



Pipelines

Bouches et anches



To Hear the Voice of Peace

President's Message

THOMAS ANNAND

We now enter into one of the busiest times of the year, full of services and concerts, anthems and carols. It is a time for bringing joyful sounds into people's lives, whether in the church, concert hall, hospital or seniors' residence. It is the time of year when music seems to be everywhere around us.

But amid the overwhelming welter of noisy holiday shopping muzak, the music we present must tell a different story, one of hope and comfort, peace and goodwill. It's also a time when we traditionally—even spontaneously—reflect on our relationships with family, colleagues and friends. Can we extend the hand of friendship, even forgiveness? Sometimes this is difficult.

Perhaps our music can help to heal wounds not only within people but between

ourselves as well. Perhaps that message that we bring to others' hearts every year is actually for us as well, if we can take the time to listen and reflect. For that is surely the greatest challenge in this season of intense activity: to stop for a moment, to quiet the descants and the trumpets, and to hear the voice of Peace.

My Christmas wish for you all is that you may draw inspiration and strength from the music and words you present this season, and that the gift of Joy that you give to others may be returned in kind to you during this Christmas and throughout the coming year.

Wishing you and your families all a truly joyous Christmas,

- Tom Annand

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- 1 President's Message
- 2-3 2009/10 Programme of Events
- 4 Around Town
- 5 Did You Know?
Maxine Thevenot Concert
- 6 The Word Made Flesh
- 7 Musicians' Support - Top 10
Members' News
Lilian Forsyth Scholarship
- 8 Supply List
Organ Teachers List
- 9 Our Advertisers
- 10 Music From Germany Poster





2009/10 Programme of Events

IAN MacKAY

Looking Back...

November was a very busy but rewarding month for our Centre. On November 14th, a choral workshop, sponsored by the Kingston, Ottawa and Montreal Centres, took place at St. Andrew's Presbyterian Church in Kingston. The guest clinician was Stephanie Martin who is one of the RCCO Travelling Clinicians this year. Stephanie is better known, however, as the Director of Music at St. Mary Magdalene (SMM) Church in Toronto where she conducts three choirs in addition to her work with other chamber choirs in and around Toronto. Stephanie is also a Professor of Music at York University where she was recently awarded tenure.

The workshop began with a PowerPoint presentation on the life and work of Healey Willan and his musical legacy at SMM, in Canada and beyond. Stephanie has been conducting research (building on FRC Clark's 1982 biography) into Willan's career and hopes next year, now that she can take sabbatical leave from York, to travel to the UK to conduct research on Willan's early life and career before moving to Canada.

Those who have had the chance to visit SMM in Toronto know that the space has a glorious acoustic owed in large measure to the unadorned stone nave. Stephanie spoke about how well Willan wrote for the space and how authentic his works sound when performed there, which, of course, is often. Stephanie also noted the important work of Giles Bryant and Robert Hunter Bell (who is a member of the Kingston Centre and who was present for the event) who succeeded Willan at SMM and who championed Willan's work after his death. Bell recorded two significant CDs in the 1990s of Willan's most important choral works. Stephanie also gave us a glimpse into the important relationship between Willan and Francis Jackson (now Sir Francis). In the course of research at National Archives in Ottawa, Stephanie found evidence of a warm and jovial relationship between the two. Stephanie showed us a

copy of correspondence between the two over an anthem that Willan had composed. Willan apparently was looking for Jackson's thoughts on the new work and Jackson responded, apparently quickly, with critical comments on most aspects of the piece suggesting 'this and that' which at first glance seems overly critical except that the letter was signed, "Francis 'Know it all' Jackson".

After a lovely gourmet lunch and the chance to peruse George Old's extensive musical offerings on display, we reconvened to sing through a number of choral works that are performed at SMM. We started with Willan works: *O Sacred Feast* (No. 4 of *Six Motets*), *Fair in Face* (SATB), one of Willan's three Marian anthems, *The Great Antiphons of Advent* (revised by Carl Schalk). This last collection especially highlights Willan's work to preserve and promote plainsong: the collection presents the plainsong text and music alongside Willan's SATB arrangements.

Stephanie then presented works of her own: *Drop, Drop, Slow Tears*, a lovely SATB passiontide anthem in which the very evocative words of the 17th century *Litany* by Phineas Fletcher become even more meaningful with rich harmonies and lovely dynamics; *Ave Verum Corpus*, is a more straightforward arrangement and accessible; *Children of the Heavenly Father*, a work published by the RCCO for SAB choir was lovely and certainly accessible for small to medium sized choirs. Stephanie also presented an SATB rearrangement of another of her works originally intended for upper voices. The work is based solely on the word *Alleluia*, and for me at least, was reminiscent of Randal Thompson's notable Easter anthem of the same name.

Stephanie also presented a work by Donald Patriquin, *O Spirit Come*: a challenging work but certainly worth the effort.

After the anthem reading, we had a short break before going into the sanctuary for a short worship service during which we sang, en masse, two of the anthems we had learned during the earlier session. The

service was led by John Uttley, President of the Kingston Centre, RCCO. The hymns, *Praise to the Lord* and *For the Beauty of the Earth*, were ably played by Ian Bevell, Director of Praise, new to both St. Andrew's and Kingston, having emigrated from the UK last year. An organ student affiliated with the Kingston Centre played Vierne's *Berceuse* as the prelude.

On Saturday November 21st, we hosted *A Workshop for Directing Small Choirs*. The event, held at Trinity United Church on Maitland Avenue, proved to be an excellent venue, not least because of the free parking. The workshop got started with an introduction to the music programme at Trinity by the Director of Music, Scott Auchinleck. Scott also offered a choral warm-up to set the stage for the morning programme which focussed on choral repertoire for small and medium sized choirs.

Karen Holmes, filling in for someone who fell sick earlier in the week, chose a series of anthems from the choral library at St. Peter's Church, where she is currently organist, to share with workshop participants. Karen offered a variety of pieces that could work well with smaller choirs. Some of the pieces had optional versions that could work as SATB but also as unison or two parts:

- Michael Capon: *Love, Joy, and Peace* (text by Fred Pratt Green) RCCO publication;
- also passed around was M. Capon's *Morning Prayer* (RCCO) but we didn't sing it;
- Thomas Annand: *Two Christmas Carols* (RCCO) We sang: *It came upon the midnight clear*;
- Frances Macdonnell: *All Shall be Well* an anthem based on *Ar Hyd y Nos* (*All through the night*, for unison and simple – published by Christ Church Cathedral (but get it from Frances Macdonnell, directly));
- Peter Nikiforuk: *Plenteous Grace* - Kelman Hall;
- Martin How - *Day by Day* – RSCM.

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Sally Duke, who is Director of Music at Kanata United Church, and who also stepped in for some who was sick, followed with another series of anthems suitable for small choirs:

- *People, Look East*: Tom Mitchell, Choristers Guild CGA 505, 1977 (in print), SAB piano, finger cymbals;
- *O Who's That Yonder?* arr. John F. Wilson Hope JW7781, 1976 two-pt. mixed & children's choir;
- *Star of the East*: Nancy Telfer, Leslie Music 2066, 1991 2-part;
- *Praise the Lord*: Mozart, arr. Hal H. Hopson, Hope, MF257, 1985 SAB 3 equal parts;
- *Comfort, comfort now my people*: Michael Helman, Augsburg 978-0-8006-7816-6, 2007 SATB piano;
- *Worship Songs in a New Key*: anthem collection. Gordon V. Thompson, 2001, SATB, piano Eric Robertson and Richard Ouzounian.

Most of the anthems presented are still in print and accessible. Please contact George Old of Con Brio Music for more details on accessibility and ordering. After lunch, we reconvened in the sanctuary to hear Frances Macdonnell, Organist Emeritus, Christ Church Cathedral, who offered some insights on building and growing a successful music programme. At times passionate and other times humorous and frank, Frances' advice spanned from how to recruit, maintain and challenge a choir, to raising money and engaging a congregation to support and value a choir.

Ian MacKay (filing in for someone who fell sick as well) then moderated a group discussion on the state of church music and church musicians. Church music is as challenging as ever but there are unique challenges that face church music professionals and their denominations and congregations today. Discussion ranged from the challenges working with clergy, to contracts, and the necessary give and take that is necessary in close working relationships. The good news is that those gathered, by and large, love their work and spoke passionately about their commitment to the profession and music making in general even when it's tough. Most agreed that the joy they derive from their

work stems from an intangible sense that music in worship matters and that helping the congregation sing their faith corporately is a high calling. After scratching the surface it seemed clear that there are topics and areas that deserve further and deeper discussion so we are committing to planning other fora for these discussions in the coming months.

Bob Jones finished off the workshop with a presentation on an especially useful anthem book for small and medium sized choirs. The book, *Anthems for the Flexible Choir* published by Oxford University Press is available from Con Brio Music as well.

The response to the workshop was very positive and I know there were many others who would have liked to participate but with cold and flu season and everyone's busy schedule not everyone was able to make it. I will build on this event and plan to host events like this on a regular basis, perhaps as a routine, one on the fall and another in the spring.

On Monday November 23, we had our first Pub Night at the Heart and Crown Pub in the Byward Market. Management at the pub gave us a room to ourselves (turned out to be a small pub within the pub complete with our own waitress, bar and fireplace) thus we were cloistered



(is that a good word to use in the context of a pub...?) away from the din of this popular watering hole. After a few technical glitches setting up the computer and getting the projector to work we settled into our comfortable chairs, enjoyed good food and drinks and a steady stream of organ related or church related YouTube videos, organ DVDs and CDs. In addition to a semi-planned sequence of offerings a few members brought along some of their own favourite recordings to share with the group: Rene Peron brought a couple of his theatre organ CDs; Gilles Leclerc brought

some of his organ DVDs: Ian Tracy playing the behemoth at Liverpool Cathedral and Maxime Patel playing the incredibly difficult Etudes by Jeanne Demissieux on another large instrument at Waldsassen Basilica in Germany; Ian MacKay showed his DVD of David Briggs playing the



Widor toccata in Toulouse, France. As for YouTube videos, we watched everything from the Chicken Dance on a Hammond to clips from the Vicar of Dibley, Rowan Atkinson skits, preacher bloopers, good singers, bad singers, Bach trios, and fragments from Songs of Praise, etc. etc. And as with the Saturday event a couple of days before, there were many other members who wanted to make it downtown for the event but just couldn't swing it this time. So I guess that means that we will have to do it again! Stay tuned.

Looking ahead

Friday, December 18. 8:00pm St. Andrew's Church Ottawa, corner of Kent and Wellington, Our Second Annual Christmas Member's Recital featuring Christmas music from Germany. The concert will be a celebration of Germany's rich and wonderful contribution to the music of Christmas. We have a lined up a number of members who will be playing: Wesley Warren, Robert Jones, and others will be joined by a brass quartet led by Michel Rondeau and The Cathedral Singers, under the direction of Frances Macdonnell to perform organ solos, improvisations, based on German Christmas chorale tunes. There will also be plenty of opportunity for the audience to sing in English and German. Please pass the word about the concert and especially to anyone with German heritage. For your convenience, please find attached a copy of a poster you can distribute and post at your work, church or elsewhere in your

...continued on page 4

...continued from page 3

community. Also make sure to include it in your church's bulletin if possible. If you are not already in the Christmas spirit by December 18th then this concert is for you. And even if you are ready for all the season has to offer, this concert will be the 'icing sugar on the stollen', so to speak.

The second half of the College year is once again filled with a variety of events that hopefully will be attractive to everyone. Stay tuned to Pipelines and our web site for more details on the following

events:

- Workshop on Praise bands (rescheduled from the fall)
- Organist-Clergy Dinner
- Student Recital
- A simultaneous organ recital to celebrate Bach's 350th birthday on March 21st, 2010.
- Pedals, Pipes and Pizza Event
- Learn to Sing: a event geared to people who want to sing but don't know how
- Learn to Sing: an event geared to

children who want to sing but who perhaps don't have access to training

- Organ Crawl to Quebec City
- Accessible organ and choral Music for Easter
- Hymn Sing in the Ottawa Valley
- Another Pub Night
- And more.

I am always in need of more and better ideas for centre events. I value any and all suggestions. Please e-mail suggestions to: mackay_sap@hotmail.com (Please note the 'underscore' between mackay and sap)

Around Town

Wednesdays, December 2, 9 and 16, 12:30 p.m. Music at Midday.

December 2: Rachel Laurin

December 9 and 16: Mervyn Games
Free recitals. Knox Presbyterian Church (Elgin/Lisgar).

Sunday, December 6 at 4:00 p.m.

Seaway Valley Singers Christmas Concert: *O Come, Emmanuel* along with the Junior Handbell Ringers from Winchester United Church. (Robert Jones, conductor; Valerie Kilpatrick, accompanist). Iroquois United Church, 2 Iroquois Drive, Iroquois, ON. Tickets available at the door \$10 (adults) or \$5 (students). Info: (613) 448-1647

Saturday, December 12, 7:00 p.m.

The choirs of Saint Patrick's Basilica with the Cathedral Brass and Gilles Leclerc organist, presents *An Advent Lessons & Carols*. Come, prepare for Christmas with an hour of music and reflection. Congregational singing, instrumental music and choral pieces. St. Patrick's Basilica, 281 Nepean Street, Ottawa. Free will offering.

Sunday, December 13, 3:00 p.m.

Bytown Voices Christmas Concert, (Robert Jones, conductor; Valerie Kilpatrick, accompanist). St. Basil's Church. (Maitland Ave just north of the Queensway). *African Alleluia* and songs by Nancy Telfer, Stephen Smith, John Rutter as well as the *Hallelujah Chorus* by Handel. Adults \$15; Students \$6; Children 12 and under: free. Tickets available at the door. Plenty of free parking; the church is wheel-chair accessible. Info: www.bytownvoices.com or (613) 521-4997.

Sunday, December 13, 3:00 p.m.

18th Annual Alta Vista Carol Sing to be held at Immaculate Heart of Mary Church, 1758 Alta Vista Dr. Free admission and ample parking. Donations in support of the Heron Emergency Food Centre. Come sing the carols of the season with: le Choeur du Moulin, the Immaculate Heart of Mary Church Choir and the Ottawa Wind Ensemble/Ensemble à vents d'Ottawa. For more information, contact: Francine Brisebois at 613-824-9199.

Sunday, December 13, 7:30 p.m.

Opus Four (flute quartet): (Kirsten Carlson, Natasha Chapman, Loyda Lastra, Cathy Baerg). Come and enjoy an evening of festive, seasonal and uplifting music with Opus Four. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Friday, December 18, 7:30 p.m.

The Christmas cantata *Images of Christmas* by Ovid Young will be presented by the St. Alban's Church Choir on St. Alban's Church, 454 King Edward. Parking across the street on Daly also at The Quality Inn on Besserer. (Please place a paper with 'St. Alban's' on your dashboard).

Sunday, December 20, 4:00 p.m.

Service Lessons and Carols. Knox Choir. Director Mervyn Games. Knox Presbyterian Church (Elgin/Lisgar)

Sunday, December 20, 4:00 p.m.

Sing We Now of Christmas. Chancel Choir, North Winds Brass and Bell Choir in a Christmas concert. Rideau Park United Church, 2203 Alta Vista Drive, Ottawa.

Sunday, 17 January 2010, 7:30 p.m.

From Time to Time Storytellers share light-hearted stories of souls, saints, sinners and scallywags. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Sunday, 31 January 2010, 7:30 p.m.

Janet Roy (violin). Janet Roy and friends will celebrate 250 years of Robert Burns and Scottish songs. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Sunday, 14 February 2010, 4:00 p.m.

Love In The Afternoon. Dianne Ferguson Honorary Concert featuring Fred La Croix and Rideau Park soloists *Liebeslieder Waltzes*. Rideau Park United Church, 2203 Alta Vista Drive, Ottawa.

Sunday, 14 February, 2010, 7:30 p.m.

La Favorite Ensemble: Lise Maisonneuve (soprano) Kevin James (violin) Madeleine Owen (theorbo) Barbara Zuchowicz (viola da gamba and lirone). Celebrate Valentine's Day: bring your Valentine to this recital whose theme is The Power of Love. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Did You Know?

BILL VINEER

Continuing our historical journey where we left off last month at St-François-d'Assise, we trace the fate of the Karn-Warren Pipe Organ to a Baldwin Electronic Organ.

Since 1933, the organ had not been modified. In 1955 the organ was cleaned by Mr. Raymond Barnes of the Casavant Company. The trumpet and clarinet pipes of the Choir division were replaced by new ranks of British make. Also, the Bourdon 16' of the Great Organ was made playable on the Pedal Organ.

Renovations to the church which began in 1956 caused considerable damage to the organ, to the extent that the work

completed the previous year was seriously affected. From then on, additional problems arose and, in 1961, the Parish made attempts to sell the organ without success. The organ was completely abandoned in 1962 due to lack of funds for the renovation project.

On April 8th, 1961, a small Baldwin electronic organ was purchased and installed in the sanctuary, but parishioners missed their large pipe organ.



Maxine Thevenot Concert Review

HEATHER RICE

On October 16th, Notre Dame Basilica resounded with the sound of its magnificent organ as PRO ORGANO presented a recital of Canadian and French organ music by Maxine Thevenot. Born in Saskatchewan, Dr. Thevenot received the Bachelor of Music in Music Education from the University of Saskatchewan and the Master of Music and Doctor of Musical Arts in Organ Performance from the Manhattan School of Music in New York. She pursues a distinguished international career as organist and choral conductor, is a faculty member in the Department of Music at the University of New Mexico, and since October of 2009, is the Acting Director of Cathedral Music and Organist at the Cathedral of St. John in Albuquerque, New Mexico. Ms Thevenot is also a published photographer in issues of *The Organ and Choir* and *Organ* magazines. Some of her photographs can be viewed on the web at Maxine Thevenot organist.

The recital was given in two sections. The first half presented music by Ontario composers and began with the Ottawa premiere of *Prelude Opus 30 #1* by Ottawa born composer and arranger Andrew Ager. This piece is from a set of Preludes and Fugues written for Rachel Laurin. Also represented was composer

Jeanne Landry. Born in Ottawa in 1922, Landry had piano lessons at the Grey Nuns' Convent and with Irene Miller, then studied in Montreal and Paris, returning to Canada in 1948. *Hesychia*, meaning *Stillness*, *Contemplation* is one of four pieces Landry wrote for the organ. The resonant, atmospheric tones of the organ filled the Basilica. This was a lovely introduction to this little-known local musician

Also presented was well known Toronto composer Ruth Watson Henderson with the prize winning *Chromatic Partita*. John Burge's *Dance* with its lively syncopation and softer theme displayed the performer's technique and musicianship. The Ontario Connection ended with Victor Togni's *Five Liturgical Inventions*. The lush, ethereal registration of the first three pieces were a wonderful backdrop for the bright, exhilarating registration and energy of the final *Alleluia!* Togni was, for a time, the organist at First Baptist Church in Ottawa and is probably best remembered as the organist of St. Michael's Cathedral in Toronto be-

fore his tragic death in a car accident. His son, Peter Togni, is a composer and CBC broadcaster based in Halifax, Nova Scotia.

The second half of this interesting recital took us to Paris, offering music by well known composers Marcel Dupre, Louis Vierne, Olivier Messiaen, Jeanne Demessieux and Gaston Litaize. The *Preludes on Gregorian Chant Themes* by Demessieux balanced nicely Togni's compositions on Gregorian chants from the Ontario half of the concert. The repertoire displayed the performer's command of the Basilica's organ. Her colorful, evocative technique and impressive, agile technique gave each piece a distinctive performance. Like Thevenot, many of the composers were well recognized performers, church musicians and teachers.



The use of the camera at this recital treated the audience to a rare view of the performer at the Basilica console and enhanced the appreciation of the music and the artist for many in the audience. This was a welcome addition to a superb concert.

In a quiet moment, take some time to read through Luke 2:1-20, the gospel lesson for Christmas Eve and Day, and meditate upon it.

Many love that detailed story in the gospel. All we need now are the Magi! But that is a different story, at another time and place. Please don't add them! They do not complete that beloved Christmas scene of Luke's Gospel! They belong to Matthew's Gospel where they help to frame another gospel message.

The first cycle of the Christian calendar—Advent-Christmas-Epiphany—is about God deciding to be with us in new ways. God—past, present, and future—cannot resist His creation. The season of Advent thrusts us into the middle of the God-event—powerful, creative and transforming love for the world. It challenges us to live to the beat of a different drummer.

Hopefully, we not too tuckered out from celebrating Christmas during Advent that we have the energy to move into these twelve days, beginning on Christmas Day!

Indeed, God is no old man with a beard way up in the sky who looks down on us. Instead, God makes God's self present.

In God's deep desire to show us fullness of life, and to call us to participate in bringing that about, God chooses to take on a specific dimension—a form that we can readily understand (at least in theory!). The Festival of Christmas brings us in contact with a personal, relational God—the Word made flesh.

The birth of the Christ the Saviour deepens the scandalous story already set up in the Gospel of Luke. It is about a marginal Jesus, one born of an unmarried girl in a barn with animals, with lower caste shepherds out in the fields who hear of his birth and then come to the manger.

Who would have thought that magnificent heavenly beings called angels would announce this good news to such marginal ones? Who would believe such activity?

Who would have thought that God would come into the world in such an unkingly, non-powerful way? Who would be

able to receive the truth of God?

It's no wonder that Mary needs to ponder these things in her heart! *What the heck is going on here?* she must be thinking. However, remember previously in Luke's story, Mary sang her song of discipleship, the *Magnificat*. Like others before her, Luke makes clear her position of praise and thanksgiving for what God has done and is doing.



In God's plan of the world, everything is reversed. The mighty will be brought down, and the lowly will be raised.

Life in God's reality will not be what the world puts forth or what seems to be, but what God prioritizes. Paradox characterizes that. God's hope will reign. Life beyond anything known is being realized.

It is this marginal Jesus whose own simple beginnings set up the direction his life will take, and calls us as church leaders to be grounded in God's truth.

At times, our work as musicians may seem small, with little recognition or support; but our ministry of leadership in worship music is an integral part of God's larger vision of the disciple community. We have a prophetic calling, especially in how we model relationships, including those with our clergy. How we are rooted theologically makes a big difference in the music we lead.

Unlike any other way in the church, our music-making and its pastoral dimension help to point people in the direction of God. The worship that we animate

musically invites people to be grounded in God—the breath and song of life. Music is a funnel for the Word of God.

It is in the fleshiness of our life together that we can meet the risen Christ. In developing new contracts and employment agreements, and working through issues in the church, not avoiding them, we can meet a relational God and find new life.

Yes, it is a challenge dealing with a church that has treated you unfairly, ignoring your thoughts on a concern, or ignoring you altogether in its ministry development and forcing you out. There are many hurting church musicians whose flesh has been wounded.

Christmas is about God's solidarity with humanity. Becoming one among us brings the fullness of God's presence. God will not leave us alone.

Indeed, there is a strong word of hope at this time of year. We must persist in making ourselves open to the Word of God continuing to be born in us. As leaders we must persist in helping to break open the Word for other. This includes enormous challenges but also includes—when we see through the eyes of faith as an Easter people—taking us (and thus others!) beyond what we know and profess.

The birth of God among us in Jesus Christ calls us to move beyond thought and imagination, and to expect great things. More than anything else it dares us to risk: to go where we have not gone before, and to see what others would ignore or find irrelevant. That may have a lot to say about how we interact in our congregations and are ministers of music.

Throughout, we look back to what God has done and we look ahead to what God is bringing about. We cannot spiritualize this; it is fleshy stuff.

Indeed, God is with us. As with Mary and the multitude of heavenly hosts, how can we but offer our praise and thanksgiving for what God has done and is doing, and let God be the foundation of our entire being, empowering us for ministry and new life this Christmastide and beyond?

Amen.

Church Musicians' Support for Clergy - Top 10

Last month we explored the top 10 ways that clergy can support their church musicians. But to make this strong professional relationship work, musicians have an equally important role. Here is our short list on how church musicians can best support their clergy:

10. Explore the nature of the governing structure, theology, and guidelines of your congregation and denomination; be inquisitive about how the congregation and the denomination that you are both working in works, especially theologically;
9. Arrange to attend a meeting of your congregation's judicatory body (i.e., the next level up in your denomination) in order to gain a sense of the larger body of your faith community;
8. Investigate the mission, vision and any strategies regarding your congregation's current purpose, and offer to become involved in such discussions and plans;
7. Consider that your clergy colleague may not have had any training in the area of church music and the role of the church musician, and offer to answer questions from time to time and be a resource;
6. Invite your clergy to come with you to a RCCO event or another church music activity; suggest attending a new music that reading suggestion with your clergy person, so that you can also get his/her input on music will fit with worship themes in the coming

year; use some of your Continuing Education money to explore theology and faith;

5. Take time to connect with your clergy person(s) on a regular basis; get to know them and how they view ministry; meet in a more relaxed atmosphere to talk about church business; have fun with them and learn to laugh together; invite them out to lunch at least once a year; on occasion bring them their favourite (fairly traded) coffee;
4. Find opportunity to ask your clergy (and other church leaders) for their perspective on how they feel worship and the music program is going, and where growth might take place; be prepared to offer concrete suggestions as to how the music program can be used to enhance the mission and ministry of the church. It may be that the clergy person(s) want to build on ideas that you are thinking of, just as you might build on areas where they currently have an investment;
3. Work on your own spiritual formation and self-awareness, as well as your sense of spiritual leadership and openness to collegiality and the development of relationships; develop your own prayer life, and let that be a priority; be open to the changing practice of music leadership in the church and be on top of what is taking place in the field; focus on facilitating the music-making of your congregation in ways that help to shape the faith of

your congregation.

2. Engage dynamically in your congregation's worship and life, taking the initiative; be a good communicator, and opens to various ways of doing that; be self-critical and aware of the larger picture of the disciple community;
1. Be willing to consider the non-music making aspects of your work and life in the church as essential, and let them be as important as your artistic endeavours and goals;

Please note that this list is a working document. Any suggestions or comments would be gratefully appreciated. Please send to:

Daniel Hansen
Professional Concerns
uccdan@sympatico.ca

Member's News

Members of the Ottawa Centre wish to extend their sympathy to Carolyn Whitley, whose mother died in November.



Larry Kempffer, Ian MacKay,
Keith Murfin and Don Marjerrison
in front of the newest organ
at the Letourneau Organ Factory

Lilian Forsyth Scholarship

Applications are now being accepted for the 2010 Lilian Forsyth Scholarship for church music. The award of up to \$1,500 may be used for summer study programs, regular diploma or degree courses, or private tuition. Candidates should be active church musicians who have completed their basic musical training.

The deadline for applications is February 15th, 2010. For application forms or information contact the Registrar, Lilian Forsyth Scholarship, Knox Presbyterian Church, 120 Lisgar Street, Ottawa, ON K2P 0C2. FAX: (613) 238-4775. E-mail: knoxottawa@bellnet.ca or visit our web site at www.knoxottawa.ca

OTTAWA CENTRE EXECUTIVE 2009-2010

OTTAWA CENTRE EXECUTIVE

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NEXT EXECUTIVE MEETING:
SUNDAY, JANUARY 10TH, 12:45 PM,
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Supply List

Elizabeth Brown	613-739-0675 (H), 613-580-2424 x200109 (W)
	All denominations
Robert Dunlop	613-235-3778
Janice Gray	613-730-0401 janicenlpegypt@hotmail.com
Daniel Hansen	613-292-2483
Alison Kranias	613-761-6516 alison.kranias@mail.mcgill.ca
Paula Lin	613-721-2850 paula.w.lin@gmail.com
Frances Macdonnell	613-726-7984, fbmacdonnell@sympatico.ca
Dorothea Mawhinney	613-237-1320 (ext. 2404),
Simon Pinsonneault	613 949-5841 (W) pinsosi@tc.gc.ca

Please note: Supply list can also be found on the RCCO Ottawa web site at <http://www.rcco-ottawa.ca>
Anyone interested in adding their names to the Supply List, please contact Suzanne St-Germain
at 613-841-0246 or via email at newsletter@rcco-ottawa.ca

Organ Teachers List

D. Mervyn Games, B.Mus., FRCO, ARCM. Students in piano, organ, and theory at all levels. For info call 613-729-2515.

Robert P. Jones, M.Mus., ARCCO (ChM). All levels of students (teenager or adult). Lessons at St. Luke's Church (760 Somerset Street W.) Info: pentland@hotmail.com

Heather Rice, ARCT, BMus, ARCCO (ChM). Welcomes students in piano, organ, voice and theory, Beginner - Intermediate, Children - Adult. Lessons at St. Stephen's Presbyterian Church, 579 Parkdale Ave. at Sherwood. Call 613-563-1409 or email choirmaster@bellnet.ca.

Wesley R. Warren, M.Mus., FRCO, (ChM), ARCT. Beginning to advanced organ students at St. Barnabas Anglican Church, (Kent St. at James), Ottawa. Info: 613-726-6341

Newsletter submissions

Send your articles and photos to:

Suzanne St-Germain
628 Tourelle Drive
Orleans, ON K4A 3H4
613-841-0246

newsletter@rcco-ottawa.ca
or
sstgermain@rogers.com



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Advertising Policy

1. Any Ottawa Centre member may announce his/her events in the *Around Town* section of the newsletter free of charge if they are the coordinator, conductor or organist/accompanist of the event.
2. If a member wishes to place a free announcement in *Around Town* for an event of another organization he/she is a member of (not covered by Policy 1), the member must make a written request to the RCCO Centre Executive for approval of that one specific event. Approval may be granted on the basis that this event would be of specific interest to our members: i.e Church/Choral, and/organ/bells, encouragement of young organists and pianists.
3. If a non-member wishes to freely announce an event of his/her Organizations in *Around Town*, he/she must make a written request to the RCCO Ottawa Centre Executive for approval of that one specific event. Approval may be granted as per policy 2, however in most circumstances we would expect the Organization to pay as per the rates set out by the Centre for advertising.

Christmas Music from Germany

Music for Organ and Brass and audience carol singing in both German and English

A celebration of Germany's rich and wonderful contribution to the music of Christmas

*Vom Himmel Hoch
Joseph, lieber, Joseph mein
Nun komm, der Heiden Heiland
Es ist ein Ros' entsprungen
O Jesulein süß, o Jesulein mild!
Wachet auf! Ruft uns die Stimmie
Wie schön leuchtet der Morgenstern
Stille Nacht! heilige Nacht*

Featuring members of the Ottawa Centre of the Royal Canadian College of Organists, The Cathedral Singers, and brass quartet: Michel Rondeau, Christa Lowry, Marc Larocque, Daniel Keels.

**St. Andrew's Church
82 Kent Street at Wellington
December 18, 2009
8:00pm**

**\$20 Adults, \$10 RCCO Members, \$5 Students
Tickets available at the door**

A presentation of the Royal Canadian College of Organists