



Pipelines

Bouches et anches



President's Message

THOMAS ANNAND

The "Gone Fishing" Dilemma

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Poster

Last month marked the 200th anniversary of the birth of one of my favourite composers: Samuel Sebastian Wesley. Though his music languished for a time amid the general negative reactions to much of the music of the nineteenth century, the best of his music has survived and is being appreciated anew for its superb balance of emotional expression and formal elegance.

In preparation for a concert of his music, I re-read some biographical material on the life of this remarkable musician who served as organist at no less than four British cathedrals during one of the lowest points in the musical history of the Church of England. Wesley struggled with undisciplined choirs and ancient, dilapidated organs, many of which lacked a pedal division. His battles with the clergy usually turned ugly, with many open letters of complaint to the press. While it is true that some of these annoyances were justified (the dean of Winchester, fancying himself a composer, insisted on directing rehearsals and performances of his own choral music), one cannot help but feel an overwhelming sense of sadness and loss at the resulting bitterness and isolation into which Wesley descended and which are surely the causes of his eventual silence as a composer.

Instead of exploring his own creative resources and bringing congregations towards a deeper sense of worship, Wesley hung the proverbial "Gone Fishing" sign on his office

door (angling for trout vied with music as his greatest passion) and let his assistants do the "dirty work". Thus we are left with only a handful of small (albeit beautiful) works for the organ and an unfinished journey of great anthems from a composer who could have transformed the direction of English music.

It is in this light that I reflect on the role of our Professional Concerns department. How fortunate we are to have people and resources to turn to when things get difficult at work. I have already spoken to a couple of members this summer and directed them to Dan Hansen, encouraging them to discuss things even before a situation becomes stressful. With a different set of perspectives and the tools for effective communications it might be possible to resolve situations before they escalate and the "Gone Fishing" sign appears (or Sailing, Snowboarding, Shopping, etc.). The College is there to help, and all conversations are held in strict confidence.

And let's not forget the support of colleagues: there are many concerts and activities that provide opportunities to share each other's passions and problems, or to make new and enlightening friendships.

Best wishes to all for a productive, creative and stimulating beginning of our College and Church year!

- Tom Annand
music@standrewsottawa.ca



2010-2011 Ottawa Centre Programme

IAN MACKAY

I am happy to share the fall program and trust that each of you (and perhaps also your non-member friends and colleagues) will find activities that interest and challenge you. This year's programme of events are also complemented by an important series of Tools and Techniques educational events, coordinated by Frances Macdonnell, and described on page 3. Collectively, and along with the four anticipated Pro Organo recitals, 2010-11 promises to be one of our busiest and most productive years.

Our aim again this year is to ensure that there are events for everyone and that your College is working to meet your needs as professional, amateur, reluctant and student organists! I am again hoping that this year's events will be attractive to non-member organists and church musicians. However, this will require everyone's help to promote Centre events as widely as possible. Thanks in advance.

As I have mentioned before, I am always looking for new ideas and suggestions for Centre events. Send suggestions and ideas to me directly or to any other executive member.

Members' Social and Barbeque St. Andrew's Church, 82 Kent Street Sunday, September 19, at 3:00pm

With summer almost behind us we will gather for a barbeque and corn boil in the courtyard in the Courtyard at St. Andrew Church. In addition to celebrating the new College year, welcoming new members and reacquainting with other members, we will celebrate the installation of our colleague Gilles Leclerc as the national President of the RCCO. We will also hear from members who travelled to various organ conferences and events during the summer break. Spouses and partners are invited and children too! Please bring a dessert or salad; the mixed grill and corn will be provided by the Centre. There is plenty of parking on Kent and Wellington Streets near the church as well as at the Supreme Court just across the street from

the church. The courtyard is accessed from Wellington Street on the west side of the church.

Organ Crawl to Oka, Quebec to visit a number of Historically Significant instruments in the region. Saturday, October 2nd, 2010

The Laurentides region of Quebec is home to a variety of historically important instruments. Arrangements are currently being made to visit: Église Sainte-Thérèse d'Avila, Blainville; Église abbatiale Notre-Dame-du-Lac, Oka; Église de l'Annonciation: Oka; Église St-Eustache. We will also have a lovely late lunch at one of the many fine eating establishments in the area.



*Wolfe & Associates organ, Opus 9, 1973
Église abbatiale Notre-Dame-du-Lac, Oka
2 manual + pedal, 16 stops, 23 ranks
mechanical action*

If you are interested in joining us for the visit, please contact Ian MacKay as soon as possible so that the appropriate arrangements can be made. Tentative plans are to leave Ottawa at 8:30 am to arrive in the region by about 10:00.

Exploring RCCO Examinations: an introduction to the new syllabi which will be valid for the next 3 years. Saturday, October 16th, 2010

Have you ever considered taking an RCCO exam? The RCCO examinations are at the center of the College's effort to promote high standards of organ playing and church music. For students, the exams are an excellent way to hone basic and advanced technique and consolidating skill as an organist and church musician.

This year marks the start of a new examination cycle with new syllabi which will be valid for three years. This event will introduce the syllabi and how to prepare and work toward an exam. It would be great to see a handful or more of members spend the next year (or years) working toward one of the exams and this event can serve to kick start that effort.

Looking ahead – stay tuned for details!

Friday, October 29th:

Our Annual Halloween Event will be a collaboration with students from Canterbury High School.

Saturday, November 6th:

Explore the Organ. An event sponsored by the Ottawa Centre but offered to CAMAC members.

Saturday, November 13th:

A student study day exploring organ music from the French Classical Period.

Monday, November 29th:

A Night at the Pub. We will reserve the Heart and Crown in the market for another evening of good food, good company and to share favourite organ DVDs and YouTube organ videos.

Monday, December 20th:

Christmas Concert

- Ian MacKay

e-mail: mackay_sap@hotmail.com
(Please note the 'underscore'
between mackay and sap)

2010-2011 Educational Programmes

Every few years, the Ottawa Centre of the RCCO offers a series of events with a particularly educational orientation during the year. This has replaced the more intensive course entitled "Tools and Techniques for Church Musicians" which we offered in the 1980's and early 1990's on six successive Tuesday evenings in May and June. The time commitment for that course seemed to be too heavy for many of our members, and so we have moved to spacing educational events out during the year. In any given year, there are always one or more purely educational meetings for our membership, but in 2010-11, there will be six such workshops, as follows:

October 23, 2010: *Conducting from the Console*, Frances Macdonnell, 10 am - 12 noon, St. Stephen's Anglican Church (930 Watson Street, off Pinecrest)

November 27, 2010, 10 a.m. - 12 noon: *We Can All Improvise!* Mervyn Games, Knox Presbyterian Church (corner of Lisgar and Elgin)

February 26, 2011: *The Joy of Hymn-Playing*, Wesley Warren, 1 - 3 pm, St. Barnabas Anglican Church (corner of Kent and James Streets)

March 26, 2011: *The Art of Service-Playing*, William Wright, 1 - 3 pm, Paroisse St-François (Wellington Street at Fairmont)

April 9, 2011: *The Glory of Psalms: Psalm 119*, The Cathedral Singers, 2 - 3.30 pm, St. Barnabas Anglican Church (corner of Kent and James Streets)

May 14, 2011: *How to Love Sight-reading*, Karen Holmes, 10 - 12 am, St. Peter's Lutheran Church (corner of Sparks and Bay Streets)

Please put these dates aside now, and plan to attend in order to increase your organ-playing and choir-directing skills. Although there will be a charge for non-members to attend these workshops, the Centre's members are of course invited to attend without charge. Further information will be provided in the 2010 - 2011 issues of *Pipelines / Bouches et Anches*.



Around Town

Wednesdays, 15, 22, and 29 September, 12:30 pm.

Music at Midday. Recitals at Knox Presbyterian Church, Lisgar at Elgin. Free admission.

- 15 Oct. Roland Graham - Piano
Music by Bach and Chopin
- 22 Oct. Ruth Barrie - Contralto
Mervyn Games - Piano, organ
Music by Handel
- 29 Oct. Wesley Warren - Organ

Sunday, September 19, 2010, 7:30 p.m.

Robert Jones (organ). The organist of St. Luke's opens the 2010-11 season presenting a programme of music by Schumann, Liszt, Guilman, Arne, Campra, Alain and S. S. Wesley: composers who have anniversary years in 2010 or 2011. (If the weather is hot, we're air conditioned!) 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

Saturday, September 25, 2010, 7:30 p.m.

Woodroffe United Church concert series presents: Mauro Bertoli, piano *Classical and Romantic Works*. \$15 Adult \$12 Senior/Student. Tickets available at the door or in advance at the church office. For further info call 613 722-9250 or email: wuch@woodroffeunited.org

Sunday, October 3, 2010, 7:30 p.m.

House of Opera, Etcetera. Lara Ferreira (soprano), Pauline van der Roest (soprano), Ken Trudell (tenor), Thomas Franzky (bass), Tea Mamaladze (piano). Let yourself be taken into a different scene, joining this sparkling evening, with a beautiful variety of famous opera arias, duets, quartets and 'non' opera classical 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, October 17, 2010, 7:30 p.m.

Donna Klimoska (mezzo) with Frédéric Lacroix (piano). St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by dona-

tion. Info: Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Sunday, October 24, 2010, 7:30 p.m.

Joel Allison (violin) with Joan Milliken (piano). 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

Out of Town

Sunday, September 19, 2010, 7:30 p.m.

RCCO Montreal Centre invites you to a « Vin d'honneur – 2010 Fall Social ». Church of St. Andrew & St. Paul, 3415 rue Redpath, Montreal, corner of Bishop & Sherbrooke, entrance on Redpath. Business attire. RSVP before September 17th to Frederick Francis at 514-935-1460 or by email at francis@trillen.com

Saturday, October 16, 2010, 8:00 p.m.

Four young organists, all recent First Prize-winners in organ competitions around the world will perform during a concert gala at Montreal's Notre-Dame Basilica. The performances will be projected on a large video screen. Balint Karosi (Hungary) Leipzig Bach Competition, Frédéric Champion (France) Canadian International Organ Competition, Konstantin Volostnov (Russia) St. Alban's Competition, Michael Unger (Canada) AGO Competition. For more information visit www.ciocm.org or call 514-510-5678.





Members' News



Jean-Baptiste Robin, organist, and Elizabeth Blakeslee, harpist, played Rachel Laurin's commissioned work, *Fantasia for Organ and Harp, Op. 52 (2009)* for the National AGO Convention in Washington, DC. The concert took place at St. John's Episcopal Church, known as the Church of the Presidents. Jean-Baptiste Robin has been the titular organist of Poitiers Cathedral and its famous Clicquot instrument since the age of 23.

The Fantasia is a cyclical three-section work performed in one continuous movement and is conceived in classical form with fast-slow-fast tempi. But as the title suggests, the Fantasia is also improvisa-

tory in style. The organ and harp spoke very well in this lovely venue.

Also, Isabelle Demers, played Rachel's *Prélude and Toccata*, from *1st Symphony, Op. 36*, in Old St. Patrick Roman Catholic Church on a Lively-Fulcher organ (1994) for the AGO Convention. It was a marvellous concert in a beautiful acoustical environment.

Congratulations, Rachel, on the AGO's recognition of your fine compositions.

- Don & Suzanne Marjerrison

Welcome to our newest member:

Grinberg, Faye, FTCL, ARCT, 110-124 Springfield Rd, Ottawa, ON K1M 2C8.

New phone number:

Hansen, Don: 613-635-2127 (H)

In Passing:

Pierre Gauthier, past member of the RCCO Ottawa Centre passed away on August 2nd in Gatineau. Pierre was a former student of Godfrey Hewitt and served at various churches in the

Ottawa area, including St. Joseph's Cathedral in Hull and more recently at Carleton Memorial United church in Ottawa. Pierre was also the accompanist for many years of the choral ensemble *Les Notes du Choeur*, directed by his wife Corinne Duguay. They have one son. The funeral was held at Saint-Rosaire church in Gatineau on August 7th, 2010.



Centre President Thomas Annand presents a plaque to Member of the Year, Rick St. Germain.

OTTAWA CENTRE EXECUTIVE 2010-2011

OTTAWA CENTRE EXECUTIVE

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NEXT EXECUTIVE MEETING:
SUNDAY, OCT 24TH, 1:00 PM,
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Choir Director/Pianist Wanted

St. Paul's Presbyterian Church

971 Woodroffe Avenue, Ottawa
is seeking a choir director/pianist.

Details of the position
are posted on
the church's website
(stpaulspcottawa.com).

Interested applicants
may contact Ross Dixon,
St. Paul's worship coordinator and organist,
for further details (613-727-8989).



Pro Organo

KAREN HOLMES

TDon't miss the first concert of the new season - Frédéric Champion at St. Peter's Lutheran Church on Friday, October 15th.

Frédéric Champion was born in the city of Lyon. His musical education took place in Lyon, Paris and Toulouse. Between 1998 and 2008, he won many prizes in a career that sees him perform as a solo organist and also with orchestras and choirs. Some of his prizes include: First Prize in 2004 at the Minoru Yoshida Tokyo Competition; and in 2002, Second Prize at both the Luzern Competition and the Concours de musique de chambre FNAPEC in Paris. Most importantly, he was the grand prize and audience prize winner at the First Canadian International Organ Competition in Montreal in 2008. Those of us who heard him in Montreal were dazzled!

Here is the programme for October 15th: Buxtehude - *Toccata in F*; Purcell - *Voluntary in G*; Muffat - *Toccata septima*; Vivaldi-Bach - *Concerto Op. 3 #8*; Bach

- *Prelude and Fugue in D, BWV 532*; Mozart - *Andante KV 16*; C.P.E. Bach - *Sonata in D Wq 70*; and to finish, Frédéric Champion's own transcription of Mozart's *Eine Kleine Nachtmusik*!

If you want to watch Monsieur Champion on YouTube, here is a link on the Centre website. (Also one for the November recitalist, Isabelle Demers.)

At this year's concerts, we will again have closed-circuit video presentation at the front of the churches.

For the October 15th concert, which is being co-sponsored by St. Peter's Lutheran Church, there will be some free parking in the Queen Street lot behind the church. Come into the church and get a ticket for your windshield.

If you have any other questions about the concert or about the series, or if you want to be included in the list of patrons, please contact Karen Holmes or Gilles Leclerc.

2010 Organ Festival Highlights



Gilles Leclerc is inaugurated as President of the RCCO during the National Convention in Victoria at the Victoria Conservatory of Music.



Godfrey Hewitt Memorial Scholarship Competition 2010

FRANCES MACDONNELL

The winner of the Godfrey Hewitt Memorial Scholarship for 2010 is Shawn Potter, a Canadian organ student from Nova Scotia. He has just graduated from Mount Allison University and will begin working on his M.Mus. degree with John Grew at McGill University in the fall of 2010.



Godfrey Hewitt

Shawn has held a Canadian Merit National Scholarship as well as the Mount Allison Bell Scholarship throughout his four undergraduate years, and has been the Organist and Choir Director of St. Andrew's Presbyterian Church, Sackville, New Brunswick, since 2008. Active in sports and community charitable activities, he has also performed a youth internship in Ghana, and has participated in many university musical activities. He is also an accomplished harpsichord continuo player, singer, trumpeter, and accompanist.

This scholarship has been established in his name both to honour his memory and to increase the number of highly-trained professional Canadian organists, not only to serve as organists in universities, concert halls, and churches, but also to teach future generations of performers. Previous winners of the scholarship were Craig Humber (2005), Isabelle Demers (2006),

Michael Unger (2007), Ryan Jackson (2008), and Matthieu Latreille (2009).

The next annual competition for the Godfrey Hewitt Memorial Scholarship in organ will close on April 30, 2011. Details may be found on the web site of the Royal Canadian College of Organists, Ottawa Centre: www.rcco-ottawa.ca



Shawn Potter



A Spiritual Leadership Model - Part 4

DAN HANSEN

In the first three articles of this eight-part series on developing a model for the church musician as a spiritual leader (April, May, and June/Summer), I outlined some aspects of the two core parts of the musician's identity—music and theology—in Top 10 lists. I also added some theological commentary grounded in the readings for the first two Sundays of the 50 Days of Easter.

In fact, it may seem strange to continue using the readings from the season of Easter at this time of year, until January, however the major theme of this model for music leadership is leading in the spirit of the risen Christ and empowered by his Holy Spirit. Learning to reflect on and live in that perspective is crucial to this method.

In the last edition, I started in a more particular direction by noting certain aspects of the spiritual church musician's identity in terms of discipleship. Now, this fall, I go further by discussing the sacraments in relation to the church musician's identity. In other fall newsletters (October, November, December, and January), I will note some key points about these four categories: the Body of Christ, the lectionary/Christian calendar, call/discernment, and the Holy Spirit. These are significant aspects of what I discern to contribute to the development of a spiritual model of church music leadership. Different perspectives obviously exist on the ordering of these parts of the musician's identity, as well as other categories. There is also significant overlap.

Continuing to work from the context of the Reformed Christian tradition, the discussion points in the Top 10 list about the sacraments include baptism and communion. In that context, as with the previous newsletter regarding discipleship, there is always a core musical-theological quality to each part of the church musician's identity. These are held in tension, leading to challenging and positive directions.

Discipleship in the Church Musician's Identity - Top 10

10. DISCIPLESHIP GROUNDING: Christian discipleship is grounded in the sacraments. Baptism is the first public step in responding to God's call to be a disciple. Persons die with Christ, and rise with him to become a new creation. Holy Communion is the Christ-food that nurtures such baptismal life in the disciple community.
 9. RELATIONSHIP TO IDENTITY: What do the sacraments say about the church musician's identity? As a spiritual leader? The music made? How do they influence that? A theological grounding? What is at stake in bringing the sacraments into a discussion about the identity of the church musician in terms of a spiritual leadership model of music ministry?
 8. PRACTICAL CONCERNS ABOUT THE SACRAMENTS: Important questions about choosing music (e.g., hymns, anthems, responses, organ music) for worship and church life; how so we sing about the sacraments (music and text). Discernment: Is the music useful/appropriate? Is the text theologically grounded? How do we know? How do we evaluate that? (In all, the music is not enough; theology is a part of this—and the musician must be able to work with both.)
 7. SACRAMENTAL FORMATION: How does the theological understanding of each sacrament shape how the church musician works? Baptism/Christian initiation? Holy Communion—feasting at the Lord's Table? Intentionally or unconsciously? Why is this important? Relational influence?
 6. COMMUNITY UNDERSTANDING: How does the faith community in which the church musician serves understand the sacraments of baptism and communion?
 5. PERSONAL/LEADERSHIP FORMATION: How do the sacraments shape who they are as a faith community?
- Yes or no? The clergy person with whom you work? Other key church leaders? Denominationally? How do they understand the sacraments? What difference does that make? How do you as a church musician work with that?
4. ENGAGEMENT OF CONVERSATION: How does one engage in this important conversation about the sacraments in a congregation, with other church leaders, with colleagues, congregants, even within yourself? What difference does it make? So what?
 3. DISCUSSION OF OPPORTUNITIES: How might more discussions about the sacraments in the faith community help that community to understand its role as disciples in the church, and the new role of the spiritual church music leader? What growth opportunities might emerge? What challenges? Using your imagination, what do you see or hear?
 2. POSSIBLE TENSIONS: What tensions might the church musician face who desires a more sacramental-based sense of the disciple community? How might these be addressed? How are conflict possibilities innate to the sacramental life as the disciple community? How is new life a part of this?
 1. FOUNDATIONAL STATEMENT: A musical-theological approach to church music leadership understands discipleship and the disciple community as the context of music ministry. This is discipleship in the name of Jesus Christ, formed through his words and actions. Baptised in his name, a disciple is nurtured by that same Jesus Christ, through his life—body and blood. The nature of the faith community is to be the Body of Christ in the world. The church musician is an integral part of that body, a leader of its worship music. It is God, through the Body of Christ—his word made flesh—and its sacramental expression, who gives us our identity and role in the faith community as disciples and church leaders. Music and music leadership are an aspect of that.



No Snatching! — Easter IV

DAN HANSEN

The disciples want Jesus to tell them he is the Messiah (John 10:22-30). They demand it, saying, “Darn it! Just tells us. Give us the goods. We don’t have time for all of this messing around! We want it simple.”

That situation reminds me of a bass singer who said to me when I was a fledgling conductor, in response to having to learn the bass line by singing “la,” “Let’s just sing the goddamn notes.” Being only twenty years old, and inexperienced, I shook for hours after that!

Putting it back to them, Jesus tells the disciples he has already said that he is the Messiah, and they still do not believe.

One way to look at that is this: Jesus and any potential disciples seem to be working from two different perspectives. The latter want things to be cut and dried. The former encourages something else, with a lot more depth and possibility, and it has to do with belief and faith.

In some respects, Jesus and any would-be disciples seem to be worlds apart. Maybe that is the point, and something to focus on. But John’s Jesus is asking would-be disciples to enter into a new way of life, a life embodied in God’s word made flesh. This is the great meeting of heaven and earth—two different realms and ways of life—in the visit by Jesus. Even in what seems to be portrayed as ignorance, the disciples are on the right track by asking these questions. Nothing is barred.

How many times do we think we get it, and then everything falls apart; we find out that there is no real glue? Or maybe this is the case: we stick so closely to how we’ve done things and how we think that they should be, that, if anything ever happened to “rock the boat,” we would be instantly shattered and fall apart.

In John’s Gospel, the life that Jesus is talking about here, and calling disciples to, is named specifically as eternal life. This is not something to be anticipated after we die, physically. Rather, John’s Jesus is inviting would-be disciples to

grab hold of the fullness of life now.

In the great 50 Days of Easter, when we intentionally live in the unquestionable yet unfathomable knowledge that God has raised Jesus from the dead. God has accomplished what is humanly impossible. Jesus, God’s word made flesh, shows us that way, and embodies God’s choice of “yes” for humanity.

The challenge is that even with such knowledge, and the praise and thanks offered, not everything remains clear, or is easy to put into practice. Even in earliest times, when Jesus is physically accessible, disciples struggle with what it means to know him as the Risen One, even to meet him, and thus to let him be fully present in their lives.

What Jesus embodies requires an ongoing process in understanding and participation; one that we need to listen carefully to if we are—to use a musical reference—to hear the entire song and be able to join in the singing, as well as to assist in leading disciples to that place.

In the gospel, Jesus also talks to his followers about knowing his voice. His message is simple. Those who belong to him, and want to be in his presence will know his words of eternal life. Jesus is calling forth a relationship—a deep, internal awareness of him in his call to new life. He is awaking something important in would-be disciples: a call to walk to a different beat, to know this pulse of life from the inside out. It’s a call to a life of faith; the sense of eternalness that comes from that. In knowing Jesus and embarking on such an eternal life of belief, one is also in the presence of the Father, because Jesus and the Father are one. “Eternal” refers to the lack of power held by death and all forces that may try to vie for allegiance, rooted in unswerving knowledge and experience of God’s faithfulness.

The sacraments symbolize this: when one decides to be baptized, one takes a first public step in responding to God’s call through Jesus Christ to new life. In baptism, one dies and rises anew in Christ

Jesus. The old is gone, and the new is brought in. One turns from an old way of life, to a new direction that is set out by the words and actions of Jesus Christ. One is no longer his/her own. Holy Communion is the ongoing “taking in” of Jesus Christ. We take in him in order to be nourished as his body. We take in a piece of his body, including his blood, and are made one in the process. Though we are many, we become one in him, as in what took place at our Baptism.

This is both an immediate and gradual process. Through our baptism we are made part of his body; yet we are renewed as that body as we continue to let his life be in ours, and vice versa. Though we might want immediate change in understanding, as with the disciples in the gospel story today, the presence of God is always immediate and intimate, yet how we learn to know that often comes over time as we proclaim when we sing: “Christ has died. Christ is risen. Christ will come again.” This is how we know his voice, to be part of him, and are called to new life in his name.

There are many places in today’s reading where I could have jumped off and talked about the identity of the church musician. There are some important points here to be made. From the perspective of developing a spiritual approach to church music leadership, this will require a lot of work; there will not be easy answers, and it will take time, away from our normal focus as church musicians. The journey is similar to that of the first century disciples who wanted Jesus to make it simple for them. As important as the challenges are, such a process can reveal essential aspects of the Christian life and ministry leadership.

Another has to do with eternal life. The life that we are called to embody in our work and ministry as church musicians is eternal. That means that the root of our role and tasks has a unique sense. What seems like the end, or no way out, never really is. Eternal life is about now,

...continued on page 9

...continued from page 8

and, no matter what, there is always more of that. Death is never the end.

The third connection in today's reading has to do with how we know Jesus' voice and follow him. He knows us, and protects us. All of these connections with the musical-theological identity of the church musician are brought together in

our commitment as leaders to discipleship as the Body of Christ. We are baptized in his name, and nourished by his words and actions. We feast at his table, where the food of eternal life in him is provided for all. May this new academic year bring us a deeper sense of how the sacraments are foundational to our life as musical-theological leaders.



Kiwanis Winners

Each year, the RCCO provides a scholarship of \$500 for competitors in the organ classes in the Kiwanis Music Festival, and the Kiwanis Club of Ottawa provides a scholarship of \$600 in memory of our long-time RCCO member, Arnt Loa. Here is how the scholarships were awarded this year:

Julie Pinsonneault - \$500 (RCCO Scholarship)

Stefan Stanisc - \$400 (Arnt Loa Scholarship)

Owen Saar - \$200 (Arnt Loa Scholarship)

Congratulations to all these young people and to their teachers, Danielle Dubé and Karen Holmes.



Supply List

Elizabeth Brown	613-739-0675 (H), 613-580-2424 x200109 (W)
	All denominations
Robert Dunlop	613-235-3778
Janice Gray	613-276-3172 janicenlpegypt@hotmail.com
Nadia Behmann	613-723-8601 nadia@behmann.ca
	Weddings and Funerals.
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
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

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.

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](mailto:ssstgermain@rogers.com)



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We thank the City of Ottawa for
its assistance in this series of
organ recitals.
Nous remercions la Ville d'Ottawa
pour l'aide apportée à la tenue
de cette série de concerts.

