

CD 1	1. The Southern Cross	Brian Bowen	4.57
	2. Guardian of our Way	James Curnow	4.02
	3. The Warrior Psalm	Ray Steadman-Allen	8.50
	4. Marche Militaire Française	Camille Saint-Saëns arr. Kenyon	4.26
	5. The Good Old Way	Bruce Broughton	4.16
	6. Wonderful Healer	Dean Goffin	5.20
	7. Faith is the Victory	James Curnow	4.15
	8. Just like John	Norman Bearcroft	3.44
	9. New Frontier	William Himes	6.11
	10. The Witness	William Himes	3.07
	11-13. The Lord is King!	Ray Steadman-Allen	
	<i>i. My Joys</i>		3.29
	<i>ii. My Toil</i>		5.58
	<i>iii. My Craftsman's Skill</i>		4.09
	14. Lieut-Colonel (Dr.) Ray Steadman-Allen OF & Dr. Stephen Cobb in conversation		9.35
Total CD Playing Time 72.59			

CD 2	1. The Joybringer	Kenneth Downie	3.39
	<i>from Odyssey, 1998</i>		
	2. Shout Salvation!	Robert Redhead	8.47
	<i>from Festival Salute, 1975</i>		
	3. Life's Pageant	Terry Camsey	7.26
	<i>from Sounds Triumphant, 1972</i>		
	4. Song of the Eternal	Leslie Condon	13.00
	<i>from Daystar, 2008</i>		
	5. Victory for Me!	Wilfred Heaton	4.28
	<i>from ISB at Abbey Road, 1982</i>		
	6. Toccata 'Oh, the Blessèd Lord'	Wilfred Heaton	6.23
	<i>from Trumpet Call, 1995</i>		
	7. The New-born Babe	Bruce Broughton	3.20
	<i>from Christmas Tidings, 2006</i>		
	8. How Charming is thy Name	Robert Redhead	5.36
	<i>from A Fanfare of Praise, 1994</i>		
	9. Laudate Dominum	Edward Gregson	11.12
	<i>from Origins, 2005</i>		
Total CD Playing Time 64.16			

SPS 320 CD

All tracks ©SP&S

SOLO CORNET B♭
I. My Joys

THE LORD IS KING! RAY STEADMAN-ALLEN

THE INTERNATIONAL STAFF BAND
OF THE SALVATION ARMY

Staff Bandmaster Dr. Stephen Cobb

ff

12 *B* *scherezando*

23 *Con moto* ♩ = 132

31

38 *f*

45 *C* *Più mosso* ♩ = 144

HERITAGE SERIES VOL. 5
Music from the 1970s

50

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. There were also one or two weeknight rehearsals, which were occasionally followed by outdoor marching practice on 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! Fred Fry was a patient teacher and worked hard with the limited talent at his disposal. However, 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 ISB's first non-officer Bandmaster, the band still works to achieve the very highest standards in its music-making and in its 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.

The ISB makes frequent visits abroad, including Japan, New Zealand, Australia, Canada and the USA in its long list of countries visited. In

In addition to the recent ISB120 celebrations, The International Staff Band continues to be involved in major brass banding events, including Brass in Concert, gala concerts following the National Brass Band Championships of Great Britain and other concert and recording projects with high profile groups which have been both rewarding and stimulating. Stephen and The International Staff Band have made many recordings which have received notable acclaim, including the

double-CD *Origins and St Magnus - The Music of Kenneth Downie*.

Stephen Cobb's initial reputation was secured as a cornet soloist, both at Hendon and within The International Staff Band, having come from a family of talented bandmasters and soloists. He and his wife, Elaine, are members of the corps at Hendon along with their youngest son Philip, who is himself a renowned cornet and trumpet player.



STAFF BANDMASTER DR. STEPHEN COBB



Dr. Stephen Cobb, Territorial Music Director for the United Kingdom Territory, oversees all aspects of The Salvation Army's music and arts ministries. In addition to that major responsibility he has, since 1994, directed the premier brass band of the denomination, The International Staff Band. In both positions he has ably followed some of The Salvation Army's most famous music leaders and conductors.

Stephen has led The International Staff Band through an exciting period of innovation that has seen the band's profile in the wider brass band movement significantly raised. His innovative

leadership in SA music has brought about a renewed vigour to that great musical tradition, marked symbolically by the establishment of the Territorial Youth Band (directed by Dr. Cobb), a group made up of the finest young players in the Territory, and its sister group, the Territorial Youth Choir. In 2010 Dr. Cobb received the Iles Medal of the Worshipful Company of Musicians for his contributions to brass bands and their music.

A music educator by profession and training (his initial degrees the BA (Hons), Cert-Ed and MA), in July 2006 Dr. Cobb completed the degree of Doctor of Musical Arts, in instrumental conducting, at Salford University.

As Bandmaster of The International Staff Band, and formerly Bandmaster of Hendon Salvation Army Band (29 years service), Stephen achieved the highest standards of musicianship and musical ministry, providing outstanding models for the worldwide Salvation Army musical fellowship. Recordings, concerts and international tours with both ensembles received the highest critical praise and affirmation. He has recently taken up the baton again as conductor of Hendon Band.

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.



www.theisb.com

PROGRAMME NOTES

Ray Steadman-Allen writes:

The Heritage series has already presented representative collections of significant Salvation Army music spanning the decades of the 30s to the 60s. The adjective 'significant' is a cautious choice in that it is here used to describe dimension in purely musical terms. Most of the works are fairly large-scale and of a concert programme nature. They make their contribution alongside many others of equal quality. As far as the SA's spiritual outreach and mission is concerned there is, of course, a huge corpus of functional music (such as marches) and music specifically geared to acts of worship: from praise, to reflection and prayer. As has been commented before such abundance never offers an easy choice and, perhaps notably in this collection, new composer names appear which have subsequently achieved international reputation.

The 50s and 60s evidenced new trends, and whilst in the preceding 90 years of SA instrumental publication contributions were continually received from all parts of the world, the 70s saw a surge of new scores from the USA. As the responsible editor throughout this particular period I well recall the encouraging sense of optimism in that, whilst some established 'regular' contributors were fading from the scene, material was coming through from new composers whose work gave immense promise. The added

satisfaction is that much of that promise has been wonderfully fulfilled.

Commissioned in 1970 for the Box Hill (Australia) Jubilee, *The Southern Cross* is a festival march of solid brilliance, activity and verve. It features a song *March on!* by the Norwegian Salvation Army officer Colonel Klaus Ostby who, as a young 19th century military bandsman, came under influence of Edvard Grieg. At the time of writing the march Brian Bowen was a valued member of the SA's Music Editorial department; he now lives in Florida.

In a traditional SA selection it is usual to choose songs having a similar basic idea with a certain amount of original music to weld them together. By this means it is sometimes possible to intensify or support the general thrust of the central concept. James Curnow's selection *Guardian of our Way* has an overall presentation of the heart-peace and soul security which is evident in, for instance, the 23rd Psalm with its imagery of security under the shepherd's care. The songs are *Saviour, like a shepherd lead us*, *The Lord's my Shepherd, He leadeth me* and *Where he leads me*. The mood is tranquil. Curnow's first submissions roughly coincided with those of William Himes; they both hail from a similar part of the world, but Curnow, with a massive creative reputation, has been based in Atlanta for many years.

BAND PERSONNEL

Staff Bandmaster
Dr. Stephen Cobb

Executive Officer
Major Noel Wright

Soprano Cornet
Gary Fountain

Principal Cornet
Carl Nielsen

Solo Cornet
Paul Sharman
Gavin Lamplough
Nicola Redhead

1st Cornet
Martyn Bryant
Kevin Coates
Band Manager

2nd Cornet
Nigel Hills
Darren Bull

Flugel Horn
Richard Woodrow

Solo Horn
David Winch
Andrew Dickinson

1st Horn
Stephen Hanover

2nd Horn
Gary Terrar

1st Baritone
Iain Parkhouse
Darren Willis

2nd Baritone
Anthony Smith



1st Trombone
Andrew Justice
Simon Scott

2nd Trombone
Stuart Hall

Bass Trombone
David Lockwood

Euphonium
Derick Kane
Deputy Bandmaster
Jonathan Evans

E♭ Bass
Michael Calland
Carl Woodman

B♭ Bass
Martin Tiplady
Trevor Caffull

Percussion
Robert Hayward
Ashley Durrant
Christopher House

the potential of the unlikely, in this case a gospel tune rejoicing in the title of *My Beautiful Home* to which fresh words were set and of which the work's title is the first line of the refrain. The musical progress has a basis of continuous rhythm, perhaps bringing to mind the drive of Ravel's *Bolero*. But it is totally original in concept, beginning delicately, reaching a full-blooded climax near the end and then dissolving via a brief cornet comment and a closing nod from snare drum and basses. Analysis is pointless, just let it take you along its delightfully unpredictable way.

Toccata 'Oh, the Blessed Lord' - In common with another work by Heaton, *Celestial Prospect*, the publication of this striking work was delayed for some time on the grounds of its technical difficulty. It is not always recognised that The Salvation Army's publishing programmes are governed by appropriateness to its mission and the market considerations which face publishing houses generally. In the event **Toccata** has proved to be popular among the musically informed. (Toccata 'to touch' has its origins in organ music where the player could demonstrate brilliant technical accomplishment.) A creative *tour de force*, its title (**Oh, the Blessed Lord**) derives from an old song which appears near the end. A few of the tightly-integrated musical ideas evidence links with fragments of the song tune. The music begins with a biting little phrase which (or its offshoots) is never far away. From time to time there are fireworks aplenty. The more active passages are calmed by

contrasting passages of tranquillity and beauty, and the whole piece is brought to a blazing conclusion. Classically crafted the Prelude - **The New-born Babe** is based on a chorale from Bach's Cantata No 122.

Quite frequently SA composers of instrumental works include one or more arrangements of their own vocal material. Robert Redhead's meditative work **How Charming is thy Name** follows this practice, and is based on his setting of the old text *O my Jesus, how charming is thy name*.

As a theme for variations Sir Hubert Parry's magnificent tune **Laudate Dominum** is well shaped. Edward Gregson develops movements from the phrases in a highly imaginative and individual way. Following its publication this work has been widely used and continues to be a popular programme inclusion.

Appreciation is due to the many composers and poets who freely donate their work for the benefit of the purposes and mission of The Salvation Army. Also, appreciation should be offered to The International Staff Band with its conductor Dr. Stephen Cobb, which celebrated its 120th anniversary in 2011. Beyond its more public presence and distinguished worldwide reputation the band also plays to a responsible board all band music intended for publication by the SA in the United Kingdom; one of its foundation functions being to publicise forthcoming publications - a considerable feat of music-making and interpretation.

My writing of *The Warrior Psalm* was, in part, inspired by Eric Ball's *The Triumph of Peace* with which this work has some conceptual affinity; that of spiritual warfare. Like Eric Ball's piece it is a one-movement piece in sonata form. A phrase from the text of the featured hymn tune *Armageddon* gave the title. Fittingly the first 'subject' has a militant nature whilst the second (first heard as a cornet solo) is fluid and lyrical. The tune *Armageddon* expands the overall design as a 3rd subject.

Marche Militaire Française is part of a *Suite Algérienne* by the French composer Saint-Saëns. It has been arranged by Michael Kenyon who, in an all-too-brief life, made a valuable contribution to SA music as an editor, composer and teacher. In earlier decades classical transcriptions gave brass bandmen an acquaintance with orchestral classics. These days original works are easily accessible, but even so the occasional classical arrangement still appears in a contest situation. The present march is a compact piece of music which reproduces satisfyingly in brass band terms.

Bruce Broughton is another North American composer whose early work evidenced a formidable and accomplished technique with an already mature personal style. His creative expression for many years was largely in Hollywood film music; among his successes was incidental music for the television series *Dallas*. His highly inventive festival arrangement **The**

Good Old Way presents the tune in a variety of well-wrought and contrapuntal treatments, the whole work being tightly integrated by much episodic development of the figure heard at the outset and its interaction with the theme tune.

New Zealander Dean Goffin served briefly in the SA Bands' Department of the UK and later fulfilled a departmental headship that was widely influential. The first music received from him in London had been written whilst he was on military service during the Second World War. When appointed to Britain he brought other large scale works and continued to produce first-rate compositions including devotional pieces of which **Wonderful Healer** is representative. Inspired by the theme of Christ's healing ministry he has selected two songs: the tune *Angelus* with its hymn words *Thy touch has still its ancient power* and *Wonderful Healer, touch me again*. There are references to a third song *The Great Physician*. In his own notes the composer has commented 'The spirit of joy can surely co-exist with a solemn awe in the presence of the Wonderful Healer'.

Characterized by syncopated rhythms and as a vehicle for dazzling displays of technical skill, **Faith is the Victory** has proved a highly popular march on Staff Band programmes in the past. Cast in a traditional mould it features the gospel chorus which provides the title. The trio is particularly impressive for its attractive, broad melody and stately manner. Listen for the added cornet and

trombone decoration on the repeat. Marked 'grandioso' the final trio version strides forward in all its majesty.

Whilst Norman Bearcroft has a considerable number of serious works to his credit, he sometimes introduces an element of humour. In *Just like John* he passes the tune of his theme song – a spiritual – around the band in the manner of an old-time 'How d'you do?' meeting. This was a part of a 'praise' meeting in which the person giving a personal testimony ended by saying 'How d'you do...?' (calling a name), whereupon the person named was expected to rise and carry on the procedure. As both my wife and I passed through these fires long ago we surmise that it was once general practice, hopefully not to be revived!

For many years William Himes has been the highly respected and creatively influential Music Secretary of The Salvation Army's American Central Territory with a headquarters in Chicago. *New Frontier* was originally written for the dedication of a new corps building in Dearborn Heights, Michigan in the 1970s. At the outset the simple presentation of *O God our help in ages past (St Ann)* suggests a backward look and then the tune is repeated with a contrasting dissonant harmonisation. Himes' emerging individualism is seen in the succeeding episode with striking rhythmic figures and fortissimo chords. An old gospel song then appears: *So we'll roll the old chariot along*. This demonstrates one way in which contemporary composers can help to keep ancient

songs alive! A symphonic development passage leads to another old 'Army' song *We'll never let the old flag fall*. In conclusion there is a similar salute to the past as in the opening, *O God our help in ages past*.

The Witness, a vibrant festival march, was William Himes' first full length composition received in London. It created intense interest in the editorial office and has proved to be the first of many outstanding works. The present writer's first encounter with the composer was at a Chicago music camp and he was intrigued by the personality of the young musician who had just returned from an evangelistic rock group tour and was still wearing a bowler hat! The march features a gospel song *Christ for me*.

The Lord is King is a three-movement suite based on the Welsh tune *Llangollen* with which is associated the hymn beginning *The Lord is King I own his power*. In the text runs the lines *My joys, my toil, my craftsman's skill, All have their place, and serve his will*. These three elements give the movements their titles and significance. *I. My Joys* presents the tune in a generally fanfare-like praise character. *II. My Toil* goes deeper and more reflectively. Bitter chromatic chords over a steady pulse introduce an original lyrical theme which occupies a good deal of the movement. The 'steady pulse' was suggested by thoughts of Christ's carpenter trade and the crucifying nails. This Passiontide reference is supported by the use

of an old refrain which runs *He died of a broken heart for me. III. My Craftsman's Skill* obviously points the way to a degree of technical device. The opening rhythmic figure acknowledges the memory of a composer colleague and friend Leslie Condon who would often strike his desk thus when reaching a conclusion or moving into action. Following a full version of the theme tune a reference to *He died of a broken heart* leads on to a lively conclusion. The apparent tragedy of Good Friday is transformed by the Easter resurrection.

CD 2 is a selection of previous recordings presenting a cross section of SA music released in the 70s.

The Joybringer, Kenneth Downie's first published band item, is a sprightly festival march and contains the music of his own setting of a well-known children's song *A Sunbeam*. There is one further song inclusion, *Oh, wash me now* (referring to a spiritual 'soul-washing'). An excellent tune in its own right it is included in the 1928 Band Tune Book.

Shout Salvation! is a cheerful suite which has its origins in a request from a North American divisional youth band planning a tour. On that occasion there was also a suggestion that the included songs be those used at the Camp Ladore 1974 Labour Day evangelical meetings (at which the composer was present). The result is a piece

of happy immediacy, with an attractive lyrical and rhythmic basis. The songs are: *Gird on the Armour* (Hallelujah!), *Amazing Grace* (The experience found) and *Stand up and shout if you love my Jesus* (The experience shared).

The late Terry Camsey was an ISB cornet soloist when he wrote the solo *Life's Pageant* for his own use. It is an attractively lively piece which features, in lyrical mode, the melody of his setting of words by Peter Cooke, published in a vocal solo album with the same title.

Song of the Eternal is a Tone Poem inspired by 'the concept of God and his dimension of eternity'. The Deity being a God of revelation has also made himself known in the human arena and the composer has cast his work into six divisions, which have generated his musical ideas: (1) In the beginning; (2) Worship of the one true God, using *Lobe den Herren*; (3) The Word made flesh; (4) Lament: 'His own received him not'; (5) The Atonement 'From that sacred hill'; (6) The urgency of preaching the Word and final paean of praise.

To describe *Victory for Me!* as 'intriguing' and leave it at that would be seriously to underplay its effect. By no means easy to play, the work has not, in my recollection, appeared too often on band programmes – but that of course has been the regrettable fate of other quality items. Heaton is a genius of a composer with a sharp eye for