-2012 and other than the Wagenseil these works have not been previously recorded on trombone since they were recorded onto wax cylinder in the early 1900s.

Project 2B:
Slide Projections:
Contemporary Concertos for Trombone & Wind Band

Figure 38 CD Front Cover of Slide Projections



Influence of Contemporary Wind Band Solos

I researched the Solos performed by trombone and wind band as opposed to trombone and brass band and how the wind band repertoire has influenced the brass band trombone player. I decided to choose contemporary trombone solos by composers well known to the brass band soloist, to try and further influence the repertoire played in the brass band genre. I wanted to choose pieces that were not yet known in the brass band arena, so that the pieces I selected could add to the small number of existing works in the genre that are substantial in length. Researching all brass band recordings with a trombone solo you shall see in project 4 the lecture recital that only a small number of solos exist in the genre that are more than 10 minutes in duration. I wanted to change this and add more substantial pieces to the genre and so introduce them to the brass band audience by performing them with wind band.

Philip Sparke (born 1951) and Johan de Meij (born 1953) have both written many successful compositions including test pieces. Philip Sparke, born in London, studied at the Royal College of Music and is a prolific arranger and writer of brass band test pieces along with wind band works. Johan de Meij from the Netherlands is a trombone player studying conducting and trombone at the Conservatoire in The Hague. A prolific writer for wind bands he came to prominence in the brass band movement when writing the test piece for the European Brass Band Championships in 2005 with a piece called *Extreme Makeover*. The third composer Rob Wiffin (born 1954) has become a popular adjudicator and is a professor at Kneller Hall for the British Army. He was previously a Director of Music for the Royal Air Force for 21 years.

It is interesting that Sparke has yet to arrange the whole of his trombone concerto for Brass Band, whilst Johan de Meij was reluctant to arrange his piece for brass band, I eventually persuaded Johan to allow a colleague of mine to arrange it for a project with Kew Band in Melbourne. The Rob Wiffin piece however has been made available for wind band, piano and brass band and is also to be the centre piece of the lecture recital for this DMA.

It is rare to see a trombone solo with brass band accompaniment lasting more than 10 minutes in duration and this will be the subject of my lecture recital. This could be the reason why more compositions have not been transcribed for brass band from a wind band format.

Critical Commentary:

The purpose of this recording was to highlight significant works for trombone with Wind Band, and to introduce these pieces to a wider audience, as trombone solos with Wind Band are not a common occurrence. All the pieces were composed by contemporary composers and as well as featuring leading composers of the 21st century, they also highlight the virtuosity of the trombone as a solo instrument.

In selecting the music, myself and Musical Director Jonathan Crowhurst wanted to not only showcase these composers but also illustrate the talents of the Maidstone Symphonic Wind Band so chose pieces that were more challenging than the norm. Also I had worked closely and collaboratively with all three composers over the years; for instance Johan de Meij from recording his concerto with brass band in the summer of 2011; Philip Sparke from composing *Prelude and Scherzo* (1995) and *Capriccio* (2011). Also Rob Wiffin who had written his concerto at my request in 2010 and a work called *Shout* in 2007. All of the above pieces were in manuscript format before the recordings and were published afterwards.

It is the case that until this project a practising brass band soloist had not recorded works with a symphonic wind band. Indeed many Orchestral players such as Joseph Alessi Principal Trombone with the New York Philharmonic, and Christian Lindberg a Swedish Trombone Soloist, with an international standing in the classical genre have worked with Wind Bands on many of their solo CD projects. Some Jazz artists such as American Trombone player James Pugh has done the same in a cross over project of Jazz / Classical fusion. However never has there been a cross-over of Brass Band genres to that of Wind Band. I thought it would be ground breaking to be the first to do a CD of major Trombone Concertos by leading European composers. I

hope it will influence the brass band and other trombonists to look more closely at such repertoire when considering music for recitals and concerts and make this repertoire more widely known and therefore available. I very much wanted to encourage my genre to move into a new direction and set up new trends.

Methodology and Process:

As all three of the composers were still alive with respect to the concertos chosen for this recording, I was able to liaise with all three of them on the performance of these works. Looking at the *Johan De Meij Concerto* I asked Australian Darren Cole to arrange for Brass Band on the *T-Bone Concerto* recording project so previously had a good understanding of this work, I collaborated with Rob Wiffin on the production of his concerto and the Sparke I was fortunate to be able to use a previous recording by Olaf Ott as well as discussing details of the work with the composer. The process of the project is explained below by the Conductor of the Wind Symphony Jonathan Crowhurst.

Solicited notes on the CD project by M D Jonathan Crowhurst:

“To explain the significance of this recording to Maidstone Wind Symphony, one has to go back two and a half years. When I took over the wind orchestra in March 2010, the ensemble had 13 members (predominantly woodwind players), no assets – that is to say no percussion of its own, a relatively small library, performed, at most, three concerts a year and rehearsed every other week. Today, MWS has a membership of over 40 players; connections and relations with many wonderful people, including composers, musicians, organisations and fellow bands and are now releasing their first recording ‘Slide Projections’ with acclaimed trombonist of the world famous Black Dyke Band,

Brett Baker:

*One can feel nothing but pride at this achievement, which has been made in such a short space of time and much credit has to go to the orchestra itself and its committee for having the courage to take on this and many other ambitious projects in the last two years. Brett first came to play with Maidstone Wind Symphony in May 2011 – my first full season with the orchestra - and we performed, amongst other things, **Johan de Meij’s wonderful T-Bone Concerto**. Brett must have been sufficiently impressed with the performance to suggest we do a recording and so we discussed this future project with the **T-Bone Concerto** agreed as the centrepiece of the programme.*

Now to discuss the remaining works of the disc - Brett had just commissioned **Rob Wiffin** to compose a new "Concerto for Trombone" having worked with Rob on "Shout!" It was therefore agreed that this piece would be a great addition to the programme. This would also maintain the fact that all the pieces on the disc would be UK or World Premiere Recordings. If I recall, I naively suggested "Philip Sparke's Trombone Concerto" thinking this would be a great challenge musically for all concerned and knowing Philip's pedigree as a composer for the symphonic band medium it seemed a very logical choice, it is however notoriously difficult for the soloist! This being Maidstone Wind Symphony's first recording, I also wanted a 'solo' item for the ensemble, something the players themselves on their own could celebrate – MWS is of course a Kent group, so we thought of pieces which could be identified with us and finally we settled on Jan Van der Roost's "Canterbury Chorale." "Canterbury Chorale" is written to sound like the majestic organ in Canterbury Cathedral and this was certainly the sound we aimed for which I think one can hear on the disc.

After months of organising venues, players, engineers, music et al. and after cancelling one session in early January, we all finally got together at our rehearsal venue, Invicta Grammar School, for two very hot days in July. Our engineers for the two days were Richard Scott and Phil Hardman. As a virtual novice to recording, I had not heard of Richard before this project began, but Brett assured me that he was one of the best in the business – he was not wrong. In the lead up to the recording I just happened to be going through a couple of my brass band CDs (as you do) and noticed Richard's name on one of them, then two, then three, till it became apparent that he was on the vast majority of these excellent recordings!

It was clear that this project was on the right path; we had a top soloist, top engineers, great music by great composers but this made it all slightly nerve-wracking for the ensemble and I so as well as excitement there was also some scepticism going into the sessions and being our first recording together there was always going to be an element of the unknown about it all. The pieces themselves presented the soloist and orchestra with significant and distinct challenges – the general one for most wind orchestras is rhythmic precision and unanimity as well as tuning, which on two hot days would be a challenge. I think the orchestra were as prepared as they could have been for this undertaking but were now having to take their performance to a whole new level.

The sessions themselves went pretty smoothly, though we had to do without our principal horn for the first session as he got caught up in heavy traffic. However, the orchestra's sound was wonderful; full of energy but with the colour and texture one could hope for in a live performance. After a couple of early takes the orchestra began to settle, the confidence grew and everyone played to the best of their ability and really started to enjoy themselves.

The two days were split with the De Meij and the Sparke on the first day with the Wiffin and the Van der Roost on the second. In hindsight, we may have swapped the Johan de Meij and the Wiffin simply because of the length of the two pieces – the Wiffin being significantly shorter and therefore with more possibility of focused scrutiny. That being said, everyone went home happy after the two days and the orchestra went on holiday thoroughly satisfied with their work. However, neither my

work nor Richard or Brett's was done as the editing process began. This as any director will tell you, can be a very frustrating time. As Music Director, knowing the ensemble and music so well, you hear every nuance in the performance both good and bad and there are so many things you wish you had maybe done differently – I am certain I am not alone in this. I was very happy with the overall sound of the orchestra but a stray note here, a bit of dodgy tuning there, just makes you question how you did not hear it in the sessions themselves. Showing my inexperience I sent Richard a very long list of edits.....I am sure they were gratefully received! Richard was very understanding though and after four rounds of edits we came to the end of the process with works we were all happy with.

*During all of this, in the background we were busy with the company **Split Design** designing the CD cover and sleeve notes and coming up with an album title. Many puns came to mind; amongst my favourites were *On the Slide, A Side of Slide, A Walk on the Wild Slide*, we could go on! However, designer Oliver Bentley I think finally suggested *Slide Projections*, which was agreed by all parties, it also gave potential to a number of strong images for the cover. In the months leading up to its release we got a number of encouraging messages from the composers on the disc, in particular Johan de Meij and composer Nigel Clarke whose endorsements are featured in the sleeve notes.*

Ultimately whatever the discs successes or failings are the ensemble can look back and be proud of its achievement. We put something into the world that celebrated new music by living composers, performing with a top professional soloist and recording with a top engineer. My personal aim for this disc was to create recordings that, although may not be note perfect, are effective enough to give the overall shape of the piece and take the listener on a journey. I sincerely hope this is what we have achieved, there are some wonderful individual performances by members of the orchestra and I hope we have made good, if not great, music.

I would like to thank Brett, Richard and all those who helped make this project a possibility. The orchestra had a fantastic time and we are certainly looking forward to our next recording project.”

Jonathan Crowhurst

Programme Notes from CD Sleeve:

The Music: Slide Projections by Maidstone Symphonic Winds

Concerto for Trombone (Rob Wiffin) Studio Music

Rob Wiffin's Trombone Concerto was commissioned by Brett Baker following an earlier piece that was written for him called "Shout!" It 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."

Figure 39 below shows the opening statement of the work with piano accompaniment and its similarity to the construction of the opening of the Trombone Concerto by Gordon Jacob.

Figure 39 Opening of the Rob Wiffin Trombone Concerto

The image displays the opening of the Trombone Concerto by Rob Wiffin, composed for Brett Baker. The score is presented in two systems. The first system, labeled 'I. Maestoso $\text{♩} = 70$ ', shows the Trombone and Piano parts. The Trombone part begins with a melodic line, while the Piano provides a complex accompaniment. The second system, labeled 'A. Meno mosso ($\text{♩} = 62$)', continues the piece with a change in tempo and dynamics. The score includes various musical notations such as notes, rests, and dynamic markings like *mp* and *f*. A digital audio player interface is visible in the top right corner of the second system, showing a time of 00:00'03.3".

T-Bone Concerto (Johan de Meij) Amstel Music

In his concerto for trombone, the three movements are about how a T-bone steak is prepared! *Rare, Medium* and *Well-Done!* There is an element of increasing difficulty for the soloist as you go through the movements. The first movement is a "warm-up" compared to the all-out finale! Johan de Meij uses his own experience as a trombonist to construct the piece, demonstrating the trombone's ability to sing sonorously and the technical virtuosity required of the soloist.

Johan de Meij also creatively uses the accompanying band as he scores the first two movements in a neo-baroque style and the third like a chamber ensemble with harpsichord. The finale of this concerto must be one of the most triumphant musical moments ever written.

Johan de Meij states: *The 'T-Bone Concerto' is my very first composition for solo instrument and symphonic band. This work was commissioned by The Kentucky Music Educator Association (KMEA) and was written between August 1995 and January 1996. The first movement was performed at the annual KMEA-conference in Louisville, Kentucky (February 1996), Jeffrey Thomas being the soloist. The world premiere of the complete work was performed by Jacques Mauger and the Band of the Royal Dutch Marines, conducted by Maurice Hamers, at the Concertgebouw Amsterdam on March 1st 1996.*

Trombone Concerto (Philip Sparke) Anglo Music

Philip Sparkes concerto was commissioned by the Deutsche Bläserphilharmonie for a recording of Sparkes Music in October 2006. The concerto was written for, and is dedicated to Olaf Ott, principal trombone with the Berlin Philharmonic.

The concerto is in traditional three-movement form and the whole work could be seen as a dramatic soliloquy for the soloist, who starts in earnest and agitated mood, but as the concerto progresses, is able to take a more optimistic tone until he ends the work with a symphonic samba.

The first movement starts darkly and although the soloist introduces a more positive mood over a lightly scored accompaniment, the band introduces a faster, troubled central section, which overpowers any feeling of optimism, and the movement closes over a sombre drum ostinato.

The second movement opens with a heart-felt plea from the band which is echoed by the soloist. He then plays a simple chorale melody which introduces a delicate central section featuring a chant like tune. This is taken up by the trombone and leads to a joyous climax which heralds a return of the opening material.

The third movement casts aside the troubled feel of the preceding ones and is a joyful samba. A jazz-influenced central tune explores the higher ranges of the trombone before the samba rhythms set up a contest between the soloist and the bands trombone section. The soloist is the eventual 'winner' and he celebrates by reintroducing the samba melody before bring the work to a virtuosic close.

Project 3:

Premiere of Significant works:

Accompanied by Black Dyke Band Directed by
Dr. Robert Childs

Choice of commissions for the DMA:

Due to a number of commissions being set by me during the period of my DMA studies, it was difficult to know whether to choose the Rob Wiffin Concerto with brass band, Martin Ellerby's *Sonata*, Peter Graham's *Radio City* or Edward Gregson's *Trombone Concerto* for this part of the portfolio.

I have spent some considerable effort getting Orchestral Concertos transcribed for brass band over the years and so thought the works of Edward Gregson would be apt considering his links to classical music and Salvation Army music joining together two of the influences on the brass band trombonist. The piece is a substantial work for trombone by a leading brass band composer hence its inclusion.

Peter Graham needs no introduction to the University of Salford and his *Radio City* was very much a cross-over of genres taking much influence from the Jazz idioms of times gone by. I have always been a fan of Professor Graham's music and once more his association with the Salvation Army and the links with the first project in this DMA made Peter's piece the natural choice to select for performance and comment.

As the wind band version of the Rob Wiffin was also premiered during this time frame of the DMA you will find notes of this work also in the appendices.

Project 3A

Premiere of Gregson Trombone Concerto with Brass Band

The Edward Gregson *Trombone Concerto* was written for Michael Hext in 1979.

Edward Gregson was born in 1945 and is a composer of international standing. He studied composition with Alan Bush and piano at the Royal Academy of Music. Since then he has worked solely to commission and has written, orchestral, chamber, instrumental and choral music and music for theatre, film, and television as well as brass band and wind band compositions.

His *Concerto for Trombone* was commissioned by the Bedfordshire Education service (with funds provided by the Arts Council of Great Britain), especially for Michael Hext who won the inaugural BBC Television “Young Musician of the Year” competition in 1978. It was first performed in 1979 at the Royal College of Music by Michael Hext, with the Bedfordshire County Youth Orchestra, conducted by Michael Rose.

“The work falls into three main sections played without a break, but conforming to the traditional pattern of concerto structure. After a slow introduction, containing most of the motivic and rhythmic ideas used in the work, there follows the main fast section which is itself divided into three parts and concludes with a fierce climax (timpani and gong). The slow and rather intense middle section is linked to a cadenza for the soloist, at first unaccompanied but leading to accompanied references to earlier material. The final section is a scherzo which ends dramatically with a re-statement of the opening slow introduction. A brisk coda concludes the work. The interval of a fourth (and its augmented form) provides melodic and harmonic unity for the work, whilst the tonal juxtaposition between E minor and B flat major throughout the concerto is an important element of the structure. The writing for trombone is virtuosic, encompassing the whole range of the instrument, but it also exploits the rather beautiful lyrical sound of which this instrument is capable. (Gregson E. 2012).

Figure 40



Edward Gregson

The newly revised version for trombone and brass band was then premiered at the Newbury Spring Festival on 11th May 2013. As I was unable to have the live performance recorded at the festival I asked Jeremy West a professional musician, and expert in early music and a tutor at the Royal College of Music to do a review of the performance, as he also has an interest in brass bands being a tenor horn player.

The composer also sent an email to myself, Paul Hindmarsh and Nick Childs which can be found below as figure 42.

Figure 42 - Edward Gregson's email concerning changes:

Dear Nick/Paul/Brett

It was very useful to have the recording of the run through of the Trombone Concerto from the other evening. I have now re-checked the score and corrected some mistakes. Here is the list, plus an attached list of m/s changes. As there are very changes (fortunately) I suggest that, as with Of Distant Memories, the players and/or Librarian add the changes to the score and parts. Paul: I suggest you make the changes to the computer set score and parts, sending me a score only for checking. I then suggest you hang on to send the final version to Howard until we have the recording session at the end of May (in case there are any further changes, unlikely though that is).

Here is the list:

<i>P2 b9-10</i>	<i>Solo Ct</i>	<i>see scanned ms page</i>
<i>P4 b21</i>	<i>E flat tuba</i>	<i>add sharp to G</i>
<i>P12-13 b64, 66, 68</i>	<i>3rd Ct (upper)</i>	<i>Bs not Cs</i>
<i>B69</i>	<i>Cts 2&3</i>	<i>add open sign (as in previous bars)</i>
<i>P16&17 b88-90</i>	<i>1st Bt</i>	<i>see scanned ms page</i>
<i>B88&89</i>	<i>B flat tuba</i>	<i>D naturals, not D sharps</i>
<i>B103</i>	<i>Hns & 1st Bt</i>	<i>add 'ff' to entries</i>
<i>B105</i>	<i>Perc 1</i>	<i>add 'ff'</i>
<i>P21 b112-115</i>	<i>Flugel</i>	<i>delete (ie solo ct only)</i>
<i>Ditto</i>	<i>solo ct</i>	<i>'f' not 'mf'</i>
<i>B116</i>	<i>sop</i>	<i>'f' not 'mf'</i>
<i>P24-25</i>	<i>BTbn</i>	<i>see scanned ms page</i>
<i>Solo tbn part b153:</i>	<i>should be a G not A</i>	
<i>P32 b170</i>	<i>Euphs</i>	<i>add flat to F on 4th beat of bar</i>
<i>Fig 14</i>	<i>BTbn</i>	<i>add 'st.mute' then 'mute out' on</i>
<i>b192</i>		
<i>B37 b205</i>	<i>E flat tuba</i>	<i>add sharp to F</i>
<i>P38 b210</i>	<i>1st Bt</i>	<i>add sharp to C</i>
<i>Fig17</i>	<i>Euphs</i>	<i>add 'st.mutes'</i>
<i>Fig17</i>	<i>Tbns 1&2</i>	<i>see scanned ms page</i>
<i>P45 b239</i>	<i>BTbn</i>	<i>add 'mute out'</i>
<i>B242</i>	<i>Hns, 1st Bt, Euphs</i>	<i>add 'mutes out'</i>
<i>P47 b253-54</i>	<i>Timps</i>	<i>add two more bars of E rolls</i>
<i>(tied to previous bar), and add hairpin dim in b254</i>		
<i>P49 b276</i>	<i>E flat and B flat Tubas</i>	<i>add sharps to all notes on first</i>
<i>beat of bar</i>		
<i>P51 b292-5</i>	<i>Euphs</i>	<i>see scanned ms page</i>
<i>P58 & 59</i>	<i>Tbns, Bts, Euphs</i>	<i>see scanned ms page</i>
<i>P69 b434</i>	<i>Euphs</i>	<i>first note of bar should be A</i>
<i>not C</i>		

Editing Note for Paul: from p41 of score onwards, nomenclature of 1st Ct changes to Rep Ct...please change back to 1st Ct for rest of score.

Note for Brett: did you get a 'new' solo part i.e. in the treble clef? If so, can you check it against the published solo part for any discrepancies? If you don't have one I'll arrange to have one sent so please let me know.....

Rehearsal note: I took the first allegro (i.e. fig 2) a little too fast – it should be a little steadier and 'deliberate' in its rhythms. Otherwise the tempi were about right. I think we took the final scherzo at about the right tempo (i.e. dotted minim = 84) – it should sound virtuoso in any case, as it certainly does and will do with you Brett! Well done on the read through...I'm happy with the new scoring – I think it works okay.

That is all for now. I'll try to get to the premiere, but I think it will be a bit difficult. In any case I shall be there for the recording session on 23 May.

Regards,

Eddie

Certainly even after the recording in May 2013, Professor Gregson found further mistakes in the parts within the cornet line that he then wanted to be re-recorded on a separate session which took place several weeks later.

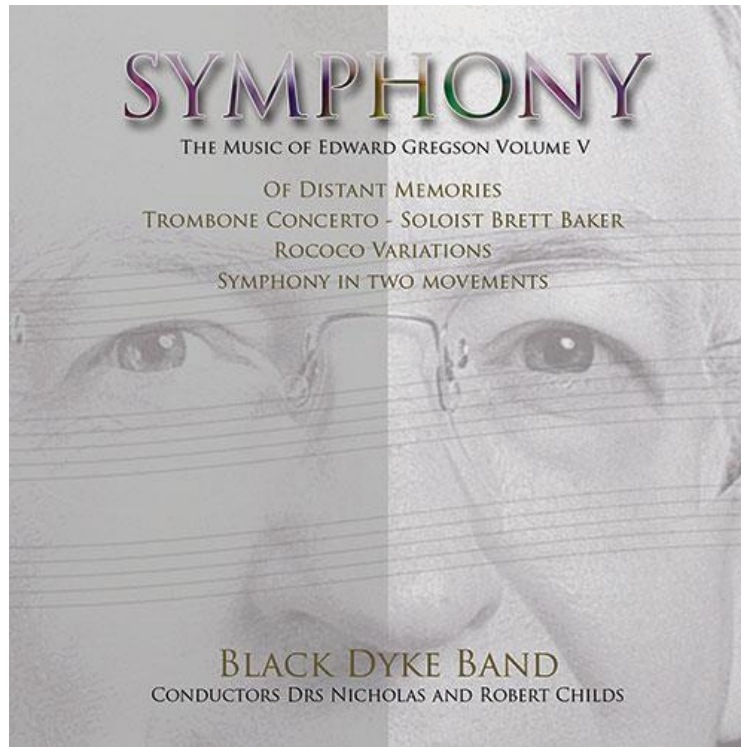
Additional email from Professor Edward Gregson

Dear Nick and Bob

Many thanks for Thursday evening – a most rewarding, if a little hectic, experience! If you had said to me that it would be possible to get that much music down in a 2.5 hr session, I would have said you must be mad! However, apart from a few moments when I would have liked a little more time to consider things (one such moment below) it went very well, and I think that when it's edited up it will be a great CD! Well done Brett for having lips of steel and for playing so musically! and to you both for your professionalism and musicality.

Figure 43

CD Sleeve to Symphony



CD Cover of Symphony, the Music of Edward Gregson Volume 5

Figure 44



Track listing evidence of Gregson Premiere on CD

Figure 45



Myself with Edward Gregson at the recording of his Concerto, Morley Town Hall

Figure 46



Myself and Conductor Dr. Robert Childs at the recording in Morley Town Hall

Summary

The commissioning of this piece and subsequent recording is important as it is one of the few major trombone concertos (over 15 minutes in duration) rearranged for brass band (by the composer) and therefore contributes a significant work for the instrument to an otherwise limited number of trombone concertos in the genre.

External Review by Jeremy West of the Gregson Concerto Premiere

“Newbury Spring Festival 11th May 2013

Trombone Concerto by Edward Gregson (2013 new version) (1979 originally) with Black Dyke Band (First performance in version for soloist and brass band)

The new composition:

This is a newly orchestrated version of the trombone concerto (1979) in a setting for soloist with brass band

Black Dyke Band

Once again Brett Baker is fortunate to have the Black Dyke Band for his backing and he uses the platform that they give him to great effect, enjoying their ‘cushioning’ support whilst projecting the solo line well (more discussion of this follows below).

PhD in Performance

As in my assessment of Brett Baker’s performance at the Royal Northern College of Music (first performance of Peter Graham’s Radio City) I decided to assess this performance on a purely professional level. I therefore make no allowances for the fact that the soloist is actually a student, holding, as he does, a principal seat in what may well be the world’s most famous brass band.

The Concerto is arranged in four movements

- lento e molto tranquillo*
- allegro giusto*
- andante e cantabile*
- allegro*

As with the performance of Radio City in Manchester it is worth pointing out that the soloist needs a very high level of ‘fitness’ as well as technical ability to tackle this concerto. By ‘fitness’ here I mean the strength and stamina to play the piece from beginning to end. Just as a marathon runner needs to go into special training for the

big event, so too does a brass player, and the stamina required to get through a concerto as demanding as this is an issue frequently (usually) overlooked by the non-specialist listener. This concerto covers a range virtually of 4 octaves from pedal F# to top E - both exceedingly low and high for a tenor instrument - and demands a great deal of flexibility and stamina from the performer.

The Performance

Again, as with Radio City in Manchester, it should be noted that, in keeping with brass band tradition, the soloist in this concerto was obliged to play the entire (very demanding) evening's programme in addition to the concerto itself. As conductor Dr Robert Childs rightly pointed out in his verbal introduction, were this to have been a performance in the version for symphony orchestra, Brett Baker would have had the 'luxury' of concentrating exclusively on the concerto with no need to worry about the remainder of the programme.

This concerto is clearly well written for the instrument; whilst taking the performer to the extremes of range, velocity and dynamics the soloist's lines appear to be, for the most part, well placed under the trombone slide. Brett Baker took the above-mentioned extremes (range from high to low; tempi from very fast to rather slow; dynamics from powerful and strident to soft and mellifluous) well in his stride as he characterised the movements of the concerto individually to good effect.

Two thoughts of mine may be a little controversial - and I am happy to stand corrected if these are inappropriate or even misguided: the first looks to build on the word (above) "mellifluous" and the second (also above) on balance and projection... First I did wonder whether Brett Baker could be more vocal in his approach to some of the passages. For example the section that begins at bar 238 where a steady, lilting, one in a bar gives the opportunity for true vocal phrasing, a song without words. Although perfectly adequately played with absolute accuracy and good phrasing, I did not feel that Brett was truly 'singing' through the instrument at this stage of the performance, perhaps more (if I may be so bold) marking time through a section that is technically straightforward and undemanding. To me there is no sound in the world like that of a brass instrument being played vocally and I did think that this was an expressive opportunity overlooked.

Second, the trombone is a directional instrument. Brett is tall and he plays with the music stand at a low setting relative to his height. His default gait whilst playing therefore is somewhat stooped with the bell of the trombone pointing down at circa 45 degrees. He also plays quite markedly across the front of the audience rather than directly out towards it in his desire to retain good contact with the conductor. This is a pity because, although (as said above) balance with the Black Dyke was good, projection was not always of such a high standard. (I differentiate here between 'balance' with the backing group and 'projection' of the solo line). I would like to see him change his default manner of delivery by turning out towards the audience (sacrificing some contact with the conductor along the way) and by lifting the bell closer to 80 degrees. In my opinion these adjustments (and they are not easy to achieve either physically or psychologically) would make a big difference to Brett's performances.

Conclusion:

Brett Baker's Doctorate in performance makes available a portfolio of excellent new material to the advanced trombone player and it is, I suggest, to be applauded for that alone. The Gregson Trombone Concerto, in this new version for brass band, is a good example of this and I hope that it will become popular with high-level brass bands and their audiences. This was an excellent and most enjoyable performance."

Jeremy West

May 2013

Project 3B:

Premiere of Peter Graham's Commission Radio City

Context:

This extended work follows on from long line of commissions Premiered by Black Dyke Band including concertos by Ray Steadman-Allen (born 1922), Wilfred Heaton (1918-2000), Philip Harper (born 1972), Paul Lovatt-Cooper (1976) and Marc Owen (1956). Peter Graham (born 1958) wrote a piece commissioned by the Black Dyke Band that was premiered at the Festival of Brass at the Royal Northern College of Music in January 2013.

I considered Peter Graham to be the composer of choice in the DMA portfolio due to his strong links within the brass band genre as a prolific composer of test pieces, and due to his origins in Salvation Army circles, as well as his tendency to use influences from other genres. His choice of using the sounds of the New York Jazz scene was something that linked nicely to my research studies, when looking at influences of Jazz and Swing on the brass band movement.

Figure 47 Peter Graham



Peter Graham

Born in 1958 in Lanarkshire Scotland, Peter is one of the leading composers for brass band. Interestingly he took postgraduate studies with Edward Gregson at Goldsmiths College, University of London, and during this period of study he wrote his test piece "Montage". This influence and relationship links him to my other choice of commission for this portfolio, Edward Gregson and the Gregson *Trombone Concerto* discussed earlier.

From 1983-1986 Peter was resident in New York City, where the inspiration of this commission comes from. Since his return to the UK, he worked for the Salvation Army in London. He has worked regularly as an arranger for BBC Television and Radio and has specialized in composition for the British style brass band.

He joined the University of Salford in 1992, and progressed to Chair of Composition at the University before retiring in February 2014. Peter has held posts as Music associate with Black Dyke Band 1997-2004, and as composer in residence with Her Majesty's Coldstream Guards Band.

Methodology and Process for Radio City:

I was fortunate to be able to collaborate closely with Peter Graham on this brand new work for trombone, and with Dr. Robert Childs who conducted the first performance. I met Peter at his house back in December 2012, to hear the first draft via a Sibelius recording and I played through a number of sequences which Peter took down before producing the final version. The first draft was found to be near impossible to play in the third movement of this work, due to the speed of the movement and the number of notes. Dr. Robert Childs made a recording in the band room of the pieces for Peter to listen to.

In collaboration with Peter about the piece, several changes were then made to the third movement as a result of the band-room recording, in order to get a more convincing end result. I also discussed this with the conductor and then changes

were made to the band parts and the differences can be seen in the two scores below figure 48 and figure 49, which became the working progress versions of the movement.

Figure 48

Trombone Finale Draft

The image shows a musical score for Trombone, titled "Trombone Finale Draft". The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The tempo is marked "Allegro" with a metronome marking of 172. The score is divided into sections A, B, C, and D. Section A starts at measure 1 and ends at measure 6. Section B starts at measure 6 and ends at measure 11. Section C starts at measure 16 and ends at measure 22. Section D starts at measure 27 and ends at measure 56. The score includes various musical notations such as slurs, accents, and dynamic markings like *sfz* and *sf*. There are also some markings like "4" and "7" which likely refer to fingerings or breath marks. The score is presented on ten staves, with measure numbers 1, 6, 11, 16, 22, 27, 32, 40, 52, and 56 indicated at the beginning of their respective staves.

Figure 49

Trombone Soloist

NARRATOR:

WELCOME TO LOUISVILLE ON THIS FINE SUNNY AFTERNOON IF IT'S THE FIRST SATURDAY IN MAY IN CAN ONLY MEAN ONE THING...IT'S KENTUCKY DERBY TIME! ALL EYES ARE ON CHURCHILL Downs AS THE BORNERS AND RIDERS MAKE THEIR WAY ROUND THE FAMOUS OLD TRACK. THE HORSES PAIDED FOR THE OFF; EVERYONE A THOROUGHBRED BUT ONLY ONE A WINNER. YES, FOLKS, IT'S THE MOST EXCITING TWO MINUTES IN SPORTS. THE CROWD IS AT FEVER-PITCH FROM MILLIONAIRE'S BOON TO THE PACKED INFIELD, IT'S HOME...JULEPS ALL BOUND AS THE PARTY GETS INTO FULL SWING. WHO GULL WIN THIS YEAR'S THE RUN FOR THE ROSES? WE'LL KNOW SOON ENOUGH AS THE HORSES TAKE THEIR PLACES IN THE STARTING GATE. ON THE STAND SIDE, VAINTY FEAR IS TAKING HIS TIME ABOUT IT; SEA VIEW OBCELES ONCE MORE...JUST TO BE SURE AND THEY'RE ALL IN. THE STARTER'S HAPPY... THEY OPEN UP... AND THEY'RE AWAY...

III - TWO-MINUTE MILE

Allegro $\text{♩} = c.168$ [A]

4 *f* [A]

9 [B] *mp*

14

19 [C] 2 *gliss.*

27 [D] *f*

32

37 [E] 8 *gliss.* *f* [F]

47 [G] 5 *gliss.*

Professor Peter Grahams email:

"Hi both - recording sounds very good and stylish - adding the "music theatre" element I think will make the whole thing great fun. Dale I think is clear regarding his role - only the CD to be checked now I think (passed that and recording scores for you Brett courtesy Bob).

Here is the final section revision which should hopefully make it more practical and give more scope for performance (and the bugle-call style fits with the Derby call to arms too).

Brett - once you have tried this out let me know if requires any more tweaking. Once you are happy I will send on tweaked Solo Cornet and Euphonium parts (basically just making letter I to J match your solo line from A). Solo dynamics may need occasional checking too.

Midi also attached for reference.

Couple of other minor points:

Mvt 1 - remove last pause in bar two - I think it needs to flow once the trombone starts (Bob, tutti could maybe have a quaver rest break rather than the marked pause crotchet)

Brett - B nat in bar 5, sounded like Bb in recording.

Mvt 2 - Bob, at your discretion smattering of applause from the band as last chord dies (fine if it gets the audience started)

Mvt 3 - at your discretion the wood block could start at some point during the narration to wind it up.

Many thanks - it will be great!

Regards

Peter"

Summary

The commissioning of this work was significant in that few original works for trombone and brass band exist that are more than ten minutes in duration. That a narrator was integrated into the performance, the use of electronics with the sounds and props such as a radio, as well as the narrator being dressed in period clothing, transforms the piece into a unique work. Peter Graham, Dr. Robert Childs and I discussed at length how we could make the performance unique and very different to other works for trombone. Although only recently published the work was featured by Ryan Watkins on the BBC Radio 2 Young Brass Soloist competition (March 2014). Both the BBC and the soloist sought advice about the piece and its performance from myself. The work has immediately had an impact on the genre and is seen as a desirable and popular piece of music to play. My subsequent recording after the Premiere at the RNCM has gained impressive reviews which can be found in the appendices.

After a final collaboration the end result of the final movement was figure 50 seen below.

Figure 50

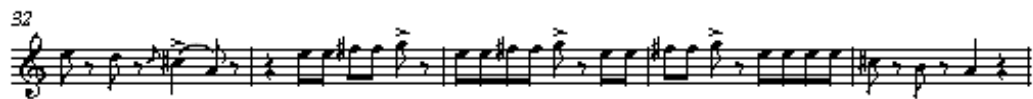
Trombone Soloist

NARRATOR:

WELCOME TO LOUISVILLE ON THIS FINE SUNNY AFTERNOON IF IT'S THE FIRST SATURDAY IN MAY IN CAN ONLY MEAN ONE THING...IT'S KENTUCKY DERBY TIME. ALL EYES ARE ON CHURCHILL SOON AS THE BANNERS AND BODIES MAKE THEIR WAY ROUND THE FAMOUS OLD TRACK. THE HORSES PAIRED FOR THE OFF; EVERYONE A THOROUGHBRED BUT ONLY ONE A WINNER. YES, FOLKS, IT'S THE MOST EXCITING TWO MINUTES IN SPORTS. THE CROWD IS AT FEVER-PITCH FROM MILLIONAIRE'S BOG TO THE PAVED INFIELD, IT'S NINE JOCKEYS ALL BOUND AS THE PARTY GETS INTO FULL SWING. WHO WILL WIN THIS YEAR'S THE 'BON FOR THE ROSES? WE'LL ENJOY SOON ENOUGH AS THE HORSES TAKE THEIR PLACES IN THE STARTING GATE. IN THE STAND SIDE, WINTY FAN IS TAKING HIS TIME ABOUT IT; SEA VIEW OBSERVES ONCE MORE...JUST TO BE SURE. AND THEY'RE ALL IN. THE STARTER'S HAPPY... THEY OPEN UP... AND THEY'RE AWAY...

III - TWO-MINUTE MILE

Allegro $\text{♩} = c.168$ **A**



External Review of Premiere Radio City by Jeremy West

Royal Northern College of Music 25th January 2013

Radio City by Peter Graham (2013)

With Black Dyke Band

(First performance)

“The new composition:

Having hugely enjoyed such pieces as Gaelforce, The Essence of Time, On the Shoulder of Giants, A Time for Peace, one has come to expect a lot from Peter Graham and the new work for tenor trombone and brass band, Radio City, is no disappointment. The use of a narrator is an inspired move which sets the three movements neatly in their context, conveying the spirit of 1940's America. (Graham also uses a narrator in his Music inspired by 44 Scotland Street. Here, wind band and narration overlap with one another (Peter and the Wolf - style), whilst for Radio City the narration is used purely for scene-setting.)

Composer's Note on Radio City

As youngsters growing up on the west coast of Scotland, my brother and I fell heir to an old valved radiogram which provided us with our first experiences of radio broadcasts. On the short wave signal, and through the static, we could pick up a whole range of programmes from across the Atlantic. I particularly recall the baseball games, the American accents of the announcers providing a window to an evocative world far removed from our small Ayrshire town. These memories form the basis of Radio City.

The work is set in three movements, each introduced by a pastiche radio announcer narrative written by Philip Coutts. The first, City Noir, is a nod towards Raymond Chandler's eponymous private eye Philip Marlow and the dark cityscape of 1940s California. Movement two, Cafe Rouge, takes its title from the main restaurant in New York's famous Hotel Pennsylvania. Two of the most famous band leaders of the 1940s, trombonists Glenn Miller and Tommy Dorsey, broadcast live from the cafe on

numerous occasions and the movement echoes with a collage of imagined sounds from the period. The finale, *Two-Minute Mile*, derives from an event dubbed in the USA as "the most exciting two minutes in sport", namely the Kentucky Derby. The virtuoso soloist figurations have their roots in Kentucky bluegrass fiddle music, with the galloping bluegrass clogdancing rhythms providing the backdrop.

Peter Graham, Cheshire, January 2013

Black Dyke Band

Size, it is often said, is not everything, (although it certainly can help). I commented to some of the musicians in the Band after the concert about the wonderful sound that the Black Dyke makes. Interestingly I had the same response from everyone: "yes, it's really huge isn't it?" Or words to that effect. Well, yes, it IS a big sound; a glorious big sound. But it's a whole world more than that: the sound is golden and warm, rounded (not brittle or harsh, never edgy), perfectly blended and balanced, and it brings a huge smile to the face as it did to mine from the very beginning of the Britten Fanfare at the start of the concert. At the end of what had, for me, been a rather tedious grey sort of a day, I had a beam on my face from bar one of this performance (I do not exaggerate) and I put that down purely to the sound. This is an 'expensive' sound in as much as it has cost a lot of time and hard work to produce, both individually and as a group. Brett Baker is fortunate to have the Black Dyke Band for his backing and he puts the platform that they give him to perfect use.

DMA in Performance

In the absence of such defining goalposts I decided to assess this performance on a purely professional level, making no allowances whatsoever for (for example) that fact that the soloist is also a student.

The Performance

I should point out to any reader who has no experience of brass playing that, in order to play this piece, the soloist has to have a really high level of 'fitness' as well as technical ability. By 'fitness' in this context I mean the strength and stamina to play

the piece from beginning to end with the added pressure of live audience and microphones. For brass players, this sort of a problem is rather like that of a marathon runner: can I make it?! And for most players Radio City would be out of reach both technically and in terms of the stamina required simply to get through.

Noteworthy in this concert is the fact that the flugelhorn soloist in Philip Wilby's One Star - sailing west had a substitute player until her solo came round in the programme. Hence she could walk onto stage fresh, having taken no part in Britten's Fanfare and McMillan's Canite Tuba. Brett Baker had no such luxury as he was obliged to play every piece up to his own solo - the penultimate piece in the programme. This programme was a huge blow by any standards; far from an ideal way to embark on a world's first performance of a demanding solo piece to a Festival audience comprised almost entirely of experts. Brett Baker was apparently unfazed by the above and was able to play seemingly 'as fresh as a daisy'. I feel that I must stress (again to any reader without brass playing experience) how impressive this is.

Radio City is fiendishly demanding on the soloist and Brett Baker pulled off its first performance with tremendous panache, style and virtuosity, coupled with a golden sound fitting to the Black Dyke Band (as described above) and Glenn Miller (2nd movement). I think it was the Brazilian jazz trombonist Raul de Souza who learned to play the trombone whilst listening to his older sister practising the violin. As a child nobody told him that the violin is capable of greater virtuosity than just about any other instrument, and so he learned to play trombone in a florid manner from a very young age, asking no questions, and in imitation of his sister. This is precisely the approach needed for the 3rd movement, the 2-minute mile. Fiddle music Kentucky style is called for and Brett Baker delivered it to perfection. This movement was a display of virtuosity on a level which would have made a violinist proud. I confess to being a touch nervous, before the solo started, that Baker would play with an incessant vibrato, the staple and default sound of so many brass bandsmen and women today and, in my opinion, so inappropriate. (Vibrato, I suggest, should be an affect and absolutely not habitual). But the Black Dyke clearly do not adhere to this strange wherever-did-it-come-from-and-why style of delivery; and Brett Baker is of the same school. Of course I need never have been concerned. Nearly all the vibrato which the soloist used - most notably in the musical nod to Glenn Miller - was added

with the slide and not on the breath or with the jaw. This was, for me, a great relief as well as a joy to hear.

The performance was sprinkled with delights both technical (playing violinistic music, perfectly controlled lip trills (terribly difficult to bring off under control (or even at all)) and musical (golden sound throughout, vocal / lyrical style of playing).

Conclusion:

Radio City is a great asset to the (advanced!) trombonist's library of available repertoire and I hope that it will be seen and heard many-a-time in the future. For Brett Baker, soloist and student: sensational performance, glorious sound with virtuosity to match; stamina, energy, commitment, musicality - an absolute triumph. I was delighted to be there. Top marks - no allowances necessary".

Jeremy West

February 2013

Project 4:

A presentation of significant solos for trombone
and brass band

Accompanied by Black Dyke Band Directed by Dr.
Nicholas J. Childs

Project 4:

Public Lecture Recital Notes– Significant Solos for Trombone & Brass Band

The lecture recital took place on 28th November 2013 at Peel Hall with Ruth Webb on piano and Black Dyke Band conducted by Dr. Nicholas Childs.

Introduction:

The title of my DMA is as follows: An exploration and contextualisation of rarely heard compositions, written for the virtuoso trombone player in differing genres; and an analysis on how these genres have influenced music, written for the brass band trombone soloist in the 21st Century.

In the lecture recital I will discuss and perform important solos for trombone and brass band that have been rarely played in the 21st Century.

To begin, it is necessary to explain that the number of original larger works for trombone and brass band is surprisingly small up until the 1980s. Christian Lindberg's influence on orchestral and wind band works may have played a significant part in works for the instrument becoming longer in duration and more serious in nature. Due to the nature of brass band concerts, however, the inclusion of a trombone solo in a concert is almost unusual, and for the solo to be over 10 minutes in duration is a special event; for a solo to be over twenty minutes is very much a rarity. The Festival of Brass series, directed by Paul Hindmarsh, has flourished since the early 1990s, and has played a large part in the introduction of larger works for trombone and brass band over the past twenty years, this has had a significant impact on works for the instrument within the brass band genre.

The first ever known work for trombone and brass band is *The Death of Nelson*, composed in 1859. There is evidence that this piece was played on trombone in the 1880s and was hugely popular in concerts (Brass Band News 1880-

1886). It was published by Wright & Round in 1880 and played regularly as a trombone solo, due to it being a popular song of the time (Brass Band News 1880-1886). It was performed at Salford Universities Adelphi Building in January 2010 during a lecture by Dr. Ron Holz of Astbury College in the USA. Brass bands have often played popular music of the era and this solo would have been no exception.

Another piece written around 1884 that was played in concerts regularly I discovered again in the newspaper *Brass Band News* it is entitled *Trombone Polka*, composed by Alfred Boulcourt (Brass Band News 1884). It was not published however much later in 1938 and was arranged at this time by Dr. Denis Wright. This piece has not been recorded but appears to be present in many band libraries, including Black Dyke, Besses O' the Barn, and Faireys, and in New Zealand Invercargill, New Plymouth and Whangerei band libraries. No doubt influenced by the German Polkas of an earlier era, now popular in Britain and the ex-colonies of the old British Empire.

Play Trombone Polka by Alfred Boulcourt (1884), with band

Contests became an important part of the brass band culture, becoming commonplace from the 1840s. There is, however, evidence which suggests that there was a contest in Sheffield as early as 1818 (Taylor, A. R. 1979p.32). As well as band contests, solo contests were also becoming popular, sometimes as part of a band contest festival or as separate events.

The next significant work for trombone published for the brass band genre but with piano accompaniment for solo contests was *Premier Polka* by Henry Round (1886) and *Crystal Palace* by J. Ord Hume, published in 1905. The solo *St Crispin* by William Rimmer, is not dated but would have appeared around the same period and may never have been performed, due to its difficulty and rare inclusion of triple tonguing at that time.

Play St Crispin, with piano

It is important to realise that Columbia records (established 1887) and other recording companies began to record brass bands from the 1880s, however no record of a trombone solo has been found in any archive until the 1930s.

Research took place of vinyl recordings and CDs via the brass band archive listing in Wigan and the Salford University archive, as well as online research. It shows an apparent lack of trombone solos in physical concert programmes and recordings. When such solos did occur they consisted of five popular pieces all less than 10 minutes in duration. I will now discuss these works.

The first to appear was *A Never Failing Friend (1932)*, a famous solo by Erik Leidzen composed in 1932 and recorded in 1934 by Arthur Brown and the Salvationist Publishing and Supplies Band.

Secondly, the solo *Melodie Caprice (1937) (Copyright Control)* was a popular piece in concerts and on recordings in the 1960s and 1970s. *Melodie Caprice* would have been influenced by the Arthur Pryor type solos being performed in the USA and by other soloists such as by Clay Smith, Leo Zimmerman and Herbert Clarke, as many cornet solos were adapted for trombone due to the lack of repertoire.

The third solo was *Loves Enchantment (1970)* which would have been a direct result of the recordings of Pryor. Another popular piece in concerts in the UK in the 1970s and 1980s was the arrangement of *Berceuse de Jocelyn or Angels Guard Thee* by Benjamin Godard (there are now three separate arrangements of this work).

I mentioned the soloist Leo Zimmerman previously in Project 2 Salute to Sousa and his influence one of the few trombonists other than Pryor to record solos in the 1900s. He was the trombone soloist with John Philip Sousa's Band after Arthur Pryor left the group, but was composing solos around the time Pryor was playing in Sousa's in Band. 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. He had previously played in the Frederick Innes concert band on the West Coast of America. Unlike Arthur Pryor, Zimmerman's compositional output appears to be limited solely to that of trombone solos.

Play Leona Polka by Zimmerman (1903) (Have Recording)

The glissando solos were popular from the 1920s – 1980s; for instance, pieces such as *The Acrobat* (1935) and *The Jester* (1936) (pub Wright & Round). Greenwood's *The Acrobat* (Pub Wright & Round) was in fact the fifth solo found to be played throughout this era and has remained popular ever since. J. A. Greenwood was a prolific composer for brass bands as well as successful conductor. He wrote original overtures as well as arrangements of classic overtures (Newsome R. 1998 p.157). Other composers followed suit, such as Harold Moss with *The Firefly* (1927) and also *The Joker* (1929) (Pub. Boosey & Hawkes). Moss was better known for the cornet solo *The Nightingale* (1929), and less well known *The Redcap* (1928) (Pub. Wright & Round).

Few people are aware of the first trombone solo recorded with a contesting band, entitled the *Switchback* (1923) (Pub Boosey & Hawkes) by Edward Sutton, who wrote several glissando solos before the compositions of Greenwood and Moss. He wrote *Quicksilver* in the 1920s, *The Jigsaw*, (1932), *The Joy Wheel* (1923), *The Favourite* (1925) and later *The Clyde Slider* (1935) (pub. Wright & Round).

Edward Sutton from South Wales was born in 1868 and succeeded Rimmer at the age of 20 as principal cornet of Southport Rifles Band, he then moved to Scotland in 1898 (Newsome R. 1998 p.159). Mr Sutton is known for cornet / euphonium solos such as *The Paragon* and *The Cavalier* (pub. Wright & Round). His glissandi solos were practical in that they could be recorded on the Shellac 78's that had a maximum of 4 minutes play duration.

These solos would have been influenced by the polkas and ragtime pieces popular in America in the period. Interestingly, the equivalent glissandi solos by Henry Filmore (1881-1956), from the USA known as the *Trombone Family* of solos (pub. J W Pepper); composed from 1908-1929 and this may well have influenced English writers of the 1920s and 1930s in brass bands. Filmore born in Cincinnati wrote over 250 compositions and worked as a circus bandmaster for most of his career.

Play the Switchback Edward Sutton (1923), with piano

As previously stated *Melodie Caprice* was the first significant work for trombone played by contesting bands that is not a popular arrangement, written by George Hespe and was published in 1937. The Second World War would have disrupted many concerts and contests so we do not see evidence of its popularity as a solo in concerts and on recordings until the 1950s and onwards. At this time the trombone was becoming popular as a solo instrument in the genre, evidenced by trombone solos being featured in concert programmes. This also filtered into test pieces, for instance *Tintagel*, written in 1928 by Denis Wright (pub. R Smith & Co.) with the lovely 2nd movement *Elaine* featuring trombone, was used in the 1957 Spring Belle Vue Contest.

Recording Play *Melodie Caprice* (1937) played by Alex English & Foden's Band, conducted by James Scott

A similar piece to *Melodie Caprice* (1937) arranged for brass band by an American composer is the *Tromboneer* by W. Gerrard, (copyright control) whose real name was Jerry Bilik (In Shining Armour 2003). This piece was written for bands around the 1950s and appears to be the first triple tongue solo for trombone and brass band, as opposed to solos with piano accompaniment such as *St Crispin* (1905) (pub R. Smith & Co.).

Another popular solo through the 1960s through to the 1980s was *Recitative and Romance* (G&M Brand undated) by Reginald Heath. This was a favourite of Frank Berry's at Black Dyke Band and was recorded in 1971 with their conductor Roy Newsome. Little is known about this composer, but he is better known for his trio: *Frolic for Trombones*. This remained a popular piece until the larger works were composed, such as *Rhapsody for Trombone* (pub. Chandos 1975) written by Gordon Langford. The inspiration for this piece would certainly have been the Operatic solos of the classical genre.

Play *Recitative and Romance* by Reginald Heath, with piano

In Salvation Army Band circles at this point, still very much separate to that of contesting bands, there were many performances of *Eternal Quest* (pub 1952, SP&S

Festival Series 188) by Ray Steadman-Allen, *Concertino for Brass Band & Trombone* by Erik Leidzen (Pub. 1955 SP&S Festival Series 211) and “*Song of Exuberance*” (pub. 1967 SP&S Festival Series 320) by Leslie Condon, being performed throughout the 1960s- 1980s. It is amazing to think that the *Leidzen Concertino* and Steadman-Allen’s *Eternal Quest* were written and published in the 1950s, they could easily be mistaken for being only 20 rather than 60 years old! Leidzen’s *A Never Failing Friend*, (Pub. 1934 SP&S Festival Series 92) also continues to be played very much in the 21st Century with Salvation Army and non-Salvation Army bands.

We also start to see pieces dedicated to and written for brass band trombone players from the 1970s onwards. An early example of this is Maisie Ringham, who had many Salvation Army works written for her; the most famous being Leidzen’s *Concertino*. Maisie’s influence in introducing SA music to the general public, once when she had joined the Halle Orchestra in the 1950s, should not be underestimated. She was one of the first women to join the brass section of an Orchestra in the UK and now in her 90’s is seen as one of the pioneers of women brass players and being instrumental in getting literature written for the trombone.

In contesting bands at this time Alex English had *Romanza* (1967 pub. Midland Music) dedicated to him by composer Henry Geehl.

“Alex English was an Irish Man, he played with Agnus Street Templemore band, came over to England to audition for the CWS Manchester band. He was a very good Euphonium player - some of the brass men in his time said he was a better Euphonium player than a trombonist. At the time there were two good Euphonium players in the Co-o-p Band: Dennis Holmes and Russell Buckley and the trombone section was full. He ended up on 2nd trombone at Foden’s. The solo was dedicated to him by Henry Geehl. Romanza is a beautiful solo, can be played on trombone or euphonium, and it was thought that Henry Geehl heard Alex play Euph and trombone many times and was so impressed with his style of playing he dedicated the solo to him” (Buckley D. W. 2012).

Henry Geehl (1881-1961) studied in London and Vienna, and was a piano soloist from the age of 8. He forged his career travelling as a theatrical conductor and wrote

several test pieces, such as *Oliver Cromwell*, (1923) and frequently adjudicated brass bands (Newsome R. 1998 p.187).

Play Romanza (1967) Henry Geehl, with band

Historically in Austria and Germany, during the classical and Romantic period, then in the USA throughout the period of the Sousa Band, 1892-1940, composers wrote pieces for solo trombone when they had the virtuoso players and encouragement to do so. In the 1960s, many of the brass band trombone players began to play solos from the likes of Arthur Pryor, but interestingly none of the European works such as the classical German, Austrian or French pieces were chosen, apart from some relatively short Italian arias that were adapted for trombone as arrangements. Brass band compositions of substantial length can be attributed to two very influential characters, namely Don Lusher (1923-2006) and Denis Wick (1931) particularly in the late 1970s and 1980s.

Don Lusher has been a towering soloist in the world of the Trombone, coming from a Salvation Army background, he served as a gunner signaller in the 2nd world war and after the war joined the Ted Heath Big Band and took part in several coast to coast tours of the USA. He was much in demand as a soloist in brass bands, big bands, wind bands and jazz ensembles, and so led the way as a solo artist that could cross-over into various playing genres, he was President of the British Trombone Society on two separate occasions and has several awards named after him in brass band and British Trombone Society competitions (Lusher D. 2014).

Denis Wick considered Britain's most influential orchestral trombonist of the 20th century. He is also an internationally respected brass teacher and designer of brass mutes and mouthpieces. On retirement in 1989 he was awarded the International Trombone Association's annual award; he served as their president 2004-2006. Wick joined the Bournemouth Symphony Orchestra in 1950, then the CBSO, before joining the London Symphony Orchestra where he served as Principal trombone from 1957-1988. He has been a pioneer of instrument, mouthpiece and mute design and served as President of the International Trombone Association from 2004-2006.

Examples of how these gentlemen were influential can be illustrated for instance with the *Concerto for Trombone* (1971) by Buxton Orr (pub Novello & Co.), performed by Harold Nash, and accompanied by Brighouse and Rastrick Band in 1976 on a recording after the work was published in 1971; this was originally written for Denis Wick to play with band.

The *Concerto for Trombone* (1955) by Gordon Jacob (pub. Stainer & Bell) also written for Denis Wick, was only performed as a complete work once with brass band in the early 1992, from an arrangement by Roy Newsome and performed by Warwick Tyrell for the BBC Festival of Brass in the BBC Manchester. A version of the first movement was actually written by Jacob himself and published by Denis Wick Publishing after Denis had asked Jacob to score it for him in the 1960s.

Don Lusher also played a significant role in the establishment of trombone solos for brass band, such as *Rhapsody for Trombone*, (1975) recorded in 1975 and performed at the Royal Albert Hall in 1977. He made a further recording called *The Lusher side of Brighouse* where he performed lighter works like *Concert Variations* (R. Smith & Co, dated unpublished) *Harlem Nocturne by Earle Hagan*, (pub. 2011 *Warwick Music*) are both still very popular as solos. Also dedicated to Don Lusher is *Dance Sequence*, written by Gareth Wood in 1980, this was not recorded until 1990, by Nicholas Hudson and the Britannia Building Society Band. Around this period was the commissioning and recording of Roy Newsome's *Concerto Olympic* (1984) and Langford's *Sonata Serenade and Scherzo*, (1984) for Swiss trombonist Dany Bonvin, in a recording called *Trombone Festival* (released on CD in 1994) was released on vinyl in 1986. Dany Bonvin received these pieces as a birthday present from his parents aged 20. Since 1982 he has been Trombone Soloist with the Munich Philharmonic Orchestra.

Gareth Wood was born in South Wales in 1950 and studied Double Bass and composition with Dr. Frederick Durrant and Paul Patterson at the Royal Academy of Music. In 1972 he left the Academy and joined the Royal Philharmonic Orchestra as a double bass player. In 1975, his overture, *Tombstone Arizona for brass band* was performed and recorded at the Royal Albert Hall Brass Band Championships in

October that year, no doubt Lusher being present at the same concert to play “Rhapsody” led to “Dance Sequence” being composed five years later.

Play Dance Sequence (1980), last movement

There is little evidence of the solos by Innes, Pryor or Zimmerman which would have been written in the USA from the 1880s – 1940s seem to have been recorded or performed in concerts by brass bands until the 1960s and even then it was overwhelmingly *Loves Enchantment* by Arthur Pryor (1903 published for band in 1970). Then, at the beginning of the 1980s, *Thoughts of Love by Arthur Pryor* (written 1898 published for band 1981) was recorded by Stephen Walkley and the Fairey Band in 1988. This remains a popular trombone solo, being present on many band and solo recordings in the 21st Century.

It is also interesting that none of the larger orchestral works for trombone were arranged for band until the 1970s. *Morceau Symphonique* was arranged and published as *Concert Piece* by Ray Steadman-Allen in 1977 (SP&S Festival Series 383). The *David Concertino* was arranged by Leslie Condon in 1980, though these were still not available to mainstream bands until the 1992. Although they were significant works for trombone in classical circles, solos containing variations such as the *Grafe Concerto (1860)*, *Meyer Concertino (1820)*, *Sache Concertino (1866)* did not get arranged for brass band until after 2000, and the same is true for Classical works such as the *Wagenseil (c.1750)* and *Albrechtsberger (1769)*, both arranged as late as 2012 (Baker B. 2012).

Even on most of the “Trombone Solo CDs” available from the 1990s, significant works for trombone have actually been avoided. On the *Virtuosic Virtuoso* CD by Ian Bousfield from 1992, the first trombone solo CD with brass band accompaniment, the longest track is *Rhapsody for Trombone* by Langford, at about 12.5 minutes.

Langford’s *Rhapsody* is in fact the most popular work over 10 minutes long that has been recorded by almost every trombone soloist who has brought out a solo album with brass band accompaniment. Only a handful of recordings exist today of pieces for trombone over 10 minutes duration with brass band accompaniment. These

include the Wilfred Heaton (1918-2000) *Trombone Concerto* (1992, Heaton Trust), the *Concerto for Trombone and Brass Band* (1974, pub. Novello) by Elgar Howarth (Born 1935, pub. Chester Music), and the *Trombone Concerto* composed by Buxton Orr (1924-1997 pub. Novello).

The first significant work for trombone that is over 10 minutes in duration is from 1974, written by Elgar Howarth as a trombone concerto for his brother. This was not recorded until the 1986, by Christian Lindberg with the BBC Welsh National Orchestra. It was first performed with brass band by Stan Priestley and Grimethorpe Colliery Band in a live performance at the Festival Hall in the early 1980s. This version was then not recorded commercially with brass band until 1997 with Ian Bousfield and the Eikanger Band from Norway (Doyen CD066), and in the UK in 2006, with me and Yorkshire Imperial Urquhart Travel Band (Amadeus CD 101).

The first solo recording on LP with brass band accompaniment on vinyl appears to be Harry Mortimer and Jack Macintosh playing cornet solos in the 1960s. Then Philip McCann's *The World's Most Beautiful Melodies* on cornet, recorded in the late 1970s and early 1980s with the Black Dyke Band, would have been the first albums.

From the early 1990s the Childs Brothers (Nicholas & Robert) and Steven Mead began recording solo CDs, whilst the first tenor trombone recording with brass band is Ian Bousfield's the *Virtuosic Virtuoso* accompanied by Yorkshire Imperial Band in 1992. On this, Ian plays *Bolivar* and *Rhapsody for trombone* amongst others. Both were popular pieces from the 1970s when Ian would have been playing in brass bands. It should also be mentioned that trombone soloist Chris Jeans produced a solo CD with piano accompaniment as early as 1989 and this included the *Langford Rhapsody* (1975) and the *Launy Grondahl Concerto* (1974).

The turning point in writing lengthy works for trombone and brass band was the premiere of the *Bourgeois Trombone Concerto* in 1989 as part of a British Trombone Society day at Eton College, played by Christian Lindberg and accompanied by the Sunlife Band.

Until 1989 only five extended works existed for trombone and brass band, and were rarely performed. These were the *Concertino for Trombone* by Ferdinand David in 1980, the *Concerto for Trombone and Brass Band* by Elgar Howarth in 1974 (though not widely available until the 1990s) *Immortal Theme* by Ray Steadman-Allen (Manuscript 1962 written for Principal Trombone of the International Staff Band of the Salvation Army, Arthur Rolls), *Sonata, Serenade and Scherzo* by Gordon Langford (1986) and the *Trombone Concerto by Buxton Orr* (1971). These works are equal to or longer than 15 minutes and only the Gordon Langford would have been readily available to players, the other works being restricted by publishers for rent only or only available within Salvation Army circles.

The Bourgeois 20 minute concerto became widely played throughout the world by wind bands and orchestras, particularly in the USA but also in Asia and Australasia. The widespread popularity of this extended work probably inspired other composers to write more extended works for the instrument in the late 1990s. The concerto was recorded with brass band in 1993, with Jacques Maugar and Foden's Band, on a CD entitled *Showcase for Trombone* (Doyen CD027), and then Ian Bousfield with Sunlife Band on a CD entitled *Bourgeois* (STA005) in 1994. The influence that this composition has had on the trombone being more universally accepted as a solo instrument should not be underestimated.

Jacques Mauger started his career as principal trombone in the Nice Philharmonic Orchestra, and then became a trombone soloist in the Orchestra of the National Opera of Paris. Since 1990 he has focused on working as a concert artist, frequently promoting French music abroad (Maugar J. 2014).

Ian Bousfield has been a trombone soloist for a quarter of a century. In 1979, at the age of 15, Ian won the Shell London Symphony Orchestra scholarship. He joined the European Youth Orchestra aged 16 under Claudio Abbado and made a brief stop at the Guildhall School of Music and Drama in London before becoming Principal Trombone in the Halle Orchestra in 1983. After five years with the Halle, Ian replaced one of his life-long mentors, Denis Wick, as Principal Trombone of the London Symphony Orchestra in 1988, where he enjoyed a 12 year career. In 2000, following a successful audition in Vienna, Ian became Principal Trombone of the Vienna

Philharmonic/Vienna State Opera. This appointment was followed shortly afterwards by his membership of the Vienna Hofkapelle Orchestra.

The *Heaton Concerto* (1952 revised for trombone and band 1992) was written originally for oboe and orchestra and later transcribed for trombone and brass band by the composer. It is seen as a substantial work for the instrument with a duration of 26 minutes. This version was premiered by Nick Hudson and the Foden's Band in 1992 at the BBC Festival of Brass, it was then recorded by Brett Baker and the Black Dyke Band in 2006 on a CD entitled *Heaton Collection Volume 3* by SP&S.

Christian Lindberg further transformed expectations of the trombone as a solo instrument, commissioning over 100 trombone concertos, though he has yet to do a CD with brass band. The classical genre therefore has made a significant impact on the larger works performed on trombone. Lindberg has also had an effect on how brass band players now stylistically play as trombone players, which tends to be far more orchestral sounding, due to conservatoire training, than would have been the case in the 1960s through to the 1980s.

Two pioneers that further progressed the efforts of Denis Wick and Don Lusher in the brass band movement are Joseph Alessi and Ian Bousfield in the 1990's. They have almost singlehandedly championed works for trombone and brass band over the past 20 years, even as players not regularly playing in the genre.

Joseph Alessi was appointed Principal Trombone of the New York Philharmonic in the spring of 1985. He began musical studies in his native California with his father, Joseph Alessi, Sr. As a high school student in San Rafael, California, and was a soloist with the San Francisco Symphony before continuing his musical training at Philadelphia's Curtis Institute of Music. Prior to joining the Philharmonic, Mr. Alessi was second trombone of The Philadelphia Orchestra for four seasons, and principal trombone of L'Orchestre symphonique de Montreal for one season. In addition, he has performed as guest principal trombonist with the London Symphony Orchestra in Carnegie Hall led by Pierre Boulez.

The popularity of the Bourgeois Concerto with orchestra and wind band led to American trombone player Don Lucas commissioning Bourgeois to write a *Sonata for Trombone* in 1998, which was premiered in 2003 in its band version and sadly rarely played since, although it was scored for wind band and recorded by Brett Baker and the Band of the Light Division in 2004.

Don Lucas, is a past President of the International Trombone Association and received his education as a Fulbright Scholar to London's Guildhall School of Music (Premiere Prix & Advanced Solo Studies Diplomas), Texas Tech University (B.M., M.M.), North Texas State University, Berklee College of Music, The University of Houston (Doctoral) and Middle Tennessee State University.

Derek Bourgeois was born in Kingston upon Thames in 1941 and was educated at the University of Cambridge, he then spent two years at the Royal College of Music studying composition with Herbert Howells and conducting with Sir Adrian Boult. From 1970 to 1984 he was a lecturer in music at Bristol University and then Director of the National Youth Orchestra. He was appointed Director of Music at St Paul's Girls School, London, in 1994. He has also conducted various orchestras. He retired to Majorca in 2002 and moved to New York in 2008. He returned to the UK in 2009.

Play Bourgeois Sonata last movement (1998), with piano

Another 20 minute concerto that has been rarely played since its recording in 1999 by the Hawthorn Band from Australia is Graham Lloyds *Trombone Concerto*. A fine solo, this concerto has had no exposure in the UK brass band scene at all. At the turn of the last century orchestral trombone players became more involved in the brass band movement; Joseph Alessi recorded Bram Tovey's *Veritas* in 2007, and his performance of the Leidzen *Concertino*"(1953) and Bruce Broughton's *My Refuge* (1980) were also recorded and released in 2007, no doubt encouraging other professional trombonists to look at the genre of brass bands and the Salvation Army repertoire. Lindberg and Alessi's stature in the trombone world and in professional circles has no doubt encouraged other trombone players to look at solo recordings such as Andrew Justice and Nicholas Hudson at the start of the century and later

Simon Johnson (BBC Scottish Orchestra), Chris Thomas (Cory Band), John Barber (Fodens Band) and Stephen Sykes (Tredegar Band). Whilst in New Zealand, David Bremner (principal trombone with New Zealand Symphony Orchestra) produced a solo CD, as has Hakan Bjorkman (principal trombone of the Swedish Radio Symphony Orchestra (both released 2008). Bremner is still active in brass bands and has given the medium more exposure in a wider context, for example, his recording of the extended work *Clouds* in 2008 on his solo CD. Lindberg's "*Mandrake in the Corner*" for band played by Hakan Bjorkman with Stockholm brass band (2008) illustrates that trombone solos with brass band have finally crossed genres and continents. Dudley Bright of the LSO with his Salvation Army connections composed and performed *Life's Command* with the International Staff Band of the Salvation Army (2007). This also has recently been recorded by Brett Baker and the Enfield Citadel Band as part of the Novus Vox CD project in 2013 (WR13-09).

Other artists such as Andrew Berryman, previously of the Halle Orchestra, led to the commissioning of the *Andy Duncan Trombone Concerto* (1993, pub. The Music Company), and Robert Holliday is responsible for the commissioning of "*Ivor Hodgson's Concerto*" (1999, pub. Eden Music). Chris Thomas commissioned the Gareth Wood "*Trombone Concerto*" (2006, pub. R Smith & Co.), and Paul Hindmarsh commissioned *Simon Dobson's Trombone Concerto* (2011, pub. Faber Music), premiered by Peter Moore. More trombone concertos have been commissioned and premiered with brass bands in the last 20 years than at any time in brass bands' brief history of 160 years.

At the time of writing Peter Moore has just been appointed the Co-Principal Trombone of the London Symphony orchestra after studying at Chethams School of Music and becoming Young Musician of the year at the age of 12 in 2008.

I have been involved in commissioning 10 concertos (listed below) within the last 14 years, and I have pushed for composers to be more willing to write for the instrument and genre than previously. This is evidenced below in a list of commissions by myself.

- Paul Lovatt Coopers *Earth's Fury* (1999)
- Martin Ellerby's *Concerto* (2000) Studio Music
- Mark Owen's *Monument* (2003) Manuscript
- Mark Owen's *Mask* (2004) Manuscript
- Freaks by Gavin Higgins (2007) Faber Music
- Carl Vincent's *Concerto* (2007) Kirklees Music
- Andy Duncan's *Rathamataz* (2008) The Music Company
- Rob Wiffin's *Concerto* (2010) Studio Music
- Darrol Barry's *Concerto* (2010) Studio Music
- Mark Owen's *Excursions for Trombone & Band* (2010) Manuscript

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.”

Rob Wiffin began his musical career as a trombonist, playing in the National Youth Orchestra of Great Britain before entering the Royal College of Music. On completion of his studies he joined the Royal Air Force Music Services and became the principal trombone of the Central Band. After seven years as a player he decided to concentrate his energies on conducting and became a Director of Music for the RAF. He has directed the Band of the RAF Regiment, the Western Band of the RAF and the Central Band of the RAF. His promotion to Principal Director of Music, Royal Air Force, in January 1998, made him the twelfth in a line of distinguished musicians

who have held this prestigious post and, on appointment, the youngest since Sir George Dyson in 1919. He was awarded the OBE for services to Royal Air Force Music in 2002.

Away from the Royal Air Force he has built his reputation by conducting orchestras, wind ensembles and many of the country's finest brass bands. He has made a large number of commercial recordings and television and radio broadcasts and has premiered new works in concert and at international conferences. On leaving the RAF in 2003 he relocated to Spain where he spent much of his time composing and arranging music and playing the trombone. While maintaining his Iberian links, he is now spending most of his time in England. He is presently Professor of Conducting at the Royal Military School of Music, Kneller Hall and teaches postgraduate conducting, composition and arranging at the London College of Music.

Play Rob Wiffin (2010) Premiere

Peter Graham's *Radio City*, (2013, pub. Gramercy Music) has been premiered this year, as well as Gregson's transcribed "*Concerto* for trombone and brass band", as part of my DMA project. However, many other pieces, including the Philip Sparke "*Concerto*", still remain unavailable for the brass band genre. The likes of the trombone concertos by composers such as *Serocki, Shilkrit, Rouse, Tomasi and "Creston"* have yet to be performed by trombone and brass band, though have been notable performances with trombone and orchestra. It is important to point out that even a trombone concerto with orchestra is still a rare occurrence.

In summary, for this lecture recital my DMA has been an exploration and contextualisation of compositions written for the virtuoso trombone player in differing genres; and an analysis on how these genres have influenced music written for the brass band trombone soloist in the 21st Century. There is no doubt, when looking at 21st century brass band concert programmes that, the swing band, wind band and orchestral genres continue to have an influence on the solos played by virtuoso trombonists in this genre. Also, the input of Salvation Army composers on non-Salvationists and Salvationists alike should not be under-estimated, without doubt

due to the cross-over made all those years ago by the great Eric Ball, who wrote a trombone solo many years ago entitled *Legend*.

Significant Solos for Brass band trombone player pieces performed:

1. **Trombone Polka (1884)** by Alfred Boulcourt with band
2. **St Crispin (c.1905)** by William Rimmer with piano
3. **Leona Polka (1903)** by Leo Zimmerman (rec of Zimmerman with Edison Concert Band)
4. **The Switchback (1923)** by Edward Sutton with piano
6. **Recitative and Romance** by Reginald Heath with piano
7. **Romanza (1967)** by Henry Geehl with band
8. **Dance Sequence (1979)** by Gareth Wood last movement with band
9. **Sonata for Trombone (1998)** by Derek Bourgeois last movement with piano
10. **Concerto for Trombone (2010)** by Rob Wiffin - Premiere Performance with band

As part of the lecture recital the premiere of the Rob Wiffin Concerto for brass band took place

Programme Notes for Rob Wiffin Trombone Concerto Premiere

Rob Wiffin's Trombone Concerto was commissioned by Brett Baker following an earlier piece that was written for him called *Shout!* It 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.”

The piano score was finished first and recorded on the CD *Boneman Walking* (2012, WR12-03) which was released under my own label in early 2012. However, the wind Band version was not recorded until July 2012 and the start of my DMA. The brass band version of this piece was then premiered in my lecture recital with the Black Dyke Band in November 2013.

Figure 51

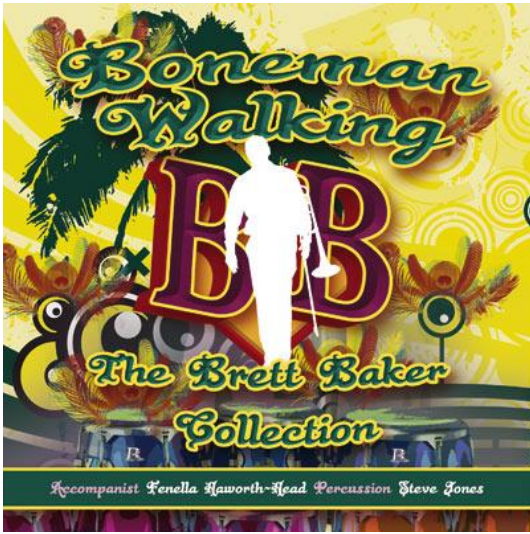


Figure 52



Figure 53



Rob Wiffin

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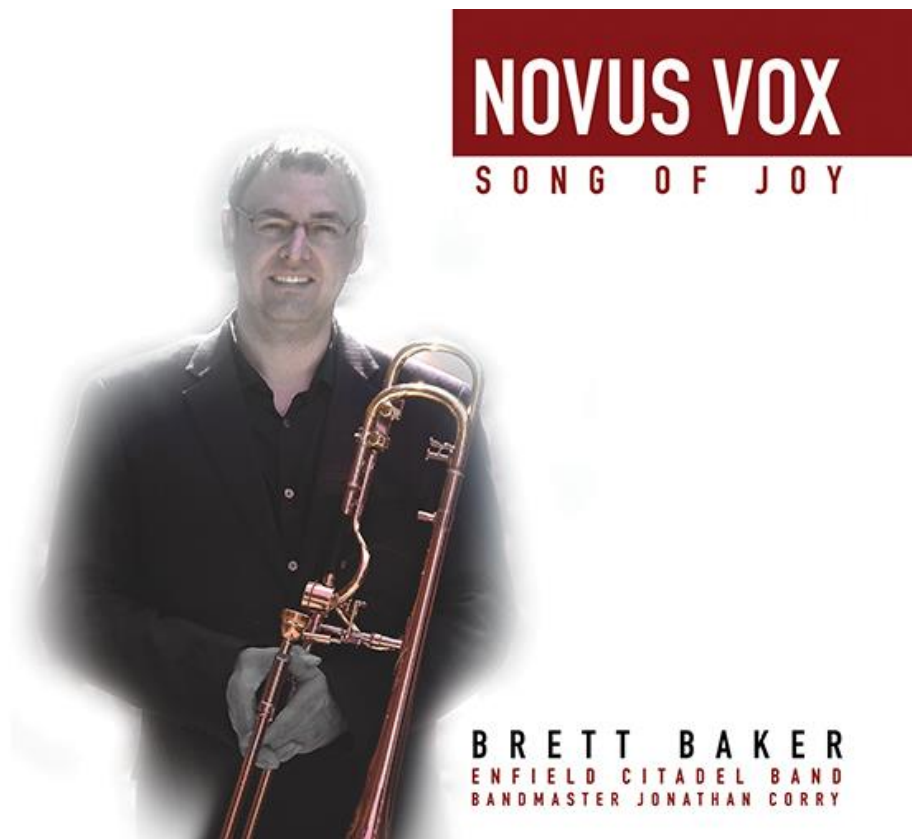
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Appendix I: Novus Vox Project 1 (Song of Joy)

CD Cover and Disc



Track List of pieces on Novus Vox:


Rejoice by Roger Trigg	5.16
Song of Joy by Andrew Mackereth *	6.46
Hope by Russ Ballard & Chris Winter arr. Andrew Wainwright *	3.44
The Light has come by Kenneth Downie *	12.02
His Provision by Ivor Bosanko arranged Dorothy Gates *	3.47
The Follower by Martin Cordner *	7.12
Beneath the cross of Jesus by	3.32
Still small voices by Philip Wilby *	6.14
Sweet Hour of Prayer by Wilfred Heaton arr. by Paul Hindmarsh	3.48
He gave me joy by Robert Redhead *	5.27
Soul Origin for trombones & Band by Dorothy Gates	9.02
Life's Command by Dudley Bright	11.58

Total 79.49

CD Booklet:

NOVUS VOX


SONG OF JOY



NOVUS VOX

SONG OF JOY


BRETT BAKER
ENFIELD CITADEL BAND
BANDMASTER JONATHAN CORRY



NOVUS VOX

SONG OF JOY


BRETT BAKER
ENFIELD CITADEL BAND
BANDMASTER JONATHAN CORRY



NOVUS VOX

SONG OF JOY

BRETT BAKER
ENFIELD CITADEL BAND
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NOVUS VOX

SONG OF JOY

BRETT BAKER
ENFIELD CITADEL BAND
BANDMASTER JONATHAN CORRY



NOVUS VOX

SONG OF JOY

BRETT BAKER
ENFIELD CITADEL BAND
BANDMASTER JONATHAN CORRY



NOVUS VOX

SONG OF JOY

BRETT BAKER
ENFIELD CITADEL BAND
BANDMASTER JONATHAN CORRY



song is a personal testimony to how, in his own words, He has 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 (1725-1810)

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, Ricardo 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 'wretch' theme develops into an exciting finale, drawing the piece to a brisk and energetic conclusion.

Beneath the Cross of Jesus

by Clephane Meier / Ray Starting art Mark Fiech (Tune: St. Christopher)

Beneath the Cross of Jesus was a poem written by Elizabeth Cecilia Clephane in 1888 and published posthumously in the Family Treasury, a Scottish Presbyterian magazine, in 1872 just one year before she died at age 30.

The negative's editor writes: "These lines express the experiences, the hopes and the longings of a young Christian. Written on the very edge of life, with the letter band fully in view of faith, they seem to us bootless 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. Meier, and published in the Bristol Tune Book in 1981 as St. Christopher.

The words:
*Beneath the cross of Jesus I fan would take my stand
The shadow of sin's guilt within away I'd ban
A home within the wilderness, a rest upon the way,
From the burning of the noonday heat, and the burden of the day.*

*O safe and happy shelter, O refuge tired and weant,
O resting place where Heaven's love and Heaven's justice meet!
As to the holy angels that wondrous dream was given,
So seems my Savior's cross to me, a ladder up to Heaven.*

*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 ease
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 King of One who suffered there for me
And from my steepled tower with tears two wonders I can see
The woods of redeeming love and my unworthiness.*

*I trade, O cross, thy shadow for my hiding place,
I ask no other sunshine than the sunlight 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 solo uses the well-known tune *Repro*, used by the composer Philip Wilby at the request and commissioning of Gerard Klaucke from GKGaphic. Design when Black Dyle 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



Jonathan has been Bandmaster of Enfield Citadel Band since January 2009. Originally from Belfast, Ireland, he got taught the cornet by his father and joined the Young Peoples Band at the Salvation Army.

He is in demand within the brass world adjudicating, playing, producing and conducting. Recently he has worked with Carlmore, Englewood & Patrick's, Grimethorpe and Coy Band. In Switzerland, he has conducted in concert and recordings the OMS (ChristherMusikverband Schweiz) Staff Band and led the A Band in the OMS New Year course.

A graduate of the RMD, he studied conducting and became conductor of Besse Oth Brass Band. He was a semi-finalist of the European Conductors' competition and worked with the European Youth Brass Band. Other youth work spans from SA music schools to rehearsal conductor of the National Youth Orchestra of Ireland. At present Jonathan is studying for a PhD at the University of Salford and lives with his wife Louisa in Rangbourne, by day he is Head of Brass, Bandmaster, touring coach and Assistant Housemaster at Rangbourne College.



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 concert bands including Black Dyle, Falvey and Fodder. 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 soldiers, 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 Tigg

This trombone solo (with lead accompaniment) was written for the Melbourne Staff Band's Deputy Bandmaster, Raul Smith in 2007. This lively trombone solo is based around the traditional fifteen 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 Tigg's since meeting him in New York back in 1999.

Song of Joy

by Andrew MacLaren

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 asked to write the popular works of the time, principally *Homage to Bach* by Bozza, the *Rosely-Harlow* Trombone Concerto and a number of works by Jacques-Etienne Ed Bast.

Andrew MacLaren comments: "When I took on *Song of Joy*, I can see the influence of *Bach in the slow movement with the lush harmonies incorporating parallel semibreves and minims and unexpected harmonic progressions. During my music degree I developed a particular appreciation of the music of Stravinsky and Shostakovich and while 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 C were reminiscent of Spring Rounds from *Life of Spring* and a strong hint of Shostakovich's *Festral Overture* in bass 202-205!"*

Thematic Material I wanted to mirror the choice of thematic material of *Song of Exuberance*. He loves me too is oblique

forgoten melody and has more familiar to church goes of a bygone era. It has the same pentatonic and repetitive nature of the *Trusting Jesus Now* which features in the finale.

Lyrics:
*God sees the little sparrows 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, He 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;
Well, we forget His little ones, I know He loves us all.
Words: Maria Straub Music: SM Straub, 1874*

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

Hope

by Russ Ballard & Chris White, arranged by Andrew Wainwright

On the 11th June 2010 a Nelson stood united celebrating a dream come true at the official Opening of the F10 2010 Soccer World Cup. However amongst many was an emptiness, mourning the death of South Africa's greatest tenor Siphiwe Mhshela.

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

We passed away in a hospital in Port Elizabeth, his hometown. Millions of spectators heard the song at the launch of the games. This song notably 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 presence 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 wanders on the wind
I'm your sanctuary
In your soul you'll come
Spread your wings 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 Barth 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 Bands 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 Nall.

Kenneth Downie states: "The noble tune, main theme is called 'The Light has come'. I felt that this title is aptly qualified, suggests a new dawn to me. The work is but primarily on a modern hymn by Chick Nall, (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 a rather declaratory style, comes from the start of Chick's theme. I thought it summed up the sound of a trombone in my mind. These are the words of his first verse, based on Isaiah 9:1-7:

Wonderful counsellor, Mighty God among us:
Everlasting Father, Who one who rules in peace,
To us a Child is born, To us a Son is given,
To those who walked in darkness, The light has come.

In contrast with that, in the slow, quiet 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 keep 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 Klaucke 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 was very active 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 'Romantic Wailing'. This arrangement for brass band accompaniment was written at the request of Brett.

The Follower

by Martin Godner

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

CD Template

Richard Scott, Brett Baker and Jonathan Corry during the recording May 2013

NOVUS VOX

SONG OF JOY BRETT BAKER - TROMBONE
ENFIELD CITADEL BAND - BANDMASTER JONATHAN CORRY

1. Rejoice	Roger Trigg	5:16
2. Song of Joy*	Andrew Huckereth	4:46
3. Hope*	Russ Ballard & Chris Winter arr. Whitworth	3:44
4. The Light Has Come*	Keneth Downie	12:02
5. His Provision*	Ivor Rossino arr. Gates	3:47
6. The Follower*	Martin Gardner	7:14
7. Beneath The Cross of Jesus	Clephane, Moker / Ray Starting arr. Preech	3:34
8. Still Small Voices*	Philip Wray	4:16
9. Sweet Hour of Prayer	Wilfred Heston arr. Hindmarsh	3:00
10. He Gave Me Joy*	Robert Keedhead	5:27
11. Soul Origin for Trombones & Band*	Dorothy Gates	9:02
12. Life's Command	Dudley Bright	12:01

WHITWORTH EVOCATIONS
WK 13-09

*Premiere recording
Total CD Playing Time: 79:42

NOVUS VOX

SONG OF JOY

BRETT BAKER
ENFIELD CITADEL BAND
BANDMASTER JONATHAN CORRY

Personal emails from organisers and composers:

Stuart Horton Secretary of the Enfield Citadel Band

Brett,

Just a quick note to say thank you for last weekend - it was great to work with you. You clearly had put in much preparation which was so evident in your interpretation of the music.

As usual, everything was technically superb but to maintain such sound quality over such a period of non-stop playing was absolutely incredible. Unbelievable stamina - don't know how you do it!

I hope the CD is as good as your efforts deserve. I'm sure it will be.

Pleasure working with you and look forward to hearing the finished article.

Regards, Stuart

Email from composer Kenneth Downie

From: Kenneth Downie <thedownies@codetta.co.uk> Sent: Thu 12/09/2013 11:00 AM
To: Brett Baker
Cc:
Subject: CD

Thank you so much, Brett for the CD that arrived today. I have just listened to "The light has come" and thoroughly enjoyed it. I really did not know it at all. I shall enjoy the rest tonight.

Ken

P.S. It was never a euphonium duet. I don't know where Andrew got that from. I shall see him soon and check it out!

Email from composer Roger Trigg

Click here to download pictures. To help protect your privacy, Outlook prevented automatic download of some pictures in this message.

Roger Trigg <trigg.roger@gmail.com> Sent: 11/09/2013 11:30 AM
To: Brett Baker
Subject: Re: Novus Vox CD

On Wed, Sep 11, 2013 at 11:30 AM, Roger Trigg <trigg.roger@gmail.com> wrote:
Hi Brett,

I just wanted to let you know that my CD of your recording has arrived – thank you. I've listened to the recording and you have done an amazing job! Congratulations! The band is also sounding very good.



I'm sure it was hard work getting through almost 80 minutes of music in two days! I don't know how you do it. I am astounded. I am also enjoying the variety of repertoire you have on there. My current favourite is Heaton's treatment of *Sweet Hour of Prayer*. What a gem! Beautifully played too. Thanks for bringing that one to the public's (and my) attention. There's a lot to listen to, and I expect I'll find more favourites as I listen again.

Thanks for your performance of *Rejoice*. It really is super. The attention to detail in your playing is really amazing! I'm hearing (written) accents that I've never heard played before. I was also thrilled and honoured by you choosing *Rejoice* for the opening track on the CD. I really appreciated your personal touch on the liner note also.

I'm reading this email back and it sounds really gushy, but I won't apologise for that. You have done a good thing for Salvation Army music and SA composers by making this recording and lending your considerable profile and reputation to both. I trust that others too will recognise this.


I am very much looking forward to attending your concert with Enfield next month in London. I hope we have a chance to say 'Hi'.


Facebook Message from Composer Andrew Wainwright (Now lives in the USA)


book   Search for people, places and things

x (6) Other (3) More ▾ **Andrew Wainwright** + New Message * Actions ▾

ch


 **Katherine Riding** 10:51
Ok thanks


 **Dirk Amrein** 18:43
↻ Ah I see

 **Andrew Wainwright** Fri
✓ Fantastic thanks

All the best
Andrew

Friday

 **Andrew Wainwright** 13/09/2013 14:35
Hi Brett, many thanks for the CD which arrived a couple of days ago - it sounds great. Nice job on Hope! Andrew

 **Brett Baker** 13/09/2013 14:37
Thanks Andrew, I'm glad you like it, I hope all is going well in the USA, Regards, Brett

Unsolicited Review by Peter Bale of 4barsrest.com

14th November 2013

Brett Baker is accompanied by the Enfield Citadel Band on a release that includes many new compositions and arrangements.

Several of the composers represented are noted trombonists themselves, ensuring the music, whilst placing considerable demands on the soloist at times, is idiomatic.

It gets off to a lively start with Roger Trigg's 'Rejoice', showing that both Brett and the band are more than capable of adapting to the jazzy style required.

Contrasting works

There are two contrasting ensemble works: Philip Wilby's 'Still Small Voices', for trombone trio, is based on the tune 'Repton' - this being the first recording with band accompaniment.

The second, 'Soul Origin for Trombones and Band', was written for Bones Apart when they were Enfield's guests in 1999. Dorothy Gates' music can be uncompromising, a challenge both to players and listeners, but she always has something worthwhile to put across, and so it is with this work.

Latin-American reworking

Her other contribution may surprise listeners who know 'His Provision' in its choral version though. Dorothy has set this in Latin-American style, and it works remarkably well, a totally different concept, but one which is most effective.

There are two extended works; 'Life's Command' and 'The Light has Come'. Dudley Bright's solo draws on the chorus 'Follow, follow, I will follow Jesus', also referring to Christ's sacrifice and the joyful affirmation of following Jesus 'anywhere, everywhere'.

The tune 'The Light has Come' may be familiar from Peter Graham's 'Shine as the Light', but Kenneth Downie has taken it as a starting point for a rhapsodic solo that originally started off as a duet for euphoniums.

Technical challenges in abundance

'Song of Joy' is modelled on Leslie Condon's 'Song of Exuberance', using thematic material from an old children's chorus, 'He Loves Me Too'.

The composer cites Stravinsky and Shostakovich amongst his influences, but the lively solo he has produced here reveals his own unique voice.

'The Follower' has references to the popular hymn-writer and one-time slave ship captain John Newton, using a recent melody by Canadian Rhonda Venables to

depict stages of the writer's life, with the full appearance of the tune heralding an extended cadenza.

Aspiration and reflection

The song 'Hope' was written for the opening of the 2010 World Cup in South Africa, with words by Nelson Mandela, but the tenor Sipiwo Ntshebe, who had already recorded the song, succumbed to meningitis just before the event. Arranged by Andrew Wainwright, it makes for a moving, life-affirming anthem.

'Beneath the Cross of Jesus' receives a sensitive treatment from Mark Freeh, whilst 'Sweet Hour of Prayer' by Wilfred Heaton has been idiomatically arranged by Paul Hindmarsh.

Also originating as a piece for trombone and piano is 'He Gave Me Joy'. Written as a duet for Maisie Wiggins and the composer, Robert Redhead later arranged it for band, recording it with Robert Merritt and the Canadian Staff Band.

Brett makes the most of this soulful and reflective music.

This is a well-produced (and well-filled!) recording, with music in a variety of styles played by performers on top of their game.

Peter Bale

Unsolicited Review by Becky Rumens-Syratt for the Trombonist magazine

This latest release from Brett Baker really allows listeners to immerse themselves in his silky smooth sound. There are many displays of fabulously controlled legato, especially in the slower numbers, such as *Sweet Hour of Prayer*, a beautiful arrangement from Paul Hindmarsh. The soloist floats effortlessly on a sympathetic and controlled performance from the Enfield Citadel Band.

High notes really shine in *The Follower*, which does sparkle amongst the more relaxed repertoire in this collection. There is great energy in the interplay between soloist and band, in which there is some fine playing from the cornet section.

Generally, the CD lacks louder contrasts and those that are present end up feeling a bit forced. Indeed, throughout the CD the greatest moments are those that are thinnest in their scoring, allowing the soloist(s) to shine. This is especially evident in the trombone quartet, *Soul Origin*, where the quartet really leads the sound and style with some lovely ensemble playing. Another gem is the trombone trio, *Still Small Voices*, with beautiful harmonies based on the hymn *Dear Lord and Father of Mankind*, balanced well across the soloists.

The Follower, The Light Has Come and *Life's Command* (which contains some of the tightest technical playing from both band and soloist) all contain skilfully crafted cadenzas that grab the listener and draw them in. Impressive register leaps never sound unnatural or forced. It is the 'Vox' or 'Songs' part of the title that really feels apt.

As a whole, it doesn't quite leave the listener feeling triumphantly joyful right until the end but is spiritually and musically touching. Some intonation slips from the band and a narrowness of dynamic and expressive contrast hinder this collection from being a truly beautiful gem of new Salvationist music. However, a well-chosen repertoire that is definitely worth a listen, if only for the beautiful solo moments.

Solicited Review by Don Jenkins for Glissando Magazine

"Novus Vox" Brett Baker and Enfield Citadel Band with Conductor Jonathan Corry

This CD of Brett Baker's is, I feel, a follow on from the Salute to Sousa recording featuring seldom heard solos from the Sackbut and Arthur Pryor era.

The choice of rarely heard or premier recordings is unique, some because of their recent publication, others because of their extreme demands on virtuosity. The dexterity with which Brett changes style of trombone playing is impressive as is his tone across the range.

At Jonathan's request, I was asked to conduct one of the first rehearsals on this project, and Enfield Bands commitment and enthusiasm was impressive to this project, as can be heard in the very fine and sensitive accompaniment to every track

The first two tracks are from trombonists themselves 'Rejoice' is a Latin-Jazz solo by Roger Trigg, who I first met when the New York Staff Band, did a tour of the Netherlands and he was a member of the trombone section. The piece was written for the Deputy Bandmaster of the Melbourne Staff Band Paul Smith.

The second is by Andrew Mackereth who says that he wrote it as a 'close relative' to 'Song of Exuberance' composed by Leslie Condon. This latter piece was written for Mac Carter after hearing him using the piece 'Bolivar' as a warm up before I.S.B. rehearsals.

The consistent quality of the concert pitch super F played several times during both rehearsals and in the recording was impressive.

Andrew Wainwright who was editor of the Salvationist bandsman, set a poem by Nelson Mandela, the marriage of melody and words is inspirational with a fine arrangement for Brett by Andrew.

The consummate skill in the art of arranging is again prominent in this piece 'The Light has come' by Dr. Kenneth Downie. The demands on the soloist are also extensive. The next track is again by a trombone player. Dorothy Gates is principal trombone of the New York Staff Band. To give a sacred song (in Salvation Army Circles) a 'Count Basie' style treatment shows great initiative, again another change of style for the soloist.

'The Follower' from the pen of Martin Corder is a four movement work build on the hymn by John Newton. The traditional 'Amazing Grace' tune 'New Britain' is coupled with a new one and main theme by Rhona Venables. The work demands skill from the player over the range of the instrument.

Mark Freeh can be depended on to make an arrangement to fascinate the listener. The tone colours he produces to support the hymn 'Beneath the Cross' by Elizabeth Celia Clephane are captivating. The trombone line is 'Urbie Green' in style and this illustrates another facet of Brett's playing.

As in track five, we have to thank Gerard Klaucke for commissioning this trombone trio by Dr. Philip Wilby. The blend of the three players, Brett, Ben Horton and Stuart Horton is quite something given the time span for rehearsal. Based on 'Repton', Dr. Wilby uses the texture of his scoring to enhance the hymn.

Bryan Stobart, the trombone playing son-in-law of Wilfred Heaton, had this arrangement made for him with piano accompaniment. 'Sweet hour of Prayer' has been beautifully scored from this version by Paul Hindmarsh.

Masie Wiggins is an iconic figure to many of us in the trombone fraternity. At her request Robert Redhead made this arrangement of 'He gave me Joy' for trombone and piano. Later he scored this for Robert Merritt to record with the Canadian Staff Band.

The penultimate track again by Dorothy Gates, is a work for Trombone Quartet with Andrew Justice joining the aforementioned players. 'Bones Apart' were the inspiration to commission this work by Dorothy in 2009.

Finally from the pen of one of the country's finest trombone players, Dudley Bright, who is the Principal Trombonist of the LSO. This demanding work highlights the expertise of the soloist as well as the competence of the Enfield Band and conductor Jonathan Corry.

Programme from launch concert for the CD Project

ANNUAL PRE-CONTEST FESTIVAL

Special Guest

Brett Baker

Trombone



COMPERE PAUL HINDMARSH

PROGRAMME £3

FRIDAY 11th OCTOBER 2013, 7.45pm

ROYAL COLLEGE OF MUSIC

AMARYLLIS FLEMING CONCERT HALL



Enfield Citadel Band and Bandmaster Jonathan Corry welcome you to the Amaryllis Concert Hall for our Annual Pre Contest Festival. This is the band's 67th consecutive band contest weekend event, Bandmaster James Williams is in the unique position of having attended them all! Next year he celebrates his 90th birthday and the band will be looking to recognise this over the band contest weekend with an extra special pre-contest festival. More details to follow on our website.

A feature of our pre contest festivals has been the quality of the soloists which are really too numerous to mention but include: Don Lusber, Wilf Mountain, John Fletcher, Ian Bousfield, English Brass Ensemble, Charlie Baker, Alan Morrison, Sheona White, Steven Sykes, Steven Mead, Roger Webster, Derrick Kane, Aaron VanderWeele, Philip Cobb and of course our very own Richard Martin, Michael Savage, Peter Wise, Keith Hutchinson and David Daws.

The tradition continues this evening with trombone soloist Brett Baker. Brett is recognised as one of the finest soloists in the world of brass music. He is one of the most recorded artists and has thrilled audiences all over the world with his astonishing technique, extrovert musicality and engaging stage presence.

We hope you enjoy this evening's festival and invite you to join with us again this Sunday at The Salvation Army, Churchbury Lane, Enfield when the band will be leading an extended musical morning worship to celebrate our band weekend.

Enfield Citadel Band

Enfield Citadel Band was founded in Tottenham, North London, in 1892, and soon established a reputation as one of the Salvation Army's leading musical groups. In 1972, with the merging of two Salvation Army corps, the band moved to the residential suburb of Enfield. There, the band's principal purpose was maintained - to proclaim the Gospel message and contribute to Worship.

The town of Enfield was known for making the 'Bren' and 'Sten' machine guns as well as the 'Lee-Enfield' rifle, which became standard issue for the British Army until 1957. The town has been involved in many 'firsts' such as being the first place in the world to have an ATM, the world's first solid state circuitry television and first mass-produced dishwashers were made in Enfield.

Like the town, Enfield Citadel Band is innovative in its ministry. In 1961, the band became the first corps band to produce an LP album and this recording ministry has been maintained with many recordings available to purchase from the band this weekend.

The band has been very pro-active in promoting new works by composers such as Condon, Steadman-Allen, Gates, Ponsford, Trigg, Wilby and Farr – a theme that continues this evening with the premier of several new compositions.

In 1992, under the inspiring leadership of Bandmaster James Williams, Enfield Citadel became the first SA band to perform with a contesting band when it shared the stage with Black Dyke Band and has since continued to share concerts with Foden's, Fairey, Leyland and Brighthouse & Rastrick bands.

The band has also travelled extensively with trips to Canada, Australia, USA and Europe proclaiming the Gospel and in June of this year enjoyed a very successful visit to Switzerland.

A wide range of professions are represented by members of the band: from accountants to architects, civil servants to salesmen. But all are united by the desire to use their talents in the Lord's service and to fulfill the band's motto: Ad Optimum – to the highest.

For more information on band news and other events please visit
www.enfieldband.org.uk





Bandmaster Jonathan Corry

Jonathan has been Bandmaster of Enfield Citadel Band since January 2009, a role he feels privileged to undertake in Salvation Army music ministry. Originally from Belfast, Ireland, he was taught the cornet by his father and joined the Young People's Band at The Salvation Army.

He is in demand within the brass world adjudicating, playing, producing and conducting. Recently he has worked with Camborne, Brighthouse & Rastrick, Grimethorpe and Cory Bands. He is guest conductor for CMVS (Christlicher Musikverband Schweiz) Staff Band and leads a weeklong course over New Year.

A graduate of the RNCM, he studied conducting with Mark Elder and James Gourlay becoming conductor of Besses O'th Barn brass band. Around the same time, he was invited as guest soloist with Enfield Citadel Band. He was a semi-finalist of the European Conductor's competition and worked for a year as Conductor with the European Youth Brass Band. Other youth work spans from SA music schools to rehearsal conductor of the National Youth Orchestra of Ireland.

At present Jonathan is studying for a PhD at the University of Salford and lives with his wife Louisa in Pangbourne. By day he is Head of Brass, Bandmaster, rowing coach and Assistant Housemaster at Pangbourne College.



Paul Hindmarsh

Brought up in The Salvation Army, much of Paul Hindmarsh's career in music and the media has focussed on aspects of British Music. After graduating from Birmingham University in the 1970s, he enjoyed a varied career as a singer, conductor, editor and academic. His *Thematic Catalogue* (Faber Music, 1982) of the music of Frank Bridge has become the standard reference work on this composer. Paul has published widely on British and brass band music, preparing many new works by Bridge for publication. He has also adapted a number of theatre and radio works by Benjamin Britten for the concert hall, including *Johnson over Jordan* and *King Arthur*. Paul contributed the chapter on the brass band repertoire of the 20th century to *The British Brass Band* (OUP, 2000), and has written a short study of the wind and brass music of John McCabe. He is currently editing the complete works of the composer Wilfred Heaton, whose biography he is researching.

Between 1985 and 2006, Paul Hindmarsh was a producer for BBC Radio 3 in Manchester, working on a range of programmes with an emphasis on British, choral and band music. He began the BBC Festival of Brass in the early 1990s and is currently artistic director of its successor, the Royal Northern College of Music Festival of Brass. Paul was the music director of the famous Besses o' th' Barn Band in the 1990s.

He has commissioned over thirty new works for the brass band medium, either through the BBC or the Brass Band Heritage Trust, which he founded in 1994. Paul is features editor of *The British Bandsman*, consultant editor for Faber Music Ltd., and director of concerts for the Manchester Middyay Concerts Society at the Bridgewater Hall, Manchester. In 2005, Paul was awarded the Iles Medal of the Worshipful Company of Musicians for his services to the brass band movement.



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

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 is passionate about encouraging composers to write pioneering new solo repertoire for the tenor trombone.

He is the most recorded trombone soloist in the UK and by the age of 24 had won every major British brass band competition. Originally from Gloucestershire, in 1992 Brett moved north to study at Salford University, simultaneously joining Fairey Band and having many contest successes. He studied with Professor David King, whilst also taking Business Economics.

In 2000 he was invited to join the Black Dyke Band under the direction of Dr. Nicholas Childs having further contest successes. As well as a playing schedule of 100 concerts a year Brett enjoys presenting workshops specializing in solo performance.

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. As an adjudicator Brett has judged many competitions and festivals including the International Trombone Association Festival 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; and the Scottish Area Regional Championships.

Brett has been keen to promote new music for the trombone and has been involved with over one hundred commissions for the trombone.

PROGRAMME

FOLK FESTIVAL SHOSTAKOVICH arr. CORDNER

WELCOME & INTRODUCTIONS

MY HOPE ROGER TRIGG

TROMBONE SOLO
BRETT BAKER SONG OF JOY ANDREW R MACKERETH

SUITE HOME TO THEE from REFLECTIONS NORMAN BEARCROFT

TROMBONE SOLO
BRETT BAKER THE FOLLOWER MARTIN CORDNER

DAYSTAR RAY STEADMAN-ALLEN

INTERVAL

MARCH MOUNTAIN CAMP DONALD OSGOOD

TROMBONE SOLO
BRETT BAKER SWEET HOUR OF PRAYER WILFRED HEATON arr. HINDMARSH

TROMBONE QUARTET JERICHO ROGER TRIGG

FAITH DOROTHY GATES

PRELUDE HERE IS THE PLACE DAVID CATHERWOOD

TROMBONE SOLO
BRETT BAKER HIS PROVISION IVOR BOSANKO arr. GATES

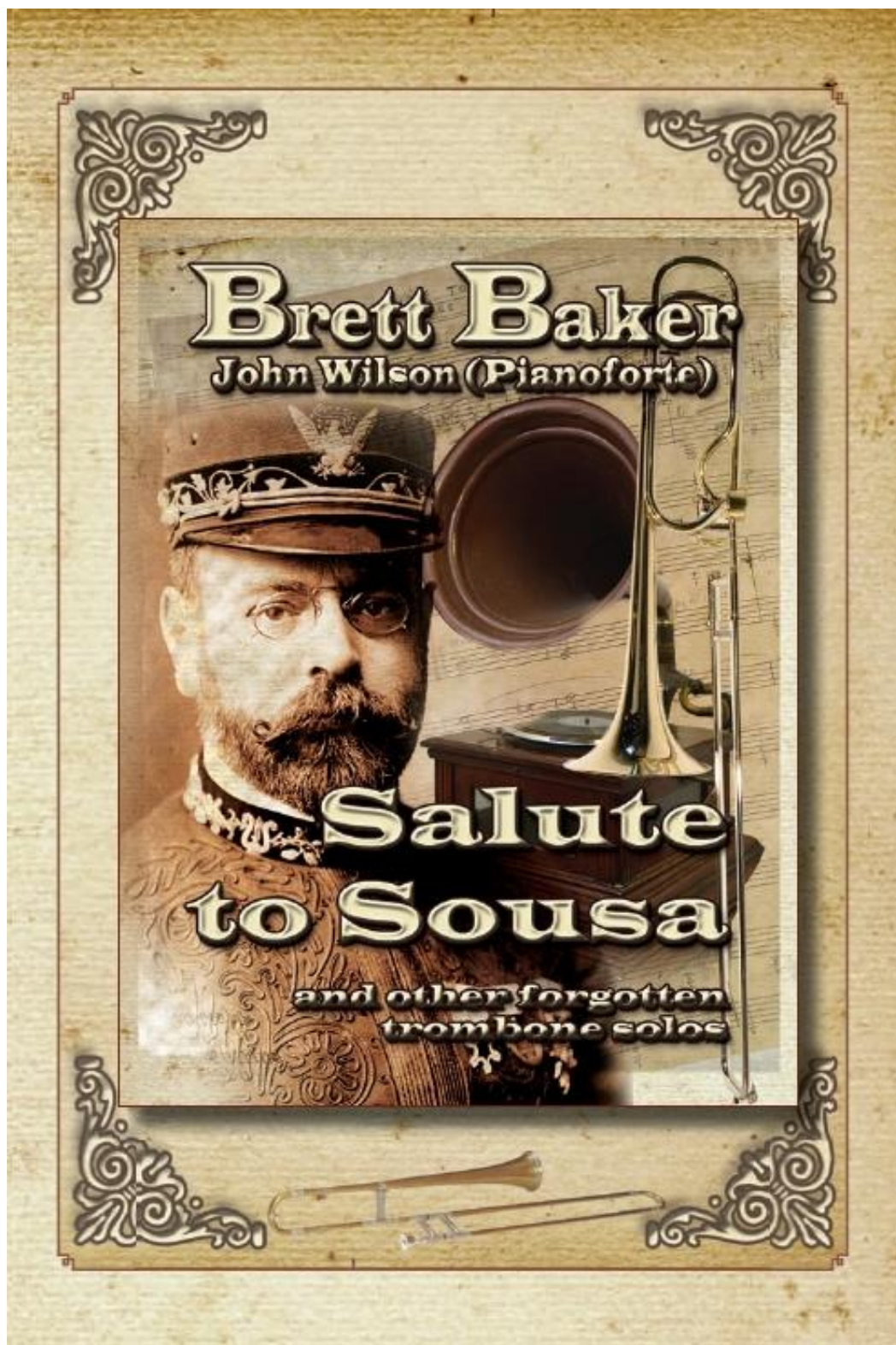
FIRE IN THE BLOOD PAUL LOVATT-COOPER

Enfield Citadel Band are very appreciative of the use of the magnificent Amaryllis Fleming Concert Hall for this evening's concert and would like to thank the organisers and staff for their assistance.

Appendix II:

Salute to Sousa (and other forgotten trombone solos) Project 2

CD Booklet and recording

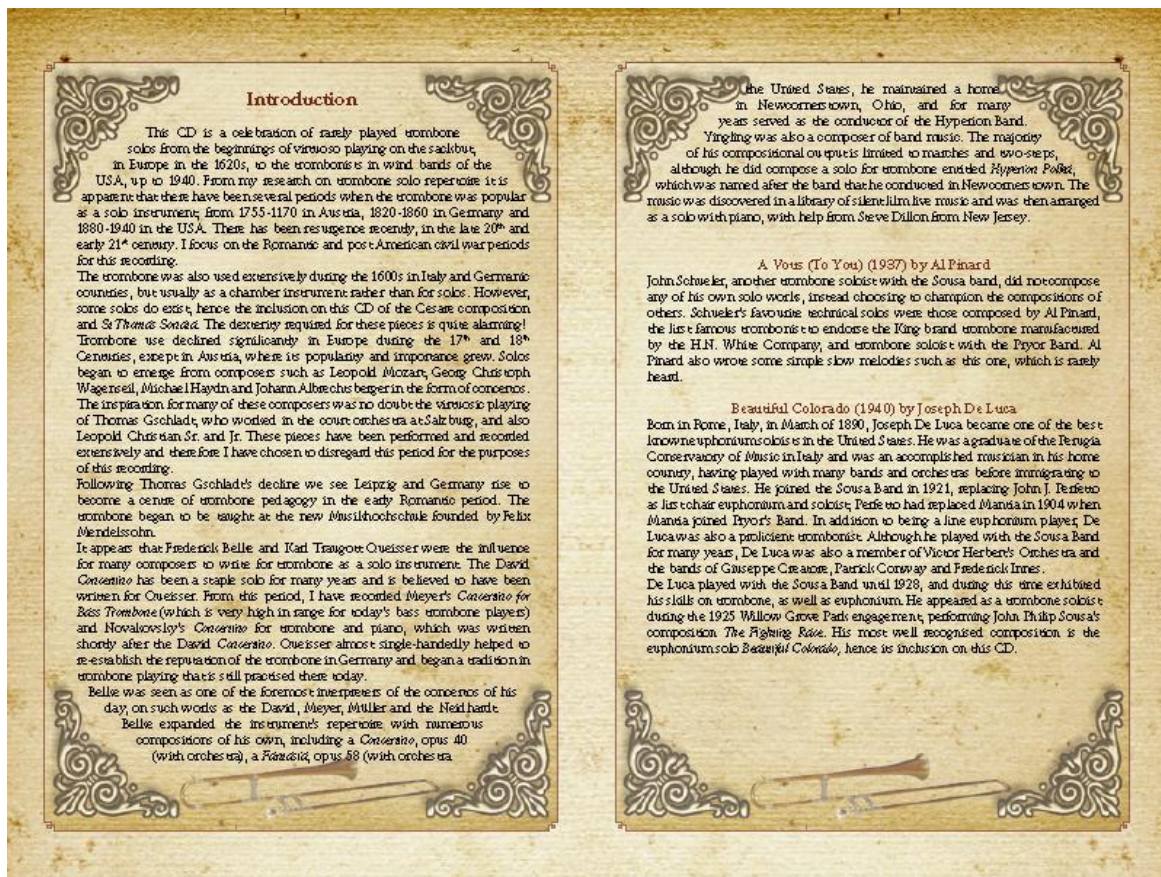
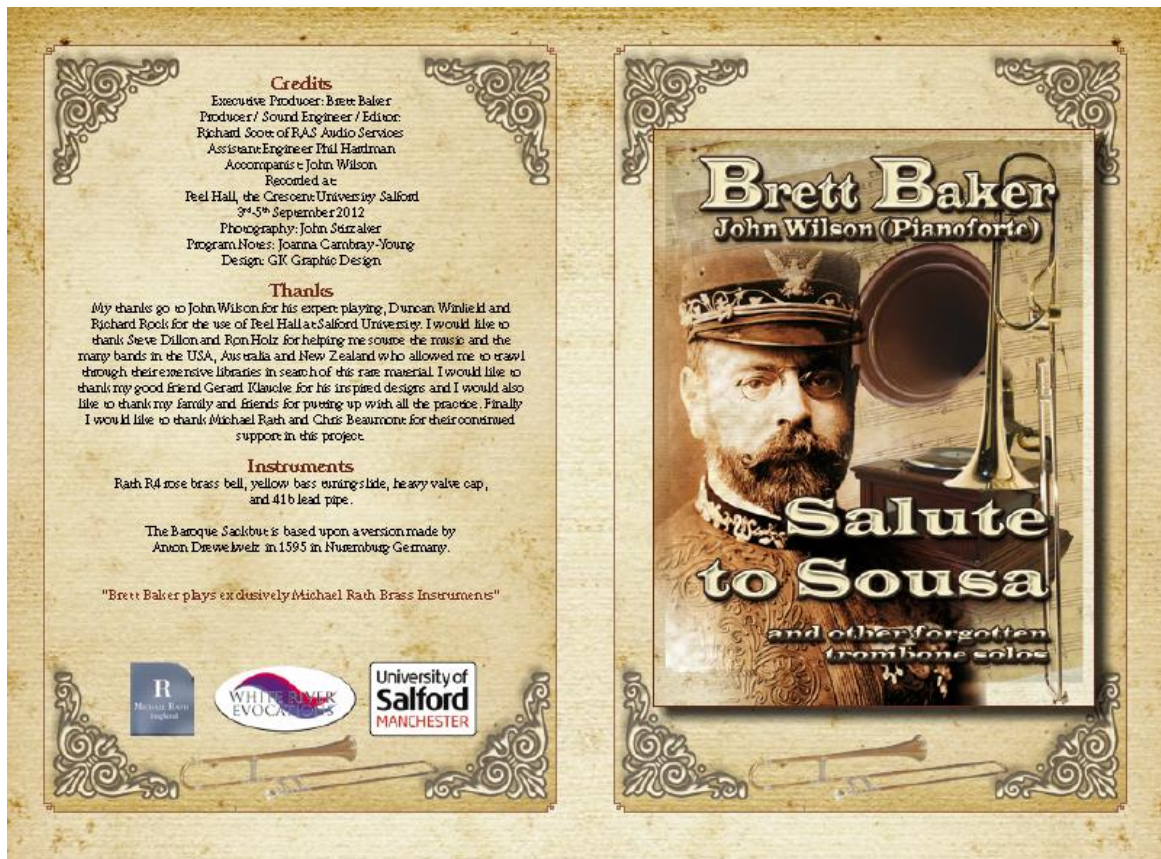


Salute to Sousa Track list

1 La Hieronyma (1621)	Giovanni Martino Cesare	2.43
2 St Thomas Sonata (1660s)	Anon	3.25
Movement I		0.55
Movement II		0.52
Movement III		0.49
Movement IV		0.39
3 Concertino (1820)	Carl Heinrich Meyer	11.19
4 Concertino for Trombone & Piano (1840)	Josef Novakovsky	10.30
5 Sea Shells Waltz (1880)	Frederick Neil Innes	8.30
6 The Sweetest Story Ever Told (1894)	R M Stults	1.55
7 Harbor Lights (1914)	Clay Smith	6.00
8 Leona Waltz (1915)	Leo Zimmerman	5.57
9 Priscilla Polka (1921)	Simone Mantia	4.00
10 Devotion (1934)	Ernest Clarke	2.07
11 Salute to Sousa (1930s)	Frank Burnell	6.55
12 The Heaven of Love (1933)	Edwin Franko Goldman	3.10
13 Hyperion Polka (1934)	Manual Yingling	3.33
14 A Vous (To You) (1937)	Al Pinard	2.31
15 Beautiful Colorado (1940)	Joseph de Luca	5.20

Total: 78.53

CD Booklet



is most famous for his books of studies now rather than his trombone solos. This simple melody is a very different piece to the polkas of the day.

Salute to Sousa (1930s) by Frank Bumell

Frank Bumell played in Professor E. L. Weir'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 difficult to say the least. It was discovered as a manuscript on the desk of Steve Dillon in New Jersey in 2011 and may have been un-performed until this recording.

Heaven of Love (1938) by Edwin Franko Goldman

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. Eminent composer-conductor Edwin Franko Goldman founded the 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 direction of Anton Dvorak. At age 22, he had established himself as a virtuoso cornetist and performed with the Metropolitan Opera Orchestra for 9 years. In addition, he was a writer for the Cad 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. For his lifetime as the Goldman Band, in 1920, he began to present a vast array of solos, including DeLis songs who played this version of the slow melody written by Goldman.

Hyperion Polka (1934) by Manuel Yngling

Mammi 'Manny' Yngling was born in Newcomer town, Ohio on October 24th 1872. He became a career musician, going through the school system in Newcomer town. After leaving Ohio, Yngling pursued music studies at both Oberlin College of Music and Boston Conservatory. He was associated with several bands and orchestras throughout his distinguished career, including Sousa's Band, in 1920. In nearly all of the bands that Yngling was associated, he was the featured trombone soloist. In addition to his performing career, Manuel Yngling was also a conductor, composer and musical entrepreneur. As various performing engagements led him throughout

or organ) and various collections of studies and duets. His studies remain available today (published by Editions-Bim).

Although at this time the trombone was still not considered to be a common solo instrument, several other 19th-century trombonists made their reputation as soloists, including A. G. Dieppo in France and Felipe Cioffi in the United States.

The next period when the trombone rose again as a solo instrument was in the USA from 1880 to 1940. This coincided with the emergence of professional wind bands after the American civil war and the beginnings of professional orchestras. This was the popular music of the era and led to several virtuoso players such as Frederick Innes, Frank Holton and Arthur Pryor becoming the pop idols of their day. Many immigrants went to the USA from Europe and immediately became virtuoso players, such as Simone Manda, Charles Cusimano and Joseph de Luca. Many virtuoso players would play solos written for valve instruments on a slide trombone with ease during this period.

Arthur Pryor immediately comes to mind and is perhaps one of the most famous players from this period, perhaps due to his enthusiasm for jazz, which many soloists frowned upon during that era. The popularisation of jazz and big bands in the 1930s then led to the emergence of stars such as Tommy Dorsey and Glenn Miller, which again has been widely documented.

For this CD I have resurrected pieces that were once popular in the Baroque, Romantic and post American civil war periods, but which have been forgotten through the mists of time.

Brett Baker ARCM BSc. 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

President of the principal trombone of a clinician for Michael Brett Baker is viewed as a brass performer and about encouraging pioneering new has performed singes



British Trombone Society, the Black Dyle Band and Rush Brass Instruments, as one of Europe's leading educators, and passionate composer to write solo repertoire. He with cele brated such as Alison Goldfrapp

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 *Wind Band 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. The entire New York music scene was talking about the back of the 'Blazers' out at Coney Island.

It was during this period that Levy played a new solo written by Amerson, entitled the *Street Street Walk*, in which Levy imposed his own extemporaneous cadenza made up of everything he could do on the cornet. Innes had been tipped off that Levy was going to do this. When his turn came to play, he also had something up his sleeve. Innes had written a new solo for the trombone, entitled *Six Shells Walk*, with a cadenza that lasted a minute and a half. Some of Levy's followers had complained to the management about this rivalry. Mr Gilmore decided that Innes could play anything he wished, including Levy's solos, but it was to be played on separate programs from Levy. Unlike Arthur Pryor, few of Fred Innes' solos were published and when they were published it was often as a cornet solo, such as *Phenomenal Polka*. Eventually, Innes set up his own band on the West Coast and many prolific soloists played in the Innes band before making names as soloists, including Leo Zimmerman, Simone Manda, Ernest Clarke (brother of Herbert) and Chas Randall.

The Sweetest Story Ever Told (1894) by R. M. Straus

This song from the 1880s also became popular with trombone soloists. Charles Seacy was a soloist with the Long Beach Band, who, unfortunately, is famous for dropping dead while playing this melody in 1926.

Harbor Lights (1914) by Clay Smith

Clay Smith's first documented musical activity involved playing E-flat cornet solos for exhibits at the 1893 Chicago World's Fair. At some point he became proficient on the saxophone and trombone, which seems to have been his primary instrument for most of his career. His teachers included Alfred F. Welton, Gardell Simons and Hale A. VanderCook. He performed with several famous bands, such as the bands of Hi Henry's Minstrels, Wallace Brother Circus, the Barnum and Bailey Circus and the Ringling Brothers Circus. He was also a featured trombone soloist at the 1904 St. Louis World's Fair with Thurney's Band.

With Guy E. Holmes, Smith formed the Apollo Concert Company, which toured on a vaudeville circuit. Around 1914, he set up

and in 2010 he became BTS President.

Brett is Chair of the Awards committee of the International Trombone Association after previously serving as the executive secretary.

As a brass clinician Brett has toured from Brazil to the USA and from New Zealand / Australia to Western Europe. He has given workshops and clinics at Birmingham Conservatory, Trinity Laban College, London, and Leeds University. Whilst abroad he has performed at The Eastern Trombone Workshop in Washington DC, The Brazilian Trombone Festival, UWA in Perth Australia, the New York Brass Conference and the University of Toronto. He has been a guest soloist with bands in Australia, New Zealand, Western Europe, South America, North America and Japan.

Brett has been a guest player with bands such as Grimsthorpe, Fodens, YRS and Leyland and has performed in the National Arts Club in New York, Las Vegas, Chicago, Cleveland and New Orleans in the USA, Sydney Opera House Australia, the Royal Albert Hall and the Royal Festival Hall in London, the Symphony Hall, Birmingham, the Sage, Gateshead and the Bridgewater Hall, Manchester.

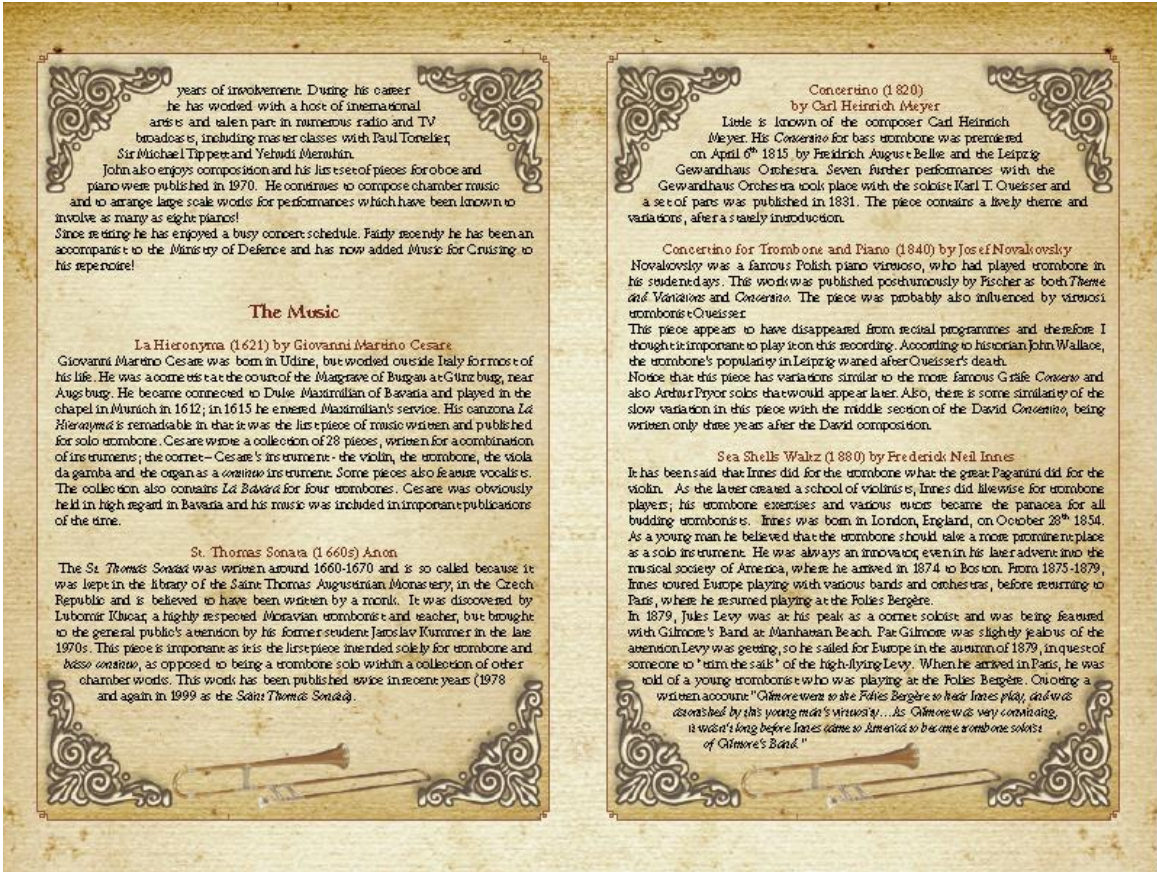
Over the past twenty years Brett has been keen to promote new music for the trombone commissioning over sixty works from composers and arrangers such as Dewhurst, Sparke, Harper, Broughton, Foggie, Higgins, Davoren, Graham, Newson, Duncan, Barry, Lovae-Cooper, Wilkin, Wills, Fair, Wilkinson and Ellery. Brett lives with his wife Sarah in Cheshire and is increasingly building a reputation as a conductor and adjudicator.

Accompanist: John Wilson

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





CD Template:



Salute to Sousa

32 Autumn 2013 The Trombonist **SLIDE RULE**

Denis Wick Red Trombone Travel Mute

The Denis Wick practice mute is probably the most successful practice mute in history. Since Denis drilled two holes in his straight mute, replaced the 3 corks with a sealing collar and painted it black, trombone players all over the world have relied on this very quiet mute for unobtrusive warm ups and stolen moments of practice when quiet is needed.

This latest offering from Denis Wick is a travel version of the black classic, the big difference being that it's designed to fit inside the bell, and so inside the instrument in the case - a very useful development.

Volume: The mute is not the quietest practice mute I've ever used, but is quiet enough to allow hotel room practice or a quiet toot in a bandroom corner.

Tuning: In my experience the first thing to suffer when using a smaller mute is the tuning. Somehow the smaller space we are blowing in to makes things sharp. With this mute I am happy with the intonation throughout the register. Intonation has obviously been high on the agenda, but be aware that loud blowing will go sharp more easily than a larger mute.

Feel: Once into the trigger register things get a little stuffy and pedal notes are more difficult to produce. Everything in the normal / high register and at dynamics up to a comfortable forte is absolutely fine.

Sound: The sound enhancing property of the mute is still there and loud playing will give that instant boost to the fullness of tone. The sharpness returns when practising this way, but as long as you are aware it should have no lasting effect on pitching.

Build Quality: My only real gripe is that there is an insert in the top of the mute, no doubt to enhance tuning, and it came loose while testing it. I managed to fix it, but it is possible that this could be an issue for some users.

Conclusion: Like cars we all have different tastes. If you like Land Rovers then a VW Golf will never be for you. This mute is quiet enough, it is in tune and it's so compact it will fit into any trombone case. It is the Golf, it does what it's supposed to, it is from a trusted tested manufacturer and it is easy to park! If you want to get a Great Dane in the boot... back to the gas-guzzler!

Jon Pippen

RRP: £56

For further information on this or any other product in the Denis Wick line go to www.deniswick.co.uk

Salute to Sousa - and other forgotten trombone solos

Brett Baker (trombone)

John Wilson (piano)

(White River Evocations - WR13-07) Available from www.brettbaker.co.uk

Brett Baker continues his foray into new and lesser-known trombone repertoire with this fascinating look at the Baroque, Romantic and United States post-Civil War repertoire of trombone solos, with accomplished piano accompaniment by John Wilson, who has accompanied Brett on several of his CDs.

The term 'salon music' immediately came to mind when listening to this CD. Salon music was a popular music genre in Europe during the 19th century. It was usually written for solo piano in the Romantic style and often performed by the composer at events known as salons. Salon compositions are usually fairly short and often focus on virtuoso pianistic (or violinistic, but in this case trombonistic) display, or emotional expression of a sentimental character. Common sub-genres of salon music are the operatic paraphrase or fantasia, in which multiple themes from a popular opera are the basis of the composition, and the musical character-piece, which portrays in music a particular situation or narrative.

All of this sums up what this CD is all about. Brett has boldly gone where few trombone recording artists have gone before (if any) and uncovered and dusted off solos not heard probably in salon or concert hall for many decades. All the more reason for Brett to record them for posterity, to have a photo taken with John Philip Sousa, and to provide us with a unique study of popular solos from three golden periods of trombone repertoire.

Particular mention should be made of John Wilson's contribution to this CD, as in most salon music the accompanist is the unsung hero. His work throughout is of the highest order, providing an effective foil to Brett's full sound.

The CD artwork, notes and box is worth the purchase price alone, giving the reader very readable historical notes on the background to the choice of repertoire, each piece in detail, and photos of John Philip Sousa, all in a presentation package that will surely stand out on any CD shelf.

Andrew Justice



Unsolicited Review

Brett Baker *Salute to Sousa* CD Review

By retired SGM Scott Shelsta USA

When an artist is applying for an accolade, award, recognition or review; this by itself can easily lean towards speculation and false justification. Only a handful of artists throughout the world deserve what Brett Baker alone stands for: *honesty, integrity, and perfection*. Wait, a lot of people have these traits. So what high standard sets Mr. Baker apart? *Attention to detail* and Dedication are quite common among artists. So this isn't good enough. Every single artistic attribute of fellow mainline instrumental solo artists Brett also owns. This isn't good enough.

One of a Kind from many instrumental generations is the key quality of Brett Baker. From his CD Jacket's extensive and informative text to the choice of rare literature for his chosen instrument, is a monumental task. Yes, we all know the trombone is not a first line solo instrument; however, music history of the 1890's Americana simply comes alive with Brett's playing. All his pitch and tone centers are spot on. He has to create every single pitch and tone as nothing is guaranteed on trombone. This is so rare that only two players in the present world can do this flawlessly.

But **there is something rarer** with Brett's craft. All solo instrumentalists can move a key/trigger or lip trill on easy combinations of notes. To have the ability to lip trill in the lower medium range of notes with SPEED...this is what is totally rare and unheard of since the 1890's. This is a rare gift Brett has that no trombonist portrays-lip trills. When you listen to his work, you will immediately understand. In the time period from 1955-1972 there was another player with this skill and it was the late SGM Larry Wiehe of the USAF Band in Washington DC. Yes played on a smaller bore trombone. Yes I've researched and listened carefully. Brett Baker is the REAL DEAL. These solos were designed for him alone. This is the period of Americana solo style that only Brett can perform with *honesty, integrity, and perfection*. His *Attention to detail* now comes into focus because of this hidden skill. Perhaps instrumentalists from this period could do certain trills within solos because of the extreme small equipment used. Brett uses the modern larger orchestral type of equipment which has the sound, projection, and quality but always lacks the speed of required lip trills until Brett Baker appeared.

Then there is his *Projection of Sound*. Yes, this is quite common among modern trombonists with a twist. Brett Baker has the soloist's touch. We all know being a soloist is a whole different bag of tricks and this is routinely proved by various principal trombonists in orchestras throughout the world. There is always something missing. Yes, they all are great players, but something is missing. Brett has studied this Americana style and lays it out for all to enjoy.

Most rare?

In our lifetimes we have a chance to listen to a live re-enactment of the past through Brett Baker. Granted he is not an American, but has studied in a successful effort to sound exactly like a soloist from this period of American music history. We can either enjoy now or wait for years to pass and this CD will outlive us all in *quality, resourcefulness, historic fanfare*, and oh yes; *ATTENTION TO DETAIL*.

It is my personal luck to have lived to witness historic greatness by a fellow trombone soloist who happens to be: **the most underrated trombone soloist in the world.**

Unsolicited review by Chris Thomas for Brass Band World

Reviews: BBW April 2013 – This was awarded CD of the month by the BBW magazine

It could be said that Brett Baker's new solo CD is not quite what it seems at first glance. The title of Salute to Sousa immediately jumps out from the impeccably designed DVD-style case, yet it is the small print underneath 'And other forgotten trombone solos' that lends a real clue to what the disk is all about.

The repertoire is the culmination of an extended period of study by the soloist into original and long-forgotten music for the trombone that takes us on a journey from Giovanni Martino Cesare's '*La Hieronya*' of 1621, complete with Harpsichord accompaniment, via 19th century concertinos by Meyer and Novokovsky, to a range of light-hearted American from the late 19th and early 20th centuries.

It has to be said that not all of the music is of entirely consistent melodic interest, but of Brett Baker's performance and advocacy, there are no such doubts. Without exception, his playing demonstrates a consummate ability to traverse the stylistic genres that the music inhabits, with plaintive simplicity in the increasingly elaborate Gabrieli-like tones of the Cesare, to the high spirits and daunting high-wire demands of Frank Burnell's '*Salute to Sousa*' a piece that only came to light two years ago.

The soloist's tone quality throughout the instrument's register is never less than fulsome, whilst his articulation in pieces such as De Luca's '*Beautiful Colorado*' speaks with crystalline clarity, aided by first-class accompaniment from

John Wilson. With so many brass band CDs these days being cheaply and in some cases slovenly put together in presentation terms, this is quite simply the most superbly packaged disc to appear in a long time. From the gatefold case to the clever artwork and detailed programme notes by Brett, its a highly polished and slick piece of work that finely compliments the quality playing.

Brett Baker's catalogue of solo CDs conjures to grow at an impressive rate, but in terms of both its painstaking historical research and performance standards, this is undoubtedly his most important yet.

Chris Thomas BBW April 2013

Unsolicited Review by Peter Bale for 4barsrest.com

It's rather appropriate that this latest release comes with the added strap line, '...and other forgotten trombone solos', as Brett Baker certainly unearths some long lost gems (and a number are really from the mists of time).

Polished

The polished production includes substantial sleeve notes covering the trombone's history as well as the music recorded, bringing the scholarship behind the project to life for the ordinary listener. A closer look at some of the dates in the running order reveals periods when the art of trombone playing almost faded into obscurity, and indeed, both Handel and Haydn had to send to Germany for players when including parts in their oratorios.

Singing qualities

The earliest pieces are played on a reproduction of a Baroque sackbut with a lovely harpsichord accompaniment from John Wilson. Brett Baker amply illustrates the singing qualities for which the instrument of the period was prized; with gentle attack and smoothly flowing lines. The works by Meyer and Novakovsky are both attractive and elegant; the former being described as being written for the bass trombone but

still exhibiting a surprisingly wide ambit. The virtuoso Karl T. Queisser was associated with both pieces, and after his death the trombone largely fell out of use as a solo instrument. The variations in the latter work certainly bear similarities with those by Gräfe and David.

Gifted

From recording catalogues around the start of the 20th century, it would appear that both cornet and trombone solos were very much in demand for the gifted practitioners; many of whom wrote their own pieces to showcase their skills. Works by the noted ace Arthur Pryor are not included (the best have probably received sufficient exposure), but many other lesser known players from the heyday of the concert band are represented.

Rivals

Keen rivalries of the time are deliciously reignited. Frederick Neil Innes, for example, having been recruited by the Gilmore Band with its noted cornet star Jules Levy, would stand up and play the same solo on his trombone. The competition became so intense the pair would eventually only be featured on alternate programmes. The fearsome musical challenges remain; with Brett tackling them with tasteful aplomb, well-supported by his sympathetic accompanist.

Charming

However, it is some of the charming ballads that seem to create a more lasting impression: Ernest Clarke's *'Devotion'* offers a welcome respite from all the note-spinning. In contrast, the title track, *'Salute to Sousa'*, discovered in manuscript form as recently as 2011 is particularly testing, with echoes of Arthur Pryor's writing and stylistic nuance. Many of the works here deserve to be much better known, and can certainly hold their own alongside more established repertoire.

Relish

As to why they have been neglected remains a mystery – although many performers would reserve the pieces for their own exclusive use rather than have them published. You suspect several have simply been put away in a dusty library and forgotten. As a result, Brett Baker has done a great service in unearthing them once more – and in presenting them with such obvious relish and affection.

Unsolicited Review by Don Jenkins for the Trombonist

Brett Baker – Trombone – John Wilson Pianoforte

This CD has engrossed the listener since I was given the album to review. For me it is quite unique. The span of the solos covers four centuries 1621-1940, so the range of styles is of immense interest. To perform these pieces require what Dr Trevor Herbert says in the last paragraph of his book 'The Trombone', "If it is based on integrity, it will be worthy of the name period performance". I feel that Brett does this exactly.

The first two solos "La Hieronyma" (1621) by Giovanni Martino Cesare and the "St Thomas Sonata" (1660) Anon played on a copy of the Anton Drewelwelz Baroque Sackbut (1595) make for fascinating listening. The virtuosity of the soloists of that period, the inspiration of the composers plus the skill of the instrument makers of the day leave me breathless and I would like to compliment Brett on this undertaking.

Next the 1800's and different sound and style (Rath R4). Mayers "Concertino" (1820) "Concertino for Trombone and Piano" (1840) by Josef Novakovsky, Frederick Innes "Sea Shell Waltz" (1880) gives us an insight into what a very fine player he was. R.M. Stultz lovely melody transcribed for trombone "The Sweetest Story Ever Told" (1894). Leo Zimmerman was first chair in the John Philip Sousa's band after Arthur Pryor left; hence we have his "Leona Waltz" (1915). "Priscilla Polka" (1921), a rarely heard solo named after Sousa's daughter. Then we have Ernest Clarke (brother of the famous Herbert) "Devotion" (1934).

Frank Burnell was 2nd trombone in Sousa's band and this manuscript was found on Steve Dillon's desk – so this is a unique recording "Salute to Sousa" (1930). The famous Goldman Band of the 1920's featured the cornetist Del Staigers playing this lovely melody "Heaven of Love written by Goldman (1933). "Hyperion Polka" (1934) by Manuel Yingling was discovered in a library of silent film live music and arranged for trombone and piano by James Kasik. "A Vous (To You)" (1937) is a simple slow melody written by Al Pinard trombonist with the Pryor Band. Finally "Beautiful Colorado" by Joseph De Luca, a fine Euphonium and trombone Soloist, concludes this disc because it is his most recognised composition.

The research into the compositions, composers and soloists is fascinating and Brett with his helpers Steve Dillon and my good friend Dr. Ronald Holz are to be warmly congratulated on this.

Gerard Klauke can always be relied upon to produce an attractive CD cover, but he has excelled himself with this one, it's terrific.

All trombone students would be wise to have this CD on their list for all the reasons I have mentioned and the rest of us have it to marvel at the skills of our predecessors. To quote Dr. Herbert again "this is a book about the phases in the history of music told from the perspective of one instrument and its players". I think this is a CD that helps to do this.

Lastly, John Wilson, wow, another superb example of someone that is expert at their particular art. Thank you.

Unsolicited Review by Ron Holz for the Brass Herald Magazine

While the hook for this album is the obscure title piece by a former Souza Band member, Frank Burnell, what Brett Baker provides in this engaging, nearly 80-minute recital, is a broad overview of trombone solo literature from the early Baroque (c. 1620) to the end of what has been called the Golden Age of wind band music (1930s). Brett Baker has made a solid reputation as an outstanding exponent of trombone solos with brass and wind band accompaniment, especially from that Golden Age. Here he branches out, and both the unknown (or as the disc notes put it - 'forgotten') and the more familiar come together for a unique well-played concert. Whether other trombonists revive some of these lesser-known pieces remains to be seen. Thanks to Baker they are at least given another moment in the sun! I had the joy of steering Brett in certain directions during his research into this repertoire. As a result, I found that some pieces did come to life once again and deserve a second chance. One example of this is Frederick Innes' delightful Sea Shells Waltz dating from 1880. Written by a 'Paganini of the trombone' it maintains its charm. Innes was British, moving to America in the 1870s just as the wind band scene took off, so to speak. Eventually he returned to Europe as a featured soloist, and so the piece seems symbolic of this whole project, soloist and music. Other favourites for me

included not only the virtuosic pieces, rather the lyrical, slow melody items, especially Edwin Franko Goldman's elegantly sentimental Heaven of Love, from 1933.

I was pleased to hear Baker tackle early trombone literature. The first two pieces listed are accompanied by Harpsichord, rather than piano. On these Baker provides a more restrained, less 'Romantic' sound, but not without good emotive content. The ornaments he shares are not overdone and to the point. The two early 19th-century works by Meyer and Novakovsky were unknown to me - and I am sure to many others, but they will probably get some future attention as a result of Baker's readings. The bulk of the recital fits Baker's strengths - warm rich sound, incredibly flexible, easy sounding technique and joyful interpretation. In the bulk of the programme he pays homage to a series of great trombone and low brass soloists of the Golden Age in remarkably fine style. Frederick Innes, Clay Smith, Leo Zimmerman, Simone Mantia, Ernest Clarke (trombonist and brother to famous cornetist, Herbert) and Joseph de Luca were among the better-known of their day. The overall production is excellent, including an excellent booklet with extensive notes on the music by Baker himself. While this disc will particularly appeal to trombonists, low brass players and students of band music, I believe it will also appeal to the widest range of listeners. Enjoy this unique collection so well played by Baker and his fine accompanist John Wilson.

Appendix III: Project 2B

Contemporary Concertos for Trombone & Wind Band



SLIDE PROJECTIONS

BRETT BAKER / TROMBONE

MAIDSTONE WIND SYMPHONY

JONATHAN CROWHURST / CONDUCTOR

Track Listing:

Rob Wiffin Concerto for trombone

Johan De Meij Concerto for trombone

Philip Sparke Concerto for trombone

Jan Van der Roost Canterbury Chorale

CD Booklet

Rob Wiffin / Maestoso
Concerto for Trombone / In memoriam Arthur Wilson
(Studio Music) - Andante e Molto Tranquillo
/ Allegro

Rob Wiffin's Trombone Concerto was commissioned by Brett Baker following an earlier piece that was written for him called Shout! It 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."

Johan de Meij / Rare
T Bone Concerto / Medium
(Amstel Music) / Well Done

'Brett Baker has been a splendid advocate for the development of the original repertoire for trombone and wind orchestra and brass band. Thanks to his initiatives, my T Bone Concerto has reached many audiences in various corners of the globe, for which I am truly grateful.' Johan de Meij, composer

In his concerto for trombone, the three movements are about how a T bone steak is prepared! "Rare", "Medium" and "Well Done"! There is an element of increasing difficulty for the soloist as you go through the movements. The first movement is a "warm up" compared to the all out finale! Johan de Meij uses his own experience as a trombonist to construct the piece, demonstrating the trombone's ability to sing sonorously and the technical virtuosity required of the soloist.

De Meij also creatively uses the accompanying band as he scores the first two movements in a neo baroque style and the third like a chamber ensemble with harpsichord. The finale of this concerto must be one of the most triumphant musical moments ever written.

Johan de Meij states: "The T-bone Concerto is my very first composition for solo instrument and symphonic band. This work was commissioned by The Kentucky Music Educator Association (KMEA) and was written between August 1995 and January 1996. The first movement was performed at the annual KMEA-conference in Louisville, Kentucky (February 1996), Jeffrey Thomas being the soloist. The world premiere of the complete work was performed by Jacques Mauger and the Band of the Royal Dutch Marines, conducted by Maurice Hamers, at the Concertgebouw Amsterdam on March 1st 1996".

Phillip Sparke / Agitato
Trombone Concerto / Molto Lento
(Anglo Music) / Vivo

Phillip Sparke's Trombone Concerto was commissioned by the Deutsche Bläserphilharmonie for a recording of Philip Sparke's music in October 2006. The concerto was written for, and is dedicated to, Olaf Ott, principal trombone with the Berlin Philharmonic.

The concerto is in traditional three movement form and the whole work could be seen as a dramatic soliloquy for the soloist, who starts in earnest and agitated mood but, as the concerto progresses, is able to take a more optimistic tone until he ends the work with a 'symphonic' samba.

The first movement starts darkly and, although the soloist introduces a more positive mood over a lightly scored accompaniment, the band introduces a faster, troubled central section, which overpowers any feeling of optimism, and the movement closes over a sombre drum ostinato.

The second movement opens with a heart-felt plea from the band which is echoed by the soloist. He then plays a simple chorale melody which introduces a delicate central section, featuring a chant-like tune. This is taken up by the trombone and leads to a joyous climax which heralds a return of the opening material.

The third movement casts aside the troubled feel of the preceding ones and is a joyful samba. A jazz-influenced central tune explores the higher ranges of the trombone before the samba rhythms set up a 'contest' between the soloist and the band's trombone section. The soloist is the eventual 'winner' and he celebrates by reintroducing the samba melody before bringing the work to a virtuosic close.

Jan Van der Roost
Canterbury Chorale
(De Haske)

Canterbury Chorale was written by Jan Van der Roost in 1991 having visited the magnificent Canterbury Cathedral in the heart of Kent. The work attempts to capture and express the beauty and impressive scale of the building, where so much wonderful music has resonated throughout the centuries.

The sacred nature of the music and traditions of the cathedral, inspired Van der Roost to make the wind orchestra sound like a living organ. He explores the richness of colour and texture provided by the ensemble, using great tutti passages interwoven with beautiful melodic lines for solo instruments.

The piece immediately became popular and since its publication has been played all over the world countless times (especially in Japan where it is a beloved piece). Besides versions for brass band, fanfare band and wind orchestra, it also exists for string orchestra and symphony orchestra.



"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**,

President of the British Trombone Society, principal trombone of Black Dyke Band and a clinician for Michael Rath Brass Instruments, Brett Baker is viewed as one of Europe's leading brass performers and educators, and as someone passionate about encouraging composers to write pioneering new solo repertoire. Brett Baker has performed with celebrated singers such as Alison Goldfrapp and Hayley Westenra, as well as other world renowned 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 making numerous broadcasts and TV appearances, by the age of 24 he had won every major brass band competition in the UK. He is also a former Trombone Solo Champion of Great Britain and an Associate of the Royal College of Music, London.

Originally from the Forest of Dean, Gloucestershire, Brett Baker was encouraged to play trombone by his father. His early teachers included Bryan Nelmes, David Rudge, Robert Morgan and Ken Harmon, while he played for Bream and Lydbrook Silver bands. In 1989, he moved to Flowers Band and joined the National Youth Brass Band of Great Britain,

Fairey Band. At Fairey, his reputation as one of the finest players of his generation was firmly established. He was British Open Trombone Solo Champion from 1993 to '95 and trombone tutor at Salford University from 1993 to '96. He studied with Professor David King while also taking a course in Business Economics. His first solo recording, Bone Idyll, accompanied by Williams Fairey in 1996, gained much critical acclaim. His advisor at the time was Denis Wick.

In 2000, Brett Baker began studies at the Royal Northern College of Music under Chris Houlding, John Iveson and John Miller, and was invited to join Black Dyke Band under the direction of Dr. Nicholas Childs. At 'Dyke', he has played on over 100 CDs, and highlights have included trips to the USA, Bermuda and Australia.

Brett Baker, has had some impressive contest successes, winning the All England Masters, the European Championships and Australian 'National' twice, the British Open Championships three times, the National Championships of Great Britain five times and the English National title twice, most recently in 2011.

Pursuing a hectic playing schedule of around 100 concerts a year, Brett Baker enjoys presenting workshops specialising in performance. He has been guest trombone tutor at The Salvation Army's Star Lake Music Camp near New York and the National Youth Brass Band of Switzerland. He is trombone tutor of the National Children's Brass Band of Great Britain and the International Brass Band Summer School, and has been trombone tutor of the Northern Brass Band Trust since 1992, Course Director since 2000. In 2006, he became Chair and Vice President of the British Trombone Society (BTS) and in 2010 he became President. Brett is Chair of the Awards committee of the International Trombone Association after previously serving as the executive's Secretary.

As a brass clinician he has toured from Brazil to the USA and from the Antipodes to Western Europe. He has given workshops and recitals at numerous educational establishments including Birmingham Conservatory, Trinity Laban College, London, and Leeds University. During his trips abroad, he has performed at The Eastern Trombone

Workshop in Washington DC, The Brazilian Trombone Festival, The University of Western Australia in Perth, the New York Brass Conference USA and the University of Toronto, Canada. He has been a guest soloist with bands in Australia, New Zealand, Western Europe, South America, North America and Japan.

Brett Baker has been a guest player with Grimethorpe Colliery, Foden's, YBS and Leyland, and has performed in Las Vegas, Chicago, Cleveland and New Orleans in the USA, Sydney Opera House in Australia, the Royal Albert Hall, the Royal Festival Hall and Wembley Arena in London, Symphony Hall, Birmingham, The Sage, Gateshead and the Bridgewater Hall, Manchester.

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 conducted the Royal Northern College of Music Brass Band. 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, and the Scottish Area Regional Championships.

For over 20 years, Brett Baker has been keen to promote new music for the trombone, commissioning over 60 works from composers and arrangers such as Dewhurst, Sparke, Harper, Broughton, Forgie, Higgins, Davoran, Graham, Newton, Duncan, Barry, Lovatt Cooper, Wiffin, Wills, Farr, Wilkinson and Ellerby. He lives with his wife, Sarah, in Cheshire.

"Brett Baker is surely at the pinnacle of his glittering career - his strength and depth of sound can give way in an instant to the most heart-warming delicacy, and his phenomenally flawless technique is equally matched by an elegant ability to enhance a melodic line with musicianship and responsiveness." - **Anthony Leggett**, Brass Band World.

Jonathan Crowhurst
Music Director

Jonathan Crowhurst studied at the Kent Academy of Music and went on to Goldsmiths College, University of London where he was principal oboe of Goldsmiths Sinfonia for two years and founded the Puregold Ensemble.

As a singer Jonathan has appeared on highly acclaimed recordings by the Holst Singers and the London Philharmonic Choir and taken part in premieres of works by John Tavener, Michael Nyman and Sergei Prokofiev. Jonathan has also sung for Londinium City Voices, BBC Symphony Chorus and was one of the first beneficiaries of the Philharmonia Chorus's 'Young Professional Singers Scheme'.

His tenure at MWS has seen an array of new commissions and premieres for band including works by Rob Wiffin, Peter Graham, Philip Sparke, Johan de Meij and has culminated in this debut recording Slide Projections with Black Dyke Band trombonist Brett Baker.



Jonathan Crowhurst Music Director



Maidstone Wind Symphony

Maidstone Wind Symphony

Maidstone Wind Symphony was founded by Brendon La Page in 1998. The band originally and primarily consisted of former members of Maidstone Youth Music Society and Kent Youth Wind Orchestra. Membership of the band now includes professionals, teachers, students and gifted amateurs from all over the county of Kent.

Jonathan Crowhurst was appointed as the band's third Music Director in 2010. The band changed its name to Maidstone Wind Symphony and made its first appearance at the Exchange Studio in June 2010.

In September 2010 a unique partnership was formed between Maidstone Wind Symphony and Maidstone Youth Music Society to build upon the success of the organisations' musical traditions and cultural links. The two organisations performed together for the first time in March 2011. This partnership forms a strategy for long-term support.

MWS have since invited John Holland, winner of the Making Music Award at the British Composer Awards 2008, to become a Composer in Association partnering Richard Hubbert demonstrating the bands commitment to new works for concert band. Since 2010 MWS has performed premieres of music by Peter Graham, Philip Sparke, Johan de Meij, Andrew Baker and Eric Geldard, as well as commissioning works by local composers, including Simon Proctor and Elizabeth Freeborn.

MWS has also had the privilege of working with some of the country's leading musicians, including Kevin Ashman, principal cornet of the International Staff Band, Brett Baker the principal trombonist of the world famous Black Dyke Band and Gavin Pritchard, virtuoso percussionist. The band in recent times have collaborated with the Band of the Corps of Royal Engineers, Eynsford Concert Band and Byneset Musikkorps from Trondheim, Norway.

It is first and foremost the music that draws these young enthusiasts together. One of the aims of the band is to further the recognition of the symphonic band movement in the United Kingdom. Through the presentation of original music and the best available arrangements of symphonic works, the band looks to raise public awareness of the medium.

Maidstone Wind Symphony
Personnel

Piccolo
Anita Lane
Victoria Soames

Flute
Pam Palmer
Phil Battye
Martin Farebrother
Anita Lane
Sharon Moloney

Oboe
John Bessell
Rob Haggart

Cor Anglais
Rob Haggart

E flat Clarinet
James Snyder

B flat Clarinet
Helen Steel (Leader)
Sarah Crawford
Laura Cross
Lily D'Hooghe

Lisa Dolman
Emma Newick
Elizabeth Raja Rayan
Chelsea Reay
Nicholas Wood

Bass Clarinet
Bridgett Jeffrey

Bassoon
Edward Garrett
Sian Williams

Contra-Bassoon
Tom Vaughan

Alto Saxophone
Georgette Fenn
Debbie Sherry

Tenor Saxophone
Lesley Connor

Baritone Saxophone
Charlie Marks

Trumpet
Bill Robinson
Thea Berman
Peter Bryan
Roy Cox
Paul Jenner
Steph Roper
Andrew Stringer
Dan Whitehouse

Horn
Tom Bettley
Mandy Cook
Duncan Gwyther
Aidan McConville

Trombone
Tim Fowler
Sally Parkes
Steven Seeds

Bass Trombone
Patrick Sears

Euphonium
Peter Steer
Sarah Billard

Tuba
Russ Kennedy
Graeme Cutler
Thomas Shelbourn

String Bass
Russ Kennedy

Percussion
Charles Gibson
Catherine Herriott
Sharon Moloney
Matthew Shelbourn
Tom Vaughan
Sara Wallis

Harp
Tamara Young

Piano/Harpsichord
Malcolm Riley

With Thanks

Maidstone Wind Symphony would like to thank all those who have helped support the band for the last two years and this recording project.

In particular we would like to thank our President, Dan Daley, for his generous backing not just during this project but for many years of supporting the band and ensuring its future development.

Thanks to band secretary, Holly Beagles, for her time, infinite patience and superb organisation skills; Kathryn Lakeland, our treasurer, for helping organise the funding for the whole project.

Thanks to David Pickett for his support; Elizabeth Freeborn for her generous donation; Invicta Grammar School for the use of their school hall; and finally to Richard Gretton, Oliver Taylor and Maidstone Youth Music Society for their co-operation and the kind use of their percussion instruments.

Unsolicited CD Review by Andrew Justice (Principal Trombone, ISB) for the Trombonist Magazine

Wind ensembles are a growing phenomenon that started originally in the Royal Courts of Europe in the 18th – century, but in their modern form in the US in the 1950s (Frederick Fennell's Eastman Wind Ensemble being regarded as the forerunner of the contemporary US model). They have spread across the world from Japan to Norway, Australia to Canada. Now often formed from school, military, brass band, or orchestral wind players, all with different styles and approaches, the standard of performance and blend of sounds being achieved is unrecognizable from the earliest days of the court ensembles, and regularly attract leading composers to write for the genre, as well as adapting orchestral or brass-only compositions for the expanded wind format.

It is against this background that the Maidstone Wind Symphony (formerly Maidstone Winds) was founded by Brendon Le Page in 1998. The orchestra originally and primarily consisted of former members of Maidstone Youth Music Society and Kent Youth Wind Orchestra. Jonathan Crowhurst was appointed as the orchestra's third Musical Director in 2010 following Brendon Le Page and Jeremy Cooper. The orchestra changed its name to Maidstone Wind Symphony and made its first appearance at the Exchange Studio in June 2010. Since that time they have performed regularly with leading brass, woodwind, and percussion soloists, and have now produced their first CD featuring Brett Baker, the renowned trombonist who is among the most recorded brass artists in the world.

Brett himself has performed and recorded with wind ensembles before, his first such recording 'Mask' being in 2004 with the Band of The Light Division. He has toured extensively around the world and performed on over 100 CDs as a soloist or ensemble performer with many of the world's leading brass and wind bands. He is currently Principal Trombone with the world-famous Black Dyke Band in Yorkshire.

The repertoire for this CD includes 3 major works for Trombone and Wind ensemble, all being in Concerto format of 3 movements in varying degrees of complexity and designed to fully explore and exploit the range, moods, and sensitivity of the

trombone. Although in similar format, each Concerto is richly varied, which means we are really listening to nine individual pieces linked within 3 concerto 'envelopes', and as such the CD offers a great listening experience for anyone interested in brass and wind playing of the highest calibre.

Rob Wiffin is a former Director of Music with the RAF, a trombonist himself, and currently writing, arranging, and teaching at Kneller Hall Military School of Music. His Concerto for Trombone (written in 2010) includes a particularly moving slow movement, which pays tribute to the memory of the renowned Arthur Wilson, orchestral trombonist and teacher. I also particularly enjoyed the references to established works such as Ray Steadman-Allan's 'The Eternal Quest' and Gordon Jacob's own Trombone Concerto, two other composers who know well the possibilities of the trombone.

The second work is the T-Bone Concerto, completed in 1996. This slightly tongue-in-cheek (in more ways than one!) title belies the extraordinary level of skill and stamina required to perform this work, written by Dutch composer and trombonist Johan de Meij. It is true to say that Brett displays a RARE skill and level of musicianship in this particular MEDIUM, and deserves a loud WELL DONE for his dedication to the art and technique of trombone performance!

The third Concerto is by Philip Sparke written in 2006 and first performed by Olaf Ott, Principal Trombone of the Berlin Philharmonic Orchestra. I particularly enjoyed the samba idiom of the final movement, underlining the variety of musical ideas on display in this CD.

The Maidstone Wind Symphony adds a track of their own to those accompanying Brett Baker, and chose to feature Canterbury Chorale, a piece written by Dutch composer Jan Van der Roost as a musical response to their own county landmark of Canterbury Cathedral. Its' soaring architecture is well reflected in this sonorous piece which is a popular brass and wind composition around the world as a result of its representation of an inspired and inspiring cultural pinnacle.

These words also come to mind in summarizing MWS' landmark first recording and their achievement in showcasing one of the world's great trombone recording artists, an inspiring recording with a musician at the pinnacle of his career.

Andrew Justice
December 2012

CD Review by Rodney Newton for British Bandsman

It was a particular pleasure to receive this recording, since all the composers are known to me personally and the soloist is someone with whom I have had a friendship for nearly 20 years and for whom I have written concertante pieces myself.

The three concerti represented here are all relatively unfamiliar, the Rob Wiffin having been commissioned by Brett Baker. All adopt the classic three-movement form and all give the soloist an opportunity to demonstrate his skills in a variety of techniques, including multi-phonics.

The Wiffin is the most recent of these pieces, having been written in 2010. It consists of a sturdy first movement with an obvious American influence in its use of quartal harmony. The second movement is lyrical and is dedicated to the memory of Arthur Wilson, Dr. Wiffin's teacher and former principal trombone of the New Philharmonia and Royal Opera orchestras and someone I also had the pleasure knowing during my years as an orchestral player. This movement has a reference to the great trombone theme from Sibelius's Seventh Symphony, of which Arthur Wilson was a noted exponent. The final movement is stolid and strong, bringing the work to a convincing conclusion, Brett Baker tackling the whole concerto with conviction.

Despite its rather facetious movement and overall titles, Johan de Meij's *T-Bone Concerto* (written in 1995) is in fact quite a serious, substantial piece and offers challenges of increasing difficulty to the soloist which Brett Baker meets fearlessly and with aplomb.

Philip Sparke's concerto dates from 2006 and was written for the eminent Olaf Ott, principal trombone of the Berlin Philharmonic. It displays a variety of moods, from nervousness and aggression to joyous abandon and displays jazz and Latin America influences. In the final movement, soloist and band engage in a kind of contest, in which the trombonist turns out to be the winner. Brett Baker brings out all the nuances in this kaleidoscopic work and is ably supported by Jonathan Crowhurst and Maidstone Wind Symphony.

The final item on the CD is for band alone and is Jan Van der Roost's impressive *Canterbury Choral*, which is given a suitably sonorous reading. The band's contribution is secure and sensitive throughout, the players and their conductor showing themselves to be excellent accompanists. My one criticism, however, is the quality of the recording. Which constantly favours the soloist at the expense of the band (I would imagine Brett to have employed his usual technique of attaching a small microphone to the bell of his instrument). Every note he plays is faithfully caught, but some of the sections of the band (the saxophones in the first movement of the Wiffin for example) are recessed too much, preventing a real dialogue between soloist and band from taking place. However, that is a relatively minor complaint and one must be grateful to Brett Baker, Jonathan Crowhurst and Maidstone Wind Symphony for bringing these attractive concerti to life in such a confident manner.

Rodney Newton, East Barnet, 15th December 2012

Unsolicited CD Review by Peter Bale of 4barsrest.com

Under the direction of Jonathan Crowhurst, the Maidstone Wind Symphony has grown from a group of a dozen or so players in 1998 into a full sized wind orchestra.

To have done that in such a relatively short space of time is quite an achievement – especially as the quality of their musical development is equally as impressive as show by acquitting themselves splendidly on this release in accompanying Brett Baker in three substantial works, as well as their own solo item.

Brett is one of the most widely recorded trombone soloists, with a constantly growing discography, but it is particularly good to hear him tackle some major works as opposed to lighter fare – especially against the backdrop of a more colourful, textured accompaniment.

New commission

Rob Wiffin, currently working at Kneller Hall following his retirement from the RAF, is a trombonist himself, and Brett commissioned his '*Concerto for Trombone*' following the success of his earlier composition '*Shout*'.

The three contrasting movements encompass a range of styles; from the declamatory opening and middle section, dedicated to Rob's teacher Arthur Wilson and in the style of a Richard Strauss song, to the jazz inflections of the finale.

Along the way there is a nod to '*Eternal Quest*', and an impressive cadenza, complete with multi-phonics and a sequence of progressively higher falls – executed with customary Baker flair.

Musical feast

Johan de Meij's '*T-Bone Concerto*' is equally accessible - the titles of each of the three movements having a witty bovine culinary link – '*Rare*', '*Medium*' and '*Well Done*'. The soloist's articulation is exemplary, whilst also catching the wistful nature of the slower music beautifully. Lyricism is to the fore in the middle movement, including a lilting waltz section, and in the finale the soloist barely has time for a breather. The climax finds Brett in his element, exploring the upper echelons of the instrument's register in a thrilling finish.

Challenging work

The name Philip Sparke is a sure-fire guarantee of quality, inventiveness and craftsmanship, and his '*Trombone Concerto*' is no exception. Commissioned for an all-Sparke recording by the Deutsche Bläserphilharmonie, it is dedicated to Olaf Ott of the Berlin Philharmonic Orchestra. The music progresses from agitation to calm and finally optimism, with the hymn-like second movement giving the soloist ample opportunity to display his renowned smooth, sustained playing technique. A lively samba launches the finale, with effective interplay with the ensemble's well balanced trombone section: It is toe-tapping stuff to really raise the spirits.

Cathedral of sound

The ensemble is in fine form themselves too. Jonathan Crowhurst wanted to include a solo item and the choice of '*Canterbury Chorale*' fits the bill very well. There is much to admire in the effective organ-like sound, and the control shown in the contrasting dynamic elements. It brings to a close a most enjoyable recording, with the textures of the wind ensemble ensuring that the soloist is not swamped - as can be the case with a brass band accompaniment.

Add

The informative sleeve note includes testimonials from composers Johan de Meij and Nigel Clarke, as well as helpful background to both the music and performers. On this form, it is to be hoped that it will not be long before they are able to add to their discography.

Peter Bale 18th February 2013

Solicited response from Scott Shelsta Pershing's Own Band USA retired.

Brett,

I listened and studied *Slide Projections* and am in constant awe of your abilities in putting this project together. BRAVO to you and your company. The Maidstone Wind Symphony plays with exceptionally good taste. Philip Sparke is such a master of timing and phrasing through you the as soloist Brett.

After listening twice to your CD, I read the notes and now the music comes alive renewed. What a command of our (your) language you possess. You must spend 20 hours daily working on these notes and you're playing ability. The Jan Van der Roost Wind piece was a welcome addition to this CD too. Would it be fair to say Winds is an American invention while the British Brass Band is yours? This Wind Ensemble is spot on throughout the recording Brett.

But the piece I keep coming back to is the Rob Wiffin "*Concerto for Trombone.*" What a moving piece of music and each listen is fresh and clean to my ears.

In the history of trombone playing there was only one other trombone performer who could do what you do with the speed of lip trills and that was the late SGM Larry Wiehe of the US Air Force Band Bolling AFB Washington DC. This speed you demonstrate is a GIFT Brett. Those fast twitching muscles is God given and NO amount of practice makes this happen in anyone trombonist's lifetime. Cherish this gift Brett.

Scott Shelsta

Appendix IV:

Gregson Concerto Premiere Project

Concert Programme for premiere performance of Gregson Concerto at Newbury Festival

Black Dyke Band

Corn Exchange Newbury Saturday 11 May 7.30pm

Black Dyke Band

Dr Robert Childs	conductor
Brett Baker	principal trombone
Sheona White	principal horn
Paul Duffy	soprano cornet

James Kaye Queensbury
von Suppe Beautiful Galathea
Edward Gregson Trombone Concerto
(Première performance)
Trombone soloist Brett Baker

Edvard Grieg Two Movements from Peer Gynt
Morning
In the Hall of the Mountain King

Bellstedt arr. Smith Capriccio Brillante
Tenor Horn soloist Sheona White

Rodney Newton Echoes of the East
Village Wedding
Twilight Romance
Gypsy Festival

Interval

Paul Lovatt Cooper When Thunder Calls
arr. Paul Duffy Oh When the Saints
Soprano Cornet soloist Paul Duffy

Paul Lovatt Cooper Donegal Bay
Baritone Soloist Katrina Marzella

Alfvén, arr Rydland Herd maiden Dance
Euphonium soloist Gary Curtin


Monk arr. Karl Jenkins Abide with Me
Black Dyke Spooktacular

Orff Carmina Burana
arr Smith Casper

Verdi arr. Price Verdi Requiem

Saint Saëns arr. Wilby Finale from Organ Symphony

Dr Robert Childs



Dr Robert Childs is a leading figure in the world of brass music. For over thirty years he has performed at the highest level giving solo performances in many of the world's most prestigious venues.

He has given masterclasses throughout Europe's finest conservatoires and is now recognised as a leading education specialist within his field. During 2000 Robert relinquished his enviable position as principal euphonium and bandmaster with Black Dyke Band in order to become Principal Conductor and Music Director of Cory Band, the Principality's premier brass band. Robert's success with Cory was unprecedented and, having returned to his homeland of Wales, he became Director of Brass Band Studies at the Royal Welsh College of Music, Musical Director of the National Youth Brass Band of Wales and Managing Director of Performing Arts Education.

In 2002 Robert was awarded a Doctorate in Musical Arts from the University of Salford and is also an Associate of The Royal College of Music and Fellow of The London College of Music. Robert gained a Master's Degree with distinction from University of Leeds, holds a Post Graduate Certificate in Education from the Open University and in 2007 his remarkable achievements were recognized by the Worshipful Company of Musicians when he was awarded the prestigious Iles Medal.

During Robert's tenure with Cory, the band won the World Brass Band Championships, National Brass Band Championships of Great Britain, Brass in Concert Championship, British Open Championships (three times), European Brass Band Championships (twice), and Welsh Regional Championships (seven times).

In 2008 Robert was given 'Freedom of the City of London' and also received the prestigious John Edwards Memorial Award by the Welsh Music Guild for outstanding contribution to Welsh Music.

Robert rejoined Black Dyke Band, as Principal Guest Conductor, in August 2012 and was appointed as Associate Director of Music in January 2013.

11 May

blackdykeband.co.uk www.newburyspringfestival.org.uk 17

Black Dyke Band

1857-1911
1911-1914
1914-1917
1917-1920
1920-1923
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2010-2013
2013-2016
2016-2019
2019-2022

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 twelve times, most recently in 2012, the British Open no fewer than 29 times (most recently 2006) and the National Championships of Great Britain 22 times (most recently 2008 and 2009). In 2009, and again in 2011 and June 2012, the band became Champion Band at the English National Championships.

In August 2007 the Band were invited to take part in the BBC Promenade Concerts, at the Royal Albert Hall, London.

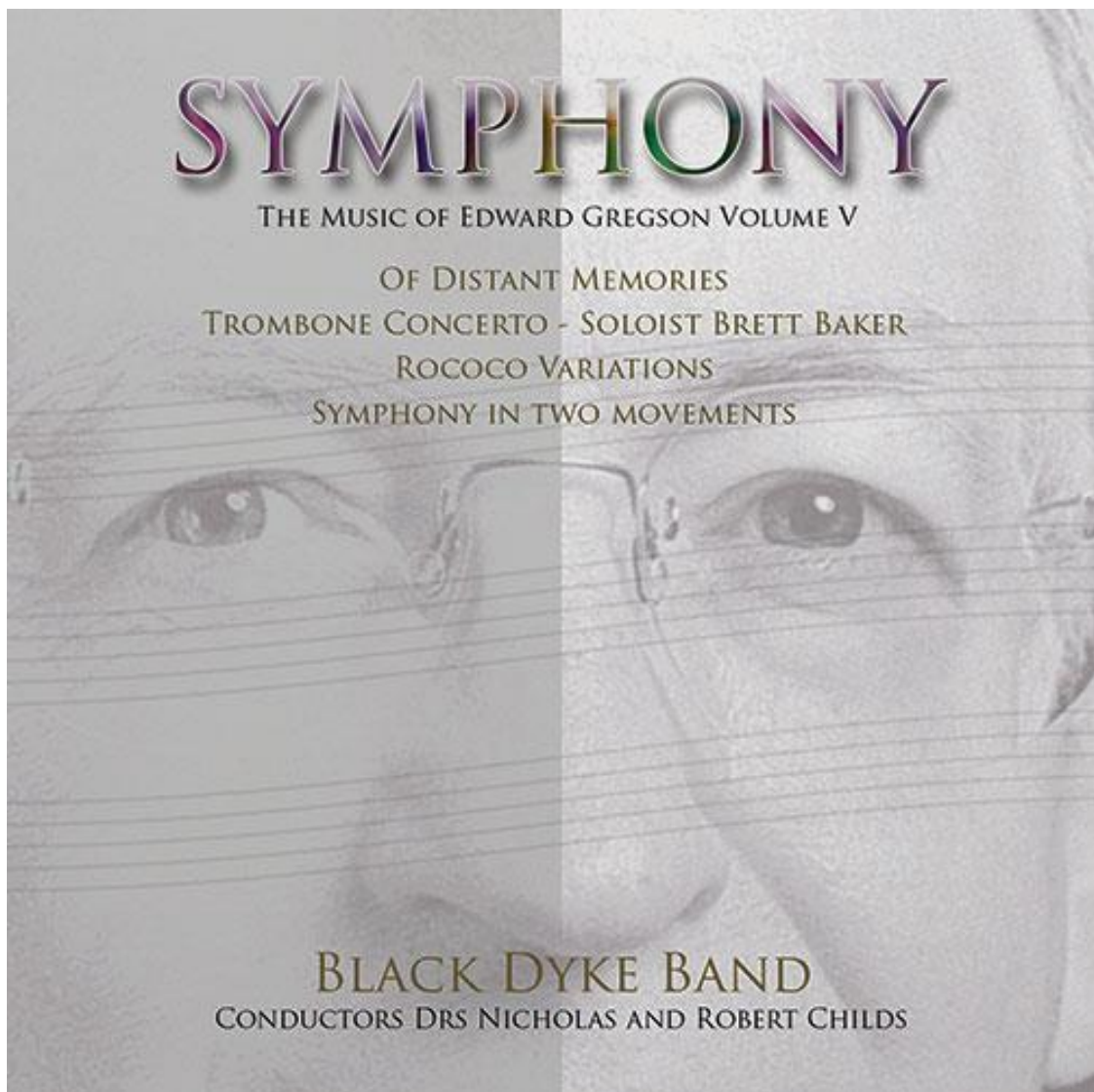
In 2006 as part of its initiative to sponsor the work of young people, Black Dyke Band, under the guidance of Dr. Nicholas Childs assisted by qualified members, formed the Yorkshire Youth Brass Band. The purpose is to inspire and motivate young people aged 11 to 18 years to achieve their full potential as musicians, composers and citizens.

The band logo of the stags head and Latin quotation is taken from the armorial bearings granted in 1857 to J. Foster, founder of the band. The quotation translates to: "act justly and fear nothing".



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CD: Commercial recording of Gregson Concerto



Track Listing:

Of Distant Memories

Trombone Concerto – Soloist Brett Baker

Rococo Variations

Symphony in two movements

Solicited Testimony of the recording by Paul Hindmarsh

On Thursday 16 May 2013, I was invited by the composer Edward Gregson to attend a recording session during which two of his works were recorded by Black Dyke Band, conducted by Dr. Nicholas Childs - Symphony in two movements, which is dedicated to me, and a new version of Trombone Concerto, commissioned by soloist Brett Baker and the band. Both received their first recordings in brass band versions.

I was impressed with the speed and efficiency with which the band members coped with the pressure of a very fast and focused recording schedule. Brett Baker's professionalism approach under pressure and his stamina were especially creditable, since he was principal trombone in the Symphony and soloist in the Concerto. Brett is at the peak of his powers as a technician and artist at the moment. I have rarely heard him play better than he has in the past 18 months and his performance here confirmed his stature within the band community internationally.

Paul Hindmarsh May 2013

UNSOLICITED REVIEW OF PREMIERE BY JONATHAN CORRY

11TH MAY IN NEWBURY CORN EXCHANGE

Published 7th June 2013 in 4barsrest.com website

DYKE KICK OFF NEWBURY FESTIVAL

An exceptional concert given by the Black Dyke Band kicked off the Annual Spring Festival at Newbury Corn Exchange. A capacity audience were given an entertaining and varied programme by this fine ensemble, conducted this evening by Dr Robert Childs.

The programme made an immediate impact with Black Dyke's signature march 'Queensbury' featuring star Principal cornet Richard Marshall. A lesser known Overture from the pen of von Suppé was presented by Dyke. Suppé was often referred to as 'the Viennese Offenbach', and in fact he was responsible for introducing many of Offenbach's operettas to the Austrian capital. The Beautiful Galatea was among his first efforts in the style of Offenbach, Suppé here taking on the French composer's La Belle Hélène.

A major solo work for trombone and band was featured utilising the skill and virtuosity of the band's world class Principal Trombonist, Brett Baker. Edward Gregson is well known within banding circles for his quality output within our movement, however; this piece did not originate for band. Originally this trombone concerto was written to be played by trombonist Michael Hext with full Orchestra accompaniment and was only recently adapted for brass band (by the composer himself). This premiere performance of this fantastic work was

delivered with panache by Brett and the difficult exposed passages which you could imagine being played in the orchestra worked very well within the band. It would be interesting to hear more writing for bands from mainstream composers such as Gregson.

Classical music has always been an important part of band programmes, in fact its part of our DNA! Dyke continued with two movements from Norwegian composer Edvard Greig's 'In the Hall of the Mountain King' before the band displayed their second soloist for the evening, Sheona White. Well known within the brass world, Sheona dazzled the audience with her performance of Bellstedt's 'Capriccio Brillante' before Dr Child's presented the final piece of the first half, Rodney Newton's fun three movement work, 'Echoes of the East'.

Paul Lovatt Cooper's writing is well known and loved by audiences for its cinematic ideas - 'When Thunder calls' was a great way to start up the second half before introducing the band's soprano cornet player Paul Duffy. Duffy 'wowed' the audience in his own New Orleans style version of 'Oh when the saints' displaying great range, flexibility and stylistic nuances. Katrina Marzella then showed off her 'creamy sound' on the baritone in Paul Lovatt Cooper's 'Donegal Bay', before the band's principal euphonium Gary Curtin gave a superb performance of 'Herdmaiden Dance'. The audience were left spell-bound by his playing and swagger on stage - such a showman!

In stark contrast, Black Dyke changed the mood with a beautiful interpretation of the well-known hymn tune 'Abide with Me' by Monk, arranged by Karl Jenkins.

A Black Dyke 'Spooktacular' then followed. I was a little intrigued by this and was really impressed at the creativity of the arrangers and the Band management for creating such an engaging and relevant section to their programme. This featured narration by Dr Childs linking together lots of spooky movie themes such as Jaws, The Omen, Casper and The Addams family.

The band's final piece for the evening was the epic Finale from Saint Saens Organ Symphony arranged by Philip Wilby. This showed off the fantastic 'mattress of sound' (as described by Dr Childs) of the Black Dyke bass section.

The capacity audience and indeed the festival organisers were left in no doubt whatsoever about the quality of music they had experienced this evening. Black Dyke and Dr Childs were superb ambassadors for brass bands.

Jonathan Corry

REVIEW OF SYMPHONY CD BY IWAN FOX FOR 4barsrest.com

The recent major brass band compositions of Edward Gregson are amongst the most significant of his long and versatile career.

'Rococo Variations', *'Of Distant Memories' (Music in an Olden Style)*, and especially, *'Symphony in Two Movements'* form a deeply personal, mature canon of intellectual musicality.

Dickensian brilliance

The adroit craftsmanship is formidable; forensically detailed and unequivocal in construction, yet embodied by a lucid sense of characterisation that is almost Dickensian in its brilliance.

The strands of inspiration link towards the past, yet the musical outlook is one that moves resolutely forward.

Allusions and ciphers

That is certainly heard in *'Of Distant Memories'*, which pays homage, without ever resorting to pastiche, to the glories of the so called 'Golden Age' of brass band repertoire. The 'distant memories' are just that - allusions and ciphers of acknowledgment written with a generosity of transparent spirit; a nostalgic rhetoric that in turn explores modern avenues of lyrical inspiration.

It is a composition that lifts the tonal heart, especially when delivered through an interpretation of such considered expression by Dr Nicholas Childs.

Direct tribute

Meanwhile, a more direct personal tribute is paid in *'Rococo Variations'*. The compositional motifs of Ball, McCabe, Steadman-Allen, Howarth, Heaton and Wilby are readily identifiable, but it is the way in which they are subtly woven into the counter balancing architecture of a series of variations that makes it the complete sum of its parts.

The added flourish of a truly demonic fugue adds a wonderfully stylistic cupola of brilliance.

Unfortunately, the performance itself comes from an earlier 2009 recording, and despite its excellence, sits a little uneasily as a musical reference point amid the immediacy of its surroundings: It does sound like a very different band is performing it.

Commanding lead

The brass band version of Gregson's 1979 *'Trombone Concerto'* sees Brett Baker as a

commanding lead in a work expertly reconfigured in its new form.

Each movement is a masterful example of compact virtuosity - at various times dramatic, languid and jaunty – all brought together with a climax of resolute finality.

Crowning glory

There is no denying the crowning glory of '*Symphony in Two Movements*' (although written before '*Distant Memories*') - a work that is the culmination of all that has gone before in his brass band compositional career.

The refined writing is constructed with such fundamental rigour that the abstract strands of artistic nuance are seemingly made of symphonic steel.

The chameleon like '*Toccata*', disguised in four variants on a thematic cell leads into a glorious exploration of a further quartet of '*Variations*', ending in unshakable glory. It is a seminal work for brass band, performed gloriously by Black Dyke under Dr Nicholas Childs.

Engaging

Paul Hindmarsh's excellent sleeve notes also add extra depth and understanding to the extended conversation with the composer - one in which he reveals himself to be a deeply thoughtful and engaging interviewee.

One of the great compositional brass band voices of the last 40 years or more has been admirably served with this outstanding recording.

Iwan Fox

Full Brass Band Score

TROMBONE CONCERTO

Edward Gregson
(1979/2013)

Lento non troppo e molto tranquillo (♩=66)

The score is for a full brass band and includes the following parts:

- Soprano E♭ Cornet: *pp*, cup mute
- Solo B♭ Cornet: *pp*, cup mute
- 1st B♭ Cornet: *pp*, cup mute
- 2nd B♭ Cornet: *pp*, cup mute
- 3rd B♭ Cornet: *pp*, cup mute
- B♭ Flugel Horn: *pp*, cup mute
- Solo E♭ Horn: *pp*, cup mute
- 1st E♭ Horn: *pp*, cup mute
- 2nd E♭ Horn: *pp*, cup mute
- 1st B♭ Baritone: *pp*, cup mute
- 2nd B♭ Baritone: *pp*, cup mute
- Solo B♭ Trombone: *mp*
- 1st B♭ Trombone: *pp*, cup mute
- 2nd B♭ Trombone: *pp*, cup mute
- Bass Trombone: *pp*
- B♭ Euphonium: *pp*, cup mutes
- E♭ Bass: *pp*, muted
- B♭ Bass: *pp*, muted
- Timpani: *mp*
- Percussion 1: *mp*, Vibes (motor off)
- Percussion 2: *mp*, Temple Blocks

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6 *st. mute* *mf* *pp cresc.* *mp* *p* *solo (open)* *mf*

Sop. Cnt. *tr⁴*

Solo Cnt. *pp cresc.* *mp* *p* *mf*

1st Cnt. *pp cresc.* *mp* *p*

2nd Cnt. *pp cresc.* *mp* *p*

3rd Cnt. *pp cresc.* *mp* *p*

Flug. *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bari. *p*

2nd Bari. *p*

Solo Tbn. *mf* *3*

1st Tbn. *pp cresc.* *mp* *p* *mute out*

2nd Tbn. *pp cresc.* *mp* *p* *mute out*

B. Tbn. *pp cresc.* *mp* *p* *mute out*

Euph. *p*

E♭ Bass *pp cresc.* *mp* *p*

B♭ Bass *pp cresc.* *mp* *p*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

1

Musical score for a brass and woodwind ensemble, page 3. The score includes parts for Soprano, Solo, and 1st-3rd Cornets; Flugel; Solo, 1st, and 2nd Horns; 1st and 2nd Baritone; Solo, 1st, 2nd, and Bass Trombone; Euphonium; 1st and 2nd Bass; Snare Drum; and Percussion 1 and 2. The music is in 3/4 time and features various dynamics and articulations such as 'muffle out', 'open', 'p', 'mf', 'f', 'mp', 'pp', and 'poco a poco cresc.'

18

Sop. Cnt. *f* *legato*

Solo Cnt. *tutti* *mf* *cresc.* *f*

1st Cnt. *cresc.* *f* *mp legato* *f*

2nd Cnt. *mf* *cresc.* *f* *mf leg.* *f*

3rd Cnt. *cresc.* *f*

Flug. *fp legato* *cresc.* *f*

Solo Hn. *fp legato* *cresc.* *f*

1st Hn. *fp legato* *cresc.* *f*

2nd Hn. *fp legato* *cresc.* *f*

1st Bari. *fp legato* *cresc.* *f*

2nd Bari. *fp legato* *cresc.* *f*

Solo Tbn. *cresc.* *ff* *molto*

1st Tbn. *open* *mp cresc.* *open*

2nd Tbn. *open* *mp cresc.* *fp legato*

B. Tbn. *open* *p cresc.* *fp legato* *cresc.* *f*

Euph. *both* *cresc.* *fp legato* *cresc.* *f*

E♭ Bass *both* *cresc.* *fp legato* *cresc.* *f*

B♭ Bass *both* *cresc.* *fp* *cresc. legato* *f*

Timp.

Perc. 1 *Glock.* *mp*

Perc. 2 *Susp. Cym.* *p cresc.* *f* *l.v.*

2 Allegro Giusto (♩=112)

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Sop. Cnt.:** Starts with *st. mute* and *mf*. Later, it has *mute out* and *open* markings. Dynamics include *f* and *cresc.*
- Solo Cnt.:** Starts with *solo (open)* and *mf leggiero*. Later, it has *tutti* and *cresc.* markings. Dynamics include *f* and *cresc.*
- 1st Cnt.:** Starts with *st. mute* and *p*. Later, it has *cresc.* and *onc, st. mute* markings. Dynamics include *p* and *cresc.*
- 2nd Cnt.:** Starts with *st. mutes* and *p*. Later, it has *cresc.* markings. Dynamics include *p* and *cresc.*
- 3rd Cnt.:** Starts with *st. mutes* and *p*. Later, it has *cresc.* markings. Dynamics include *p* and *cresc.*
- Flug.:** Starts with *f* and *cresc.* markings. Dynamics include *f* and *cresc.*
- Solo Hn.:** Starts with *p* and *cresc.* markings. Dynamics include *p* and *cresc.*
- 1st Hn.:** Starts with *p* and *cresc.* markings. Dynamics include *p* and *cresc.*
- 2nd Hn.:** Starts with *p* and *cresc.* markings. Dynamics include *p* and *cresc.*
- 1st Bari.:** Starts with *p* and *cresc.* markings. Dynamics include *p* and *cresc.*
- 2nd Bari.:** Starts with *p* and *cresc.* markings. Dynamics include *p* and *cresc.*
- Solo Tbn.:** Remains silent throughout the score.
- 1st Tbn.:** Starts with *mf* and *f* markings. Dynamics include *mf* and *f*.
- 2nd Tbn.:** Remains silent throughout the score.
- B. Tbn.:** Remains silent throughout the score.
- Euph.:** Remains silent throughout the score.
- E♭ Bass:** Remains silent throughout the score.
- B♭ Bass:** Remains silent throughout the score.
- Timp.:** Remains silent throughout the score.
- Perc. 1:** Remains silent throughout the score.
- Perc. 2:** Starts with *Bongos* and *mf* markings. Dynamics include *mf* and *f*.

30

Sop. Cnt. *f*

Solo Cnt. *f*

1st Cnt. *f* mute out *f* open *f*

2nd Cnt. *f* mute out

3rd Cnt. *f* mutes out

Flug. *f*

Solo Hn. *f* *mp*

1st Hn. *f* *mp*

2nd Hn.

1st Bari. *f* *mp* *f* *mp*

2nd Bari. *f* *mp* *f* *mp*

Solo Tbn. *f marc.*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *mp* *f* *mp*

E♭ Bass *f* *mp* *mf* *f*

B♭ Bass *mf* *f*

Timp.

Perc. 1 S.D. (snare off) *mf* *f*

Perc. 2

3

35

Sop. Cnt. *mp* *f* *fp*

Solo Cnt. *mp* *f* *fp*

1st Cnt. *mp* *f*

2nd Cnt. *mp* *f* *open*

3rd Cnt. *f* *open*

Flug.

Solo Hn. *f* *fp*

1st Hn. *f* *fp*

2nd Hn. *f* *fp*

1st Bari. *f* *fp*

2nd Bari. *f* *fp*

Solo Tbn. *mf*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *mf* *f*

E♭ Bass *mf* *f*

B♭ Bass *mf*

Timp. *f*

Perc. 1

Perc. 2

40

Sop. Cnt. -

Solo Cnt. *st. mutes* *mf* *open, two (3&4)*

1st Cnt. *f*

2nd Cnt. *st. mutes* *mf* *mutes out*

3rd Cnt. *st. mutes* *mf* *mutes out*

Flug. *f*

Solo Hn. -

1st Hn. -

2nd Hn. -

1st Bari. *mf*

2nd Bari. *mf*

Solo Tbn. *f*

1st Tbn. -

2nd Tbn. -

B. Tbn. -

Euph. *mf*

E♭ Bass *p poco marc.* *cresc.* *mf*

B♭ Bass *p poco marc.* *cresc.* *mf*

Timp. -

Perc. 1 -

Perc. 2 -

45

Sop. Cnt. *f*

Solo Cnt. *f*
open, two (1&2)

1st Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f* *mf*

2nd Hn. *f* *mf*

1st Bari. *f* *mf*

2nd Bari. *f* *mf*

Solo Tbn. *ff* *f dim.*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* *f marc.* *mf* *one* *a2*

E♭ Bass *f* *mf*

B♭ Bass *f* *one*

Timp. *f*

Perc. 1 S.D. (snare on) *f*

Perc. 2

4

Musical score for a band, page 10. The score includes parts for Sopranos, Solos, and First/Second parts of Cornets, Flugel, Horns, Baritone, Trombones, Euphonium, Basses, Timpani, Percussion 1, and Percussion 2. The music is in 4/4 time and features various dynamics and articulations such as cup mute, st. mute, legato, marcato, and accents.

Cornets:
Sop. Cnt. cup mute, *mf*, mute out
Solo Cnt. two, cup mute, *mf*, *p*, mutes out
1st Cnt. cup mute, *mf*, *p*, mute out
2nd Cnt. one, cup mute, *mf*, *p*, harmon mutes in
3rd Cnt. cup mute, *mf*, *p*, harmon mutes in

Trombones:
1st Tbn. st. mute, *mf legato*, mute out
2nd Tbn. st. mute, *mf legato*, mute out
B. Tbn. st. mute, *mf*

Basses:
E♭ Bass one (1), *p*, (solo) *mf marc.*, *f*, *dim.*, *mf*
B♭ Bass (one), *p*

Percussion:
Perc. 1 *mf*
Perc. 2 Bongos

57

Sop. Cnt.

Solo Cnt.

1st Cnt.

2nd Cnt. harmon mutes

3rd Cnt. harmon mutes

Flug.

Solo Hn. *p leggiero*

1st Hn. *p leggiero*

2nd Hn. *p leggiero*

1st Bari. *p leggiero*

2nd Bari.

Solo Tbn. *mp* *p* *sf...!*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2 *solo mp* *p*

5

64

Sop. Cnt. -

Solo Cnt. - open, two

1st Cnt. - open

2nd Cnt. - *p* *mf* *p* *mf* *p*

3rd Cnt. - *p* *mf* *p* *mf* *p*

Flug. - *mf*

Solo Hn. - *poco cresc.* *mp* *poco cresc.*

1st Hn. - *poco cresc.* *mp* *poco cresc.*

2nd Hn. - *poco cresc.* *mp* *poco cresc.*

1st Bari. - *poco cresc.* *mp* *poco cresc.*

2nd Bari. -

Solo Tbn. - *sf*...1

1st Tbn. - open *mf*

2nd Tbn. - open *mf*

B. Tbn. - (st. mute) *mp marc.* *poco cresc.*

Euph. -

E♭ Bass - *a2* *p legato* *poco cresc.*

B♭ Bass -

Timp. -

Perc. 1 -

Perc. 2 -

69

Sop. Cnt. *open*

Solo Cnt. *f* *tutti*

1st Cnt.

2nd Cnt. *mf* *mutes out* *open, div.*

3rd Cnt. *mf* *mutes out* *open*

Flug.

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bari. *mf*

2nd Bari. *mf*

Solo Tbn.

1st Tbn. *(mf)*

2nd Tbn. *(mf)*

B. Tbn. *mute out* *open* *mf*

Euph. *f*

E♭ Bass *mf* *marc.*

B♭ Bass *mp legato*

Timp. *mp*

Perc. 1 S.D. (snares on) *p* *mp*

Perc. 2

73

Sop. Cnt. *ff*

Solo Cnt. *ff*

1st Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff*

Solo Hn. *ff* *con forza*

1st Hn. *ff* *con forza*

2nd Hn. *ff* *con forza*

1st Bari. *ff*

2nd Bari. *ff*

Solo Tbn. -

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *f* *ff*

Perc. 1 *f*

Perc. 2 -

hold back the tempo (♩=104)

78

Sop. Cnt.

Solo Cnt.

1st Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

Solo Tbn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

st. mute in

st. mutes in

st. mutes in

st. mute

onc (st. mute)

f marc.

f marc.

f marc.

f marc.

f marc.

f

mf

dim.

mp

f dim.

mp

mf dim.

p

6 Allegretto (♩=96)

83

Sop. Cnt.
Solo Cnt.
1st Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2

mp
p
poco cresc.
mp
st. mute in
poco cresc.
mp
p
poco cresc.
mp
mp
poco cresc.
f
dim.
p
one (1)
poco cresc.
mp
one (2)
dim.
p
poco cresc.
mp
one
mp
one
mp
dim.
p

89

Sop. Cnt. - - - - -

Solo Cnt. - - - - -

1st Cnt. - - - - -

2nd Cnt. (st. mutes) *f* *dim.* *mp*

3rd Cnt. (st. mutes) *f* *dim.* *mp*

Flug. - - - - -

Solo Hn. *cresc.* *mf* *p*

1st Hn. *cresc.* *mf* *p*

2nd Hn. - - - - -

1st Bari. *cresc.* *mf* *p*

2nd Bari. - - - - -

Solo Tbn. *mf* *p*

1st Tbn. *st. mute* *mf* *dim.* *mp*

2nd Tbn. *st. mute* *mf* *dim.* *mp*

B. Tbn. (st. mute) *mf* *dim.* *mp*

Euph. *cresc.* *mf* *p*

E♭ Bass - - - - -

B♭ Bass *cresc.* *mf* *p*

Timp. - - - - -

Perc. 1 *mp* *dim.* *p*

Perc. 2 - - - - -

7

95

Sop. Cnt. *st. mute*
ff molo marc.

Solo Cnt. *st. mute*
ff molo marc.

1st Cnt. *st. mute*
ff molo marc.

2nd Cnt. (st. mutes) *ff molo marc.*

3rd Cnt. (st. mutes) *ff molo marc.*

Flug. *st. mute*
ff molo marc.

Solo Hn. *st. mute in*
pp

1st Hn. *st. mute in*
pp

2nd Hn. *st. mute*

1st Bari. *st. mute in*
pp

2nd Bari. *st. mute molo marc.*
ff

Solo Tbn. *f*

1st Tbn. (st. mute) *ff molo marc.*

2nd Tbn. (st. mute) *ff molo marc.* *mute out*

B. Tbn.

Euph. *pp*

E♭ Bass *pp*

B♭ Bass *pp*

Timp.

Perc. 1 Wood Block *ff*

Perc. 2

106

Sop. Cnt. *mf* *p*

Solo Cnt. *mf* *p*

1st Cnt. *mf* *p* mute out

2nd Cnt.

3rd Cnt.

Flug. *mf* *p* mute out

Solo Hn. *p* open

1st Hn. *p* open

2nd Hn.

1st Bari. *mf* *p* open

2nd Bari. *mf* *p*

Solo Tbn. *f* con sord.

1st Tbn. *mf* *p*

2nd Tbn.

B. Tbn.

Euph. *mf* *dim.*

E♭ Bass *mf* *p* onc

B♭ Bass *mf* *p* onc

Timp. *ff*

Perc. 1 *mp* S.D. (snare off)

Perc. 2

112

Sop. Cnt. *cup mute*

Solo Cnt. *1. cup mute*
f (bluesy)

1st Cnt.

2nd Cnt. *(st. mutes)*
mp

3rd Cnt. *(st. mutes)*
mp

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

Solo Tbn.

1st Tbn. *st. mute*
mp

2nd Tbn. *st. mute*
mp

B. Tbn. *(st. mute)*
mp

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

117

Sop. Cnt. *mute out*

Solo Cnt. *tutti, div. (st. mutes)* *mutes out*

1st Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

Solo Tbn. *mute out*

1st Tbn. *mute out*

2nd Tbn. *mute out*

B. Tbn. *mute out*

Euph.

E♭ Bass *both*
mp sempre stacc.

B♭ Bass *both*
mp sempre stacc.

Timp.

Perc. 1

Perc. 2

122

Sop. Cnt.
Solo Cnt.
1st Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2

senza sord.

Wood Block

9 Allegro molto ritmico (♩=126)

Sop. Cnt. -

Solo Cnt. -

1st Cnt. -

2nd Cnt. (st. mutes) *ff*

3rd Cnt. (st. mutes) *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bari. *ff*

2nd Bari. *ff*

Solo Tbn. *ff* open

1st Tbn. st. mute in *ff*

2nd Tbn. st. mute in *ff*

B. Tbn. st. mute in *ff stacc.* *f* *dim.* *mf*

Euph. *f cresc.* *ff*

E♭ Bass *f cresc.* *ff stacc.* *f* *dim.* *mf*

B♭ Bass *f cresc.* *ff stacc.* *f* *dim.* *mf*

Timp. *ff*

Perc. 1 -

Perc. 2 Bass Drum *ff*

133

Sop. Cnt. *f* *open*

Solo Cnt. *f* *open*

1st Cnt.

2nd Cnt. *mutes out*

3rd Cnt. *mutes out*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

Solo Tbn.

1st Tbn. *mute out*

2nd Tbn. *mute out*

B. Tbn. *f* *dim.* *mf*

Euph. *f*

E♭ Bass *sim.* *f* *dim.* *mf*

B♭ Bass *sim.* *f* *dim.* *mf*

Timp.

Perc. 1 *Whip* *f*

Perc. 2

138

Sop. Cnt. *f* *ff* *ff*

Solo Cnt. *f* (fl.) *ff* (3&4) (fl.)

1st Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *mp* *poco a poco cresc.*

Flug. *ff* *ff*

Solo Hn. *ff* (fl.)

1st Hn. *ff*

2nd Hn. *ff* (fl.)

1st Bari. *mp* *poco a poco cresc.*

2nd Bari. *mp* *poco a poco cresc.*

Solo Tbn. *ff*

1st Tbn. *ff* *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *f* (fl.) *ff* *ff*

E♭ Bass *cresc.*

B♭ Bass *cresc.*

Timp.

Perc. I S.D. *p cresc.*

Perc. 2 Wood Block *f* *cresc.*

Perc. 3

10

Musical score for page 27, rehearsal mark 10. The score includes parts for Sopranos, Solos, and First, Second, and Third Contraltos; Flute; Solo Horn, First, and Second Horns; First and Second Baritone; Solo Trombone, First, Second, and Bass Trombone; Euphonium; Eb Bass and Bb Bass; Timpani; and Percussion I, II, and III. The percussion section includes Cowbell, Bongos, and 3 Temple Blocks. Dynamics include *ff*, *solo*, and *sf*.

147

Sop. Cnt.
Solo Cnt.
1st Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

molto dim.
mf
mf
mf
p stacc.
poco cresc.
p stacc.
poco cresc.
mp
mp
p
molto dim.
molto dim.
molto dim.

11

152

Sop. Cnt.
Solo Cnt.
1st Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2

st. marc.
st. mutes
mutes out
mutes out
cresc.
cresc.
mf

156

Sop. Cnt. *f* *cresc.* *ff*

Solo Cnt. *f* *cresc.* *ff*

1st Cnt. *ff* *cresc.* *ff* (fl.)

2nd Cnt. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

3rd Cnt. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Flug. *f* *cresc.* *ff*

Solo Hn. *mf* *cresc.* *ff*

1st Hn. *mf* *cresc.* *ff*

2nd Hn. *f* *cresc.* *ff*

1st Bari. *mf* *cresc.* *ff*

2nd Bari. *mf* *cresc.* *ff*

Solo Tbn. *f* *cresc.* *ff*

1st Tbn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

2nd Tbn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

B. Tbn. *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Euph. *mf stacc.* *cresc.* *ff*

E♭ Bass *mf* *cresc.* *ff*

B♭ Bass *mf* *cresc.* *ff*

Timp. *mf* *cresc.* *ff*

Perc. 1 W.B. *f* *ff*

Perc. 2 *cresc.* *ff*

161 *poco rit.* **Lunga**

Sop. Cnt.
Solo Cnt.
1st Cnt. *mic out*
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp. *ff* *ffp* *dim.*
Perc. 1 S.D. *ff*
Perc. 2 Bongos *ff* Tam-Tam *f* l.v.
Perc. 3 T.B. *ff* Bass Drum *ff* To Vib.

12

Molto Andante e cantabile (♩=60)

Sop. Cnt.
 Solo Cnt.
 1st Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bari.
 2nd Bari.
 Solo Tbn.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 1
 Perc. 2 (damp)
 Perc. 3

173

Sop. Cnt. - - - - -

Solo Cnt. - - - - - solo *mp*

1st Cnt. - - - - -

2nd Cnt. - - - - - cup mute *p legato*

3rd Cnt. - - - - - cup mute *p legato*

Flug. - - - - - *mf legato* *cresc.* *f*

Solo Hn. - - - - - *mf legato* *cresc.* *f*

1st Hn. - - - - - *mf legato* *cresc.* *f*

2nd Hn. - - - - - *mf legato* *cresc.* *f*

1st Bari. - - - - - *mf legato* *cresc.* *f*

2nd Bari. - - - - - *mf legato* *cresc.* *f*

Solo Tbn. - - - - - *mp legato*

1st Tbn. - - - - - cup mute *p legato*

2nd Tbn. - - - - - cup mute *p legato*

B. Tbn. - - - - - cup mute *p legato*

Euph. - - - - - *mf* *cresc.* *f*

E♭ Bass - - - - - *cresc.* *f* *pp* one (2) *p*

B♭ Bass - - - - - *cresc.* *f* *pp*

Timp. - - - - -

Perc. 1 - - - - -

Perc. 2 - - - - -

Perc. 3 - - - - - Vibraphone (motor off) *f* *mp*

180

Sop. Cnt. *mp* *cup mute* *mp poco a poco cresc.* *mf* (one)

Solo Cnt. *mp* *cup mute* *mf legato*

1st Cnt. *p legato* *poco a poco cresc.* *mf*

2nd Cnt. *poco a poco cresc.* *mf*

3rd Cnt. *poco a poco cresc.* *mf*

Flug. *mf*

Solo Hn. *f legato*

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

Solo Tbn. *mf*

1st Tbn. *poco a poco cresc.* *mf*

2nd Tbn. *poco a poco cresc.* *mf*

B. Tbn. *poco a poco cresc.* *mf*

Euph. *one* *mf legato*

E♭ Bass *poco a poco cresc.* *mf*

B♭ Bass *poco a poco cresc.* *mp poco a poco cresc.* *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3 *f*

193

Sop. Cnt. open *mf* *f*

Solo Cnt. open *mf* *f*

1st Cnt. open *mf* *f*

2nd Cnt. open *mf* *f*

3rd Cnt. open *mf* *f*

Flug. *mf* *f* *mf* *f*

Solo Hn. *mp* *mf* *f* *mf* *f*

1st Hn. *mp* *mf* *f* *mf* *f*

2nd Hn. *poco cresc.* *mf* *f* *mf* *f*

1st Bari. *poco cresc.* *mf* *f* *mf* *f*

2nd Bari. *poco cresc.* *mf* *f* *mf* *f*

Solo Tbn. *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. open *mf* *f*

Euph. *poco cresc.* *mf* *f* *mf* *f*

E♭ Bass. *a2* *poco cresc.* *mf* *f* *onc* *mf* *f*

B♭ Bass. *a2* *poco cresc.* *mf* *f*

Timp.

Perc. I

Perc. 2

Perc. 3 *f*

200

Sop. Cnt.
Solo Cnt.
1st Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
E♭ Bass
B♭ Bass
Timp.
Perc. I
Perc. 2
Perc. 3

st. mute
p sost.
cresc.
mf
cresc.
ff
st. mute
p sost.
cresc.
st. mute
p sost.
cresc.
st. mute
p sost.
cresc.
st. mute
p sost.
cresc.
mp
più cresc.
st. mute
p sost.
cresc.
st. mute
p sost.
cresc.
p sost.
cresc.
p sost.
cresc.
p sost.
cresc.

15

Musical score for page 38, rehearsal mark 15. The score includes parts for Sopranos, Solos, and First, Second, and Third Contraltos, Flute, Solo Horn, First, Second, and Third Horns, First and Second Baritone, Solo Trombone, First and Second Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, and Timpani. Percussion parts I, II, and III are also present. The score features various dynamics such as *f*, *ff*, *mp*, *p*, and *cresc.*, along with performance instructions like "open" and "mf".

212

Sop. Cnt. -

Solo Cnt. *onc (open)* *mf* *3* *3* *3* *3*

1st Cnt. -

2nd Cnt. *onc* *mp* *onc* *p*

3rd Cnt. *onc* *mp* *onc* *p*

Flug. *p*

Solo Hn. *p* *(solo)* *mf* *dim.*

1st Hn. -

2nd Hn. -

1st Bari. *p* *p* *dim.*

2nd Bari. *p* *p* *dim.*

Solo Tbn. *p*

1st Tbn. *mp* *p*

2nd Tbn. *mp* *p*

B. Tbn. -

Euph. *mp*

E♭ Bass *onc* *p* *mp* *dim.* *both* *p* *pp*

B♭ Bass *onc* *p* *mp* *dim.* *both* *p* *pp*

Timp. *p* *poco*

Perc. 1 -

Perc. 2 - *B.D.* *p* *pp*

Perc. 3 *mp* *pp*

16 CADENZA

Sop. Cnt.

Solo Cnt.

1st Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

Solo Tbn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. I

Perc. 2

Perc. 3

mp *non legato* *p* *cresc.* *poco accel.* *rit.* *f* *pp* *mp* *cresc.* *f* *mp* *allegretto*

Musical score for page 41, featuring various instruments including woodwinds, brass, and percussion. The score includes parts for Soprano, Solo, 1st, 2nd, and 3rd Clarinets; Flute; Solo, 1st, and 2nd Horns; 1st and 2nd Baritone; Solo Trumpet; 1st and 2nd Trombone; Bass Trombone; Euphonium; Eb Bass; Bb Bass; Timpani; and three Percussion parts. The Solo Trumpet part contains musical notation with dynamic markings (*cresc.*, *mf*, *cresc.*, *molto*, *p*) and tempo markings (*poco accel.*, *a tempo (fl.)*, *(allegro)*). The woodwind and brass parts are currently silent, indicated by whole rests.

Musical score for page 42, featuring various instruments including woodwinds, brass, strings, and percussion. The score is written for a full orchestra and includes the following parts:

- Sop. Cnt.
- Solo Cnt.
- 1st Cnt.
- 2nd Cnt.
- 3rd Cnt.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bari.
- 2nd Bari.
- Solo Tbn. (with dynamics *f*, *mf*, *f*, *rit.*, and *attacca*)
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- E♭ Bass
- B♭ Bass
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3

17* **Allegro** $\text{♩} = 72$

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Sop. Cnt.**: *mf* *leggero*, *st. mute*
- Solo Cnt.**: *mf* *leggero*, *st. mute*
- 1st Cnt.**: *ff*, *harmon mute*, *(fl.)*, *cresc.*, *ff*
- 2nd Cnt.**: *ff*, *both, harmon mutes*, *(fl.)*, *cresc.*, *ff*
- 3rd Cnt.**: *ff*, *cresc.*, *ff*
- Flug.**: *st. mute*, *mf* *leggero*
- Solo Hn.**: *st. mute*, *fp*
- 1st Hn.**: *st. mute*, *fp*
- 2nd Hn.**: *st. mute*, *fp*
- 1st Bari.**: *st. mute*, *fp*
- 2nd Bari.**: *st. mute*, *fp*
- Solo Tbn.**: *p*
- 1st Tbn.**: *harmon mute*, *ff*, *cresc.*, *ff*
- 2nd Tbn.**: *harmon mute*, *ff*, *cresc.*, *ff*
- B. Tbn.**: (no specific markings)
- Euph.**: *st. mutes*, *fp* (no trill)
- E♭ Bass**: *ff*
- B♭ Bass**: *ff*
- Timp.**: (no specific markings)
- Perc. 1**: *Whip*, *ff*
- Perc. 2**: *3 Temple Blocks*, *mf*
- Perc. 3**: (no specific markings)

* - Fig. 17 to the first pause after Fig. 18 should have the 'feel' of a cadenza (ie a continuation of the unaccompanied cadenza at Fig. 16).

238 **Lunga** $\text{♩} = 126$ open **poco rit.** **Lunga**

Sop. Cnt. mf f ff

Solo Cnt. mf f ff

1st Cnt. mf f ff

2nd Cnt. mf f ff

3rd Cnt. mf f ff

Flug.

Solo Hn. fp *cresc.* ff mute out

1st Hn. fp *cresc.* ff mute out

2nd Hn. fp *cresc.* ff mute out

1st Bari. fp *cresc.* ff mute out

2nd Bari.

Solo Tbn.

1st Tbn.

2nd Tbn.

B. Tbn. mute out

Euph. fp *cresc.* ff mutes out

E♭ Bass sf

B♭ Bass sf

Timp. f ff $ff \text{ dim.}$

Perc. 1 S.D. mp Tam-Tam I.v.

Perc. 2

Perc. 3

18 Allegro (♩ = 72)

Musical score for percussion and brass instruments. The score is in 4/4 time and marked **Allegro** with a tempo of ♩ = 72. The instruments listed are:

- Sop. Cnt. (Soprano Cymbal): *p*, cup mute
- Solo Cnt. (Solo Cymbal): *p*, one, cup mute
- 1st Cnt. (1st Cymbal): *p*, cup mute
- 2nd Cnt. (2nd Cymbal): *p*, cup mute
- 3rd Cnt. (3rd Cymbal): *p*, cup mute, one
- Flug. (Flugelhorn):
- Solo Hn. (Solo Horn):
- 1st Hn. (1st Horn):
- 2nd Hn. (2nd Horn):
- 1st Bari. (1st Baritone):
- 2nd Bari. (2nd Baritone):
- Solo Tbn. (Solo Trombone): *mp* *leggero*, open
- 1st Tbn. (1st Trombone):
- 2nd Tbn. (2nd Trombone):
- B. Tbn. (Bass Trombone):
- Euph. (Euphonium):
- E♭ Bass (E-flat Bass):
- B♭ Bass (B-flat Bass):
- Timp. (Timpani): *p*
- Perc. 1 (Percussion 1): (gradually damp tam-tam), Glock., (damp)
- Perc. 2 (Percussion 2):
- Perc. 3 (Percussion 3): *mp*, Vibraphone

253 **Lunga a tempo (ma poco più mosso)**

Sop. Cnt. *mute out*

Solo Cnt. *mutes out*

1st Cnt. *mute out*

2nd Cnt. *mutes out*

3rd Cnt. *mute out*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

Solo Tbn. *mf* *cresc.*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3 *solo*

19 Allegro giocoso (♩ = 84)
(sempre leggero)

262

Sop. Cnt. open

Solo Cnt. open, tutti

1st Cnt. open

2nd Cnt. open

3rd Cnt. open

Flug. *f*

Solo Hn. open *f*

1st Hn. open *f*

2nd Hn. open *f*

1st Bari. open *f*

2nd Bari. open *f*

Solo Tbn. *f* *ff* *f*

1st Tbn. open *f*

2nd Tbn. open *f*

B. Tbn. open *f*

Euph. open *f*

E♭ Bass *f*

B♭ Bass *f*

Timp. *f*

Perc. 1 S.D. *f*

Perc. 2

Perc. 3

271

The musical score for page 49, starting at measure 271, features the following parts:

- Sop. Cnt.**: Soprano Contralto, starting with a half note G4 and a quarter note A4.
- Solo Cnt.**: Solo Contralto, starting with a half note G4 and a quarter note A4, then a sixteenth-note run starting at measure 275.
- 1st Cnt.**: First Contralto, starting with a half note G4 and a quarter note A4.
- 2nd Cnt.**: Second Contralto, starting with a half note G4 and a quarter note A4.
- 3rd Cnt.**: Third Contralto, starting with a half note G4 and a quarter note A4.
- Flug.**: Flute, starting with a half note G4 and a quarter note A4.
- Solo Hn.**: Solo Horn, starting with a half note G4 and a quarter note A4.
- 1st Hn.**: First Horn, starting with a half note G4 and a quarter note A4.
- 2nd Hn.**: Second Horn, starting with a half note G4 and a quarter note A4.
- 1st Bari.**: First Baritone, starting with a half note G4 and a quarter note A4.
- 2nd Bari.**: Second Baritone, starting with a half note G4 and a quarter note A4.
- Solo Tbn.**: Solo Trombone, starting with a half note G4 and a quarter note A4.
- 1st Tbn.**: First Trombone, starting with a half note G4 and a quarter note A4.
- 2nd Tbn.**: Second Trombone, starting with a half note G4 and a quarter note A4.
- B. Tbn.**: Bass Trombone, starting with a half note G4 and a quarter note A4.
- Euph.**: Euphonium, starting with a half note G4 and a quarter note A4.
- E♭ Bass**: E-flat Bass, starting with a half note G4 and a quarter note A4.
- B♭ Bass**: B-flat Bass, starting with a half note G4 and a quarter note A4.
- Timp.**: Timpani, starting with a half note G4 and a quarter note A4.
- Perc. 1**: Percussion 1, starting with a half note G4 and a quarter note A4.
- Perc. 2**: Percussion 2, starting with a half note G4 and a quarter note A4.
- Perc. 3**: Percussion 3, starting with a half note G4 and a quarter note A4.

Dynamic markings include *f* (forte) for the Solo Cnt. and *mf* (mezzo-forte) for the Horns, Baritone, and Trombone parts.

280

Sop. Cnt.
Solo Cnt.
1st Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

20

Musical score for page 51, rehearsal mark 20. The score includes parts for Sopranos, Solos, Flutes, Horns, Baritone, Trombone, Euphonium, Bass, and Percussion. The score is written in 4/4 time and features various dynamics such as *f*, *mf*, and *mp*. The percussion parts (Perc. 1, 2, 3) are currently silent.

297

Sop. Cnt.
Solo Cnt.
1st Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

306

Sop. Cnt.
Solo Cnt.
1st Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

cresc. *f* *sf* *mf* *mp*

onc *p*

316

Sop. Cnt.
Solo Cnt.
1st Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

mf
poco cresc.
cresc.
mf
cresc.
mf
cresc.
mf
cresc.
mp
cresc.
mp
mp
cresc.

324

Sop. Cnt. Solo Cnt. 1st Cnt. 2nd Cnt. 3rd Cnt. Flug. Solo Hn. 1st Hn. 2nd Hn. 1st Bari. 2nd Bari. Solo Tbn. 1st Tbn. 2nd Tbn. B. Tbn. Euph. Eb Bass. Bb Bass. Tmp. Perc. 1. Perc. 2. Perc. 3.

Dynamic markings: *mf*, *f*, *mp*, *onc*, *a2*, *S.D.*

The score is written for a large ensemble. The woodwinds (Sopranos, Flutes, Clarinets, Bassoons) and strings (Solo Horns, Trumpets, Trombones, Euphonium, Double Basses) have complex melodic and harmonic parts. The percussion section includes a snare drum (Perc. 1) with a specific pattern marked 'S.D.', and other percussion instruments (Perc. 2, Perc. 3). The score is in 4/4 time and features various dynamic markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). There are also markings for *onc* (on the next) and *a2* (second ending).

22

Musical score for page 56, rehearsal mark 22. The score includes parts for Soprano, Solo, and First, Second, and Third Contraltos; Flute; Solo, First, and Second Horns; First and Second Baritone; Solo Trombone; First, Second, and Bass Trombone; Euphonium; Eb and Bb Bass; Timpani; and Percussion 1, 2, and 3. Dynamics include *ff pesante*, *f*, *mf*, and *onc*.

339

Sop. Cnt. *f*

Solo Cnt. *f*

1st Cnt. *mf cresc.* *f* *st. mute* *f* *mute out*

2nd Cnt. *mf cresc.* *f* *ff pesante*

3rd Cnt. *mf cresc.* *f* *ff pesante*

Flug. *f* *st. mute* *f* *mute out*

Solo Hn.

1st Hn.

2nd Hn.

1st Bari. *mf cresc.* *f*

2nd Bari. *mf cresc.* *f*

Solo Tbn.

1st Tbn. *f marc.* *f*

2nd Tbn. *f marc.* *f*

B. Tbn.

Euph. *f marc.* *f*

E♭ Bass *mf*

B♭ Bass *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

23

347

Sop. Cnt. *f* *p* *cresc.* *f*

Solo Cnt. *f* *p* *cresc.* *f*

1st Cnt. *f* *p* *cresc.* *f* *mf*

2nd Cnt. *f* *p* *cresc.* *f* *mf*

3rd Cnt. *f* *p* *cresc.* *f* *mf*

Flug. *f* *p* *cresc.* *f*

Solo Hn. *f* *p* *cresc.* *f*

1st Hn. *f* *p* *cresc.* *f*

2nd Hn. *f* *p* *cresc.* *f*

1st Bari. *f* *p* *cresc.* *f*

2nd Bari. *f* *p* *cresc.* *f*

Solo Tbn. *ff* *mp* *cresc.* *f*

1st Tbn. *f* *p* *cresc.* *f* *mf*

2nd Tbn. *f* *p* *cresc.* *f* *mf*

B. Tbn. *f* *p* *cresc.* *f* *mf*

Euph. *f* *p* *cresc.* *f* *mp*

E♭ Bass *cresc.* *f* *p* *cresc.* *f*

B♭ Bass *cresc.* *f* *p* *cresc.* *f* *mf*

Timp. *f* *p* *cresc.* *f*

Perc. 1 S.D. *mf*

Perc. 2

Perc. 3

356

Sop. Cnt. *f p cresc. f mf*

Solo Cnt. *f p cresc. f mf*

1st Cnt. *f p cresc. f mf*

2nd Cnt. *f p cresc. f mf*

3rd Cnt. *f p cresc. f mf*

Flug. *f p cresc. f mf*

Solo Hn. *f p cresc. f mf*

1st Hn. *f p cresc. f mf*

2nd Hn. *f p cresc. f mf*

1st Bari. *f p cresc. f mf p*

2nd Bari. *f p cresc. f mf p*

Solo Tbn. *f mp cresc. f*

1st Tbn. *f p cresc. f mf*

2nd Tbn. *f p cresc. f mf*

B. Tbn. *f p cresc. f mf*

Euph. *f p cresc. f mf*

E♭ Bass *f p cresc. f mf* *onc pp*

B♭ Bass *f p cresc. f mf* *onc pp*

Timp. *f p cresc. f*

Perc. 1 *f dim. p*

Perc. 2

Perc. 3

365

Sop. Cnt.
Solo Cnt.
1st Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
Solo Tbn.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bb Bass
Timp.
Perc. 1
Perc. 2
Perc. 3

p
p
p
p
pp
p

373

Sop. Cnt. - - - - -

Solo Cnt. - - - - - two (1+2)
mp *poco cresc.*

1st Cnt. - - - - - soli, st. mute
f

2nd Cnt. - - - - -

3rd Cnt. - - - - -

Flug. - - - - - *mp* *poco cresc.*

Solo Hn. - - - - - soli
f

1st Hn. - - - - - *mp* *poco cresc.*

2nd Hn. - - - - -

1st Bari. - - - - - *mp*

2nd Bari. - - - - -

Solo Tbn. - - - - - *mf* *cresc.*

1st Tbn. - - - - - st. mute
pp cresc.

2nd Tbn. - - - - -

B. Tbn. - - - - - *mf poco marc.* *cresc.*

Euph. - - - - - one
mf *cresc.*

E♭ Bass - - - - - *mf*

B♭ Bass - - - - - both
mf *cresc.*

Timp. - - - - -

Perc. 1 - - - - - *mp* *mf*

Perc. 2 - - - - -

Perc. 3 - - - - -

25

Musical score for page 62, rehearsal mark 25. The score includes parts for Sopranos, Solos, and First/Second parts of Cornets, Flugel, Horns, Baritone, Trombones, Euphonium, Basses, Timpani, and Percussion. The score is in 3/4 time and features various dynamics and performance instructions.

Instrumentation and Dynamics:

- Sop. Cnt.:** *mf*
- Solo Cnt.:** *mf* (muted), *f* (two (1+2))
- 1st Cnt.:** *mf* (muted), *f* (open)
- 2nd Cnt.:** *mf* (one (muted)), *f* (mutes out)
- 3rd Cnt.:** *mp* (a2, harmon mutes), *fp*, *f* (fl.), *f* (mutes out)
- Flug.:** *mf*
- Solo Hn.:** *mf*
- 1st Hn.:** *mf*
- 2nd Hn.:** *mf*
- 1st Bari.:** *mf*
- 2nd Bari.:** *mf*
- Solo Tbn.:** *f*, *cresc.*, *ff*
- 1st Tbn.:** *mf* (st. mute), *mf* (mutes out)
- 2nd Tbn.:** *mf* (st. mute), *mf* (mutes out)
- B. Tbn.:** *mf* (mutes out)
- Euph.:** *mf* (a2)
- E♭ Bass:** *mf* (both)
- B♭ Bass:** *mf*
- Timp.:** *mf*
- Perc. 1:** *mf*
- Perc. 2:** *mf*
- Perc. 3:** *mf*

26

389

Sop. Cnt. *ff*

Solo Cnt. *tutti, open* *ff*

1st Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff*

Solo Hn. *f* *ff*

1st Hn. *ff*

2nd Hn. *cresc.* *ff*

1st Bari. *cresc.* *ff*

2nd Bari. *cresc.* *ff*

Solo Tbn. *open* *legato* *mp cresc.* *legato* *ff*

1st Tbn. *open* *mp cresc.* *legato* *ff*

2nd Tbn. *open* *mp cresc.* *legato* *ff*

B. Tbn. *open* *mp cresc.* *ff*

Euph. *cresc.* *ff* *f*

E♭ Bass *cresc.* *ff* *f*

B♭ Bass *cresc.* *ff* *f*

Timp. *ff*

Perc. 1 *f* *ff*

Perc. 2

Perc. 3

397

Musical score for page 64, measures 397-400. The score includes parts for Soprano, Solo, 1st, 2nd, and 3rd Contraltos; Flute; Solo, 1st, and 2nd Horns; 1st and 2nd Baritone; Solo Trombone; 1st, 2nd, and Bass Trombone; Euphonium; Eb Bass; Bb Bass; Snare Drum; and three Percussion parts. Dynamics range from *f* to *ff*.

27

406

The musical score for page 65, rehearsal mark 27, is arranged in a standard orchestral layout. It features the following parts from top to bottom: Sop. Cnt., Solo Cnt., 1st Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bari., 2nd Bari., Solo Tbn., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Tmp., Perc. 1, Perc. 2, and Perc. 3. The score is written in 4/4 time and includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The rehearsal mark '27' is enclosed in a box at the top. The measure number '406' is written above the first staff. The percussion parts are indicated by a drum set icon on the Perc. 1 staff.

416

Sop. Cnt.

Solo Cnt.

1st Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

Solo Tbn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

425

Sop. Cnt. *mf* *cresc.* *f*

Solo Cnt. *mf* *cresc.* *f*

1st Cnt. *mf* *cresc.* *f*

2nd Cnt. *mf* *cresc.* *f* *fp* *f*

3rd Cnt. *mf* *cresc.* *f* *fp* *f*

Flug. *mf* *cresc.* *f*

Solo Hn. *mf* *cresc.* *f* cup mute in

1st Hn. *mf* *cresc.* *f* cup mute in

2nd Hn. *mf* *cresc.* *f* cup mute in

1st Bari. *mf* *cresc.* *f* cup mute in

2nd Bari. *mf* *cresc.* *f* cup mute in

Solo Tbn. *mf* *cresc.* *f*

1st Tbn. *mf* *cresc.* *f*

2nd Tbn. *mf* *cresc.* *f*

B. Tbn. *mf* *cresc.* *f* cup mute in

Euph. *mf* *cresc.* *f*

E♭ Bass *mf* *cresc.* *f* cup mute in

B♭ Bass *mf* *cresc.* *f* cup mute in

Timp. *mp* *cresc.* *f*

Perc. 1 Claves *f*

Perc. 2 Bongos *f*

Perc. 3 3 Temple blocks *f*

29 Come prima
Lento non troppo e molto tranquillo (♩=66)

432

Sop. Cnt. *cresc.* *ff*

Solo Cnt. *cresc.* *ff*

1st Cnt. *f cresc.* *ff*

2nd Cnt. *f cresc.* *ff*

3rd Cnt. *f* *ff*

Flug. *f cresc.* *ff*

Solo Hn. *p* cup mute

1st Hn. *p* cup mute

2nd Hn. *p*

1st Bari. cup mute

2nd Bari. *p* cup mute

Solo Tbn. *mp*

1st Tbn. *cresc.* *ff*

2nd Tbn. *cresc.* *ff* cup mute

B. Tbn. *p*

Euph. *ff*

E♭ Bass *p* stagger breathe

B♭ Bass *p* stagger breathe

Timp. *ff* *mp*

Perc. 1 *cresc.* *ff* *mp* Vibraphone

Perc. 2 *cresc.* *ff* *mp*

Perc. 3 *cresc.* *ff* *mp* *mp* Susp. cymb.

439

Sop. Cnt. *st. mute* *mf* *mf dim.* *p* *mute out*

Solo Cnt. *cup mutes* *p* *mf dim.* *p* *1. open* *mf*

1st Cnt. *cup mutes* *p* *mf dim.* *p* *mutes out*

2nd Cnt. *cup mutes* *p* *mf dim.* *p* *mutes out*

3rd Cnt. *cup mutes* *p* *mf dim.* *p* *mutes out*

Flug. *cup mute* *p* *mf dim.* *p*

Solo Hn. *mf dim.* *p*

1st Hn. *mf dim.* *p*

2nd Hn. *mf dim.* *p*

1st Bari. *mf dim.* *p*

2nd Bari. *mf dim.* *p*

Solo Tbn. *mf* *mf*

1st Tbn. *cup mute* *p* *mf dim.* *p*

2nd Tbn. *cup mute* *p* *mf dim.* *p*

B. Tbn. *mf dim.* *p*

Euph. *cup mutes* *p*

E♭ Bass *mf dim.* *p*

B♭ Bass *mf dim.* *p*

Timp. *mf*

Perc. 1 *mp* *mf* *Vibraphone*

Perc. 2 *mf*

Perc. 3 *mp* *mf* *mf* *3 Temple blocks*

30 Allegro ritmico (♩=126)

444

Sop. Cnt.

Solo Cnt.

1st Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

Solo Tbn.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Perc. 3

450

Sop. Cnt. *open*
mp poco a poco cresc.

Solo Cnt. *p poco a poco cresc.*

1st Cnt. *open*
mf
p poco a poco cresc.

2nd Cnt. *open*
p poco a poco cresc.

3rd Cnt. *open*
mf cresc.

Flug. *open*
mf
mp poco a poco cresc.

Solo Hn. *open*
mf
p poco a poco cresc.

1st Hn. *mf*
p poco a poco cresc.

2nd Hn. *p*
poco a poco cresc.

1st Bari. *p*
poco a poco cresc.

2nd Bari. *mf*
p poco a poco cresc.

Solo Tbn. *f*
cresc.

1st Tbn. *mf*
mf cresc.

2nd Tbn. *mf*
mf cresc.

B. Tbn. *mf cresc.*

Euph. *mf*
p poco a poco cresc.

E♭ Bass *mf*
p poco a poco cresc.

B♭ Bass *mp cresc.*

Timp. *p poco a poco cresc.*

Perc. 1 *p*
pp
cresc.

Perc. 2

Perc. 3

455

Sop. Cnt. *f* *fp cresc.* *ff*

Solo Cnt. *f* *cresc.* *ff*

1st Cnt. *f* *cresc.* *ff*

2nd Cnt. *f* *cresc.* *ff*

3rd Cnt. *f* *ff*

Flug. *f*

Solo Hn. *f* *cresc.* *ff*

1st Hn. *f* *cresc.* *ff*

2nd Hn. *f* *cresc.* *ff*

1st Bari. *f* *f cresc.* *ff*

2nd Bari. *f* *f cresc.* *ff*

Solo Tbn. *ff* *ppp* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *cresc.* *ff*

E♭ Bass *f* *f cresc.* *ff*

B♭ Bass *f* *ff*

Timp. *f* *ff*

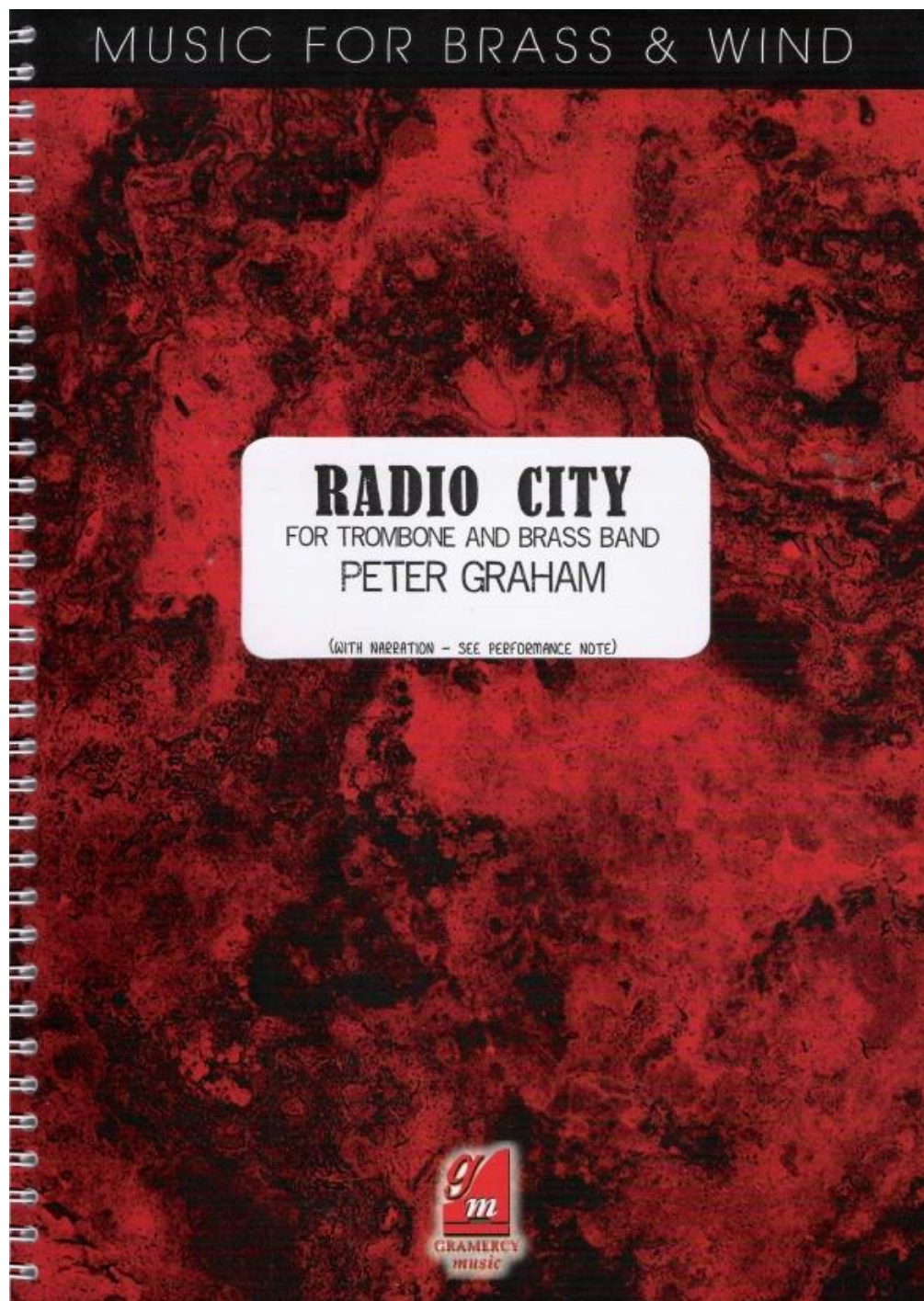
Perc. 1 *f* *ff* B.D. *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Appendix V: Peter Graham Radio City Premiere Project 3B:

Live recording of CD at Festival of Brass January 2013



Unsolicited Email from Dr Robert Childs:

Hi Brett

I'm in New Zealand now but still wanted to say how impressed I was by your performance of Radio City last weekend.

I've conducted many premiere performances but never felt so at one with the soloist and comfortable on stage as I did with you at the Royal Northern College of Music.

I was also impressed by the way you collaborated with the composer and ensured that the concerto really works. I think the final version will become extremely popular when it is published. This is due in no small part to your tireless efforts working with Peter and keeping me in the loop.

The performance was also enhanced by your idea to use props in the narration. Once again congratulations.

Yours sincerely

Dr Robert Childs

Associate Director of Music
Black Dyke Band 1855

Unsolicited Email from Professor Peter Graham:

Dear Brett,

A belated thank you for the terrific premiere and equally impressive studio recording of Radio City which I recently attended. Time has flown since we met up at Christmas to develop the work and it amazes me now how much was achieved in such a short space of time. Thanks for your input - and in particular your willingness to share your ideas to ensure that the finale would be playable by human beings! I suspect the piece will develop further as you perform in differing contexts - and one day you might even take on the role of narrator yourself!

I will very soon start to assemble the various edits into one publishable document and send you a complete set of parts at that point. If you need something sooner (for a scheduled performance etc.) let me know.

Also for your info, I have the outline of a piano accompaniment done and at some point will complete it and forward to you to give you further performance opportunities if you wish.

Peter

Professor Peter Graham
Chair of Composition | School of Arts and Media
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Salford M3 6EQ
t: +44 (0) 161 295 6116

Solicited Email from Editor of the Bandsman Magazine Kenneth Crookson:

As a regular at brass band events throughout Europe, I am often confronted with attempts from performers at all levels to present some a little bit 'different'. As one would imagine, these have varying degrees of success, both from artistic and technical points of view, but with brass banding being a predominately amateur pursuit it is important to appreciate that the efforts of the composer/arrangers and performers are generally well-intentioned, whatever the result.

What a joy it was, then, to be present at the Royal Northern College of Music Festival of Brass on Friday 25 January for the opening concert by Black Dyke Band, conducted by Dr. Nicholas Childs, in which *Radio City - Concerto for Trombone and Band* promised to be one of the more 'interesting' performances of the weekend.

Peter Graham's work for brass band is always well conceived, and in *Radio City* the listener was taken back to the USA in the 1950s, with an announcer in the film noir style providing an introduction to each of the three movements.

The 'Be-Bop' first movement allowed soloist Brett Baker to show his rhythmic vitality to its best, while the Tommy Dorsey-inspired slow movement found both band and soloist comfortable with both the style and technicalities requested by the composer. In terms of inspiration, the blue-grass finale was arguably the weakest of the three movements, but the slickness of technique and dynamics demonstrated by the performers certainly contributed to a performance that was savoured by the capacity audience in the RNCM Concert Hall.

As a musical experience *Radio City* achieved everything that the composer and soloist/commissioner intended, with the radio plays of Raymond Chandler very much at the forefront of the listener's mind during the entire performance. Like a number of performances by Black Dyke Band at this event over the years, it verged upon 'musical theatre' - something of a rarity for brass bands, but an aspect of their repertoire that is certainly worth further exploration.

In *Radio City - Concerto for Trombone and Band* we found musical vernacular of a different kind - the strongly characterised sound of the American big band that Brett Baker had commissioned from Peter Graham, complete with American radio announcer impersonator. This proved an entertaining take on the Raymond Chandler atmosphere that is deep in the psyche of the 1950s radio listener and cinemagoer on both sides of the Atlantic.

The first movement will be in 'Be Bop' style, there's a Tommy Dorsey/Glenn Miller-style section in the middle and a Blue Grass finale,

Kenneth Crookson

The British Bandsman

Unsolicited Review by Iwan Fox for 4barsrest.com

23rd June 2013

A fascinating quintet of mature compositions, performed with perceptive understanding makes this a truly distinctive release from Black Dyke.

Scope

The scope of the musical language expressed by Martin Ellerby, Philip Wilby, James Macmillan, Peter Graham and Alexander Comitas (Ed de Boer) may not encompass the extremes of brass band repertoire, yet there is little doubt it pushes towards its boundaries.

These though are master-craftsmen; with the skill to combine intuitive musicality and demanding technique without losing the sense of single minded purpose to their essentially melodic constructions.

Informed

Both conductors are equally informed interpreters – the result of which sees performances of exceptional quality; from the intense drama of *'Electra'* and elegant melancholia of *'Vita Aeterna Variations'*, to the feral passion of *'Canite Tuba'*, evocative textures of *'One Star: Sailing West'* and film noir delights of *'Radio City'*.

Demanding

The featured soloists deliver malleable renditions of demanding works: Brett Baker expertly conjuring up the image of a down at heel Sam Spade picking his way through the sleazy mean-streets, clubs and race tracks of 1940's America.

All this with the echo of a pastiche Raymond Chandler first person narrative, lazily drawled by Dale Gerrard, floating in his mind.

Meanwhile, Zoe Hancock's tasteful appreciation of timbre and melodic line enables her to subtly layer the solo voice of Philip Wilby's tranquil sailing trip that quickly becomes engulfed by a threatening, virtuosic squall.

The calm, reflective sense of relief found in safe harbour is beautifully evoked – although the disturbing anxieties remain in the undercurrent echoes of the digital delay.

Superb

The main ensemble works are superbly realised.

Martin Ellerby's *'Electra'* is full to the brim with obsessive angular menace.

Wickedly malevolent, it is an engrossing portrait of a schizoid sibling hell bent on

murderous revenge, yet ravaged by feelings of remorse and loss. It is performed with wonderfully dark intent.

Reflective

A more reflective, if equally personal sense of deep seated bereavement is to be found in Ed de Boer's '*Vita Aeterna Variations*'; although in this case it is nature rather than nurture that claimed the life of a loved one.

However, this death stirs feeling of redemption rather than retaliation as the composer seeks a deeper understanding to his questioning theme of 'eternal life'.

Written with a tender Edwardian restraint, it still sounds remarkably modern despite its obvious 'retro' feel, in what is a burnished, elegant interpretation by the MD and band.

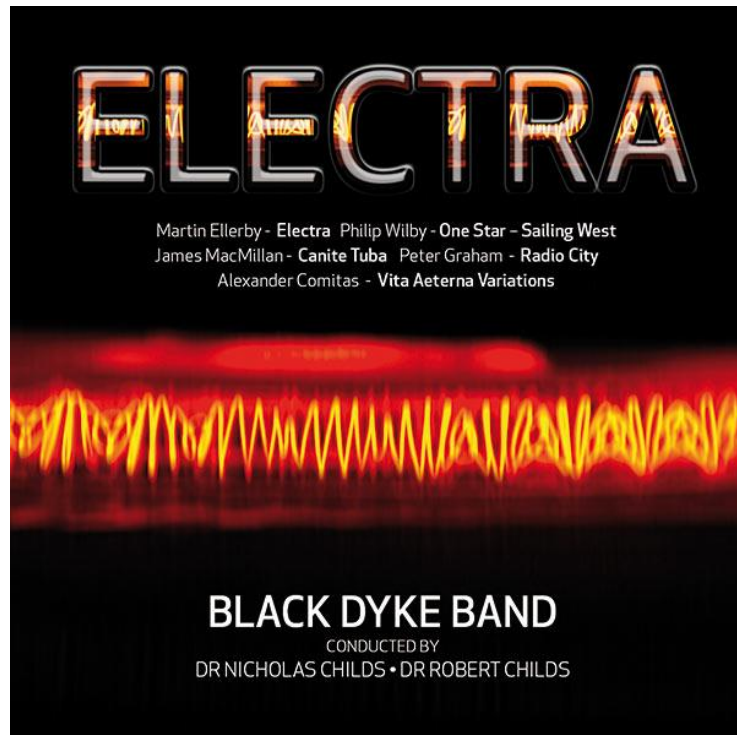
Affirming

In contrast, James MacMillan's '*Canite Tuba*' is a life affirming celebration; from the assertive energy of the Vesper antiphons and lilting miasma of the opening movement and central interlude, to the raw tribal chants of football terrace adoration to close.

Bold, breathless and beautiful in equal measure, it is given a performance of remarkable substance – and one that rather sums up the quality of this release as a whole.

Iwan Fox

Studio Recording of Radio City



Track Listing

Track Number	Track Title	Composer	Duration
ELECTRA			
BLACK DYKE BAND conducted by Dr. Nicholas Childs • Dr. Robert Childs			
	Electra © Studio Music	Martin Ellerby	0:00
1.	Lust for Revenge		
2.	Laments		
3.	Dance of Death		
4.	One Star-Sailing West © Kirklees Music	Philip Wilby	0:00
	Flugel Soloist Zoe Hancock		
5.	Canite Tuba © Boosey & Hawkes	James MacMillan	0:00
6.	Radio City © Gramercy Music	Peter Graham	0:00
7.	City Noir		
8.	Cafe Rouge		
9.	Two Minute Mile		
	Vita Aeterna Variations © Opus33 Music	Alexander Comitas	0:00
10.	Introduction and Theme (Adagio)		
11.	Variation I (Allegro energico)		
12.	Variation II (Tempo di valse in modo subdolo)		
13.	Variation III (Allegro tempestuoso)		
14.	Variation IV (Largo)		
15.	Variation V (Adagio)		
16.	Variation VI (Alla marcia)		
	Finale: Fugue and Apotheosis (Allegro vivace)		

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Score for Radio City revised February 2013

MUSIC FOR BRASS BAND

Commissioned by Brett Baker.
First performance at the RNCM Manchester,
January 25th 2013 by Brett Baker (trombone),
Black Dyke Band, conductor Robert Childs
and Dale Gerrard (actor/narrator).

RADIO CITY

FOR TROMBONE AND BRASS BAND
PETER GRAHAM

(WITH NARRATION – SEE PERFORMANCE NOTE)

Full Score

Gramercy Music (UK)
PO Box 41 • Cheadle Hulme • Cheshire SK8 5HF
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email: info@gramercymusic.com

Composer's Note

As youngsters growing up on the west coast of Scotland, my brother and I fell heir to an old valved radiogram which provided us with our first experiences of radio broadcasts. On the short wave signal, and through the static, we could pick up a whole range of programmes from across the Atlantic. I particularly recall the baseball games, the American accents of the announcers providing a window to a evocative world far removed from our small Ayrshire town. These memories form the basis of Radio City.

The work is set in three movements, each introduced by a pastiche radio announcer narrative written by Philip Coultts. The first, **City Noir**, is a nod towards Raymond Chandler's eponymous private eye Philip Marlow and the dark cityscape of 1940s California.

Movement two, **Cafe Rouge**, takes its title from the main restaurant in New York's famous Hotel Pennsylvania. Two of the most famous band leaders of the 1940s, trombonists Glenn Miller and Tommy Dorsey, broadcast live from the cafe on numerous occasions and the movement echoes with a collage of imagined sounds from the period.

The finale, **Two-Minute Mile**, derives from an event dubbed in the USA as "the most exciting two minutes in sport", namely the Kentucky Derby. The virtuoso soloist figurations have their roots in Kentucky bluegrass fiddle music, with the galloping bluegrass clog-dancing rhythms providing the backdrop.

Peter Graham, Cheshire, January 2013

About the Composer



Born in Scotland, Peter Graham read music at Edinburgh and London Universities (Goldsmiths' College) and following spells in publishing in New York and London he is currently Professor of Composition at the University of Salford in Greater Manchester, England.

His music for brass and wind is performed across the globe, from China, Taiwan, Japan, Korea and Singapore in the Far East, across North and South America and in every major European country. Awards include the American Bandmasters Association/Ostwald Award for Original Composition for Symphonic Winds and the Iles Medal of the Worshipful Company of Musicians

Performance note

Radio City can be performed without narration but the impact of the work will be enhanced by the text. This can be delivered by the soloist (with American accent!), pre-recorded or ideally presented by an experienced actor with props. The background sound file can be downloaded from: www.gramercymusic.com/down.htm

Radio City – Peter Graham (duration c. 10 minutes)
Full recording available on **Electra** (DOYCD111)
(version with piano accompaniment also available)

Gramercy Music (UK)
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email: info@gramercymusic.com

NARRATION BY PHILIP COUTTS
PLAY BACKGROUND SOUND FILE (OPTIONAL)

RADIO CITY

FOR TROMBONE AND BRASS BAND

NARRATOR CODE 1:
THE HEAT HAD BEEN SPLITTING THE SIDEWALK ALL DAY LONG.
NOW, AFTER SUNDOWN, THERE WAS STILL NO END TO IT.
I SLID A FINGER UNDER MY SWEAT-SOAKED COLLAR AND TOOK
ANOTHER SLOG OF BOURBON. I WAS GOING TO NEED IT.
OUTSIDE THE BAR WAS A WORLD OF MISERY
BROKEN HOMES AND FADED DREAMS:
PETTY CRIMINALS AND BIG-TIME RACKETEERS...

I - CITY NOIR

PETER GRAHAM

Lento e rubato ♩ = c.56

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

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2

CUE 2

SOMEWHERE, A JUKE BOX WAS PLAYING. SIRENS WAILED WITH SAD REGULARITY. IT WAS THE MUSIC OF THE CITY AND I WAS GETTING TIRED OF ITS TUNE. I WAS SICK OF THIS TOWN AND ALL ITS SORDID SECRETS... AND YET THERE WAS NO ESCAPING IT. I GRABBED MY HAT FROM THE BAR, DRAINED MY GLASS AND STEPPED OUT INTO THE NIGHT. THERE WAS MORE TO BE DONE...

Allegro (swing tempo) $\text{♩} = c.82$
repeat until narration ends

A

The musical score is arranged in 18 staves, each labeled with an instrument or part:

- Trombone Soloist B \flat
- Soprano Cornet in E \flat
- Solo Cornet B \flat
- Repiano Cornet B \flat
- 2nd Cornet B \flat
- 3rd Cornet B \flat
- Flugelhorn B \flat
- Solo Horn E \flat
- 1st Horn E \flat
- 2nd Horn E \flat
- 1st Baritone B \flat
- 2nd Baritone B \flat
- 1st/2nd Trombone B \flat
- Bass Trombone
- Euphonium B \flat
- Bass E \flat
- Bass B \flat
- Vibraphone
- Drum Kit

The score begins with a measure marked '5'. The Trombone Soloist part has a melodic line starting with a *mp* dynamic. The Drum Kit part features a *mp* ride cymbal pattern. A section labeled 'A' is marked with a box and begins with a *mp* dynamic. The tempo is marked as **Allegro (swing tempo)** with a quarter note equal to approximately 82 beats per minute. The instruction 'repeat until narration ends' is placed above the Trombone Soloist staff.

10

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

The musical score for page 3, measures 10-14, is arranged in a standard orchestral format. The Trombone Soloist B \flat part begins at measure 10 with a triplet of eighth notes (F \sharp , G, A) followed by a quarter note (B \flat), a quarter rest, and another triplet of eighth notes (F \sharp , G, A) followed by a quarter note (B \flat). This pattern repeats in measure 11. In measure 12, the soloist plays a quarter note (B \flat), a quarter note (A), a quarter note (G), and a quarter note (F \sharp). The Vibraphone part follows a similar melodic line, also featuring triplets and a forte dynamic marking. The Drum Kit part provides a steady eighth-note accompaniment throughout the measures. All other instruments are marked with a whole rest, indicating they are silent during this passage.

15 **B**

Trombone Soloist B \flat *mf*

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat *p*

1st Horn E \flat *p*

2nd Horn E \flat *p*

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat *p*

Vibraphone

Drum Kit *f dim. mp*

20

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

25 **C**

Trombone Soloist B \flat *f* *sim.* 3

Soprano Cornet in E \flat *mp* *mf*

Solo Cornet B \flat *mp* *mf*

Repiano Cornet B \flat

2nd Cornet B \flat *mp*

3rd Cornet B \flat *mp*

Flugelhorn B \flat

Solo Horn E \flat *mp* *mf*

1st Horn E \flat *mp* *mf*

2nd Horn E \flat *mp* *mf*

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat *mp* *mf*

Bass Trombone *mp* *mf*

Euphonium B \flat

Bass E \flat *mp* *mf*

Bass B \flat

Vibraphone *f* 3

Drum Kit

30

Trombone Soloist B \flat *sim.* **D** *ff*

Soprano Cornet in E \flat *f*

Solo Cornet B \flat *f*

Repiano Cornet B \flat *f*

2nd Cornet B \flat *f*

3rd Cornet B \flat *f*

Flugelhorn B \flat *f*

Solo Horn E \flat *f*

1st Horn E \flat *f*

2nd Horn E \flat *f*

1st Baritone B \flat *f*

2nd Baritone B \flat *f*

1st/2nd Trombone B \flat *f*

Bass Trombone *f*

Euphonium B \flat *f*

Bass E \flat *f*

Bass B \flat *f*

Vibraphone *f*

Drum Kit *f*

35

Trombone Soloist B \flat *mf* *f* *mf* *tr*

Soprano Cornet in E \flat *f*

Solo Cornet B \flat *f*

Repiano Cornet B \flat *f*

2nd Cornet B \flat *f*

3rd Cornet B \flat *f*

Flugelhorn B \flat *f*

Solo Horn E \flat *mp* *f* *mp*

1st Horn E \flat *mp* *f* *mp*

2nd Horn E \flat *mp* *f* *mp*

1st Baritone B \flat *f*

2nd Baritone B \flat *f*

1st/2nd Trombone B \flat *f*

Bass Trombone *f*

Euphonium B \flat *f*

Bass E \flat *mp* *f* *mp*

Bass B \flat *mp* *f* *mp*

Vibraphone

Drum Kit *mp* *f* *mp*

40 (tr)~

Trombone Soloist B \flat *f*

Soprano Cornet in E \flat *mp* *mf*

Solo Cornet B \flat *mp* *mf*

Repiano Cornet B \flat *mp*

2nd Cornet B \flat *mp*

3rd Cornet B \flat

Flugelhorn B \flat *mp*

Solo Horn E \flat *mf* *mp*

1st Horn E \flat *mf* *mp*

2nd Horn E \flat *mf* *mp*

1st Baritone B \flat *mp*

2nd Baritone B \flat *mp*

1st/2nd Trombone B \flat *mf*

Bass Trombone *mf*

Euphonium B \flat *mp*

Bass E \flat *mf* *mp*

Bass B \flat *mp*

Vibraphone *f*

Drum Kit *mp*

E

45

Trombone Soloist B \flat *mp*

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat *mp* *mf*

Bass Trombone *mp* *mf*

Euphonium B \flat *mp*

Bass E \flat *mf*

Bass B \flat *mf*

Vibraphone *mp*

Drum Kit *mf*

rim. Tom-toms/hi-hat

57 **F**

Trombone Soloist B \flat *mp*

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat *mp*

Bass Trombone *mp*

Euphonium B \flat

Bass E \flat *mp*

Bass B \flat *mp*

Vibraphone

Drum Kit *mp*

56 G

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

61

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

66 **H** (ossia) *f*

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

71

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

90

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit



...AND WITH THAT FAMILIAR SOUND RINGING IN OUR EARS, WE WELCOME YOU TO ANOTHER NIGHT OF THE BEST IN BIG BAND MUSIC. THIS IS THE NATIONAL BROADCASTING COMPANY, COMING TO YOU FROM THE SMART, SPACIOUS SETTING OF THE CAFE ROUGE, HOTEL PENNSYLVANIA.

WE HAVE A FULL HOUSE HERE TONIGHT IN DOWNTOWN MANHATTAN, THE BEATING HEART OF NEW YORK CITY... ON THIS EVENING'S PROGRAMME, WE INVITE YOU, ONCE AGAIN, TO LISTEN TO THE MUSIC OF AMERICA'S NUMBER ONE BANDLEADER, ONE OF OUR FINEST COMPOSERS AND ARRANGERS, THE DANCE SENSATION OF THE NATION.

THE LIGHTS MAY BE GOING OUT ALL OVER EUROPE BUT WE AIM TO KEEP THE HOME FIRES BURNING WITH MUSIC TO WARM THE HEART. SO STAY TUNED, WHEREVER YOU ARE, AS WE WELCOME THE BOYS IN THE BAND AND MR. GLENN MILLER.

95

Trombone Soloist B \flat *mp* Begin narration and repeat and fade until narration ends

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat *p*

1st Horn E \flat *p*

2nd Horn E \flat *p*

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat *p*

Bass Trombone *p*

Euphonium B \flat *p*

Bass E \flat *p*

Bass B \flat *p*

Vibraphone *mp*

Drum Kit *p morendo*

II - CAFE ROUGE

Lento $\text{♩} = c.60$ A

The score is for a 4/4 piece in F major, marked 'Lento' with a tempo of approximately 60 beats per minute. It features a variety of instruments. The Trombone Soloist (B♭) has a melodic line starting in the second measure with a dynamic of *mf*, including a triplet. The three Cornets (Soprano, Solo, and Repiano in E♭; 2nd and 3rd in B♭) play a harmonic accompaniment with *mp* dynamics and include trills. The Horns (Solo in E♭, 1st and 2nd in E♭) provide a steady accompaniment. The Baritone (1st and 2nd in B♭) and Trombone (1st/2nd and Bass) parts are mostly rests. The Euphonium (B♭) and Bass (E♭ and B♭) have rhythmic patterns. The Vibraphone and Drum Kit (L.V.) provide a light, rhythmic accompaniment.

Instruments and parts shown:

- Trombone Soloist B♭
- Soprano Cornet in E♭
- Solo Cornet B♭
- Repiano Cornet B♭
- 2nd Cornet B♭
- 3rd Cornet B♭
- Flugelhorn B♭
- Solo Horn E♭
- 1st Horn E♭
- 2nd Horn E♭
- 1st Baritone B♭
- 2nd Baritone B♭
- 1st/2nd Trombone B♭
- Bass Trombone
- Euphonium B♭
- Bass E♭
- Bass B♭
- Vibraphone
- Drum Kit

B

ossia

10

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

mp

14 (8) 3

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

Detailed description: This is a page of a musical score for a brass and percussion ensemble. The page number '24' is in the top left. The score is divided into 16 staves, each for a different instrument. The Trombone Soloist B \flat staff has a measure starting at rehearsal mark 14, with a first ending bracketed and marked '(8)'. It contains a melodic line with a triplet of eighth notes. The Soprano, Solo, and 2nd Cornets are mostly silent. The Repiano Cornet has a few notes in the first measure. The Flugelhorn is silent. The Horns (Solo, 1st, 2nd) play a harmonic accompaniment. The Baritone and Trombone sections are mostly silent. The Euphonium and Bass parts have some activity, with the Bass B \flat staff showing a second ending bracketed and marked '2.'. The Vibraphone and Drum Kit parts are also present, with the Drum Kit playing a steady rhythmic pattern.

C Poco piu mosso

18

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat
One (harmon mute) *mp* 3 One (open) *mp* 3 3 3

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat Both *p*

Bass E \flat

Bass B \flat

Vibraphone *mp* 3 *Ped.*

Drum Kit

22 **rall.** **D** **Tempo primo**

Trombone Soloist B \flat : *mf*, triplets, *rall.*, *Tempo primo*

Soprano Cornet in E \flat : Harmon mute, *p*, *mf*, triplet

Solo Cornet B \flat : All (one open, Tutti Harmon), *p*, *mf*, triplet

Repiano Cornet B \flat : (Harmon mute), *p*, *mf*

2nd Cornet B \flat : (Harmon mute), *p*, *mf*

3rd Cornet B \flat : (Harmon mute), *p*, *mf*

Flugelhorn B \flat : triplet, *mf*, triplet

Solo Horn E \flat : triplet, *mf*, triplet

1st Horn E \flat : *mf*

2nd Horn E \flat : *mf*

1st Baritone B \flat : *p*, *mf*

2nd Baritone B \flat : *mf*

1st/2nd Trombone B \flat : *mf*

Bass Trombone: *mf*

Euphonium B \flat : triplet, *mf*

Bass E \flat : *p*, *mf*, Both

Bass B \flat : *p*, *mf*, Both

Vibraphone: *mf*

Drum Kit: Cymbal, *p*, *mf*

26

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

30

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Vibraphone

Drum Kit

33 *rall. al fine* (ossia) *dim.* *pp*

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat *All harmon mute* *pp*

Repiano Cornet B \flat *pp*

2nd Cornet B \flat *pp*

3rd Cornet B \flat *pp*

Flugelhorn B \flat *pp*

Solo Horn E \flat *pp*

1st Horn E \flat *pp*

2nd Horn E \flat *pp*

1st Baritone B \flat *pp*

2nd Baritone B \flat *pp*

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat *pp*

Bass E \flat *pp*

Bass B \flat *pp*

Vibraphone *pp*

Drum Kit *pp*

CUE 4: WELCOME TO LOUISVILLE ON THIS FINE SUNNY AFTERNOON. IF IT'S THE FIRST SATURDAY IN MAY IN CAN ONLY MEAN ONE THING...IT'S KENTUCKY DERBY TIME. ALL EYES ARE ON CHURCHILL DOWNS AS THE RUNNERS AND RIDERS MAKE THEIR WAY ROUND THIS FAMOUS OLD TRACK. THE HORSES PRIMED FOR THE OFF: EVERYONE A THOROUGHBRED BUT ONLY ONE A WINNER. YES, FOLKS, IT'S THE MOST EXCITING TWO MINUTES IN SPORTS. THE CROWD IS AT FEVER-PITCH FROM MILLIONAIRE'S ROW TO THE PACKED INFIELD, IT'S MINT JULEPS ALL ROUND AS THE PARTY GETS INTO FULL SWING. WHO WILL WIN THIS YEAR'S THE RUN FOR THE ROSES? WE'LL KNOW SOON ENOUGH AS THE HORSES TAKE THEIR PLACES IN THE STARTING GATE. ON THE STAND SIDE, VANITY FAIR IS TAKING HIS TIME ABOUT IT; SEA VIEW CIRCLES ONCE MORE JUST TO BE SURE. NOW THEY'RE ALL IN... THE STARTER'S HAPPY... THEY OPEN UP... AND THEY'RE AWAY...

** See note to conductor below

III - TWO-MINUTE MILE

A

Allegro ♩ = c.168

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Trombone Soloist B♭:** Starts with a rest, then enters with a melodic line marked *f*.
- Soprano Cornet in E♭:** Plays a rhythmic pattern of eighth notes, marked *f* and *mp*.
- Solo Cornet B♭:** Similar to the Soprano Cornet, marked *f* and *mp*.
- Repiano Cornet B♭:** Plays a sustained note, marked *f* and *mp*.
- 2nd Cornet B♭:** Similar to the Repiano Cornet, marked *f* and *mp*.
- 3rd Cornet B♭:** Similar to the Repiano Cornet, marked *f* and *mp*.
- Flugelhorn B♭:** Plays a rhythmic pattern of eighth notes, marked *f* and *mp*.
- Solo Horn E♭:** Similar to the Soprano Cornet, marked *f* and *mp*.
- 1st Horn E♭:** Similar to the Repiano Cornet, marked *f* and *mp*.
- 2nd Horn E♭:** Similar to the Repiano Cornet, marked *f* and *mp*.
- 1st Baritone B♭:** Plays a sustained note, marked *mp*.
- 2nd Baritone B♭:** Plays a sustained note, marked *mp*.
- 1st/2nd Trombone B♭:** Plays a sustained note, marked *f* and *mp*.
- Bass Trombone:** Plays a rhythmic pattern of eighth notes, marked *f* and *mp*.
- Euphonium B♭:** Similar to the Soprano Cornet, marked *f* and *mp*.
- Bass E♭:** Plays a rhythmic pattern of eighth notes, marked *f* and *mp*.
- Bass B♭:** Plays a rhythmic pattern of eighth notes, marked *f* and *mp*.
- Wood Block:** Indicated by a bracket above the Bass B♭ staff.
- Drum Kit:** Plays a rhythmic pattern of eighth notes, marked *f* and *mp*.

Dynamic markings include *f* (forte) and *mp* (mezzo-piano). The score includes various musical notations such as rests, notes, and slurs.

** (band commence immediately following narration - OR - Wood Block may commence the written pattern midway through the narration if preferred)

6

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

The musical score for page 31 features a Trombone Soloist B \flat with a melodic line starting at measure 6. The rest of the brass section, including Soprano, Solo, Repiano, 2nd, and 3rd Cornets in E \flat and B \flat , Flugelhorn, Solo Horn, 1st and 2nd Horns in E \flat , 1st and 2nd Baritone in B \flat , 1st/2nd Trombone in B \flat , Bass Trombone, Euphonium in B \flat , and Bass in E \flat and B \flat , are marked with rests. The Drum Kit part provides a steady rhythmic accompaniment.

B

11

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

mp

mf

mp

mf

16

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

21 C

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

gliss.

mp

1.

mp

Detailed description: This is a page of a musical score for a brass and percussion ensemble. The page is numbered 34 at the top left. It features 17 staves, each labeled with an instrument. The Trombone Soloist B \flat staff begins with a measure containing a circled 'C' and a '21' above it, followed by a glissando line. The Flugelhorn B \flat staff starts with a melodic line marked *mp*. The 1st and 2nd Horn E \flat staves play sustained notes with long slurs. The Euphonium B \flat staff has a melodic line starting with a first ending bracket. The Bass E \flat staff plays a rhythmic pattern of quarter notes. The Drum Kit staff at the bottom has a consistent rhythmic pattern of eighth notes. The score is written in a key signature of one flat and a common time signature.

27 **D**

Trombone Soloist B \flat *f*

Soprano Cornet in E \flat

Solo Cornet B \flat *mp*

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat *mp*

2nd Baritone B \flat *mp*

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat 2.

Bass E \flat

Bass B \flat

Drum Kit

E

33

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

39

Trombone Soloist B \flat *gliss.* *f* *gliss.*

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st/2nd Trom. *mp*

2nd Baritone B \flat Bass Trom. *mp*

1st/2nd Trombone B \flat *mp*

Bass Trombone *mp*

Euphonium B \flat *mp*

Bass E \flat *mp*

Bass B \flat *mp*

Drum Kit *mp*

51 **G** (lip trill optional)

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat *mf* One

Repiano Cornet B \flat

2nd Cornet B \flat *mf*

3rd Cornet B \flat

Flugelhorn B \flat *mf*

Solo Horn E \flat *mf*

1st Horn E \flat *mf*

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat *mf*

Bass E \flat *mf*

Bass B \flat *mf* One

Drum Kit *mf*

56

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

The musical score for page 40 begins at measure 56. It features a variety of brass instruments: Trombone Soloist, Soprano Cornet in E \flat , Solo Cornet B \flat , Repiano Cornet B \flat , 2nd and 3rd Cornet B \flat , Flugelhorn B \flat , Solo Horn E \flat , 1st and 2nd Horn E \flat , 1st and 2nd Baritone B \flat , 1st/2nd Trombone B \flat , Bass Trombone, Euphonium B \flat , Bass E \flat , Bass B \flat , and a Drum Kit. The Solo Cornet B \flat part includes the instruction "All" above the staff. The Drum Kit part shows a consistent rhythmic pattern of eighth notes. Dynamics are marked as *mp* (mezzo-piano) throughout the score.

61 **H** (lip trill optional)

Trombone Soloist B \flat *mf* *p* *Edises*

Soprano Cornet in E \flat *mf* *p* *All*

Solo Cornet B \flat *mf* *p* *One*

Repiano Cornet B \flat *mf* *p*

2nd Cornet B \flat *mf* *p*

3rd Cornet B \flat *mf* *p*

Flugelhorn B \flat *mf* *p*

Solo Horn E \flat *mf* *p*

1st Horn E \flat *mf* *p*

2nd Horn E \flat *mf* *p*

1st Baritone B \flat *mf* *p*

2nd Baritone B \flat *mf* *p*

1st/2nd Trombone B \flat *mf* *p*

Bass Trombone *mf* *p*

Euphonium B \flat *mf* *p*

Bass E \flat *mf* *p*

Bass B \flat *mf* *One* *Both* *p*

Drum Kit *mf*

67 I

Trombone Soloist B \flat *cresc.* *gliss. eliss.* *gliss. eliss.* *gliss. eliss.* *gliss. eliss.* *gliss. eliss.* *mf*

Soprano Cornet in E \flat *cresc.* *mf*

Solo Cornet B \flat *cresc.* *mf*

Repiano Cornet B \flat *cresc.* *mf*

2nd Cornet B \flat *cresc.* *mf*

3rd Cornet B \flat *cresc.* *mf*

Flugelhorn B \flat *mp cresc.* *mf*

Solo Horn E \flat *mp* *mf*

1st Horn E \flat *mp* *mf*

2nd Horn E \flat *mp* *mf*

1st Baritone B \flat *cresc.* *mf*

2nd Baritone B \flat *cresc.* *mf*

1st/2nd Trombone B \flat *cresc.*

Bass Trombone *cresc.* *mp*

Euphonium B \flat *cresc.* *mf*

Bass E \flat *cresc.* *mf*

Bass B \flat *cresc.* *mf*

Drum Kit *mf*

74

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

J

79

Trombone Soloist B \flat *mp*

Soprano Cornet in E \flat

Solo Cornet B \flat *mf*

Repiano Cornet B \flat *mf*

2nd Cornet B \flat *mf*

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat *mp*

1st Horn E \flat *mp*

2nd Horn E \flat *mp*

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat *mf*

Bass Trombone *mf*

Euphonium B \flat

Bass E \flat

Bass B \flat *mp*

Drum Kit *mp*

84 *8^{va} (ossia)*

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat *mf* *Two*

Repiano Cornet B \flat *mf*

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat *mf*

Bass Trombone *mf*

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

89 **K**

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat
mp

Repiano Cornet B \flat
mp

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat
mp

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat
mp

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat
mp

Bass Trombone
mp

Euphonium B \flat
mp

Bass E \flat
mp

Bass B \flat

Drum Kit

L

95

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

101 ^{8^{va}} (ossia) M

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

Both *p*

106

Trombone Soloist B \flat

Soprano Cornet in E \flat

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn B \flat

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st/2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Drum Kit

Play only as alternate to cornet "horse whinny"

mf cresc.

All *p* *f*

One "horse whinny" (a la sleigh ride) *gliss.*

N accel. al fine
(lip trill optional)

111

Trombone Soloist B \flat *f*

Soprano Cornet in E \flat *f* *All* *pp subito* *cresc.*

Solo Cornet B \flat *pp subito* *cresc.*

Repiano Cornet B \flat *pp subito* *cresc.*

2nd Cornet B \flat *pp subito* *cresc.*

3rd Cornet B \flat *pp subito* *cresc.*

Flugelhorn B \flat *pp subito* *cresc.*

Solo Horn E \flat *pp subito* *cresc.*

1st Horn E \flat *pp subito* *cresc.*

2nd Horn E \flat *pp subito* *cresc.*

1st Baritone B \flat *pp subito* *cresc.*

2nd Baritone B \flat *pp subito* *cresc.*

1st/2nd Trombone B \flat *pp subito* *cresc.*

Bass Trombone *pp subito* *cresc.*

Euphonium B \flat *pp subito* *cresc.*

Bass E \flat *pp subito* *cresc.*

Bass B \flat *pp subito* *cresc.*

Drum Kit *pp subito* *cresc.*

115 (tr) ~
Trombone Soloist B \flat *ff* (ossia)

Soprano Cornet in E \flat *ff*

Solo Cornet B \flat *ff*

Repiano Cornet B \flat *ff*

2nd Cornet B \flat *ff*

3rd Cornet B \flat *ff*

Flugelhorn B \flat *ff*

Solo Horn E \flat *ff*

1st Horn E \flat *ff*

2nd Horn E \flat *ff*

1st Baritone B \flat *ff*

2nd Baritone B \flat *ff*

1st/2nd Trombone B \flat *ff*

Bass Trombone *ff*

Euphonium B \flat *ff*

Bass E \flat *ff*

Bass B \flat *ff*

Drum Kit Cym. *ff* (choke)

Appendix VI: Public Performance Lecture Recital Programme 28th November 2013

Live Audio Recording CD

University of
Salford
MANCHESTER

BRETT BAKER

A presentation of significant solos for trombone and
brass band performed by Brett Baker

Accompanied by Ruth Webb & Black Dyke Band,
directed by Dr. Nicholas J. Childs

Doctor of Musical Arts Lecture Recital

"An exploration and contextualisation of rarely heard compositions written for the
virtuoso trombone player in differing genres; and an analysis on how these genres have
influenced music written for the brass band trombone soloist in the 21st Century".

R
MICHAEL RATH
England

DVD of Lecture Recital



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

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

He has performed with other world class trombone players such as Ian Boucfield, Wydliffa Gordon, Christian Lindberg and Joseph Alessi, as well as with celebrated singers such as Alison Goldfrapp and Hayley Westenra. 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.

Originally from the Forest of Dean in Gloucestershire, Brett was introduced to the trombone by his father. In 1992 Brett moved north to study at Salford University, simultaneously joining the Fairley Band. At Fairley's, Brett's reputation as one of the finest players of his generation was firmly established. Brett became a British Open Trombone Solo Champion from 1993-5 and studied with Professor David King whilst also taking Business Economics. Brett's first solo recording 'Bona Dyll', accompanied by Fairley'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 Ivason and John Miller and joined the Black Dyke Band. Under the direction of Dr Nicholas Childs, Brett has played on over 100 CDs, and highlights include trips to the USA, Bermuda and Australia.

Brett has won the All England Masters and Australian 'Nationals' twice, the Europeans and 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 Brett enjoys presenting workshops specialising in solo performance. He has been guest trombone tutor on Star Line Music camp, near New York, and the Swiss National Youth Band. He is currently trombone tutor of the National Children's Brass Band of Great Britain, the National Youthband of Great Britain and the International Brass Band Summer School in Warsaw.

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, Retby 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 the West of England and Scottish Area Regional Championships.

Brett has been keen to promote new music for the trombone and has been involved with over one hundred commissions. He lives with his wife, Sarah, in Cheshire.





Ruth Webb Piano

Ruth Webb enjoys a busy and varied performing and teaching career. She has performed extensively as a soloist, accompanist and Chamber Musician in venues such as the Bridgewater Hall, Manchester; the Sage, Gateshead and the Anvil, Basingstoke.

Ruth studied at the Royal Northern College of Music with Mark Ray and Carole Przeland. She graduated in 2006 with First Class Honours, Postgraduate diploma (distinction in solo performance) and Professional Performance diplomas in Piano duo and Accompaniment. Ruth was awarded a scholarship for her final year at the college to specialise in the art of Accompaniment; this led to her appointment as a staff Pianist at the RNCM, where she continues to work.

In addition to her performing career, Ruth runs a successful teaching practice in South Manchester, where she teaches privately and at the Junior department of the RNCM. She also works regularly with choirs and is the Principal Accompanist for Bolton Choral Union and Haydock Male Voice Choir.

Ruth was brought up in a brass banding family in Devon and plays Solo Baritone for the Roberts Bakery Band in Cheshire.

Dr. Nicholas J. Childs

Heretofore a leading figure in the worldwide brass community, Dr. 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 prize-winning recordings. 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 premieres and recordings of major works for brass band, with a variety of soloists and musical combinations. He continues his advocacy of new music within the outstanding catalogue of brass and wind band recordings he has recorded and produced in his award-winning firm, Doyan Recordings. Not content with these activities, Dr. Childs is in great demand as a teacher, clinician and consultant throughout the academic community.

As one of the world's most recognised masters of the euphonium and brass specialist, Nicholas has performed and taught throughout the United Kingdom, Europe, Australia, Africa, the Far East, Canada, and the United States. He has appeared with such groups as the BBC Philharmonic, Hallé Orchestra, United States Marine Band ("The President's Own"), the London Symphony Brass, and the Canadian Brass. In addition, he has been featured with nearly every major brass band throughout the world and many wind bands, especially in university settings in the United States, where he has been equally acclaimed for his teaching and clinic work.

With his roots in the British brass band tradition, having first been trained in the Tredager (Wales) Youth Band, Dr. Childs continues to give important emphasis to the development of the brass band movement. This comes via his commitment to the training of outstanding young musicians both at the collegiate level and within the National Youth Brass Band of Great Britain. He has taken his teaching and conducting skills to a variety of outstanding brass bands outside the UK. Nicholas Childs is the current Artistic Director and founder of the Yorkshire Youth Brass Band and Music Director for the National Children's Brass Band of Great Britain. He has served as the director of The National Youth Brass Band of Denmark and Associate Conductor of the National Youth Brass Band of Great Britain, and has gained national championships in England, Wales, Scotland, France, Sweden and Norway.



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. It is reported that this band reached its Zenith from 1838 to 1843, at which time it consisted of 18 musicians.

The band has made over 350 recordings and in addition to touring and recording, the musical life of the band has included television shows, films, broadcasts, concerts at Music Festivals, Universities, The Proms, Fanfares into Europe, Songs of Praise for BBC, covering the whole musical spectrum, appearing with Lesley Garratt, Elton John, Evelyn Glennie, James Morrison, Phil Smith, Ian Bousfield, Hayley Westenra and many more. Equally many famous and well-known names have conducted the band, including the legendary Alexander Owen, John Gledhill, Arthur O. Pearce, Harry Mortimer, Alex Mortimer, Major George Willcocks, Major Cecil Jaeger, Geoffrey Brand, Roy Newsome, Major Peter Parkes, James Watson and many more. In recognition of its continued success, services to music in general and the region in particular, the band was awarded the Honorary Freedom of the City by the City of Bradford in 1976. This honour was reaffirmed in 2008.

Black Dyke Band has always been recognised as one of the finest bands in the world and was granted charitable status in 1997. The band

were proud to be appointed the first ever 'Band in Residence' at the Royal Northern College of Music, many exciting projects are planned to further brass activities at the College, major concerts featuring soloists from the RNCM, and open rehearsals will be held which students will be encouraged to attend. New compositions and Gala Concerts will also feature.

In October 2000, Lady Walton MBE very kindly accepted the invitation by the band to become its first Honorary Patron, reflecting the band's appreciation of successful and continued ventures with Lady Walton and the Walton Trust.

March 2001 saw the Trustees and Members of the band present its first Honorary Life Member Award to Star of stage and screen, Russ Abbott, in recognition of his excellent contribution to the world of theatre and entertainment and as a ardent supporter of Black Dyke over many years.

From its very earliest days Black Dyke Band has always encouraged young people to enjoy music at the highest level; in 2006 under the guidance of Dr Nicholas Childs with the support of Leeds Metropolitan University the band formed the Yorkshire Youth Brass Band. The purpose behind the creation of the Y YBB is to inspire young people aged 11-18, who have already achieved Grade 4, using the umbrella of members of Black Dyke Band and facilities of the band's partner, Leeds Metropolitan University.

Black Dyke Band's 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"



Programme

Trombone Polka by Alfred Boucourt (1884)

Accompanied by the Black Dyke Band, conducted by Dr. Nicholas J. Childs

This early composition for trombone was played in the 1880s by bands such as Black Dyke, according to archives, but was not published until 1938 when it was arranged by Dr. Denis Wright. This piece has never been recorded but appears to be present in many band libraries and was one of the first pieces identified to have been played by trombone and band.

St Crispin by William Rimmer (c.1905)

accompanied by Ruth Webb, piano

The solo St Crispin by William Rimmer, is not dated but would have appeared around 1905 and may never have been performed due to its difficulty and rare inclusion of triple tonguing. It was discovered in Whangarei Band room in New Zealand.

Recording: Leona Polka (1903)

played and composed by Leo Zimmerman with the Edison Concert Band

Zimmerman was the trombone soloist with John Philip Sousa's Band a year after Arthur Pryor had resigned, however Zimmerman was writing solos at the same time as Pryor was playing in the Sousa band. He 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. Previously he had played in the Innes Concert Band on the West Coast of America. Unlike Arthur Pryor, Zimmerman's compositional output appears to be limited solely to that of trombone solos.

The Switchback by Edward Sutton (1923)

accompanied by Ruth Webb, piano

Edward Sutton from South Wales was born in 1858 and succeeded Rimmer, at the age of 20, as principal cornet of Southport Rifles Band but then moved to Scotland later in life in 1898. Mr Sutton is known for solos such as *The Porogon* and *The Cavalier*. His glissandi solos were practical in that they could be recorded on the vinyls that had a maximum of 4 minutes play duration.

Recitative and Romance by Reginald Heath

accompanied by Ruth Webb, piano

Another popular solo through the 1960s to the 1980s was *Recitative and Romance* by Reginald Heath. This was a favourite of Frank Berry's at Black Dyke Band and was recorded in 1971 with conductor Roy Newsome. Little is known about this composer and he is best known for his trombone trio entitled "Frolic for Trombones".

Romanza by Henry Geehl accompanied by Black Dyke Band, conducted by Dr. Nicholas J. Childs

Henry Geehl (1881-1961) studied composition in London and Vienna, as well as being a piano soloist from the age of 8. He forged his career travelling as a theatrical conductor and wrote several test pieces such as *Oliver Cromwell* and frequently adjudicated brass bands. The most famous recording of this piece was made with John Maines with Fairey Band, conducted by Walter Hargreaves in the late 1970s.

Dance Sequence Gareth Wood (1979)

last movement with Black Dyke Band, conducted by Dr. Nicholas J. Childs

Gareth Wood was born in South Wales in 1950 and studied double bass and composition with Dr Frederick Durant and Paul Patterson at the Royal Academy of Music. In 1972 he left the Academy and joined the Royal Philharmonic Orchestra as a double bass player. In 1975, his overture, Tombstone, Arizona for brass band was performed and recorded at the Royal Albert Hall. This solo was dedicated to Don Lusher but was never actually recorded by the well known trombonist.

**Bourgeois Sonata (1998) last movement
accompanied by Ruth Webb, piano**

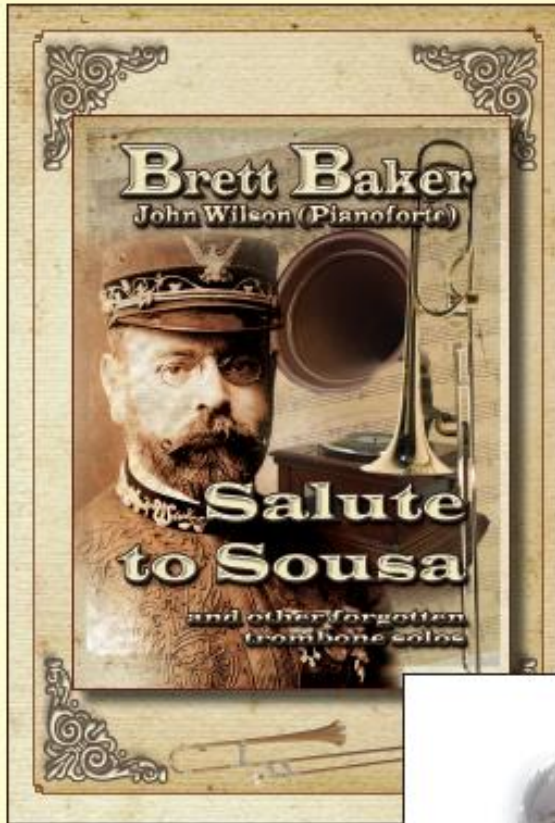
Bourgeois was born in Kingston upon Thames in 1941 and was educated at Cambridge University. He spent two years at the Royal College of Music studying composition with Herbert Howells and conducting with Sir Adrian Boult. From 1970 to 1984 he was a lecturer in music at Bristol University, and then Director of the National Youth Orchestra. He was appointed Director of Music at St. Paul's Girls School, London in 1994. He has also conducted various orchestras. He retired to Majorca in 2002, and moved to New York in 2008. He returned to the UK in 2009. The Sonata was written for Don Lucas and premiered in 1998 before being written for brass band and recorded by Ian Bousfield and the YBS Band.

**Concerto for Trombone by Rob Wiffin (2010)
Premiere performance accompanied by the
Black Dyke Band, conducted by Dr. Nicholas J. Childs**

Rob Wiffin began his musical career as a trombonist, playing in the National Youth Orchestra of Great Britain before entering the Royal College of Music. On completion of his studies he joined the Royal Air Force Music Services and became the principal trombone of the Central Band. After seven years as a player he decided to concentrate his energies on conducting and became a Director of Music for the RAF. He has directed the Band of the RAF Regiment, the Western Band of the RAF and the Central Band of the RAF. His promotion to Principal Director of Music, Royal Air Force, in January 1998, made him the twelfth in a line of distinguished musicians who have held this prestigious post and, on appointment, the youngest since Sir George Dyson in 1919. He was awarded the OBE for services to Royal Air Force Music in 2002.

Away from the Royal Air Force he has built his reputation by conducting orchestras, wind ensembles and many of the country's finest brass bands. He has made a large number of commercial recordings and television and radio broadcasts and has premiered new works in concert and at international conferences. On leaving the RAF in 2003 he relocated to Spain where he spent much of his time composing and arranging music and playing the trombone. While maintaining his Iberian links, he is now spending most of his time in England. He is presently Professor of Conducting at the Royal Military School of Music, Kneller Hall and teaches postgraduate conducting, composition and arranging at the London College of Music. Rob stated "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, Roy Steadman-Allen's Salvation Army solo.

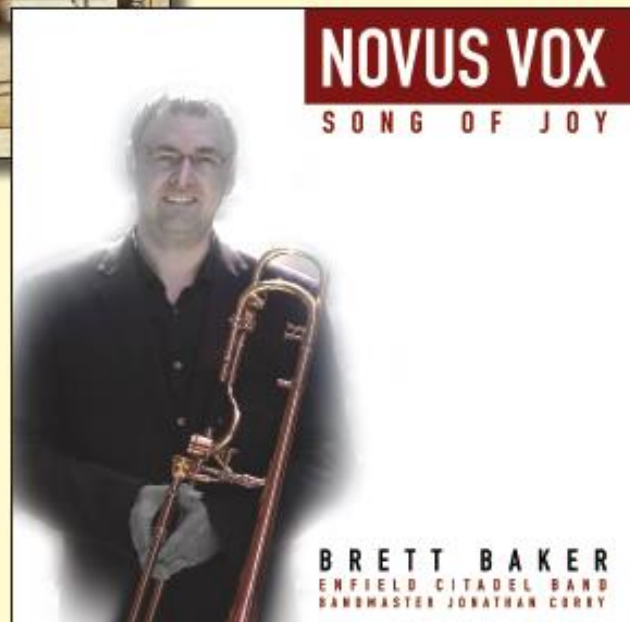
The slow movement seemed determined to come out in the vein of a Richard Strauss song. I wanted to write something ineluctably 'cantabile' as we trombone players rarely get a chance to play the melody. There is a brief allusion to that wonderful moment when the trombone gets to sing above the orchestra 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."



This album is a celebration of rarely played trombone solos from the beginnings of virtuoso playing on the sackbut in Europe in the 17th century to the trombonists in the wind bands of North America up to 1940.

Brett Baker

This album of Salvation Army trombone solos consists of works by both new and established composers, including eight premiere recordings.



**Please visit www.brettbaker.co.uk
to order any of these and other CD's**

Appendix VII: CURRICULUM VITAE: LYNDON BRETT

BAKER

Summary:

Brett Baker has performed with celebrated singers such as Alison Goldfrapp and Hayley Westenra, as well as other world-renowned 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 making numerous broadcasts and TV appearances, by the age of 24 he had won every major brass band competition in the UK. He is also a former Trombone Solo Champion of Great Britain and an Associate of the Royal College of Music, London.

Education:

- 2010 – 2014 University of Salford - Masters in Performance leading to
Doctor in Musical Arts
- 2005 – 2007 Liverpool John Moores University - PGCE in ICT (11-16)
- 2000 - 2001 RNCM Manchester - Postgraduate Diploma in Music
- 1995 - 1996 University of Salford - Adv. Certificate in Management
- 1992 - 1995 University of Salford - Business Economics BSc. (Hons)
- 1991 - 1992 Project 92 (Industry Year) - German Language / I.T. Training
- 1989 - 1992 Royal Forest of Dean College, Gloucestershire
A Levels: Economics (A), Geography (C), English (C), Music (D),
General Studies (D), GCSE: Mathematics (A).
- 1985 - 1989 Whitecross School, Lydney, Gloucestershire
GCSE's: English Language (B), Science I (A), Science II (A),
English Literature (A), Mathematics (C), Geography (A),
Information Technology (A), Music (A), Humanities (B).

Work Experience Music:

2000-2014: I became an International Soloist and private teacher, with around 30 students. I perform to audiences every weekend with the Black Dyke Band and as a soloist perform at around 20 concerts and recitals per year. In addition I lead on average around 8-10 workshops a year.

From 2005-2010 I was Chairman of the British Trombone Society becoming President in 2010. In September 2010 I became trombone tutor at Salford University. In 2012 I became a lecturer at the University of Salford.

Other Work Experience:

- 2010-2012: As well as completing my Masters in performance at Salford University, I visit schools, colleges and universities around the world as an ambassador for the trombone, the British Trombone Society, the International Trombone Association and Raths Brass Musical Instruments.
- 2009-2010: Subject leader of ICT and Teacher of Music at **Queens Park High School**, Chester.
- 2007-2009: Subject Leader of ICT and Teacher of Music at **Cheshire Oaks High School**, Ellesmere Port.
- 2005- 2007: Studying for a Postgraduate Certificate in Education and gaining work experience at **Christleton High School** near Chester, **Neston High School** on the Wirral and **Cheshire Oaks High School** in Ellesmere Port. I have taught A Level, GCSE, DIDA, KS3 and KS2 ICT and KS3 Music.
- 2000-2005: Head of Low Brass at **Kingsway High School** near Stockport. Whilst also working as Business Development Manager for **KMP Associates** in Stockport. This involved securing new business via telesales and networking. It involved consolidating partnerships for a company that specialises in web development, design and consultancy including brand development.
- 1997 - 2000: Sales Manager: Heading the Sales Department of **Watts Industrial Tyres**, as the Original Equipment Accounts Manager. My role was to manage existing accounts and generate new business.
- 1996: Project Manager: My role was to supervise the implementation and instalment of a Human Resource Database at **Cerestar UK**, including involvement in the decision on which software to purchase.
- 1993 -1996: Trombone Tutor at the **University of Salford**.

Other Information:

Member of Salford University Teaching & Learning Committee 1993-95.
Principal Trombone of the Black Dyke Band since 2000
Founder of White River Brass ensemble in 2000
President of the British Trombone Society 2010-2012
Chairman of the British Trombone Society 2006-2010
Secretary of the International Trombone Association 2006-2008
Founder of White River Evocations recording label from 2008
Chair of the International Trombone Association Awards Committee 2008-Present
Trombone Tutor National Children's Brass Band of Great Britain 2003 – Present
Trombone Tutor of Yorkshire Youth Brass Band 2006-present
Trombone Tutor of the International Brass Band Summer School 2005
Trombone Tutor of the Northern Brass Band Trust 1992, Present
Course Director of the Northern Brass Band Trust, 2000-Present
Guest conductor for the RNCM Brass Band
Guest Conductor for Salford University Brass Band

Guest lecturer / Clinician / Conductor at the following: 1998-2014

Washington, UK, December, 1998
Langbaugh, Redcar, UK, February, 1999
DeBazuin, The Netherlands, February, 1999
NABBA, Chicago, Illinois, USA, April 1999
Harlepool, UK, October, 1999
Melbourne, Australia, October 1999
Christchurch, St Kildas, Dunedin, Invercargill, Wellington New Zealand, Nov 1999
Norwich Citadel, Norwich, UK, February 2000
National Arts Centre New York, USA, Gramercy Brass Institute, April, 2000
Houghton feast, Durham, UK, October 2000
Arklow Silver Band, Arklow, near Dublin, August, 2001
Star Lake Music Camp, New Jersey USA, August, 2001
Douglas, Isle of Mann, September, 2001
University of Leeds, UK, November 2001
Atlantic City, USA, February, 2002



Bermuda Festival, Bermuda, February, 2002
Berne, Switzerland February, 2002
University of Toronto, Canada, March, 2002
Northern Brass Band Trust, Durham, April 2002
Northop Festival of Music, North Wales, UK, April 2002
Towcester Studio, Northamptonshire, UK, May 2002
University of Akron, Akron, Ohio, USA, May, 2002
St Louis, Missouri, USA, May 2002
Oxted, Surrey, UK, June 2002
Harhill Festival, Durham, UK, July, 2002
Esch Conservatoire, Luxembourg, August, 2002
University of Leeds, UK, November, 2002
Geneva, Switzerland, December, 2002
Illinois Brass band Chicago, March, 2003
Swiss Youth Band, near Fribourg, Switzerland, June / July 2003
Malta Wind Band Festival, Malta, July 2003
Thundersley, UK, September, 2003
Bermuda Festival, Bermuda, February 2004
Tewit Yorkshire, UK, February, 2002
University of Christchurch, New Zealand, March, 2004
University of Brisbane, Australia, March 2004
Starlake, New Jersey, USA, August, 2004
Houghton Feast, Durham, UK, October, 2004
Zurich, Switzerland, December, 2004
Durham, UK, January, 2005
Adelaide, Australia Brass Festival, March, 2005
Durham, UK, Northern Brass Band trust, April, 2005
Detriot, Michigan, USA, 20 high schools & colleges, Motor City, May 2005
New Orleans ITA Festival, USA, May 2005
Martlesham near Ipswich UK, July 2005
Melbourne & Eaglehawk, Bendigo, Australia, July, 2005
Starlake, New Jersey, USA, August, 2005
Gwent Youth Band, Bryn Glas, Wales, UK, January, 2006
DeWaldsang, The Netherlands, January 2006




Alcester, Victoria, UK, February, 2006
Amsterdam, The Netherlands, February, 2006
Brazilian Trombone Festival, Joao Passoa, Brazil, February, 2006
Northern Brass Band Trust, Durham, April 2006
Liss, Hampshire, UK, June 2006
Tokyo, Japan, June 2006
Sydney Australia, various colleges and conservatoriums, July 2006
Dunedin, New Zealand, Brass Festival, July 2006
ITA Festival, Birmingham UK, July, 2006
Wellington University, Canterbury, Christchurch, New Zealand, August 2006
Glory of Wales Festival, St Asaph, August 2006
Ascombe. Cumbria, November, 2006
Brussels, Belgium, November, 2006
New York Staff Band, Memorial Temple, New York, USA, January, 2007
Detroit, Michigan, USA, with White River Brass, April 2007
Cleveland ,Ohio, USA, May 2007
Las Vegas ITA Festival, USA, May 2007
Tokyo, Japan, Black Colt, various schools & colleges, June, 2007
Esch Conservatoire, Luxembourg, December, 2007
Straban, Northern Ireland, February 2008
Cuives Concordia de Mervelier, Switzerland, April 2008
Salt Lake City, Utah, ITA Festival, May 2008
International Brass Summer School, Swansea, Wales, August 2008
Milan, Italy, October 2008
Luxembourg, January 2009
Martlesham, Ipswich, UK February 2009
Gillingham, UK, April, 2009
Royal Northern College of Music brass Day June 2009
International Brass Summer School, Swansea, Wales, August 2009
Sidmouth, Devon, UK, August 2009
Aberdeen University, Aberdeen, Scotland, UK August 2009
Northern Brass Band trust, Durham, UK, November, 2009
Esch Conservatorium, Luxembourg, December, 2009
Hobart, Tasmania, Australian Brass Festival, April, 2010

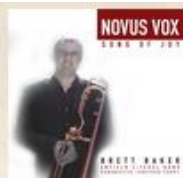
MMI Music workshop, Oxfordshire, UK, April, 2010
Bromley, Kent, UK BTS Festival, June, 2010
Royal Northern College of Music brass Day June 2010
Guernsey, Concert & Workshop, July, 2010
International Brass Summer School, Swansea, Wales, August 2010
Amsterdam, The Netherlands, August, 2010
Beijing, China, September, 2010
Wollongong Conservatorium, Australia, October, 2010
Sydney, Brisbane, Melbourne, Australia, October, 2010
University of Western Australia, Perth, Australia October, 2010
FABB Festival, near Brisbane, Australia, October 2011
Christchurch and Marlborough, New Zealand, November, 2010
Wellington and Dunedin, New Zealand, November, 2010
Aberdeen University, Aberdeen, December, 2010
Bergan, Norway, February 2011
Eastern Trombone Workshop, Washington DC, USA, March, 2011
Trinity College London workshop, London, UK, March 2011
Northern brass Band Trust, Durham, UK, April, 2011
Australian Brass Festival, Adelaide, Australia, April 2011
Watchet, Devon, UK, April, 2011
Brazilian Trombone Festival, Natal, Brazil, May, 2011
BDB Festival, Leeds July 2011
Conset, Durham, UK, July 2011
Enfield, UK, July, 2011
Sydney conservatorium, Australia, August, 2011
FABB Festival, near Brisbane, Australia, October 2011
Christchurch, New Zealand, August, 2011
International Brass Summer School, Swansea, Wales, August 2011
Porthywaen, BTS Festival, UK, September, 2011
Auckland, Marlborough, Nelson, New Zealand, November, 2011
Christchurch, Wanganui, New Zealand, November 2011
New Plymouth, Napier, Wellington, November, 2011
Osaka, Japan, November 2011
Regent Hall Festival, London, UK, October 2011

Lexington, Columbus, Virginia, USA, April 2012
Cincinnati, College of music, USA, April 2012.
Test Valley, Hampshire, UK, May 2012
British Trombone Society National event, Cardiff, Wales, UK May 2012
ITF Paris, Premiere Martin Ellerby Sonata & Wiffin Concerto July, 2012
International Brass Summer School, Swansea, Wales, August 2012
Sidmouth, Devon, UK, August 2012
Porthywaen, BTS Festival, UK, September, 2012
Stannington, Sheffield, UK, October, 2012
Academy London, UK BTS Day, October, 2012
Isle of Mann, Trombone Festival, November 2012
Basel Switzerland, Festival, November 2012
BTS Event Crewe, Forgotten trombone solos UK, December 2012
Isle Verde Bronces Festival Argentina, February 2013
Tewit Youth Band, near Harrogate, UK March 2013
Slide Factory, Rotterdam, March 2013
NYBBGB Easter course March-April 2013
Flookburgh Band, Cumbria, April 2013
Dobcross Band, Saddleworth, April 2013
Workshop at Pangborne College and recital May 2013
Recitals and concerts at the Great American Brass Festival June 2013
Workshops and concert in Luxembourg June 2013
International Brass Summer School, Swansea, Wales, August 2013
CD Launch, Novus Vox, Royal College of Music, Enfield Band, October 2013
Workshops in Switzerland November 2013
BBC Radio Lancashire, Black Dyke Junior Quartet, Accrington, UK December 2013
Workshops and concert, with Camborne Youth Band and Solo contest January 2014
Solos & conducting, Salford Graduation Band, Butlin's Festival, Skegness, January 2014
Eastern Trombone Workshop, West Virginia and New York workshop March 2014
Solos and Black Dyke Quartet, at Kettering SA Hall, March 2014
Droitwich Festival Fundraiser with Jaguar Band Droitwich UK, March 2014
Solo and Black Dyke Quartet concert, for Woodfalls Band April 2014
Youth Championships at Salford University, Adjudicating April 2014

Appendix VIII: Discography 2012- 2014:

CD Cover	Title	Accomp.	Solo's	Ref:	Year
	Black Dyke Gold vol 2	Black Dyke Band	<i>Brave by Alan Fernie</i>	Doyen	2014
	Gregson	Black Dyke Band	<i>Edward Gregson Trombone Concerto</i>	Doyen	2013

<i>more</i>					
	Salute to Sousa (Solo Album)	John Wilson on piano	<i>La Hieronyma, St Thomas Sonata, Concertino; Meyer, Concertino; Novakovsky, Sea Shells Waltz, The Sweetest Story Ever Told, Harbour Lights, Leona Waltz, Priscilla Polka, Devotion, Salute to Sousa, The Heaven of Love, Hyperion Polka, A Vous, Beautiful Colorado.</i>	WR13-07	2013
	Slide Projections (Solo Album)	Maidstone Wind Symphony conducted by Jonathan Crowhurst	T-Bone Trombone Concerto, Sparke Trombone concerto, Wiffin Trombone Concerto and Van der Roosts Canterbury Chorale	WR12-06	2012
	World of the Trombone Volume 3 (Solo Album)	Fenella Howarth-Head on Piano	Meditation from Thais, Wagenseil Concerto, Ave Maria, Dick Turpins Ride to York, Londonderry Air, Phenominal Polka, Abide with me, La Valse Moderne, Dance La Cleve, Softly Awakes my Heart, Barber of Seville, Romance and Faith Encounter	QPRZ-28D	2012

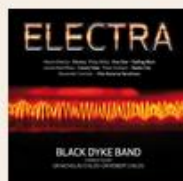


Novus Vox

Enfield Citadel
with Jonathan
Corry

*Rejoice by Roger
Trigg, Song of Joy by
Andrew Mackereth, Hope
by Russ Ballard & Chris
Winter arr. Andrew
Wainwright, The Light has
come by Kenneth
Downie, His Provision by
Ivor Bosanko arranged
Dorothy Gates, The
Follower by Martin
Cordner, Still small voices
by Philip Wilby, Sweet
Hour of Prayer by Wilfred
Heaton arranged by Paul
Hindmarsh, He gave me
joy by Robert Redhead
, Soul Origin for
trombones & Band by
Dorothy Gates , Life's
Command by Dudley
Bright*

WR13-09 2013



Electra

Black Dyke Band

*Radio City by Peter
Graham - premiere
recording*

Doyen 2013





Brett Baker &
Friends
Double CD

John Wilson,
Ruth Webb,
White River
Brass and the
Black Dyke
Trombone
Quartets and
other soloists

*Peregrines Flight,
Autumn Leaves,
Schizophrenia, Casta
Diva from the Opera
Norma, Ira, Stardust,
Café Nights (after Van
Gogh), Reflections,
Klavig, O Bambino Caro,
etc.....plus pieces by
brass colleagues from
Black Dyke & the BTS
including James Bond,
Morceau Symphonique,
Basta, Lucifer, March
Praise, Rainy Day in Rio,
Gospel Time and many
more*

WR13-08 2013

	Freeh Spirit (Solo Album)	The Reg Vardy Brass Band conducted by Ray Farr	Stardust, Pheonominal Polka, Walking the Dog, I'm getting sentimental, All the things you are, Danza Allegra, Moonlight in Vermont, Our love is here to stay, Green bee, Unforgettable, You only live twice, Dreamsville, Someone to watch over me, All the way and Air Varie.	WR12-05	2012
	Fanfare	BTS CD	Fantasia by Dan Jenkins	WR12-04	2012
	T-Bone Concerto (Solo Album)	The Kew Band Melbourne conducted by Mark Ford	Rhapsody in Blue, Unforgettable, T-Bone Concerto, Grondahl Trombone Concerto, Close to you, Atlantic Zephyrs, Abide with me, O Mio Babbino Caro, Bridge of the waves	WR12-02	2012
	Boneman Walking (Solo Album)	Fenella Howarth- Head on Piano	Rob Wiffin Trombone Concerto, Salsa Panadero, Nightfall in Joao Passoa, Capriccio (Sparke), Bolivar, Boneman Walking, Cleopatra, Demelza, The Watermill, Cool Shades, Cavalleria Rusticana, Ye Bans & Braes, Largo from Vivaldi's Winter, Capriccio, His Provision, Brasilia	WR12-03	2012
	Soloist Showcase	Black Dyke Band	Atlantic Zephyrs by Gardell Simons, Arr. Keith Wilkinson	DOYCD292	2012

Discography 2011-2009

	Spectacular Classics Vol. 7	Black Dyke Band	Rimsky Korsakov Trombone Concerto	Obrasso 941	2011
	Harlem Nocturne	Ratby Co-op Band	Harlem Nocturne, Over the Rainbow, Bone Apart, Aubade, Georgia, Capriccio, Green Bee, Londonderry Air, Dan Busters, 2nd movement of the Mendellsohn Violin Concerto	White River Evocations	2011
	Essential Dyke Collection	Black Dyke Band	Various	Doyen CD 300	2010
	Summon the Rhythm	Leyland Band	Capriccio, Summon the Rhythm, Song of India, Concerto by Darrol Barry, Someone Cares, 4 miles from Texas, Smile, Sweet Nightingale, Evergreen, Silver Plate, Excursions	Polyphonic QPRL 230D	2010
	Rathamataz	Black Dyke Band	Rathamataz, Annie Laurie, Fantastic Polka, I loves you Porgy, By the time I get to Phoenix, Arriva Derci Roma, Nightmare for Trombone, Alfie.	Doyen CD 261	2009
	World of the Trombone Vol 2	Fenella Howarth-Smith	Introit, Cavatine, Serenade, Toccata, Iona Boat Song, Phantasy, Blue Jeans, Elergy from Mippy II, Nothing but thy Blood, Twin Slides, Carmen Fantasy, Jazz Silhouettes, Edward Gregson Concerto	Polyphonic	2010
	Essential Dyke 9	Black Dyke Band	Fantastic Polka (Pryor)	Doyen CD270	2009

	Shout!	Polysteel Band	Shout, Ballade & Spanish Dance, As if we ever said goodbye, Everyday Light, The Last Judgement, Year of the Dragon Interlude, Tryptych for Trombone, Dreaming, Fantasia for Trombone, All I ask of you, Freaks	Polyphonic QPRL 227D	2008
	Boscombe and Fodens Live	Boscombe Band	Sarah (Broughton), Oration (Snell)	SP&S 235	2008
	National Brass Band Championships	Black Dyke Band	DL Blues (Lusher)	Doyen CD 240	2008
	Slides Rule	Brass Band of the Western Reserve	Fantastic Polka, Georgia on my mind, Ye Banks and Braes, My Refruge, Vivaldis Winter from the Four Seasons, Sweet hour of Prayer, Holiday for Trombones, Come into our World	BBWRC02	2008
	Music for Battle Creek	Black Dyke Band	Sambezi (Sparke)	AR022-3	2008
	Fly Me To the Moon (Joint solo album with Paul Woodward)	Piano accompanist: Howard J Evans, Black Dyke Trombone Quartet	The Summer Knows, We Shall Win (duet), Concerto A4 (quartet), Salve Maria, Glorious Fountain (duet), God so Loved the world (quartet), The Conqueror, Gospel Time (quartet), Fly Me To the Moon (quartet)	SCRC144	2008

	120th Anniversary Concert	New York Staff Band	Faith Encounter (Steadmann-Allen) and Old Rugged Cross (Leidzen)	NYSB	2007
	The Southern Cross	Kew Melbourne	Autumn Leaves, The Southern Cross, All The Way, The Emperor, The Nightingale, Sarah, Suite for Trombone, Pokarekare Ana, Rhapsody for Trombone	Musosmedia	2007
	The World of the Trombone vol 1	Piano accompanist: Fenella Hawarth-Smith	Piece in Eb Minor, Ballad for Trombone, Shout!, four Sketches, Legend, Czardas, Aubade, Divertimento, Witches Spell, Ballade and Spanish Dance, Chaconne, Sonatine, Sweet Hour of Prayer, Trombone Sonata	Polyphonic QPRZ 026D	2007
	37th Annual Concert	Band of the Black Colt (Japan)	Dance Sequence (Wood), Concerto by Rimsky Korsakov, Thoughts of Love (Pryor), All I ask of you (Mowat)	USO 849/850	2007
	Christmas with Black Dyke	Black Dyke	When a Child is Born (Barry)	Obrasso CD925	2007

Discography 2006-2004

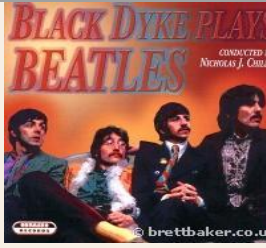


	Title	Accompaniment	Solo	Reference	Year
	European Brass Band Contest 2006	Black Dyke Band	Annie Laurie	Doy CD 211	2006
	Timelines	RNCM Wind Band	Martin Ellerby Trombone Concerto	QPRM 151D	2006
	Faith Encounter	Boscombe Band of the SA	Sarah, Flourios for Trombone, Iona Boat Song, Faith Encounter, Whisper a little Prayer, My Ship	Polyphonic 223D	2006
	Sounds of Christmas	W of B Ensemble	Selection of 36 Carols	SP&S 214 CD	2006
	A Christmas Carol	Black Dyke Band	When a Child is born arr D Barry	Doyen Doy CD 220	2006

	In Shining Armour (joint solo album with Paul Woodward)	Yorkshire Imps	The Tromboneer, The Firefly, In Shining Armour (duet), The Spitfire, Melodie et Caprice, Mercury, Lend Me Your Aid, Concertino Olympic, Trombone Concerto (Elgar Howarth), Trombone concerto (Buxton Orr)	AMDCD101	2006
	Crusade	DeWaldsang	Homelands, Polka Dots, The Volunteer, Star of East	LMP200.001	2006
	Spectacular Classics Five	Black Dyke	Berceuse De Jocelyn	OB CD 906	2006
	Homelands	Kew (AUS)	Homelands (Dewhurst), The Jester (Greenwood) Londonderry Air (Snell)	Musomedia	2005
	Wilfred Heaton Vol 3	Black Dyke / ISB	Trombone Concerto	SP & S	2005
	Mask (Solo Album)	Light Division	Trombone Concerto (Ivor Hodgson), Sonata for Trombone & Wind Band (Derek Bourgeois), "Mask" Concerto for Trombone & Wind Band (Marc Owen), Trombone Concerto	CR Rec	2005

			(Gordon Jacob)		
	Excursions	Jackfield Elcock Reisen (UK)	Hodgson, Hartley, Owen, Dewhurst new compositions	Big E 006	2005
	Kapitol Brass	Various	I will follow Him (Trio)	Doy CD191	2005
	The Golden Swing of Black Dyke	Black Dyke	Trombonology	OB 894	2004
	Virtuosi	Light Division	Rhapsody for Trombone, Coming Home	LDCD001	2004
	Monument (Solo Album)	Black Dyke	Monument, Dark Eyes, The Hailstorm, Sonata, Four Pieces for Four Trombones, Trombonology, The Name, Thoughts of Love, A Nightingale Sang in Berkeley Square, Earth's Fury	DOY CD171	2004
	The Essential Dyke IV	Black Dyke	Thoughts of Love arr Wilkinson	DOY CD167	2004

Discography 2003-1988

Title	Accompaniment	Solo	Reference	Year
 <p>The Illinois Brass Band Live and Kickin'</p> <p>Under the Musical Direction of Peter Lipari Special Guest Soloist - Brett Baker © brettbaker.co.uk</p>	Live & Kicking	Illinois Brass (USA)	Titles include Teddy Trombone, Over the Rainbow and Homelands	N/A 2003
 <p>Black Dyke plays greatest Movie Hits</p> <p>Black Dyke Band Conducted by Nicholas J. Cooke</p>	Greatest Move Hits	Black Dyke Band	Trio: I will Follow Him arr Richards	OB 890 2003
 <p>Fuoco Brass featuring Brett Baker Principal Trombone, Stoke Newington Band Conducted by Jack A. Sarich © brettbaker.co.uk</p>	Fuoco Brass	Fuoco Brass (UK)	S.A. Titles inc. Golden Slippers and Londonderry Air, There Will Be God. Come into my world	FB1 2003
 <p>meditation</p> <p>Featuring Soloist Brett Baker</p> <p>Accompanied by Frank Marshall-Smith, Peter King, Nigel Murray, Peter Davidson, Michael West, Alan Davidson</p> <p>© brettbaker.co.uk</p>	Meditation (Solo Album)	Piano accompanist: Fenella Haworth-Smith	Fantasie, On Wing of Song, Deux Danses, Vocalise Opus 34 No14, Meditation, Elegie in Eb Minor Opus 3 No1, Zwei Aequale, Nocturne, Liebesleid (Loves Sorrow), Two Pieces for Three Trombones, Sicilienne, Hommage a Bach, Romanze, Concertino for Trombone (Larsson)	AMSCD 059 2003

	Credo	Mississauga Temple Band Canada	S.A. Titles inc. Song of Exuberance & Concert Etude, Now, Swing that Door, Let the Beauty.	MTBCD-2	2003
	Black Dyke Plays the Beatles	Black Dyke	Something arr Richards	OB 887	2003
	Evergreen	Oxted Band (UK)	Evergreen	DG01	2003
	Homeward	Longridge	Bella Mahone & I Loves You Porgy arr Geldard	AMSCD 049	2002
	Call of the Cossacks	Black Dyke	The Name arr Graham	DOY CD 138	2002
	The Eternal Quest (Solo Album)	Black Dyke	The Eternal Quest, Ballad for Trombone., Blue Bells of Scotland, Street Scene, Fantasy for Trombone, Concerto for Four Trombones and Percussion, Ye Banks and Braes, Concert Variations, Trombone Concerto.	QPRL211D	2001
	The Essential Dyke III	Black Dyke	I'm Getting Sentimental over you	DOY CD 121	2001

	<p>Phenomenon (Album with Ian Porthouse)</p>	<p>Flowers Band</p>	<p>Twister, Love's Enchantment, Meditation form Thais, Annie Laure, Coming Home (duet), Misty eyes, Stardust, Dick Turpin's Ride to York, The Guardian</p>	<p>QPRL 203D</p>	<p>1999</p>
	<p>Bakers Dozen (Solo Album)</p>	<p>Flowers Band</p>	<p>Capriccio (from Blues & Capriccio), Take up Thy Cross, The Haunted House, Concerto for Oboe (Telemann), Feelings, Concertino (Leidzen), Phantasm, I'm Getting Sentimental Over You, The Debutante, Bolivar, Here's That Rainy Day, Trombone Concerto</p>	<p>QPRL 096D</p>	<p>1998</p>
	<p>Jazz</p>	<p>Williams Fairey</p>	<p>White-Knuckle Ride P Wilby</p>	<p>DOY CD 68</p>	<p>1997</p>

	<p>Bone Idyll (Solo Album)</p>	<p>Williams Fairey</p>	<p>Brasilia, Annie Laurie, Cavatine, Nobody Know the Trouble I See, Bone Idyll, Rhapsody (Langford), Prelude & Scherzo, the Wind Beneath My Wings, Morceau Symphonique, Berceuse de Jocelyn, Concertino (David)</p>	<p>CD4543</p>	<p>1996</p>
	<p>Tour of Sweden</p>	<p>Williams Fairey</p>	<p>Swing Low Sweet Chariot</p>	<p>N/A</p>	<p>1996</p>
	<p>18th European Brass Band Championships</p>	<p>Williams Fairey</p>	<p>Londonderry Air arr Geldard</p>	<p>N/A</p>	<p>1995</p>
	<p>From North to South</p>	<p>Williams Fairey</p>	<p>Thoughts of Love arr Wilkinson</p>	<p>EGON</p>	<p>1994</p>
	<p>Nationals Brass Band Championships 1994</p>	<p>Various</p>	<p>Thoughts of Love arr Wilkinson</p>	<p>QPRL71D</p>	<p>1994</p>

	Triumphant Rhapsody	Williams Fairey	Taproom Ballade Vinter	QPRL68D	1994
	Double Champions	Williams Fairey	Dance Sequence G Wood	QPRL65D	1993
	A Bouquet from Flowers	Flowers Band	Blue Bells of Scotland arr Broadbent	N/A	1991

Appendix IX: Music Solo Commissions:

This page lists the solo's that have been arranged or composed for me from 2010-2014

Title	Composer	Arranger	Year Recording
Trombone Concertino	Paul Mealor		2014 TBA
TBA	Richard Huw Cole		2014 TBA
Slipstream	Paul Lovatt-Cooper		2013 TBA
Brave	Alan Fernie		2013 Black Dyke Gold Vol 3
Radio City - Suite	Peter Graham		2012 Electra
Peregrines Flight	Jonathan Bates		2012 BB & Friends
Leona Polka	Leo Zimmerman	Keith Wilkinson (Premiered IBBSS 2012)	2012 Salute to Sousa
Aint no sunshine	Bill Withers	Richard Rock	2012 TBA
The Crack'd Mirror	Richard Rock	(Premiered Cardiff National BTS Day May 2012)	2012 BB & Friends
Klavji	Gareth Churcher		2012 BB & Friends
Cafe Life	Andrea Price		2012 BB & Friends
Ira	Ludovic Neurhr		2012 BB & Friends
Suite for Trombone	Stephen Watkins		2012 TBA
T-Bone Concerto	Johan de Meij	arr. for BB Premiered in Perth Australia and JMU, USA	2012 T-Bone Concerto
Dreamsville	Henry Mancini	Mark Freeh	2012 Freeh Spirit
Walking the Dog	George Gershwin	Mark Freeh	2012 Freeh Spirit
Dance Allegra	James Burke	Mark Freeh	2012 Freeh Spirit
Phenominal Polka	Fred Innes	Mark Freeh	2012 Freeh Spirit
Walking the dog	George Gershwin	Mark Freeh	2012 Freeh Sprit
Our Love is here to stay	G Gershwin	Mark Freeh	2012 Freeh Spirit
Nightfall in Joao Passoa	Andrea Price		2011 Boneman Walking
His Provision	Ivor Bosanko	Dorothy Gates	2011 Boneman Walking
O Mio Bambino Caro	Pucinni	Keith Wilkinson	2011 T-Bone Concerto
Schizophrenia	Tom Davoran	(Premiered Eastern Trombone Workshop 2011)	2011 Brett Baker & Friends
Concerto for Trombone (2010)	Rob Wiffin	World Premiere Perth Australia, & Europe ITA Paris	2011 Slide Projections
Moonlight in Vermont	Billy May	Mark Freeh	2010 Freeh Spirit

Our Love is here to stay	George Gerswin	Mark Freeh	2010 Freeh Spirit
Unforgettable	Nelson Riddle	Mark Freeh	2010 T-Bone Concerto
I Know Why	Gray / May	Mark Freeh	2010 Freeh Spirit
Abide with me	Kenneth Downie	(Premiered Melbourne Staff Band October 2010)	2010 T-Bone Concerto
Close to you	Burt Bacharach	Ray Farr (Premiered Melbourne Australia 2010)	2010 T-Bone Concerto
Concerto	Grondahl	Howard Lorriman	2010 T-Bone Concerto
Bride of the Waves	Herbert Clarke	Darren Cole	2010 T-Bone Concerto
Concerto	Rimsky Korsakoff	Howard Lorriman	2010 Classic Spectacular Vo1.7
Mr Bojangles	Jerry Jeff Walker	Richard Rock (Premiered Guernsey July 2010)	2010 TBA
Atlantic Zephyrs	Gardell Simons	Dr. Keith Wilkinson (Premiered Ohio May 2010)	2010 T-Bone Concerto
Violin Concerto 2nd Mvmt	Mendellsohn	Richard Rock	2010 Harlem Nocturne
Song of India	Rimsky Korsakoff	Bill Geldard	2010 Summon the Rhythm
Capriccio	Philip Sparke	(Premiered IBBSS Swansea 2010)	2010 Summon the Rhythm
Summon the Rhythm	Tom Davoran		2010 Summon the Rhythm
Dances in Modern Times	James McFadyen	(Premiered in Consett Durham July 2010)	2010 Brett Baker & Friends

2004-2009

This page lists the solo's that have been arranged or composed for me from 2004-2009

Title	Composer	Arranger	Year	Recording
Salsa Panadero	Philip Harper	Premiered IBBSS 2010	2009	Boneman Walking
Rathamataz	Andrew Duncan		2009	Rathamataz
Tango	Gavin Higgins	Premiered Halifax 2010	2008	Rathamataz
Phantasy	Darrol Barry	Premiered RNCM 2008	2008	World of the Trombone Volume 2
Twin Slides (Duet)	Bruce Fraser	Premiered BTS Leicester 2008	2008	TBA
Fantasia for Trombone	Barrie Hingley		2008	Shout!
Pattons Penance	Michael Dease		2008	TBA

Quartet for trombones	Darrol Barry		2007	TBA
The Last Judgement	Carl Vincent		2007	Shout!
Shout	Rob Wiffin	Premiered IBBSS 2008	2007	Shout!
Concerto for Trombone	Darrol Barry	Premiered Las Vegas 2007	2007	Summon the Rhythm
Triptych for Trombone	Darrol Barry	Premiered Dorset 2009	2006	Shout!
You only live Twice		Mark Freeh	2006	Freeh Spirit
Nightmare	Derek Bourgeois	Premiered RNCM 2008	2006	Rathamataz
4 miles from Texas	Ralph Pearce		2006	Summon the Rhythm
Sarah	Bill Broughton	Premiered Bendigo Australia 2006	2005	Faith Encounter / Southern Cross
Iona Boat Song	Trad	arr Howard Evans	2005	Faith Encounter
All the Way	Jimmy Van Heusen	Mark Freeh	2005	The Southern Cross
Everyday Light (trio)	James McFadyen	Premiered Bury BTS 2005	2005	Shout!
Trombulation (trio)	Richard Grantham		2005	TBA
Winter	Vivaldi	Dr. Keith Wilkinson	2005	Slides Rule
Faith Encounter	Ray Steadmann Allen	Premiered Boscombe 2005	2005	Faith Encounter
Rhapsody for trombone	Mike Fitzpatrick		2005	The Southern Cross
Mask Concerto	Marc Owen		2004	Mask
My Ship	Kurt Weill	Barry Forgie	2004	Faith Encounter
Concerto Earths Fury	Paul Lovatt Cooper	Premiered Llandogo 2004	2004	Monument
Excursions	Marc Owen	Premiered Telford 2004	2004	Summon the Rhythm
Pokarekare Ana	Trad	Goff Richards	2004	The Southern Cross

1991-2003

This page lists the solo's that have been arranged or composed for me from 1991-2003

Title	Composer	Arranger	Year	Recording
Something	George Harrison	Goff Richards	2003	Dyke Plays The Beatles
Collosus Concerto	Marc Owen		2003	TBA
The Volunteer	Gardell Simons	Keith Wilkinson	2003	Crusade
Polka Dots and Moonbeams	Jimmy Van Hausen	Robin Dewhurst	2003	Crusade
Sonata for Wind Band	Derek Bourgeois		2003	Mask
Homelands	Robin Dewhurst		2003	Live & Kicking / Crusade
Come into Our World	Joy Webb	Dorothy Gates	2003	Fuoco Brass
Now	Ty Watson		2002	Credo
The Name	Peter Graham		2002	Call of the Cossacks
Concerto No 1 Monument	Marc Owen		2001	Monument
Concerto for 4 Trombones	Philip Harper		2001	The Eternal Quest
Ye Banks & Braes	Traditional	Keith Wilkinson	2001	The Eternal Quest
Concerto for trombone	Martin Ellerby		2001	The Eternal Quest
Twister	Paul Lovatt-Cooper		1999	Phenomenon
Meditation	Thais	Philip Harper	1999	Phenomenon
Coming Home (duet)	Robin Dewhurst		1999	Phenomenon
Annie Laurie	Arthur Pryor	Keith Wilkinson	1999	Phenomenon
Bone Apart	Don Gibson		1999	Harlem Nocturne
Dick Turpin	Rodney Newton		1999	Phenomenon
Misty Eyes	Derek Broadbent		1998	Phenomenon
Blues & Capriccio	Darrol Barry		1998	Phenomenon / Bakers Dozen
The Haunted House	Philip Harper		1998	Bakers Dozen
Concerto for Oboe	Teleman	Bryan Hurdley	1998	Bakers Dozen
Phantasm	Rodney Newton		1998	Bakers Dozen
Prelude & Scherzo	Philip Sparke		1996	Bone Idyll
Brasilia	Robin Dewhurst		1996	Bone Idyll
Cavatine	Saint-Saens	James Gourlay	1996	Bone Idyll
Concertino	Ferdinand David	Bryan Hurdley	1996	Bone Idyll
Blue Bells of Scotland	Arthur Pryor	Derek Broadbent	1991	The Eternal Quest

Appendix X:

Summary of Professional Activity from July 2012- April 2014:

4th-7th July 2012: International Trombone Festival, Paris, France. Premiere Ellerby Sonata with piano and Wiffin Concerto with wind Band

20th-22nd July 2012: Recording of three concertos with Maidstone symphonic winds. Maidstone Kent, UK. Philip Sparke, Rob Wiffin and Johan de Meij

22nd-29th July 2012: Tutor of the National Children's Brass Band in Repton, UK

5th-11th August 2012: Tutor of the International Brass Band Summer School UK Premier of Frederick Innes Sea Shells Waltz and Boneman Walking by Mike Davis.

17th-18th August 2012: Sidmouth Band, Devon UK, concert and workshop

19th August 2012: workshop at Hays Music, Southampton, UK

1st-2nd September 2012: British Open performance of Martin Ellerby's Electra and Symphony Hall Concert Black Dyke Band

8th September 2012: Great Northern Brass Festival, Bridgewater Hall Manchester Black Dyke Band

9th September 2012: UK premiere of Leona Polka by Leo Zimmerman with brass band at the BTS workshop day in Porth-y-waen Shropshire

21st-23rd September 2012: Swiss Open Festival in Lucerne at the KKL Concert Hall with Black Dyke Band

13th October 2012: guest solo appearance with Stannington Band, near Sheffield, UK

15th October 2012: Salford University Brass Band rehearsal as conductor

20th October 2012: Royal Albert Hall, London, UK, performance of Daphnis and Cleo Ravel arranged Howard Snell with Black Dyke Band

25th October 2012: Concert Skipton with Black Dyke Band

27th October 2012: Northampton Concert with Black Dyke Band

28th October 2012: Recital at the Royal Academy of Music with the Black Dyke Trombone Quartet

3rd -4th November 2012: Workshops and Concerts in the Isle of Mann for the British Trombone Society with the Black Dyke Trombone Quartet

9th-12th November 2012: Workshop and two concerts with Zuzgen Band near Basel Switzerland

16th November 2012: Organised and play at the Leeds Met Graduations with the Black Dyke band five piece ensemble

17th November 2012: Workshop and Concert at the Sage Gateshead with the Black Dyke Band

24th November 2012: Charity Concert in Kettering

25th November 2012: Adjudicating at the Leicester Association Contest

30th November 2012: Rehearsal with the Black Dyke Youth Quartet

1st December 2012: Workshop, recital and rehearsal at Crewe BTS day with the Black Dyke Youth Trombone Quartet

6th & 7th December 2012: Concert with Black Dyke Band and Halifax Choral Society

8th December 2012: Concert with Black Dyke Band in Sheffield Town Hall

13th - 16th December 2012: Concerts with Black Dyke Band in Queensbury, Huddersfield, Leeds and Dewsbury.

21st December 2012: Recording of Martin Ellerby's trombone Sonata in RNCM

2nd-4th January 2013: Recording of Brett Baker & Friends CD Project in Peel Hall Salford

5th January 2013: Concert in Rugby with Black Dyke Quartet

6th January 2013: Concert in Hornchurch with Black Dyke Band

12th January 2013: Concert in Morley with Black Dyke Band

13th January 2013: Concert in Cheltenham with Flowers Band

17th January 2013: Recording with Black Dyke Band in Morley Town Hall

19th January 2013: Concert in Butlin's, Skegness with Woodfalls Band

25th January 2013: Premiere of Peter Graham's Radio City with Black Dyke band at the RNCM

26th January 2013: Concert in Huddersfield with Black Dyke band

27th January 2013: Concert in Symphony Hall Birmingham with Black Dyke Band

28th January 2013; inauguration of new Chancellor at Leeds met Uni

31st January 2013: Recital at Bolton Church and recording of Radio City with Black Dyke band Morley Town Hall

1st -10th February 2013: Festival Isle Verde in Argentina

11th February 2013: recording with Black Dyke band Morley Town Hall

14th February 2013: Concert with Black Dyke Band at Halifax Minster and Junior quartet play first public performance

17th February 2013: Concert with Black Dyke Band at the Sage Gateshead

23rd February 2013: CD launch concert with Maidstone Symphonic Wind Band

3rd March 2013: Yorkshire Area contest at Bradford St George Hall with Black Dyke Band

8th-10th March 2013: Torquay Adjudicating the South West of England Area Championships

14th March 2013: Concert in Thornton Church near Bradford with Black Dyke Band

16th March 2013: all day workshop with Tewit Youth Band near Harrogate

23rd March 2013: Conducting Salford University band at the Sonic Fusion event

23rd March 2013: Premiere of Paul Lovatt Cooper Slip Steam Solo at Cardiff St David's Hall

28th-31st March 2013: Slide Factory in Rotterdam the Netherlands

31st March- 4th April 2013: Tutor at the NYBB of GB in Taunton School

6th April 2013: Concert in Derby Assembly Rooms with Black Dyke Band

7th April 2013: Trombone Tutor at Yorkshire Youth Band in York

13th April 2013: Guest Soloist with Flookburgh band in Cumbria

14th April 2013: Concert in Crawley with Black Dyke Band

18th April 2013: Concert in Bury Church with Black Dyke Band

20th April 2013: Concert with Junior Trombone Quartet in Dobcross Church

21st April 2013: Concert in Scarborough with Black Dyke Band

27th April 2013: Concert in Middlesbrough with Black Dyke Band

2nd - 5th May 2013: European Championships in Norway with Black Dyke Band

11th May 2013: Newbury Festival premiering the Gregson Concerto for Brass Band

12th May 2013: Pangborne College Master-class and recital

17th-18th May 2013: Recording of Novus Vox CD with Enfield Citadel Band

19th May 2013: Leeds Festival workshop and concert with Black Dyke Band

24th May 2013: Whit Fri Marches competition with SHB Band

30th May 2013: recording of the Gregson Concerto with Black Dyke Band

1st June 2013: Concert in York Minster with quartets and Black Dyke Band and Yorkshire Youth Band

5th-11th June 2013: Great American Brass Band Festival with the Black Dyke Youth Quartet

14th-17th June 2013: Luxembourg Solo Concert with Wind Band

21st June 2013: Solo recital in Darwin

23rd June 2013: Tiddly Trombone day near Chepstow South Wales

29th June 2013: English Nationals Competition Birmingham UK

2nd July 2013: Birthday Recital at Bristol Cathedral Solo and trombone Ensemble

5th-6th July 2013: White River Ensemble Workshop and Concert and master-class with Black Dyke Band

7th July 2013: Concert in Shrewsbury with Black Dyke Band

13th June 2013: Concert with British Army Brass Band at Kneller Hall, London

14th June 2013: Workshop in Brunt's School, Mansfield

15th-19th July 2013: Salford University Graduations at the Lowry Centre Salford Quays

21st – 27th July 2013: National Children's Band of GB course in Repton

4th -10th July 2013: International Brass Band Summer School in Swansea

31st August 2013: Concert in Liverpool Cathedral with Black Dyke Band

7th September 2013: British Open Championships Birmingham with Black Dyke Band

8th September 2013: Symphony Hall Birmingham with Black Dyke Band

14th September 2013: Bridgewater Hall with Black Dyke Band

15th September 2013: Blidworth workshop and Concert in Nottinghamshire

21st September 2013: Guest Soloist with Lydbrook Band

22nd September 2013: BTS day workshop in Pimperne Dorset

28th-29th September 2013: Lucern Festival Switzerland with Black Dyke Band

1st-6th October 2013: FABB Festival, Brisbane, Australia

11th October 2013: pre-contest festival at Royal College of Music London with Enfield Citadel Band

25th-27th October 2013: recording of Howard Snell CD with Fodens Band

26th October 2013: Concert at Northampton with Black Dyke Band

2nd November 2013: Mereside Workshop in Manchester

3rd November 2013: Brass Band Northern Trust in Durham

9th November 2013: Ferndale North Yorkshire Moors six piece ensembles Concert

16th November 2013: DVD recording of Radio City at the Sage in Gateshead with Black Dyke Band

17th November 2013: Brass in Concert with Leyland Band

20th November 2013: Concert with SUBB conducting

22nd-24th November 2013: Scottish Open Brass Band championships Adjudicating

28th November 2013: Lecture Recital Peel Hall Salford

30th November-1st December 2013: Switzerland Workshop weekend

5th-6th December 2013: Halifax Choral Society Concert

7th December 2013: Bradford Grammar School Concert with Black Dyke Band

8th December 2013: Leyland Concert Conducting in Chorley Town Hall

11th December 2013: University of Salford Carol Concert

14th December 2013: Sheffield Philharmonic Chorus in Sheffield City Hall with Black Dyke Band

15th December 2013: Junior Quartet concert with 2nd Rossendale Scouts Band

15th December 2013: Concert conducting Leyland band in St Marys Church Leyland

19th December 2013: Queensbury Church with Black Dyke Band

20th December 2013: Dewsbury Concert with Skelmanthorpe Make Voice Choir

21st December 2013: Scunthorpe Christmas Concert with Black Dyke Band

22nd December 2013: Huddersfield Town Hall with Black Dyke Band

2014:

10th-12th January 2014: Camborne Youth band workshop and concert

17th – 18th January 2014: Butlins Festival with Salford Graduation Band

19th January 2014: Concert in Symphony Hall Birmingham with Black Dyke Band

26th January 2014: Festival of Brass at Bridgewater Hall Manchester with Black Dyke Band

2nd February 2014: Adjudicating Preston Contest

7th – 8th February 2014: Recording for Croydon SA Band

8th February 2014: Norwich concert with Black Dyke Band

9th February 2014: Bedford Concert with Black Dyke Band

16th February 2014: Sage Gateshead with Black Dyke Band

22nd February 2014: Uppermill Concert with Black Dyke Band

1st March 2014: Yorkshire Area Championships with Black Dyke Band

8th March 2014: Concert with Croydon Citadel band at Regent Hall London

13th – 24th March 2014: USA Tour including Eastern Trombone Workshop Washington DC

29th March 2014: Concert in Droitwich with Jaguar Landrover Band

30th March 2014: BTS National Day Chethams School of Music Manchester

6th April 2014: Sonic Fusion at Peel hall for University of Salford conducting the University Brass Band

13th April 2014: Adjudicating the National Youth Brass Band Championships

26th April 2014: Guest Soloist with Oxsted Brass Band in Kent

1st-4th May 2014: European Brass Band Championships in Perth Scotland

6th May 2014: Stage & Screen with Graduation Band for University of Salford

9th May 2014: Guest Soloist in Regent Hall London with University Brass Band

10th May 2014: Guest Soloist and quartet concert with Woodfalls Brass Band in Wiltshire

17th May 2014: 1st Saturday school for University of Salford in Adelphi Building

Appendix XI: Other CD Projects between 2012 & 2014:

Freeh Spirit: Released 2012



Track Listing

- 1 All the Things You Are - Brett Baker (Trombone) with Reg Vardey Band (Kern / Hammerstein / Korey / Freeh) [2.47]
- 2 Someone to Watch Over Me - Brett Baker (Trombone) with Reg Vardey Band (Gershwin / Freeh) [3.14]
- 3 Air Varié - Brett Baker (Trombone) with Reg Vardey Band (Arthur Pryor / Freeh) [7.47]
- 4 I Know Why (and so do You) - Brett Baker (Trombone) with Reg Vardey Band (Harry Warren / Freeh) [2.44]
- 5 Walking the Dog - Brett Baker (Trombone) with Reg Vardey Band (Gershwin / Freeh) [3.53]
- 6 Moonlight in Vermont - Brett Baker (Trombone) with Reg Vardey Band (Karl Suesdorf / Freeh) [3.22]
- 7 I'm Getting Sentimental over You - Brett Baker (Trombone) with Reg Vardey Band (George Bassman / Freeh) [3.47]
- 8 Dreamsville - Brett Baker (Trombone) with Reg Vardey Band (Mancini / Freeh) [2.48]
- 9 The Green Bee - Brett Baker (Trombone) with Reg Vardey Band (Billy May / Freeh) [2.28]
- 10 Unforgettable - Brett Baker (Trombone) with Reg Vardey Band (Nelson Riddle / Freeh) [3.32]
- 11 You Only Live Twice - Brett Baker (Trombone) with Reg Vardey Band (Barry / Freeh) [2.10]
- 12 Phenomenal Polka - Brett Baker (Trombone) with Reg Vardey Band (Fredrick Innes / Freeh) [6.10]
- 13 Stella By Starlight - Brett Baker (Trombone) with Reg Vardey Band (Victor Young / Freeh) [3.39]
- 14 Our Love is Here to Stay - Brett Baker (Trombone) with Reg Vardey Band (Gershwin / Freeh) [4.18]
- 15 Stardust - Brett Baker (Trombone) with Reg Vardey Band (Hogey Carmichael / Freeh) [3.32]
- 16 All the Way - Brett Baker (Trombone) with Reg Vardey Band (Jimmy van Heusen / Freeh) [3.00]
- 17 Danza Allegre - Brett Baker (Trombone) with Reg Vardey Band (James Burke / Erik Leidzen / Freeh) [3.01]

Unsolicited Review by Dave Lea for the Trombonist Magazine:

In line with many other brass musicians, I have always been an admirer of the arrangements of Mark Freeh and when asked to review this CD, which is devoted solely to Mark`s arrangements, I eagerly awaited its arrival.

From the very first track, "**All The things You Are**", an arrangement of the 1939 Jerome Kern hit, what is immediately obvious is the high quality solo playing setting the standard for the rest of the CD which features mainly big band music.

The mood is well captured in the relaxed slower numbers of "**Moonlight in Vermont**" and "**Dreamsville**" in an easy relaxed "Lusher" style.

These are contrasted with the up tempo number, "**The Green Bee**" and the classic solos of Arthur Pryor`s "**Air Varie**" and Frederick Innes` "**Phenomenal Polka**" clearly demonstrating the soloist`s exceptional skill and dexterity.

The well-known "**Stardust**" and "**Someone to Watch over Me**" are given a slightly different treatments but are as equally enjoyable.

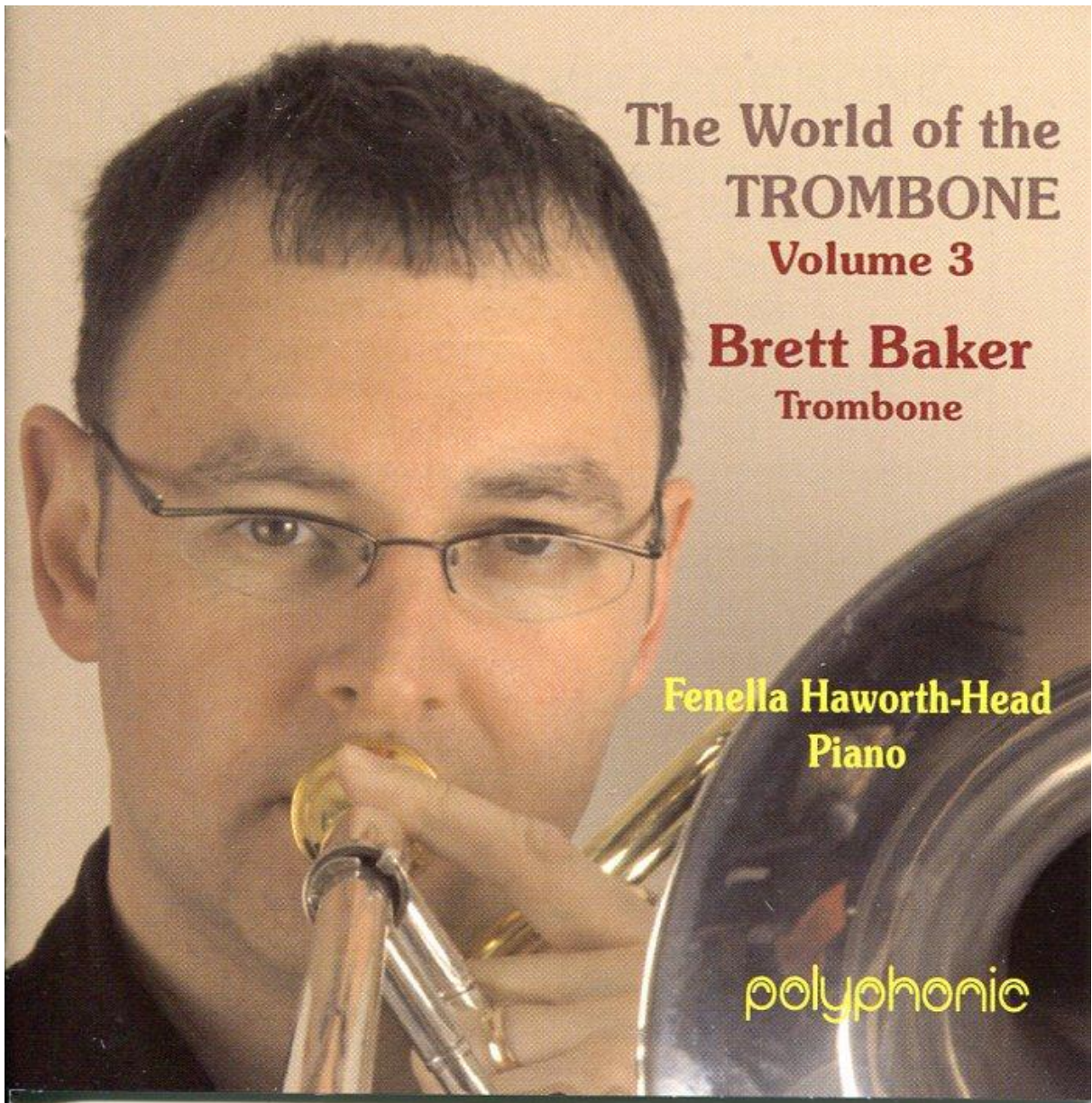
The final track "**Danza Allegra**" reminds the listener of Brett`s outstanding ability and his contribution to the world of solo trombone playing.

The Reg Vardy Band should be congratulated in doing a superb accompanying job, just being in focus with the soloist at all times.

For style, technique and range, this disc will demonstrate what can be achieved by any aspiring trombonist.

With excellent programme notes, I recommend this CD as an enjoyable addition to your collection by one of the brass movement`s greatest ambassadors.

World of the Trombone Volume 3: Released 2012



Track Listing

- 1 Meditation from Thais - Brett Baker (Massenet / Baker) [4.13]
- 2 Phenemenal Polka - Brett Baker (Frederick Innes) [7.18]
- 3 Londonderry Air - Brett Baker (Trad / Geldard) [3.56]
- 4 The Barber of Seville - Brett Baker (Rossini / Baker) [7.48]
- 5 Romance - Brett Baker (Carl Maria Von Weber) [7.45]
- 6 Dick Turpins Ride to York - Brett Baker (Rodney Newton) [2.54]
- 7 Ave Maria - Brett Baker (Schubert / Baker) [4.29]
- 8 i Concerto for Alto Trombone - Movement 1 - Brett Baker (Wagenseil) [3.55]
- 9 ii Movement 2 [4.35]
- 10 Abide With Me - Brett Baker (Kenneth Downie) [4.29]
- 11 Dance La Cleve, Three Medieval Dances - Brett Baker (Anon / C Lindberg) [1.35]
- 12 Softly Awakes My Heart - Brett Baker (Saint Saens / Baker) [5.57]
- 13 La Valse Moderne - Brett Baker (Gardell Simons) [5.57]
- 14 Idle Days in Summer - Brett Baker (Trad / Baker) [2.01]
- 15 Faith Encounter - Brett Baker (Ray Steadman-Allen) [8.36]

Unsolicited review by Peter Bale for 4barsrest.com

Brett Baker has now reached the third volume in his 'World of the Trombone' series, and for this release he is joined by the excellent pianist Fenella Haworth-Head in a programme designed to illustrate the instruments, as well as the performer's, versatility.

It is an eclectic mix, including arrangements of popular classics as well as original repertoire, with a lovely addition of a couple of the items played on a Michael Rath baroque trombone.

Early days

The earliest work, the unaccompanied, 'Dance La Cleve', dates from medieval times, and has been arranged by Christian Lindberg for alto trombone - although Brett uses a tenor here.

There are relatively few concertos for the trombone, and the Wagenseil was at one time thought to be the earliest, although this attractive two-movement work was only discovered in Czechoslovakia as recently as 1968.

The Romantic Era

Meanwhile, the Weber, Schubert and Rossini works date from the start of the 19th century: Weber's 'Romance' is often heard as a cello solo, whilst Schubert's 'Ave Maria' started out as a setting of words by Sir Walter Scott.

The overture to Rossini's comic opera 'The Barber of Seville' has been arranged for various combinations of instruments, but despite Brett's best efforts it does seem a little extended for use as an instrumental solo, as you miss the variations in timbre that other instruments would have added.

'Meditation from Thais', written for violin, also works well as a solo feature, as does 'Softly Awakes My Heart' from 'Samson and Delilah'.

Brett refers to it as frequently being played on cornet, but it has certainly been featured as a trombone solo on many a military band programme over the years.

Across the Atlantic

Frederick Innes's 'Phenomenal Polka' was published for cornet in 1942, although the composer featured it on trombone in the 1880's.

It is a typical showpiece in the same vein as the Arthur Pryor showcase items that Brett plays so well, whilst 'La Valse Moderne' is somewhat similar; thought to have been written by Gardell Simons, who is held to be the father figure of American trombone playing.

Traditional

The soloist's well defined lyricism is heard in Bill Geldard's 'Londonderry Air', originally made for Don Lusher, and Brett's own setting of the Welsh melody 'Idle days in Summertime' - possibly more familiar under the title 'Watching the Wheat'. Ken Downie has also provided a sensitive take on the familiar hymn 'Abide with Me'.

Modern times

The programme is completed by two more recent compositions: Rodney Newton's 'Dick Turpin's Ride to York', which is taken a gallop that would have left Frankel let alone Black Bess panting, is fun and waspish, whilst Ray Steadman-Allen's 'Faith Encounter' is a fine companion piece to his much earlier 'Eternal Quest'.

Featuring the melodies 'Monk's Gate', 'Hold Thou My Hand' and 'It is Well with My Soul', the piano version was prepared by Roy Newsome.

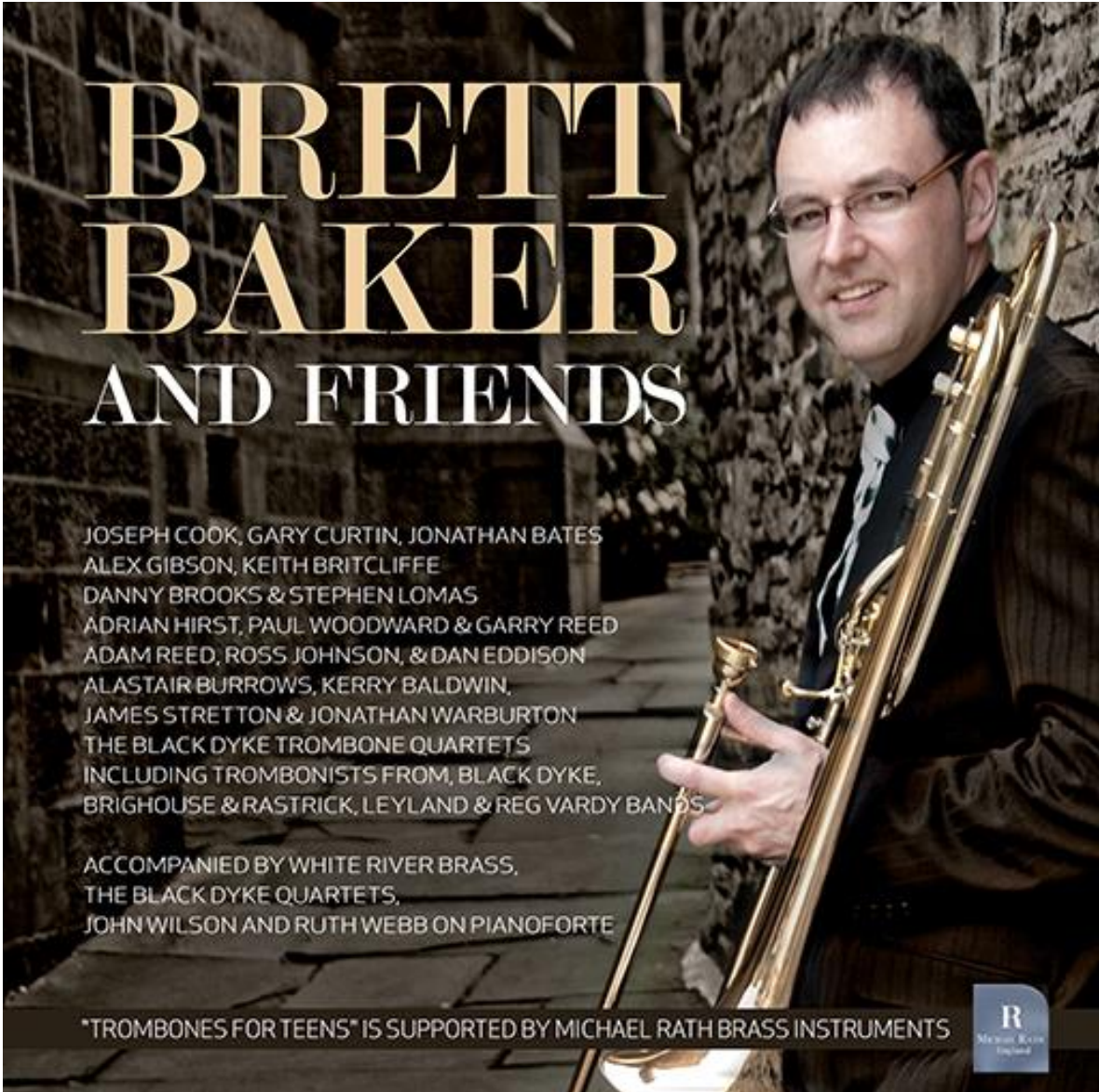
Rapport

There is an excellent rapport between soloist and accompanist throughout, and the piano timbre ensures that the trombone line is never obscured.

The juxtaposition of the various pieces helps maintain the listener's interest, although some may prefer to pick and choose particular tracks.

Peter Bale

Brett Baker & Friends: Double CD Released 2013




BRETT BAKER AND FRIENDS

JOSEPH COOK, GARY CURTIN, JONATHAN BATES
ALEX GIBSON, KEITH BRITCLIFFE
DANNY BROOKS & STEPHEN LOMAS
ADRIAN HIRST, PAUL WOODWARD & GARRY REED
ADAM REED, ROSS JOHNSON, & DAN EDDISON
ALASTAIR BURROWS, KERRY BALDWIN,
JAMES STRETTON & JONATHAN WARBURTON
THE BLACK DYKE TROMBONE QUARTETS
INCLUDING TROMBONISTS FROM, BLACK DYKE,
BRIGHOUSE & RASTRICK, LEYLAND & REG VARDY BANDS

ACCOMPANIED BY WHITE RIVER BRASS,
THE BLACK DYKE QUARTETS,
JOHN WILSON AND RUTH WEBB ON PIANOFORTE

"TROMBONES FOR TEENS" IS SUPPORTED BY MICHAEL RATH BRASS INSTRUMENTS



Track Listing:

CD 1: Brett Baker & the Black Dyke Quartets

- 1 PEREGRINE'S FLIGHT by Jonathan Bates
- 2 AUTUMN LEAVES by Kosma arr. Bill Geldard
- 3 SCHIZOPHRENIA by Tom Davoren
- 4 CASTA DIVA by Bellini arr. J C Young
- 5 IRA by Ludovic Neurohr
- 6 STARDUST by Hoagy Carmichael arr. Bill Geldard
- 7 CAFÉ NIGHTS by Andrea Price
- 8 REFLECTIONS by Donald Gibson
- 9 KLAVJI by Gareth Churcher
- 10 O MIO BABBINO CARO by Puccini arr. Keith Wilkinson
- 11 DUO CONCERTANTE Soloists: Danny Brooks & Stephen Lomas
- 12 March PRAISE by Wilfred Heaton The Black Dyke Trombone Quartet
- 13 SCARBOROUGH FAIR Traditional arr. Bill Reichenbach
Black Dyke Junior Trombone Quartet
- 14 IMMANUEL'S TIDE Abert Orsborn arr. Mark Freeh
Black Dyke Junior Trombone Quartet
- 15 BY THE TIME I GET TO PHOENIX arr. Ian Jones
Soloist: Garry Reed - Nathan Winn percussion
- 16 GOSPEL TIME The Black Dyke Youth Trombone Quartet
- 17 SO GLAD by William Himes Soloist: Paul Woodward - Nathan Winn percussion
- 18 BOND SUITE The Black Dyke Trombone Quartet
- 19 CRACK'D MIRROR by Richard Rock The Salford Brass Quintet

CD 2: Brett Baker's Friends

- 1 GALLIPOLI MARCH All parts played by multi-instrumentalist James Stretton
- 2 BASTA Soloist: Kerry Baldwin
- 3 NEW YORK STATE OF MIND by Bill Joel Soloist: Adrian Hirst
- 4 MORCEAU SYMPHONIQUE by Alexander Guilmant Soloist: Dan Eddison
- 5 WARZONE by Stan Sulzman Soloist: Jonathan Warburton
- 6 SANG TILL LOTTA Soloist: Ryan Watkins
- 7 PASTORALE by Eric Ewazen Soloists: Danny Brooks & Stephen Lomas
- 8 RAINY DAY IN RIO by Goff Richards Soloist: Adam Reed
- 9 LUCIFER by Simon Wills Soloist: Alastair Burrows
- 10 LONDONDERRY AIR Traditional arr. Bill Geldard Soloist: Ross Johnson
- 11 GEORGIA ON MY MIND by Hoagy Carmichael Soloist: Keith Britcliffe accompanied by White River Brass
- 12 RUSALKA'S SONG TO THE MOON by Anton Dvorak Soloist: Alex Gibson accompanied by White River Brass
- 13 CONCERT ETUDE by Goedecke Soloist: Jonathan Bates accompanied by White River Brass
- 14 GRANDFATHER'S CLOCK by Geo. Doughty Soloist: Gary Curtin accompanied by White River Brass
- 15 KLEZMORIM by Sandy Smith Soloist: Joseph Cook accompanied by White River Brass

Unsolicited Review by Malcolm Wood for 4barsrest.com

Brett Baker's latest release has been put together to support an admirable initiative to help raise funds to buy student trombones for aspiring youngsters wishing to take up the instrument. With support from manufacturers Michael Rath and John Packer Ltd, the CD enables Brett to bring to fruition a project he first got his teeth stuck into when he was President of the British Trombone Society.

34 tracks

Whilst most of us were still enjoying our Christmas holiday, Brett and an army of friends descended upon Peel Hall in Salford to record this double CD, which contains no less than 34 tracks. And it's an impressive line-up of colleagues from Black Dyke and other bands that provide close on two and half hours of trombone inspired (although not exclusively) music making.

Quartets

Disc one features Brett with three Black Dyke trombone quartets (as well as a Salford Brass quintet), whilst disc number two sees his other friends and colleagues take centre stage. With some excellent understated accompaniment throughout the various tracks from pianists John Wilson and Ruth Webb along with White River Brass, all of the performers are allowed to blossom, with a host of première recordings, established and less well known repertoire featured.

Light work

Brett makes light work of the old standards such as *'Autumn Leaves'* and *'Stardust'* whilst Ludovic Neurohr's interesting *'Ira'* depicts the various attitudes to anger - be it from a Catholic or Buddhist perspective. Elsewhere we get everything from *'James Bond'* to *'Georgia on My Mind'*, *'Gospel Train'* to *'Grandfather's Clock'* and bags more in between. There is literally, something for everyone to enjoy and a chance to hear some unfamiliar soloists too.

Stars

Black Dyke's Director of Music, Dr Nicholas Childs will no doubt be keeping his eye on the players in the Junior and Youth Quartets, whilst you can hear the sense of enjoyment with some of the more established stars just pushing themselves a bit in the show pony stakes. James Stretton takes the award with a bobby dazzler on *'Gallipoli March'*, whilst there are some intriguing combinations too – with a few trombone and percussion duets to savour.

Big but accessible

Superbly recorded by Richard Scott and with comprehensive programme notes by Joanna Cambray-Young, this is a bit of a leviathan in listening terms, but one that is easily and enjoyably accessible nonetheless. All that and it helps a fine cause too.

Malcolm Wood