

# CREATIVE MINISTRY E

THE SALVATION ARMY AUSTRALIA EASTERN TERRITORY APRIL 2012 | VOLUME 13 | ISSUE 2



## CLASSY BRASS

Star-studded Salvos concert  
funds African school

### ALSO INSIDE:

**Life song of faithfulness** - Graeme Press enters new phase of ministry | **Army on the march** - Salvo bands and Anzac Day | **Bridging the gap** - Keith Hampton's passion for brass

# PERFECT PITCH *with Nathaniel Brown*



**Nathaniel Brown** is Territorial Worship Resource and Development Coordinator

## SEEING THE POTENTIAL IN OTHERS

Dear Bonnells Bay Corps,

I realise that it's a while since we've been in contact, but I've been meaning to tell you that I'm grateful. The further I journey into what it means to lead people in worship of the great King Jesus, the more I am thankful for your role in my life.

I'm not sure if you remember this, but back in 1996 you gave me an opportunity to play the drums in church. I was 13 and I couldn't really play the drums, but I sure did want to. As far as I can remember it wasn't pretty; it was loud, out of time and musically crude. But it was an opportunity.

Do you remember 1999? I was 16 and whilst my drumming had improved a little, I was now mad-keen about playing guitar. When a vacancy in the music team came up you, for some reason, thought that I might have potential to fill it. You asked me to lead the music team; playing guitar and singing.

For your sake I hope you don't remember it, because I've seen old footage where my guitar skills and vocal ability makes my '96 drumming look good. It wasn't musically mature or particularly tuneful. But it was an opportunity.

And that's why I'm grateful; because you gave me an opportunity when I hadn't earned it and didn't deserve it.

## AMAZING GRACE

You sure did endure a lot. I cringe when I think about some of the things I said when leading worship, but it also helps me to appreciate the grace you showed. I'm amazed that you allowed yourselves, as mature Christians, to be led in worship by a young punk who didn't really know what he was doing. I applaud the patience and graciousness you displayed.

You were (and probably still are) so generous in your support of young people. Rather than "no", I was told "yes". Rather than negative criticism, I received supportive encouragement. Rather than "you're too young", I heard "you're old enough".

It's a significant investment and one you made without the assurance of returned dividends. When you sowed into me you sowed into the Kingdom, not just Bonnells Bay Corps. While I can't fully repay you for this I can make a commitment to pass it on; to see the potential in someone, to give them an unwarranted opportunity, to show the grace and patience that you showed me.

The beautiful thing is that this is all simply a reflection of the grace that God first showed us. "You see, at just the right time, when we were still powerless, Christ died for the ungodly. Very rarely will anyone die for a righteous person, though for a good person someone might possibly dare to die. But God demonstrates his own love for us in this: while we were still sinners, Christ died for us," (Romans 5:6-8).

Lord, help us to continually love others like you have first loved us. Help us to extend grace where it is undeserved, like you first did for us. Help us to see the potential in people, like you first did for us.



[www.salvos.org.au](http://www.salvos.org.au)

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# COVER STORY 04

## CLASSY BRASS

Star-studded Salvos concert helps build school in Africa



## FEATURES

### 08

#### LIFE SONG OF FAITHFULNESS

Graeme Press' journey with the Sydney Staff Songster

### 12

#### ARMY ON THE MARCH

Salvation Army bands prominent on Anzac Day

### 16

#### BRIDGING THE GAP

Major Keith Hampton's new role in brass ministry

## REGULARS

- 2 PERFECT PITCH
- 13 DVD AND CD REVIEWS
- 18 THE CUTTING EDGE
- 20 PICTORIAL



# Life of *faithfulness* in song

Graeme Press's journey with the Sydney Staff Songsters began with the inaugural group in 1989, where he became Deputy Songster Leader.

In 1997, following a period of some 18 months that the group was in recess, Graeme was appointed as the new Staff Songsters leader. Over the next 14 years he took the group on a journey of mission, ministry and worship.

Spanning from Australia to New Zealand, Canada, the United States, United Kingdom, Hong Kong and China, the songsters have sung to Salvation Army and other church congregations, in nursing homes, schools, state capitol buildings, at conferences, Rotary ... the list goes on. From joining with church choirs in mainland China, where the language of the gospel was no barrier, to singing the American national anthem to open a baseball match, this choir, seemingly, has almost "done it all".

But through it all, Graeme has followed God's prompting in his leadership, allowing the group to be both worshippers and worship leaders, and in return witnessing lives being changed through the ministry of song. This gospel message has also been aided by the production of 20 CDs that over the years have made their way all over Australia and the world - with messages regularly being received of how a particular CD or song was "the right message at the right time".

Graeme was once asked the question: "The group has changed so much over the years, why do you think God is still using the Sydney Staff Songsters today?" His reply was: "Quite simply, when God's people come together in unity, he is there! A group of people, joining together and singing the praises of God is always going to be blessed by him."

One of Graeme's favourite Scripture verses is found in Zephaniah 3:17: "The Lord your God is with you, he is mighty to save. He will take great delight in you, he will quiet you with his love, he will rejoice over you with singing." In fact, he likes it so much, he wrote a song about it! (*Today, This Day* - from the CD *The Voice of a Saviour*, 2011)

As the Sydney Staff Songsters wait faithfully to find out where God will take their ministry next, they are claiming those promises and will continue to find that "spirit of a song" - for as long as their ministry is used by God to help bring people into a new or closer relationship with the Saviour they love to sing about.

# Q&A

## UNDER THE SPOTLIGHT

GRAEME PRESS OFTEN PLACED STAFF SONGSTERS “ON THE SPOT” WITH AN IMPROMPTU INTERVIEW DURING CONCERTS. SO HERE, TWO MEMBERS OF THE GROUP **CHRISTINE PLUMRIDGE** AND **GRAHAM AINSWORTH** PUT GRAEME ON THAT SAME SPOT WITH A FEW QUESTIONS ABOUT HIS LEADERSHIP AND MINISTRY WITH THE SYDNEY STAFF SONGSTERS



**The positions of Territorial Music Secretary and Sydney Staff Songsters leader came together as a package ... how did it transpire that you took up these roles?**

**GP:** I was serving as the Divisional Music Director for the Georgia Division in the USA (we had been there just over two years and loved our time) when the then Commissioner John Gowans contacted me and offered me the position. He was concerned that the SSS had been in recess for 18 months and he had a very clear mandate for the ministry and look of the SSS in the future and we were to talk about this once I was established in the office of Territorial Music Secretary. Unfortunately I had one week in the office before he was moved back to the UK so our vision casting meeting never happened – however, he was very clear about what he saw for the future and the vision was something that excited me.

**As you sat in that chair, what was your vision for the future of music and creative arts in the Australia Eastern territory?**

**GP:** My vision has never changed – styles of worship and music preferences may come and go but from very early on my vision was to assist people in their expression of love and worship for Jesus – our Redeemer and Lord – that is still the same today.

**What was your vision for the SSS?**

**GP:** I always believed that a choir could lead worship ... that it wasn't necessary to always have three singers on microphone singing a three-song package; that worship should be constantly fresh and changing and reflect the congregation – after all that's what the choir is: a group of congregants worshipping together. So my vision was always to be a worship-leading choir that gave opportunity

for believers to journey together and express their love for Jesus through this genre. I also believed that any group finds its own ministry and that ministry reflects those on the faith journey together. I prayed that the SSS would discover a ministry that was authentic and significant within the territory that we served. My aim was never just to be relevant (I think we spend too much time trying to be relevant!), but rather to be significant and add value to the worship of others.

**What do you recall as being your most exciting moments of ministry as leader of SSS?**

**GP:** There are many – the ones that come to mind first as I answer this question are: One repertoire weekend at the beginning of the year sitting on the floor with the members of the group who were under 30, and being impressed with the quality of these people

and hearing their heart for ministry and their vision for the future directions of the group and this style of ministry. At the end of one North American tour we found ourselves in a fireside room in Canada with a couple of hours to spare and so we had a sharing time amongst ourselves – and to hear the honest responses, the tears, the laughter and the love for Jesus that we all shared was a lifelong memory. The opportunity to share in concert in China with three other Chinese Christian Choirs is a memory that still makes me shiver with excitement – something that I never thought would have happened in my lifetime – but to sing together and share testimony with our friends in mainland China was unforgettable.

**Who has influenced your life in music and in your faith journey?**

**GP:** I am an eclectic person – there are many

people who have influenced me on my journey – too many to name – but I always strived to listen much and talk less and in so doing take the best from as many people as I can. I have been blessed to have so many significant people in my life, some who live close to me and some who live in the other hemisphere! It would, however, be wrong for me not to name Marty Parks, Harold Burgmayer, Sean Peter, Major Phil McLaren – guys who have known me like a brother, believed in me and have come alongside and inspired me – as confidantes, mentors and good friends. I also believe that a journey is meant to be shared and to have Neryl by my side, and also my parents, are one of God's greatest blessings.

**You love all kinds of music, but how did your involvement with the Salvo Country Band come about?**

**GP:** I had become aware that the Salvo

Country Band from Nambucca River were joining with the corps at Tamworth to do something significant during the Country Music Festival every January. And so I suggested to Phil Butler that I come along and observe and he said if you're coming why not play keyboard – and so I did. It was a crash course in country music – no music, no lyrics, no keys, not even the name of songs – just play – and so I did. Over 10 years later – not much has changed – still no music and I just play and I love every minute of it. Four CDs and many significant events later I'm almost a member, but as they say, “one day I'll pass my audition!” There is nothing more fulfilling in ministry than being involved in outreach that is doing the right thing at the right time, with the right people with the right message. Taking a country band to Tamworth Country Music Festival to connect with the community and share the Good News continues to be an amazing adventure. >>>



**How did Agents of T.R.U.T.H first appear in your head?**

**GP:** The Agents of T.R.U.T.H was a vision born out of a journey. When I returned from the USA into this position, I was concerned that our congregations at territorial events were becoming older and very few families were attending. Unashamedly I took the event called Christmas Unwrapped (that followed Commissioning events) down a family track. It was an attempt to get the children back into a Salvation Army event. I had witnessed at local corps some attempts to include childrens' segments in adult-focused meetings but sometimes these seemed more about entertaining the adults through the children, rather than actually honouring and doing something that was directly for them. So Christmas Unwrapped became our attempt to showcase a family-style event. It was risky and sometimes misunderstood, yet it became the vehicle through which we witnessed what our children were experiencing through gifted and professional children entertainers in their everyday world. After many years it became a clear vision for me that we should have our own set of "characters" and so I called together a room full of "cartoon tragiocs" (like myself) and from that room – Agents of T.R.U.T.H were birthed! And, every step of the way it was evident that God was there to meet us.

**It has been a great witness to see your involvement as Music Director for Carols in the Domain over the last few years. How have you seen this as a positive influence in the community for The Salvation Army?**

**GP:** The very first year we took The Salvation Army choir back to the Domain one of the musicians said to me, "There's something different this year, something positive", to which I took great delight in saying, "Let me tell you why ... 120 people are singing on the stage that know what Christmas is really all about." For me personally, to now be the Music Director for such an iconic event in Sydney is such an awesome privilege and responsibility. The good news is – I am such a Christmas person that it ticks every box for me – I absolutely love it. The event is a highly professional and commercial event. It needs to fulfil a lot of requirements and expectations and it seems everyone has an opinion on it! (laughs) But for me I pray that I can always go back to that very first comment ... and be one of the voices for that event that "knows what Christmas is really all about!"

**You have had a huge influence on many peoples' lives – of all ages – over many years of leadership and training at music camps, and at corps and territorial**



**level. What advice would you give to – in particular – a young music leader in today's church?**

**GP:** Firstly, I'd like to say that it is worth it. Personally you need to be learning things to share with your group – so this keeps you disciplined in studying and improving yourself – both spiritually and practically. You will face all kinds of challenges and this encourages you to keep your spiritual armour "shiny" – so surround yourself with good people and good teachers. Never be ashamed to ask for assistance. Secondly, I'd say always strive to make your ministry real for the group you are leading. Listen to their hearts, get to know them – their passions and desires – and make the ministry genuine. Don't just copy what someone else has done – make it reflect the group itself. And the only way to do this is ... thirdly, always seek God's face and heart. It's God's work you're doing, not yours – he will reveal what he wants if you ask and listen.

**So, after, 14 years as Territorial Music and Creative Arts Coordinator and Sydney Staff Songster Leader, how has God proved his faithfulness? What lessons has he taught you over the years? What is God saying to you now?**

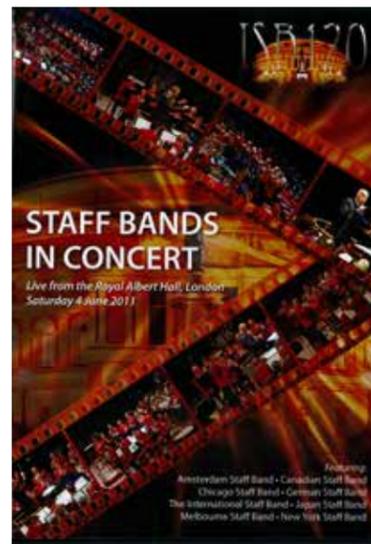
**GP:** Don't settle for where you're at – God has so much more in store for you. There have been times in my leadership journey when I have felt challenged and lonely but God has always provided the right person or the right word at the right time to encourage me to continue on, and when you break through that seemingly impossible wall God is not only alongside you as you face it but also waiting for you on the other side. So as my ministry continues to change and develop today – God is already at work enlarging my territory and taking me into new grounds with him.

**DVD REVIEW**

**High-quality recording captures atmosphere of anniversary**

*Staff Bands in Concert – Live from the Royal Albert Hall, London*

**W**hen I first heard that the International Staff Band of The Salvation Army would be holding a series of special events in London to celebrate its 120th anniversary, my first thought was



how much I would love to be there. And the fact that seven other staff bands from around the world would be involved, further increased my interest.

I wasn't able to be there, but heard many glowing reports of this great occasion.

A copy of the DVD *Staff Bands in Concert – Live from the Royal Albert Hall, London* recently came into my possession. I thought that this would give me an opportunity to experience something of the atmosphere surrounding this marvellous event. I wasn't disappointed.

This is a very well-produced recording which does, as much as possible, capture the rather exciting atmosphere that was very evident on that day. A quote from the fly leaf on the DVD says, "To see the vast space [of the Royal Albert Hall] filled to capacity with well over 5000 people from all over the world for a brass band celebration, was inspiration in itself".

Each band, with its own unique style and variety of presentation, is well worth listening to. The quality of playing is very high and there were many times I felt uplifted because

it was evident that each band was playing to the glory of God.

The highlight of the recording for me, though, was the only standing ovation of the concert. It was given to the Japan Staff Band before they had even played a note.

The band members were taking part in the concert just a few months after a powerful earthquake and tsunami had devastated their homeland, claiming thousands of lives.

The ovation was recognition of the many trials that they had been through and it was moving to see the tears in the eyes of the very dedicated members of that group.

*Staff Bands in Concert – Live from the Royal Albert Hall, London* is a must to add to the collection of any person who is a lover of Salvation Army bands.

– Major John Wiseman

**Staff Bands in Concert – Live from the Royal Albert Hall, London is available from Salvationist Supplies in Sydney (www.salvosupplieasyd.com) for \$28.50.**

**CD REVIEW**

**Songsters unleash The Power**

*The Power – The International Staff Songsters of the Salvation Army*

**T**he International Staff Songsters (ISS) is The Salvation Army's premier choir.

The songsters came into being in 1980 while General Arnold Brown was the world leader of the Army. He challenged the group to inspire people with the vocal music of The Salvation Army. The ISS has performed concert tours all over the world as well as leading regular worship in Salvation Army churches and on special church occasions.

Making CDs is a vital part of its ministry to share the gospel of Jesus to people around the world. The music which the group shares on this recording, entitled *The Power*, ranges from traditional to contemporary and spirituals.

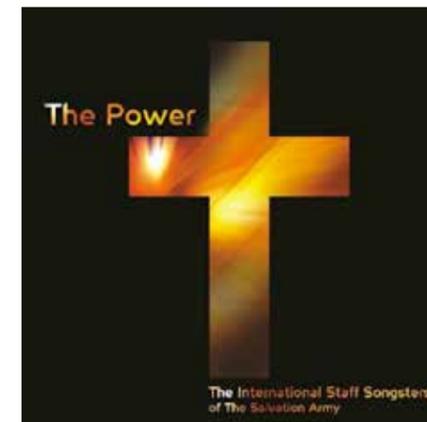
The vocals exhibit a very high degree of musicianship, both with their precision, as in the opening number *The Power*, and with the extensive range of the soprano voices in particular.

Most recordings will have a feature track which stands out and this is no exception. *Anastasis* is a magnificent anthem of Easter and all it means to the Christian.

This very different look at the Easter story starts out in an almost irreverent mode, until the listener confronts the significance of Jesus' sacrifice. It then becomes gloomy and hopeless as it contemplates his death, before bursting again into joy as his resurrection is celebrated, culminating in the old hymn *Love's Redeeming Work is Done; Hallelujah!*

With great vocals and brilliant accompaniments, as well as the varied genres employed, this recording provides a challenging, yet enjoyable, listening experience, especially as the lyrics are included in the cover notes so as to allow contemplation of the messages contained in the music.

– Don Johnson



**The Power – The International Staff Songsters of the Salvation Army is available from Salvationist Supplies in Sydney (www.salvosupplieasyd.com) for \$25.60**

# TOP-CLASS BRASS

*African children to benefit from concert*

**Major KEITH HAMPTON** was part of an appreciative audience which witnessed a unique concert at Sydney Congress Hall last month



It was more than a concert. On the platform were some of the finest brass musicians in the country, under the baton of one of the finest bandmasters in the world, but it was the children of a small village 18,000km away in Africa who took centre stage in the hearts and minds of everyone in attendance.

The second of a two-concert series to raise money for the construction of a school in the Sierra Leone village of Jui, as part of the Auburn-2-Africa project, was a resounding success, with the specially selected band, "Top Brass", made up of Salvationist and community band members, delivering an entertaining evening.

Dressed in their various coloured uniforms, the band created an air of expectancy as they walked onto the platform.

Bandmaster Dr Stephen Cobb, of The Salvation Army's International Staff Band, took control immediately, walking across the platform to conduct *Psalm of Thanks* written by staff bandsman Paul Sharman. His words of welcome and comments in between items throughout the evening were well received.

There were many highlights on the night.

*Seize the Day*, written by Peter Graham, was one of them. The piece is structured around three popular spirituals – *The Gospel Train is Coming*, *Swing Low, Sweet Chariot* and finally, *Amen*. The opening was electric, with the listener feeling like getting on board the train. Then came the beautiful contrasting euphonium solo of Mark Howarth in the melody *Swing Low*, before the piece moved into a balanced trombone feature and percussion trio and a full band triple-forte conclusion.

Soprano cornet soloist Steven English, (current National and NSW Champion) then played a faultless rendition of Phillip Sparke's *Flowerdale* from *Hymn of the Highlands*.

Percussionists took the spotlight in an arrangement of the Broadway musical hit *O' Man River*. James Callahan's drum solo was brilliant and top marks also go to his colleagues Timothy Green and Kieran Bedwell.



The trio had 10 music stands between them with percussion equipment stretching from behind the cornets to behind the trombones. It had to be one of the largest percussion sections ever seen at Sydney Congress Hall.

In a perfectly timed break from the "brass bonanza", guest soloist Rebecca Raymond, from the Melbourne Staff Band, enthralled the audience right from her first note in the song *Now I Belong to Jesus*. Rebecca also sang *At a Time Like This*, accompanied by Major John Wiseman on piano, later in the evening.

Before the intermission, the band played a more well-known number from Peter Graham's pen, *Shine as the Light*, depicting the journey from darkness into light and expanding on the theme of Joy Webb's *The Candle of the Lord*. It is an exacting piece of music, with hard work for every section, including the haunting muted tones of the cornet section and concluding with a counter-melody duet of cornet and euphonium slowly arriving at the lovely melody of *The Candle of the Lord*.



## THE SCHOOL PROJECT

The band concerts to raise money for the Auburn-2-Africa project were the brainchild of prominent Salvation Army musician Ron Smart.

Earlier this year, Ron visited the village of Jui in Sierra Leone and saw first-hand the opportunity to build a school for underprivileged children.

He immediately knew how to contribute to the estimated \$200,000 needed to construct the building on four acres of donated land – music.

He and his wife, Janette, organised two benefit concerts in Melbourne (June 2) and Sydney (June 9), which raised more than \$40,000, taking the total amount beyond the \$200,000 target.

Work will now commence on the school within the next two months.

The "Top Brass" band was made up of community and Salvation Army band members under the baton of Salvation Army International Staff Bandmaster Stephen Cobb.

Ron travelled to Sierra Leone with Auburn Corps officer, Captain Nesan Kistan, who has been a driving force behind the project. A number of refugees from Sierra Leone attend Auburn Corps.

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### Fine musicianship

The clear, sharp fanfare of cornets and trombones heralded the start of the second part of the concert in the well-known *Olympic Fanfare and Theme* by John Williams and arranged by Peter Graham. The beautiful blending of horns, baritones and euphoniums highlighted the tonal qualities of the instruments.

A specially commissioned piece for the night was the world premiere of *Africa*, by William Broughton. The guest soloist was Warwick Tyrrell on didgeridoo and alto trombone, accompanied by the band. Warwick had conducted the "Top Brass" band in the rehearsals at Dulwich Hill Corps leading up to Dr Cobb's arrival in Sydney.

This piece commenced with Warwick, wearing a bushman's hat, walking in from the top of the auditorium playing his miked didgeridoo. The band accompanied him from time to time before he reached the stage, where he swapped his didgeridoo for his alto trombone. Warwick's virtuosity was on full display in this thoroughly entertaining item.

Auburn Corps Officer Nesan Kistan then took the stage to offer words of appreciation, and was accompanied by concert organiser Dr Ron Smart, who invited the audience to join him in singing *We are God's People* to Brahms I Movt. 4 arranged by Warren Brooks.

Paul Sharman's number *Flow Gently Sweet Afton*, which is linked to the hymn *My Jesus, I Love Thee*, displayed the band's fine musicianship.



With the imagery of a gently flowing river that was uttermost in the arranger's mind when writing this piece, the melody slipped through the band sections seamlessly, and it would not be an exaggeration to say that some bands would have been having two or three rehearsals a week, for months with their conductor, before providing a similar result that was experienced quietly by the audience.

In my program I marked next to this last number "saved the best till last!". It was Paul

Lovatt-Cooper's *Fire in the Blood*, written for the International Staff Band, but executed by "Top Brass" with flair and precision to stir the fire in the blood.

At the conclusion the audience stood in acclamation and proceeded to give the band a long and deserved ovation!

A time of thanks and a prayer of benediction was given by Captain Kistan, and appreciation to Dr Stephen Cobb, who responded that the experiences of June 2 in



Melbourne and June 9 in Sydney would be remembered fondly for many years.



**Major Keith Hampton is the Territorial Brass Ministry and Development Coordinator, Australia Eastern Territory**

## Heart-felt letter of thanks from Africa

Dear Band Together For Africa players,

To God be the glory for raising up people like you from afar who are committed in sacrificing such valuable talents, energy and time, including financial resources, to contribute in a very significant way to the bright future of a group of children in the little village of Jui, located in the outskirts of eastern Freetown in Sierra Leone.

Hearing about your wonderful fundraising and supportive concert, all geared towards the cause of laying a foundation for a bright future for the deprived children of Jui village, I write to express our sincere thanks and appreciation to everyone who, in one way or another, contributed to the grand success of the venture for the benefit of our younger ones.

To the supportive audience of the program, on behalf of the children of Jui village, we say thanks a million for your kind gesture and your act to save humanity on our continent.

The meaning of this school project to the Jui children is like giving them a purpose for living on this earth, making life meaningful and adding substance to their existence.

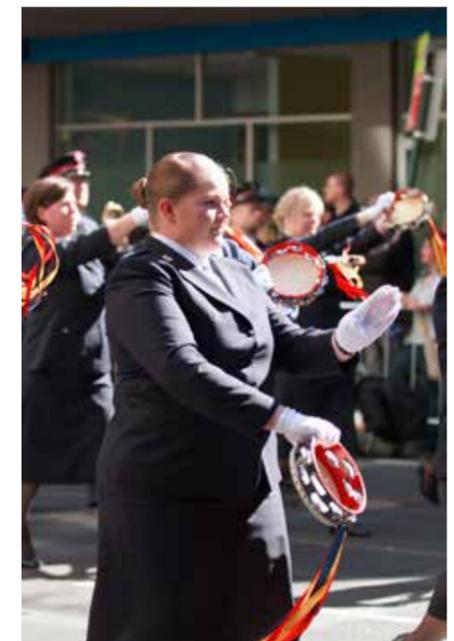
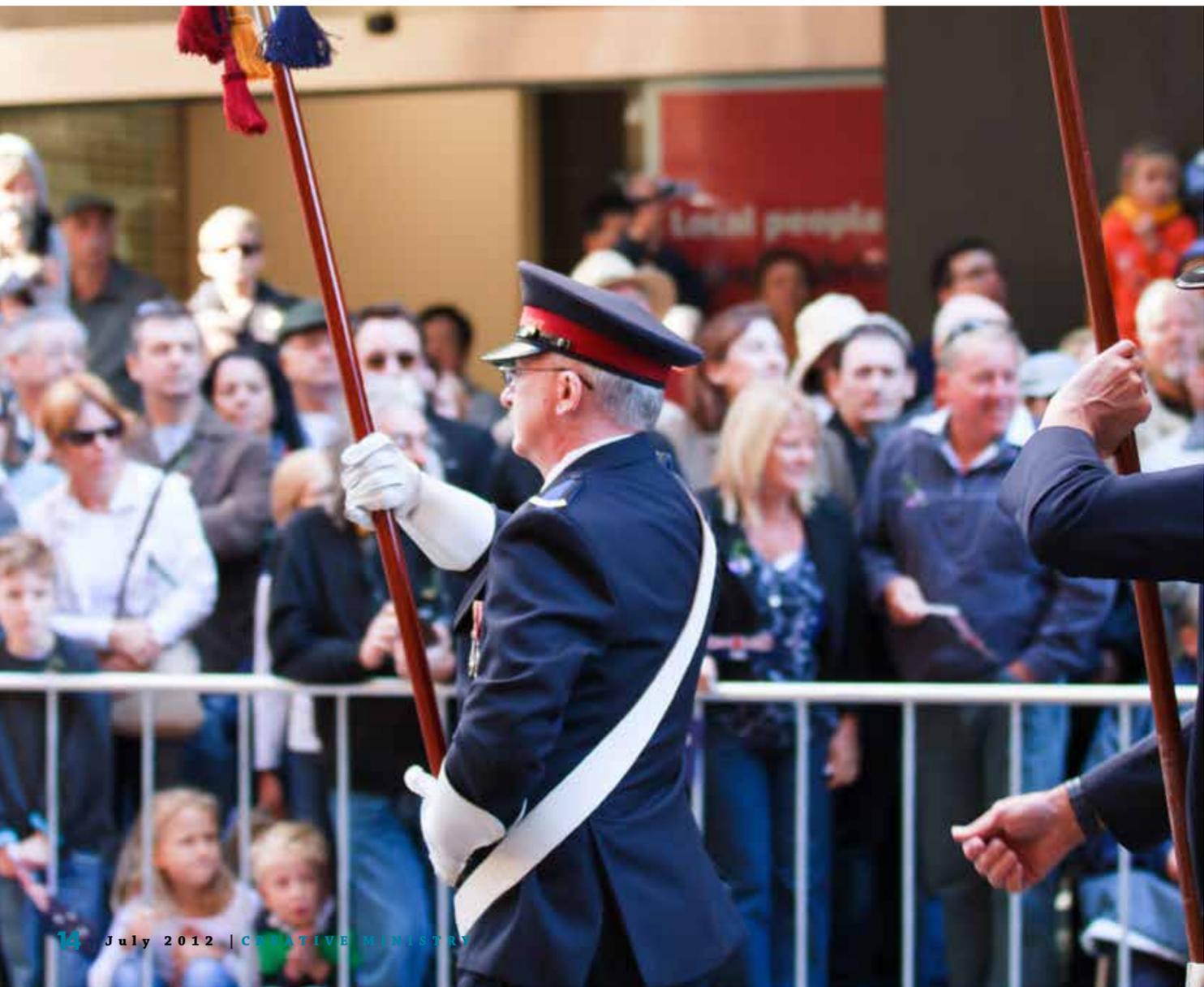
We will always pray and bless God for you. We are ever grateful. Thanks a million and may the Lord grant you your sincere heart desires.

Helping these young ones, you are in fact rescuing a lot more to come.

God bless,  
Yours in Christ,  
Captain John E Bundu, officer in charge,  
The Salvation Army - Sierra Leone



## Army on the march!



Salvation Army flags fly in the breeze as the sound of band and timbrels fills the air during this year's ANZAC Day march in Sydney.

By Major **KEITH HAMPTON**

One of the largest composite Salvation Army bands in the Australia Eastern Territory's history marched through the streets of Sydney in the Anzac Day march this year.

Led by two rows of trombones, five abreast, band members from Belmore, Blacktown, Campsie, Dulwich Hill, Hurstville and Sydney Congress Hall bands led the combined timbrels of Blacktown and Campsie, the group proudly marching under the territorial flag.

The crowded streets were heard to call out their gratitude to the Salvos for "being there" once again, for the people of Sydney and for those watching from wider afield through the television coverage of the event.

The march was headed by the Australia Eastern Territory Chief Secretary Colonel Wayne Maxwell, and officers and soldiers from Sydney corps and centres, supporting the Diggers and the many younger relatives marching in the place of family now unable to do so. The flags of the of participating corps were also flown.

Not unlike the need for younger family members to wear the medals and ribbons of their departed relatives or those not mobile enough for such a long march, our own Salvation Army bands in the past few years have faced a similar crisis.

Many of the territory's older bandsmen and women who faithfully continue their service in music each Sunday, are now unable to march.

Encouragingly, however, there were a number of teenagers stepping up this year in

the combined band, taking part in their first Anzac Day march.

Each year the Anzac Day march seems to be as popular as ever, with crowds increasing as the years go by. With some creativity and extra marching practice, and with the added territorial emphasis on brass and music academies at corps level, it is anticipated that the number of Salvationist musicians taking part in the Anzac marches around the territory will continue to grow.

At the Anzac Day march at Parramatta, the local corps band and timbrels were prominent, while there was also a good Salvationist presence in marches at Wollongong, Canberra and Brisbane.

In country areas, many corps bands participated in dawn services where marching is either a shorter distance, or there is a static service.

# KEITH'S PASSION TO BRIDGE THE GAP



By SCOTT SIMPSON

Major Keith Hampton has been involved in Salvation Army brass banding for “quite a few” years. He’s experienced the highs and, more recently, had some lows as the prominence of brass music with the Army has diminished. His new role, however, has renewed his enthusiasm for releasing what he believes is the still untapped potential of the ministry of brass banding.

Major Hampton will combine his duties as Dulwich Hill Corps Officer with an additional role as Territorial Brass Ministry Development Coordinator.

Earlier this year, at the Territorial Brass Forum, Major Hampton introduced a diagram he created called “Bridging the Gap”. It identifies areas around the world that have successful creative ministries in place, and shows where there are corps with “gaps”, that could use assistance.

“That’s what I’d like to do in my new role – help corps define where the gaps are and see how we can resource those corps in bridging the gap,” he says. “If they are left un-resourced, we will cease to have competent [brass] players in future decades.”

Major Hampton has identified that the once seamless transition from junior band to senior band just isn’t the norm anymore.

“What we’ve got around the territory is an ageing population of people playing in brass bands. Unless something is done intentionally, providing brass bands for community events, marches, and carolling, sadly, will be a thing of the past.”

He was approached to take on this role by territorial leadership, on the basis of

his vast experience of brass band ministry; experience he will be able to take into his new appointment.

“The keys elements of the role are in the title, and that’s ministry and development,” he says. “I’d like to firstly encourage those who are already doing ministry in that sense, because I believe it’s a very vital, ongoing aspect of music ministry in The Salvation Army today.”

Major Hampton places great importance in brass band programs being used as an outreach in the community, allowing upcoming musicians to be connected to a Salvation Army corps.

“I believe it is never too late to make improvements where we are, and to hear of new brass programs shooting up in Australian corps and overseas is encouraging,” he says.



“We need to be thinking creatively of ways that we can get in [to the community]. Not just as a brass band, but as a ministry group. We have to dedicate not only our instruments but our lives.

“It’s not the numbers of people that you’ve got in your group, it’s the motivation behind why you’re there.”

## Creative consultant

Also taking up a role in the Australia Eastern Territory is Phil Laeger, who has been appointed to a newly created position of Territorial Worship Development and Resource Consultant.

Phil will be tasked with concentrating on two main areas: developing practical resources to assist corps and centres in helping people connect with God in a meaningful way through worship; and networking with current and emerging songwriters from within the territory to help nurture their talent while developing pathways for their music to be heard and used.

“It’s really exciting to have Phil on board as part of the team. He’s recognised as one of The Salvation Army’s leading songwriters and worship leaders,” said Major Neil Clanfield, Territorial Mission and Resource Director - Corps. “We believe his input is really going to support and impact on frontline ministry in the territory.”

Phil, an American, has spent the past three years working as Contemporary Worship Consultant/Songwriter for The Salvation Army Australia Southern Territory. He has recorded three solo albums, and co-wrote, with Australian recording artist Rebecca St James, the theme song for the 2006 National Day of Prayer in the United States.

Phil has also written new arrangements of some of The Salvation Army’s most loved songs, including *I’m In His Hands*, *Send the Fire!*, *Burning, Burning*, and *Over and Over*.

Originally from Atlanta, he is married to Sarah and they have three children.

# the cutting edge

## Dance program with a difference



In conjunction with the charity organisation Musicians Making A Difference, The Salvation Army launched an inaugural dance program called Street Dreams across four pilot locations in Sydney, the Central Coast, Brisbane and Goodna in May.

Funded by The Salvation Army Oasis Youth Foundation, Street Dreams aims to engage disadvantaged youth by offering them free hip-hop lessons and mentoring classes, taught by professional dance instructors.

“Street Dreams is about connecting community, creating culture and having the church create a safe place to cultivate conversations of hope and make an impact

in this nation for at-risk young people,” said John Harris, The Salvation Army Australia Eastern Territorial Oasis Youth Program Consultant.

While the program is open to anyone in the community, John said the program is particularly targeted at young people who fall out the education system early and face enormous barriers in achieving skills necessary for finding employment.

Street Dreams aims to be an early intervention program designed to empower young people to reach their potential. Each session will include a valuable life lesson, covering topics such as self-esteem and

violence. Street Dreams will also provide a connection point for youth at risk by giving them access to other Salvation Army services, particularly in regional areas where these services are minimal or non-existent.

“It will inspire them to think greater than their current personal circumstances. It will connect them to great role models and Salvation Army skilled workers to then hopefully help them identify they need to make the step back into education to fulfil their career and aspirations,” he said.

Visit the Street Dreams website for further information and dance class locations: [www.streetdreams.info](http://www.streetdreams.info)

## Brass bands march on Burwood

A combined Salvation Army brass band, made up of 20 members from Blacktown, Belmore, Burwood, Dulwich Hill, Earlwood, Granville, Petersham, Menai and Sydney Congress Hall corps, performed at the combined Churches Easter Parade on 31 March in Burwood.

Burwood Corps were asked to represent all local Christian churches in the local area with a brass band at the parade.

The combined band was a highlight at the parade as they marched down the main street in Burwood, with the aim to inform the community about the

churches that exist in the area.

“The purpose of the band was to attract attention and while the crowd was paused, there were evangelists walking near or through the crowd to attempt to engage with people in conversation,” said Lieutenant Marcus Wunderlich, Burwood Corps Officer.

“People who were interested were invited to a Christian information day.”

After the parade, the combined churches held an outreach service in the park where the band played a number of hymns.

## Oasis show lights up the stage

More than 180 people came out to see The Salvation Army Oasis Youth Network's photography exhibition and musical production of *You're a Good Man, Charlie Brown* from 3-5 May.

Held at the Pact Theatre in Erskineville, six young people from Oasis attempted their first performance in front of a large crowd.

"The show was a tremendous success," said Rebecca Stephens, who teaches at the Oasis Youth Network Education Centre and was the production director.

"During the rehearsal process we watched our young people grow from being really shy and nervous to really confident and brave. Their performances were really funny. They handled themselves on stage with the grace of seasoned performers."

Rebecca believes the production has opened more doors for the young people at Oasis.

"Some of the cast have even looked into undertaking courses in performance. I think this show exposed them to more paths that may have otherwise remained unknown to them," she said.

*You're a Good Man, Charlie Brown* was chosen for a number of reasons, said Rebecca, but it was the message of perseverance that was the deciding factor.

"This particular show has two key messages. First, Charlie Brown is a loveable kid [who] perseveres with everything he attempts despite failing. Second, this show is optimistic and ultimately very kind.

[Plus] the characters in this are six years old [and] we felt that gave our young people the opportunity to be playful and silly."

Aside from the actors there were many other young people involved from Oasis who worked on lighting, sounds, props, artistic direction, and video and photographic documentation of the show. There were also a number of volunteers who helped with set design, costumes, and backstage management.



(left to right) Back Row: Justin Stech (Staff), Kodie Wallbank (Chaplain), Rebecca Stephens (Teacher), Trent Bendle, Ashleigh Wilson, Front Row: Bee Orsini (School Liaison Officer) Allison McDonald and Tyrone Smith

Before the musical began, there was a 45-minute slot for guests to view a photography exhibition, featuring work from six young people who have been completing a photography course at Oasis.

"A number of the young people from this course have gone onto producing shorts films and then into TAFE. Photography has been a good creative pathway for some of the young people," said Rebecca.

The production was funded by the Australia Government's *Youth Development and Support Program 2011-2012: Youth arts and creative enterprises* and Ms Stephens is hopeful they will receive funding for next year.

## Army's first staff band celebrates 125th anniversary

The Salvation Army's New York Staff Band has celebrated its 125th anniversary with a concert at New York's Carnegie Hall.

Featured guests included world-renowned British male vocal acapella group The King's Singers and Salvationist Philip Cobb, principal trumpet player of the London Symphony Orchestra.

The band holds the distinction of being the first staff band in Salvation Army music history, having been established by Marshal Ballington Booth, then Commander of the Army in the US, in 1887 as "a model of good music-making, an accompaniment for worship indoors and an attraction for outdoor ministry and public events".



New York Staff Bandmaster Ron Waiksnoris leads the audience at Carnegie Hall in praise.

Cobb dazzled the audience with his trumpet artistry in both Salvation Army and classical compositions. A highlight of the evening came when he was joined by former staff bandsman and principal trumpet player of the New York Philharmonic, Philip Smith, in the cornet feature, *Quicksilver*.

The spectacular program, brimming with technical brilliance and musical excellence, was enhanced by the vocal excellence of The King's Singers with their superb intonation, style and blend in a wide range of songs, from adaptations of Army vocal classics to jazz standards.

The witness of the staff band and the essence of all Army music was heard in the refrain of the final number, *Fire in the Blood*, as their voices swelled to a climax, "I love You Lord, and I lift my voice – may it be a sweet, sweet sound in your ear!"



## Opera hits high note at Congress Hall



Professional opera singers Murray Mayday and Lynlee Williams (above) filled Sydney Congress Hall with song during a concert performance on 1 April.

"It was a high-energy afternoon. There were about 150 people there and they left buzzing," said Major Lyn Edge, Sydney Congress Hall Corps Officer.

Murray, a Salvationist who attends Parramatta Corps and is part of the acclaimed The Australian Tenors, performed a number of solos at the concert including *Music of the Night* from Phantom of the Opera, *None Shall Sleep*, an Italian piece, and *Because You're Near*.

Lynlee also brought stunning solo performances when singing in French for *Habenera*, from the opera Carmen, and then in Italian for

*Conte Partiro*. Murray and Lynlee performed a couple of duets starting in Italian, singing *Brindisi* from the opera La Traviata followed by *The Prayer*. They concluded the night with *Amigos Para Siempre* in Spanish.

Borrowing the byline "Spend Life Amplified" from Opera Australia as the concert's theme, Major Edge explained through her reflection at the event how life with God will bring a range of emotions.

"Every piece was big and full of emotion and really rich," she said. "So when I did my reflection, I spoke about Lent being this time of high emotion.

"Betrayal, treachery, love, sacrifice, devotion, and as Jesus' followers we're going to experience a full range of human emotion and we're not shielded from it."

## Endless Praise shines in Emerald

Emerald Corps, in Central Queensland, enjoyed contemporary worship performances by Christian singing group Endless Praise on 23 May.

More than 50 people came out to hear Endless Praise perform a few numbers from their recent album, *Return*, including *Alive*, *Lord of the Dance* and *Imagine*.

The singing group also performed the Australian, New Zealand and American national anthems.

Emerald Corps Officer Captain Gaye Daye said she particularly



enjoyed hearing testimonies from the group and received many positive comments from those who

attended the concert.

"Everyone enjoyed the concert and has bought their [Endless Praise] CDs which many are now listening to in the car. Several people have also mentioned that they can't wait until their next visit," she said.

Endless Praise has been performing since 1984 with more than 100 people being involved in the worship ministry.

The singing group's passion is to bring the message of Jesus through worship to communities all around the world.

# PICTORIAL

*Band Together for Africa Benefit Concert*

