LOUD CRY MAGAZINE | VOL. 4, No. 3 | JULY — SEPTEMBER | 2026

The Young Messenger

The Loud Cry Orchestra Special Edition

Three Angels' Messages *through* music



IMS CANADA

THE YOUNG MESSENGER

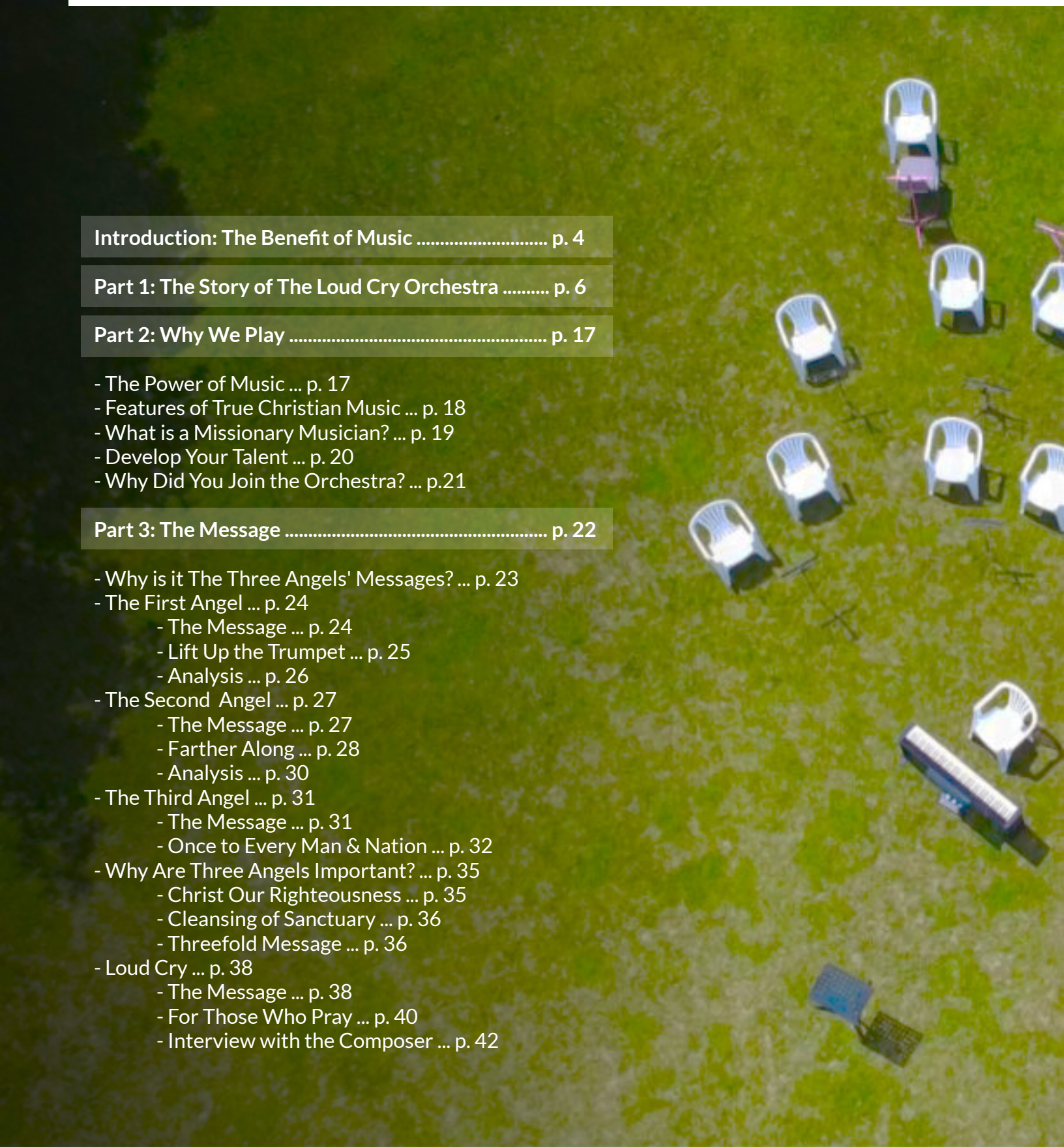
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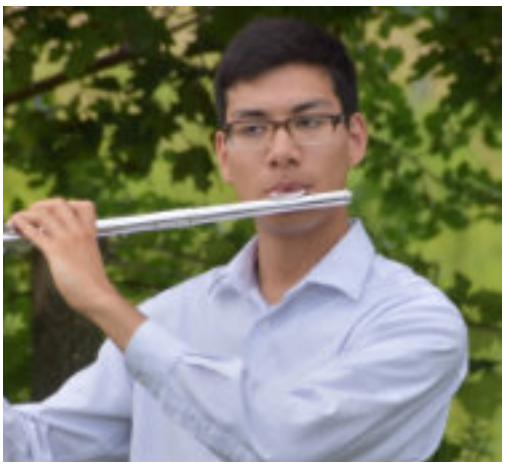


Now Available on Your Favorite Streaming Platforms!

We're excited to announce that The Loud Cry Orchestra's music is on multiple streaming platforms, including Spotify, Apple Music/iTunes, YouTube Music, Amazon Music, and more.









Introduction

The Benefit of Music

"The melody of praise is the atmosphere of heaven; and when heaven comes in touch with the earth there is music and song—'thanksgiving, and the voice of melody.'

Above the new-created earth, as it lay, fair and unblemished, under the smile of God, 'the morning stars sang together, and all the sons of God shouted for joy.' So human hearts, in sympathy with heaven, have responded to God's goodness in notes of praise. Many of the events of human history have been linked with song....

The history of the songs of the Bible is full of suggestion as to the uses and benefits of music and song. Music is often perverted to serve purposes of evil, and it thus becomes one of the most alluring agencies of temptation. But, rightly employed, it is a precious gift of God, designed to uplift the thoughts to high and noble themes, to inspire and elevate the soul.

As the children of Israel, journeying through the wilderness, cheered their way by the music of sacred song, so God bids His children today gladden their pilgrim life. There are few means more effective for fixing His words in the memory than repeating them in song. And such song has wonderful power. It has power to subdue rude and uncultivated natures; power to quicken thought and to awaken sympathy, to promote harmony of action, and to banish the gloom and foreboding that destroy courage and weaken effort.

It is one of the most effective means of impressing the heart with spiritual truth. How often to the soul hard-pressed and ready to despair, memory recalls some word of God's—the long forgotten burden of a childhood song—and temptations lose their power, life takes on new meaning and new purpose, and courage and gladness are imparted to other souls!

The value of song as a means of education should never be lost sight of. Let there be singing in the home, of songs that are sweet and pure, and there will be fewer words of censure, and more of cheerfulness and hope and joy. Let there be singing in the school, and the pupils will be drawn closer to God, to their teachers, and to one another.

As a part of religious service, singing is as much an act of worship as is prayer. Indeed, many a song is prayer. If the child is taught to realize this, he will think more of the meaning of the words he sings, and will be more susceptible to their power.

As our Redeemer leads us to the threshold of the Infinite, flushed with the glory of God, we may catch the themes of praise and thanksgiving from the heavenly choir round about the throne; and as the echo of the angels' song is awakened in our earthly homes, hearts will be drawn closer to the heavenly singers. Heaven's communion begins on earth. We learn here the keynote of its praise." –*Messages to Young People*, chapter 95

Ellen G. White





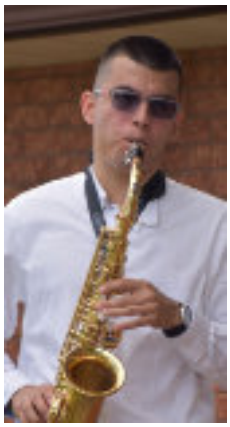














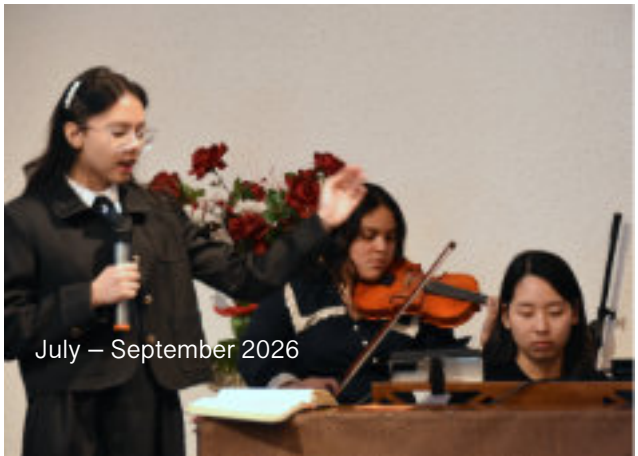












Did You Know?

The Origin of Do-Re-Mi

The familiar musical syllables *Do–Re–Mi–Fa–Sol–La–Ti* have their roots in a Christian hymn from the 11th century. They come from a Latin hymn, *Ut queant laxis*.

Each line of the hymn began on a higher pitch, and the first syllable of each line formed the original scale:

Do (Ut) – *Ut queant laxis*	"God"
Re – *Resonare fibris*	"Voice of God"
Mi – *Mira gestorum*	"Miracle"
Fa – *Famuli tuorum*	"Servants, Family of God"
Sol – *Solve poluti*	"God's Love, Salvation "
La – *Labii reatum*	"Apostle, Lips"
Ti – *Sancte Ioannes*	"Holy Spirit"

This simple teaching method, developed by Guido of Arezzo, became the foundation of solfège, a system still used worldwide to train singers and musicians today. What we sing as simple notes today was originally a prayer—asking for pure voices, clean hearts, and meaningful praise. A reminder that even the basics of music were shaped to help voices praise with clarity and unity.



Part. 1

The Story of The Loud Cry Orchestra

By Mami Matsumoto

Hello! I'm Mami Matsumoto, the leader of the Canadian Field Music Department, and I've been managing the Loud Cry Orchestra. My role has been to plan and organize the project, coordinate the different aspects of the orchestra, and lead the team throughout the process.

What is the Loud Cry Orchestra?

The Loud Cry Orchestra is the Canadian Field Youth Orchestra, a project that has been a collaboration between the Canadian Field Music Department and the Canadian Field Youth Department. One of the special things about our orchestra is that all of our music has been originally arranged by our youth.

As a Canadian Field Youth Orchestra, we have participants from all across Canada—from the West Coast to the East Coast!

Vision & Mission

Our vision is to become missionary musicians who use our God-given talents to share His truth. As Sister Ellen G. White describes, "The melody of praise is the atmosphere of heaven." I believe that true Christian music can help people experience the atmosphere of heaven through music, making it a powerful way to spread the truth. Our hope is that the music of the Loud Cry Orchestra will bring the atmosphere of heaven to those who listen and ultimately lead people closer to God and toward heaven.

Our mission is to grow both musically and spiritually. We seek to use heavenly music as a means of ministry by training musicians, giving our best effort and time







to musical practice, experiencing and learning God's messages, and building fellowship and teamwork.

An orchestra cannot be formed without good music, of course, but great music alone does not make a great orchestra. We believe that a meaningful orchestra must also be spiritual. And, last but not least, strong teamwork is essential to creating harmony—not only in the music, but among the musicians themselves.

In short, our vision is to become missionary musicians, and our mission is to develop ourselves musically, spiritually, and as a team so that we can fulfill that vision.

How It All Began

I think it all started around January 2023, when my brother, Makoto, was serving as the Canadian Field Music Department and Youth Department Leader. He was actually the one who first brought up the idea of starting a youth orchestra.

It started very casually. We were just relaxing in the living room when he suddenly asked me, "Hey, do you want to manage a youth orchestra?" And I said, "Sure," without hesitation. Haha!

At that time, we never imagined that it would become the project it is today. We thought it would be more like a small instrumental ensemble, and we planned to play fairly simple arrangements. We never even imagined that we would be arranging our own orchestra music!

However, the project gradually became more serious when our conductor and arranger, Braden, joined the team. He was willing to arrange the music specifically for the orchestra, and that really helped us take the project to the next level.

Looking back, it's amazing to see how something that started as such a casual conversation in our living room has grown into such a meaningful project. It has truly been a blessing to see how God has led the Loud Cry Orchestra from the very beginning.

Previous Seasons

As I just mentioned, our orchestra started in 2023, and that was our first season. To be honest, I didn't





know how to organize an orchestra at all, since it was my first time doing something like this. However, God guided us and encouraged the youth, and we were able to present our first song, "The Holy City," at the Canadian Field Conference in 2023. Although it was only one song and we made quite a few mistakes during the actual performance, that experience inspired and motivated the team to continue the orchestra project.

Right after our first actual performance, we decided to prepare music for the Canadian Field Conference again, and we increased our repertoire to three songs: "All Things Bright and Beautiful," "Angels We Have Heard on High," and "The Lord Watches Over You." The experience from the first season also encouraged more youth to join, so we had many more participants in our second season.

I would say the second season focused more on each individual participant—building a deeper relationship with God through music and learning how to collaborate and create harmony together. Compared to the first season and third seasons, we had many more opportunities to get to know one another. Of course, there were sometimes conflicts and challenges, but





through those experiences, we learned how to communicate, work together, and support one another.

Looking back, I believe those experiences were a necessary step in preparing us to become missionary musicians and, eventually, to go forward and share the Three Angels' Messages through music.



The Theme of Season 3

As I mentioned earlier, the focus of Season 2 was to encourage each musician to become a true musician for God—someone who plays heavenly music and reflects His light. I felt that Season 3 was the right time to take that purpose a step further.



The Three Angels' Messages are among the most important messages we have been entrusted to share, pointing people toward God and preparing them for His soon return. However, they can sometimes be viewed as difficult to understand or are not given the attention they deserve. I felt that this season would be a meaningful opportunity to share these important messages through music.

For the orchestra participants, I also hoped this theme would encourage them to deepen their own understanding of the Three Angels' Messages and grow as true missionary musicians and servants of God. Music can have a powerful impact on people's hearts, and my prayer is that everyone who hears our music will be led to experience the Three Angels' Messages for themselves, and that these messages will ultimately be proclaimed "to every nation, and kindred, and tongue, and people."





Beginning of Season 3

The project actually started in the summer of 2024, right after we finished our second season of the orchestra. Even though the second season had just ended, the planning for the next season had already started in my mind. I needed to choose the theme, select the songs, plan the timeline, and build the team.

In the winter of 2025, we recruited participants, and Braden, our conductor and arranger, checked each musician's playing level so that he could adjust the arrangements according to their abilities.

Then, around November 2025, I was checking the accommodation booking website almost every day, waiting for the booking calendar to open! The camp place I chose was the only one that met all of our conditions, so I really didn't have a Plan B. I wanted to make sure I could book it for our rehearsal camp. Thankfully, I was able to book it without any problems!

D-100

Around D-100, while I was planning many of the details for the rehearsal camp and the actual performance, I remember focusing a lot on reminding participants to practice.
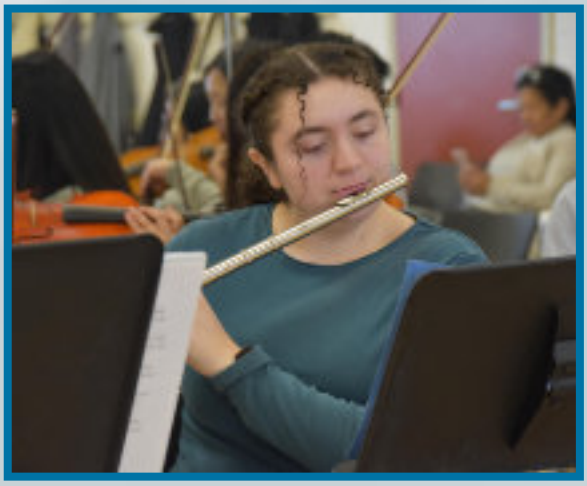
Because this was such a long project, it was easy for everyone to become a little relaxed about practicing. But as we got closer to the performance, we couldn't delay practicing anymore! I know I probably annoyed many participants by reminding them to practice, but I'm very grateful that they listened to me!

Youth Seminar

Our Youth Seminar was held in Calgary in February 2026. Since the theme of this season was "The Three Angels' Messages," I wanted to make sure the participants were trained spiritually as well as musically.



Throughout the seminar, the participants had the opportunity to understand the Three Angels' Messages step by step, from the first angel's message to the third. We also had intensive rehearsal sessions. In addition, we had some recreational activities to build fellowship among the participants, which I believe is also an important part of becoming harmonized as an orchestra.



Music Weekend





Music Weekend was held in May 2026. The orchestra required as much rehearsal time together as possible, but it wasn't easy because our participants were from across Canada.

However, the Music Department had an opportunity to do busking in Calgary. This motivated some participants to travel to Calgary, gather together, practice, and perform. I think the busking was a great opportunity for us to practice playing as a team and also to share heavenly music with the public.



Rehearsal Camp



The purpose of the Rehearsal Camp was to have all participants come together for intensive rehearsals, sound recording, and music video filming before the actual performance. Since we had four songs to prepare and planned to share the music on social media, it was important to have enough time to work together. The camp was the only opportunity for all the participants to gather in one place, so it was essential for us to make the most of that time.

Besides the main musical activities, the participants had the opportunity to worship God and prepare themselves to become true missionary musicians. They also spent meaningful time together as a team, building fellowship and learning how to listen to and adjust to one another. Through these experiences, they developed patience, unity, and a deeper understanding of what it means to create true harmony—not only in the music, but also as a team.

Preparing for the rehearsal camp was probably the busiest part. On the day we arrived at

D-50

Around D-50, we had a leadership team meeting to finalize the plans for the rehearsal camp and the actual performance.

We discussed and decided on all the details, including the schedule, dress code, program, and individual responsibilities. then put all of these details together in a guidebook and shared it with the participants so they could prepare themselves for the events.

D-10

D-10 was the final-check period. I confirmed everyone's arrival time, checked the schedule one more time, reviewed all the equipment that needed to be transported, prepared the shopping list, and double-checked all the little details.

There were so many things to remember, so I just wanted to make sure that nothing was missed!

D-1

D-1 was the day of our final rehearsal. We practiced all the songs one last time and made sure everyone felt comfortable and prepared to present the music the next day.

We also set up the stage and checked the positions of all the music stands to make sure everyone could see the conductor properly. We practiced as if it were the actual performance—from standing backstage in our assigned order, entering the stage, finding our positions, and pretending to perform. This helped us make sure that everyone had enough space and felt comfortable playing.





the campsite, we had to buy all the groceries for the entire camp, transport all the equipment, assign rooms, and prepare the facilities so that everyone could stay and rehearse comfortably.

There were many things happening at the same time, so teamwork was very important.









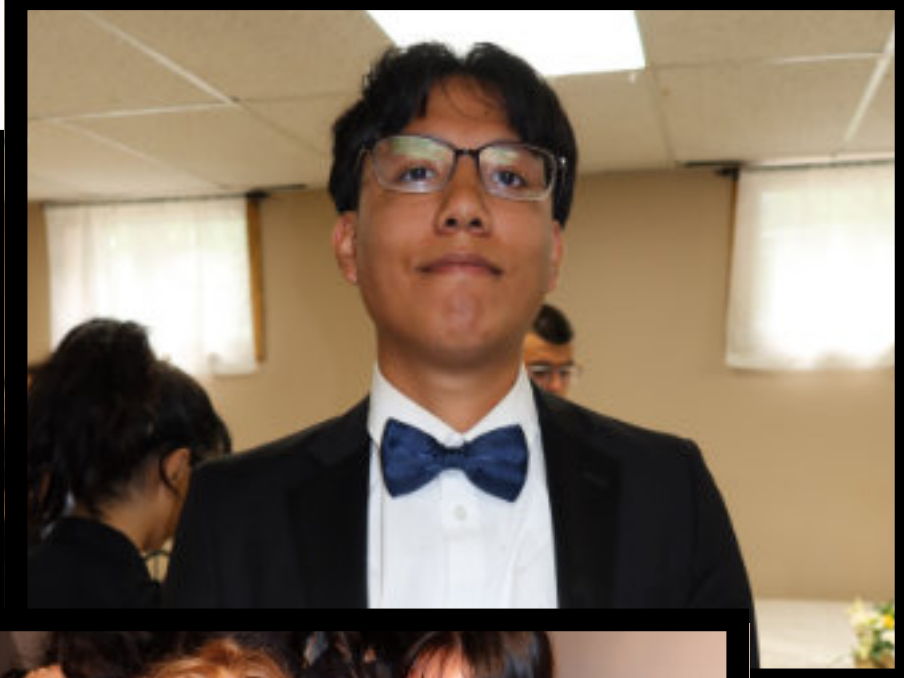
D-Day

And finally, D-Day! This was probably the day I felt the most nervous about. We had to keep everyone focused and make sure everything went smoothly.

We set up the stage, made sure everyone's instruments were tuned, and organized everyone backstage so they could enter the stage smoothly. Then we presented our special music, and that was the completion of all the preparation we had been doing for the season.

Looking back, it was a very long journey—from the first planning stages two years ago to that final performance. There were so many details behind the scenes, but I'm very grateful for every experience God allowed me to have with the orchestra.


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Interview with The Orchestra Leader

Answers by Mami Matsumoto

As the orchestra leader, what has been the greatest challenge you've faced?

I would say that, as the orchestra leader, one of the biggest challenges was encouraging everyone to practice!

Since the orchestra is a long-term project, it requires consistency, patience, and commitment to regular practice. And, as many of you can probably relate to, staying consistent with practice is not always easy!

There were many times when I had to remind and encourage everyone to keep practicing and preparing.

What has been the most rewarding or joyful moment in leading the orchestra?

There have been so many rewarding and joyful moments throughout this project. But one of the most unforgettable moments for me is at the end of our final rehearsal.

I always find myself tearing up as I look at everyone in front of me. There is a bittersweet feeling because I realize that this is the final moment we are all gathered together before the actual performance. At the same time, I can see that everyone is ready to share the music they have worked so hard on for such a long time.

Seeing everyone standing there, ready to give their best and present what they have prepared, has been the greatest reward and joy for me throughout this project. In that moment, I feel that all the time, effort, challenges, and sacrifices were truly worth it.

Has there been a particular testimony or experience that reminded you why this ministry is important?

One experience that really reminded me why this ministry is important was seeing how some of the youth changed through the orchestra. From the first season to the third season, I have seen many youth join the orchestra with a desire to develop their musical talents and use them for God. There were also a few youth who became more interested in the church and began taking steps in their faith.

Even when someone had just started learning an instrument or only knew the basics, they still decided to contribute their time and effort to serve God. And it wasn't only affecting them personally. I also saw how their commitment inspired their families and friends.

Through these experiences, I realized that this ministry does not begin with perfect music or perfect musicians. It begins with one person making the decision to join, to learn, and to use whatever talent they have to serve God. Seeing that growth has reminded me why this ministry is so important.

Is there any plan for the future of LCO?

For now, the answer is no. With only one year remaining until the Canadian Field reorganization, and considering that the orchestra requires at least two years of preparation, it is challenging to make plans for another season at this time.

However, if it is God's will, I sincerely hope that the departments will be able to plan for the next season soon. We will continue to trust God's leading and see where He takes this ministry in the future.

Is there anything we haven't asked that you would like our readers to know?

I would like our readers to know that the Loud Cry Orchestra is about much more than simply playing music. Behind every performance are the youth's time, effort, dedication, unity, and sincere hearts to honour and glorify God.

I believe these things cannot always be seen through professional musical skills alone. What makes this orchestra special is the heart and purpose behind the music, and the willingness of each young person to use their gifts for God's work.

May God continue to bless the Loud Cry Orchestra and use this ministry to represent His light and share His message through music.



Part. 2

Why We Play

The Power of Music

By Makoto Matsumoto

Music is more than just a sequence of notes and sounds. In many ways, it mirrors life itself—there is joy and sorrow, harmony and dissonance, fullness and silence. All these elements come together to create a story. In this way, music becomes an expression of our emotions. But more than that, it tells the stories of our lives.

Now, what is the story of a Christian's life? It means our experiences and testimonies of God's power and providences. Hence, music becomes our testimony. It reflects the humility of hearts that depend on His strength and guidance. In this way, music carries our message. Yes—music is our message.

With that in mind, I'd like to ask you something: The theme for this season's orchestra is the Three Angels' Messages.

If you truly want to perform as a member of this orchestra, then your music must be the Three Angels' Messages. So I ask you—are these messages a living experience in your life? Have they become your spirit and your testimony? Are they part of your story?

If you haven't yet understood or experienced this message in your Christian walk, then you're not fully ready to be a musician for this project—not yet.

So, my dear fellow musicians, practice! And I don't just mean practicing your instrument or honing your technique. Practice the message. Study the Word. Live it out. Only then will your music carry real power—the kind of power that touches hearts and transforms lives. The kind of power that can change someone's present... and their eternity.

"Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord." Colossians 3:16



The Feature of True Christian Music

True Christian Music Directs the Listener's Mind to Christ

By Aines Abragan

In the world today, we are surrounded by countless kinds of music such as pop, jazz, rock, rhythm and blues, etc. Music has become one of the strongest influences in shaping thought, feeling, and character. Amid this flood of sound, God's people must discern what kind of music draws us nearer to Him, and what kind leads the heart away from holiness.

"Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to God." –*Christian Education*, p. 62. True Christian music directs the listener's mind to Christ, not to human emotion or worldly pleasure. Worldly music appeals to the carnal nature. These styles are often centered on rhythm and emotion rather than purity and reverence. They stir the passions, excite the senses, and often glorify themes of romance, rebellion, and self-expression. Instead of drawing the soul heavenward, they awaken that which is earthly and sensual. Often even when such music carries "religious" lyrics, the spirit it conveys remains worldly because of the genre it uses.

"Everything that is connected in any way with religious worship should be dignified, solemn, and impressive." –*Selected Messages*, Bk 3, p. 333.

God's standard for music is not excitement or entertainment, but reverence and solemnity. A major influence in worldly music today is the use of drums and syncopated rhythms—the steady, pulsating beats that stimulate the body rather than uplift the soul. These "jazzy" rhythms and emotional singing styles bring confusion to worship by appealing to feeling over faith. They excite the nervous system, distract the mind from calm meditation, and often imitate the world's performances rather than reflect heaven's harmony. While the Bible may not directly mention "drums," the principles of worship clearly warn against any sound or style that awakens mere bodily excitement or disorder. The music of heaven is harmonious, pure, and filled with joy that springs from a sanctified heart, not from the beat of a drum or the thrill of a performance.

God calls His people to separate from the world in all things, and that includes the kind of music we listen to and perform. The songs that please Him are those that exalt His name, express faith, and lead to obedience and holiness.

Let us choose music that prepares our hearts for prayer, strengthens our faith in Christ, and elevates our minds. May our music be a sacred offering of praise that honours the Creator of music itself.

What is a Missionary Musician?

By Princess Eve Suganob

Music is a universal language. It brings people together, fostering belonging and shared experiences for both the musician and the listener. The influence of music is complex; it can be a powerful tool for inspiration, improving mood and building connection, but its negative potential lies in its ability to amplify harmful themes. Some songs glorify harmful behaviours, romanticize unhealthy habits that might lead the listeners to seek out such experiences and to think about negative feelings. Musicians can influence the thoughts of their listeners, and that's why the message of the song is essential.

"As every man hath received the gift, even so minister the same to one another, as good stewards of the manifold of the grace of God." 1 Peter 4:10. God has given each one of His children talents. Talents that, if properly used, can be a blessing to His cause. One of the talents that is so useful in the missionary work is music. Music can reach the hearts of people in marvelous ways that even preaching cannot. Many souls were won to Christ not because of preaching but through ministries that used music to evangelize people. However, this talent, if not used correctly, can also lead many away from Christ. "Music was made to serve a holy purpose, to lift thoughts to that which is pure, noble and elevating, and to awaken in the soul devotion and gratitude towards God." –*Patriarchs and Prophets,p.* 594. We are to use our talents for His honour and glory. As missionary musicians, our goal is to share our faith, lead people to God, and share His gospel.

"Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven." Matthew 5:16. The primary purpose or goal of a missionary musician is to serve God, and focus on furthering His kingdom and sharing His love towards others and playing music, not to earn self-recognition but to bring glory to our Heavenly Father. "Whatsoever ye do, do it heartily, as to the Lord, and not unto men." Colossians 3:23. Although our primary focus is the message, we still have to aim for excellence so that we can offer great music that inspires others and shows the world the greatness of our Lord. Every note should be played with intentionality and purpose. And most importantly, we should prioritize building our connection with God through prayer and learning His words so that we are filled with the Holy Spirit, and ensure that His guidance drives our ministry. Recognize that we cannot do this on our own; we have to rely entirely on God and know that we cannot do anything without Him.

In a world full of darkness caused by sin, may we be able to share His light with others, offer hope to those who are hopeless and give joy to those who are suffering, just as Jesus did when He lived here on earth. "Declare His glory among the heathen, His wonders among all people. For the Lord is great, and greatly to be praised: He is to be feared above all Gods." Psalms 96:3–4. As the coming of Christ is approaching, Satan is also working hard to tempt people into sinning, and we have to work harder than he does. The time is at hand; let us use our songs for His honour and glory, and to advance His cause.

Amen

> Let your light so shine before men, that they may see your good works, and glorify your Father which is in heaven.
>
> Matthew 5:16



Develop Your Talent

It's a Gift and an Offering to God

By Juan Oviedo

I want to take a moment to talk about something really important for us as musicians—our talent. Each of us has been given a gift by God: the ability to play, to sing, to create music that can inspire and uplift others. But have you ever stopped and thought about what that really means?

In Matthew 25:14–30, Jesus shares the Parable of the Talents. He tells of servants entrusted with different amounts of money, each according to their ability. Two invest and multiply what they were given, but one hides his talent out of fear. When the master returns, he praises the faithful servants and rebukes the one who buried his gift. The lesson is clear: God gives us gifts not to hide them or take them for granted, but to develop and use them.

Our musical talent is more than a skill—it's a gift and an offering to God. He gave it to us, and when we practice, perform, and share our music, we're not just improving ourselves—we're using it for His glory and for the benefit of others. Music can uplift spirits, inspire hearts, and even draw people closer to Christ. It has a unique power to reach people where words alone cannot. Ellen G. White emphasizes this idea in *Education*: "Each is to improve his talents to the utmost; and faithfulness in doing this, be the gifts few or many, entitles one to honor." –*Education*, chapter 24, p. 226. Every time we develop our skills, we're honouring God and preparing to bless others.

Developing talent takes discipline, focus, and a willingness to push ourselves. It requires showing up consistently for practice, being patient with mistakes, and seeking guidance to improve. Like the servants in the parable, we have a choice: do nothing and let our gift go to waste, or work to grow and multiply it. By dedicating ourselves to practice, learning new techniques, and performing faithfully, we become good stewards of what God has entrusted to us. Talent isn't just about natural ability; it's about how we use it. Effort, dedication, and faithfulness matter more than perfection.

Our musical gifts are also a tool to serve others. Each performance, rehearsal, or worship session is an opportunity to impact someone's life, to encourage them, or to help them experience God's presence. As musicians, we carry the responsibility not just to improve for our own benefit, but to help others experience His love. Every note we play, every piece we learn, is a chance to honour God, bless others, and bring people closer to Christ through the medium of music.

So let's take this seriously. Let's practice, let's grow, and let's perform with purpose. Let's dedicate our talents to God fully, knowing that as we faithfully develop them, we multiply the blessings He has given us and fulfill our calling to serve through music

Loud Cry Orchestra Group Chat

Aila Mae, Aines, Alexandria, Allyson, Braden, Carlos, Christina, Eve, Gabriel, Hailey...

Annonymous Interview to Orchestra Members:

Why did you join the Orchestra?

(Answers submitted by Orchestra members)

To make the most out of my youth and to praise God in the things I love.

I joined orchestra because I wanted to spend more time with youth while praising God.

Praise makes life better.

I decided to join the orchestra because I enjoy playing music with fellow church members.

I believe that music has a strong influence on the mind, it is one of the most effective way to influence a person's soul. The type of music we listen to can shape us; given its ability to evoke different emotions and create a sense of unity. Music is a meaningful way to worship God. Therefore, it is one of the most effective ways to spread God's message and unite people in faith. I joined for that reason and how I want to be closer to God through music.

I want to know more about music and connect more with other youth around Canada.

I joined the orchestra to meet new people and play music for the honour of God. I love music and the challenge that comes with learning new songs. :D

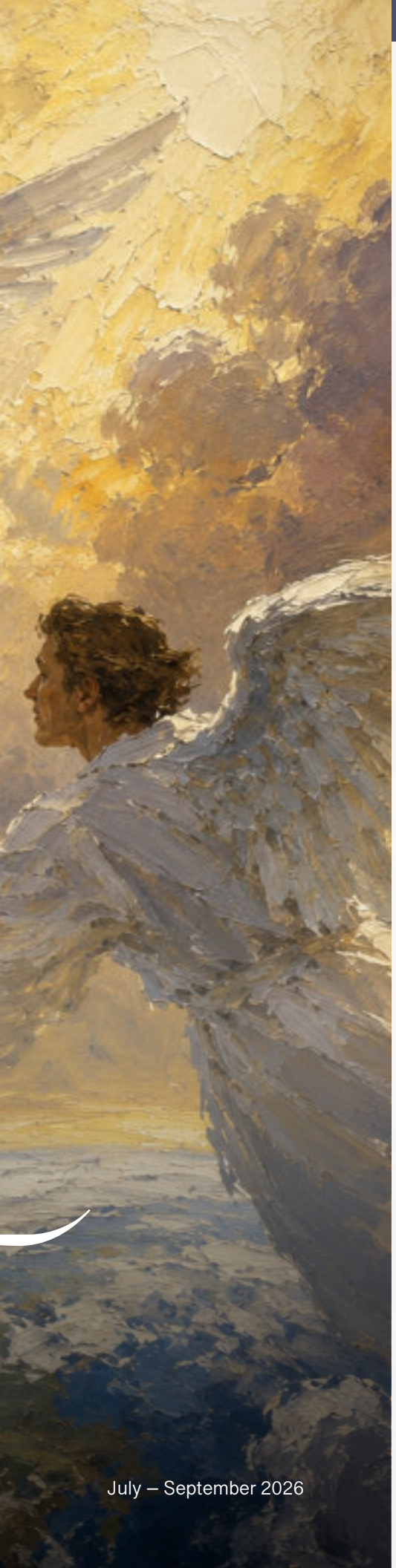
I love making memories with the youth. It brings me joy and life doing music together. I love hearing the sounds of the instruments together it brings me tears of joy. The process sometimes is a little tiring and challenging but it's so worth it at the end! I'm so glad to be a part of this and make use of my talent! Thank you orchestra coordinators!



Part. 3

The Message

"Three Angels & Loud Cry"



Why Is It The Three Angels' Messages?

By Jason Climaco

Let's face it. What you see online is starting to scare you—even just a little.

Things seem to be going from worse to worst, and it's starting to make you nervous. There's something big coming.

And I mean really big.

You can't quite put your finger on it. But you can feel it, sense it. And you're not alone. People all over the world are feeling the same.

Uneasy. Unsure. Unprepared.

We're all holding our breath and peeking through our fingers.

The Three Angels' Messages are arrows that cut through all the uncertainty and doubt and hit the target of what's to come for you, me, and our world.

Found in Revelation 14:6–13, the Three Angels' Messages are a command, an invitation and a warning.

The First Angel's Message commands us to fear, glorify and worship God.

The Second Angel's Message invites us to stand apart.

The Third Angel's Message warns us of what will happen if we ignore God's call.

Despite the uncertainity and fear that the world is experiencing, the Three Angels' Messages meet the reader where they are and gives them a clear panaroma of what's to come. Intended to be read as a grouping of messages, they are a call to action. If we dig into the meat and potatoes of the messages, we see they're written for God's people (that's you and me!) to give to the world in 2026. So as we inch closer and closer to the end of time and the return of Jesus, we have to understand what these messages are and why they matter.

This year the Loud Cry Orchestra (LCO) has chosen the Three Angels' Messages as its focus. Each piece, each performance, and each practice hopes to reflect these messages and their importance.

The LCO has an important role to play in giving the Three Angels' Messages to the world—are you ready to do your part?

The Message

By Jason Climaco

"And I saw another angel fly in the midst of heaven, having the everlasting gospel to preach unto them that dwell on the earth, and to every nation, and kindred, and tongue, and people, saying with a loud voice, Fear God, and give glory to Him; for the hour of His judgment is come: and worship Him that made heaven, and earth, and the sea, and the fountains of waters." Revelation 14:6–7

If you had to explain the First Angel's Message to a person who didn't know about prophecy, scripture, or even the Bible for that matter, where would you start? What would you leave out? What would you emphasize?

Well, if you were to ask me how I would explain it, the first question I would ask is: "How much time do I have?" And then my follow-up question would be: "Do you have a pen and paper?"

When I first learned this message, I quickly realized that the easiest way to understand it was to break it into questions. The First Question: Who is the message for? The Second Question: What is this message informing me of? And the Final Question: What is this message asking me to do?

The First Question: Who is this message for?

Verse 6 tells us that this message is for "every nation, and kindred, and tongue, and people". Whether they are your next door neighbour, your best friend, or the person you sat beside on the bus, this message is for them! So, if this message is for everyone (as the verse says that it is), we ought to make sure we know it left, right and center.

The Second Question: What is this message informing of?

In summary: a lot! This message is telling me several things. It's telling me that this message is for the world right now, God's judgement has arrived, and that there are things that I will need to do to be right with God.

The Final Question: What is this message asking me to do?

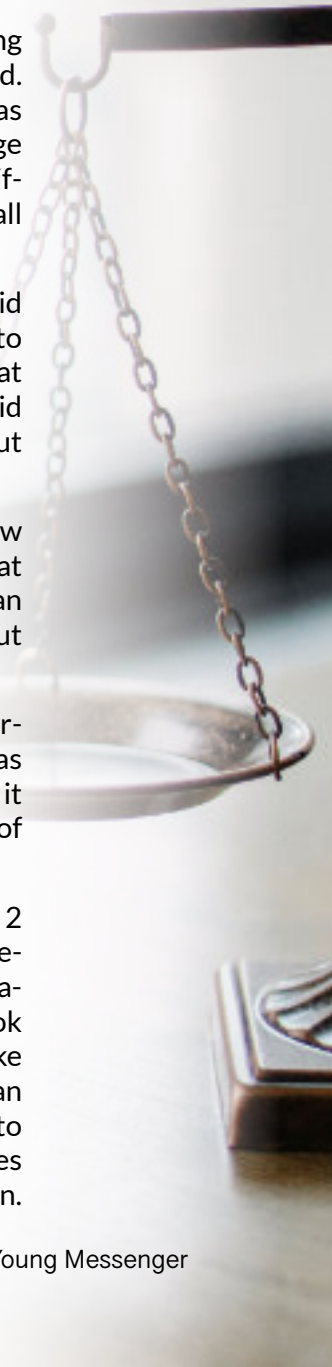
Verse 7 tells us that this message is asking me to Fear, Give Glory, and Worship God. These three things have to be clear for us as Christians. The First Angel's Message makes it clear that all three actions are different, yet hold weight. Let's look at how all three actions are different.

1. Fear God: This doesn't mean to be afraid of God, but instead to be in reverence to Him, and to honour Him. This means to treat God's things with importance, and to avoid making light of spiritual matters, in and out of church.

2. Give Glory to God: This has to do with how we live. From our conduct, to what we eat and drink, glorifying God is about more than just how much we pray, but rather about how we live knowing that there is a God.

3. Worship God: This has to do with understanding who God is as the Creator. Just as God created the world, and all that is in it and rested, we have to follow His example of rest by keeping the Sabbath holy.

While the First Angel's Message is only 2 verses (essentially), it's a message that requires diligent study due to the rich information that is jam-packed into it. As you look over this message, I encourage you to take time to take time to dig into it, rather than only scratch the surface. As you begin to study it, you'll find that its hidden treasures will be uncovered with each truth you learn.





Lift Up The Trumpet

By Mami Matsumoto

As musicians in the Loud Cry Orchestra, it's not only about playing the music with perfect notes—it's also important to understand the meaning behind the music and express it through your sound.

Our first song (The First Angel's Message) of this season is "*Lift Up the Trumpet.*" Let's take a look at the lyrics.

1 Lift up the trumpet, and loud let it ring:
Jesus is coming again!
Cheer up, ye pilgrims, be joyful and sing;
Jesus is coming again!
2 Echo it, hilltops; proclaim it, ye plains:
Jesus is coming again!
Coming in glory, the Lamb that was slain;
Jesus is coming again!
3 Heavings of earth, tell the vast, wond'ring throng:
Jesus is coming again!
Tempests and whirlwinds, the anthem prolong;
Jesus is coming again!
4 Nations are angry— by this we do know
Jesus is coming again!
Knowledge increases; men run to and fro;
Jesus is coming again!
Refrain: Coming again, coming again,
Jesus is coming again!

The first song is about the First Angel's Message. What does this message mean?

Let's go back to the year 1833, when the Advent movement began. Through William Miller, Christians received the message that Jesus is coming soon. In response, many repented of their sins and sought forgiveness.

This angel is still flying in the sky, calling us today to experience the Advent movement and prepare for the Second Coming of Jesus.

Our dear musicians, Shall we lift up the instrument and join the First Angel's Message?

"Jesus is coming again!"

Analysis
of *Lift Up the Trumpet*

By Braden Eguia

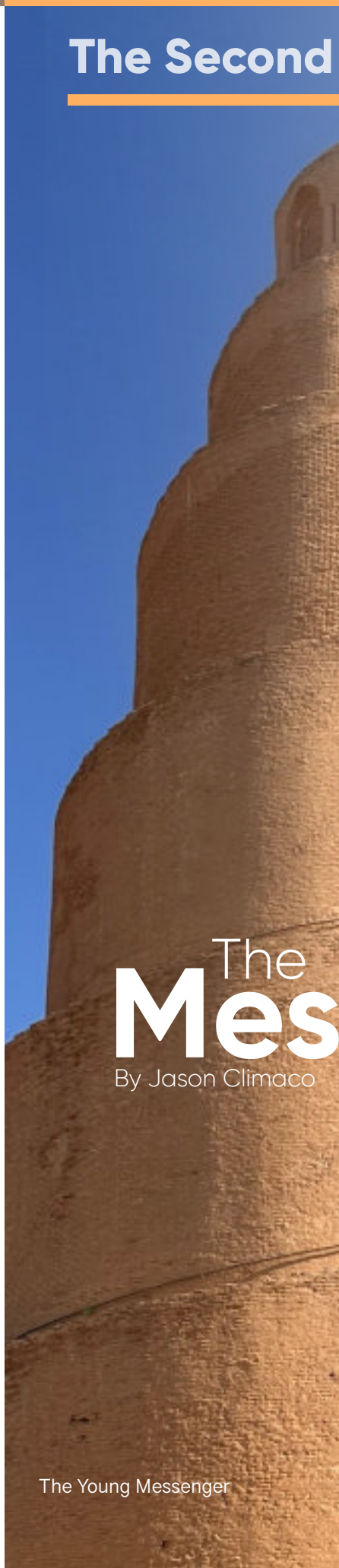
This first orchestra piece (ironically with no trumpet part) is an energetic fanfare that exudes optimism and hope, much like the First Angel's Message.

When I started arranging it, it was important to keep those qualities in mind. Small details such as time signature, key signature, and rhythm—as well as instrument combinations—can do a lot to affect the emotions a piece of music communicates to the listener. As such, I chose the key of E-flat major as the primary key for this piece, a key that is unquestionably optimistic yet also has a hint of melancholy in the quieter moments.

A common rhythmic motif is the four-note pattern stated in the very opening: quarter note, two eighth notes, quarter note; or "long, short, short, long". This rhythm is taken from the chorus and is an element that is used to unify the entire piece, particularly for the few original interlude sections that were added between verses and choruses. These interludes were added for pacing reasons—I didn't want to simply arrange the hymn as written, as it is a short one with not as much variety as other hymn tunes. This is also why there are back-to-back repetitions of certain verses and the chorus, to give the tune a more substantial sound yet keeping the structure proportionate.

Modulations in music are often used to signal a shift in mood: either to enhance an existing one or to introduce a new one. The upward modulation to F major at measure 62 further intensifies the hopeful and optimistic tone of the music. Near the end, there is a peculiar chord that plays from measure 73-76, before resolving to the final E-flat major chord. This is a quartal chord, a type of chord made up of stacked fourths, commonly seen in late Classical music and contemporary Japanese music. It is a unique sound that functions to add a touch of dissonance near the end.

This dissonance ties into how I approached arranging all three pieces. While the pieces focus on the Three Angels' Messages, they are also a story about the exciting time leading up to the Great Disappointment, the Disappointment itself, and the aftermath. The positive energy of this piece captures the fervor that the early church had, and the hint of dissonance at the end foreshadows what is to come in 1844. As we move forward with practicing this piece, please take time to reflect on its meaning and how it informs us to be happy and look forward to when Jesus comes again.



Angel



sage

"And there followed another angel, saying, Babylon is fallen, is fallen, that great city, because she made all nations drink of the wine of the wrath of her fornication." Revelation 14:8

Have you ever wondered how the world went from speaking one language to over 7000? According to our shared history (Genesis 1), human beings were created to communicate in one language. God created man and woman to speak, read, and write in one language. Can you imagine that? Being able to talk to anyone, no matter where they grew up or lived, without the need to use assistive technology like Google Translate or Speech to Text? Believe it or not, this was God's purpose -- one shared language and clear communication. Unfortunately, due to man's desire to be sovereign by building a tower in Babel so high that it could reach the heavens, they were separated from God, and confused. Here's where it becomes more interesting, however. Today, due to man's rebellion (and it will only get worse), a spirit of confusion reigns in our world and in Christianity. This is what the second angel's message is about. Let's dig in!

In Revelation 14:8, the second angel follows the first, stating that "Babylon is fallen". When Babylon is mentioned in the second angel's message, we understand that though it isn't talking about the literal city of Babylon (or Babel), it is making mention of the experience of separation from God, rebellion, and confusion. While the tower of Babel did fall, this verse does not mean that we can see Babylon toppled over, but rather that Babylon has come to an end.

What exactly is Babylon, though? Well, Ellen G. White gives us a deeper understanding of Babylon as she explains in *Testimonies to Ministers and Gospel Workers*, p. 54, that "Babylon includes Protestant as well as Catholic churches." Does this mean that the Catholic Church down your street is Babylon? Yes and no. While Protestant and Catholic churches do make up Babylon, it isn't the physical building itself that is being mentioned here. Rather, their rejection of Truth and their promotion of confusion wins them the title of Babylon. Any religious body that rejects the truth and promotes confusion becomes Babylon.

It's easy to point fingers and distance ourselves at times. You might say to yourself, "I don't need to worry about that. I don't need to think about Babylon or confusion. I'm an Adventist Reformer after all." Nevertheless, our example and behaviour can promote confusion (or Babylon) just as much as the Catholic or any Protestant church can. What we post online, what we say to others when we're not in church, and the life that we show our friends and family can be confusing. When the faith we profess and the life we live outside of church does not line up, we promote Babylon in our lives.

As you consider the Second Angel's Message, I invite you to reflect on your position in the Loud Cry Orchestra. Remember that as an orchestra member, God asks of you to promote clarity, not confusion. With every post that you share online, every story that you share, and every word that you speak, may your life be one of harmony with God.

Farther Along

By Mami Matsumoto

What is the next step? —The Second Angel's Message.

Let's move on to the next song, "*Farther Along*."

Please take a moment to read and think about the lyrics.

1 Tempted and tried
we're oft made to wonder,
Why it should be thus
all the day long;
While there are others
living about us,
Never molested though
in the wrong.

2 When death has come
and taken our loved ones,
It leaves our home
so lonely and drear;
Then do we wonder
why others prosper,
Living so wicked year after year.

3 Faithful till death said
our loving Master,
A few more days
to labor and wait;
Toils of the road will
then seem as nothing,
As we sweep through
the beautiful gate.

4 When we see Jesus
coming in glory,
When He comes
from His home in the sky;
Then we shall meet Him
in that bright mansion,
We'll understand it all by and by.

Refrain:
Farther along
we'll know all about it,
Farther along
we'll understand why;
Cheer up, my brother,
live in the sunshine,
We'll understand it all by and by.

From these lyrics, we can see a heart that is finding encouragement after bitterness—reminding us of the Great Disappointment.

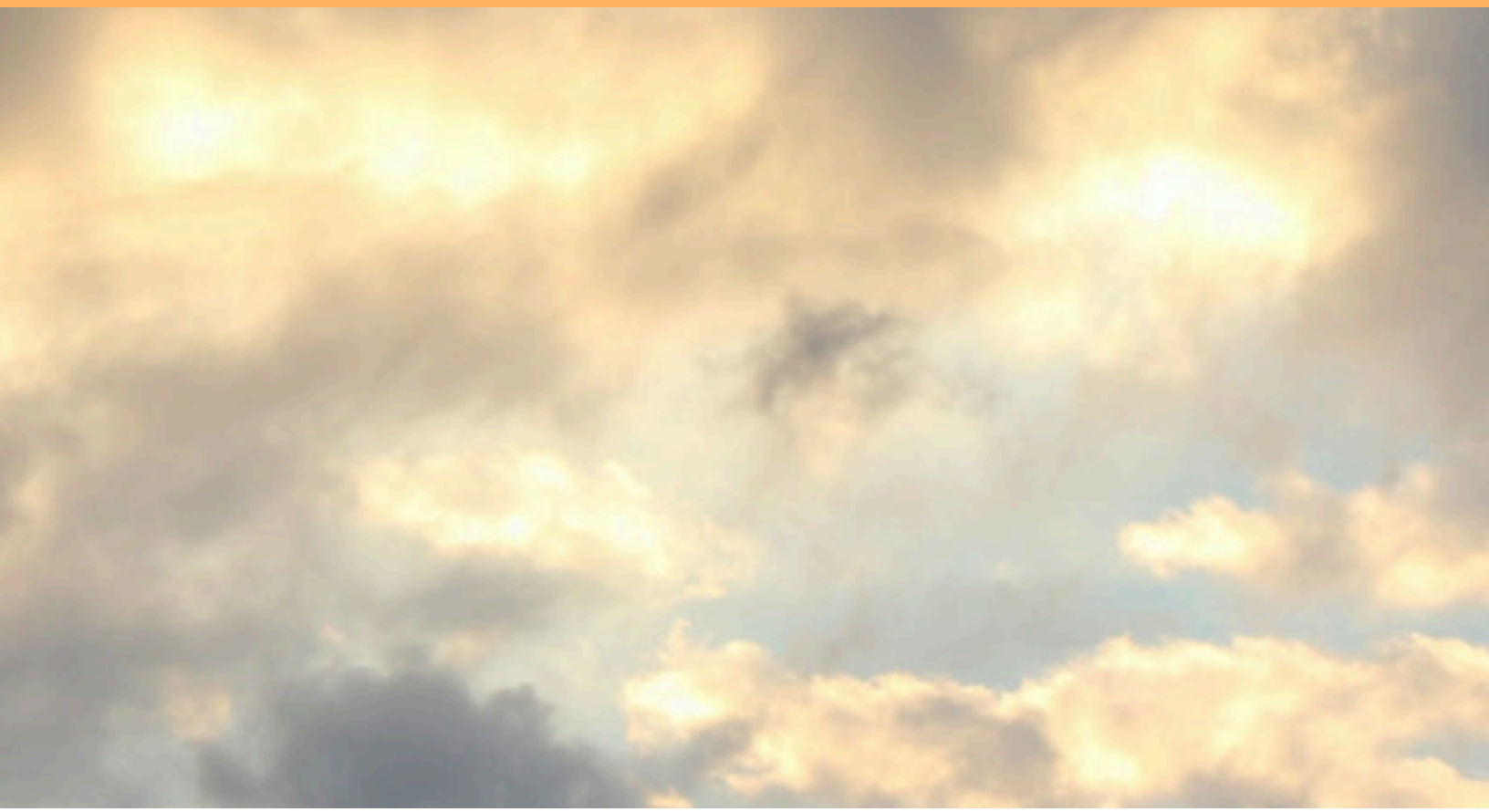
Before moving on, I want to point out that the Great Disappointment is NOT describing the Second Angel's Message.

You may wonder, "Then why is this song here?"

It's because that experience is a significant part of the transition from the Second Angel's Message to the Third Angel's Message—"Tempted and tried we're oft made to wonder, Why it should be thus all the day long;"

Now, let's go back to the time after October 22, 1844.

After a second calculation of the 2300-day prophecy, the Adventists believed that Jesus would return to Earth on that day. However, it didn't happen—leading to what we now call the "Great Disappointment." They had already experienced heartbreak from the first miscalculation, but this second disappoint-



ment was even more bitter. So then, why did God allow them to go through those two bitter trials? —"Farther along we'll know all about it."

The answer is, they needed it to be purified. According to *the Great Controversy*, it says, "In the great disappointment their faith was tested as was that of the Hebrews at the Red Sea. Had they still trusted to the guiding hand that had been with them in their past experience, they would have seen of the salvation of God. If all who had labored unitedly in the work in 1844 had received the third angel's message, and proclaimed it in the power of the Holy Spirit, the Lord would have wrought mightily with their efforts...it was not the will of God that the coming of Christ should be so long delayed, and His people should remain so many years in this world of sin and sorrow. But unbelief separated them from God. As they refused to do the work which He had appointed them, others were raised up to proclaim the message. In mercy to the world, Jesus delays His coming, that sinners may have an opportunity to hear the warning, and find in Him a shelter before the wrath of God shall be poured out." –*The Great Controversy*, p. 457

The Adventists faced this great disappointment; however, the ones who did not lose their hope and held fast their faith, by God's mercy, they were given Farther light; The Third Angel's Message.

This is not just a piece of Adventist history.

The angels are still flying—and still calling us today.

Through the Second Angel's Message and the experience of the Great Disappointment, we are being led to the next step:

The Third Angel's Message—and with it, the privilege of being part of the 144,000.

Dear Loud Cry musicians, aren't we still not ready and still just feeling disappointment?

But instead of dwelling in it, why don't we trust the Lord, leave from Babylon, walk with Him every day and every moment, and press forward into the light of the Third Angel's Message?

We've been given a mission.

Let us lift our instruments with purpose—to proclaim the Three Angels' Messages to every nation, tribe, tongue, and people (Revelation 14:6).

Today and every day, the Lord is reminding us:—"Cheer up, don't worry, live in the sunshine."



Analysis of *Farther Along*

By Braden Eguia

This piece was written with two things in mind: the Second Angel's Message, and the Great Disappointment. As such, I approached arranging it differently than *Lift Up the Trumpet*, opting for a more serious and somber mood. I wanted to convey the seriousness and gravity of the Second Angel's Message, as well as the despair and sadness that came with the Great Disappointment. The piece is set predominantly in a major key, which helps to highlight the fact that even though the Great Disappointment was indeed disappointing, there was still good that came out of it.

In order to keep a sense of unity between the first two orchestra pieces, I arranged it so that the first chord of *Farther Along* is the same as the last chord in *Lift Up the Trumpet* (E-flat major). The choral style opening then modulates to the key of D major and transitions to the main section, led by flowing triplets in the piano part. Throughout the verses and chorus, the other instruments weave their way around the three piano parts, which I established as a core component of the entire piece.

The main stylistic inspiration for the piece is the music of the Russian composer Sergei Rachmaninoff. I've always gravitated towards Rachmaninoff's music for the way he is able to capture profound yet organic emotion with seemingly straightforward harmonies. Unlike many of his contemporaries, who experimented with new styles of music such as atonal and 12-tone music, Rachmaninoff based much of his style on the composers of the Romantic Era (the 1800s) that came before him. The way he writes lush, soaring melodies and full, satisfying harmonies is something I strove to incorporate into this piece of music to fully exemplify the themes mentioned above.

The middle section of the piece combines fragments of the main melody in different ways to create a darker and more urgent sound. After a cathartic climax played by all the instruments, the main melody returns before slowly dying away, each instrument exiting one at a time until only one is left—a simple, solo piano line. The meditative simplicity of the hymn's melody, combined with the theme of the Great Disappointment, reminds us that even in the darkest of times God can produce good.

For those curious as to which Rachmaninoff compositions I was particularly inspired by, please listen to the following:

- Piano Concerto, no. 2 in C Minor, Op. 18, Second Movement
- Prelude in D Major, Op. 25, no. 4
- Prelude in E-Flat Major, Op. 25, no. 6

The Message

By Jason Climaco

Sealed for the day of redemption

Revelation 14:9–11 “And the third angel followed them, saying with a loud voice, If any man worship the beast and his image, and receive his mark in his forehead, or in his hand, the same shall drink of the wine of the wrath of God [...] and they have no rest day nor night, who worship the beast and his image, and whosoever receiveth the mark of his name.”

While some may be unfamiliar with some Christian doctrines or teachings (let alone specific prophecies), you’d be surprised how many people know or have heard about the Mark of the Beast. Thanks to music, movies, pop culture, the news, and conspiracy theories alike, people are more than aware of the term. In the 21st century alone, there have been multiple interpretations of what this Mark might be, with new ones rolling out weekly, if not monthly. Some interesting proposals have been: The COVID-19 vaccine, Elon Musk’s Neuralink Chip, or even China’s Social Credit System. Though time and time again these interpretations have been proven wrong, it would seem that these disprovals only seem to stir the pot for a new interpretation to pop up!

But what is it really? Is it some sort of chip or barcode? Or is it an app trying to track our spending habits? To understand the Mark of the Beast, we first have to understand the Mark of God—better known as the Seal of God in the Bible.

We first see mention of God’s Seal in Ezekiel 9:4. In this verse, it states, "And the LORD said unto him, Go through the midst of the city, through the midst of Jerusalem, and set a mark upon the foreheads of the men that sigh and that cry for all the abominations that be done in the midst thereof." This verse shows us that those who sin will receive a mark on their foreheads. The seal of God is only given to those who oppose sin, and those who are faithful. 2 Corinthians 1:21–22 expands this idea of the faithful receiving a mark by stating that the Seal of God is only given to those who are “established in Christ” or rooted in Christ. Finally Ephesians 1:13–14 and 4:30 invite us to view the seal in light of Jesus’ second coming by stating that we are “sealed for the day of redemption”. This last mention in Ephesians emphasizes the idea that if we want to be saved, we need to be sealed.

Outside of these references to the Seal of God, we find two more references to the Seal of God in Revelation. In Revelation 7:2-3 and 9:4, we see that the Earth’s people will be harmed in the end times. Yet it is clear that the angels are commanded only to harm those “which have not the Seal of God in their foreheads." Bearing this in mind, the Seal of God is the only thing that will keep us safe in the last days.

The Seal of God is God’s Sabbath

We’ve talked about the characteristics of the Seal of God, but what is it exactly? For starters, the original Greek word for Seal in the Bible is σφραγίς, or *sphragis*. And this *sphragis* has three common uses: ownership, authenticity, and security/protection. The Seal of God is much like the seal of a King. In the same way that the seal of a King has to clearly identify the king’s name, his title, and his territory, the Seal of God has to do the same thing. The one place that we find all three of these characteristics of a Seal lining up is found in Exodus 20:8. This verse reads: “Six days shalt thou labour, and do all thy work: But the seventh day is the sabbath of the LORD thy God: in it thou shalt not do any work, thou, nor thy son, nor thy daughter, thy manservant, nor thy maidservant, nor thy cattle, nor thy stranger that is within

thy gates: For in six days the LORD made heaven and earth, the sea, and all that in them is, and rested the seventh day: wherefore the LORD blessed the sabbath day, and hallowed it." We clearly see a name: God; a title: Creator; and a territory: the Heavens and the Earth. The Seal of God is God's Sabbath. And as we worship Him on the Seventh-Day Sabbath, we receive His *sphragis* or seal!

Now let's tackle the Mark of the Beast. In the Second Angel's Message, we identified the Beast as the Papal System (or Catholic Church). Bearing this in mind, the Mark of the Beast is a sign (or seal) of authority and ownership of the Beast, or Catholic Church. The Mark of the Beast is a counterfeit of the Seal of God—an Anti-Seal. If God's seal is His Sabbath, the Mark of the Beast is revealed in a counterfeit day of worship: Sunday. A day that the Catholic Church has clearly stated is a sign of its authority. Revelation 14:9–11 tells us that receiving this Mark will cost us our salvation and will eternally separate us from God. While no one has received the Mark of the Beast for keeping Sunday as a day of worship today, the Bible points to a time when the final test will be to obey Him through keeping His Sabbath holy, or receiving the Mark of the Beast through Sunday observance.

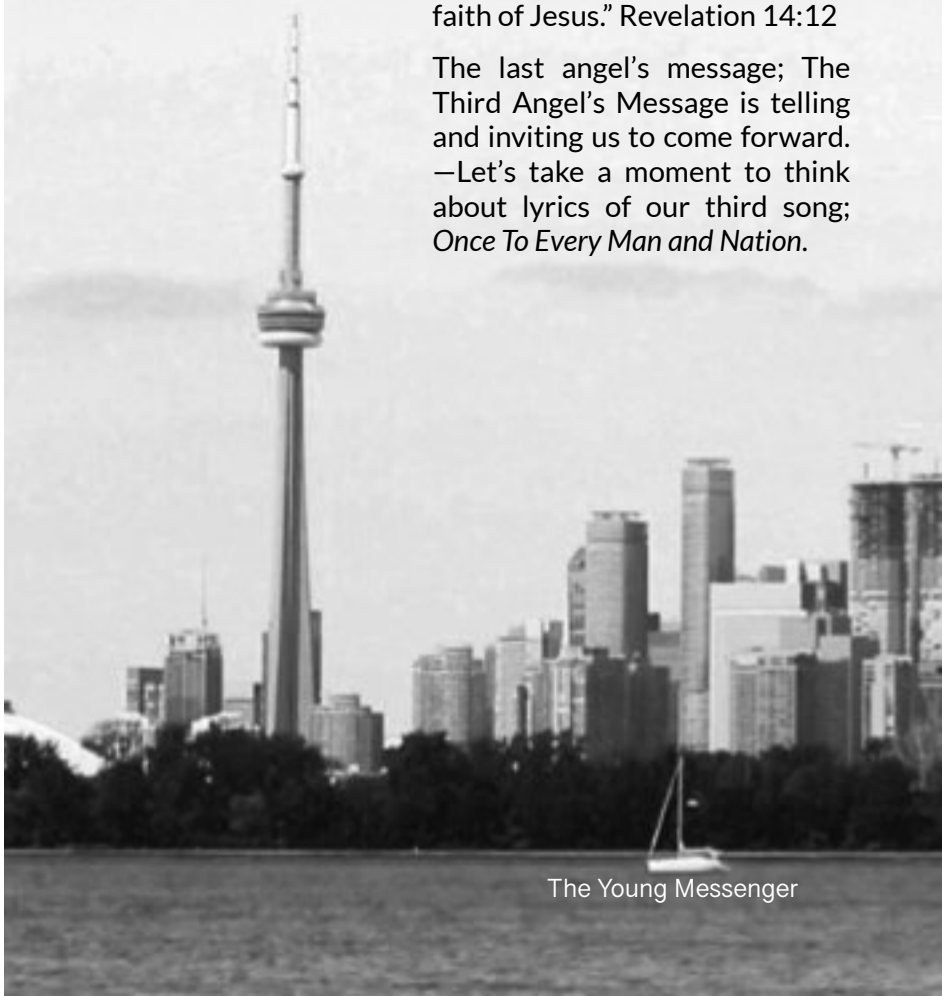
This is the final message in the Three Angels' Messages, Loud Cry Orchestra! As you consider this final message and the messages that come before it, I encourage you to remain faithful to God so that you will receive His Seal, and through your music, you can encourage others to stand with you on the Last Day.

Once to Every Man & Nation

By Mami Matsumoto

"Here is the patience of the saints: here are they that keep the commandments of God, and the faith of Jesus." Revelation 14:12

The last angel's message; The Third Angel's Message is telling and inviting us to come forward. —Let's take a moment to think about lyrics of our third song; *Once To Every Man and Nation*.



1 Once to every man and nation
comes the moment to decide,
in the strife of truth
with falsehood,
for the good or evil side;
Some great cause,
some great decision,
off'ring each
the bloom or blight,
and the choice goes by forever
'twixt that darkness
and that light.

2 Then to side
with truth is noble,
when we share
her wretched crust,
ere her cause bring
frame and profit,
and 'tis prosp'rous to be just;
Then it is
the brave man chooses
while the coward stands aside,
till the multitude make virtue
of the faith they had denied.

3 By the light of
burning martyrs,
Christ, Thy bleeding feet
we track;
toiling up new Calv'ries ever
with the cross
that turns not back.
New occasions teach
new duties;
Time makes ancient
good uncouth.
They must upward
still and onward,
who would keep
abreast of truth.

4 Though the cause of
evil prosper,
yet the truth alone is strong;
though her portion
be the scaffold,
and upon the throne be wrong;
yet that scaffold
sways the future,
and, behind the dim unknown,
standeth God
within the shadow
keeping watch above His own.

Once to every man and nation comes the moment to decide

Let us look back briefly to October 22, 1844. On that day, Jesus began His closing work in the Most Holy Place of the heavenly sanctuary. Those Adventists who remained faithful through the Great Disappointment received the message we now know as the Third Angel's Message: that the hour of the investigative judgment had begun. This judgment marks the beginning of the sealing work for the 144,000. What does this mean for us today? The Third Angel's Message, centered in the Most Holy Place, points us to the step of perfection. We are living under the investigative judgment, with Christ as our Advocate, proving whether we are being perfected in Him. When the Sunday Law is enacted, all will face the final test, and humanity will be divided into two groups: those who are sealed as saints and those who receive the Mark of the Beast. Ellen White wrote: "We cannot be half the Lord's and half the world's. We are not God's people unless we are such entirely." –*Testimonies for the Church*, vol. 5, p. 83. There is no neutral ground. If we give God only 99% of our loyalty, it is still not enough. The Third Angel's Message, tied to the Most Holy Place, is a call to complete surrender and perfection—100%, perfectly and entirely—and will be tested especially with the Sunday Law; against the Sabbath day.

They must upward still and onward, who would keep abreast of truth.

Then how can we reach perfec-



tion? How can we be found on God's side?

The key is to follow each step of the Three Angels' Messages. These messages are all connected and cannot be separated. But we must also remember: we cannot become perfect through our own strength. There is only one thing we can do—choose. "…but you can choose to serve Him. You can give Him your will; He will then work in you to will and to do according to His good pleasure. Thus your whole nature will be brought under the control of the Spirit of Christ; your affections will be centered upon Him, your thoughts will be in harmony with Him." –*Steps to Christ*, p. 47. Perfection is not about human effort alone, but about surrendering our will fully to Christ. When we yield to Him, His Spirit transforms us, bringing our thoughts, affections, and actions into harmony with heaven. This is how we can be sealed on the side of truth when the final test comes.

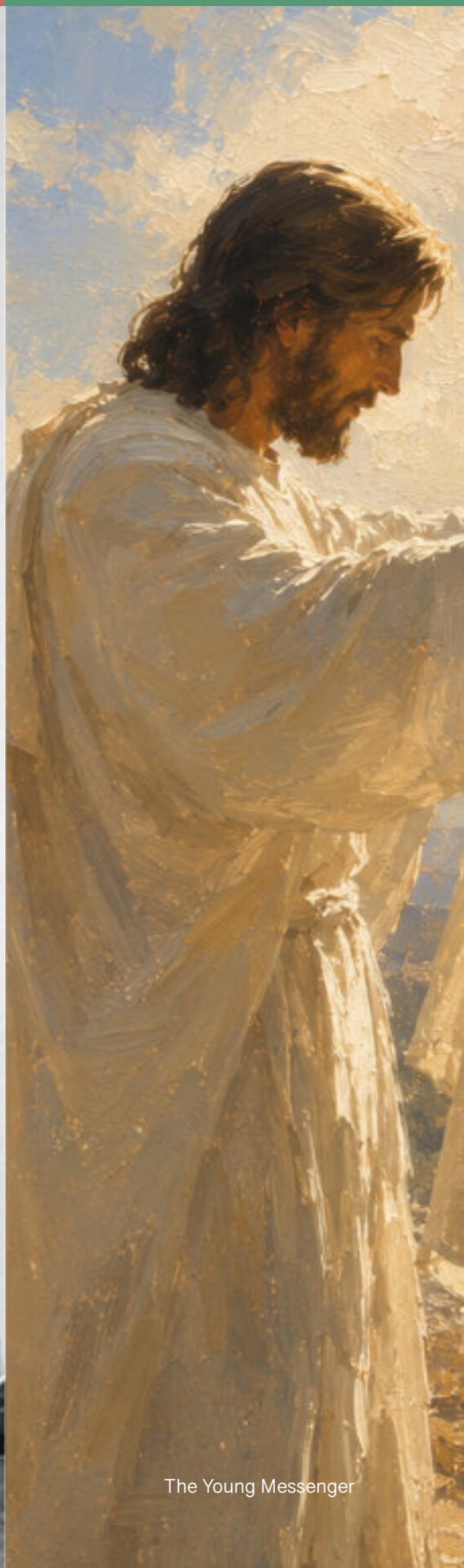
Keeping Watch Above His Own

We can see that the Sunday Law (the Mark of the Beast) will be enacted very soon, and probation will close. But are we looking forward with faith, or living in fear? If we are afraid of persecution for keeping the Sabbath, we must remember—there is no need to fear. It is a privilege and a grace to keep the Sabbath and to testify to the world that we are loyal to God's law. God has promised that He will watch over those who accept His merciful call. The three angels' messages are not only a warning but also an invitation filled with mercy and grace. We are now living in the time of the third angel's message and preparing to share it through music. Yet before we can share these messages, we must first understand and experience them for ourselves—otherwise, how can we faithfully bring them to the world? Dear readers, let us each ask ourselves: Have I decided today? Am I standing on the side of truth?

May God bless all of us.

"Behold, I come quickly: blessed is he that keepeth the sayings of the prophecy of this book." Revelation 22:7





Three Angels' Messages & Christ Our Righteousness

By Makoto Matsumoto



Part 1: The Great Controversy

Why are the three angels' messages so important? To answer this question, we need to understand the context of the great controversy. Satan has been arguing that humans cannot keep the law of God, and hence, be perfect. So the truth revealed in the Sanctuary was a great thorn in his sight, since the Sanctuary was like a map for sinners to reach perfection. In the sanctuary, we were to be justified by faith in the court, as we believe in Jesus' sacrifice (the altar of burnt offering) and as we are baptized to testify our belief (the laver). Then we would be sanctified by faith through a daily walk with Him, by reading the Bible (shewbread), following the Holy Spirit (candlesticks), and praying (the altar of incense). And finally, we were to enter the Most Holy, where we can see the glory of God and the Ten Commandments, both of which indicate His perfect character. Together, these three steps are called "Christ Our Righteousness."

Therefore, Satan used the Papacy to stumble over the sanctuary (Daniel 8:11–13). Satan claimed he changed the Ten Commandments (especially the 2nd, 4th, and 10th commandments), and he began teaching that we are saved by our works, not by faith. He did these awful things for 1260 years.

When the time came, God sent His servants to restore His sanctuary. He sent Martin Luther to restore the message of justification court) and John Wesley to restore the message of sanctification (Holy Place).

Now it was time for them to restore the Most Holy, the message of perfection. But unfortunately, they stopped. The persecution

stopped, and a surface peace was allowed. And the Industrial Revolution arose. With these, they began to earn more riches and lost their interest in spiritual matters. However, the time of the judgment (October 22nd, 1844) was coming closer. Therefore, God sent another messenger.

Part. 2: Present Truth

The First Angel came, reminding them of the message of justification by faith, causing a great searching of hearts and repentance among the faithful. The Second Angel followed, repeating the message of sanctification, calling for separation from the world and fallen churches. And finally, they were ready to receive the Third Angel Message, which is the perfection. The Third Angel restored the Ten Commandments, especially the Sabbath, along with the truth that we can be as perfect as the heavenly Father, through faith in Jesus. The people who believe and follow this message were to reach the perfect character, proving that Satan's argument in the Great Controversy is wrong. The name, which is also the number of these people is 144,000. During the investigative judgment and Jacob's trial, they would prove that they indeed reached the high standard of God's law. And thus, those who believe the Three Angels' Messages would be honoured to be the proof of our God's righteousness and greatness.

Amen

Three Angels' Messages & The Cleansing of the Sanctuary

By Makoto Matsumoto

Early Adventists were greatly disappointed when Jesus' second coming did not happen on October 22nd, 1844. It was because they misunderstood Daniel 8:14 "Unto two thousand and three hundred days; then shall the sanctuary be cleansed." They thought the sanctuary in this context meant the Earth. However, that was not true. Then what does this Bible verse truly mean?

Part. 1: Cleansing

In the sanctuary service in ancient Israel, sinners brought their sacrificial animals, laid their hands on the animals' heads, confessed their sins, and killed the animals. In this way, the sins were transferred from the sinners to the animals, which symbolized Jesus who took our sins in our stead. Then the priest

Threefold Message

By Makoto Matsumoto

"The First, Second and Third Angels' Messages must be given, they are all combined." –*Manuscript* 146, 1897

The Three Angels' Messages are inseparably connected. The message is incomplete if any part is missing. Each message prepares the way for the next, and together they form God's final warning to the world.

The first angel's message proclaims the hour of God's judgment, which began on October 22, 1844. This was fulfilled as the Third Angel came. It also calls all to worship Him as the Creator of heaven and earth. Before we can truly understand the Sabbath through the Third

took the blood, brought it into the sanctuary, and sprinkled it on the veil. So, even though sins were transferred from the sinners, their records were still there, in the sanctuary. The curtain would get dirtier and dirtier, and once a year, on the Day of Atonement, they had to cleanse this curtain. The sins were fully gone only on this day.

What does this mean in real life? When we commit sins, our sins are recorded in the book in heaven. When we repent and confess our sins, God crosses out our records with a red line, by the blood of Jesus. So our sins are forgiven. Yet, the records of our sins, along with the record of repentance and forgiveness, are still there. And during the investigative judgment, these records are revisited, and the judgment is made as to whether we can go to heaven or not. When this judgment is done, all these records would be deleted, and the heavenly sanctuary would be cleansed from these records of sins. This work of cleansing—the investigative judgment—started on October 22nd, 1844, which is the end of the 2,300-day prophecy.

Part. 2: Why Does This Exist?

Now, why does God keep the records of sins even when He forgives us? Why does He keep records of sins on the curtain in the sanctuary? Why does He need to do an investigative judgment when He knows who's saved?

It's because God knows, but the others don't. Satan keeps bringing up the sins we committed in the past, claiming that we should not be saved. And God wants to prove to the angels and to the inhabitants of other universes that we should be welcomed in to heaven. When we enter heaven, He does not want any doubt, question or uncertainty to remain in the hearts of those who welcome us.

Because of this, the Bible refers to this judgment as the gospel—the good news. "In the day when God shall judge the secrets of men by Jesus Christ according to my gospel." (Romans 2:16). "And I saw another angel fly in the midst of heaven, having the everlasting gospel . . . saying . . . the hour of His judgment is come:" (Revelation 14:6–7).

So, let us be happy to be judged! It is good news for us.

Amen.

Angel, we must first recognize God as our Creator, for the Sabbath is the memorial of His creation. If we do not know Him as Creator, we cannot fully appreciate or honour the sacredness of His holy day.

Without the First Angel's message, we cannot properly receive the Second Angel's message. The First Angel points us to the true God. Only by knowing the truth can we discern error. Only by recognizing what is holy can we understand what is corrupt. Thus, the Second Angel calls God's people to come out of Babylon and separate from false worship and confusion.

And without obeying the Second Angel's message, it is impossible to stand firmly with the Third Angel's message. If we remain in Babylon and cling to its teachings, we will have no spiritual strength to resist the final test concerning false worship and the Sunday law.

Finally, if we do not accept the Third Angel's message, accepting the first two messages will be in vain. The Third Angel's message concerns the final great conflict and reveals the path of truth that we must choose. It brings every soul to a decisive moment. If, in the end, we fail to choose rightly through the light of the Third Angel's message, then the blessings and guidance of the first two messages will have been received with no lasting purpose. They were given to prepare us to accept this final message.

Therefore, all three messages must be accepted, believed, and lived out faithfully. Only those who repent through the First Angel's message, separate from sin through the Second Angel's message, and walk in obedience to God, will receive power to keep His commandments in the last days.

In conclusion, let each of us examine our hearts. Have I accepted and experienced all Three angels' messages? If any part of this threefold message is neglected, we are not secure. We remain incomplete, and in the hour of trial, we will fail.

LOUD CRY

By Jason Climaco

As adventist youth, we are pretty familiar with the Three Angels Messages. We can talk about it, preach about it, and we can even join an orchestra that plays about it! Yet, the Three Angel's Messages is not where the story ends. In fact, it's only three quarters of the story! The final part of the story is the Loud Cry or the Other Angel of Revelation 18.

The Bible tells us in Revelation Chapter 18:1 "And after these things I saw another angel come down from heaven, having great power; and the earth was lightened with his glory." Note that the verse tells us that it is another angel with a different function and message. This angel is different from the three messages that we have already received.

Yet, even though this message (and angel) is different from the messages that the three angels give (and gave), this other angel is closely related. To understand it, we need to return to the Second Angel's message. Do you remember it? The Second Angel's message, outlined in Revelation 14:8 introduces us to Babylon. If you remember the newsletter regarding this message, it was explained that Babylon wasn't necessarily a place, but rather a state—in this case, of confusion. Babylon in Scripture has a symbolic meaning of confusion, chaos, disorder, and ultimately disobedience to God, and His things. It doesn't stop there, however. When we apply this understanding of Babylon to prophecy, we see clearly in *Testimonies to Ministers and Gospel Workers*, p. 54, that Babylon "includes Protestant as well as Catholic churches."

Ellen G. White makes it clear that Babylon, and the spirit of Babylon (confusion, chaos, disobedience) would exist in many churches we see today.

The Second Angel's message is clear. Babylon has fallen. And churches that do not obey God's law, and that teach confusion, are not only part of Babylon but, according to the second angel, they have fallen.

But what does this have to do with the other angel of Revelation 18?

Interestingly, the Other Angel of Revelation 18 goes into detail regarding Babylon. It even goes as far as to share Babylon's fate (it's not good!). But at the heart of the message of Revelation 18 (the Other Angel), we find that the message speaks to a time when God's people would need to stand apart, to enter into a revival and ultimately a reformation.

When Ellen G. White talks about this other angel, she states that "The prophecies in the eighteenth chapter of Revelation will soon be fulfilled." –*Review and Herald*, October 13, 1904

So when exactly was this prophecy fulfilled? Or has it not been fulfilled yet? To understand clearly when (and if) it happened, we need to turn back time and look at the history of the Seventh Day Adventist Church, the birth of the reformation, and a special message that was given in 1888 in Minneapolis, Minnesota.

Let's say the year is 1888.

You and your family are attending a camp meeting (an overnight conference) that you have been waiting for all year. During the camp, you have been listening curiously to all the speakers.

You've made friends, you've taken notes from the speakers that have shared their thoughts from the word of God, and you've even met some leaders in the church. Among those leaders are Ellen G. White, Uriah

Smith (the editor of *The Review and Herald*), and two young ministers you haven't met or heard of before. Their names are Alonzo T. Jones and Ellet J. Waggoner. To your curiosity, they are the speakers that are about to go up. Their message? Righteousness by Faith.

In essence, Jones and Waggoner share at the Minneapolis conference that we are saved by faith in Jesus Christ. In addition, they also share that no amount of "good" deed, or law keeping will save us. Yet, they are clear that God's law is important, however keeping it should be out of love, not a checklist. Finally they make clear that Christ's righteousness can be ours only by faith.

You leave the conference impressed by the message, their words, and the impact that they had that night. You felt God's blessing in that message.

Time passes and you learn that the church has widely rejected the message. They are against this teaching, and believe that it is false.

But you're not alone, Ellen G. White agrees, and says regarding this message that "The Lord in His great mercy sent a most precious message to His people through Elders Waggoner and Jones." –*Testimonies to Ministers and Gospel Workers*, p. 91. She will later go on to write something important. She writes, "The light that is to lighten the whole earth with its glory was resisted." –*Letter 96*, 1896. This is incredibly important, as this quotation makes explicit reference to Revelation 18:1 which states, "And after these things I saw another angel come down from heaven, having great power; and the earth was lightened with his glory."

According to Ellen G. White's writings, we see that this conference and message were seen as the beginning of the fulfillment of prophecy.

So is the other angel the conference in Minneapolis? No, not exactly. However the conference in Minneapolis marked the beginning of the angel's work. In 1892, Ellen G. White wrote, "The time of test is just upon us, for the loud cry of the third angel has already begun in the revelation of the righteousness of Christ, the sin-pardoning Redeemer. This is the beginning of the light of the angel whose glory shall fill the whole earth." –*The Review and Herald*, November 22, 1892. Nevertheless, while the angel had a goal of reforming and reviving the Adventist Church, its leadership, and its members, the message of 1888 was rejected. The work that God wanted to see happen in the Adventist church was halted, and ultimately stagnated.

But if the other angel had a "beginning" has it continued? Has it ended?



According to *Early Writings*, p. 277, Ellen G. White says of the Other Angel, "Then I saw another mighty angel commissioned to descend to the earth, to unite his voice with the third angel, and give power and force to his message. The work of this angel comes in at the right time to join in the last great work of the third angel's message as it swells to a loud cry". The "other angel" of Revelation 18 does not introduce a new message, but adds power to the existing one, exposing Babylon's confusion and calling God's people out of false systems of worship. This other angel is not a different gospel, nor a new doctrine. The loud cry is the same everlasting gospel proclaimed with greater power and urgency!

And yet, we need to come back to the heart of what we have been focusing on, the heart of the orchestra and the heart of the loud cry. It's not enough to be a part of an orchestra that preaches the loud cry. It's also not enough to simply understand doctrine. What matters most is to make this message real in your life. Have you accepted Christ into your life by faith? Have you decided to make changes in your life?

Dear readers, it's time to focus less on doing and focus more on being. We need to stop making our relationship with God a checklist of things, but instead allow it to become a living, breathing connection with Him. When we live the message, we'll be able to preach the message.

Amen



Now we are moving on to our final song, "For Those Who Pray," an original song of the Loud Cry Orchestra. It represents the Loud Cry (or 1888 Angel). This song was written by Youth Department Leader Jason Climaco specifically for this purpose.

As we have done with each song from the beginning, let us take time to think about the lyrics and understand the message of the song, not only by practicing the instrument, but also by reflecting on its spiritual meaning.

This song relates to the entire message of the Three Angels—from the First Angel's Message to the Third Angel's Message. Without prayer, the Three Angels' Messages cannot truly be experienced in our lives. Prayer is the way we confess our sins and ask for forgiveness. Prayer is the way we connect with God. Prayer is the way we grow closer to Him and allow Him to perfect our characters according to His will.

As we play and listen to this song, let us remember the importance of prayer and seek a deeper relationship with God.



For Those Who Pray

By Mami Matsumoto

1. See the Hands are Moving
As the Angels are reviewing
Those who pray
My brother pray

A chosen seal for few
Oh could it be for me and you?
For those who pray
My sister pray

Look ahead,
As the dawn awakes
It's a new day

Take a step,
Forget yesterday
Walk in Faith

2. The door of His Great Mercy
It's wide open for the thirsty
For those who pray
My friend let's pray

When the Saviour Comes
Down in His Glory,
Oh, We'll be there
To tell the story
Of how we prayed

Look ahead,
As the dawn awakes
It's a new day

Take a step,
Forget yesterday
Walk in Faith

Dear readers,

You may sometimes feel afraid that you have not fully experienced the Three Angels' Messages. You may wonder whether you will receive God's seal. You may question whether your sins have truly been forgiven and whether or not you will be saved.

When these thoughts come, remember one simple answer: Pray and read His words in the Bible.

Through prayer and words, God gives assurance, guidance, and the promise of His mercy. He is always waiting for you and always welcoming you to come to Him in prayer.

May God bless each one of you. May He pour out His mercy, love, and guidance upon your lives, especially upon those who faithfully pray and trust in Him.

Amen.

Interview with Composer

Answers by Jason Climaco



You composed the original piece performed this season. Could you tell us about it?

Sure thing! I was approached to record this piece about a year before the performance. I had to keep a tight lid on it actually and only went by "anonymous composer" for a while. It was fun to watch the youth think about who wrote the piece. Good memories. But going back to the piece itself, it was a piece that was to represent the Three Angels' Messages and it would be practiced and performed by the orchestra.

The process in writing was special. There were maybe 4–5 different versions of the same melody/idea. I knew I wanted to talk about prophecy, and I knew that I wanted it to be a call to action. How I got there looked like a lot of prayer, patience, and practice too! When I finally wrote the first verse, it all clicked! I knew that I had something special, and I continued working at it. While I had been working on the song for months, after I wrote the first verse, the chorus and the second verse were written within a week. Praise God!

What inspired you to write this piece?

I wanted the piece to hold an important message. I wanted others to see the Three Angels' through the lyrics. I also wanted the youth to be able to relate to what the lyrics were saying. I felt that by talking about "taking a stand" and steadfastness in prayer, anyone who heard the song could be encouraged to come closer to their faith and to God.

How did the theme of The Three Angels' Messages influence your composition?

If you read the lyrics there are many parts of the song that hold meaning and are in direct reference to the Three Angels' Messages. For example there is a line that says, "See the hands are moving, as the angels are reviewing"—this is in reference to the end time prophecies as well as the investigative judgment. Moving forward in the song, there is reference to a "chosen seal"—this is in reference to the 144,000, the call to be separate from Babylon, and the final test of Sabbath worship which will be made known through God's seal.

Was there a particular section of the piece that was especially meaningful or difficult to write?

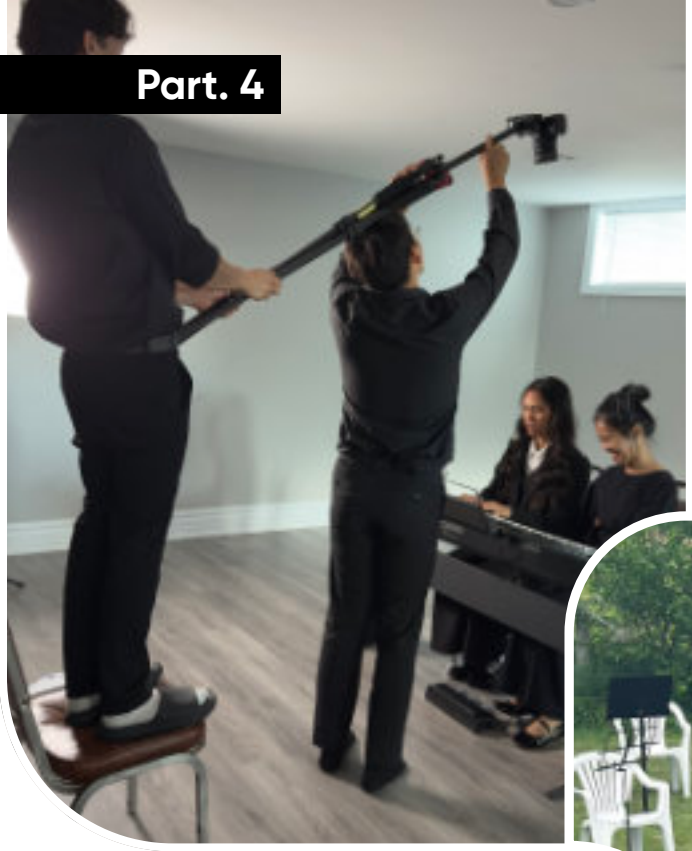
A part that was a bit challenging to write was the chorus! I knew I wanted the piece not only to be a reference to the Three Angels' Messages but I also wanted it to be an invitation to come to Christ. To do this I thought of different ways to do this. I wasn't sure if it would be at the end, at the beginning or in the middle. And so, as I wrestled with how to make it all fit, it was difficult at first to make things work in the chorus. Nevertheless with God's help it all worked out and the chorus brings both parts of the piece together!

What emotions or reflections do you hope listeners experience while hearing your composition?

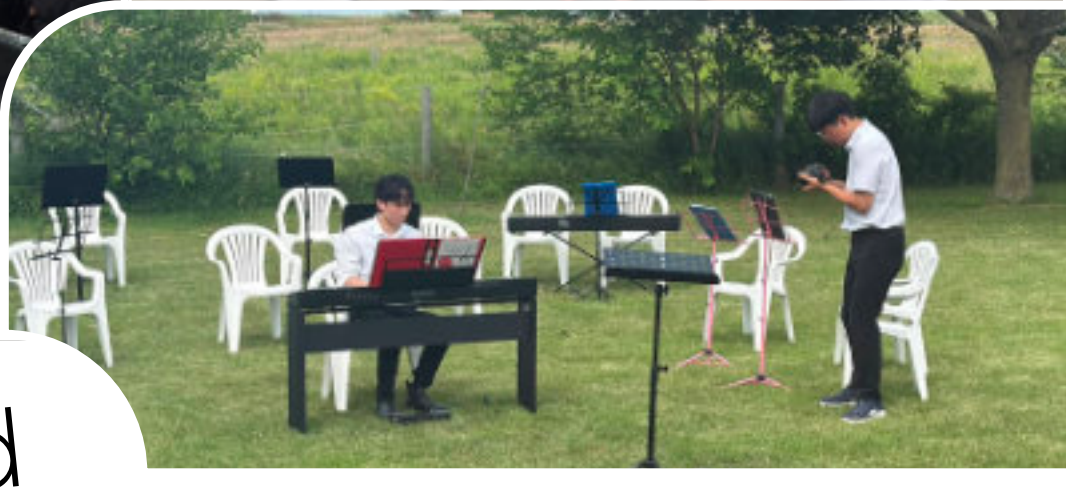
I hope that listeners feel a sense of urgency and action. I hope that listeners understand through the piece that time is short, that the hands on the clock are ticking, and that it's time to take a stand for God. Prophecy tells us that there will be a time where people will run back and forth looking for God's word, and yet they won't find it. Today is the day that God invites us to come closer to Him, and if we've heard Him knocking at the door, it's time to open it!

Amen.

Part. 4







Behind The Camera

By Makoto Matsumoto

Hi! My name is Makoto. I'm currently serving as the Multimedia leader of the Canadian Field for this current term (2024–2027), and for the LCO project, I have been helping as a producer, director and filmmaker.











Story board (L) & Video (R)

The Planning Process

First, I listened to the music. Since Braden made the arrangements, he also prepared sample MIDI recordings, so I listened to them repeatedly and began imagining different scenes. Then Aines, Mami, and I brainstormed together and developed the overall concept, including ideas such as outdoor versus indoor settings, one-take versus multiple-take filming, and so on.

Next, I asked Aines to review the sheet music and identify which instruments are playing at each point in the music, as well as who is carrying the melody, playing catchy phrases, or providing background parts. This is an important part of the planning process because we cannot plan to film an instrument during a section where that instrument is not actually playing.

After that, I created the storyboard. I listened to the music again and again, imagined the scenes, and then drew them digitally.

Once the storyboard was ready, I reorganized it into the most efficient filming order. Sometimes, for example, we have to film the final scene before the opening scene. I considered how many people are involved, how many locations we needed, which camera angles were required, how much time each scene would take, and so on. This helps us save a great deal of time during the actual filming because we can move the camera and people with as little unnecessary movement or rearrangement as possible.

Challenges

One of the biggest challenges was that we were filming at a rented location in Ontario while I was in Alberta. I could not visit the location in person beforehand, so I had to imagine everything based on photographs from the rental website and Google Maps.

There was very little informa-

tion about the dimensions and size of the location, so I even had to use Google Maps to estimate the measurements. I was able to get a general idea, but when I finally arrived in person, the location was quite different from what I had imagined. Some objects that were not visible in the photographs are now blocking significant portions of the camera angles we had planned to use, so those angles are no longer practical. At the same time, some of the objects I had planned to incorporate into the videos are no longer there.

Because of this, I spent the first two days of the camping trip walking around the location by myself and completely reworking some of our original plans. For some of the videos, I essentially had to start again from scratch.

But God is great. Just in time for filming, inspiration came, and we were able to finish everything on schedule.

Another major challenge was the limited amount of time. Normally, it can take two or three days—with very little sleep—to film one music video for a small group. But we were recording four videos in a single day with a large number of orchestra members.

Thankfully, we had an excellent team. Eva Suganob, Melissa Avila, and Jason Climaco reviewed my storyboards and director's notes and prepared the next scene and the players in advance. This helped me keep everything moving quickly so that I could focus on filming and directing.

When we film a music video, we only play the portions of the music that will actually appear in the video. So I placed markers on the music according to the measure numbers. Eva was responsible for playing the music for the filming. Even though it was an extremely long day, she continued doing this throughout the entire day without complaint.

Braden also stayed throughout the entire filming day, making sure that the players were performing at the correct timing. I am very grateful for all of their help.

I would say another challenge this time was the limited equipment available. We did not have proper cameras, a Jimmy Jib, stabilizers, sliders, and other professional filmmaking equipment. However, God is great, and we were able to find creative solutions using the equipment we already had.

I would like to give a special thanks to Braden, who brought a microphone for the audio recording, and to Br. Joseph, who generously allowed us to use his drone. Their willingness to share what they had made a great difference in the production.

	1	2	3	4	
1		Flute 1	Flute 2	Clarinet	Sa
2	1 to 8				
3	9 to 16	U@15-16			
4	17-19				
5	20-31				
6	32-39	M	M		
7	40-48			M	
8	49-55			M	
9	56-85	M	M		
10	86-93				
11	94-110				
12	111-117				
13	118-133	M	M		
14	134-149	M	M		
15	150-157				
16	158-165	M	M	M	
17	166-195				
18	196-199				
19	200-204				

Instruments Timing Chart



Location Measurement Estimation from Satellite Photo



The Meaning Behind Each Video

The First Video "Lift Up the Trumpet"

The first video, Lift Up the Trumpet, feels somewhat familiar to our viewers.

The atmosphere is similar to *All Things Bright and Beautiful* from last season. That video ended by panning upward toward the sky, while this one begins by looking up toward the sky and eventually pans down from it. The blue sky, green backyard, and red building also create a visual connection with *All Things Bright and Beautiful*.

The fact that the majority of the video is filmed in one take connects it with *Angels We Have Heard on High* from last season, where the one-take concept was also an important element. And because the video attempts to show every member of the orchestra, it also reminds viewers of *The LORD Is Thy Keeper*.

Yet there is something new as well: the drone was used for the first time.

So this video brings together elements from previous seasons and previous videos while introducing something new. In that sense, it is comprehensive of what came before while still moving forward.

This is also how I see the First Angel's message.

The Advent message was clearly written in the Bible, and Christians had been looking forward to Christ's second coming for generations. Yet when the message was proclaimed in a special way during the Advent movement, it struck people as something new.

The First Angel also represents the experience of justification—repentance and searching of the heart. The doctrine of justification has been proclaimed throughout history, and it was especially emphasized during the Reformation through Martin Luther's teaching on justification by faith in the sixteenth century. However, as Protestants gradually lost sight of the message of justification, the First Angel's message came as a reminder, calling God's people once again to experience true repentance, faith, and justification. Even though it was an old message, it still came to us as something new.

How do we know whether our justification is genuine? If sanctification does not follow, it is not true justification. And if perfection does not follow sanctification, then it is not true sanctification, and therefore not true justification either.

In other words, how we experience justification—whether it is true or false—has implications for what will happen next.

Indeed, when we look at the message of the First Angel, we find that it points us toward creation and the time of judgment. The restoration of the Sabbath and the beginning of the investigative judgment are not fully unfolded until the Third Angel's message, yet they are already implied in the First Angel's message. It gradually directs our attention toward the Third Angel.

So the First Angel is comprehensive in two directions: it contains elements connected with the past while also pointing toward the future.

And yet, it is new.

That is what the first video is meant to communicate.

There is another important detail. The video begins by looking up toward the sky and ends by looking down from the sky.





At the beginning, we see from our perspective—from the earth looking toward heaven. But by the end, we are looking from God's perspective, from above looking down upon us.

This reflects the Adventist spirit and the message of Christ's second coming, as well as the experience of the Great Advent Movement. We look up toward heaven, waiting for Jesus to appear in the sky.

The Adventist pioneers did not know about the disappointments and trials that were ahead of them. They experienced a bitter disappointment indeed. But God was watching over them. He had not forgotten them.

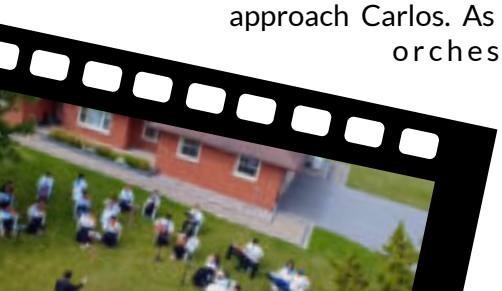
The Second Video "Farther Along"

Now, the second video.

You may have noticed that this video contains a story. Carlos is the main character. The video begins in black and white, representing sadness. He is completely alone.

We then see other people in similar conditions. But as others begin to join them, their world gradually gains colour.

Under Braden's leadership, they come together and eventually approach Carlos. As the orchestra comes together, the entire world becomes filled with colour.



Adventist history is also a story of challenges and disappointments. During the Second Angel's message, the pioneers were persecuted and asked to leave the churches and people they loved simply because they were waiting for Christ's second coming. Then, after all those difficulties, Jesus did not appear, and they experienced the Great Disappointment.

At such a moment, they must have felt incredibly lonely. They could have felt that God had forsaken them.

The majority of those who had accepted the Advent message eventually left, while the faithful were left behind—alone and lonely.

But they did not give up. As they held fast to their faith, they eventually received greater light, and the colours of their world were restored through the message that followed.

When we feel alone, I want everyone to remember: You are NOT alone.

Carlos was asked to represent the sinner—which is, in reality, all of us. We see other people who experienced the same loneliness, but who later received light and colour into their lives. They come to Carlos and bring that light to him as well.

Braden is the one leading all of this. If you have watched one of our previous vlogs, you may remember that the conductor is used as an object lesson representing Jesus. Different instruments come into unity by looking toward one central point: the conductor.

In this video, Braden leads these different orchestra members toward Carlos. This represents how Jesus brings people and the church together, bringing all these different sources of help together for the sake of one lost sheep.

So let us be there for one another. If you see someone in despair, let us bring them the light that we ourselves have received, so that they may be saved as well.

There are even more meanings hidden in the video.

Did you notice that there are four groups of orchestra members? They represent the three angels and another angel. The angels represent us as messengers of the light.

And that being said, there is another thought behind this: Jesus brings all the resources of heaven and the angels together

to help even one single person.

The video also shows that Jesus and the angels come to where we are. Carlos does not keep running from place to place. He first walks and searches for the place where he is called to be. Once he finds it, he remains firmly there, waiting patiently. In the end, all of heaven comes to him.

It is the same for us. If we sincerely seek God and go where He leads us, we may sometimes feel alone or forgotten. But if we remain faithful to where He has called us, God will bring all of heaven near to us. Just as the video ends from a heavenly point of view, we are reminded that God is always watching over us.

The Third Video "Once to Every Man and Nation"

Now, the Third Angel. This video has a very different atmosphere. It is almost black and white, but it is not completely monotone.

When I was preparing the concept, I imagined the orchestra playing inside a cave—a dark room with only a small amount of light coming in.

We asked the youth to bring lights of different sizes and shapes, which they did. We turned off the lights in the room and used those lights along with the small amount of sunlight coming through the basement windows.

This represents our present time in the last days and also points toward the future.

We are living in a time of spiritual darkness. Even many Adventists have rejected present truth, and there are only a limited number of people who actually study and live according to the present truth.

Many people have never even heard of the Three Angels' Messages, even among Adventists. When we go on a street as a missionary, we realize that most people do not know what the true Sabbath is.

In such a dark era, the small remnant of faithful people are called to be the light—to shine the message into a dark world.

They will also face persecution, just as Christians in the past had to escape into caves.

They will be Sabbath keepers in a time when almost everyone believes in Sunday, just as the Waldenses kept the Sabbath while the Catholic Church spread Sunday observance throughout the world.

My hope and prayer is that our orchestra members will be the light until the very end.



The Third Angel's Message speaks about the Sunday law. Yet there will be faithful people who keep the Ten Commandments and reach perfection through the faith of Jesus, enduring the final test with the patience of the saints.

All of this is represented through the strong contrast between light and darkness in the video.

The Fourth Video "For Those Who Pray"

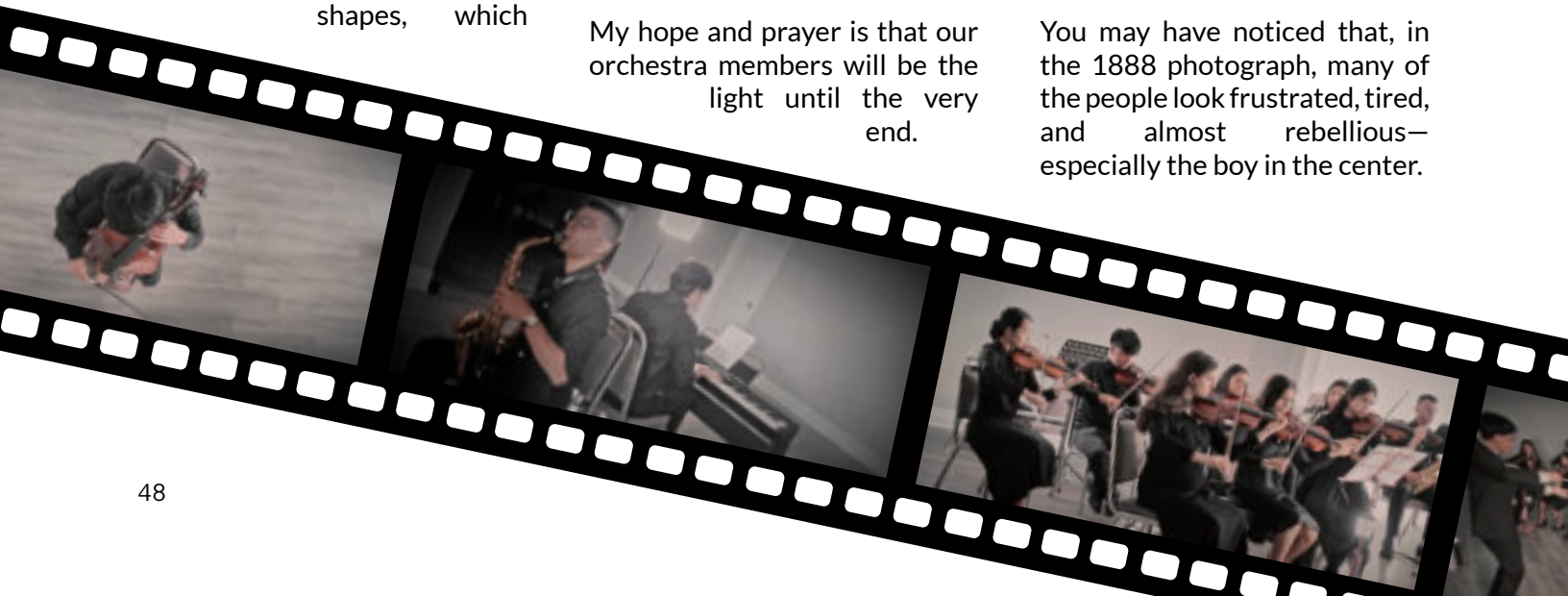
Now, the last song. This one had to be an original song because the message of the additional angel is something unique to the IMS Church.

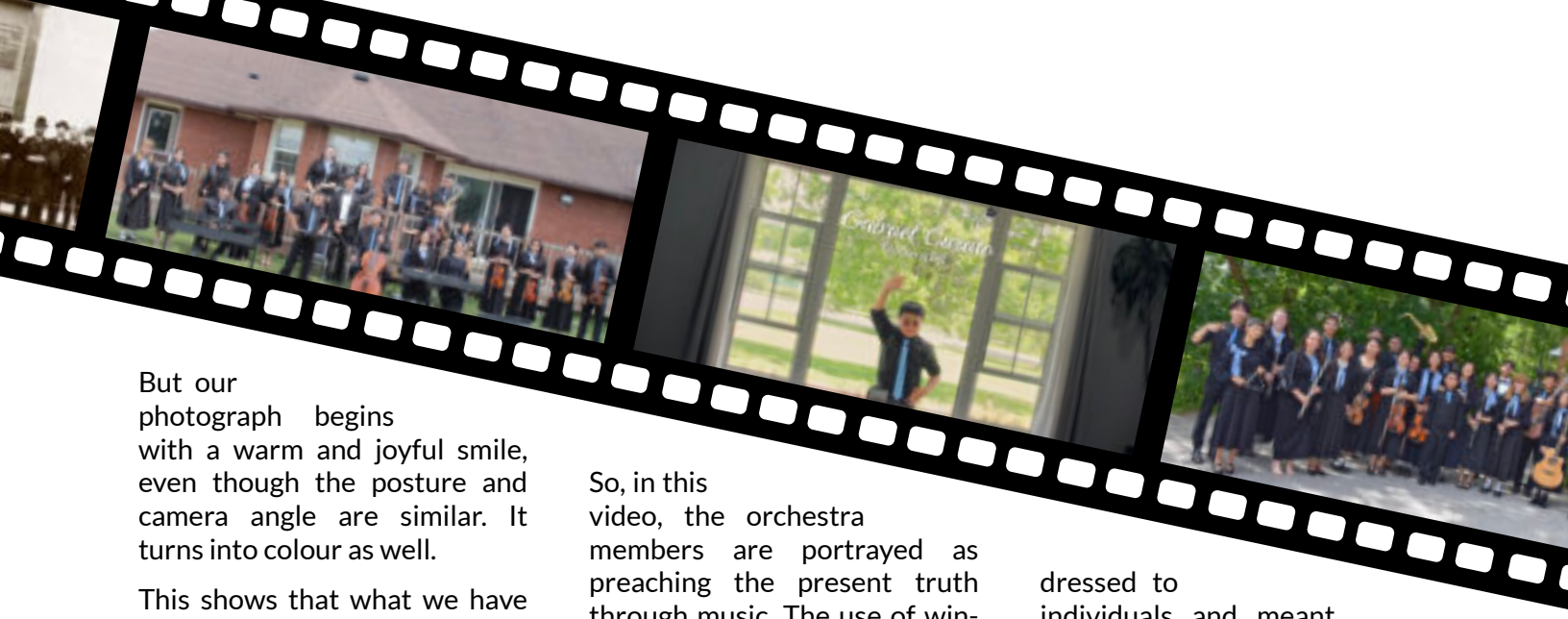
The big Adventist Church rejected the 1888 message. But there was a small number of people who accepted it, inherited its spiritual gift, and carried this precious message forward.

The small group of young people you see in this video represents the inheritors of that message.

That is why the video begins by transitioning from an 1888 photograph into a photograph of our orchestra members.

You may have noticed that, in the 1888 photograph, many of the people look frustrated, tired, and almost rebellious—especially the boy in the center.





But our photograph begins with a warm and joyful smile, even though the posture and camera angle are similar. It turns into colour as well.

This shows that what we have inherited is the message of 1888—not what many of those people manifested at that time, namely rejection.

We are successors of the message, living out its true spirit rather than inheriting the rebellious spirit that some displayed at that time.

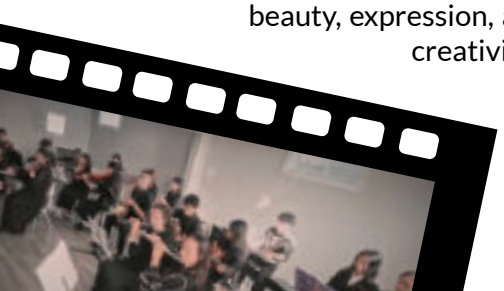
It is my wish and prayer that the orchestra members will continue carrying this precious message of Revelation 18.

That is also why we included the name of every orchestra member in this specific video.

You see them through the window, playing their instruments.

Playing music is like preaching a sermon. I am a musician and composer myself. I have not released most of my original compositions yet, but I hope to do so someday. I am also a preacher, and I can tell you from experience that there are so many similarities between music and preaching.

Both are arts that communicate a message and touch the heart. Both require us to follow specific principles while also using beauty, expression, and creativity.



So, in this video, the orchestra members are portrayed as preaching the present truth through music. The use of windows reminds the viewer of door-to-door ministry. The message is not meant to be preached only from the pulpit or on the streets to large crowds; we are called to reach individuals personally—to come to their doors, knock, and minister to them, not only physically but also spiritually.

The final sequence is a slideshow that begins with photographs of our church pioneers and ends with a photograph of our orchestra group. Again, this represents the orchestra members as successors of the Reformation movement. I especially chose photographs from before 1951 to emphasize our understanding that we are part of the true Reformation movement, rather than the false reform movement that emerged in 1951.

We see many books in the Bible that conclude with a list of names, such as the epistles of the Apostle Paul. These passages may seem like meaningless lists of names and are often overlooked. Yet they are an important part of the message, reminding us that the truths presented in these books are not merely general teachings for the masses, but messages addressed to individuals and meant to be personally experienced and lived out.

It is my wish and prayer that the orchestra members, those who watch the videos, the audience who attends the performances, and the readers of this magazine will take the precious message of present truth personally—especially the messages of the three angels and the additional angel of Revelation 18—and live them out in their daily lives. May we inherit and relive the spirit of the Adventist and Reformation pioneers, not merely as a matter of history, but as a living experience in our own lives.

P.S., The Details Between the Videos

There are also some smaller details throughout the series.

For example, every video ends with a small portion of the beginning of the next video. Yes, that has a meaning. You may also have noticed that the clothing is different in each video, and so on.

But I will leave that for you to imagine and discover.

God bless you!

"And if ye be Christ's, then are ye Abraham's seed,









and heirs according to the promise." Galatians 3:29











Part. 5

The People
Behind the Music

Leadership & Followership

By Makoto Matsumoto

"So we, being many, are one body in Christ, and every one members one of another." Romans 12:5

An orchestra is a large and diverse group of people, each bringing a unique sound and skill. Naturally, it requires both leadership and followership to function effectively. Each instrument is different. Each role is distinct. Yet, when everyone is guided by the same conductor and tuned to the same pitch, the result is a beautiful harmony that touches hearts and lifts souls.

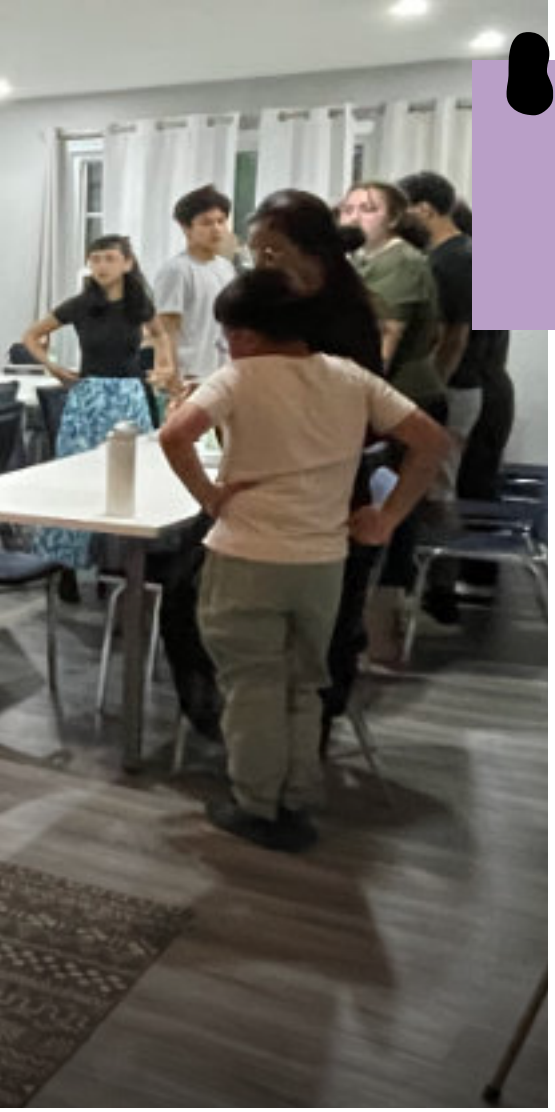
Leadership

Within an orchestra, leadership takes many forms. There's a management team overseeing logistics and organization, and a conductor directing the music with vision and precision. But how can they succeed in their roles?

They must look to our perfect example: Jesus Christ, the true and faithful Leader. He leads not by coercion but by compassion—through love, humility, and sacrifice. Christ invites us to follow His tempo, trust His timing, and walk in step with His Spirit.

True leaders do not act to serve themselves. They are not narrowly focused on their own needs or ideas. Instead, they hold a larger vision—seeing the destination clearly while tending to every detail that helps others reach it. Jesus always cared deeply for those around Him. In everything He did, there was eternal purpose and spiritual depth, each act contributing to the victory in the Great Controversy between good and evil.

In the same way, spiritual leaders must guide with intention, serve with grace, and lead others toward Christ.



> And whatsoever ye do,
> do it heartily, as to the Lord,
> and not unto men.
>
> Colossians 3:23

Followership

The value of followership is often underestimated, yet it is just as essential—and just as complex—as leadership. In fact, to be a good follower, one must be a good leader. Why? Because followers need to see what the leader sees, anticipate the needs of the group, and act in a way that supports unity and function.

An orchestra would collapse without followership and fellowship. No musician can perform a symphony alone. Each player must listen, adjust, and faithfully contribute to the collective sound. Fellowship is not merely about sitting beside one another; it's about serving together with purpose.

"And they, continuing daily with one accord in the temple... did eat their meat with gladness and singleness of heart." Acts 2:46

Unity does not mean uniformity. Just as the trumpet and violin sound different, each believer brings a distinct gift. Yet in Christ, our diversity becomes a strength. When we humble ourselves to listen, serve, and sometimes step back from our "solo," the church begins to sound like heaven. Revelation paints worship as a heavenly chorus, where every voice joins in perfect praise.

Trust is also key. The conductor trusts the management team to make wise decisions. The musicians trust the conductor to lead with the right tempo. The administration trusts the players to prepare and perform at their best. Mutual trust and mutual submission—this is what makes harmony possible.

Lessons from the Orchestra

1. Leadership is service.

The conductor serves the music. Likewise, Christian leaders serve Christ and the people, not their own ambition.

2. Every part matters.

There are no unnecessary instruments in an orchestra. There are no unnecessary members in the church.

"The eye cannot say unto the hand, I have no need of thee." 1 Corinthians 12:21

3. Harmony requires humility.

To stay in tune, each musician must be willing to adjust. In fellowship, we must surrender pride and seek peace.

"Let nothing be done through strife or vainglory..." Philippians 2:3

4. The goal is not performance, but praise.

The orchestra does not play for applause—it plays for purpose. The church does not serve to impress, but to glorify God.

Conclusion

The orchestra reminds us that beauty arises when leadership and fellowship move in sync—when each member plays their part, and all follow one Conductor. This is God's design for His church: a body where Christ leads, and each person serves with love, humility, and purpose. You may be a leader—wielding the baton of influence. Or you may be a quiet instrument, playing in the back row. But both are vital. What matters is not where you stand, but whether you are in tune with the Spirit.

"And whatsoever ye do, do it heartily, as to the Lord, and not unto men." Colossians 3:23

So take your place in the orchestra of Christ. Lead with grace. Follow with joy. And play in one accord—for the glory of God alone.

How Can We Cooperate?

By Jeve Abragan

In an orchestra, cooperation is the key to making beautiful music. It's not just about playing notes correctly, but also about working together in unity, listening to one another, and supporting each other. To truly cooperate, we need kindness, respect, punctuality, politeness, and the ability to handle conflicts with patience and understanding. These qualities don't just make rehearsals run smoothly; they reflect the character of Christ in us.

The Bible encourages us to work in harmony. 1 Corinthians 1:10 says "that ye all speak the same thing, and that there be no divisions among you; but that ye be perfectly joined together in the same mind and in the same judgment." This means we should approach our rehearsals with a spirit of humility, willingness to listen, eagerness, and support. Whether we play the main melody or a supporting part, every musician is important.

I want to inspire each member to see their role as part of a greater mission. Punctuality shows respect for each others' time; Politeness keeps communication clear and encouraging; and Patience allows us to overcome challenges together. When we cooperate, we don't just make music, we build a team that reflects God's love and unity.

So, my dear musicians, let's commit to working together with a joyful spirit! Let's be responsible, encouraging, and dedicated to our music and to one another. When we are united, our orchestra will not only sound amazing but also shine as an example of faith, teamwork, and commitment. Let's make every note count, for each other and for God!



Harmony in the Orchestra

Christ-Centered Conflict Resolution

By Ylenia Gallo

In an orchestra, just like in life, harmony is essential—not just musically, but relationally. Being part of a youth orchestra is a beautiful opportunity to create something meaningful together, but it also comes with challenges. Misunderstandings, pride, stress, or even simple personality differences can cause tension. As young Christians, we are called to handle conflict differently—following the example of Jesus.

1. Listen Before You Speak

Jesus often responded to conflict not with immediate judgment, but with questions and careful listening (see Luke 24:17–19 or John 4:7–26). Before reacting, take time to understand the other person's perspective. Ask yourself:



"Am I listening to understand or just waiting to reply?"

Tip: If a disagreement arises during rehearsal, pause and ask the other person how they're feeling. Reflect their words back to show you're really hearing them.

2. Respond with Gentleness and Grace

In John 8:1–11, when confronted with a woman caught in sin, Jesus didn't lash out. He spoke calmly, with wisdom and grace. His example reminds us to avoid angry or sarcastic responses. Instead, we can choose words that build up rather than tear down.

Tip: If you feel frustrated, take a deep breath and pray before you speak. A soft tone can turn away anger (Proverbs 15:1).

3. Check Your Heart

Before pointing out someone else's mistake, Jesus taught us to examine ourselves first (Matthew 7:3–5). Ask: "Am I being fair? Am I acting out of pride, or genuinely trying to help the group?"

Tip: If you feel upset, take a moment to pray and reflect. Sometimes, what feels like someone else's fault might be a matter of our own attitude.

4. Go Directly, and in Love

Jesus said, "If your brother sins against you, go and tell him his fault, between you and him alone" (Matthew 18:15). That means we should avoid gossip or complaining to others. Handle conflicts privately and with the goal of reconciliation, not revenge.

> Blessed are the peacemakers: for they shall be called the children of God.
>
> Matthew 5:9

Tip: Don't bring the whole orchestra into a problem that's just between two people. Speak kindly and privately with the person involved.

5. Forgive Quickly

Jesus forgave those who betrayed, hurt, and abandoned Him (Luke 23:34). As His followers, we're called to forgive—even when it's hard. Forgiveness frees our hearts and allows the music of unity to continue.

Tip: Even if someone doesn't apologize, forgive anyway. Holding onto resentment only adds noise to your soul.

Conclusion

In an orchestra, every instrument matters—but it only works when we play in unity. Let's be peacemakers, tuning our hearts to Christ's example. With His guidance, we can turn conflict into a chance for growth and deeper fellowship.

Let love be your rhythm, grace your melody, and peace your harmony.

Amen.









Leading Youth

Interview

Could you tell us about your role during this year's Loud Cry Orchestra camp?

This year I was a part of the Leadership team in the Loud Cry Orchestra. I provided support for other leaders with regards to behind the scenes, planning and budgeting. Seeing a project come to life after two years of planning is a big thing! I'm glad I could support in these areas to make this project as successful as it was.

What are your responsibilities as the youth leader?

I think that first and foremost my responsibilities as a Youth Leader (and any youth leader for that matter) are to lead youth to Jesus. Clear-cut. All the rest follows. The programs, the camps, the activities. All these are methods and tools to lead youth to Jesus. To build a relationship with Him, and to ultimately surrender their lives to Him. Looking at practical responsibilities, I (and my co-youth leader Herson Garcia), plan activities with the youth, ensure our budget is aligned to our plans, and work with field leaders to create an environment where our youth can become leaders for Christ.

to Jesus

Answered by Jason Climaco

What has it been like working with the young musicians throughout the camp?

The musicians in this orchestra have been a very dedicated and committed group to work with. It was encouraging to see how much effort they put into practicing and planning. I loved seeing how committed they were to the orchestra, but more importantly to their own growth. On multiple occasions I saw youth practicing on their own, and doing their best to make sure they were ready for official rehearsal time.

What qualities or growth have you seen in the youth this year?

That is a lot of growth from the youth this year. For starters I think this is the year where I've seen a lot of friendships being built and people being included like never before. I've also seen personal goals being achieved that were set out by these same youth a couple years back. Self-sacrifice, independence, and hard work are some of the qualities that I've seen come to life in each of these youth.

What challenges do young musicians commonly face, and how do you encourage them?

A challenge I feel that a young musician faces is how they organize their priorities. I think it's everyone's dream to be able to wake up and play an instrument perfectly, and honestly I think it looks like that when we see musicians pick up an instrument and play! What we don't see is how much practice, effort and time it takes to master an instrument. And so a challenge is, how do I organize myself so that practice becomes a big part of my life? With so many competing priorities it's easy to consider music as a hobby and nothing more. But music should be an integral part of a young musician's life—of a young person's life! It shouldn't be put to the side and thought of half-heartedly. I'd encourage young musicians to take their instruments seriously and to challenge themselves to put in all of their effort and their energy into becoming great at their instrument.

What do you hope each participant takes away from this camp, both musically and spiritually?

We talked a lot about choices during this camp. We talked about how important it is to make decisions for Christ. We also talked about how easy it is to go down the wrong road and be somewhere we don't want to be in the future. My spiritual encouragement for the Youth is to make decisions for Jesus today. I want to remind them what we studied in the Song of Solomon. Jesus is knocking at the door of our hearts today and it's time to make a decision for Him. With regard to musical encouragement, as I said before, I encourage youth to take time to learn their instrument and to remember how much that music played a part in their lives when they were young. And to remember to keep it as an integral part of their lives and their families as they grow older.

Why do you believe ministries like the Loud Cry Orchestra are important for young people today?

I believe that ministries like the Loud Cry Orchestra are important for young people because it gives them an opportunity to see how they can serve Jesus outside of what they would traditionally categorize as "service." They saw through their orchestra that they can also share the gospel, and they can also win souls for Christ! It's important for a young person to know that they can use their talents for God, whatever their talent is. If we give our best to God, He can use us!

What has been your greatest joy in serving this ministry?

I've enjoyed seeing growth in each young person. It's encouraging for me to see how a young person can change and be transformed by Jesus. It's a joy to see how each young person grows in their own unique way and becomes a special creation. My greatest joy is seeing what Jesus can do in our lives when we let Him work for us.

What advice would you give to young musicians who want to use their talents for God's work?

I would say—Remember that when we let God use us, He can do great things! Use this time in your young life to grow closer to God so that you can shine for Him in everything you do.

Orchestra Practice Tips

By Jaihanna Abragan

Beginning Tips

Warm Up First!

- Stretch
- Practice scales
- Tune your instrument and practice with CONSISTENT PITCH
- Practice with a metronome

Scales: Your Musical Cheat Code

If the sharps or flats overwhelm you, start by practicing the scales. Getting comfortable with the key signatures helps your fingers and ears adjust naturally, making the music much easier to play.

Know It Before You Blow It

Get familiar with the song! Listen to it on repeat while you work, rest or walk. The more you hear it, the more it sticks, helping you stay on track even if you get lost while playing.

Slow First

Before you start, it's very important to begin SLOWLY. Practice at a slow and comfortable tempo then gradually speed it up until you can play it at the tempo that is required. Use a metronome!

Smarter Practice Basics

Break It Down

If a piece feels too hard, break it into smaller sections. Focus on mastering one part at a time. It's easier to improve when you tackle manageable chunks.

Skip the Fumbles

When learning a new piece, use the same fingerings, bowings, or patterns consistently. This builds muscle memory and keeps your playing smooth and consistent.

Your Secret Rhythm Weapon

Remember, music is like fractions.

SUBDIVIDE beats in your head to stay on track and play accurately, especially at fast tempos.

For example:
1 2 3 4
1+2+3+4+
1e+a 2e+a 3e+a 4e+a

Make Every Note Count!

If you're unsure about the rhythm, say the notes out loud. Use "ta" or "da" instead of playing them. Focus on timing, not pitch, until you can get it right. You can clap along too!

Performance Power Tips

Look Up!

LOOK UP at the conductor often whether you're playing or resting to stay ready. Look for cues, count accurately, and watch out for any dynamic or expression changes.

Sound Check

Before playing, hum or hear the FIRST note in your head to hit it right the first time on your instrument. The start of every song is crucial for the whole piece so we must have a strong start in the beginning.

Count

Always be counting in your head while playing. If someone messes up, stay focused and keep going! Don't pause or react. That's how we stay professional and together.

Hold Your Horses

When there is a soloist playing, your job is to quiet down. A soloist cannot perform against a whole orchestra so if you can't hear the soloist, you're too loud.

Dominate Your Practice

Listen Back, Level Up

Record yourself and listen to it to identify areas you need to improve. You will need to track progress and fine-tune your performance after every rehearsal or practice.

Feedback

It's okay to ask for help, clarification, or constructive criticism. This is to help you grow, gain a better understanding, and know exactly what to work on next.

Accuracy

Play what's ON the page, not what you THINK is on the page. :)

No guesses. Actually learn how to play your piece correctly, as accurately as possible.

Make a Habit, Not a Task

Consistency in music practice is all about showing up regularly, even for a little while, so your skills grow naturally and playing starts to feel effortless and easy.

Be Patient

Some people take longer than others to be able to play their parts. Your progress is where your focus should be. Take it slow and there's no pressure but in every practice there's something that needs to be accomplished. Make goals for each practice.

Make it stress-free

If you've been stuck at something that clearly isn't going well, take a break or work on something else and come back to it later. Remember your mind also needs a break in order for you to stay focused.

Practice Beyond Perfection

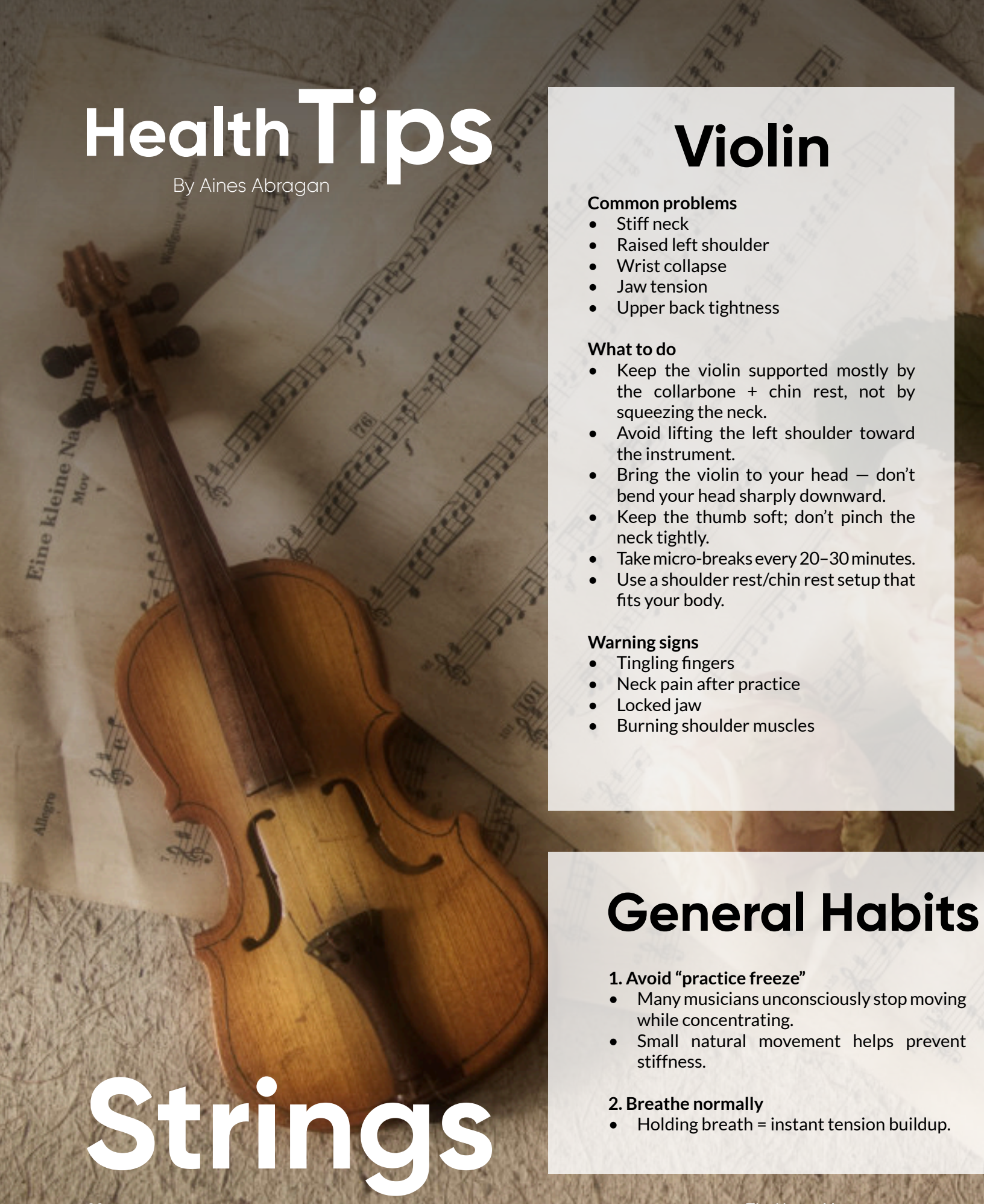
Don't practice until you get it right, practice until you can't get it wrong. That's how you know whether it was just an accident or that you've mastered it. Go deeper than just "good enough." So natural you can't mess it up.

Your Music, Your Notes!

Writing down small reminders and modifications on your music, (except note naming) is SMART. It's not cheating! Don't hesitate and write it down or else you will forget them later. A true musician always has a pencil and eraser with them.

Health Tips

By Aines Abragan



Strings

Violin

Common problems

- Stiff neck
- Raised left shoulder
- Wrist collapse
- Jaw tension
- Upper back tightness

What to do

- Keep the violin supported mostly by the collarbone + chin rest, not by squeezing the neck.
- Avoid lifting the left shoulder toward the instrument.
- Bring the violin to your head — don't bend your head sharply downward.
- Keep the thumb soft; don't pinch the neck tightly.
- Take micro-breaks every 20–30 minutes.
- Use a shoulder rest/chin rest setup that fits your body.

Warning signs

- Tingling fingers
- Neck pain after practice
- Locked jaw
- Burning shoulder muscles

General Habits

1. Avoid "practice freeze"

- Many musicians unconsciously stop moving while concentrating.
- Small natural movement helps prevent stiffness.

2. Breathe normally

- Holding breath = instant tension buildup.

Guitar

Common problems
- Wrist strain
- Rounded shoulders
- Lower back pain
- Thumb tension
- Neck craning downward

What to do
- Keep wrists relatively neutral, not sharply bent.
- Raise the guitar higher if you constantly hunch over.
- Sit on the front half of the chair with straight but relaxed posture.
- Frequently release fretting-hand pressure between phrases.
- Avoid gripping the pick too hard.
- Look with your eyes more than your whole neck.

Warning signs
- Numb fingertips beyond normal soreness
- Forearm burning
- Tight trapezius muscles
- Wrist clicking/pain

Cello

Common problems
- Slouching
- Neck/upper back stiffness
- Right shoulder fatigue
- Thumb tension
- Hip imbalance from sitting

What to do
- Adjust the endpin so the cello comes to you naturally.
- Sit tall on your sitting bones, not collapsed backward.
- Keep shoulders heavy and relaxed.
- Let the bow arm hang naturally from the back muscles.
- Don't squeeze with the left thumb.
- Shift your whole torso slightly instead of twisting the neck.

Warning signs
- Sharp shoulder pain
- Back tightness after short sessions
- Thumb soreness
- One hip feeling more compressed

for All Three

3. Use mirrors or video
- You often don't notice raised shoulders or bent necks while playing.

4. Stop before pain becomes sharp
- Fatigue is normal. Sharp pain, tingling, numbness, or persistent soreness is not.

5. Stretch after practicing
- Especially: chest, forearms, neck, upper back

6. Don't over practice difficult passages
- Tension usually comes from repeating hard sections too long without relaxation resets.

Winds

Clarinet

Common problems

- Neck strain from looking down
- Right thumb fatigue (supporting the instrument)
- Jaw tension
- Raised shoulders while breathing
- Wrist strain

What to do

- Bring the clarinet to your mouth rather than lowering your head to the clarinet.
- Keep shoulders relaxed during inhalation.
- Use a neck strap if recommended, especially for heavier clarinets.
- Support with the air column, not by biting the mouthpiece.
- Keep wrists straight and fingers curved.

Warning signs

- Sore right thumb
- Tight jaw after playing
- Neck stiffness
- Teeth or lip pain from excessive biting

Breathing Issues Common

Watch out for:

❌ Shoulder breathing

- Shoulders rise noticeably when inhaling.

✅ Better approach

- Expand the ribs and abdomen while keeping shoulders mostly relaxed.

Watch out for:

❌ Holding your breath during difficult passages

✅ Better approach

- Maintain continuous airflow and plan breathing points.

Saxophone

Common problems

- Neck strain
- Lower back fatigue
- Thumb tension
- Shoulder pain
- Jaw pressure

What to do

- Adjust the neck strap so the mouthpiece comes to your mouth naturally.
- Never lean your head down to meet the mouthpiece.
- Let the strap carry the instrument's weight.
- Stand tall or sit with a neutral spine.
- Keep elbows relaxed rather than pinned to your sides.

Warning signs

- Neck soreness after short practice sessions
- Red marks from excessive strap pressure
- Lower back stiffness
- Numb fingers

Flute

Common problems

- Neck pain, Left shoulder elevation
- Upper back tension
- Wrist strain, Jaw tightness

What to do

- Avoid turning the head farther than necessary.
- Keep the flute level without lifting the shoulders.
- Support the instrument through balanced hand contact, not gripping.
- Frequently check that the neck remains long and relaxed.
- Use your core muscles for support rather than tensing the shoulders.

Warning signs

- Tingling in hands
- Persistent neck soreness
- Shoulder burning
- Headaches after practice

Special note

Flute players often develop asymmetrical tension because the instrument is held to one side. Gentle stretching and posture checks are especially important.

to All Winds

Watch out for:

❌ Biting the mouthpiece to gain control

✅ Better approach

- Develop embouchure strength without excessive jaw pressure.

The "Tension Check" You Should Do

Every few minutes ask:

1.Are my shoulders raised?
2.Is my jaw clenched?
3.Am I holding my breath?
4.Is my neck jutting forward?
5.Am I gripping harder than necessary?

If the answer to any of these is yes, release the tension before continuing. Many performance-related aches doesn't come from the instrument itself, but from holding unnecessary tension for long periods while concentrating.



Percus-sion

Piano

Common problems

- Wrist strain or collapse
- Tension in forearms
- Rounded shoulders
- Neck leaning forward
- Finger "hammering" instead of controlled touch

What to do

- Keep wrists level or slightly below knuckles, not lifted or dropped.
- Avoid pressing keys with force; use weight + control, not force.
- Sit at a height where elbows are slightly above keys, not dropped low.
- Don't lock shoulders—keep them "heavy" and relaxed.
- Keep fingers curved but not rigid (avoid "claw hand").

Warning signs

- Forearm burning after scales
- Wrist pain after fast passages
- Shoulder tightness during long practice
- Stiff neck from leaning into music

Key Habit

Instead of repeating difficult passages with force, slow down and reduce effort—most piano tension comes from trying to play "loud or fast" before the body is ready.

General Habits for All

1. Avoid static tension

- Percussion often involves holding positions (especially triangle and glockenspiel). Stillness should feel relaxed, not locked.

2. Use economy of motion. If a movement looks big, it is usually too big.

3. Check grip pressure constantly. Most tension

Triangle

Common problems

- Over-gripping the beater
- Tension in fingers and forearm
- Wrist locking during rolls
- Shoulder raising during long holds
- Static posture fatigue

What to do

- Hold the beater with a light, flexible grip—like holding a pencil you don't want to drop.
- Let the wrist move naturally; avoid stiff, fixed angles.
- Keep the arm and shoulder relaxed even during long sustained notes.
- Use small, efficient motion rather than large arm swings.
- Avoid clenching during loud or fast passages.

Warning signs

- Forearm tightness after short playing
- Finger cramping in the beater hand
- Shoulder fatigue from holding position too long

Key Habit

Triangle playing is often underestimated. Tension comes from stillness under pressure, so micro-relaxation (tiny wrist and finger adjustments) is important.

Glockenspiel

Common problems

- Tight gripping of mallets
- Stiff wrists (no rebound)
- Shoulder elevation while playing fast runs
- Leaning forward too much
- Forearm overuse

What to do

- Hold mallets loosely enough to allow natural rebound.
- Let the wrist generate motion, not the forearm or shoulder.
- Keep shoulders relaxed and avoid lifting them during fast passages.
- Stand or sit at a height where elbows are relaxed, not forced upward.
- Avoid "muscling" the mallets into the bars—think bounce, not strike.

Warning signs

- Wrist soreness after practice
- Tight grip that feels hard to release
- Shoulder fatigue after fast passages
- Loss of control when playing softly

Key Habit

Good mallet technique feels "bouncy and light." If it feels heavy or forced, tension is building.

Three

comes from gripping harder than necessary.

4. Don't "brace" for impact. Let sticks/mallets rebound naturally instead of forcing control.

5. Shoulder awareness. If shoulders rise while concentrating, reset them every few minutes.

6. Breaks matter. Short, frequent breaks prevent repetitive strain more than long rest after pain appears.

Quick self-check

Ask every few minutes:

1.Are my shoulders lifted?
2.Am I gripping harder than needed?
3.Are my wrists stiff or flowing?
4.Am I moving efficiently or overworking?

If even one is "yes," release and reset before continuing.

Loud Cry Orc

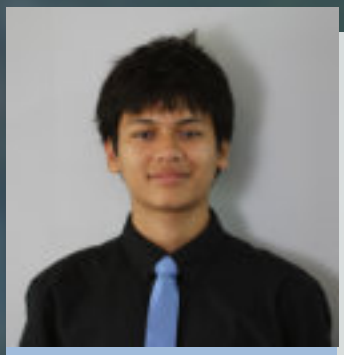
Season 3 (2024-2026) | Comments from each



Hailey Curato
Violin 1
"See the good
in everyone and everything."



Yohan Uribe
Violin 2
"Let every Sound and Note
praise the Lord"



Angel Garcia
Guitar
"Blessed with a gift, called to
use it... just forgot to bring it."



Jaihanna Abragan
Clarinet
"Revelation 14:12"



Aila Abragan
Violin 2
"Praise him with stringed
instruments and organs. Psalm 150:4"



Makoto Matsumoto
Cello
"Fly high,
Angels of the present truth."



Allyson Mejia
Violin 2
"For the honour and glory of God"



Katherine Mitova
Flute 2
"Let's run it back again :)"



Mami Matsumoto
Violin 2
"Loud Cry orchestra has been with me every day, through every season. I thank our Heavenly Father from the bottom of my heart for blessing me with these precious memories, invaluable experiences, and the privilege of serving Him through music."



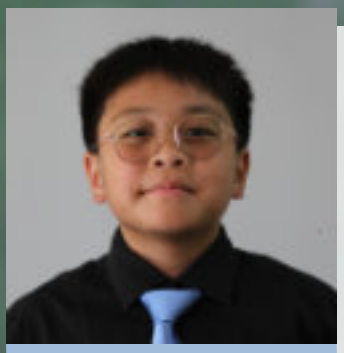
Beatriz Coronado
Flute 1
"So grateful to have been a part of the orchestra and for all the memories made along the way. Looking forward to what's ahead and, Lord willing, soon becoming a member of the Canada church!"

hestra

participant



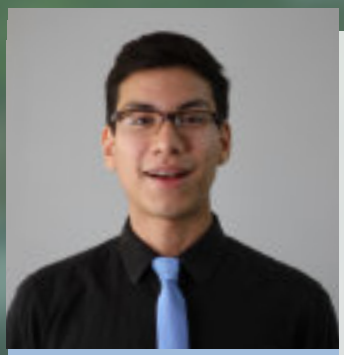
Braden Eguia
Conductor
"Practice"



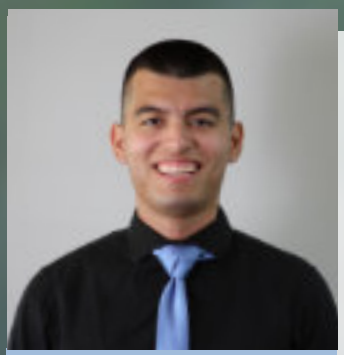
Gabriel Curato
Glacksphere
"Music is Everything 🎵"



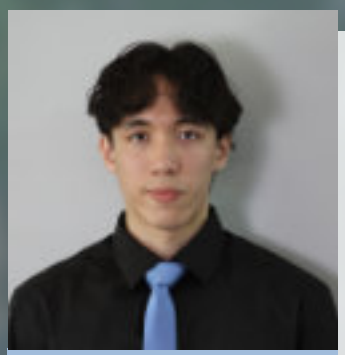
Ylenia Gallo
Violin 1
"Loud Cry orchestra is my family!"



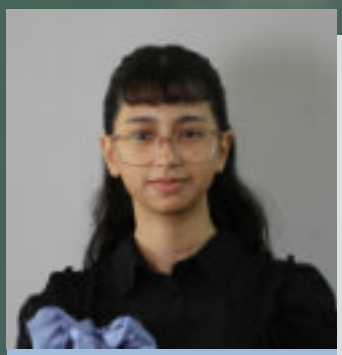
Jonathan De Dios
Flute 1



Juan Oviedo
Saxphone



Carlos Eguia
Piano 1



Melissa Avila
Triangle
"practices attended: 0"



Christina Avila
Violin 1
"I don't play music
because I think I'm great at it;
I play because I think music is
great and I want to be a part of it."



Jeve Abragan
Piano 2
"'My flesh and my heart faileth:
But God is the strength of my heart,
and my portion for ever.'
Psalm 73:26"



Alexandria Schulz
Clarinet
"Commit thy way unto the LORD;
trust also in Him;
and He shall bring it to pass.
- Psalm 37:5"



Eve Suganob
Guitar
"Music was made to serve a holy purpose, to lift the thoughts to that which is pure, noble, and elevating, and to awaken in the soul devotion and gratitude to God.
Patriarchs and Prophets 594.2. "



Aines Abragan
Piano 3
"The language of my soul is, 'Though dark are the waters, and rough is the wave, if Jesus permits the wild surges, I'll brave. For that heavenly music hath ravished me so, I'll join in the chorus, I'll go, let me go.'
My soul is on wing for glory.
(1LtMs, Lt 9, 1851, par. 9)"



"Let the word of Christ dwell in you richly in all wisdom;
teaching and admonishing one another
in psalms and hymns and spiritual songs"

Colossians 3:16

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