



# Pipelines

## Bouches et anches



## President's Message

DONALD RUSSELL

**M**arch - the word implies intent, moving forward. When we play, one thing we cannot stop is time moving forward. How we deal with this depends very much on what we are trying to accomplish when we play — what the intent is.

If we are practicing, we listen carefully to the music we make and assess it relative to the intent of the composer as indicated in the score. When we discover an interesting (often dissonant) harmony it can mean that the notes we have played do not correspond properly to the black dots on the page. We then fix things. One oft-mentioned approach is to correct the error, work until we can repeat the passage three times without the error, then move on. Practice means listening to what we have played and making it right.

When it comes to performance this can't happen. Performance is all about intent. We do not stop and fix things. In fact, perhaps we should not even be listening too carefully to the sounds we are hearing. Consider that it takes some time for the nerves to transmit the signals that come from the brain to reach the muscles that cause the actual movement of a finger. It takes longer to respond to a sound (mistake?) with an action. The exact amount of time depends on a number of things, but biomechanics and neurophysiology suggest that the time should be around one-third of a second.

So why does that mean we should not listen? One thing about nerve signals is they cannot be recalled (like an email that should not have been sent) and by the time

the message reaches the muscles that cause a finger to depress a key our brains will likely have already sent the commands for several more notes to be played. Consider a rapid passage — say the famous Widor toccata. Even at the slower tempo of Widor himself the notes are being played at a rate of four or five a second (check out Widor at age 88 playing his Toccata on [youtube: http://www.youtube.com/watch?v=J8vz1D\\_L\\_OE](http://www.youtube.com/watch?v=J8vz1D_L_OE)). So this means that by the time you hear a note the commands for one or two notes have already left the brain and are on the way to the hand. There is nothing one can do about a mistake. In fact, several other notes will have been played before it is even possible to realize that a mistake has been made. Even if you wanted to stop immediately after hearing the mistake, you could not.

So what to do? When you perform, don't listen to the music you hear in your ears. Don't look at the notes that correspond to what you are hearing — these things have already happened — they are in the past, history. To stay in the present — listen to the music in your head that corresponds to the notes about to be played — play what you hear in your head. Don't worry about mistakes that you hear — there is nothing that can be done about them. Worry if you are listening for mistakes when you perform — that means you are living in the past (the not very distant past, but the past nonetheless) and not focusing on making music with intent.

As time marches forward, play with intent.

- Donald Russell

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## A Visit to Casavant Frères

Karen Holmes

**A** trip to the Casavant factory in St-Hyacinthe (this side of Montreal) is being planned for the week of March break (March 10 to 14) - probably on Tuesday, Wednesday or Thursday. The exact date will be decided the week before, when the company knows whether

they might be “throwing pipes” on one of those days. If not, there’s still lots to see, with people working on various parts of pipe organs. The trip is especially for those who have been following Frances Macdonnell’s educational classes, but anyone is welcome to come along. There

will probably be car pooling, and the group will leave in the morning, and be home before dinner time. If you are interested, please contact Frances at 613-726-7984 or <fbmacdonnell@sympatico.ca> – she’ll get back to you sometime in the week of March 2.



## Pro Organo

Karen Holmes

**P**lease note that the Pro Organo recital on March 28th at Église Ste-Anne/St-Clément (528 Old St. Patrick) will begin at 8 p.m., because of the church’s activities before that. Parking may be difficult until the parishoners have left. (They should be finished by 7:30) Because of the preceding activities, there will be no video coverage at this concert, but it will be a pleasure to hear this organ again, and to sit in the historic church! Professor John Grew will begin his programme with De Grigny’s pieces based on Pange Lingua, and continue with the Offertoire and Benedictus from François Couperin’s Messe pour les Paroisses. Then he will play Bach’s An Wasserflüssen Babylon and Concerto in d minor after Vivaldi.

The second half will consist of Willan’s Passacaglia and Fugue No. 2 and three movements from Symphonies by Widor. Full details of the programme can be found on the Centre website.

John Grew is a leading figure among Canadian organists. He is the University Organist and has been chair of the organ area at the Schulich School of Music at McGill University. He established the Early Music program, the largest of its kind in Canada. In 2005, he received the Distinguished Teaching Award from McGill University. He is also the founder and artistic director of the McGill Summer Organ Academy. He has concertized extensively in Europe and North America both as organist and harpsichordist. In

2012 he received the QEII Diamond Jubilee Medal for his work in establishing the summer early music festival “Musique Royale” in his native Nova Scotia.

On Saturday, March 29th, Professor Grew will lead a workshop/masterclass at Église Ste-Anne/St-Clément on Classical French organ music, with particular reference to Louis-Nicolas Clérambault. We hope some people will play movements by Clérambault, and it would be useful for people to bring scores. If you wish to buy a score, Clérambault is available in an inexpensive Kalmus edition (O3308). The class will start at 1:30 p.m., and will last until about 3. It will be free for RCCO members, and \$10 for non-members.



## Student Recital

**O**n Saturday, Feb. 15, 2014, the Ottawa Centre Student Organ Recital took place at Rideau Park United Church, 2203 Alta Vista Dr., Ottawa.

The well-received programme included a variety of pieces presented by five students (l-r): Emma Drinnan (student of Frances Macdonnell); Samuel Lee (student of Karen Holmes); Sue Sparks (student of Robert Jones); Ruth Neil (student of Karen Holmes); and Nicholas Walters student of Jennifer Loveless. (Photo courtesy Mai-yu Chan)

Our thanks to Student Concerns Convener, Jennifer Loveless, who organized this event and to Ian Bevell and Rideau Park United for the use of the church.







## Around Town

**Second Wednesdays of each month, October 2013 - May 2014, 12:15 p.m.** Shawn Potter, Director of Music at First Baptist Church, will present a series of recitals comprising the complete organ works of Dieterich Buxtehude. Recitals will be held on the second Wednesday of every month, October 2013-May 2014, starting at 12:15. First Baptist Church, 140 Laurier Ave West - Admission by donation. [www.firstbaptistottawa.ca](http://www.firstbaptistottawa.ca)

**Sunday, March 2, 2014, 7:30 p.m.** Joan Fearnley (soprano) with Frédéric Lacroix (piano). *The Many Faces of Woman*: Portrayals of women in art song featuring song cycles by Schumann, Poulenc and Larsen. St. Luke's Church, 760 Somerset Street West (3 blocks west of Bronson). Admission by donation.

**Sunday, March 16, 2014, 7:30 p.m.** Martin Soderberg (piano). Join New York City pianist Martin Soderberg on a musical journey past a barrier of notes into an

exciting, moving, and very memorable listening experience through the works of the great Spanish composers: Soler, Albeniz, Granados, and more. St. Luke's Church, 760 Somerset Street West (3 blocks west of Bronson). Admission by donation.

**Sunday, March 23, 2014, 3:00 p.m.** Frances Macdonnell and the Cranmer Singers will give a concert of organ and choral music at Rideau Park United Church. The programme will include music by Bach and by British composers. A freewill offering will be received. This concert is part of a series of events to raise money to complete Rideau Park's organ.

**Sunday, March 30, 2014, 7:30 p.m.** Mary Muckle (harp and harpsichord), Kirsten Carlson (flute). Ottawa Youth Harp Ensemble. *Tigh Nan Teud / The House of Strings*: A concert celebration of music for, and inspired by, the harp in Scotland. St. Luke's Church, 760 Somerset Street West. Admission by donation.

**Sunday, April 13, 2014, 7:30 p.m.** La Compagnie Baroque Mont-Royal: Vincent Lauzer (recorder), Marie-Laurence Primeau (recorder, viola da gamba) & Susan Toman (harpsichord). La Compagnie Baroque Mont-Royal presents virtuosic chamber music from Italy and England, including works by Corelli, Uccellini, Purcell, Byrd, Rossi, and more! St. Luke's Church, 760 Somerset Street West. Admission by donation.

**Sunday, April 27, 2014, 7:30 p.m.** Thomas Brawn (flute) with Joanne Griffin & Heather Flinn (harp). Regular St. Luke's performer flutist Thomas Brawn welcomes newcomers, harpists Joanne Griffin and Heather Flinn into the fold in a varied program of solos, duets and trios both old and new. St. Luke's Church, 760 Somerset Street West (3 blocks west of Bronson). Admission by donation.

**Monday, March 10<sup>th</sup> at 7 pm**

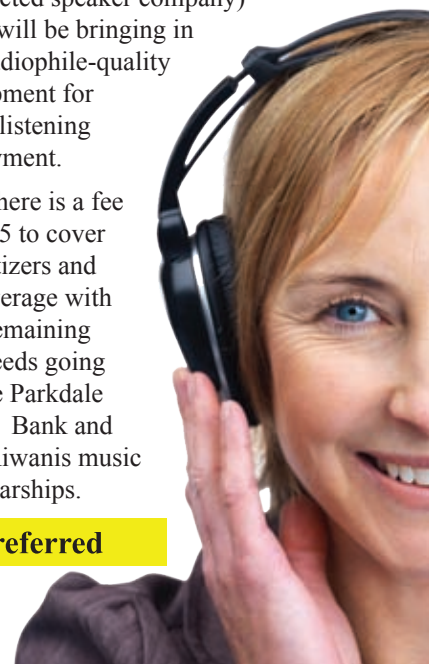
**Wellington Gastropub**  
1325 Wellington Ave.

**J**oin us on Monday March 10<sup>th</sup> at the Wellington Gastropub in Hintonberg for a listening party of significant organ performances on vinyl.

This event is being co-presented by Tetra Speakers (a locally based but internationally respected speaker company) who will be bringing in its audiophile-quality equipment for your listening enjoyment.

There is a fee of \$25 to cover appetizers and a beverage with the remaining proceeds going to the Parkdale Food Bank and the Kiwanis music scholarships.

**Cash Preferred**





*This article was originally prepared for the Pembroke Daily Observer.*

**A**lmost anyone who works for faith-based organizations will tell you there is no question that “support” is needed for those who work there, just as in any other type of employment.

But what that support should entail, however, is a good question, and will more than likely change from situation to situation.

In the church setting, there is also a question about call and vocation. This is also a covenant between the employed person, such as a clergy person (i.e., ministry personnel) and his or her faith community. In some situations, this includes a third party, a presbytery.

For nine years now, some ministers in the United Church of Canada (UCC) have been working on forming a union. I would think there would be specific reasons and experiences in that denomination leading ministers to want to pursue that direction.

Almost thirty years ago, there was a movement in the UCC to bring musicians together. It was called The United Church of Canada Association of Church Musicians (UCCAM). There was a strong desire in the 1980s for musicians to form an organization within the United Church for mutual support, as well as other important relationships. For many years, membership was required, and when a church musician or pastoral charge joined, he or she received a newsletter called *Gathering Notes*, as well as a subscription for *Gathering* (a UCC worship resource magazine).

Over the years, during the late 1980s a guidebook was published, entitled *Music, Ministry, and the United Church Musician*. I was privileged to be asked to revise and expand this book, calling it *The Ministry of Music in the United Church of Canada: Guidelines for Musicians, Congregations, and Worship and M&P Committees* (2004).

However, within the last ten years, that group was renamed *Music United*. Now,

no formal membership is required, and its focus is much larger, on the arts, and much less on developing relationships, support networks, and developing places within the UCC structure where church musicians could have a voice. Today, I am not aware of any strong initiatives in this area, whereas there used to be frequent consultations and annual meetings.

Another association for musicians is *The Royal Canadian College of Organists (RCCO)*. This is also a national group, but without religious affiliation or orientation. In our area, the Ottawa Centre is a good representation of this long-time group, with many supportive activities available to musicians working in faith institutions.

Much of this group’s focus is educational, with long-time exams and scholarship programs in place. An organ recital series, *Pro Organo*, is a large part of the chapter’s public offerings, which has been going on for over twenty-five years. Professional support is also available to the membership. There is some emphasis on historical pipe organs and the pipe organ in general. Overall, this group continues to do what it has always done, and to be challenged by the changing demographics in the faith-basis context of its membership. A guideline regarding the employment of church musicians is also available.

Recently, in some UCC circles, it was announced that there is now a new type of union available to join. Those who worked diligently on trying to start a clergy union over the last nine years have helped to form a community chapter within the newly amalgamated Canadian union UNIFOR. This chapter for faith workers is called UNIFAITH. Their first meeting was held on October 14. I am not up-to-date on how that went, or how, in general, the movement is going, but their website can be checked out.

The most interesting point in all of this union and church leadership activity and discussion is that all those who receive a wage from the UCC, or who have done so, as well as their families, are eligible to become members of UNIFAITH. Clearly,

for those who are looking forward to this type of leadership, this is certainly an important time, even transitionally.

I would expect that UNIFAITH would work together with the UCC in creating a collective agreement, and then providing union certification for its membership. This union approach seems to go along with the general ethos of the UCC, especially its history and emphasis on social justice and support of labour movements.

One of the broader challenges in the historic church, even before the UCC’s origins in 1925, is the relationship between minister and church musician. This is a historic concern in the church. During the 1990s, however, my own research for my doctoral dissertation on the church musician in the UCC showed statistically significant differences between how musicians, ministers, and congregations perceive the role of the church musician and music in the faith community.

In addition to the quantitative data of my research, which included a random sampling of two hundred UCC pastoral charges out of possible over twenty-four hundred, qualitative data was also gathered. Extensive interviews helped to show the details of what was actually going on in congregational life regarding musicians and church music.

Although I am involved now as an ordained minister, in contrast to my first thirty years working primarily as a church musician, I do not think that much has changed in terms of the musician-clergy relationship. Musicians and clergy are still facing similar challenges in their churches, with the added significant demographic changes of these times. Not all of these challenges are bad ones, for most can be helpful in the faith journey, discerning what the church is, the form it will take, and who it will need to lead it.

However, more often than not, when church musicians get together, horror stories are revealed, and much support is needed. Clearly, not all musicians and clergy have great relationships!

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A recently published book considers conflict as a major problem, and starts from there in an analysis. This is Eileen Guenther's book, *Rivals or a team: Clergy-musician relationships in the twenty-first century* (2012, Morningstar Music Publishers). Guenther is the president of the American Guild of Organists (AGO).

In terms of working relationships between clergy and musicians, there are many possibilities and options regarding how they join together. Working as "lone ranger" is the one end of the spectrum, and working in "team" is the other end. But there are various ways one can understand and work in team.

In my ongoing ministry with churches, I continue to observe how musicians and ministers have major differences in their ministry. These are related to the focus of their work, what they are doing, and how

they go about it. This is no surprise. One is working more "pastorally," while the other is working more "artistically."

However, churches and denominations have a lot of power in that relationship. They tend not to be aware of what the possibilities are, leaning on the side strongly requiring more education and more active support. Many churches focus on their clergy, leaving their musicians to fend for themselves within the congregation as well as the larger church and denomination.

Early in the life of the UCC, it was thought that as the church matured, it would take on a stronger leadership in terms of directives for music and musicians in the church.

Although it will be interesting to see how this new UNIFAITH dynamic will work in the current UCC structure, it should certainly be worthwhile or at least

incredibly interesting to provide an opportunity for all faith workers in many areas of professional ministry (e.g., caretaker, secretary, musician, clergy) in the UCC to work together. Nothing like this has ever taken place in the UCC.

In Canada, the United Church is certainly the place for this first, having led the way in other important issues about faith and life.

Perhaps new theological ground regarding ministry, and what call and covenant mean, will be gleaned. As well, in a time of rapidly decreasing membership and financial support in the larger UCC, denominationally, this will certainly be an interesting time.

Who knows how this new energy will work, and what presence God's Holy Spirit will have in this new sense of community and solidarity, within the UCC, as well as other support groups?

## Education News

The third in a series of four Educational Workshops was held at Rideau Park United Church on Saturday February 1<sup>st</sup> from 10 am to noon.

Led by Frances Macdonnell and Ian Bevell, the new Director of Music at Rideau Park, the workshop continued in its work to prepare candidates for the RCCO Service-Playing and Colleague examinations this spring.

Six enthusiastic participants attended the workshop. Many thanks to Rideau Park United Church for its hospitality to our students.



## Centenary Event

Mai-Yu Chan

First Church of Christ, Scientist, in Ottawa celebrated their centenary on the weekend of February 22-23, 2014. On Sunday, the 23<sup>rd</sup>, Mervyn Games gave an organ recital with Joanne Thomas (church soprano soloist) on the 3-manual, 32 stop Casavant (1913, 1936, 1983-4). They performed five pieces from their CD released on the occasion of the centenary. Mervyn's selections showcased the organ well and was enthusiastically received by a near-capacity audience. I particularly liked the chorale variations on *Ein Feste Burg ist Unser Gott* (Jan Zwart 1887-1937) where different combination stops were used.



## Members News

### Membership List Update:

**Annand**, Thomas, MMus, BMus (Hons), FRCCO, 1230 Rideout Crescent, Ottawa, ON K2C 2X7. Tel: 613-820-3351(h), 613-235-8830 (W) music@standrewsottawa.ca, annand@teksavvy.com  
St Andrew's Presbyterian Church



## Organ Academy Bursaries

**T**he Ottawa Centre will provide up to four (4) Organ Academy bursaries of \$250 each to allow students aged 15 to 25 to attend the Student Academy at this summer's RCCO National Convention, *Festival at the Forks*, being held in London, Ontario, July 6-8, 2014.

Further details and application forms can be found online at the Ottawa Centre website ([www.rcco-ottawa.ca](http://www.rcco-ottawa.ca)). The deadline for applications is March 31<sup>st</sup>, 2014.





# Scholarships

**T**he 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

### Scholarships for Piano Students

Each spring our RCCO centre invites applications from teenaged piano students (minimum of Grade 8 piano) and/or beginning organ students (less than one year of study). Successful candidates will receive 10 hours of organ lessons from a RCCO Ottawa Centre teacher as an introduction to the organ. We encourage all piano students who are seriously considering studying the organ to apply.

All eligible candidates will be invited to play the following at an informal audition:

- i) a prepared piano piece no longer than 5 minutes
- ii) a prepared hymn (introduction and 2 verses)
- iii) a simple hymn tune as sight-reading

Candidates who have already begun organ lessons may play their audition repertoire on the organ.

To access the application on line, visit <http://www.rcco-ottawa.ca/pdf/pianoapp.pdf> The application deadline is March 31<sup>st</sup>, with auditions held in May.

### 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>, 2014, 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>, 2014. The Godfrey Hewitt Memorial Scholarship of \$5,000 has been awarded annually to advanced Canadian organ students each year since 2005.

## 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 May 15<sup>th</sup>, 2014. 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

### John Goss Memorial Scholarship:

Awarded every two years in the even numbered years, the John Goss Memorial Scholarship is in memory of the late John Goss, FRCO, former conductor of the National Ballet of Canada and relative of his namesake, the British composer Sir John Goss. The scholarship of up to \$3,500 is

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awarded to an individual for advanced organ study outside Canada. The winner must intend to return to Canada to pursue his/her career.

All applicants must meet the following requirements:

- Canadian citizen.
- Aged 30 years or less as of June 30, 2014.
- Member of the RCCO.
- Associate diploma of the RCCO or equivalent or superior qualifications.
- Graduate from a university, conservatory or college after June 2011.
- Intend to return to Canada for the purpose, though not necessarily the exclusive purpose, of performing on the organ.

Applications must be received by March 31<sup>st</sup>, 2014. Submissions and questions should be addressed to the RCCO National Office, 204 St George Street, Suite 202, Toronto, ON M5R 2N5, Tel: (416) 929 6400, Fax (416) 929 2265, email: [manager@rcco.ca](mailto:manager@rcco.ca).

**Rachel Joy Brownell Memorial Bursary:**

The purpose of this \$300 travel bursary is to expand the musical horizons of organists from isolated communities by offsetting transportation costs to the annual RCCO National Convention, where no other option would otherwise be

available.

Candidates must be current RCCO members in good standing who live more than 500 Kms from the site of this year's convention in Ottawa, ON. Candidates may hold Service Playing Certificate or CRCCO, but not Associate, Fellow or other post-secondary diplomas or degrees. Preference will be given to applicants who have never before attended an RCCO Convention, as well as to females over the age of 45, but male and younger candidates will also be considered. Deadline for applications is March 31<sup>st</sup>, 2014. Interested candidates should send a letter of application to: The Chair, College Development Fund, Royal Canadian College of Organists, 202-204 St. George Street, Toronto, Ontario M5R 2N5.

For details and to download application form, see the National Office website at [www.rcco.ca](http://www.rcco.ca).

**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 71<sup>st</sup> 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 2014 Barrie Cabena Scholarship will be received up to May 1<sup>st</sup>, 2014.



## OTTAWA CENTRE EXECUTIVE 2013-2014

OTTAWA CENTRE EXECUTIVE			CONVENORS OF COMMITTEES		
PRESIDENT	DONALD RUSSELL	613-738-9223	NEWSLETTER EDITORS	RICK & SUZANNE ST. GERMAIN 613-841-0246	
VICE-PRESIDENT	(VACANT)		PRO ORGANO	KAREN HOLMES	613-728-8041
PAST PRESIDENT	MOIRA HAYES	613-422-8091	PROGRAM CONVENORS Matthew Morel		
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CHAPLAIN	REV DR. MERVIN SAUNDERS	613-823-3141	PROFESSIONAL SUPPORT	REV. DR. DANIEL HANSEN 613-635-2127	
<b>NATIONAL COUNCILLORS</b>			STUDENT CONCERNS	JENNIFER LOVELESS	613-850-1785
	DONALD RUSSELL	613-738-9223	EDUCATION	FRANCES MACDONNELL	613-726-7984
	FRANCES MACDONNELL	613-726-7984	SOCIAL CONVENOR	SUZANNE MARJERRISON	613-724-3793
	DONALD MARJERRISON	613-724-3793	HISTORIC ORGANS	JOHN WANLESS	613-283-2590
	MOIRA HAYES	613-422-8091	ARCHIVES	(VACANT)	
			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 [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, APRIL 6<sup>TH</sup>, 1:00 PM,  
ST. PETER'S LUTHERAN CHURCH**



### Supply List

Amy Andonian	613 224-8117	Sundays, weddings, funerals
Nadia Behmann	613-723-8601	nadia@behmann.ca Weddings and Funerals.
Elizabeth Brown	613-608-1210	lizbrown2007@hotmail.com Weddings, funerals, Sunday services, any denomination
Mai-Yu Chan	613-726-0818	fosterg@rogers.com
Frances Macdonnell	613-726-7984	fbmacdonnell@sympatico.ca
Daniel Morel	613 228-8331	danmorel@rogers.com Sunday services, weddings, funerals.
Simon Pinsonneault	613 299-1886	simon.pinsonneault@tc.gc.ca
Gavan Quinn	613-792-1492	gavanquinn@gmail.com, Weddings, funerals
Donald Russell	613-738-9223	russell.kimberwick@me.com
Wesley R. Warren	613 726-6341	Weddings and Funerals

*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. Info: [mervyn.games@gmail.com](mailto:mervyn.games@gmail.com) or 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



**Next Deadline**





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