



Proclamation

NEW YORK STAFF BAND

FEATURING
PHILIP COBB

HISTORY OF THE NEW YORK STAFF BAND

Since 1887 the New York Staff Band of The Salvation Army [SA] has maintained the highest standards of musical practice and Christian ministry. As one of the nation's oldest, continuous musical ensembles, the NYSB has rightfully been heralded as 'America's Foremost Brass Band.' The band's honored status as the first staff band in SA history is matched by its excellence in musical performance and in its role as a trailblazer in repertoire, programming, and service. While the band performs at a level music critics consider professional, all members of the band are volunteers, none receiving payment for their participation, even though many members have studied at some of America's finest music schools and conservatories. Each member gives freely of their time and effort while in the band, all in addition to their regular 'day job' as either employee of the SA or as a member of the SA clergy.

Throughout its history the band has continued to interact with contemporary culture by featuring outstanding guest soloists in their festivals or concerts. In just the past few years these have included world-class groups or soloists such as The King's Singers, The Brooklyn Tabernacle Singers, Michael W. Smith, Philip Cobb, Maestro Bramwell Tovey, Chris Martin, Canadian Brass and the Black Dyke Band.

The band continues to be motivated by their love of Christ. That motivation they link to their calling to lift high the Christian Gospel. Their music making serves as an effective arm of the SA's compassionate ministry while the band also keeps true to the highest purpose of sacred music—giving praise and glory to God.

Beyond the confines of the SA, the NYSB's interactions with culture stand as testimony to its' consistent engagement and Christian witness. Throughout its history the band has embraced new methods to face the ever-changing nature of society. Whether setting the pace in the early days of radio and TV, or continuing to use electronic media to enhance their ministry through outstanding recordings, the NYSB participates at the forefront of the interaction between the sacred and the secular.

The NYSB ranks among the most widely traveled groups in band history. They have toured the United Kingdom more than ten times, toured Europe and Scandinavia on multiple occasions, traveled several times to the Far East, Australia, and New Zealand, been across the border into Canada on more than 20 occasions, and performed coast to coast in the Western Hemisphere.

—Ronald W. Holz. O.F., Ph.D.

PHILIP COBB

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. 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 the Cory Band and organist Ben Horden. The following year he was awarded the Candide Award at the London Symphony Orchestra's Brass Academy also played with the European Youth Orchestra as principal trumpet.

Prior to leaving the Guildhall School of Music and Drama, Philip was already working with orchestras such as the London Philharmonic, London Chamber and BBC Symphony orchestras however by the time he had completed his Bachelor of Music degree he had already secured his current post in the London Symphony Orchestra. Philip has also played 'guest principal' at The Concertgebouw Orchestra. Despite his heavy schedule with the orchestra, Philip continues to maintain his solo career and a continued interest in brass bands and has just released his second solo cd called 'Songs from the Heart' accompanied by the International Staff Band'.

He is also actively involved with the recently formed Superbrass, Eminence Brass and Bar-bican 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', 'Rise of the guardians' and 'Monuments Men'. He was also featured in the recent opening and closing ceremonies of the London Olympic and Paralympic Games.

PROGRAM NOTES

PROCLAMATION - TOM DAVOREN

"Proclamation" is an exciting new concert opener written for the New York Staff Band by composer Tom Davoren. The piece features the well-known American hymn *Stand up, Stand up for Jesus!*

*Stand up, stand up for Jesus! ye soldiers of the cross;
Lift high His royal banner, it must not suffer loss:
From victory unto victory, His army shall He lead,
Till every foe is vanquished, and Christ is Lord indeed.*

BE STILL - ARR. PAUL SCHWARTZ, ARR. DOROTHY GATES

"Be Still" is a beautiful setting of the tune "Finlandia" by Jean Sibelius. Performing artist, Lisbeth Scott is the haunting soprano voice in movies such as "The Chronicles of Narnia" and "Avatar." "Be Still" was originally arranged by Paul Schwartz for one of her solo CD's "State of Grace." It is this arrangement you will hear arranged by Dorothy Gates. The words speak of God's peace and comfort amid the trials of life:

*Be still my soul the Lord is on thy side
Stand calm within the storm of grief and pain.
Trust in thy God to order and provide
Through every change his faithful light remains.
Be still my soul the restful peace within
Through trying times leads to a joyful end.*

KING OF THE SEVEN HEAVENS - PHILIP HARPER

In 5th century Ireland the pagan High King Loegaire of Tara decreed that on Easter night all fires should be extinguished, and none should be re-lit until the first Easter fire, started by the Druid priests, could be seen burning on the Hill of Tara.

St. Patrick, in his attempt to spread the message of Christianity across the land,

defied the King's orders by lighting his own fire in the darkness on Slane Hill. Contrary to expectation, the King showed mercy to St. Patrick and recognized his devotion to his own God which, it was then assumed, had protected him from the King's wrath.

"King of the Seven Heavens" is a line taken from Mary Byrne's 1905 translation of *Be Thou My Vision*, a Christian hymn of Irish origin commonly known as Slane which is used as a focal point in this piece.

The music starts with seven flashes of light, representing St. Patrick's defiant act on Slane Hill, and there follows a depiction of the pagan Irish Easter Festival. As the festivities end we hear St. Patrick's prayer and the first full statement of the hymn tune. After a reminder of the lighting of the fires, a turbulent section reveals the King preparing to give his judgement. The hymn tune finally returns triumphantly as St. Patrick's faith protects him from harm.

CAPRICE FOR CORNET - WILLIAM HIMES

In musical terms, a *caprice* is a light and whimsical work. In this case, the adjective "youthful" would also apply. This solo- "Caprice for Cornet" —is dedicated to the memory of Joshua Olson, who at the age of 12 went to be with Jesus. Josh played cornet in his corps youth band.

Appropriately, the work is based on the chorus *I'm so Happy* and the old gospel song, *Jesus is all the world to me*, from which the final verse reads:

Jesus is all the world to me, I want no better friend;

I trust him now, I'll trust him when life's fleeting days shall end.

Beautiful life with such a friend, beautiful life that has no end;

Eternal life, eternal joy, he's my friend.

ALAW - TOM DAVOREN

"Alaw" was commissioned in 2015 by the Cory Band for the debut solo recording of their principal cornet, Tom Hutchinson.

The piece is in essence a lullaby, dedicated to Alaw Clement, the first daughter of one of the composer's oldest friends. The name Alaw itself means 'melodious' and 'flowing.'

GLORY TO HIS NAME - ERIC BALL

This technically challenging solo, expertly played by Philip Cobb, was written in the form of an Air with Variations and dramatically evokes the words which the tune suggests:

*Down at the cross where my Savior died,
Down where for cleansing from sin I cried,
There to my heart was the Blood applied,
Glory to His name!*

WHERE I AM - TREVOR DAVIS

"Where I Am" is a straightforward melodic solo based on the composer's own song of the same title. It expresses the warmth that the knowledge of Christ's presence brings, and its words bring reassurance that wherever we go, God is there.

*Where I was, I found you,
Where I was, you were!
Not only back in history books with giants of the past
But where I was, you were!*

SEAFARER - NORMAN BEARCROFT

This rousing march is always enthusiastically received and was originally written for the Canadian Staff Band. The march has a distinct nautical flavor, featuring such songs as *Pull for the Shore* and *We're Bound for Canaan's Shore*.

GOD IS MY SHELTER - KENNETH DOWNIE

The message of this music is that "God is our shelter." Inspiration has been drawn from three hymns that refer to this idea: *Rock of Ages* by Augustus Toplady is wedded to the tune *Wells* by Dmitri Bortniansky; *He Hideth My Soul* by Fanny Crosby, to the tune of the same name by William Kirkpatrick; *Will Your Anchor Hold* by Priscilla Owens and music by William Kirkpatrick. Phrases like "fastened to the rock which cannot move," "He hideth my soul in the cleft of the rock," and "Rock of ages, cleft for me, let me hide myself in thee"

are all suggestive of a desperate need to know that God is available to protect us in the face of life's difficulties.

The music for this piece was commissioned by Bandmaster Derek Lance and the New York Staff Band, for whom the Toplady hymn has great significance. It has been sung by the band chorus for many years to great effect.

ALL POWERFUL - MARCUS VENABLES

Based on Nicaea (*Holy, Holy, Holy*), one of the most beloved hymns of the church, "All-Powerful" was written at the request of Bandmaster Derek Lance for the New York Staff Band. The piece uses a main theme heard from the very beginning signifying the "Lord God Almighty!" This main motif is heard throughout the work alongside the hymn in both strong and delicate treatments to give the sense of our Savior's presence in every life situation. There is also a militaristic sounding section (with fragments of this "Lord God Almighty" theme) in the middle depicting our mission to save souls, with God by our side. The ending is grand and powerful, quoting the line in the hymn "All Thy works shall praise Thy Name." May all we do, praise and honor our All-powerful God.

GREAT ARE YOU LORD - JOEL COLLIER

The worship song, *Great Are You, Lord*, is a simple and straightforward song of praise and adoration. This arrangement, written specifically for the New York Staff Band, seeks to depict the greatness and grandeur of God, and our passionate response in praise. The first line of the chorus, "It's your breath in our lungs, so we pour out our praise," is the perfect way to begin, illustrating that all praise flows toward the One who gives us life. This breath of life is represented throughout the piece in moving and flowing figures, culminating with the final statement, "And all the earth will shout your praise – Great are You, Lord!"

LA VIRGEN DE LA MACARENA - RAFAEL MENDEZ, ARR. MARK FREEH

La Virgen de la Macarena is a traditional bullfighting song made famous by the trumpet virtuoso Rafael Mendez. This arrangement for brass band and soloist was completed by New York Staff Band alumnus Mark Freeh and has been a favorite of trumpet players for years. This virtuosic piece for trumpet and band gives opportunity for the soloist display his technical ability and incredible range.

DARK HAIRED MARIE - ARR. GOFF RICHARDS

"Dark Haired Marie" is a haunting cornet solo, beautifully played by Philip Cobb, that is based on a traditional New Zealand tune.

SCHERZO FOR BRASS BAND AND TRUMPET - ANDREW PEARCE

Composer Andrew Pearce and Philip Cobb have been friends and colleagues since 2011. Although Phil has commissioned Andrew to compose other trumpet pieces in the past, this time he was presented with an exciting opportunity to write something different to be played with the New York Staff Band.

"Scherzo for Brass Band and Trumpet" is described in the composer's own words: *The main theme from 'Scherzo' has been in my head since the age of 16 but was never written down – it was simply an eight bar, F major tune in 6/8 meter. It stayed with me all these years and I knew that one day, I would meet the trumpeter capable of playing it – Philip Cobb.*

I developed it into an entertaining piece for trumpet and brass band that recalled the animated film scoring era of Carl Stalling. A strident vaudeville-inspired opening segues into a raucous interlude on plunger mute which morphs into the lively eight bar theme at a brisk tempo. As in a cartoon score, the music takes many turns in texture and tempo, accelerating to a presto finale, brilliantly performed by Phil and the NYSB.

REST - DOROTHY GATES

The song, "Rest," written by Phil McHugh and Greg Nelson, was first released by Christian artist Steve Green on his 1987 CD *Joy to the World!* Kevin Norbury introduced it into Salvation Army repertoire in 2000 for songsters.

The listener is encouraged to rest in God's loving presence.

TO ASK THE LORD'S BLESSING - SIMON MORTON

"To Ask the Lord's Blessing" is based on the hymn tune "Kremser" and is traditionally sung in the United States at Thanksgiving, the first line of the hymn being "We gather together to ask the Lord's blessing."

The original text was written after Dutch Protestant forces overcame Spanish Catholic oppression wherein they were forbidden to worship. It was written as a request for the Lord to bless their victory.

The opening bars reflect a battle field where multiple lines of forces join in ever increasing intensity. A powerful major chord represents the moment of victory followed by the presentation of the main tune and text in a brighter major key. The music returns briefly to the battle scene but ends with a majestic drawn out cadence and a victorious final chord.

The piece is a reminder to all Christians to seek the Lord's will and blessing in all aspects of life.

INTROIT – O LOVE - ANDREW BLYTH

George Matheson's emotive hymn "*O love that will not let me go*" has recently been arranged by American composer Elaine Hagenberg in what is an exquisite choral setting. This brass transcription not only features that choral setting but intertwines it with the tune "St Margaret" with which the original tune to Matheson's verses were set.

*O Love, that wilt not let me go,
I rest my weary soul in Thee;
I give Thee back the life I owe,
That in Thine ocean depths its flow
May richer, fuller be.*

THE GLORY OF JEHOVAH - DOROTHY GATES

- I. Oppression
- II. Moses and Aaron
- III. God's Mighty Hand
- IV. Mt. Sinai
- V. The Tabernacle

The Glory of Jehovah is a major work (some might even say "epic" work) for brass band, written for the New York Staff Band at the Canadian Staff Band's 50th Anniversary celebrations in March 2019. The music is based on the entire book of Exodus in the Old Testament of the Bible. That translates into 40 chapters portrayed in 5 movements – a daunting task. The piece is very programmatic in nature and follows Exodus closely. However, because of the enormity of the book, some events had to be left out. The events that remain, are those that involve or portray the presence of God in some way. The music is mostly all original material, with the last movement being the exception. This movement is based on the popular song, "Holy Spirit You Are Welcome Here" by Jesus Culture.

The dramatic score calls for players to use their voices in addition to their instruments by shouting, whispering and singing. It is heavy on percussion and special effects. Through this cinematic approach, the listener is transported on a musical journey, experiencing the presence of God in every step with Moses. From the dark, ominous oppression at the beginning to the serene Tabernacle experience at the end, it is clear God is with us in ALL circumstances - the good AND the bad. It is His presence in our lives that makes the difference. From Exodus it would seem God will do anything **to be with** us. Our purpose in life is **to be with** Him in His holy presence - worshipping. Holy Spirit you are welcome here!

ADDITIONAL CREDITS

Recorded at The Salvation Army Territorial Headquarters

Executive Producer: Derek W. Lance

Co-producers: Brindley Venables & Mackenzie Dalrymple

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DISC 1

Proclamation	Tom Davoren
Be Still	Paul Schwartz arr. Dorothy Gates
King of the Seven Heavens	Philip Harper
Caprice for Cornet*	William Himes
Alaw*	Tom Davoren
Glory to His Name*	Eric Ball
Where I Am*	Trevor Davis
Seafarer	Norman Bearcroft
God is My Shelter	Kenneth Downie

DISC 2

All-Powerful	Marcus Venables
Great are You Lord	Joel Collier
La Virgen De La Macarena*	Rafael Mendez arr Mark Freeh
Dark Haired Marie*	arr. Goff Richards
Scherzo for Brass Band and Trumpet*	Andrew Pearce
Rest*	Dorothy Gates
To Ask the Lords Blessing	Simon Morton
Introit – O Love	Andrew Blyth
The Glory of Jehovah	Dorothy Gates
I. Oppression	
II. Moses and Aaron	
III. God's Mighty Hand	
IV. Mt. Sinai	
V. The Tabernacle	

*Solo performed by Philip Cobb