

### Credits

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 Peel Hall, the Crescent University Salford  
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### Thanks

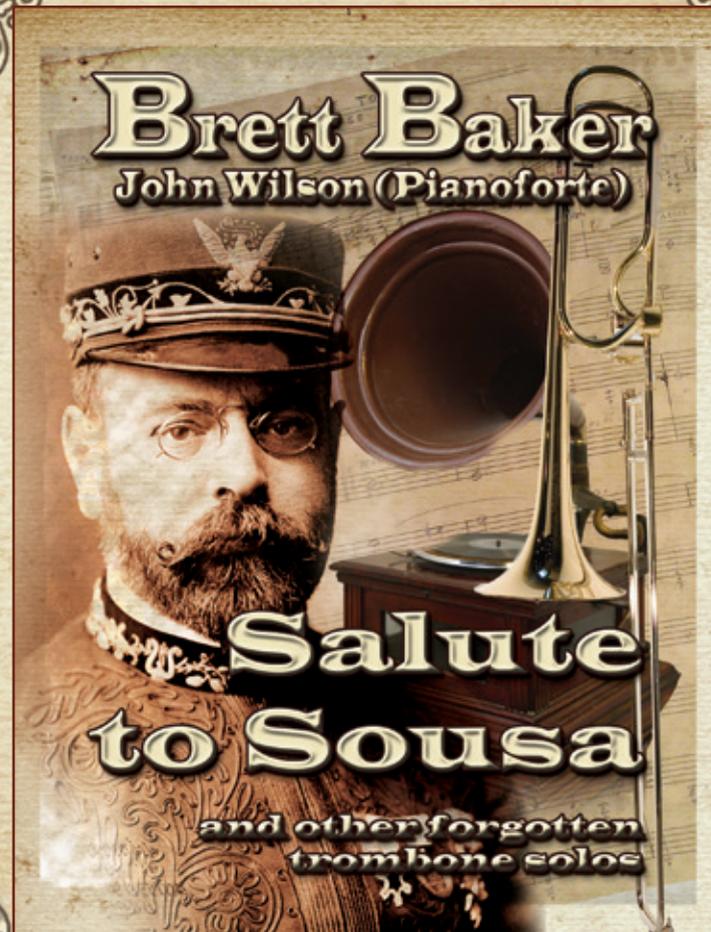
My thanks go to John Wilson for his expert playing, Duncan Winfield and Richard Rock for the use of Peel Hall at Salford University. I would like to thank Steve Dillon and Ron Holz for helping me source the music and the many bands in the USA, Australia and New Zealand who allowed me to trawl through their extensive libraries in search of this rare material. I would like to thank my good friend Gerard Klaucke for his inspired designs and I would also like to thank my family and friends for putting up with all the practice. Finally I would like to thank Michael Rath and Chris Beaumont for their continued support in this project.

### Instruments

Rath R4 rose brass bell, yellow bass tuning slide, heavy valve cap, and 41b lead pipe.

The Baroque Sackbut is based upon a version made by Anton Drewelwetz in 1595 in Nuremberg Germany.

**"Brett Baker plays exclusively Michael Rath Brass Instruments"**



## Introduction

This CD is a celebration of rarely played trombone solos from the beginnings of virtuoso playing on the sackbut, in Europe in the 1620s, to the trombonists in wind bands of the USA, up to 1940. From my research on trombone solo repertoire it is apparent that there have been several periods when the trombone was popular as a solo instrument; from 1755-1170 in Austria, 1820-1860 in Germany and 1880-1940 in the USA. There has been resurgence recently, in the late 20<sup>th</sup> and early 21<sup>st</sup> century. I focus on the Romantic and post American civil war periods for this recording.

The trombone was also used extensively during the 1600s in Italy and Germanic countries, but usually as a chamber instrument rather than for solos. However, some solos do exist, hence the inclusion on this CD of the Cesare composition and *St Thomas Sonata*. The dexterity required for these pieces is quite alarming! Trombone use declined significantly in Europe during the 17<sup>th</sup> and 18<sup>th</sup> Centuries, except in Austria, where its popularity and importance grew. Solos began to emerge from composers such as Leopold Mozart, Georg Christoph Wagenseil, Michael Haydn and Johann Albrechtsberger in the form of concertos. The inspiration for many of these composers was no doubt the virtuosic playing of Thomas Gschladt, who worked in the court orchestra at Salzburg, and also Leopold Christian Sr. and Jr. These pieces have been performed and recorded extensively and therefore I have chosen to disregard this period for the purposes of this recording.

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

It appears that Frederick Belke and Karl Traugott Queisser were the influence for many composers to write for trombone as a solo instrument. The *David Concertino* has been a staple solo for many years and is believed to have been written for Queisser. From this period, I have recorded Meyer's *Concertino for Bass Trombone* (which is very high in range for today's bass trombone players) and Novakovsky's *Concertino* for trombone and piano, which was written shortly after the *David Concertino*. Queisser almost single-handedly helped to re-establish the reputation of the trombone in Germany and began a tradition in trombone playing that is still practised there today.

Belke was seen as one of the foremost interpreters of the concertos of his day, on such works as the *David*, *Meyer*, *Müller* and the *Neidhardt*.

Belke expanded the instrument's repertoire with numerous compositions of his own, including a *Concertino*, opus 40 (with orchestra), a *Fantasia*, opus 58 (with orchestra)



the United States, he maintained a home in Newcomerstown, Ohio, and for many years served as the conductor of the Hyperion Band. Yingling was also a composer of band music. The majority of his compositional output is limited to marches and two-steps, although he did compose a solo for trombone entitled *Hyperion Polka*, which was named after the band that he conducted in Newcomerstown. The music was discovered in a library of silent film live music and was then arranged as a solo with piano, with help from Steve Dillon from New Jersey.

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

John Schueler, another trombone soloist with the Sousa band, did not compose any of his own solo works, instead choosing to champion the compositions of others. Schueler's favourite technical solos were those composed by Al Pinard, the first famous trombonist to endorse the King brand trombone manufactured by the H.N. White Company, and trombone soloist with the Pryor Band. Al Pinard also wrote some simple slow melodies such as this one, which is rarely heard.

### Beautiful Colorado (1940) by Joseph De Luca

Born in Rome, Italy, in March of 1890, Joseph De Luca became one of the best known euphonium soloists in the United States. He was a graduate of the Perugia Conservatory of Music in Italy and was an accomplished musician in his home country, having played with many bands and orchestras before immigrating to the United States. He joined the Sousa Band in 1921, replacing John J. Perfetto as first chair euphonium and soloist; Perfetto had replaced Mantia in 1904 when Mantia joined Pryor's Band. In addition to being a fine euphonium player, De Luca was also a proficient trombonist. Although he played with the Sousa Band for many years, De Luca was also a member of Victor Herbert's Orchestra and the bands of Giuseppe Creatore, Patrick Conway and Frederick Innes. De Luca played with the Sousa Band until 1928, and during this time exhibited his skills on trombone, as well as euphonium. He appeared as a trombone soloist during the 1925 Willow Grove Park engagement, performing John Philip Sousa's composition *The Fighting Race*. His most well recognised composition is the euphonium solo *Beautiful Colorado*, hence its inclusion on this CD.



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

#### **Salute to Sousa (1930s) by Frank Burnell**

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

#### **Heaven of Love (1933) by Edwin Franko Goldman**

For more than 90 years the Goldman Band has been recognised as a vital part of America's concert life. It has served not only to thrill and entertain the public, but also to promulgate the traditions and repertoire nurtured by two centuries of American bands. Eminent composer-conductor Edwin Franko Goldman founded the band in 1911 and the present band still retains the Goldman name under the current designation the Goldman Memorial Band.

Goldman was born in Louisville Kentucky on January 1st 1878. He began early studies on cornet with the eminent cornet soloist Jules Levy. He received a scholarship to the National Conservatory of music that was under the directorship of Anton Dvorak. At age 22, he had established himself as a virtuoso cornettist and performed with the Metropolitan Opera Orchestra for 9 years. In addition, he was a writer for the Carl Fischer Music Company and had a very lucrative teaching practice with 90 students per week. During his tenure with the Met he had the opportunity to play under some great conductors including Walter Damrosch, Gustav Mahler and Arturo Toscanini. For its first season as the Goldman Band, in 1920, he began to present a vast array of soloists, including Del Staigers who played this version of the slow melody written by Goldman.

#### **Hyperion Polka (1934) by Manuel Yingling**

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



or organ) and various collections of studies and duets. His studies remain available today (published by Editions-Bim). Although at this time the trombone was still not considered to be a common solo instrument, several other 19<sup>th</sup>-century trombonists made their reputation as soloists, including A. G. Dieppo in France and Felipe Cioffi in the United States.

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

Arthur Pryor immediately comes to mind and is perhaps one of the most famous players from this period, perhaps due to his enthusiasm to record, which many soloists frowned upon during that era. The popularisation of Jazz and big bands in the 1950s then led to the emergence of stars such as Tommy Dorsey and Glenn Miller, which again has been widely documented.

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

#### **Brett Baker ARCM BSc. PGCE**

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

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



British Trombone Society, the Black Dyke Band and Rath Brass Instruments, as one of Europe's leading educators, and passionate composers to write solo repertoire. He with celebrated such as Alison Goldfrapp



and Hayley Westenra and other world class trombone soloists such as Ian Bousfield, Wycliffe Gordon, Christian Lindberg and Joseph Alessi. He is currently the most recorded trombone soloist in his genre, and as well as numerous broadcasts and TV appearances by twenty-four he had won every major brass band competition in the UK. Brett is a past Trombone Solo Champion of Great Britain and an Associate of the Royal College of Music, London.

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

In 1992, Brett became a Brass Finalist in BBC's Young Musician of the Year and shortly afterwards he moved north to study at Salford University, simultaneously joining the Fairey Band. At Fairey's Brett's reputation as one of the finest players of his generation was firmly established. He was British Open Trombone Solo Champion from 1993-5 and trombone tutor at Salford University from 1993-1996. He studied with Professor David King whilst also taking Business Economics. Brett's first solo recording "Bone Idyll" accompanied by the Fairey Band in 1996, gained much critical acclaim. His advisor at the time was Denis Wick.

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

Brett has had some impressive contest successes, winning the All England Masters, and Australian Nationals twice, the Europeans and British Open Championships three times, the National Championships of Great Britain four times and the English Nationals three times, most recently in 2012.

Assuming a hectic playing schedule of 100 concerts a year, Brett enjoys presenting workshops specializing in performance. Brett has been guest trombone tutor on Star Lake Music camp near New York and the Swiss National Youth Band. Brett is currently trombone tutor of the National Children's Brass Band of Great Britain and the International Brass Band Summer School. He has been trombone tutor of the Northern Brass Band Trust since 1992, and it's Course Director since 2000. In 2006, he became Chair and Vice President of the British Trombone Society (BTS)



the Smith, Spring and Holmes Concert Company, which made several recordings. Smith was an accomplished and virtuoso trombone soloist. Many of his works reflect a need for technical and lyrical proficiency. Unlike Arthur Pryor, Leo Zimmerman and other contemporaries who "headlined" as soloists with the major touring concert bands of the day, Smith spent most of his career on the Chautauqua and theatre circuits. I thought it necessary to include one of his many solos.

#### **Leona Waltz (1915) by Leo Zimmerman**

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

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

#### **Priscilla Polka (1921) by Simone Mantia**

Although better known today for his euphonium solos, Mantia was a very fine trombone player, having played in the Metropolitan Orchestra in New York and as trombone soloist, filling in for Pryor when he conducted the Sousa band in the absence of Sousa himself. Pryor invited Mantia to become his assistant conductor in 1903. This rarely played trombone solo was a tribute to Sousa's daughter, named Priscilla.

#### **Devotion (1934) by Ernest Clarke**

Ernest Clarke played trombone in the Gilmore band and encouraged his more famous brother, Herbert, to join the band when a vacancy arose. In 1892, the Gilmore Band disbanded and Herbert joined the famous Sousa band, whilst still making appearances in both the Innes and newly reformed Gilmore band, under Victor Herbert. It appears that Ernest joined Innes' band when the Gilmore band disbanded and he



*trombone soloist of Gilmore's Band."*

Innes arrived in New York, during the summer of 1880, going directly to Manhattan Beach, where Gilmore's band was engaged in summer concerts. The following day Innes was programmed as soloist, following Jules Levy's playing of his own *WhirlWind Polka*, after which Innes rose to play the same identical solo, much to the astonishment of the audience, and to the genuine embarrassment of Mr. Levy.

In fact, he was furious! For one whole week, Innes continued playing, if humanly possible, any number that Levy might play. The entire New York music scene was talking about the battle of the "Blasters" out at Coney Island.

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

#### **The Sweetest Story Ever Told (1894) by R. M. Stults**

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

#### **Harbor Lights (1914) by Clay Smith**

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

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



and in 2010 he became BTS President.

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

As a brass clinician Brett has toured from Brazil to the USA and from New Zealand / Australia to Western Europe. He has given workshops and recitals at Birmingham Conservatory, Trinity Laban College, London, and Leeds University. Whilst abroad he has performed at

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

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

Over the past twenty years Brett has been keen to promote new music for the trombone commissioning over sixty works from composers and arrangers such as Dewhurst, Sparke, Harper, Broughton, Forgie, Higgins, Davoran, Graham, Newton, Duncan, Barry, Lovatt-Cooper, Wiffin, Wills, Farr, Wilkinson and Ellerby. Brett lives with his wife Sarah in Cheshire and is increasingly building a reputation as a conductor and adjudicator.

#### **Accompanist: John Wilson**

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

He has worked with Britain's leading orchestras, the National Youth Orchestra and the European Community Youth Orchestra.

He was one of the original official accompanists for the BBC Young Musician TV Competition from its inception in 1978, partnering several of the early winners and finalists. Since then he has continued to act as accompanist to many young competitors, the most recent being in 2012 when he again accompanied a section winner, thus completing 34



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

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

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

## The Music

### La Hieronyma (1621) by Giovanni Martino Cesare

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

### St. Thomas Sonata (1660s) Anon

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



### Concertino (1820)

by Carl Heinrich Meyer

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

### Concertino for Trombone and Piano (1840) by Josef Novakovsky

Novakovsky was a famous Polish piano virtuoso, who had played trombone in his student days. This work was published posthumously by Fischer as both *Theme and Variations* and *Concertino*. The piece was probably also influenced by virtuosi trombonist Queisser.

This piece appears to have disappeared from recital programmes and therefore I thought it important to play it on this recording. According to historian John Wallace, the trombone's popularity in Leipzig waned after Queisser's death. Notice that this piece has variations similar to the more famous Gräfe *Concerto* and also Arthur Pryor solos that would appear later. Also, there is some similarity of the slow variation in this piece with the middle section of the David *Concertino*, being written only three years after the David composition.

### Sea Shells Waltz (1880) by Frederick Neil Innes

It has been said that Innes did for the trombone what the great Paganini did for the violin. As the latter created a school of violinists, Innes did likewise for trombone players; his trombone exercises and various tutors became the panacea for all budding trombonists. Innes was born in London, England, on October 28<sup>th</sup> 1854. As a young man he believed that the trombone should take a more prominent place as a solo instrument. He was always an innovator, even in his later advent into the musical society of America, where he arrived in 1874 to Boston. From 1875-1879, Innes toured Europe playing with various bands and orchestras, before returning to Paris, where he resumed playing at the Folies Bergère.

In 1879, Jules Levy was at his peak as a cornet soloist and was being featured with Gilmore's Band at Manhattan Beach. Pat Gilmore was slightly jealous of the attention Levy was getting, so he sailed for Europe in the autumn of 1879, in quest of someone to "trim the sails" of the high-flying Levy. When he arrived in Paris, he was told of a young trombonist who was playing at the Folies Bergère. Quoting a written account "*Gilmore went to the Folies Bergère to hear Innes play, and was astonished by this young man's virtuosity...As Gilmore was very convincing, it wasn't long before Innes came to America to become*

