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|--|-----------------------------|-------|
| 1. Flourish @SP&S                                    | Paul Sharman                | 4.50  |
| 2. Oasis @Kantaramusik                               | Kenneth Downie              | 4.29  |
| 3. Songs in the Heart @SP&S                          | Erik Leidzén                | 9.04  |
| 4. The Sunshine of Your Smile @Francis, Day & Hunter | Lilian Ray                  | 3.21  |
| 5. Share My Yoke @SP&S                               | Joy Webb arr. Bosanko       | 4.08  |
| 6. The Maestro @Molenaar Edition                     | Andrew Pearce               | 15.45 |
| 7. Interlude @Andrew Pearce                          | Andrew Pearce               | 4.47  |
| 8. Variations on Wondrous Day M/s                    | Paul Sharman                | 5.05  |
| 9. I Surrender All @SP&S                             | David Chaulk arr. Mackereth | 4.21  |
| 10. The Seal Lullaby                                 | Eric Whitacre arr. Sharman  | 4.25  |
| <i>@Chester Music Limited/Shadow Water Music Inc</i> |                             |       |
| 11. Tico-Tico @Brass Wind Publications               | Zequinha Abreu arr. Iveson  | 4.10  |

Total CD Playing Time 65.15

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Recorded by World of Sound at St Jude-on-the-Hill, Hampstead Garden Suburb

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SPS 305 CD

# Songs from the Heart



## Philip Cobb

accompanied by  
The International Staff Band  
of The Salvation Army



## PROGRAMME NOTES

I wonder what drew you to this album? Was it to hear one of the finest trumpet players of his generation or maybe because you are a collector of brass recordings? Perhaps you have Salvationist links and follow The International Staff Band, have been attracted by a particular piece or the diversity of the repertoire. Certainly, you will be well satisfied listening to this disc. Some of the music is completely new, some has been written especially for Philip Cobb and some are well-known favourites. Despite the diversity, each piece has an association or special meaning for him. Combine that with Phil's essentially lyrical performances and you have *Songs from the Heart*.

**Flourish** Paul Sharman

Salvationist composers often investigate ways to convert popular forms for their own use. *Flourish* was

The ISB makes frequent visits abroad, including Japan, New Zealand, Australia, Canada and the USA in its long list of countries visited. In addition to performing live, the band makes regular recordings on the SP&S label.

Currently, about one third of the band are employed by The Salvation Army while the rest work in a wide and varied range of professions. All are active members of their local Salvation Army corps, many holding leadership positions. They give their time and talents to service with The International Staff Band because they, like their early day counterparts, believe that God uses the band's ministry as a means of spreading the message of the Christian Gospel.



## The International Staff Band

The Salvation Army's early history makes mention of several 'staff bands' dating back as far as 1880, but it was on 7 October 1891 that the 'International Headquarters Staff Band' was officially brought into being. The present-day ISB acknowledges this date as the beginning of its existence.

Staff Captain Fred Fry was appointed Bandmaster and, under his direction, daily rehearsals commenced in the basement of the old headquarters building at 101 Queen Victoria Street. In those days all the members of the band were either officers or employees of The Salvation Army and attendance at band rehearsals and engagements took precedence over work! The motivation for their work was underpinned by a firm belief that their efforts were blessed by God and that they would be used to bring listeners into a knowledge of God's love.

From those beginnings, the present-day ISB has evolved. Throughout its history the band has maintained the highest musical and spiritual standards and has been proud to be associated with many notable Salvation Army musicians, with Eric Ball, Bernard Adams, Ray Bowes and Robert Redhead among its former Bandmasters. Currently led by Dr Stephen Cobb, the band still works to achieve the highest standards in its music-making and communication of the Christian message.

The band meets every Wednesday evening for rehearsal and travels the length and breadth of the country, visiting Salvation Army centres to present concerts and lead worship. It is regularly featured at major Salvation Army events and has also taken part in several significant concerts in the wider world of non-Salvation Army brass banding, building and strengthening healthy links between these two strands of the brass band movement.

especially written for Phil to display his flamboyancy and phenomenal technique. It is a thinly disguised, sanctified pastiche of a well-known trumpet favourite. The conversion is made with the aid of *Hand me down my silver trumpet*, *Gabriel* and *When the trumpet of the Lord shall sound*.

### Oasis *Kenneth Downie*

One feels the kind of oasis the composer has in mind, is any location geographical or of the heart where there is respite, refuge or peace. This lovely miniature gives Phil ample space to express the eloquence of his phrasing and tone. Kenneth Downie, a composer of international repute and born in Scotland, has for many years lived and worked in Winchester, which by chance happens to be where Phil made his solo debut at the age of six and following which he was joined by his father Steve and brother Matt in a performance of the classic cornet trio *The Veterans*.

### Songs in the Heart *Erik Leidzén*

London Symphony Orchestra commitments permitting, Philip can still be found taking his place in Hendon Salvation Army Band. Not only did he grow up with its sound in his ears but it flows through his blood: his great grandfather, grandfather and father having led this historic band. As a tribute to this unrivalled legacy, perhaps the finest cornet solo in the Salvationist repertoire has been included. Erik Leidzén wrote *Songs in the Heart* for Derek Smith, a former Hendon bandsman, to play on the New York Staff Band's tour of the UK in 1960. Taking a song by Richard Rance, he raised the traditional theme and variation solo to new heights, giving it more of a rhapsodic feel, virtuosic but without being showy. In his penetrating study of Leidzén, Dr Ronald Holz observes how "one section and the conclusion of another are carefully interwoven... the result is so much more satisfying from the expressive and musical point of view".

**The Sunshine of Your Smile** *Lillian Ray*

Like his hero Maurice Murphy, Rod Franks had been a member of Black Dyke Mills Band, later becoming principal trumpet of the LSO alongside his friend and former teacher. He now continues in that role alongside Philip Cobb. But Rod has had more than his fair share of medical challenges. It was after very hazardous, potentially career-ending brain surgery, that Rod released a CD called *Saving Face* in aid of Guy's Hospital, where he was treated and the LSO benevolent fund. Rod featured on that recording the lovely **The Sunshine of Your Smile** - a song originally recorded many years ago by John McCormac, Frank Sinatra and more recently by Mike Berry. It is included on this CD as a tribute to Rod Franks who, has only not continually fought back against the odds but continues to be one of the finest trumpeters around.

**Share My Yoke** *Joy Webb arr. Ivor Bosanko*

The arrangement of this lovely melody has been associated with both James Watson and Rod Franks and has become well-known in secular and Salvationist banding circles. It stands as a prime example of what used to be called a 'tone solo'. The title may strike one as strange without understanding the associated words and their biblical origin. Joy Webb came to prominence in the '60s as leader of the Joystings - a group formed by The Salvation Army to reach younger people with 'beat music'. Joy turned out to have the rare ability to write appealing melodies and telling lyrics with an extraordinary empathy for the human condition. There is nothing smugly self-righteous about these words: *'When I'm tired and nothing's going right for me; When things I've counted on just do not come my way'*. Their 20th century earthiness is compared with a 1st century image of oxen, paired with a shaped wooden collar (yoke) so they can be led together. But Jesus offers relief from crushing burdens: *'Come to me all those who are tired and are heavy laden and I will give you rest.*

As a student at the Guildhall School of Music and Drama in London, Philip studied with Paul Beniston (Principal Trumpet of the London Philharmonic Orchestra) and world-renowned trumpet soloist Alison Balsom. In 2006 he took part in the prestigious Maurice André International Trumpet Competition and was awarded one of the major prizes in the competition as the Most Promising Performer. While studying, Philip played in The Salvation Army's International Staff Band and also released his debut solo CD, *Life Abundant*, in 2007, accompanied by Cory Band and organist Ben Horden. The following year he was awarded the Candide Award at the London Symphony Orchestra's Brass Academy and also played with the European Youth Orchestra as principal trumpet.

By the time he had completed his Bachelor of Music degree at the Guildhall School of Music and Drama, Philip had already secured his current post in the London Symphony Orchestra.

Despite his heavy schedule with the orchestra, Philip continues to maintain his solo career and a continued interest in brass bands. He is also actively involved with the recently formed Superbrass, Eminence Brass and Barbican Brass ensembles. One of his other passions is film music and he enjoys the opportunity of pursuing this area of music-making with the LSO and also as a freelance trumpet player. Recent soundtracks on which Philip can be heard include: *Harry Potter, Twilight, New Moon, The Pirates, Shrek, A better life* and *Rise of the Guardians*. He was also featured in the opening and closing ceremonies of the 2012 London Olympic and Paralympic Games.



PHILIP COBB

Philip Cobb was appointed to the post of joint-principal trumpet with the London Symphony Orchestra in July 2009 whilst still only 21 years of age.

Philip is a fourth generation Salvationist and comes from a family that is intrinsically linked with Salvation Army music making at its highest level. From a young age, Philip regularly featured as a cornet soloist, appearing alongside his brother Matthew and father Stephen, accompanied by his mother Elaine. However, in the ensuing years he found himself making more regular appearances as a soloist in his own right.

In 2000 he gained a place in the National Youth Brass Band of Great Britain, where he became principal cornet on a number of courses and won the prestigious Harry Mortimer award on four occasions.

*Take my yoke upon you and I will give you rest. For my yoke is easy and my burden is light.'*  
(Matthew 11.29-30). Or as Joy Webb puts in:

*Share my yoke and find that I am joined with you.  
Your slightest movement I shall feel and be there too!  
Share my yoke and come the way that I must go!  
In our "togetherness" my peace you'll know;  
The world beholding us will see it so!*

**The Maestro & Interlude** Andrew Pearce

As principal trumpet of the London Symphony Orchestra in succession to Maurice Murphy, Philip continues an outstanding heritage. Maurice was extremely proud of his successor and with his playing days far from over, was sadly taken from us. Many will, even unknowingly, be familiar with his playing on many films scores, especially those by John Williams, in particular the entire *Star Wars* series. **The Maestro** is a fitting tribute to Maurice by the exciting young film composer Andrew Pearce. Quite by chance he and Philip met, finding they had much in common. Andrew had learned the trumpet while at school in North London and had, for a time, conducted a brass band. Since scoring his first film *30 Miles* he has had a continuing association with the French TV TF1 network and in 2006 scored the music for the Hollywood film *Dark Corners*. He was of course delighted to write a concertino for Philip and approached the task with all of his professional skills, absorbing the very essence of Maurice's career, Phil's virtuosity and the sound of the ISB, listening to them on disc and in rehearsal. What emerged is an attractive and substantial *tour de force* in one movement, not only fully using Phil's outstanding abilities but making considerable demands on the band. Painting a picture of Maurice's life as a trumpet player, some may

hear his name in a recurrent motif, (Salvationists may associate it with other words!) There is a darker moment that suggests the loss of this unique talent followed by a brilliant coda illustrating the legacy of Maurice's inspirational abilities. Enamoured with their outstanding collaboration, as a bonus, Andrew has provided the charming but brief *Interlude*.

#### **Variations on Wondrous Day** *Paul Sharman*

Philip is proud to have been a member of The International Staff Band during his time at the Guildhall School of Music. Paul Sharman, a colleague in the solo cornet section and himself a fine cornetist, was not only Phil's rooming mate on band trips but is also a versatile composer and arranger. He has provided no less than three solos, two having been made especially for this recording. *Variations on Wondrous Day* is a light-hearted tribute to Philip's grandfather Roland, for whom Erik Leidzén wrote the cornet solo *Wondrous Day* and which Philip recorded on his first CD. After a stern introduction, Paul has crafted some light-hearted variations on Sidney Cox's old revivalist hymn (via Erik Leidzén) to suit the soloist's versatility. Beginning on trumpet with a tongue-in-cheek jazz waltz, moving through a late-night jazz club on flugel horn and rounded off in brilliant style on piccolo trumpet.

#### **I Surrender All** *David Chaulk arr. Andrew Mackereth*

Surrender is usually associated with the defeated, the vanquished and imprisoned. Yet the words of an old song, *All to Jesus I Surrender*, speak of freedom, love and trust: a surrender of total free will, joyfully and gladly made. When David Chaulk gave these timeless words a new melody he brought them to a new generation which took the song to its heart. Originally written for flugel horn and band, (here played on cornet) Andrew Mackereth has wedded old and new melodies in this sympathetic arrangement.

#### **The Seal Lullaby** *Eric Whitacre arr. Paul Sharman*

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Having been involved with the LSO in recording some music of Eric Whitacre, Phil was interested to hear his *The Seal Lullaby* and asked Paul Sharman to make an arrangement of this beautiful melody for his album. Listening to Phil's luscious flugel horn tone, one can see why he was so attracted.

#### **Tico-Tico** *Zequinha Abreu arr. John Iveson*

Hardly had the loss of Maurice Murphy truly sunk in, than the news broke of the premature passing of another giant of the trumpet world. Professor James Watson had been champion cornet and soloist of Desford Colliery Band at a very young age. He subsequently became principal trumpet of the Royal Philharmonic and the Royal Opera House as well as achieving spectacular championship successes conducting Desford Colliery and Black Dyke Mills bands. John Iveson, a trombonist and fellow member of The Philip Jones Brass ensemble, made this arrangement of *Tico-Tico* for him. Written nearly a century ago by Brazilian Zequinha Abreu, it was popularised by Carmen Miranda in the 1947 film *Copacabana*. Philip's recording is a fitting and sincere tribute to a sadly missed giant of the brass world.

We hope you will be entertained, thrilled and moved by the music on this disc. To quote the words associated with the theme of Leidzén's great solo: "Melodies are sweet, but songs in the heart are the sweetest".

*Dudley Bright*