

# THE KINGDOM TRIUMPHANT

The International Staff Band of The Salvation Army

Bandmaster: Stephen Cobb

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|-----|--|---|-------|
| 1.  | <b>Fanfare and Flourishes</b>                    | © SP&S Ltd.   | 6.04  |
| 2.  | <b>Crossbearers</b>                              | © SP&S Ltd.   | 3.52  |
| 3.  | <b>High Fidelity</b>                             | © SP&S Ltd.   | 5.44  |
|     | <i>Soprano Cornet Soloist: Kevin Ashman</i>      |   |       |
| 4.  | <b>Jesus Answers Prayer</b>                      | © SP&S Ltd.   | 4.48  |
| 5.  | <b>The Essence of Time</b>                       | © Rosehill Music                                      | 13.10 |
| 6.  | <b>The Lamb</b>                                  | © Dorothy Gates                                       | 6.08  |
|     | <i>Trombone Soloist: Andrew Justice</i>          |   |       |
| 7.  | <b>Hallelujah Parade</b>                         | © The Salvation Army,<br>Canada and Bermuda Territory | 4.11  |
| 8.  | <b>The Kingdom Triumphant</b>                    | © SP&S Ltd.   | 9.35  |
| 9.  | <b>Bravura</b> (A Fantasy on British Folk Songs) | © Gramercy Music                                      | 5.36  |
|     | <i>Euphonium Soloist: Derick Kane</i>            |   |       |
| 10. | <b>The Last Amen</b>                             | © Gramercy Music                                      | 8.31  |

Total CD Running Time

67.55

SPS 169

THE KINGDOM  
TRIUMPHANT

THE INTERNATIONAL STAFF BAND

# Stephen Cobb

Stephen Cobb was appointed bandmaster of The International Staff Band in 1994, following a long line of notable Salvationist musicians who have served as Staff Bandmaster in the past. He also holds the distinction of being the first non-officer bandmaster of the Band.

Stephen's association with the ISB goes back many years. His father, Roland, was principal cornet of the Band for 18 years and his uncle, John Cobb, was also a member of the ISB's trombone section for 2 years. As part of a family steeped in a heritage of Salvation Army music making at the highest level, Stephen quickly developed into an exceptional cornetist, becoming the principal cornet of Hendon SA Band at the age of 17. Stephen joined the ISB in 1975, eventually becoming the Band's principal cornet player, a position he held with distinction for 15 years.



He was also the Band's Deputy Bandmaster for three years before being appointed Bandmaster. As a soloist Stephen has travelled the world, touring in Canada, Australia, Sweden and the USA as well as featuring as a soloist on the ISB's numerous trips abroad.

With his keen interest in the wider world of brass banding, Stephen seeks to enhance the ISB's quest for musical excellence while never neglecting its prime purpose and ministry. He is still very much in demand as a soloist, conductor and teacher.

## Personnel

### Bandmaster

Stephen Cobb

### Executive Officer

Lieut-Colonel Peter Wood

### Soprano

Kevin Ashman (Secretary)

### Principal Cornet

Rob Gill

### Solo Cornet

Paul Sharman  
Matthew Cobb  
Alan Losh  
Ian Wilson

### 1st Cornet

Martyn Bryant  
Nicola Redhead

### 2nd Cornet

Nigel Hills  
Darren Bull

### Flugel Horn

Robert Foster

### Solo Horn

Jonathan Miller  
Stephen Hanover

### 1st Horn

David Winch

### 2nd Horn

Gary Terrar

### 1st Baritone

Gary Rose  
Iain Parkhouse

### 2nd Baritone

Howard Bowes

### Euphonium

Derick Kane (Deputy Bandmaster)  
Jonathan Evans

### 1st Trombone

Andrew Justice

### 2nd Trombone

Bradley Turnbull

### Bass Trombone

Gordon Camsey

### Bass Eb

Michael Calland  
Carl Woodman

### Bass Bb

Martin Tiplady (Assistant Secretary)  
Trevor Caffull

### Percussion

Jonathon Whitmore  
Stephen Moulton  
Nicholas Samuel

## The International Staff Band at The Royal Albert Hall



## THE KINGDOM TRIUMPHANT

The Christian Church may be divided in its practice and forms of worship into many denominations, but across the centuries it has been united in its expression of worship through the power of music, and in particular through hymns and songs, with a universal and eternal message. That timeless quality extends both to the words and to the music, from the modality of medieval plainsong to the simplicity and strength of the best of the new wave of worship songs. On this recording, some of the best loved hymns of Christian history form the basis of one of Eric Ball's most inspired Salvationist compositions, *The Kingdom Triumphant*; some of the Army's favourite songs from the past are given a variety of contemporary treatments by

Norman Bearcroft and Kevin Norbury; some of the most powerful and popular worship songs from the 1990's find a fitting place in Peter Graham's selection *The Last Amen* and in the music of one of the new creative talents to emerge from the ranks of the Army, Martin Cordner.

**Fanfare and Flourishes** reveals the vitality of Martin Cordner's musical imagination. He uses Geoff Bullock's wonderfully uplifting song, *The Power of Your Love*, which was written during his musical ministry in the flourishing Hillsong Church, Sydney, but is now sung all over the world. Cordner reflects the song's power and energy in the opening *Fanfare*, which is based on the song's opening motif. The flugel

horn then meditates on the prayerful first verse 'Lord I come to You, Let my heart be changed, renewed'. When the chorus emerges, the music takes wing with toccata-like figures and flourishes embellishing Bullock's memorable lines:

...*And as I wait I'll rise up  
like the eagle  
And I will soar with You,  
Your Spirit leads me on  
In the power of Your love.*

*Fanfare and Flourishes* was originally composed for the Regent Hall Band of the Salvation Army. This extended version was composed for the composer's commissioning as a full-time Salvation Army officer. Captain Cordner is self-taught as a composer, but as a former cornet player in the ISB, he clearly knows the brass band 'from the inside'. His

musical inspirations have been Robert Redhead, former conductor of the band, and the film composer John Williams, both of whom he borrows from technically, in the march **Crossbearers**. Martin Cordner composed this short, lively concert march for the commissioning of the session of SA officers of which he was a part on 24th May 2002. The strength of the music lies in the sweep of the opening theme and the way the two hymns are seamlessly woven into the structure. At its first appearance *Stand up for Jesus* is given a 'Star Wars meets Harry Potter' treatment. In the trio section, one of the most inspiring hymns from the late 20th century, *Lord of the Years* by Bishop Michael Baughen with words by Rev. Timothy Dudley-Smith, combines effortlessly with Martin Cordner's own march theme.



(1725-99) forever associated with the words of Charles Wesley, 'Lo, He comes with clouds descending'. Uniting these diverse musical sources is Eric Ball's powerful motto theme, derived from elements common to all three tunes, and towards the end two references to the Dresden Amen. *The Kingdom Triumphant* is a fitting tribute to the life and work of Eric Ball in his centenary year.

The remaining two works are further examples of the range of Peter Graham's creative skills, first in fashioning **Bravura**, a light-hearted virtuoso solo for euphonium with band, out of a medley of British folk songs – Oranges and Lemons in waltz time, march and latin beat, with The Minstrel Boy, Rule Britannia and Men of Harlech thrown in for good measure.

Assembled in October 2002, **The Last Amen** is Graham's contemporary 'take' on the traditional selection. He includes five popular worship songs of recent vintage. The calm assurance of 'Father we Love You' (Donna Adkins) emerges from an incisive opening. A lively syncopated episode, which introduces a reference to 'Great is the Lord' (Michael and Debra Smith) leads to a reflective version of 'Make me a Channel of Your Peace' (Sebastian Temple). The third fast section uses Mike Anderson's exuberant 'Gloria in Excelsis' and the coda, with clapping, introduces 'The Last Amen' from *Total Praise* (Richard Smallwood).

© Paul Hindmarsh, May 2003.

Kevin Norbury also works as a music editor for the Army in North America. **Hallelujah Parade** is his big-band treatment of two old 'Army' tunes – *O Happy Day* and *Praise God I'm Saved*.

Beginning like a blues sextet, it soon explodes into life, as though it were the Glenn Miller or Duke Ellington bands swinging down the high street, rather than the Army band on parade.

Of all the major works of Eric Ball's productive later years, it is his Tone Poem **The Kingdom Triumphant**, which is perhaps the most often performed by Championship and SA bands the world over. Composed in 1963 for the ISB under Bernard Adams to premiere at the Festival of Gospel Song at the Royal Albert Hall, *The Kingdom Triumphant* is a masterly

example of how to transform the humble Salvation Army selection into a personal means of musical expression and spiritual testimony. 'The work is designed,' Ball writes, 'to remind listeners of the Christian doctrine of the Second Advent of Christ and the end of this age. Although in one complete movement, the work falls into three main parts':

#### *Vision of Judgement*

An epic first movement based on the hymn *The Blast of the Trumpet*

#### *Remembrance of the First Advent*

A haunting meditation on the medieval plainsong hymn *Veni, veni Emmanuel* ('O Come, O Come Emmanuel')

#### *Vision of the Second Advent*

A triumphant treatment of the stirring tune *Helmsley* by T. Olivers

In his long and distinguished 'Army' career, composer and arranger Norman Bearcroft has demonstrated a great skill in breathing new life into the traditional 'Air Varie' form, whose origins go right back to the early 19th Century, and the music of Weber and Paganini in particular. There are virtuoso fireworks a-plenty for the soprano cornet in the aptly titled solo **High Fidelity**, published in 1990. It is based on the lilting melody *The Old, Old Story is True*. There are four variations, of which the third is a rather touching, almost Russian sounding lament.

The name Alastair McHarg may be familiar to Scots of a certain generation. He was a tenor singer who in his early days rivaled Kenneth Mackellar in the popularity

stakes. McHarg eventually emigrated to Australia, but he was brought up in the Ayr Corps of the Salvation Army. For many Salvationists, he is best remembered for the simple, rather sentimental melody that accompanies the late Ivy Mawby's words **Jesus Answers Prayer**. Kenneth Downie, who remembers McHarg from his young days in Scotland, made this meditative setting in 2001. His harmonic and textural elaborations add poignancy to the simple faith expressed in the words of the chorus:

*When I talk with Jesus  
Bring to Him my care  
With His own sweet comfort  
Jesus answers prayer.*

Peter Graham's **The Essence of Time** is the only work on this recording not to include a Christian

hymn or song. However, its form and character is determined by a biblical source. Commissioned as the test piece for the 1990 European Brass Band Championships, *The Essence of Time* is inspired by verses from the Old Testament book of Ecclesiastes, in which the writer reflects on the span of human life, 'To everything there is a season...'. In a series of technically challenging symphonic variations Peter Graham offers a colourful and varied kaleidoscope of eight of these attributes.

*A time to be born...* The work's principal theme is presented – a vigorous melody in naked octaves, but rich in musical motifs and ripe for future growth and elaboration. The theme rapidly takes on a life of its own, evolving into a determined but brief march.

*A time to dance...* A jaunty

variant, beginning with basses and euphoniums, full of youthful exuberance and rhythmic bite.

*A time to love...* Solo horn and euphonium begin an emotional love duet, in which the whole band becomes involved. But this is a fleeting moment as love is swept aside.

*A time to hate...* A single low bass transforms the theme. The first main climax in the work is fierce and complex, with Graham's favourite Latin rhythms taking on a sleazy and aggressive cast.

*A time to die...* Just five bars effect both a musical transition and a death motif.

*A time to mourn...* Solo cornet, answered by a solo euphonium introduce one of Graham's most

poignant melodies. Wistful arabesques at the heart of this episode recall similar gestures in Dean Goffin's *My Strength, my Tower*.

*A time for war...* Another brass composer Graham admires is brought to mind in the second half of the work – the example of Eric Ball and his *Journey into Freedom*. Where Ball follows his 'love' theme with a light-textured scherzo, Graham's equally fleet-footed scherzo is preceded by a martial fugato.

*A time for peace...* The denouement is reached. The 'mournful' tune is transformed into a stirring plea for peace. Here too, the example of Eric Ball springs to mind. Peter Graham's beautifully proportioned melody shares much of the same interval shapes as the opening of Ball's tone poem

*Resurgam* and the 'love' theme from *Journey into Freedom*.

Equally memorable, especially for thousands of young Salvationists from the 1960's onwards is Michael Kenyon's miniature masterpiece **The Lamb**. Published for use by the Army's young choirs, or 'Singing Companies', this simple melody, with its repeated rhythmic and melodic patterns is a most appealing setting of William Blake's song of innocence. Dorothy Gates is a trombonist and composer from Northern Ireland, who has been working as an editor and arranger for the Salvation Army's music bureau in New York for the past few years. She is a member of the New York Staff Band and her thoughtful, skilfully scored realization of *The Lamb* for trombone and band retains much of the innocence of the original.