

Staff-Captain Arthur Goldsmith.

For some years now, Staff-Captain Goldsmith has been one of The Army's best London musicians.

Not only as a Bandsman, Bandmaster, Band teacher, and as a member of the Rink Male Quartet, but in theory and general musical knowledge, he has been reckoned among The Army's front rank men. He was a member of the Poplar Band either as Bandsman, Bandmaster, or Instructor, for about sixteen years, and also a Bandsman at Regent Hall for four years. In addition to this he has, at various times, been attached to the International Junior Staff, Home Office, and International Trade Headquarters Bands, and is at present a member of the Staff Band, playing the soprano.

As a composer he is not as yet so widely known, but his Prize Melody (which, by the way, has taken on excellently on the Continent), and his excellent Prize Selection will aid considerably in this direction.

The Staff-Captain's appointment to the Editorship of "The Bandsman and Songster" will bring him into close touch with Bandsmen and Songsters in every part of The Army musical world. (The Bandsman and Songster, April 6, 1907)

Colonel Arthur R. Goldsmith retires.

Colonel Arthur R. Goldsmith, Chief-Secretary of the Men's Social Work, composer and conductor, and first Editor of our predecessor, "The Bandsman and Songster", retired from active service at a memorable service at a memorable Meeting arranged in his honor at the Victoria Homes, Whitechapel, and presided over by the Chief of the Staff.

After prayer by former Chaplain, Lieut.-Colonel Frank Wotton (Retired), the Chief, at the conclusion of his warm, personal tribute to Colonel Goldsmith's forty-three years of Officer ship, announced that the General had decided that he should remain a member of the International Music Board and of the Doctrine Council, and should early in April, undertake a tour of Canada and the U.S.A. in the interests of our musical forces.

This announcement was greeted with applause which betokened delighted approval, from an audience of Men's Social Officers gathered from all parts of the United Kingdom, and will be welcomed by all who know and appreciate the Colonel's worth to The Army as a musician and lecturer.

The Chief spoke of the Colonel's good work as a fellow-Soldier with him at Ilford in years gone by, and described him as a man with a mind well furnished with Biblical and theological knowledge, and of clear judgment.

Lieut.-Commissioner John F. Lewis, the Governor, made the mention of Mrs. Goldsmith, and wished that she could have lived to have shared in the retirement of the Colonel, whose long years of uninterrupted service he said, had given him the affection all who knew him.

Following a vocal solo by Brigadier Percival McLean, the Captain, and a former Deputy-Bandmaster of the Men's Social Work Headquarters Band, provided reminiscences of his command of Ilford Corps, when Brigadier Cunningham used to bring up the rear of the march, Major Goldsmith "tootled" away on his cornet, and Ensign and Mrs. Tickelpenny led the forces forward.

The Colonel was "the light of the activities in the open-air" and often brought men to the Hall in order to get them saved. "We regard you as a workman who needed not to be ashamed", he concluded.

Bandmaster H.W. Twitchin, of Regent Hall, spoke of four boys who started their Army career at about the same time, and who had each achieved success in the realm of Army music.

George Fuller, Arthur Goldsmith, Fred Puchard and himself, and of two who had many things in common.

When a Bandsman at the "Rink", Captain Goldsmith and he were the only solo cornetists.

The Captain had encouraged him to study music, they were members of the first Male Voice Party formed in The Army, both had broken their legs, both had won a prize in the same section of a Music Competition in the early years of the present century, and finally, he, the Bandmaster, had blazed the trail for the Colonel's visit to Canada and the States.

As a former International Staff Band colleague and billeting partner, Colonel Alex Mitchell had known Colonel Smith for more than thirty years, and had never seen him nonplussed.

He had followed the Colonel in some of his appointments, and had seen "the hall-mark of quality" in all that he had done.

"His music, of course, is imperishable", Colonel Mitchell remarked.

With an accuracy of date and detail Colonel Goldsmith reviewed his life of sixty-five years, most of it spent in God's service, and the majority of that in the Salvation Army.

He had, he said, been fortunate in his personal contacts with great Salvationists, and in his variety of appointments.

As we hope to publish in brief the story of the Colonel's life and service in an early issue, we purposely omit relating his account of it, as given at the Valedictory gathering, in connection with this report.

The proceedings, most intimate and interesting, were brought to a conclusion by the benedictory prayer of Mrs. Commissioner Cunningham. (The Musician, February 2, 1940)

Arthur R. Goldsmith member of the International Music Board, and former International Staff Bandsman and Bandmaster of the Men's Social Headquarters Band.

Throughout his Salvation Army career, Colonel Arthur R. Goldsmith, the boy from a Poplar chapel who was to become one of our leading musicians, has been extremely reticent in the matter of talking about himself or his work.

Indeed, it is only within the past few weeks we have been able to glean certain interesting facts concerning his career, and most of these have been obtained as the result of much questioning of comrades associated with him.

It was the writer's privilege to be the first to interview the Colonel, whose name will always be closely linked with that of Lieut.-Colonel Slater and Colonel Hawkes in the production of Salvation Army music, on the day of his retirement after forty-two years of unbroken service as an Officer.

No better tribute can be paid to any man than to state that his influence for good defies tabulation, and this is certainly true of Arthur R. Goldsmith.

For instance, who can measure the far reaching results of the encouraging words he spoke to a diminutive Halifax Young People's Band-member, when visiting that town with the International Staff Band many years ago?

The "Stick it, Sonny!" inspired that youngster to greater efforts, and kept him plodding on through many dark experiences.

To-day, Major Alfred J. Gilliard, Editor of "The War Cry", still speaks appreciatively of those simple, but encouraging, words, probably long since forgotten by their author.

Early days.

Arthur Robert Goldsmith was born at Poplar in 1875.

His father, a sailor for twenty-four years, was a Sunday-school teacher at the Bath Street Chapel in this East London district, and wielded a wonderful spiritual influence over his scholars, many of whom revere his name to this day.

Arthur Goldsmith's father did not know a note of music, and always sang out of tune, but he was a great student and was well informed on many subjects. It was from his mother that Arthur inherited his gift for music, for she came of a family of musicians, and was a capable singer.

Already converted in a chapel revival, it was at the age of ten that young Goldsmith became a cornetist in the "Invicta" Military Band, which was associated with the chapel. Soon he was more proficient on his instrument than his bandmaster!

The "Invicta" and Poplar Salvation Army Bands were on very friendly terms, and it was after his being loaned to the Army Band for a Sunday that he decided to remain for good!

When only fifteen years of age the young cornetist, as the result of diligent study, hard practice, and commendable Salvationism, was given the position of Corps Bandmaster at Poplar. At first his efforts at conducting were rather resented by the older men, but Bandmaster Goldsmith quickly established himself by dint of his capable leadership and sheer musical ability.

His elder sister Esther, who had been a "Little Solider Captain", a title long since extinct, was already an Officer and subsequently married Captain James Dermott.

In later years Mrs. Dermott became Home League Secretary at Barking, a position she until her promotion to Glory.

The present Bandmaster at Barking is her son, and Major Dermott, of International Headquarters, is a daughter.

The Colonel's sister is also remembered at Southall Citadel, where, as Captain Goldsmith she was the Commanding Officer fifty years ago, and at other Corps, including Barking.

A number of Sister-comrades were members of the Poplar Band in those early days, one of whom was Emma Turner, a sweet singer, who, in the course of time, became of the then Bandmaster, and another was the Colonel's younger sister.

The mother of Bandmaster George Friday, of Grimsby Citadel, was also a Bands woman at Poplar.

Mrs. Goldsmith, although working behind the scenes, and comparatively unknown, was through the years a great source of strength to her musician-husband.

She was promoted to Glory, after a long and trying illness, in 1936.

All the members of the Goldsmith family of Poplar eventually became Salvationists, except the father.

The Colonel's second sister, Emily, afterward Mrs. Will Wellard, wife of the first Ilford Bandmaster, and Home League Secretary at that Corps for many years, was promoted to Glory in 1938.

Her son, Adjutant Will, is serving on the British Field, and a daughter, Mrs. Harold Thoroughgood, was the young People's Singing Company Leader at Southend Citadel.

Retired Bandmaster Ben Goldsmith, the Colonel's brother, is now Songster Leader at Romford, and it speaks well for the first Salvationists of the Goldsmith family that, with one exception, all the children and grandchildren are Salvationists.

Of Colonel Goldsmith's children, Major Albert, of International Headquarters, is Songster Leader at Bexleyheath and a composer of ability.

Adjutant Ben is a pioneer Officer in Tanganyika, where he has been laboring for the past five years, and Edith is a Songster at Barking.

Much could be written of Colonel Goldsmith's Poplar days, but let it be put on record that, although the Poplar chapel boy has risen in the Salvation Army musical world, and concluded his career in the position of Chief Secretary of the Men's Social Work, after periods as an International Headquarters Auditor, Secretary of The Army's Fire Insurance Corporation, and Financial Secretary of Salvationist Publishing and Supplies Ltd., he has retained that humility of spirit which marked his early endeavor, and won the esteem of his first Bandsmen.

Poplar Corps, now No.1 in Salvation Army history, is "Home" to Colonel Goldsmith and is much beloved by him.

Making a name.

In December, 1888, Arthur Goldsmith, a very shy and timid boy, commenced employment on International Headquarters.

It was not long before his musical ability was recognized, and he was found a place in the Junior Staff Band, forerunner of the International Staff Band.

Contemporary members of the Junior Staff Band included George Mitchell, afterward Commissioner and Bandmaster of the International Staff Band, Alfred Benwell, now Commissioner and Territorial Commander in Holland, Samuel Hurren, now Commissioner and Principal, International Training College, Joshua Smith, now Colonel and Staff Secretary at I.H.Q., Harry Haines, now Colonel, Retired and formerly Leader and Secretary of the International Staff Band, Alfred W. Punched, now National Bandmaster, and for forty-odd years Bandmaster at Chalk Farm, and others who later became well known in The Army. What stories could be written of their boyhood's escapades!

During his late teens and early twenties, Arthur Goldsmith was fast making a name for himself as a cornetist.

He played in the Home Office Band, which was then under the direction of Bandmaster Appleby, and was a member of the erstwhile Trade Band under Colonel F.G. Hawkes, Retired, who first introduced the Colonel to the soprano.

When nineteen years of age young Goldsmith attracted the attention of the late Lieut.-Colonel Slater, who asked him to write a Christmas song for "The Musical Salvationist."

Although his first effort was rejected, budding composers, please note!

His second attempt met with the editor's approval, and "Why Jesus came", his first published song, appeared in the December 1895, number.

From then on, a steady flow of vocal compositions appeared under Arthur Goldsmith's name.

Early songs were "then and now", written especially for the Trade Band, and a setting to "We're travelling Home."

The Colonel speaks most appreciatively of the help and encouragement given to him in those far-off-days by Lieut.-Colonel Slater and Colonel Hawkes.

A period at Ipswich as Scribe on the Divisional Headquarters brought the youthful composer into contact with the Citadel Band, then, as now, a fine combination.

Later, service on the Trade Headquarters in Glasgow paved the way for his pioneering of Springburn Band, to this day one of Scotland's leading musical selections.

In 1897 Arthur Goldsmith, an established musician and accountant, became an Officer. Musicianship and accountancy have gone hand in hand through almost the whole of his career, and there have been few men who have achieved success in both spheres.

Appointed to the Men's Social Work, the Colonel served on its Headquarters for ten years.

It is coincident that his first and last ten years of Officership should have been spent in this particular Department.

During his first period of service on the Social Headquarters the Colonel experimented in arranging music for a party of five instrumentalists, and thereby gained knowledge in the art of scoring, which later was to stand him in very good stead.

Whilst a Captain, Arthur Goldsmith was a Bandsman at Regent Hall, and shared the solo cornet with Herbert W. Twitching, now the Bandmaster, who is never tired of making it known that Captain Goldsmith was the first to encourage him to make a closer study of music.

While at the "Rink", the then Captain was also a member of the first Army Male Voice Quartet, which made quite a name for itself.

An International Staff Bandsman.

Captain Arthur Goldsmith entered the International Staff Band as a recognized member in 1901, and was associated with The Army's premier combination for nearly thirty years, winning renown in the brass band world as a soprano cornetist.

He first played the part in the Staff Band in 1903, succeeding Bandsman Will Faux, who was also a great player.

It was Arthur Goldsmith's refined musicianship as an instrumentalist which left such an indelible impression upon his hearers.

Whilst he always knew how to make his part effective, he could also lend weight with his soprano cornet to the solo cornets when the need arose.

Colonel Edgar Dibden, who played solo cornet in the Staff Band for many years, corroborates this fact.

Another associate, Colonel Joshua Smith, says that his outstanding memory of Colonel Goldsmith's soprano playing in the manner in which he rode over the Band, on the octave, in playing hymn-tunes on the march.

Often the late Commissioner Mitchell, the Bandmaster, would ask his soprano cornetist to play "Madrid" and other such hymn-tunes as a solo whilst the Band went marching through the streets.

Commissioner Mitchell's name is revered by all Salvationist-musicians, but by none more than Arthur Goldsmith.

The Commissioner encouraged him to write music for the Staff Band, and always gave opportunities to the composer of some of his Band's finest pieces to conduct them in the practice-room, and to explain their construction.

The International Staff Band is bound up in no small way with the Colonel's career, and his association with it has undoubtedly colored the greater part of his life. As a Staff Bandsman he toured the Continent on several occasions, and campaigned at scores of places in the British Isles.

The writer (Douglas J. Rolls), when a boy, recalls the Band's visit to Northampton.

The outstanding memory for him is not the excellent playing of the Band "brought the house down" with "Army of the Brave", but Brigadier Goldsmith's Bible-reading and exhortation on the Sunday afternoon.

The text was, "Ho, every one that thirsted, come ye to the waters."

Arthur Goldsmith was not only an enthusiastic Bandsman in every sense of the word, but was, and is, a most enthusiastic soul-winner, a capable leader of Prayer Meetings, and a very respectable platform speaker.

The Colonel is no spoilsport, nor is he devoid of humor, as the following tribute from Brigadier Andrew Jones will prove:

"Being a former member of the International Staff Band, I have long known the Colonel as a good companion, a really good comrade, always cheerful, even when personal sorrow dogged his steps.

He has a ready smile and can produce at any time a humorous incident culled from a rich mine of interesting and varied experiences; he is a frank but kindly counselor; and is never behind with practical help when the need arises."

It was while in the International Staff Band that Colonel Goldsmith blossomed forth as a composer, the Band being the vehicle through which he was able to express himself.

His first published Brass Band piece, the "Mercy" selection, was a big success.

It was written of the 1907 International Music Competition.

The arrangement gained first prize and established the name of the then Staff-Captain Arthur Goldsmith as a front-rank composer.

Lieut.-Colonel Slater gave the selection its name, it being entered for the Competition without a title.

"The Father of Salvation Army music" thought very highly of this arrangement, and was especially fascinated with the unusual finale, which he likened to clamoring souls besieging the Throne of Grace for mercy.

"At J", he wrote, "begins a short finale, opening as with a sigh from the trombones, followed by a finely-conceived series of chromatic chords for cornets only, like a group of departing angels who have given invitation and warning, but sorrowfully question to what issue."

In the same competition the Colonel also won first prize for a song.

His music.

The "Mercy" selection secured for the Colonel a reputation for high musical efficiency, and the quality of that initial success was no flash in the pan, as the following complete list of his compositions for Brass Band proves:

Marches:

Come Away (BJ 572)

Kettering (BJ 561)

The Victor (BJ 610)

The Wonder-working Blood (BJ 636)

The Coming of Jesus (BJ 653)

Glorious Tidings (BJ 663)

The Joyful Army (BJ 686)

The Happy Soldier (BJ 696)

Army Song Marches 1 (BJ 705)

Army Song Marches 2 (BJ 793)

Come and be a Soldier (BJ 771)

In the Fight (BJ 709)

On the March (BJ 737)

The President (BJ 828)

Marching Homeward (BJ 865)

Marching Onward (BJ 840)

Selections:

Mercy (BJ 534)

My Saviour (BJ 570)

Battle Strains (BJ 580)

Pardoned (BJ 595)

Come Home (BJ 614)

Happy in the Lord (BJ 635)

Harvest Praises (BJ 624)

The Pleading Sinner (BJ 645)

Following the Lord (BJ 657)

My Keeper (BJ 660)

My Guide (BJ 676)

Salvation (BJ 689)

Saving Grace (BJ 693)

My Light (BJ 703)

The Sinner's Doom (BJ 715)

The Better World (BJ 719)

Rejoicing in the Lord (BJ 722)

Echoes of the Congress (BJ 726)

To God on High be Glory (BJ 731)

Nearer to the Lord (BJ 735)
The Cleansing Current (BJ 742)
Congregational Tunes No.1 (BJ 749)
The Lord is my Shepherd (BJ 753)
Young People's Songs (BJ 757)
Selections for Salvationist Meetings No.1 (BJ 760)
Cheerful Songs (BJ 765)
O Rest in the Lord (BJ 769)
The Absent Guest (BJ 769)
White as Snow (BJ 772)
God is Near Thee (BJ 778)
The Risen Saviour (BJ 778)
The Glorious Fountain (BJ 779)
Adeste Fideles (BJ 782)
A Crown of Peace (BJ 783)
I am the Resurrection (BJ 783)
I think of all His Sorrow (BJ 783)
At the Cross (BJ 790)
Favourite Hymn Tune No.2 (BJ 791)
Abide with Me (BJ 794)
The Peace of God (BJ 794)
Congregational Tunes No.2 (BJ 802)
The Lamb of Calvary (BJ 803)
Jesus Lives (BJ 806)
Song Book Selection No.1 (BJ 807)
The Wondrous River (BJ 815)
Matchless Grace (BJ 818)
Still Unsaved (BJ 819)
The Hallelujah Chorus (BJ 827)
Song Book Selection No.2 (BJ 830)
Oh, Worship the Lord (BJ 831)
Rockingham (BJ 839)
Conquering Faith (BJ 842)
Strains of Victory (BJ 851)
Favourite Hymn Tunes No.4 (BJ 855)
My Protector (BJ 857)
The Banner of Liberty (BJ 836)
If With All Your Hearts (BJ 873)
The Song that Reached my Heart (BJ 873)
Jesus of Nazareth (BJ 885)
Showers of Blessing (BJ 885)
All we like Sheep (BJ 888)
Memories of the Masters (BJ 896)
And the Glory of the Lord (BJ 905)
Cujus Animam (BJ 1130)
Seek ye the Lord (BJ 1139)

Second Series:

March: Blessed be the Name (13)
Selection: Early Memories (6)

Not only did Arthur Goldsmith write "hot", but undoubtedly he wrote by inspiration, and seldom suffered from a lack of ideas. For instance, no fewer than thirty introductions were written to "Adeste Fideles" before he was satisfied.

All the Colonel's work is characterized by thoroughness and that he possesses an ample knowledge of his subject is shown in almost every bar he wrote. He has a good knowledge of harmony and counterpoint, and reveals skill in his arrangements, the originality, melodic smoothness, and beauty of which are examples to be copied by all aspiring Salvationist-composers.

Arthur Goldsmith always had in mind the needs of The Army and the capabilities of its musicians when writing his music. Because his music is inspired it will feel a place on Salvation Army programs so long as The Salvation Army remains. Thrilling stories could be written about several Goldsmith pieces, but the following episode is a crowning tribute to their worth.

The Men's Social Work Headquarters Band, conducted by the Colonel, was giving a Festival in the courtyard of Maidstone Prison to more than two hindered prisoners. The closing piece was "Rockingham", and every man put all he knew into its interpretation. The feeling that the music and its message "went over" was unmistakable.

A few days later the Bandsmen learnt that a former Bandsman, then a prisoner, had given his heart afresh to God as the Band had played its final piece. He had been allowed to absent himself from the Festival, and given a fatigue duty to do, he had knelt down in a kitchen surrounded by buckets and mops, and cried to God for forgiveness. The strains of "Rockingham" had vividly reminded him of the days when he himself had played in a Salvation Army Band. The late J. Ord Hume, one of the greatest arrangers of brass and military band music, considered "Rockingham" a first class arrangement.

150 published songs.

Colonel Goldsmith has had more than one hundred and fifty of his songs published in "The Musical Salvationist." "Showers of Blessing" is one of the most beautiful of his settings, others of outstanding merit being "When the sky is blue", "Seek ye the Lord" and "United in Christ"

One Christmas-eve a small carol party from Romford, under Bandmaster Ben Goldsmith, the Colonel's brother, paid a surprise visit to the Colonel's home, where its members rendered delightful seasonable music. This kindly gesture touched a responsive chord in the Colonel's heart. Still under the sweet influence of the carols, he was inspired to write a melody. Later, in looking for words to fit this tune undoubtedly caught from the heavens, he turned to the Song Book, and the first set of verses he noticed was, "Lord, I hear of showers of blessing." It was most remarkable that the words fitted the tune exactly. Indeed, most people would declare that the tune was written with these words in mind.

His Music Editorial Appointment.

On his appointment to the Music Editorial Department in 1908 Colonel Goldsmith's real work as a composer commenced. Prior to this he had been the pioneer Editor of "The Bandsman and Songster" the forerunner of "The Musician" which was first issued in 1907, and thus he can add a working knowledge of Army journalism to his many accomplishments.

At this time he studied diligently to improve his understanding of musical form, brass band technique, harmony, counterpoint, and theory, and obtained the diploma of an A. Mus.L.C.M., obtaining ninety-six marks out of a possible 100.

Another significant thing which has only recently come to light is that a number of Colonel Goldsmith's compositions and literary articles were published under noms de plume. The following pen-names were used for the purpose, and many readers will remember them: J.H. Gray, J. Hargraves, Legrand, E. Sargeant, and G. Ambrose. In each of them one will find the Colonel's initials, "A.R.G." The Colonel had in mind their use as a means of experimenting in writings of differing styles.

He was a member of the Music Editorial Department for thirteen years, and on Lieut.-Colonel Slater's retirement in 1913 was made jointly responsible for the management of the Department with Colonel Hawkes.

To aptly describe the work of these thirteen years, and in order that we might give an expert's viewpoint of Colonel Goldsmith's music, Brigadier Bramwell Coles, the present Head of the Department, has written the following tribute:
"Since he won first place in the 1907 International Music Competition with the "Mercy" selection, Colonel Arthur Goldsmith's name has been written large on the pages of the Army's musical history.
His vocal and instrumental compositions and arrangements have been forthcoming on a liberal scale.
But to speak of the volume of a composer's output, though evidence of industry is, after all, to say very little.
The value of any man's work is not assessed by the quantity but by the quality of his achievement.
And it can be said without hesitation, that the name of Arthur Goldsmith at the head of a song or Band Journal has always stood for several things, for instance, sound workmanship.
His scoring has a special attraction for the student, for his melodies are harmonized with a true touch and unerring taste.
His is workmanship of a high order, and it is that which serves true inspiration.
The his music testifies to originality of mind.
Avoiding well-trodden paths, he has always sought to find new ways to explore new realms.
More important still, he was kept in mind the real purpose of Salvation Army music.
In much of his music there is an eager movement, as of a zealous preacher impatient to deliver his message.
For he has always had something to say, and, happily, has had the means to express himself simply, clearly, and effectively.
He has not only had the necessary building material, so to speak, but also the tools, the mental equipment, the technical knowledge to enable him to build, and to build well.
He has left his mark on Army music for all time.

An Interpreter of Music.

Another important aspect of the Colonel's activities is his ability to teach and to interpret music, both as Band trainer and as a Songster Leader.
He commenced serious Band training fifty years ago when a lad of fifteen, and made a success of it, and to-day as an interpreter of soul-saving music, he has few rivals.

It was the writer's privilege to play the trombone under Colonel Goldsmith's baton for nearly three years in the Mens Social Works Headquarters Band, and never will he forget the patience and care the Colonel paid to every bar of music played.
In two hours of practice, with not a spare minute or a washed second, he gave the Band all he could muster in mental, spiritual, and physical strength.
By his method of teaching, his dynamic personality, and his knowledge he stamped every bar with sincerity.
At the end of the practice he and his Bandsmen were almost exhausted, but it was worth it, for we Bandsmen had gained something which will constantly remain with us, a true perspective of the value God puts on Army Bandmastership.
We must gain and do our utmost for the Highest.
Many young fellows have sat enthralled in the Colonel's practice rooms to go in turn to their own Bands, some as Bandmasters, taking with them an inspiration and spiritual technique which was gained by communion with the spirit of Arthur Goldsmith.

The Colonel makes every bar of music played animate and sparkling, and clothes a theme or melody with a new meaning.
He seeks to discover the spiritual implication of the music and endeavors to get the Band to interpret this in its playing.
The Colonel possesses an excellent memory majority of the songs used in our Band Journals.
He can also give "chapter and verse" of tunes long forgotten by those who played them in the days for yore.
This knowledge, by the way, has made the Colonel a valuable member of the International Music Board, on which the General has requested him to continue to serve.
He is chairman of the sub-Board which considers contributions to "The Musical Salvationist."

Colonel Goldsmith considers his ability to interpret the soul of music a precious and Heaven-sent gift.
Of some of his methods in the practice room and on the platform the critics may say, "Pure emotionalism!" but there is much more in it than that.
The world's greatest conductors must, of necessity, give emotional as well as intellectual readings of their scores.

Seeing the Colonel conduct such pieces as "The King of kings", "The Cross", or "A Souls Awakening" is a never-to-be-forgotten event.

One memorable occasion he conducted the International Staff Band through the first-named piece at a Lecture Session in connection with the annual Bandmaster's Councils, and the reporter wrote the following vivid account:
"It was a technical display, and yet handled with such insight, such reverence, and mastery, that the congregation was brought to a pitch of high emotional sensitivity.
As the conductor revealed the meaning of the music all again saw the King of kings scorned and buffeted, and yet triumphant in His silent suffering.

The late Commissioner Charles Jeffries, when British Commissioner and presiding at an Associated Headquarters Festival, said of the Men's Social Work Headquarters Band's rendering of "A Soul's Awakening", conducted by the Colonel: "Immediately the Band commenced to play it seemed that a religious influence came over the whole people."

In addition of those already mentioned the following Bands have been instructed by the Colonel at different times: Wood Green Citadel, St. Albans, Chalk Farm, and Barking Senior, which combination he still instructs, and Young People's.

Yet a further example of the catholicity of his interests in his association with Raydon village.
For more than thirty years he has been annually conducted the Corps' Harvest Festival week-end, always giving the Band a practice and special tea-table talk on the spiritual aspects of their work.
In this connection Bandmaster W.E. Tricker writes: "Most of our men were afraid to go to the first Band practice conducted by Colonel Goldsmith, but what a difference in the last!
Every available man listened with intense eagerness to the Colonel's words on the inner meaning of the music under consideration.
He was always anxious that the music should make its spiritual appeal.
Every note, every sign, was pointed out to the unobservant.
The Colonel could address all the men by their Christian names.
Then those Sunday after-tea table talks.
The first one, I remember was on Work, for which, by the way, the Colonel was taken to task by our then Commanding Officer. "Fancy", she said, "lecturing about Work to men who rise at 5 a.m. and work till late at night!"
But the spiritual and musical application was, of course, "Nothing is achieved without hard work."
One of the last talks was around the same subject. "Don't rest content", the Colonel said, "because about 25 per cent of your village is covered, work hard, and never leave off till the other 75 percent is won for Christ. To you who are starting, I say, work! To you who have been working for years, still more work! To you who have nearly finished, work as long as you can and encourage the others."
Colonel Goldsmith has done much toward lifting our Band and Corps out of a rut and broadening our outlook.
In the homes of our people he always gave the impression of being one of them, not one above them."

His influence.

One of Colonel Goldsmith's most important contributions to the welfare of our Organization is the influence he has had and has on the life of its youth.
Many who today are Officers, Bandmasters, or Songster Leaders thank God that they ever came into contact with this humble Salvationist.
Colonel Arthur Goldsmith is widely esteemed as one who combines appreciation of the ambitions of the present generation with firm loyalty to The Army's fundamental principles regarding its music.
The Colonel says: "All I have got belongs to The Army. It is The Army, under God, that I like to lift up, and not the individual, hence my objection to Composers' Festivals."
Again and again he has stated that "It was The Army which gave me my chance."
And now this splendid Salvationist-musician, taken from ordinary clay, but fashioned by God into a vessel of distinction and usefulness, has retired from active service, but not from an active life. (The Musician July 6 - August 17, 1940)