

FAVOURITE HYMN TUNES of The Salvation Army Vol. I

SPS 335 CD

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|---------------------------------|---------------------------------|----------------------------|----------------------------|
| 1. St Francis | Geistliche Kirchengesang | 17. Heaven came down | John W. Peterson |
| 2. Randolph | Ralph Vaughan Williams | 18. Out of my darkness | John Larsson |
| 3. Bowes | Ray Bowes | 19. Peace | Eric Ball |
| 4. Armadale | Lily H. Skinner | 20. Harton Lea | George Marshall |
| 5. Crown him with many crowns | George Job Elvey arr. Phillips | 21. Cardiff | J. F. Herring |
| 6. Flow gently sweet Afton | James Spilman arr. Bearcroft | 22. The well is deep | Harry Woods arr. Bearcroft |
| 7. As the deer | Martin J. Nystrom arr. Wright | 23. My humble cry | Ernest Rance |
| 8. Chalvey | Leighton George Hayne | 24. Spohr | Louis Spohr |
| 9. In the Strength of the Lord | Ivor Bosanko | 25. In Christ alone | Keith Getty arr. Jones |
| 10. Ascalon | Traditional arr. Steadman-Allen | 26. Marshall | George Marshall |
| 11. Fewster | Ernest Fewster | 27. Hereford | Samuel S. Wesley |
| 12. None of Self | James Mountain | 28. Worcester | Richard Rance |
| 13. They'll sing a welcome home | Robert Lowry | 29. King of kings, Majesty | Jarrod Cooper arr. Jones |
| 14. Repton | Hubert H. Parry | 30. South Shields | George Marshall |
| 15. Hammond | William Hammond | 31. Richmond | Thomas Haweis |
| 16. Deep Harmony | Handel Parker | 32. St Teresa | Charles Skinner |

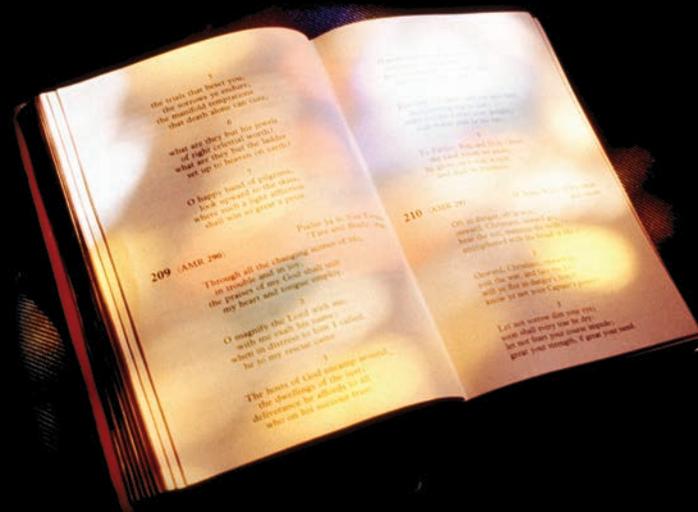
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Recorded by World of Sound at Holy Trinity Church,
 Rothwell on 30 September and 14 October 2013.

FAVOURITE HYMN TUNES of The Salvation Army Vol. I



Kettering Citadel Band of The Salvation Army
 Bandmaster Richard Phillips





The start and close of a Sunday's worship is a very important time and the privilege of leading that time can often fall to one of the Corps' music sections to provide a selection of suitable music. Whether it be the first tune of the day to set the mood, even to bring the congregation into a quiet place before the service commences or the final benediction to reflect on a Sunday's worship, the moment is always important, often sensitive and transitional. Many of the tunes found in The Salvation Army hymnals fulfill the demands of this role perfectly and the selection of hymn tunes featured on this recording is indeed taken from these journals. They largely fall into a reflective category but, in contrast, others are included to uplift our spirits.

Now that the context of this recording has been outlined there will be an understanding as to why not all of the verses that would normally be associated with the hymn tunes have been included. Sometimes, in the light of a prelude or postlude, a single pass through a hymn tune is sufficient for the moment, at other times... more.

Our hope is that you will listen to these beautiful tunes, reflect on the words that you associate with them and be reminded that God is there for you, in all that you do and wanting to help with anything that life on this earth brings with it. God bless you.

Bandmaster Richard Phillips



Bandmaster Richard Phillips

Richard Phillips was born into a Salvationist family and has always had a flair for music. In 1984, after his formal training as a pianist and trumpeter at the Royal College of Music, Richard was employed by The Salvation Army in the Music Editorial Department. In 1994 he was promoted to the department's head, where he was responsible for all of The Salvation Army's music publications in the United Kingdom.

From 2004 to 2013 Richard was in education teaching music to secondary school aged children at Peterborough Regional College, where he became Head of Music. Two years later he moved to Director of Music at Deacon's School before transferring to the Thomas Deacon Academy where he was the Head of Music Performance at one of the largest Academies in the country. In February 2013 he returned to employment with The Salvation Army where he is the Music Promotions Manager based at Salvation Army Trading Co. in Wellingborough.

Richard was appointed as Bandmaster of Kettering Citadel Band in 2004. Prior to this, he was Bandmaster of Chatham Citadel Band and subsequently Enfield Citadel Band. He has toured the USA, Canada, Norway, Sweden and New Zealand and has completed a third tour of Australia as a pianist and conductor. Richard was for 13 years the piano accompanist for The International Staff Songsters of The Salvation Army and has recently returned to that position. He has accompanied and arranged for many luminaries such as Wendy Craig, George Hamilton IV, All Angels, The Opera Babes and Judith Howarth, to name but a few. He has a large number of compositions and arrangements published by The Salvation Army and various other publishing houses.

Richard has recorded five solo piano CDs so far, with the latest being released in June 2011. Entitled *The Sound of Inspiration*, it features popular and religious songs, as well as his own compositions. He regularly performs his 'one man' concerts to audiences across the UK and abroad, promoting his own unique brand of Salvation Army music making.

Richard is married to Lyn, who is also employed by Salvation Army Trading Co.

Bandmaster

Richard Phillips

Soprano Cornet

Alan Kerly

Solo Cornet

Gary Fountain
Chris Hunt
Liam Cox
John Martin
Jess Martin

First Cornet

Ian Thompson
Peter Legg

Second Cornet

Stephen Hunt
Derek Miller

Flugel Horn

Michael Barratt

Solo Horn

Steve Young
Sarah Hunt

First Horn

David Randall
Band Secretary
Nicki Tonge

Second Horn

Matt Randle
Bruce Hobbs

First Baritone

Andrew Hunt
Steph Martin

Second Baritone

Derek Wears

First Trombone

Stephen Grainger
Adam Goldsmith

Second Trombone

John Kemp

Bass Trombone

Ken Dale

Solo Euphonium

Gary Rose

Euphonium

Adam Marsh

EEb Bass

Trevor Caffull
Band Sergeant
Mark Allan
Thomas Allan

BBb Bass

Malcolm Bithray
Terry Wright
Jonathan Marsh

Percussion

Stuart Grainger
Joe Kemp

With grateful thanks to:

Darren Willis
Andy Scott

For over 130 years, the famous sound of Kettering Citadel Band (KCB) has rung out beyond the hallowed walls of The Salvation Army hall on Rockingham Road, in the small Northamptonshire town of Kettering. During that period, hundreds of members have represented the band, defining a rich and vibrant heritage. KCB has travelled the length and breadth of the United Kingdom and shores beyond, proclaiming the message of Jesus Christ. Yes, it has entertained and inspired, but for all the high profile events and tours that the band has been involved in over the years, it has been its week-to-week Sunday ministry at the corps that has been its utmost priority. Intrinsic to that is the playing of hymn tunes each week to aid worship. In essence, KCB is the 'church organ' of the corps, providing accompaniment to congregational singing, whilst also setting the spiritual tone with pre-meeting music. This CD is a snapshot of the band's Sunday ministry and features hymns old and new.

The words to **St Francis**, also known as *All creatures of our God and King*, were written circa 1225 by St Francis of Assisi shortly before his death, but remarkably it took 400 years before it was published! It wasn't until 1623 that it was set to music, by Peter von Brachel, and another 300 years before harmony was added by Ralph Vaughan Williams!

The renowned composer Ralph Vaughan Williams had a lifelong interest in folk songs, church music and hymn tunes, making many arrangements of works from these genres. His original music often divulged a folk-like character, and sometimes featured a genuine religious sense, as in the third movement of his *Fifth Symphony*. The hymn tune **Randolph**, also known as *God be with you till we meet again*, was an example of Vaughan Williams supplying an original melody for a hymn.

On 13 February 2010, The Salvation Army world was saddened to hear of the 'Promotion to Glory' of Lieut-Colonel Ray Bowes, the renowned composer and conductor. Ray's creatively individual works ranged from the simplest of tunes, like this arrangement of the words *Jesus Loves Me*, to the more technically demanding. This setting, **Bowes**, has proved a popular alternative to the perhaps better-known tune to the same words.

Armadale is a town in West Lothian, central Scotland. The first verse proclaims 'Jesus, who lived above the sky, came down to be a man and die; and in the Bible we may see, how very good he used to be.'

Sir George Job Elvey was a composer and the appointed organist at St George's Chapel, Windsor, a post he filled for some 47 years. Despite writing two oratorios and a great number of anthems, his best-known work is perhaps the hymn tune *Diademata*, to which **Crown him with many crowns** is most commonly set.

Sweet Afton is a lyrical poem describing the Afton Water in Ayrshire, Scotland. It was written by Robert Burns in 1791 and set to music by Jonathan E. Spilman in 1837, under the title **Flow gently sweet Afton**.

As the deer is a well-known praise and worship song by Martin J. Nystrom, a native of Seattle, Washington, USA. Written in 1981, it is based on *Psalms 42:1*, the words of which read, 'As the deer pants for the water, so my soul longs after thee, you alone are my heart's desire, and I long to worship thee!' This arrangement is by former Bandmaster James Wright of Sheffield Citadel.

Chalvey is a former village which is now a suburb of Slough, Berkshire. The words, by Albert Orsborn, a former General of The Salvation Army are 'I have no claim on grace; I have no right to plead; I stand before my makers face condemned in thought and deed.'

Edward Turney was a graduate of Madison University in New York, USA. As well as being a pastor and professor of Biblical Criticism, he was also a song writer. There are few more rousing songs to conclude a Salvation Army meeting than **In the Strength of the Lord**. The words of the first verse proclaim, 'I'll go in the strength of the Lord, in paths he has marked for my feet; I'll follow the light of his word, nor shrink from the dangers I meet, his presence my steps shall attend, his fullness my wants shall supply; on him, till my journey shall end, my unwavering faith shall rely.'



Kettering Citadel Band of the Salvation Army

Since its formation in the late 1880s, Kettering Citadel Band has been consistently at the forefront of Salvation Army music making and witness. The band is formed from Christian men and women of all ages, called from all walks of life and all sharing a common theme, their love of God and music, which they choose as their medium, to proclaim the Gospel of Jesus Christ.

Week by week, the band assists in Sunday worship, helping to focus both heart and mind with thoughtful devotional music, inspiring music as a call to worship and exhilarating music to praise by, uplifting the spirit of the listener to great heights, recognising something of God's Love and Goodness.

In addition to Sunday commitments, the band continues to support the local community with charity concerts and seasonal events. In its history of nearly 130 years service, the band has performed at many prestigious venues including the Royal Albert Hall on many occasions, also undertaking overseas campaigns to Holland and the Netherlands, Canada, Norway and Italy.

Kettering Citadel Band, under the very capable leadership of their Bandmaster, Richard Phillips, remains a dedicated group of 35 Christian musicians who like their forebears at Kettering, find great joy in serving God in this way.

The band's repertoire continues to include something for everyone, from devotional and reflective, to worship, praise and beyond with thrilling, inspiring music with boundless energy!

It remains the wish of the band and indeed the officers and soldiers of Kettering Salvation Army, that as we continue to proclaim the Gospel through our inspiring music, the heart and minds of all those who listen will recognise something of the great God to whom all 'Praise' belongs!



One of the most prolific songwriters around today is Jarrod Cooper. In fact he has amassed some 21 independent albums since 1990! One of his most popular songs to date is *King of kings, Majesty*, the words of which read, 'King of kings, Majesty, God of Heaven, living in me. Gentle Saviour, closest Friend, strong Deliverer, Beginning and End. All within me falls at your throne.'

South Shields was the home of George Marshall, the songwriter, composer and bandmaster. Salvationists associate the following words: 'Thank you, Lord, for all your goodness: Through the years of yesterday; thank you, too, for present mercies and your blessing on my way.'

The hymn tune *Richmond*, also known as *Chesterfield*, was written by Thomas Haweis. The *Chesterfield* name comes from Lord Chesterfield, a statesman who frequently visited Selina Hastings, Countess of Huntingdon, for whom Haweis worked as a chaplain.

Teresa of Ávila, also called Saint Teresa of Jesus, was a prominent Spanish mystic, Roman Catholic saint, Carmelite nun, writer of the Counter Reformation, and theologian of contemplative life through mental prayer. The tune *St Teresa*, which was named after her, was put to music by Charles Skinner.

Andrew Wainwright



KCB does not have a signature tune, but if it did, it would probably be the hymn tune *Ascalon*, which is often played on a Sunday morning at Kettering before the service. The word *Ascalon* actually comes from Ashkelon, a coastal city in Israel and the words of the hymn are 'Fairest Lord Jesus.'

Fewster was named after the composer Ernest Fewster. The tune has three different sets of words associated, the best known of which are 'When Jesus looked o'er Galilee.'

We move on to the hymn *None of Self*, written by French writer and pastor Theodore Monod, who was in fact educated for the ministry at Western Theological Seminary, Allegheny, Pennsylvania from 1860. The words of the hymn are 'Oh, the bitter shame and sorrow, that a time could ever be when I let the Saviour's pity plead in vain, and proudly answered, 'All of self, and none of thee!'

In the words of Brigadier Gordon, "As the end of hostilities drew near in World War II, some arrangements for the exchange of prisoners of war were made. I was stationed at Aberdeen, Scotland, and when it was known that some local boys were returning on an early train one Sunday morning, the citadel band, under Bandmaster McGregor, went down to the station. As the train steamed in and British soldiers were reunited with loved ones, the band rang out its welcome with, *They'll sing a welcome home.*"

The words to *Repton*, or *Dear Lord and Father of Mankind*, were taken from a longer poem, *The Brewing of Soma*, by American Quaker poet John Greenleaf Whittier. They read, 'Dear Lord and Father of mankind, forgive our foolish ways! Reclothe us in our rightful mind, in purer lives thy service find, in deeper reverence, praise.'

The tune *Hammond* is named after its composer William Hammond. The words, by Ivy Mawby, read, 'Like to a lamb who from the fold has strayed far on the mountain, of the dark afraid, seeking a shelter from the night's alarm, longing for comfort of the shepherd's arm, so Jesus found me on sin's mountain drear, gathered me close and banished all my fear.'

If there is one hymn above all others that is associated with the brass band movement, then it is **Deep Harmony**. Often played as a tribute to the deceased, the words read 'Sweet is the work, my God, my King, to praise thy name, give thanks and sing, to show thy love by morning light and talk of all thy truth at night.'

In describing his hymn **Heaven came down**, John W. Peterson explains, "During one of the sessions (at Montrose Bible Conference Grounds in Pennsylvania, USA), an opportunity for a time of personal testimonies was given the audience, and Old Jim rose to his feet and told of his conversion experience. In describing that night when he met Christ, he used the phrase 'It seemed like Heaven came down and glory filled my soul! Right away I sensed that it would be a fine title for a song, so I wrote it down and later in the week completed the song."

As well as being remembered for the unique, colourful and larger-than-life personality that he was, General John Gowan leaves us a priceless legacy of more than 200 songs. One such song is **Out of my darkness**, which, like many of his songs, was set to music by General John Larsson.

Arguably the most eminent composer ever produced by The Salvation Army was Eric Ball. His **Peace** was first published in *The Musical Salvationist* of June 1936 as 'A Unison Song'. Ball was an Adjutant at the time. The tune also features in one of his most revered works, *The Triumph of Peace*, which was published later, in 1939.

Harton Lea is a suburb of South Shields, in the North East of England, where composer George Marshall originated from. The hymn tune of the same name has a number of sets of words associated, the best-known being 'Lord of my youth, teach me thy ways that I may serve thee all my days; naught to withhold from thee who gave thy greatest gift the world to save' by Brindley Boon.

Perhaps one of Charles Wesley's most famous hymns is associated with the tune of **Cardiff**, also known as *And can it be that I should gain?* Wesley was the son of Anglican clergyman and poet, Samuel Wesley, and the younger brother of John Wesley. The brothers were largely credited as founding the Methodist movement, which began when they took to open-air preaching.

The tune **The well is deep** was adapted from *The voice in the old village choir* (music by Harry Woods arr. Norman Bearcroft). The words of the chorus are 'The well is deep and I require a draught of the water of life, but none can quench my soul's desire for a draught or the water of life.'

Fanny Crosby was a prolific song writer, and her words 'Pass me not, O loving Saviour, hear my humble cry; and while others thou art calling, do not pass me by' are set beautifully to music here by Ernest Rance in **My humble cry**.

Spohr was named after the composer, Louis Spohr and written in 1835. The popular words amongst Salvationists associated with this tune are 'My life must be Christ's broken bread, my love his outpoured wine.' This is affectionately known as the Army's 'communion' song.

In Christ alone, written in 2001 by Keith Getty and Stuart Townend, has become one of the most popular hymns in the church today, and was in fact voted number one in the CCLI (Christian Copyright Licensing International) charts. The theme of the song is the life, death and resurrection of Christ, and that he is God who even death cannot hold, the powerful words proclaiming: 'No guilt in life, no fear in death, this is the power of Christ in me.'

Marshall is another tune to be named after its composer, George Marshall. The evocative words by Ivy Mawby say 'Softly the shadows fall o'er land and sea, voices of evening call, speaking to me, busy my hands this day, small time to think or pray; now at the close of day I come to thee.'

Another of Charles Wesley's hymns to be featured on this CD is **Hereford**, to which the words associated are 'O Thou who camest from above, the pure celestial fire to impart, kindle a flame of sacred love upon the mean altar of my heart.'

Worcester was composed by Walter G. Whinfield and published in the United States in the *Episcopal Church Hymnal* (1892). It is named after the county Worcestershire, in which Whinfield served as a pastor in the parishes of Bromsgrove and Dodford for some 20 years.