

PERFORMANCE PORTFOLIO

JONATHAN WILLIAM CORRY

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Performance Portfolio

JONATHAN WILLIAM CORRY

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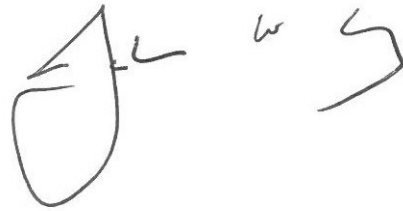
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AUTHOR DECLARATIONS

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.

Jonathan William Corry

A handwritten signature in black ink, consisting of a large, stylized initial 'J' followed by 'W' and 'C'.

School of Arts and Media

June 2016

PERFORMANCE PORTFOLIO AUTHOR

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ABSTRACT

The music performance-based research delivered within this portfolio has been realised within my current role as Bandmaster of Enfield Citadel Band of The Salvation Army. The overall thrust of this research has been focused on, and driven by my desire for the revitalisation within the functionality and relevance of Salvation Army band music. Revitalisation is achieved through studying historic works written by composers such as Elgar Howarth, Leslie Condon and Ray Steadman-Allen. All three composers in their time showed innovation in utilising contemporary composition techniques within their music. The presentation of significant historic works with innovative premieres incorporating the unique and precedent-setting use of media, collaborations and mainstream twentieth century compositional techniques allow me to place this research in a context of revitalising the functionality and relevance of Salvation Army band music. Embodied within this portfolio will be found materials, resources and written critical commentary of over 20000 words relating to the work I have completed towards a Doctor of Philosophy in Performance, at the University of Salford.

Five significant projects are presented here and, in each, my practice has sought to address a particular, over-arching research question: can a conductor and Salvation Army Bandmaster manage the balance of artistic excellence and innovation whilst adhering to religious form in performance? This work will have a wider impact and will be of relevance to a conductor of a musical group, which has a fundamental reason over and above musical artistry for its existence for instance Church musicians and Military musicians. Can they achieve artistic excellence and innovation as well as conforming to their vernacular, ecclesiastical or ceremonial expectations? This calls into discussion the functionality of Salvation Army brass band music and its current relevance within the Salvation Army services and to wider audiences.

Through various conducting and recording opportunities undertaken during this course of study, I have examined the way in which my leadership has impacted on collaborating composers, audiences, performers, soloists and the ministry and relevance of Enfield Citadel Band's work within both Worship and concert settings.

Research arising from my visits to personal libraries and archives have allowed me to chart the historical development of the established Salvation Army band.

I have consistently stressed the conflict, which I have to overcome within this research, which centres around balancing the dichotomy of artistic merit whilst conforming to a required religious form and the practises and functionality of Salvation Army music.

This work examines historical repertoire that has been represented either in live performance or recording by the Enfield Citadel Salvation Army band along with newly commissioned and previously unrecorded compositions by leading contemporary composers for both Salvation Army and contesting bands such as Dorothy Gates, Roger Trigg and Elgar Howarth.

Commercial Recording Projects undertaken whilst researching for the Ph.D:

The Bandsman's Tale SPS 311 CD Enfield Citadel Band Recorded June 2012, released October 2012.

Novus Vox (Song of Joy) WR13-10 Brett Baker and Enfield Citadel Band - Recorded May 2013, released October 2013.

Faith SPS 341 CD & DVD Enfield Citadel Band - Recorded February, 2014 released June 2014.

Composers' works premiered whilst researching for the Ph.D:

With Brass Band: *Full Bloom* (Martyn Thomas)

Wondrous Cross (Philip Wilby)

On Winter's Hill (Dan Price)

My Hope (Trigg),

Song of Joy (Andrew Mackereth)

The Follower (Martin Cordner)

Jericho (Roger Trigg)

Faith (Dorothy Gates)

Here is the place (David Catherwood)

Songs of Ascent (Martin Cordner)

The Salvation Army Lass (Dorothy Gates)

Another World (Dorothy Gates)

HISTORICAL BACKGROUND OF SALVATION ARMY MUSIC

In order to present my research ambition clearly, it is important to fully understand and appreciate the historical journey of Salvation Army music. It is also important to look at and assess the socio-economic historical background which led to its creation. Throughout this chapter I will share key historical moments which assist in charting the journey of the formation of an established tradition/standardisation against innovation. Up to the establishment of the current standardised Salvation Army band format in 1904, the preceding years from 1878 are of historical interest; showing innovation and progressive developments within the confines of a strict quasi-militaristic organisation. The journey to total solidification in 1904 of this one hundred and eleven years old standardisation allows us to see how innovation and structured tradition can complement each other. This brief historical background is not intended to be an exhaustive study of the history of Salvation Army brass band music but more to contextualise the solidification and standardisation of Salvation Army band music. Holz, R. (2006, p. 170-174) provides a detailed chronology of important and significant events in Salvation Army brass band music and publishing.

The 19th Century was a period of huge social contrasts within Britain, a result of the Victorian era's expansion of the British Empire and colonies, huge industrialisation, military strength, exploitation of the poor and deprived, all of which were counter-balanced by liberal thought and "the notion of the individual as a free 'moral agent'" (Cox, G. 2011 p.12).

Personal conversion and personal salvation were one of the outcomes of deregulated religion, which rapidly witnessed the Protestant churches competing ferociously for religious affiliation from people. Cox states that new social problems such as prostitution, broken relationships, children working long hours and drunkenness had been created, particularly within areas of depravity. Christian evangelicals led the way and provided a moral code for the 'lower orders' forming the basic context in 1865 through which evangelicalism and The Salvation Army was born (Cox. G, 2011 p.12).

In the 19th Century, The Salvation Army appealed to those on the fringes of society and deprived areas were the places from which The Salvation Army recruited most of its members. New converts were encouraged to sing, play or compose a song, the expectation that you brought some sort of talent along to the service of God was a strong factor in recruitment of members (Ball, E. 1979, cited in Brand, G. & Brand, V. 1979 p.184-185).

From 1878 and throughout its embryonic beginnings, Salvation Army bands used simple hymn tunes and melodies written or arranged by the musicians themselves. The music of The Salvation Army has had a considerable journey and development over the years. Through the successful enterprise of successive managing directors they have acquired other publishing companies such as R. Smith & Co. within their group portfolio. Through these successful business takeovers and the huge mass of composers writing for the movement without recompense, The Salvation Army music publishing within the United Kingdom is now one of the largest publishers of brass band sheet music. The sheer variety of music now published by SATCOL¹ across all their various publishing companies expands into thousands of compositions. This is a far cry from the musical literature used in the early days of The Salvation Army's first band in 1878.

"They were unsophisticated days. *Blow and believe!* was often the watchword" (Steadman–Allen, R. cited in Holz, R. 2006).

In these early days, with so many mutations of bands around and a growing popularity of secular brass bands, the so-called "Working Class" could find a relatively easy way of sharing in corporate music making. Brass bands took many years to become officially standardised and their evolution to brass only was fuelled in part by what occurred in The Great Exhibition² in 1851 when Belgian instrument maker Adolphe Sax displayed his revolutionary new saxhorns, which were later

¹ SATCOL is the name given to the umbrella company, which owns R.Smith and company, SP&S Ltd. and World of Sound.

² The Great Exhibition in 1851 was the first international exhibition of manufactured products. It was organised by Henry Cole and Prince Albert, and held in a purpose-built Crystal Palace in Hyde Park.

adopted by Besses O'th Barn Brass Band in 1853 and Black Dyke Mills Band in 1855.

Brand, G. & Brand, V. (1979, p.12) suggests that in 1895 there was an estimated forty thousand brass bands established in Great Britain. With this social trend and new recreational activity being rapidly developed within the working class people, it is clear to see why preacher William Booth³ quickly found merit in the benefit of brass bands to his new movement, The Salvation Army. Although somewhat behind secular brass bands in development, Booth's movement rapidly thrived and the infant Salvation Army bands were being aided greatly by professional people and talented musicians, some of who were friends of The Salvation Army and others who had musical backgrounds subsequently converting to the Salvation Army.

Holz, R. (2006, p. 71-73) shares a comprehensive list of professional musicians who interacted and assisted Salvation Army British bands either in teaching or via new recruits.

Boon, B. (1978, p.13) suggests that General Booth was not easily convinced about the use of brass bands and wouldn't be hurried into making a decision. The benefit of brass bands and their evangelical potential from their conception in 1878 within The Salvation Army was perhaps slowly convincing William Booth. William Booth (1880) writes in a *The War Cry*⁴ publication on 27th March requesting that if people have instruments that they are not using, please send them to headquarters. He went on to list Violins, Bass Viols, Concertinas and brass instruments, at this time he was not specific about a formalised musical ensemble. Booth must have felt settled with the concept of brass bands; in less than eleven months a further article was published with the heading 'General Order', subtitled 'brass bands'. He has by this stage accepted the concept of integrating Brass Bands within his evangelical movement.

“The words “Salvation Army Brass Band” followed by the number of the Corps, must be marked on every instrument”.

(Booth, W. 1881, 24 February).

³ William Booth was a charismatic Preacher becoming Founder and the first General of The Salvation Army.

⁴ The War Cry is an evangelical publication printed by The Salvation Army.

It was not until October 1883 that the first music department for The Salvation Army commenced work. Richard Slater, Fred Fry and Harry Hill comprised the first staff, under the general supervision of Herbert Booth. By the time *Band Music No. 1 (1900)* (Figure 1) was published, The Salvation Army were still scoring music for Clarinets. They did not standardise their bands until January 1903 when Clarinets were dropped from scoring, looking more closely like that of English brass band scores.

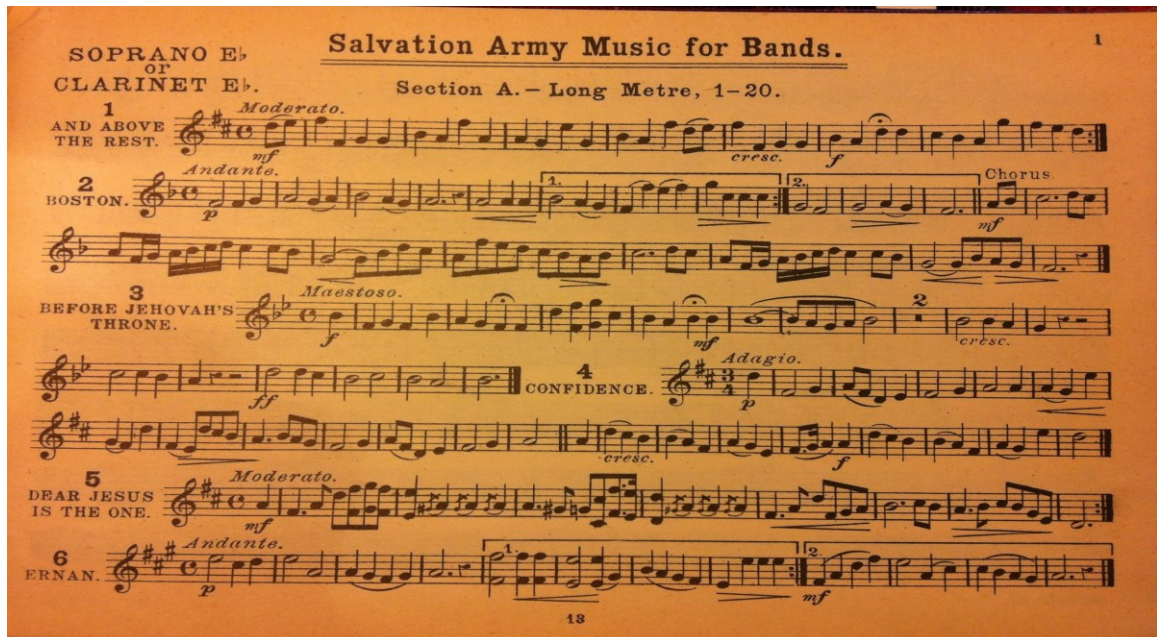


Figure 1

Published in *The War Cry* in 1885, under a title 'General Order respecting Brass Bands', Chief of Staff William Bramwell Booth issued an order regarding music allowed for bands of The Salvation Army, this order was to remain in place for over one hundred years.

From this date no band will be allowed to play from any music excepting "The Salvation Army General Band Book" – the Journals published by us from time to time and other music issued from Headquarters. Quicksteps and Introductions are strictly prohibited.

(Booth, W. 1885, 23 May).

This directive was fundamental in developing Salvation Army Brass Band composers, quickly pushing the early day members of The Salvation Army's Music Department, Richard Slater, Harry Hill and Fred Fry into writing and arranging functional music for bands instead of using external publishers Wright and Round's *Sacred Marches*. Not having access to a varied selection of music had a negative effect on the musical development of SA bands at this time. 1904 saw the addition of the Flugelhorn in large Salvation Army band scores, this scoring has been maintained to present.

Part	Minimum number of Instrumentalists per part
Soprano Cornet E flat	1
Solo Cornet B flat	3 (varies)
First Cornet B flat	1
Second Cornet B flat	1
Flugelhorn B flat	1
Solo Horn E flat	1
First Horn E flat	1
Second Horn E flat	1
First Baritone B flat	1
Second Baritone B flat	1
First Trombone B flat	1
Second Trombone B flat	1
Bass Trombone (Bass Clef)	1
Solo Euphonium B flat	1 or 2
Bass E flat	1 or 2
Bass B flat	1
Side and Bass Drums/Cymbals	2
Total number of parts	16
Minimum number of instrumentalists	23

More change in administration, regulations and music took place in the early 1900's, mostly in response to the needs of Corps and bands. Salvation Army bands became desperate for quality music, with the Salvation Army now actively encouraging musical art and the associated disciplines.

Slater and his staff faced pressure that exerted a strong pull toward a musical evolution in the SA band journal. Music leaders desired music with a challenge to keep their enthusiasm fresh. More accomplished players demanded music of a quality high enough to offset the constant attraction of 'outside' and contesting bands (Holz, R. 2006, p.94).

In his footnote no. 27. Holz writes some really important and interesting detail. He suggests Salvation Army music was not to be sold or used by non-Salvation Army customers or ensembles. This was not a religious decision whatsoever, some secular publishers such as Wright & Round asked Booth not to sell to non-Salvation Army bands, therefore protecting their own market share. Holz also suggests Salvation Army publications were beginning to be of interest to secular brass bands. SA markets were closed to them by Booth's edict, which puts quite a different perspective on our attitude towards SA music for both those within and outside the organisation. This ruling remained in place until 1991; the journey to this stage of evolution can be viewed through a definitive timeline of important events in Salvation Army Brass Band Music and Publishing 1878-2004 (Holz, 2006, pp. 170-174).

PROJECT ONE – The Bandsman's Tale – SPS 311 CD

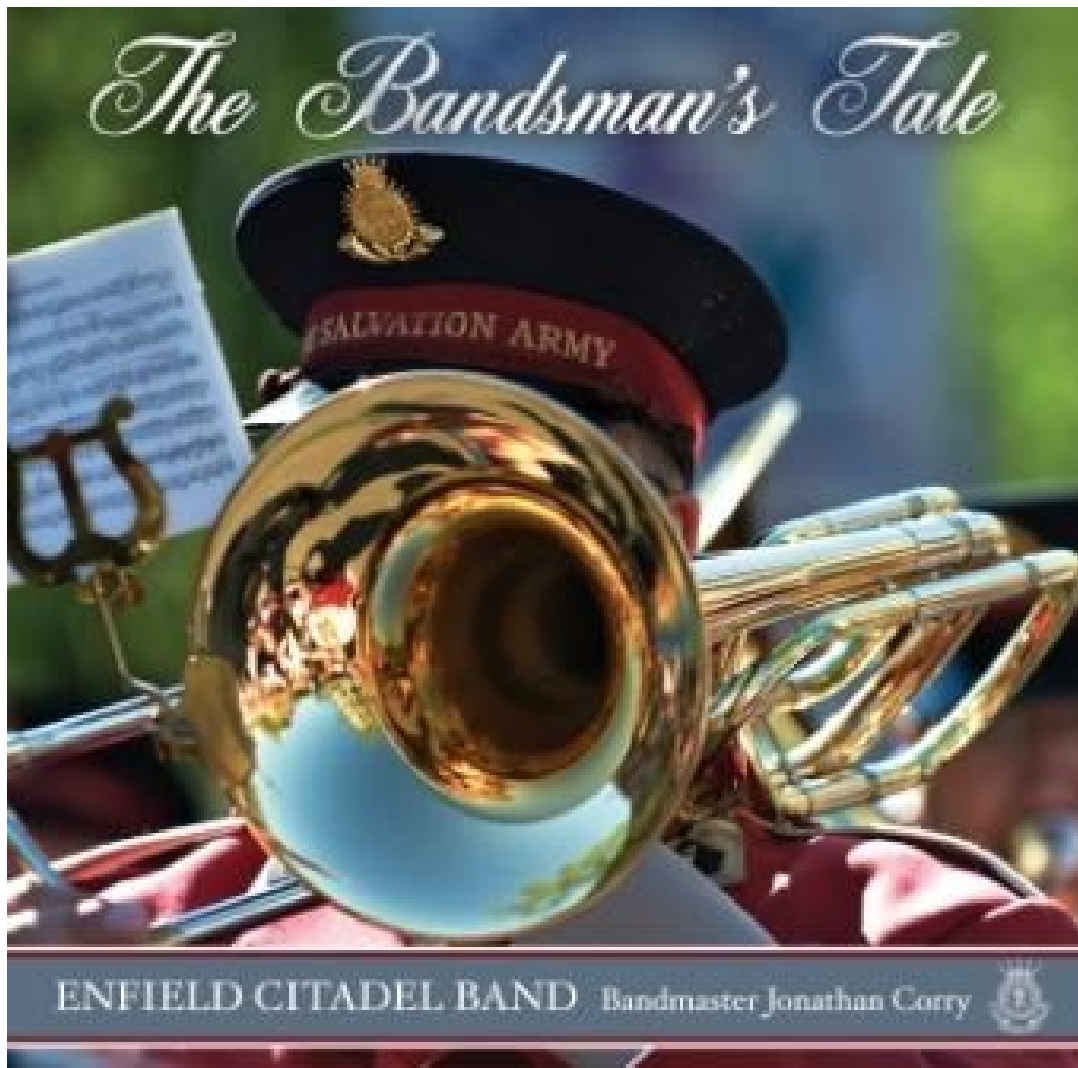


Figure 2

BACKGROUND

In my role as Bandmaster of Enfield Citadel Band, I have visited the recording studio several times, maintaining what has been established as a vital album recording ministry and tradition dating back to 1961. The band's former name prior to its relocation in 1973 to the Enfield area was Tottenham Citadel Band. In 1961, Tottenham Citadel Band became the first Corps⁵ band to record a Long Playing record and has since built on this innovation to the point where in 2015 a new recording is made at least every two years. Other key innovations have occurred for example, in October 1992, Enfield Citadel Band became the first Salvation Army band to share a concert with a contest band. Enfield Citadel Band (James Williams) and Black Dyke Band (James Watson) gave a joint concert at Regent Hall Corps as part of Enfield Citadel Band's Annual Pre-Contest Festival⁶ breaking new ground in Salvation Army banding. In recent years, the audience and potential outreach of the band's Gospel message has increased considerably, being aided through internet sales, social media, downloads, YouTube and other technological advances. The true success of what is a well-known band throughout The Salvation Army world is the tradition it is built upon and has continued to develop over the years. Recording has played a major role within this tradition.

This project I am to outline, involved the creation of a programme of music, which identifies various key works by brass band composers such as Ray Steadman-Allen, Leslie Condon and Elgar Howarth. All of these composers have displayed innovation in their writing. Within Salvation Army music, Condon and Steadman-Allen followed Eric Ball's lead during the 1960's, pushing the boundaries of tonality, brightening up the sound of Salvation Army band music with strong colours in a similar vein to what Gilbert Vinter was achieving within the contest world.

A previous leading brass band conductor with strong associations to the University of Salford is Professor David King. Through his insightful recordings of the "*Essays for Brass*" series in the 1990s and the more recent "*The Music of Ray Steadman-Allen*" in 2005, he has championed Salvation Army writing to the wider brass band world.

⁵ Corps is the term given within the Salvation Army to the various individual church centres.

⁶ From 1947 Enfield Citadel Band has been capitalising on the crowds of brass band enthusiasts coming to London for the National Brass Band Championships and offering a pre-Contest festival.

Featured works within this project included *Victorian Snapshots 'On Ratcliff Highway'* (1978), Leslie Condon's Tone Poem *Song of the Eternal* (1976) and a premiere recording for a Salvation Army band of Elgar Howarth's *The Bandsman's Tale* (1983)⁷. It's worth noting that Howarth himself was never a Salvationist, only his parents were, which provided another interesting concept to this recording in that it featured a work about The Salvation Army, composed by a non-Salvationist.

These three substantial featured works all tell a story and form superb examples of programme music⁸, written by three composers who were all contemporaries of each other. It was important to me and to the realisation of the finished project that the listener was afforded an opportunity to understand each work and how it linked with the ministry and mission of The Salvation Army. Using spoken introductions giving a background to the various elements of each work heightened the listener's appreciation of the music and to what the composer was trying to convey. From an evangelical perspective this would integrate band music as part of the listener's personal devotion and further the evangelical mission of this Salvation Army music group. It has been of paramount importance that my entire work as a conductor with Enfield Citadel Band has adhered to the Mission statement for all musicians of The Salvation Army:

“To bring glory to God and to make him known” (The Salvation Army, 2000).

This important mission aspect together with my own musical and artistic desires for Enfield Citadel Band, have conflicted throughout my seven-year tenure as Bandmaster⁹. This has created a perceived dichotomy, one that through this recording I have aimed to address by insightful repertoire selection and utilising a narrator. By supplementing three substantial works with spoken introduction and placing them alongside easy listening concert works, I have satisfied the mission statement for Salvation Army musicians. As well as satisfying artistic thirst from the band and myself, I have managed the balance of artistic excellence and innovation alongside adhering to religious form and expectations.

⁷ Appendix I pg 112. *The Bandsman's Tale* Full Score

⁸ Programme music is a term given to music, which reproduces or suggests literary ideas or evokes mental imagery.

⁹ Bandmaster is the title given to a Conductor of a Salvation Army Band; the role also involves acting as a church elder.

REPERTOIRE

As the Bandmaster and Conductor of Enfield Citadel Band, my aim was to deliver a recording, which celebrates three original major brass band works that each tell a specific story. Within the 1970's both the brass band world and The Salvation Army band world were rapidly progressing and experimenting with innovation and new ideas. I decided to focus this project around this era of rapid development within Salvation Army music and to feature major works, which have either not been recorded by the band or are now unavailable. Within contest banding, names such as Robert Simpson, Gilbert Vinter, Elgar Howarth and mainstream composers such as Hans Werner Henze, Harrison Birtwistle, Toru Takemitsu all contributed to the revitalisation of brass band music. This was evidenced in a pioneering recording in 1977 from Grimethorpe Colliery Band entitled *Grimethorpe Special*¹⁰.

Elgar Howarth became a prominent figure within the brass band world after his test piece *Fireworks* (1975) was used at the National Brass Band Championships in the Royal Albert Hall. Howarth was from a Salvation Army family in Lancashire, although not a member of The Salvation Army, he still had many relatives who were involved in the work of the movement. His cousin Bill Weaver has a lifelong association with The Salvation Army, he was a playing member for more than 50 years with the Cardiff based Canton Salvation Army Band. *The Bandsman's Tale* (1993) is a pastiche on Igor Stravinsky's *A Soldier's Tale* (1918), written in 1983 as a gift to Howarth's cousin Bill on his retirement and first performed in that year at St. David's Hall, Cardiff.

As a student musician, I performed at The Royal Northern College of Music Festival of Brass on many occasions. Black Dyke Band performed this clean and incisive work, at the festival in 2003. It immediately captivated me, the associated score notes below which accompanied the work aided in allowing the story to come to life.

¹⁰ Solti, V., Howarth, E., Takemitsu, T., Birtwistle, H., & Henze, H. Werner (1977). *Grimethorpe Special*. London: Decca.

A Salvation Army bandsman becomes confused with the nature of Salvation Army music. Though familiar phrases and rhythms present themselves, he is unable to understand their meaning, or appreciate their significance. He is tempted by more worldly music, at once easy and slick. Always, however, he remembers the first few notes of the Founder's Hymn – at the height of his confusion, almost in terror, he hears it yet again, distorted by distance and memory; it saves him. He hears again, oddly at first, the sound of the Salvation Army band and remembers the words of Lindsay's poem:

Booth came marching with his big bass drum.

'Are you washed in the blood of the Lamb?'

The Founder's Hymn combines with sounds of the band's march. There is rejoicing as he rejoins his friends (Howarth, E. 1983).

After much research and asking several people within the brass band recording industry, I found out that this work has only been recorded once in 1996 by the Foden's band and had never been recorded by a Salvation Army band, despite the clear musical, thematic and family links of the composer with The Salvation Army.

In my role as Bandmaster of Enfield Citadel Band, I decided that this work by Howarth is one which must be recorded and documented by a Salvation Army band. The new concept for a Salvation Army band within this work was the use of electric piano to try and depict, as Howarth writes, 'worldly music'. The inclusion of this track provides the centrepiece and the title track for this inaugural studio recording by a Salvation Army band.

Eric Ball was regarded as the 'Dean of Brass Band composers in the 20th Century' (Holz, 2006). His writing was very progressive in this period incorporating harmonies which, even in today's writing, could be classed as 'commercial'. For example, his Double Quartet for cornets and trombones *Never Give Up* (1964) uses a Major 13th chord (Figure 3) in it's climax point in the last five bars, this type of close harmony was unheard of within Salvation Army music up to this point.



Figure 3

Following on from the development made by Eric Ball in the 1950's and 1960's the most gifted, prolific and progressive Salvation Army composer has undoubtedly been Ray Steadman-Allen (RSA). No other composer within Salvation Army music has been as innovative or dared to push the boundaries of compositional form (Holz, R. 2007, p. 167).

The inclusion of Steadman-Allen's epic *Victorian Snapshots 'On Ratcliff Highway'*¹¹ allowed me to explore historic innovation within Salvation Army music and the impact this music had to the listener when first performed.

Ray Steadman-Allen was the Bandmaster of Tottenham Citadel Band from 1955 – 1960 and it was during this period that Steadman-Allen's Tone Poem *The Holy War* (1966) was composed. James Williams MBE¹² writes that he was privileged to witness the creation of fine musical artistry and was allowed the chance to broadcast and record most of it during this time (Williams, J. cited in Steadman-Allen, B. Ed. 2012). The lasting legacy since Steadman-Allen's tenure as Bandmaster of Tottenham Citadel Band is that both the older band and its renamed Enfield Citadel Band perform and record his works. It had been many years since a recording of his *On Ratcliff Highway* was made by Enfield Citadel Band and one which some of its current members looked forward to.

¹¹ Appendix I pg 141. *Victorian Snapshots 'On Ratcliff Highway'* Front page of Score

¹² James Williams MBE was a former Bandmaster of Tottenham Citadel and Enfield Citadel Bands.

Several long-serving bandmen remember a period from 1979 when the Corps Officer¹³ at Enfield Citadel was Captain Shaw Clifton. Shaw Clifton ministered at Enfield Citadel for three years and went on to serve the work of The Salvation Army in five different continents before being elected the 18th General of The Salvation Army in 2006. The fine compering skills possessed by General Clifton was recalled to me by these bandmen, especially his skill in creating a suitable narrative to engage the audience.

On Ratcliff Highway was performed in our concerts as recently as late 2011 and was therefore still reasonably familiar with the band. Coupled with the potential of creating a strong recording concept along with Howarth's *The Bandsman's Tale*, this provided me with the foundations of an interesting project. I immediately decided that the large, descriptive works should have a spoken introduction to heighten the listener's appreciation of the music and the Gospel message therein. This allowed me the opportunity to show creative vision and adhere to an established liturgical form.

The music within *On Ratcliff Highway*, like *The Bandman's Tale* is highly descriptive, painting pictures and providing us with mental imagery of dockside life during the Victorian era.

Brook, S. (1998, p. 9) suggests that during the Victorian era, The Salvation Army and other Nonconformist churches filled a vacuum from the lacklustre reputation of The Church of England, which was identified with the ruling classes. Nonconformist preachers were personally challenged to convert the masses of religious uncommitted via various preaching initiatives and targeted missions.

Booth went on to target working-class communities, which were tempted from their rural parishes by the rapid industrial expansion and had in the process, lost their religious roots. The feeling from much of the general public towards The Salvation Army and their work was somewhat apathetic and indifferent.

Haggard, H. R. (1925, Introductory section, para. 1) suggests that the ordinary person considers "The Salvation Army is a body of people dressed up in a semi-military uniform, or those of them that are women, in unbecoming poke bonnets, who

¹³ Corps Officer is the quasi-militaristic name given to Pastors/Ministers within The Salvation Army.

go about the streets making a noise in the name of God and frightening horses with brass bands”.

Haggard also notes the hostility at this time towards The Salvation Army in its infant stages from the national newspapers that were trying to expose the founder William Booth at every opportunity.

Much industrialisation and expansion was built around the east end of London, its proximity to the river Thames providing a suitable base for industrial expansion. It is this geographical and socio-economic backdrop where The Salvation Army fought their initial battles for the hearts and minds of people and the subsequent historical events provided the inspiration for a painting of Ratcliff Highway published in a Salvation Army periodical.

On Ratcliff Highway was inspired by a photograph of the Whitechapel Band marching along the dangerous and perilous Ratcliff Highway published on the front cover of The Salvation Army magazine, *The War Cry* on 15th May 1886 (Figure 4).



Our Whitechapel Soldiers Marching Through Ratcliff Highway, London.

Figure 4 (*The War Cry*, 1886)

A unique moment occurred in Salvation Army music when Ray Steadman-Allen (RSA) used an Ivesian¹⁴ mosaic approach to his writing. This was never to be used again within Salvation Army band writing.

The score notes by Ray Steadman-Allen paint a perfect picture for the listener as they explain the sound pictures of the work.

This work is a collection of 'sound pictures' inspired by the *War Cry* sketch of Whitechapel Band marching through the notorious Thameside thoroughfare in the 1880's. Now desolate, it was a crowded, dissolute and degraded dockside slum with gin palaces and sailors' lodging houses. Snatches of old-time songs like 'Champagne Charlie', 'What shall we do with a drunken sailor?' and 'Genevieve' help to evoke the atmosphere of river fogs, steam trains, horse carriages and dockside life; up-river there is the sound of the Westminster chimes. The original themes are bitter, coarse, vivacious and mournful with the emotions of human wreckage. A street fight occurs. Over all broods a recurring, passionate song of divine yearning. The band is represented by 'Hold the Fort', which is historically authenticated. Its clash with the roughs is perhaps not history, but Christian Missioners were often beaten up in this road. In the collision of tunes, we are reminded of the courage of the early-day warriors and honour their example in the epic song 'We'll be heroes'. (Steadman-Allen, R. 1978).

RSA employs a kaleidoscopic series of musical 'snapshots' similar to that technique employed by American composer Charles Ives.

"This almost movie-like sudden cutting away from one slice of music to another results in a literal depiction of imagined events that slips and slides through time and space." (Allen, S. 2015, p. 20).

When simultaneously premiered by the Melbourne Staff Band and the International Staff Band on 1st July 1978, at the SA's International Congress in London, this work's performance by the Melbourne Staff Band was met with welcome from listeners and reviewers when reviewed in The Salvation Army's own publication, *The Musician*¹⁵.

¹⁴ A mosaic technique employed by Charles Ives – sudden and abrupt changes of music to literally depicted imagined events.

¹⁵ *The Musician* was a publication from The Salvation Army, which dealt primarily with Musical matters of interest.

When Melbourne Staff bandsmen presented 'On Ratcliff Highway' it was a musical experience. This brilliantly devised composition was played with confidence, control and enjoyment. One suggestion made afterwards was that this music should be presented as a *son et lumiere* with slides depicting the scenes of fog, battle and horses and carriages. (The Music of Heaven, 1978, p.450).

The comment from those who first heard the work, that it should be presented as a *son et lumiere*¹⁶ is further evidence that there was another level of performance engagement to be realised. This further supported my decision in making repertoire decisions for this project and that there was sufficient symmetry between recording this work and *The Bandsman's Tale* together.

These two original brass band works were firmly placed within this recording, I had to begin considering the remaining works to be included in the project and which would support the overarching theme. *Song of the Eternal* (FS 378; September, 1976)¹⁷ is a large work by Leslie Condon, which sits well alongside the works by Howarth and Steadman-Allen on this project. By sharing some common ground with *On Ratcliff Highway* and *The Bandsman's Tale*, it mirrored these large works in that it tells a very vivid story through music, being original and featuring radical musical ideas within Salvation Army music.

Condon was a great experimenter whose late works exhibit violent contrasts, brilliant scoring, abrasive dissonance, polytonality, and a penchant for lyrical soliloquy made all the more striking because of the underlying contrasts employed (Holz, R. 2000).

This late work from Condon, forms an ambitious musical analysis on the biblical passage John 1: 1—14¹⁸ splitting into five distinct sections, which cumulatively try to

¹⁶ *Son et lumière*, or a sound and light show, is a form of nighttime entertainment that is usually presented in an outdoor venue of historic significance.

¹⁷ Appendix I pg 140. *Song of the Eternal* Front page of Score.

¹⁸ John 1: 1-14, The Holy Bible New International Version, New York International Bible Society, 1978.

paint a picture of this mammoth period of time in what is a comparatively short scripture.

Creation

Fall

Incarnation

Atonement

Resurrection

One of the challenges I have encountered in my role as Bandmaster of Enfield Citadel Band has been managing the artistic desires of my own and of each musician within the band as well as serving the mission and ministry of The Salvation Army.

The solution I decided upon, was to supplement the major aforementioned large works with smaller concert works, therefore providing a range of complementary works. The works chosen had all been featured on a regular basis within concerts given by the band and created another concept angle – that of mirroring an Enfield Citadel Band concert.

RECORDING

The recording took place at Enfield Baptist Church on 21-23 June 2012 using a Thursday evening, Friday evening and Saturday morning and afternoon. This allowed time on the Thursday evening for a warm up and adjustment to the acoustics of the venue and also ensured we could cover all that was required. Using spoken introductions to form a narrative to assist the listener in their aural experience was heightened greatly by using General Shaw Clifton (retired). General Clifton is a former Corps Officer at Enfield SA and has a fondness for the ministry of Enfield Citadel Band. He had acted as Executive Officer¹⁹ on a number of occasions for band programmes and campaigns and was deemed the most suitable candidate on all fronts to assist. It is unique for a Salvation Army Corps band to have hierarchy such as a General being willing assist in this way; I sent General Clifton the details about the recording and each piece and he was thrilled to assist. He had compered the Steadman-Allen and Condon works with the band in the past and was only *The Bandsman's Tale* that he was unfamiliar with. I sent General Clifton the score notes for all three pieces along with a recording of the Howarth work, his response to me regarding the inclusion of the Howarth work was encouraging and further galvanized my decision to include within this recording.

Hello, Jonathan.

Many thanks for this. I have listened to the recording and think it would be a great piece to include. I will recast the notes just a little perhaps. Do you have the date it was written/published? Also, any idea yet of the date(s) of the recording session(s)?

Blessings.

SC

(S. Clifton, personal communication, 24 May 2012)

¹⁹ Executive Officer is the title given to an Officer within The Salvation Army who will assist, compered and provide pastoral care for a musical group on tour.

General Clifton advised that the only time he had available to record the spoken introduction was a small window before a family dinner on Friday 22nd June. I had absolute faith that he could record the necessary spoken introductions in a dramatic and stylish manner. Due to traffic delays on the day, I was unable to greet General Clifton at the recording venue and had to rely on Producer Adam Goldsmith to deal with ensuring the spoken introductions were recorded well. Adam tells me that General Clifton, had recorded every introduction in one take, requiring no edits and that from arrival to completion of his spoken remarks took less than twenty minutes.

The last bar of *The Bandsman's Tale* involves a strong *Forte Fostissimo* dynamic on a semi-breve pause with the instruction given (below) that the conductor indicates around the band for each entry (Figure 5).

In the final bar the bass trombone and basses play together on the down-beat. All other players enter on an indication from the conductor in any order (soprano cornet last)

(Howarth, E. 1983).

30

¹ Cadenzas, exultant

Slow (♩ = 60)

Eb Soprano Cornet

1st Bb Cornet

2nd Bb Cornet

3rd Bb Cornet

Bb Flugel Horn

Solo Eb Horn

1st Eb Horn

2nd Eb Horn

1st/2nd Bb Baritone

1st Bb Trombone

2nd Bb Trombone

Bass Trombone

Bb Euphonium

Eb Bass

Bb Bass

Percussion 1

Percussion 2

Tam-tam

1. Cadenzas are played in free time, each player in his own tempo playing ad lib., not together.

2. In the final bar the bass trombone and basses play together on the down-beat. All other players enter on an indication from the conductor in any order (soprano cornet last).

Figure 5

The physical requirements required by each individual musician to play a forte fortissimo note as long as required, without breathing, caused me to reassess how we would record this closing bar of music to ensure there was a sustained sound. I suggested to Adam Goldsmith that we record each individual instrumental entry in isolation and also record a tutti last chord lasting approximately four seconds, representing the final sounds of that bar. The post-production task of editing this work is a far cry from the editing used on early recordings from the band that used little or no editing. The last bar was lengthened and engineered within the confines of the editing suite, using the equipment and software available to us.

CRITICAL EVALUATION

The pieces chosen were of a high technical standard and were musically challenging both to the band and myself. At the commencement of organising this recording, the three large works were the main focus with the remainder of works selected from a repertoire list of lighter concert works. This was decided upon for a number of factors but primarily because Enfield Citadel Band do not have a regular full band and rely on the goodwill of local Salvationist bandsmen to assist us, this makes rehearsing an entire new programme very difficult. Concert performances have been given of every work within this project with the exception of *The Bandsman's Tale*. The band had never heard this piece in its entirety before the recording and some were concerned due to the approach I had taken in breaking this work into segments for rehearsal. This was a challenge, which I had to overcome through keeping records of which sections were rehearsed, diligent liaison and correspondence with the recording company's Producer and editing team during the sessions and during the editing process.

The Bandsman's Tale, although not technically demanding, required the addition of an electric keyboard and various other items of technical equipment. The use of an electric keyboard integrated to a brass band piece is not common. The risk and time factors associated in securing a pianist and achieving a suitable balance of a keyboard against a full brass band in a costly recording session could potentially have a negative impact on the remainder of studio time. The other concerning factor for me was the tuning differences between the band and a keyboard during the sessions and the inevitable time that solving tuning inaccuracies would take to rectify in the studio sessions. I decided in conversation with Producer Adam Goldsmith, that we would insert the sixteen bars of keyboard music post recording during the editing stage (Figure 6 & 7), this would allow for any pitch inaccuracies presented between the band and keyboard to be rectified by a tuning programme.

101 Solo *p vibrato stacc* *very sweet* *+ sustain pedal (cloudy)* *Sustain pedal*

Electric Piano

1 *pp*

2 *Very tight cup mute* *ad lib. rhythm* *sim.*

Eb Soprano Cornet

1st Bb Cornet *pp* *Very tight cup mute* *ad lib. rhythm (do not play together)* *sim.*

2nd Bb Cornet *pp* *Very tight cup mute* *ad lib. rhythm (do not play together)* *sim.*

3rd Bb Cornet *pp* *Very tight cup mute* *ad lib. rhythm (do not play together)* *sim.*

Bb Flugel Horn

Solo Eb Horn

1st Eb Horn

2nd Eb Horn

1st/2nd Bb Baritone

1st Bb Trombone

2nd Bb Trombone

Bass Trombone

Bb Euphonium

Eb Bass

Bb Bass

Percussion *Sus. cym.* *Soft sticks* *pp* *mp*

¹ See note on page two. ² Cornets play if no keyboard.

Figure 6

112 *sup/solo* *G* *flon*

Electric Piano

Eb Soprano Cornet *(vib.)* *rather disquietingly over-sweet* *pp* *St. mute (very tight)*

1st Bb Cornet *(vib.)* *rather disquietingly over-sweet* *pp* *2. St. mute (very tight)*

2nd Bb Cornet *(vib.)* *rather disquietingly over-sweet* *pp* *pp*

3rd Bb Cornet *(Play)* *ppp wobble valves* *Solo* *mf*

Bb Flugel Horn

Solo Eb Horn *mf*

1st Eb Horn *mf*

2nd Eb Horn *mf*

1st/2nd Bb Baritone *mf*

1st Bb Trombone *St. mute (very tight)* *pp*

2nd Bb Trombone *St. mute (very tight)* *pp*

Bass Trombone *mf*

Bb Euphonium

Eb Bass

Bb Bass *(quasi pizz.)* *mf*

Percussion *Drums* *mf*

Figure 7

The lack of time to rehearse new material, coupled with the ongoing ministry of The Salvation Army within the locality²⁰, meant that I had to juxtapose the three large works with shorter current or recent concert items. In terms of interpreting the works I took guidance from leading Salvationist conductors such as James Williams MBE and Andrew Blyth, both former Bandmasters of Enfield Citadel Band as well as supplementing my thoughts by listening to various recordings of similar works by each composer. I also requested that James Williams MBE was in attendance throughout the recording sessions to give me some reassurance alongside Adam Goldsmith. James is a highly experienced conductor and adjudicator and possesses a critical ear for detail; he has proved himself invaluable to me in these situations.

I was satisfied with the musical balance created, it further displays how I achieved the objectives by presenting music which tells a story (introduced by spoken introduction), recording three large items of programme music and being the first Salvation Army band to record *The Bandsman's Tale*. I have shown that a conductor of a Salvation Army band can manage the balance of artistic excellence and innovation along with adhering to religious form and/or expectations in performance.

It is my aim that this project will be of interest to other Salvation Army conductors, both for choral and band. How I managed serving the mission driven requirements of a Salvation Army band whilst achieving a level of pace-setting performance excellence is of relevance to military musicians. Similar to Salvation Army musicians, military musicians have a functional ceremonial purpose (morale support for troops, support state ceremonial events and other other facets), which is fundamental to their existence, the artistic elements being secondary to that of their military ceremonial capabilities in service.

The reviews found in the appendices demonstrate that the interpretations and performance of the pieces were to a high standard, entertaining and from an evangelical perspective brought much blessing to many listeners. The repertoire for this CD was well balanced and the feedback was most complimentary, particularly the inclusion of *The Bandsman's Tale* and making the larger works accessible to all listeners via a spoken introduction.

²⁰ Salvation Army Bandsmen are also active supporters of the wider mission of the Corps. They are to be involved in charity collections, social work and other charitable endeavours.

PROJECT TWO - Novus Vox (WR 13-09)



Figure 8

A recording celebrating new or contemporary trombone solos written by Salvation Army composers performed by a leading brass band trombone soloist.

BACKGROUND

As Bandmaster of Enfield Citadel Band, new opportunities are often presented to me to work with World-class soloists and artists. Since 2008, when I commenced my leadership of Enfield Citadel Band, I have been privileged to work with many brass instrumental artists outside of The Salvation Army such as David Thornton, Les Neish, David Childs, Roger Webster, Bonesapart and Richard Marshall.

On 18th September 2012, I received a telephone call from Dr. Brett Baker (figure 9), a world-class trombonist and Principal Trombone of Black Dyke Band. Dr. Baker was interested in collaborating with a Salvation Army (SA) Band to make a commercial recording onto compact disc. I was delighted to receive this call from Dr. Baker requesting Enfield Citadel Band and myself to work with him on this project, especially as the initial project at this stage involved recording some contemporary music from Salvation Army composers mixed with other solos from the secular band world.

This concept evolved through the discovery of new works and the fact that previously unrecorded repertoire was becoming available. Dr. Baker was being offered new compositions from Salvation Army composers, commissioning new works from Salvation Army composers and revitalising previously unrecorded works, which made the project organic in nature right from the start.

Eventual solidification of the recording programme made it clear that a high performance standard and a pioneering concept were evident within this project with many new works being realised. By combining a world class soloist who enjoys a strong following within the music world with a Salvation Army band has also had an evangelical benefit to the mission of The Salvation Army, furthering the evangelical outreach and mission of The Salvation Army.



Figure 9

I first met Dr. Brett Baker in September 2000 when I was studying as an Undergraduate at the Royal Northern College of Music (RNCM) and he was studying on a Postgraduate course at the RNCM. Brett had recently been appointed as Principal Trombone of the world famous Black Dyke Band. I had been guesting with the Black Dyke band as a cornet player maintaining this until 2005. We built a good rapport, which has resulted in me organising two concerts at The Salvation Army, Belfast Temple Corps in 2001 and 2002. In Summer 2001 we spent one week together at the SA's summer camp in Star Lake, New York; where we came up with the concept of a recording band called *Fuoco Brass*²¹.

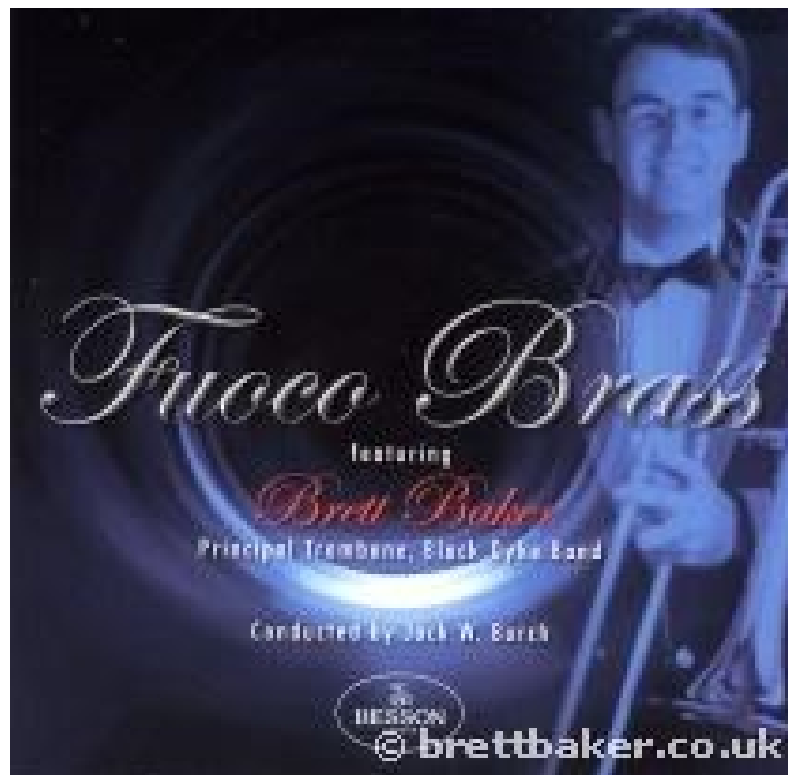


Figure 10

The concept behind the *Fuoco Brass* recording (figure 10) was to try and utilise as many fine Salvation Army bandsmen from throughout the United Kingdom (England, Scotland, Wales and Northern Ireland) to record Salvation Army repertoire with a well-known brass band soloist. Subsequent to the *Fuoco Brass* recording, Brett has also recorded with other Salvation Army Bands such as Mississauga Temple and Boscombe.

²¹ *Fuoco Brass* was a recording band which was organised by Jonathan Corry in 2003 and 2007 to record with artists Brett Baker and Les Neish respectively.

The collaboration between non-Salvationist musicians has been at the forefront of the ministry of Enfield Citadel Band throughout the years in concerts and recordings. As recent as 2003, the band produced a recording featuring soloists Sheona White (Tenor Horn) and Steve Sykes (Tuba); both non-Salvationists from the contest band world collaborating with a Salvation Army Band.

History also details similar instances where the SA and non-SA have engaged in collaborations, no more obvious for the Brass Band and Salvation Army worlds than Eric Ball. He composed a masterful work, *Resurgam*²² for the British Open Brass Band Championships in 1950. Although this work was originally published for contest bands by Wright and Round publishers it was later allowed by Eric Ball for publication within Salvation Army band journals and published in the Festival Series in 1967. This is the only occasion when music borne from the brass band and Salvation Army Band spheres is published simultaneously by two publishers. From 2004 until July 2015, the Salvation Army trading company SATCOL²³ have owned and controlled the brass band publication *British Bandsman*²⁴ this further displays more collaboration albeit on a business perspective between the two movements.

All of the works featured require technical assurance and artistic excellence to achieve a satisfactory performance. They are also relevant and functional pieces of music for Salvation Army audiences by the integration or development of a hymn tunes and indigenous Salvation Army melodies as the main thematic material.

This recording is also featured as a project within a research document completed by Dr. Brett Baker in 2014 as part of his doctoral research.

²² *Resurgam* was used as a test piece on Saturday 2nd September, 1950 at Belle Vue, Manchester, England as part of the British Open Brass Band Championships.

²³ SATCOL is the parent company to World of Sound, World of Brass, R. Smith & Company and SP&S Ltd.

²⁴ *British Bandsman* was Established in 1887 and is the biggest selling weekly publication in the international brass band market.

REPERTOIRE

Salvation Army solo music has evolved from its early days when the first solo trombone work was published in 1917, *The Absent Guest* (GS 769-2), which was written by Major Arthur Goldsmith. This was the first trombone solo of many to follow within Salvation Army music publishing.

Many established trombone solos published by the Salvation Army have been recorded by Dr. Baker such as "*The Eternal Quest*" by Ray Steadman–Allen and Erik Leidzen's "*Concertino for Trombone & Brass Band*", both well-known pieces of original music written and published in the 1950s.

The interesting and unique element to this project was that this was the first time on any instrument that a musician from outside the vernacular Salvation Army world, had joined forces with a Salvation Army Band to record exclusively contemporary and unrecorded works from Salvationist composers. On closer research, I discovered that my Deputy Bandmaster and Principal Trombone, Andrew Justice had recorded a solo CD in 1998 with The International Staff Band featuring established Salvation Army works for trombone soloist and band, not contemporary or new works. This makes this particular recording interesting and unique from a performance, repertoire and management perspective for me as a Salvation Army Bandmaster.

Dr. Baker had already made significant contact with several Salvation Army composers to discuss using recent compositions from them or to commission new works for the project. As a conductor, it was most exciting to have the opportunity to premiere new works in concert or in this case, a recording and to share this explorative journey with a great musician.

On 18th September, Dr. Baker sent through an initial list of pieces he had been working on which included compositions or arrangements from seven Salvation Army composers.

Hi Jon,

Here is the program, four pieces with piano have already been recorded. I can email all these pieces when convenient.

Regards,
Brett

Flourish by Roger Trigg
Song of Joy by Andrew Mackereth
Hope by Russ Ballard & Chris Winter arranged Andrew Wainwright
Oblivion Astor Piazzolla arr Rick Mizell
His Provision by Ivor Bosanko arranged Dorothy Gates
Jackie by Hampton Hawes arranged by Philip Wilby
The Conquest by W Scholes arranged Mark Freeh
He gave me joy by Robert Redhead
Share my Yoke Joy Webb arranged Dudley Bright
Trombone Concerto by James Kazik (very John Williams)

(B. Baker, personal communication, 18 September 2012)

From this initial list, some discussion between Dr. Baker and myself took place regarding the chosen items to be used. This list formed the basis of a project but also shows the development and exploration achieved by the soloist and myself in realising new works. Three works within this list were by non-Salvation Army Brass Band composers with the remaining seven pieces (below) being written or arranged by Salvation Army composers.

Flourish by Roger Trigg
Song of Joy by Andrew Mackereth
Hope by Russ Ballard & Chris Winter arranged Andrew Wainwright
His Provision by Ivor Bosanko arranged Dorothy Gates
The Conquest by W Scholes arranged Mark Freeh
He gave me joy by Robert Redhead
Share my Yoke Joy Webb arranged Dudley Bright

In 2011, I commissioned a work for four trombones and band as part of Enfield Citadel Band's Annual Pre-Contest Festival. The work *Soul Origin*²⁵ was written by

²⁵ Appendix II pg 155. *Soul Origin* Full Score.

Dr. Dorothy Gates²⁶ and first performed by Enfield Citadel Band, myself and guest female trombone quartet Bonesapart²⁷ on Friday 16th October 2009 in St. John's Smith Square, London. This work was to form a premiere performance for this evening that would unite the two groups together in a performance. It was my desire to include this work within this recording with Brett Baker and for him to be joined by the trombone section from Enfield Citadel Band; Andrew Justice, Ben Horton and Stuart Horton. Dr. Gates examined the Concerto Grosso from the Baroque era utilising the concept of a small ensemble playing with a larger ensemble. Due to time constraints in the concert in October 2009, the work was restricted to one movement only with three distinct sections:

Slow – Misterioso quasi recit. (b. 1-64)

Fast – Quasi Bossa Nova (b. 65-129)

Slow – Misterioso quasi recit. (b. 130-184)

A specific feature of this work is the compositional techniques used by Dr. Dorothy Gates, the main formal devices for the work come from two sources of inspiration.

1. The name of the Trombone group *BonesApart*.
2. The scripture verse, 1 Corinthians, chapter 12, verse 13

Dr. Dorothy Gates uses a cryptogrammatic technique which we can immediately associate with works of Dmitri Shostakovich and assigned notes where possible to letters of the name *Bonesapart* (Figure 11).

²⁶ Dr. Dorothy Gates is a Salvationist composer residing in New York and a graduate from both the University of Michigan and Salford University.

²⁷ Bonesapart is a highly acclaimed trombone quartet based in the UK. Since its inception in 1999, the quartet has rapidly gained international recognition as a leading ensemble in brass chamber music.

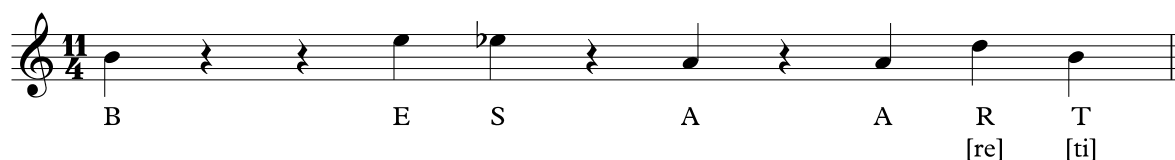


Figure 11

This became a theme of the central Bossa Nova section of the work (Figure 12).

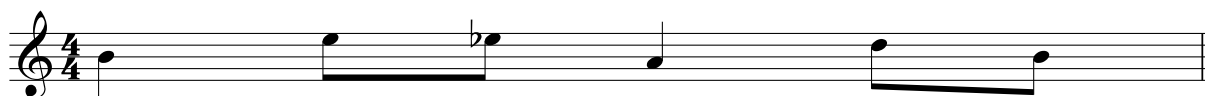


Figure 12

This compositional device not frequently used within brass band writing has made this work an important and significant contribution to this project. It provided an artistic contrast with the other featured tracks based more on indigenous tunes and melodies within The Salvation Army and other Protestant denominations. Another interesting feature of this work is using fragments of whispering biblical text (1 Corinthians, chapter 12, verse 13²⁸) by the band members to create an ethereal atmosphere (Figure 13). This is unheard of within music written specifically for Salvation Army Bands to this point by a Salvation Army composer and is precedent setting. Within the secular Brass Band movement composers such as Peter Graham have used this technique within works such as *Harrison's Dream* (2000) and *Journey to the Centre of the Earth* (2006).

²⁸ 1 Corinthians 12: 13, The Holy Bible New International Version, New York International Bible Society, 1978.

18 Più mosso J. = 48

Figure 13

Brett agreed to incorporating this unique work for four trombones and brass band on his solo recording and also suggested we included another trombone feature *Still Small Voices* composed by Professor Philip Wilby which is based on the hymn tune *Repton*. This work is an exception within the chosen repertoire, it was not written by a Salvationist composer unlike the other items. All composers featured have a strong association with Salvation Army music and share in a common spiritual belief. The only exception is Philip Wilby who has no formal links with The Salvation Army but is very much associated with the Church of England (his wife is a Church of England

Minister). The nature of Brett Baker's busy solo schedule includes working with Salvation Army bands as well as contest bands. He has built strong working relationships with many of The Salvation Army's finest new composers who are writing for the movement. Subsequent to our initial communication regarding repertoire, Brett had successfully managed to obtain recent new works or had commissioned new works for trombone and brass band from composers such as Andrew Mackereth, Andrew Wainwright, Dorothy Gates, Martin Cordner, Mark Freeh, Paul Hindmarsh, and Dudley Bright. We decided that we would supplement these new or contemporary works with others which have never previously been recorded. This included *The Light Has Come* by Ken Downie and *He Gave Me Joy* by Robert Redhead. These two composers have managed the conflict of writing functional Salvation Army religious music and music of an extremely virtuosic and technically demanding standard. Both Redhead and Downie have had major contest works performed at National and European Brass Band Championships by the World's finest brass bands and regularly have their Hymn tune arrangements and other sacred music performed in religious services around the world.

Brett contacted me early in 2013 to discuss aspects of the project and also shared with me the new track listing for the recording, which was changed due to his realisation of other new or contemporary unrecorded Salvation Army works. This change was a result of Brett making contact with a Steef Klepke, a Salvation Army researcher from Holland who suggested the inclusion of a previously unrecorded solo, Robert Redhead's *He Gave Me Joy*.

Rejoice, Roger Trigg
Song of Joy, Andrew Mackereth*
Hope, Russ Ballard and Chris Winter, arr. Andrew Wainwright*
The Light Has Come, Kenneth Downie*
His Provision, Ivor Bosanko, arr. Dorothy Gates*
The Follower, Martin Cordner*
Beneath the Cross of Jesus, Frederick Maker / Ray Starling, arr. Mark Freeh*
Still Small Voices, Philip Wilby*
Sweet Hour of Prayer, Wilfred Heaton, arr. Paul Hindmarsh*
He Gave Me Joy, Robert Redhead*
Soul Origin for Trombones and Band, Dorothy Gates*
Life's Command, Dudley Bright*

*denotes premiere recording

Every work on this recording are World Premières, with the exception of Roger Trigg's '*Rejoice*'. '*Rejoice*' was first performed by the Melbourne Staff Band Australia, of which Roger Trigg is a former member. This version will be the second recording, having been previously recorded by Andrew Justice (trombone) and Enfield Citadel Band in 2012 on the recording *The Bandsman's Tale* (project one). This unity of a Salvation Army band featuring a non-Salvationist as a soloist performing all works with a deep spiritual and religious functionality, makes the whole recording concept a significant project. It highlights new music, which has never been exposed previously such as Ken Downie's manuscript solo *The Light has Come*. This large work for solo trombone and band had never been published or recorded before despite being nearly twenty years old. This work had been modified in the 1990's from a euphonium duet, to a trombone solo and premiered on a tour of the International Staff Band to Japan by their principal trombone, Andrew Justice. The vast number of discrepancies between the hand written manuscript score, soloist and band parts could also have been a major reason this work was never previously recorded.



Richard Scott (Producer & Sound Engineer), Brett Baker (Trombone Soloist) & Jonathan Corry (Bandmaster of Enfield Citadel Band) pictured at the recording sessions at Enfield Baptist Church, May 2013.

Figure 14

CRITICAL COMMENTARY

The pieces chosen were very challenging technically and musically for the band. It was important to me through my role as Bandmaster that I used my knowledge of the hymns and religious songs used in weekly services to assist with interpretations. Throughout my Salvation Army service, I have built a strong understanding of the marriage of textual and musical elements. The use of hymns and religious songs as the main thematic material for development was consistent throughout all the pieces within this project. Dr. Baker using a Salvation Army band and a Bandmaster with knowledge of many of the hymns and songs peculiar to The Salvation Army, an authentic recording has been produced. The authenticity of this recording featuring Salvation Army Trombone solos was also achieved by having two well-known Salvation Army trombonists present during the sessions. Both Andrew Justice and Don Jenkins are well known within The Salvation Army and the wider trombone playing fraternity for their solo performances, both having been featured as soloists at The Royal Albert Hall at various Salvation Army events. The shortage of time to rehearse and amend new or previously unseen music with the band and Brett had an impact on the efficiency of studio time. My aim in the recording was to concentrate on obtaining a satisfying ensemble and a real sense of togetherness to ease editing issues. This objective was achieved and the sense of ensemble unity from the band was good. We had suffered from several bandsmen having to fulfil last minute work commitments on short notice prior to the recording. This required me to quickly obtain suitable guest players who could attend sessions, record and read the entire repertoire for the first time on the recording sessions. There were some difficulties as the balance and intonation from within the group was not as successful as desired and resulted in some technical challenges and further post-production editing from the engineer. As a Church band, Enfield Citadel Band responded extremely well to the new works, however they are not necessarily used to the difficulty and intensity of the accompaniments as a leading contesting band would be, but reacted well to the challenge.

This recording was driven by Dr. Brett Baker and with the exception of *Soul Origin* the eventual selection of pieces were realised or commissioned by Dr. Baker. My objectives for this recording were achieved via collaborating with Dr. Baker, a non-

Salvationist in making a fresh presentation of unrecorded Salvation Army works and recording new repertoire.

An area where we liaised together was in preparation to this recording, many phone calls took place discussing tempi, recording logistics and managing the schedule of the sessions. We had one rehearsal prior to the recording where I prioritised rehearsing the newly written repertoire as these works often involved intricate time signature changes and other aspects impacting on ensemble cohesion if not properly rehearsed. This proved very beneficial in the various sections of music being recorded on schedule with few or little instances of having to rehearse during the studio time.

During the sessions we invested a considerable amount of time eradicating errors and discrepancies found in Kenneth Downie's previously unrecorded work from 1995, *The Light has come*²⁹. This work was the only piece we recorded which was not printed and typeset using a computer software programme such as Sibelius³⁰. In itself this issue of unclear and somewhat messy reproduction of a musical score and parts could cause a potential problem for the majority of brass bands now used to printed and professionally typeset music from publishing houses. It soon became clear to Producer Richard Scott, Dr. Baker and myself, that there were many errors between the parts, soloist part and score which proved challenging to achieve efficiency and consistency within the sessions.

The list of issues was of course related to human error on the part of the composer or person charged with creating the hand written parts. Had the aforementioned Sibelius software or similar been used, inconsistent issues between parts and score would be negligible. Some errors included bandsmen playing music from their parts, which did not match the score, an example of this was found in Bar 103 in the Solo Cornet part (figure 15) which had nothing printed in the score (figure 16) at this point.

²⁹ Appendix II pg 154. *The Light has Come* Front page of Score

³⁰ Sibelius is a score-writer programme used by composers, students and musicians all around the world.



Figure 15 - Solo Cornet part bars 101 – 103

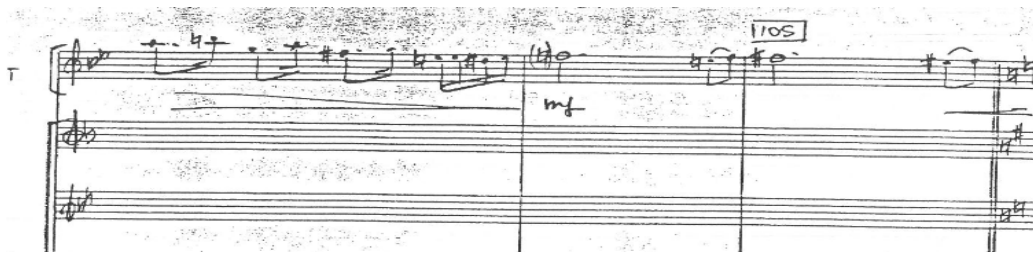


Figure 16 - Score extract of Soloist, Soprano and Solo Cornet bars 103 – 105

When errors came to light, I had to make quick, musical decisions during the sessions regarding the extent of what music should be edited to try and maintain a musically satisfying work. I was ever mindful of the cost of the studio hire, and other associated costs and the potential impact wasted time could have on producing a satisfying recording.

Another example of inconsistencies within the band parts and the score was found in bars 189 – 191 where the band parts (figure 17) were completely different to the full score (figure 18).

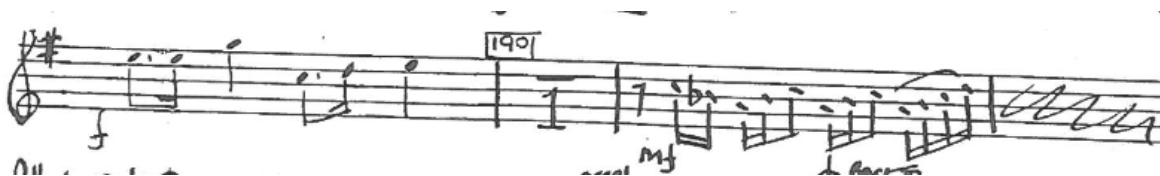


Figure 17 - Solo Cornet part bars 189 - 191

A handwritten musical score extract for bars 189-191. The score is written on multiple staves, likely for a piano and strings. It features various musical notations including notes, rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). There are also some handwritten annotations and a box containing the number '190'. The tempo is marked as '♩ = 108'. The score is divided into two systems, with the first system covering bars 189-190 and the second system covering bars 190-191. The notation includes triplets and various rhythmic values.

Figure 18 - Full Score extract bars 189 - 191

I took the decision liaising with Dr. Baker and Producer Richard Scott that we should change the parts to reflect the score, this would ensure that post production editing of the music was achieved easily, by being able to cross reference the various audio recording takes with a score reflecting the music played.

Rehearsing a new solo, which has not been heard before can be greatly enhanced for a conductor when a solo part is performed in rehearsals too. Andrew Justice performed the solos within the initial rehearsals to give the band and myself the much-needed aural awareness of the work and how the band parts related and interacted to the solo lines. Together, we provided new exciting repertoire and showcased other works that had not received any limelight such as the works by Bright, Downie and Redhead. These major Salvation Army composers were given a voice within mainstream banding which is the first project of its kind.

This CD presents new repertoire for Salvation Army banding and the wider brass band world. It shows how a Salvation Army Bandmaster collaborating and working with a world-class soloist can still maintain effectiveness in ministry and manage the conflict between adhering to religious expectations and pushing artistic boundaries. Dr. Baker's reason for recording this CD was to bring Salvation Army music to prominence with non-Salvationists. Sharing in a collaborative project with such a fine artist has certainly widened the evangelical outreach of Enfield Citadel Band to those from a non-Salvation Army background. Due to the new technically demanding works featured and the strong evangelical background with their themes, this has shown the balance of artistic excellence and innovation and conformed to religious expectations.

A number of reviews from musicians from The Salvation Army and the brass media can be found in the appendices. The reviews demonstrate that the interpretations borne from this unique collaboration between Brett and myself were of a high standard. The repertoire was heavy and has been viewed by some reviewers as too heavy and not entertaining, although it has had praise for the quantity of repertoire presented.

PROJECT THREE AND FOUR – PREMIERE OF
SIGNIFICANT WORKS



FAITH – DOROTHY GATES

ANOTHER WORLD – DOROTHY GATES

Figure 19

CHOICE OF COMMISSIONS FOR THE PH.D:

With a number of newly commissioned works being set by Enfield Citadel Band and myself during the course of my Ph.D studies, I found it a challenge to isolate which works would fit within this part of my portfolio. Martin Corder's *Songs of Ascent*, Roger Trigg's *My Hope* or Dr Dorothy Gates's *Faith or Another World* all provided an innovative challenge both musically and technically for myself and the band and were worthy to be included within this section of premiered works.

I have spent considerable time and effort in pushing Enfield Citadel Band into uncharted territory for a Salvation Army musical group and considered the works by Dr. Dorothy Gates, *Faith* and *Another World* as particularly apt. This also provided considerable symmetry to my overall portfolio with work by Dr. Dorothy Gates featured in three of my projects.

PROJECT THREE

PREMIERE OF *FAITH* – DR. DOROTHY GATES

BACKGROUND

This third project included in this portfolio seeks to examine and evaluate the processes building to a major commission of a new work for brass band culminating in a successful world premiere performance concert at The Royal College of Music, London on 11th October 2013. I instigated this artistic collaboration following a visit to The Queen Elizabeth Hall, London by The Salvation Army's New York Staff Band in 2012.

Composer Dr. Dorothy Gates (Figure 15) plays trombone with the New York Staff Band, subsequent to the visit of The New York Staff Band in 2012, I approached Dr. Gates to compose a new work for Enfield Citadel Band mirroring an atmospheric piece she composed and premiered during the New York Staff Band's visit entitled 'Hope'. This work was written as part of Dr. Gates's Doctoral research at Salford University (2011). The following evaluation examines the collaboration between myself and the composer, rehearsal issues, performers and collaboration with the production team to realise a satisfactory final delivery of the project in the form of a live recording.

Dr. Dorothy Gates is a Salvation Army composer, who in recent years has composed original music for Salvation Army brass band, which often pushes the boundaries of musical form and religious expectations (see project two – *Soul Origin*). She has balanced a rich and creative output with providing sufficient, accessible, religious musical literature for Salvation Army bands of varying standards.

On a personal level Dr. Gates is a distant relative, her Mother being a cousin of my Grandfather; on a professional musical level, our association extends back to 2003 when I was appointed as Musical Director of the Besses O'th Barn Brass Band and Dr. Gates would often send me new works. Dr. Gates is a Salvationist and has been

music editor for The Salvation Army musical editorial department based in New York since 2002. In 2011, she completed her Ph.D from The University of Salford.

She seemed the obvious choice to formulate a good artistic relationship and a subsequent approach was made with the desire to commission a new work.

Dr. Gates was keen to accept the invitation from myself to have a work commissioned especially as I did not restrict her creativity and allowed her freedom to be expressive in her writing. Salvation Army composers with a formal musical background relish the opportunity to write for a large event or an occasion, allowing them to express their art without many restrictions. For a Salvation Army music group, the prospect of producing a new musical work free from artistic restrictions and religious expectations is rare. I have had a constant conflict throughout my leadership of a Salvation Army Band and throughout this research in juxtaposing mainstream and progressive programming whilst maintaining all the indigenous elements of Salvation Army musical ministry. Through the premiere of this work *Faith*, I have been able to show that a Conductor of a Salvation Army Band can manage this dichotomy.

As well as premiering the work live I was also fortunate that amongst the many artistic outcomes and positives from this project, a studio recording (project four in this submission) was borne from this work with *Faith* becoming the title track of that particular recording project.

CONTEXT

The Royal College of Music has for many years been one of the World's greatest musical institutions. Many of this country's finest composers from the late 19th century and 20th century have studied there including Herbert Howells, Charles Villiers Stanford, Gustav Holst and Benjamin Britten. The current named 'Amyrillis Fleming' Concert Hall (figure 20) has been a 'cathedral' for many of the World's finest composers to display new music and has witnessed many premieres over the years.

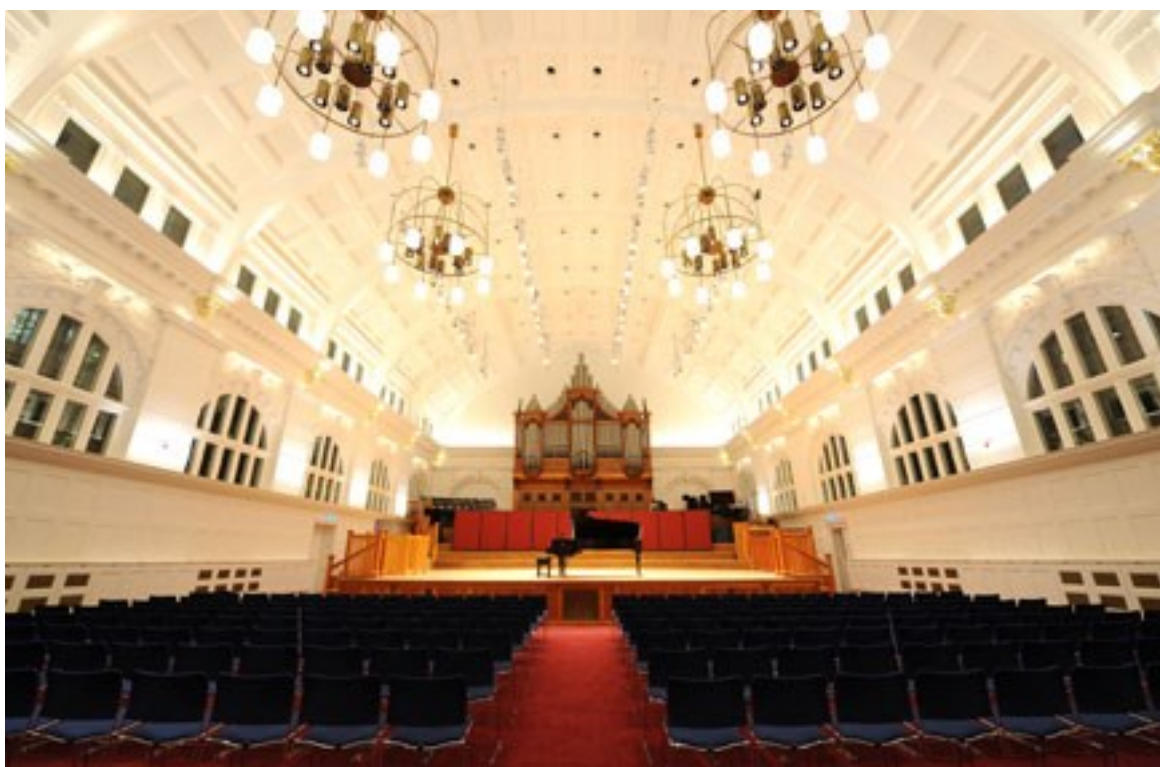


Figure 20

This has also been the venue for many concert performances by the Enfield Citadel Band entitled 'Annual Pre Contest Festival'. This concert has been part of the weekend festival of activities surrounding the National Brass Band Championships of Great Britain, held annually in October at the Royal Albert Hall, London. Enfield Citadel Band have performed a concert on the eve of the National Brass Band Championships of Great Britain for 69 years. It has always proved to be an occasion in which new works have been premiered. It is the longest running concert and event

surrounding the National Brass Band Championships and always features a guest virtuoso soloist or a group of an extremely high musical standard.

This annual concert affords me the opportunity to programme and perform well-known and established classic works from within Salvation Army music journals and supplement these with new pace-setting works.

The aggregate of a number of concerts and performances at this venue has offered me the chance to perform new and exciting works for band by composers such as Dr. Dorothy Gates, Dan Price, Martin Cordner, Professor Philip Wilby, Ray Farr, Dr. Peter Meechan and Roger Trigg. Furthermore, I have come to realise (through this project) how relevant Salvation Army bands are today, and how they along with their music can evolve to overcome artistic and technical challenges and developments but still maintain their functionality.



(Dr. Dorothy Gates, Dr. Brett Baker, Jonathan Corry, Martin Cordner and Roger Trigg pictured at The Royal College of Music, London on Friday 11th October 2013)

Figure 21

*Faith*³¹ is the second work of three works to be composed by Dr. Gates inspired by events, which have made a deep impact on her life.

Her first work in this trilogy, *Hope*, was inspired by a series of traumatic World events in 2006 – Israel’s invasion of Lebanon, the wars in Afghanistan and Iraq, the Darfur crisis and the on-going assault on Gaza and the West Bank.

Faith, whilst a commission from myself and Enfield Citadel Band, was composed in response to the impact and strong Christian faith displayed by Dr. Gates’s Mother, the work is also dedicated to Dorothy Wyatt and her faithfulness.

MUSIC

Rehearsing new and contemporary works with a group of musicians who have very set ideas of music and programming in their mindsets is a challenge that most progressive brass band conductors have to encounter. The trend within the past thirty years has improved due to a greater number of bandspeople having studied music at Music Colleges and specifically Conservatoires specialising in brass band instruments. An appreciation of new opportunities within the brass band movement can be witnessed by the work and collaborative projects undertaken by bands such as Tredegar.

On 12th May 2015, Tredegar Band conducted by Ian Porthouse took part in a unique venture alongside the Rambert dance company to premiere Gavin Higgins’s dance score, *Dark Arteries* at Sadlers Wells Theatre, London. This clearly shows how there is a change in brass bands wanting to accept new challenges, become more relevant and reach a wider audience.

Within Salvation Army banding, we conform to the religious expectations of the organisation. Similar to Military musicians, our primary function is not giving concerts and achieving a high level of artistic excellence, but it is supporting the evangelical ministry of The Salvation Army. Similarly within the Military, the priorities which they

³¹ Appendix III pg 210. *Faith* Full Score

have supporting state/ceremonial events and morale boosting concerts for front line troops far exceed any artistic excellence and musical prowess.

As a trained musician and Salvation Army Bandmaster, I find the conflict between achieving artistic excellence and innovation and adhering to religious form and expectations a difficult balancing act. It was my desire in 2008 when I commenced my leadership of Enfield Citadel Band to generate new works for Salvation Army bands, which were of musical interest to mainstream brass bands. *Faith* is a large descriptive work by Dr. Dorothy Gates, through it's performance on 11th October 2013, allowed us to perform a Salvation Army work of innovation and artistic excellence whilst also adhering to religious form and functionality.

The work *Faith* is in three distinct movements and is based on the story found in scripture, Joshua, chapters 3 & 4³² – this scripture depicts the children of Israel crossing the river Jordan.

Movement One depicts a river flowing, continuous running quavers starting quietly and building hint at the flowing river Jordan from it's source (figure 22) to full flow at bar 23 (figure 23). The first movement is predominantly driven by a compound rhythm feel, which allows for various cross rhythms to prevail hinting at uncertainty and ambiguity. The cross rhythms present at bar 23 symbolise the crashing waves and currents and in particular the cymbal crash in bar 27 entering on the second quaver beat of the bar.

³² Joshua 3 & 4, The Holy Bible New International Version, New York International Bible Society, 1978.

Faith

Dedicated to the faithful life of Dorothy Wyatt

DOROTHY GATES

I
Allegro $\text{♩} = 152$

Soprano Cornet E♭
Solo Cornet B♭
1st Cornet B♭
2nd Cornet B♭
Flage Horn B♭
Solo Horn E♭
1st Horn E♭
2nd Horn E♭
1st Baritone B♭
2nd Baritone B♭
1st Trombone B♭
2nd Trombone B♭
Bass Trombone
Euphonium B♭
E♭ Bass
B♭ Bass
Timpani
Triangle, Sus. Cym.,
Wind Chimes, S.D.
Glockenspiel,
Crash Cym., Gong,
Tubular Bells
Xylophone,
Gong, Tubular Bells,
S.D.
Drum Set

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11 Southern Lane, Warwick, NY 10990

Figure 22

23

6

The musical score for Figure 23, page 6, is a complex orchestral arrangement. It begins with a tempo marking of $\text{♩} = \text{♩}$ (in 2). The score is divided into 16 measures. The instruments listed on the left are: Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include fortissimo (ff) and forte (f). Specific performance instructions include 'To Xylo' and 'Crash Cym'.

Figure 23

A large climax builds to bar 164 (figure 24) when the music depicts the Ark of the Covenant hitting the river, the Trombones in octaves at bar 167 present 'keep on believing' a fragment of the Hymn Tune *Blessed Assurance*.

161 30

The image shows a page of a musical score for a brass and percussion band. The page is numbered 161 in the top left and 30 in the top right. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set. The music is written in 2/4 time with a key signature of one flat. The brass parts are generally marked with 'ff' (fortissimo). The percussion parts are particularly complex, featuring intricate semiquaver patterns. The score includes a 'Timp.' section and a 'To Tubular Bells' section.

Figure 24

In rehearsal this was a relatively easy movement to rehearse for the brass players, but proved challenging for the percussion section. The alternation of compound and simple time and the intricate semiquaver drum kit part proved to be a challenge for our percussionists, this required much rehearsal time and a considerable element of preparation away from the rehearsal venue for me as conductor and for the musicians involved. The time signatures used changing from compound to simple time (bars 49-73) created challenges within the running semiquavers in Solo Cornet, Baritone, Euphonium, Soprano Cornet and Glockenspiel.

Various amendments had to be made to the score for this first performance due to personnel issues and the lack of sufficient instrumentation strength within Enfield Citadel Band. The work was written for four percussionists, which is rare within

Salvation Army bands. At this stage we had the capabilities of three percussionists, the extra fourth part created a challenge for myself and the composer involving some collaboration to ensure the work achieved a good first performance.

Dorothy,

Faith is getting there. Percussionists are loving it and the stomping is evolving...

Can I ask you to check please about the 4 percussion parts please. We have tried a number of SA percussionists to do this, many are involved in the contest the following day and are unavailable for a rehearsal...

I'd rather not have someone at the concert sight-reading a piece like that, can you give some thought as to which part would least effect the piece if it were missing?

Sorry, we do have irons in the fire elsewhere, but need to have back ups.

With thanks

Jonathan

(J.Corry, personal communication, 01 October 2013)

Hi Jonathan,

I'll take a look at the score today and let you know . . . 3rd mvt. is easy . . . leave out the snare drum (even though I said otherwise last time!) 2nd mvt. is easy too I think as it is only written for 3 parts. . . . I think . . . I'll check. It sounds like I will have to re-think the 1st mvt for you for 3 players . . . i will before Thursday I promise. Understand the dilemma . . .

Dot

(D.Gates, personal communication, 01 October 2013)

In live performance the real challenge within this work was achieving satisfactory success of the stomping within the third movement. Dr. Gates introduces a Salvation Army Band for the first time to body percussion in the form of stomping (figure 25). This was not the first time body percussion was used in Salvation Army music; Morley Calvert used clapping within his *Canadian Folk-Song Suite* (1970) (see project Four). Not only were the bandsmen sceptical about this concept of stomping, they also had to co-ordinate this whilst playing the throughout the entire third movement.

III Allegro marciale $\text{♩} = 112$

290 Every player should stomp their feet. Make sure you marching from 8:20 to the end of the piece - even when resting. Use the dynamics on your part.

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Eb
- Solo Cor. Bb
- 1st Cor. Bb
- 2nd Cor. Bb
- Fl. Hn. Bb
- Solo Hn. Eb
- 1st Hn. Eb
- 2nd Hn. Eb
- 1st Bar. Bb
- 2nd Bar. Bb
- 1st Trom. Bb
- 2nd Trom. Bb
- Bass Trom.
- Euph. Bb
- E♭ Bass
- B♭ Bass
- Temp.
- Glock.
- Xylo.
- Dr. Set

Key performance instructions and markings include:

- Mans**: A box containing the number 290.
- pp**: Pianissimo dynamic marking.
- p**: Piano dynamic marking.
- f**: Fortissimo dynamic marking.
- Crank Cymbal - shake**: Instruction for the Glockenspiel part.
- S.D. - stomps off**: Instruction for the Xylophone part.
- Floor Tom**: Instruction for the Dr. Set part.
- To B.D.** and **B.D. - Wooden cymbal**: Instructions for the Tom-tom and Gong parts.

Figure 25

At the start of the third movement Dorothy instructs on each part that every player must stomp their feet (figure 26).

*Every player should stomp their feet,
like they are marching, from b.290 to
the end of the piece - even when resting.
Use the dynamics on your part.*

Figure 26

For the live performance given at The Royal College of Music, the stomping worked well and was much louder than we had rehearsed due to the Royal College of Music having a wooden floor to their stage. It helped assist the band to depict the children of Israel marching, creating a great piece of musical theatre, engaging and pushing the audience's expectations of what Salvation Army Bands can do.

The premiere of this work based on a biblical text from the Holy Bible manages to achieve artistic excellence and innovation as well as adhering to religious form and expectations.

Reviews of the concert where this work was premiered, may be found in the appendices.

PROJECT FOUR

PREMIERE OF *ANOTHER WORLD* – DR. DOROTHY GATES

BACKGROUND

The fourth project included in this portfolio seeks to examine and evaluate the processes building to a major commission of a new work for Brass Band and Brass Quintet, culminating in a successful world premiere performance concert at The Royal College of Music, London on 9th October 2015.

This premiere was borne from the inaugural Pangbourne College Brass Day on Saturday 31st January 2014. The Air Force Board of the Defense Council had given approval for the educational use of the Royal Air Force Squadronaires and the Brass Quintet from the Central Band of the Royal Air Force for the inaugural Pangbourne College Brass day.

Once the afternoon recital from the brass quintet had finished, I was introduced to Chief Technician Barry Stringer MBE from the RAF Music Services. I managed to convince Chief Technician Stringer and Tuba player SAC³³ Jonathan Gawn that a collaboration between Enfield Citadel Band and the brass quintet³⁴ from the Central Band of the Royal Air Force would be very exciting for both musical groups and for both organisations. They were very keen to initiate such a relationship but did stress to me the cost implications, which potentially could have been restrictive. If I agreed to raise money and donate all proceeds after expenses towards a Royal Air Force charity, this would have the effect of absorbing all the expenses of the Royal Air Force group. This offer was quickly agreed by me and subsequently ratified by the band locals³⁵ of Enfield Citadel Band soon after, allowing me to think about a performance opportunity and repertoire for any joint items. A Salvation Army brass band performing new works alongside a professional brass quintet was innovative and displayed a degree of artistry from both groups to wish to enter into such an artistic collaboration. Reviews of the concert are available within appendix 3B.

³³ SAC is the rank of Senior Aircraftsman within the Royal Air Force.

³⁴ A Brass Quintet consists of 2 Trumpets, 1 Horn in F, Trombone and Tuba.

³⁵ Locals is the name given to committee members of Salvation Army music sections.

CONTEXT

There is a lack of recognised repertoire for Brass Band and Brass Quintet with the exception of Derek Bourgeois's *Concerto for Brass Quintet and Brass Band* (1975). This work by Bourgeois is fiendishly difficult for brass band and brass quintet. My fear in selecting such a technically challenging work was the limited rehearsal time I knew I would have with a Military ensemble due to the cost implications. I decided that this piece would be too difficult to achieve a pleasing and unified performance for both groups. I suggested that a joint concert would be the ideal opportunity to commission a new work for Brass Quintet and Brass Band. This filled me with some excitement as this musical combination was new to Enfield Citadel Band and the first instance of any Salvation Army band to collaborate in performance with a Brass Quintet.

The Concert I decided would best suit this marriage of both ensembles was the Annual Pre-Contest festival held at The Royal College of Music, London on Friday 9th October 2015. This date worked for both the Royal Air Force musicians and for Enfield Citadel Band.

An added incentive for the Royal Air Force Music Services participation was that the concert was within close proximity to the venue of the National Brass Band Championships and they could therefore capitalise on a greater audience pool.



The Royal Air Force Music Services logo

Figure 27



The Brass Quintet from the Central Band of the Royal Air Force

Figure 28

With a strong established connection having been made with American composer Dr. Dorothy Gates, I made initial inquiries with her to write a new work for Brass Quintet and Brass Band similar in the style of a Baroque concerto grosso³⁶. Dr. Gates was very keen to be involved with such an artistic collaboration but did stress to me the difficulty she was experiencing with extra deadlines having to be met in her daily work role as music editor for The Salvation Army in New York.

I exchanged several facebook messages³⁷ with Dr. Gates where she indicated to me that she was unable to write something entirely new for this concert. I was slightly unsettled by this until Dr. Gates shared a work she had written for brass quintet as part of Ph.D research entitled *Another World*. Dr. Gates sent through several mp3 files of a brass quintet performing this work. The piece really impressed me in the writing style, the use of colour within the quintet and the development of musical ideas. Dr. Gates also suggested that she could rework this piece as a concerto grosso for brass quintet and band.

³⁶ Concerto Grosso is a form of baroque music in which the musical material is passed between a small group of soloists (the concertino) and full orchestra (the ripieno or concerto grosso).

³⁷ Appendix IV pg 280. Personal facebook communication with Dr. Dorothy Gates

MUSIC

*Another World*³⁸ is a Concerto Grosso for brass quintet and brass band in three movements. It is based on an original brass quintet of the same title, the last movement was premiered at Peel Hall in the University of Salford in December 2008 by the *Hallé Brass*³⁹.

The work explores the technical and textural possibilities of a solo brass group supported by the larger forces of a brass band. The melodic and harmonic language is based on the whole tone scale. Dr. Gates uses fragments from a theme by the late Leslie Condon. The opening three bars of his song, *A Song of Praise*⁴⁰ (figure 29).

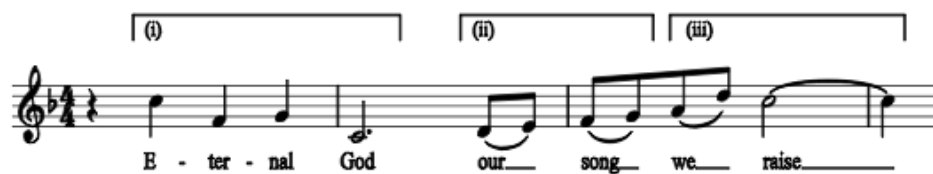


Figure 29

All musical ideas from accompaniment figures within the band through to melodic ideas within solo lines find their origin within these three bars. Dr. Gates splits this up into three smaller fragments for further development as labelled above.

Dr. Gates gives a brief outline of this three movement work in her introduction to the original brass quintet version found in her PhD portfolio.

The three movements follow a non-traditional pattern of fast, fast, faster. It is the material within, not the tempo, which distinguishes the individual character of each of each movement.

³⁸ Appendix IV pg 291. *Another World* Full Score

³⁹ *Hallé Brass* is a professional brass quintet made up from brass musicians from the Hallé Orchestra based in Manchester, England.

⁴⁰ Leslie Condon, *A Song of Praise*, The Musical Salvationist, Salvationist Publishing & Supplies Ltd., London, July 1965

- I Allegro ♩ = 120
- II Presto e legato ♪ = 240
- III Allegro ♪ = 284

Movement I is an interplay of compound and duple meter displaying a frantic and aggressive nature with moments of forced lyricism.

Movement II is fast yet completely lyrical and soft, with only one moment of real unrest. It is essentially a waltz with a trance-like ostinato. The long sustained melody suspended above gives the illusion of a slower tempo and so almost has the feeling of a slow movement.

Movement III is very fast and dramatic. It is solely developed around the idea of rhythmic tension. There are moments where the meter is either obscured completely or unstable and jittery at best (Gates, D. 2011).

For this rescored version for brass band and brass quintet, Dr. Gates has given the second movement solely to feature the sounds of the brass quintet, the band being marked as 'Tacet'.

From a rehearsal perspective, having one less movement to rehearse with quintet and band proved to be a positive move allowing more time for the band and brass quintet to rehearse the technically challenging first and third movements.

I initiated contact with the Royal Air Force group via SAC Jonathan Gawn who was my dedicated point of contact assigned to me. I sent SAC Gawn the score and parts to the original quintet during August 2015. Dr. Gates had tried to maintain the original quintet parts for the brass quintet throughout this revised score to ease rehearsing for the quintet. We arranged some rehearsal times for me to rehearse the quintet at RAF Northolt⁴¹ and for the quintet to join with the band closer to the concert date.

Dear Jonathan,
Good to chat with you earlier re: RAF and ECB collaboration on 9th October.
As per our telephone call earlier, I can confirm our availability as follows:

- 23rd Sept 12pm you visit us at RAF Northolt
- 5th October we visit you and ECB for a rehearsal at Enfield

Jonathan Gawn

London

(J. Gawn, personal communication, 06 September 2015)

Dr. Dorothy Gates contacted me via email on the afternoon of Monday 14th September 2015 attaching a completed third movement, I had a band rehearsal that evening and was looking forward to tackling the third movement.

Hi Jonathan,

Here is the score for the 3rd mvt. I am extracting the parts now – should be able to have them finished and mailed to you in an hour.

I hope that is enough time for you to print etc.

Dot

(D. Gates, personal communication, 14 September 2015)

⁴¹ RAF Northolt is the headquarters for the RAF Music services.

This was exciting and despite a markedly different time signature to the original score issued to the quintet, the music felt and sounded similar to the original and more accessible for two musical groups to rehearse separately. I knew the band had time to sort out their parts, but was not sure about the schedule of the RAF musicians. The differences between the two versions were rather stark as far as metre was concerned, the original parts were written in alternating 4/4 and 7/8 time, however the newer parts which featured only the band at the start of the work were using 3/8 time with the same rhythmic feel as the previous version. (figures 30 & 31)

III.

122 Allegro ♩ = 284 (♩ = ♩ throughout)

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

Figure 30

III.

Allegro $\text{♩} = 284 / \text{♩} = 95$ ($\text{♩} = \text{♩}$ throughout)
122

Trumpet in Bb

Trumpet in Bb

Horn in F

Trombone

Tuba

Soprano Cornet Eb

Solo Cornet Bb *ff*

1st Cornet Bb *ff*

2nd Cornet Bb *ff*

Flugel Horn Bb *ff*

Solo Horn Eb *ff*

1st Horn Eb *ff*

2nd Horn Eb *ff*

1st Baritone Bb *ff*

2nd Baritone Bb *ff*

1st Trombone Bb *ff*

2nd Trombone Bb *ff*

Bass Trombone *ff*

Euphonium Bb *ff*

Eb Bass *ff*

Bb Bass *ff*

Timpani

Percussion 1

Percussion 2

Figure 31

Rehearsing this music provided me with few challenges with the brass band and similar to when I rehearsed the brass quintet on Wednesday 23rd September at RAF Northolt. During the rehearsal with the quintet there appeared to be a very rhythmic section in the final movement, proving a challenge to achieve absolute accuracy even with professional musicians. Looking at the score I realised that moving some barlines would immediately resolve the issue and make a challenging section very playable (figures 32 & 33).

The image displays a page of a musical score for a brass band, labeled 'Figure 32'. The score is written for 26 measures, with a handwritten '266' in a box above the first measure. The instrumentation includes: Tpt. (Trumpets), Hn. (Horn), Tbn. (Tenor Trombone), Sop. (Soprano), Solo Cor. (Solo Cornet), 1st Cor. (1st Cornet), 2nd Cor. (2nd Cornet), Flugel (Flugelhorn), Solo Hn. (Solo Horn), 1st Hn. (1st Horn), 2nd Hn. (2nd Horn), 1st Bari. (1st Baritone), 2nd Bari. (2nd Baritone), 1st Trom. (1st Trombone), 2nd Trom. (2nd Trombone), Bass Trom. (Bass Trombone), Euph. (Euphonium), Eb Bass (E-flat Bass), Bb Bass (B-flat Bass), and Timp. (Timpani). The score features various musical notations, including dynamics like *mf* and *mp cresc.*, and articulation marks. Handwritten annotations in red and black ink are present: a red 'Δm' is written above the first measure, another red 'Δm' is written above the Soprano part in measure 17, and a black 'Δm' is written above the Solo Horn part in measure 17. A circled '6' is written above the Solo Horn part in measure 17. To the right of the score, there are handwritten numbers '9' and '4' stacked vertically. The score is set in a key signature of one sharp (F#) and a 2/4 time signature.

Figure 32

18

275

Piu mosso

mf cresc.

Handwritten annotations (blue ink):

- 4/4
- 6/8
- 4/4
- 4/4

Instrument parts listed on the left:

- Tpt.
- Hn.
- Tbn.
- Tba.
- Sop.
- Solo Cor.
- 1st Cor.
- 2nd Cor.
- Flugel
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bari.
- 2nd Bari.
- 1st Tron.
- 2nd Tron.
- Bass Tron.
- Euph.
- Eb Bass
- Bb Bass
- Timp.

Figure 33

I ensured that these necessary changes were communicated and rehearsed with the band prior to the tutti rehearsal with the RAF quintet on Monday 5th October so as to ensure that all our rehearsal time was maximised achieving a good ensemble and balance.

Throughout working on the premiere of this work, I have shown that a Salvation Army conductor/Bandmaster is able to follow a path of musical innovation and artistic excellence while at the same time adhering to and serving rigorous religious and ritualistic traditions and expectations. Whilst the performance of this type of music may not be readily accessible or relate to the general public in a religious way such as a hymn tune would, the music and theatrical exchanges between both groups created a spectacular atmosphere. The reviews featured in the appendices show that innovation within Salvation Army banding is welcomed and that the musicians, composer, conductor, RAF Music Service and Salvation Army Banding have all benefited from this unusual artistic collaboration.

Additional email from Dr. Dorothy Gates

Hi Jonathan.

it was really good to chat with you today. Sorry I had to cut it short . . . but our American Band Journal had to go to print today so life was a little insane.

I just wanted to thank you for your incredible support of my music. I don't really know how to thank you or the band. Most bandmasters and most bands aren't too willing to take a risk but you and Enfield are and I love that about you (plural hahaha!) Composers over the centuries have had to not only develop their craft and stay true to who they are, they also have had to find people who are willing to be "keepers" of the "holy grail" . . . and by that I mean people who are willing to cherish and promote the music given to them by composers. You are a true champion of the composers of this era and for that there are no words adequate enough. What you are doing has eternal consequence - never forget that. So thank you Jonathan and Enfield Citadel Band.

Take care

Dorothy

(D. Gates, personal communication 24 September 2015)

PROJECT FIVE – FAITH – SPS 341 CD

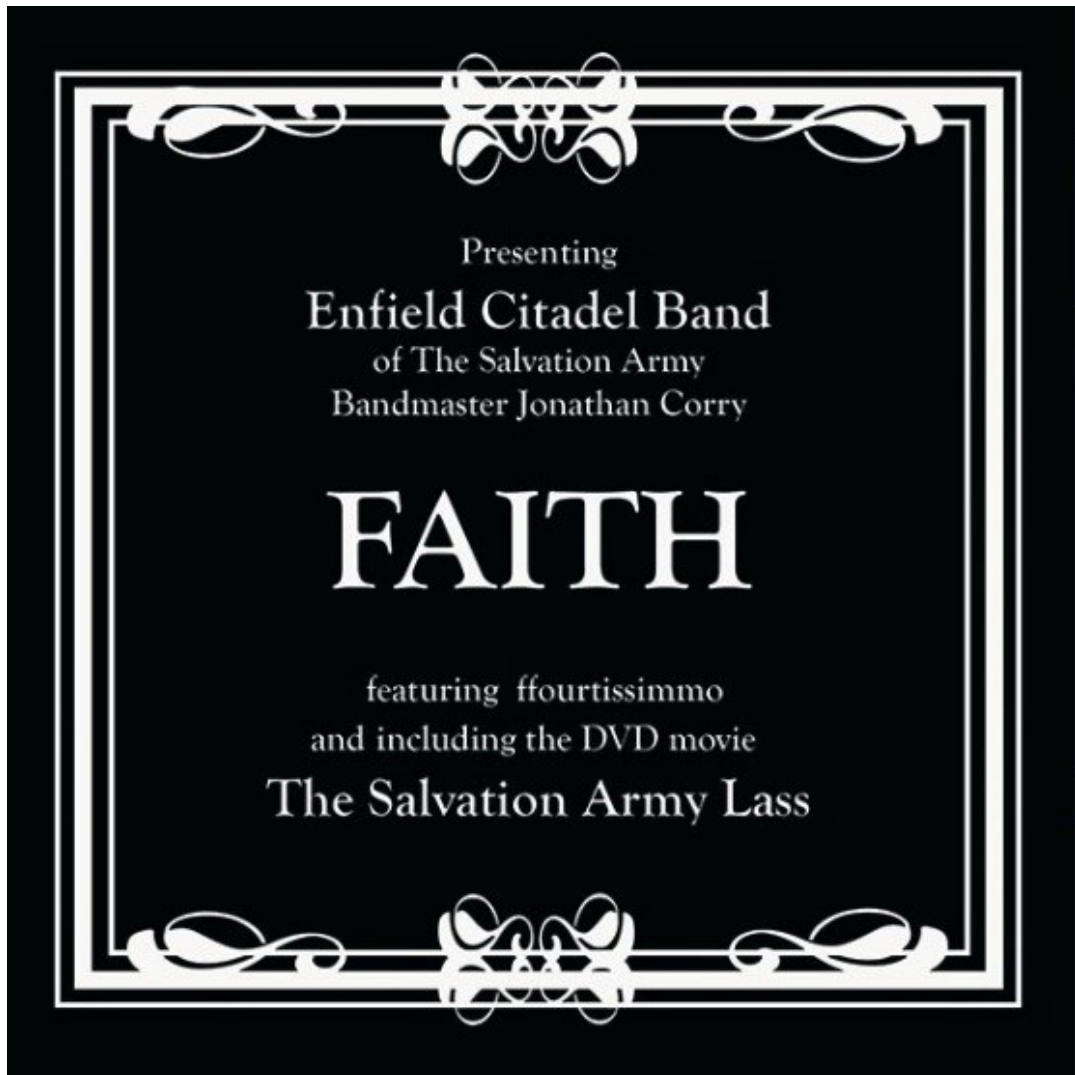


Figure 34

BACKGROUND

Enfield Citadel Band enjoy a following throughout the world for their high standards in musical ministry. Through their relatively substantial discography within The Salvation Army sphere, they have influenced many musicians around the world.

I therefore understand that one of my roles as a Bandmaster is to be an advocate of new music as well as reviving significant works, which have made an impact on Salvation Army band music. The marriage of older, established works with contemporary works in concert and recordings such as music from Dr. Dorothy Gates such as *Faith* displays that I have pushed the boundaries of convention. It also assists in revitalising repertoire for Salvation Army music programmes gradually introducing and aurally challenging the listener.

A considered approach to this academic work and the project which follows involved revisiting some historical Salvation Army band music which, at the time of publication created interest due to new compositional ideas and techniques. These techniques included the use of specific percussion instruments such as a cow bell for the first time in Salvation Army music and incorporating body percussion in the form of clapping within the piece. It was considered fundamental that the whole project was cohesive in it's theme but also was an enjoyable recording for the listener – constantly aware of the dichotomy being faced in producing an artistically sound recording project and serving the ministry and religious expectations of the Salvation Army. This recording is hinged on three new works of interest *Faith* (2013), *My Hope* (2013)⁴² and *The Salvation Army Lass* (2011)⁴³, which have pushed boundaries of convention and form within Salvation Army music, providing challenges for the performer and the audience.

The unusual marriage of brass band, piano and extended percussion within Salvation Army music required to perform *The Salvation Army Lass* combined with it's duration of seventeen minutes duly confirmed this item as the centre-piece of the project. The instrumentation required is greater than the normal standardised Salvation Army

⁴² Appendix V pg 325. *My Hope* Front page of Score

⁴³ Appendix V pg 341. *The Salvation Army Lass* Full Score

Band configuration (see Historical Background page 5) and provided a challenge to me as a conductor and to the band in creating a cohesive balance and ensemble with extra musicians. Along with the recording company and several interested parties, we decided that having the album title of 'The Salvation Army Lass' could be misinterpreted and verge on the sarcastic, given that there are no female members presently in Enfield Citadel Band. Having no female members is not a decision which has been made by myself or indeed the band, this is purely circumstantial and mirrors the trend around Salvation Army bands in the United Kingdom who are predominately dominated by men in comparison to the trend from the secular brass band world. This is contrary to William Booth's encouragement of 'bands' in a General Order which appears in *The War Cry*.

“We do here express our desire that as many of our officers and soldiers generally, male and female, as have the ability for doing, shall learn to play on some suitable instrument”
(Booth, W. 1880, 27 March).

Socio-economic factors from 19th Century Great Britain created what was essentially a recreational activity that was dominated by men and although The Salvation Army were keen to have women and men on equal footing in every aspect. It was a struggle within the United Kingdom to encourage women to play brass instruments.

“The symbolic association of brass instruments with the male gender seems to have held strong in the Victorian period. Certainly there is no evidence of women or girls playing in brass bands in Britain, though there is abundant evidence of female brass players in the USA in the same period. Because banding was essentially a working-class activity, these instruments never made it into the bourgeois drawing room either” (Herbert, T. 2000 p. 65).

I settled on the title '*Faith*' which was appropriate given that another substantial work with this title (project 3) was included in the final track listing and the various composers featured had all pioneered or indeed took a step of Faith and belief within their progressive and pioneering writing to give us their works. The initial steps towards this project and its production took place in 2013 at our Annual Pre-Contest Festival held at the Royal College of Music on Friday 11th October.

DEVELOPMENT

Following a successful recording session with trombone virtuoso, Dr. Brett Baker in May 2013 entitled *Novus Vox (Song of Joy)* (see project two), several *ad hoc* meetings with the band locals of Enfield Citadel Band took place. As part of an arrangement which the band entered into with trombone virtuoso Dr. Brett Baker prior to recording the CD *Novus Vox*, we had invited Dr. Baker as our guest soloist for our annual Pre-Contest festival. This therefore governed some of the music selection for that concert and allowed us to premiere several new trombone solos as featured on the recording (project two) to be released that evening.

My aim as Bandmaster and Conductor was to deliver a concert programme which incorporated a major established brass band work from a leading Salvation Army composer. On this occasion it was the music of Ray Steadman-Allen that was to be featured, specifically his large scale work *Daystar* which was written for the Salvation Army's 1978 International Congress. It was given its premiere performance in the Royal Albert Hall by the massed bands of Melbourne Staff Band, New York Staff Band and the International Staff Band. Music from Steadman-Allen is the most performed brass band music in the world. Steadman-Allen's musical output as an editor for both The Salvation Army and secular brass bands is evidenced through his employment as a music editor for The Salvation Army and in 1960, for the brass band publishing company Wright & Round Publishing. During his time at Wright & Round Publishing, he produced a small hymn tune book for brass bands entitled *120 Hymn Tunes for Brass Bands*. Affectionately known throughout the World as 'the red books', Steadman-Allen's simple, four part Hymn Tune books became a much-loved resource used for band training in ensemble, intonation and balance throughout the world.

Such a prolific and well-known large scale work as *Daystar*, this allowed me to juxtapose some brand new works at this concert. *Faith* written by Dorothy Gates (see project three) and *My Hope* by Roger Trigg were premiered at this concert and formed a strong starting point to this recording project.

REPERTOIRE

I had a clear idea of items which would make a balanced and enjoyable programme CD for the listener and also showcased certain works which were pioneering when first published. This confirmed and further galvanized the dichotomy with which I have been constantly faced: adhering to organisational expectations and functionality from within The Salvation Army and at the same time redefining artistic boundaries to create a relevant and acceptable programme recording.

The organisational expectations of The Salvation Army for its musical groups is clearly defined in the mission statement for all Salvation Army musical groups, placing evangelicalism as the main emphasis for all music making.

“To bring glory to God and to make him known” (The Salvation Army [SA], Orders and Regulations, Territorial Headquarters, 2000).

Similar to Salvation Army musicians are military musicians who can perform at an extremely high virtuosic level but also share similar constraints to their music making. The expectations from military hierarchy about music is that musical contribution merely adds to ceremonial events and morale boosting concerts for troops around the world.

“Through Music, Service Bands are to sustain and develop the moral component of fighting power, support State Ceremonial, and achieve influence in order to further Defense and National interests.” (Corps of Army Music, 2015)

Military conductors have to balance a similar dichotomy to Salvation Army musical leaders in finding ways to present new artistic ideas and innovations whilst maintaining traditions and organisational expectations.

My decision to use established concert works alongside new, innovative and pace-setting premieres of works was made from an economic and marketing perspective to ensure that our usual market of potential listeners remained large.

Donald Osgood's stylish March *Mountain Camp* (1975) published in the Triumph Series⁴⁴ had been featured for some time on band programmes since our visit to Switzerland in June 2013. This sprightly march was written after the Swiss Music Camp held in Adelboden in 1969 and originally entitled 'Camp 69'. It uses the popular Swiss folk song by Johann Lüthi *Vo Luzärn gage Wäggis zue*. Osgood also incorporates the use of a cow bell (figure 35) and a yodeling cornet motif (Figure 36) for the first time within Salvation Army Band music.

The image shows a page of a musical score for 'Praising God (M.S. July, 1913)'. The score is for a 13-part band and includes parts for Cornets, Horns, Baritone, Trombones, Euphonium, Basses, and Percussion. The percussion part includes a 'Cow Bell' and 'Tri.' (Triangle). The score features dynamic markings such as 'p' (piano) and '2nd time only' instructions. The key signature is one sharp (F#) and the time signature is 2/4. The score is numbered '12' in the top left corner and 'T.S. 781-784' in the bottom right corner.

Figure 35

⁴⁴ Triumph Series is a mid-sized collection of published works for The Salvation Army which is based on smaller brass band scoring of 13 parts.



Figure 36

Paul Lovatt-Cooper's *Fire in the Blood* (PLC Music, 2011) had been featured as the finishing item in October 2013 at the Annual Pre-contest Festival at the Royal College of Music and was also featured on this recording. *Fire in the Blood* was a strong recommendation from the band and several supporters of the band, despite some reservations from myself regarding its musical structure sitting alongside new works. In comparison to other large works within this recording project, this was structured differently. Lovatt-Cooper had woven popular Salvation Army songs and melodies into what is essentially a concert selection linked together with simple percussion effects. It did however break new ground in Salvation Army approaches; specifically, it was written by a non-practicing Salvationist composer using melodies specifically indigenous to and published by The Salvation Army. Paul Lovatt-Cooper has a Salvation Army background, his compositions are frequently featured by Salvation Army bands throughout the World due, in part to his cinematic and popular style of composing. Here, he knits together Salvation Army melodies into what audiences view as an exciting, cinematic and climactic work. It appears to agree with audiences wherever it is performed and has proved to be very popular within brass band programmes for its accessibility for the listener. He has had similar popularity with other works including *Vitae Aeternum* (2008) and *Enter the Galaxies* (2009). Lovatt-Cooper has performed at a high level within brass band circles having been a member of the percussion section of Black Dyke and Fairey brass bands. He was

approached by Dr. Stephen Cobb, Bandmaster of the International Staff Band of The Salvation Army to write a work to be included in the band's programme at the Royal Albert Hall on the occasion of their 120th celebration concert on 4th June 2011, the outcome was *Fire in the Blood*.

Roger Trigg's new work written for the October 2013 Pre-contest festival *My Hope* is written in three distinct movements and proved a most appropriate addition to this recording project. The first movement utilises a cryptogrammatic motif similar to that used by Dmitri Shostakovich, who used his initials DSCH (notated 'D' 'Eb' 'C' and 'B') to represent himself⁴⁵. Roger Trigg's motif which is first heard in bar 3 in the xylophone, cornets, euphonium and trombones is comprised of the notes 'E' 'C' and 'B' which is a reference to Enfield Citadel Band. (Figure 37)

The image shows a page of a musical score titled 'MY HOPE (2)' by Roger Trigg. At the top, it says 'Cin. Ferta - 96' and 'for the Salvation Army'. The score is arranged for various instruments: Soprano Eb, Solo Cornet in Bb, 1st and 2nd Cornets in Bb, Flapophoon, Solo Horn Eb, 1st and 2nd Horns Eb, 1st and 2nd Baritone Bb, 1st and 2nd Trombone Bb, Bass Trombone, Euphonium Bb, Bass Eb, Bass Bb, Trumpet, Xylophone, and Drum Kit. The score shows the initial motif in bar 3 across several instruments. The xylophone part is marked 'mf' and 'C. (dark stick)'. The brass parts are marked 'mf' and 'C. (dark stick)'. The score is in 2/4 time and has a key signature of one flat (Bb). The copyright notice at the bottom reads 'Copyright © 2011 www.rtrigg.com'.

Figure 37

The central emotional core of the work (letter E) also uses the notes 'E', 'C' and 'B' as the melodic stimulus, (figure 38) leading into the final movement where Roger utilises Herbert Howells majestic hymn tune *Michael 'All My Hope On God Is Founded'*. (figure 39).

⁴⁵ String Quartet No. 8 and Symphony No. 10



Figure 38

This particular hymn although common within the Anglican church hymnals is not in the current Salvation Army Songbook. The inclusion of this hymn in this work was progressive for Salvation Army banding as this will be included in the new and updated Salvation Army Songbook due to be published in June 2015 and released at The Salvation Army's International Congress at the O2 Arena, London. The inclusion of *Michael* also allowed us to showcase a work featuring a melody composed by a former student at the Royal College of Music.⁴⁶

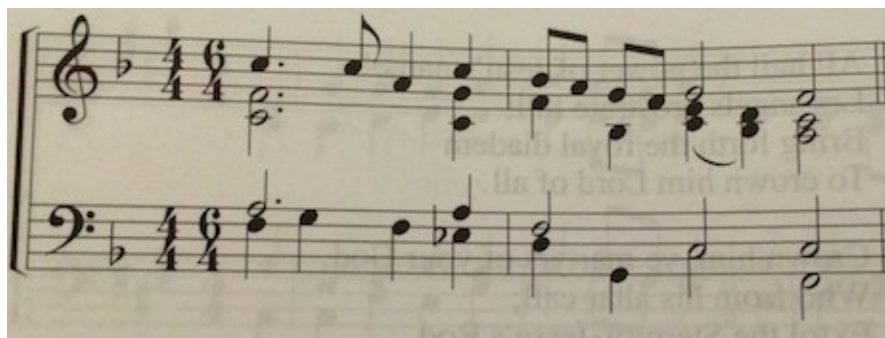


Figure 39

Philip Wilby's *Wondrous Cross* (2005) originally written for SATB choir and published within the Salvation Army's *Songster*⁴⁷ journal was requested for band by Enfield Citadel Band in 2009. This ethereal and haunting setting of the Isaac Watts' hymn

⁴⁶ Herbert Howells studied at The Royal College of Music from 1912 under the guidance of Hubert Parry, Charles Villiers Stanford and Charles Wood.

⁴⁷ *Songster* is the name given to a choir member within the choir (or Songsters) within The Salvation Army.

When I Survey the Wondrous Cross first appeared to the band in a version for band and voices, it is this version we chose to record. The choice of which choir to use was difficult as we needed a group that would record quickly, professionally and separately to the band, allowing us to maximise the studio time we had for other full band items. We had used the vocal quartet *Ffourtissimo*⁴⁸ previously in our movie themed concert in July 2012, they were fine singers all of whom were busy freelancing with Opera companies around the UK and European. I had a good working relationship with them and they were willing to sing this one track to be included on our disc, which furthered the uniqueness of this project.



Ffourtissimo professional vocal quartet

figure 40

Morley Calvert was an eminent Canadian Salvationist musician whose chief claim to fame in the wider brass band world was the composition of the very first European Brass Band Championship test piece in 1978 – *Introduction, Elegy and Caprice*.

⁴⁸ Ffourtissimo are a dynamic quartet of young professional London-based singers.

Within Salvationist circles his output was limited in total to twenty works in the various journals of The Salvation Army, but included the three movement work, *Canadian Folk-Song Suite* (1970) based entirely on secular songs.

1. *Marianne s'en va-t-au Moulin*
2. *She's like the Swallow*
3. *J'entends le Moulin*

The first movement translates as 'Marianne went to the Mill' and is full of fanfares, humourous touches of the kind that the French composer Francis Poulenc would have been proud. The treatment of movement two is both elegant and poignant before the Final movement which literally translates as 'I hear the Mill'. It is a light hearted 'moto perpetuo', gathering pace and energy before a whirlwind close.

Canadian Folk-Song Suite was first published in the Festival Series Brass Band journal by the Salvation Army in 1970. An interesting feature and development for Salvation Army bands lies within the third movement of this work. Here Morley Calvert incorporates body percussion in the form of clapping into the band parts, this had never been used up to this point in Salvation Army band writing (figure 41). The inclusion of this work helps provide a historic link to the innovation displayed throughout the recording as well as providing an enjoyable brass band work to complement any of the new compositions featured.

The Salvation Army Brass Band Journal Full Score (Festival Series) 329-332

Figure 41

The Salvation Army Lass was originally written as part of Dr Dorothy Gates's PhD (2011) portfolio during her doctoral research in composition at the University of Salford using the combined forces of brass band and piano. It formed the major work of this recording project.

We were still in possession of the score and parts after its premiere in Broxbourne Civic Hall in July 2012 and upon further investigation, I discovered that this large scale seventeen minute work had never been recorded with the accompanying film onto a DVD. I also discovered that a brass band has never commercially provided a constant soundtrack to a film. The only near exception being Mark Herman's comedy-drama feature film *Brassed Off* (1996).

Liaising with the recording company World of Sound gave me the chance to ask the necessary questions regarding the technical viability of creating a DVD which incorporated music alongside a movie and to discuss the various challenges. Project manager Nicki Tonge from World of Sound welcomed the recording concept and that of the DVD element but stressed the need to check with Senior Producer Adam

Goldsmith and audio visual technician Daniel Locke regarding the increased editing and recording required. To marry the audio from the band and piano along with the visual from the movie would of course have a considerable impact on the budget of the project. Like most composers, the prospect of having their work realised, recorded and performed was a large attraction to Dorothy Gates. Despite some financial difficulties we had in additional recording and editing costs and some reluctance from the recording company to entirely support the project financially, Dorothy was willing to contribute financially alongside the band in making this artistic and engaging collaboration come to fruition.

RECORDING

Returning reasonably quickly after a concert to record large works which you have premiered is always the most efficient and effective way to produce a CD. The group should still have the various works in their memory and can remember most, if not all of the various subtleties and nuances which are given during a performance and can easily reproduce these in a recording scenario. Unfortunately this was not to be the way in which this recording was to work. Due to an increased workload from World of Sound, we were unable to find an appropriate date to satisfy the band diary and the recording company until 6th – 8th February 2014 which was approximately four months after performing several of the works in concert.

The venue chosen was All Saints Church in East Finchley, London. This was recommended by several acquaintances who have recorded there with the International Staff Band of The Salvation Army and other Salvation Army musical groups as well as being a known venue to the recording company. This venue provided all the necessary attributes for a good recording location within London. It had ample space within the church itself and good parking, it was hidden away from a main arterial route into central London and therefore had minimal traffic noise. The job of setting up the band seating is generally dictated by the placement of the various microphones used within the recording under the supervision of Senior Producer Adam Goldsmith. Adam would assess the space well and with the use of simple soft rugs and blankets adapt the space so as to limit any unnecessary or vulgar reverberation detracting from the effectiveness of the recording. With the considerable editing and post-production work I knew would take place on this project through using a singing group and fusing brass band music to a seventeen minute long feature film, I wanted to minimise the need for extra and any unnecessary workload for the production team.

My available time to record in the church was governed by the religious use of the building and the daytime employment of the various bandsmen, not to mention the added pressures of commuting at rush hour times to a venue several miles away in Greater London. I utilised the time available from 18:30 until 19:00 on Thursday 6th and Friday 7th February to warm up and run through some lighter material which also allowed the recording engineers to execute any minor adjustments or fine tuning

which may be required. This allowed for a degree of flexibility to enable those who may have been travelling from a considerable distance to commit to a proper session start at 19:00.

From the outset it was my plan to record the bulk of the large-scale works on the Thursday and Friday evenings. This allowed for some fulsome band playing which quickly settled the band into the rhythm of the recording process. *The Salvation Army Lass* and *Faith* were broken between the Thursday and Friday evenings to facilitate percussion personnel issues with one of the evenings. The negative side to this was the tough task of ensuring that the various separate sections of music recorded were catalogued and easily referenced for post production editing. I have had a good working relationship with Senior Producer Adam Goldsmith for fifteen years, we both studied together at The Royal Northern College of Music. We approach each of the sessions and the recording material in a similar methodical manner, adjusting to instrumentation and physical requirements of the musicians.

Church staff had allowed the recording equipment to be positioned in the foyer, which was far enough away to provide adequate separation from the performance area. Alongside the recording engineer Melissa Dee, was Senior producer Adam Goldsmith acting as another set of ears to assist and obtain the very best possible recording available. I am also privileged within my role as Bandmaster of Enfield Citadel Band to be one of the successors of the doyen of Salvation Army Bandmasters, James Williams MBE. It is always good to have James Williams attend our recording sessions, with his many years of experience, he is a most trusted and valued pair of ears within a recording situation. James was in his 90th year and was still mobile and capable of conducting the band in small works. He was not aware of my intention to invite him to conduct Leslie Condon's Festival March *Celebration* on the Friday evening recording, saluting his loyal service to the band over the past 70 years, firstly as a cornet player, then as Bandmaster for an impressive 38 years.

I have learnt as a conductor that whilst on the podium for a recording, you cannot always hear everything that is going on and how it sounds via the recording medium. Total respect is required between the producer, conductor and recording engineer during a session to enable the most efficient and effective use of time. I have used Adam Goldsmith and James Williams MBE on most of my recording projects and have found them to be invaluable and respect their judgement implicitly.

The task of recording in the studio in the present day is now one which is really only the commencement of the production of a recording; so much post production work took place on this recording. Pressures of personnel availability and cost implications on the project of hiring expensive tubular bells which is an item within Salvation Army bands that would seldom be scored, if it was, it would be cued as an option on glockenspiel.

Our recording venue for this project was in Greater London, making further costs to the hiring of tubular bells over three days. I was keen to ensure the recording of *Faith*, *My Hope* and *The Salvation Army Lass* which all featured tubular bells, explain why not present in SA bands were true to their original scores. I spoke with Adam Goldsmith who suggested that he used Reason MIDI software⁴⁹ which he had employed with great effect in an earlier project *The Bandman's Tale* (see project one) to recreate an authentic tubular bell sound. I was satisfied that the various passages with tubular bells would be well represented using this software and once again trusted the judgement of Adam Goldsmith.

Within *Faith*, the third movement (figure 42) is a March where the whole band stomp their feet as if they are marching, this continues to the very end and is a very effective and visual element of performing this work. The instruction given to the whole band at the start of the third movement details that every bandsman should stomp their feet until the end of the piece and mirror their printed dynamics. Due to losing the visual theatre of the performance of *Faith* in the studio, I ensured this stomping feature was recorded separately to the band parts to heighten this effect through a layering process. During a break on the Saturday, I invited several bandsmen who I selected due to the various types of shoe tread they were wearing to stomp their feet under my direction. I wore a pair of headphones and received a metronome click for the tempo which I had set when I had recorded the beginning of the movement with the band on the Thursday evening. The bandsmen responded well and stomped for over thirty seconds before we recorded over this three times layering each version on top of each other and moved the stomping slightly out of time to achieve an effect of a large army of men marching.

⁴⁹ Reason is a digital audio workstation for creating and editing music and audio developed by software developers Propellorhead Software. It can be used as a virtual music studio or as a collection of virtual instruments to mimic live performance.

III Allegro marciale $\text{♩} = 112$

290

Enter: players should march down their lines like they are marching - from 4:290 to the end of the piece - even when resting. Use the dynamics on your part.

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. D, 2nd Hn. D, 1st Bar. Bb, 2nd Bar. Bb, 1st Tron. Bb, 2nd Tron. Bb, Bass Tron., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xyle., and Dr. Set. The score begins at measure 290 with a *pp* dynamic. The woodwinds and strings play a rhythmic pattern, while the brass instruments have rests. The percussion section includes timpani, glockenspiel, xylophone, and drum set. The score concludes with a *pp* dynamic and a *rit.* marking.

figure 42

MOVIE – THE SALVATION ARMY LASS

The Salvation Army Lass employed the considerable use of a piano along with the band. Often the piano would be playing solo lines that weren't covered by the band or the large percussion score. In our premiere of this work in July 2012, the piano part was performed by my wife, Louisa Corry who performed this part well. Louisa is Director of Nursery at a private school in Berkshire. Finding time to fit in a visit to Wellingborough, Northamptonshire during the school term was extremely difficult and I suggested that the piano part be played by Richard Phillips. Richard Phillips is currently music promotions manager based at Salvation Army Trading Company limited (SATCOL) in Wellingborough. SATCOL owns World of Sound and SP&S Ltd. and both companies share the same premises in Wellingborough. He is also a former Bandmaster of Enfield Citadel Band; for the bandsmen to renew a link with their former leader, this was deemed as a positive. Richard Phillips has his office (along with electric piano) opposite the World of Sound office and was very pleased to be asked to collaborate with us on this project. Adam Goldsmith issued Richard with a draft copy of the band audio recording, a score and a piano part for him to familiarise himself. This worked perfectly well and Richard performed the part within the given editing time frame over one of his work breaks at SATCOL.

Following the initial editing stage which was completed by the recording team, I received a first proof of the audio recording and was offered a subsequent visitation to the editing suite several weeks later on 19th March to complete several necessary amendments. My goal was to ensure the band sounded balanced, any percussion overdubs were in the correct place and the various sections, which were fragmented for recording purposes, were effectively edited to create a cohesive work. The editing of the band parts and sound was good, with only several little issues involving ensemble and tuning which we were able to rectify using the technology available in the editing suite.

My main issue in getting this project absolutely correct, was fusing the audio recording with the visual movie picture. When we performed this live in July 2012 I had received two DVDs from Dorothy Gates; one with a synthesized MIDI audio and

one without audio. I spent hours preparing the score and watching the movie with the audio version to familiarise myself with the challenges involved. It also gave me the opportunity to become confident with the various sudden changes in tempos (eg: bar 272 and bar 389) and various areas where ensemble was likely to waver. Within Salvation Army banding, this sort of performance and indeed the preparation for the performance was breaking new ground as a Salvation Army band had never performed the complete soundtrack to a movie before.

In Australia, bands such as Sydney Congress Hall Salvation Army band began experimenting with audio visual effects under the leadership of Bandmaster Barrie Gott in 1982 when they gave the premiere of their 'Brass Encounters' programme.

First conceived by Colin Calcott and Barrie Gott, the whole presentation was devised as a 'theatre-piece' employing the full panoply of audio-visual special effects and whatever music, sacred or secular, was deemed appropriate to build a challenging climax. (Holz, 2006, p.324)

Barrie Gott assumed a role in the United States as a Divisional Music Director (DMD) for The Salvation Army, leading him to resign as Bandmaster of Sydney Congress Hall Salvation Army Band to relocate to the United States. His chosen successor was Salvationist Ronald Prussing, a busy professional trombonist and Principal Trombone with the Sydney Symphony Orchestra.

Ronald Prussing became Bandmaster of Sydney Congress Hall Salvation Army Band in 1984, he further developed the 'Brass Encounters' programme for the ongoing ministry of Sydney Congress Hall Salvation Army Band which included two international tours during his tenure. Bandmaster Ronald Prussing utilised special skills of band members such as Colin Callcott, with his connections within the advertising industry, he assisted in making the 'Brass Encounters' programmes.

I managed to make contact with Ronald Prussing, receiving a subsequent personal communication from him where he details some of the processes involved in making a visual concert programme come to fruition.

Dear Jonathan

Please accept my apologies for replying to you late. Along with a fairly heavy work schedule, a visit to New York to visit a new grandson, and organizing an RSA tribute night on behalf to the Eastern Territory, I have been a little time poor.

The Audio visual idea came about because Barrie Gott was finding lighter - music arrangements, and composing music eg. Light-Walk for SCH Band to play in our outdoor afternoon engagements. SCH used to be an all day corps, and the band would do an afternoon playout, followed by an open-air every Sunday.

A guy who was in the band at the time (Colin Callcott) who had transferred into the corps from Wellington, got an idea to put slides and produce the concert visually, rather than just simply get up and play, much like an orchestral concert, as so many of the SA Band programs had been.

He worked at the time, for an advertising company and had a friend in that company who was an expert in these matters, and so the Brass Encounters concept was born. The first concerts were raw, but a huge success.

Barrie conducted the first concert, and then headed to LA as the TMD. I took over the band in 1984. We had already accepted an invitation to tour Canada, and so I felt that we had to present something new conceptually. To this end I asked John Cleary to help produce Brass Encounters on tour and this he did. John is a highly gifted journalist, and has a real gift for putting visuals to music.

We purchased 2 Kodak projectors, a dissolve unit, and then photographed our images on film. This was always an enormous task, as each frame had to be mounted in a glass mount so that the focus remained the same for each slide.

Any word slide had to be photographed in Black and White reversal film, so that we could project white words onto the screen. As you no doubt see, producing a 'Brass Encounters' concert was a major undertaking that required an enormous amount of work and planning.....

(R. Prussing, personal communication extract, 22 June 2015)

From its live performance in July 2012, several challenges were encountered. The main over-arching challenge in live performance is marrying the distinct sections of music at a specific point to the correlating visuals on the screen. Technology and its precision timing allows for no artistic license or freedom, which I found to be a very strange and unfamiliar territory, particularly as I usually enjoy rubato, phrasing and

other expressive musical elements during performance. On this occasion I had to adapt and serve the visuals on the screen in a similar way to how an operatic conductor would react to their visual cues. An operatic conductor has to be reactive to the theatre element on the stage and realise that the music in itself was not the end artistic presentation. The juxtaposition of the music and the video together is what created an extremely worthwhile artistic presentation.

Without the use of a click track⁵⁰ it was apparent against the relentless perfect timing of the film that the human element of error would and could cause problems if I was to try and conduct only using the metronome marks.

In contrast to the experiences of Ronald Prussing and Sydney Congress Hall Salvation Army Band, their presentations whilst forward thinking and innovative for their time were restricted due to technology. Prussing used two Kodak projectors and a dissolve unit⁵¹ to present his programme of music. In practice, this would involve an operator manually pressing a button for the next slide at certain points within the music whereas our form of performances was entirely governed and reliant on myself as the conductor, ensuring that timing of the ensemble correlated perfectly with the visuals as there was no flexibility in a motion picture.

In order to facilitate a satisfactory overall performance of this work, I decided to watch the movie with the MIDI audio on my computer and marked in the score at the appropriate points where there was a significant scene change or story card change. I then rewound the video to that point of scene change, taking a screenshot of that moment, saving it on the computer with the bar number on the picture. I then printed out each picture and attached them to the relevant parts of the score (figures 43 & 44). This gave me suitable visual cues to aim for during editing and would allow me the necessary vital seconds during a live performance to adapt quickly.

With the assistance of Adam Goldsmith and Daniel Lock, we agreed that the recording should be broken into sections and I would conduct it as close to the marked tempos as possible. At the beginning of the piece, I received a metronome click via headphones; this would stay with me until the next significant change in tempo. This worked well, aiding smooth editing and good synchronization of the audio to the visual, however were there were sections of music of a lyrical and

⁵⁰ A click track is a series of audio cues used to aid in the synchronisation of audio recordings to a moving image.

⁵¹ A dissolve unit allows a gradual transition from one image to another

sonorous nature, which required space and a relaxation of the strict timing. Similar issues occurred when there were areas with *rallentando*, *accelerando* or *piu mosso* sections within the work (eg: bar 151 and bar 358).

The image shows a page of a musical score for the piece "The Salvation Army Lass" by Florence Lawrence. The score is for a full orchestra and includes parts for various instruments. At the top left, there is a title box with the following text: "Florence Lawrence", "The Salvation Army Lass", "Based on a play by Edmund Blunden", "A D.W. Griffith Production", "Copyright 1919 American Mutoscope & Biograph", "First Law, New Jersey". The page number "445" is visible in the top right corner. The score consists of multiple staves, including parts for Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Trumpet I, Trumpet II, Trombone I, Trombone II, Trombone III, Horn I, Horn II, Horn III, Horn IV, Violin I, Violin II, Viola, Cello, Double Bass, and Piano. The music is written in a standard musical notation with various notes, rests, and dynamic markings.

Figure 43

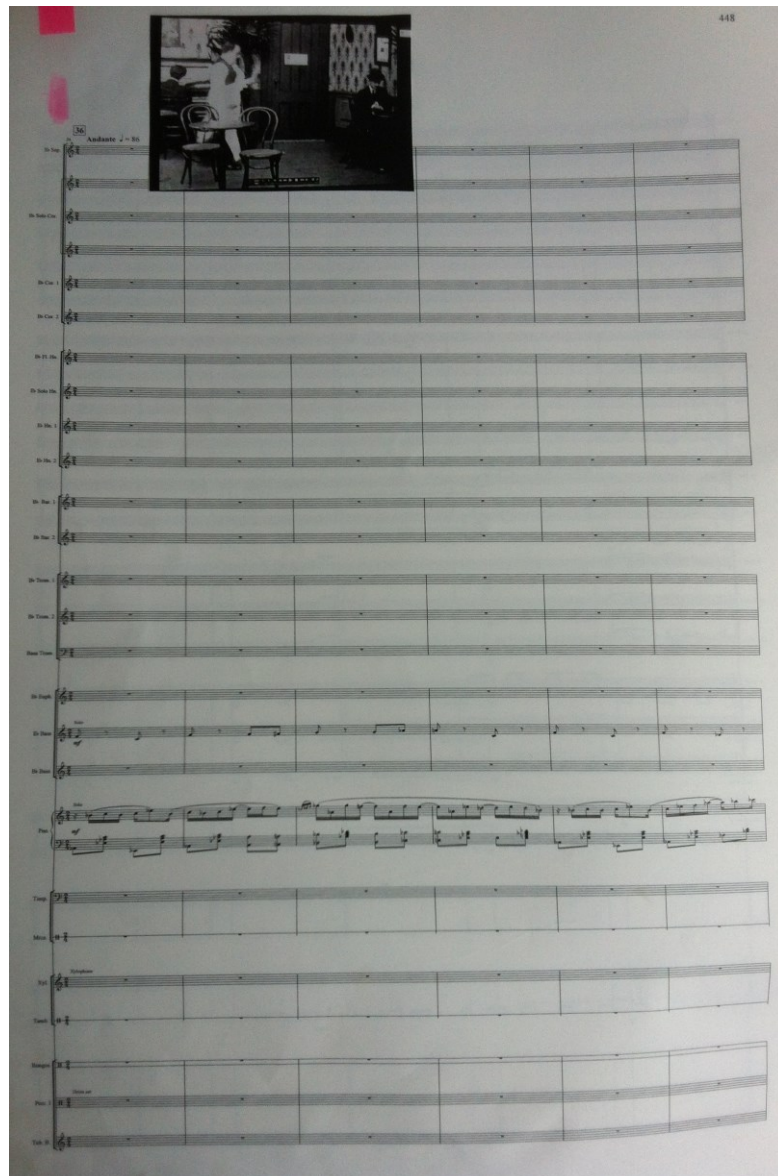


Figure 44

Daniel Lock was confident that there was little editing required of this and it was all really well achievable with the equipment they use. Daniel edited and synchronized the recording to the movie using a programme called Adobe Premiere Pro which enabled him to manipulate the movie footage to adapt to the audio. Between Adam (Senior Editor) and Daniel manipulating the audio and the visual respectively, the outcome was an excellent 2nd edit which included for the first time the movie and the music together.

SUMMARY

To put this project into context, I looked backwards to the various concerts and recordings I have made to this point. It can be seen that each project shares common threads of functionality, innovation and relevance, which build and climax with the realisation and subsequent commercial production within this project of the movie soundtrack for *The Salvation Army Lass*.

Diverse expressions of worship and creative arts are well established within The Salvation Army, the movement having battled with itself and its members over contemporary and the established musical traditions that form such a strong part of weekly corporate worship at The Salvation Army. At present, Salvation Army music has been encouraging to contemporary praise and worship styles, which were historically linked with other evangelical protestant denominations. Integrating and fusing traditional with contemporary is a key driving force in my own musical progression and is one in which I have sought to address throughout these projects to create unique and pioneering recordings which act as the conduit between the traditional Salvation Army musician and those of a more contemporary leaning. Examples of traditional and contemporary being joined are evident within The Salvation Army in the publication of *The Hallelujah Choruses* by the Central Territory⁵². These simple five part hymn tune arrangements used within worship, ably connect both traditional brass band with a praise band and allow for a diverse range of instrumentation and flexibility with its various instrumentation options.

Diversity is evident throughout The Salvation Army's world-wide mission, the fulfillment of this recording has enabled me to promote diversity within Salvation Army music and programming. This involved taking a step of faith as an artist or conductor and convincing an established Salvation Army Band which is wholly made up from volunteer church members who perform amateur music at a high level, to engage with working on repertoire of this nature.

⁵² One of four regions covering the United States, the Central Territory incorporates 11 Midwestern states. These include Michigan, Indiana, Illinois, Iowa, North Dakota, South Dakota, Wisconsin, Minnesota, Missouri, Nebraska and Kansas.

Despite its quasi-militaristic structure, The Salvation Army is a liberal movement. Within Britain, the work and mission of The Salvation Army encompasses many facets, meeting a multitude of needs. It is second only to the government in its provision of social services with over 3400 beds for the homeless, seven residential centres for problem and dependent drinkers, elderly care homes, the world's largest tracing service for missing persons and countless local welfare projects.

In the United States of America, The Salvation Army was honoured in 1998 to be gifted with a sizeable donation from Mrs. Joan Kroc⁵³ for \$90 million to build a comprehensive community centre in San Diego, California. When Mrs Kroc passed away in October 2003, she left much of her estate to The Salvation Army eventually growing to \$1.8 billion. This money was split within the four Salvation Army territories within the United States – Central, East, South and West with half being designated to build a series of 26 state of the art community 'KROC' centres mirroring that of the inaugural centre in San Diego, California.

Various social programmes, life skills and activities take place within KROC centres, each fulfilling the dream of Joan Kroc, providing opportunities in arts, education, and athletics for children, adults, and families in underserved communities. These centres remove the financial, geographic, and social barriers typically standing in the way of people realising their full potential. Additionally, Mrs. Kroc envisioned these Centres as bastions of peace, social justice, and service to others. The Salvation Army. (2016). Ray and Joan Kroc Community Center. Retrieved 14 April, 2016, from www.kroccenter.org

Within my future employment as Divisional Director for Music and Gospel Arts for The Salvation Army in Chicago, my role involves overseeing the musical programmes within the KROC centre in Chicago. It also involves building relationships with external bodies and education establishments in seeking partners for the delivery of the *Let The Music Begin* programme. *Let the Music Begin*, was initiated ten years ago in response to the Chicago public schools cutting their music

⁵³ Joan Kroc is the widow of Ray Kroc, founder of the Mc Donalds restaurants.

budget to the detriment of young children within Chicago. The Salvation Army realises the universal benefit which music and in particular corporate music making can have on people's lives and meet this need on a regular basis by providing musical lessons and tuition within many elementary and middle schools throughout the Chicago area. This recording project will be a resource within this educational music programme and will also build bridges with families and young people, providing an unprecedented historical background to the mission of The Salvation Army.

Utilising the experience of my bandsmen, the SP&S recording team, introducing some contemporary use of percussion and audio-visual technology further demonstrated that a conductor or Salvation Army Bandmaster can display creative thinking in programming, challenge vernacular perceptions regarding repertoire and maintain an established liturgical tradition in both concert and worship settings. The evidence of this was realised in the successful production of this project. This recording contributes new repertoire to the Salvation Army brass band genre and will make an impact on the world of Salvation Army bands in general in opening up such repertoire to a wider audience.

The reviews and testimonials⁵⁴ from 'The Salvationist', 'The Officer', Dr. Ronald Holz and Bandmaster Ronald Waiksnoris found within the appendices, demonstrate that the interpretations and performance of the pieces were to a high standard and that the inclusion of the DVD *The Salvation Army Lass* was pioneering and pace-setting. The repertoire for this recording was somewhat mixed, this was deliberate. The dilemma I have been facing throughout my tenure as Bandmaster is being able to balance research, forward thinking, innovation, placing each programme in context and adhering to religious form and expectations.

I believe that following my experience and the release of this recording *Faith*, The Salvation Army and it's audience has embraced my concept improving various areas of their production that had not been previously considered. The innovation displayed within this project was further realised on Thursday 2nd July 2015 when *The Salvation*

⁵⁴ Appendix V pg423 – 426 Reviews and Testimonials

Army Lass was premiered with this recording at Cineworld within the O2 arena as part of The Salvation Army's 2015 'Boundless' International Congress. (figure 45).

Through this project I have displayed how a Conductor of a Salvation Army musical group can follow a path of musical innovation and artistic excellence whilst still serving and adhering to established religious traditions.

BOUNDLESS FILM FESTIVAL



SESSION 1 Thursday 2 July, 1.30pm Cineworld screen 7 (90 minutes)

Charge to film makers by General John Larsson (Retd)
Screening of selected films
Showcase: Salvo Studios (Australia Southern Territory)
Premiere: Mervyn Smythe, John Cleary, Corey Baudinette – *Opening Shot – The Salvation Army and the Cinema*

BOUNDLESS FILM LAB* Thursday 2 July, 3pm Cineworld Lobby (45 minutes)

Film makers and film units will have space to highlight their work while meeting their audience. Take full advantage of the opportunity to get involved in what is going on in the world of Salvation Army film making!

SESSION 2 Thursday 2 July, 4pm Cineworld screen 7 (90 minutes)

Premiere: Dorothy Gates project, *A Salvation Army Lass*
Screening of selected films
Showcase: The Salvation Army's Video Production Unit (United Kingdom Territory with the Republic of Ireland)
Showcase: *Ethembeni – A Place of Hope* – a short film that captures the love, grace and empathy of this very special children's home in Johannesburg, South Africa
Showcase: *1929 – The Salvation Army High Council* – the story surrounding the first ever Salvation Army High Council and the removal from office of General Bramwell Booth in 1929

SESSION 3 Friday 3 July Cineworld screen 7 (90 minutes)

Premiere: IHQ Commu
Love of God captures India as seen through historic and vibrant m people

Screening of Selected

Spotlight: Phil Cooke

Showcase: *Bayanihan* after Typhoon Haiyan (locally) hit The Philipp people were unable families and loved or Salvation Army's Coll Philippines, embarked of the country in the members

Special Tribute: Char

Figure 45

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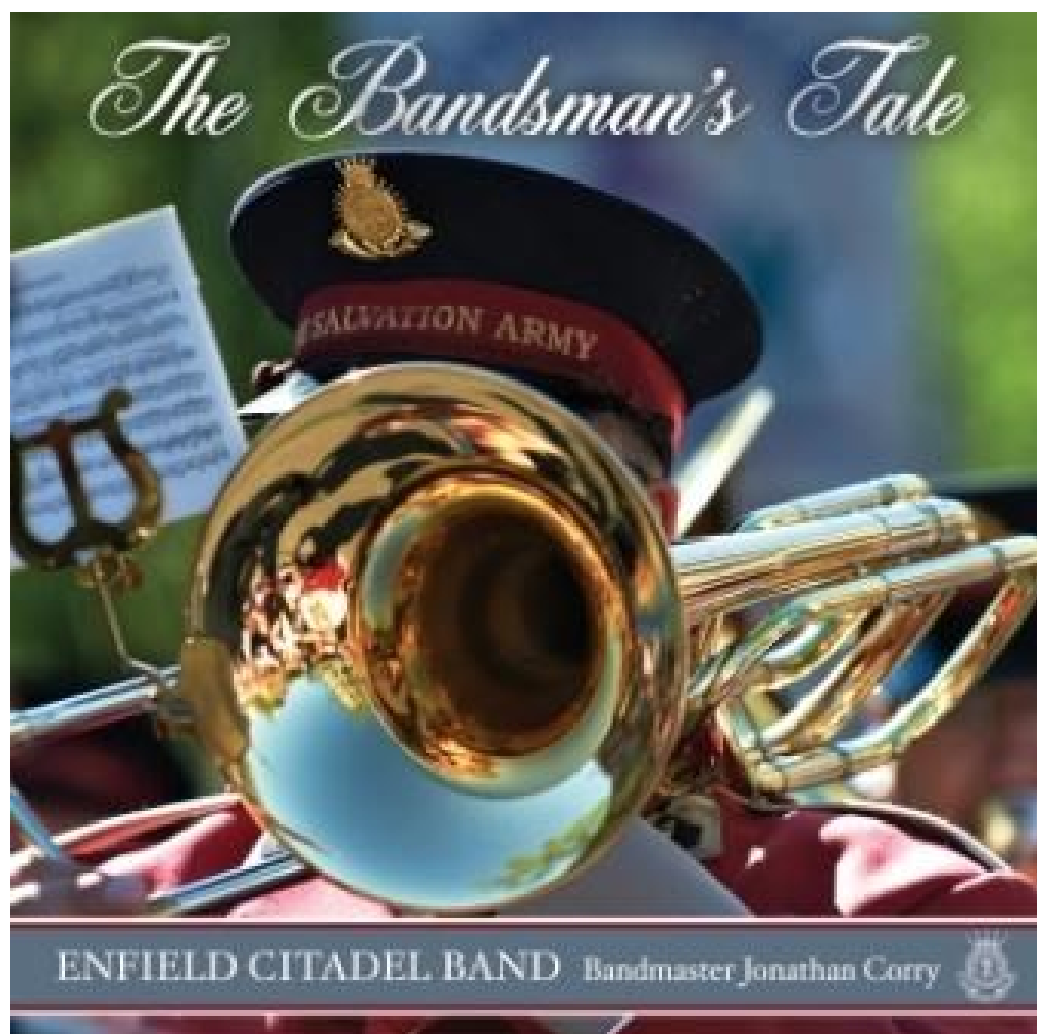
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Appendix I: The Bandsman's Tale



Track List of pieces on The Bandsman's Tale:

Rosehill – Albert Jakeway

Pie Jesu – Andrew Lloyd Webber

Introduction to The Bandsman's Tale – General Shaw Clifton (Rtd.)

The Bandsman's Tale – Elgar Howarth

When I remember – David Catherwood

Lament from Stabat Mater – Karl Jenkins arr. Wainwright & Childs

I Will Follow Him – Del Roma, J.W. Stole & Arthur Altman arr. Richards

Introduction to Song of the Eternal - General Shaw Clifton (Rtd.)

Song of the Eternal – Leslie Condon

Just a Closer Walk – Traditional arr. Fernie

In Perfect Peace – Kenneth Downie

The Golden Pen – Wilfred Heaton realised Paul Hindmarsh

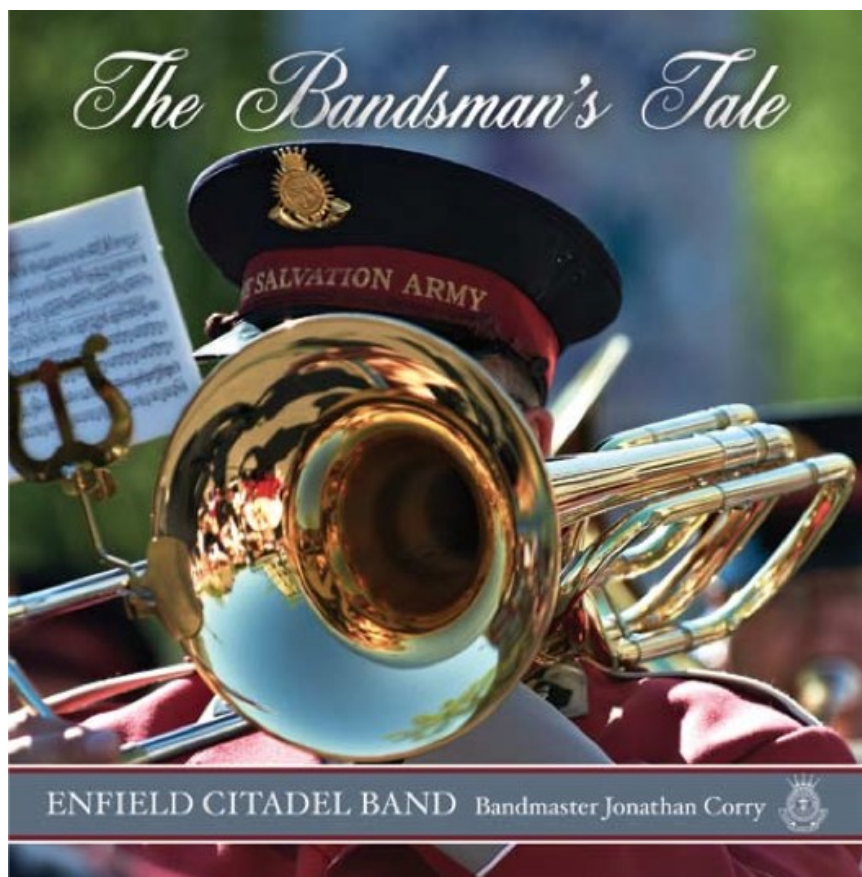
Rejoice – Roger Trigg

Introduction to Victorian Snapshots – On Ratcliff Highway - General Shaw Clifton (Rtd.)

Victorian Snapshots – On Ratcliff Highway – Ray Steadman-Allen

A Gaelic Blessing – John Rutter arr. Steadman-Allen

CD Cover and Disc



INTRODUCTION

Welcome to this CD recording entitled *The Bandmaster's Tale* by Enfield Citadel Band. Tales and stories are important aspects of most world cultures. We humans are inveterate storytellers - from Biblical times we read the amazing stories of The Creation, Noah's ark, Moses parting the Red Sea, to name but a few.

This particular recording depicts 'the story' of an Enfield Citadel Band programme, consisting of music composed by master craftsmen, music of contemplation and music to excite the listener. Several large-scale works of programme music have their 'story' told through brief audio introductions given by General Shaw Clifton (Rtd).

It is our heartfelt desire that this music will thrill, uplift and gloriously reveal the message of God to you, the listener.

General Shaw Clifton (Rtd)

Shaw Clifton was elected the 18th General of The Salvation Army in 2006 and held that office for five years. With his wife, Helen, he has served in the Army on five continents. Always encouragers of Army music making, the Cliftons were appointed to the Enfield Citadel Corps in 1979 and enjoyed three happy years there. These links have been maintained through the years.

General Clifton requested the Enfield Citadel Band to play at the Thanksgiving Service for Helen, held at Denmark Hill in the summer of 2011.



ENFIELD CITADEL BAND

For more than 100 years, Enfield Citadel Band has proclaimed the gospel message in North London. Founded in Tottenham, in 1892, the band gained recognition as one of The Salvation Army's leading musical groups. In 1972, with the merging of two Salvation Army Corps, the band moved to Enfield and assumed its present title. There, as before, the band's ministry continued within the corps and wider community. Enfield Citadel Band travels extensively and has performed in every major concert venue in the Britain and shared programmes with bands including Black Dyke, Fairey, Foden's and Brighouse & Rastrick. Visits to Sweden, Norway, Denmark, Holland, Germany, Switzerland, Australia, New Zealand, Canada and the USA have been undertaken. A range of professions are represented by the bandsmen and all are united in using their talents in the Lord's service. For more information on band news and other events please visit www.enfieldband.org.uk

JONATHAN CORRY - BANDMASTER

Jonathan has been Bandmaster of Enfield Citadel Band since January 2009. He is in demand within the brass world, conducting bands such as Brighouse & Rastrick, CMVS (Swiss Christian Music Association), Grimethorpe and various SA bands. Jonathan has been concerto soloist with the Ulster Orchestra and Camerata Ireland, playing concerti by Haydn and Hummel respectively. Following trumpet studies at the RNCM, he studied conducting and became conductor of Besses o' th' Barn brass band. He was a semi-finalist of the European Conductor's 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 (NYOI) where he works with conductors Diego Masson, Eri Klas and Alan Buribayev. Jonathan lives with his wife Louisa in Pangbourne; by day he is Head of Brass, Bandmaster and Assistant Housemaster at Pangbourne College.



PROGRAMME NOTES



Maurice Patterson



Andrew Justice



Paul Baker

Rosehill
Albert Jakeway's thoroughbred march is as close as a Salvation Army march from the mid-20th century came to the virtuosity of a contest march. There is something almost Ord Hume-like about the dramatic minor key rhetoric of the opening gesture and the rushing downward scales of the trio section possess a Rimmer-like panache. The inclusion of the chorus *For the Kingdom* provides the requisite sacred element. Perhaps this virtuosity is not altogether surprising, since the march was composed in 1946 for Jakeway's own 'crack' team of Salvation Army bandsmen – the Rosehill Band, which rivalled The International Staff Band in reputation at that time.

Pie Jesu .Sobists *Tim Buckle (Soprano Cornet) & Malcolm Hynd (Flagel Horn)*
Sir Andrew Lloyd Webber's *Requiem* (1986) was written in memory of his father William Lloyd Webber, who was also a composer. This substantial concert work was one of the classical hits of the 1980s, and like the musicals from which much of its style is derived, it contains one movement that has achieved and sustained worldwide fame – the prayerful **Pie Jesu** ('Kind Lord Jesus, grant them rest'), which featured Sarah Brightman and Paul Miles-Kingston on the Grammy Award winning recording.



Malcolm Hynd & Tim Buckle



Stuart Horton, Ben Horton & Andrew Justice

The Bandsman's Tale

Under the pseudonym W. Hogarth Lear, conductor, composer and trumpeter Elgar Howarth used his craftsman's skill to fashion many entertaining brass band concert items, many of them pastiches or satires. His penchant for pastiche is also to be found in some of his more serious and personal compositions, among them *In Memoriam R.K.*, a tribute to his conducting mentor Rudolf Kempe in the style of Richard Strauss and Mahler, and **The Bandsman's Tale**. This is a brilliant doffing of the stylistic cap to Igor Stravinsky's *Soldier's Tale* (1918), the story of a deserting soldier's Faustian pact with the devil, who eventually possess his soul. For Stravinsky's soldier there was no redemption. For the 'back-sliding' SA bandsman, who takes his cornet to the seedier side of life (brilliantly conveyed by an



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electric piano), there is a way back through the words of the Founder's Hymn on which the work is based. This lean and incisive work was conceived as a gift to his cousin Bill Weaver and was performed in 1983 by Cardiff Canton Band in St David's Hall.

When I Remember *Cornet Soloist Maurice Patterson*

David Catherwood (b.1956) from Belfast composed this virtuoso cornet solo in 1997 for the flying fingers of some of the leading Salvation Army cornet soloists. It features two contrasting tunes – an old SA chorus *When I remember that he died for me* and a modern SA classic from the pens of Retired Generals John Gowans and John Larsson, *I nearly forgot to say thank you* (from the musical *Hosed*).

Lament from *Stabat Mater* *Euphonium Soloist Paul Baker*

The *Stabat Mater* is a 13th century hymn, attributed to Jacopone da Todi. One of the most powerful of medieval poems, it meditates on the suffering of Mary, the mother of the crucified Christ, at the foot of the cross. Karl Jenkins adds a universal, multi-cultural dimension to this Christian poem by incorporating ancient texts from the Holy Land and the Middle East that are sung in Hebrew, Greek and Aramaic (the language of Jesus himself) as well as contemporary poems, sung in English. A sequel to his 'universal' requiem, *The Armed Man*, the *Stabat Mater* also reveals Jenkins' considerable melodic gifts. The *Benedictus* from *The Armed Man* and the *Lament* from *Stabat Mater* sit perfectly on the euphonium, with brass band accompaniment.

I Will Follow Him *Trombone Soloists Andrew Justice, Ben Horton & Stuart Horton*

Although the recording of this 1960s classic by Little Peggy March, with its forthright delivery and instinctive rubato, has never been bettered, the 'sanctification' of this up-tempo romance in the movie *Sister Act* prompted a revival, including this popular version featuring trombones and flugel horn by Geoff Richards.

to its regular Saturday open-air meetings. The music vividly contrasts the rowdy and threatening crowd with the resistance of the band members, confident in their evangelical cause. After the cacophony and dissonance of the opening bars, snatches of old-time songs, such as *Campagne Charlie*, *What shall we do with the Drunken Sailor* and *Genevieve* evoke an atmosphere of river fogs, horse carriages and dockside life', the composer writes. 'From up the river there comes the sound of the Westminster Chimes. The original themes are bitter and coarse, with mournful or vicious overtones'.

The sight and sound of the Sally Army band was an excuse for a brawl and the clash of the band and the drunks and rough necks is vividly portrayed as a collision of familiar tunes. The clashes of different keys, tunes and rhythms are often harsh, creating violent dissonance. RSA is using a collage technique borrowed from the pioneering American composer of the early 1900s, Charles Ives. The composer's note continues: 'Over all broods a recurring, passionate theme, suggesting a divine yearning for these sad souls'. In the final section, the courage of these pioneer Salvationist bandmen is honoured by the inclusion of the epic song "We'll be heroes when the battle is fierce, when the raging storm louder grows will our courage increase".

A Gaelic Blessing

Originally published by the Royal School of Church Music in 1978, John Rutter's beautiful melody has travelled the world. The text of *A Gaelic Blessing* ('Deep peace of the running wave to you') is taken from an ancient rune. Rutter's gift for inventing simple tunes of integrity and memorability is heard at its best here and in songs like *What Sweeter Music*. As he wrote in 1997, when this lovely miniature was recorded by the choir Polyphony, his aim is always to 'touch the hearts' of the listener.

©Paul Hindmarsh

The simple original has been transformed into a light-hearted set of free variations for brass band, no doubt intended for Salvationist use. Heaton sets the melody in a march style, although the music is through-composed in the manner of another somewhat more sophisticated, but equally unconventional Salvation Army arrangement – *Victory for Me*.

Rejoice *Trombone Soloist Andrew Justice*

Rejoice pays clear homage to the Latin jazz style of Leonard Bernstein's *West Side Story*. Written for Paul Smith, Deputy Bandmaster of the Melbourne Staff Band, Roger Trigg's lively trombone solo is based around the traditional Fijian melody with which is associated the words, 'This is the day that the Lord has made.'

Victorian Snapshots - On Ratcliff Highway

As a young musical Salvationist in the 1960s, the three 'big' names on this writer's musical horizon were Leslie Condon, Wilfred Heaton and Ray Steadman-Allen. The fascination with their musical adventures, in Salvation Army and brass band terms, was founded on the way they introduced techniques and sounds from the 20th century mainstream into their Salvationist work: extending but never breaking the boundaries of tonality, brightening up the sound of the brass band with vivid colours (a counterpart to the way Gilbert Vinter was transforming the sound of the band on the contest stage), incisive rhythmic energy and above all being prepared to be flexible with the 'given' content, personalising it if you like.

In 1978, RSA assembled a kaleidoscope of popular and religious tunes into a series of **Victorian Snapshots - On Ratcliff Highway**, to mark the centenary of Salvation Army bands. Inspiration came from a sketch printed on the cover of an edition of the Salvation Army newspaper *The War Cry* from 1886. It shows the Whitechapel Band marching down the infamous Ratcliff Highway on its way

Song of the Eternal

Leslie Condon (1928–1983) reached the height of his considerable musical powers in the 1960s. At that time this writer had the privilege (looking back on teenage years at Croydon Citadel) of being a regular visitor to the Condon house, a few streets away from the SA hall. Les was always generous of his time; *He just couldn't say no*, as his eldest daughter Dorothy appropriately titles her memoir published in 2009. He was a true Christian musician, who dedicated his many musical gifts to Salvation Army service and had time for everyone.

There always seemed to be a musical work on the go and too few hours in the day for everything to be fitted in, such were the demands on his creativity. It was fascinating, as a young would-be musician, to see how a composer worked and thought. He always composed at lightening speed, rarely at the piano and when it came to the more mechanical matters of putting the sketched material into full score, he was able to achieve his personal sound world on the brass band amid the general pandemonium of family life.

He was so late with ***Song of the Eternal*** that the copyist came to the house and was handed each completed page from which to copy out the band parts in situ. The end results show little of this haste. This tone poem turned out to be one of his most ambitious conceptions, a more expansive canvas than *The Call of the Righteous* and arguably more skillfully integrated stylistically, especially at the climax, than its immediate predecessor *The Present Age* – Les always thought so himself.

Song of the Eternal is based on the first chapter of St John's gospel – the coming of Christ, the Word, as the fulfilment of the eternal act of a Creator God. This musical commentary falls into six scenes, unified by the dramatic, urgent motif with which the work begins.

1. *In the beginning* – music full of urgent rhetoric which consolidates into
2. *Worship the one true God* – a noble setting of the German chorale *Lobe den Herren*
3. *The Word made flesh* – the joy of the Nativity conveyed with dancing, Christmas bells and the carol *Come and Worship*
4. *Lament: His own received him not* – the bells subside and a solo euphonium utters a heartfelt cry, which the composer suggests is a personal response to the agony of the Crucifixion.
5. *The Atonement* – the centrepiece is a setting of a simple, but beautiful devotional chorus by Major Douglas Rolls, who was a fellow member of the Croydon Citadel Corps when the work was being composed. The words are the work of Brigadier Lillian Pollack:

From that sacred hill

Hope is gleaming still;

The shame and grief he bore;

Go in peace, sin no more.

6. *The urgency of preaching the word* – This is both reprise and finale, bringing to the composer's mind that 'the power which brought life from the void in the beginning is the same power that brought Christ back from the grave'. Musical tension is resolved through a resounding version of praise to the Lord.

Just a Closer Walk

This traditional Gospel song probably originated in the mid-19th century in the Southern States of the USA, where it has become synonymous with the rise of jazz. Beginning like a slow, sultry blues, Alan Fernie's arrangement of *Just a Closer Walk with Thee* soon takes us way down South to New Orleans with the toe-tapping sound of the jazz band.

In Perfect Peace

Kenneth Downie's *In Perfect Peace* is based on the devotional chorus *Thou wilt Keep Him in Perfect Peace, Whose Mind is Stayed on Thee* (a paraphrase of verses from Isaiah Chapter 26). In its simplicity and prayerful, meditative mood, *In Perfect Peace* is a model of its kind and a perfect riposte to any claim that a brass band cannot produce sound of varied colour and warmth.

The Golden Pen

Following Wilfred Heaton's death in 2000, I was invited by the family to look over the manuscripts they had inherited, with a view to preparing editions of any unpublished music for performance. Little did I realise that over a decade on, I would be still working at this rich creative legacy from one of the 20th century's finest creators of brass band music. A number of pieces were left tantalisingly in sketch form, others, in almost complete manuscripts. It has been both a joy and a privilege to 'realise' many of these for performance. The first to be tackled was an exuberant and robust treatment of a chorus that was popular in SA circles in mid-20th century. **The Golden Pen.**

The Golden Pen is a substantial reworking of a piano duet, which he probably composed for himself and his sister Major Hilda Heaton to play. Wilfred was an accomplished pianist, and in his teens was part of a Salvationist quartet party, which included his sister and fellow musicians from the Sheffield Park Corps. Of West Indian origins, the tune was a popular action chorus for junior Salvationists.

I put my finger on the golden pen, the golden pen, the golden pen

I put my finger on the golden pen, to write my name up there.

Write my name, write my name up there.

1.	Rosehill ©SP&S	Albert Jakeway	3.21
2.	Pie Jesu ©The Really Useful Company Ltd. <i>Soloists Tim Buckle (Soprano Cornet) & Malcolm Hynd (Flugel Horn)</i>	Andrew Lloyd Webber	3.01 1.54
3.	Introduction to The Bandsman's Tale	General Shaw Clifton (Rtd)	7.02
4.	The Bandsman's Tale ©Rosehill Music	Elgar Howarth	2.28
5.	When I Remember ©Salvation Army USA Eastern <i>Cornet Soloist Maurice Patterson</i>	David Catherwood	4.07
6.	Lament from Stabat Mater ©Prima Vista <i>Euphonium Soloist Paul Baker</i>	Karl Jenkins arr. Wainwright & Childs	4.07
7.	I Will Follow Him ©Obrasso-Verlag AG <i>Soloists Andrew Justice, Ben Horton & Stuart Horton</i>	Del Roma, J.W. Stole & Arthur Altman arr. Richards	3.22
8.	Introduction to Song of the Eternal	General Shaw Clifton (Rtd)	1.48
9.	Song of the Eternal ©SP&S	Leslie Condon	13.43
10.	Just a Closer Walk ©Obrasso-Verlag AG	Traditional arr. Fernie	3.06
11.	In Perfect Peace ©SP&S	Kenneth Downie	4.13
12.	The Golden Pen ©The Wilfred Heaton Trust	Wilfred Heaton realised Paul Hindmarsh	3.54
13.	Rejoice ©rogertriggmusic.com <i>Trombone Soloist Andrew Justice</i>	Roger Trigg	5.15
14.	Introduction to Victorian Snapshots - On Ratcliff Highway	General Shaw Clifton (Rtd)	2.01
15.	Victorian Snapshots - On Ratcliff Highway ©SP&S	Ray Steadman-Allen	15.21
16.	A Gaelic Blessing ©The Royal School of Church Music	John Rutter arr. Steadman-Allen	2.12

Total CD Playing Time 77.14

Executive Producer: Trevor Caffall
Producer: Adam Goldsmith
Engineer: Melissa Dee

Production Manager: Nicki Tonge
Design & Artwork: Andrew Wainwright
Cover photo: Elisabeth Gransien

Post-Production: World of Sound

Recorded by World of Sound on 21 to 23 June 2012 at Enfield Baptist Church.

From: jwcbugle@hotmail.com

Subject: RE:

Date: Mon, 18 Jun 2012 11:27:05 +0000

Gents,

It's my intention to have the following provisional schedule for the recording.

This is subject to change depending on how well each night goes. If we can have really prompt starts on thursday and friday, that would be great. The red light will be on at 7pm each night, therefore if we could arrive and get settled by 6:30/45 that is the ideal.

Many thanks for what you do

Jonathan

THURSDAY

- > March - Rosehill
- > Sop/Flug duet Pie Jesu
- > Cornet solo - When I remember
- > Ratcliff Highway
- > Fantasy - The Golden Pen

FRIDAY

- > In perfect Peace
- > The Bandsman's Tale
- > Song of the Eternal

SATURDAY

- > Extra - A Gaelic Blessing
- > Trom feature - I Will follow Him
- > Euph solo - Lament from Stabet Mater
- > Just a Closer Walk
- > Trom solo Rejoice

A VERITABLE FEAST OF MUSIC

Songster Leader Jenny Wornham, Cheltenham Citadel, reviews *The Bandsman's Tale*, a new recording from Enfield Band

THIS CD depicts the story of an Enfield Band programme and is a veritable feast of music, which held me captive for the full 1 hour, 20 minutes. It had me wondering what it would have been like to see the band perform in the flesh.

Bandmaster Jonathan Corry draws a huge range of tonal colouring and styles from the band, which are

delightful to listen to. Many pieces will be familiar to band enthusiasts, including 'Rosehill', 'Pie Jesu' and 'I Will Follow Him', but the true gems of this CD are its epic numbers.

General Shaw Clifton (Retired) leads us beautifully into Elgar Howarth's 'The Bandsman's Tale' and Ray Steadman-Allen's 'Victorian Snapshots - On Ratcliff Highway' is delivered with style, understanding and excellence. Leslie Condon's 'Song Of The Eternal' is a joy to hear.

The band is blessed with soloists of the highest calibre, each giving exemplary performances of their chosen items, ranging from the contemplative to the foot-tapping.

The programme notes are helpful, informative and give a good background to the music.

Not only does the band present a faultless programme of music and

amaze with its technical skills – it also brings a blessing with the prayerful finale.

- ***The Bandsman's Tale* is available from SP&S priced £13.95 (plus £2.95 postage and packing) or can be downloaded for £9.99 from worldofbrasstunes.com**



The Bandsman's Tale Enfield Citadel Band

Review by Andrew Wainwright

The latest offering from Enfield Citadel Band comes in the form of *The Bandsman's Tale*, the title derived from Elgar Howarth's work of the same name. In the words of Bandmaster Jonathan Corry, "This particular recording depicts 'the story' of an Enfield Citadel Band programme, consisting of music composed by master craftsmen, music of contemplation and music to excite the listener." A listen through the CD reveals that the recording does just that.

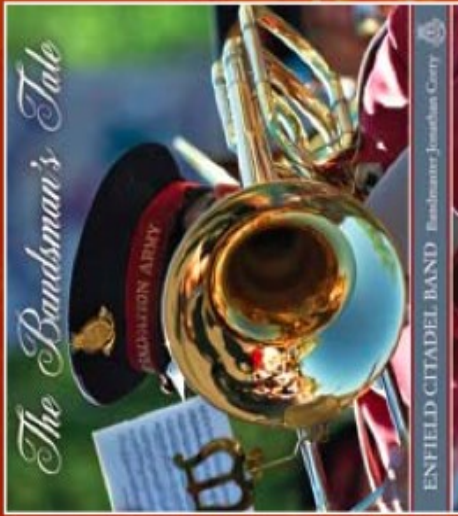
Of particular interest is the addition of several brief audio introductions from General Shaw Clifton (Rtd), whose comments provide worthy insight to the more large-scale works on the CD. General Clifton's links to the band stem back to when he was Corps Officer at the corps, with wife Helen, for three years, from 1979. These links have been maintained through the years.

The first of the works to be introduced by General Clifton is *The Bandsman's Tale* itself, an intriguing, evocative piece, which tells the story of a 'back-sliding' SA bandsman, who takes his cornet to the 'seedier' side of life, but finds his way back through the words of the Founder's Hymn on which the music is based. It is music that perhaps requires repeated listening to fully

appreciate. The next of the major works is Leslie Condon's classic *Song of the Eternal*, one of the composer's most ambitious conceptions, before Ray Steadman-Allen's tour de force, *Victorian Snapshots - On Ratcliff Highway*. Both are given competent readings by the band.

Enfield Citadel Band has always been renowned for its quality of soloists, and several are featured here. Tim Buckle (soprano cornet) and Malcolm Hynd (flugel horn) combine in Andrew Lloyd Webber's *Pie Jesu*, Maurice Patterson (cornet) shows off his fine technique in *When I Remember*, Paul Baker (euphonium) displays his dulcet tones in *Lament from Stabat Mater* (Karl Jenkins arr. Andrew Wainwright and Robert Childs), Andrew Justice (trombone) dispatches Roger Trigg's *Rejoice* in style, and he is also joined by fellow members of the trombone section, Ben and Stuart Horton as they don their nun's coifs in *I will Follow Him*.

There are moments of reflection in Kenneth Downie's *In Perfect Peace*, to which there is added significance given that it was played at the funeral of the band's former Executive Officer, Lt. Col. Lincoln Parkhouse. John Rutter's *A Gaelic Blessing* (arr. Ray Steadman-Allen) is also a welcome addition. A Salvation Army band recording wouldn't



Available from SP&S £13.95, Ref. 25260

be complete without a classic march and Albert Jakeway's thoroughbred march, *Rosehill*, is included here. Other items include Alan Fernie's New Orleans-style take on the traditional Gospel song, *Just a Closer Walk*, and Paul Hindmarsh's realisation of Wilfred Heaton's delightful *The Golden Pen*.

As expected, the band's playing throughout is of a customary high standard. There are also wonderfully insightful programme notes from Paul Hindmarsh, who for the last two years has compered the band's annual Pre-Contest Festival. With over 77 minutes of music and audio, this is a unique recording which is a must-have for anyone interested in SA band music.

Unsolicited Review by Malcolm Wood for the online magazine 'www.4barsrest.com'

The Bandsman's Tale

Enfield Citadel

Conductor: Bandmaster Jonathan Corry

This latest release from Enfield Citadel reinforces why the ensemble remains one of the Salvation Army's elite bands.

Bandmaster Jonathan Corry has selected repertoire that is familiar to both Salvationist and mainstream listeners alike with 13 well chosen tracks.

Expertly crafted

Many of the items have specific spiritual context, but all are expertly crafted so that the distinct relationship between the message and the music employed is clearly conveyed.

The interpretations are engaging and the direction from Jonathan Corry is first rate throughout the release, as a well rehearsed and technically secure band displays a fully rounded sound.

Effective

Albert Jakeway's Rimmer-styled march, '*Rosehill*' is delivered at an effective tempo, before soprano cornet, Tim Buckle and flugel Malcolm Hynd enjoy the popular, '*Pie Jesu*'.

The title track, W Hogarth Lear's '*The Bandsman's Tale*' is recorded by a Salvation Army band for the first time. The music is based around '*The Founder's Hymn*' whilst the sound world portrayed by the composer also incorporates references to the poem, '*William Booth enters Heaven*'.

Written over thirty years ago, this stirring account, which incorporates electronic keyboard, reminds the listener at times of Howarth's '*In Memoriam RK*'. Bandmaster Corry and the band revel in the nuance and subtlety of a wonderful work.

Solos

The quartet of cornet, euphonium and three trombones are featured in three solo spots.

Maurice Patterson utilises his flying cornet fingers in a quick-fire '*When I Remember*', whilst Paul Baker's euphonium is in reflective mood in the '*Lament*' from Karl Jenkins' '*Stabat Mater*'. The trio of trombonists maintain the standard of solo playing as they enjoy the familiar '*I Will Follow Him*'.

Superb

Leslie Condon's tone poem, '*Song of the Eternal*' is based on the first chapter of St John's gospel and utilises six scenes which follow each other. It's a power-house reading from the MD.

Here we have a composer who had an innate understanding of a brass band's capabilities and uses this to superb effect in terms of balance and tone, on what is arguably the musical highlight of a fine release

There follows the traditional gospel song, '*Just a Closer Walk with Thee*' and the beautifully portrayed '*In Perfect Peace*' - both played with classy understatement.

Skills

Paul Hindmarsh's skills have seen previously unpublished music of Wilfred Heaton revived, and his delightful '*Golden Pen*', which was originally piano music transposed into a set of free-flowing light-hearted variations, is a wonderful example of both the composer and the arranger's expertise.

Trombonist, Andrew Justice is on cracking form in the Bernstein '*West Side Story*' styled '*Rejoice*' before Enfield delivers an engrossing reading of Steadman-Allen's '*Victorian Snapshots – On Ratcliff Highway*' - delivering a performance of mature substance.

Recommended

Rutter's '*A Gaelic Blessing*' nicely rounds things off, although it could have perhaps been programmed elsewhere on the recording. It rather sounds a bit of a stocking filler afterthought - which is a pity.

With informative and detailed programme notes from Paul Hindmarsh, and informative introductory interludes, this excellent recording by Enfield Citadel is to be fully recommended.

Malcolm Wood

TESTIMONIAL – ANDREW BLYTH

Jonathan Corry:

In recent years Jonathan Corry has brought an innovative and fresh approach within The Salvation Army music culture. He premiered a work by Elgar Howarth (under the pseudonym W. Hogarth Lear) entitled *The Bandsman's Tale*. The piece, primarily based on a well-known Salvation Army hymn, depicted a bandsman whose life had fallen on hard times and who sought a renewing of his faith. This work formed part of a complete recording which included newly-commissioned and classic Salvation Army repertoire bound in a strong, cohesive and thematic way. The introduction of narrative preceding works such as *Song of the eternal*, *The Bandsman's Tale* and *Victorian Snapshots – On Ratcliffe Highway* gave opportunity for the listener to fully appreciate and understand Corry's well-crafted and considered reading of these scores and be challenged by the spiritual content contained within the music. This spiritual motivation is vital in the presentation of all Salvation Army music.

In addition to this, Corry has introduced the crossover of brass and film in the DVD production *The Salvation Army Lass*. This was another bold and original concept within The Salvation Army. This track formed part of Enfield Citadel Band's recording, *Faith*, and broke new ground fusing Dorothy Gates' score to silent film.

In both *The Bandsman's Tale* and *Faith*, Corry met the challenge of technical demands and emotive narrative with sensitive and convincing readings with the Enfield Citadel Band.

Whilst his work with the Enfield Citadel Band is to be admired, he has also developed and nurtured younger Salvation Army musicians at The Salvation Army's Territorial School of Music. He has conducted and featured major Salvation Army works such as Ray Steadman-Allen's *The Lord is King* and Leslie Condon's *Festivity and Song of the eternal*. In all of these works the delving into musical interpretation aligned with spiritual explanation have brought a considered and fresh understanding of the music and an introduction of such literature to a younger generation.

It is a real joy to see how Jonathan Corry has and continues to develop as a conductor not only in his musical readings which have been evident in his work with the Enfield Citadel Band but also his approach to Salvation Army music and the evolution of the genre. I gladly endorse his fine work and, as you evaluate his progress in doctoral studies, would welcome any further contact from you.

Sincerely

Andrew Blyth, MPhil

Assistant Territorial Music Director

The Salvation Army

andrew.blyth@salvationarmy.org.uk

cut

27

Eb Soprano Cornet

1st Bb Cornet

2nd Bb Cornet

3rd Bb Cornet

Bb Flugel Horn

Solo Eb Horn

1st Eb Horn

2nd Eb Horn

1st/2nd Bb Baritone

1st Bb Trombone

2nd Bb Trombone

Bass Trombone

Eb Euphonium

Eb Bass

Bb Bass

Percussion 1

Percussion 2

64 D

27m / 1m / 2m

E♭ Soprano Cornet

1st B♭ Cornet

2nd B♭ Cornet

3rd B♭ Cornet

B♭ Flugel Horn

Solo E♭ Horn

1st E♭ Horn

2nd E♭ Horn

1st/2nd B♭ Baritone

1st B♭ Trombone

2nd B♭ Trombone

Bass Trombone

B♭ Euphonium

E♭ Bass

B♭ Bass

Percussion 1

Percussion 2

B.D. ad (vero, discreet)

Open

mp dolce

Open

mp

Solo

mp (very clear)

Solo

mp (very clear)

Solo

mp (very clear)

Solo

mp (very clear)

Bb Bass
Sb Bass
Twp. soli
Solo w/ Bar Eb

77

Eb Soprano Cornet

1st Bb Cornet

2nd Bb Cornet

3rd Bb Cornet

Bb Flugel Horn

Solo Eb Horn

1st Eb Horn

2nd Eb Horn

1st/2nd Bb Baritone

1st Bb Trombone

2nd Bb Trombone

Bass Trombone

Bb Euphonium

Eb Bass

Bb Bass

Percussion 1

Percussion 2

Handwritten annotations in the score include: "Solo w/ Bar Eb" with an arrow pointing to the Eb Horn staff; "Sb Bass" with an arrow pointing to the Eb Bass staff; "Twp. soli" with an arrow pointing to the Eb Soprano Cornet and 1st Bb Cornet staves; and "Solo" written above the Eb Bass staff. The score includes various dynamics such as *pp*, *p*, *ppp*, and *p p 1. Solo*, along with performance instructions like "One (play, if necessary)" and "Triangle".

90

F

Eb Soprano Cornet
 1st Bb Cornet
 2nd Bb Cornet
 3rd Bb Cornet
 Bb Flugel Horn
 Solo Eb Horn
 1st Eb Horn
 2nd Eb Horn
 1st/2nd Bb Baritone
 1st Bb Trombone
 2nd Bb Trombone
 Bass Trombone
 Bb Euphonium
 Eb Bass
 Bb Bass
 Percussion 1
 Percussion 2

p *molo cresc.*
f Solo
f very bold, jazz style
mp
mf
mf
mf quasi pizz.
 Both
p *molo cresc.*
mf
mf quasi pizz.
mf
p *molo cresc.*
 One
mf quasi pizz.
mf quasi pizz.
 Drum kit (if possible)
p (jazz style)

101 Solo
 + sustain pedal (cloudy)
 p vibrato stop very sweet
 Sustain pedal

2 Very light cup mute
 pp Very light cup mute
 pp Very light cup mute
 pp Very light cup mute
 pp Very light cup mute
 pp ad lib. rhythm
 pp ad lib. rhythm (do not play together)
 pp ad lib. rhythm (do not play together)
 pp ad lib. rhythm (do not play together)
 pp ad lib. rhythm (do not play together)

1
 Electric Piano

Eb Soprano Cornet

1st Bb Cornet

2nd Bb Cornet

3rd Bb Cornet

Bb Flugel Horn

Solo Eb Horn

1st Eb Horn

2nd Eb Horn

1st/2nd Bb Baritone

1st Bb Trombone

2nd Bb Trombone

Bass Trombone

Bb Euphonium

Eb Bass

Bb Bass

Percussion
 Six cym.
 Soft sticks
 pp ppp mp

1 See note on page two. 2 Cornets play if no keyboard.

Handwritten note: tubane

Handwritten note: tubane

124

Electric Piano

Harpichord stop
mp (clear)

Eb Soprano Cornet

1. Solo (open)
Tight cup mute
Tight cup mute
pp

1, 2 (open)
pp

3. Solo (light st. mute)
mp

2nd Bb Cornet

3rd Bb Cornet

Bb Flugel Horn

Solo (light st. mute) (grotesque)
mp (clear)
sim.

Solo Eb Horn

1st Eb Horn

2nd Eb Horn

1st/2nd Bb Baritone

1st Bb Trombone

2nd Bb Trombone

Bass Trombone

Bb Euphonium

Eb Bass

Bb Bass

Percussion

Solo (light st. mute) (grotesque)
mp (clear)
Solo (light st. mute)
mp (grotesque)
Solo (light st. mute)
mp

Solo
p

One
One
pp

Tambourine (shaken)
ppp (as if in the distance)
sim.

E♭ Drum

150

H All voices loud whisper

E♭ Soprano Cornet
Booth came march - ing with his big bass drum

1st B♭ Cornet
Booth came march - ing with his big bass drum

2nd B♭ Cornet
Booth came march - ing with his big bass drum

3rd B♭ Cornet
Booth came march - ing with his big bass drum

B♭ Flugel Horn
Booth came march - ing with his big bass drum

Solo E♭ Horn
Booth came march - ing with his big bass drum

1st E♭ Horn
Booth came march - ing with his big bass drum

2nd E♭ Horn
Booth came march - ing with his big bass drum

1st/2nd B♭ Baritone
Booth came march - ing with his big bass drum

1st B♭ Trombone
Booth came march - ing with his big bass drum

2nd B♭ Trombone
Booth came march - ing with his big bass drum

Bass Trombone
Booth came march - ing with his big bass drum

B♭ Euphonium
Booth came march - ing with his big bass drum

E♭ Bass
Booth came march - ing with his big bass drum

B♭ Bass
Booth came march - ing with his big bass drum

Percussion 1
Booth came march - ing with his big bass drum

Percussion 2
Booth came march - ing with his big bass drum

ppp cresc.
mp soli.
p trem.
p
poco f
mf
v. clear but not too loud
mf
(rim.)

Bb key

176

Eb Soprano Cornet
 1st Bb Cornet
 2nd Bb Cornet
 3rd Bb Cornet
 Bb Flugel Horn
 Solo Eb Horn
 1st Eb Horn
 2nd Eb Horn
 1st/2nd Bb Baritone
 1st Bb Trombone
 2nd Bb Trombone
 Bass Trombone
 Bb Euphonium
 Eb Bass
 Bb Bass
 Percussion 1
 Percussion 2

All, open
 pp
 Open
 Open pp
 pp
 p
 p
 p
 p
 Play if required
 pp
 pp
 pp
 (2nd player share as required)
 Both
 pp
 sim.
 p
 (B.D.)
 pp

Eb Soprano Cornet
1st Bb Cornet
2nd Bb Cornet
3rd Bb Cornet
Bb Flugel Horn
Solo Eb Horn
1st Eb Horn
2nd Eb Horn
1st/2nd Bb Baritone
1st Bb Trombone
2nd Bb Trombone
Bass Trombone
Bb Euphonium
Eb Bass
Bb Bass
Percussion 1
Percussion 2

202

The musical score consists of 14 staves for various instruments. The Eb Soprano Cornet, 1st Bb Cornet, 2nd Bb Cornet, and 3rd Bb Cornet parts feature melodic lines with dynamics such as *mp* and *sempre sim.* The Solo Eb Horn, 1st Eb Horn, and 2nd Eb Horn parts are mostly rests. The 1st/2nd Bb Baritone, 1st Bb Trombone, 2nd Bb Trombone, and Bass Trombone parts have melodic lines with dynamics like *mf*. The Bb Euphonium part has a melodic line with dynamics *mf* and *Both*. The Eb Bass and Bb Bass parts have melodic lines with dynamics *mf* and *sim.* Percussion 1 and 2 parts feature rhythmic patterns with dynamics *pp* and *p*. The score is written in a common time signature.

Eb Soprano Cornet
1st Bb Cornet
2nd Bb Cornet
3rd Bb Cornet
Bb Flugel Horn
Solo Eb Horn
1st Eb Horn
2nd Eb Horn
1st/2nd Bb Baritone
1st Bb Trombone
2nd Bb Trombone
Bass Trombone
Bb Euphonium
Eb Bass
Bb Bass
Percussion 1
Percussion 2

Eb Soprano Cornet
 1st Bb Cornet
 2nd Bb Cornet
 3rd Bb Cornet
 Bb Flugel Horn
 Solo Eb Horn
 1st Eb Horn
 2nd Eb Horn
 1st/2nd Bb Baritone
 1st Bb Trombone
 2nd Bb Trombone
 Bass Trombone
 Bb Euphonium
 Eb Bass
 Bb Bass
 Percussion 1
 Percussion 2

Solo, St. mute
 mp (very clear)
 Solo, St. mute
 mp + clear (quasi trumpet)
 sempre sim.
 sim.

228

1st.
1st. poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
f
sott.
sott.
f
sott.
sott.
sott.
sott.
sott.
sott. e cantabile
sott. e cantabile
sott. e cantabile
sott. e cantabile

Al|Open (div.)

Eb Soprano Cornet
1st Bb Cornet
2nd Bb Cornet
3rd Bb Cornet
Bb Flugel Horn
Solo Eb Horn
1st Eb Horn
2nd Eb Horn
1st/2nd Bb Baritone
1st Bb Trombone
2nd Bb Trombone
Bass Trombone
Bb Euphonium
Eb Bass
Bb Bass
Percussion 1
Percussion 2

237 **K** Poco più mosso (♩ = c. 120) [One beat in a bar if possible, ♩ = c. 60]

The musical score consists of 15 staves, each representing a different instrument or section. The notation includes various rhythmic values, slurs, and dynamic markings. The Eb Soprano Cornet and 1st Bb Cornet parts feature a melodic line with slurs. The 1st and 2nd Eb Horn parts have a similar melodic line. The 1st and 2nd Bb Trombone parts have a more rhythmic, eighth-note pattern. The Bass Trombone part has a similar rhythmic pattern. The Bb Euphonium part has a melodic line with slurs. The Eb and Bb Bass parts have a rhythmic pattern. The Percussion 1 and 2 parts have a rhythmic pattern. The score is written in a key signature of one flat and a 2/4 time signature. The tempo is marked 'Poco più mosso' with a quarter note equal to approximately 120 beats per minute. A note in brackets indicates that one beat in a bar is possible, with a half note equal to approximately 60 beats per minute. The score includes various dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

Instrument list from top to bottom:
Eb Soprano Cornet
1st Bb Cornet
2nd Bb Cornet
3rd Bb Cornet
Bb Flugel Horn
Solo Eb Horn
1st Eb Horn
2nd Eb Horn
1st/2nd Bb Baritone (Both)
1st Bb Trombone
2nd Bb Trombone
Bass Trombone
Bb Euphonium
Eb Bass
Bb Bass
Percussion 1
Percussion 2

252

The musical score for page 252 is arranged in 15 staves. The instruments and their parts are as follows:

- Eb Soprano Cornet:** Features a melodic line with a prominent eighth-note pattern.
- 1st Bb Cornet:** Provides harmonic support with a similar eighth-note pattern.
- 2nd Bb Cornet:** Similar to the 1st Bb Cornet.
- 3rd Bb Cornet:** Similar to the 1st Bb Cornet.
- Bb Flugel Horn:** Plays a melodic line with a distinct eighth-note pattern.
- Solo Eb Horn:** Features a melodic line with a distinct eighth-note pattern.
- 1st Eb Horn:** Provides harmonic support with a similar eighth-note pattern.
- 2nd Eb Horn:** Similar to the 1st Eb Horn.
- 1st/2nd Bb Baritone:** Provides harmonic support with a similar eighth-note pattern.
- 1st Bb Trombone:** Provides harmonic support with a similar eighth-note pattern.
- 2nd Bb Trombone:** Similar to the 1st Bb Trombone.
- Bass Trombone:** Provides harmonic support with a similar eighth-note pattern.
- Bb Euphonium:** Provides harmonic support with a similar eighth-note pattern.
- Eb Bass:** Provides harmonic support with a similar eighth-note pattern.
- Bb Bass:** Provides harmonic support with a similar eighth-note pattern.
- Percussion 1:** Provides rhythmic support with a similar eighth-note pattern.
- Percussion 2:** Provides rhythmic support with a similar eighth-note pattern.

282

div. 1/3

M

div. 1/3

Eb Soprano Cornet

1st Bb Cornet

2nd Bb Cornet

3rd Bb Cornet

Bb Flugel Horn

Solo Eb Horn

1st Eb Horn

2nd Eb Horn

1st/2nd Bb Baritone

1st Bb Trombone

2nd Bb Trombone

Bass Trombone

Bb Euphonium

Eb Bass

Bb Bass

Percussion 1

Percussion 2

296

N

div. 3/1

(mf)

Eb Soprano Cornet
 1st Bb Cornet
 2nd Bb Cornet
 3rd Bb Cornet
 Bb Flugel Horn
 Solo Eb Horn
 1st Eb Horn
 2nd Eb Horn
 1st/2nd Bb Baritone
 1st Bb Trombone
 2nd Bb Trombone
 Bass Trombone
 Bb Euphonium
 Eb Bass
 Bb Bass
 Percussion 1
 Percussion 2

324 *allargando*

P *Largamente* ($\text{♩} = \text{c.}72$)

The musical score consists of 15 staves, each representing a different instrument or section of the band. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *sf*, *sfz*, *sfz* (prominent), *sfz* (prominent)), articulations (e.g., *stacc.*, *stacc.*), and performance instructions (e.g., *Solo*, *Both*, *1.*, *2.*). The score is written in 3/4 time and includes a tempo marking of *Largamente* with a quarter note equal to approximately 72 beats per minute. The key signature is one flat (Bb). The score is divided into two systems, with the first system containing measures 324-329 and the second system containing measures 330-335. The instruments listed on the left are: Eb Soprano Cornet, 1st Bb Cornet, 2nd Bb Cornet, 3rd Bb Cornet, Bb Flugel Horn, Solo Eb Horn, 1st Eb Horn, 2nd Eb Horn, 1st/2nd Bb Baritone, 1st Bb Trombone, 2nd Bb Trombone, Bass Trombone, Bb Euphonium, Eb Bass, Bb Bass, Percussion 1, and Percussion 2. The percussion parts include Bells and a tam-tam.

1. The bells and tam-tam are best separated—on each side of the band.

334

Eb Soprano Cornet
 1st Bb Cornet
 2nd Bb Cornet
 3rd Bb Cornet
 Bb Flugel Horn
 Solo Eb Horn
 1st Eb Horn
 2nd Eb Horn
 1st/2nd Bb Baritone
 1st Bb Trombone
 2nd Bb Trombone
 Bass Trombone
 Bb Euphonium
 Eb Bass
 Bb Bass
 Percussion 1
 Percussion 2

sf
trem.
trem.
trem.
grandioso
grandioso
 Tam-tam
sf

Tone Poem — Song of the Eternal

No. 378

Energico $J = 116$

LESLIE CONDON
a tempo

silent.

The musical score consists of ten staves. From top to bottom, they are labeled: Cors, Horns, Basses, Tromps, Euph., Bass, and Perc. The score begins with a 'silent.' section. The music is written in 4/4 time and features a variety of dynamics including *mf*, *p*, *f*, *ff*, and *mp*. The score is divided into measures and includes a 'silent.' section at the beginning. The music is written in 4/4 time and features a variety of dynamics including *mf*, *p*, *f*, *ff*, and *mp*.

Timp. Ab & Eb
ff
mp
L.C.

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F.S. 377-379

Victorian Snapshots - On Ratcliff Highway

RAY STEADMAN-ALLEN

Allegro vivace $\text{♩} = 100$

lunga

The Thames fog... [A]

Andante lamentoso $\text{♩} = 69-72$

Westminster chimes...

Instrument parts include:
 Soprano Cornet Eb
 Solo Cornet Bb
 Solo Cornet Bb
 1st Cornet Bb
 2nd Cornet Bb
 Flugel Horn Bb
 Solo Horn Eb
 1st Horn Eb
 2nd Horn Eb
 1st Baritone Bb
 2nd Baritone Bb
 1st Trombone Bb
 2nd Trombone Bb
 Bass Trombone
 Euphonium Bb
 Bass Eb
 Bass Bb
 Percussion I (Timp., S.D., Snr Cym.)
 Percussion II (HH, B.D., ff)

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Appendix II: CD Recording *Novus Vox*



Track List of pieces on Novus Vox:

Rejoice – Roger Trigg

Song of Joy – Andrew Mackereth

Hope – Russ Ballard and Chris Winter, arr. Andrew Wainwright

The Light has come – Kenneth Downie

His Provision – Ivor Bosanko, arr. Dorothy Gates

Beneath the Cross of Jesus – Frederick Maker / Ray Starling, arr. Mark Freeh

Still Small Voices – Philip Wilby

Sweet Hour of Prayer – Wilfred Heaton, realised Paul Hindmarsh

He Gave me Joy – Robert Redhead

Soul Origin for Trombones and Band – Dorothy Gates

Life's Command – Dudley Bright

CD Cover and Disc



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 earnestness, 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 motifs, 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:

*G. I love him, yes I love him
 Since for me he died 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.

Soul Origin by Dorothy Gates

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

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

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



BRETT BAKER
 ENFIELD CITADEL BAND
 BANDMASTER JONATHAN CORY



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 Dyle Band, Past-President of the British Trombone Society and a clinician for Michael Bain leading brass performers and educators; and passionate about encouraging new composers to write pioneering new solo repertoire for the tenor trombone.

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

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

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

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



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

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

Sweet Hour of Prayer

by Wilfred Heaton
arranged by Paul Hindmarsh

This arrangement of the familiar hymn tune was adapted for brass band from an arrangement for trombone and piano. It was a much loved devotional song on both sides of the Atlantic during the 19th and 20th centuries. The words were dictated in 1845 to Thomas Salmon, an American during a visit to the blind Congregational Minister William Walford (1772-1850), who was then resident in Coeshill, 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 first publication *Bright Jewels* (New York 1859). Wilfred Heaton made this sensitive and touching arrangement for his son-in-law, Bryan Stobart. This version for brass band was completed in 2005 by Paul Hindmarsh.

The Conquest

by William A. Scholes
arranged by Mark Fresh

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



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

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

He Gave Me Joy

by Robert Redhead

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

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

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

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

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





Rejoice by Roger Trigg

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

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

Song of Joy by Andrew Mackereth

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

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

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



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

Lyrics

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

Words: Maria Straub Music: S.W. Straub, 1874.

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

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

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

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

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

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



Wonderful, counselor, Mighty God among us:
Everlasting Father, Prince 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, quieter music, I use a little Amy chorus, whose origins are unknown to me, but one that I remember singing many years ago. They are based on 2 Corinthians 4:5

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

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

His Provision by Ivor Bosanko, arranged by Dorothy Gates

His Provision is a beautiful song written by Ivor Bosanko. It is well known in Salvation Army circles as a sacred song. It was arranged for trombone solo with piano accompaniment at the request of Gerard Klauke for his brother Henk in memory of the passing of Henk's wife, Henna van Baten, who died aged 64 in 2010. She translated many songs from English to Dutch and vice versa in the 1980's, including works by Eric Ball and this composition. Henna was the daughter of SA officers and the name van Baten 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 "Gentleman Walking". This arrangement for brass band accompaniment was written at the request of Brett.

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

and when you rise to find your dream
I will be your wings
see your journey through
When you find peace in your heart
I'm your sanctuary
In your soul you'll come
Spread thou word indeed,
You'll need hope
There is always hope
when you lose a dream

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

The Light Has Come by Kenneth Downie

In researching this piece Andrew Blyth states it was originally a euphonium duet that was then altered to become a trombone solo in the early 1990s. Originally written for the International Staff Band's tour of Japan, Australia and New Zealand in 1995 this solo was performed in the presence of the brother of the Emperor of Japan in a concert to mark the Centenary of the Salvation Army in Japan. It features the music of the song The Light Has Come by Chick Yull.

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 Yull, (not modern in musical language), a Scotsman, who was a Salvation Army Officer when he wrote it. He is now a freelance preacher and writer in the Manchester Area.

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



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

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

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

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

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

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

The magazine's editor wrote:

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

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

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

The words:

*Beneath the cross of Jesus I faint 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 noonday heat, and the burden of the day.*

*O safe and happy shelter, O refuge tried and sweet,
O basking place where Heaven's love and Heaven's justice meet;
As to the holy patriarch that wondrous dream was giv'n,
So seems my Saviour'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 stand the cross two arms outstretched
to save.*

*A watchman set to guard the way from that eternal gate,
Upon that cross of Jesus mine eye at times can see
The very dying form of One who suffered there for me;
And from my stricken heart with tears two wonders I confess:
The wonders of redeeming love and my unworthiness.*

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

Still Small Voices by Philip Wilby

This trombone trio uses the well-known tune Bezzano, used by the composer Philip Wilby at the request and commissioning of Gerard Klaucke from OK Graphic, 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



Enfield Citadel Band

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

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

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

Bandmaster Jonathan Corry



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

He studied trumpet at the Royal Northern College of Music during which time he developed a keen interest in conducting which led to him being appointed at a young age as Musical Director of Besses OVI 'Barn Brass Band'. It was at this time he also featured as a guest soloist at Enfield Citadel Band's Spring Festival.

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

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



Unsolicited Review by Peter Bale for the online magazine 'www.4barsrest.com'

Novus Vox - Song of Joy

Brett Baker

Enfield Citadel Band Conductor: Bandmaster Jonathan Corry

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.

KENNETH DONNIE

TROMBONE SOLO - THE LIGHT HAS COME

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STANDARD MUSIC COMPANY

Soul Origin

For Bones Apart & Enfield Citadel Band

DOROTHY GATES

Misterioso e quasi recit. ♩ = 38

Soprano Cornet E \flat

Solo Cornet B \flat

1st Cornet B \flat

2nd Cornet B \flat

Flugelhorn

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

1st Euphonium B \flat

2nd Euphonium B \flat

E \flat Bass

B \flat Bass

Percussion I

Percussion II

Percussion III

Whisper:
For we were all baptized by one Spirit into one body

repeat until conductor's signal

Whisper:
For we were all baptized by one Spirit into one body

Whisper:
For we were all baptized by one Spirit into one body

Whisper:
For we were all baptized by one Spirit into one body

mp

One

One

Cym. - Roll on Cymbal
upturned on timpani while
glissing up and down on timpani

mp
Wind chimes

mp
Tam tam - wet a ping pong ball,
run it over the surface in a figure 8,
one figure 8 per bar.

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11 Southern Lane, Warwick, NY 10990

2

Sop. *Whisper:* For we were all baptized by one Spirit into one body repeat until conductor's signal

Solo Cor. *Whisper:* For we were all baptized by one Spirit into one body repeat until conductor's signal

1st Cor. *Whisper:* For we were all baptized by one Spirit into one body repeat until conductor's signal

2nd Cor. *Whisper:* For we were all baptized by one Spirit into one body repeat until conductor's signal

Flugel

Solo Hn.

1st Hn. repeat until conductor's signal

2nd Hn. repeat until conductor's signal

1st Bari. *Whisper:* For we were all baptized by one Spirit into one body repeat until conductor's signal

2nd Bari. *Whisper:* For we were all baptized by one Spirit into one body repeat until conductor's signal

1st Trom. -

2nd Trom. -

3rd Trom. *mp* repeat until conductor's signal

Bass Trom. *mp* repeat until conductor's signal

1st Euph. *Whisper:* For we were all baptized by one Spirit into one body repeat until conductor's signal

2nd Euph. *Whisper:* For we were all baptized by one Spirit into one body repeat until conductor's signal

E♭ Bass One

B♭ Bass One

Perc. I *gliss.*

Perc. II *gliss.*

Perc. III

Sop. Stop

Solo Cor. Stop

1st Cor. Stop

2nd Cor. Stop

Flugel Stop

Solo Hn. Stop

1st Hn. Stop

2nd Hn. Stop

1st Bari. Stop

2nd Bari. Stop

1st Trom. *mf*

2nd Trom. *mf*

3rd Trom. *mf*

Bass Trom. *mf*

1st Euph. Stop

2nd Euph. Stop

E♭ Bass Stop

B♭ Bass Stop

Perc. I *gliss.*

Perc. II *gliss.*

Perc. III

4

18 Più mosso ♩ = 48

Sop. Whisper: One spirit, one body Stop

Solo Cor. Whisper: One spirit, one body Stop

1st Cor. Whisper: One spirit, one body Stop

2nd Cor. Whisper: One spirit, one body Stop

Flugel Whisper: One spirit, one body Stop

Solo Hn. Whisper: One spirit, one body Stop

1st Hn. Whisper: One spirit, one body Stop

2nd Hn. Whisper: One spirit, one body Stop

1st Bari. Whisper: One spirit, one body Stop

2nd Bari. Whisper: One spirit, one body Stop

1st Trom. *mp*

2nd Trom. *mp*

3rd Trom. *mp*

Bass Trom. *mp*

1st Euph. Whisper: One spirit, one body *mp* Stop

2nd Euph. Whisper: One spirit, one body Stop

E♭ Bass Whisper: One spirit, one body Stop

B♭ Bass Whisper: One spirit, one body Stop

Perc. I gliss. gliss. gliss. gliss. gliss. gliss. Sus. Cym.

Perc. II gliss. gliss. gliss. gliss. gliss. gliss.

Perc. III

5

Sop.

Solo Cor. *mf*

1st Cor. *mf*

2nd Cor. *mf*

Flugel *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bari. *mf*

2nd Bari. *mf*

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph. *mf*

2nd Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Perc. I *mf*

Perc. II *mf.* *mp*

Perc. III *mf* *mp*

Solo

Musical score for page 28, featuring various instruments including Sopranos, Cor Anglais, Flutes, Clarinets, Saxophones, Trombones, Euphoniums, and Percussion. The score is in G major (one sharp) and 4/4 time. The instruments listed on the left are: Sop., Solo Cor., 1st Cor., 2nd Cor., Flugel, Solo Hn., 1st Hn., 2nd Hn., 1st Bari., 2nd Bari., 1st Trom., 2nd Trom., 3rd Trom., Bass Trom., 1st Euph., 2nd Euph., E♭ Bass, B♭ Bass, Perc. I, Perc. II, and Perc. III. The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and performance instructions like "Solo" and "One".

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E \flat Bass

B \flat Bass

Perc. I

Perc. II

Perc. III

Solo

mp

mp

mp

mp

mf

Tri.

Sop. *cresc.*

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom. *Solo cresc.*

2nd Trom. *cresc.*

3rd Trom. *cresc.*

Bass Trom. *cresc.*

1st Euph. *Solo mp cresc.*

2nd Euph.

E \flat Bass *Solo mp*

B \flat Bass *mp cresc.*

Perc. I

Perc. II

Perc. III

45 Più mosso ♩. = 48

This musical score page contains measures 45 through 48 of a piece titled "Più mosso" with a tempo of ♩. = 48. The score is arranged for a large ensemble, including a soprano, a solo choir, and a full orchestra. The key signature is two sharps (D major or F# minor), and the time signature is 4/4. The score is divided into systems, with each instrument or voice part on its own staff. Dynamics are marked throughout, with *mp* (mezzo-piano) being the most common, and *mf* (mezzo-forte) and *p* (piano) appearing in the percussion parts. The word "Tutti" is written above the Solo Cor. staff in measure 45. The percussion parts (Perc. II and Perc. III) feature a rhythmic pattern of eighth notes and rests, with dynamic markings of *mf* and *p*. The woodwinds and brass parts play sustained chords and rhythmic patterns, with many notes beamed together. The strings play a steady eighth-note accompaniment.

Sop.

Solo Cor. *Tutti*

1st Cor. *mp*

2nd Cor. *mp*

Flugel *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bari. *mp*

2nd Bari. *mp*

1st Trom. *mp*

2nd Trom. *mp*

3rd Trom. *mp*

Bass Trom. *mp*

1st Euph. *mp*

2nd Euph. *mp*

E♭ Bass *mp*

B♭ Bass *mp*

Perc. I *mp*

Perc. II *mf* *p* *mf* *p*

Perc. III

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

mf *mp* *f* *ff* *f*

Sop.
Solo Cor.
1st Cor.
2nd Cor.
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
1st Trom.
2nd Trom.
3rd Trom.
Bass Trom.
1st Euph.
2nd Euph.
E♭ Bass
B♭ Bass
Perc. I
Perc. II
Perc. III

mp cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
mf
mf
mf
mf
cresc.
cresc.
cresc.
cresc.
mf
p
mf
p

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

f *ff* *f*

Detailed description: This page of a musical score contains 20 staves. The top staves (Sop., Solo Cor., 1st Cor., 2nd Cor., Flugel, Solo Hn., 1st Hn., 2nd Hn.) are in treble clef with a key signature of two sharps (F# and C#). The middle staves (1st Bari., 2nd Bari., 1st Trom., 2nd Trom., 3rd Trom., Bass Trom.) are in bass clef with the same key signature. The bottom staves (1st Euph., 2nd Euph., E♭ Bass, B♭ Bass, Perc. I, Perc. II, Perc. III) are in bass clef with a key signature of one sharp (F#). The score is divided into three measures. The first measure shows various melodic and harmonic lines. The second measure features a prominent brass section with a *ff* dynamic marking. The third measure continues the musical development. Percussion parts include snare and tom patterns, with dynamic markings of *f* and *ff*.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

ff *f* *ff* *f*

Detailed description: This page of a musical score contains 18 staves. The top four staves are for vocal parts: Soprano (Sop.), Solo Cor Anglais (Solo Cor.), 1st Cor Anglais (1st Cor.), and 2nd Cor Anglais (2nd Cor.). The next four staves are for brass instruments: Flugelhorn (Flugel), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), and 2nd Horn (2nd Hn.). The following four staves are for trombones: 1st Baritone (1st Bari.), 2nd Baritone (2nd Bari.), 1st Trombone (1st Trom.), 2nd Trombone (2nd Trom.), 3rd Trombone (3rd Trom.), and Bass Trombone (Bass Trom.). The next two staves are for Euphoniums: 1st Euphonium (1st Euph.) and 2nd Euphonium (2nd Euph.). The two staves below are for Basses: E♭ Bass and B♭ Bass. The final four staves are for Percussion: Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The Perc. II staff includes dynamic markings *ff* and *f*. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some parts have slurs and accents.

Musical score for page 16, featuring various instruments and dynamics. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- Sop.**: Solo part, starting with a rest and then playing a melodic line. Dynamics: *mf*.
- Solo Cor.**: Solo part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- 1st Cor.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- 2nd Cor.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- Flugel**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- Solo Hn.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- 1st Hn.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- 2nd Hn.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- 1st Bari.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- 2nd Bari.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- 1st Trom.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf*.
- 2nd Trom.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf*.
- 3rd Trom.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf*.
- Bass Trom.**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf*.
- 1st Euph.**: Part, starting with a rest and then playing a melodic line. Dynamics: *f*. Marked **Tutti** at the end of the page.
- 2nd Euph.**: Part, starting with a rest and then playing a melodic line. Dynamics: *f*.
- E♭ Bass**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- B♭ Bass**: Part, starting with a rest and then playing a melodic line. Dynamics: *mf* and *f*.
- Perc. I**: Part, starting with a rest and then playing a rhythmic pattern. Dynamics: *mf* and *f*.
- Perc. II**: Part, starting with a rest and then playing a rhythmic pattern. Dynamics: *mf* and *f*.
- Perc. III**: Part, starting with a rest and then playing a rhythmic pattern. Dynamics: *mf* and *f*.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E \flat Bass

B \flat Bass

Perc. I

Perc. II

Perc. III

f

mf

f

mf

f

mf

f

This musical score is for page 82 and includes the following parts and dynamics:

- Sop.**: *f*, *f*, *ff*
- Solo Cor.**: *f*, *f*, *ff*
- 1st Cor.**: *f*, *f*, *ff*
- 2nd Cor.**: *f*, *f*, *ff*
- Flugel**: *f*, *f*, *ff*
- Solo Hn.**: *f*, *f*, *f*
- 1st Hn.**: *f*, *f*, *f*
- 2nd Hn.**: *f*, *f*, *f*
- 1st Bari.**: *f*, *f*, *ff*
- 2nd Bari.**: *f*, *f*, *ff*
- 1st Trom.**: *f*, *ff*, *f*, *ff*, *mp*
- 2nd Trom.**: *f*, *ff*, *f*, *ff*, *mp*
- 3rd Trom.**: *f*, *ff*, *f*, *ff*, *mp*
- Bass Trom.**: *f*, *ff*, *f*, *ff*, *mp*
- 1st Euph.**: *f*, *f*, *ff*
- 2nd Euph.**: *f*, *f*, *ff*
- E♭ Bass**: *f*, *f*, *ff*, *mp*
- B♭ Bass**: *f*, *f*, *ff*, *mp*
- Perc. I**: *f*, *f*, *mp*
- Perc. II**: *f*, *f*, *mp*
- Perc. III**: *f*, *f*, *mp*

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

The musical score for page 19 is arranged in a standard orchestral format. It features 20 staves, each labeled with an instrument. The top section includes vocal parts (Soprano) and woodwinds (Solo and 1st/2nd Cornets, Flugel, Solo and 1st/2nd Horns, 1st and 2nd Baritone). The middle section contains brass instruments (1st, 2nd, 3rd Trombones and Bass Trombone, 1st and 2nd Euphoniums). The bottom section includes low brass (E♭ and B♭ Basses) and three percussion parts (Perc. I, II, and III). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The first four measures are mostly rests for the vocal and woodwind parts. The brass and percussion parts begin with rhythmic patterns. The 1st, 2nd, and 3rd Trombone staves have a *mf* dynamic marking starting in the fourth measure. The E♭ Bass and B♭ Bass staves also have a *mf* dynamic marking in the fourth measure. Percussion parts I, II, and III have various rhythmic patterns, including eighth and sixteenth notes, and rests.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E \flat Bass

B \flat Bass

Perc. I

Perc. II

Perc. III

Musical score for page 99, rehearsal mark 23. The score includes parts for Sopranos, Solo and 1st/2nd Cornets, Flugel, Solo and 1st/2nd Horns, 1st and 2nd Baritone, 1st, 2nd, 3rd, and Bass Trombones, 1st and 2nd Euphoniums, Eb and Bb Basses, and three Percussion parts (I, II, III). The score is in 4/4 time with a key signature of two sharps (D major). Dynamics include *ff* and *f*. Percussion parts include Crash Cym. and Ride Cym. markings.

This musical score page, numbered 24, is arranged in a standard orchestral format. It includes the following parts and their musical content:

- Sop.**: Soprano vocal line, starting with a rest and entering in the third measure with a melodic phrase marked *f*.
- Solo Cor.**: Solo Cor Anglais, playing a melodic line marked *f* in the first measure.
- 1st Cor.**: First Cor Anglais, with a rest throughout the page.
- 2nd Cor.**: Second Cor Anglais, with a rest throughout the page.
- Flugel**: Flugelhorn, playing a rhythmic pattern of eighth notes.
- Solo Hn.**: Solo Horn, playing a melodic line.
- 1st Hn.**: First Horn, playing a melodic line.
- 2nd Hn.**: Second Horn, playing a melodic line.
- 1st Bari.**: First Baritone, playing a melodic line.
- 2nd Bari.**: Second Baritone, playing a melodic line.
- 1st Trom.**: First Trombone, with a rest throughout the page.
- 2nd Trom.**: Second Trombone, with a rest throughout the page.
- 3rd Trom.**: Third Trombone, with a rest throughout the page.
- Bass Trom.**: Bass Trombone, with a rest throughout the page.
- 1st Euph.**: First Euphonium, playing a melodic line marked *f* in the first measure.
- 2nd Euph.**: Second Euphonium, with a rest throughout the page.
- E♭ Bass**: E-flat Bass, playing a melodic line.
- B♭ Bass**: B-flat Bass, playing a melodic line.
- Perc. I**: Percussion I, playing a rhythmic pattern of eighth notes with accents.
- Perc. II**: Percussion II, playing a rhythmic pattern of eighth notes.
- Perc. III**: Percussion III, playing a rhythmic pattern of eighth notes.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E \flat Bass

B \flat Bass

Perc. I

Perc. II

Perc. III

Sop.
Solo Cor.
1st Cor.
2nd Cor.
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
1st Trom.
2nd Trom.
3rd Trom.
Bass Trom.
1st Euph.
2nd Euph.
E \flat Bass
B \flat Bass
Perc. I
Perc. II
Perc. III

The musical score is arranged in a standard orchestral format. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The score is divided into two systems of two measures each. The vocal parts (Sop., Solo Cor., 1st Cor., 2nd Cor.) and woodwinds (Flugel, Solo Hn., 1st Hn., 2nd Hn., 1st Bari., 2nd Bari.) have melodic lines with various articulations and dynamics. The brass section (1st Trom., 2nd Trom., 3rd Trom., Bass Trom.) is mostly silent in this section. The Euphonium and Bass parts (1st Euph., 2nd Euph., E \flat Bass, B \flat Bass) provide harmonic support. The Percussion section (Perc. I, II, III) includes a variety of rhythmic patterns, including snare, tom, and cymbal work.

Sop.
Solo Cor.
1st Cor.
2nd Cor.
Flugel
Solo Hn.
1st Hn.
2nd Hn.
1st Bari.
2nd Bari.
1st Trom.
2nd Trom.
3rd Trom.
Bass Trom.
1st Euph.
2nd Euph.
E♭ Bass
B♭ Bass
Perc. I
Perc. II
Perc. III

The musical score is arranged in a standard orchestral format. It begins with a Soprano line, followed by woodwinds (Solo Cor Anglais, 1st and 2nd Cor Anglais, Flugel, Solo Horn, 1st and 2nd Horn, 1st and 2nd Baritone). The brass section includes 1st, 2nd, 3rd Trombone and Bass Trombone. The lower brass section consists of 1st and 2nd Euphonium, E♭ Bass, and B♭ Bass. The percussion section includes three parts: Perc. I (snare), Perc. II (cymbals), and Perc. III (tom-toms). The score is written in a key signature of two sharps (D major) and a common time signature. The notation includes various rhythmic values, rests, and articulation marks.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

This page of a musical score contains 20 staves for various instruments. The instruments listed on the left are: Sop., Solo Cor., 1st Cor., 2nd Cor., Flugel, Solo Hn., 1st Hn., 2nd Hn., 1st Bari., 2nd Bari., 1st Trom., 2nd Trom., 3rd Trom., Bass Trom., 1st Euph., 2nd Euph., E♭ Bass, B♭ Bass, Perc. I, Perc. II, and Perc. III. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo). The percussion parts include Crash Cymbal (Crash Cym.), and the lower strings play a steady eighth-note accompaniment.

Sop. Solo *mp dim.*

Solo Cor.

1st Cor.

2nd Cor.

Flugel Solo *mf*

Solo Hn. *mp dim.*

1st Hn. *mp dim.*

2nd Hn. *mp dim.*

1st Bari. *mp dim.*

2nd Bari. *mp dim.*

1st Trom. *f dim.* *mp dim.*

2nd Trom. *f dim.* *mp dim.*

3rd Trom. *f dim.* *mp dim.*

Bass Trom. *f dim.* *mp dim.*

1st Euph. Solo *mf*

2nd Euph.

E♭ Bass. *mp dim.*

B♭ Bass. *mp dim.*

Perc. I. *mf* *mp dim.*

Perc. II. *mf* *mp dim.*

Perc. III. *mf* *mp dim.*

This musical score page, numbered 32, is arranged in a standard orchestral layout. It features 20 staves, each labeled with an instrument or voice part. The instruments listed are: Sopranos (Sop.), Solo Cornets (Solo Cor.), 1st and 2nd Cornets (1st Cor., 2nd Cor.), Flugelhorn (Flugel), Solo Horns (Solo Hn.), 1st and 2nd Horns (1st Hn., 2nd Hn.), 1st and 2nd Baritone (1st Bari., 2nd Bari.), 1st, 2nd, 3rd, and Bass Trombones (1st Trom., 2nd Trom., 3rd Trom., Bass Trom.), 1st and 2nd Euphoniums (1st Euph., 2nd Euph.), E♭ Bass, B♭ Bass, and three Percussion parts (Perc. I, Perc. II, Perc. III). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music is divided into four measures. The first measure shows the initial entries for several instruments, with dynamics like *p dim.* and *p*. The second and third measures continue the melodic and harmonic development, with some instruments playing sustained notes. The fourth measure features a *Tutti* marking and a change in dynamics, including *pp* and *p*. The percussion parts provide a rhythmic foundation, with Perc. I and II playing patterns of eighth and sixteenth notes, and Perc. III playing a steady eighth-note pattern. The overall texture is dense and dynamic, typical of a late 19th or early 20th-century orchestral work.

130 Più mosso ♩ = 48

33

Whisper:
For we were all baptized by one Spirit into one body

repeat until conductor's signal

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Cymb. - Roll on Cymbal
returned on timpani while
glissing up and down on timpani

mp Wind chimes

mp tam - wet a ping pong ball,
run it over the surface in a figure 8,
one figure 8 per bar.

mp

Sop. Stop

Solo Cor. Stop *mf*

1st Cor. Stop *mf*

2nd Cor. Stop *mf*

Flugel Stop *mf*

Solo Hn. Stop *mf*

1st Hn. Stop *mf*

2nd Hn. Stop *mf*

1st Bari. Stop *mf*

2nd Bari. Stop *mf*

1st Trom. *mp*

2nd Trom. *mp*

3rd Trom. *mp*

Bass Trom. *mp*

1st Euph. Stop *mf*

2nd Euph. Stop *mf*

E♭ Bass Stop *mf*

B♭ Bass Stop *mf*

Perc. I *mf lock.*

Perc. II *mf Sus. Cy.*

Perc. III *mf D.*

mf

Sop. *Solo*

Solo Cor. *mf* *Solo mp*

1st Cor.

2nd Cor.

Flugel *mp*

Solo Hn. *Solo mp*

1st Hn.

2nd Hn.

1st Bari. *One mp*

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph. *One mp*

2nd Euph.

E \flat Bass *mp One*

B \flat Bass *mp One*

Perc. I

Perc. II *mp* *mf*

Perc. III *mp*

Sop. *mp* Solo

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom. *mp*

2nd Trom. *mp*

3rd Trom. *mp*

Bass Trom. *mp*

1st Euph.

2nd Euph.

E♭ Bass. *mp* Solo

B♭ Bass.

Perc. I

Perc. II *mf* Tri.

Perc. III

Sop. *cresc.*

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom. *Solo cresc.*

2nd Trom. *cresc.*

3rd Trom. *cresc.*

Bass Trom. *cresc.*

1st Euph. *Solo mp*

2nd Euph.

E♭ Bass

B♭ Bass *mp cresc.*

Perc. I

Perc. II

Perc. III

Sop. *f* *p*

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Detailed description: This is a page of a musical score for a concert band or orchestra. The page is numbered 38 in the top left corner. The score is arranged in a standard vertical format with instrument names on the left and musical staves on the right. The instruments listed are: Soprano (Sop.), Solo Cor (Solo Cornet), 1st Cor. (1st Cornet), 2nd Cor. (2nd Cornet), Flugel, Solo Hn. (Solo Horn), 1st Hn. (1st Horn), 2nd Hn. (2nd Horn), 1st Bari. (1st Baritone), 2nd Bari. (2nd Baritone), 1st Trom. (1st Trombone), 2nd Trom. (2nd Trombone), 3rd Trom. (3rd Trombone), Bass Trom. (Bass Trombone), 1st Euph. (1st Euphonium), 2nd Euph. (2nd Euphonium), E♭ Bass (E-flat Bass), B♭ Bass (B-flat Bass), Perc. I (Percussion I), Perc. II (Percussion II), and Perc. III (Percussion III). The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The Soprano part has a melodic line with dynamics of *f* (forte) and *p* (piano). The Trombone and Euphonium parts have more complex rhythmic patterns with dynamics of *f* and *p*. The Percussion parts are indicated by drum notation (vertical lines with stems and flags) and rests. The score is divided into four measures by vertical bar lines. The overall layout is clean and professional, typical of a published musical score.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hn.

1st Hn.

2nd Hn.

1st Bari.

2nd Bari.

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph.

2nd Euph.

E♭ Bass

B♭ Bass

Perc. I

Perc. II

Perc. III

Whisper:
For we were all baptized by one Spirit into one body

repeat until conductor's signal

Whisper:
For we were all baptized by one Spirit into one body

repeat until conductor's signal

Whisper:
For we were all baptized by one Spirit into one body

Whisper:
For we were all baptized by one Spirit into one body

mp

One

One

mp Wind chimes

mp Cym. - Roll on Cymbal
upturned on timpani while
glissing up and down on timpani

mp Tam - wet a ping pong ball,
run it over the surface in a figure 8,
one figure 8 per bar.

Sop. *Whisper:*
For we were all baptized by one Spirit into one body repeat until conductor's signal

Solo Cor. *Whisper:*
For we were all baptized by one Spirit into one body

1st Cor. *Whisper:*
For we were all baptized by one Spirit into one body

2nd Cor. *Whisper:*
For we were all baptized by one Spirit into

Flugel

Solo Hn.

1st Hn. repeat until conductor's signal

2nd Hn. repeat until conductor's signal

1st Bari. *Whisper:*
For we were all baptized by one Spirit into one body

2nd Bari. *Whisper:*
For we were all baptized by one Spirit into one body

1st Trom.

2nd Trom.

3rd Trom.

Bass Trom.

1st Euph. *Whisper:*
For we were all baptized by one Spirit into one body

2nd Euph. *Whisper:*
For we were all baptized by one Spirit into one bod

E \flat Bass

B \flat Bass

Perc. I *gliss.* *gliss.* *gliss.* *gliss.*

Perc. II *gliss.* *gliss.* *gliss.* *gliss.*

Perc. III

One

One

Sop. Stop

Solo Cor. repeat until conductor's signal Stop

1st Cor. repeat until conductor's signal Stop

2nd Cor. repeat until conductor's signal Stop

Flugel Stop

Solo Hn. Stop

1st Hn. Stop

2nd Hn. Stop

1st Bari. repeat until conductor's signal Stop

2nd Bari. repeat until conductor's signal Stop

1st Trom. *mf*

2nd Trom. *mf*

3rd Trom. *mp*

Bass Trom.

1st Euph. repeat until conductor's signal Stop One

2nd Euph. repeat until conductor's signal Stop One

1st Eb Bass One

2nd Bb Bass One

Perc. I One gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Perc. II gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.

Perc. III

Musical score for a brass and percussion ensemble, measures 173-176. The score is marked *rall.* (rallentando). The instruments listed on the left are:

- Sop.
- Solo Cor.
- 1st Cor.
- 2nd Cor.
- Flugel
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bari.
- 2nd Bari.
- 1st Trom.
- 2nd Trom.
- 3rd Trom.
- Bass Trom.
- 1st Euph.
- 2nd Euph.
- E \flat Bass
- B \flat Bass
- Perc. I
- Perc. II
- Perc. III

The score shows the following details:

- 1st Trom.**: Starts with a rest, then plays a melodic line with slurs and accents.
- 2nd Trom.**: Plays a rhythmic pattern of eighth notes with slurs.
- 3rd Trom.**: Plays a rhythmic pattern of eighth notes with slurs, marked *mf*.
- Bass Trom.**: Plays a rhythmic pattern of eighth notes with slurs, marked *mf*.
- 1st Euph.**, **2nd Euph.**, **E \flat Bass**, and **B \flat Bass**: Each has a single note marked "One" in the second measure.
- Perc. I**: Plays a melodic line with slurs and accents, marked *gliss.*
- Perc. II**: Plays a rhythmic pattern of eighth notes with slurs and accents, marked *gliss.*
- Perc. III**: Plays a rhythmic pattern of eighth notes with slurs and accents.

Sop. *Whisper:*
One spirit, one body

Solo Cor. *Whisper:*
One spirit, one body

1st Cor. *Whisper:*
One spirit, one body

2nd Cor. *Whisper:*
One spirit, one body

Flugel *Whisper:*
One spirit, one body

Solo Hn. *Whisper:*
One spirit, one body

1st Hn. *Whisper:*
One spirit, one body

2nd Hn. *Whisper:*
One spirit, one body

1st Bari. *Whisper:*
One spirit, one body

2nd Bari. *Whisper:*
One spirit, one body

1st Trom. *dim.* *p*

2nd Trom. *dim.* *p*

3rd Trom. *dim.* *p*

Bass Trom. *dim.* *p*

1st Euph. *Whisper:*
One spirit, one body

2nd Euph. *Whisper:*
One spirit, one body

E♭ Bass *Whisper:*
One spirit, one body

B♭ Bass *Whisper:*
One spirit, one body

Perc. I *dim.* *p*

Perc. II *dim.* *p*

Perc. III *dim.* *p*

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Stop

Appendix III: Premiere of *Faith*



Dorothy Gates

Track List of pieces from Live Concert Recording of Friday 11th October 2013:

Folk festival – Shostakovich arr. Martin Cordner

My Hope – Roger Trigg*

Song of Joy – Andrew Mackereth*

Home to Thee – Norman Bearcroft

The Follower – Martin Cordner*

Daystar – Ray Steadman - Allen

Gospel Brass Machine - Spescha

Mountain Camp – Donald Osgood

Sweet Hour of Prayer – Wilfred Heaton arr. Hindmarsh

Jericho – Roger Trigg*

Faith – Dorothy Gates*

Here is the Place – David Catherwood*

His Provision – Ivor Bosanko arr. Dorothy Gates

Fire in the Blood – Paul Lovatt-Cooper

* denotes premeire performance

CD Disc:

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 Amaryliss 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, Derick Kane, Aaron VanderWeele, Philip Cobb and of course our very own Richard Martin, Michael Savage, Peter Wise, Keith Hutchinson and David Dawes.

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, Lcyland and Brighouse & 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 Midday 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.

Unsolicited Review by Kevin Whittingham for SA Bandsman:

EVENTS

Enfield excels in contest curtain-raiser

Kevin Whittingham reports

The tradition of Enfield Citadel Band holding its annual Pre-contest Festival on the eve of the Royal Albert Hall National Finals is one that now stretches back over 67 years. Within these near seven decades of performances, the band has enjoyed the privilege of being joined on stage by world-class musicians of the calibre of Steven Mead, Don Lusher, Sheona White, Roger Webster and Ian Bousfield amongst numerous others. After a recent collaboration with Enfield to record another excellent addition to his solo trombone CD portfolio, Brett Baker, principal trombone of Black Dyke Band, was the featured soloist on this particular evening.

The noble and elegant Amaryllis Fleming Concert Hall, within the confines of the Royal College of Music, was a resplendent setting for the 2013 festival, and with gusting gales and rain drenching many of the audience as they made their way into the London concert hall, they were then blown away by a whirlwind performance of Shostakovich's Folk Festival (arr. Martin Cordner). Fast tempi and the bright lively acoustic aided the traditional vibrant cornet and trombone sound of the band as it set the evening off to an exciting opening. Bandmaster Jonathan Corry, who has led the band since January 2009, opened the evening in prayer and introduced the guests for the evening, including retired Bandmaster James Williams, who as player, conductor and listener has attended each of the 67 concerts in those various capacities.

Paul Hindmarsh eloquently compered the knowledgeable audience through the evening, setting the scene to each piece of music and helping our understanding of the basis behind each composition, which really opened one's ears to the performances. This was especially helpful in explaining the background to the six premiere performances included within the evening's programme, the first of which was *My Hope*, by Roger Trigg.

Roger was in attendance to hear this first performance of his three-movement work commissioned by the band, with the middle section featuring a hope theme cleverly based around three notes E(nfield), C(itadel) and B(and). The outer sections of the composition featured the songs *My Hope is built on Nothing Less* and Herbert Howel's *Michael* (dedicated to his son who passed away at the age of ten) to which the words *All My Hope on God is Founded* are due to feature in the soon-to-be-published Salvation Army Song Book. The

closing movement featured huge organ-like sounds from band in the broad arrangement of the tune, with tubular bells and the excellent soprano cornet (Tim Buckle) hitting the heights at the conclusion of this great new work.

Brett Baker then presented two brand new trombone solos featured on the recently released CD *Novus Vox (Song of Joy)*. The title track, written by Andrew Mackereth and based around the song *He loves me too*, was performed by Brett, who was in imperious form with his silk-like sound and pure, immaculate technique throughout the range leaving audience and band breathless at this trombone masterclass.

The second of the new works by Martin Cordner was entitled *The Follower* and was a mini concerto for trombone and band. It was inspired by the 18th century life story of John Newton and his famous conversion to Christianity, from sailor and slave trader, resulting in his most famous words, *Amazing Grace*. The solo only briefly referenced this tune in one of the cadenza passages, with Brett displaying sweet and sonorous sounds in the conversion section of this challenging work.

The two solo items were interspersed with Norman Bearcroft's *Home to Thee* from *Reflections*, which offered a beautiful change in mood from the band in the setting made especially famous by the King's Singers. With so much new music to enjoy, it was left to an old classic from the pen of perhaps the doyen of all SA composers, Ray Steadman-Allen, to conclude the first half of Enfield's programme. *Daystar* was written for the 1978 International Congress and performed in the *Symphony of Praise* concert by the massed forces of Melbourne, New York and International staff bands. The piece still sounds as relevant over 35 years on, and is based around the tune *Ascalon*, to which we sing the words 'Fairrest Lord Jesus, Lord of all nature'. From the prayerful opening of the tune, Bandmaster Corry's interpretation of the score led the band and audience through fanfares and acclamations, flugel refrains from Malcolm Hynd into playful scherzos, interwoven between cornets, trombones and euphoniums. The wonderful chorale section from cornets led into the bass introduction to the final reprise of the tune, with spotless intonation and soulful sounds aided by the bass and trombone cushion under the higher instrumentation leading to an exciting conclusion. This was playing of the highest

order and ended the half with style.

The second half commenced with a rhythmic drumkit and bongo introduction to the Gospel *Brass Machine*, which also featured Andrew Lofthouse stepping forward from the solo cornet bench as trumpet soloist, followed by a romp through the march *Mountain Camp* (Donald Osgood), with its Alpine feel enhanced by Swiss cowbells within the *Lucerne Song* featured!

With pulses racing, it was Brett that calmed the senses with his rendition of *Sweet Hour of Prayer* (Wilfred Heaton arr. Paul Hindmarsh) that was gorgeous in its simplicity and well balanced between band and soloist. The fantastic Enfield trombone section of Andrew Justice and Ben and Stuart Horton then joined forces with Brett in a new swing tempo trombone quartet entitled *Jericho*, the second new work from Roger Trigg to feature including a cheeky quote from the James Bond theme!

Dorothy Gates had travelled from New York in order to hear the world premiere of her substantial new work, *Faith*. She was able to introduce in conversation with Paul Hindmarsh the basis of her composition, *Joshua 3* and *4*, and the legacy of faith throughout the challenges of life and a recent bereavement in her family. The first movement featured Riverdance-style rhythms rising and falling throughout the band, with euphonium effectively soaring into the stratosphere, before moving into an arrangement, in the minor key, of *Blessed Assurance* that reminded us to keep believing that *Jesus is Near*. Impressively, throughout the final movement, the band played and marched (while seated) along with the Bandmaster in an effective visual and musical portrayal of Joshua leading the Israelites to blow down the walls of Jericho.

A beautiful rendition of David Catherwood's *Here is the Place* led into the thought provided by Major Val Mylechreest, before Brett returned for his final solo item, in Dorothy Gates' up-tempo, yet stylishly reflective, rendition of *His Provision*. The evening was brought to an exciting conclusion with a spirited performance of *Fire in the Blood* (Paul Lovatt-Cooper), in which both Maurice Patterson (cornet) and Paul Baker (euphonium) excelled in their stand-up solos of *Lord you know that we Love You* and *I Love You Lord*, respectively, before Enfield finished in traditional style with *The Red Shield*.

SA BANDSMAN PAGE 7

Unsolicited Review by Paul Hindmarsh for the British Bandsman:

New writing impresses at Enfield's Pre-Contest Festival

The Enfield Citadel Band of The Salvation Army returned to the Concert Hall of the Royal College of Music for its annual National Championship Section Finals curtain raiser. Although this is an elegant space, its recent refurbishment has done little to tame its notoriously difficult acoustic. The barrel roof tends to blur details in anything but chamber music. However, under Bandmaster Jonathan Corry, the Enfield Citadel players sounded as confident and assured as I have heard them in recent Pre-Contests.

There were no fewer than six concert premieres on offer, with four provided by guest soloist Brett Baker, who was on top form throughout. As well as being a great player, Brett is a wonderful ambassador for his instrument, introducing in this concert substantial solos by Salvationists Andrew Mackereth (*Song of Joy*) and Martin Cordner (*The Follower*), as well as more reflective items arranged by Dorothy Gates (Ivor Bosanko's *His Provision*) and myself (Wilfred Heaton's *Sweet Hour of Prayer*). All of these feature on his latest album, *Novus Vox*.

Roger Trigg's new selection, *My Hope*, set a thoughtful, but uplifting tone for the evening. The two most substantial and significant band compositions, in Salvation Army terms, were Ray Steadman-Allen's *Daystar* (1978) and a new three movement suite, *Faith*, by Dorothy Gates. In *Daystar*, RS-A uses the tune *Ascalon*, as the basis for a commentary on the hymn associated with it, *Fairest Lord Jesus*. Dorothy Gates came over from New York, where she works for The Salvation Army as a music editor, to hear the first performance of her latest piece. It is a very personal, but impressive composition, founded on the song *Blessed Assurance*, and dedicated to the memory of her mother.

This was the third time that I've compered the evening; so although I wasn't in the best place to listen, I was able to gauge the response from a substantial and largely Salvationist audience in town for the following day's contest across the road. From the enthusiastic applause, smiling faces and final standing ovation, I would say that the concert was much enjoyed.

Paul Hindmarsh

Unsolicited Review by Roy Terry for Brass Band World:

Report on Enfield Citadel Band

Pre-Contest Festival

October 10th 2013

For their 67th consecutive pre-contest festival, Enfield Citadel Band returned to the Amaryllis Fleming Concert Hall at the Royal College of Music. As one of the oldest such events on the brass band calendar, this series continues to attract visitors from many countries, serving as a musical and spiritual aperitif before the main course at the Albert Hall.

The lively acoustic amplified the sonorous sounds of the band, which instantly captured the spirit of the occasion with Captain Martin Cordner's arrangement of the Shostakovich *Folk Festival*. The velocity of sound created in this opening number never flagged throughout the evening, the band responding magnificently to Bandmaster Jonathan Corry's stylish and engaging conducting, and also provided subtle accompaniment to soloist Brett Baker. His trombone solo's displayed masterful skills of technique and interpretation, especially in *Song of Joy* (Mackereth), *The Follower* (Cordner) and *His Provision* (Bosanko arr. Gates). For this reviewer, a highlight was his playing of a spine-tingling transcription of Wilfred Heaton's arrangement, *Sweet Hour of Prayer*, by Paul Hindmarsh. Paul was the compere for the evening, his erudite, contextual and informative comments greatly welcomed.

Composer Roger Trigg was in the audience to hear *My Hope*, as was the aforementioned Martin Cordner. Dorothy Gates had flown over from New York to hear her composition, *Faith*. She was invited to introduce the piece, explaining that the basis of its construction was the personal legacy of faith given to her by her mother who, before she died, affirmed the 'blessed assurance' of the 'life to come' for those of faith. With reference to the tune of the same name, this piece is, in effect, a Tone Poem, presenting a strong and powerful musical narrative. This is a stunning piece of musical writing, the band revelling in complex rhythms, reflective remembrances, and future hope.

Two major works, *Daystar* (Ray Steadman-Allen) and *Fire in the Blood* (Paul Lovatt-Cooper) showed the full extent of the band's ability. With *Home to thee* (Bearcroft), *Mountain Camp* (Osgood) *Here is the Place* (Catherwood) and Brett Baker joining the 'Enfield three' for the lively Trombone quartet, *Jericho* (Trigg), making up the programme, the appreciative audience were treated to the traditional finale *The Red Shield* (H.C Goffin).

Unsolicited Review by Peter Bale for the online magazine 'www.4barsrest.com':

Enfield's pre-contest festival got off to a ripping start with 'Folk Festival', taken at a cracking pace, although a slightly steadier tempo would perhaps have allowed more detail to be heard.

The band continued with 'My Hope', written by Roger Trigg, featuring the motif, E(nfield), C(itadel) and B(and).

The original material was framed by references to 'My Hope is Built on Nothing Less', the tune 'Hardy Norseman' appearing in an augmented rhythm and minor mode, and Herbert Howell's melody 'Michael', set to the words 'All My Hope on God is Founded'.

A portrait of the composer looked down on the band as they presented this impressive new work, which concluded with a ringing top D on soprano.

Brand new solos

Brett Baker was on top form as he joined in with some newly composed solos.

Andrew Mackereth's '*Song of Joy*', based on the children's chorus '*He Loves Me Too*', was attractive, but also contained some fiendish passages for the soloist, with fearsome leaps and arpeggios, a smooth central section in the high register and a top G finish.

'*Home to Thee*', brought a moment of calm, before Brett premiered Martin Corder's '*The Follower*'.

Inspired by the life of Isaac Watts, it depicted scenes from his early life, his involvement in the slave trade and his later conversion, with references to '*Amazing Grace*'.

There was much interplay as the band echoed phrases solo phrases, and a wide-ranging accompanied cadenza.

Congress commission revived

'*Daystar*' was written in 1978 but still sounded as fresh, comprising variants on the melody '*Ascalon*', together with references to '*My Saviour Suffered on the Tree*'.

The band caught the various moods of the music with some magnificent sounds.

High notes galore

Trumpeter Andrew Lofthouse took centre stage in '*Gospel Brass Machine*', with the rest of the cornets joining him in a high-note extravaganza.

More traditional fare came with the march '*Mountain Camp*' - played considerably faster than is customary.

'*Sweet Hour of Prayer*' by Wilfred Heaton had been arranged for trombone and band by the evening's compère, Paul Hindmarsh.

The Enfield trio of Andrew Justice, Ben Horton and Stuart Horton then joined Brett in an up-tempo setting of '*Jericho*', complete with neat James Bond quote!

Striking premiere

Dorothy Gates' '*Faith*' was prompted by her own experiences at a time of family illness and bereavement, with the melody '*Keep on Believing*' appearing in the minor key.

It featured some striking scoring, notably the ethereal use of percussion and muted cornets, whilst the final, affirmative section called on the players to stamp their feet as if marching.

A moment of reflection followed with '*Here is the Place*', before Major Val Mylechreest likened the constancy of middle C to the central presence of God, and Brett brought a Latin American style setting of '*His Provision*'.

Impressive finale

The finale, which showed off the band to great effect, was '*Fire in the Blood*', with excellent solo work from Maurice Patterson and Paul Baker in '*You Know That We Love You*'.

All that remained was the traditional choreographed encore of '*The Red Shield*'.

Peter Bale

Faith

Dedicated to the faithful life of Dorothy Wyatt

I

Allegro ♩ = 152

DOROTHY GATES

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Soprano Cornet E♭
- Solo Cornet B♭
- 1st Cornet B♭
- 2nd Cornet B♭
- Flugel Horn B♭
- Solo Horn E♭
- 1st Horn E♭
- 2nd Horn E♭
- 1st Baritone B♭
- 2nd Baritone B♭
- 1st Trombone B♭
- 2nd Trombone B♭
- Bass Trombone
- Euphonium B♭
- E♭ Bass
- B♭ Bass
- Timpani
- Triangle, Sus. Cym., Wind Chimes, B.D.
- Glockenspiel, Crash Cym., Gong, Tubular Bells
- Xylophone, Gong, Tubular Bells, S.D.
- Drum Set

The score is written in 12/8 time with a key signature of one flat (B♭). The tempo is marked 'Allegro' with a metronome marking of ♩ = 152. The dynamic marking *mf* (mezzo-forte) is used for the Flugel Horn, Solo Horn, and Percussion parts.

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11 Southern Lane, Warwick, NY 10990

5

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E3 Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

One *mf*

One *mf*

ff

mf

ff

mf

ff

mp cresc.

mp cresc.

mp cresc.

mp cresc.

To Sus. Cym.

mf

Tom fill

Hi-hat S.D.

mf

10 3

Sop. Eb

Solo Cor. Bb *f* *mf* *Tutti* *mf* *Tutti*

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb *mf* *f* *mf*

1st Hn. Eb *mf* *f* *mf*

2nd Hn. Eb *mf*

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom. *f* *cresc.*

Euph. Bb *f* *cresc.*

E♭ Bass *f* *cresc.*

B♭ Bass *f* *cresc.*

Timp.

Glock. *mf*

Xylo. *mf*

Dr. Set *Toms*

14

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

ff

mf

ff

ff

mf

ff

mf

ff

mf

ff

f

dim.

mp

f

dim.

mp

f

dim.

mp

f

dim.

mp

To Crash Cym.

To Gong

ff

mf

ff

ff

Musical score for measures 19 through 23. The score includes parts for the following instruments: Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set.

Measure 19 starts with a rehearsal mark ¹⁹. Measures 20 and 21 are primarily rests for most instruments. Dynamic markings include *mf* and *f*. The brass section begins in measure 22 with a rhythmic pattern. Percussion includes Sustained Cymbals (Sus. Cym. - soft mallets) and Toms in measure 22. Gong and Toms are marked in measure 23. The page number 5 is located in the upper right corner.

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

ff

f

sf

To Xylo

Crash Cym.

28 31 7

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

Musical score for page 39, rehearsal mark 9. The score includes parts for Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set. The score shows a crescendo from mp to f across the brass and woodwind sections, with dynamic markings like mp, f, and ff. Percussion parts include Timp., Glock., and Dr. Set with specific playing techniques like Ride Cym and Sun. Cym.

43

Sop. Eb

Solo Cor. Bb
mp cresc. *f*

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb
mf *f*

Solo Hn. Eb
mp cresc. *f*

1st Hn. Eb
mp cresc. *f*

2nd Hn. Eb
mp cresc. *f*

1st Bar. Bb
mp cresc. *f* *mf*

2nd Bar. Bb
mp cresc. *f* *mf*

1st Trom. Bb
mp cresc. *f* *mf*

2nd Trom. Bb
mp cresc. *f* *mf*

Bass Trom.
mp cresc. *f* *mf*

Euph. Bb
mp cresc. *f* *mf*

E♭ Bass
mp cresc. *f* *mf*

B♭ Bass
mp cresc. *f* *mf*

Timp.
sf

Glock.

Xylo.

Dr. Set
sf Toms

53

Sop. Eb

Solo Cor. Bb
Harmon mute - stem out

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

p *mf* *mp* *pp*

Musical score for a symphony orchestra, page 65 of 14. The score includes parts for Soprano Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set. The score is in 2/4 time and features various dynamics such as mp, p, f, and mf.

68 15

Sop. Eb
Solo Cor. Bb
1st Cor. Bb
2nd Cor. Bb
Fl. Hn. Bb
Solo Hn. Eb
1st Hn. Eb
2nd Hn. Eb
1st Bar. Bb
2nd Bar. Bb
1st Trom. Bb
2nd Trom. Bb
Bass Trom.
Euph. Bb
Eb Bass
Bb Bass
Timp.
Glock.
Xylo.
Dr. Set

Dynamic markings: *ff*, *mf*, *mp*, *f*.

Rehearsal marks: 68, 15.

accel.

75 Allegro $\text{♩} = 120$

16

Musical score for page 16, measures 73-76. The score includes parts for Sopranos, Solo and 1st/2nd Cornets, Flute, Solo and 1st/2nd Horns, Baritone, Trombones, Euphonium, Basses, and Percussion (Tympani, Glockenspiel, Xylophone, Drums). Dynamics range from *mp* to *ff*. Performance instructions include "Open", "Straight metal mute", and "marcato".

73

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Glock.

Xylo.

Dr. Set

mp

ff

Open

f

Open

f

Open

f

Straight metal mute

mf

Straight metal mute

mf

Straight metal mute

mf

Straight metal mute

mf

Tri.

To Timp.

Timp.

ff

ff

mp

ff

mp

marcato

ff

To Tubular Bells

Toms

Floor tom

ff

mp

ff

mp

This musical score page contains 17 measures of music for a large ensemble. The instruments are arranged in the following order from top to bottom: Soprano Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set. The score begins at measure 81, marked with a first ending bracket. The brass instruments (Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom.) play a melodic line starting in measure 81, with dynamics ranging from *f* to *ff*. The woodwinds (Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb) play a sustained note or rest, marked *p*. The Euph. Bb, Eb Bass, and Bb Bass play a rhythmic pattern of eighth notes, with dynamics alternating between *ff* and *mp*. The Timp., Glock., Xylo., and Dr. Set also play rhythmic patterns, with dynamics ranging from *ff* to *mp*. The score concludes at measure 17, marked with a second ending bracket.

89

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Glock.

Xylo.

Dr. Set

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

p

To Gong

Musical score for a symphony orchestra, measures 98-106. The score includes parts for woodwinds, brass, and percussion.

98

106

19

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Glock.

Xylo.

Dr. Set

mf

mf

mf

mf

Open

mf

Open

mf

Open

mf

p

p

p

Stagger breathe

pp

Stagger breathe

pp

pp

Tabular Bells

mf

108

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

p

p

p

pp

pp

pp

Gong

To Glock.

mf

To Xylophone

121

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Glock.

Xylo.

Dr. Set

ff

mf

f

To Crash Cym.

To Gong

126 *J. = J. (in 2)*

The musical score is arranged in a standard orchestral format. The woodwinds section includes flutes, horns, and baritone parts. The brass section features cornets, trombones, euphonium, and basses. The percussion section includes timpani, glockenspiel, xylophone, and a drum set. Dynamics range from mezzo-forte (mf) to fortissimo (f). Performance instructions include 'Sus. Cym. - soft mallets' and 'Gong'. The tempo is marked 'J. = J. (in 2)'.

Instrument List:

- Sop. Eb
- Solo Cor. Bb
- 1st Cor. Bb
- 2nd Cor. Bb
- Fl. Hn. Bb
- Solo Hn. Eb
- 1st Hn. Eb
- 2nd Hn. Eb
- 1st Bar. Bb
- 2nd Bar. Bb
- 1st Trom. Bb
- 2nd Trom. Bb
- Bass Trom.
- Euph. Bb
- Eb Bass
- Bb Bass
- Timp. (Sus. Cym. - soft mallets)
- Glock.
- Xylo. (Gong)
- Dr. Set (Toms)

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

136 138 25

Sop. Eb *f* *mp* *mp*

Solo Cor. Bb *mp* *mp*

1st Cor. Bb *mp* *mp*

2nd Cor. Bb *mp* *mp*

Fl. Hn. Bb *mp*

Solo Hn. Eb

1st Hn. Eb *mp*

2nd Hn. Eb *mp*

1st Bar. Bb

2nd Bar. Bb *mp*

1st Trom. Bb *mf*

2nd Trom. Bb *mf*

Bass Trom. *mf*

Euph. Bb *mp*

E♭ Bass *mp* *mf*

B♭ Bass *mp* *mf*

Timp. *f*

Glock. *f*

Xylo.

Dr. Set

141 26

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

mf

cresc.

f

p

Musical score for page 27, starting at measure 146. The score includes parts for Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set. The score is written in 2/4 time and features a variety of rhythmic patterns and dynamics, including accents and slurs. The key signature has one flat (Bb).

151 154 28

Sop. Eb
Solo Cor. Bb
1st Cor. Bb
2nd Cor. Bb
Fl. Hn. Bb
Solo Hn. Eb
1st Hn. Eb
2nd Hn. Eb
1st Bar. Bb
2nd Bar. Bb
1st Trom. Bb
2nd Trom. Bb
Bass Trom.
Euph. Bb
Eb Bass
Bb Bass
Timp.
Glock.
Xylo.
Dr. Set

Dynamic markings: *f*, *mf*

156

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

mf

f

This page of a musical score, page 30, begins at rehearsal mark 161. It features a full orchestral arrangement with the following parts:

- Woodwinds:** Soprano Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb.
- Brass:** 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass.
- Percussion:** Timp., Glock., Xylo., Dr. Set.

The score is written in 4/4 time and includes various dynamics such as *f* (forte), *fff* (fortissimo), and *cresc.* (crescendo). The percussion section includes a timpani part with a *Timp.* marking, a glockenspiel part with a *f* marking and a *cresc.* instruction, and a xylophone part with a *p* (piano) marking. The drum set part includes a *+* marking. The score concludes with a *To Tubular Bells* instruction.

166

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

To Wind Chimes

Timp.

Glock.

Xylo.

Dr. Set

Mute

p

ff

f

Tubular Bells

ff

ff

ff

176

(Open)

mp

Mute

p

Mute

p

p

p

p

p

p

p

p

Wind Chimes

To Glock.

Glock.

f

mf

To S.D. - snares off

mp

mp

This musical score page contains 16 staves for various instruments. The instruments listed on the left are: Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set. The score covers measures 183, 185, and 186. Dynamics include *p*, *mf*, and *mp*. The word "Open" is written above the first three staves. The page number "33" is in the top right corner.

190

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Glock.

Xylo.

Dr. Set

mp

p

One -
Harmon mute - stem out

p

One -
Harmon mute - stem out

p

p

p

p

mp

Floor Tom

p

198

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Glock.

Xylo.

Dr. Set

p

p

p

B.D.

7

204 **205** *legato* 36

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Glock.

Xylo.

Dr. Set

209

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

Musical score for page 38, measures 215-218. The score includes parts for Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set. Dynamics include *mf* and "Tutti - open".

Musical score for a brass and woodwind ensemble, measures 221-225. The score is in 2/4 time and features a key signature of one flat (B-flat major or D minor). The instruments and their parts are as follows:

- Sop. Eb:** Soprano Eb Cornet, playing a melodic line with a *mf* dynamic.
- Solo Cor. Bb:** Solo Bb Cornet, playing a melodic line with a *mf* dynamic.
- 1st Cor. Bb:** First Bb Cornet, playing a melodic line with a *mf* dynamic.
- 2nd Cor. Bb:** Second Bb Cornet, playing a melodic line with a *mf* dynamic.
- Fl. Hn. Bb:** Flute and Horn in Bb, playing a melodic line with a *mf* dynamic.
- Solo Hn. Eb:** Solo Horn in Eb, playing a rhythmic pattern with a *mf* dynamic.
- 1st Hn. Eb:** First Horn in Eb, playing a rhythmic pattern with a *mf* dynamic.
- 2nd Hn. Eb:** Second Horn in Eb, playing a rhythmic pattern with a *mf* dynamic.
- 1st Bar. Bb:** First Baritone in Bb, playing a rhythmic pattern with a *mf* dynamic.
- 2nd Bar. Bb:** Second Baritone in Bb, playing a rhythmic pattern with a *mf* dynamic.
- 1st Trom. Bb:** First Trombone in Bb, playing a rhythmic pattern with a *mf* dynamic.
- 2nd Trom. Bb:** Second Trombone in Bb, playing a rhythmic pattern with a *mf* dynamic.
- Bass Trom.:** Bass Trombone, playing a rhythmic pattern with a *mf* dynamic.
- Euph. Bb:** Euphonium in Bb, playing a rhythmic pattern with a *mf* dynamic.
- E♭ Bass:** Eb Bass, playing a rhythmic pattern with a *mf* dynamic.
- B♭ Bass:** Bb Bass, playing a rhythmic pattern with a *mf* dynamic.
- Timp.:** Timpani, playing a rhythmic pattern with a *mf* dynamic.
- Glock.:** Glockenspiel, playing a rhythmic pattern with a *mf* dynamic.
- Xylo.:** Xylophone, playing a rhythmic pattern with a *mf* dynamic.
- Dr. Set:** Drum Set, playing a rhythmic pattern with a *mf* dynamic.

The score includes various musical notations such as notes, rests, and dynamic markings. The *mf* (mezzo-forte) dynamic is consistently used throughout the piece. The tempo is marked as *con motto* (with a motto).

This musical score is for a brass and woodwind ensemble, covering measures 227 to 232. The instruments are arranged in the following order from top to bottom: Soprano Eb (Sop. Eb), Solo Cor. Bb (Solo Cor. Bb), 1st Cor. Bb (1st Cor. Bb), 2nd Cor. Bb (2nd Cor. Bb), Fl. Hn. Bb (Fl. Hn. Bb), Solo Hn. Eb (Solo Hn. Eb), 1st Hn. Eb (1st Hn. Eb), 2nd Hn. Eb (2nd Hn. Eb), 1st Bar. Bb (1st Bar. Bb), 2nd Bar. Bb (2nd Bar. Bb), 1st Trom. Bb (1st Trom. Bb), 2nd Trom. Bb (2nd Trom. Bb), Bass Trom. (Bass Trom.), Euph. Bb (Euph. Bb), Eb Bass (Eb Bass), Bb Bass (Bb Bass), Timp. (Timp.), Glock. (Glock.), Xylo. (Xylo.), and Dr. Set (Dr. Set). The score begins at measure 227 with a key signature of one flat and a common time signature. The woodwinds and brasses play sustained notes with a crescendo leading to a fortissimo (f) dynamic. The Solo Horns and Solo Cor. Bb have more complex melodic lines. The percussion section, including the drum set, provides a steady rhythmic accompaniment. The score concludes at measure 232.

233

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Glock.

Xylo.

Dr. Set

f *mf* *mp* *p*

Alternating
Ride Cyms. - brushes

p

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is divided into measures 233 through 241. The instruments listed on the left are: Soprano Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, E♭ Bass, B♭ Bass, Timp., Glock., Xylo., and Dr. Set. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, mp, p). The tempo is marked 'a tempo'. The page number '41' is in the top right corner. There are two boxed numbers, '236' and '241', indicating measure numbers. The Dr. Set part includes a specific instruction: 'Alternating Ride Cyms. - brushes'.

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb *mp*

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb *p*

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Glock.

Xylo.

Dr. Set

Musical score for measures 250-255. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Sop. Eb
- Solo Cor. Bb
- 1st Cor. Bb
- 2nd Cor. Bb
- Fl. Hn. Bb
- Solo Hn. Eb
- 1st Hn. Eb
- 2nd Hn. Eb
- 1st Bar. Bb
- 2nd Bar. Bb
- 1st Trom. Bb
- 2nd Trom. Bb
- Bass Trom.
- Euph. Bb
- Eb Bass
- Bb Bass
- Timp.
- Glock.
- Xylo.
- Dr. Set

The score shows various musical notations including rests, notes, and dynamic markings. The Solo Hn. Eb part features a melodic line with a slur and a crescendo. The 1st Bar. Bb part has a complex melodic line with a slur and a crescendo. The Dr. Set part shows a rhythmic pattern with snare and tom-tom hits.

258 **259** 44

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

Musical score for measures 266-271. The score is arranged for a large band. The instruments and their parts are as follows:

- Sop. Eb:** Starts in measure 266 with a whole rest. In measure 270, it plays a half note G4 (mf) and a half note F4 (cresc.).
- Solo Cor. Bb:** Plays a melodic line starting in measure 266. Dynamics: mp (measures 266-267), mf (measures 268-269), mf (measures 270-271), cresc. (measures 270-271).
- 1st Cor. Bb:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- 2nd Cor. Bb:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- Fl. Hn. Bb:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- Solo Hn. Eb:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- 1st Hn. Eb:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- 2nd Hn. Eb:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- 1st Bar. Bb:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- 2nd Bar. Bb:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- 1st Trom. Bb:** Plays a melodic line starting in measure 266. Dynamics: mp (measures 266-267), mf (measures 268-269), mf (measures 270-271), cresc. (measures 270-271).
- 2nd Trom. Bb:** Plays a melodic line starting in measure 266. Dynamics: mp (measures 266-267), mf (measures 268-269), mf (measures 270-271), cresc. (measures 270-271).
- Bass Trom.:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- Euph. Bb:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- Eb Bass:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- Bb Bass:** Plays a melodic line starting in measure 266. Dynamics: mf (measures 270-271), cresc. (measures 270-271).
- Timp.:** Rests throughout.
- Glock.:** Rests throughout.
- Xylo.:** Rests throughout.
- Dr. Set:** Plays a rhythmic pattern. Labels: Floor Tom (measures 266-267), Toms (measures 268-269), mf (measures 270-271), cresc. (measures 270-271).

273 278 46

Sop. Eb
 Solo Cor. Bb
 1st Cor. Bb
 2nd Cor. Bb
 Fl. Hn. Bb
 Solo Hn. Eb
 1st Hn. Eb
 2nd Hn. Eb
 1st Bar. Bb
 2nd Bar. Bb
 1st Trom. Bb
 2nd Trom. Bb
 Bass Trom.
 Euph. Bb
 Eb Bass
 Bb Bass
 Timp.
 Glock.
 Xylo.
 Dr. Set

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Eb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

p

pp

One -
Harmon mute - stem out

One -
Harmon mute - stem out

To Crash Cyms.

III Allegro marciale $\text{♩} = 112$

Every player should stomp their feet, like they are marching, from ♩. 290 to the end of the piece - even when resting. Use the dynamics on your part.

Musical score for a marching band, page 48, measures 289-290. The score is in 4/4 time and includes parts for various instruments and percussion. The key signature has one flat (Bb). The tempo is Allegro marciale with a quarter note equal to 112 beats per minute. The score includes the following parts:

- Sop. Eb
- Solo Cor. Bb
- 1st Cor. Bb
- 2nd Cor. Bb
- Fl. Hn. Bb
- Solo Hn. Eb
- 1st Hn. Eb
- 2nd Hn. Eb
- 1st Bar. Bb
- 2nd Bar. Bb
- 1st Trom. Bb
- 2nd Trom. Bb
- Bass Trom.
- Euph. Bb
- Eb Bass
- Bb Bass
- Timp.
- Glock.
- Xylo.
- Dr. Set

Measure 289 shows the beginning of the section with various dynamics and markings. Measure 290 is the start of the main section, marked with a box containing the number 290. The score includes various dynamics such as *pp*, *p*, *f*, and *mp*, as well as performance instructions like "Mute", "B.D. - Wooden mallets", "Crash Cyms. - choke", "S.D. - snares off", and "Floor Tom". The percussion parts include Timp., Glock., Xylo., and Dr. Set.

Musical score for a full orchestra and vocal soloist, page 49. The score includes parts for Soprano Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set. The score is divided into four measures, with dynamic markings such as *p*, *f*, *mp*, and *mf*.

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

f *mp* *p* *Open* *mp*

f *mp* *p* *Open*

f *mp* *p* *Open*

f *mp* *p* *Open*

mf *ff* *mp* *pp*

mf *ff* *mp* *pp*

mf *ff* *mp* *pp*

mf *ff* *mp* *pp*

mf *ff* *mp* *pp*

mf *ff* *mp* *pp*

mp *pp*

mp *pp*

f *mp* *pp*

mp *pp*

mp *pp*

dim. *pp*

dim. *pp*

dim. *pp*

dim. *pp*

306

Musical score for a brass and woodwind ensemble, page 51, starting at rehearsal mark 306. The score includes parts for Soprano Eb, Solo Cornet Bb, 1st and 2nd Cornets Bb, Flute in Bb, Solo Horn Eb, 1st and 2nd Horns Eb, 1st and 2nd Baritone Bb, 1st, 2nd, and Bass Trombones, Euphonium Bb, Eb Bass, Bb Bass, Timpani, Glockenspiel, Xylophone, and Drum Set. The score features various dynamics such as *pp*, *p*, *mp*, and *f*, and includes performance instructions like "Mute" and "pp".

312 **312**

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

317

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

f *mp* *pp* *Open* *p* *Open* *Open* *Open* *mf* *ff* *mp* *pp* *mf* *ff* *mp* *pp* *mf* *ff* *mp* *pp* *mp* *pp* *pp* *pp* *dim.* *dim.* *dim.* *pp* *pp* *pp* *pp*

This page of a musical score, page 54, begins at rehearsal mark 322. It features a full orchestral arrangement with the following parts: Sopranos (Sop. Eb), Solo Cornets (Solo Cor. Bb), 1st and 2nd Cornets (1st Cor. Bb, 2nd Cor. Bb), Flute in Bb (Fl. Hn. Bb), Solo Horn in Eb (Solo Hn. Eb), 1st and 2nd Horns in Eb (1st Hn. Eb, 2nd Hn. Eb), 1st and 2nd Baritone Horns in Bb (1st Bar. Bb, 2nd Bar. Bb), 1st and 2nd Trombones in Bb (1st Trom. Bb, 2nd Trom. Bb), Bass Trombone in Bb (Bass Trom.), Euphonium in Bb (Euph. Bb), Eb Bass, Bb Bass, Timpani (Timp.), Glockenspiel (Glock.), Xylophone (Xylo.), and Drums (Dr. Set). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is marked with a forte dynamic (f) and includes various rhythmic patterns and articulations across all instruments.

This musical score page contains measures 327 through 330. The instruments are arranged as follows from top to bottom: Sop. Eb, Solo Cor. Bb, 1st Cor. Bb, 2nd Cor. Bb, Fl. Hn. Bb, Solo Hn. Eb, 1st Hn. Eb, 2nd Hn. Eb, 1st Bar. Bb, 2nd Bar. Bb, 1st Trom. Bb, 2nd Trom. Bb, Bass Trom., Euph. Bb, Eb Bass, Bb Bass, Timp., Glock., Xylo., and Dr. Set. The score begins at measure 327 with a *ff* dynamic marking. Measures 328 and 329 feature a complex rhythmic pattern in the woodwinds and brass, with the Solo Hn. Eb, 1st Hn. Eb, and 2nd Hn. Eb playing a melodic line. The percussion section, including Timp., Glock., Xylo., and Dr. Set, provides a driving rhythmic accompaniment. Measure 330 concludes the section with a final *ff* dynamic marking.

331

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

ff

ff

ff

ff

ff

Sop. Eb
Solo Cor. Bb
1st Cor. Bb
2nd Cor. Bb
Fl. Hn. Bb
Solo Hn. Eb
1st Hn. Eb
2nd Hn. Eb
1st Bar. Bb
2nd Bar. Bb
1st Trom. Bb
2nd Trom. Bb
Bass Trom.
Euph. Bb
Eb Bass
Bb Bass
Timp.
Glock.
Xylo.
Dr. Set

ff

339

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

Eb Bass

Bb Bass

Timp.

Glock.

Xylo.

Dr. Set

343

Sop. Eb

Solo Cor. Bb

1st Cor. Bb

2nd Cor. Bb

Fl. Hn. Bb

Solo Hn. Eb

1st Hn. Eb

2nd Hn. Eb

1st Bar. Bb

2nd Bar. Bb

1st Trom. Bb

2nd Trom. Bb

Bass Trom.

Euph. Bb

E♭ Bass

B♭ Bass

Timp.

Glock.

Xylo.

Dr. Set

346 60

Sop. Eb
Solo Cor. Bb
1st Cor. Bb
2nd Cor. Bb
Fl. Hn. Bb
Solo Hn. Eb
1st Hn. Eb
2nd Hn. Eb
1st Bar. Bb
2nd Bar. Bb
1st Trom. Bb
2nd Trom. Bb
Bass Trom.
Euph. Bb
Eb Bass
Bb Bass
Timp.
Glock.
Xylo.
Dr. Set

fff

Appendix IV: Premiere of *Another World*



Dorothy Gates

CD Disc:

Premières and classics on pre-contest menu

Enfield Citadel Band (ECB) and Bandmaster Jonathan Corry are due to host the 69th Annual Pre-Contest Festival at the Royal College of Music on Friday 9 October at 7.45pm. In its 69th year, this is the longest established concert surrounding the National Brass Band Championships, and it has over the years featured world-class artists. Previous guests include Don Lusher, John Fletcher, Ian Bousfield, English Brass Ensemble, Alan Morrison, Steven Mead, Roger Webster and Philip Cobb.

This tradition continues this year with guests Les Neish and the RAF Central Band Brass Quintet. The RAF Quintet will give the première of a new work by Dorothy Gates entitled *Another World*, which is structured similarly to a concerto grosso. Les Neish is recognised as one of the finest soloists in the world of brass music, and he will perform Ralph Vaughan Williams' *Tuba Concerto* with the band, as well as being joined by RAF Musician Jonathan Gawn to perform Les Condon's seldom-heard duet for tubas *Rodiant Pathway*.

The band will also salute a former Bandmaster of Tottenham Citadel Band (the previous name of Enfield Citadel Band), Lt. Col. (Dr.) Ray Steadman-Allen (OF) in performing some of his works, amongst which will include *In Quiet Pastures* and one of his larger works, *The Lord is King*. The evening will be led by guest compère, BB Features Editor Paul Hindmarsh.

See the advert for details of what promises to be a superb evening's brass entertainment.



Annual Pre Contest Festival

ENFIELD CITADEL BAND

of The Salvation Army
Conductor: Jonathan Corry

with special guest

LES NEISH (Tuba)

&

The Central Band of The Royal Air Force Brass Quintet

*The above perform with permission from The Air Force Board of The Defence Council

7.45pm on Friday 9th October 2015

at

The Royal College of Music

Amaryllis Fleming Concert Hall
Prince Consort Road,
London SW7 2B5

Tickets £10 (€1.50 admin fee per booking)

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Box Office Tel: **0207 367 4860**

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THE ENFIELD CITADEL BAND

of The Salvation Army

Conductor: **Jonathan Corry**

Presents their

Annual Pre Contest Festival 2015

with special guest

LES NEISH (Tuba)

&

**The Central Band of The Royal Air Force
Brass Quintet**

*The above perform with permission from The Air Force Board of The Defence Council

The Royal College of Music, London

Comperer: *Paul Hindmarsh*



Souvenir Programme £3

Welcome

Enfield Citadel Band and Bandmaster Jonathan Cory welcome you to the Amaryllis Fleming Concert Hall for our 69th consecutive Annual Pre Contest Festival.

A feature of our pre contest festivals has been the use of highly-acclaimed guest instrumentalists and soloists - this tradition continues this evening with tuba virtuoso Les Neish and also The Brass Quintet from The Royal Air Force Central Band.



Tonight, the programme allows us, in a small way to acknowledge the immense contribution of Ray Steadman-Allen's music to the Salvation Army and contest banding worlds. It also affords us the opportunity to premiere new works by contemporary SA composers and collaborate with external artistic bodies.

We hope you enjoy this evening's festival and that the band will excite, inspire and spiritually uplift each and every one of you.

Please join with us again this Sunday at 10am at The Salvation Army, Churchbury Lane, Enfield when the band will be leading an extended musical morning worship to celebrate our band weekend.



The Amaryllis Fleming Concert Hall - The Royal College Of Music

Compere - 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 various 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 Midday Concerts Society at the Bridgewater Hall, Manchester. In 2005, Paul was awarded the Illes Medal of the Worshipful Company of Musicians for his services to the brass band movement.

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 became a member of the National Youth Orchestra of Great Britain.

A graduate of the RNCM, he studied conducting with James Gourlay and around the same time, 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.

Jonathan's busy work portfolio includes teaching, adjudicating, playing and conducting. Jonathan is studying for a PhD at the University of Salford and lives with his wife Louisa, son Jack and Irish Terrier Stanley in Pangbourne. By day he is Head of Brass, Bandmaster and Assistant Housemaster at Pangbourne College, Berkshire.



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.

In 1961, the band became the first corps band to produce an LP album, this recording ministry has been maintained with many recordings including our new CD and DVD 'Faith' available to purchase from the band tonight.

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

The band has also travelled extensively with trips to Canada, Australia, USA and Europe proclaiming the Gospel and as recently as May enjoyed a very successful mini-tour of Ireland.

A wide range of professions are represented by members of the band. All are united by the desire to use their talents in God'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

twitter @enfieldcitband



Pre Contest Festival 2015

3



TUBA ARTIST

The website of Les Neish



Les Neish

"The player who most reminds me of John Fletcher today is Les Neish"

Bramwell Tovey (International Conductor)



From a performance at Millennium Park, Chicago and recording on an album with pop star "Sting", Les Neish has created a career as a tuba soloist, chamber musician and educator throughout the world. With a schedule that takes Les out of country every month he has built a career around his wonderful musicianship, artistry and communication.

Always pushing the boundaries, Les became the first tuba player to be awarded the Worshipful Company of Dyers Award for Wind and Brass at the Royal Overseas League Competition and performed the first solo tuba recital at the Bridgewater Hall, Manchester. His debut solo CD "Salt of the Earth", which received airtime on Radio 3, scooped Brass Band World, British Bandsman and www.4barsrest.com Solo CD of the Year Awards.

His follow up CD "Shine" was awarded the prestigious Roger Bobo Award in Recording Excellence from the International Tuba Euphonium Association. Away from solo performance, Les is privileged to be part of the tuba section of the world famous, American based, Brass Band of Battle Creek and as a chamber musician is a member of the Fine Arts Brass Ensemble, a group with a 30 year history having performed in over 60 countries.

Alongside his international travel Les is tuba tutor at the Royal Northern College of Music, RNCM Junior School, Salford University and Birmingham Conservatoire. He has served as tutor on the National Youth Brass Band of Great Britain, Scotland, Wales and Switzerland.

With a real passion for musical education Les has performed workshops to youngsters throughout the UK, Europe, USA and Australia. Playing a major role in the Scottish Brass Band Association Youth Development programme Les has performed numerous workshops to thousands of youngsters and has been an integral part of the huge increase in youth bands throughout Scotland.

Les is also an experienced adjudicator judging solo, brass band and windband competitions throughout the world, including the prestigious BBC Radio 2 Brass Soloist of the Year, the Tasmanian Band League State Championships, Royal Overseas League Competition and the Young Artist Tuba Competition at ITEC's in Arizona and Linz.



Les Neish



Programme

Enfield Citadel Band **Let There Be Light** Stephen Ponsford

Welcome & Introductions

Enfield Citadel Band **Marche Militaire Francaise** Camille Saint-Saëns
Arr. Michael Kenyon

RAF Brass Quintet **Variations On America** Charles Ives
Arr. James Horner

Les Neish **Tuba Concerto** Ralph Vaughan-Williams
Arr. Philip Littlemore

- Prelude: Allegro moderato
- Romanza: Andante sostenuto
- Finale - Rondo alla tedesca: Allegro

Enfield Citadel Band **The Lord Is King** Ray Steadman-Allen

INTERVAL

Enfield Citadel Band
& RAF Brass Quintet **Another World** Dorothy Gates*

Enfield Citadel Band **Simple Gifts** Ray Steadman-Allen

Enfield Citadel Band **Tuba Duet - Radiant Pathway** Leslie Condon
Soloists: Les Neish & Jonathan Gawn

Bible Reading - Major Andrew Gaudion

Enfield Citadel Band **In Quiet Pastures** Ray Steadman-Allen

Les Neish **Ballad** Trad Arr. J. Corry

Enfield Citadel Band
& RAF Brass Quintet **I Was glad When They Said Unto Me** C.H. Parry
trs. Ralph Pearce

Benediction

* *Premiere Performance*

• There will be a retiring collection at the end of this evening's concert in aid of The Royal Air Force Music Charitable Trust •

The Enfield Citadel Band

Pre Contest Festival 2015



RAF Central Band Brass Quintet

Piano-Conductor. **R. A. F. MARCH PAST.** H. Walford Davies. *Published with the sanction of R.A.F. Stationery Office.* *Orchestrated by Sydney Baynes.*

The Brass Quintet this evening is formed from regularly featured brass soloists from within the ranks of the Central Band of the Royal Air Force. The Central Band's Brass Section are currently enjoying one of their most prolific spells, commissioning new works from UK composers and recently enjoying their Edinburgh Festival Fringe debut premiering five new works.

In 2015 alone Central Band Brass will have collaborated with Eric Crees, Paul Archibald, Terry Johns, Jonathan Corry, John Cameron and Phil Cobb to name but a few. The group have also toured extensively with recent trips taking members to India, Saudi Arabia, Washington, Cyprus and Switzerland.

With the groups first major recording project in February 2016 this is certainly a great time to be a brass player in the RAF.



RAF Central Band Brass Quintet, Saudi Arabia, September 2014



ENFIELD CITADEL BAND

CD & DVD Recordings

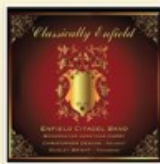
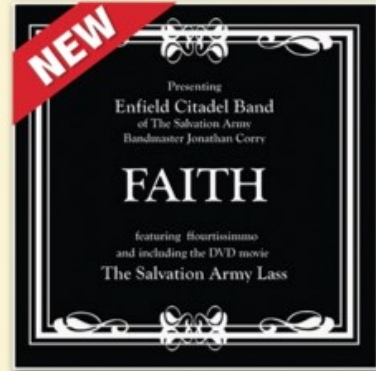
• PRESENTING •

'FAITH' - The Enfield Citadel Band's NEW CD recording!

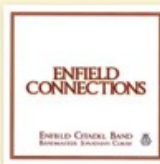
A NEW & INNOVATIVE recording from the band, featuring a number of major new works such as 'Here Is The Place' • 'Jericho' • 'Wondrous Cross' & 'Faith' - PLUS a DVD of the movie 'The Salvation Army Lass' with a new soundtrack by Dorothy Gates.

Track Listing: Mountain Camp • I'll Not Turn Back • Fire In The Blood • My Hope
• Gospel Brass Machine • Home To Thee • Canadian Folk Song Suite • Celebration
• Here Is The Place • Jericho • Wondrous Cross • Faith.

'FAITH' RECORDING AVAILABLE TONIGHT - £15
or order online at www.enfieldband.org.uk



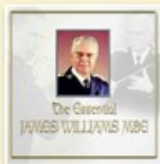
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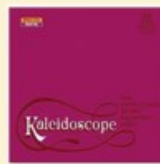
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In Tribute

Retired Bandsman **Peter Moore**

27/05/33 - 26/09/15

Peter first joined Tottenham Citadel Band playing Bb Bass in the 1950s under the leadership of Captain Ray Steadman-Allen. He maintained his service to the band with distinction under the leadership of Bandmasters James Williams, Richard Phillips and Andrew Blyth until his retirement in October 2007.



Ret. Bandsman Peter Moore

As a Local Officer within Enfield Corps he was an extremely efficient and thorough Corps Treasurer, a role which was suited to him, through his professional work with Price Waterhouse Coopers. Peter retired from the role of Corps Treasurer in September 2013 and still kept a very active interest in Corps and Band issues. He was a great encourager, a fine Christian example to all and a devoted and loyal bandsman.

Peter was enormously proud that his grandson Simon Hicks followed in his footsteps into the band, maintaining and continuing the high standards and dedication Peter set in every aspect of his service.



Pre Contest Festival 2015

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Personal communication with Dr. Dorothy Gates

 **Jonathan W. Corry** □ 8/4, 1:35pm
hi!
did Jonathan Gawn get in touch with you?

 **Dorothy Gates** □ 8/4, 2:05pm
No. Jonathan I don't think I'm going to be able to get this piece written for you. I just got some pieces added to my to do list for work that are due Sept/Oct. I'm sorry!

 **Jonathan W. Corry** □ 8/4, 2:06pm
aghhhh.
ok.
is there no way of squeezing something?

 **Dorothy Gates** □ 8/4, 2:22pm
Well . . . I have a brass quintet I wrote for my degree . . . I could re-score for band and quintet I think. That would be quicker than full on creating.

 **Jonathan W. Corry** □ 8/4, 2:23pm
sounds good. how long is it? could you send me it?

 **Dorothy Gates** □ 8/4, 2:29pm
Can't remember . . . 3 mvts.
Yes I can send. I will do that now. . . .to your email.

 **Jonathan W. Corry** □ 8/4, 2:30pm
yes or dropbox whichever is best for you
jwcbugle@hotmail.com

 **Dorothy Gates** □ 8/4, 3:06pm
I just sent 3 emails - one for each mvt. It is an audio of a quintet here playing it.

 **Jonathan W. Corry** □ 8/4, 3:09pm
ok - do you have the dots?

 **Dorothy Gates** □ 8/4, 3:17pm
Yup just looking for the most recent file basket case that I am for having so many versions . . .
Did it come through?

August 6

 **Dorothy Gates** □ 8/6, 5:05pm
I sent you mp3s and a full score today. I really think I can re-write/re-score for band and quintet.

 **Jonathan W. Corry** □ 8/6, 6:13pm
lets do it. I'm game. It looks great and is exactly the sort of thing which works on that evening

 **Dorothy Gates** □ 8/6, 6:34pm
Are you sure? Did you listen to it?



Jonathan W. Corry

8/6, 6:44pm

YES. I love it. Great playing from the quintet. who is it?



Dorothy Gates

8/6, 6:57pm

Derek Lance Andrew Garcia trumpets; Michele Baker (Charlie's wife) french horn; Charlie Baker Trombone and Andrew Baker Tuba . . . Phil Bulla recorded it at Mont Clair corps.

Ok then glad you like it. I will make it work for band and qtet.

Unsolicited Review by Peter Bale for the online magazine 'www.4barsrest.com':

Enfield Citadel Band;

Les Neish;

Central Band of the RAF Brass Quintet

Royal College of Music

Friday 9th October

Enfield opened the concert in energetic fashion with *'Let There be Light'*, before compère Paul Hindmarsh introduced *'Marche Militaire Francaise'*, taken at a brisk, neatly paced tempo.

The RAF Brass Quintet featured music by Charles Ives; his quirky *'Variations on America'* moving from the strident to the humorous with all five players put through their paces.

Superb

Les Neish had chosen the Vaughan Williams *'Tuba Concerto'*, arranged by Philip Littlemore, who was present to hear a superb performance. The expressive central *'Romanza'* was finely delivered, whilst there was a nice touch of fun in the galumphing finale.

Les then amazed the audience with an unaccompanied encore, complete with extended multiphonics and variations played with a single finger.

Masterful

The presence of Rev Barbara Steadman-Allen and Rosemary Steadman-Allen was acknowledged before the performance of Ray's masterful, *'The Lord is King'*.

The opening fanfare set the scene effectively, featuring a solid sound and crisp rhythms, whilst the reflective second section highlighted well-balanced duets and a quiet, muted coda. The finale saw the trombones in fine form, with thunderous timpani and effective tubular bells culminating in a massive climax.

March Past

In an un-programmed start to the second half, Wing Commander Duncan Stubbs conducted the band in the *'RAF March Past'*.

Belfast born Dorothy Gates had reworked *'Another World'* in concerto grosso form to feature both quintet and band. Using melodic fragments from Les Condon's *'Song of Praise'*, the first movement set the quintet centre stage, with the band providing background accompaniment and the occasional tutti interlude.

In the quintet movement, a solo trumpet soared over an ostinato played by the remaining four, with the second trumpet playing flugel. Quintet and band shared a more equal partnership in the finale, with lilting passages, together with a slower, more expansive central section.

RSA skills

'*Simple Gifts*' showed off RSA's skills as an arranger, before Jonathan Gawn and Les Neish joined forces to present the tuba duet '*Radiant Pathway*'. Described by Paul as a 'burlesque', they captured its essence with stunning runs and a lovely cantabile section.

Major Gaudion's scripture thoughts led into '*In Quiet Pastures*', where the band perhaps just luxuriated a little bit in the writing, before Les returned with a delicate '*Ballad*'. The finale was Ralph Pearce's setting of '*I Was Glad*', with the brass quintet taking the vocal parts.

Impressive as the playing was, there were times when the balance favoured the band a little too much. All that remained was the traditional encore of '*The Red Shield*', played with due panache.

Peter Bale

Unsolicited Review by Roy Terry for Brass Band World magazine:

Given in tribute to the late Ray Steadman-Allen, this concert presented one of his major works, framed by music from two composers whose influence can readily be heard in his music. Les Neish was the virtuoso soloist in Philip Littlemore's thoroughly convincing scoring of the Vaughan Williams' *Tuba Concerto*. In contrast to the somewhat contrived religiosity of late Victorian and early Edwardian music, Vaughan Williams' folk-derived melodic writing brings us close to a genuine British spirituality which is a far cry from *Rule Britannia* and *Land of Hope and Glory*. Les Neish's lyrical playing was complemented by a superbly sensitive accompaniment by the band. Vaughan Williams clearly had a seminal influence on RS-A. The classic hymn tune *Llangollen*, a link to the Vaughan Williams who edited *The English Hymnal*, serves as the main thematic material for RS-A's tone poem *The Lord is King*. RS-A's indebtedness to Vaughan Williams is perhaps most evident in his (seldom played) *Meditation on 'Randolph'* another classic Vaughan Williams hymn tune. Vaughan Williams re-assessed his view of brass bands after hearing what he described as 'the real classical style' on the International Staff Band, and Enfield's playing of this impressive score remained true to that very distinctive style. Jonathan Corry directed a thoroughly convincing performance characterised by excellent control of dynamics. Even at full power the sound remained rich, without aggression evident in an earlier piece in the programme. The contrast between the two performances suggests that the rawness of the sound in the earlier piece was due not to any insensitivity on the part of the players but to shortcomings in orchestration (and, of course, RS-A wrote a key text on scoring for band). At the other end of the 20th century music tradition, RS-A's *The King's Minstrel* and *Victorian Snapshots - On Ratcliff Highway* show the influence of Charles Ives.

The evening's guest ensemble, the RAF Brass Quintet, played his quirky youthful *Variations on America*. The accomplished members of the ensemble enriched the range of the evening's 'musical palette', taking us into the more intimate world of chamber music. They were later joined by the band in a min-concerto grosso, Dorothy Gates' *Another World*, three effective miniatures in minimalist style, on a theme derived from Leslie Condon's choral anthem a *Song of Praise*. The tuba duet *Radiant Pathway* by RS-A's fellow composer Leslie Condon was presented in scintillating fashion by Les Neish and RAF tubist Jonathan Gawn. Described by compere Paul Hindmarsh as something of a musical burlesque, it is in part an exercise in musical wit, while also, like the Vaughan Williams, demonstrating the tuba's lyrical potential. Jonathan Corry is to be congratulated on the coherent planning of the programme, built as it was around two substantial works. Whether writing a major symphonic work or a simple hymn tune arrangement (his 'barn dance' miniature arrangement of *Simple Gifts* also featured in the programme) RS-A's work was characterised by an unflinching musical integrity. The concert was a wholly worthy tribute to such a complete musician.

Roy Terry

Enfield Festival enthalls

Mike Poyser, freelance tuba and sousaphone player in Bad Ass Brass, was at the Royal College of Music for Enfield's Pre-Contest Festival

Ensemble: Les Neish

9 October 2015

This 69th consecutive Pre-Contest Festival, on the eve of the National Final at London's Royal Albert Hall, attracted a full hall eagerly anticipating a night of stonking brass music from the host band and guests - the Royal Air Force Brass Quintet, tuba virtuoso Les Neish and fascinating storyteller, Paul

Hindmarsh, as compère - quite a lineup!

The RAF Brass Quintet played Ives's *Variations on America* with technical verve, the quintet's brassy crispness contrasting well with the warmer brass band sound. Both ensembles complemented each other when joining forces for the traditional *I Was Glad* and a new fascinating, minimalist inspired work by Dorothy Gates, *Another World*.

Tuba star Les Neish popped up throughout the night, firstly with a brass band version of the Vaughan Williams Tuba Concerto, played

superbly (especially the lyrical second movement) and a blistering encore of high, low, multi-phonic mayhem! In the second half Les treated us to a serene Irish folk song and the wicked duet, Condon's *Radiant Pathway*, for which he was joined by the RAF's star tubist Jonathan Gawn. Bravo!

It was then the turn of the evening's host, Enfield, which played superbly throughout, its homogenous sound and dynamic range breathtaking! The band sounded

equally at home accompanying traditional Salvation Army classics - Steadman-Allen's *The Lord is King* and *In Quiet Pastures* - as it was playing storming new works. Conductor Jonathan Corry kept everything in order brilliantly and also provided the arrangement of the tuba solo, *Ballad*.

The whole evening was indeed a festival of all things brass that left me enthralled throughout. Bring on next year's 70th, I'll be there with bells on!



Enfield Citadel and Les Neish delight

PHOTO: CHRISTOPHER JONATHAN CORRY

Les Neish stars with RAF Quintet at Enfield Pre-Contest Festival

Iain Parkhouse reports

For the 69th time, the Annual Pre-Contest Festival given by Enfield Citadel Band was an occasion of thrilling music, innovative programming and brass playing of a very high quality! From the bright sounds of Steven Ponsford's opener *Let there Be Light*, one could sense the band was in good form and eager to please the mix of international and domestic listeners.

The lively acoustic often meant that specific detail was not always clearly audible, but the sizzling pace of *Saint-Saens' Marche Militaire Francoise* left one in no doubt that attention to detail was uppermost in Bandmaster Jonathan Corry's mind for the evening ahead.

The Royal College of Music has probably had most variants of ensemble perform on its concert platform over the years, but for most of us attending this year's Pre-Contest Festival it was an unusual first to hear the band joined by a brass quintet as one of its guest artists! The Central Band of the Royal Air Force has always been at the forefront of military band musicianship and its brass quintet certainly highlighted these qualities. The choice of Charles Ives' *Variations on America* as its solo item was a courageous one where the group clearly looked to make their mark on the evening! Playing with confidence and an ear for ensemble and tuning are a must for a group such as this. This it showed in abundance for a crisp and assured reading.

There can be no better compliment to a tuba soloist to be compared with the late, great John Fletcher and according to Bramwell Tovey in the programme notes, Les Neish has those qualities! Les is a player not only completely in control of his craft, but one who openly enjoys and even laps up the challenge of the music he plays! The Ralph Vaughan-Williams *Tuba Concerto*, written originally for Philip Catelinet, was an inspired choice. Despite the challenges of a band accompaniment, where the soloist would usually be expected to contrast the solo line with the familiar or orchestral colours, here a more robust reading was required, and it worked spectacularly well. The middle movement, *Romanzo*, was particularly beautiful, with



musical line and shape that any brass player would do well to emulate.

The centre point of the evening was Ray Steadman-Allen's masterpiece *The Lord is King* - chosen as one of a number of personal tributes to the Army's foremost composer (and former Bandmaster) in the presence of his two daughters; here the band could be heard at its best on this particular evening. This is music that never fails to impress, both in content, where new nuances can still be heard even after numerous hearings, and the sheer genius of RSA's creative mind being clearly evident. The content of the three-movement suite, taken simply from words in the songbook - *My Jays*, *My Toil*, *My Craftsman's Skill* - are amongst his finest, right down to the detail of the final movement's opening musical motif depicting Leslie Condon's (his Music Editorial colleague) 'tap on the desk' depicting 'let's get to work! The band simply loves this type of challenge and it has become its symbol of excellence over the years - driving rhythms, quiet moments and technical flourishes were all drawn out from his players as Bandmaster Corry shaped a fitting tribute to an Army great.

After the inevitable *RAF March Past* with Wing Commander Duncan Stubbs at the helm, the *compère* for the evening (as for the last few years), Paul Hindmarsh, gave us a great insight

to the thematic material used by Dorothy Gates in *Another World*, which she had rescored especially for the quintet and band. Fragments from Leslie Condon's *A Song of Praise* featured the quintet again in solo form during the middle movement, with the band surrounding the group but in no way overpowering the outer two movements.

Leslie Condon was then the featured composer as Les Neish joined with RAF tuba player Jonathan Gawn in a terrific romp through the duet *Rodion Potway* - all the more remarkable as there'd been no rehearsal with both soloists present!

Two further tributes to Ray Steadman-Allen recognising his arrangement skills in *Simple Gifts* and his timeless pastorate selection in *Quiet Pastures*, introduced by the recently appointed Corps Officer to Enfield, Major Andrew Gaudion, gave the band the opportunity to express itself in these reflective moments to great effect, before Les Neish returned with a beautiful arrangement simply entitled *Ballad*.

The finale was always going to be a tough choice in how to incorporate the RAF Quintet once more, but Parry's *I was Glad* seemed a fitting end in many ways to an evening of thrilling playing and imaginative, God-glorifying music-making from the band and its guests.





26 Tweeddale Grove
Middlesex
UB10 8TT

9th November 2015

To whom it may concern,

In my position organising Brass Recruitment events for the Central Band of the Royal Air Force I am constantly looking for new opportunities for the Central Band Brass. Central Band Brass are constantly developing their connections within the UK music scene having recently commissioned new works from Terry Johns (London Symphony Orchestra), Paul Archibald (London Mozart Players) and Eric Crees (Orchestra of the Royal House, Covent Garden). As musicians in the RAF our primary role is ceremonial work, consisting of parades and performing at state occasions so these projects are a nice change of pace enabling us to enjoy a more creative environment and enjoy more artistically driven performances.

At the start of 2015 Jonathan invited the Brass Quintet of the Central Band of the Royal Air Force (CB Brass) to perform at his school at a brass day at Pangbourne College. The day was a huge success, mainly due to Jonathan's never ending energy and ability to engage all the participants at their own level. On the day CB Brass accompanied Phil Cobb (Principal Trumpet, LSO) in a solo performance with no rehearsal. CB Brass were immensely impressed with Jonathan's conducting skills navigating the ensemble through the performance with ease, with both parties feeling extremely comfortable on stage. It was clear there was a strong connection between CB Brass and Jonathan from the outset.

Following on from this brass day Jonathan got in touch again to suggest the exciting idea of a collaboration between Enfield Citadel Brass Band and CB Brass. At first I wasn't sure how this would work out as repertoire for this kind of project is extremely limited if not nonexistent. Jonathan suggested a Concerto Grosso style work for quintet and band. My other concern was how this would work with the similar sounds emerging from the Brass Band and the Quintet but Jonathan assured me he was in touch with the composer and had a clear vision of how this would work. Having received the initial draft of the work from Dorothy Gates CB Brass began preparing this challenging score for Brass Quintet. After several hours of rehearsals Jonathan came to RAF Northolt and rehearsed the group explaining the complexities of the Brass Band parts and showing us how the work would fit together. Again the group were all impressed with Jonathan's ease of communication, his efficient rehearsal technique and skill with the baton. After just over an hours rehearsal everyone knew what was going on and felt ready for the rehearsal the following week with the Brass Band.

The style of writing in *Another World* isn't typical of the music a Salvation Army Brass Band would normally play. It's contemporary style with highly complex fragmented rhythmic motifs isn't a style that one would immediately associate with Brass Band's in general. Despite our concerns, the rehearsal with the Brass Band and CB Brass went extremely well. Again Jonathan worked quickly and calmly maximising contributions from the amateur musicians from the Brass Band and the professional musicians from CB Brass.

This was challenging music for all concerned and Jonathan put everyone in the room at ease with his clear, confident and professional manner.

This ultra efficient, calm and collected approach was reflected on the evening of the performance when Jonathan once again navigated us through *Another World* with ease. He produced a wonderfully crafted performance with the very little rehearsal time available. Throughout the entire process Jonathan was a pleasure to work with, clear and concise with his artistic vision and with the conducting skills to produce a really exciting performance.

Working with Jonathan on *Another World* is one of the most enjoyable, innovative and artistically rewarding projects CB Brass have done to date. It was a pleasure to collaborate with Jonathan and Enfield Citadel Band on this new exciting work. CB Brass is often used as a recruitment vehicle for RAF Music Services and this Concerto Grosso concept is something RAFMS will definitely repeat in the future.

Many thanks to Jonathan for all his hard work, professionalism and passion in making this project a reality.

A handwritten signature in black ink, appearing to read 'Jonathan Gawn', written in a cursive style.

Jonathan Gawn

RAF Central Band Brass Recruitment
Principal Tuba Orchestra of Scottish Ballet

From: Wing Commander D J G Stubbs M Mus FRSM LGSM ARCM RAF



Headquarters Music Services

Royal Air Force Northolt
West End Road
Ruislip, Middlesex
HA4 6NG

Military network: 95233
Telephone: 02088338052
Email: RAFMS-PDMRAF@mod.uk

Our reference:

Date: 26 November 2015

TESTIMONIAL – JONATHAN CORRY

I was delighted that the Central Band Brass Quintet ~~were~~ afforded the unique opportunity to premiere 'Another World' by Dr. Dorothy Gates. The energy and professionalism with which Jonathan Corry organised and rehearsed this event clearly inspired our musicians and his infectious enthusiasm was a joy to behold, both in rehearsal and at the successful concert at The Royal College of Music, London. The ease with which collaboration developed was due solely to Jonathan's entrepreneurial and administrative skills in bringing together all the diverse elements required.

Listening to the band at the concert under Jonathan's direction, and watching Jonathan conduct, it was clear his musicianship and directing skills are of a very high standard. It was also very noticeable that all the musicians held him in high regard and they enjoyed working with him. During the performance of 'Another World' Jonathan effectively highlighted the pertinent musical elements in the new piece, linking the relevant contrasting material in a clear and concise manner resulting in a very convincing overall performance of the new work. The combination of his outgoing, positive personality and well found musicianship is very effective and impressive.

The Central Band of the Royal Air Force is proud of its reputation for achieving notable musical 'firsts' throughout its proud history. To that list we can now add the first performance of a work for Brass Quintet and Brass Band together with the first joint performance of an RAF band with a Salvation Army Band.

D J G Stubbs



"In October 2015 I had the pleasure of working with Jonathan Corry and the Enfield Citadel band of the Salvation Army in the preparations and performance at the Royal College of Music in London. The concert is an annual event and is the precursor to the National Brass Band Championships at the Royal Albert Hall. The tradition of engaging a soloist for the concert has been upheld for many years and I had the privilege to perform with the band at this prestigious event. I had decided to perform the Vaughan Williams Tuba Concerto with the band. Although I have performed the concerto with orchestra on many occasions this would be my first time with a brass band but I knew the performance was in safe hands. Jonathan has a great rapport with the band and he makes life very easy as a soloist and is always aware of what is required. In this particular instance we felt that the scoring of the work was sometimes heavy and cumbersome so we spent quite a lot of time working on sections in terms of re-scoring and the use of mutes to create the desired tone colour. This really enhanced the performance on the day.

Although I was guest soloist for the evening, the concert had an extra dimension with the inclusion of a brass quintet from the Royal Air Force. I am sure bringing all of these components together into one evening was not an easy feat but it was certainly achieved by Jonathan and the band in what was a memorable night in London and a fitting opening to the National Brass Band Championships."

Les Neish

Les Neish • 39 Windsor Hill • Waringstown • Craigavon
Northern Ireland • BT66-7FZ

Another World

For Enfield Citadel Band & RAF Brass Quintet

I.

DOROTHY GATES

Allegro ♩ = 120

6

Trumpet in Bb

Trumpet in Bb

Horn in F

Trombone

Tuba

Soprano Cornet Eb

Solo Cornet Bb

1st Cornet Bb

2nd Cornet Bb

Flugel Horn Bb

Solo Horn Eb

1st Horn Eb

2nd Horn Eb

1st Baritone Bb

2nd Baritone Bb

1st Trombone Bb

2nd Trombone Bb

Bass Trombone

Euphonium Bb

E♭ Bass

B♭ Bass

Timpani

Percussion 1

Percussion 2

III.

122 Allegro ♩ = 284 (♩ = ♩ throughout)

The musical score consists of five staves, each with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro' with a metronome marking of ♩ = 284, and a note that the quarter note equals the eighth note throughout. The score is divided into two systems. The first system contains measures 122 through 126. The second system contains measures 127 through 131. The instruments are Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The Tpt. 1, Tpt. 2, and Hn. parts play a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F4, E4, and D4. The Tbn. and Tba. parts play a bass line starting on G2, moving up stepwise to B2, then down to A2, G2, F2, E2, and D2. Dynamics include fortissimo (ff) and accents (^).

125

Musical score for measures 125-128. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. The music features melodic lines for the trumpets and horns, and harmonic support from the trombones and tuba. Dynamics include *dim.* (diminuendo) and *p* (piano).

130

Musical score for measures 130-133. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is three flats. The time signature is 4/4. The music features melodic lines for the trumpets and horns, and harmonic support from the trombones and tuba. Dynamics include *mp* (mezzo-piano).

134

Musical score for measures 134-137. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is three flats. The time signature is 4/4. The music features melodic lines for the trumpets and horns, and harmonic support from the trombones and tuba. Dynamics include *p* (piano) and *mf* (mezzo-forte).

138

141

10

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

151

152

(mute out)

Open

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

142

1. (Mute in)

(Mute in)

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

155

12.

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

146

Mute

Mute

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

158

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

175

Tpt. 1
Tpt. 2
Hrn.
Tbn.
Tba.

181

Tpt. 1
Tpt. 2
Hrn.
Tbn.
Tba.

188

Tpt. 1
Tpt. 2
Hrn.
Tbn.
Tba.

161

Tpt. 1
Tpt. 2
Hrn.
Tbn.
Tba.

167

Tpt. 1
Tpt. 2
Hrn.
Tbn.
Tba.

172

Tpt. 1
Tpt. 2
Hrn.
Tbn.
Tba.

190

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

mp

196

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

pp
pp
p

200

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

cresc.
pp cresc.
cresc.
pp cresc.
cresc.
mf

204

205

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

f
f
f
f
f

mp cresc.
mp cresc.
mp cresc.
mp cresc.
mp cresc.

210

211

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

218

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

rall.
ff
ff
ff
ff
ff

218 Meno mosso e glorioso

234 235 17

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

237

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

240

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

16

220

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

226

225

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

230

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

III.

Allegro ♩ = 284 / ♩ = 95 (♩ - ♩ throughout)

122

Trumpet in Bb

Trumpet in Bb

Horn in F

Trombone

Tuba

Soprano Cornet Eb

Solo Cornet Bb *ff*

1st Cornet Bb *ff*

2nd Cornet Bb *ff*

Flugel Horn Bb *ff*

Solo Horn Eb *ff*

1st Horn Eb *ff*

2nd Horn Eb *ff*

1st Baritone Bb *ff*

2nd Baritone Bb *ff*

1st Trombone Bb *ff*

2nd Trombone Bb *ff*

Bass Trombone *ff*

Euphonium Bb *ff*

Eb Bass *ff*

Bb Bass *ff*

Timpani

Percussion 1

Percussion 2

This page contains a musical score for 24 parts. The parts are: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tuba), Tba. (Baritone), Sop. (Soprano), Solo Cor. (Solo Cor Anglais), 1st Cor. (1st Cor Anglais), 2nd Cor. (2nd Cor Anglais), Flugel (Flugelhorn), Solo Hn. (Solo Horn), 1st Hn. (1st Horn), 2nd Hn. (2nd Horn), 1st Bari. (1st Baritone), 2nd Bari. (2nd Baritone), 1st Trom. (1st Trombone), 2nd Trom. (2nd Trombone), Bass Trom. (Bass Trombone), Eurph. (Euphonium), Eb Bass (E-flat Bass), Bb Bass (B-flat Bass), Timp. (Timpani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is in 3/4 time with a key signature of two flats. It features dynamic markings such as *ff dim.*, *dim.*, and *p*. A double bar line with repeat dots is present at the end of the first system.

Musical score for measures 140-143. The score is written for a band and includes the following parts:

- Tpt. (Trumpet): Measures 140-143. Dynamics: *mp*, *p*, *mf*.
- Hn. (Horn): Measures 140-143. Dynamics: *mp*, *p*, *mf*.
- Tbn. (Tuba): Measures 140-143. Dynamics: *mp*, *mf*.
- Tba. (Tuba): Measures 140-143. Dynamics: *mp*, *mf*.
- Sop. (Soprano): Rests.
- Solo Cor. (Solo Cornet): Rests.
- 1st Cor. (1st Cornet): Rests.
- 2nd Cor. (2nd Cornet): Rests.
- Flugel (Flugelhorn): Rests.
- Solo Hn. (Solo Horn): Rests.
- 1st Hn. (1st Horn): Rests.
- 2nd Hn. (2nd Horn): Rests.
- 1st Bari. (1st Baritone): Rests.
- 2nd Bari. (2nd Baritone): Rests.
- 1st Trom. (1st Trombone): Rests.
- 2nd Trom. (2nd Trombone): Rests.
- Bass Trom. (Bass Trombone): Rests.
- Euph. (Euphonium): Rests.
- E♭ Bass (E♭ Bass): Rests.
- B♭ Bass (B♭ Bass): Rests.
- Timp. (Timpani): Rests.
- Perc. 1 (Percussion 1): Rests.
- Perc. 2 (Percussion 2): Rests.

Musical score for a symphony orchestra and vocal soloist, starting at measure 150. The score includes parts for Tpt, Hn, Tbn, Tba, Sop, Solo Cor, 1st Cor, 2nd Cor, Flugel, Solo Hn, 1st Hn, 2nd Hn, 1st Bari, 2nd Bari, 1st Trom, 2nd Trom, Bass Trom, Euph, Eb Bass, Bb Bass, Timp, Perc. 1, and Perc. 2. Dynamics range from *f* to *mf*, and includes a "Mute in" instruction for the trumpets.

Musical score for a full orchestra and choir, page 5. The score includes parts for Tpt., Tbn., Trp., Sep., Solo Cor., 1st Cor., 2nd Cor., Flage., Solo Hrn., 1st Hrn., 2nd Hrn., 1st Bar., 2nd Bar., 1st Tron., 2nd Tron., Bass Tron., Euph., Eb Bass, Bb Bass, Timp., Perc. 1, and Perc. 2. The score features dynamic markings such as *p*, *mp*, *mf*, and *(more out)*. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page contains 11 staves for various instruments and one for a vocal soloist. The instruments listed on the left are: Tpt. (Trumpet), Hrn. (Horn), Tbn. (Tenor Trombone), Tba. (Tuba), Sop. (Soprano), Solo Cor. (Solo Cor Anglais), 1st Cor. (1st Cor Anglais), 2nd Cor. (2nd Cor Anglais), Flage. (Flageolet), Solo Hrn. (Solo Horn), 1st Hrn. (1st Horn), 2nd Hrn. (2nd Horn), 1st Bar. (1st Baritone), 2nd Bar. (2nd Baritone), 1st Tron. (1st Trombone), 2nd Tron. (2nd Trombone), Bass Tron. (Bass Trombone), Euph. (Euphonium), Eb Bass (E-flat Bass), Bb Bass (B-flat Bass), Timp. (Timpani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is divided into two systems by a double bar line. The first system covers measures 166-175, and the second system covers measures 176-185. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *f* (forte), *ff* (fortissimo), and *dim.* (diminuendo). The word "Open" is written above the first two trumpet staves at measure 166. The vocal soloist part begins at measure 166 with a melodic line.

This musical score page, numbered 184, features 21 staves for various instruments. The top five staves are for trumpets (Tpt.), trombones (Tbn.), and tubas (Tba.). The middle section includes a soprano saxophone (Sop.), solo cornet (Solo Cor.), first and second cornets (1st Cor., 2nd Cor.), flugelhorn (Flugel), solo alto saxophone (Solo Hn.), first and second alto saxophones (1st Hn., 2nd Hn.), first and second baritone saxophones (1st Bari., 2nd Bari.), first and second tenor saxophones (1st Tron., 2nd Tron.), and bass trombone (Bass Tron.). The bottom section includes euphonium (Euph.), E♭ bass (E♭ Bass), B♭ bass (B♭ Bass), timpani (Timp.), and two percussion parts (Perc. 1, Perc. 2). The score is written in a key signature of two flats and a 4/4 time signature. Dynamics such as *p* (piano) and *mp* (mezzo-piano) are indicated throughout. The percussion parts are mostly marked with rests.

Musical score for page 8, featuring various instruments including trumpets, trombones, saxophones, and percussion. The score is written in 4/4 time and includes dynamic markings such as *p*, *mf*, *f*, and *ff*.

The instruments listed on the left side of the score are:

- Trp. (Trumpet)
- Trp. (Trumpet)
- Hrn. (Horn)
- Tbn. (Trombone)
- Tbn. (Trombone)
- Sop. (Soprano Saxophone)
- Solo Cor. (Solo Cor Anglais)
- 1st Cor. (1st Cor Anglais)
- 2nd Cor. (2nd Cor Anglais)
- Flugel (Flugelhorn)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Tron. (1st Trombone)
- 2nd Tron. (2nd Trombone)
- Bar. Tron. (Baritone Trombone)
- Euph. (Euphonium)
- Dr. Bass (Drum Bass)
- Hr. Bass (Horn Bass)
- Timp. (Tympani)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score shows a complex arrangement of parts, with many measures containing rests and some featuring intricate rhythmic patterns. The dynamic markings indicate a range of volumes, from piano (*p*) to fortissimo (*ff*).

Musical score for page 198, rehearsal mark 9. The score includes parts for Tpt., Hrn., Tbn., Tba., and various woodwinds and strings. Dynamics include mp and cresc. The percussion parts are marked with asterisks.

Instrument parts shown:

- Tpt. (Trumpet)
- Hrn. (Horn)
- Tbn. (Tuba)
- Tba. (Trombone)
- Sop. (Soprano)
- Solo Cor. (Solo Cor Anglais)
- 1st Cor. (1st Cor Anglais)
- 2nd Cor. (2nd Cor Anglais)
- Flugel (Flugelhorn)
- Solo Hrn. (Solo Horn)
- 1st Hrn. (1st Horn)
- 2nd Hrn. (2nd Horn)
- 1st Bari. (1st Baritone)
- 2nd Bari. (2nd Baritone)
- 1st Tron. (1st Trombone)
- 2nd Tron. (2nd Trombone)
- Bass Tron. (Bass Trombone)
- Euph. (Euphonium)
- Ev Bass (E-flat Bass)
- Bb Bass (B-flat Bass)
- Trup. (Trumpet)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

10

206

213

Tpt.

Tpt.

Hrn.

Tbn.

Tbn.

Sop.

Solo Cor.

1st Cor.

2nd Cor.

Flugel

Solo Hrn.

1st Hrn.

2nd Hrn.

1st Bari.

2nd Bari.

1st Tron.

2nd Tron.

Bass Tron.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc. 1

Perc. 2

Musical score for page 11, measures 219-220. The score includes parts for Tpt, Hrn, Tbn, Sep, Solo Cor, 1st Cor, 2nd Cor, Flgel, Solo Hrn, 1st Hrn, 2nd Hrn, 1st Bar, 2nd Bar, 1st Tron, 2nd Tron, Bass Tron, Euph, Eb Bass, Bb Bass, Timp, Perc. 1, and Perc. 2.

Measures 219-220. Dynamics include *mf*, *mp*, *fp*, and *p*.

12 228

The musical score is arranged in a standard orchestral format. It begins with measures 12 through 228. The top section features the Trumpets (Tpt.) and Trombones (Tbn.), with dynamic markings of *mf*, *mp*, and *f*. Below these are the vocal parts (Sep., Solo Cor., 1st Cor., 2nd Cor.) and the Flugel. The middle section includes the Horns (Solo Hrn., 1st Hrn., 2nd Hrn.) and Baritone parts (1st Bar., 2nd Bar.). The bottom section contains the Trombone parts (1st Tron., 2nd Tron., Bass Tron.), Euphonium (Euph.), Eb Bass, Bb Bass, Timpani (Temp.), and Percussion (Perc. 1, Perc. 2). The score is written in a key signature of two flats and a common time signature.

Musical score for page 236, rehearsal mark 13. The score includes parts for Trp., Hn., Tbn., Tba., Sop., Solo Cor., 1st Cor., 2nd Cor., Flage., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tron., 2nd Tron., Bass Tron., Euph., D3 Bass, Bb Bass, Timp., Perc. 1, and Perc. 2. The score features various dynamics such as mp, mf, p, and Solo markings.

This musical score page contains measures 244 through 248. The instruments and parts are as follows:

- Trumpets (Tpt.):** Two staves. Both parts feature a melodic line with a *cresc.* marking and a dynamic of *f*. The second trumpet part includes a *non solo* marking.
- Horn (Hn.):** One staff with a melodic line, *cresc.*, and *f*.
- Trombones (Tbn.):** Two staves. The first trombone part has a melodic line, *cresc.*, and *f*. The second trombone part has a rhythmic accompaniment.
- Timpani (Tm.):** One staff with a rhythmic accompaniment.
- Vocal Soloist (Solo Cor.):** One staff, mostly silent with rests, ending with a note marked *f*.
- Cor Anglais (1st Cor., 2nd Cor.):** Two staves, mostly silent with rests, ending with notes marked *f*.
- Flugelhorn (Flugel):** One staff, mostly silent with rests, ending with a note marked *f*.
- Horn Solo (Solo Hn.):** One staff, mostly silent with rests, ending with a note marked *f*.
- 1st Horn (1st Hn.):** One staff, mostly silent with rests, ending with a note marked *f*.
- 2nd Horn (2nd Hn.):** One staff, mostly silent with rests, ending with a note marked *f*.
- 1st Baritone (1st Bar.):** One staff, mostly silent with rests, ending with a note marked *f*.
- 2nd Baritone (2nd Bar.):** One staff, mostly silent with rests, ending with a note marked *f*.
- 1st Trombone (1st Tron.):** One staff with a rhythmic accompaniment, ending with a note marked *f*.
- 2nd Trombone (2nd Tron.):** One staff with a rhythmic accompaniment, ending with a note marked *f*.
- Bass Trombone (Bass Tron.):** One staff with a rhythmic accompaniment, ending with a note marked *f*.
- Euphonium (Euph.):** One staff, mostly silent with rests, ending with a note marked *f*.
- Es Bass (Es Bass):** One staff with a rhythmic accompaniment.
- Hr Bass (Hr Bass):** One staff with a rhythmic accompaniment.
- Timpani (Timp.):** One staff, mostly silent with rests.
- Percussion 1 (Perc. 1):** One staff, mostly silent with rests.
- Percussion 2 (Perc. 2):** One staff, mostly silent with rests.

This musical score page, numbered 250, features 21 staves for various instruments. The top five staves are for the brass section: Tpt (Trumpet), Hrn (Horn), Tbn (Tenor Trombone), and Tba (Tuba). The next seven staves are for woodwinds: Sep (Soprano Saxophone), Solo Cor (Solo Cor Anglais), 1st Cor (First Cor Anglais), 2nd Cor (Second Cor Anglais), Flage (Flageolet), Solo Hrn (Solo Horn), 1st Hrn (First Horn), and 2nd Hrn (Second Horn). The following six staves are for the rest of the brass and woodwinds: 1st Barc (First Baritone), 2nd Barc (Second Baritone), 1st Tron (First Trombone), 2nd Tron (Second Trombone), Bass Tron (Bass Trombone), and Euph (Euphonium). The bottom four staves are for percussion: Eb Bass (E-flat Bass Drum), Bb Bass (B-flat Bass Drum), Timp (Timpani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score includes dynamic markings such as *ff*, *mp cresc.*, *f*, and *mp*. The music is written in a common time signature and features complex rhythmic patterns, particularly in the brass and woodwind parts.

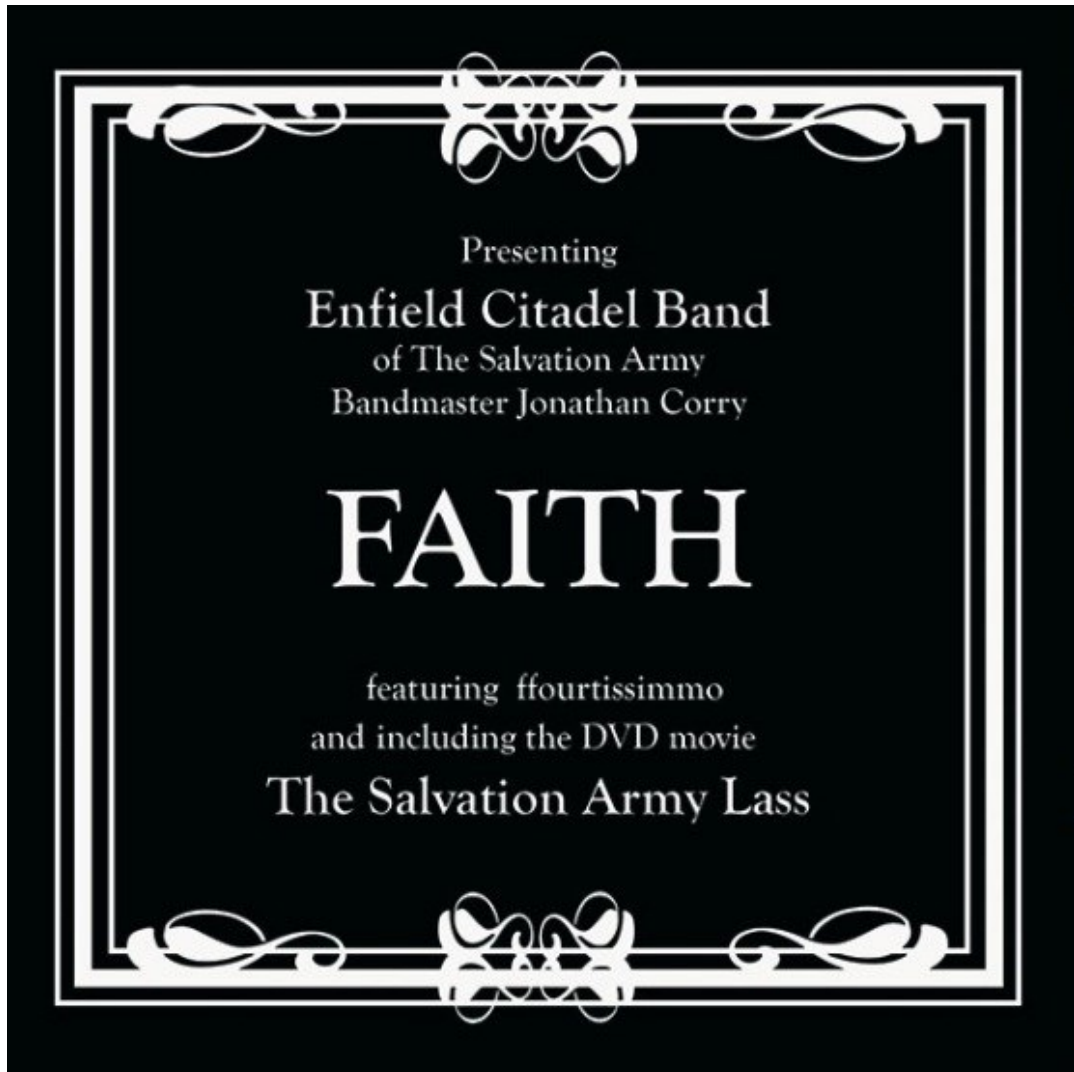
The musical score for page 16, measures 258-262, is arranged in a standard orchestral format. It includes parts for the following instruments: Trumpets (Tpt.), Horns (Hrn.), Trombones (Tbn.), Saxophones (Sop., Solo Cor., 1st Cor., 2nd Cor.), Flageolet, Clarinets (Solo Hrn., 1st Hrn., 2nd Hrn.), Bassoons (1st Bari., 2nd Bari.), Trumpets (1st Tron., 2nd Tron.), Bass Trombone (Bass Tron.), Euphonium (Euph.), Double Bass (Eb Bass), Bass Drum (Bb Bass), Timpani (Timp.), and Percussion (Perc. 1, Perc. 2). The score features dynamic markings such as *f* and *ff*, and includes various musical notations like slurs and accents. The tempo is marked *rall.* and the mood is *Mesto mosso e glorioso*. The score is divided into measures, with a double bar line at the end of measure 262.

This musical score is for a large ensemble, likely a symphony or concert band. It consists of 21 staves, each representing a different instrument or section. The instruments listed on the left are: Tpt. (Trumpet), Tbn. (Tuba), Tbn. (Tenor), Tbn. (Bass), Sep. (Saxophone), Solo Cor. (Solo Cor Anglais), 1st Cor. (1st Cor Anglais), 2nd Cor. (2nd Cor Anglais), Flagel. (Flageolet), Solo Hn. (Solo Horn), 1st Hn. (1st Horn), 2nd Hn. (2nd Horn), 1st Bari. (1st Baritone), 2nd Bari. (2nd Baritone), 1st Trom. (1st Trombone), 2nd Trom. (2nd Trombone), Bass Trom. (Bass Trombone), Euph. (Euphonium), Eb Bass (E-flat Bass), Bb Bass (B-flat Bass), Timp. (Timpani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score is written in a common time signature (C) and a key signature of one flat (B-flat). The music features various dynamics, including *mf* (mezzo-forte) and *mp cresc.* (mezzo-piano crescendo). The notation includes notes, rests, and slurs, indicating the flow and phrasing of the music. The percussion parts are marked with vertical lines, indicating rhythmic patterns.

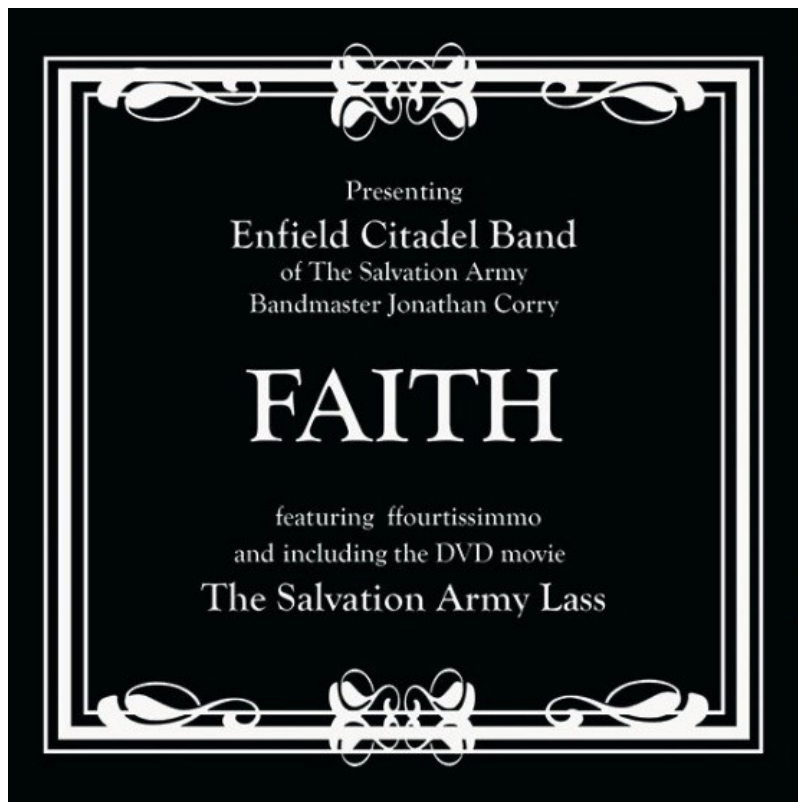
This page of a musical score contains 22 staves. The instruments and their parts are as follows:

- Trumpets (Tpt.):** Two staves, both playing melodic lines with dynamic markings of *ff*.
- Horn (Hrn.):** One staff, playing a melodic line with dynamic markings of *ff*.
- Trombones (Tbn.):** One staff, playing a melodic line with dynamic markings of *ff*.
- Tuba (Tba.):** One staff, playing a melodic line with dynamic markings of *ff*.
- Soprano Saxophone (Sop.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- Solo Clarinet (Solo Clar.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- 1st Cor. (1st Cor.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- 2nd Cor. (2nd Cor.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- Flugel (Flugel):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- Solo Hrn. (Solo Hrn.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- 1st Hrn. (1st Hrn.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- 2nd Hrn. (2nd Hrn.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- 1st Bar. (1st Bar.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- 2nd Bar. (2nd Bar.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- 1st Tron. (1st Tron.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- 2nd Tron. (2nd Tron.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- Bass Tron. (Bass Tron.):** One staff, playing a melodic line with dynamic markings of *ffp*, *f*, and *ff*.
- Euph. (Euph.):** One staff, playing a melodic line with dynamic markings of *f*, *ffp*, *f*, and *ff*.
- Ev Bass (Ev Bass):** One staff, playing a melodic line with dynamic markings of *f*, *ffp*, *f*, and *ff*.
- Db Bass (Db Bass):** One staff, playing a melodic line with dynamic markings of *f*, *ffp*, *f*, and *ff*.
- Timp. (Timp.):** One staff, showing rests.
- Perc. 1 (Perc. 1):** One staff, showing rests.
- Perc. 2 (Perc. 2):** One staff, showing rests.

Appendix V: CD Recording *Faith*



CD Cover and Disc



CD

1. Mountain Camp © SPES Donald Osgood 2.17
2. I'll Not Turn Back © SPES John Larsson arr. Bosanko 6.42
Soloists Maurice Patterson and Paul Baker
3. Fire in the Blood © FLC Music Paul Lovatt-Cooper 9.59
Roger Trigg 6.48
4. My Hope © Roger Trigg Music Mark Taylor arr. Spescha 3.12
5. Gospel Brass Machine © Hal Leonard
Featuring Andrew Lofthouse
6. Home to Thee © SPES Norman Bearcroft 2.12
Morley Calvert
- 7-9. Canadian Folk Song Suite © SPES
i. Marianne s'en va-t-elle Montlin 1.58
ii. She's like the Suzzlow 3.22
iii. J'entends le Montlin 2.41
10. Celebration © SPES Leslie Condon 4.25
Conducted by Bandmaster (R) James Williams MBE
11. Here is the Place M/s David Catherwood 3.19
Roger Trigg 3.05
12. Jericho © Roger Trigg Music Phillip Wilby 4.27
Featuring Trombone Soloists Andrew Justice, Ben Horton and Stuart Horton
13. Wondrous Cross M/s Dorothy Gates
Featuring *f*fourtissimo
- 14-16. Faith © Dorothy Gates
I. 6.03
II. 4.13
III. 2.08

DVD

- The Salvation Army Lass M/s Dorothy Gates 17.29

Presenting
Enfield Citadel Band
 of The Salvation Army
 Bandmaster Jonathan Corry

FAITH

featuring *f*fourtissimo
 and including the DVD movie

The Salvation Army Lass

FAITH · ENFIELD CITADEL BAND

Faith is the belief or trust in the unknown. To a Christian, faith is not static, rather a journey which causes one to learn more of God.

Far from being a spent force within music; religion and faith have proved to be vibrant and animating principles displayed by the towering compositions of Bach, Beethoven, Haydn, Mozart, Berlioz, and Bernstein, all attempting to express the inexpressible.

This recording represents a journey for the band allowing us to charter challenging and innovative writing outside of the vernacular norms within Salvation Army Banding.

The inclusion of the singing quartet *ffourissimo* in Wilby's original *Wondrous Cross* plus three brand new works, *My Hope, Faith*, and the movie soundtrack *The Salvation Army Lass*, recognize the spiritual values, beliefs and practice at work in composers' minds.

We hope that this recording excites and spiritually uplifts you.

Jonathan Corry



www.enfieldband.org.uk
Follow us @enfieldcitband

Executive Producer: Trevor Calfull
Producer: Adam Goldsmith
Engineer: Melissa Dee

Post-Production: Adam Goldsmith and Melissa Dee
Production Manager: Nicki Tonge

Project Coordinator: Neil Brownless
Artwork and Design: GK Graphic Design
Programme Notes: Jonathan Corry and Dorothy Gates
Recorded by World of Sound on 6-8 February 2014

at All Saints' Church, East Finchley.
Thanks to Richard Phillips for playing piano on *The Salvation Army Lass*.

Jonathan Corry

Jonathan has been Bandmaster of Enfield Citadel Band since January 2009. Originally from Belfast, he was taught cornet by his father, then followed lessons with Paul Young before studying at the RNCM. As a conductor, he works with groups such as Brighthouse & Rastrick, Grimethorpe and Cory Bands and the CMVS (Christlicher Musikverband Schweiz) Staff Band in Switzerland. A semi-finalist of the European Conductor competition, he worked as Conductor with the European Youth Brass Band and Rehearsal Conductor for the National Youth Orchestra of Ireland.

At present Jonathan is studying for a PhD at the University of Salford. He lives with his wife Louisa in Pangbourne; by day he is Head of Brass, Bandmaster, Rowing Coach and Assistant Housemaster at Pangbourne College.

ffourtissimo

ffourtissimo is a dynamic quartet of young professional London-based singers who have trained at the Guildhall School of Music. Between them they have performed in English National Opera productions, Holland Park Opera, Thursford Christmas Spectacular, Banff Summer Arts Festival and ENO Operaworks to name a few, in venues such as The Royal Albert Hall, Birmingham Symphony Hall, The Barbican and St Martin in the Fields. Most recently *ffourtissimo* have recorded for *The Matt Lucas Awards Show* and *Harry Hill's TV Burp*.

March: Mountain Camp - Donald Osgood

This stylish *Triumph Series* march was originally called *Camp 69*, written after the Swiss Music Camp held in Adelboden in 1969. Eventually the title **Mountain Camp** was agreed, an appropriate title given that the Adelboden Music Camp is set amongst picturesque mountains. Osgood salutes Swiss life by using the popular Swiss folk song by Johann Lütli *Vo Lazäram gäge Wäggis zwe*, a yodelling cornet motif and the use of a cow bell!

Euphonium and Cornet Duet: I'll Not Turn Back - John Larsson arr. Ivor Bosanko
John Larsson and John Gowans have been called the Lloyd-Webber and Rice of the Salvationist movement. Beginning in 1967 composer John Larsson and lyricist John Gowans co-authored 10 full length stage musicals. This beautiful song originally entitled *If Crosses Come*, was written for their 1985 Musical *Man-Mark II* and soon entered publication for SA choirs. This sublime band arrangement from Ivor Bosanko for cornet and euphonium, features Maurice Patterson and Paul Baker respectively.

Fire in the Blood - Paul Lovatt-Cooper

This popular, exciting large scale work from Paul Lovatt-Cooper is a real tour de force for the band. It features songs familiar to Salvationists including Richard Phillips' setting of Psalm 95, *Sing for Joy*, Howard Davies' emotive song melody *Lord, you know that we love you* and Laurie Klein's *I love you Lord*. Commissioned by Dr Stephen Cobb and The International Staff Band (ISB), on the occasion of their 120th anniversary in June 2011, the work received its premiere in the Royal Albert Hall, London.

My Hope - Roger Trigg

Roger has written several exciting works for Enfield Citadel Band; the band premiered this particular work in October 2013 at its Pre-Contest Festival held at the Royal College of Music, London. The composer uses a cryptogrammatic musical motif similar to that used by Dmitri Shostakovich, who used his initials DSCH (notated 'D' 'E' 'C' and 'B') to represent himself. Roger Trigg's motif comprised of the notes 'E', 'C' and 'B' which is a reference to Enfield Citadel Band. In the opening it appears in canon through the band, also making brief appearances in a transposed form to 'A', 'F', 'E'. Soon after it also appears in the tonal centre of 'B'. This is followed by a treatment of the verse 'My hope is built on nothing less...' (SASB 745) - to the tune *Solid Rock* - where the melody has been augmented and appears in the minor mode.

The tranquil middle section features an original theme - again using the notes 'E', 'C', 'B' as the melodic stimulus. 'All my hope on God is founded', set to the majestic tune Michael (Herbert Howells), was the original stimulus for this music. This popular hymn within the Christian church brings this well constructed work to a thrilling climax with the resounding phrase 'Christ doth call one and all: Ye who follow shall not fall.'

Gospel Brass Machine - Mark Taylor arr. Adrian Spescha

American composer Mark Taylor worked as chief arranger for The United States Army Band (Pershing's own), where he was on the staff for 24 years. This up tempo chart, with a hip, contemporary rhythm section groove, was recorded in its original form by the Dave Stahl Band and called *Scream Machine*. Adrian Spescha's band arrangement

Enfield Citadel Band

Enfield Citadel Band (ECB) was founded in Tottenham, North London, in 1897, and established a reputation as one of The Salvation Army's leading groups. In 1972, with the merging of two SA Corps, the band moved to Enfield. There, the band's principal purpose was maintained - to proclaim the Gospel message and contribute to Worship. Innovation has played a large role in the band's ministry, promoting new works by composers such as Condon, Steadman-Allen, Gates, Ponsford, Trigg and Wilby. ECB was the first SA band to share the stage with contesting bands including Black Dyke, Foden's, Fairey, Leyland and Brighthouse & Rastrick bands.

Members of the band represent a wide range of professions; all are united by the desire to use their talents in the Lord's service and to fulfill the band's motto:



Faith - Dorothy Gates

Faith was written at the request of Bandmaster Jonathan Corry for Enfield Citadel Band's Pre-Contest Festival in October 2013. The piece itself is based on Joshua 3, where God stops the river Jordan flowing downstream, so the Israelites can cross over on the dry ground of the riverbed into the Promised Land.

There are three sections in the work. The first section depicts the scene at the edge of the raging flood waters of the river Jordan; the second section depicts the dry riverbed; and the third section depicts the triumphant crossing of the Children of Israel into the Promised Land, together with 40,000 soldiers.

The music of the first and third sections is original; however the music of the second section is based on the tune, *Blesséd Assurance*, to the words of Lucy Milward Booth-Hellberg, found in song 773:

If all were easy, if all were bright, *Keep on believing, Jesus is near;*
Where would the cross be, and where the fight? *Keep on believing, there's nothing to fear;*
But in the hardness, God gives to you *Keep on believing, this is the way;*
chances of proving that you are true. *Faith in the night as well as the day.*

'I have dedicated the piece to the memory of my mother, Dorothy Wyatt. These words were her living testimony. She was a spiritual giant in my life and remains the most faithful woman I have ever known.'

sticks to the original with the inclusion of a gospel chorale and our own 'screaming trumpeter' Andrew Lofthouse.

Home to Thee from the Suite Reflections - Norman Bearcroft

This was written as a tribute to Catherine Baird, a lady of great humility and one of The Salvation Army's most gifted poets. **Home to Thee** is the third movement from Bearcroft's delightful Suite based on the poem by Catherine Baird.

I would go silently, *O'er the receding tide;*
Lord, when I come to thee; *Steer from the shores of time*
Glide as some gallant barque *T'ward an eternal clime.*
Into the mighty dark. *Lord, on a quiet sea*
Softly and gently ride *Let me sail home to thee.*

Canadian Folk Song Suite - Morley Calvert

1. *Marianne s'en va-tau Moulin*
2. *She's like the Swallow*
3. *J'entends le Moulin*

Morley Calvert was an eminent Canadian Salvationist musician, whose chief claim to fame in the wider brass band world was the composition of the very first European Brass Band Championship test piece in 1978 - *Introduction, Elegy and Caprice*. His folk song suite dates from the 1960s and was first published by The Salvation Army, although its contents are entirely secular. The opening movement - *Marianne s'en va-*

Le *Moslin* translates as 'Marianne went to the Mill' and is full of fanfares, humorous touches of the kind that the French composer Francis Poulenc would have been proud of. The treatment of movement two, *She's like the Swallow*, is both elegant and poignant. The finale - *J'entends le Moslin* translates as 'I hear the Mill'. It is a light hearted 'moto perpetuo', gathering pace and energy towards the whirlwind close.

Festival March: Celebration - Leslie Condon

This evergreen work by Leslie Condon was written to celebrate the 75th anniversary of The International Staff Band in October 1966. The use of contrasts throughout including jubilant fanfare figures juxtaposed with dignified and measured strides carry us to a vibrant close with the phrase 'Well keep the old flag flying, flying round the world'. This year, Bandmaster (R) James Williams MBE celebrates his 90th Birthday and 70 years association with the corps and band - it was a thrill for the band to have James conduct this sparkling Festival March for this recording.

Here is the Place - David Catherwood

Well known for his accessible and sensitive arrangements, Belfast man David Catherwood has crafted a sensitive, yet ultimately uplifting presentation of the classic Salvation Army chorus written by E.H. Joy 'Here is the place for the lifting of burdens... here is the place where God answers prayer'.

Trombone Feature: Jericho - Roger Trigg

Featuring Andrew Justice, Ben Horton and Stuart Horton, this light trombone feature *Jericho* is based on the well-known traditional American Spiritual, *Joshua fit the battle of*

Jericho. Roger Trigg, also a very fine trombonist, sets this in an up-tempo swing idiom and utilises a fleeting reference to the enigmatic 007.

Wondrous Cross - Philip Wilby

Within the sphere of contesting, Philip Wilby's large scale works have played a significant part in the development of the brass band. In 2009, Bandmaster Corry approached him to arrange his choral setting of the well known hymn **Wondrous Cross** for brass band. Originally Philip made this version for band with voices, subsequently arranging it for instruments alone. That was the score that the band premiered in St John's Smith Square, Westminster, but for this original version, it is joined by professional singing quartet, *fourtissimo*.



DVD

About *The Salvation Army Lass*

Dorothy Gates

The Salvation Army Lass came into being when I was working on my PhD at the University of Salford with Dr Peter Graham. I wanted to write for film, and so after some research I found a silent movie from 1909 called, *The Salvation Army Lass*, directed by D.W. Griffiths. It is like an early version of the Broadway musical, *Gypsy & Dolls*. The original movie is stored in the Library of Congress in Washington, D.C. I made arrangements to go and view it and the rest is history. There were no story cards in the film, and so I ended up writing the story and corresponding story cards, based on the visuals and the list of the cast that I found on the Internet Movie Database website.

A good friend and videographer, Stephen Ditmer, created the stills of the credits and the story cards, and inserted them into the movie.

Regarding the music itself, it is scored for brass band and piano. The film is very American in nature and so my score reflects that with the inclusion of an original piano rag and reminisces of the big screen with a nod to the music of Danny Elfman. There are several references to songs of the same era as the film, *Walk in the Light*, which The Salvation Army first published in the song book of 1890, and *Jesus is My Light and Song*, first published by The Salvation Army in *The Musical Salvationist*, October 1896.

DVD Running Time: 20 minutes approx.

DOLBY
DIGITAL

5.1 surround

ASPECT RATIO

16:9 COLOUR

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ALL
REGION

PAL

DVD

No. 331

Canadian Folk Song Suite

To be used only in musical fourths and other musical services

I. MARIANNE S'EN VA-T-AU MOULIN (QUEBEC)

MORLEY CALVERT

Allegro $\text{♩} = 126$

The musical score is arranged for a large ensemble. It begins with a tempo marking of 'Allegro' and a quarter note equal to 126 beats per minute. The first staff is for Cors. (Corps de Musique), followed by Horns, Basses, Trombones, Euphoniums, Basses, and Percussion. The score includes various musical notations such as dynamics (div., cresc.), articulation (accents), and phrasing slurs. A 'T.C.' (Tutti) section is indicated near the end of the piece. The conductor's part is located at the top right of the page.

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329-332

65

Soli

Two

One

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Hand Clap

Clash Cym.

Wood Block or Rim.

Cors.

Horns

Bars

Troms.

Euph.

Bass

Perc.

Wondrous Cross

Isaac Watts

Philip Wilby

Teneramente
(♩=60)

Soprano Cornet in Eb

Solo Cornet in Eb *One - Cup Mute*
ppp

Rep. Cornet in Eb *Cup Mute*
ppp

Cornet 2 in Eb *One - Cup Mute*
ppp

Cornet 3 in Eb *ppp*

Flugelhorn *ppp*

Solo Horn *ppp*

Tenor Horn 1 *ppp*

Tenor Horn 2 *ppp*

Solo Voice *p*
When I see - ve - ry the won - drous cross

Baritone 1 *ppp*

Baritone 2 *ppp*

Trombone 1 *Cup Mute*
ppp

Trombone 2 *Cup Mute*
ppp

Bass Trombone *Cup Mute*
ppp

Euphonium *One*
ppp

Bass in Eb *ppp*

Bass in Eb *One*

Timpani *ppp*

Vibraphone (perc)

Organ *[Bk / Celeste]*
ppp

6

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

Flug.

Solo Hrn.

T. Hrn. 1

S.

On which the Prince of Glo - ry died my ri - chest gain I count but loss

Hrn. 1

Hrn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Both One

Both One

Efl. Bass

Efl. Bass

Timp.

Org. (ad lib)

ppp *pp*

22

Solo Ctr. *ppp* Mute Out

Rep. Ctr. *ppp* Mute Out

2nd Ctr. *ppp* Mute Out

Flug. *ppp*

Solo Hrn. *ppp*

T. Hrn. 1 *ppp*

T. Hrn. 2 *ppp*

S. and pour con - tempt oo all my pride -

Trp. 1 *ppp*

Trp. 2 *ppp*

Tbn. 1 *ppp* Mute Out

Tbn. 2 *ppp* Mute Out

B. Tbn. *ppp* Mute Out

Euph. *ppp* Both

Euph. Bass *ppp*

Euph. Bass *ppp*

Timp. *ppp*

Perc. *ppp* Vibra.

Org. (ad lib) *ppp* (Ped)

18

Sop. Cnt. *p*

Solo Cnt. *All p*

Rep. Cnt. *p*

2nd Cnt. *All p*

3rd Cnt. *p*

Flng.

Solo Hn.

T. Hn. 1

T. Hn. 2

S. *mp* *Full*
For - bid is Lord that I should boast Save in the Cross of Christ my God

B. *mp*
For - bid is Lord that I should boast Save in the Cross of Christ my God

Hr. 1 *p*

Hr. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Efl. Bass *p*

Bfl. Bass *p*

Timp. *pp*

Perc. *p*

Org. (ad lib)

18

Sop. Cnt. *p*

Solo Cnt. *All p*

Rep. Cnt. *p*

2nd Cnt. *All p*

3rd Cnt. *p*

Flng.

Solo Hn.

T. Hn. 1

T. Hn. 2

S. *mp* *Full*
For - bid is Lord that I should boast Save in the Cross of Christ my God

B. *mp*
For - bid is Lord that I should boast Save in the Cross of Christ my God

Hr. 1 *p*

Hr. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

Efl. Bass *p*

Bfl. Bass *p*

Timp. *pp*

Perc. *p*

Org. (ad lib)

24

Sop. Cnt. *mp* *Oce*

Solo Cnt. *mp*

Rep. Cnt. *mp* *fff* (One)

2nd Cnt. *mp*

3rd Cnt. *mp*

Flng. *mp*

Solo Hn. *mp*

T. Hn. 1 *mp*

T. Hn. 2 *mp*

S. *All the vain things that charm me most I na - cri -*

B. *All the vain things that charm me most I na - cri -*

Bar. 1 *mp*

Bar. 2 *mp*

Trn. 1 *mp* *fff*

Trn. 2 *mp* *fff*

B. Trn. *mp* *fff*

Euph. *mp* *Oce*

Efl. Bass *mp*

Bfl. Bass *mp* *fff*

Temp. *mp*

Perc. *mp*

Org (ad lib) *mp*

36

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

T. Hn. 1

T. Hn. 2

S.

A.

T.

B.

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Eff. Bass

Eff. Bass

Timp.

Perc.

Org. (ad lib)

All *mp*

Love flow mix - ging down Did e'er such love and no - row

49

Sop. Cnt.

Solo Cnt. *All*
p

Rep. Cnt. *p*

2nd Cnt. *p*

3rd Cnt. *p*

Fltg. *cresc.*

Solo Hn.

T. Hn. 1

T. Hn. 2 *cresc.*

S. *cresc.*
were the whole realm of na - ture mine Love

A. *cresc.*
were the whole realm of na - ture mine That were an o - ffering for too small

T. *cresc.*
the realm of na - ture mine Love

B. *cresc.*
were the whole realm of na - ture mine That were an o - ffering for too small

Bar. 1

Bar. 2

Tbn. 1 *cresc.*

Tbn. 2

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Temp.

Perc.

Org. (ad lib)

34

Sop. Ctr. *f* Cup Mute

Solo Ctr. *f* Cup Mute

Rep. Ctr. *f* Cup Mute

2nd Ctr. *f* Cup Mute

3rd Ctr. *f* Cup Mute

Flug. *f*

Solo Hn. *f*

T. Hn. 1 *f*

T. Hn. 2 *f*

S. *f* so a - ma - zing, so di - vine de - mands my soul - my

A. *f* Love so a - ma - zing, so di - vine, di - vine *p* my

T. *f* so a - ma - zing, so di - vine *p* de -

B. *f* Love so a - ma - zing, so di - vine *p* de -

Bar. 1 *f*

Bar. 2 *f* *mp*

Tbn. 1 *f* *mp* *p*

Tbn. 2 *f* *mp* *p*

B. Sax. *f* *mp* *p*

Euph. *f*

PFL Bass *mf* *f*

BFL Bass *f* *mp* *p*

Timp. *f*

Perc. *f* Susp. Cymb.

Org (ad lib) *mf* *p*

60

Sop. Cnt. *pp*

Solo Cnt. *pp*

Rep. Cnt. *pp*

2nd Cnt. *pp*

3rd Cnt. *pp*

Flug. *p* *pp*

Solo Hrn. *p* *pp*

I. Hrn. 1. *p* *pp*

I. Hrn. 2. *p* *pp*

S. *p* Solo Voice
life my all my soul, my all

A. *p*
life my all

T. *p*
made my life, my all

B. *p*
made my life, my all

Bar. 1. *pp*

Bar. 2. *pp*

Tbn. 1. *pp* Cup Mute

Tbn. 2. *pp* Cup Mute

B. Tbn. *pp* Cup Mute

Euph. *pp*

Efl. Bass. *pp*

Bfl. Bass. *pp*

Timp. *pp*

Perc. *pp* Vibra

Org. (ad lib.) *pp*

The Salvation Army Lass

DOROTHY GATES

Allegro $\text{♩} = 120$

E♭ Soprano Cornet
B♭ Solo Cornet
B♭ Cornet 1
B♭ Cornet 2
B♭ Flugel Horn
E♭ Solo Horn
E♭ Horn 1
E♭ Horn 2
B♭ Baritone 1
B♭ Baritone 2
B♭ Trombone 1
B♭ Trombone 2
Bass Trombone
B♭ Euphonium
E♭ Bass
B♭ Bass
Piano
Timpani
Maracas
Xylophone
Tambourine
Temple Blocks
Bongos
Percussion I
Tubular Bells

S.D. R R
R R Sus. Cym. R R

This page contains the musical score for page 10 of a symphony. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Es. Sop. (E♭ Soprano Saxophone), B♭ Solo Cor. (B♭ Solo Cor Anglais), B♭ Cor. 1 (B♭ Cor Anglais 1), B♭ Cor. 2 (B♭ Cor Anglais 2), B♭ Fl. Hn. (B♭ Flute/Harp), Es. Solo Hn. (E♭ Solo Horn), Es. Hn. 1 (E♭ Horn 1), Es. Hn. 2 (E♭ Horn 2), B♭ Bar. 1 (B♭ Baritone 1), B♭ Bar. 2 (B♭ Baritone 2), B♭ Trom. 1 (B♭ Trombone 1), B♭ Trom. 2 (B♭ Trombone 2), Bass Trom. (Bass Trombone), B♭ Euph. (B♭ Euphonium), Es. Bass (E♭ Bass), B♭ Bass (B♭ Bass), Pno. (Piano), Timp. (Timpani), Mrcs. (Maracas), Xyl. (Xylophone), Tamb. (Tambourine), T. Bl. (Tubular Bells), Bongos, Perc. 1 (Percussion 1), and Tub. B. (Tubular Bells).

The score features complex rhythmic patterns, including many triplets and sixteenth-note runs. Dynamics are marked with *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The percussion section includes specific instructions for 'Crash Cym.' (Crash Cymbal) and 'ff' (fortissimo) for the tubular bells.

16

E♭ Sop.
B♭ Solo Cor.
B♭ Cor. 1
B♭ Cor. 2
B♭ Fl. Hn.
E♭ Solo Hn.
E♭ Hn. 1
E♭ Hn. 2
B♭ Bar. 1
B♭ Bar. 2
B♭ Trom. 1
B♭ Trom. 2
Bass Trom.
B♭ Euph.
E♭ Bass
B♭ Bass
Pno.
Timp.
Mrcs.
Xyl.
Tamb.
T. Bl.
Bongos
Perc. 1
Tub. B.

20 23

Es Sop.
Bb Solo Cor.
Bb Cor. 1
Bb Cor. 2
Bb Fl. Hn.
Es Solo Hn.
Es Hn. 1
Es Hn. 2
Bb Bar. 1
Bb Bar. 2
Bb Trom. 1
Bb Trom. 2
Bass Trom.
Bb Euph.
Eb Bass
Bb Bass
Pno.
Timp.
Mrcs.
Xyl.
Tamb.
T. Bl.
Bongos
Perc. 1
Tub. B.

fp *fp* *mp*

Cup mute - two

get cup mute ready

f *f* *f*

p *p*

B.D.

30

E♭ Sop. *mf* Solo // $\frac{2}{4}$

B♭ Solo Cor. // $\frac{2}{4}$

B♭ Cor. 1 // $\frac{2}{4}$

B♭ Cor. 2 // $\frac{2}{4}$

B♭ Fl. Hn. *mf* // $\frac{2}{4}$

E♭ Solo Hn. *f* *mf* // $\frac{2}{4}$

E♭ Hn. 1 *f* // $\frac{2}{4}$

E♭ Hn. 2 *f* // $\frac{2}{4}$

B♭ Bar. 1 *f* // $\frac{2}{4}$

B♭ Bar. 2 *f* // $\frac{2}{4}$

B♭ Trom. 1 *f* *mf* Cup mute // $\frac{2}{4}$

B♭ Trom. 2 *f* *mf* Cup mute // $\frac{2}{4}$

Bass Trom. *f* *mf* Cup mute // $\frac{2}{4}$

B♭ Euph. *f* *mp dim.* *p* // $\frac{2}{4}$

E♭ Bass *f* *mp dim.* *p* // $\frac{2}{4}$

B♭ Bass *f* *mp dim.* *p* // $\frac{2}{4}$

Pno. *f* // $\frac{2}{4}$

Timp. // $\frac{2}{4}$

Mres. // $\frac{2}{4}$

Xyl. // $\frac{2}{4}$

Tamb. *f* *mf* // $\frac{2}{4}$

T. Bl. // $\frac{2}{4}$

Bongos // $\frac{2}{4}$

Perc. I // $\frac{2}{4}$

Tub. B. // $\frac{2}{4}$

Andante $\text{♩} = 86$

Es. Sop.

B. Solo Cor.

B. Cor. 1

B. Cor. 2

B. Fl. Hn.

Es. Solo Hn.

Es. Hn. 1

Es. Hn. 2

B. Bar. 1

B. Bar. 2

B. Trom. 1

B. Trom. 2

Bass Trom.

B. Euph.

Es. Bass

B. Bass

Pno

Timp.

Mres.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

Solo

mf

mf

Xylophone

Drum set

This page of a musical score, numbered 52, features a variety of instruments. The top section includes:

- Es. Sop.** (E♭ Soprano Saxophone): Starts with a melodic line, then has a rest. A dynamic marking of *mf* is present.
- B♭ Solo Cor.** (B♭ Solo Cor Anglais): Similar melodic line to the soprano saxophone.
- B♭ Cor. 1** and **B♭ Cor. 2** (B♭ Cornets): Play a rhythmic accompaniment.
- B♭ Fl. Hn.** (B♭ Flute in Horn position): Plays a rhythmic accompaniment.
- Es. Solo Hn.** (E♭ Solo Horn): Has a melodic line with a dynamic marking of *mf*.
- Es. Hn. 1** and **Es. Hn. 2** (E♭ Horns): Play a rhythmic accompaniment.
- B♭ Bar. 1** and **B♭ Bar. 2** (B♭ Baritone Saxophones): Play a rhythmic accompaniment.
- B♭ Trom. 1** and **B♭ Trom. 2** (B♭ Trombones): Play a rhythmic accompaniment.
- Bass Trom.** (Bass Trombone): Plays a rhythmic accompaniment.
- B♭ Euph.** (B♭ Euphonium): Has a melodic line with a dynamic marking of *mf*.
- Es. Bass** (E♭ Bass Trombone): Has a melodic line with a dynamic marking of *mf*.
- B♭ Bass** (B♭ Bass Trombone): Plays a rhythmic accompaniment.

The bottom section includes:

- Pno.** (Piano): Provides harmonic support with chords and arpeggios.
- Timp.** (Timpani): Has a rest.
- Mrcs.** (Maracas): Has a rest.
- Xyl.** (Xylophone): Plays a rhythmic accompaniment.
- Tamb.** (Tambourine): Has a rest.
- T. Bl.** (Tubular Bell): Has a rest.
- Bongos**: Has a rest.
- Perc. I** (Percussion I): Plays a rhythmic accompaniment.
- Tub. B.** (Tuba): Has a rest.

54

Solo

mf

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

60 **60**

E♭ Sop

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mres.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

66 68

Instrument list:
E♭ Sop.
B♭ Solo Cor.
B♭ Cor. 1
B♭ Cor. 2
B♭ Fl. Hn.
E♭ Solo Hn.
E♭ Hn. 1
E♭ Hn. 2
B♭ Bar. 1
B♭ Bar. 2
B♭ Trom. 1
B♭ Trom. 2
Bass Trom.
B♭ Euph.
E♭ Bass
B♭ Bass
Pno.
Timp.
Mrcs.
Xyl.
Tamb.
T. Bl.
Bongos
Perc. I
Tub. B.

This musical score page includes the following parts and instruments:

- Vocalists:** Es. Sop. (Soprano Soloist)
- Brass:** B♭ Solo Cor., B♭ Cor. 1, B♭ Cor. 2, B♭ Fl. Hn., E♭ Solo Hn., E♭ Hn. 1, E♭ Hn. 2, B♭ Bar. 1, B♭ Bar. 2, B♭ Trom. 1, B♭ Trom. 2, Bass Trom.
- Woodwinds:** B♭ Euph., E♭ Bass.
- Strings:** Pno. (Piano), Tub. B. (Tuba).
- Percussion:** Timp. (Timpani), Mrcs. (Maracas), Xyl. (Xylophone), Tamb. (Tambourine), T. Bl. (T. Bl.), Bongos, Perc. I (Percussion I).

The score features various musical notations including dynamics (*f*, *fiss.*), articulation (*acc.*), and performance instructions like *Tutti*. The percussion section includes complex rhythmic patterns and specific mallet techniques.

87

Score for measures 87-90. The score includes parts for:

- E♭ Sop.
- B♭ Solo Cor.
- B♭ Cor. 1
- B♭ Cor. 2
- B♭ Fl. Hr.
- E♭ Solo Hr.
- E♭ Hr. 1
- E♭ Hr. 2
- B♭ Bar. 1
- B♭ Bar. 2
- B♭ Trom. 1
- B♭ Trom. 2
- Bass Trom.
- B♭ Euph.
- E♭ Bass
- B♭ Bass
- Pno.
- Timp.
- Mrcs.
- Xyl.
- Tamb.
- T. Bl.
- Bongos
- Perc. I
- Tub. B.

Dynamic markings include *ff*, *f*, *mf*, and *f legato*. Measure 87 is marked with a box containing the number 87.

The musical score for page 97 includes the following parts:

- Vocal:** E♭ Sopranos (Sop.), B♭ Solo Cori (Solo Cornets), B♭ Cori 1 (Cornets 1), B♭ Cori 2 (Cornets 2).
- Woodwinds:** B♭ Fl. Hn. (Flute), E♭ Solo Hn. (Solo Horn), E♭ Hn. 1 (Horn 1), E♭ Hn. 2 (Horn 2).
- Brass:** B♭ Bar. 1 (Baritone 1), B♭ Bar. 2 (Baritone 2), B♭ Trom. 1 (Trombone 1), B♭ Trom. 2 (Trombone 2), Bass Trom. (Bass Trombone), B♭ Euph. (Euphonium), E♭ Bass (Bass), B♭ Bass (Bass).
- Piano:** Pno. (Piano).
- Percussion:** Timp. (Timpani), Mrs. (Maracas), Xyl. (Xylophone), Tamb. (Tambourine), T. Bl. (Triangle), Bongos, Perc. I (Percussion I), Tub. B. (Tubular Bells).

Key musical features include triplets in the Horns, Baritone, and Euphonium parts, and dynamic markings such as *pp* and *f* in the vocal and solo cori parts. The score concludes with a *gliss* (glissando) effect on the tubular bells and a *rit* (ritardando) marking.

102

107 Più mosso ♩ = 120

19

The musical score is for measures 102 through 107. It is written for a large ensemble including voices and a full orchestra. The tempo is marked 'Più mosso' with a metronome marking of ♩ = 120. The score includes the following parts: Soprano (E♭), Solo Cor (B♭), Cor 1 and 2 (B♭), Flute (B♭), Solo Horn (E♭), Horn 1 and 2 (E♭), Baritone 1 and 2 (B♭), Trombone 1 and 2 (B♭), Bass Trombone, Euphonium (B♭), Bass (E♭), Piano, Timpani, Mridangam, Xylophone, Tambourine, Tom-tom, Bongos, Percussion 1, and Tubistone (B♭). Dynamics range from *pp* (pianissimo) to *sf* (sforzando). Performance markings include 'Tutti' and 'Più mosso'. A rehearsal mark '107' is placed at the beginning of the second system. A rehearsal mark '102' is at the top left. The page number '19' is in the top right corner.

108

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

mf

mp

Solo

Cup Mute

114

Open

G.P. Lento $\text{♩} = 100$

E♭ Sop *mp* (Harmon Mute) *ff*

B♭ Solo Cor. *mp* (Harmon Mute) *ff*

B♭ Cor. 1 *mp* (Harmon Mute) *ff*

B♭ Cor. 2 *mp* (Harmon Mute) *ff*

B♭ Fl. Hn. *mp* Solo

E♭ Solo Hn. *p* Tutti

E♭ Hn. 1 *p*

E♭ Hn. 2 *p*

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1 *ff*

B♭ Trom. 2 *ff*

Bass Trom. *ff*

B♭ Euph. *ff* One *p*

E♭ Bass

B♭ Bass

Pno

Tamp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

136

E♭ Sop

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

Solo
mp

mp

mp

mp

134

E♭ Sop. Solo - open
mp *mf*

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn

E♭ Solo Hn Solo
mp *mf*

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1 *mf*

B♭ Bar. 2

B♭ Trom. 1 *mf*

B♭ Trom. 2 *mf*

Bass Trom. *mf*

B♭ Euph. (cnc) *mp* *mf*

E♭ Bass *mf*

B♭ Bass *mf*

Pno

Timp

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

150
Più mosso

Score for rehearsal mark 150, tempo *Più mosso*. The score includes parts for:

- E♭ Sop.
- B♭ Solo Cor.
- B♭ Cor. 1
- B♭ Cor. 2
- B♭ Fl. Hn.
- E♭ Solo Hn.
- E♭ Hn. 1
- E♭ Hn. 2
- B♭ Bar. 1
- B♭ Bar. 2
- B♭ Trom. 1
- B♭ Trom. 2
- Bass Trom.
- B♭ Euph.
- E♭ Bass
- B♭ Bass
- Pno.
- Timp.
- Mrcs.
- Xyl.
- Tamb.
- T. Bl.
- Bongos
- Perc. I
- Tub. B.

Key dynamics and markings include *mf* and *f*.

166

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

mp cresc.

f

mp cresc.

f

mp cresc.

f

172 Allegro $\text{♩} = 120$

Score for measures 172-177, marked **Allegro** with a tempo of $\text{♩} = 120$. The score includes parts for:

- E♭ Sop.
- B♭ Solo Cor.
- B♭ Cor. 1
- B♭ Cor. 2
- B♭ Fl. Hn.
- E♭ Solo Hn.
- E♭ Hn. 1
- E♭ Hn. 2
- B♭ Bar. 1
- B♭ Bar. 2
- B♭ Trom. 1
- B♭ Trom. 2
- Bass Trom.
- B♭ Euph.
- E♭ Bass
- B♭ Bass
- Pno.
- Timp.
- Mrcs.
- Xyl.
- Tamb.
- T. Bl.
- Bongos
- Perc. I (Hi-hat, B.D., S.D. - cross stick, Toms)
- Tub. B.

Key performance markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *Open* for the brass instruments. The percussion section includes specific instructions for Hi-hat, B.D., S.D. - cross stick, and Toms.

180

The musical score for page 180 includes the following parts and dynamics:

- E♭ Sop.**: Rest
- B♭ Solo Cor.**: Rest
- B♭ Cor. 1** and **B♭ Cor. 2**: *mp*, *mf*, *mp*
- B♭ Fl. Hn.**: Rest
- E♭ Solo Hn.**: *mf*, *mp*
- E♭ Hn. 1** and **E♭ Hn. 2**: *mf*, *mp*
- B♭ Bar. 1** and **B♭ Bar. 2**: Rest
- B♭ Trom. 1** and **B♭ Trom. 2**: *mf*
- Bass Trom.**: *mf*
- B♭ Euph.**: *mf*, with articulation marks (i), (ii), (i), (ii), (i), (ii)
- E♭ Bass** and **B♭ Bass**: *mf*
- Pno.**: Rest
- Timp.**: *mf*
- Mrcs.**: Rest
- Xyl.**: *mf*
- Tamb.**: Rest
- T. Bl.**: Rest
- Bongos**: Rest
- Perc. 1**: *mf*
- Tub. B.**: Rest

195

Harmon mute

E♭ Sop. *mp* Harmon mute

B♭ Solo Cor. *mp* Harmon mute

B♭ Cor. 1 *mp* Harmon mute

B♭ Cor. 2 *mp* Harmon mute

B♭ Fl. Hn. *mf dim.* *p*

E♭ Solo Hn. *mf dim.* *p*

E♭ Hn. 1 *mf dim.* *p*

E♭ Hn. 2 *mf dim.* *p*

B♭ Bar. 1 *mf dim.* *p*

B♭ Bar. 2 *mf dim.* *p*

B♭ Trom. 1 *mf dim.* *p*

B♭ Trom. 2 *mf dim.* *p*

Bass Trom. *mf dim.* *p*

B♭ Euph. (i) *mf dim.* (ii) *p*

E♭ Bass *mf dim.* *p* Solo *mp*

B♭ Bass *mf dim.* *p* Solo *mp*

Pno. Solo *mp*

Timp. *mf* *mp* *p* Solo *mp*

Mres. *mf* *mp* *p*

Xyl. *mf* *mp* *p*

Tamb.

T. Bl.

Bongos

Perc. 1 *mf* *mp* *p*

Tub. B.

204

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

Solo

p

mp

Rink Cym.

Ped

rall.

210

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph. *mp* *mp* *f*

E♭ Bass

B♭ Bass

Pno. *cresc.* *f*

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

Ped

219 *Alla marcia* ♩ = 120

219 *Alla marcia* ♩ = 120

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

Two-open

p

mp

ff

S.D.

B.D.

Crash Cym.

226

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

mf

f

cresc.

Reo

232 236

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

ff *p*

mp *mp*

Cup mute

Solo

dim.

Glock

258

meno mosso $\text{♩} = 96$

262

262

meno mosso $\text{♩} = 96$

Es. Sop.

B. Solo Cor.

B. Cor. 1

B. Cor. 2

B. Fl. Hn.

Es. Solo Hn.

Es. Hn. 1

Es. Hn. 2

B. Bar. 1

B. Bar. 2

B. Trom. 1

B. Trom. 2

Bass Trom.

B. Euph.

Es. Bass

B. Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

Dram sct

Ride cym. (The Stripper)

gliss.

263

Es Sop.
B♭ Solo Cor.
B♭ Cor. 1
B♭ Cor. 2
B♭ Fl. Hn.
Es Solo Hn.
Es Hn. 1
Es Hn. 2
B♭ Bar. 1
B♭ Bar. 2
B♭ Trom. 1
B♭ Trom. 2
Bass Trom.
B♭ Euph.
Es Bass
B♭ Bass
Pno.
Timp.
Mrcs.
Xyl.
Tamb.
T. Bl.
Bongos
Perc. I
Tub. B.

268

The musical score is arranged in a system of staves. The top section includes vocal parts: E♭ Sopranos (E♭ Sop.), B♭ Solo Coros (B♭ Solo Cor.), B♭ Coros 1 (B♭ Cor. 1), and B♭ Coros 2 (B♭ Cor. 2). Below these are woodwinds: B♭ Flute (B♭ Fl. Hn.), E♭ Solo Horn (E♭ Solo Hn.), E♭ Horn 1 (E♭ Hn. 1), and E♭ Horn 2 (E♭ Hn. 2). The brass section consists of B♭ Baritone 1 (B♭ Bar. 1), B♭ Baritone 2 (B♭ Bar. 2), B♭ Trombone 1 (B♭ Trom. 1), B♭ Trombone 2 (B♭ Trom. 2), and Bass Trombone (Bass Trom.). The low brass includes B♭ Euphonium (B♭ Euph.), E♭ Bass (E♭ Bass), and B♭ Bass (B♭ Bass). The piano part (Pnc) is shown as a grand staff. The percussion section includes Timpani (Timp.), Mridangam (Mrs.), Xylophone (Xyl.), Tambourine (Tamb.), Tom-tom (T. Bl.), Bongos, Percussion 1 (Perc. I), and Tubular Bells (Tub. B.). The score features various musical notations such as triplets, crescendos, and dynamic markings like *f* and *cresc.*.

Presto $\text{♩} = 168$

272

Es Sop.

Bb Solo Cor.

Bb Cor. 1

Bb Cor. 2

Bb Fl. Hn.

Es Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

Bb Bar. 1

Bb Bar. 2

Bb Trom. 1

Bb Trom. 2

Bass Trom.

Bb Euph.

E♭ Bass

Bb Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

Crash Cym.

NOF 1 drum set

pesante

282

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

294

Es Sop. *mp* Two

B♭ Solo Cor. *mp* *mf*

B♭ Cor. 1 *mp*

B♭ Cor. 2 *mp*

B♭ Fl. Hn. *ff* *6* *3*

Es Solo Hn. *ff* *6* *3*

Es Hn. 1 *ff* *6* *3*

Es Hn. 2 *ff* *6* *3*

B♭ Bar. 1 *ff* *6* *3*

B♭ Bar. 2 *ff* *6* *3*

B♭ Trom. 1 *p*

B♭ Trom. 2 *p*

Bass Trom. *p*

B♭ Euph. *p* *mp*

Es Bass *mp* *mp*

B♭ Bass *mp* *mp*

Pno *mp*

Timp. *f* *mf*

Mrcs.

Xyl.

Tamb. *f* *mf* *p*

T. Bl.

Bongos

Perc. 1 *f* *mf* *p* Crash Cym.

Tub. B.

309 *Andante* ♩ = 86

317

E♭ Sop.
B♭ Solo Cor.
B♭ Cor. 1
B♭ Cor. 2
B♭ Fl. Hn.
E♭ Solo Hn.
E♭ Hn. 1
E♭ Hn. 2
B♭ Bar. 1
B♭ Bar. 2
B♭ Trom. 1
B♭ Trom. 2
Bass Trom.
B♭ Euph.
E♭ Bass
B♭ Bass
Pno.
Timp.
Mrcs.
Xyl.
Tamb.
T. Bl.
Bongos
Perc. I
Tub. B.

318

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

325

Timp.

Mres.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

Two

One

One

Solo

326

Solo

Two

Onc

Onc

B. Solo Cor.

B. Cor. 1

B. Cor. 2

B. Fl. Hn.

E. Solo Hn.

E. Hn. 1

E. Hn. 2

B. Bar. 1

B. Bar. 2

B. Trom. 1

B. Trom. 2

Bass Trom.

B. Euph.

E. Bass

B. Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

337

345

336 Lento $\text{♩} = 100$

E♭ Sop.
B♭ Solo Cor.
B♭ Cor. 1
B♭ Cor. 2
B♭ Fl. Hn.
E♭ Solo Hn.
E♭ Hn. 1
E♭ Hn. 2
B♭ Bar. 1
B♭ Bar. 2
B♭ Trom. 1
B♭ Trom. 2
Bass Trom.
B♭ Euph.
E♭ Bass
B♭ Bass
Pno.
Timp.
Mrcs.
Xyl.
Tamb.
T. Bl.
Bongos
Perc. I
Tub. B.

337 Lento $\text{♩} = 100$ 345

347

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

358

Più mosso $\text{♩} = 120$

366

Musical score for measures 358-366, measures 1-10 of the section. The score includes parts for:

- E♭ Sop.
- B♭ Solo Cor.
- B♭ Cor. 1
- B♭ Cor. 2
- B♭ Fl. Hn.
- E♭ Solo Hn.
- E♭ Hn. 1
- E♭ Hn. 2
- B♭ Bar. 1
- B♭ Bar. 2
- B♭ Trom. 1
- B♭ Trom. 2
- Bass Trom.
- B♭ Euph.
- E♭ Bass
- B♭ Bass
- Pno.

Measures 358-366 are marked with a dynamic of *p*. The tempo is *Più mosso* with a quarter note equal to 120 beats per minute.

358

366

Musical score for measures 358-366, measures 11-18 of the section. The score includes parts for:

- Timp.
- Mrcs.
- Xyl.
- Tamb.
- T. Bl.
- Bongos
- Perc. I
- Tub. B.

Measures 358-366 are marked with a dynamic of *p*.

374

367

E> Sop.

B> Solo Cor.

B> Cor. 1

B> Cor. 2

B> Fl. Hn.

E> Solo Hn.

E> Hn. 1

E> Hn. 2

B> Bar. 1

B> Bar. 2

B> Trom. 1

B> Trom. 2

Bass Trom.

B> Euph.

E> Bass

B> Bass

Pno.

374

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

376

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

382

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

389 Vivace $\text{♩} = 168$

389

Es Sop. *Two - mute* *mp* *Solo* *p*

B♭ Solo Cor. *f*

B♭ Cor. 1 *f*

B♭ Cor. 2 *f*

B♭ Fl. Hn. *f* *Solo* *mp* *Non solo* *mp*

Es Solo Hn. *mp* *Cac* *Tutti* *mp*

Es Hn. 1 *mp*

Es Hn. 2 *mp*

B♭ Bar. 1 *p*

B♭ Bar. 2 *p*

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph. *f* *p*

Es Bass *p* *f*

B♭ Bass *p* *f*

Pno. *f*

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I *Shaker* *p* *S.D. - snares off* *shaker* *p* *S.D.* *Shaker* *p* *shaker* *p*

Tub. B. *B.D. - brushes/flat rods/bamboo - hips?* *whatever you live... NOT a furry mallet!!!* *p*

396

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

S.D.

B.D. - brushes/hot rods/bamboo whips
whatever you have... NOT a furry mallet!!!

405

402

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

405

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

408 413

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

413

Timp.

Mres.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

422 423

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

f *p* *mf* *mp* *f* *pp* *mf* *mp* *f* *pp* *mf* *mp*

mf *f* *pp* *mf* *mp* *f* *pp* *mf* *mp* *f* *pp* *mf* *mp*

S.D.
 423. - brushes hot rods/bamboo whips?
 whatever you have... NOT furry mallet!

429 431

Es. Sop.
B♭ Solo Cor.
B♭ Cor. 1
B♭ Cor. 2
B♭ Fl. Hr.
Es. Solo Hr.
Es. Hn. 1
Es. Hn. 2
B♭ Bar. 1
B♭ Bar. 2
B♭ Trom. 1
B♭ Trom. 2
Bass Trom.
B♭ Euph.
Es. Bass
B♭ Bass
Pno.
Timp.
Mrcs.
Xyl.
Tamb.
T. Bl.
Bongos
Perc. I
Tub. B.

431

435

439 Andante $\text{♩} = 86$

Solo

ff *mp*

B Sop

B Solo Cor.

B Cor. 1

B Cor. 2

B Fl. Hr.

E Solo Hr.

E Hr. 1

E Hr. 2

B Bar. 1

B Bar. 2

B Trom. 1

B Trom. 2

Bass Trom.

B Euph.

E Bass

B Bass

Pno.

439

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

443

Es Sop.

B Solo Cor.

B Cor. 1

B Cor. 2

B Fl. Hr.

E Solo Hr.

E Hr. 1

E Hr. 2

B Bar. 1

B Bar. 2

B Trom. 1

B Trom. 2

Bass Trom.

B Euph.

E Bass

B Bass

Pno.

mp

p

448

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

455

E♭ Sop

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

455

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

mp

mp

p

mf

p

mf

p

mf

mf

Mute

B.D.

Ped

459 463

Es Sop.
B♭ Solo Cor.
B♭ Cor. 1
B♭ Cor. 2
B♭ Fl. Hn.
Es Solo Hn.
E♭ Hn. 1
E♭ Hn. 2
B♭ Bar. 1
B♭ Bar. 2
B♭ Trom. 1
B♭ Trom. 2
Bass Trom.
B♭ Euph.
E♭ Bass
B♭ Bass
Pno.
Timp.
Mrcs.
Xyl.
Tamb.
T. Bl.
Bongos
Perc. I
Tub. B.

Cup mute
mp
Cup mute
mp
Cup mute
mp
Cup mute
mp
mp
p

463

466

473

E> Sop.

B> Solo Cor.

B> Cor. 1

B> Cor. 2

B> Fl. Hn.

E> Solo Hn.

E> Hn. 1

E> Hn. 2

B> Bar. 1

B> Bar. 2

B> Trom. 1

B> Trom. 2

Bass Trom.

B> Euph.

E> Bass

B> Bass

Pno.

473

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I
B.D.

Tub. B.

474

Es. Sop.

Bb Solo Cor.

Bb Cor. 1

Bb Cor. 2

Bb Fl. Hn.

Es Solo Hn.

Eb Hn. 1

Eb Hn. 2

Bb Bar. 1

Bb Bar. 2

Bb Trom. 1

Bb Trom. 2

Bass Trom.

Bb Euph.

Eb Bass

Bb Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

mp *mf* *p* *f* *ff*

484 **485**

Es. Sop.
Solo
mf

B. Solo Cor.
B. Cor. 1
B. Cor. 2

B. Fl. Hn.
Es. Solo Hn.
E. Hn. 1
E. Hn. 2
mp

B. Bar. 1
B. Bar. 2
p

B. Trom. 1
B. Trom. 2
Bass Trom.
Mute
p

B. Euph.
E. Bass
B. Bass
Pno.
mf

485

Timp.
mp

Mrcs.
Xyl.
mf

Tamb.
T. Bl.
Bongos
Perc. I
Tub. B.
B.D.

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 484 and 485. The score is arranged in a standard orchestral layout with multiple staves for each instrument. The top staff is for the Soprano (Es. Sop.), which has a 'Solo' marking and a dynamic of *mf*. The woodwind section includes Bb Solo Cor., Bb Cor. 1, Bb Cor. 2, Bb Fl. Hn., Es. Solo Hn., E. Hn. 1, E. Hn. 2, Bb Bar. 1, Bb Bar. 2, Bb Trom. 1, Bb Trom. 2, and Bass Trom. The brass section includes B. Euph., E. Bass, B. Bass, and Pno. The percussion section includes Timp., Mrcs., Xyl., Tamb., T. Bl., Bongos, Perc. I, and Tub. B. The score includes various dynamic markings such as *mp*, *p*, and *mf*, as well as performance instructions like 'Solo' and 'Mute'. The measure number '485' is prominently displayed in a box at the beginning of the second system.

491

493

mf

Cup mute

mp Cup mute

mp Cup mute

mp Cup mute

mp

mp

p

mf

493

p

S.D.

B.D.

Crash Cym.

491

493

mf

Cup mute

mp Cup mute

mp Cup mute

mp Cup mute

mp

mp

p

mf

493

p

S.D.

B.D.

Crash Cym.

504

510

Ex Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

510

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

f

ff

p

f

mf

f

51/

Ev Sop.

Bb Solo Cor.

Bb Cor. 1

Bb Cor. 2

Bb Fl. Hn.

Eb Solo Hn.

Eb Hn. 1

Eb Hn. 2

Bb Bar. 1

Bb Bar. 2

Bb Trom. 1

Bb Trom. 2

Bass Trom.

Bb Euph.

Eb Bass

Bb Bass

Pno.

Tmp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

516 520

Es Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

520

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

523

528

Open

Open

Open

528

Es Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

Es Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

531

Es Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

540

Es Sop.
B \flat Solo Cor.
B \flat Cor. 1
B \flat Cor. 2
B \flat Fl. Hn.
E \flat Solo Hn.
E \flat Hn. 1
E \flat Hn. 2
B \flat Bar. 1
B \flat Bar. 2
B \flat Trom. 1
B \flat Trom. 2
Bass Trom.
B \flat Euph.
E \flat Bass
B \flat Bass
Pno.
540
Timp.
Mrcs.
Xyl.
Tamb.
T. Bl.
Bongos
Perc. I
Tub. B.

Detailed description: This page of a musical score covers measures 540 to 549. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes English Soprano Saxophone, Solo B-flat Cor Anglais, B-flat Cor Anglais 1 and 2, B-flat Flute/Horn, E-flat Solo Horn, E-flat Horn 1 and 2, B-flat Baritone 1 and 2, B-flat Trombone 1 and 2, and Bass Trombone. The brass section includes B-flat Euphonium, E-flat Bass, and B-flat Bass. The piano part is shown with both treble and bass clefs. The percussion section includes Timpani, Mridangam, Xylophone, Tambourine, Tom-tom, Bongos, Percussion I, and Tubular Bells. The score features various musical notations such as notes, rests, slurs, and dynamic markings like 'f' (forte). A rehearsal mark '540' is placed at the beginning of the page and above the percussion staves.

545

551

E♭ Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hn.

E♭ Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

E♭ Bass

B♭ Bass

Pno.

551

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

552

Es Sop.

Bb Solo Cor.

Bb Cor. 1

Bb Cor. 2

Bb Fl. Hn.

Es Solo Hn.

E♭ Hn. 1

E♭ Hn. 2

Bb Bar. 1

Bb Bar. 2

Bb Trom. 1

Bb Trom. 2

Bass Trom.

Bb Euph.

E♭ Bass

Bb Bass

Pno.

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. I

Tub. B.

557 **558**

Es Sop.

B♭ Solo Cor.

B♭ Cor. 1

B♭ Cor. 2

B♭ Fl. Hr.

Es Solo Hr.

Es Hn. 1

Es Hn. 2

B♭ Bar. 1

B♭ Bar. 2

B♭ Trom. 1

B♭ Trom. 2

Bass Trom.

B♭ Euph.

Es Bass

B♭ Bass

Pno.

558

Timp.

Mrcs.

Xyl.

Tamb.

T. Bl.

Bongos

Perc. 1

Tub. B.

This musical score page contains measures 557 and 558. The score is arranged in a multi-stem format. Measures 557 and 558 are marked with a box containing the number 558. The instruments listed on the left are: Es Sop., B♭ Solo Cor., B♭ Cor. 1, B♭ Cor. 2, B♭ Fl. Hr., Es Solo Hr., Es Hn. 1, Es Hn. 2, B♭ Bar. 1, B♭ Bar. 2, B♭ Trom. 1, B♭ Trom. 2, Bass Trom., B♭ Euph., Es Bass, B♭ Bass, Pno., Timp., Mrcs., Xyl., Tamb., T. Bl., Bongos, Perc. 1, and Tub. B. The notation includes various musical symbols such as notes, rests, and dynamic markings.

REVIEWS

INTERESTING, INSPIRING AND INNOVATIVE

Bandmaster Richard Woodrow (Norwich Citadel) reviews Enfield Band's newest recording, *Faith*

BANDMASTER Jonathan Corry has selected a programme of music that offers plenty of surprises along the way, all presented with a well-balanced sound and the technical expertise and musical intensity we have come to expect from the band.

New music always offers innovative possibilities, and within that category are Roger Trigg's 'My Hope' and the title track, 'Faith' by Dorothy Gates, both written for this band. 'Faith' is a particularly inventive portrayal of the parting of the Red Sea.

It's not all new music though. While listeners familiar with the opening track, 'Mountain Camp', will immediately spot the innovation there, Leslie Condon's 'Celebration' (conducted by Retired Bandmaster James Williams) and Morley Calvert's 'Canadian Folk-Song Suite' are excellently and faithfully

reproduced. Placed consecutively in the middle of the running order, they allow listeners to catch their breath before more innovation is revealed.

The inclusion of professional vocal group *fourtissimo* in Philip Wilby's 'Wondrous Cross' turns a beautiful piece of music into something truly inspirational. A major innovation, though, is the inclusion of a DVD featuring a silent movie, *The Salvation Army Lass*, with an excellent soundtrack for piano and band composed by Dorothy Gates. In my view, the soundtrack reveals the band's best playing in the whole package.

The artwork and design mirrors the silent movie story boards on the DVD, and is very well presented. Indeed, the non-playing contributors to this release – from engineering, editing and design, to the programme notes add much to its appeal.



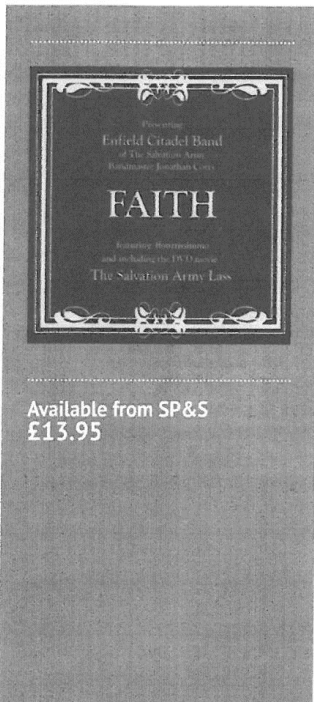
It all adds up to a listening (and viewing) experience that is something a little out of the ordinary – interesting, inspiring and innovative.

Faith is available from SP&S priced £13.95 plus £2.95 postage and packing



FAITH

ENFIELD CITADEL BAND



Available from SP&S
£13.95

Included in the latest CD of Enfield Citadel Band is a truly unexpected and innovative surprise – a DVD, a silent film dating back to 1909 called *The Salvation Army Lass*. This moving film, created by D.W. Griffith, is said to be an early version of a Broadway musical. Dorothy Gates (USA Eastern Territory) has added both a new music score for the film featuring brass band and piano, as well as some story cards. The film is an marvelous look back at the

Salvation Army's early work in film and would be an excellent fit to this year's film festival, hosted by the 2015 *Boundless* International Congress in London (www.boundless2015.org/boundless/film_festival), celebrating ongoing Army film-making from around the world.

Under the leadership of Jonathan Corry since 2009, Enfield Citadel Band has maintained their usual amazing standard. It is obvious from the very first track of the CD, the march 'Mountain Camp', that the familiar sound, clarity and excitement of the band are still there. This is demonstrated in other pieces, including Paul Lovatt Cooper's 'Fire in the Blood'; a new work, 'My Hope' by Roger Trigg; and some favourites, such as 'Canadian Folk Song Suite' by Morley Calvert. The CD also features special guests, ffourtissimo, a quartet of professional singers, with 'Wondrous Cross' by Philip Wilby. It is also wonderful to hear the band play a work by Norman Bearcroft, 'Home to Thee'.

Throughout the CD the intentionality of the recording is maintained. A journey for the listener to be once again reminded: 'Now faith is being sure of what we hope for and certain of what we do not see' (Hebrews 11:1).

The overarching theme of the CD is, in Bandmaster Corry's words, a journey for the band, allowing us to

charter challenging and innovative writing. The band is successful in communicating this to the listener.

Besides the new film score, two additional highlights of the CD are an exciting up-tempo chart, 'The Gospel Brass Machine', featuring Andrew Lofthouse on trumpet, and the title track 'Faith', a new work by Dorothy Gates. This piece features a terrific third movement and multiple clever effects.

Bandmaster James Williams MBE, marking his 90th year and 70 years' association with the band, picks up the baton again as, with due respect and poise, the players respond to his unique leadership in Leslie Condon's always fresh 'Celebration', featuring 'We'll keep the old flag flying'.

The band is to be commended for the many years of faithful service; of playing soul saving, powerful music while maintaining a high standard of performance.

I am reminded of what Bandmaster Williams would tell us at music school: 'See it, hear it, think it, play it.' Enfield Band continues to embody this dictum to the highest standard and it is good to see a Salvation Army band producing such interesting and innovative content. Thank you for that, and also for your thoughtful reminder that we need to thank the Lord for the gift of faith.

TESTIMONIAL – DR. RONALD HOLZ

Jonathan Corry Testimonial: The Salvation Army Lass

Jonathan Corry has achieved a remarkable milestone in the DVD production *The Salvation Army Lass* that is part of the Enfield Citadel Band's recent release, *Faith*. I first encountered Dorothy Gates' score to the 1909 D.W. Griffith silent film when serving as external examiner for her Ph.D. viva voce at Salford University (musical composition), spring of 2011. At that time I had access to the full score and a midi, computer-generated version of her original sound track.

While that was an impressive part of her excellent portfolio, how much more significant has been this collaboration by Jonathan Corry, his Salvation Army brass band, Richard Phillips (piano) to realize in full this intriguing film score. I know of no other such effort to date, and feel confident in calling it precedent setting.

The technical hurdles that had to be overcome in the alignment of the live music performance to the old silent film were certainly challenging if not daunting. The end result is quite compelling and convincing. Somehow the combination of the British-style brass band and piano, especially ragtime excerpts for the latter, came across as 'just right.' Plus, Corry has gotten his musicians to play at a very high standard.

While Enfield Citadel Band is a fully volunteer ensemble, they play with great emotive power and technical assurance. Additionally, they manage the many stylistic shifts required in the score (from popular sounds from the era of the film to modern collage technique) with great aplomb. This I fully credit to the conductor and to his mastery of the score's requirements.

It has been my privilege the past several years to observe Jonathan Corry's development as a conductor. The DVD-CD Faith amply demonstrates his command of his musical forces as well as his artistic sensitivity and flexibility. As you evaluate his progress in doctoral studies in conducting please do not hesitate to contact me for further words of strong endorsement.

Sincerely,

Ronald W. Holz, Ph.D.

Professor of Music Literature and Instrumental Music (1981-2014)

Asbury University

ronald.holz@asbury.edu

TESTIMONIAL – RONALD WAIKSNORIS

Jonathan Corry Testimonial: Dorothy Gates repertoire

Jonathan Corry is a bright light in today's Salvation Army music scene. His creative ideas have kept the Enfield Citadel Band at the forefront of SA banding. His featuring the works of composer Dorothy Gates has been particularly impressive.

Gates' "Soul Origin", "Faith" and her sound track to the silent movie "Salvation Army Lass" have been interpreted with great skill and understanding. I look forward to seeing and hearing what Jonathan Corry does next.

Ronald Waiksnoris

Territorial Music Secretary

Conductor New York Staff Band

E-mail: ronald.waiksnoris@use.salvationarmy.org

845-620-7441/fax: 845-620-7737

Appendix VI: Curriculum Vitae: Jonathan William Corry

CAREER HISTORY

Head of Brass and Bandmaster

Sept 2010 – Present

Pangbourne College

In this role, I am responsible for the delivery of brass lessons each week for the college's students and rehearse, march, and administer the ceremonial aspect of the College's marching and concert bands.

Assistant Housemaster

Jan 2011 - Present

Pangbourne College

In this role, I help with the pastoral care and welfare of students from ages 11-13 and ensure that those boarding have a full and varied experience within the College. This involves organising, administration and close liaison with parents and various external bodies.

Freelance Conductor

2010 – Present

Working with some of the country's finest brass bands – see conducting section below.

Bandmaster

Sept 2008 – Present

Conductor of the Enfield Citadel Band – regular recordings, high profile concerts and foreign visits.

Conductor

April 2013 – Present

Conduct the senior wind band for Berkshire Maestros music service – part-time.

Rehearsal Conductor

Sept 2007 – Aug 2012

National Youth Orchestra of Ireland – I was rehearsal conductor for several courses, working and preparing the Orchestra for Eri Klas, Diego Masson and more recently Alan Buribayev.

Conductor
Havering Music Service Senior Wind Band

Sept 2009 – April 2011

Brass Co-ordinator
Brent Music Service – My role was co-ordinating a team of five brass teachers and delivering lessons to 1300 pupils a week.

Sept 2008 – Aug 2010

Brass Peripatetic Instructor
The Southern Education and Library Board (SELB)

Jan 2006 – Aug 2008

ADDITIONAL SKILLS AND ACHIEVEMENTS

Orchestral

- Principal Trumpet of the National Youth Orchestra of Great Britain (1999-2000)
- Regularly feature on BBC radio and television for 'Songs of Praise' and other events requiring brass groups.
- In 2004 I was concerto soloist with the Ulster Orchestra performing Haydn's Trumpet Concerto in Eb Major.
- 'In August 2007, I was a finalist in the Clandeboye Musician 2007 and concerto soloist with Camerata Ireland, playing Hummel's Trumpet Concerto in Eb.
- Concertino Trumpeter in Brandenburg Concerto No.2 in F Major for Nottingham Chamber Orchestra (2005)
- I regularly play within the Trumpet section of the Ulster Orchestra.
- Played with the Chapel Royal choir for HRH Queen Elizabeth II in the historic Royal Maundy Service.
- In 2003 I formed Fuoco Brass, purely a recording band made up from musicians all over the UK and Ireland. We have made two commercial recordings.

Conducting

Groups I have conducted include:

- European Youth Brass Band – 2006
- CMVS Staff Band, Switzerland – 2011 - present
- RNCM Junior brass band – engaged many times a year
- Fairey Brass Band - 2005
- Brighthouse & Rastrick Brass Band – 2007 & 2010
- Cory Brass Band (ranked as world number 1) - 2013

- Grimethorpe Brass Band (of 'brassed off' fame) - 2013
- Tullis Russell Mills Band (Scotland) – 2005 to 2006
- Lydbrook Band - 2013
- Cwmaman Institute – 2005 to 2006
- Besses O'th Barn – 2003 to 2004
- Llanrug Band - 2005
- Strabane Band – 2006 to 2008
- Enfield Citadel SA Band – 2008 to present
- National Youth Orchestra of Ireland – 2007 to present

Other

- I have many arrangements made for brass groups, brass band and wind band being performed by groups such as Enfield Citadel Band, International Staff Band, New York Staff Band, Brighouse & Rastrick and others.
- I am an Oxford University Press (OUP) licensed brass band arranger for works by the late Sir Philip Ledger.
- I have arranged several John Rutter works for Oxford University Press (OUP).
- Many of my solo arrangements including the popular Czardas for tuba and brass band are played all over the world by soloists such as Les Neish.
- As an adjudicator I have judged at many competitions throughout the UK, most notably the Scottish Championships in 2012, selecting the Scottish representative band for the European Brass Band Championships.
- I regularly work as a post production editor for World of Brass (WOB), Doyen and SP&S selecting the best tracks for their recordings.
- I have worked as a recording producer for Doyen/WOB recordings in the UK and Norway.
- Most recently I have been engaged as the external assessor for the University of Salford's final year conducting students.
- Recently I have premiered works in the Royal College of Music, London by leading brass/wind composers such as Mackereth, Corder, Philip Wilby Paul Lovatt-Cooper, Hindmarsh and Irish composers Dorothy Gates, David Catherwood and Roger Trigg.

EDUCATION

The Royal Northern College of Music, M.Mus

2004 – 2005

I studied conducting for a year at post-graduate level working with maestros including Mark Elder, Elgar Howarth, Clark Rundell, Mark Shanahan and James Gourlay.

Key achievements

- Acted as Resident conductor of the Royal Northern College of Music Brass Band, working alongside James Gourlay.
- Regularly rehearsed RNCM ensembles, these included the Orchestra, Brass Band, Brass Ensemble, Wind Orchestra and New Ensemble.
- In the presence of the composers directed large-scale concert premieres by composers such as John McCabe, Edward Gregson and Roger Steptoe.

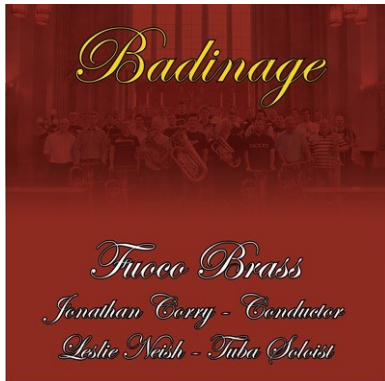
The Royal Northern College of Music, B. Mus (hons)

2000 - 2004

Key achievements

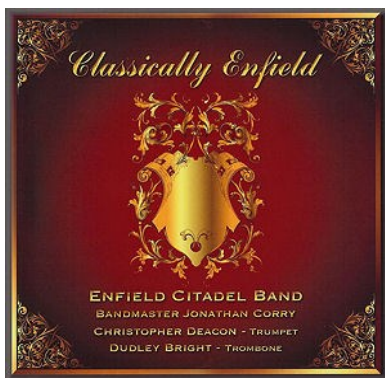
- As a member of the Mortimer Quintet, I won the Yamaha inter-college brass quintet competition in 2004.
- I was privileged to perform Haydn's Trumpet Concerto in Eb with the Ulster Orchestra in 2004.
- Played with top Brass bands such as Black Dyke, Fodens and Brighouse & Rastrick in concerts, contests, commercial recordings and broadcasts.
- Concertino trumpeter with Nottingham chamber Orchestra for Bach's Brandenburg No.2 in F Major – 2004.

Appendix VII: Conducting Discography:



Badinage – Fuoco Brass with guest Tuba Soloist Les Neish.

Released 2007



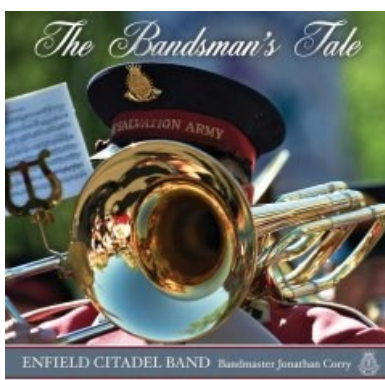
Classically Enfield – Enfield Citadel Band with guest soloists Dudley Bright, Trombone (London Symphony Orchestra) and Christopher Deacon, Trumpet (Royal Ballet Sinfonia).

Released 2009



Enfield Connections – Enfield Citadel Band.

Released 2011



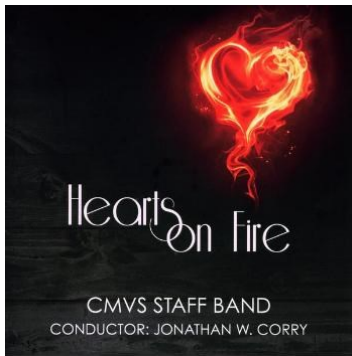
The Bandsman's Tale – Enfield Citadel Band.

Released 2012



Novus Vox – Enfield Citadel Band accompanying Brett Baker, Trombone (Black Dyke Band).

Released 2013



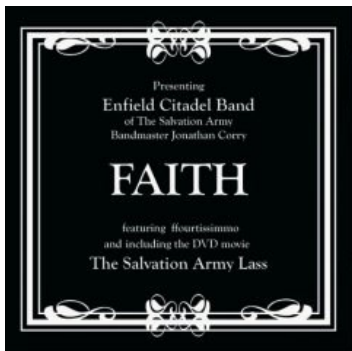
Hearts on Fire - Christlicher Musikverband Schweiz (CMVS) Staff Band.

Released 2013



Territorial Music School 2013 – Jonathan Corry Band.

Released 2013



Faith – Enfield Citadel Band – including a DVD of the movie ‘The Salvation Army Lass’.

Released 2014



Territorial Music School 2014 – Jonathan Corry Band.

Released 2014



TERRITORIAL MUSIC SCHOOL
FINAL FESTIVAL



Music
Ministries
Unit

Territorial Music School 2015 – Jonathan
Corry Band.

Released 2015

Appendix VIII: Music Commissions for Brass Band:

Tuba Solo - <i>Ballad</i> – Traditional - arr. Jonathan Corry	2015
Hymn Tune Arrangement – <i>Melita</i> - arr. Roger Trigg	2015
<i>Another World</i> for Brass Quintet and Brass Band – Dr. Dorothy Gates	2015
<i>Songs of Ascent</i> – Martin Cordner	2014
<i>My Hope</i> – Roger Trigg	2013
Trombone Feature – <i>Jericho</i> – Roger Trigg	2013
Chorus Arrangement – <i>Here is the Place</i> – arr. David Catherwood	2013
<i>Faith</i> – Dr. Dorothy Gates	2013
Vocal solo - <i>Seguidilla</i> from Carmen – G. Bizet – arr. Jonathan Corry	2012
March – <i>Full Bloom</i> – Martyn Thomas	2012
<i>There is Peace</i> – Andrew Wainwright	2011
Hymn Tune Arrangement – <i>Prayer Gently Lifts Me</i> – arr. Chelsea Pascoe	2010
<i>Serenade</i> from 'The Student Prince' – Romberg arr. David Catherwood	2010
<i>Revolutionary Rock</i> – Chopin arr. Ray Farr	2010
Trombone Ensemble – <i>Soul Origin</i> – Dr. Dorothy Gates	2009
<i>Fugue in D Minor</i> – J. S. Bach arr. Ray Farr	2009
<i>Wondrous Cross</i> – Philip Wilby	2009
<i>Battle Ready</i> – Roger Trigg	2008
<i>Spirit of Life</i> – David Catherwood	2008

Appendix IX: Summary of Professional Activity from November 2011 – November 2015:

12th November 2011: Member of the audition panel for the National Youth Orchestra of Ireland, CIT Cork School of Music.

3rd December 2011: Conduct RNCM Junior Brass Band.

26th December 2011 – 2nd January 2012: Musical Director of the Christlicher Musikverband Schweiz (CMVS) New Year course, Basel, Switzerland.

14th January 2012: Conduct RNCM Junior Brass Band.

3rd March 2012: Conduct Enfield Citadel Band in a concert in Chelmsford, England.

10th – 11th March 2012: Adjudicate Championship and Fourth sections at the Scottish Championships, Perth, Scotland.

31st March 2012: Conduct Enfield Citadel Band in a concert in Enfield with guest soloist Thomas Fountain (Cornet).

21st April 2012: Conduct Enfield Citadel Band in a concert in The Salvation Army, Ipswich, England.

19th May 2012: Conduct Enfield Citadel Band in a concert in South Holmwood, Surrey, England.

16th – 19th July 2012: Rehearsal Conductor for the National Youth Orchestra of Ireland, working with Alan Buribayev, Kilkenny, Ireland.

22nd July 2012: Conduct Enfield Citadel Band in a summer proms concert in Broxbourne Civic Theatre.

26th August 2012: Conduct rehearsal for Christlicher Musikverband Schweiz (CMVS) Staff Band in Zurich, Switzerland.

5th October 2012: Conduct Enfield Citadel Band in Concert in Stockton-on-Tees with guest soloist Richard Martin (Trumpet).

6th October 2012: Conduct Enfield Citadel Band in Concert in Govan Citadel, Glasgow, Scotland.

13th October 2012: Conduct rehearsal and Concert for Christlicher Musikverband Schweiz (CMVS) Staff Band in Zurich, Switzerland.

14th October 2012: Conduct rehearsal and Concert for Christlicher Musikverband Schweiz (CMVS) Staff Band in Flaach, Switzerland.

19th October 2012: Conduct Enfield Citadel Band in their Annual Pre-Contest Festival held at St. John's Smith Square, Westminster with guest soloist David Childs (Euphonium).

20th October 2012: Studio recording with Christlicher Musikverband Schweiz (CMVS) Staff Band for 'Hearts on Fire' recording in Zurich, Switzerland.

15th November 2012: Conduct Grimethorpe Colliery Band rehearsal.

22nd November 2012: Conduct Grimethorpe Colliery Band rehearsal.

24th November 2012: Conduct Grimethorpe Band Concert at St. David's Hall, Cardiff.

29th November 2012: Conduct Grimethorpe Band Concert, The Salvation Army, Sheffield Citadel.

3rd December 2012: Conduct Cory Band rehearsal in preparation for RNCM Festival of Brass, Treorchy, Rhondda.

26th December 2012 – 2nd January 2013: Musical Director of the Christlicher Musikverband Schweiz (CMVS) New Year course, Basel, Switzerland.

26th January 2013: Conduct Lydbrook Band rehearsal in preparation for the West of England Championships.

9th February 2013: Conduct Enfield Citadel Band in a concert in Hednesford, England.

10th February 2013: Conduct Lydbrook Band rehearsal in preparation for the West of England Championships.

24th February 2013: Conduct Lydbrook Band rehearsal in preparation for the West of England Championships.

27th February 2013: Conduct Lydbrook Band rehearsal in preparation for the West of England Championships.

3rd March 2013: Conduct Lydbrook Band rehearsal in preparation for the West of England Championships.

6th – 9th March 2013: Conduct Lydbrook Band rehearsal in preparation for the West of England Championships.

10th March 2013: Conduct Lydbrook Band at the West of England Area Championships, Torquay.

16th March 2013: Conduct Enfield Citadel Band in a concert in Chelmsford, England.

2nd April 2013: Conduct rehearsal at Camborne Band, Cornwall.

6th April 2013: Conduct Enfield Citadel Band in a concert in Enfield with guest soloist Craig Kilgour (Trumpet).

22nd – 24th April 2013: Attend the Bandmaster selection course at the Royal Military School of Music, Kneller Hall, London.

7th May 2013: Assess final year Wind Band conducting exams, Salford University.

8th May 2013: Assess final year Brass Band conducting exams, Salford University.

17th – 18th May 2013: Studio recording of 'Novus Vox' with Enfield Citadel Band and Dr. Brett Baker, London.

28th – 30th June 2013: Conduct Enfield Citadel Band on Tour in Switzerland.

20th July 2013: Conduct Enfield Citadel Band in an interactive movie themed concert in Broxbourne Civic Theatre, Hertfordshire, England.

27th July – 3rd August 2013: Conductor at The Salvation Army (UK) Territorial Music School, Monkton Coombe School.

25th August 2013: Conduct Christlicher Musikverband Schweiz (CMVS) rehearsal, Zurich, Switzerland.

5th October 2013: Conduct Christlicher Musikverband Schweiz (CMVS) rehearsal, Zurich, Switzerland.

11th October 2013: Conduct Enfield Citadel Band in their Annual Pre-Contest Festival held at the Royal College of Music, London. Guest Artist Dr. Brett Baker (Trombone).

12th October 2013: Conduct Christlicher Musikverband Schweiz (CMVS) rehearsal, Zurich, Switzerland.

19th October 2013: Conduct Christlicher Musikverband Schweiz (CMVS) Concert, Zurich, Switzerland.

20th October 2013: Conduct Christlicher Musikverband Schweiz (CMVS) Concert, Bern, Switzerland.

26th October 2013: Conduct Liberty Junior Brass Band rehearsal and workshop, Switzerland.

26th October 2013: Conduct Liberty Senior Brass Band rehearsal and workshop preparation for the Swiss Open, Switzerland.

5th – 8th November 2013: Perform Trumpet at Bournemouth University Graduation Ceremony, Bournemouth International Centre (BIC).

20th November 2013: *Lady Macbeth* – Shostakovich – Bournemouth Symphony Orchestra, The Lighthouse, Poole. Off-stage Eb Cornet.

22nd November 2013: *Lady Macbeth* – Shostakovich – Bournemouth Symphony Orchestra, Colston Hall, Bristol. Off-stage Eb Cornet.

6th – 8th February 2014: Studio recording of 'Faith' with Enfield Citadel Band, London.

17th March 2014: Conduct rehearsal of Adelphi Band, Salford University.

18th March 2014: Conduct rehearsal of Salford University Brass Band.

18th March 2014: Conduct rehearsal of Salford University Wind Band.

19th March 2014: Conduct rehearsal of Salford University Brass Band.

20th March 2014: Lead first year conducting class, Salford University.

22nd March 2014: Conduct Enfield Citadel Band in a concert in The Salvation Army, Rushden, Northants, England.

26th April 2014: Conduct Enfield Citadel Band in a concert in Cuffley, England.

10th May 2014: Conduct Enfield Citadel Band in a concert in Chelmsford, England.

24th May 2014: Assess final year Brass Band conducting exams, Salford University.

14th June 2014: Conduct Enfield Citadel Band in a concert in The Salvation Army, Staines Corps with guest soloist Isobel Daws (Trombone).

9th – 16th July 2014: Conduct week long course for The Salvation Army Music School, Castlewellan, Ireland.

26th July – 2nd August 2014: Conductor at The Salvation Army (UK) Territorial Music School, Monkton Coombe School.

27th September 2014: Conduct Enfield Citadel Band in a concert in The Salvation Army, Brighton Congress Hall, Brighton, England.

10th October 2014: Conduct Enfield Citadel Band in their Annual Pre-Contest Festival held at the Royal College of Music, London. Guest Artist Phillip Cobb (Trumpet).

15th October 2014: Play Trumpet parts for a Charlie Green (ITV) recording, Wellingborough, England.

1st November 2014: Adjudicate at the Wychavon Festival of Brass, Wychavon.

7th March 2015: Adjudicate at the Brass Band League, Fivemiletown entertainment contest, Fivemiletown, Ireland.

22nd May 2015: Conduct Enfield Citadel Band in a concert in CIT Cork School of Music, Cork, Ireland with guest soloist Les Neish (Tuba).

23rd May 2015: Conduct Enfield Citadel Band in a concert in Willowfield Parish Church, Belfast, Ireland with guest soloist Peter Corry (Vocal).

24th May 2015: Conduct Enfield Citadel Band in a concert in The Salvation Army, Belfast Temple Corps, Belfast, Ireland.

16th – 17th July 2015: Tutor/Conductor on the Besson Fermanagh Tyrone Summer School, Lisnabreen, Ireland.

27th July – 1st August 2015: Conductor at The Salvation Army (UK) Territorial Music School, Monkton Coombe School.

3rd October 2015: Conduct Enfield Citadel Band in a concert in Great Baddow, Essex.

9th October 2015: Conduct Enfield Citadel Band in their Annual Pre-Contest Festival held at the Royal College of Music, London. Guest Artists Les Neish (Tuba) and the brass quintet from the RAF Central Band.

11th October 2015: Lead Concert and Service with Enfield Citadel Band linked with the National Brass Band Championships of Great Britain.

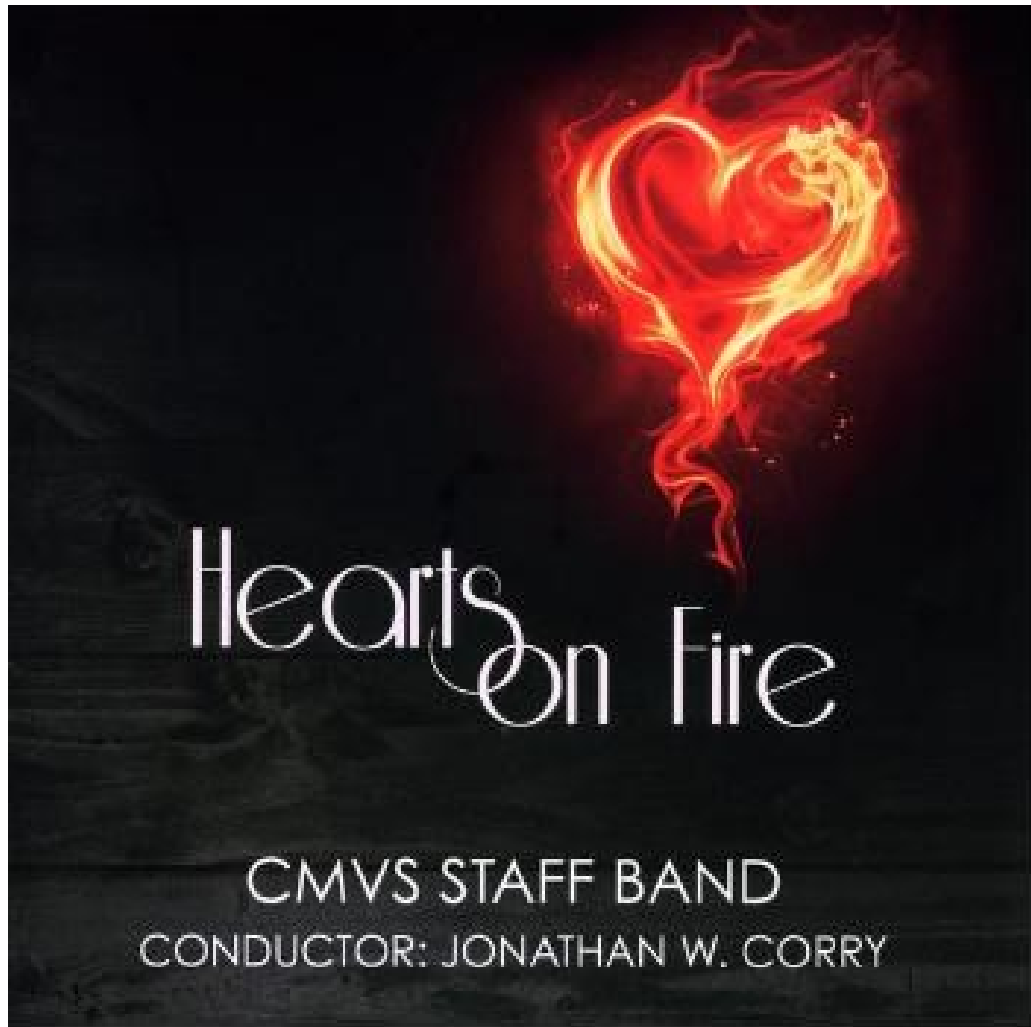
24th October 2015: Adjudicate at the North of Ireland Band's Association Flute and Concert Band Championships, The Market Place Theatre, Armagh, Ireland.

14th November 2015: Lead Pangbourne College Marching Band at the Lord Mayor's Show, London.

20th November 2015: Conduct Enfield Citadel Band in a movie themed concert.

Appendix X: Other CD Projects between 2011 and 2015:

Hearts on Fire: Released 2013



Track Listing:

Fanfare and Flourishes – James Curnow

The Lord is Gracious – D. Bartlett

Nabucco Overture – G. Verdi

Share my Yoke – Joy Webb

Fire in the Blood – P. Lovatt – Cooper

Deep inside the sacred Temple – G. Bizet

March – Croydon Citadel – Captain B. Boon

Stal Himmel – Steel Skies – Alan Fernie

Our Great God and King – S. & D. Maduxx

To be in your Presence – Noel Richards

Glorifico Aeternum – Dean Jones

Gospel Brass Machine – Mark Taylor

Soon (and very Soon!) – A. Crouch

Power of your Love – G. Bullock

Toccatà in D Minor – J.S. Bach

Choral 'Angelus' – G. Joseph

Unsolicited Review by Iwan Fox for the online magazine www.4barsrest.com:

One of the undoubted strengths of Swiss brass banding is its sense of communal spirit - found in abundance both in its secular and devotional movements.

Fine example

Players are encouraged to remain actively involved with their church or village bands, whilst still playing in regional ensembles or more prominent contesting outfits, with the CMVS Staff Band a fine example of it working wonderfully well in practice on this recording.

The players are drawn from member bands of the CMVS (Christlicher Musikverband Schweiz), the Christian Music Association of Switzerland.

Many play for their local church or village non competing ensembles as well as more well known contesting bands.

Psalm 150

For this release, inspired by the words of '*Psalm 150*' urging musical praise for the Lord, the band is directed by Jonathan W Corry, who does a fine job of bringing together the different strands of personnel and repertoire in a common celebratory cause.

The music is not overtly demanding, but has been well thought out and delivered in a balanced manner - much like the playing itself, which is neat and articulate, with a warm ensemble tonality built on a fine sounding bass end.

Purpose and clarity

'Glorifico Aeternum', *'Fire in the Blood'* and the overture from *'Nabucco'* provide the more substantial offerings, each played with purpose and clarity - although the Hebrew Slaves do take a little while to get their skates on to find the Promised Land. Esther Schwalm, and the duo of Philipp Walther and Christian Gertschen are tasteful leads in their solo items, whilst there are notable contributions throughout the release from each of the leading principal players.

Contrast

Upbeat vibrancy is provided by the likes of *'Fanfare & Flourishes'*, *'Toccata in D Minor'*, and the Rimmeresque march *'Croydon Citadel'*, which contrast nicely with the lyricism of *'The Lord is Gracious'* and *'Choral Angelus'*.

There is also much to enjoy in the evocative *'Stal Himmel'* and the engaging *'Gospel Brass Machine'* - both showing the versatility and nuanced musicality that is the mark of high quality cohesive ensemble playing.

Euro back beat

However, *'Our Great God and King'* and the other lightweight items, although very well played are stylistically repetitive, which tends to make them sound as if they are either a sound track to a 1970'S British sit-com or a Swiss version of *'World of Sport'*.

Not every 'toe tapper' needs a Euro-pop drum-kit back beat.

Still, it's fun and frothy and does what it says it does (although only in German) on the musical tin, although for those more linguistically challenged the lack of more comprehensive sleeve notes tends to suggest this is a release for domestic consumption – which is a pity as this is band that deserves a wider audience.

Iwan Fox

Solicited Review by Nathan Power, Regional Music Leader, The Salvation Army, New York:

Swiss Brass banding is alive and well if this recording by CVMS is anything to go by. A composite band made up of members from the Christian Music Association of Switzerland, this group sounds remarkably cohesive which is not always the case. In any ensemble knowing the musician beside you and knowing how they will react musically is very important to overall ensemble and band sound.

So CVMS are a group that meet and rehearse and record all in a short time period, you would expect a few bumps and lumps in the recording but aided by a strong bass end and a tight percussion section, this group exceeds expectations. The mix is excellent with no section taking over the balance. At the same time the corner seats (Sop, Flugel and Bass trombone) all get the coverage they deserve.

The tracks on this disc are a mixture of Salvation Army compositions, christian compositions and regular crowd pleasing numbers. The most comprehensive piece on the disc is Paul Sharman's "Power in the Blood" which was composed for the recent ISB 120 spectacle at the Albert Hall. Following that Dean Jones' Glorifico Aeternum and the overture from Nabucco provide the more expansive repertoire.

Bringing this music to this performance level in such a short space of time is no doubt down to two factors, quality players and an experienced hand on the white stick. The first goes without saying as you cant ignore the quality of the sounds on this disc featuring some of the Swiss' best proponents of their instruments. The conductor Jonathan Corry cut his teeth early in the Salvation Army in Belfast followed by a degree in trumpet performance and a Masters in Conducting from the Royal Northern College in Manchester. Having been appointed bandmaster of the world famous Enfield Citadel band he is perfectly suited to bring the best out of a program like this. He allows the ensemble to enjoy themselves in the larger items but its great to see that he doesn't miss out on all the hard work in the quieter and more reflective passages.

This is an enjoyable listen from start to finish and the CVMS band's passion and enjoyment comes across just as much as the subtle nuances from the podium. The band, conductor and recording team should be very proud with the outcome as this is a CD any brass band lover should have in their collection.

Ian Nathan Power
Regional Music Leader
Greater New York Division
The Salvation Army

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