

TRILOGY

# From the Executive Producer

*Ronald Walksnoris*

This project has taken a lifetime to develop.

I first heard Phil Smith play when he was 12 years old. He performed a perfect rendition of Erik Leidzen's "A Happy Day." I was about 16 years of age at the time and I distinctly remember getting Phil's autograph and telling him he was going to have a great life as a musician. I lost the autographed program a long time ago, but Phil has gone on to become one of the greatest trumpet players in history.

This project came from the fertile mind of Mark Freeh. It has been my privilege to move the project ahead and to connect the pieces. "Trumpet and Piano" features the elegant playing of a young Philip Smith, recent graduate of Julliard and soon to be appointed member of the Chicago Symphony.

"Escapade" showcases Phil along with Bramwell Tovey at the height of Phil's prowess.

The third disc is being released for the first time and gives witness to Philip Smith's deep Christian faith.

These three recordings are a significant tribute to a great talent and will serve as a model for trumpet playing for future generations.

# TRUMPET & PIANO

Philip Smith and Joseph Turrin

01. CAPRICE .....	Joseph Turrin
02. COUNTRYSIDE.....	Bruce Broughton
03. SONG FOR CORNET .....	Richard Lane
04. THE CHALLENGE .....	Eric Ball
05. HEAVENLY GALES .....	B. T. Langworthy
06. ELEGY .....	Joseph Turrin
07. LEGENDE .....	George Enesco

Recorded in 1974 at Chelsea Sound Studio, New York City

Engineered and produced by Mark Freeh

"Philip Smith must be considered as one of today's fine trumpet soloists. He is a wonderful musician and an outstanding trumpet artist. With this album, He is keeping a disappearing art alive. He compares with some of the great soloists of the past."

—William Vacchiano

"Philip Smith is a terrific player and an excellent musician. He is among the most talented young trumpet players in America today. I enjoyed listening to this album... all of the selections are performed extremely well."

—Gerard Schwarz

# Escapade: How It All Came About

*Bramwell Tovey*

The first time I heard Philip Smith live was when he played the epic solo trumpet opening of Mahler's 5<sup>th</sup> Symphony with Zubin Mehta and the New York Philharmonic on tour at the Royal Festival Hall in London in 1985. Although I'd been conducting professional orchestras since 1975, in those days I found difficult to overcome acute shyness and didn't go backstage and say hello—it might have been the only chance we ever had to meet and I would have lost out immeasurably.

In January 1986, now Principal Conductor of the Sadler's Wells Royal Ballet, I visited the USA for the first time. Since 1984 I'd had an association as professional conductor with the GUS Band in Kettering, one of the UK's finest brass bands. Richard Franklin, the band secretary, put me in touch with Mark Freeh, the New York

arranger who was working with GUS on a number of projects and who at that time owned Chelsea Studios on 42<sup>nd</sup> Street. For the first time I wandered the streets of Manhattan, met every conceivable brass musician and had a wonderful time conducting the Brooklyn Philharmonic Orchestra who played for us at the Brooklyn Academy of Music.

Mark kindly arranged that I could go backstage to see Phil after a Philharmonic performance. Phil and I chatted briefly and at Mark's prompting began talking about what was to become the Escapade recording.

On a free night, Mark organized a pick-up band in Montclair, New Jersey where I led a rehearsal after which I met Joe Turrin, Ron Waiksnoris, Brian Bowen, Charlie Baker, and several others in a local diner. I had no idea

these introductions would lead to so many years of collaboration and friendship with some of the most famous brass names in the USA.

Holy Trinity Church in Rothwell has a beautiful acoustic. For the recording, the band sat about halfway down the central aisle and Phil played solo after solo, on E flat trumpet, C trumpet, B flat cornet and flugel horn without any sign of fatigue and with the intensity of purpose and concentration that we now associate with him as a matter of course. The band was thrilled at the opportunity to play with Phil and clearly, he loved the band. This was the very first time we worked together. Phil was very quiet, no small talk, no fuss, no bother. He was so withdrawn that I was concerned he might be unhappy with what we were doing. But no, far from it, he insisted.



The GUS Band style utilized more vibrato than Phil was used to, but gradually, each party adjusted to find common ground. Occasionally, this can be heard between the band's wonderful solo cornet, Brian Grant and Phil, but it's part and parcel of this cultural exchange and is what makes it so memorable. Joe Turrin's Escapade, a brilliant tour de force on piccolo trumpet, provided the title for the whole album—Mark Freeh's superb arrangements plus the Leidzen classic Tucker, and Stephen Bulla's exquisite His Eye Is On The Sparrow.

One amusing moment in the process happened when Phil insisted on listening to his father's recording of Tucker between takes. Derek Smith was the famous principal cornet of the

New York Staff Band and one of the most famous Salvation Army cornet players of the post-war era. Phil wanted to make sure that he played a certain passage at least as well as his dad—he knew he'd never hear the end of it otherwise.

A few years later, my name was brought up at the New York Philharmonic as a potential guest conductor. As Deborah Borda, then the orchestra's president (now at the LA Philharmonic) related the story to me, Phil came to see her with a strong recommendation—all unknown to me. My debut with the Philharmonic was in a Young People's Concert in 2000. The next season I made my subscription debut in a program that included Webern, Stravinsky, and the Haydn

trumpet concerto with Philip Smith as soloist.

It's impossible to over-estimate the electrifying effect on Salvation Army music-making when the young Philip Smith won positions first, at the Chicago Symphony, and secondly at the New York Philharmonic—where he was to reign supremely respected as man and musician for 36 years.

Certainly, in 1986 I had no idea that our association, which nearly didn't happen at all, was to grow and develop through over a hundred concerts at the Philharmonic. I was to have the privilege of conducting his final appearance at Lincoln Center's Avery Fisher Hall in 2014 when he was joined



by over 60 of the most famous brass musicians in America for a very emotional farewell.

There is a beautiful postscript to all this. In August 2016, after his retirement from the NY Phil, I finally managed to get Philip to appear with the National Youth Brass Band of Great Britain where I'd been Artistic Director since 2006. He is the most superb teacher and a wonderful conductor. I sat spellbound as he helped these young people reach new levels of excellence and performance. Talking with Philip McCann, former legendary principal cornet of the Black Dyke Mills Band, we agreed that Philip Smith is as great a teacher and conductor as he had been a player.

There are many wonderful musicians of all kinds, inspirational figures who enrich our lives and bring us to a greater understanding of humanity through music. However, there has only ever been one Philip Smith and this recording stands as testament to a man who, in the 1980s, 'in his pomp' as cricketers say, in one of the most pressurized trumpet jobs in the world, took time out to go to rural Northamptonshire to make a CD with a British brass band.



# ESCAPADE

Philip Smith with GUS BAND

Conducted by Bramwell Tovey

01. JERUSALEM\* (2:38) .....Blake/Parry  
02. TUCKER\* (8:51) .....Erik Leidzen  
03. LA VIRGEN DE LA MACARENA\*\*\* (3:07) .....Medez arr. Mark Freeh  
04. WHAT A FRIEND\*\*\* (2:40) .....arr. Mark Freeh  
05. CAPRICE\* (5:00) ..... Joseph Turrin  
06. CLEOPATRA\* (5:28) .....Damare  
07. INTRADA\*\*\* (4:09) .....Honnegger arr. Mark Freeh  
08. ESCAPADE\*\* (4:00) .....Joseph Turin  
09. HIS EYE IS ON THE SPARROW\*\*\*\* (6:08) .....arr. Bulla  
10. FACILITA\* (5:48) .....Hartmann arr. Harry Mortimer

\* Bb Cornet

\*\* Piccolo Trumpet

\*\*\* C Trumpet

\*\*\*\* Flugel

Recorded in Holy Trinity Parish Church, Rothwell, Northamptonshire

Engineered by Tryggvi Tryggvason

Produced by Mark Freeh

David Jones & Alec McLean Executive producers for Heavyweight Records

# Dedicated to Derek Smith

*Mark Freeh*

I'm not just a fan of Phil Smith's, I have known Phil since he was four years old. It's not a surprise that he achieved the plateau of greatness that he has. Look who his father is. I was playing in the New York Staff Band the day Derek Smith walked into his first rehearsal. That particular day we were working on music for an upcoming music councils. I had heard of the 78 rpm recording of "Heavenly Gales" recorded by Derek and knew he was a cornet soloist from England. That was all. The then conductor of the Staff Band, Richard Holz, asked Derek if he would play the solo part to "A Happy Day" to fill in for the soloist (I believe it was Fred Farrar) at the up coming councils. Ivor Rich who was sitting next to me, poked me and said, "Wait til you hear this." By the time we got to the end of the piece there were only about six people playing. The rest were

listening to a stunning performance the likes of which we had never heard in New York City. From that day forward I was influenced musically by the Smith family.

A number of years later, I approached Derek about recording an album of solos, which is something he had never done. He was now semi-retired but, in his words, was willing to "give it go." I engaged my friend Joseph Turrin to play the piano accompaniments and we began rehearsing weekly on the Temple stage. After a few months Derek turned to me and said, "I'm sorry to disappoint you but I'm really retired and not up to the challenge at this point." We had already gotten music especially written for Derek and I was disappointed.

At the time, it just happened that Phil was in his last year at Julliard

and I thought, *who better to take up the reins on this project?* I had been observing Phil for years at Star Lake Musiccamp and during his high school years. He had developed into a first-rate cornet soloist, naturally! His father was his teacher. I asked Phil if he would be interested in recording the album and we set out to record his first album with his Dad's blessings. I called the album "Trumpet & Piano."



Back in New York after a four-year tenure with the Chicago Symphony, Phil was now principal trumpet with the New York Philharmonic. All this time, Phil was loyal to his roots and was becoming a well known cornet soloist throughout the world. It was 1988 and at this time, I had a relationship with the famous GUS Band in England. I asked them if they would record a CD with Phil Smith. I then asked David



Jones and Alex McClean owners of Heavy Weight Records if they would be interested in doing a Phil Smith recording. Of course, they were excited (they were both cornet players).

I asked Phil, and in a short time, we were planning a new CD with the GUS Band. GUS had a new young conductor who called me when visiting New York City. We met for dinner on West 57<sup>th</sup> Street in a small German restaurant and Bramwell Tovey was elated at the prospect of working with Phil. All the pieces were in place and Phil came over to my house with a stack of solos a foot high. We sat on the floor going through possible repertoire.

I again called my friend Joe Turrin and we began rehearsing at the Montclair, N.J. Salvation Army Citadel. I arranged two pieces for the CD, but we were still lacking a piece for piccolo trumpet. I asked Joe if he would arrange something. Joe was not happy about arranging anything, but he showed up at the next and final rehearsal with his composition "Escapade."

Everything was ready. It was now up to Phil to make this happen. With charts under his arm, he boarded the plane to England to record a CD, which became known as Escapade with the GUS Band and Bram Tovey.

# HYMNS: THE UNRELEASED TRACKS

Philip Smith

01. CROWN HIM WITH MANY CROWNS (3:56)

Diademata, arr. Phillip Keveren / 2011 Kevko Music (BMI)

02. FOR THE BEAUTY OF THE EARTH (5:51)

WordsFolliottS.Pierpoint/TuneAdaptedbyConradKocher/ArrangedandOrchestratedbyRobert  
Nugent,Arr.©Copyright2002/RGKHeartbeatMusic(ASCAP)/AdministeredbyGraceMediaGroup,  
8225 Worthington–Galena Rd., Westerville, Ohio 43081

03. GREAT IS THY FAITHFULNESS (4:53)

WordsThomasO.Chisholm/MusicWilliamM.Runyan,arr.Phillip Keveren / 2011 Kevko Music (BMI)

04. HOW FIRM A FOUNDATION (3:55)

“K” IN RIPPON’S SELECTION, EARLY AMERICAN MELODY

ArrangedandOrchestratedbyRobertNugent©Copyright2002/arr.RGKHeartbeatMusic(ASCAP)  
Administered by Grace Media Group, 8225 Worthington–Galena Rd., Westerville, Ohio 43081

05. I NEED THEE EVERY HOUR (3:45)

Words Annie S. Hawks / Music Robert Lowry, arr. Phillip Keveren / 2011 Kevko Music (BMI)

06. JESUS LOVES ME (2:45)

Orchestrated by Robert Nugent

07. JESUS PAID IT ALL (3:57)

Words Elvina M. Hall, Music John T. Grape / Arranged and Orchestrated by Robert Nugent / © Copyright 2002, RGK Heartbeat Music (ASCAP) / Administered by Grace Media Group, 8225 Worthington–Galena Rd., Westerville, Ohio 43081

08. THE LORD'S PRAYER (3:31)

Albert Hay Malotte, arr. Phillip Keveren / 1935 G. Schirmer, Inc.

09. O SACRED HEAD, NOW WOUNDED (4:19)

Text Paul Gerhardt / Music Hans Leo Hassler, arr. and orch. by Phillip Keveren / 2007 Kevko Music (BMI)

10. PRAISE TO THE LORD, THE ALMIGHTY (4:38)

Stralsund Gesangbuch, arr. Phillip Keveren / 2011 Kevko Music (BMI)

11. THIS IS MY FATHERS WORLD/FAIREST LORD JESUS (3:51)

Arranged and Orchestrated by Robert Nugent / This is My Father's World: Words by Maltbie D. Babcock; English Melody / Fairest Lord Jesus: Words from Munster Gesangbuch, 1677; Music from Schlesische Volkslieder, 1842 / Arr. © Copyright 2007 RGK Heartbeat Music (ASCAP) / Administered by Grace Media Group, 8225 Worthington–Galena Rd., Westerville, Ohio 43081

12. WHEN I SURVEY THE WONDROUS CROSS (4:57)

Words Isaac Watts / Tune Gregorian Chant / Arranged and Orchestrated by Robert Nugent / © Copyright 2000, arr. RGK Heartbeat Music (ASCAP) / Administered by Grace Media Group, 8225 Worthington–Galena Rd., Westerville, Ohio 43081

## A Word From Phil Smith

Let me first say a big “thank you” to family, friends and folk who have been part of the years and events that have led to this project! At the risk of possibly leaving names out, and as I contemplate the circumstances of these three recordings, there are some folk of whom I would like to make mention.

Mark Freeh initially conceived of a project for The Salvation Army, to record a cornet and piano LP, featuring my dad as soloist. Dad, who has been my musical example, mentor and encourager, decided to pass the project on to me. At the time, I was a student at The Juilliard School. Mark arranged for the production, recording and editing of the LP. He also convinced composer and arranger friends of his to write compositions for the



recording. Joe Turrin, being one of them, composed a few items, including his now famous “Caprice.” In addition, Joe became the accompanist. While Joe thought he was going to produce an LP with my dad, the end result of “Trumpet and Piano” has been a wonderful duo relationship between Joe and me! Mark has been a friend, motivator, and “man to make something happen” ever since this time.

Years later, Mark Freeh was involved in organizing a recording for me with a British “contesting” brass band. Before I knew it, he had arranged some pieces for the project, and asked Joe Turrin to write a piece, which became the title track, “Escapade.” Joe also arranged his now ever increasingly popular “Caprice” for brass band. Mark’s friend, Bramwell Tovey, a young “up and coming” conductor, was asked

to conduct. At the time, he was music director of the Ridged Containers Band (formerly GUS). I’m not sure any of us knew that this would be the start of an ongoing musical relationship between Bram and me. Once again, dad was a behind-the-scenes inspiration and mentor.

So you have a beginning and a middle of a career being re-released here. But what about a closer?

A few years ago now, in 2012 I believe, I received an email from a recording engineer in Nashville by the name of Dave Bechtel. He was interested in having me come down to do a recording of hymns with orchestral backing. I was thrilled, as I love the old hymns! While a professional musician, I love giving God ALL the praise for the gift He has given me! I think both



Dave and I stepped out in faith to do this project, both of us investing time, talent, and treasure to bring together a recording that honored the Lord. Dave was able to convince two composer friends of his to contribute wonderful arrangements – Phillip Keveren and Robert Nugent. Dave also arranged to have many musicians come into the studio to be part of the project. So many folk gave of themselves for this project—way beyond what I will ever know! All I can say to you all is a big “THANK YOU!”

It was a very different solo project for me, being involved in the studio as part of the orchestra, and then overdubbing my solo lines on top of the orchestral tracks. I had done this many times in NYC as part of various commercial recordings and movie soundtracks, but never as a solo recording project.



As it turned out, this was to be my last solo recording. I did play on an NYP recording or two, and a Michael Davis “Hip–Bone Music” recording (10 Minute Warm–up) after this hymn project. But the Lord has chosen to send me in a new and different direction. Consequently, this recording has never been released until now. I think it is fair to say that both Dave and I had bigger plans for this project, but perhaps this is exactly what the Lord has in mind for it.

I pray that you will enjoy the beginning and middle of my career, but I know the Lord will touch your soul as you listen to these beautiful old hymns. He touches mine every time I listen! It’s a combination of the timeless melodies, the inspired words, the beautiful arrangements of Phillip Keveren and Robert Nugent, the music making of the musicians, and just God’s timing. Thanks, Dave, for your kindness in making this release possible!

One more mention of two special people—wonderful friends of many years, who have been involved in my life as musicians, Salvationists, and Christians—Ron Waiksnoris and Ted Marshall. Thank you both for realizing this trilogy of music.



To every thing  
there is a season,  
and a time to every  
purpose under heaven ...

*Ecclesiastes 3:1*