



Pipelines

Bouches et anches



The Phoenix at Coventry

President's Message

THOMAS ANNAND

- 1 President's Message
- 2 2009/10 Programme of Events
Pro Organo
- 3 Around Town
A Spiritual Leadership Model
- 4 Did You Know?
- 5 Gotten by God — Easter II
Members' News
- 6 A Note From the Treasurer
Nominating Committee
- 7 Supply List
Organ Teachers List
- 8 Our Advertisers

I have been re-reading a book about one of my favourite buildings, *Phoenix at Coventry* by Basil Spence, the architect who designed the extraordinary new cathedral at Coventry to replace the ancient edifice that was bombed during the Second World War. The ruins of the original structure were preserved and incorporated into the design of the new one, which carries forth the old ideals of interior space and majesty but in a modern architectural language.

The sculptures by Epstein and the tapestry bearing an image by Sutherland are all part of a deeply expressionist vocabulary which speaks to a deeper level of the human consciousness and, ultimately, to the soul.

In researching his design, Basil Spence visited many historic cathedrals and abbeys throughout Europe to serve as inspiration for his own unique vision. He writes: "*These churches turn a casual visitor into a worshipper — here is architecture that functions.*"

This made me ponder my own work as a church musician: Am I accomplishing part of that process within my own working environment - am I helping to transform, to invite, to inspire? Surely that is the ultimate goal - to be a motivating force towards deeper worship. Anyway, it seems like a better question than "Am I playing the right notes or the right ornaments?" - surely the bigger picture is of greater importance.

And speaking of invitations... I hope to see many of you at the Annual General Meeting on June 7th — come participate in the life of our College, meet some fellow travelers and make your voices heard.

Lastly, a reminder that this is YOUR newsletter, and that we always welcome your contributions and all comments on anything you read here.

Tom Annand
music@standrewsottawa.ca





2009/10 Programme of Events

IAN MACKAY

Our Organ Crawl to Quebec April 30 – May 1, 2010.

18 members from Ottawa, Kingston, and Montreal made the journey to Québec to explore the rich collection of instruments in one of North America's most beloved and attractive cities. We had a wonderful weekend with beautiful weather and a super time wondering through various neighborhoods in this wonderful city. I plan to report more fully, with lots of pictures, in the June edition of *Pipelines*, so stay tuned. In the meantime, here is one photograph from our visit to Église Notre-Dame-de-Jacques-Cartier.



The picture was taken by titulaire Édith Beaulieu's husband Paul. The organ shown in the background is Casavant Opus 519 which dates from 1913 and has 52 stops and 60 ranks. Apparently the organ was built for St. Peter's in Rome (hence the papal crest in the centre of the

façade) but rejected for some reason. I will see if we can find 'the rest of the story...' and report back to you.

The Organ Works of Gilles Leclerc. Wednesday evening, May 19, 2010, at 7:00 pm at Saint-François d'Assise, Fairmont at Wellington. Many of us know Gilles as a colleague and long time member of the Ottawa Centre and as the incoming national President of the RCCO. We also know him as a talented choral and organ composer who has been composing for many years. Over the past number of years his works have been premiered in Ottawa and Montreal and his works have been featured at the Festival of New Organ Music in London, England. Gilles has kindly offered to give us an overview of his published and unpublished works and describe his work as a composer. Many of his works were inspired by the organ and the acoustic at SFA so will we have the opportunity to hear them as they were intended to be played. If you play any of Gilles works and would be willing to play for the group, please contact me directly and I will arrange the evening around this.

The Pedals Pipes and Pizza Event has been moved to **Saturday June 5th, at 1:00-3:00 pm** due to scheduling challenges at Dominion Chalmers United Church. A flyer is now available on the Centre web site and appended to this issue of *Pipelines*. This is an event that is geared

to children/youth 12 and up who have some piano experience or who might be interested in learning more about what is often seen as a mysterious instrument and is often designated as 'hands off'. Please pass the word around about this exciting event — you might even want to invite and accompany someone you know or a family member who might be interested in test driving the King of Instruments!

Annual General Meeting of the Ottawa Centre. Monday, June 7, 2010 at 7:00 pm at St. Paul's Presbyterian Church on Woodroffe Avenue. All members are encouraged to attend to discuss important business, to get a sneak preview of the programme and educational year ahead and to offer your feedback on the past College year.

Looking Ahead to Next Year

I am looking ahead to next year and am in the throes of finalizing preliminary details but would still love to hear from members about events workshop, recitals and other activities that we can consider for the 2010-11 programme year. Again, the executive is striving to make the College as relevant as possible to our membership and is always open to any ideas. Please feel free to contact me at (613) 447 8955 or by e-mail: mackay_sap@hotmail.com Please note the underscore i.e. _ between mackay and sap!



Pro Organo

KAREN HOLMES

The next concert in the Pro Organo series will take place on Monday, May 10th at St. Andrew's Church. The performer will be Canadian-born organist and harpsichordist Michael Unger, who was awarded both First Prize (Lilian Murtagh Memorial Prize) and Audience Prize in the 2008 American Guild of Organists' National Young Artists Competition in Organ Performance (NYACOP). He is



the recipient of numerous other awards, including the Lilian Forsyth and Godfrey Hewitt Memorial Scholarships, both awarded in Ottawa in 2007.

Michael is currently completing doctoral studies at Eastman School of Music and is the Visiting Director of Music at Rochester's Lutheran Church of the Incarnate Word.

Here is the programme for May 10th:
Buxtehude - *Tocatta in d minor*; Pachelbel - *Aria Prima*; H. H. Bancroft - *A Fancy*;
Bach - *An Wasserflüssen Babylon* and

Prelude and Fugue in C, BWV 547;
Schumann - Five pieces from *Studien für den Pedal-Flügel*; G. Litaize - *Prélude and Variations from Douze Pièces*.

As with our other concerts this year, there will be video projection so that the audience can have a full view of the organist in action. Ticket prices as usual, and the concert starts at 8 pm.

To add to the excitement, you will be able to pick up your flyer for next season!



Around Town

Sunday, 2 May, 2010, 3:00 p.m.

The Bytown Voices (Robert Jones, conductor; Valerie Kilpatrick, pianist) present *Here's to Song*. Music of Handel, Bach, Andrew Lloyd Webber, Allister MacGillivray and John Rutter. St. Basil's Church (Maitland Ave. just north of the Queensway). Tickets available at the door. Info. www.bytownvoices.com

Sunday, 2 May, 2010, 7:30 p.m.

Susan Lines (soprano), Joan Milliken (piano) & Angela Blackwell (clarinet) Music for soprano, piano and clarinet by Mozart, Debussy, Gounod and Schubert to close out our 2009-10 season. 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

Tuesdays, 4 May, 2010, 12:10 p.m.

A new season of noon-hour Organ Tuesdays at St. Andrew's Church begins on Tuesday, May 4th at 12:10pm. All recitals are given by Thomas Annand and each lasts approximately 35 minutes. The se-

ries will continue until June 29th. Here are the details for the first five recitals:

May 4: An all-Bach programme, including the Passacaglia

May 11: The French Connection: music by Franck, Widor and Vierne

May 18: Messiaen and Langlais meet for Ascension

May 25: English organ music by Stanley, Whitlock, Howells and Leighton

June 1: The German tradition: Praetorius, Scheidemann, Scheidt, Buxtehude

Admission is by free-will offering. St Andrew's Church (Kent and Wellington). More info: 613-232-9042

Friday, 7 May, 2010, 7:30 p.m.

The Seaway Valley Singers (Robert Jones, conductor; Valerie Kilpatrick, pianist) present *Their Sound is Gone Out*. Music of Handel, Bach, Rogers & Hammerstein. Christian Reformed Church (12436 County Road 18, 1/2 km east of Hwy 31,

Williamsburg). Tickets available at the door.

Saturday, 15 May, 2010, 7:30 p.m.

Canterbury High School Alumni Choir. Robert Palmi, music director. Woodroffe United Church, 207 Woodroffe Ave. Tickets: \$15 general admission, \$12 students at the door or in advance from Woodroffe United Church. More info http://www.woodroffeunited.org/concert_current.html or at 613-722-9250.

Saturday, 15 May, 2010, 7:30 p.m. and Sunday, 16 May, 2010, 2:00 p.m.

The choir of St. John the Evangelist and the Strings of St. John's (augmented) will present Haydn's oratorio *The Creation*, featuring soloists Cara Gilbertson, Dillon Parmer, and Jean-Sébastien Kennedy, conducted by Gordon Johnston. The Church of St. John the Evangelist, Elgin at Somerset. Tickets are \$20 per person (\$15 seniors/students) available from the parish office at St. John's, and from Leading Note Music, 370 Elgin Street. Information: www.stringsofstjohns.ca



A Spiritual Leadership Model – Part 2

DAN HANSEN

Next to the musical foundations or grounding discussed in the April edition of *Pipelines* is the spiritual basis of the church musician. The church musician must not only have a musical grounding but also a theological or pastoral one.

While the musical (artistic) grounding equips the church musician with the necessary tools to do the practical ministry of music leadership, and whatever that entails, the spiritual grounding (also referred to as pastoral or theological) gives the church musician the context for the ministry of music-making in the faith community.

Both are just as important; in fact, they go in tandem, and are essential aspects of every aspect of the role of the church musician, forming the basis of his/her identity as a leader in the disciple community. Each one contributes to the formation of

the other. Both are just as important. You might say that these two areas form a positive polarity, and open up many possibilities in terms of how they relate.

One could possibly use these two overarching, general categories, or tensions, in developing a conversation about music leadership in other faith traditions. However, practitioners in those contexts would have to speak to that. The contents of this eight-part series, however, reflect one possible model for music leadership and, in the opinion of this author, one that is the most helpful for musicians working in churches, especially those in the "Reformed" Christian church context.

In addition, it is the contention of this writer that a theological foundation or connection opens the possibilities of exploring many other aspects of our musical identity in the faith community, our role

as a professional organization providing educational support for persons working in faith communities, as well as our own activities as an organization.

Theological Foundations of the Church Musician's Role - Top 10

10. Ability to distinguish between artistic and pastoral roles of the church musician, including the priorities, and how they contribute to his/her role and identity; knowledge of the faith community's theological understanding of the church musician's role and identity, including what they prioritize in terms of musical leadership.
9. Knowledge of the essential categories regarding a spiritually grounded church music leader, such as discipleship, the Sacraments, the Body of

...continued on page 4

...continued from page 3

- Christ, the lectionary/Christian calendar, call/discernment, and the Holy Spirit;
8. A highly developed personal prayer life; a strong spiritual presence and orientation.
 7. Being self-differentiated, individuate; able to stand firmly in the faith community as a church leader, knowing who you are and what you want/need and view ministry.
 6. Openness to and awareness of issues in the contemporary church, as well as possible conflict and/or tension in the

role of the church musician.

5. Understanding of the various perceptions of the artistic and pastoral roles of the church musician, and how differing perceptions, even ones that create tension and/or conflict, can contribute to a fuller understanding of the identity of the church musician.
4. The spiritual support of a faith community/group/individuals other than the one in which he/she is ministering.
3. Being well-read beyond the field of church music (i.e., not contained by the music box), including openness to world religions and various Christian theologies.

2. Willingness to risk being drawn by God out of the usual way the church musician operates, and into something new, without knowing exactly what that will be; openness to living on the edge as a spiritual church music leader.
1. A church musician who is skilled musically can help greatly with the ministry of a faith community, especially related to worship and its various ministries; but one who is grounded theologically as a spiritual leader can intentionally assist in calling people forth to a deeper sense of discipleship and what it means to be members of the Body of Christ.



Did You Know?

BILL VINEER

O The month of May holds many anniversaries for the author of this part of the newsletter. In total, five will take place this month. But this year, one is extra-special. My love and passion for the pipe organ started exactly 60 years ago in my home town of Renfrew, Ontario — yes I am a proud valley lad! Where it all started was Renfrew Presbyterian Church, built in 1925, this year celebrating its 85th anniversary.



Renfrew Presbyterian Church, Renfrew, Ontario

The vote on church union taken early in January 1925, resulted in 291 votes for union, and 265 against it. Until the Kirk hall and church were built, the remaining Presbyterians gathered together on Sunday in the Temperance Hall, and in the evening in the O'Brien Opera House. I should mention here that M.J. O'Brien was a devoted catholic but was always helping the other religious congregations not only in Renfrew but throughout the Ottawa Valley. In fact I was told that M.J., as he was known, donated money to the building of the new Presbyterian Church.

On March 23rd, 1926, a contract was

signed with Casavant for a new 2 manual, 12 rank pipe organ, Opus 1173, at a cost of \$4,375.00. The pipe organ is now 84 years old and is still in its original condition. The only renovation done was in the 1970's when the organ was completely dismantled and cleaned under the guidance of the Casavant representative.

Another valley connection is the following, one of the first organist's (Renfrew Presbyterian church) was Bruce F. Brandow who left the church in the early 1940's to become organist and choir director of Stewarton United Church here in Ottawa, replacing Kenneth Meek who was to become organist of Sydenham Street United church, Kingston.



*Pipes in the sanctuary of Renfrew Presbyterian
Console is at the right*

Mr. Brandow's replacement was Mrs. Florence Williams, who taught music for the Renfrew public schools. This was interesting as it turns out that Mrs. Williams

daughter Gwen, who married Campbell Ready also of Renfrew, was a soprano soloist (for years) at Knox Presbyterian Church, Ottawa, under our beloved Lilian Forsyth, organist and choir director at Knox Church 1956 - 1972. Campbell was assistant organist at Knox.



Original console and Casavant name plate.



Yes, sixty years of love and passion for this unique wondering instrument. The other two anniversaries this month are that I have been associated with the RCCO 44 years (1966), and the library and archives celebrates 43 years (1967).

Remember if someone has a "love and passion" for something, it leads naturally to "dedication and motivation"!



Gotten by God – Easter II

DAN HANSEN

The fear of the disciples may be connected with how they think they will be perceived and accused by the religious officials. Whatever their reasons, when they get together that Sunday, they lock themselves away in a room. They seem to have nothing to rejoice or celebrate. They have not believed the witness of Mary. They are being held in similar bondage by fear and other strong emotions.

No matter the bolted door and their separation from the community, the risen Jesus makes his way to them. He appears in the room, and offers his promised peace. Then, showing his hands and his side, Jesus gives them tangible proof that he was nailed to the cross. It is at this point in their experience that actually they see the Lord. Now, they rejoice; they have been brought to new sight.

More words of peace are needed. This time Jesus goes on, connecting the peace offered with the commissioning of those gathered. God has sent Jesus. Now, Jesus sends the disciples. Doing something unexpected, he breathes on them. His breath is the wind of renewal and new life, and fills them with hope and new possibilities.

It is ironic how this shutting off themselves from the world has assisted the disciples in knowing the presence of Christ. Jesus comes to them in this place of separation and calls them forth on their ministry to the world. Clearly, this place of despair becomes a new room of openness to a world beyond their imagination. There seems to be no getting away from this risen Jesus!

Now being first-hand witnesses, they go to tell others that they have seen the Lord. They do this with a new sense of energy within them. Jesus has come to them and given them what they have needed in order to become faithful witnesses of the gospel of God.

After the gathering that evening, they tell Thomas, who was not there, what took place. He says to them that he wants a similar experience so that he can also believe. He wants to see this risen Christ for himself—a personal experience with the Saviour.

So, when they meet the next week, they no longer do so in fear since Jesus has given them a new purpose in their gathering. Now, the doors are shut but they are no longer locked. Their fear has been taken away. This time, Thomas is with them. As he did when they gathered the Sunday before, Jesus appears to them. It seems that when they are going to gather, he will be there, too. Still, he first offers them his peace. This time he speaks first to Thomas. Jesus asks him to put his finger in his wounds, and to reach out and put his hand in his side that was pierced with the sword and water came out.

Strikingly different when compared to the week before, these disciples are encouraged not just to see the risen Jesus, but also to touch his body. It is in the actual meeting of the risen Christ, and given the opportunity to see and touch him, that new life becomes known, and a new relationship is initiated.

The creative process that is so immensely larger than us also includes us. That is what faith is about. There is an intentional partnership going on with our creative, transforming God. We have something to do with the outcome of this world in which we live. We are co-creators with God.

We are also called to let go of ourselves in order to be grounded in God. Yet with us, too, we bring all of who we are, including our greatest challenges, fears, and, yes, even our wounds. The peace of Christ's personal presence sets up a new way of being with one another and in the world.

Jesus makes himself known so that disciples have an opportunity to see and touch his presence. It is not enough to know the historical fact that Jesus is no longer in the tomb and has risen. It is not enough to hear it from others. Jesus gives would-be disciples the opportunity to meet him for themselves, wounds and all.

Perhaps the above paragraph is the most important thing that we need to hear as church musicians. It is the presence of Christ that makes the faith community what it is. And it is the opportunity to

touch him—to let him find us and be with us—that guides and empowers everything that we do. Spiritual musical leadership is grounded in that. Our song is both musical and theological—faith-forming.

Believers or not, we are called to serve the disciple community. Whatever our spiritual orientation, as church music leaders we are called to be attentive to a personal sense of the Holy in and with us as we discern and provide leadership. We are called to meet Jesus head on, facing the challenges and receiving the joys of such a presence.

God is relational, and wants a personal relationship with humanity. Death does not end the event of God becoming flesh through Jesus Christ; it redefines the nature of such life in a radically new way in terms of spiritual life. This opportunity is there for us during the gospel readings of Eastertide.

Indeed, Jesus will make his risen presence known albeit through the Holy Spirit. We can count on that. Be ready to hear his call, recognize him, and to live out the life he calls us to know and proclaim. That is what makes our music leadership in the church Christian, and shapes everything that we sing and play.



Members' News

Thomas Annand was the invited recitalist of Les amis de l'orgue de Québec on Sunday, March 28, performing Marcel Dupré's *Le chemin de la croix* at Eglise St-Roch. Philippe Lessard-Drolet read the poems of Paul Claudel that inspired this work. In April, Tom performed in Montréal with harpsichordist Luc Beauséjour and other invited musicians in Bach's concertos for three and four harpsichords, as well as a commissioned work for four harpsichords and strings by Maxime McKinley.



A Note From the Treasurer

ROSS JEWELL

By now you will have received your membership renewal statements from National Office. You will note that both the national and centre fees have remained unchanged this year. Student members should please note that the statements they receive will have the

full membership fee listed. However, by sending proof of being a full time student or under the age of 21, you can pay the student fee listed below, plus any of the magazine subscriptions you select.

The College year ends on June 1st and

fees are due by May 31st, 2010. If your membership category is incorrect on the statement, please correct it and enclose the total fee shown below.

The fees for 2010/2011 (without a magazine subscription) are listed below:

| Category | HQ Portion | Centre Portion | Total Fee |
|----------------|------------|----------------|-----------|
| Adult | \$ 80 | \$ 24 | \$ 104 |
| Institution | \$ 80 | \$ 24 | \$ 104 |
| Joint | \$ 106 | \$ 26 | \$ 132 |
| Student* | \$ 41 | \$ 17 | \$ 58 |
| Senior | \$ 67 | \$ 17 | \$ 84 |
| Joint Senior** | \$ 96 | \$ 19 | \$ 115 |

* Student rates apply for anyone under 21 or FULL time student. Please send in proof of eligibility with your fee. A photocopy of your student ID will do.

** Joint senior rate applies if at least one of the joint members is over 65.

Non-member subscription to *Pipelines* is \$25 for 10 issues.

Please see the information in your fee statement for the magazine subscriptions.

If you would like to make a donation to one of our Centre funds, please specify on the form to which fund you would like to donate. Right now the various scholarship funds are underfunded at the current interest rates. The Kiwanis, Cureton and King/Gibson scholarships are in the greatest need of donations. Of course Pro Organ donations are also welcome as it is the generous donations of our patrons that help us in providing such wonderful concerts. It would be wonderful if more members would take advantage of these

wonderful concerts and become a patron of Pro Organo. You may also make donations to the Godfrey Hewitt Scholarship, the Development fund and the General Fund.

To avoid missing any publications, please renew promptly. It also saves us much time and money if all renewals are in by the due date, May 31st, 2010.

Have a wonderful summer.

Ross Jewell
Treasurer

Auditor Needed

If anyone knows of a person who would be willing to audit our books at the end of the year either pro bono or for a small honorarium (\$100)? If so, they should let me know at rjewell@magma.ca or 613-741-5467.



Nominating Committee

Deirdre Piper will be accepting nominations for the slate of candidates which, in accordance with our rules, must be presented at our AGM in June. Please contact Deirdre if you wish to stand as a candidate for any position, or if you wish to help with the Nominations List. Deirdre may be reached at 613-267-4078 or by email at deirdre_piper@bell.net.

Centre Executive Positions:

- President
- Vice-President
- Treasurer
- Secretary

Convenors of Committees Positions:

- Education
- Pro Organo
- Professional Support
- Social, Publicity
- Programme
- Student Concerns
- Education (PPP)
- Archivist
- Membership & Telephone
- four National Councilors (one of which is the Centre President).

The list of candidates to be tabled at the AGM will be published in next month's issue of *Pipelines*.

Join us



at the AGM

Monday, June 7th, 2010 at 7:00 pm

St. Paul's Presbyterian Church
Woodroffe Avenue, just north of the Queensway

OTTAWA CENTRE EXECUTIVE 2009-2010

OTTAWA CENTRE EXECUTIVE

| | | |
|----------------|-------------------------|--------------|
| PRESIDENT | THOMAS ANNAND | 613-820-3351 |
| VICE-PRESIDENT | MOIRA HAYES | 613-422-8091 |
| PAST PRESIDENT | DEIRDRE PIPER | 613-267-4078 |
| SECRETARY | LARRY KEMPFER | 613-230-5564 |
| TREASURER | ROSS JEWELL | 613-741-5467 |
| CHAPLAIN | REV DR. MERVIN SAUNDERS | 613-823-3141 |

NATIONAL COUNCILLORS

| | |
|--------------------|--------------|
| THOMAS ANNAND | 613-820-3351 |
| DEIRDRE PIPER | 613-267-4078 |
| FRANCES MACDONNELL | 613-726-7984 |
| DONALD MARJERRISON | 613-724-3793 |

CONVENORS OF COMMITTEES

| | | |
|----------------------|--------------------|--------------|
| NEWSLETTER EDITOR | SUZANNE ST-GERMAIN | 613-841-0246 |
| PRO ORGANO | KAREN HOLMES | 613-728-8041 |
| PROGRAM | IAN MACKAY | 613-746-6964 |
| PUBLICITY | DONALD RUSSELL | 613-738-9223 |
| PROFESSIONAL SUPPORT | DANIEL HANSEN | 613-292-2483 |
| STUDENT CONCERNS | ROBERT JONES | 613-448-1647 |
| EDUCATION | FRANCES MACDONNELL | 613-726-7984 |
| SOCIAL | VACANT | |
| HISTORIC ORGANS | JOHN WANLESS | 613-283-2590 |
| ARCHIVES | BILL VINEER | 613-224-1553 |
| MEMBERSHIP | DONALD MARJERRISON | 613-724-3793 |
| WEBMASTER | ROSS JEWELL | 613-741-5467 |

ROYAL CANADIAN COLLEGE OF ORGANISTS
OTTAWA CENTRE
P.O. Box 2270, STATION D
OTTAWA, ON K1P 5W4

COLLÈGE ROYAL CANADIEN DES ORGANISTES
SECTION D'OTTAWA
C.P. 2270, SUCCURSALE D
OTTAWA, ON K1P 5W4

www.rcco-ottawa.ca

NEXT EXECUTIVE MEETING:
MONDAY, MAY 31ST, 7:00 PM,
ST. PETER'S LUTHERAN



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 | janicenlpegyp@hotmai.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](mailto:ssstgermain@rogers.com)



Next Deadline



Our Advertisers

Orgues S. Brisson Pipe Organs



1096, ch. St-Pierre
Embrun, ON K0A 1W0
Fax/office: 613.443-1527
Cell: 613.769-6218
Email: sborgans@hotmail.com

*Entretien – fabrication – restauration
Maintenance – New instruments – Restoration*

Les Orgues

Alain Gagnon

Pipe Organs



Harmoniste d'expérience
Experienced Pipe Organ Voicer
1374 Norway Road, Perth Road Village, On, K0H 2L0
Tel: 613-553-9951, Cell: 613-484-6712, orguesalaingagnon@gmail.com

Région de Kingston & Ottawa Region

Gilles Bruyère
Electronic Organ Repair
Réparation d'orgues électroniques
(613) 762-2824
www.orgel.ca Embrun, Ontario

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 Advertising Rates

Full Page
7¼" x 8¾"
\$80

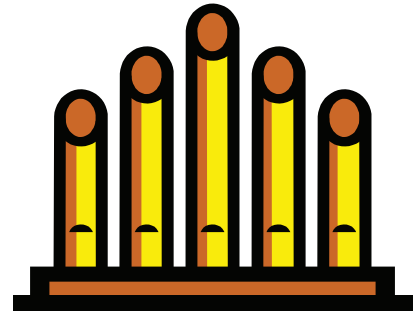
Half Page
7¼" x 3½"
or
4¼" x 8¾"
\$40

Quarter Page
4¼" x 3½"
or
2¼" x 7¼"
\$20

Eighth Page
(business card size)
2¼" x 3½"
\$15

The Ottawa Centre of the Royal Canadian College of Organists presents

Pedals Pipes and Pizza

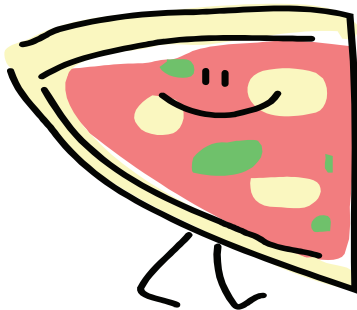


Saturday June 5, 2010

1:00-2:00pm

**Dominion Chalmers United
Church**

**355 Cooper Street,
downtown Ottawa**



Are you a student age 10 or older?

Have you been playing the piano for any length of time?

Have you ever wondered what its like to play the pipe organ?

If yes, then Pedals, Pipes and Pizza is for you!

PPP is an event for piano students to experience the sights, sounds and touch of the pipe organ - the king of instruments!

Participants will hear demonstrations by local organists and teachers and have the opportunity to play a piece of piano music on the organ if they wish.

Space is limited to the first 20 applicants.

Complete the application form on the reverse side of this poster and submit before June 4, 2010

Questions: contact Ian MacKay

mackay_sap@hotmail.com or 613 447 8955

Pedals Pipes & Pizza

Registration Form

Name: _____

Address: _____

City: _____ **Phone:** _____

School Grade: _____ **I have taken piano lessons for** _____ **years**

I have special dietary requirements: _____

This student (if under the age of 18) participates in Pedals Pipes Pizza with my permission:

Signature of parent or guardian _____

Please mail to Ian MacKay, 16 Ivy Crescent, Ottawa, ON K1M 1Y2, or by e-mail mackay_sap@hotmail.com or call in registration: 613 447 8955 before June 4, 2010