

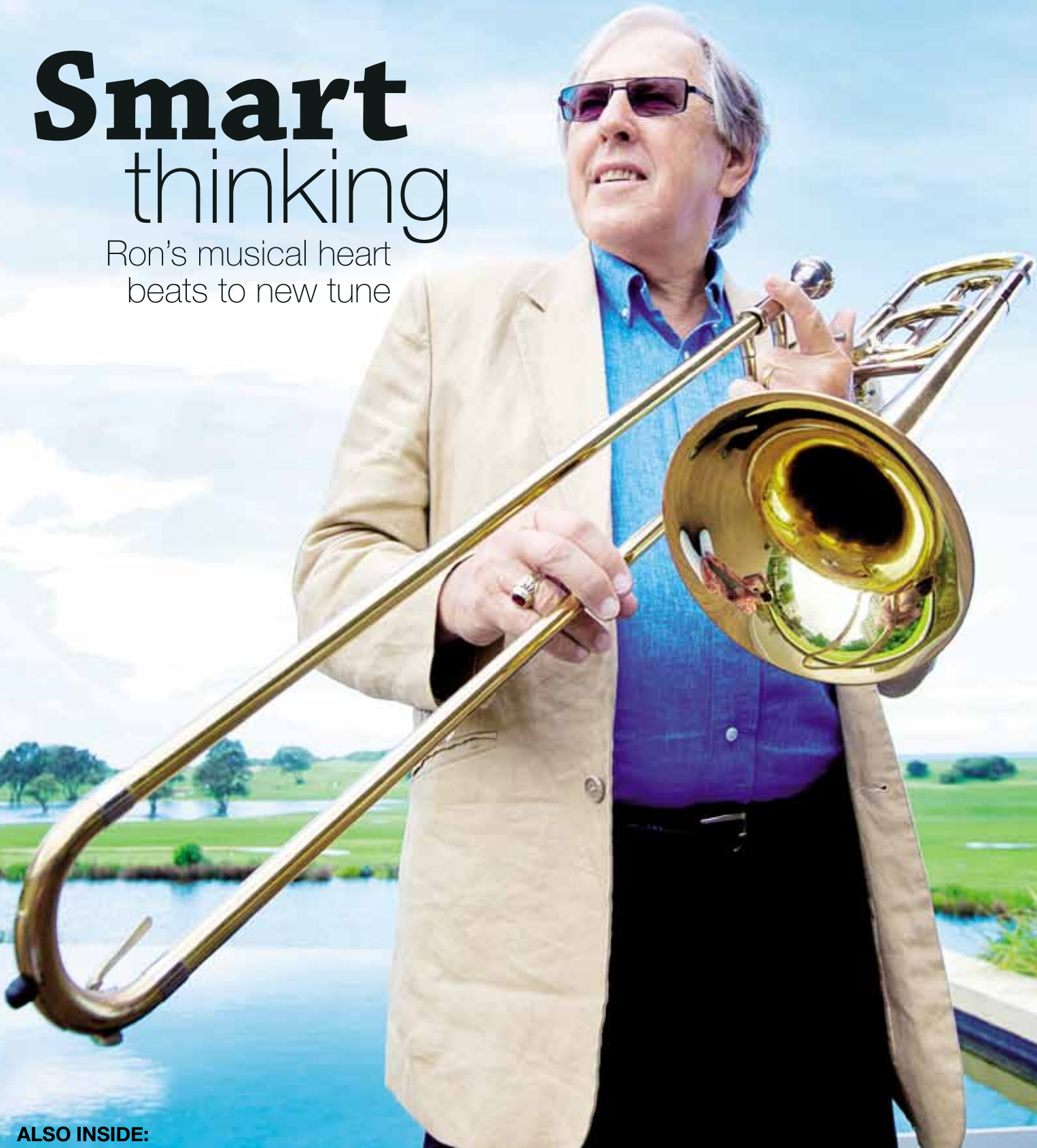
CREATIVE

MINISTRY

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

Smart thinking

Ron's musical heart
beats to new tune



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Top Brass bands together - World-class musicians support African school | **The way ahead** - Forum looks at future of Salvation Army brass banding | **240 years of Amazing Grace** - Milestone moment for much-loved hymn

PERFECT PITCH *with Nathaniel Brown*



Nathaniel Brown
is Territorial
Worship Resource
and Development
Coordinator

For lovers of any form of music there is a temptation to claim creative superiority. That's why many people who listen to Bach hate Bieber and why most John Denver fans refuse to let opera near their eardrums.

Unfortunately the church is not immune to such narrow-mindedness; we have guitarists who talk maliciously about songsters and bandsmen who look condescendingly upon music teams. We take sides as if it's a competition, each staking our claim as the rightful bearers of true worship. The only problem is that somewhere in the melee we've lost the God-honouring purpose we originally set out with.

When we get caught up in this mess we draw the attention away from God and place it firmly on ourselves. We divide the Bride of Christ with wedges of bitterness and resentment and we strip the church of her capacity to lead people to Jesus because it becomes all about us.

I'm not suggesting we all need to learn to love the music we hate but I do believe we need to build the church rather than tear it apart.

There are a couple of truths which can help keep us on track.

Firstly, the diversity revealed by our creative preferences is reflective of our creative Maker. Genesis 1:27 reveals that God made us in his image, meaning that the varied creativity we radiate ultimately finds its original source in God. It could be said that God was rocking on long before we thought of the guitar.

Secondly, the purpose always takes precedence over the method.

If we're meeting together to honour and praise our great King Jesus then the creativity we use to facilitate this should never become the primary focus. Music is about music, worship is about God.

Worship that pleases God is not characterised by genres, styles, or instruments; it is worship of the heart that God is after. May our corps not be identified by the use of cornets or amplifiers but by the presence of a vibrant and unified spirit of God-honouring worship.

And maybe as we look more towards Jesus he'll also soften our heart to appreciate the diverse creativity he's given everyone.



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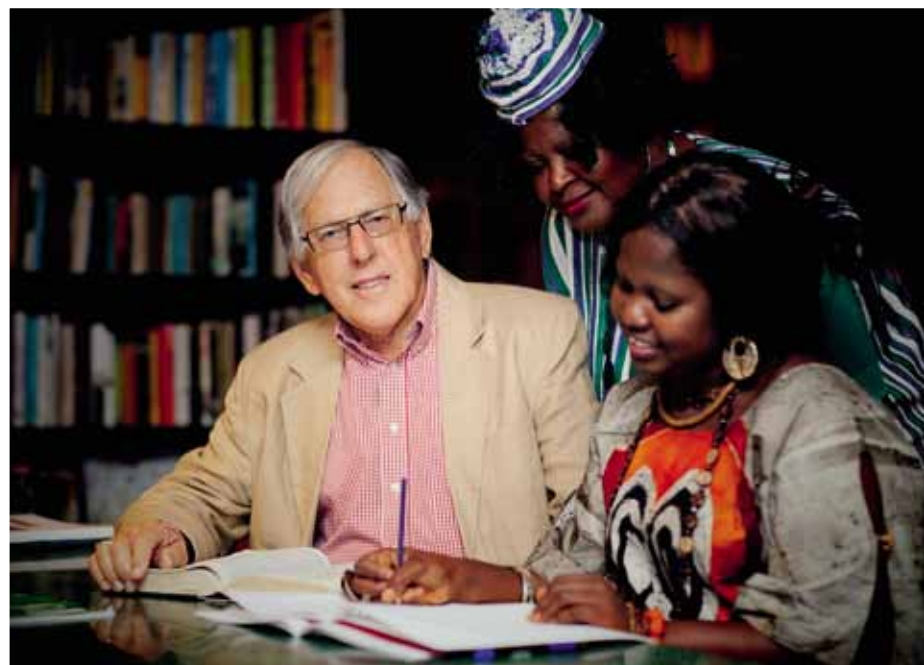
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CREATIVE MINISTRY is a publication of the Communications Department
EDITORIAL AND CORRESPONDENCE PO Box A435 Sydney South NSW 1235
PHONE (02) 9266 9690 **EMAIL** eastern.editorial@ae.salvationarmy.org
Published for The Salvation Army Australia Eastern Territory by Commissioner James Condon
Printed by SOS Print + Media Group, 65 Burrows Road, Alexandria NSW 2015, Australia
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musical missionary

RON'S HEART BEATS TO NEW SONG
FOR CHILDREN OF SIERRA LEONE

IN THE SALVATION ARMY AND BEYOND, RON SMART HAS BEEN A NAME LONG SYNONYMOUS WITH MUSICAL EXCELLENCE. AS **BILL SIMPSON** FINDS OUT, RON IS NOW USING HIS MUSICAL TALENT TO SUPPORT HIS NEW PASSION IN LIFE

Photo: Shairon Paterson



Ron Smart shares his musical knowledge in the form of tuition to Winifred Wallace and Janet Coker of Auburn Corps. (Right) Ron gives Winifred some tips on cornet playing. Photos: Shaïron Paterson



Stand him in front of an orchestra, brass band or choir with an audience of thousands, and his charisma and confidence will set the performance on fire.

He is in control – a master musician, skilled, especially, in the presentation of the performance. He brings out the best in performers and leaves audiences enthralled – inspired.

But drive him through the dusty streets of a civil war-ravaged African village teeming with tens of thousands of sad faces at the roadside and he will be reduced to tears. Control is not so easy here.

He is a humanitarian and is feeling the pain and poverty of people struggling to survive another day.

For most of his 70-plus years, Ron Smart (a doctorate of music education from the University of Southern California entitles him to the title of Doctor) has been a leader – a trendsetter – in the presentation of Salvation Army music.

A lifetime of work through the Sydney Conservatorium of Music and other international music centres has enriched the experience and earned him a worldwide reputation for quality. He is regularly engaged as an international conductor and adjudicator.

Today – at the far end of the career – Ron is using his music in a “missionary” sense. He sees himself as a “musical missionary”.

We’ll look at that in a moment. But, first, some of that impressive musical background:

It started as a boy at Hurstville Corps, eventually becoming part of the senior band. He also played in the Sydney Congress Hall and North Sydney Corps bands and was Campsie bandmaster at 21. He returned to Hurstville years later to be bandmaster and songster leader (musical director).

He was a trombonist with Sydney Symphony Orchestra at 19.

He was director of The Salvation Army’s Hollywood Tabernacle Band and founder and conductor of the Sydney Staff Songsters for 10 years.

Ron has an undergraduate music degree from the Sydney Conservatorium of Music, a Masters from Cincinnati College Conservatorium of Music (US) as well as the Doctorate from the University of Southern California.

There are many more musical achievements, among them Head of Performance Studies at the University of Sydney Conservatorium, where he developed and conducted the Sydney Conservatorium Orchestra and Con Chorale. He was also founder and director of Pan Pacific music camps for 30 years.

His musical achievements earned him the Public Service Medal in the Queen’s Birthday honours.

Since retirement, Ron has travelled the world as an adjudicator at international music festivals and guest conductor of choirs and orchestras in Europe, Asia and the United States.

During a long and distinguished career, Ron has led music-based missions to Korea, Russia and The Philippines. He has seen people living on rubbish tips and in hardship in other places.

But nothing has impacted him like his African mission to Sierra Leone, on the African west coast, last year.

Auburn to Africa

Ron went to Africa with Auburn Corps Officer Captain Nesan Kistan and Nabieu Wallace, a former Sierra Leone political reporter now attending Auburn.

Nesan’s corps has for some years been a focal point for refugees fleeing Africa. A group from Sierra Leone pleaded with Captain Kistan to help their families back home. Children, in particular, needed school buildings. Very few were left after the civil war.

The cries for help centred on Jui, a regional village near the capital Freetown. Nesan recruited Ron to lead a school building fundraising campaign. An “Auburn to Africa” appeal was launched in May last year.

Ron didn’t need convincing to contribute. He had seen a movie called *Blood Diamond*. It told some of the story of the horrible 10-year-long civil war in Sierra Leone from 1991.

Unspeakable atrocities were committed. Refugees now connected with Auburn Corps corroborated reports exposed in the movie. Some at Auburn had watched as husbands, fathers, sons, daughters and other family were slaughtered in their homes.

A country rich in diamonds had deteriorated to one of the poorest because of corruption – including killings – as rebels tried to get their hands on the diamonds, hence the movie title *Blood Diamond*.

Tens of thousands were butchered to death. More than two million – one-third of the population – were displaced, fleeing to refugee camps across Sierra Leone’s borders.

Among the displaced were hundreds of thousands of children who were recruited by rebel groups to do their killing. Some were as young as seven. They became known around the world as the “child soldiers”.

Now, with Sierra Leone taking its first tentative steps towards rebirth, Ron and the Auburn Corps have found they are compelled to help – to answer the cries of the local refugees to give the children “back home” the chance of an education.

“It has been said that the fate of a country won’t be decided on the battlefield. The fate of a country will be determined in a classroom,” Ron tells *Creative Ministry*.

“It will be a classroom where morals are taught, where teachers care about the children’s welfare and where democracy and purposeful living are everyday notions.”

“I THINK THAT MY WHOLE LIFE – EVERYTHING THAT I HAVE LEARNED AND DONE – HAS BEEN LEADING TO THIS MOMENT IN TIME.”

Culture shock

Ron’s arrival in Freetown is a shock. He had left the opulence of Sydney Airport with its multitude of rock-solid runways and shop-stacked terminals and was landing on a single bitumen strip alongside a tiny terminal not unlike some of our smaller country airports.

Roads, in some places, were little more than dirt tracks. Some sections of roadway were reduced to single lane because people had set up markets on one side hoping to make enough money to feed their families.

Traffic was horrendous. Fortunately, Ron and Nesan had a police escort – with siren! They were “official” visitors who had come to help.

They passed bus stops with half-kilometre long queues. Buses run only every two hours. Road workers were making repairs by hand. There is no machinery.

Tens of thousands of people sat at road’s edge. It’s what they do every day. Unemployment is above 80 per cent. The sadness on their faces struck at Ron’s soul.

“I was prepared for poverty; for evidence of civil war,” he tells *Creative Ministry*. “But not this; not the level of poverty I was seeing. The evidence was clear that these people had nothing.

“I saw tiny little children sitting on the edge of the road. Children should be happy. These children were not smiling.

“It was then, I suppose, that I found it difficult to cope. Yes, the tears did come. It was heartbreaking to see these little >>>

Ron Smart takes part in a ceremony in the Sierra Leone village of Jui where the “Auburn-2-Africa” project is aiming to fund the construction of a school building for the many children .

children like this. This was by far the most challenging experience of my life. I was definitely being confronted by what I was seeing.”

The faces continue to confront Ron as he and Nesan are driven from Freetown to the regional village of Jui, where they are to meet local officials to discuss plans for a new school.

As they enter Jui, Ron is overwhelmed by a sensation. He has never been to Jui (or Sierra Leone) before, but he “knows” this is the place for the project.

“It’s incredible. I am having this overwhelming vision of [Salvation Army founder] William Booth, when he began the Army work in London’s East End more than 100 years ago.

“Nesan,” I said. “This is it. This is the place. It’s a message, I believe, direct from the Holy Spirit. This is where our school is meant to be.”

In the distance, he sees local village officials waiting to meet the Auburn contingent. There is a welcome, with speeches. Ron senses a response is required. He gazes toward Captain Kistan, who nods as if to say: “Go ahead, Ron.”

Ron doesn’t know what to say. He is still overcome by what he has seen on the way to Jui. He starts with a story about music; about hearing African choirs sing. Of course! Music is his life. Why wouldn’t he talk about music!

And then he begins to sing. A-a-a-men ... A-a-men ... A-a-men ... Amen ... Amen. The officials sing with him. A-a-a-men ... A-a-men ... Soon, 100 or more people in a surrounding crowd are singing.

“I didn’t even know that they would know the song,” he tells *Creative Ministry*. “But they sang it with me. We just kept singing.”

It is one of those moments! For Ron, it confirms that God is there and that Ron has been chosen for something special.

The local officials offer four acres of land overlooking a lake for The Salvation Army to build a school.

Government officials, including the country’s education minister, are part of talks over the following three days. The President sends his support.

Ron and Nesan return home. The school project is underway. They need \$200,000 by May this year.

“So, here I am today, a semi-retired musician with a heart burdened for the beautiful children of Sierra Leone,” Ron says.

Story to tell

With the organisational support of his wife, Janette – “the best organiser anyone could



have; she’s incredible” – Ron is telling his story wherever he can to inspire others to give so that the school can be built, staffed and maintained.

And, naturally, music is one of the ways in which Ron plans to raise the money – (see story on facing page for details of concerts he and Janette are organising in Australia).

“I am a musician and I am an educator. I have a heart for the children of Sierra Leone to have an opportunity to go to school and learn,” he says.

When in Sierra Leone, Ron was given a government driver. He was a young man whose mother, father and brother had been shot dead by rebels. The young man – then a boy – had been recruited as a child soldier.

He was forced to kill and maim. He didn’t have a childhood. He told Ron that all he had wanted to do as a boy was to go to school

and learn. The civil war had denied him the opportunity.

“I hear the children of Sierra Leone saying: ‘Please help us to go to school’. I can’t ignore their cries,” says Ron.

“So, it seems only natural that I can bring together all of my music and education experience to make it happen for them.

“I think that my whole life – everything that I have learned and done – has been leading to this moment in time.” □



Bill Simpson is a staff writer for *Pipeline* and supplements.

TOP BRASS BANDS TOGETHER FOR AFRICAN CHILDREN

By **ESTHER PINN**

The Salvation Army’s International Staff Bandmaster, Stephen Cobb, has accepted an invitation to conduct a specially formed band for a concert in Sydney to raise funds for the “Auburn-2-Africa” project.

The band is called “Top Brass” and includes 35 Salvation Army and community band musicians who will play in Sydney on 9 June.

Bandmaster Cobb will fly in from London to take up the baton, having accepted the invitation “without hesitation”.

Money raised from ticket sales will go towards the construction of a primary school in Jui village in Sierra Leone, West Africa.

Sydney’s Auburn Corps of The Salvation Army has a number of refugees from Sierra Leone among its congregation. Subsequently, the corps has been challenged to help those who are still suffering from the effects of the 10-year “Blood Diamond” war in the country by forming the “Auburn-2-Africa” project.

“There’s 80 per cent unemployment [in Sierra Leone] so what do you do? You just start,” says Ron Smart, a noted Salvation Army musician who is also chairman of the Auburn-2-Africa committee (see separate story on Ron on pages 4-8 of this issue).

“[Auburn Corps Officer] Captain Nesan [Kistan] and I went to Sierra Leone last year and we saw it first-hand. Your lives are never the same after you see something like that.”

The project has gathered pace, with

invitations to be part of Top Brass quickly snapped up.

“Acceptance rates have been phenomenal,” says Ron. “Many who accepted were overwhelmed by the need in Sierra Leone and were willing to put their name to this project.”

The concert in Sydney will be held at The Salvation Army’s Sydney Congress Hall.

“There will be about 30 per cent community bandsmen [including Australian champions past and present] and 70 per cent Salvationist bandsman working with Stephen Cobb. This is a unique combination of outstanding players,” says Ron. “My vision was to also involve members of the community as well because that’s what the Army is all about.”

Another concert will be held in Melbourne to raise funds for the “Auburn-2-Africa” project on 2 June. The concert will be held at the George Wood Performing Arts Centre at the Yarra Valley Grammar School and will feature The Army’s Melbourne Staff Band and four other corps bands, from Box Hill, Camberwell, Ringwood and Waverly Temple.

Both concerts will feature a variety of selections including traditional Salvation Army music, a world premiere piece (yet to be announced) and even a performance to celebrate Indigenous culture within Australia.

“We want the concerts to be spectacular, both musically and visually. We want people to go away with a great song in their hearts. We want it to have a ‘wow’ effect,” says Ron.

“And having the chance to listen to a band conducted by Stephen Cobb ... the music



International Staff Bandmaster Stephen Cobb.

played will be thrilling and exciting.”

The “Auburn-2-Africa” committee has set a target of \$200,000 to build the school in Jui village. It hopes to raise more than \$50,000 through the two concerts.

Tickets can be purchased online at www.bandtogetherforafrica.com or by contacting Robert Turner on 0407 273 819. General entry is \$35 and VIP tickets cost \$100 including reserved balcony seating, supper with Stephen Cobb and Top Brass, and a tax-deductible receipt.

THE TOP BRASS BAND

SPECIAL GUEST PERFORMERS

Steven English
(Current National and NSW
Soprano Cornet Champion)

Kimberley Lovell
(2011 Australian National Tenor Horn
Champion; 2005 NSW Young
Musician of the Year)

Jeremy Lloyd
(Current Australian Junior and
Open National Baritone Champion)

Mark Howcroft
(Six Australian National
Championships and 24
NSW Championships on Euphonium)

CORNET

Andrew Douglass
Nathan Drury
Steven English (soprano)
Preston Hardy

Tim Harmer
Andrew Hill
Jonathon Lang
Justin Lingard
Ben McLeod
Michele Stewart
Steve Williams
Robert Turner (manager)

FLUGEL HORN

Vaughan Price

HORN

Harvey Drysdale
Stuart Lang
Kim Lovell
Phil Wilson

BARITONE

Geoff Bowie
Jeremy Lloyd

TROMBONE

Josh Mann

Nathaniel Maxwell
Mitchell Staines

BASS TROMBONE

Iain Howick

EUPHONIUM

Mark Howcroft
Brad Lucas
B flat BASS
Nishta Kaushik
Paul Khodos (TBC)

E flat BASS

Jared Proellocks
Kerrod Wemyss

TIMPANI

Timothy Green

PERCUSSION

Kieran Bedwell
James Callahan

BRASS BAND FORUM LOOKS TO THE FUTURE



Delegates from all over the Australia Eastern Territory who attended the Ministry of the Brass Band forum at Dulwich Hill Corps in February.

By Major **KEITH HAMPTON**

The Salvation Army Australia Eastern Territorial Commander, Commissioner James Condon, invited a cross-section of delegates from NSW, Queensland and the ACT to attend a key forum in the life of the territory in February.

The theme for the day was the Ministry of the Brass Band – a way forward!

Ken Waterworth, the director of the Army's Australia Southern Territory Creative Arts Department and bandmaster of the Melbourne Staff Band, was the special guest for the day, and also on the Sunday at Dulwich Hill Corps.

Also in attendance was Chief Secretary Colonel Wayne Maxwell and Secretary for Program Lieutenant-Colonel Miriam Gluyas under whose direct leadership the creative arts ministries of the territory come.

A Bridging the Gap pyramid graphic (see far right) was designed as a guide to highlight any areas which delegates could improve their focus on, in the days ahead.

Waterworth, whose musical background is well known in Australia and wider afield, shared his personal testimony and told of how God had been speaking to him some years ago when he reached a milestone in his life. After a distinguished career in education, Waterworth was challenged to take up the leadership of the Army's Creative Arts Department in Melbourne.

Commissioner Condon thanked everyone

present for accepting his invitation to travel to Sydney to be part of a starting place to look at the way forward in brass band ministry in the territory. Having had a wide experience of corps officership, he spoke of how bands had played a vital role in the ministry of the corps he has led. The commissioner also shared of his brief banding experience, and how key people had an impact on his life in the days after his conversion on the South Coast of NSW.

The commissioner reminded delegates of the changes and challenges that have taken place in The Salvation Army during the past 20 years, that have impacted our corps bands and other musical sections. He also stressed the need to continue to be focused on identifying any areas where brass bands can provide resources for corps officers and local leaders in the way forward.

Lieut-Colonel Gluyas briefly shared of her forebears' links to brass banding and her historical roots originating in the Southern Territory before her family moved to Port Macquarie in the early 1980s. As part of her passion to see corps and communities linked together, she encouraged all present to use their musical skills to build bridges into the community through new children's music and brass academies that are being developed in both territories.

A period of group discussion concluded with a spokesperson for each gathering sharing some of the major areas of felt need in each group. These are being collated and will



Ken Waterworth shares his vast experience in brass banding at the forum.

be part of a feedback report to the territory.

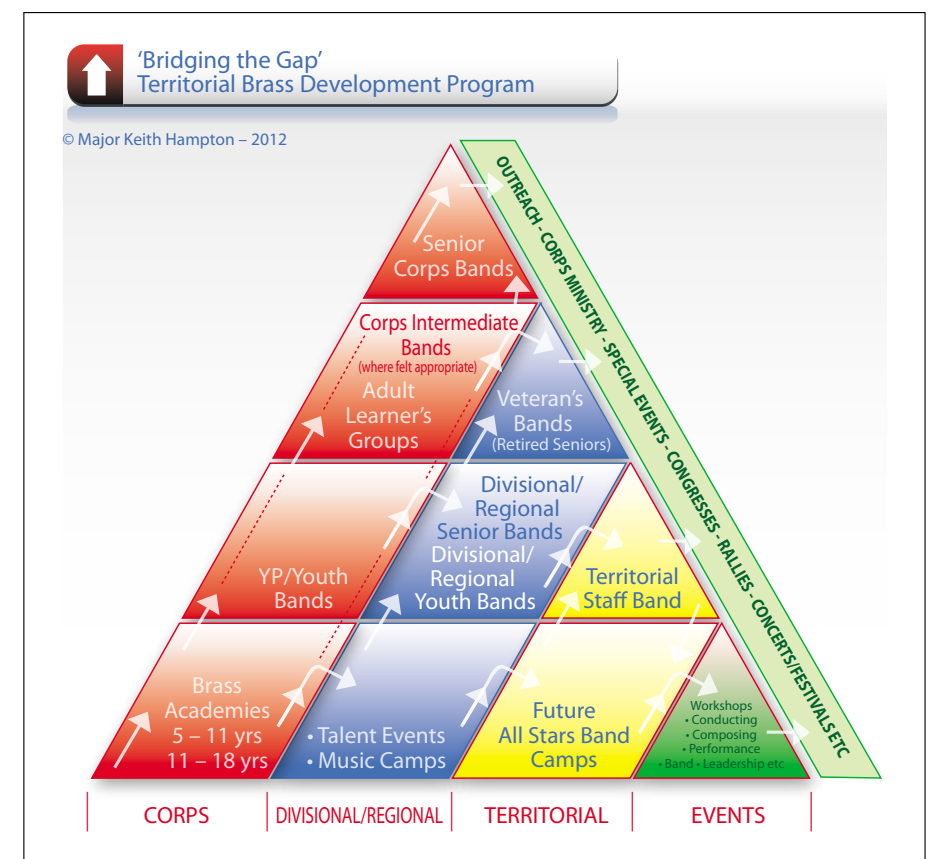
On the Sunday, Waterworth was the special guest at Dulwich Hill Corps' morning meeting. Some delegates were able to stay for the weekend and participated during the Sunday.

In the afternoon, a combined band, formed from musicians from many corps around Sydney and wider afield, performed in an Inter-Divisional Workshop conducted by Ken Waterworth. Ryan Greenaway of Lighthouse Big Band (Springwood Corps) led a special time of worship culminating with a full platform of musicians playing and singing together.

The way ahead

Territorial Commander Commissioner James Condon (pictured right) gave the keynote address at the brass band forum. In his address, the commissioner made the following observations:

- The primary purpose of all Salvation Army bands is to serve as an instrument to proclaim the gospel of Jesus Christ. All other activities and functions of the band are proper when this ultimate goal is observed;
- Music is able to generate intense emotion and sends a message, even without words;
- Many individuals were introduced to The Salvation Army through the music program;
- Service provided by musicians often far exceeds just playing an instrument - the brass band provides a source of Christian fellowship for players;
- Something is missing in the Australia Eastern Territory in relation to the ministry of the brass band. I have called together this forum to consider where we have come from and where we are going now. We are not going back but we are moving forward and this is my reason for this forum today;
- Brass banding of the future must have a distinct mission orientation;
- We thank God for many band persons with godly intent over many years - their service has been inspirational;
- As you meet together today to discuss the future of brass banding in this territory, I ask you to do so in line with the Mission Priorities of the territory.



Story of **grace** behind amazing song for the ages

This year marks the 240th anniversary of the famous John Newton hymn, *Amazing Grace*. **ESTHER PINN** takes a look at the history of a song which has transcended generations

It is the song that is played or sung during defining moments. You've maybe heard it while rejoicing at a wedding or during a sombre moment at a funeral.

Whether it is played in church or performed at concerts or in clubs, this song seems to touch the hearts of those who are listening, regardless of their cultural, racial or religious differences.

This year, *Amazing Grace* celebrates its 240th anniversary. It is a song that has transcended time and is still performed in countless venues around the world. In the 21st century *Amazing Grace* has lost none of its relevance, being played over and over again with many revised versions, from the Scottish bagpipes to simply being strummed on an acoustic guitar.

Who is the man behind this song? His name is John Newton.

Before Newton wrote about the amazing grace of Jesus Christ, he'd had a troubled childhood. He became a slave before becoming a player in the slave trade himself.

Newton's mother, Elizabeth, was the only godly influence in his life. But even then that influence was relatively brief – she died just before his seventh birthday.

Newton's father, John, a commander in the Mediterranean shipping trade, did not encourage his son spiritually. Instead, he steered him towards a life as a sailor, pulling Newton out of school when he was just 11 to join him on his voyages.

Over the next seven years Newton made several trips at sea and when he was just 18, he was forced to join the British Royal Navy and was assigned to the warship HMS Harwich. He deserted the ship but was caught, stripped and flogged.

After being discharged from the Navy, Newton was dispatched as a slave on a trading ship and then endured a long year of captivity in West Africa. After his release, Newton

81 *Amazing Grace.*
John Newton. *McIntosh. C. M.* Arr. by E. O. Excell.

1. A - maz - ing grace! how sweet the sound, That saved a wretch like me! I
2. 'Twas grace that taught my heart to fear, And grace my fears re-lieved; How
3. Thro' man - y dan-gers, toils and snares, I have al - read - y come; 'Tis
4. When we've been there ten thousand years, Bright shin-ing as the sun, We've

once was lost, but now am found, Was blind, but now I see.
pre - cious did that grace ap - pear The hour I first be-lieved!
grace hath bro't me safe thus far, And grace will lead me home.
no less days to sing God's praise Than when we first be - gun. A - MEN.

ironically became a slave trader.

His conversion to Christianity came during a violent storm on board the "Greyhound" when he was 22, while sailing back to England from Africa. On 21 March 1748, Newton cried out to God to save him from the storm. And he did.

Not only did this moment define Newton's future but it was also the beginning of what was to come – the transformation of thousands of lives through his hymn, *Amazing Grace*.

When Newton was 29 he turned his back on the sea to study the Scriptures. In 1758, he began preaching the gospel.

It wasn't until later on in life that Newton wrote *Amazing Grace*. When he was 40, he was ordained as a curate and was appointed to the parish church of Olney. During his time in Olney, Newton wrote and published many God-inspired hymns and sermons.

Amazing Grace was one of those compositions and in 1779 it was published in the *Olney Hymns*. The song was originally part of a sermon written by Newton titled "Faith's Review and Expectation" and was first delivered in 1773 at Olney Parish's New Year's Day service.

The inspiration for *Amazing Grace* comes from the Bible passage 1 Chronicles 17:16-17,

A meeting of great musical minds

A amazing Grace is one of those songs that almost everyone knows the words to. But did you know the last verse wasn't written by John Newton?

The melody we all know well today actually came about in 1835, when the words to *Amazing Grace* were joined with the musical arrangement of New Britain, written by William Walker, a Baptist singing instructor from South Carolina. The original version by Newtown is believed to have been performed as a chant.

The last verse was added to the song in 1900 by Edwin Othello Excell. The American composer added the finishing touches with his musical arrangement and removed the final verse of the original song and replaced it with the following stanza from the ballad, *Jerusalem, My Happy Home*:

"When we've been there ten thousand years, bright shining as the sun;

"We've no less days to sing God's praise than when we first begun."

Before Excell added the "ten thousand years" stanza to *Amazing Grace*, this verse had first been printed in Harriet Beecher Stowe's anti-slavery novel, *Uncle Tom's Cabin* in 1852, when the protagonist Tom sings it in his darkest hour of need. This ballad is also believed to have been passed down orally through generations of African-Americans.

where Newton compares God's mercy and grace towards his own wretchedness, to God's blessings upon King David.

Not only has *Amazing Grace* impacted thousands of lives over the past 240 years, the life of John Newton personally influenced the life of the prominent British politician, William Wilberforce.

It has been recorded that a mentoring relationship existed between Newton and Wilberforce. Newton published sermons including, "Thoughts on the African Slave Trade" that influenced Wilberforce in his fight against the slave trade, a battle he finally succeeded in winning in 1807.

The story behind the writer behind the song

While this year marks the 240th anniversary of *Amazing Grace*, it is also the 264th anniversary of Newton's conversion to Christianity.

It is also the 254th anniversary of when Newton began preaching the gospel and the 205th anniversary of his death.

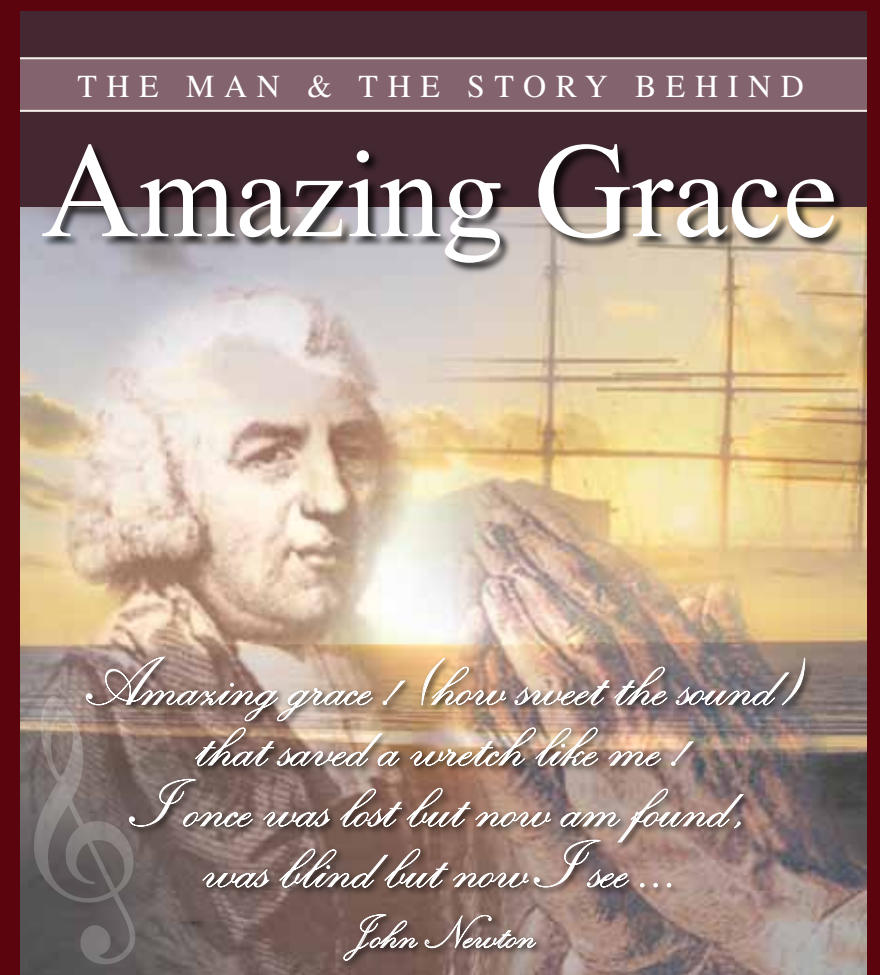
The life of John Newton is a phenomenal tale and Reverend Peter Rahme, a pastor at Inner West Baptist Church in West Homebush, Sydney, has delved into the history books to write an excellent account of an

extraordinary life, called *The Man and The Story Behind Amazing Grace*.

It is the Rev Rahme's second book. His first is the life story of Arthur Stace, the man who wrote the word "Eternity" on the streets of Sydney.

Reverend Rahme believes in the power of Newton's story, saying "what Mr Eternity was to Sydney, *Amazing Grace* is to the world!"

The Man and The Story Behind Amazing Grace can be purchased online at www.amazinggrace.org.au for \$9.95.



Peter Rahme

Foreword by The Rev. Hon. Fred Nile MLC

FROM THE AUTHOR OF 'THE LIFE & LEGACY OF MR. ETERNITY'

‘Wow factor’ for posterity

When you look back and count the number of significant “wow factor” moments you have experienced, it might total many or just a few. Those of us who were part of, or present at, ISB120 last year will, I’m sure, consider it as one of those significant moments.

The concert on the eve of that weekend – given by the hosts, the International Staff Band, and the oldest Salvation Army staff band, the New York Staff Band – was an overture for the main event that was to feature all eight staff bands of The Salvation Army world performing at the Royal Albert Hall in London the next day. There was much anticipation as well as the coming together of Army musicians and congregations. It was a social occasion as well as a musical weekend.

While I love listening to recordings of significant Salvation Army events from past years, I would love even more to be able to see the musicians and personalities actually performing. Well, thanks to the release of *Cadogan Live*, we who were there can relive the memory of that evening. Future generations will have the opportunity to “visit” this occasion through their television screens.

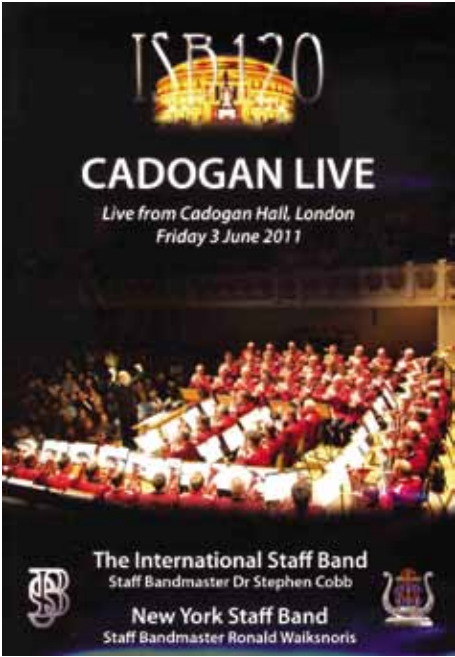
The resplendent red tunics of the bands as they take the platform of the historic Cadogan Hall provide the first moment of impact. The clarity of the Dolby sound

is CD quality and, as a bonus, the editors have included the two conductors’ brief but informative introductions to the pieces.

The DVD allows us to witness the effortless playing of Richard Woodrow (flugel horn, ISB) and also of Derick Kane (euphonium, ISB) with his familiar back-breaking final note in *The Better World* – without a trace of sweat on his brow! Also, we are able to witness the remarkable performance of New York Staff bandsman Bob Jones – how he removed his jacket during an improvised drum break and the smiles he brought to surrounding faces. This is a must-see for all percussion enthusiasts, as is the intense level of concentration shown on the face of the NYSB’s Tom Scheibner at the start of *Ol’ Man River*. Also, we can see the contrasting conducting styles of the two staff bandmasters as well as those of Dorothy Gates, Brian Bowen, Peter Graham and Derek Smith.

Some Army composers whose music is performed are picked out by the camera, as are some members of the audience who will be able to prove to generations to come that they were there.

This DVD provides evidence of a wonderful evening of music-making by two of the world’s best Salvation Army bands. It provides close-ups of committed musicians giving of their best during an Army festival



and also of them giving the Army salute, indicating to the audience their desire that the glory goes to God and God alone.

- **Bandmaster Richard Phillips, Kettering, UK**

Cadogan Live is available from Salvationist Supplies (www.salvosupplieissyd.com) for \$32.60.

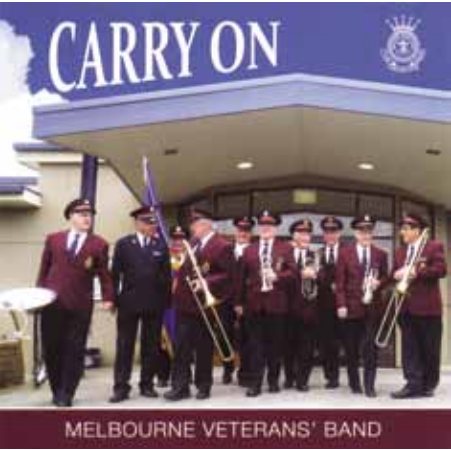
Melbourne veterans carry on banding

Carry On, the latest CD by the Melbourne Veterans’ Band (Bandmaster Noel Jones), literally “carries on” the tradition of using the best of brass music and male vocal items to communicate the band’s enthusiasm for the gospel.

The 19 pieces range from classics such as Erik Leizden’s *On To The War* and Eric Ball’s *Sound Of The Proclamation* to more recent arrangements by Major Howard Davies (*My Master’s Will*, *Still Waters*, *This I Know*) and Ian Jones (*You Raise Me Up* and *I Dreamed A Dream* from *Les Miserables*).

The CD also introduces a new cornet duet, written by Noel Jones, entitled *A Miracle*. Although well known by the wider brass fraternity, the Hugh Nash tenor horn solo *Demelza* was a new piece to me.

Three band vocal numbers, well supported



by carefully balanced accompaniments, add variety to the recording. Lionel Wood’s solos, *The Wonder Of It All* and *I’ll Walk With God*,

are worth the price alone. Strong rhythms underlying the three marches, including the signature piece *Carry On*, contrast with many sensitive renditions such as that for Andrew Blyth’s *My Father’s World*.

Melbourne Veteran’s Band members obviously enjoy playing and singing together. *Carry On* could be an excellent gift for anyone who enjoys good brass music with a strong, but not exclusively, Salvation Army flavour.

- **Lieut-Colonel Ian Southwell**

Carry On is available from Salvationist Supplies (www.salvosupplieissyd.com) for \$20.

This review appears courtesy of The Salvation Army Australia Southern Territory’s On Fire magazine.

Tricks with sticks

WHAT ON EARTH IS A ‘POLYRHYTHM’? DAVID MCKENZIE, A PERCUSSIONIST FROM BLACKTOWN CORPS, EXPLAINS

A polyrhythm is best described as two, or sometimes more rhythms played together at the same time. They are fun to play, and once mastered you will have the ability to play different rhythms against one another.

These rhythms are used in many different types of music, for example rock, jazz, fusion, classical and world music. When performing polyrhythms, both rhythms should be audible, each with a distinctive sound.

Drum-kit playing allows great opportunity to perform polyrhythms. Try playing triplets in 4/4 on the ride cymbal with the right hand, and straight quaver notes with the left on the snare drum. Also, try playing triplets with the right hand on the cymbal, whilst playing quavers with the left foot using the hi-hat pedal. When this is mastered, play as a 2/3 with quavers (8th notes) on the cymbal and triplets on the snare drum.

Don’t become frustrated with polyrhythms. Practise at a slow tempo

then increase the speed. When played well polyrhythms are very effective, especially at a fast tempo! Remember, for this exercise keep the quaver beats straight.

EXAMPLES OF POLYRHYTHMS

3/2

2/3

3/4

OTHER TECHNIQUES

The double stroke roll

The double stroke roll is played by two strokes per hand, that is, RRLL or LLRR. The strokes must be even when performed, don’t allow one stroke to be louder than the other or the roll will sound uneven.

Start playing doubles slowly with crotchet beats RRLL, building the tempo until you are able to play them as demi-semiquavers. Once mastered, the roll on a snare drum should sound even and fast. Sometimes the sound of a machine gun is used to describe the effect.

The double stroke roll is a very difficult rudiment to master, however over time, and with a lot of practice, you will notice that your roll is more flowing and even.

A good trick is to play the double stroke roll crossing over your sticks, right over left, on the snare drum. If you are playing the doubles evenly, there should be little interruption to the sound of the roll. However, concentrate firstly on playing the

roll in a normal manner, before attempting drumnastics, and try to achieve a smooth and even sound. This roll is also very effective if played on the cymbals, especially the closed hi-hat.

Interesting flourishes can be played by utilising the double stroke roll on the hi-hat whilst soloing or, indeed, playing time.

The single stroke roll

This roll is simpler to play than the double, however much practice is required to play the roll evenly, and at fast tempos. Timpanists and keyboard percussionists employ this roll almost exclusively, although occasionally a timpanist may play a double stroke roll for quiet passages. The single roll is played using alternate sticking, RLRL or LRLR. Again, start slowly and build the tempo.

A fast single stroke roll is very effective on timpani and snare drum. Buddy Rich, the great American drummer and big band leader,

often displayed this roll at tremendous speed in his drum solos.

Back sticking

This is played by rotating the sticks and striking the drum or pad with the butt end. Back sticking is often employed by drum corps, as it is a great visual effect at a fast tempo. Also, back sticking is most effective while playing groups of four semiquavers. Rotate the sticks on the first beat using a paradiddle sticking combination, RLRR LRLR.

One-handed roll

A very difficult technique to perfect. With this technique, one hand plays double strokes while the other plays a single tap. Played well, a one-handed roll should sound like a normal roll with an accented pulse or beat. Play this roll with the double strokes on the snare (left hand), and the single taps (right hand) around the kit or on the snare drum.



International Staff Band celebration benefits Army expansion in Africa

General Linda Bond, world leader of The Salvation Army, was delighted to accept £50,000 from the United Kingdom Territory with the Republic of Ireland to support the continuing expansion of the Army's ministry in Africa.

The money was raised through ISB120, a successful series of meetings held in London in 2011 to mark the 120th anniversary of the International Staff Band of The Salvation Army.

In a letter to the General, United Kingdom Territory with the Republic of Ireland Territorial Commander, Commissioner John Matear, asked that the donation be used specifically to fund mission development in Africa.

Commissioner Matear visited the Army's International Headquarters, accompanied by International Staff Bandmaster Stephen Cobb, former staff bandsman Malcolm Quinn (Project Director, ISB120) and Trevor Caffull (Managing Director, Salvation Army Trading Company). They presented the cheque to the General, who confirmed that the money would help to fund the next phase of expansion of The Salvation Army's work in Africa, details of which will be announced later in the year.



The delegation from the United Kingdom Territory with the Republic of Ireland, led by Commissioner John Matear (right), presents General Linda Bond with the cheque for Africa.

Agents bring joy to flood-hit community



The Salvation Army took part in the parade down the main street of Cowra.

The Salvation Army's popular children's ministry, the Agents of T.R.U.T.H. brought some much-needed joy to Cowra over the weekend of 10-11 March, in the wake of floods which devastated parts of the town and surrounding areas last month.

Celebrating the town's annual "Festival of Understanding", which has been running since 1965, the Agents took part in the community "Float and Street Parade" held on the Saturday.

The Agents marched down the street waving and smiling to people in the crowd, followed by Cowra Corps members and The

Salvation Army Family Store truck.

"The event embraces our [Cowra's] multiculturalism and acceptance of cultures different and willingness to come together as a community to share in the traditions and customs of other nations from around the globe," said Cowra Corps Officer, Lieutenant Kim Gorringer.

The Cowra Corps hosted a Devonshire tea stall at the festival as well as face painting for children.

The Agents of T.R.U.T.H. were special guests at the Cowra Corps Sunday meeting on 11 March.

Peter debuts at Tamworth Music Festival

Salvationist and Christian musician Peter Christie accompanied by his band – Jason Hill (guitar and backing vocal), Megan (double bass) and Shane Nancarrow (drums and percussion) – made their debut at the iconic Tamworth Country Music Festival in late January.

Peter was invited to perform as part of the street ministry program, run by The Salvation Army's Tamworth Corps, on both the Friday and Saturday nights of the festival, and also at the corps' Sunday gospel service.

"It was interesting to watch reactions to the songs," said Peter. "Even though we were doing a street ministry, it tended to be the gospel songs, *Power in the Blood* and *I Saw the Light*, that got the best response – even some line dancing."

Peter and his band also played three gigs in the gospel tent run by Scripture Union and Koorong.

The Salvo Country Band, now a festival regular, were also a major hit in Tamworth, also performing at Salvation Army-led events.

Army steals show in Canberra

Three different Salvation Army musical groups proved to be a highlight of the Royal Canberra Show on 24-26 February.

Both the Salvo Country Band and the Sydney Youth Band ministered to more than 2000 people who visited the Salvo Expo Marquee over the weekend.

"Sunday morning was a great time of gospel music and sharing about the love of God. Many people commented that it was like going to a church service in the deep south of America," said Major Julie Alley, ACT and South NSW Divisional Corps Mission and Resource Director.

"On both Saturday and Sunday people spontaneously danced to the music. The Sydney Youth Band was also a crowd-stopping favourite."

Along with music in the Salvos marquee, the Tuggeranong Corps Band and Timbrel Brigade marched down the main road of Exhibition Park, where the Canberra Show was held.

Inside the marquee, many of The Salvation Army's services were featured including stalls for Aged Care Plus, youth ministry, Moneycare, Employment Plus, Salvos Legal, Salvos Stores, Wills and Bequests and even a stall sign-up to volunteer for the Army.

There were also plenty of creative activities available for children including face painting and balloon sculpting.

Many young people visited the Oasis Street Van to enjoy games and use the Internet – this van is used to help young homeless people within the Canberra region.

Divisional workshops focus on worship

The Salvation Army Australia Eastern Territorial Worship Resource and Development Coordinator, Nathaniel Brown, recently led two worship workshops in Canberra.

A total of 25 corps officers, worship and youth leaders attended the workshops, held for the Army's ACT and South NSW Division – the officers meeting on 6-7 February and youth leaders gathering on 11 February. They were taught how to be more creative with their worship and sermon presentations.

"Each person came away from the two days with music resourcing ideas, how to use technical support more creatively, at least 10 sermon ideas, intergenerational ideas, and much more," said Major Julie Alley, ACT and South NSW Divisional Corps Mission and Resource Officer.

"They were able to bounce ideas off each other and plan ahead for Sunday meetings including Easter and the Self Denial Appeal."

Nathaniel said the workshop was also beneficial for corps officers who lead smaller corps in the division.

"For small corps they don't have music teams. Lots of them use CDs and there was discussion of how to work around those challenges," he said.

The youth workshop focused on the fundamentals of worship, discussing what it is and how it should be lead within both corps and youth group settings.

"We discussed what it means to lead worship and how to translate worship leading on a Sunday and the theology behind songs," explained Nathaniel.

"It's basically training up a generation of worship leaders who have God's agenda at heart rather than those who just want to play music."

The success of the Salvo Expo Marquee was evident when Major Alley was presented with first prize for the "Best Community and Not-for-Profit Organisation Display" at the show.



The Sydney Youth Band of The Salvation Army were popular performers at the Royal Canberra Show.

Musicians explore unity in brass and rhythm

More than 60 people gathered at The Salvation Army's Stafford Corps in Brisbane for a musicians' brass and rhythm workshop on 19 February.

The multiple sessions were led by Major David Terracini, Carindale Corps Officer, and explored methods of how combining brass and rhythm instruments could bring effective musical support for congregations.

Titled "One Song – Uniting Musicians in Worship", Louise Mathieson, South Queensland Divisional Creative Ministry Coordinator, said the purpose of the afternoon was to invite musicians to journey towards spiritually and musically unified worship.

"He [Major Terracini] emphasised his growing conviction that to segregate styles to particular musical groups was limiting and actually fostered disunity," Louise said.

"In contrast, he called for unity and cooperation among Salvationist musicians of all backgrounds."

To illustrate these ideas, Major Terracini worked with the Stafford Corps Band led by Bandmaster Garry Hughes and a rhythm section from Carindale Corps to rehearse several pieces.

A variety of genres were explored including adding a small rhythm section, a hymn tune and fuller band arrangements of contemporary worship music.

The participants who attended the workshop also engaged in lively discussion on several topics presented by the workshop team.

"The workshop was enthusiastically received and a number of corps have already begun implementing ideas presented during the afternoon," Louise said.



Easter Darkness

(Bruce Domrow)

*In dark minds they pondered
The end of God's own son
Condemned – declared guilty
Judged the blaspheming one
Beaten – broken – stumbling
To Calvary
Crowned king of kings with thorns
Nailed to the tree*

*On dark hill they slaughtered
Light – love – hope of the world
Grace shunned by puny wills
Hatred – insults now hurled
Rejected word of life
God's tragic death
Darkens Jerusalem
Christ's final breath*

*With dark hearts they stumbled
Gripped by despondent doom
Mourning their lost loved one
Sealed within the cold tomb
Rejoice the Earth trembled
Such grace forgives
Death yields to victory
Jesus Christ lives*

**Major Bruce Domrow is Corps
Officer at Campsie in Sydney.**