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THE Zine



Performance

MUSIC AND ARTS MINISTRIES



CANADA AND BERMUDA

COMPLETING THE ARTISTIC CYCLE WITH PERFORMANCE

BY JAHRED WARKENTIN

You have made it through the grueling work. You've listened to yourself, others, or perhaps a call from God. And you've spent countless hours practicing your instrument, your art, your character. You may have passed on some of what you have learned along the way with someone, teaching from your acquired knowledge. And now you sit before an audience of peers, congregants, or friends. This is the pinnacle of music and art; it is time to *perform*.

Our final issue of the series considers what is often the final act of artistic expression: performance. For performative arts like music, theatre, dance, or sometimes poetry, this is the end of the road. In real time, the work performed is being completed. A note cannot be taken back once it is played. Though you may perform a piece again, never will the moment be exactly recreated. The performance may be captured and recorded, but the weight of an audience's physical presence will be vacant. The performance completes your cycle of work.

The act of performing our art distinguishes us from those watching and listening and changes our relationship to the art itself. In the disciplines examined in previous issues, you shared a position with others by listening together and sharing ideas in teaching. Or you isolated and practiced behind closed doors. But with performance, you set yourself apart on stage and in front of a crowd. You become one to be adorned, listened to, and judged. For many this brings great pleasure, and they can get caught in an idolatry of self-absorption. While for others the stage is a place of great fear, anxiety, and is simply uncomfortable. So how then do we consider the act of performance in the church and in The Salvation Army in Canada and Bermuda? Is it evil? Is it necessary? Does it glorify God? Many questions relating to performance are for everyone to answer for themselves before or after getting up on stage.

This issue seeks to view performance from a few angles. A reflection by Captain Nicholas Samuel encourages readers to consider your place between worshipper and performer and considers biblical angelic performances. He challenges us to reflect on how the Lord has called us to consider our actions, demeanor, and relationship to the platform or stage. Dr. Jonathan Roswell provides great practical techniques for dealing with performance anxiety and helps us prepare our mental space alongside musical techniques. The issue also includes reports of incredible performances from our Army's highest caliber of players. W.L.'s poem teases us between the duality of honesty and dishonesty in the performance of life. Our hope is that this issue allows you to consider the end goal of your own art. What is the purpose of this work and what is the matter with performance? Why demand so much of yourself? And who is your real audience?

This topic exists not in a vacuum but in conversation with the other disciplines examined in the series. We only make it to the point of performance in our artistic journey through listening and practice. As we continue to develop as performers, we ought to be continually considering ways in which we can pass along and teach these gained experiences to others. Let this series of four issues continue to push these disciplines of listening, practicing, teaching, and performing to the forefront of your mind as you continue to use art to glorify, worship, and proclaim the name of Christ Jesus.

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PROCLAIMING THE GREATEST STORY

by Captain Nicholas Samuel

“Suddenly a great company of the heavenly host appeared with the angel, praising God and saying, ‘Glory to God in the highest heaven, and on earth peace to those on whom his favour rests’”
(Luke 2:13-14 NIV).

It hit me recently: skilled angels or not, good grief, talk about a high-pressure gig! Imagine the given instruction to the heavenly host - the long-awaited Saviour of the world has been born, and you need to go announce it. It's go time! Yes, they're likely professionals of great experience, and they've had a few hundred years of prophecy during which to rehearse, but that doesn't change the anxious feeling that the moment has finally arrived to do the job!

A couple of years ago, we all watched through social media the unfolding plans known as “Operation London Bridge” at the passing of Queen Elizabeth II. Plans made well in advance, and documented to the finest detail, were put into action as organizers and musicians did their duty. I proudly watched as one of my former junior band members took his appointed place as a state trumpeter at the funeral, a once-in-a-lifetime privilege televised around the world, and all I could say was, “Well done, Simon; outstanding!”

We tread a very fine line as Salvationist musicians. On the one hand, our most common purpose is to aid in worship, to guide our congregation to keep their eyes on Christ; yet on the other hand, that privilege is a moment in time that will not return, we need to give our best as to not be a distraction from the Saviour to whom we point, and we also want to give our very best as an offering to Him who should receive the glory. After all, we're telling our experience of a Saviour who changed the world and still changes lives! How do we do that well? How do we avoid letting routine and complacency get the best of us?

The listening, practice, and teaching from our previous editions all are so essential to the process of preparation. Assuming we have taken heed of that good advice before the event, what now? As with any performance, whether musical, spoken word, or movement, it's a holistic event – it involves the whole body, mind and spirit – so we must prepare for each element.

In the physical body, we account for our well-being: we need to be fed and watered, so breakfast before the morning meeting is always helpful, if that's the scenario. Arrive in plenty of time to set up and prepare without being rushed. Performance anxiety has been a well-studied concern for many years, often felt physically in various parts of the body, and the best initial go-to can be some breathing exercises such as breathing in slowly over a count of 4, out over four, in over 8 and out over 8, and repeat as necessary (a good warmup tip even if we're not anxious!).

Preparing the mind is often about making sure that we have everything ready and mapped out. If something is memorized, we check to know our starting point and the key markers along the way. Whether the venue is familiar or not, it's sometimes helpful if we're able to take a minute beforehand to assess the space and the acoustic that's ours so we prepare for that auditory response. Perhaps we also make a note of any potential distractions around us so that we are less likely to be caught off guard.

The preparation of body and mind are elements of performance that would suit any situation, but for us as Salvationist musicians, of equal importance is spiritual preparation, and it's possible that we might underestimate that. Our first and most obvious question would be, have I prayed about this? It might be helpful to push further with that simple question, and ask, have I prayed that I might give my very best for the Lord to receive, and that I may be a help rather than a distraction for those who watch and listen. However, there is another spiritual element to our performance that is vital to our purpose: we are messengers of the Gospel of Jesus Christ. What do I want people to know or to take away from what I offer? Do I know in my heart and mind the message that I intend to communicate? For that angelic chorus, their objective was clear; they weren't waiting for the shepherds to stop them after the meeting to congratulate them on their singing. Instead, it was about what they needed the shepherds to know: the Saviour of the world is here, and He's a gift for you and for me.

Go and tell the greatest story ever told!



DEALING WITH PERFORMANCE ANXIETY

by Dr. Jonathan Rowsell

If you're reading this article, it's safe to assume that at one point or another, you have struggled with performance anxiety. If I've learned anything from my years of performing (and teaching developing performers), it's that stage fright is one of the most common afflictions amongst musicians. During my career as a professional tuba player, I have tried many different strategies to deal with the adrenaline surge associated with public performance.

The first step to dealing with performance anxiety is acknowledging that the engagement of a fight or flight response is a natural occurrence. Trying to fight against it is a losing battle. Telling yourself to "not be nervous" will never yield results. Instead, it's important to assure yourself that it is normal to feel this way.

Following that, the next step is to simply perform more. Musicians often make the mistake of thinking that practicing their instrument is the same as practicing performing. It isn't. Performing is its own skill. And, like any other skill, you have to put in the required repetitions in order to achieve mastery. I recommend searching out extra performance opportunities. If you're a Salvation Army musician, you can start at your home church and look into opportunities to make music in worship services, concerts, or fundraising events. Additionally, play for friends and family as often as you can. You might be surprised how playing for three close friends in your living room can replicate the feelings you get when performing on stage.

If finding performance opportunities proves challenging, you can practice *visualization*. This is simply the process of picking an upcoming performance you're preparing for and imagining, in great detail, that you're performing it. Just close your eyes and imagine you're backstage getting ready to play a concert. It's important that you imagine every detail as if you're actually doing it. Think about the following questions: What hall are you in? Who is with you backstage? What is the lighting like? What are you wearing?

You can continue this process through until the visualized performance is over. Make sure you imagine a stunning performance of whatever music you will be playing. Our brains can't distinguish between this kind of visualization and real-life performance. In other words, if you do this 10 times leading up to a concert, your brain will be convinced you have actually done it 10 times.

Thirdly, I recommend spending some time reflecting on your general level of anxiousness in your daily life. Often, musicians look to the concert stage to address feelings of stress without zooming out to look at the rest of their lives. If you can practice being more even-keeled in your daily life, it will translate to performance. For example, I tend to get thrown off when something does not go as planned during my day: unusually thick traffic on my commute, spilling my morning coffee, etc. I found that unexpected inconveniences also wreaked havoc on my stress level while performing. By practicing resilience in my day-to-day life, I found improved resilience during concerts and recitals. Again, resilience is a separate skill that needs to be practiced in order to improve.

Lastly, here are a few more tangible things you can try when dealing with performance anxiety:

Box Breathing

1. Inhale through your nose for 4 counts
2. Hold your breath for 4 counts
3. Exhale through your mouth for 4 counts

This simple breathing exercise can help slow your heart rate down and regulate your breathing. I've done this mere minutes before a performance and noticed a definite benefit.

Brain.fm

This is an app that uses sound waves to induce different brain wave patterns. If you need to focus, destress, create, or even sleep, there are songs on this app to help shift your brain into that particular mode. I've used it backstage prior to solo recitals with great results.

If you have struggled with performance anxiety in the past, it is my hope that you have found this article helpful. Practice the strategies presented here with the same discipline you apply to your musical expression. In time, you will develop into a more balanced performer capable of sharing your musical gifts with the world.

Lying Beauty

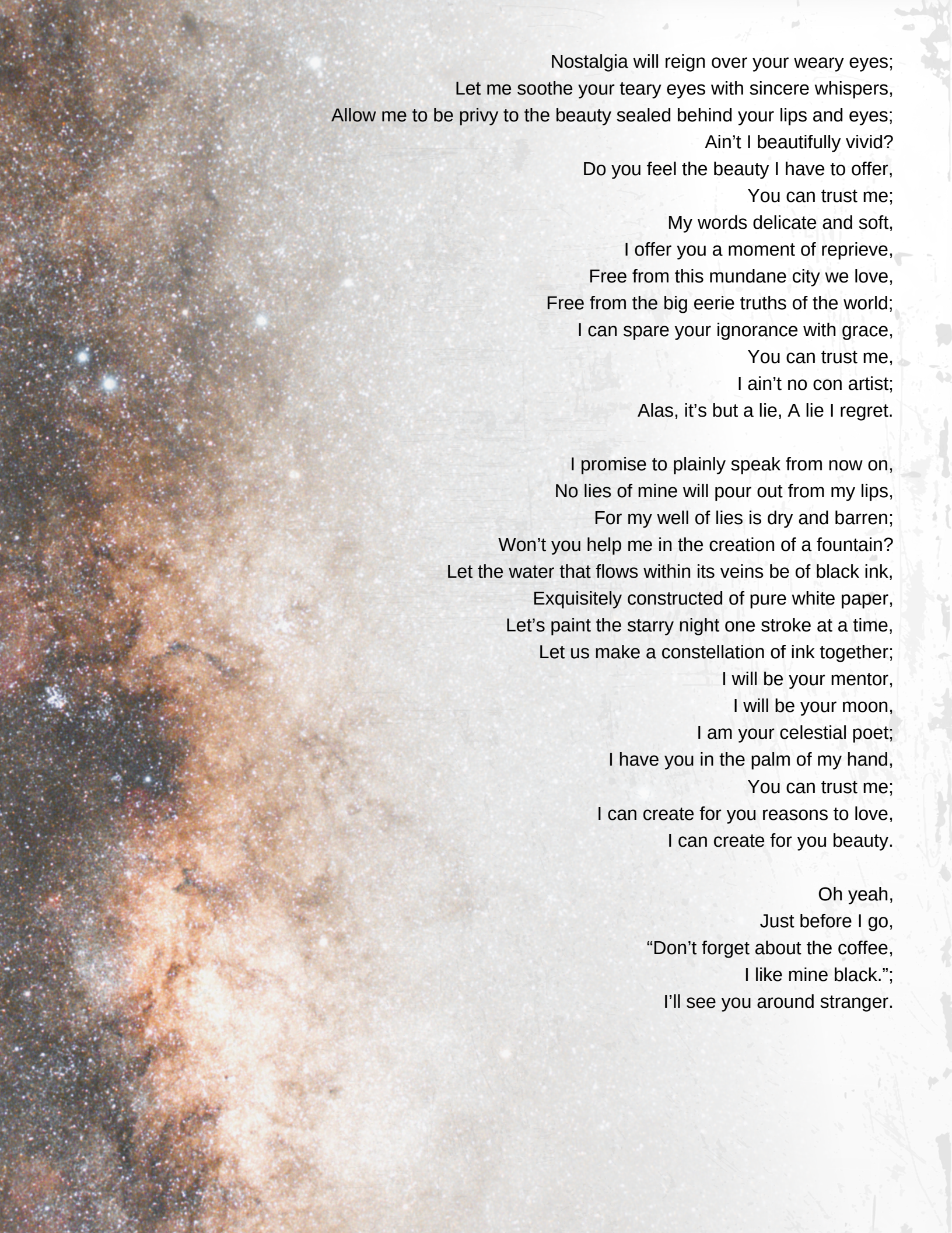
by W.L.

So occupied with peculiar obscurities;
I have lost count of those myriad of constellations,
Beautifully fancied into a perfect veneer,
Lavishly abstract,
Spilt ink stains galore;
Why do people have to name everything?

Out of my head I spew false truths,
I know what to be true and false,
One never lies whilst the other is always truthful;
A dream lies within my inky maze,
The map to its heart drawn on white paper,
It soaks and soaks;
Diluted to a perfect substance,
Meaningless.

I ponder and ponder,
What to keep,
What to discard;
Their worth lies in its beauty,
Its allure,
Its regal composure,
Always noble and virtuous.

Did you know I can plant for you a flower bed of stars
And cultivate for you a celestial body?
Hear me speak my promise!
I am a celestial poet,
I will weave for you an elegant brilliance,
An eloquent dress worthy of your flesh and bones,
I shall craft for you a constellation;
You will rival the stars of earth,
You will rise to the heavens,
You will be my masterpiece;
Come now!
Expect me at morning twilight,
When the night sky is at its brightest;
I will ready for you an ethereal embrace,
My words will flow like smoke tendrils,



Nostalgia will reign over your weary eyes;
Let me soothe your teary eyes with sincere whispers,
Allow me to be privy to the beauty sealed behind your lips and eyes;
Ain't I beautifully vivid?
Do you feel the beauty I have to offer,
You can trust me;
My words delicate and soft,
I offer you a moment of reprieve,
Free from this mundane city we love,
Free from the big eerie truths of the world;
I can spare your ignorance with grace,
You can trust me,
I ain't no con artist;
Alas, it's but a lie, A lie I regret.

I promise to plainly speak from now on,
No lies of mine will pour out from my lips,
For my well of lies is dry and barren;
Won't you help me in the creation of a fountain?
Let the water that flows within its veins be of black ink,
Exquisitely constructed of pure white paper,
Let's paint the starry night one stroke at a time,
Let us make a constellation of ink together;
I will be your mentor,
I will be your moon,
I am your celestial poet;
I have you in the palm of my hand,
You can trust me;
I can create for you reasons to love,
I can create for you beauty.

Oh yeah,
Just before I go,
"Don't forget about the coffee,
I like mine black.";
I'll see you around stranger.

Christmas

WITH
THE SALVATION ARMY



Report by Jahred Warkentin

Salvationists, ministry partners, donors and concert-goers were moved by the sound of Christmas classics and contemporary arrangements at this year's Christmas With The Salvation Army at Roy Thomson Hall in Toronto. The highlight of the night was special guest Jordan Smith, season 9 winner of *The Voice*, who took a commanding presence on stage. Joining him were the Canadian Staff Band (CSB), Canadian Staff Songsters (CSS), NEON, organist Ian Sadler and the Festival Chorus, an 80-person choir made up of Salvationists from across Ontario.



Hear the Bells by Marcus Venables opened the night with band, choirs and organ, under the frosted hue of blue and silver, led by Heather Osmond, territorial music and arts secretary. The night continued with a carol and then an enthusiastic welcome for the special guest. Smith's *Angels We Have Heard (Glory Be)* turned the audience's attention to the true meaning of Christmas, declaring peace, light, love and justice for the world through "Christ the Lord, the newborn King."

Lt-Colonel Les Marshall, territorial secretary for mission and master of ceremonies for the event, welcomed the audience and presented each staff section's selections for the evening. NEON's performance of *Won't Be a Silent Night* had the audience on their feet and created an introspective look at our response to the Christmas story.

Smith closed the first half of the concert with a powerful rendition of *Joy to the World*. He greeted the audience and expressed a feeling that "Christmas should be fun" before concluding with *Santa Claus Is Comin' to Town*, featuring a ripping bass line on tuba by CSB member Noel Samuels.



The cornets and trombones raised their bells to start the second half with a glorious fanfare alongside Sadler. A highlight of the second half was a newly produced video on the history of The Salvation Army's kettle campaign in Canada and Bermuda. And Smith once again dazzled the audience with the commanding power of his voice singing *O Holy Night*.



Commissioner Lee Graves, territorial commander, then graced the stage to deliver a Christmas message that quoted the well-known *I'll Fight* speech by Founder William Booth, challenging the audience to continue finding places to live out and serve the message that Christ's birth brings.



The night concluded with *Merry Christmas, Merry Christmas* by John Williams, its final lyrics summarizing the night well: "It's a magical, lyrical, annual, miracle, sing it out loud! Sing a song for a happy new year!"





OWNING YOUR ROLE: PERFORMING AS AN AV TEAM MEMBER

by Sean van Gulik

Have you ever thought about how much of an impact you make every Sunday? Whether you are part of a large AV team or you are the one-person show behind the tech desk, your role is vital in creating an environment where people can encounter God. And no, I'm not exaggerating. The sound, the streaming, the slides—it all matters. Let's talk about why owning your role as an AV team member is so important.

You are not just pushing buttons. It's easy to downplay what you do. Maybe you're thinking, "I'm just the person who mutes and unmutes mics," or "I just click to the next slide." But here's the truth: you're a performer. You're performing just like the musicians on the platform. While they play instruments and sing, you're orchestrating the flow behind the scenes. You're setting the stage for worship, ensuring the message reaches every person in the room and beyond. Like a musician hitting every note in a song, your efforts create a seamless and unified worship experience, whether it's through the lyrics on the screen, the clarity of the officer's lapel mic, or the seamless transitions between camera angles. Every click, every fader adjustment, every cue you hit on time makes a difference.

Let's talk about slides for a moment. If you have ever been in a service where the lyrics popped up too late (or too early), you know how distracting it can be. It takes people out of the moment. The same goes for Scripture readings or sermon points. Your job is to stay one step ahead by anticipating what's coming next and timing it just right. Not too fast, not too slow, just right. It's a balance, but when you nail it, it's like adding the perfect harmony to a song.



There is an art to muting and unmuting microphones. Do it too late and you miss the start of someone's prayer or announcement. Do it too early and the congregation might catch some unintended talking. This isn't just a technical skill; it's a discipline. It's about being fully present, paying attention to what's happening in the service, and knowing what's coming next.

Here are some tips to help you thrive in your role:

Know the Flow

Familiarize yourself with the order of service. If you are working slides, know the songs and Scripture readings and be sure to read through them ahead of time. If you are on sound, know who is speaking or singing and when it is supposed to happen.

Practice Makes Perfect

Run through transitions before the service starts. Check the slides, test the videos, test the mics, and make sure everything is working as it should.

Stay Engaged

It's tempting to zone out once the service starts but stay alert. Things change, and you will need to adapt quickly.

Pray

Yes, even for the AV team. Pray for focus, for the technology to work smoothly, and for the congregation to encounter God without distraction.

At the end of the day, your work might go unnoticed by most, and that is okay. In fact, when you are doing your job well, it should feel seamless and invisible. But know this: what you do matters. You are helping create an atmosphere where people can connect with God, and that is a beautiful thing.

So, own your role. Show up prepared, stay engaged, and give it your all. Because whether it's a perfectly timed slide, a clear microphone, or a smooth transition, you're making a difference every single Sunday.

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Feel free to send us your ideas, articles, videos, posters and pictures. This newsletter is meant to cover all music and arts ministry types from across the territory, and we need your help to reach every corner. Forward any information to Jahred.Warkentin@salvationarmy.ca and we'll do our best to put you in our next issue!

Maple Leaf Brass

Recent Maple Leaf Brass titles:

- | | | | |
|---------|-----------------------|----------------------|----------------------|
| No. 134 | Song Arrangement | Be Seen in Me | [Marcus Venables] |
| No. 135 | Festival Arrangement | Risen Conquering Son | [Edward Mylechreest] |
| No. 136 | Swing Arrangement | Shine Bright! | [Sam Creamer] |
| No. 137 | Hymn Tune Arrangement | Bullinger | [David Rowsell] |

<https://salvationist.ca/music-and-arts-ministries/publications/maple-leaf-brass/>

