

# PERFORMANCE PORTFOLIO

JAMIE HOOD

SCHOOL OF ARTS AND MEDIA

SALFORD MUSIC RESEARCH

CENTER

UNIVERSITY OF

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## Author Declarations

During the period of 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 an academic award of qualification other than that of which it is now submitted.

Jamie Pearson Hood

School of Music, Media and Performance

## Abstract

This DMA portfolio contains materials and a written critical commentary relating to the work I have completed towards a Doctor of Musical Arts in Performance Degree at the University of Salford, Manchester, UK.

The genesis of this study was first born of an observation that Salvation Army cornet soloists today were still playing many of the same solos that had been played for many years, with the risk of solos becoming musically stale to the performers. Secondly, many players today do not have the luxury of being accompanied by a band or an exceptional pianist and so being able to provide brand new repertoire with accompaniment tracks, as well as established solos with a piano accompaniment, was important.

The research is an exploration of how the cornet, flugelhorn and trumpet as a solo instrument within the ministry of The Salvation Army church can be presented in new and varied musical settings and environments. I also hope this approach will potentially create more varied performance opportunities and possibly attract a wider range of listeners.

This work explores repertoire that is innovative and fresh. This is presented through commissions by world-renowned composers such as Stephen Bulla, Dr Kenneth Downie and Eric Alexander, adaptations of existing repertoire, premières and commercial recordings. The work also endeavors to ensure that the new repertoire output is widely available and accessible for cornet and trumpet players worldwide by working alongside music publishers with an international reputation and distribution facilities.

In addition, the portfolio compilation contains:

- a) Copies of excerpts of parts and featured pieces;
- b) Published reviews and critical evaluations of the performances on premières;
- c) The public lecture recital and live recording;

This submission adds significant new works to the Salvation Army cornet/trumpet player's possible repertoire and explores new areas of artistic output, which I hope other performers and composers will continue to develop in future. This is represented through the CD projects and the première performances. The project shows my various facets across this submission, which illustrates how I am

an ambassador of the cornet, flugelhorn and trumpet. I have been involved in the project on various levels, not just as a solo performer, but also as a recording artist, executive producer, editor, and in writing programme notes and hand-outs.

## **Aims & Overall Purpose:**

This portfolio aims to give a critical evaluation of the compact disc recordings and premières of compositions that I have been involved in from 2017-2019. It is a presentation of different music genres as used within the ministry of The Salvation Army. Each project posed a different set of problems, both stylistically and technically, that needed to be overcome. Across the two recording projects I will demonstrate the versatility as a solo instrument of the cornet, flugelhorn and the trumpet within the various genres presented, as well as hoping to appeal to a wide audience.

Having been a soloist within The Salvation Army since the age of ten, I was aware of the established repertoire and therefore I wanted to use this research to expand the repertoire for the brass soloist in The Salvation Army across the globe.

For the two significant premières I asked renowned musicologist Dr. Ronald Holz to write a critical commentary of the pieces composed by Mr Stephen Bulla and Dr Kenneth Downie. Both these pieces were premièreed at a recital in Basel, Switzerland, as well as being recorded in the United States. I have included the scores and a studio recording of both pieces.

## Introduction

**The use and functionality of the cornet and trumpet in the Salvation Army church as a solo instrument in relation to Salvation Army activities.**

**In order to put this Performance Portfolio into context I thought that I should outline the significance of The Salvation Army as an evangelical movement and the important role that music plays in The Salvation Army.**

(The Salvation Army 2020) The Salvation Army is at work as a church and as a social services partner in 131 countries around the world. It's works in helping people in need through financial aid and social services is well known however the impact that The Salvation Army has had and continues to have through its music education and ministry opportunities is equally as impressive.

Music is an important part of Salvation Army worship and evangelism. Brass Bands and Choirs are an important part of church life and public events with the brass bands being the most recognised feature of Salvation Army music.

As early as the mid 1800s Salvationist musicians were influenced by a rich heritage of British singing and band playing.

The founder of The Salvation Army, William Booth, was initially unsure about having organised music groups. He did however recognise that music was an effective tool that had the power to draw large crowds of people to his meetings. In 1878, when Salvationists in Salisbury UK were facing hostility in the streets, Charles Fry who was a local preacher got his three sons together with their brass instruments and decided to come and help The Salvation Army during their Open-Air meetings. They brought attention to the preaching through their brass playing and acted as bodyguards when the crowd became a little raucous. Given how successful Charles Fry and his sons had been Salvation Army bands were encouraged and spread across the country. By 1883 there were 400 British Salvation Army bands.

William Booth was eager to make sure that Salvation Army music making be different to the sophisticated church music happening elsewhere. He therefore issued guidelines to produce simple songs that contained a very clear message. He also believed that Salvationists should sing and use popular tunes of the day. He is famously quoted as saying 'I don't care much whether you call it secular or sacred. I rather enjoy robbing the devil of his choicest tunes'. Because of this Salvationist musicians stopped mainly using traditional hymns and began to set new words to Victorian songs, such as popular music hall melodies. The people in the streets and those who were curious enough to come along to meetings recognised and liked these contemporary songs and so this was an effective way of spreading the Christian message.

Today, Salvation Army music has grown globally. There are over 2,500 brass bands worldwide and over 427,000 music group members. Salvationist bandmen and songsters (chorists) across Territories continue to be influenced by their own cultural background and create new music to accompany worship and attract new people.

Music is still very much an important tool in The Salvation Army to spread the gospel and for bringing people closer to God.

This portfolio submission contains two commercially produced CD recordings; two commissioned works with critical evaluation; a public performance lecture recital; and a summary of my professional activity, completed for the award of Doctor of Musical Arts. This is a culmination of researching and bringing to the fore previously forgotten repertoire, showing older repertoire in a new light, either through a new arrangement or accompaniment, or encouraging established, leading composers to write for the cornet, flugelhorn or trumpet.

This submission contains evidence of major performance-based projects. The studio recordings of Projects 1 and 2 represent performances of musical imagination and demonstrate the artistic stature of the soloist. Critical reviews and testimonial evidence regarding the projects support this claim.

### ***Project 1: Sweet Hour of Praise***

For this project I recorded a CD of newly arranged and innovative music for solo trumpet and flugelhorn accompanied by a jazz rhythm section and added strings as well as a female vocalist. The tunes were arranged by American composers and arrangers Stephen Bulla and Eric Alexander. Grammy-nominated recording engineer Phil Bulla was responsible for the recording of the album and was assisted in this by Atlanta based recording engineer Bernie Dake.

### ***Project 2: Crossroad***

This album was of a more classical nature. I recorded a full CD of cornet, flugelhorn and trumpet solos with pianoforte accompaniment. Well known composers Kenneth Downie and Stephen Bulla helped me add quality compositions to the repertoire by writing new commissions. In addition to recording brand new commissions, I also asked my friends and colleagues Nicholas Simmons-Smith and Michael Stayner for piano accompaniments to be arranged for already existing solos with brass band accompaniment. This allowed me to program some Salvation Army classics such as

*Tucker, Songs in the Heart, Crossroad and Jubilance* that up until now had only been played and recorded with brass band accompaniment.

***Project 3: Rondo for Jamie (Dr Kenneth Downie) and Spanish Dances for Two (Stephen Bulla)***

I was very fortunate to be able to record and to première two great additions to the Salvation Army repertoire. Dr Ronald Holz gives a critical review of the pieces and I then give insight as to the preparation I underwent in order to get the solos ready.

***Project 4: A presentation of significant cornet, trumpet and flugelhorn solos in The Salvation Army***

For the final project of this portfolio, we will look at my lecture recital on 24.10.2018 in Peel Hall at the University of Salford. In addition to looking at the recital programme and my preparation for it, I'll share the review of the lecture recital by Professor Roger Webster PhD.

**Premières performed for the DMA for Project 1 (*Sweet Hour of Praise*):**

My Father's World	Stephen Bulla
Shall We Gather at the River	Eric Alexander
Blessed Assurance	Stephen Bulla
Fairest Lord Jesus	Eric Alexander
Sweet Hour of Prayer	Stephen Bulla
Leaning	Eric Alexander
In The Garden	Stephen Bulla
Holy, Holy, Holy	Eric Alexander
Great is Thy Faithfulness	Stephen Bulla
He Giveth More Grace	Stephen Bulla
Take Time to be Holy	Stephen Bulla
Savior Like A Shepherd	Stephen Bulla
Written in Red	Stephen Bulla
Marching to Zion	Stephen Bulla
When we all get to Heaven	Stephen Bulla

**Major premières that took place during the DMA Project 2:**

Visions of Slane	Stephen Bulla
Rondo for Jamie	Dr. Kenneth Downie
South Shields	Dr. Kenneth Downie
Spanish Dances	Stephen Bulla
As Life Awakens	Stephen Bulla



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## **Project 1: Description and Summary**

### ***Sweet Hour of Praise (Appendix I)***

**A compilation of hymns of the church  
arranged for solo instrument and jazz quartet**

**Project 1:** *A new recording of arrangements for trumpet and flugelhorn and jazz quartet of hymns of the church. Sweet Hour of Praise is a commercial CD project recorded and produced with Platinum Productions recording engineer Phil Bulla.*

For several years, I have been a huge admirer of the playing of American trumpet soloist Chis Botti. Chris, although classically trained, is known for his excellent jazz playing and cool sounds. He came to recognition a few years ago after performing alongside Sting, Andrea Bocelli and other world-renowned stars of the music world. I own several of his albums and I have also seen him live in concert a few times. His style and sound is instantly recognisable and loved by people across the globe.

For Project 1 of my DMA I decided to create something new and fresh within The Salvation Army, something that had never been done before - an album of traditional hymns of the church, arranged in a smooth jazz setting. In keeping with my goal of bringing something new to the table in terms of repertoire for other Salvation Army soloists to play, I decided to make the arrangements available to the public by overseeing the creation of piano reductions and play-along tracks. In my experience as a Divisional Music Director in The Salvation Army and working with hundreds of students across the United States I knew that not everyone would have access to a band to accompany them or even a good pianist. To make this body of work available to the widest audience possible I had to make the sheet music and the accompaniments available online. This has been made possible by my agreement with Brookwright Music, an international publishing company in the USA to publish and distribute the sheet music and accompaniments for Blackwood Music. In doing so I have ensured that even people in the most remote parts of the world can have access to this music. The landscape of music making in The Salvation Army is also changing and it's important to play music for a new and changing demographic. Sweet Hour Of Praise does that by bringing traditional hymns of the church and these new arrangements together.

I undertook research into the wide range of traditional hymns that were most frequently sung and decided to choose around twenty from that list. I had already asked composer-arrangers Stephen Bulla and Eric Alexander, both based in the US, if they would arrange the music for the album. Both agreed and I then shared my list of hymns with them. We subsequently decided which hymns would work

best on such an album and divided up the arrangements between the two arrangers.

As this album was something very new and different when compared to the kinds of Salvation Army brass solo recordings that have been produced to date, it was important that the music be arranged by people at the top of their game and well respected in the field of arranging. Stephen and Eric both met these criteria and were two of the most featured arrangers of the award-winning trombone ensemble *Spiritual to the Bone*, based in Atlanta.

As previously mentioned, the playing of trumpet solo artist Chris Botti has long been something that I have admired. As part of my musical preparation for this recording I listened to as many of this artist's recordings as I could lay my hands on. However, I was particularly drawn to Botti's album *When I Fall in Love*, released in 2004. I find the quality of Botti's sound and phrasing on this recording to be very impressive, and it was therefore with that in mind that I approached this recording. The way in which Botti plays a phrase giving a very laidback feel without ever being late is something that traditionally classical musicians don't do. In the classical world we are trained to play very much so on top of the beat and to be very precise as to where we place notes. Jazz musicians have the ability to stretch time, without upsetting the flow or the rhythm, giving the music space and time to breathe. They do this by playing on the back end of the beat therefore stretching the time they have to play each note. Had I approached Project 1 from a classical perspective that recording would have been very "square" and "wooden" and wouldn't have been what I was looking for at all.

However, it's not just the time that is important. The kind of articulation that jazz players use compared to classical players is also different. Classically trained brass players are taught to play with a very clean and precise articulation but in the jazz world players play more on the air and use a softer consonant such as doo over the classical too which is a little harsher using the *T* consonant.

In order to adapt to this way of playing I had to come up with a strategy and rehearsal techniques to be able to play in time but to play in a relaxed and laidback manner. I did this by listening to a wide range of musicians such as Keith Jarrett (piano), Diana Krall (vocal & piano) and Chett Baker (vocal & trumpet). I played along with them and tried to emulate their style and the way they never seemed to be in a rush but at the same time were never late.

I also used exercises from the *Arban Cornet Method* by Jean-Baptiste Arban (1825-1889). The Arban method has been a very important method book for brass players for over 100 years and I simply practiced and recorded the exercises from the Arban by using the Drum Beats + Rhythm Buddy application on my iPhone and playing everything in a swing style. I then listened back carefully to see if I was getting closer to the style or not.

Exercise number 47 from the Arban method is an example of what I practiced by changing the articulations to be able to play in a Jazz style.

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In addition to working with traditional brass method books such as Arban and playing the exercises therein in a swing style I also familiarized myself with the teaching of Jamey Aebersold and his book *How To Play Jazz and Improvise*. Using the accompaniment cds I was able to accustom myself to playing in a jazz style with a jazz combo and become more at ease and less stiff when improvising.

Due to scheduling challenges the recording took place in three different cities, with three different rhythm sections across three separate weekends. Fortunately, however, the three sessions took place under the watchful eye of my recording engineer Phil Bulla. This was important for the continuity of the album.

The first recording session took place in Atlanta, Georgia, at The Salvation Army's USA Southern Territory Headquarters recording studio. The musicians who participated in these sessions were:

**Piano: Tyrone Jackson**

Born in the New Orleans cradle of jazz, the name Tyrone Jackson is quickly becoming synonymous as the quintessential jazz piano player. Jackson has performed with Earl Klugh, Melba Moore, Wynton Marsalis and Wycliffe Gordon to name a few. Currently Jackson is a professor at Kennesaw State University, where he is the Artist in Residence and teaches Jazz Improvisation, Applied Jazz Piano and Group Jazz Piano.

**Drums: Scott Meeder**

Scott Meeder is the proverbial 'Jeff Porcaro' of Atlanta. He has been the first call session drummer on the Atlanta recording scene for the past 30 years.

His credits include: .38 Special, Toni Braxton, Sugarland, Ricky Gunn, Aaron Shust, John Waller, and countless television, motion picture and radio appearances.

**Bass: Joe Reda**

Joe Reda is a Chicago native and learnt to play accordion, organ, piano and drums for several years. At the age of eleven he started learning the bass guitar, and by the age of twelve had already started performing around Chicago. Reda has carved out an impressive career playing on Earl Klugh's *The Spice of Life*, Grammy nominee Howard Tate's *Rediscovered* and GMA Dove award-winner Babbie Mason's *Timeless*. He can also be heard on several television and radio jingles for CNN, The Cartoon Network, HGTV, Ford, Toyota and many others.

**Guitar: Daniel Baraszu**

Detroit-born guitarist/composer Dan Baraszu started playing guitar at the age of nine. When he first heard jazz guitarist Wes Montgomery, he devoted himself to becoming a die-hard jazz artist. Baraszu received his Bachelor's Degree from the renowned Berklee College of Music, where he majored in Jazz Composition and Arranging, and received his Masters Degree from the University of Miami with a major in Jazz Pedagogy. He currently resides in the Atlanta area, where he teaches jazz guitar at Emory University and leads his own groups, as well as freelancing as a guitarist. Baraszu has released four CDs with Blue Canoe Records, the most recent being in collaboration with Hammond B3 extraordinaire David Ellington, entitled 'Organ Trio'.

The second recording session took place in Annapolis MD at The Salvation Army chapel and featured the following musicians:

**Piano: AnnaMaria Mottola**

Pianist Gunnery Sergeant AnnaMaria Mottola joined 'The President's Own' United States Marine Band in June 2003. She was appointed principal and section leader in September 2013. Gunnery Sgt. Mottola began her musical instruction at age four. After graduating in 2000 from Robert Service High School in Anchorage, she attended Arizona State University in Tempe, where she studied jazz and classical piano with Chuck Marohnic, Mike Crotty and Robert Hamilton.

Prior to joining 'The President's Own', Gunnery Sgt. Mottola participated in several competitions, winning the Arizona State University Concerto Competition in 2000

and Alaska Music Teacher Association Piano Competition each year from 1996 to 1998.

She has been featured as a soloist under guest conductor Leonard Slatkin in Sergei Prokofiev's *Piano Concerto No. 3 in C, Opus 26*, and was featured as a tour soloist in 2006, performing George Gershwin's *Rhapsody in Blue* and in 2009 performing George Gershwin's *Allegro from Concerto in F*.

### **Bass: Aaron Clay**

Double bassist Master Gunnery Sergeant Aaron Clay joined 'The President's Own' United States Marine Band in July 1994 and was appointed principal in 2013. Master Gunnery Sgt. Clay began his musical instruction at age 15. After graduating in 1985 from Fairmont Senior High School, he earned a Bachelor's Degree in Music from West Virginia Wesleyan College in Buckhannon in 1990, where he studied with Richard Manspeaker.

Prior to joining 'The President's Own', Master Gunnery Sgt. Clay was a double bassist with the US Navy Band.

### **Drums: Frank Russo**

Frank Russo was raised in a jazz family in New York and has completed a distinguished career with the Navy Band, where he performed in and led several renowned ensembles. He is currently a busy freelance musician in the Baltimore/Washington, D.C. area and has a full schedule as a drum instructor/clinician. Highlights of his performances include the Detroit Jazz Festival, Ottawa Jazz Festival, Stan Getz Jazz Festival, East Coast Jazz Festival and many other national venues.

The third and last session was recorded at the Platinum recording studio in Monroe, New York. The following musicians were a part of that session:

### **Piano: Scott Arcangel**

Pianist, composer and arranger Scott Arcangel writes for and performs with a variety of jazz and commercial groups. Based in New York, his music is published through Maxwell Tree Music and UNC Jazz Press and is performed regularly by big bands, small groups, high school and collegiate jazz ensembles, as well as artists around the world.

**Bass: Brandon Nelson**

Originally trained as a bassist at the University of North Texas, he played electric and upright bass in orchestras, jazz and rock bands before joining the military. Sergeant First Class Nelson has covered every style of music during his time in the Army. A native Texan, his love of country music put him in a position to be musical director and co-producer for the Benny Havens Band's Nashville recording, *Songs That Save Our Lives*.

**Drums: Bob Jones**

Bob Jones has been a studio musician for many years in New York City playing on many Broadway shows. Prior to having a career as a freelance drummer, he was the drummer for the U.S. Army Jazz Quartet, based at West Point.

## Context:

My inspiration for this study came from my own personal experience. I was born into a musical family. My mother is a singer and my father was a brass player, as well as a choral director. Music has always played a significant part in my life. At the age of four, my father gave me my first cornet lesson and was my very first teacher. Throughout my development he remained my biggest supporter.

From early on in my development as a young cornet student I was influenced by many different music genres.

From the age of seven I was a member of the Junior Band and the Junior Choir at The Salvation Army Corps (Church) in Kilbirnie, Scotland, a corps with a history and tradition of musical excellence in both brass and vocal. I was part of these groups until 1992 when at the age of fourteen I moved from Scotland to France with my family. This move to the Alsace region of France introduced me to many other different kinds of music.

I was then given the opportunity to not only study with some renowned trumpet teachers in the French tradition such as Mr Philippe Litzler (Solo Trumpet - French National Orchestra), Marc Ullrich (Solo Trumpet - Basel Symphony Orchestra) and Dr Edward Tarr (Trumpet Professor at the Scola Basilea), but also play in symphony orchestras, jazz ensembles and wind bands.

I am very grateful to have experienced these different kinds of ensembles and musical styles. I believe, looking back, that it was an important aspect of my education and allowed me to experience playing and performing in different ways.

As a young cornet player, I looked up to and wanted to emulate the sound of cornet soloists such as Derek Smith (Cornet Soloist and Bandmaster of the New York Staff Band), Philip Smith (Solo Trumpet - New York Philharmonic), Keith Hutchinson (Principal Cornet - Enfield Citadel Band) and Dr Roger Webster (Principal Cornet - Black Dyke Band & Grimethorpe Colliery Band). The sound and style of both Keith Hutchinson and Roger Webster especially influenced my practice and playing immensely. As I became more aware of the wider brass and music community and working with Dr James Gourlay (international tuba soloist), Joe Allesì (Principal Trombone - New York Philharmonic) and Prof. Steven Mead (international euphonium soloist) started to influence my playing.

I have great admiration for the soloists that I've mentioned above and still listen to their recordings today. I have a passion for practicing and performing the traditional cornet solos that they played and recorded. However, my wish to try and extend the boundaries and sound pallet of solo repertoire within The Salvation Army led me to rethink and explore a different approach.

Previous albums of Salvation Army cornet and trumpet repertoire have been recorded by soloists such as Philip Cobb, David Daws and Philip Smith, using a brass band accompaniment in a classical form. My *Sweet Hour of Praise* project is

the first album featuring a Salvationist soloist on cornet, trumpet and flugelhorn using a jazz quartet and brand new jazz arrangement.

At this point I'd like to introduce the composer/arrangers for *Sweet Hour of Praise*. **Stephen Bulla** began his musical instruction at age six, growing up in a musical household where his father played tuba and his mother played piano. He eventually graduated Magna Cum Laude from Berklee College of Music in Boston, where he studied trombone with Phil Wilson and Composition/Arranging with Herb Pomeroy.

In 1980 he won an audition for the position of Staff Arranger to 'The President's Own' United States Marine Band and Chamber Orchestra in Washington, D.C. For the next 30 years he would provide musical scores for myriad White House events. Bulla is a member of **ASCAP** (American Society of Composers, Authors and Publishers) and has received that organisation's Performance Award annually since 1984. He travels often as a guest conductor for All-State band events around the country.

**Eric Alexander** is a composer/trombonist based in Atlanta, Georgia whose wide range of musical experiences have made him in demand all over the United States and abroad. His current jobs include staff arranger and trombonist for the Church of the Apostles, the largest television ministry in the world where his arranging, compositions and playing are broadcast to 196 countries weekly. He currently enjoys freelancing with the world-class musicians of Atlanta, playing with the Georgia Symphony Orchestra and for shows at the Fox Theater, amongst others.

## **Process:**

It was an honor to collaborate with two arrangers of the stature of Stephen Bulla and Eric Alexander. I have admired their work for many years and was very happy when both Stephen and Eric agreed to be a part of this recording project. Given their professional backgrounds and their Christian faith, I knew that they would be ideal arrangers for this album.

I had worked on numerous recording projects previously with both Stephen and Eric and, as a result, there was no great need to go back and forth regarding the arrangements because I fully trusted them and they also, through our past experiences, knew my playing very well.

The arrangements that Eric wrote called for two to three trumpets and flugelhorns. I started recording these using multi-tracking but realised early on the potential difficulties with tuning that multi-tracking brings. In light of this revelation I invited my brother, Marc, who is a freelance trumpet player in Vienna, Austria to perform with me on the third recording session in Annapolis MD. This made the process much easier and more enjoyable.

## **Critical Commentary:**

The arrangements were very challenging to record. On paper, they didn't look too difficult, but the more I worked on them and started to explore the various styles I became aware of the difficulty of being stylistically true to the music. Playing in a smooth jazz style alongside the caliber of musicians on this album was something that I needed to work at, much more than I had initially thought. A period of critical listening to such players as Wynton Marsalis, Chett Baker and Chris Botti helped me to achieve this. I also used my trusted 19<sup>th</sup> Century method books such as the Arban and St Jacome and changed the articulation and rhythm of some of the exercises to practice this new way of playing. Famed composer, arranger and instrumentalist Oliver Nelson's book titled Patterns for Improvisation also gave me plenty of material to work on.

Understanding how these players phrase and what sound they look for was something I really enjoyed. Hours were spent listening to their albums and trying to imitate their playing. I am fortunate to have good friends who are active jazz soloists in Europe and in the United States. I took the opportunity to play these charts for them in preparation of the recording. Marc Ullrich is the former Solo Trumpet player for the Basel Sinfonie Orchestra in Basel, Switzerland and is an active musician in the Swiss jazz scene. In addition, I also played for US trombone soloist Herb Bruce. Herb is well known for his playing in Nashville, TN and all over Florida as a member of his jazz quartet Herbiside and being the leader of the Disney Dixieland group at Disney World in Orlando, Florida.

## ***Sweet Hour of Praise* programme notes**

### **By Andrew Wainwright**

Taking sacred tunes and placing them in a contemporary setting has been going on a long time. While the genesis of both rock and jazz can be found in the Field Hollers and Spirituals of the American South, the idea of taking sacred music and making it more palatable for a public with no taste for sacred music is not anything new. Sacred tunes have been sung in a popular setting by such notable personalities as Frank Sinatra, Elvis Presley, Al Hirt, Ella Fitzgerald among many, many others. In Jamie Hood's instrumental collection, *Sweet Hour of Praise*, we hear hymn tunes being set in various styles of American popular music of the last 50 or 60 years and even earlier. Many brass players (like arrangers) can be very good at a specific genre, whether it's orchestral, brass band, jazz or so on. Fewer can make the transition and switch gears that require the phrasing concept and style differences in order to sound authentic. With this recording, it is clear that Jamie Hood has the knowledge and technique to do this on both trumpet and flugelhorn.

The task of arrangers Stephen Bulla and Eric Alexander was to specifically write arrangements of well-known hymns, in the 'smooth jazz' genre that is so popular across radio/TV media, particularly in the United States. As Stephen comments, "The challenge for me was to make the arrangements interesting within the chosen style, and of course doing it in a way that respected these monuments of hymnology." A listen through this recording will tell you that Stephen and Eric have achieved just that.

The CD opens with Stephen's arrangement of *My father's world*, the lyrics to which are derived from Maltbie Davenport Babcock's poem, which refers to several scriptures, including Jacob's exclamation "the Lord is in this place" from Genesis 28:16 and the rockfall, earthquake, and still small voice of 1 Kings 19:12-12, while the final stanza concludes by paraphrasing Psalm 96:10-11.

Eric's arrangement of *Shall We Gather at the River* is a straightforward American version of the Samba, a dance from Brazil established in form in the 1930s in Brazil, almost immediately immigrating to an America obsessed with the foreign and exotic. The Samba's infectious dance rhythm is certainly a far cry from the original melody's setting having been written by Baptist Minister, Robert Lowry in 1864.

Fanny Crosby's lyrics to *Blessed Assurance* reflect her walk of faith, as expressed by the apostle Paul in Philippians 1:21: "For to me, to live is Christ and to die is gain." Interestingly the song came about while Crosby was visiting her friend Phoebe Knapp as the Knapp home was having a large pipe organ installed. The organ was incomplete, so Mrs. Knapp, using the piano, played a new melody she had just composed. When Knapp asked Crosby, "What do you think the tune says?", Crosby replied, "Blessed assurance; Jesus is mine."

Eric's setting of Fairest Lord Jesus had no conscious reference to any particular song like his other three arrangements on the CD, but drew on the great variety and fecundity of American Popular music. The original tune is attributed to the German Jesuits, who first published it in 1677, although the words, the first line of which read 'Fairest Lord Jesus, Ruler of all nature', date back at least 15 years earlier.

The lyrics to *Sweet Hour of Prayer* came from William W. Walford, an obscure, blind lay preacher who served in the hamlet of Coleshill, Warwickshire and also owned a small trinket shop. The story goes that a congregational minister and friend, Thomas Salmon, stopped by Walford's shop one day in 1842. Walford asked if Salmon would write down his new poem, *Sweet Hour of Prayer*. Three years later, Salmon was in the US and showed the poem to the Editor of the New York Observer, who printed it in the 13 September 1845 issue. About 15 years later, William B. Bradbury, a New York composer, set about writing the tune that we now know to be associated with the song, and which has been contemporized here by Stephen Bulla.

For the hymn *Leaning on the Everlasting Arms*, written by evangelical minister E. A. Hoffman in the 1880s, the style of this arrangement by Eric was somewhat modeled after The Jackson Five's *I Want You Back* (1969), which arguably has one of the strongest chord progressions in American popular music. Part of this chord progression was used in the refrain.

*In the Garden* celebrates the joyous companionship its author, C. Austin Miles, experiences with Jesus as he walks through the garden. In the words of the writer, C. Austin Miles, "One day in April 1912, I was seated in the dark room where I kept my photographic equipment, and also my organ. I drew my Bible toward me and it opened at my favourite book and chapter, John chapter 20. I don't know if this was by chance or by the work of the Holy Spirit. I will let you the reader decide. That story of Jesus and Mary in John 20 had lost none of its power and charm."

The words to *Holy, Holy, Holy*, also known as *Nicaea*, speak specifically of the Holy Trinity, with the title being a tribute to the First Council of Nicaea which formalised the doctrine of the Trinity in 325. In Eric's setting of this great hymn of the church, the music of the jazz fusion band Weather Report, popular in the 70s and 80s, was used - a 'rip-off' from Joe Zawinul's composition, *The Juggler* on the recording *Heavy Weather*.

Thomas Chisholm wrote *Great is Thy Faithfulness* as a testament to God's faithfulness through his very ordinary life. It was one of nearly 1,200 poems he wrote, including several published hymns. As Chisholm explained toward the end of his life, "My income has not been large at any time due to impaired health in the earlier years which has followed me on until now. Although I must not fail to record here the unfailing faithfulness of a covenant-keeping God and that He has given me many wonderful displays of His providing care, for which I am filled with astonishing gratefulness."

The writer of *He giveth more grace*, Annie J. Flint, had by the age of six lost both parents and by her teens had developed arthritis and soon after lost the use of her legs. This song was published in the 1940s during a time of war, suffering, pain and loss. Despite her suffering, she focused on Jesus and the lyrics that she was inspired to write were of hope and faith, the first verse of which reads: 'He giveth more grace as the burdens grow greater, He sendeth more strength as the labors increase, To added afflictions He addeth His mercy, To multiplied trials His multiplied peace.'

The melody to *Take time to be holy* in this setting has been written by Jamie Hood and arranged by Stephen Bulla. The words associated are:

*Take time to be holy, speak oft with thy Lord;  
Abide in Him always, and feed on His Word.  
Make friends of God's children, help those who are weak,  
Forgetting in nothing His blessing to seek.*

It is unknown who wrote the words to *Saviour, Like a Shepherd Lead Us*, although it first appeared in a children's hymnal compiled by Dorothy Thrupp in 1836. The words were inspired by Psalm 23, which begins, 'The Lord is my shepherd, I shall not want and the tenth chapter of the Gospel of John, where Jesus says, "I am the good shepherd." The writer of the music, William Bradbury, actually intended *Saviour, Like a Shepherd Lead Us* to be a children's hymn, but it turned out that adults enjoyed singing it too.

William Himes' jazz-inspired *So Glad!* (published in 2005) has gone on to become one of the most popular flugel solos in Salvation Army literature. Based on the hymn *I am so glad*, it has been adapted for this recording by Stephen Bulla and is associated with the words:

*I am so glad that our Father in heav'n  
Tells of His love in the Book He has giv'n;  
Wonderful things in the Bible I see:  
This is the dearest, that Jesus loves me.*

*Marching to Zion* was written by Isaac Watts, the English minister, hymnwriter, theologian and logician, and may have been based on Jeremiah 31:6, "Arise ye, and let us go to Zion." In 1867, composer Robert Lowry provided the melody that has become best known to these words over the years and which is featured in this arrangement by Stephen Bulla. It is speculated that Watts wrote this hymn to refute the practice of people getting up and leaving church services in protest of whether they should sing Psalms or hymns in church, and the words in stanza two might be a reflection of the author's indictment of those people who he says "refuse to sing".

Bringing the CD to a close is Stephen Bulla's arrangement of *When we all get to Heaven*. This rousing hymn was written by Eliza E. Hewitt, while she was an invalid. She was born on in 1851 in Philadelphia, Pennsylvania. After becoming a public school teacher, she received an injury that caused considerable health issues and spinal problems. Hewitt became bed bound for a period of time. During this

time, she wrote many hymns that we still know and love today. *When We All Get to Heaven* was written during this difficult and trying times of her life.

As Eric Alexander concludes, “As music is a language of emotion, there is no particular lyric reference on the arranger’s part in the music Jamie Hood has selected for this recording, only a general feeling of someone dancing with abandon by the River of Life, pleasantly skipping along the road of life in reverie with our Lord while considering his everlasting providence, singing His praise in the here and now, wherever one finds oneself. While these are worldly settings, they are intended to find the sacred in the day-to-day.”

## **Project 2: Description and Summary**

### ***Crossroad (Appendix II)***

**An album of new commissioned works, as well as new recordings of older solos with piano accompaniment**

#### **Project 1: A new recording of solos for cornet, trumpet and flugelhorn with piano accompaniment**

*Crossroad* is a commercial CD project recorded and produced with Platinum Productions engineer Phil Bulla.

The second project of my DMA was a recording of trumpet, cornet and flugelhorn solos. These included new commissions as well as established solos within the Salvation Army repertoire with newly written piano accompaniments. Solos such as William Himes' *Jubilance for Cornet and Band* had up until recently only been recorded with brass band accompaniment. By providing new piano accompaniments to these solos, I have helped give a new lease of life to these excellent standards and allowed them to be more accessible to more people. Solos such as *Jubilance* and *Crossroad* have long been favorites of cornet soloists across the globe and these piano accompaniments will allow them to be programed in recitals much more easily. Michael Stayner from Canada and Nicholas Simmons-Smith from Atlanta, Georgia were responsible for the piano accompaniments.

I commissioned prominent composers Kenneth Downie and Stephen Bulla to write solos for the album and it was a real pleasure to work alongside them in the process of creating a new work.

#### **Influences of Classical and Modern Cornet Soloists**

As I have stated before, I began playing the cornet at the age of four. At that time I can't really say that I had a sound in my head that I wanted to emulate. Although he wasn't a cornet soloist as such, my father, who was my first teacher, did have a very pleasant cornet sound. When I was sixteen years old and living on the French/Swiss border, I distinctly remember hearing Roger Webster for the first time. He was the guest Soloist with the National Youth Brass Band of Switzerland and they were giving a concert in Basel. As soon as he started playing I knew that I wanted to sound like that. It was like nothing I had heard before. I then looked for any recordings that I could find of Roger playing. I contacted him and began taking lessons from him anytime I could meet up, whether he was in England, Scotland or mainland Europe. Other influences were Keith Hutchinson of the Enfield Citadel Band of The Salvation Army and Derek Smith. I had the opportunity to hear Keith live in Basel, Switzerland in the mid-nineties during an Enfield Citadel Band tour of Switzerland. He played *Jubilance* in Basel and I was so impressed with his big cornet sound and his style that I went up to him straight after the concert and asked him for the music. He gave me his manuscript copy of the solo part and I was excited to get home to start practicing it. Derek Smith was arguably one of the most

talented cornet soloists of his generation. From the 1940s to the early part of the 1970s, he was revered for his technique and beautiful sound. He then emigrated to New York with his family to become the Bandmaster of The New York Staff Band of The Salvation Army and influenced a whole generation of brass players in the USA.

Other brass players who have influenced my playing and my sound as a soloist have been Steven Mead (International Euphonium Soloist) and Joseph Allesì (Solo Trombone, New York Philharmonic).

## Critical Commentary

The preparation for this album wasn't the easiest. Living so far away from the composers and the pianists made rehearsals very difficult. Added to that a very busy teaching and soloist schedule and I was only able to arrive one day before the recording session. Given these difficult circumstances it was even more important to collaborate with professionals at the top of their game. It was a real honour to collaborate with brothers Stephen and Phil Bulla, as well as AnnaMaria Mottola. They were very understanding and insured that sessions ran smoothly and in a relaxed manner.

A recording like this not only requires organisation but also musical preparation. Given that I wanted to record four or five larger solos and a handful of some challenging melodies, I needed to be in top shape. For this I devised a practice schedule of multiple mini sessions throughout the day. This worked tremendously as I found myself getting stronger as the recording sessions went on.

## Process

In compiling the list of solos to be considered for this album I had to take into consideration different things. It was important to produce an album that the listener would want to sit and listen to and therefore I had to create a balanced programme, both in the style and in the length of pieces.

I also looked to keep the listener interested by playing on a variety of instruments. Five solos were recorded on cornet, three on flugelhorn and three on trumpet, with one piece, *Spanish Dances for Two* using both cornet and flugelhorn. I also included two specially written duets: *Spanish Dances for Two and Seal Lullaby* involving Marc Hood (cornet and flugelhorn) and Brandon Jones (euphonium).

In discussing the content of the album with Brett Baker, we agreed that in order to create an interesting musical product that was also commercially attractive that including some well-known established solos in the repertoire along with new commissions would be best. I therefore included two old cornet classics, *Tucker* and *Songs in the Heart*, written by the Swedish-American composer Erik Leidzén in the 1930s and 1940s. In addition, I also decided to record *Crossroad* by Stephen Bulla and *Jubilance* by William Himes. Both *Crossroad* and *Jubilance* were written in the last 30 years and have been very popular among Salvation Army and non-Salvation Army cornet soloists. I am the first cornet soloist, however, to record these solos with piano accompaniment, as they were originally written for cornet and brass band.

For the remaining solos on the album I turned to Kenneth Downie and Stephen Bulla for new commissions. Kenneth Downie agreed to write two solos for me. The first was a flugelhorn solo entitled *South Shields*. As a Salvationist, the

text behind the melody that we sing are very important. The words associated with the melody *South Shields* are the following:

*Saviour, while my heart is tender,  
I would yield that heart to Thee;  
All my powers to Thee surrender,  
Thine and only Things to be.*

*Take me now, Lord Jesus, take me;  
Let my youthful heart be Thine;  
Thy devoted servant make me;  
Fill my soul with love divine.*

This song is special to me for two reasons. Firstly, I used to sing this solo when I was a young boy soprano at various church events. Secondly my father, James Hood, also used to sing this song in his youth. My father passed away in May of 2016 from a valiant battle with lung cancer. This solo was commissioned and recorded in memory of his life and example to me.

The second solo that Downie wrote for me was a trumpet solo entitled *Rondo For Jamie*. I asked renowned musicologist Ron Holz if he would write a review of this solo. This is what he had to say:

**‘Trumpet/Cornet Solo: Rondo for Jamie. Kenneth Downie. Publisher: Kantara; Length: c. 6:53 minutes; Technical level for brass soloist: Moderately difficult; Technical level for accompanist: Moderately difficult. Brass Range: D above staff through B below staff**

Kenneth Downie contrasts a sunny, ebullient main rondo theme with both a more relaxed secondary theme and a slower, middle section in this delightfully named *Rondo for Jamie*. The reflective middle returns towards the end of the work in a lovely musical dialogue in which the rondo theme has the final, happy declaration. The technical hurdles are not slight, but not excessively difficult. Some figuration encountered might remind players of Downie’s highly successful solo, *Trumpet Call*, but that stylistic similarity is to be expected. At just under seven minutes, this is an ideal solo that will prove popular with both performers and audiences.’

This solo was fun to learn and one that I’m sure will be used by other soloists in years to come.

Following my wish that my DMA would provide new and innovative repertoire for use in The Salvation Army, I asked Eric Alexander to arrange the much-loved hymn *Great Is Thy Faithfulness* in a jazz flavour. The result is this splendid arrangement. Having worked with Eric on the first album of my DMA *Sweet Hour of Praise* I knew what to expect and this arrangement is excellent. The way Eric uses the text of the song *Great Is Thy Faithfulness* to shape the arrangement of each verse and bring us to a climax with the trumpet soaring into the high register during the last chorus is special.

My friendship with Stephen Bulla goes back twenty years to the first time that we met, at the Salvation Army's Star Lake Music Camp in the summer of 2000. Steve was my accompanist for a few solos that week and we quickly became very good friends. Through the years, we have had the pleasure of collaborating on numerous occasions.

I was therefore delighted when he agreed to contribute new music, never recorded before, for this album. Steve's *Visions on Slane* is one of my favourite solos on this album. Having lived in France, studied with French trumpet teachers and studied the French trumpet repertoire, I really fell in love with his treatment of this melody. The transparent writing reminds me of the second movement of the Henri Tomasi trumpet concerto.

The melody appears once in its entirety in the middle of the piece. The rest of the solo is beautifully written interplay between the pianoforte and the flugelhorn. *Visions of Slane* was originally written for euphonium but was never actually performed publicly. I therefore requested Steve to adapt it for flugelhorn and I could première it here on my *Crossroad* album. I'm convinced that this solo will become a favourite in the repertoire.

In recent years, as I have been looking around for new pieces to have arranged, I have grown increasingly fond and found a real appreciation of the choral writing of the American composer Eric Whitacre. I very much like his writing in *Magnum Mysterium* and *Lux Aurumque* and played arrangements of them with various brass ensembles. However, his song *Seal Lullaby* is my favourite. This arrangement by Stephen Bulla was premièred by myself and international euphonium soloist Prof Steven Mead to play in a joint recital in Portland, Oregon, USA in 2017. Here I recorded it with American euphonium soloist Brandon Jones. Brandon Jones is a euphonium player with the United States Air Force Concert Band in Washington, D.C. He also serves as principal euphonium for Brass of the Potomac, a British-style brass band based in Washington, D.C., and conducted by Stephen Bulla.

The last première on this album is *As Life Awakens*, a simple but beautiful melody that Stephen Bulla wrote for the dedication of his son, Robert.

## **Crossroad programme notes**

### **By Ronald W Holz, Ph.D**

This captivating recording blends and balances the lyrical and the virtuosic, the sacred and the secular, older classics and newly commissioned works, and in the process provides excellent, contrasting sound vehicles for cornet, flugelhorn, and trumpet. Jamie Hood's finely honed musical skills shine in high relief throughout a program that rejuvenates literature from his Salvation Army [SA] heritage while contributing substantial, new recital repertoire with a series of pieces written especially for this project and première here, marked below with an asterisk,\*.

Two demanding variation solos by Erik Leidzén serve as venerable bookends in this program. Both were especially written for principal cornetists of the New York Staff Band (NYSB) of The Salvation Army. Derek Smith first played *Songs in the Heart* during the NYSB's heralded 1960 tour of Great Britain. Leidzén provided Smith a super display piece, based on Richard Rance's song that starts "Melodies hear are sweet, but songs in the heart are the sweetest." The solo takes on more of a concertino-like form while still using the old *air varie* outline as an initial framework. The arranger departs from old formulas by not 'showing the seams.' The start of one section and the conclusion of another are carefully interwoven so that the old straightforward division between theme, interlude, variation, etc., is blurred.

Nearly thirty years before that 1960 tour, Leidzén had written another *tour-de-force* for the SA cornet virtuoso of that era, 'Billie' Parkins. The 1931 variations on *Tucker* has challenged so many players ever since. The title comes from the name of a tune by Frederick Booth-Tucker wedded by then to a text by William Booth that begins 'Thou Christ of burning, cleansing flame, Send the fire.' Parkins had also been given several other solos by the same composer back when they worked together in Boston, including *A Happy Day*, and *Happy All the Day* (also known as *At the cross where I first saw the light*).

Both *Tucker* and *Songs in the Heart* stretch to the maximum any gifted cornetist with both technical hurdles to master and in lyrical, expressive passages of warm beauty. The exposed cadenzas in each are daunting, from the treacherous first low F sharp entrance in *Tucker* to the dramatically exposed high Ds in the final portions of both works. These solos are not for the faint of heart or skill! Hood pays musical homage to Smith's iconic approach to cornet playing in both Leidzén solos, but adds in definitive measure his own fine, musical stamp.

Two more recent, large-scale works from the SA repertoire do not embrace such timed honored variation forms but rather unfold in more rhapsodic, fantasia-like fashion. The title track, *Crossroad* by Stephen Bulla, includes two songs of sacred origin, Joy Webb's *Come into our world* and the hymn tune *St Peter*, associated with the text 'In Christ there is no east or west.' While originally for cornet and brass band, this version with piano accompaniment enhances some of the more forward-looking aspects of Bulla's compositional tool kit.

William Himes wrote *Jubilance* for Peggy Thomas, when she was principal cornetist of the Chicago Staff Band. In his brass band score note Himes has rightfully labelled it an 'exuberant fantasia.' An original scherzo frames two other songs: *Joy because of you* and *If you want joy, real joy wonderful joy*. As in *Crossroad*, the piece is heard to new advantage in this version for cornet soloist and piano. Technical pitfalls abound throughout the demanding piece that indeed embodies in music jubilation—and joy!

Two outstanding new concert pieces commissioned for this disc make great additions for any trumpeter's programming. In the duet *\*Spanish Dance for Two* by Stephen Bulla, Hood is joined by his very talented brother, Marc, a professional trumpeter active throughout Europe. This is a brilliant, festive dance sequence skilfully woven by Bulla. The composer joins together Albeniz's *Sevilla*, Granados' *Andaluza* and *Rondalla Argonesa*, alongside an original 5/4 section with improvisational inflection, but aligned with the quoted Spanish piano pieces. The result is charmingly magical; the three performers making what is quite difficult, sound easy!

Kenneth Downie's *\*Rondo for Jamie* contrasts a sunny, ebullient main theme with both a more relaxed secondary theme and a slower, middle section. That reflective middle returns towards the end of the work in a lovely musical dialogue in which the rondo theme has the final, happy declaration. Again, the performers' facile delivery belies the demanding nature of the composition, one that I am sure will prove popular on any trumpeter's solo concerts.

The second duet on this disc, Eric Whitacre's *Seal Lullaby*, unites Jamie with Brandon Jones, euphonium player with the United States Air Force Concert Band in Washington, D.C., where Jones also serves as principal euphonium for Brass of the Potomac. Whitacre's popular choral work evokes a Rudyard Kipling tale, *The White Seal*, the opening section of which takes the form of a lullaby in which a mother seal sings to her pup. It transfers well as a vehicle for these two master musicians.

In the remaining four pieces the arrangers embrace a similarly meditative mood and form. Kenneth Downie sets a beloved melody, *\*South Shields* by the revered Salvationist composer, George Marshall, who named his tune after his northeast England, coastal hometown. Jamie has shared that this commission was made in memory of his father, James. James used to sing the Marshall song when he was a young boy. Downie provides in this lovely arrangement an ideal vehicle for Hood's warm Flugelhorn sound.

Stephen Bulla wrote *\*As Life Awakens* for the occasion back in 2004 of his newborn son Robert's baby dedication at the Atlanta Temple Corps of the SA. Again, Hood's lyrical gifts on flugelhorn are heard to great advantage in this elegant, subdued arrangement.

Eric Alexander's treatment of the classic hymn *\*Great Is Thy Faithfulness* takes the form of a jazz ballad, or at least jazz inflected style in keeping with the arranger's

strong background in jazz. This new setting for trumpet and piano should prove both popular and highly accessible in a variety of settings, from worship hall to concert stage.

Finally, Stephen Bulla's flugelhorn solo *\*Visions of Slane* celebrates in gracious manner the ancient Irish tune *Slane* and its' 8<sup>th</sup>-century text, 'Be Thou my Vision, O Lord of my heart!' The two performers again make the piece sound 'easy,' though the musical demands are considerable throughout the evocative setting. It begins with a soliloquy, or monologue, by the soloist, and then the piano joins him for what could be labelled a post-impressionistic setting reminiscent in some ways of Ravel or Fauré. The tune *Slane* is just heard once in its entirety, the remaining music a highly effective, atmospheric dialogue between the two musicians, with only hints of the hymn tune.

## Project 3: Presentation of Commissioned works and Collaboration with Composers

For my second album *Crossroad* I asked for a number of pieces to be written, re-arranged or re-adapted for me to record. Two of the original compositions for my DMA were written by Dr Kenneth Downie and Stephen Bulla. I'd like to take a look at the methodology and process to learning these pieces and also what I would eventually do differently if given the chance to go through the process again.

### Methodology and Process

When Dr Downie and I started talking about *Rondo for Jamie* he had just finished writing *South Shields* which is also featured on the *Crossroad* album. We agreed that in contrast to the beautiful mellow sounds of *South Shields* that the *Rondo* should be more virtuosic and also longer.

Not long after our initial conversation I was sent the trumpet part. From the first few lines of the solo I could tell that Dr Downie had captured the sound and character of the trumpet that I was hoping for and that I was going to enjoy practicing this solo and performing it.

The solo is in one movement written in ABA form. The two outer sections are full of drive and exciting trumpet writing showing the varied articulations and colours possible on a trumpet. The middle slow melody is quite challenging because of the large intervals and sweeping melody. It also uses the full range of the instrument to good effect. *Rondo* is quite like a solo that Downie wrote some years before titled *Trumpet Call* which became and has remained a very popular recital and concert solo. Between myself and Downie there was very little back and forth with ideas as such. Any sharing of ideas regarding style and such was discussed before he started writing.

*Spanish Dances for Two* by Bulla was a little more of a collaboration in the sense that there was more dialogue between him and I regarding what we wanted to accomplish. As I have already mentioned Stephen Bulla and I have been very good friends for nearly 20 years and during that time we have collaborated many times together and as a result he knows my playing strengths and weaknesses very well.

Throughout his career as the Chief Staff Arranger of the White House he was often asked, and sometimes at the last minute, to write in many different styles. I was therefore delighted when we decided on a Cornet/Flugelhorn duet with a Spanish flavour. The duet was written especially for my brother and I to play. Marc is a freelance trumpet player living and working in Vienna, Austria. Both soloists start out on cornet and then switch to flugelhorn for the middle section before picking up the cornet again for the finale.

In preparation for the recording Steve sent me recordings of some Spanish music to help me get into the style and feel of the music. The main difficulty in playing *Spanish Dance for Two* was a stylistic one. Understanding the style well enough and being able to reproduce it was not always easy. It took hours of listening to different artists in order to get the desired result. As Stephen was writing the duet, he would send some pages for Marc and me to record and send to him to make sure that we were going in the right direction. As a result of going back and forth with Stephen some articulations did change from what he had originally written. This especially was the case in the second movement.

Marc and me have been playing duets together for a very long time and have similar sounds. The ability to blend well was important as we were required to change cornet to flugelhorn and back again. Had our sounds been very different from one another it would have made that transition even more difficult.

*Spanish Dances for Two* and *Rondo* bring a real freshness in style and colour to the existing trumpet/cornet repertoire within the Salvation Army on both sides of the Atlantic. I am convinced that both pieces, when published, will be very popular with college students and professional players as well as players across the Salvation Army brass world.

### **Critical Commentary**

Stephen Bulla and I have known each other for around 20 years. During this time he has accompanied me on piano during various recitals and concerts and even before this project had written several solos for me for different occasions.

During our initial conversations regarding this project and about the direction we wanted to go in I was very excited about some of his ideas.

Even though Stephen knew my playing inside out and I trusted him I would have liked to taken the time to explore some different styles and use maybe different mutes and a piccolo trumpet to explore different possibilities in colour and timbre.

In 2009 the International Trumpet Guild produced a CD by Canadian Trumpet player Richard Carson of Trumpet and Guitar duets. Many of the duets on the CD have a Spanish flavour to them and I would have liked to have explored the possibility of incorporating a guitarist into *Spanish Dance For Two* as I believe it would have made the piece stand out even more.

### **Dr Kenneth Downie**

Kenneth Downie was born in Glasgow in 1946 and was educated in Scotland, Manchester and Durham. He holds the degrees of Bachelor of Arts and Doctor of Musical Arts.

After leaving university he became a specialist music teacher in schools before finally leaving his position in 1976 as Head of Music at Poole Grammar School to go into the jewellery business. 1998 saw the start of a return to his musical roots when he accepted an invitation from Professor David King to become the first-ever Composer in Residence to the then Yorkshire Building Society Band. This six-year period proved very productive, involving many concerts, broadcasts and recordings.

In July 2001 he was appointed Creative Music Consultant to The Salvation Army, working closely with Dr Stephen Cobb in the Music Ministries Unit in London. In that capacity he had special responsibilities for contributing to the whole range of Salvation Army brass and vocal repertoire, reviewing submissions for publication consideration, and also for developing the talents of other writers. A considerable amount of new music followed, much of it for the International Staff Band and Songsters.

2001 also saw the establishment, with his wife Patricia, of their music publishing company Kantaramusik. They live in Devon and are very active in the Salvation Army Church in Exeter.

Kenneth's compositions are frequently performed at contests and concerts around the world. Recent commissions include the test piece and own-choice sections for the European Brass Band Championships, the Swedish and Dutch National Championships, and the British Open Championships. In the last few years he has had premières in the Royal Albert Hall, London; Royal Concert Hall, Glasgow; Waterfront Hall, Belfast; and Symphony Hall, Birmingham.

He feels particularly honoured that in 2008, *St. Magnus* was chosen in his native Scotland, for their National Championships, as well as *Concertino for Brass Band* for the National Championships at the Royal Albert Hall. He was also Guest of Honour at the Swedish Championships in November of the same year. In 2013 his *Handel in the Band* was premièred by Brass Band Treize Etoile at the Stravinsky Auditorium in Montreux, and it received its UK première at the RNCM Festival in Manchester in 2017.

## NEW CORNET/TRUMPET MUSIC REVIEWS

Ronald W. Holz, Ph.D., O.F.

Jamie Hood's new compact disc *Crossroad* contains a wealth of pieces commissioned for the project. Among them are the two concert works reviewed below. Having the privilege of writing the liner notes for the recording allowed me more close study these pieces. I highly recommend these works and I suspect we will also soon see versions with brass band accompaniment.

*Spanish Dances for Two: Duet for Cornets doubling Flugelhorn.* Stephen Bulla. Publisher: Bulla Music; Length. c. 7:09 minutes. Technical level for brass soloists: Difficult; Technical level for accompanist: difficult. Brass Range: C above staff to A below staff; optional F above staff.

This is a brilliant, festive dance sequence skilfully woven by Stephen Bulla. The composer joins together Albeniz's *Sevilla*, Granados' *Andaluza* and *Rondalla Argonesa*, alongside an original 5/4 section with improvisational inflection, but aligned with the quoted Spanish piano pieces. The result is charmingly magical. During that 5/4 episode the soloists switch to Flugelhorn and the contrast is just right. Cornets are picked up for the closing Granados dance that ends in a brilliant flourish. The soloists share the technical challenges, which are not insignificant, and a fine pianist will be required. This duet will prove to be an excellent recital or concert feature.

***Trumpet/Cornet Solo: Rondo for Jamie.* Kenneth Downie. Publisher: Kantara; Length: c. 6:53 minutes; Technical level for brass soloist: Moderately difficult; Technical level for accompanist: Moderately difficult. Brass Range: D above staff through B below staff**

Kenneth Downie contrasts a sunny, ebullient main rondo theme with both a more relaxed secondary theme and a slower, middle section in this delightfully named *Rondo for Jamie*. The reflective middle returns towards the end of the work in a lovely musical dialogue in which the rondo theme has the final, happy declaration. The technical hurdles are not slight, but not excessively difficult. Some figuration encountered might remind players of Downie's highly successful solo, *Trumpet Call*, but that stylistic similarity is to be expected. At just under 7 minutes, this is an ideal solo that will prove popular with both performers and audiences.

## **Project 4: A Presentation of significant cornet, trumpet and flugelhorn solos in the Salvation Army (Appendix III)**

On 24<sup>th</sup> October 2018 at 3:00pm I gave my DMA Lecture Recital in Peel of the University of Salford. I was accompanied by Ruth Hollick and Prof Roger Webster (Cornet) performed the duet *Spanish Dances for Two* with me.

### **Lecture Recital Programme**

**So Glad!** - William Himes

**I Love Him Better Every Day** – William Stevenson

**Tucker** – Erik Leidzén

**Songs in the Heart** – Erik Leidzén

**Song of Exultation** – Norman Bearcroft

**Holy, Holy, Holy** – Eric Alexander

**When We All Get To Heaven** – Stephen Bulla

**Crossroad** – Stephen Bulla

**Jubilance** – William Himes

**South Shields** – Dr Kenneth Downie

**Spanish Dances for Two** – Stephen Bulla

## **Review of Lecture Recital by Professor Roger B Webster PhD**

### **Jamie Hood, Lecture Recital. Peel Hall, Salford. 24.10.2018**

Jamie delivered a varied and stimulating programme of music, all linked by his relaxed and informative presentation. The opening solo, William Himes' *So Glad!*, was delivered with clarity and style, together with a richness of sound rarely heard in recent years. This set the theme for the entire recital, a programme showing class from beginning to end.

His introduction and theme to the beautiful *I love him better every day* was delivered with the confidence and tonal depth that any professional musician would be proud of.

*Tucker* is widely known as a *tour de force* for cornetists, but once again Jamie dispatched it with such ease; belying its true technical and musical difficulty.

The next piece performed was Leidzén's *Songs in the Heart*. This is yet another SA standard, sadly now neglected, perhaps in part due to the difficulty level of this music. Jamie excels when the music is most demanding; and he certainly shone with this piece. His tone, articulation and innate musicality made listening a joy.

The three recordings offered as part of his lecture recital - *Song of Exultation*, *Holy, Holy, Holy* and *When we all get to Heaven*, were all of a high quality. Jamie's introductions and explanations brought the recordings to life and gave them greater meaning.

Stephen Bulla's cornet solo *Crossroad* is a personal favourite and Jamie once again performed the solo with understanding and flair.

To follow on with William Himes' *Jubilance* was a brave choice. This solo became popular in the 90s with all the 'top' SA and non-SA cornetists performing it with varying degrees of success. It is a very well-known piece and full of challenges; once again Jamie managed to remove any hints of difficulty, and simply delivered a beautiful rendition of a great solo with the ease of a seasoned professional.

*South Shields* by Kenneth Downie is a simple, lyrical piece that requires sensitive articulation and delicate phrasing to enable the melody to flow uninterrupted. This was a calming and reflective hiatus before the recital finale; *Spanish Dances for Two* by Stephen Bulla. It is difficult to comment too much on Jamie's final choice as I was playing along on the second part of this duet for two cornets. What I can comment on though is the technical demands of the music were once more never seen as an obstacle by Jamie.

His presentation, poise and performance were nothing short of professional from beginning to end. Playing the notes is one part, playing with a great sound, another vital element, but performing in a way to engage and communicate with your audience is a rare skill indeed; one Jamie manages every time.

*Professor Roger B Webster PhD*

# Lecture Recital Programme Notes

## Jamie Hood DMA Lecture Recital

University of Salford, Peel Hall

24<sup>th</sup> October 3:00pm

**Come out and play *So Glad!* with backing track.**

“Good afternoon. My name is Jamie Hood and I would like to welcome you this afternoon to my Lecture Recital for my DMA.

**Thesis Question:**

***The use and functionality of the cornet and trumpet in the Salvation Army Church as both a solo instrument and an instrument in its own right in relation to Salvation Army activities.***

***So Glad!***

You’ve just heard me play a well-known solo originally for flugelhorn called *So Glad!*. This solo was written in 1983 for the flugelhorn soloist of the International Staff Band of The Salvation Army, Robert Foster. At the time it was not well received at all. It seemed that the Salvation Army church wasn’t quite ready for swing! Fortunately, though through time it has become a very well-loved solo!

Before going any further it would be beneficial to explain what The Salvation Army is and the role that music and especially brass music plays in it.

Although The Salvation Army is one of the most recognised charitable, faith-based organisations, the general public rarely completely understands exactly how the denomination explains itself. The international mission statement of The Salvation Army is unequivocal in that regard:

*The Salvation Army, an international movement, is an evangelical part of the universal Christian Church. Its message is based on the Bible. Its ministry is motivated by the love of God. Its mission is to preach the gospel of Jesus Christ and meet human needs in his name without discrimination.*

Now that we are clear on what The Salvation Army is, we can now look at why brass music is so important.

Music forms an integral part of The Salvation Army's worship and evangelism. Bands and choirs are an important part of church life and public events with the brass band the most recognised feature of Salvation Army music. The Salvation Army is active in over 130 countries across the globe and therefore my work has the potential to reach and impact brass musicians all over the world.

Early Salvationist musicians drew upon a rich heritage of British singing and band playing. The founder of The Salvation Army, William Booth, who had been a Methodist minister beforehand, was uncertain about organised music groups. Nevertheless, he recognised that music was an effective evangelising tool that had the power to draw in large audiences of potential converts during services.

In 1878, when Salvationists in Salisbury were facing opposition in the streets, Charles Fry, a local Methodist preacher, and his three sons, brought their brass instruments to help in the open-air meetings. After the success of the Fry family, Salvation Army bands were encouraged and sprung up quickly in Salvation Army churches across the country. By 1883 there were 400 British Salvation Army bands.

William Booth was keen to distinguish the music of The Salvation Army from other church music, which he considered overly sophisticated. He issued guidelines to bandsmen to produce simple songs with an emphasis on strong, clear 'soul-saving' messages. Today, Salvation Army music has expanded globally. There are over 2,500 brass bands worldwide and over 427,000 music group members. Salvationist bandsmen and songsters across Territories continue to draw upon their own cultural background and create vibrant musical styles to accompany worship and attract new audiences. In the United Kingdom along musicians currently playing in the top orchestras in the country started playing or are currently doing so in The Salvation Army. Philip Cobb of the London Symphony Orchestra, James Fountain of the Royal Philharmonic and Richard Martin of Northern Sinfonia to name just a few.

Today my focus is on the use and functionality of the cornet and trumpet in the Salvation Army Church as both a solo instrument and an instrument in its own right in relation to Salvation Army activities.

As early as 1924 a William Stevenson wrote one of the first cornet solos, entitled *I Love Him Better Every Day*. Here is a little bit of the beginning...

The words associated with the melody were written by Sidney Cox, Sidney E. Cox, 1887–1975, was an Author and Composer. In 1907, Cox moved from England to Canada. In 1908 he joined the Methodist Church but soon converted to The Salvation Army, where he worked from 1909 until 1944, eventually becoming a Major. Over the course of his life, Cox authored or composed approximately 400 songs.

The solos at this time all shared the same form: introduction, cadenza, melody and then variations based on that melody with a minor melody in the middle.

Erik Leidzén or if we give him his full name of Erik William Gustav Leidzén (1894–

1962) was a Swedish musician, known for his compositions and arrangements for concert band and British-style brass bands. He was born into a Salvation Army family in Stockholm Sweden on Easter Sunday 25 March 1894. He took up the E-flat fluehorn at age six, and attended the Royal Swedish Academy of Music,

graduating with honours in 1914. He emigrated to the United States in 1915, and continued his association with Salvation Army music there.

He was also known for his association with Edwin Franko Goldman, many of whose works Leidzén transcribed or arranged.

Erik wrote many cornet solos for The Salvation Army and many became real favourites amongst audiences and soloists alike. Probably his most popular one is *Tucker*, using words penned by the founder of The Salvation Army, William Booth:

*O God of burning, cleansing flame, Send the fire  
Your blood-bought gift today we claim, Send the fire today  
Look down and see this waiting host  
And send the promised Holy Ghost  
We need another Pentecost, Send the fire today  
Send the Fire  
Send the fire  
Send the fire  
Send the fire today.*

*Here is the melody and first variation of that solo...*

In 1962 Erik Leidzén wrote *Songs in the Heart* for cornet soloist Derek Smith. This solo changes from the form that Leidzén had used up until this point. Gone is the strong introduction and cadenza and we have a triplet variation etc. He introduces the soloist using a mute for the first time and writes a really lyrical solo showing off the beautiful characteristics of Derek's sound.

The Salvation Army and its brass bands quickly spread throughout the world and it opened its work in the US in 1880. American composers such as Stephen Bulla, Chief Staff Arranger at The White House, James Curnow, former Professor at the University of Michigan, William Himes and Hollywood composer Bruce Broughton all started their musical careers in the brass bands of The Salvation Army.

In 1983 two important solos were written. Major Norman Bearcroft wrote *Song of Exultation* for the principal cornet player of the Canadian Staff Band, Derrick Diffey. I recorded this solo a few years ago with the USA Southern Territorial Band, based out of Atlanta. The central theme of this solo is the song *My Jesus, I Love Thee, I know Thou Art Mine*.

Stephen Bulla also wrote *Crossroad* in 1983. Here is what Steve had to say about his solo:

'Written in summer of 1983, it was a commissioned request from Robert Goodier, the principal cornet of National Capital Band (Washington DC) at that time.

The music begins with original material that eventually starts to incorporate fragments of a melody by Joy Webb, her *Come into our world*. This song becomes the centre of the rhapsody and is played in full in the middle slow movement. Again a fragment of that melody is utilised to open the final section, *Allegro marcato*. There is a darker, menacing tone here as the music portrays the challenges of the Christian life. Yet a final theme (*St Peter*) is introduced, leading into a concluding section that brings hope with the words 'In Christ there is no east or west'.

One of the most loved Cornet solos is William Himes' *Jubilance*. This is probably the most played Salvation Army major solo for cornet. It has been played the world over by world class soloists such as Prof Roger Webster here today and Philip Smith, formerly of the New York Philharmonic. Here is what William Himes had to say about his solo:

'Hi Jamie:

Thanks for your inquiry regarding *Jubilance*. It's hard to believe this was written in 1987 - 30 years ago! Its origin doesn't have much of a story:

The Chicago Staff Band was invited to tour the UK in 1987, finishing up at the annual do at the Royal Albert Hall. Norman Bearcroft requested that we present three items - a big piece, solo work and lighter selection. Of course, the 'lighter' piece was *Jericho Re-visited*, but I digress..

Peggy and I never discussed the solo. I don't recall even asking her what she wanted or would like to try. But by then we had been together in the CSB for ten years, so I certainly knew her strengths. In a nutshell, I wrote it and she played it. There were no changes or edits after conception.

The opening original theme came to me years before - possibly when I was a university student; I can't recall. I just know it fell under my fingers one day while improvising at the piano. I entered the theme in a sketch book where I often keep little 'blurbs' that may have potential future use. As I approached this assignment, I perused my blurb folder and decided this would be the right time to develop it.

The SA song, *Joy because of you* came to mind because our corps songsters were singing it from a recent issue of the *Musical Salvationist*. It wasn't until after the RAH première that I even discussed using it with the composer, Trevor Davis, who was present that evening. When I saw him, I commented, "You know, Trevor, I forgot to even ask you if it would be OK to use your song in my solo. I hope you don't think I did too much violence to it."

Trevor responded with gracious approval, then said, "Well you know how this came to be, don't you? Bill, do you remember a few years back when I was the Music Secretary in New Zealand you were asked to write a songster piece for our territory's centenary? You turned us down, so I had to write something!"

“Well, I’m glad I turned you down,” I responded.

In thinking back on the creative process of this, I felt the variation form had run its course and seemed to be very arbitrary (introduction, theme, triplet variation, sixteenth variation, weepy minor section, cadenza, virtuoso finale). I really wasn’t trying to break any new ground but just create a technical/lyrical essay with various joyful expressions seamlessly held together with a strong motif. I have always admired the music of Prokofiev and I think my original theme shows that influence which I would classify it as “tonal angularity,” if there is such a thing.

In fact, it was completed barely a month before we crossed the pond so Peggy only had one CSB weekend performance before we took it on tour. I guess the rest is history. So this background is not glamorous but it is what it is.’

Here is a little bit from the beginning of the solo.

Although the form and sound of cornet solos have changed through the years with the influence of composers from different backgrounds and soloists of considerable talent, there is still room for change.

Up until now I’ve spoken about traditional cornet solos. Even though the form has changed a little and they are not so rigid in keeping with the theme and variation form, they are still quite traditional. Because of this and the need to be more inclusive and to think about players that don’t have Ruth Webb playing for them or a great band, I started to think about how we could bring about a different flavour to our cornet repertoire.

My first solo album *Sweet Hour of Praise* is the result. In talking this through with my good friend Steve Bulla and his brother Phil and given the huge success that they had had with the trombone ensemble Spiritual to the Bone, we decided to go down a more contemporary route. We decided to use old well-known hymns of the church and to have arrangements written that would be fresh and appealing to young and old. An added bonus was to record the accompaniments and soloist separately in order to at a future date offer these accompaniments to anyone who wanted to play the solos.

For the past 12 years I was a Divisional Music Director for The Salvation Army in the United States, first in Texas, then in North Carolina and finally in Portland Oregon. Portland Oregon is famous for Twilight and Grimm. Most of the young players that we dealt with came from small rural churches where resources were slim. Those of you a little bit familiar with Salvation Army brass music will be aware of bands such as the ISB, NYSB etc... and soloists such as Philip Cobb, Dudley Bright and Aaron Vanderweele. The truth is that image represents about 10% of music making in the Army. The majority of music making is not so impressive. Very often bands will consist of five to ten players ranging in age and ability.

*Sweet Hour of Praise* helps those players that can play to a good level but don't have the support. The complete project will see accompaniment tracks to all 16 solos and piano reductions being completed and made available for purchase.

Here are two contrasting solos from the *Sweet Hour of Praise* album. The first one is *Holy, Holy, Holy* by American composer/arranger/trombone player Eric Alexander.

Eric Alexander is a composer/trombonist based in Atlanta, Georgia whose wide range of musical experiences have made him in demand all over the United States and abroad. His current jobs include staff arranger and trombonist for the Church of the Apostles, the largest television ministry in the world where his arranging, compositions and playing are broadcast to 196 countries weekly. He currently enjoys freelancing with the world class musicians of Atlanta playing with the Georgia Symphony Orchestra and for shows at the Fox Theater, among others. Eric is also a former member of the acclaimed Salvation Army trombone ensemble *Spiritual to the Bone* and a former Divisional Music Director in the Georgia Division USA.

The second one will be *When We All Get To Heaven* by Stephen Bulla. Stephen Bulla began his musical instruction at age six, growing up in a musical household where his father played tuba in the NYSB and his mother played piano. He eventually graduated Magna Cum Laude from Berklee College of Music in Boston, where he studied trombone with Phil Wilson and Composition/Arranging with Herb Pomeroy.

In 1980 he won an audition for the position of Staff Arranger to 'The President's Own' United States Marine Band and Chamber Orchestra in Washington DC. For the next thirty years he would provide musical scores for myriad White House events, beginning with the Reagan era until 2010.

Working alongside film score legend John Williams he has transcribed music from *Star Wars*, *Catch Me If You Can*, and *Close Encounters* for performances by the Marine Band with the composer conducting. He has also scored music for the Discovery Channel (*Wings of the Luftwaffe* and *Century of Flight*) and PBS television series *In Performance At The White House*. Here artists including Sarah Vaughan, The Manhattan Transfer, Mel Torme, Doc Severinsen, Nell Carter, Shirley Jones, Larry Gatlin, and Jordan Sparks performed his arrangements.

His commissioned concert works are performed and recorded internationally. The Dutch, British, Swiss and New Zealand Brass Band Championship organisations have all commissioned test pieces from his pen. According to a recent ASCAP survey, his music has been used on the following television programmes: *CSI Miami*, *Cold Case*, *Jag*, *Joan of Arcadia*, *Without A Trace*, *Guiding Light*, *Ren and Stimpy*, *48 Hours*, *60 Minutes*, and *Survivor*.

Play *Holy Holy Holy* from *Sweet Hour of Praise* and *When We All Get To Heaven*.  
Play *South Shields*. Written by Dr Kenneth Downie in memory of my father who sadly passed away from a valiant battle with cancer in 2016. The melody here is the melody of *South Shields* which my father sang as a young boy with the words:

*Saviour, while my heart is tender, I  
would yield that heart to Thee; All  
my powers to Thee surrender,  
Thine and only Thine to be.  
Take me now, Lord Jesus, take me;  
Let my youthful heart be Thine;  
Thy devoted servant make me;  
Fill my soul with love divine.*

SA composers have not only written for the SA but have gone on to have considerable careers in the larger music world. Asked Bulla to *write Spanish Dances for Two* to demonstrate their work outside the SA. Privilege and pleasure to play this duet with Prof Roger Webster.

As Stephen Bulla comments, "*Spanish Dances* is a duet for two cornets doubling flugelhorns. It was commissioned by Jamie Hood as a gift to his brother Marc in 2017."

My interest in Spanish classical composers and the dances of their culture led me to research the material used in this duet.

In three continuous movements, the duet explores three composers' work and their dance impressions:

- i. Sevilla (Albeniz)*
- ii. Andaluza (Granados)*
- iii. Rondalla Arongonesa (Granados)*

I'd like to thank you for coming this afternoon. I am now going to play this duet with former teacher, hero and mentor Prof Roger Webster. This will then conclude my Lecture Recital.'

## Critical Commentary of Lecture Recital

As I reflect on my lecture recital I do so with mixed feelings. Whilst I was happy with how things went, I couldn't help but think that I could've done better, especially in the weeks leading up to the recital. I had known for a while which pieces I was going to use and was comfortable that I would have them ready in time.

Unfortunately, I didn't take the time I should have to run the programme multiple times to build up the strength to play through the recital. I found that my stamina would come and go and that as I started to feel tired then other parts of my playing started to suffer too. The lack of strength was having a detrimental effect on breathing, counting and phrasing. Elements of my playing that I had worked so hard on for weeks and weeks were leaving me suddenly.

Since my recital I have continued to work with Dr Don Greene on Performance Psychology and have known that had I had the presence of mind to focus my attention on breathing, counting and phrasing then I wouldn't have had as many problems with my stamina. I've learned that focusing on the music will in turn take care of the mechanics and not the other way around."

## Conclusion

I am so very grateful to have been afforded the opportunity of doing my DMA at the University of Salford. During my studies I was able to, through my work and research, bring much needed quality solos to the repertoire. In Project 1 I created a whole CD worth of brand-new solos. Solos that are now available through my company, Blackwood Music's website, [www.blackwoodmusic.net](http://www.blackwoodmusic.net), for people to download or to buy a hard copy.

Project 2 brought new life to four solos that had been played for many years by recording them and releasing these recordings on CD for the first time with piano accompaniment. Project 2 also allowed me to have new solos commissioned by world-renowned composers. All the solos that I commissioned for this project have also been made available for purchase through Blackwood Music.

I will be touring the US in the summer of 2020 at various music institutions on the East Coast and will be giving recitals with this repertoire too. There are also some concrete plans in place to livestream solo performances of this new repertoire on social media. In addition to me playing this repertoire I know that players such as Roger Webster, Phil Smith and Steven Mead will be using these pieces in their own recitals.

I am a very driven individual, and I will be relentless in finding more and more composers willing to write new and innovative music for the cornet, flugelhorn and trumpet with piano accompaniment to be in the setting of The Salvation Army and beyond.

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