

Pipelines

Bouches et anches

President's Message

By Invitation...

REV. DR. MERVYN G. SAUNDERS
CHAPLAIN, RCCO OTTAWA CENTRE

The Husband of Mary

Only two of the four gospels have stories about the birth of Jesus Christ, the most important person who has ever lived on this planet. And these stories tell very different details about Christ's birth. In Matthew's account of the Christmas story, it is Joseph, not Mary, who, besides Jesus himself, occupies the centre stage in the narrative.

Matthew was a Jewish writer who wrote his gospel for Jews. He wanted to establish that Jesus was a Jew and to prove that he was the Messiah of Jewish expectation. Jews traced a person's ancestry through the father.

Therefore, Matthew begins his genealogy of Jesus with Abraham, the father of the Jewish race, and brings it down 42 generations to Joseph. Matthew does not say that Joseph was the biological father of Jesus, but describes him as "the husband of Mary who was the mother of Jesus, who is called the Messiah" (Matthew 1:16). Luke, however, does say that "Jesus was known as the son of Joseph" (Luke 3:23).

Yet, when all is said, we don't know very much about Joseph. We catch glimpses of him. But in these fleeting glimpses, we have,
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nevertheless, the picture of a remarkable man whom we respect and for whom we have profound admiration.

He was a “son of David” or descendant of David. He could claim royal or priestly descent. His family belonged to Bethlehem, David’s city. He followed the trade of carpenter or builder. He knew how to use wood and nails, hammer and saw. He was a religious man, a devout Hebrew. He was faithful in all the ordinances of the Temple.

But notable as these things are, there are some characteristics even more notable.

Joseph was a wise and compassionate man. He came out of a very old tradition of arranged marriages involving the larger communities. It was, of course, anticipated that when a couple became engaged they would be absolutely faithful to each other. To do otherwise would be regarded as adultery. Can you imagine then the shock and dismay that he must have felt when Mary told him that she was pregnant? He must have felt that he had been betrayed, that her vows had been broken, that he had been rejected for some other man. He turned away silently and wept quietly.

But Matthew records that Joseph was a just man. If he had been uncaring or unjust, he would have had no problem—no dilemma at all. He could simply have dismissed the matter as being of no consequence. But he was a man of values, ideals, principles, and hopes. He was committed to obey the law. So, he had three alternatives:

- (a) He could demand that Mary be stoned to death for the crime of adultery.
- (b) He could have publicly embarrassed Mary in front of the community.
- (c) He could divorce Mary quietly.

Against the law, the tradition, the peer pressure, the cultural demands, there was one great fact that Joseph knew. He knew that he loved Mary.

He could do nothing to hurt her. He was a compassionate man.

Many people are caught in Joseph’s dilemma. There are no simple, easy answers to some of life’s problems and dilemmas, as we might wish. Oh, the agony, the tortured days and sleepless nights! How often does the nagging question “Why?” rob us of joy, peace, and fulfillment!

Why do sickness and disease hit such a lovely person, so dear? Why does a man of high principle, still relatively young, who wants to serve his country and his Lord, die so suddenly? Why does this fine couple break up? Who do these children turn against their parents in open rebellion? Why does this Christian leader fall by the wayside in moral disgrace? Why? “Why, O God, did you let this happen?” I think Joseph cried out this anguished question over and over. But Joseph was a man of prayer. He trusted in the God who made him. He believed in the promise of God, even if he couldn’t answer the “WHY” questions.

God came to him in a dream. An angel of the Lord called his name: “Joseph,

son of David, do not fear to take Mary as your wife, for that which is conceived in her is of the Holy Spirit. She will bear a son, and you shall call his name Jesus, for he will save his people from their sins” (Matthew 1:20-21).

God never fails those who carry their anxieties to him. Joseph received a direct and distinct word from the Lord. His fears were banished, and his line of duty was made clear. Fears gone! God’s will made clear!

After Jesus was born, there was rejoicing to be sure. Shepherds came and astrologers from the east. They all bowed low before the Christ Child. Yet, the joy was short-lived. Raging King Herod was slaughtering the male children less than three years of age to be sure he killed the young boy who had been born in Bethlehem. So, for more than a year, Joseph, Mary, and Jesus lived as refugees in Egypt.

We don’t hear much about Joseph after the return to Nazareth. He was with Mary and Jesus in Jerusalem when Jesus was about twelve years of age. Probably Joseph died while Jesus was a teenager. He never saw Jesus grown to manhood. He missed the great drama of Jesus’ ministry on earth. Yet, surely Joseph lived long enough to be a father to him in the years that really mattered, the formative years of his childhood and youth.

Joseph must have been a good father or I doubt very much that Jesus would have used the word “father” to describe God. Joseph and Jesus worked together in the carpenter shop. They became good friends. If Joseph taught Jesus how to work creatively with wood by using his hands and tools, perhaps more importantly he taught him lessons about life itself. The Bible says that Jesus lived under Joseph’s authority.

Joseph listened for God’s Word and was obedient to God. Isn’t this a step we would like to take during this Advent season—to allow God to speak to us in a special way and, in hearing HIS voice, respond obediently?

*Rev. Dr. Mervin G. Saunders
Chaplain, RCCO Ottawa Centre*



Around Town

December, 5, 12, 19: 12.15 - 12.45 p.m.

Music at Mid-day". Three Organ Recitals by Mervyn Games. The Church Of Christ, Scientist, Ottawa. Metcalfe at Gilmour

Sunday, December 9, 3:00 p.m.

The Bytown Voices present *Celebrate!* -- music for Christmas, Hanukkah and Kwanzaa. Under the direction of Robert Jones and accompanied by Brenda Beckingham. Featuring soprano Wanda Procyshyn. St. Basil's Church (Maitland Ave. just north of the Queensway). Tickets \$10; a portion of the proceeds will be donated to the Catholic School Board Choir's new grand piano. Info: www.bytownvoices.com



Sunday, December 9, 7:00 p.m.

"From Darkness to Light", an Advent Procession with Carols. The Choir of St. Barnabas Anglican Church, Kent and James Street, conducted by Wesley R. Warren, presents their annual service of carols, hymns and lessons for Advent. Music by: Palestrina, Willan, Ord, Praetorius, Willcocks, Ledger and Bach. A reception will follow in the Parish Hall. All are welcome.

Sunday, December 9, 2012, 7:30 p.m.

Hear the angels, and others sing... For the 4th successful year in a row, singers coached by opera singer Maria Knapik perform Christmas and Christmas-related solos, duets and ensembles by various great composers to celebrate the December holidays. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info: www.stlukesottawa.ca, music@stlukesottawa.ca, Tel (613) 235-3416.

Sunday, December 16, 3:00 p.m.

Music of Angels, with the choir of St. John the Evangelist and the Strings of St. John's. Music for the Advent and Christmas season, featuring J.S. Bach's Cantata 140, *Wachet auf*. St. John the Evangelist, Elgin and Somerset. Tickets (\$20/15) available at St John's and at The Leading Note. Info: www.StringsOfStJohns.ca.

Sunday, December 16, 3:00 p.m.

The Seaway Valley Singers present their Christmas concert *O Come, O Come, Emmanuel* at Iroquois United Church (2 Elizabeth Drive, Iroquois). The Winchester United Church handbell choir will also perform. Directed by Robert Jones, accompanied by Margaret Whisselle. Tickets \$10 in advance or \$12 at the door. Info: www.seawayvalleysingers.com

Sunday, December 16, 7:00 p.m.

St. Paul's Presbyterian Church, Ottawa, presents *Christmas Joy* -- an evening of Christmas music and carol singing featuring St. Paul's Choir, the Manotick Brass Ensemble with percussion, and Mark Thallander, guest organist from California. Admission is free; non-perishable food donations would be appreciated for the Food Bank. Parking is available behind the church at 971 Woodroffe Avenue, just north of the Queensway. Information: Church Office 613-729-3384.

Sunday, January 13, 2013, 7:30 p.m.

Opus Four flute quartet: Cathy Baerg, Diana Lam, Loyda Lastra, Kelly Richardson, returns to St. Luke's for an evening of new and delightful music for the flute family. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info: www.stlukesottawa.ca, music@stlukesottawa.ca, Tel (613) 235-3416.

Sunday, January 27, 2013, 7:30 p.m.

Sarah Molenaar (clarinet) with Cécile Desrosiers (piano). An evening of clarinet works showcasing the lyrical qualities of the clarinet including music of Reade, Gaubert, and Poulenc among others. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admis-

sion by donation. Info: www.stlukesottawa.ca, music@stlukesottawa.ca, Tel (613) 235-3416.

Sunday, February 10, 2013, 7:30 p.m.

Denis Boudreault (tenor) with Frédéric Lacroix (piano). Franz Schubert's masterpiece *Die schöne Müllerin*: a cycle of German lieder that follows the journey of a young miller through love, happiness, jealousy, and disillusion. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info: www.stlukesottawa.ca, music@stlukesottawa.ca, Tel (613) 235-3416.

Orgelfest Update

A wonderful list of concerts is part of the Orgelfest programme! And of course, you can buy tickets to most of them without registering for the Convention, although there will be a couple of places with little room for any more than Convention delegates. Besides, the registration fee includes great entertainment that will not be available to the general public! It includes a luncheon at the Delta-City Centre Hotel on Monday, August 12th. There will be an extra charge for the banquet on Wednesday, but that will include a first-class performance by La Diva and Il Maestro. You're guaranteed to laugh! On Wednesday morning, there is a boat tour on the Ottawa River - free for Convention delegates! And you may think that a workshop on Benjamin Britten will not be useful for your choir, but Giles Bryant presents an entertaining workshop regardless of the subject!

Keep checking the website: www.orgelfest2013.ca. The registration information should all be there very soon, and you can register online, or the old way. Also, you might want to consider making a donation before the end of the year, so that you can claim it on your 2012 Income Tax return. (What a thought!)

- Karen Holmes

How do we celebrate and encourage those who lead our faith communities? An increased sense of that will make a significant difference in our life together as churches.

During the fall, I attended the anniversary celebration for an Ottawa church musician that was so inspirational, that I had to reflect and write about it. The occasion was also an example of what all churches should be thinking about regarding their musicians.

The church, St. Andrew's Presbyterian, celebrated its musician, Thomas Annand, who had served them for twenty years. Time does pass quickly!

Several church music colleagues put together a program, including works that the church musician himself had written, sung by the church choir, slightly expanded, for the occasion I believe. Tom simply sat and listened, which likely does not happen often!

Now, anyone who knows Tom will attest to the fact that he is not only a musical inspiration, but also a person of sincere spiritual depth. It was a joy to go there and support him that evening. Certainly, it was obvious that he is greatly appreciated.

The evening began in the sanctuary with a musical tribute, including verbal introductions to hymns and anthems by parishioners, and continued downstairs with a reception.

The church presented Tom with a paid, three-month sabbatical, as well as a purse and some other gifts. Wow! What a wonderful way to treat your church musician! Nice!

At the reception, there were lots of dainties to eat, and grape juice (in champagne glasses) and coffee to drink. Several speeches were given, including a response of thanks by the musician himself. His spontaneous words, covering a lot of territory, were appreciated and inspirational.

An aside: It was amazing to see the diversity of the congregation, and how the youth were involved in serving at the reception. To see many young people involved in this Saturday evening event was a breath of fresh air!

As was exhibited that night, the church musician's role is extremely important in the life of a congregation. Similarly, choirs, soloists, instrumentalists, praise bands, et al., are also vital in any church's

worship, ministry, and mission.

There are many church musicians such as Tom, including small churches and big ones, and in urban and rural areas. All of these persons are crucial in the church's life, and should be supported and encouraged. They cannot be easily replaced.

The clergy, music and worship committees, boards, and sessions, as well as other influential persons and groups, can play a central role in encouraging such development.

No matter whether church musicians are amateur or professional, paid or volunteer, congregations need to find ways to help them to deepen and expand what they are doing.

We need to offer church musicians the freedom they need, or may need to find, in order to explore the areas of their ministry that are important to them, and that will make a difference in their own life and thus the life of our congregations.

Time off is a big part of that. Churches should encourage paid time away, so that their musicians can take part in continuing education, including attending other churches and consulting with their musicians.

For the church musician, there is much behind-the-scenes work, including preparation for Sunday worship, consulting with other church staff, planning ahead, as well as the church musician's own continuing education and faith formation, including prayer life.

As with the clergy, it is far from just showing up on Sunday, and working a few hours a week. More than anything regarding role, the most important area the church musician can attend to is his or her faith life, and a denominational faith perspective.

The church musician needs to be a person of deep faith and commitment to Jesus Christ. Since the major role of the church musician is to lead the worship music of a faith community, such leadership requires a working knowledge of theology, and

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eyes and ears of faith, so that the musician can walk not only by sight and sound but also by faith.

I want to add one sour note, something that I am not proud to report regarding equal treatment of church leaders, which occurred to me after the wonderful evening at St. Andrew's. I offer this with all due respect to the best intentions of the St. Andrew's folk, and to Tom.

In the United Church of Canada, upon the completion of five years of congregational ministry, a minister is eligible for three months of fully paid sabbatical.

I believe that financial resources for continuing education should be just as available for church musicians as they are for the clergy, if not more, because the church musicians' education is likely not

as uniform as that of the ordained ministry, and needs to be further encouraged.

Moreover, the same opportunities, educationally, for example, should be available to all church staff serving in a liturgical setting and having a pastoral role.

Again, I am not meaning to compare denominations here, or to devalue the gift of the St. Andrew's folk to Tom, but simply to alert us, as church leaders, congregations, and other interested persons and groups, to the increased attention we need to give to all personal in faith institutions, especially considering the importance of their calling and its influence.

Why do we have to wait for the usual numbers of years to celebrate and encourage those who lead our faith communities? Does the church not celebrate God's time, when the last shall become first, and the

first shall become last? Is not this season of Advent symbolic of that way of life?

God's time involves looking back, living fully in the present, and looking ahead with great expectation and active participation, to the fulfillment of God's promises at the end of time.

After all, we march to a different drummer, right? So why not celebrate our musicians more often, and in more creative ways?

A renewed sense of the affirmation needed for our church leaders, especially our church musicians, will make a huge difference, influencing positively not only the worship and work of our faith community, but also our individual lives as persons of faith, and the ongoing support of the arts, the pipe organ, and Canadian culture.



Howard Fairclough Organ Competition

The RCCO Hamilton Centre is proud to announce the second Howard Fairclough Organ Competition to be held in the spring of 2013, with the assistance of the Hamilton Community Foundation.

Ontario organ students up to 28 years of age are eligible. Ontario residents living outside Ontario for purposes of study are also eligible.



Finalists will be selected from CDs submitted; the deadline for submission is 25 March 2013. The finals will take place in Hamilton on 25 May 2013.

The first prize is \$1500; second prize \$750; third and fourth prizes \$200. Full details are available via email at faircloughcompetition@gmail.com

Jens Korndörfer Concert Review

GORDON JOHNSTON

A good-sized audience turned out on Friday, November 23 to hear the German organist Jens Korndörfer at Notre Dame Cathedral-Basilica. They were rewarded with a varied programme played with great élan. The concert opened with the *Sinfonia* from *Cantata 29* by J.S. Bach in a transcription by Marcel Dupré. This very exciting piece drew the listener immediately into the majestic sound of the Cathedral organ, as it built toward full organ at the end.



More Bach followed – two settings of *Nun komm der Heiden Heiland*. The first, BWV 659, was played on the sanctuary organ which is located high up at the triforium level at the front of the church. The keen string stops lent a beautiful edge to the accompanying parts of this prelude. In contrast, BWV 661 was played from the main organ using an exciting organo pleno with the melody in long notes on the pedal bombarde. You could imagine how worshippers felt in the time of Bach, hearing the familiar Advent hymn with florid manual embellishment.

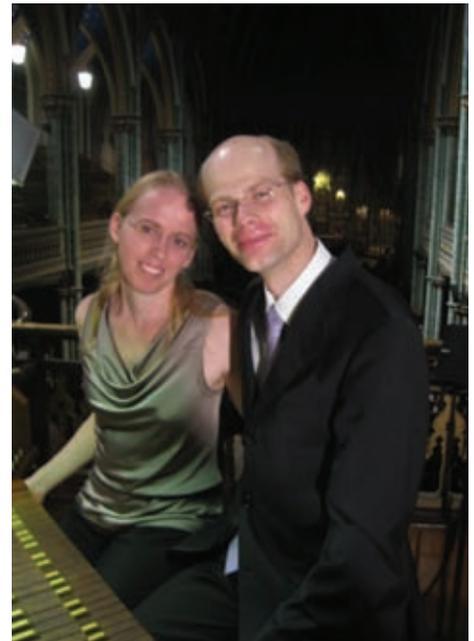
This was followed by Max Reger's transcription of Bach's *Prelude and Fugue in b-flat minor*, BWV 867, from the Well-Tempered Clavier. The shifting dynamics, rising swells and fading diminuendos are uncharacteristic of baroque music, but Reger used them as a way of guiding the listener's ear through this rather complex

music. The wonderful crescendo in the fugue comes to a rather sudden end, and surprisingly, the piece ended softly.

Two pieces by French composers were next on the programme. In Jehan Alain's *Deuxième Fantasia*, Korndörfer paid sensitive attention to communicating the overall shape of the piece, particularly at the end, through the series of descending, diminuendo chords; the listener's ear was drawn deeper and deeper into the sound. Two movements from François Couperin's *Messe pour les paroisses* were perfect companions to the Alain, with their unusual harmonic progressions and cadences. This performance showed how historical music can be successfully adapted to a romantic instrument.

After a brief intermission, we turned to the music of Louis Vierne, with two of his most famous concert works: *Carillon de Westminster* and *Feux Follets*. The variety of tonal colour in *Feux Follets* was particularly engaging, including effective use of the harp stop. The Musette and tremulant of the sanctuary organ was positively frightening and eerie – a great choice!! The tonal palette of this organ can be a little dull, when most of the flutes are variations on a melodia, but Korndörfer found creative and imaginative ways to communicate his sonic vision. His frequent use of the sanctuary organ was particularly effective; the spatial dispersion of sound, most pronounced at the console, is still perceptible in the room.

Korndörfer's own transcription of the second movement of Beethoven's *Fifth Symphony* followed. Programme-wise it was an excellent choice, a piece with memorable melodic material and great dynamic shifts. His org-istration of Beethoven's music was not simply a rehash of the orchestra parts, but rather he transferred the orchestral effect to what works well on the organ. The concert concluded with Edwin H. Lemare's transcription of the overture to Richard Wagner's *Die fliegende Holländer*. Like the Couperin *Offertoire*, this piece goes on way too long, but Lemare would certainly have applauded Korndörfer's exciting playing.



Jens Korndörfer was ably assisted by his wife and registration assistant, Julia Dokter, who is also an organist

As an encore, we were treated to the *Pilgrim's Chorus* from Tannhäuser – and what a treat it was! As often happens, it ain't over till it's over: the encore was stunningly beautiful, a real highlight, and the perfect ending to a very satisfying recital.

Member's News

The Choir of St. Barnabas Anglican Church, Kent and James Street, Ottawa, conducted by Wesley R. Warren and accompanied by Barbara Hallam-Price, has just released a new CD recording entitled *Exsultate Deo*. It contains a selection of choral and organ music for the liturgical year drawn from the rich musical tradition of the parish. For a full listing of the tracks and other information, please consult the church's website: www.stbarnabasottawa.com. The CD costs \$20 and may be purchased from the church office or music and record stores in the city.

OTTAWA CENTRE EXECUTIVE 2012-2013

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NEXT EXECUTIVE MEETING:
SUNDAY, JANUARY 6TH, 1:00 PM,
ST. PETER'S LUTHERAN CHURCH

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*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. 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:

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613-841-0246

newsletter@rcco-ottawa.ca
or
[sstgermain@rogers.com](mailto:ssstgermain@rogers.com)



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UPDATE

Advertising Policy

1. Any Ottawa Centre member may announce his/her event on the Around Town section of the newsletter free of charge if **he/she** is the coordinator, conductor, **soloist**, 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 **extraordinary** event would be of specific interest to our members: e.g., church/choral, and/or organ/bells, **and/or the** encouragement of young organists and pianists.
3. If a non-member wishes to announce an event of his/her organization in Around Town **free of charge**, he/she must make a written request to the RCCO Centre Executive for approval of that one specific event. Approval may be granted per Policy 2; in most circumstances, however, we would expect the Organization to pay as per the rates set out by the Centre for advertising.