

THE TRACKS

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CALL TO WORSHIP *Psalm 91* STUART WATSON

PRAYER *The Presence of the King* HOWARD EVANS
SOLOIST, BRINDLEY VENABLES

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BENEDICTION *All Through the Night* KEVIN NORBURY

POSTLUDE *Send Forth* MARCUS VENABLES



HOLINESS UNTO THE LORD

THE
INVITATION
NEW YORK STAFF BAND

COME JUST AS YOU ARE.
HEAR THE SPIRIT CALL.
COME JUST AS YOU ARE.
COME AND SEE, COME RECEIVE,
COME AND LIVE FOREVER.

LIFE EVERLASTING,
AND STRENGTH FOR TODAY,
TASTE THE LIVING WATER
AND NEVER THIRST AGAIN.

THE INVITATION

WORSHIP WITH THE
NEW YORK STAFF BAND

For nearly 140 years, the New York Staff Band has been an indispensable pillar of ministry within the USA Eastern Territory and beyond. Throughout our illustrious history, our music has graced iconic venues such as Carnegie Hall, Royal Albert Hall, the Sydney Opera House, Roy Thomson Hall, and even Yankee Stadium. We have had the privilege of sharing the stage with some of the world's finest bands, musicians, and ensembles, including the likes of the Black Dyke Band, the Cory Band, the King's Singers, the New York Philharmonic, the Canadian Brass, Mnozil Brass, and many more.

While many may associate the New York Staff Band with grand concerts and collaborations with esteemed musicians, there is another aspect of our ministry that holds a special place in our hearts—the Sunday morning worship service. There is something truly sacred about these intimate gatherings in our Salvation Army halls, where we unite to worship our great and powerful God. The same passion and energy that characterize our performances in grand concert halls are on full display during these Sunday morning worship services.

When considering our next recording project, we were inspired to capture the essence of these Sunday morning worship experiences and translate them into an album for all to hear. While the pieces featured on this album may not be identical to what you typically hear during a Sunday morning service, they reflect how a Salvation Army band can enhance worship.

For this project, the New York Staff Band has carefully selected various elements commonly found in a Sunday morning worship service and paired them with representative musical pieces. We include a **worship prelude**, followed by a **call to worship**, moments of **prayer**, and even an **offertory/doxology**. These aspects of worship lead us to the heart of the service—the **message**—represented by Robert Redhead's "Corpus Christi," followed by a **time of response**, "The Invitation."

As you listen to this recording, we pray that the music and words will touch your heart and draw you into a deeper relationship with the Lord. May this album be a source of inspiration and renewal for all who listen.

W O R S H I P P R E L U D E

Turn Your Eyes Upon Jesus (Paul Sharman)

This is a simple, yet powerful arrangement of the well-known chorus by Helen H. Lemmel which says:

*Turn your eyes upon Jesus,
Look full in His wonderful face.
And the things of earth will grow strangely dim
In the light of His glory and grace.*

Concurrence (Marcus Venables)

Concurrence fuses together three songs which include "Search Me," "Praise Is Rising," and "To Be Like Jesus." The inspiration for the piece is based around Psalm 139:23, *Search me, God, and know my heart*. Our plea to God for him to come into our lives.

After a dramatic opening, "Praise Is Rising" emerges and the music draws inspiration from the phrase: *"Cause when we see You, we find strength to face the day. In Your presence all our fears are washed away"*.

The heart of the piece resides in the middle section, which is anchored by "Search Me" by Marty Mikles, with its poignant plea: *"Search Me, and know my heart. Lord, I want to be more like you."* This emotional core encapsulates the essence of the journey towards Christlikeness, as the music is subdued at the start and gradually builds to symbolize this indwelling of the Holy Spirit.

The music sets off with renewed vigor, echoing the words of "Praise Is Rising". This leads to a final statement of "Search Me" intertwined with the composers own setting of "To Be Like Jesus."

It is in this moment that we see/hear the concurrence of our plea of being more like Christ with a transformed heart that takes hold of our lives. The final statement of the piece is a triumphant proclamation: "Like Him I'll be."

*Take what these eyes have seen and cleanse from my memory
So that my mind can be wholly yours
Take what these hands have made, that toil from day to day
Striving to make their way on their own
Search me and know my heart
Lord, I want to be more like who you are
If anything offends, remove it and cleanse me, Lord
Search me and know me, holy God*

CALL TO WORSHIP

Psalm 91 (Stuart Watson)

This piece is a musical meditation on the words of Psalm 91. In this ancient text, the psalmist testifies that, even though circumstances may feel threatening, creation is essentially a safe place to be because God rescues and protects those who love and trust him.

*He who dwells in the shelter of the Most High
Will rest in the shadow of the Almighty.
I will say of the Lord,
"He is my refuge and my fortress,
My God, in whom I trust."*

PRAYER

The Presence of the King (Howard Evans) — Soloist, Brindley Venables

This beautiful cornet solo written by Dr. Howard Evans is based on the Chris Machen song Bow the Knee. The solo was commissioned by Andy Thomas, a member of the trombone section of the Boscombe Band of The Salvation Army, where Howard has served as Bandmaster since 2002. Andy asked for a solo for his brother David Thomas, who had been the principal cornet of Stotfold Salvation Army Band some years previously. David had taken part in some of the Boscombe BandCom events. The solo was written in the Spring of 2023, and first performed by David at one of the BandCom Bandstands undertaken by the band in July 2023.

There are two clear sections to the structure of the solo, with all the accompaniment and introductory material being derived from motifs found in the original melody. The two sections were written to reflect something of the words and mood of the original song. The first section presents the melody in a familiar harmonization whilst the second part is transformed by moving into the minor mode. This clearly represents the walk of faith and the moments of doubt as expressed in the original song. However, it becomes transformed by the climactic reprise of the chorus, when we say again: 'Bow the knee'. A triumph of faith in 'The presence of the King!

The words of the song are as follows:

*There are moments on our journey following the Lord
Where God illumines ev'ry step we take.
There are times when circumstances make perfect sense to us
As we try to understand each move He makes.
When the path grows dim and our questions have no answers, turn to Him.
Bow the knee
Trust the heart of your Father when the answer goes beyond what you can see
Bow the knee*

*Lift your eyes toward heaven and believe the One who holds eternity
And when you don't understand the purpose of His plan
In the presence of the King, bow the knee
There are days when clouds surround us, and the rain begins to fall
The cold and lonely winds won't cease to blow
And there seems to be no reason for the suffering we feel
We are tempted to believe God does not know
When the storms arise, don't forget we live by faith and not by sight.*

P R A I S E A N D W O R S H I P

Uniquity (Martin Corder)

Through the songs 'Our God' and 'There is None Like You', *Uniquity* celebrates the distinctive nature of God and the biblical view that He stands alone without equal; unmatched and incomparable. This perspective echoes the declaration found in the words of the prophet Isaiah, stating; 'I am the Lord, and there is no other; apart from me there is no God.' (Isaiah 45:5) In light of God's uniqueness, our response is to express worship and devotion:

*There is none like You,
No one else can touch my heart like You do,
I can search for all eternity long
And find, there is none like You.*

My Solid Rock (Sam Creamer)

The hymn "On Christ The Solid Rock, I Stand" has been a staple in hymnals and sacred worship repertoire for many years. It is a favorite hymn to many and an encouragement to build your life on the solid foundation of Christ. This hymn's theme has proved timeless as newer contemporary songs have adopted segments of the original lyrics.

One such contemporary worship song is from Salvationist songwriter, Katie Fuentes. Katie's lyrics accompanied by a flowing melody express the need for a firm foundation in Christ that brings peace in an ever-changing world often clouded by darkness.

S O N G S T E R S E L E C T I O N

This Day (Gavin Whitehouse)

The song, *This Day* was written by Lowell Alexander and was made popular by the group "Point of Grace" in the 1990's. Graeme Press arranged the song for the Sydney Staff Songsters and this forms the basis for this band arrangement. Since its publication in "Sing to The Lord" it has become a favorite of Songster brigades around the world.

The lyrics of the song, speak of the fleeting nature of time and how the Christian should take every opportunity to share the love of Christ with others.

O F F E R T O R Y / D O X O L O G Y

Triquetra (Peter Graham)

Triquetra takes the form of a free fantasia on the familiar hymn *Old Hundreth*. The tune appears in full in four different guises – harmonically and rhythmically altered on each occasion. Fragments of the melody are also used to generate new ideas, most notably in the contrasting middle section where the opening phrase of the hymn appears in inversion.

As to the title, the *Triquetra* (from the Latin *triquetrus* meaning three-cornered) symbol is representative of the Christian Trinity and in that respect relates to the final line of text in *Old Hundreth*, also known as the *Doxology*:

*Praise God from whom all blessings flow;
Praise Him, all creatures here below;
Praise Him above, ye heavenly host;
Praise Father, Son and Holy Ghost.*

Triquetra was written for Stephen Cobb for 30 years as conductor of the International Staff Band of the Salvation Army.

SPECIAL MUSIC

Before the Throne (Joel Collier) — Soloist, Aaron VanderWeele

Before the Throne is based on Irish hymn-writer Charitie Lees Bancroft's hymn by nearly the same name. The text is a psalm of praise, yet also deeply personal, reflecting on Jesus' role as the 'Great High Priest' interceding on our behalf. The music reflects that depth of relationship, following the text from introspection, through temptation and pardon, to adoration and praise, before culminating in a regal and triumphant fashion.

SCRIPTURE

Be Still and Know (Philip Rayment)

The songwriter of the simple chorus, 'Be still and know that I am God' is unknown, however the song began appearing in American hymnals around the turn of the 20th Century and is well-known to this day. Based on Psalm 46, the words remind us that God is in control despite our earthly striving. This arrangement is a simple, two-verse

setting of the chorus combined with a new, original melody. This melody is meant to reflect the message of Psalm 46 (selected verses) more fully:

*God is our refuge and strength,
an ever-present help in trouble.
Therefore we will not fear, though the earth give way
and the mountains fall into the heart of the sea,
though its waters roar and foam
and the mountains quake with their surging.
He says, "Be still, and know that I am God;
I will be exalted among the nations,
I will be exalted in the earth."
The Lord Almighty is with us;
the God of Jacob is our fortress.*

MESSAGE

Corpus Christi (Robert Redhead)

This composition was written for the International Staff Band's coast to coast tour of Canada in 1994. The visit was requested by Canada to celebrate the 25th Anniversary of the Canadian Staff Band. A highlight of this anniversary year was the Brass Spectacular Festival in Toronto's Roy Thompson Hall featuring the Chicago, New York, Canadian and International Staff Bands. This music was performed as the ISB's presentation at these two concerts.

The music seeks to explore the remarkable truth that God sees his Church, 'his people', as the body of Christ, 'Corpus Christi'. Paul urges the Christians of Ephesus to "live a life worthy of the calling you have received" (4:1), reminding them to "make ev-

ery effort to keep the unity of the spirit" (4:3) as they exercise individual gifts. The end product of which is that "From Him (Christ) the whole body, joined and held together by every supporting ligament, grows and builds itself up in love as each part does its work" (4:16). Thus, the total is more than the sum of the constituent parts. The band is used to illustrate this remarkable truth, with different 'families' of instruments having the opportunity to discover and exercise their gifts. The source of our new life is the breath of God... "Dry bones, hear the word of the Lord; I will make breath enter you" (Ezekial 37:5). This is expressed by different sections of the ensemble as they explore the unique characteristics of their gift but also eventually realize the need for Christ to "Bind us together" resulting in the desire to:

*Give thanks with a grateful heart,
Give thanks to the Holy One;
Give thanks because he's given Jesus Christ his Son.
And now, let the weak say 'I am strong',
Let the poor say 'I am rich',
Because of what the Lord has done for us.*

T I M E O F R E S P O N S E

The Invitation (Gavin Whitehouse)

The first seeds of this piece were planted during a Billy Graham crusade in Sydney, when the song "Come Just As You Are" was used during the altar call. Many years later, when the composer was participating in a bible study based on the book by Steve Carter, "This Invitational Life", the song once more came to mind and this setting started to take shape. Throughout his ministry, Jesus gave "the invitation" to many people from all walks of life, to follow him. They came, just as they were, and their lives were transformed by the power of the living Christ.

B E N E D I C T I O N

All Through the Night (Kevin Norbury)

This haunting arrangement of the traditional Welsh tune All Through the Night was written for the New York Staff Band's United tour of England in 2003. It served as the band's closing song and benediction and is associated with the text All Will be Well written by Mary Peters.

*Through the love of God our Savior
All will be well;
Free and changeless is his favor
All, all is well.
Precious is the blood that healed us,
Perfect is the grace that sealed us,
Strong the hand stretched forth to shield us,
All must be well.*

P O S T L U D E

Send Forth (Marcus Venables)

Send Forth was written at the request of Bandmaster Bram Dean for the opening of the new Barrhaven Corps building. This celebratory piece reflects the joy of the occasion and the excitement of new beginnings.

Based around the song "Lord, If Your Presence" by Yvonne Field, the music underscores the importance of divine guidance and blessing in our journey. The piece is filled with excitement and adventure, mirroring the anticipation that comes with fresh starts. Throughout the piece, we are reminded of our reliance on God's presence as we move forward.

THE BAND

EXECUTIVE OFFICER

Lt. Colonel Kathleen Steele

SOPRANO CORNET

Jonathan George

SOLO CORNET

Brindley Venables

Robert Venables

Brian Smith

James Dorce

Jeffrey Barrington

FIRST CORNET

Major Josh Lyle

Tommy Pierce

Lt. Col. Kathleen Steele

SECOND CORNET

Major Tom Dressler

Peter Vaughan

FLUGEL HORN

Zack Hodgson

SOLO HORN

Matthew Hodgson

FIRST HORN

Fred Mbesi

BANDMASTER

Derek W. Lance

SECOND HORN

Tatiana Dennison

Zoe Zanders

FIRST BARITONE

Brandon Finnie

SECOND BARITONE

Christian Riesebieter

FIRST TROMBONE

Mark Baker

Lorena Simmonds-Lance

SECOND TROMBONE

Nathan Power

Gavin Whitehouse

BASS TROMBONE

Warren Smith, Jr.

EUPHONIUM

Aaron VanderWeele

Devonte Thompson

E-FLAT TUBAS

Christopher Webster

Michael DeVault

B-FLAT TUBAS

Simon Morton

Andrew Dressler

PERCUSSION

Andrew Boynton

Robert Myers

Edward Hardy

Jake Lyle

COLOR SERGEANT

Charles F. Olsen Jr.

MULTIMEDIA SPECIALIST

Major Steve Ditmer

ASSISTANT PROPERTY SECRETARY

Major Phil Ferreira

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