

MAGA//ZINE

Issue 13: December 2019

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Canada & Bermuda Territory

BEYOND THE LIKES

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May 21 - 24

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(Montreal)**



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Editor: Marcus Venables

Additional Editing:

Craig Lewis, Rachel Ewing

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Click here or email to subscribe:

Rachel_Ewing@can.salvationarmy.org

It's hard to believe that once again, the Christmas season is upon us. It feels like the Fall Festival and Santa Clause Parade weekend kick starts the busiest time of the year. Impact Brass were the special guests and I'm sure you will enjoy reading a report of that exciting weekend. We also include updates on the Canadian Staff Band, Staff Songsters and NEON who have been out around the territory over the last few months.

This issue includes part three of the series entitled Inside Composing. Whether you are a composer or not, I think we can all appreciate the great skill and effort that goes into writing music. As listeners, we certainly know what we like or don't like when it comes to music, and often we aren't afraid to share our opinions. Did you know that just a month ago, the Hall of Fame quiz surfaced on SAMusicIndex.com to poll the world on the greatest Salvation Army band and vocal piece of all time? It seems like every time I log on to Facebook or Instagram, there I behold yet another poll or yet another opportunity to rank something. Once the Christmas season arrives, the internet is flooded with surveys and rankings of the "best Christmas" lists which include everything from gift ideas to recipes and even Christmas carols. I'm sure we all have a favourite when it comes to selecting a carol of choice.

For the last few years, *O Holy Night* seems to have topped the charts. To be honest, it is high on my favourites list. It's a timeless classic. For me, it evokes some nostalgia as I remember hearing my mom sing this at Christmas time year after year. The melody is beautiful and you always find yourself anticipating that climatic moment where the singer goes for the high note. I can't even tell you the number of times people have come up to the band while playing on the kettle, requesting to hear this Christmas classic. The text is centered on the birth of our Saviour and the redemption of humanity, but the line that always sticks out to me is "long lay the world in sin and error pining, till He appeared and the soul felt its worth." We live in a society where validation and worth come from polls and rankings, Instagram and Facebook likes, numbers of followers and friends. It is so easy to get wrapped up in the glamour of Christmas and what society makes us believe is important at this time of year. Instead, let's focus on Christ and His gracious love for us. Let's find our hope in Him and share that message of hope with those around us. Let's find our worth in Christ.

On behalf of the music and gospel arts department, we wish you and your family a Merry Christmas.

CSS UPDATE

By Cathie Koehnen, Deputy Songster Leader

The fourth season of the Canadian Staff Songsters is off to a great start. In September, we had the privilege of travelling to the beautiful island of Bermuda to share in the Divisional Congress with our fellow Salvationists. There were so many wonderful moments but one of the highlights for the group was the Prayer Breakfast that we attended at the West End Community Church. Singing songs like *Hallowed Be Your Name* and *I Love You Lord* were enriched by the incredible sensitivity of those in attendance as we all worshipped together.

In October, the songsters were thrilled to be able to participate in the welcome meeting of our new territorial leaders, Commissioners Floyd and Tracey Tidd. We look forward to their leadership and to the opportunities that we will have to support them.

November found the group at the Simcoe Community Church, where we had the opportunity to minister and encourage the members of the congregation in this community. The CSS worship team was able to work with a wonderful group of young people who have recently formed a worship team. It is our privilege to share, teach and encourage musicians wherever we go.

December finds us joining together with



singers from around the two Ontario divisions as we share in Christmas with The Salvation Army at Roy Thomson Hall. This is always a special event as we celebrate the birth of Christ together.

In the New Year, we are looking forward to visiting Agincourt Temple, Orillia Citadel and Mississauga Temple. We are also very pleased to share that our

first CD, ***Presenting The Canadian Staff Songsters***, was released in the summer. This CD is available for \$20 from Supplies and Purchasing (Trade North) or from members of the CSS. It is also available as a download card, on iTunes and on streaming services like Apple Music and Spotify. We pray that the music will bring blessing and inspiration to all who listen.



LATEST NEWS FROM THE TERRITORIAL WORSHIP TEAM

By Simon Gough

The 2019-2020 season for NEON has kicked off with a very busy few months. NEON, the territorial worship team, has been in existence since April 2016. In that time, we have been able to lead worship and train teams at corps, divisional and territorial levels. With new members and a lot on our calendar, it's been an exciting start to the season. We are grateful to have Brandon Wilson (Richmond Hill) and Nathaniel Snow (North Toronto) on guitar, and Jordan Fuller (North Toronto) on bass guitar.

October 18 – 20 Scarborough Citadel Corps Retreat

October 26 Welcome of the Territorial Leaders to the OCE Division

November 2 Worship Training at Hamilton Laotian Corps

Scarborough Corps Retreat

NEON was privileged to be part of Scarborough Citadel's spiritual retreat weekend. The theme was "RE:centre" which encouraged attendees to come closer to God and keep focused on Him. We were able to lead worship throughout the weekend, allowing leaders who normally serve to sit back and take in the retreat. We consider it a blessing to be able to provide space and time for those who serve; a chance to receive and take part in worship with their church family. The song *Yes, I Will* by Vertical Worship became significant over the course of the retreat. It was a new song for the congregation, but the simple message of saying "Yes, I will" throughout all situations in our lives resonated with the message brought by Majors David and Beverly Ivany.

The excellent worship band at Scarborough was able to stand down for the weekend, and to enter into rest and worship with the help of NEON, the territorial worship band. Simon Gough led us in worship, modelling how to connect various themes in worship using a few concise sentences. The result was a worship time of beautiful continuity that spoke both to the heart and to the head. The members of NEON each brought their skills to the process. They played with the kind of excellence that allowed the band to “disappear” and for the name of Jesus to be on display. The vocalists sang with the kind of passion that evoked an emotional response from the worshippers that freed them to be open to the leading of the Spirit during those days of retreat.

Major Mark Wagner

OCE Divisional Welcome to the Territorial Leaders

It was a privilege for NEON to lead worship as our new Territorial Leaders were welcomed to the Ontario Central East Division. The Holy Spirit moved powerfully in this service as Commissioners Floyd and Tracey Tidd spoke with enthusiasm about their return home to Canada and their excitement for what God would do in our territory in the coming days. It is always amazing to be in front of a congregation that has completely surrendered to God in worship.

Diversified orders of meetings that jump from a song to a prayer to a Bible reading to a testimony can make it a challenge to focus in worship. A recent welcome meeting for our new territorial leaders in Scarborough provided such a challenge to the territorial worship group, NEON. But the Holy Spirit didn't seem constricted by the order of meeting or the scheduled brevity of the worship segment.

**"DEATH
could not hold You
the veil tore before You
You silenced the boast
of sin and grave
The heavens are roaring
the praise of Your glory
For You are raised to**

LIFE AGAIN"

The comfortable congregation chewed into the momentous lines of “What a Beautiful Name” and found its footing, literally, as spontaneously as hundreds of Salvationists rose to stand in reverent adoration and triumphant celebration of our victorious King and Redeemer, the Lord Jesus Christ.

Major Stephen Court

Hamilton Laotian Corps Worship Team Training

As a team, NEON desires to be more than just a worship team to which others can aspire musically. We want to help people in serving their local congregations. An opportunity to join together in a time of training is something that we are passionate about. Using the training material designed from the Music and Gospel Arts Department (Worship Together & F.L.O.W), NEON was able to share with leaders from the Laotian Corps that the heart of worship starts with being servant leaders. We desire to be most interested in the congregation's connection with God through worship. We demonstrated practical ways to help the congregation keep that focus and connection on God. It was great to be in a corps setting where local issues could be discussed and addressed in a concentrated time of learning together.

NEON is a team of very talented musicians. The material that they used for the training session covered various topics that have helped our worship leaders gain new insight into how they can serve the congregation in a better way. Our leaders mentioned that this is the first time they have received professional training like this. Not only did NEON impart their knowledge and expertise, but



they also showed us how and explained everything they did. This was beneficial to us. At the end of the session, our teams played a few songs and NEON gave some feedback on how we can improve playing together. Now we can put what we have learned into practice. We look forward to having NEON come back to do another training session with our worship teams.

Captain Tina Phanthaamath

To explore how NEON can assist your corps or ministry unit, contact Simon at simon_gough@can.salvationarmy.org

Visit www.samagacb.com/neon to play some of NEON's original songs.

PLAY NEON CHARTS

BRIGHTER IN THE DARK

[CHORD CHART | LEAD SHEET](#)

I'VE CHOSEN YOU

[CHORD CHART | LEAD SHEET](#)

MORE THAN

[CHORD CHART | LEAD SHEET](#)

FOUND A HOME

[CHORD CHART | LEAD SHEET](#)

WE WON'T BE SHAKEN

[CHORD CHART | LEAD SHEET](#)

INSIDE COMPOSING PART 3

By Marcus Venables

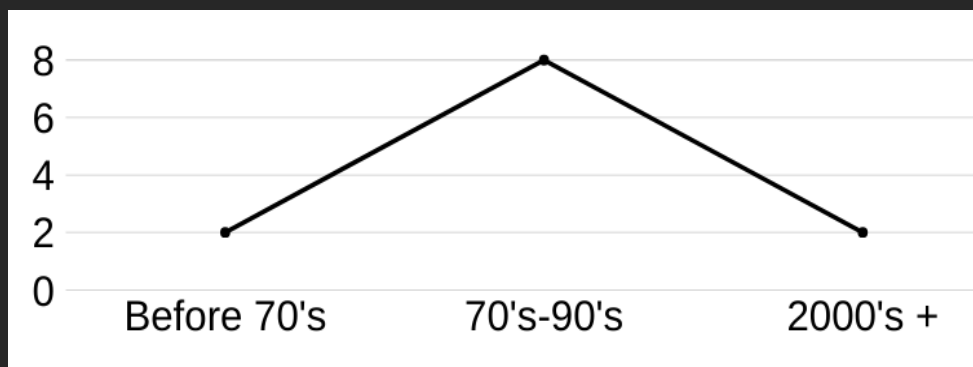
Is it possible that every generation of composers lives in the shadow of their predecessors? Where we are presently in terms of style, output, consumption and advancement won't really be felt or truly known for years. But it is so important to look at the past to discover trends and development. This edition of Inside Composing (part three) investigates how previous generations of composers and their musical legacy have influenced the development of modern day writers.

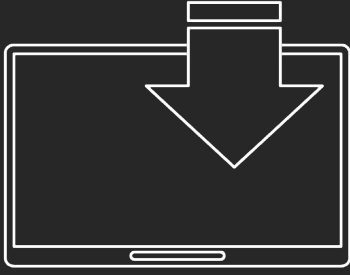
In our survey of a dozen Canadian composers, this question was asked: "What era of SA band music do you most enjoy?" Most of the answers were between the 1970s-90s. This era was the high point for composers like Ray Steadman-Allen, Leslie Condon, and saw the emergence of William Himes and Peter Graham, amongst several others. Interestingly enough, it would appear

this was the time in which the surveyed composers were in their youth. Their first experience of brass band music was from this generation, and they still have a fondness for this music. This would suggest the younger the composer, the later the time period. Our opinion and views are linked to our influences. There is no denying that Ray Steadman-Allen, affectionately known as RSA, will forever be considered one of the greats. During his developing years, there are obvious signs of balancing the brilliant groundbreaking music with the more acceptable genre and style of the time. When we think of RSA's work, we might automatically start listing off titles such as *The Holy War*, *At the Edge of Time*, *Daystar* and keep going from there. But did you know he has over two hundred other published pieces for brass band? For every groundbreaking masterpiece, he was writing a practical hymn setting or a

march that could be used on a more regular basis. Having his name at the top right corner on a published piece of music allowed people to see his name, use his music, and gave him the authority to try new things and to push the boundaries. He proved he could do all of this and still be relevant to the time. Does this mean that everyone who favours the RSA era should try and emulate his writing? Perhaps yes but also no. I think we need to write music that appeals to today's groups and audiences, but also push into new territories and try something different.

A person like RSA certainly had an advantage. He was either working for, or was the head of, the Music Editorial Department for a large portion of his adult years. The way in which music should be published is often debated these days. We see emerging avenues like PDF download options. Even the staple publications from the UK have started selling digital copies of back editions. With the quickness that emailing music brings, when it comes to having music published, nobody wants to wait anymore. The composer survey revealed that 80% feel it takes too long for a piece of music to be published.





We want music available right away and we want our music to be out there for people to use. Sometimes we forget the necessary procedures and processes that have to take place before a publication comes to release. Let's take a look at the many benefits to having a piece of music published.

While it is possible to instantly send your music to groups around the world, this is still limiting. You have to rely on your own contacts and circles. Even if you have a wide range of contacts, this music will only last for a certain period of time. The power of published music is that it can be distributed to unknown groups and it is archived on an index for future use. If your piece is found on an index, it will give your music life beyond the cycle of its circulation in infancy. In addition to having your piece listed, it ends up in the libraries of groups around the world for years to come. Published series such as General, Triumph, Unity and the American Band Journal are valuable in the sense that music bought as a set increases the opportunity for an unknown name to be noticed if it finds itself alongside the juggernauts. Groups

have these journals in their libraries and who knows when a piece from a set will be performed across the world.

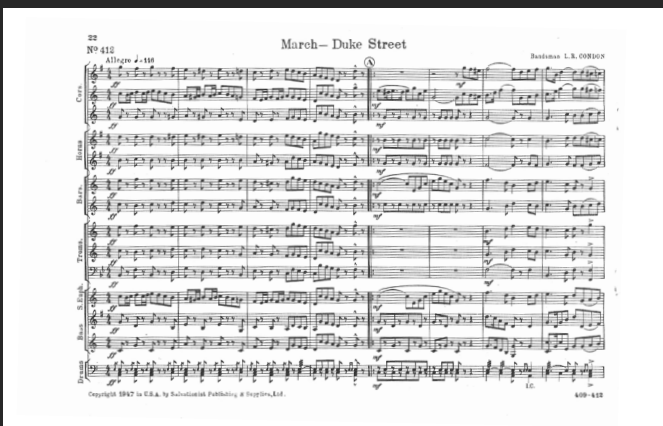
There is also power in single publications as well. It potentially will be cheaper and faster to produce, and the quality and/or functionality of the piece is left to speak for itself. The danger in this route is that the newer name perhaps doesn't get purchased or is forgotten. With the published pieces that are indexed, a band (bandmaster) may stumble across a piece while looking for repertoire, and thus that piece has potential to live once again into the next generation.

Now that we have outlined some of

the benefits to publication, we have to consider that it is a process that takes time. There are pieces that may still be sitting in the waiting room. I've been here countless times myself, and sometimes it has led me to forget what I have even submitted. The downside to a piece that is sitting and waiting is that you could have potentially just circulated it yourself for use right away. I once had a piece that was rejected because too many bands already had it in their libraries. This is a good justification, but that notice came four years after I had written the piece. I thought it had been forgotten, but the piece had run its course anyway. When groups asked me



for it, I sent it along just so it could live on a bit longer. Sometimes a piece of music just isn't good enough. Not every piece deserves to be published, or perhaps a piece is too similar to something already in existence. This may sound critical but it's a valid point. I'm certainly glad that over the years, some of my pieces were rejected. It was important for me to learn perhaps why it wasn't suitable, what needed to be fixed, or where to go from that point onward in my journey. As well, not all opinions will be the same. We are fortunate that we have several avenues for publishing in the Salvation Army with different editors. Some publishers will give a simple yes or no, while others may identify the potential of a piece and will revise and edit to bring it up to the standard and expectation of the journal. I don't think we would want our publications to be straight to print. We could liken it to those terrible movies that skip theatres but make it onto Netflix. We want a certain level of quality control and also consideration for theological and musical standards.



So what do you do while you wait for pieces to be published? Take Leslie Condon for example. He had his first piece published in 1948. Then, he waited 11 years to see another piece published and eventually had 45 brass band pieces published in a 20 year span. Needless to say, clearly a developed composer emerged in those years in between. I think there are a couple lessons to be learned from this. Perhaps Leslie Condon could have been pushed to write more during those early developing years, or perhaps people just didn't understand his

style or scoring. Perhaps he needed that time to really focus on his scoring and harmony. Perhaps he was just busy being an officer. Could anyone truly tell from a Triumph series march entitled *Duke Street* that Condon would become a future composition superhero of the Salvation Army? We never know who the next great composer is going to be. The lesson here is that with every new piece, we have to approach it with an open mind, ear and perhaps some encouragement for the writer. If you are a composer, don't stop because you aren't getting your music published. Educate yourself on composition technique. Study scores and harmonies. Develop your understanding of music theory in order to understand the craft. Find a way to write for the journals but strive to write in a new, creative style. Don't become creatively stagnant because of the process or even the wait time.

Lastly, let's consider future composers that don't even exist yet. Based on the statistics, they will most likely grow up and state that the 2020s will be their favourite era and they will consider the current composers as legends.

Present day composers should seek to pave the way for the future, to influence the transformation of the modern day style, and to find a way to leave their mark on the current genre. We must recognize that composition cannot become stagnant or self-indulgent. We have to strive for quality music that is proof-read and edited. We can't be wannabe Condon's, Himes' or Graham's by copying their style. Instead of living in the shadow of the greats, let's take the mantle and push forward. Our work should be relevant for today, honouring what is expected but also continuously searching for the new angle for Salvation Army band music.

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



FALL FESTIVAL REPORT

By Stan Ewing

This year's Fall Festival, hosted by the Canadian Staff Band, was held at Oshawa Temple on November 16th. As in previous years, a guest band was invited, as on the following day the annual Toronto Santa Claus Parade takes place and the bands unite to participate in this event. Impact Brass, the youth band from the Ontario Great Lakes Division, were this year's guest. The CSB kicked off the evening with Joel Collier's exciting *Wake the Dawn*. This was followed by William Himes' rescore of the Turkington march, *Able*, during which Impact Brass processed in to warm applause from the large audience in attendance. The guests then impressed the audience with a fine performance of *All-Powerful* (Marcus Venables), which features the hymn *Holy, Holy, Holy (Nicaea)*. Impact Brass then followed on with Peter Graham's popular number, *Gaelforce*, which featured Nathan Bond on flugel in the evocative *The Minstrel Boy* in the central movement. Led by principal cornet Micaela Rayment and principal Euphonium Sarah Robertson, the band plays with a maturity beyond its years; thanks in large part to the leadership of Bandmaster Phil Rayment. Staff Bandmaster John Lam alluded to Phil's leadership in his welcome



and introductions. The audience had been waiting for the next piece with great anticipation; a premiere performance of a new Andrew Mackereth cornet solo, *Songs of Loudest Praise*, performed by the CSB's principal, Marcus Venables. The title takes its name from a line in the song featured in the solo, *Come Thou Fount of Every Blessing*. After an introduction, the song *Stand up and shout it if you love my Jesus* is heard in a quasi bolero style. A central slow movement employs the title song, during which the soloist has a high range counterpoint figure to negotiate. The final section is in a gallop style, featuring lots of pyrotechnics from the soloist, in which we hear the song *I'm going to sing when the Spirit says sing*. This leads into a reprise of *Come Thou Fount*, with the traditional big finish. Mackereth has crafted not just a work that will challenge the soloist, but also music that connects with the audience. In contrast, Impact Brass gave a sensitive performance of a piece from the pen of Andrew Garcia. *Radiance* features the well-known song *In my life Lord, be glorified*, intertwined with Mark Bearcroft's *In me, Holy Spirit dwell in me*. To conclude the first half, the CSB gave an excellent reading of Commissioner Sir Dean Goffin's iconic work, *My Strength My Tower*. Special mention must be made of some fine playing from Marcus Venables and Cameron Rawlins in the duet in the second variation. After the intermission, the CSB concluded their segment for the evening by presenting William Broughton's delightful selection, *In His joyful Service*. Impact's remaining items included Sam Creamer's tongue in cheek 'doff of the cap' to Toto's Rosanna titled *Hosanna Shuffle*, that featured Rabekah Heintzman on cornet; a band vocal presentation of the Nick Robertson song, *Your God will come*, and a fine performance of a newer Martin Cordner work, *Semper Fidelis*. This piece has grown in popular-

ity over the past couple years as it draws close style relations to modern film scores, while using current day worship songs *Everlasting God* and *This I Believe*. For the final segment, the two bands combined for massed items as Phil Rayment conducted his own driving rock style arrangement of the Newsboys song, *All Nations*. Following a devotional from Lt. Colonel Brian Armstrong, the new Executive Officer of the CSB, we

were treated to a beautiful setting of the song *There is a Fountain* by Noel Brooks, who is an adult helper with Impact. To conclude the concert, Bandmaster Lam led the massed bands in *The New Covenant*; Jim Curnow's majestic treatment of the hymn tune French. A fitting way to conclude an excellent evening of music making.



Photos by Steve Nelson Photography

THE NEXT CHAPTER

THE CANADIAN STAFF BAND'S 51ST SEASON

By Cameron Rawlins, Deputy Bandmaster



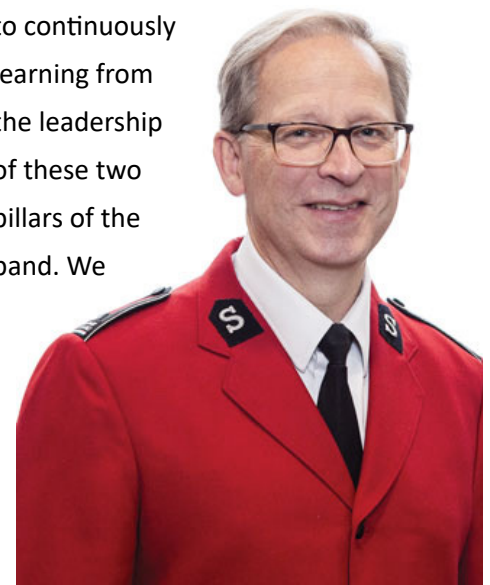
The start of the Canadian Staff Band's 51st season can easily be described with the words variety and change. A wide variety of repertoire, from Joel Collier's brand new piece *Wake the Dawn* to older classics such as Ray Steadman-Allen's *Daystar* and Dean Goffin's *My Strength, My Tower*, Staff Bandmaster John Lam has started this season with the band balancing the stylistic and interpretive variety that comes with honouring older classics of the brass band literature, while approaching new commissions with energy and modern interpretations.

After a landmark 50th season, Bandmaster Lam has announced many sectional changes in order to position the band to move into this next phase of ministry. It is worth noting that three new section

leaders have taken on new roles starting this season. Marcus Venables (North York) will become the CSB's 6th principal cornet (following Deryck Diffey, David Robertson, Doug Chaulk, Kevin Metcalf and Steve Brown), Bill Way (Yorkminster) will become the CSB's 7th principal trombone (following Bob Meritt, Clarence White, Kevin Hayward, Mike Stayner, Barrington Venables and Craig Lewis), and Cameron Rawlins (Northridge) will become the CSB's 8th principal euphonium (following Bill Brown, Curtis Metcalf, David Moulton Sr., Ivor Snell, David Chaulk, Robert Miller and Steve Pavey). We solicit prayer for these bandsmen as they transition into these new leadership roles.

While former principal trombone, and

current Territorial Secretary for Music and Gospel Arts, Craig Lewis announced his CSB retirement in August, both Steve Brown (served as principal cornet of the CSB for 17 seasons) and Steve Pavey (served as principal euphonium for 16 seasons) have not left the band, and we are looking forward to continuously learning from the leadership of these two pillars of the band. We





"Embracing variety and change, while continuously striving to give our talents back to God, whose love and faithfulness never changes."



know that you will want to join with us in personally expressing gratitude and respect for all that these bandsmen have done in His service with the Canadian Staff Band.

In June 2018, the Canadian Staff Band was excited to learn that our 16th Executive Officer would be our Territorial Commander, Commissioner Susan McMillan. Over the last year, especially through our incredibly busy 50th season, the CSB has been indebted to the Commissioner's organization and spiritual leadership of the band. The band learned that following the Commissioner's transition to her new IHQ appointment, Commissioner McMillan would no longer serve as our Executive Officer. In October 2019, the CSB was delighted to welcome Lieutenant Colonel Brian Armstrong, Secretary for Personnel, as our 17th Executive Officer.



The first ministry weekend of the Canadian Staff Band's 51st season began with a bus trip to Owen Sound, Ontario. Before arriving in Owen Sound, the band made a stop in Port Elgin to visit and perform at the annual Pumpkinfest Festival. Surrounded by some of Ontario's biggest pumpkins, the band performed some lighter favourites and some heavier pieces to an appreciative crowd that had gathered in Port Elgin. Once in Owen Sound, the CSB had the opportunity to present a concert for those who had gathered, playing a mix of both brand new and classic repertoire. Featured soloists Marcus Venables and Cameron Rawlins performed both newer and older solos: Olaf

Ritman's cornet solo *Floods of Joy* and Robert Redhead's *Euphony*, respectively. The band's major contributions to the program were the timeless classic, *Daystar* by Ray Steadman-Allen, and Andrew Wainwright's new *Glorified*, written for last year's CSB 50 celebrations. Major Dale Pilgrim delivered a devotional message about hearing the voice of our Shepherd, and responding to God's calling for our lives.

On the Sunday morning, the CSB was privileged to worship with all those who

gathered at Owen Sound Corps, leading and participating in various areas of ministry. Three band members testified of God's faithfulness in their lives: Canadian Staff Bandmaster John Lam, the longest-serving Staff Bandsman Steve Brown, and one of our newest additions, Abigail Morson, all proclaiming of God's consistent faithfulness. The band was grateful to have Major Dale Pilgrim on duty this weekend, a member of the band locals in a logistical leadership role, who preached from Psalm 92, a Psalm that the CSB has claimed as a theme

over the last number of years; "It is good to praise the Lord and make music to Your name, O Most High." (Psalm 92:1)

While the Canadian Staff Band continues to embrace variety and change, we continuously strive to give our talents back to a God whose love and faithfulness never changes. As the CSB's 51st season progresses, please keep the ministry of the band in your prayers, as we join with the Psalmist in making music to the Lord, praising His Most High name.

RESOURCE CORNER:

January will be here before you know it and with a new year comes a new you. Those New Year's resolutions get us all amped up and excited. This year, why not set the goal of practicing every day. Now you can practice with a virtual teacher by using the Brass Course video lessons. This is a great way to learn and develop your skills as a brass player while avoiding the other options, like going to the gym.

<https://www.youtube.com/playlist?list=PLdcjgZ8wF6rAB50oRXmarxnTSwuVa9m&fbclid=IwAR0RKAS56ShS3VzCmuNXKHU2AAhFUm2-QXnHOQ2OhsIx9SxvQ7X7jBTfkao>



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!

In addition, if you want to sign up for our email subscription, fill out your information at this link to get our content right to your inbox. <http://eepurl.com/ckPCC5>

Lastly, be sure to like, share and follow on all of our social media platforms.



AROUND THE TERRITORY



On Monday December 9th join us for

Carolling with The Salvation Army

At the Royal Botanical Gardens with
The Hamilton Children's Choir,
The Burlington New Millennium Orchestra Trio
and The Salvation Army Meadowlands Band
Let's Celebrate Christmas Together!

Doors open at 6:30PM
Start at 7:00PM

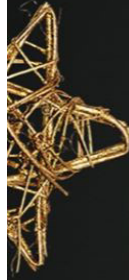
FREE
WITH TICKET



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for your FREE ticket!



CHRISTMAS WITH THE SALVATION ARMY



SPECIAL GUESTS:

KIRA BRAUN & DUNCAN HOPKINS TRIO

FEATURING: DRAMATIST, COLIN FOX - ORGANIST, IAN SADLER - THE FESTIVAL CHORUS
THE SALVATION ARMY'S CANADIAN STAFF BAND & CANADIAN STAFF SONGSTERS
ARTISTIC DIRECTOR, MAJOR LEN BALLANTINE



Community CAROL SING

Featuring The Salvation Army Band & Soul Purpose Choir

Sunday, Dec. 8th
4:00pm

The Salvation Army
1320 Gordon Street, Guelph

Join us for a time of Christmas music and fellowship.
There will be a free will offering in support of
the Christmas Hamper Program



THE SALVATION ARMY NORTH TORONTO COMMUNITY CHURCH

CAROLS AND CANDLES

COMMUNITY CAROL SING



Sunday December 15, 2019 • 4:00 PM
817 Mount Pleasant Road, Toronto, ON
Refreshments to follow

Toronto Youth Choir presents
On Winter's Night
SUN. DEC. 8 | 4PM
with The Salvation Army
North York Temple Band



An Easter Celebration



Easter Saturday

April 11, 2020 7:30pm

Lyric Theatre

5040 Yonge St, North York

www.ticketmaster.ca

Featuring

**The International
Staff Songsters**

Supported by

