

# MAGA//ZINE

Issue 10: March 2019



Music and Gospel Arts



Canada & Bermuda Territory

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(Jackson's Point)*MAGAZine - Issue 10 - March 2019**Editor: Marcus Venables**Graphics Editor: Simon Gough**Additional Editing: Rachel Exing**Published quarterly by:**The Salvation Army, 2 Overlea Blvd.**Toronto, Ontario, Canada, M4H 1P4**Phone: (416) 422-6108**Click here or email to subscribe:**Rachel\_Exing@can.salvationarmy.org***GOLDEN MEMORIES****By Marcus Venables**

With great expectations, we finally see the celebration of CSB50 on our agenda this weekend. Salvationists are gathering to hear the music of five different bands. As a participant in this concert, I am excited to sit with these fellow musicians and play great big sounds together.

Some of my favourite memories growing up were gathering for the YP music festivals – the little kid version of ISB120. It was so much fun to see other young people performing in their junior bands and singing companies. You would spend the day hanging out and making new friends. We have another opportunity at CSB50 to do this in our adult years. We have an opportunity to bring crowds together and share an experience that is God-honouring.

Being together and sharing is an important part of our fellowship. There are times to be on your own mission field and there is a time to gather and be fueled by encouragement from each other. We want to not only lift up our fellow band members; we want to see inspiration in the eyes of the future members in attendance. We want to see someone come back into communion with Christ because they are changed from attending a weekend like this. We want to see our supporters proud of what they see and hear. We hope that the sound of music is glorious and full of rejoicing.

And what is our response after such a big celebration? I hope we look to the next 50 years as a way to grow, expand and discover new opportunities in ministry. Fifty years ago, the Canadian Staff Band was reborn. What is something new that will have an impact just like the CSB? Fifty years ago, did the territory just accept the status quo and decide to not take the step? In recent years, we've seen the staff songsters and NEON emerge and start some great ministry. I hope that the creativity of our church can be used to go beyond what we already know. I hope in 50 years, that yes, we'll be celebrating CSB100, but I look forward to seeing what else God has in store for the Salvation Army as it continues to be used to win the world for Him.

# FIFTY YEARS AGO

By Deryck Diffey

## The Bearcroft Era

In April of 1964, I had been on a tour of Canada with the Tottenham Citadel Band from London, England. The city of Toronto really impressed me, especially Massey Hall. What a great venue. Captain Norman Bearcroft was chosen by IHQ as the officer to lead that particular tour. As you probably know, he could have an audience eating out of his hand with his humour. The tour was a great success, after which, several of us TCB bandsmen immigrated to Canada.

On Tuesday evening in October 1968, I received a phone call. "Norman here!" He told me that he was starting a Canadian Staff Band immediately. "Rehearsals start at 7:00PM next Wednesday at THQ. Tea and a chat, then down to basement 2B for rehearsal." I arrived at THQ very excited and found that I knew very few of the players chosen, but they all greeted me.

Norman's sense of humour immediately became apparent. Rehearsals were extremely difficult. You could hardly hear yourself above the air conditioner. Rehearsal went until 11:00PM. After rehearsal, everyone would stop and chat for a while as we were really keen and excited to do our best. Doug Burden and



Bob Merritt would often join me on the drive home. Norman was just the right person at the right time for that job. He was always at his best in front of an audience. He was rewarded with smiles and laughter at his sense of humour, not just from the crowds but also from the bandsmen. We never were too sure what to expect. His wife, Jill, was a wonderful supporter of everything he did and was often the driving force behind the scenes. She was at every function, welcoming everyone, putting folders on chairs or selling programmes. She did it all and made each one of us feel that we were special.

The inaugural concert was in January of 1969. Pushing through to that date was not without its struggles. We suffered from the lack of desirable instruments. They were in high pitch, so with slides pulled out to the extreme, we struggled on. However, Norm was like a Churchill Tank and succeeded in getting the CSB off the ground. The inauguration was a great success. Three corps bands supported the day and really added to the acceptance of a Staff Band in Canada.

In 1970, our instruments were still all sorts as we had only received a small grant from THQ to get music and some instruments. Norman had found that an instrument shop was going out of business, so we were able to get six Olds Recording cornets at a good price. This was a very fine instrument with the tuning slide that could be operated by a trigger. That certainly helped a lot. I would later record *Golden Slippers* on that instrument. This same cornet was left on the altar in the temple one Wednesday during lunch time as I went back to work after a short tootle. At rehearsal time, the Olds cornet was nowhere to be found. Two weeks later, a pawn shop on Church Street accepted \$40 from me to get it back.

We visited Vancouver, Victoria, Edmonton, Regina and Calgary in 1970. Norm felt we needed a recording with haste. The rushed recording was a lot of work. It was a trial and error process. The sales of that recording went well and it set us up with the finances we needed to proceed further.

In August 1973, the band flew to Prince Edward Island. My uniform decided to fly on to Newfoundland. I had to find a uniform quickly since we were preparing to march through Charlottetown. Captain Jim Alexander, the corps officer, loaned me his spare. Jim was about five inches shorter so I had to put up with considerable ribbing and confinement.

The band would receive new manuscript a sheet or more at a time for Norm's ongoing creations. Changes were made every week. *Golden Slippers* had no ending right up to Friday night before the Saturday anniversary concert. Art Dean and I were quite sure that he had forgotten about it. The featured lip trills moved down a third because during one rehearsal, Jill had called out, "stop it, Norm. You're going to kill the lad." I smiled. It was nice to be young.

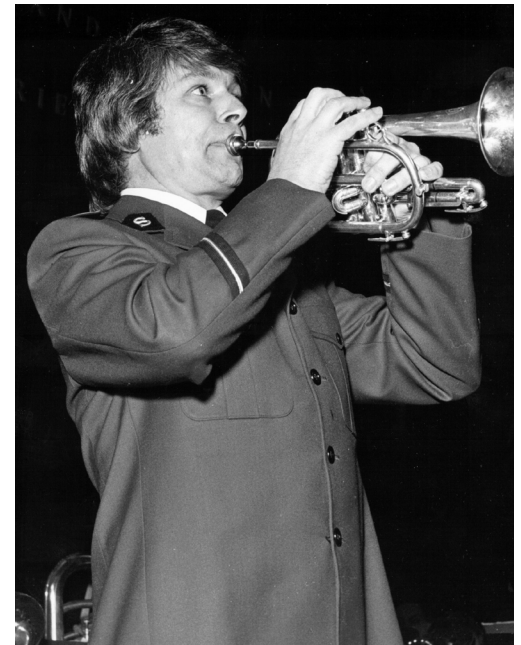
### Robert Redhead Era

In 1976, Captain Robert Redhead came from the music department at IHQ to replace Norman Bearcroft. We realized very quickly that Bob was organized and

that he and his wife, Gwen, were a real team. Even though he was always organized, we sometimes had our share of problems. One such incident was at the Commissioning at Massey Hall. Bob had everything scripted on paper and the band had a list of marches to be played. Half the band could see the cadets but the cornets, horns and basses were relying completely on Bob's command. The sheet showed three or four marches to be played before the cadet's entrance to *Montreal Citadel*. Someone across from us hinted that they were ready to which Bob exclaimed, "the next one!" The trombone side saw the cadets and started playing *Montreal Citadel* while the other half of the band started playing the next march on the list. We came to a grinding halt. The final straw was when Bob shouted, "the other one, you twits!" So, we all switched.

Bob's compositions were exquisite; rich

and delicate at the same time. His talent for experimenting and developing a theme was amazing. He wrote the cornet solo *Life Abundant* using the theme *One Life to Live* from *Chains of Gold* (the musical Gwen and Bob co-wrote for the Canadian Congress in the seventies). This solo really depicts the life of a young child and their Christian growth. It involves the band just as much as the soloist. The solo develops constantly, taking one on to maturity and then on to the final victory and reward as a Christian. Bob had come from the UK prepared to write music. He brought a great deal of English manuscript paper, which was a different size and made it difficult for the Canadian photocopier to handle. It was decided that the last line of manuscript be left blank. One night, Bob rushed in with the parts and wanted to have them copied for rehearsal that night. I was the librarian at the time. Halfway through the rehearsal of the piece, the eupho-



niums took off at a great speed while everyone else was at a slow tempo. We started again and the same thing happened. Bob had forgotten the “leave the last line blank” rule. The euphoniums had jumped a whole line and were missing eight bars.

## Brian Burditt Era

Brian was a very fine conductor. He had been “one of the boys” and the deputy for quite some time. Now, it was time to change. Although he was not an officer, which was a concern to some, he was experienced at getting things done. Brian was with me from the beginning and learned some great lessons from Major Bearcroft. His negotiating skills helped him make many changes to benefit

the cause. The National Music School became more of a priority. Young pupils were encouraged to audition with a mind to be recognized as a future staff bandsman.

Rehearsals became timed. By this, I mean Brian set limits to how much time



he allowed to spend on each number we rehearsed. He was always well-rehearsed and left nothing to guessing when it came to his leadership. The band improved playing wise. This was the focus, something he and I always agreed on.

The Canadian Staff Band gets better every time I hear them. I am so proud of the band and its legacy. I pray for continued Spirit-filled ministry in the years to come.

God Bless the Canadian Staff Band.

*Deryck was principal cornet of the CSB for 25 years. To this day, he continues to inspire young musicians. He leads the junior band at his home corps, Agincourt Temple.*



**FRIDAY, MARCH 1, 2019**  
**CONCERTS**

7:30 pm - Admission \$10 (at the door)

### Canadian Staff Band

#### Barrie Citadel

151 Lillian Crescent, Barrie, ON L4N 5X5

### Chicago Staff Band

#### Oshawa Temple

570 Thornton Rd N, Oshawa, ON L1J 6T6

### New York Staff Band

#### Guelph Citadel

1320 Gordon St, Guelph, ON N1L 1H3

### USA Southern Territorial Band

#### Meadowlands

187 Stone Church Rd W, Ancaster, ON  
L9K 0A3

### USA Western Territory Staff Band

#### Peterborough Temple

219 Simcoe St, Peterborough, ON K9H 2H6

# VISITING BANDMASTERS WISH A HAPPY BIRTHDAY TO THE CSB

It is a delight for the USA Southern Territorial Band to celebrate the Canadian Staff Band's 50th anniversary. Congratulations to the band and to the wider Canada and Bermuda Territory of which they represent.

The Southern Territorial band has its own special place in history. It has been in existence since 1927 but operates only three to four times a year, coming together for intensive rehearsal and ministry weekends. The band includes Salvationists from across 15 Southern States. Most of these bandsmen are employees of The Salvation Army

as Divisional music directors, IT and finance employees, Officers, and one or two retirees, all of whom are faithful at the corps every week as local musicians and leaders.

Our massed concert together will be a major highlight of the weekend, as well as our own ministry opportunities at local corps during our visit including a Friday night concert at Meadowlands, and Sunday morning worship at Scarborough Citadel. We hope that you enjoy the presentations from the Southern Territorial Band on Saturday afternoon at Roy Thomson Hall with

a selection of new compositions all written by members of the band.

We recognize that these events don't happen very often, and that they represent a high achievement in planning, communication, and execution. We extend a grateful thanks to the entire CSB50 planning committee and know that this event will live long in the memory and that our praise will be God-honoring. May we all be inspired and challenged by the events of this wonderful weekend.

**Nick Simmons-Smith**

It is a great privilege for the members of the New York Staff Band to take part in the 50th Anniversary celebration of the Canadian Staff Band. The worship, fellowship and celebration that will take place on the weekend will hopefully leave a lasting impact on the members of each of the bands, each of the corps that are visited and all that will attend at Roy Thomson Hall. My prayer is that during this time, people will see and experience Christ in a new way and that many people will be called to live a committed life to following and serving our Risen Savior. I would also hope that this event would ignite a passion in music leaders from all around the world and give

them a new energy to lead for the coming generations.

On Friday night, we will premiere a new work from Canadian composer Marcus Venables, *All-Powerful* written especially for the weekend. Also, being premiered on this night is a new major work from the pen of Kenneth Downie, *God is My Shelter*. This work is built around the song *Rock of Ages* which has been featured as the NYSB's benediction for years. Our program for Saturday at Roy Thomson Hall will feature three newer works. Simon Morton, Deputy Bandmaster of the NYSB, has written a new opener, *To Ask the Lord's*

*Blessing, Introit - O Love* by Andrew Blyth, and last on our program we will feature a new major work from our resident composer, Dr. Dorothy Gates. Her new work, *The Glory of Jehovah* takes us on a journey through the book of Exodus and the life of Moses. This is very much cinematic music that has challenged the band on many levels and will certainly challenge those listening.

We are very excited about all that will be presented throughout the weekend and pray that the Lord's presence will be revealed in a whole new way.

**Derek Lance**

It's a huge privilege for the Western Territory Staff Band to be in Toronto as we celebrate the 50th Anniversary of The Canadian Staff Band. Fifty years of continued music ministry locally and internationally is a significant feat which requires commitment and dedication from the band and its leadership.

As we present our concert at Peterborough on Friday, the band's aim is to engage with the congregation and to do that through tunes and songs which are familiar. We will also be featuring a number of our soloists on that program. On Saturday, our 30 minute set will feature music written for us over the last couple of years. From the

emerging young British composer Samuel Shelley, to more experienced figures like Kevin Larsson and Major Len Ballantine. We'll conclude with a march, *Spirit of the West*, written back in the 1980's by Dudley Bright, which indicates that, "through the tempest and the storm, we'll stand for Christ, for Christ alone."

For the Western Territory Staff Band, Sunday morning worship is the highlight wherever we end up. Sunday morning at Mississauga will be no different. The band is looking forward to sharing in ministry with the congregation and potentially people who are in town for the previous days' events. The centerpiece of our mu-

sical offerings that morning will be Leslie Condon's "Gift for His Altar." It's a beautiful piece of music, and I believe it collectively reflects the combined commitment of the WTSB members, using the words of Richard Slater. "I have not much to give Thee, Lord, but all I have is Thine."

Although there will be great music and excellent times of fellowship, we're aware of the immense responsibility we have as Salvationist musicians to share the gospel through the music that we present. We look forward to landing in Toronto to both inspire, and to be blessed.

**Neil Smith**

**Click here for more CSB50 info!**  
**<https://www.canadianstaffband.ca/csb-50>**

The Chicago Staff Band has had a long and rich association with the Canadian Staff Band. Two joint CSB albums have been recorded together demonstrating this. For the Canadian 25th, the two CSBs joined the International and New York Staff Bands for the first of the staff band gatherings in 1994. The Canadian Staff Band was the guest band for Bill Himes' retirement festival during the annual Sounds of the Season Concert in November 2014. From its inception 50 years ago, the Canadian Staff Band set a high bar of musical expression and programming. The entire Army world is indebted to Staff Bandmasters Norman Bearcroft and Robert Redhead for their innovative and creative compositional out-

put created for the Canadian Staff Band.

The men and women of the present Chicago Staff Band are honored to be joining with the other North American Staff and Territorial Bands for this splendid weekend celebration, supported by the General of The Salvation Army. On Friday night we will be hosted at Oshawa Temple and Sunday morning at North York Temple with the USA Central Territory's Commissioner Brad Bailey speaking. The Chicago Staff Band will be opening the Saturday Afternoon Festival with *Living Power* (Tom Davoren), based on the hymn Lord for the Years. Bill Himes' *Intrepid Overture*, originally premiered by the Black Dyke Band, will be

followed by *Love Notes*, featuring five soloists of the Chicago Staff Band. The piece borrows from theatrical practice, in that each soloist is writing a love note to God, using songs like *I Love You, Lord, Beneath the Cross of Jesus, Amazing Love* and *The Reason*. An early work by Peter Graham, *The Dawning*, based on Joy Webb's poignant song *There Will Be God*, concludes the Chicago Staff Band's 30 minute set. The members of the Chicago Staff Band are grateful for your support and prayer as we represent the Central Territory for this exciting weekend. Soli Deo Gloria!

**Dr. Harold Burgmayer**

# VISUAL ARTS:

## Social Media for the better of the Kingdom

By MATTHEW OSMOND

If you're a leader in the church, you've likely considered effective ways to bring your church and your message beyond your four walls. There is no better tool available to the modern church to communicate and empower its members than social media.

If we're not using social media to connect with our church/community, then we are neglecting the most powerful technological tool for connecting people ever. The more meaningful connections you can have with people, the larger your potential growth.

Social media is the contemporary "open air." It's the modern street corner. It's a way directly into multiple people's homes, at times of the day that they've decided is convenient for them to take in your message. What you post and how you post is very important to the effectiveness of your communication. If something is important for you to communicate, people have to see that it's important in the way you present it.

### **CREATE CONTENT THAT CONNECTS**

How can I make my brand more desirable?

Develop a cohesive visual brand that audiences identify with easily. A brand is who and what you are, and how people recognize you. Alternatively, your brand is derived from who you are, who you want to be and who people perceive you to be. Different social platforms (Facebook, Instagram, Twitter, etc.) are unique with different audiences. Build distinct strategies for each platform. Your idea or resource will not promote itself. What are you going to do to entice people to look at it? Make social content worth sharing.



**USE YOUR PEOPLE**

People will connect with other people. They want to see you doing something real, and that will be connected with your brand. That's why companies pay celebrities to promote their brand on social media while they are doing their everyday activities. Take Reebok for example. Their goal is to sell athletic equipment. That is what they want people to think about when they see their brand. Gal Gadot (Wonder Woman 2017) is a person with complex wants, a family, and political views. Reebok is leveraging the emotional connection people have to attract buyers to their product. Corporate brands gain exposure through the followers of that personal brand and the interest people have in their lives.

As a brand you need to invoke an emotion in people. People are your biggest resource. Your audience will connect with the lives/expressions/ personal creativity that they see in people.

**USE IMAGERY**

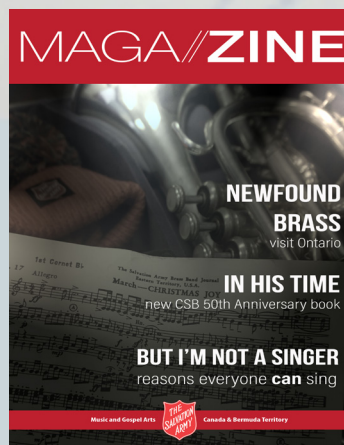
Design matters. Design needs to be intentional. Quality visuals should be thoughtful and have a purpose. Design can seem like something you don't have time for or it can seem like it's just an extra part of your idea, campaign, or post you're going to make. But what you really don't have time for is turning people away or giving people a reason to not want to look at you next time.

**SOCIAL MEDIA IS FREE - BUT EFFECTIVE SOCIAL MEDIA COSTS MONEY**

You can't afford to not spend money to communicate effectively on social media. Good design takes time and as they say, time is money, so expect to pay for good design. It's a necessity. The "competition" is doing it and you won't stand out without it. Don't get me wrong, I don't mean you have to pump tons of cash into your Facebook campaign sponsoring your posts. But, producing creative compelling content takes time.

How can you use social media to connect in your ministry? What can you do to make your content more effective and compelling?

*Matthew is a Salvationist working at Territorial Headquarters in Toronto as a Youth and Children Media Ministry Consultant.*



**Check out the December 2018  
MAGAZINE to read Part 1 in  
our Visual Arts series.**

# SKELETONS STAGE LEFT, SALVATIONISTS STAGE RIGHT

A STORY CLOSE TO MY HEART

By Neil Leduke

Over 10 years ago, I came across this fascinating story about the early years of The Salvation Army's ministry in England. What intrigued me the most was how this story was actually true. I thought it must have been a novel or short story adventure. In the early 1880's, as The Salvation Army moved across England, their proclamation of war on communities was not always welcome or received with genuine appreciation. Men and women rose up against The Salvation Army with a mighty hand of force and formed what was called The Skeleton Army.

The Skeleton Army's desire to disrupt the work of The Salvation Army became violent many times. The true

life story of people's struggles unfolded on the streets. I was particularly drawn to one such story which was that of Charles Jeffries. Jeffries was a young man who struggled within and was a persecutor through and through against the work of The Salvation Army. He moved through life and ultimately had an encounter with God one New Year's Eve which transformed his life. He even-

***"I BELIEVE THIS STORY IS  
GOING TO CHANGE LIVES***

***AND WILL CONTINUE***

***TO MAKE A DIFFERENCE."***

tually became a force of remarkable influence and an ambassador for God. His life's direction had completely flipped. It was this story of amazing transformation that intrigued me to create a musical in my mind. Over and over it would play without letting up. It grew more elaborate as time went on. I shared this idea on multiple occasions with my wife, Elizabeth. I felt that it was a remarkable story that could be told on stage in a way that would help connect the dots in realizing how the Gospel can change your life.

Periodically, I would tell people about this idea, without realizing God was opening doors for me. He opened a door to Major Leonard Ballantine, the composer. Major Ballantine was in-



trigued with this story and was willing to use his expertise to bring it to life. Then, I received a call from Kathryn Higgins (Arts Ministries Director USA Eastern Territory) and she wanted me to share more about this idea. Through months of discussion and planning, I found myself in New York sitting around a table with a producer, director, writer, composer, staging and costuming, as we took the next steps and created a story line to share the Gospel. Now, we embark on a new adventure as this story comes alive and onto the stage for the first time.

In life, God plants creative seeds in all of us. Sometimes without realizing it, He nurtures these seeds and then His handiwork reveals a beautiful and collaborative creation. I am truly thankful that God instilled in me the desire to love this story and to share it in a meaningful and enriching way. I believe this story is going to change lives and will continue to make a difference, just as it has for over a hundred years. We now present "Skeleton Army," a story of love, hope, redemption, faith and growth. A story close to my heart.

### About Skeleton Army

A Salvation Army Officer, tortured by the demons of his past, finds assurance that God's plan reaches even the deepest caverns of darkest England.

On the poverty-stricken streets of East London in Victorian England, two armies line up for battle. The Skeletons fight for the comforts of the present. The Salvationists fight for the hope of tomorrow. Caught in the middle, Charles Jeffries, a charismatic young leader of the Skeleton Army, must decide what side he really is on.

[Skeleton Army premieres on March 28 at Theatre 315 in New York City.](#)

## WINTER WARM-UP

The Ontario Central East Division hosted its annual divisional music groups concert on February 9th at Scarborough Citadel. These groups continue to impress knowing that rehearsals only happen once a month, and the representation within them goes across the division to as far as Ottawa. Blood and Fire Brass (DYPB) under Mike McCourt played a few selections including a great euphonium solo performance by Drew Burt. Proclaim (DSC) led by Tammi Ritson sang a number of lovely songs as well as a joint benediction alongside the DYC called *Blessed Trinity* (Harold Burgmayer). Rob Brown conducted the DYB through a number of energetic and challenging pieces including *Skydance* (Martin Cordner). DYC sang a few different styles, being topped off with special dance moves during the gospel arrangement of *Praise His Holy Name* (Keith Hampton). We look forward to seeing the youth grow in their musicianship as well as their commitment to God.



# SOUNDS OF YOUTH REPORT

By Erica Brown

On Saturday, February 9 in Woodstock, Impact brass held its annual Sounds of Youth concert. This concert is put on by the three divisional youth music groups in the OGL division, Impact Brass, Ignite Brass and the Divisional Youth Chorus.



*Ventures* (Graham) and Sarah Robertson played the euphonium solo *Ransomed* (Marshall). The set list for Impact also included *Ein Fest Burg* (Mackareth), *High Over All* (Creamer), *Tu Es Petrus* (Pearsall, arr. Ritman) and *For The World* (Creamer). The Youth Chorus' last piece was an uplifting piece entitled *This Is Me* from the popular film 'The Greatest Showman' led by deputy Stephanie Vincent. Cadet Danielle Feltham spoke about being called and how that looks different for everyone. We do not have to be perfect for God to call us into what He has planned for us, but that He can and He will use us the way we are. The concert finished with a massed vocal item, *In Jesus Name* (arr. Ballatine). It was a wonderful evening of music and the talent and passion of our divisional youth was evident. It is always such a blessing to see our youth so passionate about giving their time and talents to the praise and glory of God.

This particular concert marked the debut performances for Ignite leader Joshua Bailey and Divisional Youth Chorus leader Donna Harris. Ignite opened the concert with *Lord, Reign in Me* (Venables), followed by the Divisional Youth Chorus' first set of the evening. One of the pieces sung by the Youth Chorus was one of Donna's own arrangements. Impact Brass closed out the first half of the program with *King of Kings, Majesty* (Brooks). Impact also featured two soloists in the second half of the concert. Micaela Rayment played the cornet solo *Glorious*



# ROSE BOWL PARADE

## TERRITORIAL YOUTH BAND MARCHES IN THE 2019 PARADE

New Year's Day 2019 marked the one hundredth occasion of a Salvation Army band marching in the world-famous Pasadena Rose Parade. This year's event in the Southern Californian city saw record numbers of Salvation Army musicians taking part – the majority of them young people. More than 400 instrumentalists participated, from bands across the USA, Canada, New Zealand, Australia and the United Kingdom, as well as individual musicians from Brazil, South Africa, Jamaica and India.

The Tournament of Roses Parade travels along the city's Colorado Boulevard, cheered on by more than one million spectators with many millions more watching live on national television. The Salvation Army is the longest-serving band that has taken part in the parade, morphing from the small Pasadena Tabernacle Corps band that first appeared in 1920 to the international gathering of musicians in 2019.

Below: Some of the TYB members at Disneyland



Above: BM Craig Lewis leads the TYB at Long Beach Corps



Below: The Salvation Army 2019 Rose Bowl Parade Band



The Salvation Army Rose Parade Band is organised by the California South divisional music department, led by Bandmaster Kevin Larsson, who has served in the post for 18 years. “It is the world’s biggest open-air,” he says. “That’s why we keep on investing into it ... we’re playing *Amazing Grace* or *Stand up for Jesus* and often the name of the song is displayed on TV, so we can reach millions, millions and millions with that ministry.”

In order to rehearse for this unique event, bands started to arrive on 26 December. “When they get to camp they’re not going to be playing in the bands that they travelled with; they’re going to be playing mixed up [into eight international sub-bands], so we want good fellowship and meeting new people,” explains Jacqui Larsson, California South Assistant Divisional Program Secretary. “One of the main challenges we have is that the bands that participate practice for hours every morning for years to actually be in the parade, and we only have one rehearsal ... We just have to expect and hope that they’ve memorized it all.”

Recently retired Chief Executive Officer of the Pasadena Tournament of Roses Association and bandmaster at The Salvation Army’s Pasadena Tabernacle, Bill Flinn, explains that in a single block The Salvation Army band can pass up to 25,000 people. “The Salvation Army is one of two Christian organizations that are in the Rose Parade,” he says. “The Tournament of Roses hears from many people about the enjoyment of having a Salvation Army band there, but ... [from our perspective] it is probably the largest exposure that The Salvation Army has in any one given effort.”

The musical outreach continued into the new year, with the musicians staging a special concert at Tustin Ranch (California) Corps on 2 January featuring music such as *Let There Be Light*, *Lord, Lift Me Up* and *The Fruit of the Spirit*, before the massed bands played *Auld Lang Syne*. The 350 youth band members also led worship in eight Salvation Army corps, performed at a basketball game and at a ‘bandfest’ for 10,000 people. The international group also marched through Disneyland on 3 January, beginning – appropriately – at the ‘It’s a Small World’ attraction.

For the Canada and Bermuda Territory, this was a special event as it saw the formation of the Territorial Youth Band. Youth from across the Territory applied and sent in audition videos. After passing the audition, they required endorsements by local and divisional leaders. There were representatives from Newfoundland to British Columbia. During the trip, the TYB was on duty at the Long Beach Corps for Sunday worship under the leadership of Territorial Music Secretary Craig Lewis.

From reports in *New Frontier Chronicle*  
USA Western Territory





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 MAY 16  
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RESOURCE CORNER:

With great power comes great responsibility. Spiderman learned this from his uncle, and now it's time for you to learn this yourself. If you are a brass player that needs to find a practice routine, check out these two articles by our wise old New York Staff Band uncles. These tips and instructions will help overcome the evil villains like "Mister Airball" or "Doctor Cack".

<http://music.saconnects.org/practice-tips/>

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Territorial Music School

with special guest  
**Dr. Stephen Cobb**

**Maple Leaf Brass**

Music for Brass Band  
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# COMMENTS AND SUGGESTIONS

Do you have an upcoming event? Or do you have content suggestions? Feel free to send us your ideas, articles, videos, posters and pictures. This newsletter is meant to cover all music ministry types from across the territory, and we need your help to reach every corner. Forward any information to [Marcus\\_Venables@can.salvationarmy.org](mailto:Marcus_Venables@can.salvationarmy.org) and we'll do our best to put you in our next issue!

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