

# Pipelines

## Bouches et anches

## President's Message

*By Invitation...*

REV. DR. MERVIN SAUNDERS,  
CENTRE CHAPLAIN

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## No Nonsense

**I**t is Luke who tells plainly that even some of his disciples thought that the story of the resurrection of Jesus from the dead was utter nonsense. "But the story sounded like nonsense, so they didn't believe it" (Luke 24:11). In another rendering it reads like this: "Nonsense, mind-boggling, too good to be true."

To tell the truth, one reason they were unimpressed with the message was that they were dubious of the messengers—women! So the empty tomb was like one of those good news/bad news jokes. The good news was that the tomb was empty; the bad news was that it was women who witnessed it. Yet, all four Gospels agree that it was women who were at the tomb first. Why didn't they change the record? Why didn't they revise history to make it more palatable to those males who so often dismissed the witness of women?

A lot of people do this, especially when they want to make their own history look respectable. But there is one reason why the gospel writers kept the record straight. The Church knew that it was not here to conform to the world or please the world. It was here to change the world. And the first thing it did to change the world was to remove distinctions of class and race and gender that allow some people to lord it over other people. In Galatians (3:28), Paul issues what constitutes a manifesto of this new humanity: "In Christ there is no longer Jew or Greek, male or female, slave or free, but we are all one in Christ Jesus."

The Church has taught two things about Easter. You can see them in every Gospel account. Every narrative of the Resurrection is divided into two parts—the empty tomb and the resurrection appearances of Jesus to his disciples.

There is a great variety of testimony on the second point, the Resurrection appearances. Every account is different — different in what happened, when it happened, where it happened, what Jesus said, what he looked like, how many were there, and where it was. There was this great diversity in the record of the appearances of Jesus to his followers.

There was, however, great unanimity on the first point — the empty tomb. The gospel evangelists all agree. They all say the women were there first, and then came Peter. And they all say that the tomb was empty! It was no nonsense at all! You may think it is nonsense, but the Church says that it wasn't. In fact, the Church stakes its existence on the empty tomb. That is why Paul says to the Corinthians, "If Christ is not raised from the dead, then our preaching is in vain, and your faith is in vain" (1 Corinthians 15:14).

Do you wonder why no one seemed to question that he appeared to his disciples? They scoffed at the empty tomb, but they shrugged off reports of Jesus appearing to his disciples all over the place. In the Greek and Roman world where this Christian preaching took place, almost everyone believed in what was called "the immortality of the soul."

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Briefly said, this philosophy meant that human beings have two parts: a physical body, and an immaterial spirit or soul. When a person died, the body wasted away, but the soul or spirit lived on somewhere and would live on forever. People in the civilized Middle Eastern world believed this philosophy—the “immortality of the soul.” That’s why there was no problem with resurrection appearances. They could be explained as manifestations of Jesus’ immortal spirit.

The problem was the resurrection. If we have here a case of immortality of the soul, then the body will still be in the tomb. But if we have here a resurrection, there will be no dead body. That’s why the first reaction was, “They have taken his body away” (John 20:13).

The difference between the immortality of the soul and the resurrection of the body was no small matter for Christian faith. The immortality of the soul is about our indomitable human spirit. Resurrection of the body is about God’s amazing and powerful love. Our spirits live on, but only God can resurrect a body. So, if what we are talking about is immortality of the soul, then all Christianity is about how wonderful human beings are, and how beautiful their spirits are, and how great a potential we have because of our immortal spirits.

If, however, we are talking about the resurrection of the body, then we are talking about God who renews, creates and recreates, and redeems the world. That is the Christian Gospel! Easter is not about the immortality of the human spirit. Easter is about the power of God, who created us to have life in his fullness. God has sent his Son as a promise that he can redeem our lives from whatever it is that keeps us from fulfillment, and has resurrected his Son now as a sign that there isn’t anything in all creation, not even death itself, that can stop God from keeping his promise.

One thing is clear. It was no nonsense! Eyewitnesses saw an empty tomb. The grave clothes were still there, but Jesus was alive. And he was alive physically. He had a real body. He was not a ghost, a disembodied spirit. He was a fully physical being. He ate breakfast with them. He invited them to touch his body. “A spirit doesn’t have such a body,” he reminded them.

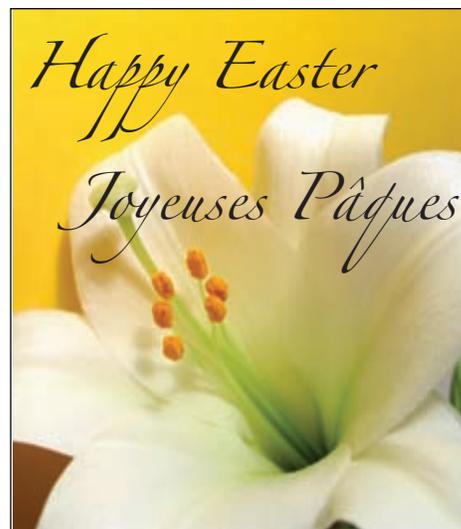
Centuries ago the coastal region of the southern tip of Africa was known as the Cape of Storms. The region was a graveyard for ships. No vessel had been known to round that cape and return.

But there was an intrepid navigator, who believed he could round the cape and return. He succeeded! So, the name of the cape was changed: no longer the Cape of Storms, it became the Cape of Good Hope.

Until Jesus died and rose again, death was a cape of storms. The fear of death tormented uncountable hundreds of thousands of human beings who lived on this planet. But Jesus rounded the cape of death! The Apostle Peter writes: “Now we live with a wonderful hope because Jesus Christ rose again from the dead” (1 Peter 1:3).

No nonsense! Jesus rose again and lives forever more. If we believe in him and commit our lives to him, we have the promise that we too shall live—live a life of communion with him now and after our death live with him a resurrected life for all eternity.

Thanks be to God!



**... at our Annual General Meeting  
on Monday, June 4<sup>th</sup>, 2012, at  
St. Paul’s Presbyterian Church.  
(971 Woodroffe Ave.)**

Refreshments at 7:00 pm with meeting to follow at 7:30 pm.

**This is your Centre. Our executive values your feedback. Come out and voice your opinions and ideas on what you would like to have your Centre do. The Annual General Meeting of the Ottawa Centre is our opportunity to conduct the necessary business of the College but also to celebrate the year past and look forward to the coming year. All members are encouraged to attend and participate in decision making and to hear reports of the various convenors and national council representatives.**

**We will also hear some exciting news about our “Orgelfest” convention to be held in August 2013.**

**There is plenty of parking and the room is air-conditioned.**



## Around Town

### Good Friday, April 6, 2012, 3:00 p.m.

Soprano Bronwyn Thies-Thompson and countertenor Zachary Windus will perform Giovanni Pergolesi's timeless masterpiece, the *Stabat Mater*. Composed in 1736, it is traditionally performed on Good Friday as a meditation in honour of the Virgin Mary. Bronwyn and Zachary are both voice students of internationally-acclaimed countertenor Daniel Taylor. The performance will take place at the Church of St. Bartholomew, 125 MacKay Street in New Edinburgh. For more information, please contact St. Bart's at 613-745-7834 or by email at [stbarts@on.aibn.com](mailto:stbarts@on.aibn.com).

### Good Friday, April 6, 2012, 7:30 p.m.

WORKS BY GABRIEL FAURE: *Messe Basse, Elegy for Cello and Piano, Requiem* presented by the Choir of Knox Choir directed by Mervyn Games. Guest cellist is Aiden Russell accompanied by Donald Russell. Freewill offering. Knox Presbyterian Church is at the corner of Elgin and Lisgar Streets.

### Sunday, April 15, 2012, 7:30 p.m.

Thomas Brawn & Jonathan Bayley (flute), Robert Jones (organ). The magical sound of the flute and the majesty of the organ team up to present music of Mozart, Bach and Telemann. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation.

Info. [www.stlukesottawa.ca](http://www.stlukesottawa.ca), [pentland@hotmail.com](mailto:pentland@hotmail.com), Tel (613) 235-3416

### Sunday April 22, 5 p.m.

The Cranmer Singers, directed by Frances Macdonnell, will sing Choral Evensong at Trinity Anglican Church, 1230 Bank Street (corner of Cameron Avenue).

### Sunday, April 29, 2012, 7:30 p.m.

*The Two-Spirit Viola*. Aditi Magdalena will offer works by Bach written for solo violin and solo cello, arranged for viola; and her own meditations for solo viola. St. Luke's Church: 760 Somerset Street West. Admission by donation. Info. [www.stlukesottawa.ca](http://www.stlukesottawa.ca), [pentland@hotmail.com](mailto:pentland@hotmail.com), (613) 235-3416

### May 17-20, 2012

Podium 2012 - Choral Célébration Chorale, is the top meeting place for Canada's choral community and one of the best and most accessible professional development opportunities in the country. From May 17-20, 2012, conductors, choristers, composers, educators, administrators, and choral enthusiasts of all ages and stages will gather to hear some of Canada's finest choirs, attend workshops with leading choral professionals and exchange ideas with colleagues. For further info go to <http://www.podium2012.ca/home.jsp>

## Sound Advice

I was really happy to read René Péron's article in the February issue of *Pipelines* about looking after your hearing. I have used musicians' earplugs for about twenty years, and have recommended them to several other people.

The ones pictured with that article were not actually "musicians' earplugs", which are made to measure, and fit as hearing aids do. The real musician's earplugs such as the ones pictured below have no battery and they don't wear out. Although they cost a couple hundred dollars to start with, they last a long time without any further expense.

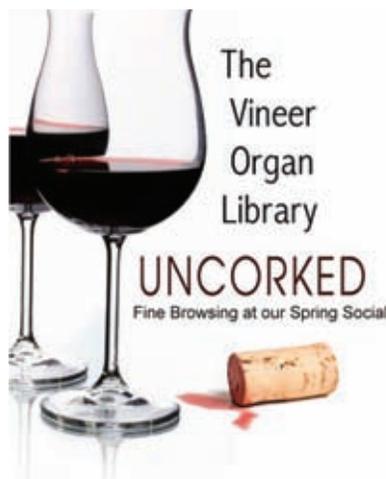


I wear them to practise and to play church services, and after a couple of minutes, I forget all about them. The organ is a loud instrument at times, and some kind of protection for your ears is a good idea, especially if you sit near the pipes. I fully endorse René's recommendations on caring for your ears. It's "sound advice".

- Karen Holmes



## Members' Spring Social



Bill Vineer, our highly esteemed curator of the Vineer Organ Library, has kindly offered his home and library as the venue for our Spring Social in May.

Everyone, especially new members and friends, is invited to join us at the Vineer Organ Library on Saturday, May 5<sup>th</sup>, 2012, at 4:00 pm, for an evening of fine dining, great friends and fascinating finds in the library's vast collection of all things organ.

Those attending are asked to bring either a salad or dessert plus something

to drink. The Centre will provide the barbeque meats and tea / coffee.

And do plan to spend some time to browse through the library's extensive collections. There is something for everyone here.

Bill's Address is 89 Canter Boulevard, Nepean, which is off Meadowlands Drive between Merivale Rd and Woodroffe Avenue. From Meadowlands, turn north on Indian Road, proceed to the third intersection and turn right on Canter Blvd.

We look forward to seeing you there!



## Educational Workshop

Frances Macdonnell

**May 12, 2012, 1-3 p.m.**

Valerie Hall, Past President, RCCO, presents a workshop on **Western Canadian Organ Music** at Paroisse St-François-d'Assise, 20 Fairmont Avenue (corner of Wellington).

In this workshop, Past RCCO President Valerie Hall will provide some recent offerings suitable for service use by Western Canadian composers. These will include works for organ by non-RCCO composers as well as her favorites by Nicholas Fairbank (British Columbia) and Jacobus Kloppers (Alberta). In addition, selections from a brand-new RCCO Publication of organ pieces will be presented.



A native of Winnipeg, Valerie Hall studied at the University of Manitoba and

Concordia University in Illinois. Organist at Holy Rosary Cathedral in Regina since 2002, she has also been the Director of Music there since 2007. She also works as a harpsichordist and continuo player, performing regularly with Ensemble Agrément, Per Sonatori, and the Regina Symphony Chamber Players. She is the immediate Past President of the RCCO, and has also served as National Chair for Membership and as Regional Director for the Prairies, while remaining active on the College's Board of Directors.

We welcome Valerie Hall back to Ottawa, as she prepares for her recital in the Pro Organo series on Monday May 14<sup>th</sup> at 7.30 p.m. at St-François. Please make a point of attending both these events!

## Kiwanis Festival

The organ classes in the 2012 Kiwanis Music Festival will be held on Saturday morning, April 14<sup>th</sup>, at the Glebe-St. James United Church (Lyon and First).

The Junior Classes are first thing in the morning, beginning at 9 a.m. More advanced classes come later in the morning.

We encourage you to come out to Glebe-St. James to listen in and support our young students.



## Members News

### Corrected email addresses:

**Alexander, Stephen,**  
stephena1957@yahoo.ca

**Lafranchise, David**  
david.lafranchise@sympatico.ca.



## Saint John Organ Festival 2012

**T**he Saint John Centre of the RCCO has been active since the early 1950's and can boast that we currently have the grandson of one of the founding members of this Center!

Our plans are well underway to host the 2012 Convention. The dates for this convention are July 15, 16, and 17, 2012, and the theme is "Changing Times... and Tides". As surely as service music and styles are changing in the church, so do the tides of our own Bay of Fundy – home of the highest tides in the world!

Scheduled recitals include John Hudson at St. Peter's Church, Dr. Sharon



Pond at St. Peter's Church, a Choral Recital by Polyphon, directed by David Mitchell, at St. Peter's Church, Richard Kidd on the Letourneau Organ at Our Lady of Perpetual Help Church, Rothesay, and Dr. Gayle H. Martin on the Carl Wilhelm Organ at St. Paul's Anglican Church, Rothesay,

Online registration is now open at <http://www.rcco.ca/conventions-2012.cfm>, or download a registration form at <http://rccosaintjohn.files.wordpress.com/2012/02/rccoregistrationformfillable-web2.pdf>



## Pro Organo Concert Review

Denise Hawkins

**A** The third concert in the Pro Organo Series for 2011-12 featured James Calkin, organist at First Baptist Church, Ottawa, and 'cellist Evan Jones, Associate Professor of Music at Florida State University. On Friday March 9<sup>th</sup> at Rideau Park United Church they presented a well-balanced programme of works for organ, organ and 'cello and solo 'cello .

High voice instruments like the trumpet, flute, violin or oboe are frequently heard with the organ but rarely are low voice instruments featured. In fact, this is the first time in the 23 years of the Pro Organo Series that the violoncello has been paired with the organ!

The first half of the programme included two Baroque works and one modern piece. James Calkin opened the programme with Johann Krebs *Prelude and Fugue in C*. This was a sensitive performance with great attention to detail usually reserved for music of Krebs' teacher and mentor J.S.Bach. The audience was treated to the clear-speaking sounds of the 1989 Guilbault –Therien organ with 3 of the 4 divisions reaching the listener directly from the front and the 4<sup>th</sup> unimpeded from the gallery at the back. An added attraction is the movable console which allowed the audience to see the performer in action and the Krebs provided several op-

portunities for Mr. Calkin to demonstrate his smooth pedal technique.

Evan Jones joined James Calkin to present *A Song Without Words for 'Cello and Organ* (2007) by American composer and organist, Craig Phillips. Together, they gave a moving performance of this brief work, with its soulful lines and sumptuous harmonies, written as a memorial to Phillips' brother, Brooks.

The main work for the duo on the first half of the programme was J.S. Bach's *Sonata in G, BWV 1027*. This sonata was written for viola da gamba and harpsichord. It also appears as a trio sonata with two flutes and continuo, and has sometimes been performed on baroque oboe or trumpet with either harpsichord or organ. It was interesting to hear it again with a slightly different instrumentation. The 2<sup>nd</sup> and 3<sup>rd</sup> movements of this 4-movement Sonata worked particularly well in this performance. The interchange of the sprightly dance-like motif in the second movement was emphasized by the difference in instrumental colour between the 'cello and the organ, and the long melancholy lines of the contrasting third movement were easily sustained on the organ.

The second half of the programme opened with William Walton's *Passacaglia for Solo 'Cello* (1982). From the

opening phrase, Evan Jones played with a passion and energy that kept the listener's interest in this rather stark and angular work.

The rest of the second half was devoted to two substantial works by French composer Marcel Dupré (1886-1971). Dupré, a brilliant organist and improviser, is mostly known for his compositions for solo organ. However, he also wrote a significant amount of chamber music frequently including the organ. His *Sonata in a minor, opus 60*, for cello and organ, dating from 1864, is a significant and mature work.

The *Cortege and Litanie, opus 19*, is an early work, and, as James Calkin explained, although written for piano, Dupré himself arranged it for chamber orchestra and then transcribed it for organ. Later organists, including Lynwood Farnham and Todd Wilson, have "re-transcribed" it to fit the organ at hand, and in this spirit, James Calkin performed very effectively his own transcription of the work.

In both these pieces by Dupré, James Calkin was able to unleash the Romantic side of the Guilbault –Therien organ, ranging from combinations with reeds and bright mixtures, to lovely solo stops. The Sonata had frequent changes of mood and character, which demanded a variety of organ colours and demonstrated the fine ensemble playing of the two performers.

The *Cortege and Litanie* was a good choice to end the program as it begins quietly and gradually builds to a fiery conclusion.

Thank you to James Calkin and Evans Jones for presenting this unique and enjoyable programme.

A word of thanks also goes to Karen Holmes for organizing this recital, to Richard Glasser for making the arrangements at Rideau Park, and to Suzanne Marjerrison for the delightful refreshments afterwards.

The next concert in the Pro Organo Series features organist Valerie Hall from Regina, on Monday May 14<sup>th</sup>, at 7:30 p.m. at Eglise Saint-Francois-d'Assise.





# Scholarships

The RCCO National Office and the Ottawa Centre have funds available to help members young or old, at any stage of their career, to participate in educational and professional development activities.

## Ottawa Centre Scholarships

### Anthony King-Douglas Gibson Scholarship and Allen Cureton Scholarship

These scholarships, worth up to \$500 and \$300 respectively, are awarded annually to Ottawa Centre members planning to attend a summer course, conference or other professional development activity. The funds can contribute toward the cost of attending an RCCO convention, but must be applied to an organized course or event; not to be used for private lessons. Deadline for applications is **April 30<sup>th</sup>, 2012**, by letter to the Centre President describing your planned activity, its cost, as well as a brief description of your educational background and present church music activities. Mail submissions to: President, RCCO Ottawa Centre, Box 2270 Station D, Ottawa K1P 5W4

### Kiwanis Festival Scholarship

The Ottawa Centre offers a \$500 organ scholarship through the annual Kiwanis Festival of Music and Dance.



### The Godfrey Hewitt Memorial Scholarship Trust Fund:

The Godfrey Hewitt Memorial Scholarship was established in memory of the late Godfrey Hewitt, C.D., D.Mus. (Cantuar), FRCO, Hon. ARSCM. Its purpose is to provide an annual scholarship of \$5,000 to

an advanced Canadian organ student (or landed immigrant in Canada) who wishes to pursue courses of study either at a university or with a particular teacher, either within Canada or abroad. Funds may be used for tuition, travel, living expenses, and such other purposes as may be appropriate to the circumstances of the award.

Required repertoire for the following spring's competition will be announced in the autumn of each year. All applicants shall satisfy the following requirements:

- Canadian citizenship, or landed immigrant status in Canada;
- aged 35 years or less;
- graduate, or about to graduate from university, conservatory or college;
- RCCO Associate diploma or similar academic level of qualification;
- stated intention of teaching organ (either in an academic institution or privately, not necessarily as the candidate's primary career).

Application forms and submission details are available on the RCCO Ottawa Centre web site ([www.rcco-ottawa.ca](http://www.rcco-ottawa.ca)), or may be requested in writing from:

Godfrey Hewitt Memorial Scholarship Committee  
c/o Frances Macdonnell  
303 - 3099 Carling Avenue  
Ottawa, Ontario K2H 5A6

Applications must include: 1) a detailed resumé and proof of citizenship or landed immigrant status, 2) a specific plan of study for the year, 3) three references, 4) a cassette/CD made in the past 12 months of three major works (see web site for details) and 5) a non-refundable fee of \$40 payable to RCCO—Ottawa Centre. Deadline for submissions is **April 30<sup>th</sup>, 2012**. The Godfrey Hewitt Memorial Scholarship of \$5,000 has been awarded annually to advanced Canadian organ students each year since 2005.

The Godfrey Hewitt Memorial Prize of \$5,000 will be awarded as the Grand Prize at the National Organ-Playing Competition held by the RCCO biannually in conjunction with the College's National Convention in odd-numbered years; the

first of these Grand Prizes will be awarded in 2011.

## National Office Scholarships:

### The Lorna and Murray Holmes Scholarship:

The Lorna Holmes Scholarship is available annually, and provides \$1,000 to a student entering organ or church music studies at a Canadian University. Preference will be given to students beginning undergraduate studies. Applicants must hold membership in the College. A letter of application must be accompanied by a proof of acceptance at a Canadian university, and two letters of reference from people able to assess the candidate's suitability for the scholarship. Application deadline is **June 15<sup>th</sup>, 2012**. Complete applications should be sent to: The Lorna Holmes Scholarship, c/o The Royal Canadian College of Organists, 202-204 St. George Street, Toronto, ON. M5R 2N5

### Barrie Cabena Music Scholarship

The Waterloo-Wellington Centre administers the Barrie Cabena Music Scholarship. Its purpose is, firstly, to honour the contribution made to excellence in church music in Canada by Barrie Cabena, composer, teacher, performer, and secondly, to assist a deserving student(s) in the formal study of organ, church music, and/or composition at the post-secondary school level.

The Barrie Cabena Music Scholarship Fund was initiated by the Waterloo Wellington Center of the RCCO in 2004 on the occasion of Dr. Cabena's 71st birthday. Contributions may be made to the "RCCO Cabena Scholarship". Receipts will be issued by the RCCO National Office.

Full details are found on the downloadable application form.

Applications for the 2012 Barrie Cabena Scholarship will be received up to **May 1st, 2012**.



## Nominating Committee

**T**homas Annand 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 Thomas if you wish to stand as a candidate for any position, or if you wish to help out with the Nominations List. Thomas may be reached by email at [music@standrewsottawa.ca](mailto:music@standrewsottawa.ca) or by telephone at 613-820-3351.



The following positions are open to nomination:

### Centre Executive Positions:

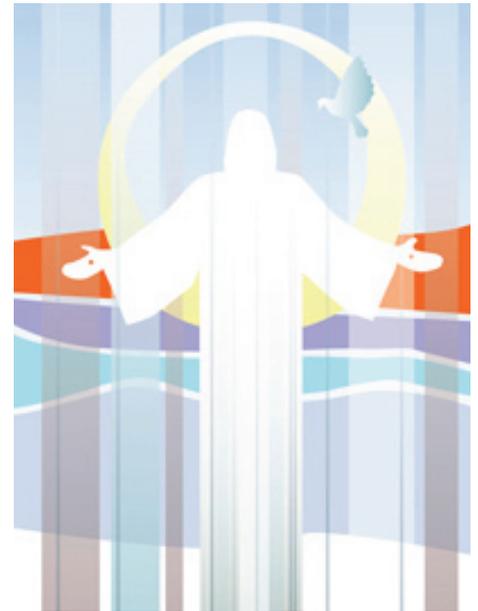
- Treasurer
- Secretary

### 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*.

*Christ is risen  
Alleluia*



*Happy Easter  
Joyeuses Pâques*

## RCCO Annual Organist - Clergy Dinner



**The Rose Bowl Restaurant**  
(newly renovated)  
1717 Carling Avenue  
613-729-4000

**Monday, April 23, 2012**  
6:00 p.m. gathering, 6:30 dinner

**Speaker:** Rev. Dr. Mervin Saunders,  
RCCO Ottawa Centre Chaplain

### Menu:

- Soup or salad
- Dinner: (chosen at the restaurant)  
Steak, Chicken, or Salmon
- Dessert
- Tea/Coffee

**Cost:** \$40.00

**By April 12<sup>th</sup>,** send cheques payable to **RCCO, Ottawa Centre** to:

Suzanne Marjerrison  
476 Evered Avenue  
Ottawa ON K1Z 5K8

## OTTAWA CENTRE EXECUTIVE 2011-2012

### OTTAWA CENTRE EXECUTIVE

PRESIDENT	MOIRA HAYES	613-422-8091
VICE-PRESIDENT	DONALD RUSSELL	613-738-9223
PAST PRESIDENT	THOMAS ANNAND	613-820-3351
SECRETARY	LARRY KEMPFER	613-230-5564
TREASURER	ROSS JEWELL	613-741-5467
CHAPLAIN	REV DR. MERVIN SAUNDERS	613-823-3141

### NATIONAL COUNCILLORS

MOIRA HAYES	613-422-8091
THOMAS ANNAND	613-820-3351
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 CONVENOR	IAN MACKAY	613-746-6964
PUBLICITY	ALISON KRANIAS	613-761-6516
PROFESSIONAL SUPPORT	REV. DR. DANIEL HANSEN	613-635-2127
STUDENT CONCERNS	ROBERT JONES	613-448-1647
EDUCATION	FRANCES MACDONNELL	613-726-7984
SOCIAL CONVENOR	SUZANNE MARJERRISON	613-724-3793
HISTORIC ORGANS	JOHN WANLESS	613-283-2590
ARCHIVES	(VACANT)	
MEMBERSHIP	DONALD MARJERRISON	613-724-3793
WEBMASTER	ROSS JEWELL	613-741-5467
MEMBER-AT-LARGE	FAYE GRINBERG	613-695-3435

ROYAL CANADIAN COLLEGE OF ORGANISTS  
OTTAWA CENTRE  
P.O. Box 2270, STATION D  
OTTAWA, ON K1P 5W4 [www.rcco-ottawa.ca](http://www.rcco-ottawa.ca)

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

**NEXT EXECUTIVE MEETING:  
SUNDAY, MAY 6<sup>TH</sup>, 1:00 PM,  
ST. PETER'S LUTHERAN CHURCH**



## Supply List

Nadia Behmann	613-723-8601	nadia@behmann.ca	Weddings and Funerals.
Mai-Yu Chan	613-726-0818	fosterg@rogers.com	
Robert Dunlop	613-235-3778		
Janice Gray	613-276-3172	janicenlpegypt@hotmail.com	
Frances Macdonnell	613-726-7984	fbmacdonnell@sympatico.ca	
Simon Pinsonneault	613 299-1886	simon.pinsonneault@tc.gc.ca	
Wesley R. Warren	613 726-6341		Weddings and Funerals
Armenoui Svazlian Andonian	613 224-8117		Sundays, weddings, funerals Lutheran, Anglican, Presbyterian, United

*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](mailto: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](mailto:pentland@hotmail.com)

**Heather Rice**, ARCT, BMus, ARCCO (ChM). Welcomes students in piano, organ, voice and theory, Beginner - Intermediate, Children - Adult. Call 613-563-1409

**Wesley R. Warren**, M.Mus., FRCO, (ChM), ARCT. Beginning to advanced organ students, piano and theory. 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](mailto:newsletter@rcco-ottawa.ca)  
or  
[sstgermain@rogers.com](mailto:ssstgermain@rogers.com)



## Next Deadline



## Our Advertisers

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Cell: 613.769-6218

Email: sborgans@hotmail.com

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### La chorale *Entre-Nous* recherche un chef de chœur bilingue.

Nous sommes une chorale bilingue établie pour offrir un divertissement principalement aux personnes âgées. Les répétitions et les récitals sont les jeudis de septembre à juin. Notre répertoire est varié : sacrés, populaires, folklore, et « spirituals ». Le rôle du chef de chœur, de concert avec l'accompagnatrice, est de choisir un répertoire saisonnier approprié, et de planifier et de diriger les répétitions et les récitals. Le poste est bénévole, débutant en septembre 2012. Renseignements : Ronald Desroches, (613) 748-6950, rdesro6950@rogers.com

### The *Entre-Nous* choir seeks a bilingual Choir Director.

We are a bilingual choir established to perform musical recitals mainly for Senior Citizens. Choir practices and recitals are held every Thursday from September to June. Our Repertoire includes: Sacred, Secular, Folk songs, and Spirituals. The role of the Choir Director, together with the accompanist, is to choose an appropriate seasonal repertoire and to plan and direct the practices and recitals. This is a volunteer position to begin in September 2012. Info: Ronald Desroches, (613) 748-6950, rdesro6950@rogers.com

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This series is presented by the Royal Canadian College of Organists – Ottawa Centre  
Une présentation du Collège royal canadien des organistes – section d'Ottawa

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.

