

“A Valuable Recording From Norman King” Notation by Sidney Cox on tape box

Editorial Note: Sidney Cox “corresponded” with Salvationists and other friends from all over the world. Much of this correspondence was in the form of exchanging audio tapes – the old reel-to-reel style. They referred to their hobby as “taping.”

In the late 1960s, Sidney was particularly active “taping” with a group of Salvationists in England. Sidney and Violet visited England in 1960 and developed and renewed many relationships with family and Salvationists friends. See the tapes exchanged with “Cousin” John Spencer for more background on this.

I believe John Spencer introduced Sidney to Norman King and vice versa. King was an English Salvationist from South Croydon (London) and as you will learn, quite a historian of Salvation Army music. From Spencer, King learned of the renowned musical accomplishments of Sidney, and I think he developed a keen interest in the music of Sidney Cox. A 1974 tape box contained the following information about Norman King:

*Mr. W. Norman King
46 Purley Oaks Road
Sanderstead
South Croydon
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Telephone 01-668-2292*

This tape contains a wide array of Salvationist music that King dubbed together from many other of his private recordings. Many of the selections, band and vocal renditions, were of compositions by Sidney Cox. It was undoubtedly a thrill for Sidney to hear his music being so widely used in England. However, even though it was not a Sidney Cox composition, I must say to all music lovers, please especially listen to the final choral number, “Grant Us Thy Peace.” It is one of the most beautiful and moving pieces that I have ever heard.

I would estimate that Norman King prepared this tape in late 1969 or 1970.

J. Douglas Cox, grandson of Sidney and Violet Cox. February 2009.

CD 1. Reel 1, Side 1. 36:20 in length.

- 0:00. Unknown man leading the congregation with accordion in a medley of songs, including some Sidney Cox songs. Do not hear the man’s voice. The congregation obviously knows the music well and sings along spontaneously and enthusiastically. Do not know the date or location. Songs in the medley:
 - ? – A rousing march sung enthusiastically!
 - He Sought Me/O What A Wonderful Day (Composer: Sidney Cox)
 - Jesus, Lily Of The Valley/Garden Of My Heart (Composer: Sidney Cox)

- ? – A rousing rendition of an upbeat song in ¾ time.
- 4:58. Introduction by unknown gentleman of a band selection “Meditation Century” Composition by “General Osborne” according to later comments by Norman King.

“This is a wonderful piece of arrangement by Eric Ball and its title is “Meditation Century” and it’s written around the three verses of the song which you know so very well I’m quite sure, “In the Secret of Thy Presence.” Now, if you’d like to follow the words of these three verses as they come, it’s #531 in your songbook and you’ll find that each of the verses, the three verses have differing roots, coming to grand climax where we come to the last words which are, “First, to know thee. Then, to serve thee. Then, to see thee as thou art.” I hope this message in music will bring some blessing, particular blessing to you. And now especially requesting at the end that we know _____ but that you will just abide in spirit and the music. If you would please, we’ll just have the benediction pronounced and we’ll all go home in that blessed, happy spirit. Thank you once again for all you have done for us.”

- 6:19. “Meditation Century”. Kettering Band. Very advanced and beautiful band number. See further description above and in Norman King’s comments below.
- 15:33. Benediction of meeting by unknown man.

“Lord, bless thee and keep thee. The Lord be gracious unto thee. The Lord lift up his countenance upon thee and grant thee peace. Now onto him who is able to keep you from falling and to present you faultless before his coming with great joy. To the only wise God, our saviour, Jesus Christ, be glory and majesty, dominion and power, this night and forever more. Amen.”

- 16:23. Kettering Band march- “Army Of God”. Very advanced piece.
- 20:02. Voice of Norman King describing the contents of this tape. Introduces the next three numbers:

“We are now in the middle of a festival which I’m afraid I recorded many years ago. Matter of fact it was October, 1961 when at Croydon, we had a visit from the Kettering Band when Charles Manning was the conductor, bandmaster, who succeeded of course the great man himself, Bandmaster Mann(?). And now, the band is conducted by Manning’s son.

Anyhow, you probably recognize the items. First of all, we had some choruses by Chapning Clyde(?), I think he was. Anyhow, he played the accordion and of course we all joined the choruses.

And then we had, was it “Sanctuary” first. I’ve forgotten already. I hope my memory is correct. I think the bandmaster, if I remember, introduced the next number himself which

of course was Eric Ball's own setting of General Osborne's beautiful song, "In The Secret of His Presence." (*Editorial Note: I think King misspoke here as the introducer previously said the title of the piece was "Meditation Century."*)

And then of course, we follow along with the well-known march, "Army of God" of course by Emil _____ Soderstrom.

Now I think still dealing with Kettering visit to Croydon, but finish with a serious piece of music by Bramwell Coles, and then we'll follow on by another serious piece of music also by Bramwell Coles, but not by Kettering Band. But next, we'll have Bramwell Coles' beautiful... First of all we'll have Bramwell Coles' beautiful meditation, "Discipleship." Then we'll follow on with an equally beautiful meditation, "Rock of Ages," but the second one will be played by Portsmouth Band under Harold Nobes. And the second one was recorded, if my memory is correct, on 9th of May, 1965. And then I think we'll have a recording I made at Oxford in 1960 of the New York Staff Band when they were touring England and they sang a vocal setting of, "Rock of Ages." Not the tune we normally... I think "Norwood," if I remember, but it was so beautifully sung, I had never heard anything like it in all my life. Matter of fact, they did later on sing it on the BBC and I think it was the first time a brass band ever broadcast a vocal number. And then when it was finished, for a few seconds the announcer just couldn't do anymore announcing – he was so moved by the wonderful way it was sung. So, I think we'll hear that afterwards – link up with the meditation and then perhaps we'll get on to something not quite so serious.

So, there we have what with...the next items: "Discipleship" by Bramwell Coles with Kettering Band, "Rock of Ages," Bramwell Coles, Portsmouth Band and then the New York Staff Band chorus singing, "Rock of Ages." And this will be a contrast, but I'm sure that you will enjoy listening to this lovely music."

- 23:26. Beginning of the three band selections introduced above by Norman King.
 - "Discipleship", by Bramwell Coles. Kettering Band, Charles Manning - bandmaster. Recorded in 1961. A beautiful "meditation".
 - "Rock of Ages", by Bramwell Coles. Portsmouth Band, Harold Nobes - bandmaster. Recorded in 1965. Not sure this number is really on this side of the tape. Begins at 27:02? If not, it's difficult to tell where the 1st number stops and this one starts.
 - "Rock of Ages". "Vocal" number by New York Staff Band recorded while they were in England in 1960. Actually is contained on Side 2 of this tape.
- 35:10. Congregation singing a benediction (inaudible), followed by a spoken benediction prayer.

"May the blessing of God – the Father, the Son and the Holy Ghost abide with each one of us, a Lord that we love, this night and until Jesus comes again, _____. Amen."

CD 1. Reel 1, Side 2. 26:34 in length.

- First ¼ of this side seem to be playing backward?
- 0:00. “Rock of Ages” - Vocal piece by New York Staff Band introduced by Norman King on Side 1. Beautiful acapella piece.
- 3:39. A series of congregational singing with band and piano accompaniment. Presumably recorded in a Salvation Army corps in England. Not a high-quality recording (made from the congregation), but fun to listen to.
 - 3:39. “I Believe, Jesus Saves (And his blood cleanses whiter than snow)” – with piano and drum. Words: William McDonald. Music: William Webster.
 - 5:51. “I Want to Tell You What the Lord Has Done” – with piano and drum. Composer: Sidney Cox.
 - 7:45. “On the King’s Highway” – with band. Composer unknown.
 - 8:52. “God Is Still On The Throne” – with band. Words and music by Kittie Suffield.
 - 9:33. “When the Lord Saved Me” – with band. Composer: Sidney Cox. Introduction by an unknown speaker. From the introduction, it sounds like this might have been recorded in Croydon, London but that the speaker was from Toronto. Very entertaining!

“Now, this morning we have two very helpful testimonies from bandsmen, and in this evening’s meeting we’re going to hear again from some of the bandsmen. And in a moment, I’m going to ask bandsman Vic Passman if he will give us a word of personal witness. But before he does, I want to see how many of you do remember the chorus that was introduced, please don’t reach for the songsheets. If you have to, you have my permission, but if you can manage without them, so much the better, and it’s that chorus, for any of you that are with us for the first time today, it’s the chorus, “Something wonderful happened, when the Lord saved me.” Now you have the melody and words, if it’s new to you, and we have the support of the band, we’ll all make it our testimony before Vic Passman gives us his specific witness. All together there.

When the Lord saved me, when the Lord saved me,
 Something wonderful happened, when the Lord saved me.
 Old things passed away, night has turned to day,
 Something wonderful happened, when the Lord saved me.

Now I wonder if we could have this front row – will you stand up. Don't look so shocked. Come on sergeant major. Now here is the Croydon Centenary Chorus¹ (Laughter) about to sing for you, and with the help of the band again. But this is a front line kind of singing. We're all giving our testimony at the same time.

Repeat singing of the chorus

Forgive me for passing you the songsheet, but there were really some strange, inarticulate sounds coming from you at that moment. All right. Let's all do it again. Remain standing and singing – but you didn't get the victory and you didn't clap your hands. I've been telling the folk as I've been moving around in these last few weeks of an incident that happened in Toronto. Commissioner Dalzeal, who will be remembered by so many of you, was leading a great congress gathering in Toronto. And there probably were four or five thousand people there on the Sunday afternoon. It was one of those formidable events known as the "Citizens Rally," the "Congress Citizens Rally." And so of course there was a great platform of distinguished people and on the front row there were some leaders in society. There was a Right Honorable and a Mrs. Right Honorable, and an Honorable and a Mrs. Honorable, and some others not so honorable all around the front row of the platform. And I was sandwiched between the Right Honorable and the Mrs. Right Honorable. Commissioner Dalzeal in his expansive leadership, he said, "Now everyone will be a Salvationist for 30 seconds at least, everyone will clap their hands. Everyone will be a Salvationist. Now on with the music. On with the chorus." And so the chorus began and it crescendo'd in volume and in intensity and in enthusiasm. And everyone was clapping their hands. I saw the Right Honorable next to me clapping as though he'd been a Salvationist all his life. I was clapping vigorously. What Major dare do otherwise when the Commissioner says you must. And I was clapping. And on my left was Mrs. Right Honorable. She had come to that meeting obviously thinking it was the social event of the year. She was suaved in fur. She had opera length gloves on. She had some indescribable thing on her head and she was sitting there wondering whether or not she should clap her hands. I could almost hear the thought processes. She looked at her husband, he was clapping. She looked at me, I was clapping. And I could almost see the inner argument – ought I, should I. How embarrassing. How could I let myself get into a situation like this? And the enthusiasm of the chorus grew and grew, mounted and mounted. And then as we got near the end of the chorus, I noticed that her daintily be gloved fingers became unentwined and the be gloved hands were separated and on the very last note of the chorus there was the most delicate little pat you've ever seen. (Laughter) But, she got the victory! She got the victory. Now come on! You don't need to get it belatedly, get it now. Everyone."

Repeat singing of the chorus

- 16:16. Piano medley. Unknown songs. Tape was dragging slightly here.

¹ This is a joking reference – we would more often use the word "centenarian," for 100 years old. The reference to Croydon would lead one to believe the recording was made in Croydon, a suburb of London. Norman King was from South Croydon.

- 18:45. “Jesus Is Real To Me (I never will doubt him or journey without him)” – with piano and drum. Composer unknown.
- 19:35. “This One Thing I Know” – with piano and drum. Composer: Sidney Cox.
- 20:47. “Sunshine on the Hill (There are shadows in the valley, but there is...” – with piano. Composer unknown.
- 21:54. “Jesus Is the Sweetest Name I Know (and he’s just the same, as his lovely name)” – with piano. Words and music by Lela B. Long.
- 22:32. “God’s Love Is Wonderful” – with band. Composer: Sidney Cox. Introduction by unknown speaker. A rousing and wonderful rendition.

CD 2. Reel 2, Side 1. 19:32 in length.

- 0:00. “Battle Hymn of the Republic” – See comments of Norman King, below.
- 5:43. “Tranquility” – See comments of Norman King, below.
- 8:17. “Queen’s Chorus”- See comments of Norman King, below.
- 10:41. “Toccata In G” – See comments of Norman King, below.
- 17:16. Comments from Norman King summarizing the above four selections.

“My, here time’s passing. We’ve already got through quite a lot of tape. Now I must tell you what we’ve had, of course.

Now, as you know the first one was the “Battle Hymn of the Republic.” It was arranged by Ray Steadman Allen and of course sung by mass chorus from South London Songster Brigades. Accompanied by Croydon Band and with the Staff Band percussion and trumpet section.

Then we followed on with a number which is called “Tranquility.” Of course, you probably recognize it as one of Brahms Lullaby’s, which of course has been converted by the Army. The words were by Commissioner Archie Wiggins.

Then we had another well-known number which you probably recognize as “The Queens Chorus” from the Gilbert & Sullivan’s Opera, “The Gondoliers.” Ah, but of course, again, we’ve converted that too, and that is now called, “Joy Bells Are Ringing.” The words and the conversion was made by Brinley Boone, which of course _____
Brinley Boone. And as you know the music was by Sullivan.

And finally we had a number on the organ, a lovely concert organ at the Fairford Hall by Michael Clackney. He’s quite a young man, I suppose in his early 30s and for quite a

long time he was the bandmaster for our famous, Chalk Farm Band. Now he's gone I think to Coulestere(?), somewhere around that way and he's now an ordinary bandsman. He's a fine organist, as you heard, and he played a Toccata in G, by a very well known French composer, and yet not too well-known to us, Dubois, I think is the correct pronunciation, and he lived between 1837 and 1924. So he had a blooming good life.

Well that's we are up to date. Now, we'll see what else we can find for you. That of course all came from the Fairford Hall Festival in 1969, which of course I recorded. Now we'll find something else."

CD 2. Reel 2, Side 2. 20:24 in length.

- 0:00. Band medley. Band unidentified. Songs in the medley include:
 - "Trust and Obey" – Words/Music by John H. Sammis & Daniel B. Towner.
 - ? (unknown)
 - "Trusting Jesus" – Words and music by Edgar P. Stites.

- 9:54. Introduction of "Grant Us Thy Peace" by an unknown man.

Of *Grant Us Thy Peace*, the author of the words [Mrs. Ivy Mawby] says,

"The bandmaster [George Marshall] had written this lovely music some years before to an indifferent set of verses, and because of this, the song had remained unused. When the writer of these words had been promoted to glory, the music was sent to me with a request that I might be able to find words more suitable. When I played the music over, I felt at once that it called for words suggesting an evening benediction, and *Grant Us Thy Peace* was the result."

Soon after this, I called on Bandmaster Marshall in his home in South Shields² and he spoke of my song as being one of his favorites, which was evident because he gave the music his own name, *Marshall*, and it appears in the band tune book under that name and number #588.

When George had passed to his eternal rest, and the funeral service was conducted in the South Shields Citadel, united Songsters from neighboring corps reminded the congregation of George's many song collaborators as they sang Mrs. [Ivy] Mawby's, "Grant Us Thy Peace" to his beautiful setting.

And now, we are to listen to the Upper Norwood Songsters³ singing this lovely song, *Grant Us Thy Peace*.

- 11:48. Songster selection - "Grant Us Thy Peace"

² A coastal village outside of Newcastle-Upon-Tyne – a city located on the east coast of England, just south of the Scottish border.

³ The Upper Norwood Songsters are a renowned Salvation Army songster brigade from that section of London.

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.

*Lord, 'tis thy tender touch now we implore;
 Day with its toil is done, labour is o'er;
 Now in the evening while shadows fall,
 Grant us thy peace, who give to thee our all.*

What can I bring to thee, fruit of today?
 Have I walked worthily in work and play?
 Lightened my brother's load,
 Walking life's toilsome road,
 New strength and love bestowed, master, I pray?

While the birds homeward wend, seeking their nest,
 Thou who has called me friend, knowest me best;
 Forgive if I should roam,
 And grant that I may come,
 To find at last my home safe in thy breast.

*Lord, 'tis thy tender touch now we implore;
 Day with its toil is done, labour is o'er;
 Now in the evening while shadows fall,
 Grant us thy peace, who give to thee our all.*

- 19:01. Closing comments from Norman King.

"I'm afraid time has past very quickly on this tape and as you can see, we are now at an end. Matter of fact, I've actually had to put it on to a bigger spool than I anticipated because I cut off the beginning of the opening item and also my tapespun remarks didn't come on. I cut them all off by accident. So I can't even give you that, but I'll put it all down in writing in a letter in a moment.

I do hope you've enjoyed this little effort of mine. Of course, they are all from my private recordings, and I want you to I suppose send them around the world. Now I want you to take them with you wherever you go and let everybody hear them, and I do hope that as a result of it, lots of people will be blessed and inspired and I'm hoping that some lost soul will be brought into the Kingdom of God and find him whom they never knew before.

God bless you. Good night and I pray for your ministry and hope that you have thoroughly enjoyed this tape of mine. And now I see it's running out very fast. I again

apologize for missing my opening remarks, as I said, I too put a bit on the front, on the back too. Perhaps so it's a bit mucky...well, here goes. God Bless.”