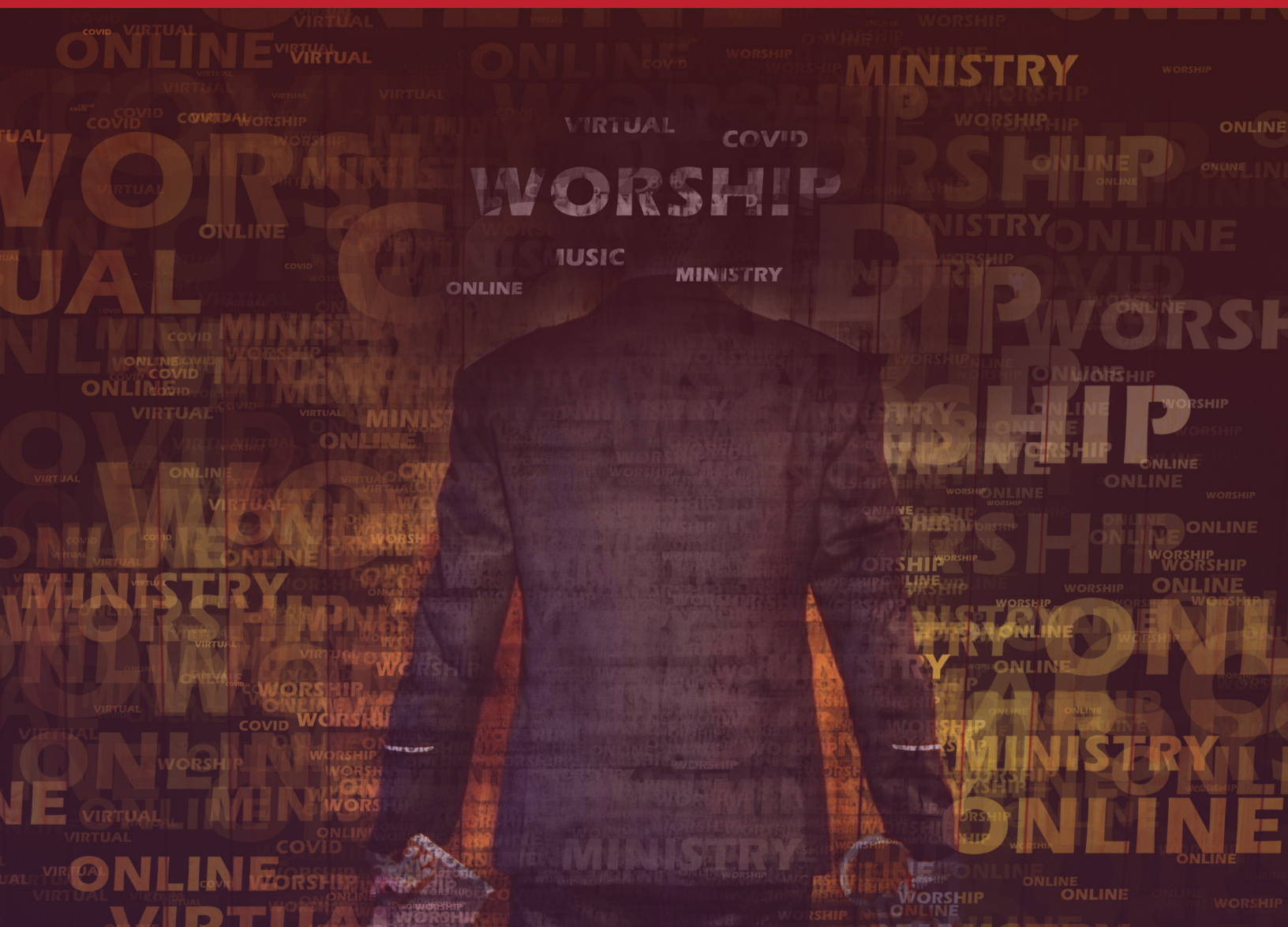


# MAGAZINE

Issue 16: September 2020



**READY FOR ANYTHING**

**Looking at the past  
and what is to come**

Music and Gospel Arts



Canada and Bermuda Territory

# READY FOR ANYTHING

BY MARCUS VENABLES

The last few months have been busy for the Music and Gospel Arts Department. When COVID hit, there was a different kind of busyness which sounds strange since everything around started to shut down and cease. We have tried to be ready for anything, to keep up with these changing times with our online events and resources, all for the purpose keeping ministry alive.

When closures began to take effect, the department was well-equipped to support the “stay at home” teaching model. Brass, theory and vocal courses were tools already available to music leaders across the territory and even internationally. We began hosting weekly theory lessons via Zoom. Each member of the team took turns doing weekly presentations on a wide variety of topics such as composing, piano accompaniment and guitar playing. We produced mini midweek concerts that featured new material and old classics from across the territory. In addition, the department was heavily involved in the Territorial Sunday Services alongside the THQ Communications Department.

As we tried to keep up with the changing world around us, we realized the need to support corps in producing their own online church services. We created our Building Church from Home resource which not only demonstrates how to produce and put together online services, but also allowed us to connect and teach these techniques one-on-one with people around the territory. Topics included basic

concepts such as how to share files to more advanced topics such as editing videos. This series had a great impact and proved to be an aid to corps who had no option but to figure out how to host a virtual service. We also added a second series called [Live Stream Lab](#) which highlights the streaming platform StreamYard as an option for corps to pursue as they prepared to go back into their buildings.

In addition to these projects, other initiatives were launched such as [Hymn Sing Radio](#), Virtual TMS, and other guesting appearances on Zoom calls within the territory and around the SA world.

Throughout all these initiatives, the goal has always been to continue to support music ministry leaders and officers. We are all navigating this distancing world together. We recognize the challenge of trying to keep people participating and engaged while striving to ensure our ministry and outreach are both meaningful and effective. We need to continue to work together and be ready for anything that comes our way. We want you to connect with us and let us know how we can support you. If you have an idea, share it with someone! Most of all, continue to trust in the Lord and seek His power and presence in your ministry efforts.

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EDITOR: MARCUS VENABLES

ADDITIONAL EDITING: CRAIG LEWIS, RACHEL EWING

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# ROUTINE – RUT OR REMEDY?

BY ANDREW POIRIER

Now that you've had a few extra minutes (hours, days, weeks) to practice over the last few months of "pandemic slow-down," do you feel that your playing has gotten better? Worse? Stayed the same? I hope that it has gotten better, but it is sometimes difficult to measure progress when it is slow and spread over a long period of time. We have also been missing regular rehearsals and playing with others, which is often an obvious gauge of our progress, or lack thereof. So, the age-old questions: How do I practice? How do I get better? It is reasonable to expect that practicing will make you better, but what are you practicing? And why are you practicing?

Too often, we practice to check off a box in our daily routine or simply as a means to make it through a particularly difficult passage at the next band rehearsal. This, in and of itself, is not bad because at least you practiced! I do believe that having the horn on your face every day is essential, but it won't make you a better player. It just won't make you a worse player. Practicing that one, hard lick so your bandmaster doesn't get mad at you in rehearsal will only make you better at that one piece, not better overall. We need to zoom



out and look at the big picture. Here are some of the techniques you need to practice everyday in order to be a better player:

1. Long tones
2. Lip slurs
3. Flexibility
4. Legato playing
5. Articulation studies
6. Scales
7. Loud/soft exercises

I'm sure you have heard all of this before. But these are the building blocks to help you get better. There is no quick

way to get better. Your practice must be methodical, consistent and intentional. I'll come back to that. We all know that warming up is important. It is the equivalent to stretching before a workout. Many times, the term warm-up is used as a generalization for the time you spend practicing everything from long tones to scales, or what we consider "your routine." There are various schools of thought on whether having a routine is beneficial or not. I am firmly in the pro-routine camp. What does this mean? It means that I have a set of exercises that I do every day in the first block of my practicing. Some people do the exact set of exercises every day, in the same order. That may work for you. It doesn't for me. I do a variation on the same set of exercises every day but not necessarily in the same order each time. I also allow myself to create new exercises that accomplish the same things. This is an opportunity for your creative side to come up with simple or challenging exercises that fit into the list of things you need to cover each day.

Now let's discuss this "routine." I want the routine to answer these questions: What do I practice? Why do I practice? When I was a student, I often observed classmates learning a new routine and simply playing through it each day, with little to no regard to accomplishing a goal, apart from getting to the end of the

routine. It became a rut. And it didn't really benefit their development. I want your routine to be a remedy - the part of your practicing that makes you a better player. This is where the "intention" comes in. It is essential that you play each exercise in your routine with the intention of making yourself a better player. Try to make improvement to the exercise each day. How? Here's what you need to do.

While playing each exercise, you need to think about and concentrate on at least three things.

For example, while playing long tones, concentrate on:

- Breathing
- Articulation
- Pitch

While playing lip slurs, concentrate on:

- Sound quality
- Smoothness of connection
- Breathing

The next day, focus on three slightly different things for the same exercise. Do you get the idea?

I feel that this will make you much more focused on ensuring each exercise is as good as possible. If you're not happy with any of the three things, do it again. It will be very hard to move on to the next exercise until you've accomplished

this. To reinforce the idea, don't move on until you're happy with it. Be critical. You need to make yourself better. Use your "routine" time to really hone your craft. To back up what Rob Brown wrote in the [June issue](#), don't just practice your strengths. Make sure there are parts of your routine that you find challenging. Practice them every day. Make sure you focus on at least three things in each exercise.

Let's circle back to the idea of practicing to make it through a difficult passage at you next band rehearsal. Why not break down the particularly difficult passage into the overall skill required to learn it. Is it a scale passage? Practice all your scales, with intention, as part of your routine. Is it a difficult lyrical passage? Build an exercise around it in your routine. Is it a difficult interval jump? High? Low? If you have exercises in your routine that cover these skills, you will be much more ready to adapt what you've been practicing every day and apply it to the immediate need within a piece.

I encourage you to keep practicing! Don't just play. Whether you practice 30 minutes a day, or four hours a day, practice with the intention of getting better. Learn from each exercise. Everyone will benefit.

*Andrew is a bandsman at Cariboo Hill Temple and plays second trombone in the Vancouver Symphony Orchestra.*

# 30 YEARS IN THE CSB

Marcus Venables interviews  
Rick Allington

**R**ick, you have just retired from the Canadian Staff Band. Congratulations on completing 30 years of ministry! Thanks for your willingness to share a few memories from this time.

*MV: Where did you grow up and when did you start playing?*

RA: I was born in Bournemouth, England and my family moved to Canada when I was four years old. We arrived in Hamilton and at the age of eight, I began beginner's band on the cornet. A few months later, I played my first duet with Brian Burditt. Brian has been a lifelong friend. We played a hymn tune with Brian playing the first part. This was at the YP Band annual program held at Hamilton Citadel (now Meadowlands) in 1958.

I was greatly influenced by my father, Bram Allington. Dad had played trumpet professionally in the Bournemouth Symphony and outside of the Salvation Army. I believe I learned mostly by just listening to him rehearse. He had such a pure and big sound. His musicianship, phrasing and technical command of the cornet mesmerized me. I would listen to him for hours. I still do not know of anyone who can play a slow melody better than my father did. I always wanted to play just like I remembered my dad playing.

I was also fortunate enough to have very encouraging, loving and Christian gentlemen tutor me during my YP band years. Les Rimand (Hamilton Citadel) 1958-60, Joe Colley and Allan Daley (Montreal Citadel) 1960-63, Fred Creighton (Scarborough Citadel) 1964 and Herb Dowding (North Toronto Citadel) 1965-66. My first



overnight YP band trip was a tour to England for the 1965 Salvation Army International Congress in London. What a great experience for a 15-year-old boy. It was there that I played my first horn solo

entitled "Shepherd of Israel" by Herbert Mountain. In 1966, I joined the Earls court Citadel Band under Bandmaster Brian Ring. I attended Earls court for the next 30 years. Earls court (now Yorkminster) is rich in Salvation Army music-making.

*MV: Your father was a founding member of the band in 1969. Can you tell us about your memories of the band before you joined?*

RA: My father was called into the music department to speak to Major Norman Bearcroft. At this appointment, my dad was told that the CSB was going to be reinstated and he was asked if he would consider being part of the band on principal horn. Of course, my dad was very excited, and I was unaware of the meeting because it was still top secret. But the announcement soon became public, and we were all excited for my dad and the new CSB. I attended the inaugural festival at the Toronto Temple. My dad carried the band flag as the band marched in. When it came time for him to put the flag in the stand, his white gloves kept slipping up the flagpole. He eventually got the flag out of the holster and in the stand much to the laughter of the band. It was a great night and I am certain that the band was quite nervous in this important time. I believe I attended all the anniversary programs and most Toronto Star Christmas carol sings at St Paul's Church.

*MV: What are your memories of your first rehearsal?*

RA: I can vividly remember my first rehearsal. It was at the Toronto Temple on the first Wednesday evening of 1989. I already knew most of the members and so I was made to feel very welcome. The horn section was Peter Van Gulik, Ches Croker, Tom LeGrow, Laurie West, Neil Church and me. Rehearsals soon moved to the auditorium at the Arthur Meighen Lodge. What I remember most about my first rehearsal was the massive sound coming at me from both in front and from behind. Sitting in the middle of the most powerful trombone and cornet sections in the nation was tremendously exciting. The trombones were Clarence White, Bob Merritt, Bill Way, Kevin Hayward and Alf Graham. The front row cornets were Deryck Diffey, Steve Brown, Dave Robertson, Ted Sparks and Gary Compton. What a powerhouse. It's no wonder I wear hearing aids now. I just loved it!

*MV: What was your first concert with the band?*

RA: My first concert was the 20th Anniversary Concert on February 20, 1989. The special guests were two of the previous CSB Bandmaster's, Lieut.-Col Norman Bearcroft and Major Robert Redhead. It was just before the band entered onto the platform that we were told that this performance would be Bob Merritt's last event as he was retiring. The band was shocked. This was not expected even by his closest friend and billet partner Tom LeGrow.

*MV: Did you notice a change in your spiritual life as a member of the band?*

RA: When I first joined, what I noticed most about the band spiritually was how eager everyone seemed to testify and take active involvement in the church services. On my first Sunday morning service, I was preparing to take my music and horn onto the platform when I noticed that every bandsman had also brought his own Bible with his music. I also found that you grow spiritually when you associate with other believers from different congregations on a regular basis. You hear of their struggles and concerns that may be slightly different from yours. It is nice to know that we are all in the same Army and we can support each other through prayer, both in and outside our home corps. I have also grown spiritually from the CSB's international travel. We have seen up close those in tremendous poverty and those experiencing other social struggles. Brazil and Mexico were eye openers for me. I have a better understanding now of the challenges our missionary officers face. I thank the Lord for the experiences He has given me.

*MV: I billeted with you on one CSB trip. I concluded that you are one of the best billet partners because you can do all the talking if needed! Who did you end up billeting with the most over the years? Can you share a story?*

RA: For more than 10 years, I billeted with Deryck Diffey. We lived quite close together and so we often went to rehearsal and programs together. When I first entered the band, Deryck was very good to me. As I said earlier, everyone should expect to improve their playing because of the quality of players in this

group. Deryck is a prime example of this. A memory of billeting with Deryck was when the band was in Holland and we stayed with Gerard Klaucke (who was a percussionist in the Amsterdam Staff Band at the time). Gerard was also my billet partner when I was privileged to tour with the Amsterdam Staff Band through Eastern Canada in the early 1980's. We were up late with Gerard and had to be out the next morning by 8AM. It was after 1AM and Deryck decided to go to bed. I came in the room about 20 minutes later. Seeing as Deryck was asleep, I immediately hollered at him to get up, telling him that it was five minutes to eight o'clock and that we had overslept. I told him he better get up and get into the shower fast. He said, "Okay, Chum" and with blurry eyes he rushed into the bathroom. Once I heard the shower running, I ran in to tell him it was a joke. We both laughed and went off to sleep. Deryck is such a good-natured guy.

*MV: You not only retired as a long-time bandsman, but also as the current Band Sergeant. How did you approach this responsibility?*

RA: Previously, I had some experience as Band Sergeant at North York Temple under Bandmaster Glenn Barlow. I was appointed as Corps Sergeant Major at Yorkminster Citadel prior to being asked to take up this role in the CSB. I believe both experiences helped

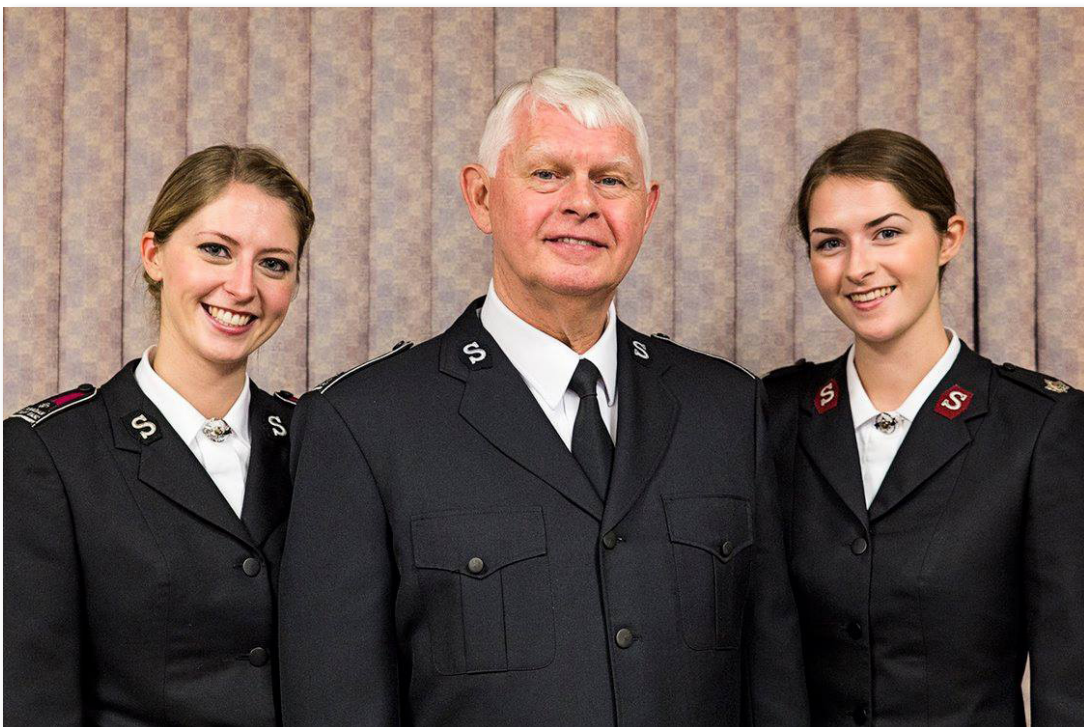
me. I tried to be supportive to the individual needs of the band members while ensuring that the policies and rules of the band were followed. People generally were cooperative and tried to live their lives as best they could in a God-honouring way. Everyone was supportive to work together in this wonderful and unique ministry.

*MV: It is often said that being in the CSB takes a family commitment. What advice would you give to current and future members on how to balance this aspect of life?*

RA: You definitely need a supportive and loving family to make the CSB a long-term commitment. The band is time consuming with great rewards, but your family must buy into the commitment for it to be a success. This is a ministry that can be taxing on the family. If anyone knows my wife Pat, then they know she loves shopping and scrapbooking. She quite often was doing one or both of these when I was away with the band.

*MV: When your daughter Jennifer joined the band, it made the Allington family a rare three generation staff band family. What does this mean to you?*

RA: The Allington Family has been actively involved in Salvation



Army music-making for three generations. It has been a privilege to follow my father in the CSB and has been a delight to see Jennifer not only join the band, but into the horn section. I believe this has been a special time for both Jennifer and me. What I love about Salvation Army banding is that it is the only group that I know of where multi-generations can participate actively and add to the group in both playing and fellowship. This is something the Army should never let go. I have been privileged to play in SA bands with my dad, my brothers, my nephews and sat beside both my daughters for many years. I have been truly blessed.

*MV: As you now move into the CSB alumni, what do you see as the exciting opportunities but also hurdles for the future of the band?*

RA: This is not how I planned to retire from the band, amid

COVID-19. Times are unprecedented. All I can say is that I believe most everyone on earth loves music in some form. I believe Salvation Army banding will survive and continue. Like everything else, it may look different and take time to rebound, but it will survive. My only hope is that it can be done safely and without undue pressure to rush back prematurely. My first testimony with the CSB was in Vancouver on the 1988 tour and I closed it with the words of the chorus from my favorite song which I think is appropriate at this time:

*I'm in His hands, I'm in His hands;*

*Whate'er the future holds, I'm in His hands.*

*The days I cannot see have all been planned for me;*

*His way is best, you see;*

*I'm in His hands.*

# 6 PRACTICAL WAYS TO ENGAGE WITH YOUR CHOIR

BY HEATHER OSMOND

In these current times of COVID-19, we are starting to realize that jumping back into choral singing the way we used to is probably still not going to happen for a while longer. And let's face it, we miss it! Many have found creative ways to stay in contact as a choir and continue to nurture our musical development, even through this time we find ourselves in. In this article, I want to highlight some ideas that you can use to stay connected with your choir and help them continue to engage in choral music and their own vocal development. Along with these tips, the Music and Gospel Arts department website will house all the resources discussed here.

1. Vocal technique is something that choral leaders, and sometimes singers, wish there was more time for in rehearsals. As each person's individual skill improves, so does the overall ability of the choir. It's just that so often, we have too much

music to learn to be prepared for all our ministry opportunities that spending any amount of time on vocal development can sometimes be a challenge. In the absence of rehearsals, encourage your group to set aside your regular rehearsal time for some individual practice or provide them with short vocal exercises that they can do, even for five minutes a day, and watch and hear how their vocal ability improves. Really encourage them to take part in this and they'll see and hear a difference too.

If you check out this link, you'll find demonstration videos and accompaniment tracks for various vocal exercises that you can download and share with your group.

<https://www.samagacb.com/vocal-exercises>

2. Listening to good choral music goes a long way in helping a

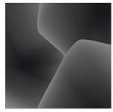




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group develop a good, well-balanced sound. Find choirs whose sound you like, and once every week or two, share a video of a choir with your group. Encourage them to listen to the sound created and even start a conversation about each video you share. This could be on your group's Facebook page, for example. Share a simple question or two about the video so you can start the conversation. Ideas for questions could be: "What did you think of that choir?" "What did you like?" "What didn't you like?" It encourages the group to be listening and engaging with choral music, even when they aren't singing together in a choir right now.

3. As the conductor, you can still select repertoire for when your choir is back together, and you can even share some of those repertoire choices with your group. Share a video link to some of the songs you've chosen, provided a good version is available, and encourage them to listen to the pieces. Make suggestions about how you will interpret the music and point out potential challenges for the group to pay extra attention to. You wouldn't want your choir to listen so much to a piece that they emulate exactly how one group has performed a song, but listen enough for them to

gain some familiarity with it for when you return to regular rehearsals. This is repertoire they can be practicing.

4. Set up online rehearsals with your group. If you use your normal rehearsal time, it's a time that members are used to keeping available. Chat and share devotions together and sing through a couple of pieces. To do this, use a platform such as Zoom and create a conference call. Rehearsing this way is nowhere near the experience of singing together and hearing each other but it does provide an opportunity for members to sing along with their part, practice, and get familiar with the repertoire, as well as keep their voice in shape.

5. Take it upon yourself to encourage your members to stay connected with each other throughout the week. Connect to each member yourself as the leader but also send out little reminders for ways your group can connect. Encourage phone calls or messages to members. Mail a card or drop something off. Set up game nights over video calls. Anything like that can help a group continue to foster their relationships with each other and keep them united even when apart.

6. Some groups have used this time to introduce music theory to the group. Again, some members of the group may not be music readers but may be very interested in learning how to read music. Regular rehearsals may not offer that kind of time so this could be a great opportunity to set up some calls and work on theory. You can find a link in the description to our free theory course to use as a resource.

These are just some thoughts to keep you and your group connected and singing together until you can meet again physically for rehearsals. It will take some planning and work on your part as the leader, but I believe it will make a big difference to the well-being of your choir. Again, check out our website for warm-ups and other resources to use as you lead your group in this way.

# HOW I CAME TO THE ARMY

BY CHRIS LEMON-SARRIS



**M**y first visit to a Salvation Army building was in 2009 at London Citadel when I participated in the Kiwanis Music Festival through my public school. I was among those who really had no idea what the Salvation Army was and how they contributed to society. As I played my first concert inside the sanctuary, I really had no idea that the Salvation Army was more than just a charitable organization. Fast forward three years and now I find myself in the sanctuary two or three days a week for worship and fellowship. Through my school years, I had the benefit of learning from some amazing teachers and role models including John Lam. He was my high school music teacher and the first person who invited me to a Thursday night rehearsal at London Citadel. The invitation had no strings attached other than to bring me into a strong fellowship with similar musical interests. From here, I became eager to hear more, to learn more and to fully experience the life that so many

others are involved in. It's strange to think that I almost chose clarinet as my principal instrument back in Grade seven. What a difference playing the trumpet (or cornet) has made in my life. In 2012, I had already been attending London Citadel for about a year or so. I participated in YP Band, playing on the kettles at Christmas time and enjoyed many nights of floor hockey. I was invited to attend the National Music Camp for the first time. I was so excited for a week away, a week of music-making, and a week with my friends. I didn't really prepare myself for the experience that I was about to have. For those of us who have spent a week at camp, you know that the friendships and the music are the memories we hold close. But it really is the constant presence of God that keeps us together and makes those times special. For me, it was the first time I was able to have such a deep and strong connection to God and gave my life fully over to the Lord. I wasn't raised a spe-

cific way, such as attending church on Sunday's, or praying before bed. I was always given the freedom to ask questions and explore. Choosing to do this while surrounded by friends and fellow Salvationists was overwhelming and life changing. It ultimately led me towards a life of opportunity.

As a Salvationist, I focus my ministry abilities on brass banding. It's how I came to the Army and music is how I feel most connected. After camp in 2012, I became enrolled as a senior soldier at London Citadel on April 28, 2013. Shortly after, I was invited to join the band on second cornet. It was a treat and I was so excited to be involved with this group and everything they had to offer. Bandmaster Lam has since convinced me to move onto soprano cornet since he remembered my younger years of only wanting to play high notes instead of long tones! Since joining the band, I've had the opportunity to share my gifts and minister to many people through annual concerts in and around London, as well as trips to Kentucky to perform alongside guest soloist Jens Lindemann, and a tour of the Southern USA from Atlanta to Dallas. This was my most favourite trip. It wasn't about the trip, the time away from school, the concerts or the crowds. To me, the greatest thing I learned from this tour was that people are different and sometimes go through hard times just trying to get by. As a band, playing music to glorify God in a room full of people yearning to hear it, I felt like we had made a difference. We can all make a difference and add some life-long friendships along the way. Everything came full circle for me as we met Nick Simmons-Smith in Atlanta for the first leg of the tour. Nick happened to be my first bandmaster at National back in 2012 where he was the special guest that year. We played Wilfred Heaton's *Just as I Am*. This was the piece that brought me closer to God that week and the words have always stayed with me.

*Just as I am, without one plea,  
But that Thy blood was shed for me,  
And that Thou bid'st me come to Thee,  
O Lamb of God, I come! I come!*

These words have been engraved in my mind and my heart since that week of camp. They mark the defining moment where I real-



ized God has a plan for my life. It is pre-planned and specific to me. It was a realization that was hard to understand but one that has been the most influential in my life journey.

Over the years, I have had struggles not only with my musical journey, but my spiritual journey as well. The countless music and moments of fellowship at London Citadel have always kept me close. There are so many people who have supported and helped me when I was down by simply grabbing my hand, taking me to Tim Hortons and just talking with me. This helped me a lot after I decided to take a step away from studying music at University. I lost the love that I had for music. It became a chore and something that I no longer felt connected to. The benefit I have is that although I chose a different education and career path, I can still use my spiritual gifts to minister through music. There is no greater gift than using my abilities to worship God and help others to do the same.

Sometimes, I look back and wonder how I ended up where I am now. When did this happen? How did everything line up for me? Truthfully, it doesn't matter. I'm just glad that it did. Today, I continue to play in the band at London Citadel and I also assist the YP bands. I do my best to share my story and be an example as a Salvationist as others have been to me. Psalm 8:32 says, *"I will instruct you and teach you in the way you should go; I will counsel you with my loving eye on you."*



COVID-19 has truly sent everyone into a halt in ministry. My husband, Paul and I began to wonder how long we needed to keep the church closed. After a month into the pandemic, Paul began to share a daily devotional online. At the end of May, we learned that the corps in Penticton, British Columbia would not be opening anytime soon, like many other corps across the territory. We needed help in order to put together an online Sunday service. Our congregation really wanted to remain connected to each other and to the church.

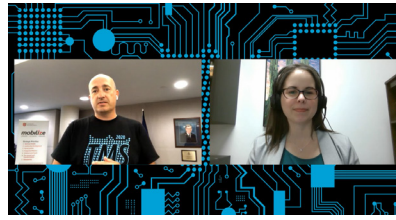
Seeing as neither Paul nor I had any experience in this area, we decided to reach out to Major Les Marshall who pointed us in the direction of the THQ Music and Gospel Arts department. We started out by watching their [Building Church from Home](#) resources which were very informative. We still had questions that needed answers which led us to Craig Lewis.

I emailed Craig and he responded immediately which was amazing! As I unpacked my lack of knowledge about online services, Craig had already scheduled a Zoom meeting along with Marcus Venables, a member of the MAGA team, to meet with myself and our small crew of volunteers. All my questions were answered, and it was like someone had opened up a closed window. Through that hour-long meeting, Craig was able to give us a recipe of what we needed in order to put together a service. Both Craig and Marcus encouraged us to

use our congregation to participate in some way. This was such a great way to keep our church family connected.

A week later, we reconnected with Marcus. Our volunteer coordinator, Rose Marie, was able to put us in touch with Wayne McDougal, a retired Shaw TV producer who came on board to partner with us. Marcus has spent hours coaching us and teaching us how to use video editing software such as Adobe Premiere Pro.

In addition to this tutorial time, Marcus also guided us to lyric video resources that have been such a huge help to our team. We have utilized all the online music videos produced by the Music and Gospel Arts department. As a traditional church, we appreciate the band pieces and the praise and worship songs that are available to us. We truly want our Sunday services to be impactful. We could not have achieved this without partnering with the music department. We are sure that we would not have been able to put together such a God-honouring production without their help. As a corps, it has been rewarding to be connected not only to DHQ but also to know that we have support from THQ as we navigate such a difficult time in our world. It really shows how all the levels of the Salvation Army can work together to bring world-changing material and the message of Christ to those wherever they may be. God bless the Salvation Army, especially at such a time as this.



## REPORT BY ANNIE ROBERTSON

Although we couldn't meet in person, Virtual TMS was still an impactful week for many students and faculty. Our time together was filled with worship, mentorship, and inspiring messages from our guest, Dr. Aimee Patterson from the Ethics Centre.

During the Bible sessions, we learned from Paul's teachings in Philippians that we are to not only rejoice in every situation, but also be content; something our world truly struggles with. We are to be content in our personal situation where God has placed us, but not to be content in the world's situation. This point led to the reminder that as followers of Christ, we should be standing up for the marginalized, just as Jesus did. Dr. Aimee taught us that compassion means to suffer with others, even when we are physically apart, like Paul was. Our identity is not found in

gender, class, or ethnicity, but in Christ alone for we are all one in Him.

TMS is also a week that gives us opportunity to grow in our musical abilities. Everyone who signed up had the chance to work one-on-one over Zoom calls with a mentor from either the Canadian Staff Band, Canadian Staff Songsters, or NEON. I was paired up with Amanda Caruk, from the CSS, and enjoyed learning new vocal techniques as well as how small changes in form can make a huge difference in sound. These calls also gave us the chance to talk about how we can connect to God and spread His love to others through our music and the text of the songs we sing.

We were left with three challenges from Craig during the last worship session and I extend them to you as well. The first is to be creative – in sharing the Gospel. The second is to be people of solutions – because the world already has enough critics. And the third is to be committed – to God's kingdom.

Although this week was different, I left refreshed for what God has in store for me but also challenged to continually be growing in my musicianship and spiritual life. I feel inspired to use my gifts to bring revival to our world. While we are in a time of uncertainty, we have hope for the future and trust in the One who formed the heavens. For whether we are worshipping and learning in the auditorium at camp or in our homes, the word of God never changes and His love for us never ceases.





# SUNSET ON SUMMER

REPORT BY RACHEL EWING

In a time where we keep hearing the phrase “get creative,” I have to say that the Canadian Staff Band really hit the nail on the head with their virtual concert that premiered on September 5 on YouTube. By breaking the band into three groups, they were able to gather in small numbers to film special items for this concert while maintaining physical distancing protocols. The program featured items that were intended to remind you of pieces you might hear in a music camp setting. *Star Lake* (Eric Ball) was the first piece to kick off the program followed by the well-known solo *When I Remember* (David Catherwood), skillfully performed by principal cornet Marcus Venables.

Due to the pandemic, the CSB unfortunately had to cancel their trip to South America in July so it was only fitting to include an item with a Latin flair in *Joy Dance* (David Ayma). The next four items grouped in the program included *Grace* (Ty Watson), *Gabriel's Oboe* (arranged and performed by Doug Chaulk), the camp classic *Let There be Praise* (Barrie Gott) and a new work from Simon Gough entitled *Cornerstone*. Something special about staff sections around the world is the camaraderie and friendship that exists. Steef Klepke, of

the Amsterdam Staff Band, is a friend of many in the CSB and around the Salvation Army world. Given Steef's recent health diagnosis, it was special to include a tribute to him from soloist Doug Chaulk, accompanied by Bill Way, of his favourite song *I'm in His Hands*. Many people are uplifting Steef and his family in prayer and I hope that he was blessed and encouraged by this touching performance. This led into a very powerful and moving performance by Deputy Bandmaster Cameron Rawlins of the song *Highlands (Song of Ascent)*. After a spiritually uplifting and encouraging devotional from Executive Officer Lt-Col Brian Armstrong, the band concluded the concert with a new work from CSB alumni Jeremy Avery entitled *All to God*.

The CSB has plans to continue releasing new concerts each month. As well, they have filmed other individual items in small groups which can be viewed on their YouTube Channel. The next concert will be released in early October with a harvest theme to celebrate Thanksgiving.

You can view the Sunset on Summer concert at this link:

<https://www.youtube.com/watch?v=01nvARS0gAw&t=15s>

# Maple Leaf Brass

## Recent Maple Leaf Brass titles:

No. 83	March	Abundant Grace	[David Rowse]
No. 84	Festival Arrangement	All to God	[Jeremy Avery]
No. 85	Song Arrangement	Grace	[Ty Watson]
No. 86	Hymn Arrangement	Londonderry Air	[Olaf Ritman]

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## COMMENTS & 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](mailto:Marcus_Venables@can.salvationarmy.org) and we'll do our best to put you in our next issue!

1. **A Joyful Sound**  
Canadian Staff Band (Venables)
2. **The Virgin Mary Had a Baby Boy**  
2019 Festival Chorus (arr. Ballantine)
3. **O Come, O Come**  
Blue East (arr. Lee)
4. **Infant Holy**  
Venabross (arr. Blyth)
5. **Rise Up, Shepherd!**  
Donna Harris (arr. Harris)
6. **Hark! The Herald Angels Sing**  
NEON (arr. NEON)
7. **O Holy Night!**  
Bram Robertson (Trad.)
8. **Manger**  
Marcus Venables (Ballantine)
9. **In the Bleak Midwinter**  
Duncan Hopkins Quartet & Yorkminster  
Citadel Band (arr. Hopkins)
10. **Sky-Light**  
2019 Festival Chorus (Martin)
11. **Sweet Chiming Christmas Bells**  
Rachel Ewing (arr. Phillips)
12. **Ave Verum Corpus**  
Canadian Staff Songsters (Mozart)
13. **I Wonder as I Wander**  
Craig Lewis (arr. Burgmayer)
14. **We Three Kings**  
Donna Harris (arr. Harris)
15. **Benedicamus Domino**  
Canadian Staff Band (Wainwright)



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