

MAGA//ZINE

Issue 12: September 2019



Music and Gospel Arts



Canada & Bermuda Territory

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(Montreal)*MAGAZine - Issue 12 - September 2019**Editor: Marcus Venables**Additional Graphics: Simon Gough**Additional Editing: Craig Lewis**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_Faving@can.salvationarmy.org*

FINISHED FOR ANOTHER YEAR

By Marcus Venables

This has been a special year to celebrate achievements, beginning with the celebration of the Canadian Staff Band's 50th Anniversary back in March, and the recently celebrated 50 years of National/Territorial Music School. Both of these achievements are in large part thanks to the appointment of Norman Bearcroft as Territorial Music Secretary for Canada and Bermuda in 1968. Hundreds of people have attended National/TMS over the years; multiple generations have been students and faculty. The impact is almost unquantifiable. It is amazing that divisional music camps have been consistently operating for many years, but what is particularly special about TMS is that people come from all across the country, and even internationally, to make incredible music, lifelong friendships, and endless memories (all told by Bill Way). Year after year, this camp exists to be a place where Christ can speak into the lives of young people.

This issue of the MAGAZine includes several articles from TMS as well as Alumni Day. The common theme from all of the writers is the impact this one week at camp had at some point throughout their lives. It is a blessing to see how one week can be special and meaningful to so many people.

Music is uniting, fun, challenging, and emotional. But it is also a tool that can be used to strengthen our community. TMS is the highest concentration of young adult Salvationists in one place that the territory sees on a yearly basis. It is a week that becomes a springboard back into the real world when September rolls around and we find ourselves thrust back into a secular society. It is a time to commit our lives to Christ, to develop and strengthen our relationship with Him so we can face the world. For a student writing an essay at 2am, it's a week to look forward to when the school year feels overwhelming. For a person going through a difficult time, it's a week that holds special memories they can reflect on when other things in life don't seem to be going as well. What has a week at TMS meant for you in your own life?

I see this camp as a training ground. Not everyone will attend TMS, but for those who do, it should be a means to develop their musical and spiritual life. When they return home, their community becomes strengthened and encouraged by their experience. It is hoped that TMS can instill a passion for leadership; to provide a place where someone can hear God calling them to a life of ministry.

After celebrating with our Alumni, it is so important that we remember our heritage and the people that paved the way for this camp. We are blessed and fortunate to have the opportunity to be a part of this long tradition. It is our responsibility to maintain, grow and pave the way forward for our successors. Let's make next year another amazing year!

FIFTY YEARS IN THE MAKING

By Heather Alvarez

It was August 28, 1988. My parents dropped me and my brother off at Jackson's Point Conference Centre. It was my first National School of Music camp. At sixteen, I was excited and unsure of what to expect from the week. The first evening was always full of entertainment (The Grand Old Duke of York anyone?). I was in the vocal stream that year. For the eight years that followed, I was in the band stream, with three of those years on E-flat bass; a proud moment for me, owning the title as first woman tuba player at camp if I'm not mistaken. At National (now Territorial Music School), you meet young and talented people from across the territory. Some of the best times were spent after the evening program. Between singing the Ode to Newfoundland as loud as could be, and chatting with faculty and students, there was never a dull moment. During free time, you would almost always hear band people practicing throughout the hallways of the conference centre. As camp would come to a close, tears were shed, spirits renewed and a love for Christ had grown in each and every person there. It is truly amazing that this camp has been around for 50 years.

This year, on August 25, I was blessed to take part in the Alumni Day. Activities included a massed choir led by Lynn Janes



and Heather Osmond. The alumni band was led by Kevin Hayward and Craig Lewis. The festivities of the day also included euphonium soloist Robert Miller, and an alumni timbrel brigade organized by Serena Fairweather. Tim Braund, who attended the very first camp in 1969, spoke in the evening program about his time as a student and member of faculty over the years. It was great to see so many former students and faculty from my time as a student. Before I knew it, the day was over and it was time to head home.

Salvation Army music camps hold a special place in my heart. I was a student for over 15 years, nine of which I spent at National. National was a meaningful time for me for so many years. It was full of great music, talented young people, a lot

of laughter and tears, and the greatness of God. After camp each year as I headed home, I felt a renewed love and devotion to Jesus and music in the Salvation Army. I would start the next school year fueled with the spirit of the Lord and counting down the days until the next National Music Camp. The alumni day brought back that same feeling. After 21 years of absence, I will be rejoining the baritone section of my corps band (sorry, Rob Brown, no tuba this time!) and I feel a renewed commitment to God.

I couldn't have asked for anything more from the day – except perhaps making it last longer. Counting down to the 75th anniversary alumni day!

LEADERSHIP DEVELOPMENT INSTITUTE

By Stephanie Vincent

The Leadership Development Institute is an intensive week of musical leadership training and development, run concurrently with Territorial Music School by the Music and Gospel Arts Department. This year, the program brought together leaders from around our territory as well as internationally. Since becoming the deputy leader of the OGL Divisional Youth Chorus, I felt this week would help provide me with valuable information, resources and training that would be of use in this particular capacity. During the week, we considered the different aspects of leadership including organization, rehearsal planning and blended worship. We were also able to sit down as a group and spend time with the special guest for the week, Bandmaster Neil Smith from the USA Western Territory.

LDI offers streams for choral, band and worship team. This year, I chose to participate in the choral stream under the leadership of Heather Osmond. During our time together, we covered a variety of musical topics including how to teach music to a choir, choral and vocal technique, repertoire selection and conducting. We also looked at more general leadership topics such as building relationships, succession planning and working with executive teams. One of



the most practical opportunities we each had this week was to conduct a small ensemble of faculty as a way to improve our conducting skills. This was a new addition to the LDI schedule this year, but from a musical perspective, it was one of the most valuable times. The sessions were video recorded so afterwards, I was able to go over it with Heather and gain insight into my own abilities and weaknesses. Through this, I came away from the week with a better understanding and practical steps as to how to improve this part of my leadership so I can be most effective.

While the conducting was the most practical take away for me, I also benefitted from networking over the course of the week. I was able to connect with other leaders from around our territory, growing a support network of peers. It also gave us a chance to connect with members of the MAGA department, building relationships that will go beyond just this week. After the time spent at LDI, I am

more confident about seeking help from this team. While it is easy to dismiss concerns in leadership as something to deal with alongside your executive team or corps leadership team, I am more confident to reach out to MAGA with questions or needs I may have.

During the week, I was made aware of practical resources that are available from our territory as well as from some of the territories in the USA.

I intend to return to LDI in a few years' time as a way to refresh what I have gained from this week and build upon these skills. Having access to resources and a greater understanding of the support the MAGA team can provide is incredibly valuable for any leader in our territory. I had a great week at LDI. As a leader, it is very encouraging to have a dedicated week like this to invest in your own personal development, and that the value of a week like this is seen amongst our territorial leadership.

INSIDE COMPOSING

By Marcus Venables

In the last two years, Maple Leaf Brass has debuted seven composers who have been published for the first time. We have seen a general growth of interest in composition, including numerous students at Territorial Music School taking part in composition electives. As well, the music department offers ongoing correspondence and guidance to help new composers improve their compositional technique as they work on writing new music. There is something to be said about the draw to create and the inspiring nature of music. However, when writing, there are a few traps or common areas of error that many young and developing composers may fall into. Let's consider three of these areas in detail.

1) Harmonic Function

What do you want your music to say? How are you going to portray a specific mood or emotion? To some degree, the answers to these questions may be dictated by the song you choose to use. However, the harmony we use can't just be considered on a chord-by-chord basis. It should be built upon an ebb and flow. The harmony builds tension, creates stress, adds emotion and provides resolution. Unfortunately, it sometimes

gets treated as a nuisance that gets in the way of melody and rhythm. I'm not suggesting that university level theory is a requirement for every composer, although it certainly does help! I'm trying to suggest that the harmony needs to be intentional as well as instinctual. We know that the dominant leads to the tonic, but maybe in a certain spot we can take the harmony to the submediant. When I look at a new piece of music, my first reaction doesn't come from the style, motifs, or level. It always comes from the harmony. Is it structured with purpose? Is it bland? Is it correct? Is it clever? Does it have potential? When you write music, does your harmony do something?

2) Technical Cover Up

The music sounds boring and the chords aren't doing much, so why not add some flourishes. Does this sound familiar? This is what I call the cover up. It's a way to sort of trick the audience. There is a time and a place for all of those runs and arpeggios, but don't use that as a tool to survive boredom. Believe it or not, those runs will actually get in the way of developing a great harmonic progression. You cannot write a flashy sixteenth passage without figuring out the harmonic syntax

beneath it. Even an unaccompanied and fast moving line has a hidden progression. Be sure to figure out where you are going before jotting down those ego boosters for the solo cornet bench.

3) Failing to Complete

I believe the easiest part of writing is actually starting the piece. It all starts with an idea. The original motif or possibilities for an opening cadence are almost endless. What proves to be more difficult is following through on what you have started, fleshing out your ideas, or coming up with a convincing narrative. These are the factors that prove to be more time consuming and difficult. If you do push forward and complete the entire process, the work is still not done. Edits and revisions take time. The end goal should be that you reach a point in your writing where you learn from each and every edit or revision and avoid the same pitfalls in your next piece. But you have to find a balance. You can't let this stand in the way of trying new things! We will consider this topic in future articles but the main takeaway is that creativity is a process of trial and error that requires taking risks.

You may be reading this and thinking that these are just my own opinions but let's consider the stats to back it up. Let's go back to some of the information received from our composer survey.

75%

Seventy-five percent of the composers were surprised by the use of one of their pieces over another. Sometimes this can be a fluke, it's the only composition people know, or it simply just fits the level of the group. There are many other possibilities. However, we need to finish a project, get it out there, and then start the next project. Failing to complete the piece means that the fluke of someone playing it is impossible. Failing to complete means that there is nothing else for these groups to use in the future. Failing to complete prohibits us from learning what works and what doesn't work.

FUNCTION <

QUALITY

Fifty percent place importance on functionality over quality. I don't think there is a right or wrong answer here. Harmonic language is still the most important, regardless of whatever else is happening. A major work will be brutal to

listen to if it doesn't generate any harmonic interest. In contrast, a functional song arrangement won't be appealing if the harmony is lacking. Unless you are writing a beginner level piece for a junior band, there is no reason why we shouldn't be generating intriguing harmonic progressions that infuse the music with quality and creativity.

100%

One hundred percent indicate that they are receptive to feedback once the piece has been played and rehearsed. Not only will this help spread the reach of your music, but it will allow you to develop a working relationship with fellow musicians and encourage you to think about why you made specific choices in your music. Was that bar a technical cover up? Was it just a place to fill in the blanks? Or did you really think about the reason for how you crafted that specific bar in your piece? These are all questions to ask yourself that will help you define and develop your compositional voice. Ultimately, unless you are the conductor, performer or audience, at some point we will rely on others to bring the music to life. The conductor has the authority to interpret the music. The performers have to take their part, along with the direction of the conductor, and apply their learned technical achievements to the music. Most importantly, the audience has to feel connected

to the music. Composers have all identified that feedback is crucial to success. You may be asking yourself, how can I write in such a way that helps me become conscious of potential feedback even before it occurs? The answer lies in always prompting yourself to ask the important questions. Will the players achieve success with this? Will it make musical sense? Will the music be appealing? Am I being clear with what I want for the sake of the conductor? How can I make this better?

From this article, I hope you have realized that there are layers of commitment to composition.

Not everyone that has the drive or even the ability will write 20 new pieces in a year. Maybe it will be just one. But let's make that one the best one. Writing music is like a muscle that must be maintained and flexed every once in a while. There's an opportunity to get into a routine and strengthen or build, but there is also a need to let it rest and recharge.

Be sure to check out the next installment in this series of articles as we continue to consider the different aspects of writing music.

**Check out the March 2019
MAGazine to read Part 1 in
our Inside Composing series.**



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REFLECTIONS FROM TMS 2019

By Sarah Lam

As I reflect on my experience at Territorial Music School 2019, I can't help but think of my first experience in 2015. When I arrived four years ago as an "other denominational observer" faculty member, I was curious about the Salvation Army and was very new to brass bands. Sitting in that first band rehearsal was like being back in my Grade 9 beginner band class and getting goose bumps when hearing the harmonies and colour. I had so many emotions during that week that I had never experienced and I was moved very deeply. I was not prepared for what would become a life changing experience and, as a result, I have been involved in Salvation Army and summer music camps ever since. I was thrilled to be asked to return this year.

This summer marked the 50th year of this weeklong camp, where students and faculty were challenged and encouraged both spiritually and musically. The theme of this year that kept coming back was that nothing can separate us from the love of God. We heard many speakers who shared parts of their stories. Many touched on tragedy, uncertainty and doubt, but also God's faithfulness and grace in their lives. One aspect of camp that was very valuable was the small group discussion time where one-on-one relationships were formed and prayer for one another took place. We were able to reflect upon what we heard during the Bible sessions, learn from each other and encourage one another in our walk with God.

The days were filled with singing, laughter, playing instruments, Bible teaching, discussions and fellowship. It was beautiful to see that as the week progressed, more connections were being made and friendships strengthened. Being given the privilege to get to know and work with such accepting, kind-hearted, talented people, who truly have a desire to live for Jesus, was extremely inspiring. Wherever each of us is in our story, we have the opportunity to share the love and hope we've been given with others through our words and actions. My hope is that this camp would continue to be a place where music is made, lives are changed, friendships are built and leaders are made to glorify God and further the work of the Salvation Army.

2019 'A' CHORUS

Leader: Heather Osmond

Soprano I
 Jamie Brown
 Alexandria Gerard
 Hannah Jackson
 Abygail Pike
 Evelyn Robertson

Soprano II
 Elizabeth Borgela
 Emma Hustins
 Brookelyn Millar
 Abby Moulard
 Annie Robertson

Alto
 Alexis Dill
 Julianna Gerard
 Rabekah Heintzman
 Miriam Hynes
 Micaela Rayment

Tenor I
 Nathan Bond
 Ben Coles
 Sean Van Gulik

Tenor II
 Daniel Ho
 Aaron Patterson
 Bram Robertson

Bass I
 Brandon Bond
 Jonah Bulgin
 Jayden Castelli
 Brandon Wilson

Bass II
 Joshua Chiang
 Carter Jones
 Ethan Rayment

Soprano Cornet
 Sean Van Gulik

Solo Cornet
 Alexis Dill
 Geoff Ho
 Micaela Rayment
 Erika-Shaye Gair
 Evelyn Robertson

First Cornet
 Alexandria Gerard
 Carter Jones

Second Cornet
 Loic Mangedard
 Robyn Purcell

Flugel Horn
 Rabekah Heintzman

Solo Horn
 Daniel Ho
 Jackie Choi

First Horn
 Brookelyn Millar
 Courtney Hustins

Second Horn
 Benjamin Coles

Bandmaster
 Neil Smith

2019 'A' BAND



Percussion
 Luke Pavey
 Curtis Heintzman
 Myles Washington-Purser
 Sarah Ball

First Baritone
 Julianna Gerard
 Elvis Choi

Second Baritone
 Nathan Reid

First Trombone
 Joel Stickland
 Daniel Stickland

Second Trombone
 Bram Robertson
 Noah Haskey

Bass Trombone
 Adam Darby

Euphonium
 Sarah Robertson
 Geoff Jolly

Eb Bass
 Jayden Castelli
 Caleb Samuels
 Ethan Rayment

Bb Bass
 Ethan Whitbread
 Matthew Cadigan



REFLECTIONS FROM TMS 2019

By Paige Sharp

Another year of TMS has come to an end. This year was particularly special because it marked the 50th Anniversary of the camp. On Sunday night, we celebrated this achievement by inviting many alumni to come and play in a band, sing in a chorus and of course, a timbrel routine. It was a great way to spend time honouring students and staff from the past.

This year, we focused on the next generation and the importance of their story. Each day during Bible, we had a guest that shared their testimony in an open and transparent way. On Friday, the students had the chance to share their own testimony with the camp. I was scared to take the leap, but I listened to the Lord and prayed that God would use me as I shared a small part of my own story. Despite the testimonies all being unique, the same message resonated from each person that God can work through anyone no matter in what situation they may find themselves.

There were many exciting events that occurred during the week, but the evening programs had many aspects to highlight. On Monday night, the faculty wowed the students with their amazing talent and creativity. That evening featured Bill Way



playing his set of dolls. I guess some musicians can make music out of anything! On Tuesday night, the students were given the opportunity to showcase their own “talents on talents, God given talents.” The whole evening was entertaining because of the wide variety of acts that took to the stage. We had some beautiful pieces sung and played by campers, but there were also some creative acts. The notorious bottle band

made an appearance with some new members in a strong performance of This is Our Story. As well, I believe that this year had the record for the longest improvised skit ever performed at Jackson’s Point! Congratulations to that cast and crew.

The auditorium was packed on Wednesday night for the midweek program. Reflecting back on that night, I realize how amazing it was to see such a large group of people glorifying God through music. Thursday night was a truly spiritual and holy experience. Everyone was given the opportunity to worship and connect with the Lord who was evidently present that night. Our last night at camp was spent presenting the various electives





that were offered over the course of the week as well as the mixed choruses. I was privileged to be part of the video production elective under the leadership of Matt Osmond. We put together a promotional video for TMS, with a twist! There were many laughs shared while filming and viewing the video. From there, the camp moved over to the final patio party of the week. Each night the students would gather on the patio to enjoy food, fun, and fellowship with a different theme. Whether it was walking

into Ireland to line up at a potato bar, or having a glow in the dark Easter egg hunt, there was always fun to be had on the patio. The best sight of the week was seeing Stephen Cobb! Well, it was Steve Pavey dressed up as a giant corn on the cobb, but it was a sight I will never forget.

As the final evening came to a close, everyone met in the lounge for vespers one last time. As he did each night, Craig Lewis took us through a small devotion-

al before everyone went to bed. We concluded with the entire room singing In My Life Lord, Be Glorified, a tradition that was started by Major Kevin Metcalf. To hear everyone's voices blending together and to truly feel the Spirit move are moments that I will never forget. Jackson's Point is a place like no other, filled with memories and stories. It is also a place to be close to God and to listen to what He wants from you. Now I know that it is a time to hand over the pen and allow God to write my story.

VISUAL ARTS:

Live Stream Your Service

By DAVID THORNBURROW

Today's churches are continually trying to present themselves as attractive places for new families to worship. A welcoming handshake as you enter, music that appeals to multiple generations, youth programs and meaningful messages. Technology is a tool to help modernize worship. Ten years ago, projection screens were seen as a way of "keeping up with the times." Now, projection systems and those big white rectangles that were so noticeable and controversial in the 2000's are part of standard worship. Today, as families grow increasingly connected online to social media, online shopping, news and steaming video such as Netflix and YouTube, streaming church services is quickly becoming another modern-day standard.

Why should a church live stream its services?

Marketing to new members.

Young families who are new to your area may "church shop" and investigate your church online before attending. This means having an appealing web presence with a welcoming website is essential. As well, they may test drive your service online to see if your beliefs coincide with theirs. It is said that young couples will watch a live streamed church service an average of six times before attending in person.

Maintaining a connection with congregation members who cannot attend.

Live streaming provides a convenient way to attend worship remotely for those who work shiftwork or travel for business. Also for those who cannot attend due to illness, or the elderly.

Extending church membership beyond the walls of the building.

For those who live in another city... or province... or continent!

For special events, music concerts, or youth services.

Those who cannot attend special events can watch from their home, like Grandma in Newfoundland watching the year-end youth band performance.

As outreach.

Most importantly, spreading the word of God to someone who is not willing to attend church in a traditional setting... yet. Maybe someday they will decide to attend your church, or another church, who cares! They decided to go and your message helped!

London Citadel is one of the latest corps to start live streaming services. The program started not because I systematically contemplated the above points, but because I felt that I was being called.

I was speaking one day with Jeremy Parking, Supervising Producer for Rogers TV in London. We were beside each other at the audio/visual booth as Jeremy was operating the sound board and I was running the projection screens. We were discussing the idea of live streaming when he mentioned how very few churches in London record and submit their services to Rogers to be broadcast on the local station.

I have a background in the marketing industry as a graphic designer but now teach Video and TV broadcasting in high school. It was as if a light bulb went off. Or I was being called to produce a live stream system for my church. London Citadel is very musical, it has a respected band and top-notch songsters who perform to 200-300 people every week. Let's exploit this talent as outreach.

Fast-forward one year, after absorbing as much information as I could to design the right system, a proposal was made and the project was approved with a \$10,000 budget.

The London Citadel System Setup

Two remote controlled robotic cameras placed in the back corners that can zoom, pan and tilt with another stationary camera placed in the centre that provides a single wide shot. All cameras are powered over ethernet (POE) so you can position cameras as far away as you like and not worry about plugging in to a power source. This same network cable sends commands to the camera and video back to the computer.

A high-end computer runs vMix, amazing software that does all of the video switching, controls cameras and streams to YouTube and/or Facebook. vMix

also interacts with a pre-programmable keypad (X-Keys) where you can push a button to send the camera to a pre-programmed position. For example, if you press the "Camera 1: Band Wide Shot" button or "Camera 2: Pulpit Close Up" button, it will send the camera to the appropriate position.

Additional magic has been added to the production. Images or video displayed on the projection screens can be



displayed in the live stream in either full screen or in the corner. This way, congregational song lyrics can be displayed on the stream as the hymn is sung, or a video for Partners in Mission can be shown without zooming in on the projection screen.

The live stream can also be shown live on sanctuary projection screens. This way, you can show a close up of a baby dedication to the congregation. Or if the size of your sanctuary warrants a close up of the sermon presentation.

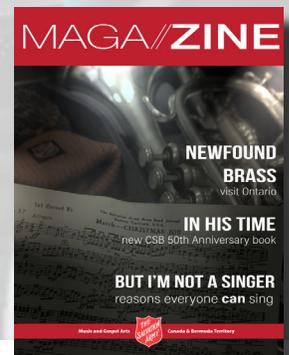
A team of four rotates so one person isn't over-burdened. A team that is willing to learn, has enthusiasm for video and willing to stay awake for the entire service is key!

Whatever your reason for introducing live streaming, a cost effective solution that provides a quality production can be achieved.

Please feel free to do a YouTube search for London Citadel. Tell us what you think! Subscribe! We'd love to hear from you.

https://www.youtube.com/channel/UCwarn16DVIgh_hpwK9zXQAw

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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

and we'll do our best to put you in our next issue!

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