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Enhancing mission through education



SA Bandsman talks to Canadian Staff Bandmaster John Lam



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Bandmaster Himes the guest at Worthing 130th anniversary Alan Slator reports

Bandmaster William Himes OF and Linda Himes recently led the 130th anniversary celebrations of Worthing Citadel Band. The celebrations included a band rehearsal, led by Bandmaster Himes, and a celebration dinner, after which he entertained the guests by answering questions about his music and his life as the Bandmaster of the Chicago Staff Band.

On Saturday afternoon the band was joined by former members for a joint rehearsal, followed by a musical festival in the evening, during which Bandmaster Himes led the band in some of his own compositions, including *To the Chief Musician*, *Motivation*, *Celebration of Contemporary Gospel Songs* and *Nicaea*. The Saturday festival included pieces conducted by retired Bandmaster Ray Justice (Worthing) and Ken Clark (Twickenham), a former Worthing Bandmaster.

William and Linda Himes led the Sunday devotional meetings with members of the band taking part. The Sunday afternoon festival included *Festival Prelude - St. Francis, Able* and *Soli Deo Gloria*, all composed and conducted by William Himes.

The visit of Bill and Linda Himes brought great encouragement and blessing and will be long remembered by those who attended.



Scottish Fellowship Band marks 30-year anniversary

The Scottish Fellowship Band has just celebrated its 30-year anniversary. In 1984, Bandmaster Alec Thain OF was asked to formally commence the 'Veterans Band'. He held this position until his Promotion to Glory in 1989. Bandmaster Jimmy Hamilton (Whifflet) took over, holding the position for 19 years. In 1999 the band was renamed 'The Scottish Fellowship Band', its current Bandmaster Peter Fuller (Clydebank) being appointed in 2009.

During the band's anniversary year it has undertaken a number of special events, culminating in the first ever visit of Dr. Stephen Cobb to conduct its monthly rehearsal and guest as the after-dinner speaker. The band's final anniversary event will be a special festival at Springburn Corps on 8 November. The band is very

active and regularly visits corps and divisional events around Scotland. During the anniversary year it played at the Kelvingrove Art Galleries, in Glasgow, where 1,000 people were in attendance. In the early years, the band played on many occasions at rallies in the Usher Hall, Edinburgh, appeared on Scottish television and even spent a week in Morecambe at the SA's Over Sixties holiday. The band meets in Hamilton each month, with members coming from all parts of Scotland, as far north as Aberdeen, and carries out a fine Christian witness in many parts of the country on a regular basis. The initial purpose of the band is to provide a special fellowship for retired Salvationists and other Christian friends; this ethos is very much alive today with an added emphasis on mission through music.

Anglia Youth Band bids farewell to Deputy Bandmaster

Paul Winterbourne reports

A recent concert by Anglia Youth Band at Ipswich Citadel was enjoyed by a full congregation. The programme was shared with Ipswich Citadel young people's singing group, with proceeds going to the Ipswich Citadel Big Collection. Opening with *Fanfare to Worship* (Steven Ponsford), the band presented a variety of music including *Dance Beat* (Paul Sharman), *Hymns of Praise* (Goff Richards) and *The King* (Erik Silfverberg). It was the first engagement for the band's recently appointed Executive Officer, Lt. Ben Selfe, but sadly, the last

engagement for Deputy Youth Bandmaster Stephen Williams. Stephen, now a member of the International Staff Band, joined Anglia Youth Band at age 15, so completed nearly 20 years of service, the last seven years as Deputy Bandmaster. The photograph shows Divisional Youth Bandmaster Paul Winterbourne (left) thanking Stephen for his service and commitment to the band. Divisional Youth Officer Rebecca Sibanda presented Stephen with a letter of recognition from the Divisional Commander, and Lt. Ben Selfe prayed God's blessing on his continuing ministry as Bandmaster of Norwich Mile Cross Corps.



Survey: The most popular ending in SA brass music

by Captain Martin Corder

INTRODUCTION

The idea to survey the most popular ending in SA brass band music was suggested by the Editor of this magazine and I must thank him for the opportunity to conduct this survey, and also the respondents for their valuable contributions. For me this assignment has proven to be not just a wonderful insight into the SA's brass catalogue, but an exercise full of surprises. Whilst the scale of responses means that the results cannot be definitive, I do believe they are representative enough to highlight generally the pieces within SA repertoire whose endings have captured imaginations and stirred hearts over the years.

METHOD

Data was collected via an online poll over a two-month period from 30 July to 30 September 2014. It was publicised via social media and email. 285 respondents participated, each nominating three works numbering them 1 to 3. Respondents were from Australia (18), Canada (25), Denmark (1), France (1), Germany (1), Kenya (1), The Netherlands (12), Norway (1), New Zealand (3), Sweden (5), United Arab Emirates (1), United Kingdom (170), USA (44) and Zimbabwe (2). A total of 193 works were nominated. To determine the clear favourites, responses have been weighted to award three points to 1st choice answers, two points to 2nd place and one point to 3rd choice answers. 19 of the nominated pieces were either non-SA publications or unpublished works so cannot be included.

The top three in this category were:

1. **Fire in the Blood** (Paul Lovatt-Cooper), published by PLC Music (31 pts)
2. **Vitae Aeternum** (Paul Lovatt-Cooper), published by PLC Music (9 pts)
3. **Pursuing Horizons** (Dudley Bright), unpublished (4 pts)

Fire in the Blood was a relatively popular nomination. However, even if it or any of the works in this category were included in the results, none would have made the top ten. This left 174 works to analyse.

RESULTS

10. The Last Amen

(Peter Graham, FS 583 publ. 2003)

High-power ending

28 nominations (39 pts)

The rousing four-fold 'Amen' from Richard Smallwood's song *Total Praise* provides the finale to this well-crafted medley. The work, written for the ISB in 2002, was a popular choice with respondents and is the newest item here. It weaves together contemporary religious tunes: *Father, We Love You; Great is the Lord; How Majestic is Your Name in All the Earth; Make Me a Channel of Thy Peace; Gloria* and *Total Praise*.

9. Transcription – Elsa's Procession to the Cathedral

(William Himes, FS 453 publ. 1986)

High-power ending

20 nominations (41 pts)

This much-loved transcription of Wagner's music from Act 2 of his romantic opera *Lohengrin* was also a very popular choice, and it's not hard to see why. The richness of score, fluidity of sound and incremental build-up leading to the final climactic chord combine to provide an inexorable and breathtaking finale.

8. Tone Poem – The Present Age

(Leslie Condon, FS 342 publ. 1972)

High-power ending

22 nominations (45 pts)

At the Leslie Condon memorial concert earlier in 2014, Staff Bandmaster Dr. Stephen Cobb explained that when *The Present Age* was first rehearsed by the ISB, it baffled players so much that it prompted Staff Bandmaster Bernard Adams to invite Leslie Condon to address the band and explain the rationale behind it. Times have changed and *The Present Age* might not sound so contentious these days. It remains, however, a forward-thinking composition that still demands a lot from a band, and, most importantly, the impassioned story at its core of youthful faith confronted by the depravity of the world is as relevant today as it was 40 years ago. The work closes with a blazing *Allegro* section pitching quotes from *Courage, Brother*

against earlier hedonistic waltz motifs, and concluding with a strident unison B-flat chord.

7. Meditation – The Light of the World

(Dean Goffin, GS 1329 publ. 1950)

Quiet ending

28 nominations (47 pts)

Believe or not there are two works with the title *The Light of the World* in SA journals, the lesser known of these being a Triumph Series selection from 1930. However, it is Sir Dean Goffin's deeply moving 1946 meditation – in which the composer portrays Jesus knocking at the closed door of the human heart – that will have caught the imagination of most, as represented in this survey. Interestingly, *The Light of the World* represents only one of two quiet endings in this top ten. It is the oldest work here too, emerging from a rich decade of composition that followed the end of World War II. The piece is not technically difficult, but instead gives weight to the adage 'less is more.' The ending that lives vividly in the mind is of the closing phrase of William Walshaw How's hymn leading into a brief flowering of Goffin's opening motifs. The piece then settles, finally and peacefully on an F major chord.

*O Lord, with shame and sorrow
We open now the door;
Dear Saviour, enter, enter,
And leave us nevermore.*

Bramwell Coles wrote as his introduction to the work, 'May many, through this message, open the door to their hearts to the One who is the Light of the World.' These words must express eloquently the desire of thousands of bandsmen who have played this composition over the past 64 years.

6. Meditation – My Comfort and Strength

(Brian Bowen, FS 305, publ. 1967)

High-power ending

22 nominations (51 pts)

Brian Bowen's celebrated meditation features the tune *University*, to which the words 'The God of love my Shepherd is' – a paraphrase of Psalm 23 – are associated. The piece focuses on the hymn and reflects the moods of the

Psalm imagery. The work sits comfortably in this list of the most popular endings, offering a thrilling finale that culminates in fanfare motifs, two progressive chords with bass replies and a final, full band A-flat major chord.

5. Tone Poem – The Holy War

(Ray Steadman-Allen, FS 298 publ. 1966)

High-power ending

25 nominations (51 pts)

Built around Martin Luther's Reformation chorale *Ein feste Burg* and inspired by John Bunyan's 17th century allegory of the same, *The Holy War* depicts in music the spiritual battle between the powers of good and evil. Somewhat controversial and bewildering when it was premièred by the ISB at the 1965 International Congress, *The Holy War* truly pushed the envelope in terms of composition up until that point, not to mention the bounds of acceptability, provoking criticism from within the movement. The work was still faithful to the requirements of SA music, but blazed a trail in terms of its tonal and harmonic style.

The closing bars which impressed respondents are an exuberant finale where strains of *A Mighty Fortress* in basses and euphoniums jostle for domination with cornet and trombone fanfares, culminating in a pure and bright-sounding C major chord. Epic in every sense of the word, *The Holy War* remains one of the most iconic SA works for brass, and serves as a brilliant example of RSAs consummate grasp of the brass band score and inventiveness at the highest level.

4. Tone Poem – The Call of the Righteous

(Leslie Condon, FS 294 publ. 1966)

High-power ending

37 nominations (77 pts)

Legend has it that for years the old Gospel song *When the roll is called up yonder* haunted the composer, who occasionally announced his intention to write 'something' on it. That 'something' proved at the time to be a piece of brass writing that was almost unique in its style of treatment. *The Call of the Righteous* quickly took its place as one of the most exciting items in the repertoire of the time. That impact has ensured it lives long in the memory. The composition is somewhat more accessible and programmable than other works in this list, which means many will have played *The Call of the Righteous*, and many will have heard it live and on the many recordings it has featured on over the years. The iconic summons of the 'Trumpet of the Lord' that commences the piece returns in a closing flourish which

features side drum, bass drum and timpani, concluding with a forceful unison A-flat chord from the brass.

3. Shine As The Light

(Peter Graham, Triumphonic Collection publ. 1997)

High-power ending

43 nominations (83 pts)

With its high energy, unfamiliar time signatures, percussion trickery and ground-breaking aleatory (i.e. random) section, Peter Graham's modern tone poem *Shine as the Light* broke the mould and has become something of a modern classic since its première at Star Lake Musicamp in 1996. It presents the universal allegory of the soul's journey from darkness into light and uses Joy Webb's *Candle of the Lord* and Chick Yuill's *The Light has Come* to tell the story. The work has captured the imagination of conductors, bandsmen and congregations, as well as fellow composers around the globe, and its dramatic *Allargando* finale has a deserved place in this list of top 10 endings.

2. Resurgam

(Eric Ball, FS 302 publ. 1967)

Quiet ending

58 nominations (133 pts)

The climactic, episodic chords and phrases near the end of this work that represent some of Ball's most passionate and evocative music will be the sounds called to mind by respondents. The iconic opening 'faith' motif – a setting of words from the *Apocrypha* – is the foundation of this work. Throughout the piece the music is charged with high emotion, sometimes unforgiving and dissonant. Finally, though, the music achieves tranquillity with a very quiet statement of the opening theme. *Resurgam* – 'I shall rise again' – evokes differing feelings and images in the heart and mind of each individual performer and listener, some personal, some universal. Ball once said of this piece, "*Resurgam* is the best of me." I for one would be inclined to agree.

1. Tone Poem – The Kingdom Triumphant

(Eric Ball, FS 273 publ. 1963)

High-power ending

90 nominations (212 pts)

Eric Ball's tone poem which reminds listeners of the Christian doctrine of the Second Advent of Christ was the clear winner, and few will be surprised. Interestingly, alongside Peter Graham's *The Last Amen*, this work takes as its conclusion an already-established choral motif;

the *Dresden Amen*, which in Ball's composition is designed to call to mind Revelation 22:20: 'Amen. Even so, come, Lord Jesus' (KJV).

My own view of *The Kingdom Triumphant* is that it came from a more passionate, accomplished and freer Eric Ball than the composer he was as a Salvation Army officer and Staff Bandmaster before he parted company with the movement in 1944. When he did return to writing for the Army some ten years later, works came to print such as *Songs in Exile*, *Song of Courage*, *Resurgam* and *The Eternal Presence* – all of which are large-scale, symphonic works not too dissimilar from what we would now classify as film music. Clearly the composer had broken free from the confines of 'regular' marches and selections. Eric Ball bridges the gap between the Army's own Classical and Romantic eras. For me the glorious counterpointed treatment of the tune *Helmsley* in the closing section ensure that *The Kingdom Triumphant* firmly fits into the latter.

SUMMARY

This list is representative of the variety within the SA catalogue. There is a satisfying mix of old and new: newer works by Peter Graham sit alongside already-established classics from Steadman-Allen and Condon; Bowen's modern-sounding and triumphant reflection complements the soothing tones of Goffin's post-war meditation; and Himes' transcription brings a touch of class from the world of opera.

The inclusion of *Resurgam* and Dean Goffin's *The Light of the World* endorses the view that it isn't always a bang, crash and wallop that wins out. There is always call for calmer, reflective music and this can implore the heart as much, if not more than louder moments. However, the results of this survey suggest that though few come close, it is Eric Ball who truly knows how to write an ending – and few will be surprised by that. The composer has the two top spots in this list, and no less than 14 works nominated overall.

It is not surprising that many name Ball as the most influential brass band composer of the 20th century. His substantial SA-published catalogue really is an embarrassment of riches which aside from unpublished works, ensemble and solo instrumental works, there are over 100 SA-published works for brass and another 120-plus choral works. On top of that, Ball had around 150 brass works published outside of the SA. Here, *Resurgam* and *The Kingdom Triumphant* rightfully have their place at the top of the list.

Survey: The most popular ending in SA brass music (continued)

COMPOSERS *Top 10 composers by number of works nominated*

No. of works nominated	Composer	Age in 2014	Published (incl. posthumously)	No. of SA-published brass works	Rate of publication
14	Eric Ball	(111)	1922 – 1990 (68 years)	113	1.66/year
	Ray Steadman-Allen	94	1945 to date (69 years)	255	3.70/year
12	Leslie Condon	(86)	1947 – 1986 (39 years)	63	1.62/year
	Robert Redhead	74	1972 to date (42 years)	75	1.79/year
	Kenneth Downie	68	1970 to date (44 years)	74	1.68/year
	William Himes	65	1971 to date (43 years)	105	2.44/year
8	Peter Graham	56	1980 to date (34 years)	40	1.18/year
7	Wilfred Heaton	(96)	1946 – 1992 (46 years)	13	0.28/year
6	Martin Cordner	41	1994 to date (20 years)	45	2.25/year
	Erik Leidzén	(110)	1906 – 1990 (84 years)	109	1.30/year

It is somewhat startling to see one's own name mentioned, but not at all surprising to see two of the most influential brass band composers of the 20th Century at the top of the list. It is interesting that, with the exception of Heaton and Leidzén, the list order also corresponds to age and output. This perhaps emphasises that although quality is always key, quantity and frequency of publication is also a contributory factor in that the greater number of years a composer has been established, and the more brass (or vocal) works a composer has published, the more likely it is that their music becomes part of the psyche of SA music culture.

BEST OF THE REST *Endings with more than one nomination*

Points	Title & Composer	Points	Title & Composer
35	Victorian Snapshots – On Ratcliff Highway (Ray Steadman-Allen)	9	A Pastoral Symphony (Robert Redhead)
27	Celebration (Leslie Condon)		Great and Glorious (George Marshall)
26	Variations on 'Laudate Dominum' (Edward Gregson)		In Perfect Peace (Kenneth Downie)
24	Glorifico Aeternum (Dean Jones)		Variations on 'Maccabeus' (Kevin Norbury)
23	At the Edge of Time (Ray Steadman-Allen)	8	Aspects of Praise (William Himes)
	Just as I am (Wilfred Heaton)		I Know a Fount (Thomas Rive)
22	King of Heaven (Kenneth Downie)	8	Isaiah 40 (Robert Redhead)
	Reflections in Nature (Robert Redhead)		Star Lake (Eric Ball)
21	Song of Courage (Eric Ball)		The Great Salvation War (James Curnow)
18	My Strength, My Tower (Dean Goffin)		The Red Shield (Henry Goffin)
17	Quintessence (Robert Redhead)		Toccata – Oh the Blessed Lord (Wilfred Heaton)
	Symphony of Thanksgiving	7	Corpus Christi (Robert Redhead)
16	For our Transgressions	6	A Psalm of Praise (James Curnow)
	How Sweet the Name		Celebration of Contemporary Gospel Song (William Himes)
15	Procession to Covenant (William Himes)		Festivity (Leslie Condon)
14	Renaissance (Peter Graham)		Light-Walk (Barrie Gott)
	Romans 8: A Brass Celebration (Ray Steadman-Allen)		My Treasure (Wilfred Heaton)
13	Easter Glory (Leslie Condon)		The Triumph of Peace (Eric Ball)
	The Eternal Presence (Eric Ball)	5	Canadian Folk Song Suite (Morley Calvert)
	Turris Fortissima (Steven Ponsford)		Constant Trust (Eric Ball)
12	Divine Communion (Arthur Gullidge)		Exodus (Eric Ball)
	Truth Aflame (Kevin Norbury)		Go Down Moses (Ray Steadman-Allen)
11	King of Kings (Ray Steadman-Allen)		Horbury (George Marshall)
10	I Know Thou art Mine (Leonard Ballantine)		None Other Name (Erik Leidzén)
	Song of the Eternal (Leslie Condon)		On the Way Home (Erik Leidzén)
	Songs in Exile (Eric Ball)		Praise (Wilfred Heaton)
	St. Magnus (Kenneth Downie)		Victory for Me (Wilfred Heaton)

The art of **BARITONE** playing

In the fifth of the series in which some of the SA banding world's pre-eminent players discuss the role of their particular instrument within the brass band, **Iain Parkhouse**, principal baritone of the International Staff Band, focuses on the role of the baritone.



While names such as Derick Kane, David Childs and Steven Mead roll off the tongue when asked to nominate the top euphonium players of the generation, the same probably can't be said if the subject matter was the baritone! That said, there are more recognised baritone players around these days than ever before, who promote their art with great distinction and have pushed the boundaries of repertoire and solo playing to new levels. It's probably fair to say that of all the brass band instruments, the baritone has the fewest number of players who set out to become purely baritone specialists! One only has to review the last 20 years of the baritone section in the ISB to realise that not one of us - with the notable exception of the legendary Howard Bowes - was brought up playing baritone!

So, in similar vein to my esteemed staff band colleague, Andrew Garcia from New York, who suggested that flugel horn players were, in the past, where you put your worst cornet players, the baritone player has often been the extra euphonium player, cajoled into filling an important seat in the section! One of the first learning experiences I enjoyed was sitting next to Bob Blackburn, Black Dyke's solo baritone player in the early 1990s, who gave this writer a masterclass in band playing with his beautiful, melodious sound and keen ear for balance. One of his successors, Gareth Brindle has continued to promote the role of the baritone - listen to his recording of Paul Lovatt Cooper's *Donegal Bay* for evidence of his tonal quality throughout the range! My early days in the ISB taught me some vital lessons, as I sat in awe of

the beautiful sound characteristics from my colleague Gary Rose and his ability to achieve a musical line in whatever he played. Katrina Marzella has transformed the once dull and boring baritone into a solo instrument where repertoire is growing year on year. Her solo CD, *Katrina*, has to be heard to be believed.

So enough of whom, let's concentrate on what! In the words of a dear old Croydon Citadel Band colleague, Ray Bartlett, who has long since gone to Heaven, "the baritone is a great instrument to play, you're always involved, whether in small ensemble work in the Sunday night selection, the bass solo of most marches and the odd claim to fame as a soloist in a few major works."

In pure basic terms, the baritone provides much of the tenor line in hymn tune playing and provides the link in timbre to the euphoniums on the one side and the horn family on the other. Add to that its mellow ingredient to the 'fanfare' qualities of the trombone section and you pretty well understand its role. In general terms the baritone is one of the quieter instruments in the band and often struggles to be heard above its bigger brother, the euphonium, and the brighter sound of the trombones. So a big consideration for the player is one of balance, perhaps having to give slightly more than you would expect to do in certain circumstances. Don't get me wrong, the baritone can be played loudly but, of course, there is then a danger of the sound becoming forced and in some cases ugly, if the player decides to 'take on' the rest of the band. This is easily done, particularly if the player is more used to trying to fill a euphonium. So the harsh rasp and zing is to be avoided at all cost!

As in all music making, whether brass band or any other ensemble, it's very often the listening skills and intelligence of the player who is successful in being heard. Blend and balance is vital if the baritone section wants to add to the overall band sound. Modern instruments have certainly helped in recent years with the persistent problem of intonation. These problems haven't disappeared altogether, as there are still occasions that require 'lipping in' certain notes (like G#) to stay in tune. However, one thing I'm reasonably comfortable with is

that I prefer the three-valve version to the newer four-valve options that are now on

the market. The baritone needs a clear, bright and distinct sound, which I believe is lost to a degree with the four-valve version. This is only my opinion, however, as I know there are players out there who wouldn't change back!

Mouthpiece choice is a factor too, with so many to choose from, with all having different pluses and minuses. I've used a Steven Mead 4B from the Denis Wick range for quite a while, as it is easy to interchange with my euphonium mouthpiece, but makes the higher register quite a challenge!

In terms of repertoire, Ray Steadman-Allen's *The Holy War* brought Salvation Army baritone soloists to the forefront with the haunting solo line in his classic tone poem written way back in 1965. One of my earliest recollections of beautiful writing (and playing) was hearing Black Dyke solo baritone John Slinger, on the 1967 recording of Eric Ball's *Journey into Freedom*. A genius in his scoring, Ball clearly understood the bright tenor sound the instrument could make and used it to great effect again in *Resurgam*.

More and more composers of the current era are using the distinct baritone sound to provide musical line to the contemporary music they write. Listen or play along to music from Martin Cordner, Steven Ponsford and, of course, Kenneth Downie to recognise their craft! The general rule for consistent success is to work on the sound quality through the range, something I struggle with continually. However, the work is worth the time spent by giving much-needed sonorous support when the bandmaster asks for better balance in the middle band!

So, to all my baritone colleagues, keep up the great work. Remember you play a vital role in your band and as with all SA musicians, continue to strive to be the best for the Highest!





Enhancing mission through education

In April 2008, John Lam was appointed as the fifth Bandmaster of the Canadian Staff Band. A professional musician and music educator, John is currently the Head of Arts at Glendale High School in Tillsonburg, Ontario, and is the Corps Bandmaster at London Citadel.



SAB: Thanks for talking to SA Bandsman, John. Let's start by talking about your upbringing in The Salvation Army – was music a big part of your life early on?

JL: I was brought up in the Anglican church and recruited to The Salvation Army at age 11. Music was something I resisted until I joined the SA and became involved in my high school music programme well into my teen years. However, the influence of traditional Anglican music and good high school wind band music certainly influences my repertoire preferences to this day.

SAB: Who were your inspirations as a young musician?

JL: At my youngest awareness of musical interest, I was influenced by the pop music of The Beatles. As I became exposed to Salvation Army music, the unique compositions of Thomas Rive spoke to me very deeply, ultimately leading me to a relationship with Christ. The passionate and dedicated leadership of Bandmasters Harold Stuck (Owen Sound Temple) and Bramwell Gregson (London Citadel) are a large part of the fabric of my musical preferences, leadership style and rehearsal techniques. The sublime cornet sound and lyrical approach of Tommy Wilson informs my approach to any tonal music that

I conduct. Music education professor James White was also an enormous influence on my approach to dealing with people in the context of large ensembles. I am so blessed to have had so many outstanding mentors in my life.

SAB: Was it always your aspiration to become a conductor?

JL: It was never my aspiration to be a conductor. From my early military service days I knew I would be called upon for leadership of some kind, but band leadership is something that just happened out of necessity at the time. I actually turned down my first request to be Deputy Bandmaster for London Citadel Band until a music education colleague told me that I was crazy to pass up such an opportunity.

SAB: You are currently Bandmaster of your corps band, London Citadel, as well as the Canadian Staff Band. How do you manage to balance those responsibilities?

JL: Balancing my duties between leading London Citadel Band and the Canadian Staff Band is only possible because I have an unbelievable circle of support around me. My wife, Jane, and son, Jonathan, are both deeply involved in Salvation Army music ministry and fully understand the importance of serving in this way. I could not continue in either of these roles without their love and support. I also have extremely dedicated band locals in each group who take on many responsibilities that ensure the continuing success of both groups. It's truly a team effort.

SAB: In general terms, how would you describe the role of a bandmaster in The Salvation Army?

JL: For me, the role of bandmaster is different depending on where you are on the timeline of your tenure. When you start out, it's all about the practicalities of musical standards, organising the season, and creating a vision for ministry opportunities. Later on, as you build a rapport with your players, you realise that it is just as much a pastoral role as it is a musical one. As you age with current members, and recruit younger ones into the fellowship, you realise how much you depend on each other

both in and out of the context of the band.

SAB: What would you say is your approach to getting the best out of your bands?

JL: My approach to getting the best out of my bands can be described as a 'cycle of trust'. This concept is used by Michael Haithcock, who conducts the University of Michigan Symphony Band, and has been demonstrated by every significant mentor I have ever had. The idea is that the band trusts me to plan a vibrant programme and be ready to prepare them for it. I trust them to follow my lead by being prepared for rehearsals and engagements to the best of their ability. Together with the band locals and general membership, we all show interest in each other's spiritual well-being and support each other in practical ways. We also have a collective desire to better ourselves individually for the good of the group. That means all of us are committed to being lifelong learners, including me.

SAB: By profession you are a music educator. How would you say your professional life helps you as a Salvationist musician?

JL: My professional life as a music educator enhances my music ministry in many ways. It keeps me in close touch with young people and reminds me that they really want to participate in musical disciplines despite what many people in our denomination currently believe. Being a music educator also keeps me up-to-date on the latest resources and teaching techniques as well as new trends in instrumental music. There are also many parallels between a church and a school. Experience in working with different administrators and building programmes in the educational context has served me well as I do the same in the church setting.

SAB: You have recently returned from guesting at Star Lake Musiccamp along with your wife, Jane. How did you find the experience? Can you tell us about some of the other music camps you have guested at over the years?

JL: Star Lake Musiccamp was simply fantastic. It's not only rich in heritage and tradition, but





also has a great faculty that is 100 percent dedicated to the spiritual and musical development of the young people in the USA Eastern Territory. Jane and I felt like we were part of the team from the minute we arrived and were so blessed working with both students and staff. The students performed at a very high level and were very open to the leading of the Holy Spirit in our daily devotional sessions. For me, personally, it was great to have the opportunity to share in many conversations with Staff Bandmaster Ron Waiksnoris. Getting a sense of his dedication and depth of leadership experience was invaluable to me. Jane and I will treasure those ten days forever. We have also had the privilege of being guests at Central Music Institute (USA Central Territory) and have served many years on faculty at our own National Music Camp at Jackson's Point, Ontario. We have regularly been guests at many of Canada's provincial camps in Ontario, British Columbia, Alberta, Nova Scotia and Newfoundland. We believe that many commitments to Christ happen in the music camp context and are dedicated to supporting camp ministries as much as possible into the future.

SAB: We're used to seeing you in front of the CSB, but can you tell us something about your interests away from banding?

JL: My interests away from banding are very much centered on spending time with my family at home. Because my roles can be demanding, I cherish my time with Jane and Jonathan, as well as my extended family (those people know who I mean!). In addition to that, I am currently in the process of completing my Masters of Music Education at the University of Michigan. This more academic pursuit certainly enhances my roles in musical leadership but also gives me a different perspective on music education through the lens of research. I am also deeply

attracted to the colours of the modern day wind band, and the Michigan context provides me with many opportunities to hear and conduct this music in a setting where it is highly valued. Jane and I also enjoy their American football games. Go Blue!

SAB: The CSB was, of course, one of

the eight staff bands to feature at ISB120. How did the band's participation impact the players, and on a more general level, how would you say the event has impacted the wider SA banding world?

JL: Participating in the ISB120 celebrations was a seminal event in the life of the CSB. There may have been initial concerns that it could be seen as a 'pro-banding' event, but those were soon quelled by the unbelievable sense of camaraderie and renewed sense of purpose coming out of it all. To be reminded that there are approximately 270 like-minded Christian musicians around the world that are all praying for, and striving toward, the same goal of proclaiming the Gospel and winning people for Christ was a staggering experience. The worldwide impact of this event will play out in a ripple effect for years to come. My family was able to attend the event. Three years later, my son (who was most affected by the Japan Staff Band's appearance there, despite the tsunami) is now playing in the CSB.

Is that a coincidence? Probably not. How many people returned to the fold as direct result of that weekend? I have heard many stories of healing. We may never know the full depth and breadth of what happened as a result of this juggernaut experience. We do, however, know that our ministry as Salvation Army bands has been validated as a worthwhile, life-changing, God-glorifying force in our denomination. May we never take it for granted.

SAB: Can you tell us about the season ahead with the CSB? Do you have any future projects planned with the band?

JL: The CSB is anticipating a busy season with many opportunities on the horizon. Coming out of the inspiring Territorial Congress last June, we have already been to Newfoundland for a province-wide band retreat that aimed to renew Salvation Army banding there. We are also excited to be releasing our latest CD, *Solo Flight*, in November. In addition to exciting band repertoire, this album features excellent Salvationist soloists from across Canada who are not members of the CSB. We hope this project will validate the good work going on in the far reaches of our territory and create renewed interest in brass band ministry. Over the course of last season, and throughout this one, we will be featuring those same soloists in our live performances.

In addition to our appearances at our annual Fall Festival, Christmas with The Salvation Army at Roy Thompson Hall, and visits to corps, we are looking forward to sharing concerts with the Chicago Staff Band at its annual Thanksgiving Concert this month, and the Household Troops Band at our 46th anniversary Festival in May 2015.



Life-changing decisions made at Malaysian music school

Julian Bright reports

As a veteran of Salvation Army music schools serving for some 25 years as Musical Director at various events around the UK, it all seemed like a bit of an adventure when I readily accepted the invitation of the Singapore, Malaysia and Myanmar Territory to serve in the same capacity at its Territorial Music and Arts School. Despite the frequent and helpful communication from my contacts in Singapore, the closer my departure date loomed, the more I realised that I was going into totally unknown territory.

Departing from Heathrow, on Malaysian Airways, just a few hours after a wonderful concert at Hendon with the London Central Fellowship Band, I sought to use the long flight for final preparation, relaxation and visualisation of all that may be in store. Having arrived in Kuala Lumpur, I was very quickly whisked off to my base for the next week, the beautiful Kin Tick Orchard Village in the Malaysian rain forest.

There was very little time to adjust to surroundings or culture, as immediately I was greeted and welcomed in the most amazing way by the many young people from the territory. This welcome was heightened by the realisation that one of the first young people was indeed related to myself (well when I say related, I mean in that peculiarly Salvation Army way through four marriages, in-laws, out-laws and numerous cousins of various degrees of removal). I also made my first connection with the resident three-limbed camp monkey that we christened Trinity!

It was the first time for many years that the territory had aimed to run anything like this and it was a huge feat of organisation, desire, investment and prayer that got the vision off the launch pad. The last music school in which I served as MD saw me leading the tremendously gifted students of the Scottish 'A' Band, presenting Ray Steadman-Allen's *On Ratcliff Highway*. This school would feature dance, percussion ensemble, guitar lessons, timbrels, and the art and spiritual implementation of worship leading. Members of the school naturally formed into four or five various worship band combinations with many talented guitarists and kit players. There is a large Hillsong influence on the worship style and experience and they revel in bringing their

own style and character to these powerful songs.

One young man presented himself to be part of the brass elective. However, his experience of playing brass was zero and he didn't have an instrument either, none of which, however, dampened his enthusiasm or desire to learn. It was fair to say that his English was somewhat limited too. Major Raelton Gibbs, Territorial Programme Secretary and a keen bandsman from his days in Coventry, Regent Hall and Maidstone bands, displayed extraordinary patience and many hours guiding him through the basic elements of music theory and note production. I had secured a generous gift from SATCoL of the excellent teaching resource from the *First Things First* series and this proved so valuable and effective in this setting. The pride the young man displayed in being able to play some very fine centred middle Cs was tangible and his regular demonstration of them was greeted with loud approval by his friends and colleagues.

My main task was to create a choir out of the 65 students and members of staff. I was ably supported by my very keen and supportive pianist Arbie Dale from the Philippines Territory and together we set about listening to each student sing individually. The group comprised less than the fingers of one hand of people who had ever sung in a choir before. A straw poll also indicated that there were seven languages spoken (or sung) amongst the group. It was certainly a question of thinking

on your feet and developing new approaches to teaching and learning songs and vocal techniques. Whatever was lacking in skill was more than made up for in enthusiasm and response. The journey of discovery in learning elementary parts was equally frustrating and exciting. What a thrill when we got it right and they started to hear and appreciate what harmony could sound like within this genre. Performances of songs including *Hallowed Be Your Name*, *Bow the Knee*, *He Sought Me*, and *This is the Day* needed to be heard to be appreciated. They certainly didn't sound like my songsters or one of the other vocal groups I lead but there was a freshness and integrity about what was created that I will never forget.

The fellowship and camaraderie of purpose that I shared with Majors Raelton and Lynn Gibbs of that territory and my new friend and double-act partner Captain Scott Allen of Australia Eastern Territory was very special.

The worship was humbling and the spiritual response and decisions made were real and life-changing. One one of the evenings, I shared some video excerpts of the ISB120 celebrations in London. The march down The Mall and the Royal Albert Hall performance of *Celebration* were watched initially in silence, before the burst into rapturous and spontaneous applause. "You know what?" I asked. "That is the same Salvation Army that you are part of. No greater, no less, but equal component parts of this amazing worldwide mission! They 'got it'.



Enfield Citadel Band walks with giants

Tom Place reports

Had this year's Pre-Contest Festival, hosted by Enfield Citadel Band, been designated 'Walking with giants' it would not have been out of place. As compère Paul Hindmarsh remarked at the start of proceedings, we were in the presence of legends of Salvation Army brass banding with the Cobbs of Hendon, Bandmaster James Williams MBE, and his band of many years, Enfield, most ably directed nowadays by Bandmaster Jonathan Corry, a member of another legendary family of Salvation Army brass banding, the Corrys of Belfast Temple. The gathering was even graced by the presence of General Shaw Clifton (Retired) and Territorial Music Director, Dr. Stephen Cobb.

As the programme informed us, music was to flow forth from the pens of a succession of composer giants in Gordon, Rive, Himes, Steadman-Allen, Condon, Calvert, Leidzén, Ball, Richards, Bosanko and Goffin, ably and appropriately supplemented by two of their present-day heirs apparent, Cordner and Sharman - giants all in their own right and a musical feast of brass band playing was about to unfold. Enfield Citadel Band (ECB) was in terrific form right from the start, evident when it struck up the first few chords of William Gordon's *Salvation's Song*.

Bandmaster Corry has a penchant for formulating a programme that is unique, creative and well rounded, and this was no exception. Without intervention from the compère, the band moved straight into Thomas Rive's arrangement of *I Know a Fount*, and the effect was stunning. The contrast from brilliant march to soulful, devotional arrangement was one of many highlights of the evening. It is rare in any band programme to witness a 'could-have-heard-a-pin-drop' moment as early as the second item. Not one person attempted to applaud, in appreciation of one of the hallmarks of a top brass band - the rise and fall in dynamic used to such dramatic effect. The scintillating playing continued with Martin Cordner's *Songs of Ascent*, which Paul Hindmarsh accurately described as "class, top class" and the audience added its approval with prolonged, warm applause.

The Salvation Army is proud to include amongst its ranks Philip Cobb, a fast-developing giant of cornet and trumpet in his own right. His all-round performance on the evening was, as we have come to expect,

sparkling to say the least. Following the much-appreciated cornet solo *Jubilance*, our compère reminded us that Philip was the latest in a long line of cornet players who have become successful trumpet players with the London Symphony Orchestra.

ECB again brought another 'no applause' moment with Ray Steadman-Allen's arrangement of Fibich's *Poem* - a delightful tune so pleasingly arranged and played, before Philip provided a real treat for the audience, demonstrating his versatility on trumpet, piccolo trumpet and flugel in the playing of Paul Sharman's clever reworking of the old classic *Wondrous Day*, now titled *Variations on Wondrous Day*. The band brought the first half to a close with a very polished performance of Leslie Condon's *Festivity*, themed on the song *Rejoice, the Lord is King*.

It was quite evident at the start of the second half that Morley Calvert's *Canadian Folk Song Suite* was just the kind of music this band revels in. The playing was wholesome, crisp and lyrical as the band went about its task in a workmanlike and masterful manner.

One very moving moment occurred when Philip Cobb rose to play his next cornet solo, *Happy All the Day*. Philip took time out to pay an impromptu, personal tribute to Bandmaster James Williams for the "great Bandmaster and lovely man" he was, dedicating the solo to him. Philip's masterly, effortless execution of the solo met with Bandmaster Williams' approval when in response to Paul Hindmarsh's question, "Did you enjoy that?" he retorted, "Not half!" Later in the programme, Bandmaster Corry was to lead a band tribute to his 90-year-old predecessor in recognition of his 70 years of service to the Tottenham and Enfield bands. This was 'a touch of class' on the part of the young Cobb and young Corry in ensuring that this true giant of Salvation Army brass banding, now in his twilight years, is not forgotten. For those of a certain age, the band delivered a special treat in its presentation of Eric Ball's classic cornet and trombone double quartet: *Never Give Up!* This true moment of nostalgia was delivered with rich, bright, colourful playing by the band.

Philip Cobb returned to present a most beautiful rendition of *Dark Haired Marie*, a piece of music perhaps heard little on these shores but one which his father, Stephen, had stumbled upon on his travels to Australia. This



was a beautiful cameo moment most greatly appreciated by the audience.

Captain Martin Cordner delivered a most apt Bible message, reminding everyone of the importance of looking back and valuing the past, but focussing on the future with our sights firmly set on God.

The band provided one final moment of reflection with its most sensitive playing of Ivor Bosanko's *In this Quiet Moment*. Jonathan Corry's attention to detail was again demonstrated by the cornets turning away from the audience to maximise the benefit of the *pianissimo* marking which was followed by a *crescendo*, to considerable effect. This is what makes a good band into an excellent band.

The pen of Dean Goffin provided the final (almost) delight of the evening with what the compère described as a "real symphony". It was surprising that the band had sufficient reserves left to 'tackle' *Symphony of Thanksgiving*, but this is Enfield Band and this is what it does so well - playing of the highest calibre, backed up with loads of stamina. We thought the evening had come to an end, but out stepped Philip Cobb yet again to provide a real 'wow factor' with his trumpet playing of *Virtuosity* - a real crowd-pleaser that sent a most appreciative audience on its way home. Even then, the band was not finished as, in a gesture of respect and affection, Bandmaster Corry presented the baton to Retired Bandmaster Williams for the now customary playing of the *The Red Shield*. People left the venue sure in the knowledge that they certainly had been 'walking with giants'.

German Staff Band celebrates 25th anniversary

Niels Silfverberg reports

In the first weekend of October, the German Staff Band (GSB) celebrated its 25th anniversary. The band was originally established in 1909, but the onset of World War I meant it ceased to function until it was re-established in 1925, only to face difficulties of another World War, again causing the band to discontinue. In 1989 the band was re-established again, and it has since then been a vital part of The Salvation Army in Germany, achieving high recognition for its service.

The weekend started off on the Friday with a long rehearsal, which gave cause for a good, quiet night's sleep for everyone! Saturday commenced with an early morning rehearsal, before a social gathering with former band members. During the 25 years, more than 80 Salvationists have done duty in the band, some for short stints, but during the gathering eight members of the band received special recognition from Territorial Headquarters for contributing 25 years of unbroken service in the band, including Bandmaster Heinrich Schmidt and Deputy Bandmaster Martin Steiner.

The gathering featured a presentation of the original band's history, as well as an exciting video presentation of the last 25 years, put together in a humorous way. Anecdotes were shared in an atmosphere of laughter and great fellowship, mixed with gratitude for being part of this legacy and having had the opportunity to be on mission with this force of fine musicians and Salvationists, sharing the message of the Gospel.

The Lutherkirche in Wellingsbüttel, a church built in the late 1930s and typical in style of that period, hosted the Jubilee concert. The large congregation was welcomed by the minister of the church, and having listened to parts of the previous day's rehearsal, promised an exciting, as well as touching, experience of high musical quality. As the

concert took off in Hollywood style with Kevin Larsson's *On we march*, the congregation was convinced that this was going to be as exciting an evening as was promised. By request, Martin Steiner then played *Share my Yoke* (Ivor Bosanko), before the band continued with a spirited presentation of Stephen Bulla's *Lift up your Voice*. Steven Ponsford's *The Day of the Lord* was a highlight of the evening. The text of one of the featured songs says that we, as the redeemed, shall be strong in purpose and unity and that praise and glory shall be to our God forever and ever. This was indeed a theme for the weekend.

The second part of the evening programme started with the spirited *Marching to Glory* by the band's own Ruben Schmidt, followed by guest euphonium soloist David Taylor (Birmingham Citadel Band) in a stunning performance of *The Better World* (Norman Bearcroft). Another piece by Steven Ponsford followed, the beautiful *Now I belong to Jesus*. Dudley Bright's *Excelsior* found its way into the programme as an old favourite from the band's repertoire, before an exciting performance of Leslie Condon's classic festival march *Celebration* brought the concert to a close. The audience showed high appreciation of the music before the band solemnly played the blessing, *The Lord is my Shepherd* (Ruben Schmidt), based on Psalm 23.

On the Sunday morning the band led the service at Hamburg Corps. This is a remarkable corps situated right by the notorious Reeperbahn, best known for its nightlife and red-light district. For the band it was quite appropriate that this was at the time of the German thanksgiving, and the opening number for the service was *Prayer of Thanksgiving* (William Himes). A short round-up after the meeting included, on request, another favourite from the past repertoire: *Swingtime Religion* by Barrie Gott. The weekend did indeed show that the GSB keeps the old flag flying!

BRISTOL EASTON EXTRAVAGANZA BOOSTS KENYA TRUST

Martin Olver reports

Since its origins more than 15 years ago, The Kenya Trust has supported a variety of social projects throughout Kenya as well as promoting music as a means of evangelism across the Kenya territories of The Salvation Army. The Bristol Easton Corps has been one of the Trust's most loyal supporters and the concerts it arranges to promote the work of the Trust and fundraise for its ongoing projects have become a much-anticipated fixture in the calendar. Along with Bristol Easton Band, this year's guests were the Bristol Fashion Ladies' Barbershop Chorus and The Salvation Army's very own singing superstar, Charlie Green (of *Britain's Got Talent* fame).

The evening was an enormous success on all levels: a considerable sum was raised for the work of the Trust and the audience was entertained, blessed and inspired in equal measure. The mix of musical styles proved to be a winner and the thoughtful and moving presentations of the Trust's projects left the audience in no doubt about the impact that their support could have on the lives of so many in Kenya.

The evening kicked off with Bristol Easton Band's performance of Paul Lovatt-Cooper's *Home of Legends*. On sparkling form throughout, the

band set the tone for the evening with precise, exhilarating playing, demonstrating great rhythmic and dynamic control. The band presented seven pieces in total, with highlights including *Sway*, featuring Andy Newell's mellow trombone and, in more reflective mood, *To Thy Cross I Come*.

Charlie Green contributed seven songs during the evening, with a repertoire covering swing, gospel, show-songs and just about every other style in between. The audience was spellbound from the minute he took to the platform. As well as a superb voice, Charlie is blessed with that rare quality - charisma. His contributions included *You Raise Me Up* and *Stars* from *Les Misérables*, which was greeted with enthusiastic applause and even a whistle or two!

The Bristol Fashion Ladies' Barbershop Chorus completed the line-up, presenting six songs. The chorus is one of the UK's leading exponents of ladies' barbershop singing and is preparing to take part in the national ladies' Barbershop Convention in Harrogate. A scaled-down version of the full chorus was on duty for the night and performed songs in four-part a cappella style. Led by their extremely animated Musical Director Craig Kehoe, the chorus doesn't just sing; it performs. Precise harmonies are blended with elements of theatre and movement - all quite unfamiliar to a traditional Salvation Army audience! Highlights included their superb



When You Believe Review by Merv Collins

Silvie Paladino with Melbourne Staff Band

The Melbourne Staff Band (MSB), with its stated commitment to making an old medium, the brass band, relevant to the modern era, has come up with a CD idea which could well be a world first. The band has, of course, accompanied singers quite extensively in recent years, but now its gone the whole hog. At Staff Bandmaster Ken Waterworth's instigation, one of Australia's favourite international musical theatre stars, Silvie Paladino, and the MSB, have combined to create a recording called *When You Believe*, a complete album of songs of inspiration and encouragement with brass band accompaniment.

It came about because of Silvie's regular association with The Salvation Army over the last five years, mainly through Our Christmas Gift, the Army's annual December Nativity event. Silvie's contribution to Our Christmas Gift is noteworthy, not merely because of her great vocal ability and warm personality, but through the sincerity which rings clear as a bell through every spiritual song she sings.

Silvie is a committed Christian now, but she was a professional singer long before she gave her life and talent back to God. She started in her very early teens, winning talent quests before being spotted by the local producer of the first Melbourne season of *Les Misérables* back in 1989. She was just 18 when she got the role of Eponine. Two years later, Silvie was invited to star in the London West End production of the same great show – a peak only achieved by the most accomplished of dramatic vocalists. Silvie can claim to be one; her CV has since become

encrusted with all the great musicals, both in Australia and round the world. She's starred in, amongst others, *Cats*, *Hair*, *Chess*, *Mamma Mia* and *Miss Saigon*, and it was while she was performing in the latter that her life changed. Some of the Filipino women in the cast were witnessing Christians and one, the well-known West End performer Joanna Ampil, played her Sandi Patti's great song *More than Wonderful*. "That song planted a seed. I'd always believed in God," Silvie commented, "but more in my head than in my heart." Her conversion was gradual. "I always say that I opened the door to God but I kept the flyscreen there."

Eight years ago she became baptised and "God's been part of my life ever since." It shows every time she sings and nowhere more than in her perennial appearances at Melbourne's Carols by Candlelight, an outdoor event which attracts thousands in person and a television viewing audience of millions, where her Christian beauty lights up the stage year after year.

It was a no-brainer for Staff Bandmaster Ken Waterworth when he was looking for something innovative and effective for an MSB CD outreach. "Silvie was exactly what I was looking for: someone who has the ability to reach those who don't attend church," explained Ken.

There are some tracks on the CD that everyone will know: *The Prayer*, Mariah Carey's song, *When You Believe*, written for the *Dreamworks* film, *Prince of Egypt* and *You Raise Me Up*. Others, like Silvie's testimony anthem, *Your Grace Still Amazes Me*, proclaim an



unconditional and unapologetic Christian message.

Silvie and the MSB recorded together. "It's a hard slog as far as the voice and vocal chords go," Silvie reveals, "but it excites me and it excites the players. It gives it a real live feel." Territorial Creative Arts Department Music Consultant and composer Brian Hogg did nearly all the arrangements and some professional musicians, including former Staff Bandsman Michael Harding, on piano, completed the rhythm section.

It's a great line-up and everyone is excited by the results. Silvie Paladino has said, and experienced for herself, that "music is so powerful; it's a direct line to the Spirit." She and the MSB pray that this groundbreaking recording of inspirational songs will impact people's lives in the same way that a Sandi Patti song changed Silvie Paladino just a few years ago.

When You Believe will be released on 7 November and will be available through the MSB website from 10 November. www.salvationarmy.org.au/staffband

BRISTOL EASTON EXTRAVAGANZA BOOSTS KENYA TRUST «CONTINUED»

rendition of *Coventry Carol*, immediately followed by an arrangement of the Labi Siffre classic, *Something Inside so Strong*. These two songs presented side-by-side demonstrated both the versatility of the chorus and the possibilities that the barbershop idiom offers.

In 2013, proceeds from the concert were used to support a project which is helping a small town south east of Nairobi build and run a desperately needed health centre. A video presentation explained what has been achieved to date and how the centre will change and save lives in this community. In a second presentation, Patricia Owen – a trustee of The Kenya Trust – outlined the project to which the money raised from the 2014 concert would be channelled. The Njoro Special School aims

to support the development of children with special needs. Patricia contrasted the support enjoyed by children with special needs in the UK with the marginalisation and lack of resources that their counterparts in Kenya face. The power of the presentations, coupled with the quality of the music on offer, prompted such generosity in the congregation that before the end of the evening, the Trust was able to announce that the event had raised almost £4,000 towards its project work.

The evening was rounded off in style as the band joined forces with Charlie Green and the ladies of Bristol Fashion to present Kevin Larsson's thrilling arrangement of *They Shall Come from the East*, which appropriately features an opening sung in Swahili.

Transforming lives through Just Brass

John Collinson reports

The Just Brass programme was commenced as an outcome of discussions at The Salvation Army South Barwon (Geelong, Australia), where members of the corps band were concerned that there were no opportunities for young people connected to the corps to learn to play an instrument. There were over 20 unused brass instruments in the band cupboard, a number of potential volunteer teachers and corps buildings that were unused after school hours on weekdays.

Initially the focus was on young people already involved in South Barwon programmes, but it was suggested that the programme might have the potential to create opportunities for children and young people from disadvantaged schools in Geelong where there were no resources to invest in music programmes. The programme was advertised and two disadvantaged schools were keen to participate.

The Just Brass programme commenced in July 2010 and has grown to the point where it now engages 100 students and their families on a weekly basis. Each student has a weekly lesson at their school and on Thursday afternoons we collect the kids on buses and bring them to the band programme at South Barwon. Here they are fed then split into three bands depending on their ability. At



the end of every term we have a barbeque straight after band rehearsal that all parents and friends are invited to, before an end-of-term concert.

The success of the Just Brass programme has led to The Salvation Army Australia Southern Territory employing me two days a week as the Territorial Just Brass Consultant. The mandate is to roll out the programme to other interested corps across Australia. As a result of this, very successful Just Brass programmes have been established

at 11 corps, involving over 340 young people. There are corps in every state wanting to start a programme and we have had numerous enquiries from around the world. The philosophy of Just Brass is a simple one - give disadvantaged kids an opportunity to be part of a group (team) which enables them to develop their self esteem, teamwork, leadership and self expression in a safe and encouraging environment. The fact that it is brass is irrelevant - we are about developing people; music is the tool, band is the method.

The reason the brass band model works (this is a band programme, not an individual teaching programme) is for a number of reasons:

- One teacher can teach a whole band; each school we go to gets 20 places – six cornets, four horns, four trombones, four low brass and two percussion. Students are taught in pairs for 30 minutes every week;
- Brass instruments are durable – we have instruments in our programmes that are over 50 years old;
- A brass band is scalable – we can have over 35 children in each band – at South Barwon that requires three leaders. If you wanted to run a rock band programme for 100 kids you would need 15 to 20 leaders running four to five-piece bands. Also at a school you would need a specialist teacher for bass, vocal,





piano, guitar, drums etc. – all quite different disciplines.

- The Salvation Army has an enormous amount of resources for brass band including players, music, instruments, buildings etc.

There is an increasing body of research that highlights the value of learning a musical instrument and participating in a music group. Not only does music improve the capacity of children and young people to connect to school, but it also improves academic outcomes. Obviously early school achievement provides the foundation for a student's progression through secondary education, on to further participation in tertiary courses and stable employment.

The Salvation Army is committed to caring for people, transforming lives and reforming society. It delivers a wide range of community support programmes across Australia to people who are experiencing social and economic marginalisation. Increasingly The Salvation Army is exploring programmes that prevent people falling into poverty. Successful transitions through school into labour market participation provide the greatest protection against social and economic disadvantage in adult life.

Just Brass fits neatly within a Salvation Army continuum of care and support in local communities. With a rich history of music, including brass bands, the organisation can draw on a pool of

volunteers skilled in developing and managing music groups.

The Just Brass programme can be an extremely useful tool in engaging children, young people and their families in the broader range of activities available in most Salvation Army corps. At South Barwon, a number of participants and their families have connected to other activities such as Mainly Music, Kids' Club, 180 Youth Programme, Senior Band, Sunday worship and fellowship groups.

Just Brass has had a great effect on our whole corps. A number of our Just Brass leaders have come from outside the corps. Former 'Salvos' and players in local bands have joined our senior band and are regular participants on Sundays. We have others in the corps who provide afternoon tea, drive buses, help with administration, camps, excursions etc. We have developed great relationships with all our partner schools which have invited The Salvation Army to be involved in other school programmes, such as breakfast clubs, chaplaincy, mentoring etc.

I read articles every few weeks of countries that no longer fund and support music in public education - there is an incredible opportunity for The Salvation Army to fulfil its mission using tools that some thought to be irrelevant today. We must always remember we are developing people - music is just the tool, brass band is the method.

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VERSE OF THE MONTH
'I will sing to the Lord, because
he has dealt bountifully with me.'
Psalms 13:6





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