

MAGAZINE

Issue 22: March 2022



A TIME TO IMAGINE

WHAT IS INNOVATION?

BUILDING UP THE TEMPLE

NEW RECORDING REVIEW

Music and Gospel Arts



Canada & Bermuda Territory

A TIME TO IMAGINE

BY MARCUS VENABLES

Any new idea, whether good or bad, will always face a certain amount of push back. The success of the idea is dependent on a combination of the people behind it and the practicality of the idea itself. The strong voiced naysayers often speak up the loudest, and those who are risk adverse or tend to “play it safe” will shy away. The fulfillment of an innovative idea when it comes together, perhaps slowly and gradually, can be transformative for an individual’s career and even an organization or company.

The tricky part is discovering how we can apply this to ministry. Navigating both the needs and wants of a community of faith, while discovering new technologies and opportunities, is top tier discernment level. On the one hand, we might ask ourselves why we should adapt and experiment when we see a proven track record of success. On the other hand, we may question why we choose to remain stagnant and complacent when we could be exploring new and refreshing vibes.

Bands and songsters were primarily the most popular form of musical group throughout the first century in The Salvation Army. Decked out in their uniforms and with platforms packed with people, it was part of a worldwide movement. In the 1960s, the emergence of a worship team called The Joystings became revolutionary. They modeled an archetype for musical groups driven by guitar and piano. There’s no question that they paved the way for similar groups to follow in their footsteps. In the 70s, Salvation Army musicals took off as Gowans and Larsson paved the way with their contributions, as well as a hint of the Redhead’s in the later days.

So, what will be next? What will be the next big idea? Some may argue that worship teams are the future of the Army. While the style and the technology have changed, Joy Webb was doing that gig in her standup collar uniform on BBC television before most of us were born. Brass bands continue to be used globally, and while the music is continually developing, the most cutting-edge implementation in the last century might be the switch from high pitched instruments. Yet here we are on the brink of discovering what is next for music-making in our Army. Perhaps it is something entirely new, maybe even groundbreaking, that will change the course of music in our corps for generations to come. Perhaps it is just a small tweak to what is already working well in our ministry that will help to revive and transform it. It is going to take research, commitment, and prayer to make it happen. But if ever there was a time to imagine, now is better than ever.

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MAGAZINE - ISSUE 22 - MARCH 2022

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PUBLISHED QUARTERLY BY:

THE SALVATION ARMY MUSIC AND GOSPEL ARTS

DEPARTMENT, CANADA AND BERMUDA TERRITORY.



A WORD OF THANKS

BY CRAIG LEWIS

Every cloud has a silver lining. This is usually something we say when we are trying to convince ourselves that things aren't as bad as they seem. In the current days of the pandemic, finding a silver lining can seem almost impossible. For the MAGA team in 2021, the fact that we were forced to use technology to work remotely did indeed have a silver lining as we looked for a maternity leave replacement for Heather Osmond, the Assistant Territorial Music Secretary. It allowed us to consider talented Salvationists from across the Canada and Bermuda Territory without them having to consider relocating to Toronto for the year.

This is where Wendy Woodland comes onto the stage. With a territory as large and diverse as ours, we don't always get the opportunity to be exposed to the gifts and talents from those at the far edges geographically. Wendy is one of those best kept secrets. Aside from her role as bandmaster and pianist at Corner Brook Temple, Wendy has extensive experience in musical theatre, choral instruction, festival organization, and even television production and on-air hosting. The ability to work remotely provided a great opportunity for us to bring Wendy onto the MAGA team for the year.

Admittedly, the MAGA team has had a 'music' heavy focus and it was long overdue to spend some time intentionally supporting the Gospel Arts. With Wendy on board, we could really leverage her skills and experience to change that. Aside from managing our existing MAGA projects, she was given two main tasks: compile an online directory of global SA drama resources, and create some specific useable resources for corps. It is in these new resources that Wendy excelled. Not only did she create a full Christmas musical for use by youth and children, but she also created scripts for use in worship. For those corps that perhaps don't have any drama performers, she also recorded these scripts as Ministry Monologue videos that can easily be shown in your live service or incorporated into your online stream. All these resources are available for free download at <https://salvationist.ca/samagacb/drama/>

Wendy's time in the MAGA department has come to an end, but we are hopeful that this is just the first act in our continued development of the Gospel Arts in our territory. We want to express our gratitude to her publicly for giving us a tremendous foundation to build upon in this area.

NEW FROM THE CSB BY JOHN LAM

Following the Canadian Staff Band's 50th anniversary celebrations in 2019, and the subsequent re-release of the commemorative CD, the band felt it would be appropriate to record a studio version of some of the repertoire that had been written especially for that occasion. The recordings were done in the spring of 2019 and stored away until we had other new works to add to a collection that would then be released on Spotify and other digital platforms. The plan was to finish it off in early 2020, but the COVID-19 pandemic sent the band into an abrupt hiatus the week following our 51st anniversary concert and the project was shelved indefinitely.

Like many other bands, the CSB took to reaching out any way it could on digital platforms with split screen offerings and regularly posting CSB 50 concerts excerpts in order to stay engaged with our listeners. By the summer of 2020, the band was allowed to gather in groups of nine players and the leader. We welcomed this unique opportunity to record digital concerts on a monthly basis until we returned to full lockdown in December of that year. The arrangements played in those concerts ranged from small ensemble repertoire, to skillfully rendered reductions of major works, to unique solo items with piano accompaniment. Performances were recorded under strict COVID-19 protocols, and often rendered with very limited rehearsal. All things considered, the members of the CSB were more than happy to see each other in small groups and engage in music ministry any way we could until restrictions were lifted.

In the spring of 2020, I finally began editing the material recorded from the previous year with the full band. I admit that after months of focusing on small ensembles and digital concert production, I was not ready for the emotions I felt when I heard the sound of the full band on the headphones for the first time. It was then that we decided to use recordings from the digital concerts to balance out the rest of the recording which we appropriately call GLORIFIED. Even when under the devastating effect of a global pandemic, the message of Christ was still proclaimed in a way that will glorify Him as our Lord and Saviour in the most trying of times.

The album is now available on all streaming platforms.



1. IN AWESOME WONDER (MARCUS VENABLES)
 2. THERE IS A FOUNTAIN (NOEL BROOKS)
 3. LEGACY OF FAITH (NICHOLAS SAMUEL)
 4. TRUMPET CALL (KENNETH DOWNIE)
- CORNET SOLOIST: MARCUS VENABLES, PIANO: CHARLES GERARD**
5. FOUNTAINS FLOWING (JONATHAN ROWSELL)
SOLOISTS: NOEL SAMUELS, ROB BROWN
 6. HIS WAY IS BEST (ARR. BILL WAY)
FLUGEL: DOUG CHAULK, PIANO: BILL WAY
 7. WAITING BEFORE THEE (JONATHAN ROWSELL)
**SOLOISTS: STEPHEN PAVEY, CAMERON RAWLINS,
STEVE CHARD, BRADLEY COX**
 8. REMEMBRANCE FANFARE (JAN HEWERDINE)
 9. THE MINSTREL BOY: FROM GAELFORCE (PETER GRAHAM)
FLUGEL SOLOIST: DOUG CHAULK
 10. BENEDICTUS: FROM THE ARMED MAN (JENKINS, ARR. TONY SMALL)
EUPHONIUM SOLOIST: CAMERON RAWLINS
 11. GLORIFIED (ANDREW WAINWRIGHT)

GLORIFIED

ALBUM REVIEW BY ERIC DINA

(DIVISIONAL MUSIC DIRECTOR NORTHEAST OHIO)

It has been over four years since we last heard a studio recording from the Canadian Staff Band. *Glorified* was worth the wait.

This new release by the CSB contains about an hour of music with 11 tracks, including six different solo or section features. The journey starts with the vibrant opener by CSB principal cornet player Marcus Venables entitled *In Awesome Wonder*. The opening fanfare and chorale set the tone for a driving middle and finale that includes all the pageantry you have come to expect from the pen of Marcus.

I find the sensitivity and lyricism of the CSB to be one of their hallmarks. *There Is a Fountain* by Noel Brooks is a great example of this. The loud sections are appropriately filled with warmth. The inner voices are balanced appropriately to support the top voices which allows the melody to mirror the text.

CSB alumni Jonathan Rowsell contributed two newer solo features to this recording. *Waiting Before Thee* was featured at the CSB 50 event and is based on the hymn tune *Near to the Heart of God*. Jonathan certainly understands the tuba family of instruments. He composes to the strengths of the euphonium and baritones, giving each voice an opportunity to shine. The soloists were up to the challenge and played this piece just as well in the studio as they did on stage. I cannot get *Fountains Flowing* out of my mind. I have been a fan of tubist Rob Brown for over 30 years. In combination with



Noel Samuels, this presentation was one of the highlights of the recording. It is a perfect balance of serious and humorous playing. From high double B-flats to peddle tones; from triple tonguing to a swing cadenza; this duet has it all!

Current principal trombonist Bill Way's arrangement for flugel horn and piano, *His Way Is Best*, was another highlight for me. The chemistry between soloist Doug Chaulk and piano was evident. Doug plays with a fluidity that makes the instrument sound easy to navigate. It reminds me of jazz artist Freddie Hubbard in his early years.



Andrew Wainwright has already solidified his place as a leading composer for brass band. *Glorified* is one of his latest contributions. The song *In My Life, Lord, Be Glorified* is presented in different styles and tempi, with the rhythmic ostinato we are now growing accustomed to hearing in an Andrew Wainwright composition. Yet, the music is always fresh. There are no wasted notes. By length, it is considered a major work. However, it is so well-constructed that you don't notice the piece is almost nine minutes long.

Glorified is a wonderful album. The musicianship is high quality. Its message is clear. Kudos to the CSB and Bandmaster John Lam on a job well done!

**This review was used with permission
from SA Band World**

Easter **Music to Consider**

By Jeff Haskey (Bandmaster Glenmore Temple)

We are so fortunate in The Salvation Army to have talented composers, many of them here in Canada, that arrange accessible music for all levels of brass bands. Over the next few weeks, bands across the territory will begin to practice music for their Easter services. Our own Maple Leaf Brass publication offers many options that will enhance your worship service.

MLB56 Jesus Paid It All

A beautiful selection that would be suitable for your Good Friday service is an arrangement from Mike Brooks entitled *Jesus Paid It All*. After a short introduction, the euphonium leads the melody with the first verse that says, "I hear the Saviour say, 'Thy strength indeed is small.'" The cornets take over the melody at the refrain where Brooks elongates the phrase by an extra bar for the lyrics "All to Him I owe" which gives the listener a bit more time to reflect. The selection continues into the last verse where it states, "And when before the throne I stand in Him complete, Jesus died my soul to save, my lips shall still repeat." The final time through the refrain is less of a contemplation, but a statement that "Sin had left a crimson stain, He washed it white as snow." The selection ends with a reflective reminder that Jesus paid it all for us. What a beautiful message for a Good Friday service.

MLB99 Triumph Evermore

As we move through the weekend into the Easter Sunday service, *Triumph Evermore* from Marcus Venables would be a great way to kick off your service. It uses three verses of the tune *Darwalls*. Venables includes the line "Alleluia" from the hymn *All Creatures of Our God and King*. This always reminds me of my father-in-law in a church service claiming "Alleluia!" when an absolute truth was stated such as, "Jesus the Saviour reigns!" "We soon shall hear the archangel's voice; The trump of God shall sound, rejoice!"

Maple Leaf Brass

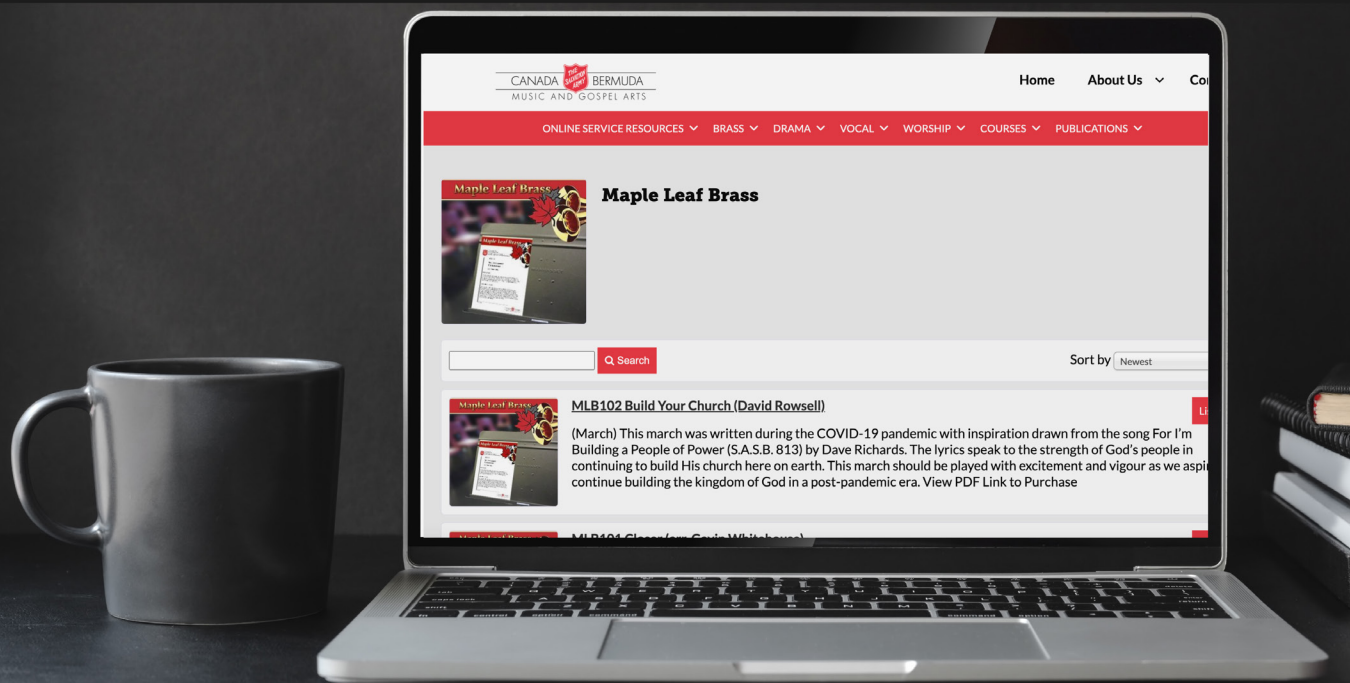


MLB90 When He Cometh

A beautiful reminder that would be suitable for Easter Sunday morning is Jonathan Rowsell's arrangement of *When He Cometh*. The words of William Cushing remind us that those who are faithful to the Lord will be cared for as one values precious jewels. The transition into the third verse is simple but sets up a slower, more reflective section where we can meditate on these words that say, "Little children, little children who love their redeemer are His jewels, precious jewels, His loved and His own."

My prayer for each person as we head into the Easter is that we take time to remember the sacrifice that was made for us, His precious jewels. I pray that we can leave our places of worship with renewed focus and inspiration, claiming "He is Risen!"

Browse the entire catalogue at
<https://salvationist.ca/music-gospel-arts/publications/maple-leaf-brass/>



Maple Leaf Brass



As avid readers of this MAGAZINE, you have most likely witnessed the value of music ministry programs firsthand in your own local setting, so I'll skip over the part where I try to sell or explain why these programs are so valuable. As the years pass us by, we see continuous waves of young people who have developed their skills and strengthened their faith through our programs. As we assess and consider the current generation of young people, we realize the potential that may have been stunted over the last two years. This has impacted all age brackets and levels from the beginner cornet player who didn't have in-person lessons on how to buzz and produce a sound, to the more advanced musician who hasn't been sight reading or playing in front of others week to week.



Building up the temple

By **Marcus Venables**

Instead, we have hit a wall. Of course, there are some that have continued learning and developing whether it be through their own doing or through the efforts of their corps music sections. However, for the majority, the idea of practicing with nothing to work towards, or no weekly check in (in the form of a rehearsal), has left many to simply stagnate or even regress. In fairness, it's safe to say that this isn't just the case with Salvation Army programs. I'm sure there are school and community programs that face a similar outlook as ensembles start to reform and resume.

So how can we adjust and reestablish our programs? I have a few ideas that will help us as a starting point to formulating some ideas in our minds. These ideas won't provide a perfect method that works in every context, but it will help us as we tackle the challenges that lie ahead, think critically, and strategize the best way to move forward.

Week in, week out

I say this all the time. Consistency is the most important aspect to building anything. We can't expect to see growth or newcomers if there is any hint of inconsistency in our groups. The number one word over the last two years has been uncertainty. As annoying as it may be to hear, the reason why people keep saying it and why it stirs up uncomfortable feelings is the fact that we all need stability in our lives. For families and children, knowing that junior band or singing company happens every Thursday night gives them something to look forward to, but also helps them understand commitment and dedication. When we cancel because there aren't enough people coming, we are tired, or any other excuse we formulate, it means that other plans end up being made and other

priorities are assigned. In addition, weekly continuity serves as a baseline for development. We know that little Jimmy is going to be playing or singing once a week. We know that they are building relationships with leaders and other members in the group. Then we can focus on developing and expanding beyond their "once a week" learning opportunity.

Not dwelling on lost time

This can be an easy excuse for us. I understand that without a doubt, there is a lot of turnover from how our groups used to look prior to the pandemic. We are scared that our groups may be small. It's going to take time to rebuild. The idea of retraining young people to play a C scale yet again may make us cringe. At the end of the day, kids have missed out and so much time has been lost. They deserve the opportunity to develop and experience the fun of making music once again.

Another perspective is that we have a chance to develop different age groups in the same level at the same time. Jimmy is now 11 and his sister Katie is 7, both of whom are beginners and can now be in the same class. Less teachers, less work all around. Jimmy is likely to progress at a faster rate, but Katie has more time to develop.

Perhaps our senior musical sections will notice the stunted development the most. Numbers will shrink in addition to a dip in the level which may allow younger musicians to join in. However, this is not the time to call it quits. We can't dwell on the time that has been lost. As mentioned before, the

development of musical ability in our young people will happen at a different pace, but it is still vital that we provide a path of progression. If there is no senior band, young people may only aspire to a junior band level.

Not just music

While we all may realize this, sometimes it is important to have it written down as a reminder or showcase to the doubters. Youth music programs are not just about making music. It is about creating an environment that fosters a sense of belonging and provides an avenue for spiritual development. This means that our programs must demonstrate a priority for the spiritual care of each member. Do our kids feel welcomed and at home? Are they hearing about Jesus? Do they leave each week wanting to come back? Are we able to build our Sunday School and youth group alongside our music programs?

Alternatives

We don't need to rely on only having brass, singing, and timbrel groups. If your corps has a guitar player, encourage them to teach a guitar class. Perhaps you have flutes, violins, or even saxophone players. It doesn't matter! What matters is what you can develop. Don't feel bound or restricted by expectations. Look at your specific situation and decide what you need. How can you consciously grow what you have into something bigger and even more impactful?

The last point to highlight is that we need to share our stories. Whether it be two kids or 20 kids, what you are accomplishing and how you are doing it should be shared widely and heard by others. The volunteerism in Salvation

Army music groups is an adored quality that is often overlooked and should be celebrated. The special role that leaders play in shaping and developing the lives of young people is vital to the health and growth of our corps. The result of the investment is witnessing young people make joyful sounds unto the Lord. It brings joy not only to our hearts, but to all of those who witness it, and it fosters community interaction. The possibilities are endless. The potential is there. What are you waiting for?



WHAT IS INNOVATION?

CRAIG LEWIS PROVIDES GUIDANCE ON HOW YOUR MINISTRY GROUPS SHOULD APPROACH THIS GRANT PROPOSAL



We are an innovative partner, mobilized to share hope wherever there is hardship, building communities that are just and know the love of Jesus.

This is the new vision statement of The Salvation Army in the Canada and Bermuda Territory. But these aren't just empty words. The territory is backing up this new vision with specific funding. Available in grants of up to \$75,000, almost \$2 million was awarded to 43 ministry units for innovative projects in 2021. Grants will also be available in 2022 and 2023 for innovation at the ministry unit level.

What exactly is innovation? It can be described as a new idea, method, or device. The introduction of something new, or a change to an existing way of doing things.

As your corps or ministry unit considers applying for an innovation grant in 2022, I'd like to provide some guidance, feedback, and lessons learned from the first round of funding. I was privileged to be a member of the working group responsible for the adjudication and selection of proposals for funding, and I can tell you that this definition of innovation caused some dialogue about whether it was an innovative idea for The Salvation Army or for the specific ministry unit. This is especially true when we consider innovation grants for music and arts programs. We have a long history of using music and arts in our denomination, so it will be hard to come up with something that has never been tried. That means you need to be very thorough and clear in your proposal about the purpose, outcomes, and community engagement that will occur. Funds will not be given for programs built solely on the mantra from the movie, *Field of Dreams*: if you build it, they will come.



It may be helpful to know what the innovation grants are not. They are not an implementation fund for existing programs. This simply means that for existing, widely used programs that we run well in the army, these are not start-up funds. While those existing programs are impactful, these grants are laser focused on innovation. Several music proposals were rejected last year because they were simply an implementation fund to get a part-time youth worker or replace aging instruments.

Additionally, these are not annual grants. They are intended as one-time grants for innovation. If a proposal was for funds that was heavily weighted to pay salaries for staff to run an initiative, then there were dependency concerns that this innovation was not sustainable.

So how can you get an innovation grant for your corps or ministry unit based around music and arts? While there is no guarantee, the successful proposals will likely answer these questions clearly and explicitly:

- How is this different than what you have done before?
- How is this engaging your community?
- What will be the transformational impacts for the community?
- Can you identify clearly defined and achievable outcomes?
- How does this fit in with the mission of The Salvation Army and your ministry unit?



The days of thinking that people will just flood into our buildings based on an ever-increasing menu of programs are in the past. We need targeted, well thought out initiatives that engage our community in meaningful and purposeful ways. The best news is that music and arts are universal. We have a great opportunity to be creative in how we connect with the community to build just communities that know the love of Christ.

Do you have an innovative idea?

Speak to your corps officer to discover next steps.

SALVATION WORSHIP

VOLUME 3

5 NEW SONGS FOR YOUR CONGREGATION

FALL ON ME

IMMEASURABLY MORE

O TO BE LIKE THEE!

TAKE MY LIFE

WHERE HEAVEN MEETS EARTH

LYRIC VIDEOS

ARRANGEMENTS FOR ALL MUSIC GROUPS

WORSHIP LEADER RESOURCES

Immeasurably More
Words and Music by
Dan Eskin

INTRO
Key: F# | Tempo: 112 | Time: 4/4

VERSE 1
G#m
If I could move mountains, then give me more faith,
If I could give years, then give me more faith,
Bb I want the world to know, C#m
Bb That there's no match for me, Bb/F# If
G#m So, give me conviction that there's no one
Bb When I need more passion, then send me Your fire,
Bb And the world to know, Bb/F# If
Bb "What they're looking for," Bb/F# If

PRE-CHORUS 1
G#m
Bb By my own hand, C#m
Bb By Your power and always in faith,

CHORUS
G#m
More, more, more glory, more mercy, more love,
More, more, more healing, more compassion, more grace,
G#m More than you can ask or imagine,
G#m More than I'll have to live over and over,
G#m Ask the Lord who does immensity more to do, more,
If I could, Bb/C#m
If I could, Bb/C#m
If I could, Bb/C#m

VERSE 2
F#m
I'm ready to stand up and speak out Your truth,
Bb I'm ready to stand up and speak out Your truth,
Bb I want the world to know, C#m
Bb Or how you are, Bb/F# If
G#m Give me Your light now and I'll shine for You,
Bb And let Your will and Your work lead us,
Bb I want the world to know, Bb/F# If
Bb That I love You, Bb/F# If

PRE-CHORUS 2
G#m
Bb By my own hand, C#m
Bb By Your power and always in faith,

PRE-CHORUS 3
G#m
Bb By my own hand, C#m
Bb By Your power and always in faith,

CHORUS 2
G#m
More, more, more glory, more mercy, more love,
More, more, more healing, more compassion, more grace,
G#m More than you can ask or imagine,
G#m More than I'll have to live over and over,
G#m Ask the Lord who does immensity more to do, more,
If I could, Bb/C#m
If I could, Bb/C#m
If I could, Bb/C#m

CHORUS 3
G#m
Bb By my own hand, C#m
Bb By Your power and always in faith,
G#m Bb/C#m
If I could, Bb/C#m
If I could, Bb/C#m
If I could, Bb/C#m

