

**WORLD CLASS MARCHES**  
**OF THE SALVATION ARMY**  
**Volume III: Festival Marches**

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*\*Conductor Stephen Cobb*

Total Playing Time 73.05

Executive Producer: Trevor Caffull  
 Producers: Dr Nicholas Childs and Richard Scott  
 Engineer: Richard Scott  
 Post Production: Richard Scott  
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**WORLD CLASS MARCHES**  
**of The Salvation Army**

**Volume III**

**FESTIVAL MARCHES**

**BLACK DYKE BAND**

**Music Director Dr Nicholas J. Childs**

## WORLD CLASS MARCHES OF THE SALVATION ARMY

### Volume III: Festival Marches

In Salvation Army (SA) music, the word 'festival' refers to a sacred concert. 'Festival' marches are, therefore, those intended for indoor concert use. The first two volumes of Black Dyke's Classic Marches series featured SA marches published in the General, 'ordinary' band journal, marches suitable for use on parade and indoors at various functions. Volume III contains marches published in the SA's *Festival Series* (FS) band journal within the 80-year period 1923-2003; they appear in chronological order by publication date. When the Festival Series launched in 1923, editors chose music designed to meet the needs of advanced bands, those wanting a greater technical challenge. Such has been the hallmark of most festival marches ever since. The range of composers chosen here embraces mostly the modern, post-World War II era, though several early examples are included to provide an appropriate historical context.

Among the earliest "specimens," as Richard Slater called them when given permission by General William Booth to publish new musical forms, was Slater's own *The Festival March* (GS 422, Sept. 1902), the first of its kind. It was a short-lived experiment, being fully original without any tune references. Slater did not consider it successful, not feeling he had given it in sound "an Army stamp." In the two decades before the start of the Festival Series, a good number of published marches had already approached the scale and difficulty of what would soon be called festival marches. One of the most intriguing, Bramwell Coles' *The Conflict* (GS 679, March 1913), would have been placed in the festival category in the next generation because of its stately flow, technical challenges and length.

Bramwell Coles' *Departed Heroes* (FS 4) saw print in the first issue of the Festival



*Sheona White, Trevor Caffull, Richard Marshall, Stephen Cobb and Nicholas Childs during the recording session of the CD.*

## BLACK DYKE BAND PERSONNEL

<i>Music Director</i> Dr Nicholas J. Childs	<i>Flugel Horn</i> Zoe Hancock	<i>Bass Trombone</i> Adrian Hirst
<i>Principal Cornet</i> Richard Marshall	<i>Solo Horn</i> Sheona White	<i>Solo Eb Bass</i> Joseph Cook
<i>Asst. Principal Cornet</i> Alexandra Kerwin	<i>1st Horn</i> Jonathan Bates	<i>Eb Bass</i> Philip Goodwin
<i>Solo Cornets</i> Tim Hammond Craig Kilgour Joe Murtagh	<i>2nd Horn</i> Alison Childs	<i>Solo Bb Bass</i> Matthew Routley
<i>Soprano Cornet</i> Paul Duffy	<i>1st Baritone</i> Gareth Brindle	<i>Bb Bass</i> Daniel Sinclair
<i>Repiano Cornet</i> Lee Rigg	<i>2nd Baritone</i> Katie Raisbeck	<i>Principal Percussion</i> Ashley Clegg
<i>2nd Cornets</i> John O'Brien Alexander Gibson	<i>Solo Euphonium</i> Gary Curtin	<i>Percussion</i> Andrea Price Ben Matthews
<i>3rd Cornets</i> Keith Britcliffe David Smith	<i>2nd Euphonium</i> Ian Yates	<i>Secretary</i> Mike Shenton
	<i>Principal Trombone</i> Brett Baker	<i>Administrator Emeritus</i> Geoffrey Whiteley
	<i>2nd Trombone</i> Garry Reed	

Series. The FS parts and scores in that era carried a rubric stating restrictions on use: 'The performance of this music, whether in whole or part, in either Sunday morning or evening Meetings, or in week-night Spiritual Meetings, is prohibited'. The wording of such restrictions gradually softened, shrank in verbiage and, by the mid 1980s, disappeared, the editors trusting the common sense of bandmasters. The ominous silences heard at dramatic moments and the falling chromatic sequences laced throughout this stirring march give it a sad tint, perhaps reflective of a Kiplingesque 'Recessional' for a bygone era, most appropriate in this salute to SA warriors of the past.

Even as late as 1932, in a time when Canadian corps bands were in their heyday, the SA still referred to a different set of words ('O Canaan') to the centrepiece anthem *O Canada* when it published James Merritt's decidedly patriotic piece *The Canadian* (FS 76). Marked to move

at the stately pace of crotchet equals 92, the march was a tour-de-force for bands of that era. The trio presents *O Canada* in successively more ornate presentations, the musical drama building, as in a Sousa march, so that no *da capo* is needed. While now considered a bit of a 'war horse,' the march is still great fun to play, if you have players to sustain and manage the technical demands.

The finest march in the period directly following World War II is Wilfred Heaton's *Praise* (FS 163), published in July 1949. While the formal outline of the march follows the classic process, the interior design of the first part dispenses with repeated strains and starts with a short introduction that contains the original fanfare material by which Heaton unites his march. The first three sections are harmonically ambiguous, unfolding in a compressed ABA frame. The required SA tune, *Praise, Oh, Praise Him* appears as the third strain in the tonic major. The tune is not quite completely given

before fragments of the opening material return for a short motivic dialogue that closes part one. The trio begins without introduction in a key a major third away, the submediant major, rather than the expected subdominant. The shared note between that key and the original tonic hovers for a moment, quite the unfussy link! The impressive breakup strain is but the introductory material. The triumphant final strain presents the trio melody in rollicking style. There is a *da capo* indicated, and there is even a *Fine* ending provided. Since being featured as a mainstay of the famed Rosehill Band under Albert Jakeway, *Praise* continues to be considered, in Jakeway's words from the score notes, "no ordinary march."

Dean Goffin's marches are models of their kind, none more so than the festival march, *Crusaders* (FS 173), first heard beyond New Zealand during the Wellington City Band's 1949 tour of Australia, then published in 1951. Goffin chose the hymn tune *Ascalon*, also known

as *The Crusaders' Hymn*, as the basis of all musical development, right from the augmented statement of the tune's incipit sounded by the low brass at the beginning. Marked *Allegro ma con dignita*, with a mandatory *da capo*, the march follows in scale works by Edward Elgar and William Walton. It is the first of modern SA festival marches to demonstrate an expanded, classical symphonic design and style.

*Steadily Onward* (FS 257) stands as the last in a series of festival marches by Erik Leidzén that began with *Pressing Onward* in the 1920s and continued in the Wagnerian *Fling Wide the Gates* from the 1930s. Written for the New York Staff Band under Richard E. Holz in 1961 and published later that year, the march balances a certain Nordic melancholy with American optimism and can be viewed, to a degree, as a good musical portrait of the composer. The third strain, or bass solo, features his own song *Onward*, while the trio contains one of his most infectious, lilting melodies.



## Black Dyke Band 2011



including Paul McCartney and Wings, Tori Amos, The Beautiful South, Evelyn Glennie and, decades earlier, The Beatles on their hit record, *Yellow Submarine*. Television shows, broadcasts, concerts at music festivals, The BBC Proms and

other high profile events have also seen the band featured with household names such as Lesley Garrett, Elton John, Evelyn Glennie, James Morrison, Rod Franks, Ian Bousfield, Philip Smith and many more.

## BLACK DYKE BAND

In 1816, in the Yorkshire village of Queenshead, later to become Queensbury, Mr Peter Wharton founded a brass and reed band. Amongst the players, on French horn, was John Foster, owner of the John Foster & Son mill in that small village. The life of this band, however, was short-lived through declining numbers of players. In 1837, a new band was formed, the Queenshead Band, and in September 1855 John Foster & Son 'adopted' the band, acquiring for it a new set of instruments and attracting new members. In addition to this, a room was provided for practising; Black Dyke Mills Band had been formed. Most of the band's musicians lived in Queensbury and worked in the mill, ensuring a close link to the community that remains to this day.

The band has been at the forefront of banding development throughout its history, making one of the earliest brass band recordings in 1904 and embarking on

a five-month tour of Canada and the USA in 1906 during which it played more than 200 concerts and travelled over 13,000 miles. Since then, it has featured on more than 300 recordings and has toured widely throughout Europe and the rest of the world, including Sierra Leone, Japan, Australia and several visits to Canada and the USA. Amongst its recordings, the band is proud to have been recognised in wider musical spheres; in 1996 winning the Music Industries Association Award for the best CD in the Orchestral category with its recording of music by Sir William Walton.

In February 1999 the band was nominated for a 'Grammy Award' in the 'Crossover Classical Section' and this was followed a month later by an Oscar nomination when it provided the backing for the song *That'll Do* by Peter Gabriel in the film *Babe 2*. The band has been proud to enjoy success with other recording artists

As a younger member of The International Staff Band, Leslie Condon supplied that fine band his excellent festival march *The Universal Message* (FS 253, Jan.1961). In it, he paid homage to recent SA models of motivic unity, basing his piece on the main tune and text (*Whosoever will*), thus joining Goffin in supplying a grander design to the festival march. At the ISB's 75<sup>th</sup> anniversary several years later (1966) he followed that success with the now iconic *Celebration* (FS 311). Starting again with a short uniting motive that some later said referenced 'cel-e-brate', he shaped a march that continues to be fun to perform and hear again and again. An old Army chorus from the 1920s serves as the basis of the trio: *Keep the old flag flying*. Each successive statement of the tune seems to lift that banner higher and higher until the joyful finale unabashedly ends in exuberant triumph.

The programmatic march has been rare in SA journals, although Ray Steadman-Allen's *scherzo-like* festival march from

the 1950s, *Youth's Adventure*, blazed a whimsical trail. *March of the Hours* (FS 315) premièred in its finished form at Star Lake Musiccamp in 1962, with the composer supplying an informative listening guide that was maintained in the published score. Soderstrom had suggested the use of an amplified metronome, wood block or Chinese block, to be struck very loudly, representing the relentless passage of time. He further commented on his intentions: "The [musical] phrases are of 12 crotchets each (three bars) signifying the [12] hours. Up to the trio the music describes the headlong search for pleasure by the thoughtless. Abruptly the trio brings *I need Thee every hour*, but an episode employing the original theme pushes it aside until it reappears, this time against a background of the chimes of the full hour (Westminster chimes). While the hour strikes 12 a paraphrase of the opening strains of *When the trumpet of the Lord shall sound and time shall be no more* is heard. Here the music stops, to be followed by the trumpet sounding

(cornets and trombones) and the rest of the band responds: *When the roll is called up yonder with a final I'll be there.*

Brian Bowen's *The Southern Cross* (FS 353) stands among several excellent marches of its kind by him, in which he carried on the more sophisticated pattern of British marches as found in Heaton, Condon, and Steadman-Allen. He wrote it for the Box Hill Citadel (Australia) Corps Jubilee of 1970. In it, he features a tune, *March On!* by Klaus Østby, a famous early pioneer in SA music in Scandinavia. The contrapuntal layering of melodies in the trio, especially in the finale where *March On!* sounds one more triumphant time, is notable, as is the shift to a slower, stately pace, marked *poco meno mosso quasi maestoso*. Bowen's harmonic and rhythmic style also represents the more modern sounds of SA brass music in the late 1960s and early 1970s. Right from the opening gestures, especially that rising scale, listeners at early performances knew a page had turned in the evolution of the SA march.

Ray Steadman-Allen's *The High Council*, (FS 366), appeared at the height of his creative period, unequalled by any other SA composer. Chief of the Staff Arnold Brown, who later became the General, commissioned the piece for the welcome meeting of the gathering of all the top SA's leaders - the High Council - who came together in London in 1974 for the purpose of electing a new General. The music moves at a rapid crochet equals 148-152 and is filled with many wonderful, surprising shifts of key, rhythm and instrumental colour. Evangeline Booth's song, *The World for God*, provides the international reference, while *We're an Army*, the appropriate flag-waving tune. In an impressive contrapuntal display, the composer joins three tunes at the trio's peak: *We're the Army* (cornets), *A Robe of White* (horns and baritones) and *Bound for Canaan's Shore* (trombones), all over a rollicking bass line. The piece ends with a dazzling proportional shift into triple meter, followed by an impressive *Molto allargando* codetta.

tradition, having first been trained in the Tredegar (Wales) Youth Band, Nicholas continues to give important emphasis to the development of the brass band movement. This comes through his commitment to the training of outstanding young musicians both at the collegiate level and within the National Youth Brass Band of Great Britain. He has reached the pinnacle of success with five National Championships of Great Britain, with

Black Dyke in 2001, 2004, 2008 and 2009. In April 2005 he guided Black Dyke to first place at the European Brass Band Contest in Holland. In September 2005 he was victorious with Black Dyke in winning the British Open Championship and again in 2006. Having guided the band to win the English National Championships in 2009, Black Dyke became English National Champions again in 2011.



## DR NICHOLAS J. CHILDS



Dr Nicholas Childs has achieved the highest international reputation as a performer, teacher/clinician, conductor, interpreter and advocate of new music and producer of pacesetting recordings. Initial success came as a euphonium soloist and partner with his talented brother, Dr Robert Childs. Together they have toured the world as The Childs Brothers, performing in many of the world's most famous concert halls with the most prestigious bands and orchestras. Taking up the baton as a conductor, Nicholas

has had phenomenal success with many bands, including highly acclaimed national championship successes.

His current tenure as Principal Conductor and Director of Music of the famous Black Dyke Band has been marked not only with continued contest success, but with a series of innovative concerts and world premières of major works for brass band with a variety of soloists and musical combinations. He serves as Senior Tutor in Brass Band Studies at the Royal Northern College of Music, where he has taught for more than 14 years. Further honours have come with his appointment as Associate Conductor of the National Youth Brass Band of Great Britain and as Trustee of the Brass Band Heritage Trust. Nicholas is also the Founder and Artistic Director of the Yorkshire Youth Brass Band and Music Director of National Children's Brass Band of Great Britain.

With his roots in the British brass band

Not surprisingly, James Curnow's *Faith is the Victory* (FS 385) reflects the great tradition of the American symphonic wind band march. The sound world Curnow embraces is that of the great Mid-Western universities (Michigan, Illinois, Iowa, Ohio State) and the march styles of American band composers like Eric Osterling and Clifton Williams. He wrote the march while completing his Masters at Michigan State University, dedicating it to one of the fine corps brass bands in Michigan, Royal Oak Citadel. In the late 1960s and early 1970s, Curnow, Bruce Broughton, and William Himes significantly expanded the role of percussion and this march demonstrates that clearly, from the opening timpani roll to the snare drum brushes in the trio, to the timpani *glissandi* that leads into the final break-up strain. The title tune sounds in the second strain and returns in 'dog fight' or episodic section. Several sudden shifts in tempo remind the listener that this is anything but an ordinary street march. A wonderful series of shifts in key centre is also notable and propels the music forward to the exciting finish.

Edward Gregson wrote his 'neoclassic' march *Chalk Farm No. 2* (FS 406) in 1975 for the centenary celebration of the birth of Bandmaster A. W. Puchard, famous for leading that outstanding band for nearly half a century (1882-1932). Gregson uses the same SA tune, *March On, We shall win the day*, used by Bramwell Coles in the original *Chalk Farm* march (GS 581) from the year 1909. A real innovation comes in Gregson's use of metre shifts into 5/8 and 7/8 in a transition within the first part and in the coda of the trio. In tonal and formal design the work broke new ground. The trio melody is a thematic transformation of the chorus *March On*, which sounds over an ambiguous harmonic bass, giving hints of bitonality. The return of C major from the first part of the march as the resolving tonality of the trio, along with the coda based on the transitional material of part one, makes for a symmetrically balanced march of striking originality.

While still living in Scotland, a young Peter Graham wrote *The Ambassadors*

(FS 430) for the New York Staff Band's world tour of 1982. Several years later he joined the band while serving as the SA's music editor in that region. Already he had captured an American style, with hints of Broadway harmony underlying his lyrical, original strains. The hymn tune *New York*, with the associated evangelical text *Stand Up Stand Up for Jesus*, features in the first part of the march, while the American Civil War tune *Marching through Georgia*, linked by George Scott Railton to the words *Shout aloud Salvation*, forms the bulk of the trio. The march became the signature piece of the globe-hopping band under Derek Smith, providing a spirited embodiment of the band's evangelical posture as musical ambassadors of Christ.

SA marches took a stylistic turn in the hands of writers like Curnow, William Himes and Kenneth Downie, who embraced jazz and pop-style elements (as in such popular works as Himes' *The Witness* (FS 335) or Downie's *The Joy Bringer* (FS 337). Perhaps the finest of

this type is William Himes' *Milestone* (FS 446), written for the 75<sup>th</sup> anniversary of the Chicago Staff Band in 1985. The work, written in 2/2 metre, opens with a fanfare structured on the interval of the fifth, the mirroring parallel fifths providing tension right from the outset. The rhythm of the opening fanfare and the interval of the fifth form the basis of the first strain, set to a rock rhythm in the tubas and tambourine. Runs from the introduction join the fanfare during transitional passages until the secondary strain is heard; the interval of the fifth now inflected with a flattened, or blues, fifth and in the relative minor. The trio presents Himes' original hymn *Lord of the Years* (the tune called *Dearborn Street* after the location of THQ at that time). This sounds as a severe contrast to Part I, starting with a chorale-like passage of the hymn tune. There is no breakup strain, *per se*, as Himes writes a symphonic transition based on Strain 1 that leads to the triumphant combining of *Dearborn Street* with Strain 1 (soprano range) over an exuberant Latin-style accompaniment.

The work comes full circle with a majestic restatement of the opening fanfare. Popular styles blend with sophisticated compositional technique here to provide one of the finest works of its kind.

Kenneth Downie has continued his fresh approach to the form of the SA concert march, shown first in early works like *Greenock Citadel* and *Kilmarnock Temple*. Such innovation has continued in more recent festival marches such as *Fisherman's Walk*, *Victory Parade*, and *Choose Freedom* (FS 543). He bases this march on his own choral selection, *The Mighty River*, to which he makes reference in fragments in the opening sections, saving the full song for the trio of the march. Downie's effective use of varying harmonic colours, unusual instrumental voicings and modal harmonies stands out in this rhythmically diverse march.

Stephen Bulla is a former member of the excellent New Jersey corps band *Montclair Citadel* (FS 582) and gladly

supplied Bandmaster Charles Baker this fine march for a recording undertaken by the band in 2001. It was published two years later towards the end of the Festival Series. In some ways, we come full circle in this program via a march that is both quite modern in a restrained manner and yet so reminiscent of the Golden Age of the SA and military march. Bold unisons abound and familiar gestures are juxtaposed with the startlingly new, especially in the subtle harmonies and somewhat asymmetrical phrasing. The hymn *Onward Christian Soldiers* forms the bulk of the trio, first being tossed around in various registers when it first appears and then - just the refrain - in the festive ending. The march provides a fitting summary and homage to the entire period of the SA festival march so lovingly profiled here in Volume III.

Ronald W. Holz