



Pipelines

Bouches et anches

A Music Alive and Singing

President's Message

DEIRDRE PIPER



Most of us I dare declare enjoy, on occasions, poetry in 6/8 time. Such carefully crafted lyrical effusions may, of course, sometimes carry a punch, a smidgin of truth. One hundred and twenty-five years ago the Musical Herald had obviously had enough:

*Though full of great musical lore
Old Bach is a terrible bore
A fugue without tune
He thought was a boon
So he wrote seven thousand or more.*

Who would have thought it? For myself, I have never ceased to marvel at the tunefulness of Bach's fugues: subjects that sparkle with melody that lingers in the mind long after the fugue has ended, and episodes that introduce yet more lyrical lines to tickle the tonal ear.

Ah, but "Old Bach" is dead. The music that he quilled can now only be heard as performed by us. The same is true, obviously, for all now-dead and still-living composers. Maybe the Musical Herald 125 years ago was really railing against the tedium induced by lacklustre performances? I don't know. But it is important to remind ourselves - as performers - that no composer's music can live and sing as it was intended if the performer is neither technically prepared nor musically committed. The organ, in particular, is the hardest of instruments to bring to life. We have to work hard to project, through this mechanically complex wind instrument, vitality of phrasing and rhythm, accent and metre, which are the fundamental ingredients of any music. It's so easy to become mesmer-

ized by the colour palette of the organ, as if this were the principal conveyor of musical interest. Colour is important, but it only obtains captivating expressive rhetorical power when line and structure are clearly projected as foundational.

This, my friends, is my last Message as your president. It has been exhilarating, instructive and rewarding to have been able to serve the Ottawa Centre in this capacity during the last two years. I have had the joy and privilege of working with really splendid people in a cause that is close to my heart as a musician, composer and performer. It has also enabled me to get involved with the College at the national level, a work which I hope may continue. The RCCO has a long and distinguished history; the times are, however, a-changing, and it is my belief that we need to broaden the focus of our mission if we are to continue to fulfill our published Aims and Objectives. Stay tuned.

I choose to take my leave with a humorous anecdote, recorded by the American musician, theorist and collector of musical data, Nicolas Slonimsky which has, for me, a certain amusing autobiographical resonance. One response to the Music Committee for the London Schools advertising for an "organist and music teacher" read as follows:

I noticed your advertisement for an organist and music teacher, either lady or gentleman. Having been both for several years, I offer you my services.

Cheers,

- Deirdre

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Around Town

Wednesdays 10, 17, 24 June, 12:30 p.m.
Music at Mid-day.

June 10th: Ruth Barrie (contralto), Mervyn Games (organ, piano)
June 17th: Ernest Ruppenthal (piano),
June 24th: Mervyn Games (organ).

Knox Presbyterian Church, Elgin/Lisgar.
Free will donation.



Godfrey Hewitt Memorial Scholarship 2009

FRANCES MACDONNELL

The Godfrey Hewitt Memorial Scholarship for 2009, amounting to \$5,000, has been awarded to

MATTHIEU LATREILLE



Matthieu Latreille is a Canadian graduate student from Québec who is studying at the Conservatoire de musique de Montréal, specializing in the work of Maurice Duruflé. He won the First Prize in the Concours de musique du Canada (2007)

and at the Lynnwood Farnam Competition (2005), previously the John Robb Competition. He was awarded the Prix du lieutenant gouverneur du Québec in 2005 on graduating from the Conservatoire de musique de Gatineau. He is the organist of Église Notre-Dame-de-Grâce and of the Church of Saint Augustine of Canterbury, both in Montréal. He has been presented in recital in many parts of Canada.

Matthieu Latreille intends to study with Olivier Lamy at the Conservatoire national supérieur de musique de Paris in the summer of 2009.

Godfrey Hewitt, C.D., D.Mus (Cantuar), FRCO, Hon. ARSCM, died in 2002 at the age of ninety-three. For over seventy years a prominent figure in sacred music in Canada, Dr. Hewitt left a very significant legacy to Canadian music.

Born in Yorkshire, England, in 1909, he came to Canada in 1931 after serving as Organist for the Archbishop of Canterbury at Lambeth Palace, London, in 1930. He became Organist and Master of the Choristers at Christ Church Cathedral, Ottawa, in 1931, and remained there for half a century, until his retirement in 1980. In 1973, Dr. Hewitt was awarded the Lambeth

Doctorate of Music by the Archbishop of Canterbury; he was made a Member of the Order of Canada in 1976. He was famed as performer, teacher, composer, and organ designer.

This scholarship has been established in his name both to honour his memory and to increase the number of highly-trained professional Canadian organists, not only to serve as organists in universities, concert halls, and churches, but also to teach future generations of performers. Previous winners of the scholarship were Craig Humber (2005), Isabelle Demers (2006), Michael Unger (2007), and Ryan Jackson (2008).

The next annual competition for the Godfrey Hewitt Memorial Scholarship in organ will close on **April 30, 2010**. Details may be found on the web site of the Royal Canadian College of Organists, Ottawa Centre: www.rcco-ottawa.ca

Further details may be obtained from:
Frances Macdonnell
613-726-7984
fbmacdonnell@sympatico.ca



Barrie Cabena Music Scholarship 2009

Applications are being received for the Barrie Cabena Music Scholarship. The Scholarship was initiated by the Waterloo-Wellington Centre of the RCCO in 2004 on the occasion of Dr Cabena's 71st birthday. Its purpose is to honour the contribution made to excellence in church

music in Canada by Barrie Cabena, composer, teacher, and performer. The Scholarship will assist a deserving student(s) in the formal study of organ, church music, and/or composition



at the post-secondary school level. The deadline for application is **June 15th, 2009**. For full details and an application form, please see the National Office website Home Page at www.rcco.ca



Concert Review: Massimo Nosetti

THOMAS ANNAND

I had been looking forward to Massimo Nosetti's appearance here ever since the season was announced last spring. Here was what promised to be an interesting and somewhat unusual programme played by an artist with a deep affection for this repertoire and schooled in the great European traditions of organ performance. This concert was to have been presented at Eglise Ste-Anne, but the recent collapse of the ceiling has forced the closure of this church and therefore a change in venue for this recital. Thankfully we were able to hear Maestro Nosetti in a similarly resonant acoustic at Eglise St-François-d'Assise (many thanks to Gilles Leclerc and all those at the church for their cooperation), but on a smaller instrument (two manuals). I wondered how he would manage his repertoire given the rather different circumstances.

From the opening piece, Morandi's *Bell-Rondo* in an arrangement by W.T. Best, Maestro Nosetti showed himself a master of registrational colour, even with a this slightly limited palette. This was a delightful performance, and was the first of three "transcriptions" that were interspersed in the programme. In the case of the Morandi-Best offering, "arrangement" seems a better term: we are in the midst of a remarkable renaissance of interest in organ arrangements, a genre that reached its peak in the early 20th century in the work of virtuosos like W.T. Best and Edwin Lemare, but which fell out of fashion in the last half of the century as organists dug into the ancient past of the organ repertoire. I can enjoy them myself, as long as the music stays at the forefront, and so for me the next piece, the famous *Chaconne* from Bach's d-minor violin Partita, was a bit disappointing. Despite my admiration for the wealth of colourful sounds which were given to each variation, the whole was not greater than the sum of the parts in this case, and Bach's amazingly organic construction was divided up into a series of episodes, always a danger with organ transcriptions.

Gabriel Pierné's *Trois Pièces* were given splendidly nuanced readings, espe-

cially the *Prélude* which so often sounds like a mini-Toccatà but was here played with a beautifully singing line, as was also the *Cantilène*. I was looking forward to hearing Marco Enrico Bossi's *Légende*, hoping that I would be won over to this once-popular composer. Again, this was such musically inspired playing that I was left feeling disappointed that the musical material was not at an equivalent level of inspiration. It is lovely music, though, and one was again left in awe of Maestro Nosetti's handling of the instrument and wondering if a third manual had been snuck into the loft...!



The second half began with another turn-of-the-previous-century composer whose supporters are rallying for a comeback: the Italian/American organist Pietro Yon. Maestro Nosetti presented the first movement of his Sonata Seconda "*Chromatica*". This was a very Franckian composition - serious in intent and tone - but to call this "chromatic" in 1917 seemed to me a bit ironic. Mendelssohn's *Fileuse* is a terrific piano piece which was given a generally propulsive performance only somewhat marred by too many changes of registration - if you play the organ this well, you can play the whole piece on an 8-foot flute and the audience will still be delighted!

Next it was the turn of Léonce de Saint-Martin to be rescued from obscurity. He was the much-maligned successor of Vierne at Notre-Dame de Paris, and an exact contemporary of Marcel Dupré who cast his long, dark shadow over many Parisian organists. Maestro Nosetti performed his *Toccatà de la Libération* - a

1944 thanksgiving following the misery of the occupation - and brought out the full power from a piece which seemed to have suffered from the composer's undoubtedly malnourished condition.

The crowning glory of this recital, though, was the improvisation on three submitted themes: a hymn tune; a theme by Gilles Leclerc; and finally Handel's "*See the conqu'ring hero*" from Judas Maccabaeus. The opening exposition of the first two themes was both intriguing and exciting, harmonically appealing, and rich in texture. The transitions were particularly well handled, and the concluding section with the Handel was thrilling. The inevitable coda was the only element that felt out of proportion to the whole by its duration, but I realized that the performer was saying: "I'm having so much fun, I hate to say goodbye!" The audience obviously felt the same way, and gave Maestro Nosetti a well-deserved standing ovation.

Congratulations to Pro Organo and Karen Holmes for another outstanding season of concerts. Don't forget to buy your tickets for next year, and why not bring a friend along - next season has some sure delights.

Member of the Year

Karen Holmes, Member of the Year for 2009, was honoured at the Annual General Meeting on June 1st. The award was presented by outgoing Centre President Deirdre Piper, assisted by Gilles Leclerc.





Organ Crawl to Eastman School of Music - Part 2

The installation of the Craighead-Saunders Organ was the result of several decades of dreaming for a new organ in Christ Church, Episcopal in Rochester. Work to replace the existing organ began in the 1970's by Eastman Professors Craighead and Saunders, but it wasn't until the late 1990's that plans turned to possibility. In 1998, the Eastman organ department travelled with Kerala Snyder to Northern Europe to visit the Göteborg Organ Art Center (GOart) in Sweden. At the Center they were introduced to an interdisciplinary program of organ research that was immediately attractive as a model for the project at Eastman. Shortly thereafter, Hans Davidsson, the founder and former director of GOart, joined the Eastman faculty and thus began the final step of bringing the Craighead-Saunders' dream into a reality.



The Craighead Saunders organ (1776 Casparini, GOART 2008) at Christ Church Episcopal, Rochester

After assembling a reference group comprised of noted American organ builders, the Eastman Rochester Organ Initiative (EROI) began with effort to identify a model organ from the 18th century upon which to base their project. The group finally settled on an organ built by Adam Gottlob Casparini for the Holy Ghost Church in Vilnius, Lithuania. Casparini cut his teeth working with Tobias Trost in Central Germany before moving to Königsberg in what is now Russia.

After meticulously documenting

every aspect of the mother organ e.g. pipe scaling, metal composition, voicing, winding, decoration etc. the EROI worked with GOart to build what has become known as a research copy of the original instrument. The instrument was built in Sweden and then shipped to Rochester where, over the course of two years, the organ was installed, voiced and decorated. During the construction and installation, graduate seminars on organ building were organized including master classes in 18th century voicing for the benefit of students in both Sweden and Rochester.

When we arrived at Christ Church we were met by Joo Soo Son, another DMA organ major at Eastman, who kindly played a number of pieces to give us a feel for the sound of the instrument from the floor. After the mini-concert we ascended the staircase to the loft for a closer look at the case and the opportunity to explore and play the instrument. For me, at least, one of my first memories of the instrument was not the sound or even the sight of the case but rather the smell of the instrument: the organ was constructed of pine from northern Europe which smelled as if it were felled only days before. This was particularly noticeable in the bellows chamber behind the organ which was accessed through two small passageways through the instrument on either side of the console.



Ian MacKay and Thomas Annand working the bellows of the Christ Church Episcopal Craighead Saunders organ (1776 Casparini, GOART 2008)

The new organ was installed in the rear

of the sanctuary on a specially constructed period style balcony of recovered 18th century pine from South Carolina. The organ case fills the breadth of the balcony but leaves the rose window unobstructed much like its inspiration in Vilnius. The organ has 32 stops spread over two manuals, Claviatura Prima and Claviatura Seconda (51 notes), and Pedall (27 notes). The organ also has two cymbelsterns (Gwiazdy) on the smaller towers flanking the central pipe tower, a glockenspeil (Vox Campanorum) above the key desk and a drum (Bely). The console also has a bell to alert the calcant (bellows operator) to start and stop pumping the bellows. There are six wedge bellows which could be operated by one person but which more comfortably was handled by two.

The console looks and feels old and as such is not particularly ergonomic. Perhaps the most challenging aspect of playing, however, was pulling and pushing the stop knobs, which were not knobs at all but rather wrought iron handles which felt more like a shovel handle than an aspect of a fine musical instrument. So



Ian MacKay playing the Craighead Saunders organ (1776 Casparini, GOART 2008)

with a bit of adjustment and a sense of forgiveness we all had opportunity to try the instrument and put it through its paces with a variety of musical styles; during the course of the afternoon we played Bach, Weckmann, Scheidemann, Clerambault, Scheidt, Böhm, etc., all of which sounded rich and marvellous. And what an

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instrument it is: very rich and round principal sounds, colourful flutes and distinctive reeds and altogether different from anything we are used to playing back in Ottawa. Of particular note was the lula, a soft principal stop of wood that is delicious as a solo stop but also blends well with other flutes and principals. We also had a lot of fun pumping the bellows while Gilles improvised a large and loud work at the console.

After three glorious hours with the organ we left Christ Church and grabbed dinner at a nearby restaurant before heading off to Kilbourn Hall in the Eastman Building and another concert scheduled as part of the Society for Seventeenth Century Music's conference. The concert featured Ellen Hargis, soprano and Paul O'Dette, with music for lute (theorbo, actually) and voice from 17th century Italy. Both of these performers are at the top of their respective games and thus we were treated to a polished performance including works by Barbara Strozzi, Antonio Cesti and Alessandro Scarlatti which ranged from the sublime - an expressive cantata based on the Orpheus legend, to the ridiculous - a hilarious work featuring a singer with a large ego.

After a long but completely inspiring day, we made our way back to the hotel and a well deserved rest.

The following morning we drove from downtown Rochester to the bedroom community of Pittsford to see a recently installed organ at First Presbyterian Church. On arriving we were greeted by organist Eunyoung Kim who is also completing her DMA at Eastman and who was shortly to perform (from memory) Marcel Dupre's Stations of the Cross at her senior recital. (Ouch!) The church and adjoining facilities had undergone a major renovation over the last few years that culminated in the installation of a new organ in June 2008. The organ, designated as opus 57, was built by the well respected firm of Taylor and Boody of Staunton, Virginia. They specialize in tracker instruments and are renowned for their attention to detail and building techniques grounded in extensive research on important historical instruments. The organ sits on a spacious rear balcony

along with space for a 30 voice choir and a grand piano. The organ fits neatly if tightly under the ceiling and the console is situated in front of the case facing the front of the church.



First Presbyterian Church, Pittsford (Taylor and Boody, 2008)
Gilles Leclerc, Suzanne Marjerrison, Ian MacKay, Don Marjerrison,
Thomas Annand, Helen and Mervin Saunders

The organ was modelled after the instruments of David Tannenberg who apprenticed with German organ builders who emigrated from Germany to Pennsylvania in the 18th century. The organ has 21 stops over two manuals and pedal and creates a clean warm sound in the sanctuary. The straight pedal board created some problems for those of us not used to this arrangement but otherwise the key action was light and supple and the organ was very capable of handling a range of repertoire. We all agreed that this kind of organ proves that a small well thought-out design can achieve just as much as a larger, more elaborate instrument.

After a delightful morning we drove back downtown to visit and hear and play the Italian Baroque Organ at the Memorial Art Gallery of University of Rochester. At the Gallery, we met up with the conference delegates and proceeded to the Fountain Court to hear a recital on the organ by our host Annie Laver. Before performing, Annie explained the history of the organ and how it came to be purchased and installed by the EROI at the Gallery. The organ was built in central Italy sometime during the 18th century but certainly contains parts and pipes from the 17th century. The organ was discovered in an antique shop in Firenze in 1979 by the German organ builder Gerald Woehl who purchased it and shipped it back to his

shop in Marburg, Germany. In the fall of 2001, Woehl visited the Eastman School of Music and after visiting the Fountain Court at the Memorial Art Gallery decided that it was an ideal place to install the instrument which had been stored away in his shop for years. A few months later a contract was signed between Woehl and EROI which provided for its complete restoration and installation in Rochester in 2005. The organ sits at one end of the Court and is surrounded by a wonderful collection of Italian Baroque paintings which makes a visit to the Gallery a particularly authentic Italian experience. The organ is played weekly during regular visitor hours and at monthly concerts.



Thomas Annand playing the Eastman Italian Baroque Organ
(c.1770, 14 stops, restored by Gerald Woehl, Marburg, Germany, 2005)
in the Herdle Fountain Court of the Memorial Art Gallery, Rochester

The very tall case is elaborately decorated and carved which apparently indicates that it might have been a court instrument at one point in its life. The facade is divided into three pipe fields which was a common style in central and southern Italy at the time. The pipework is of thick material, widely scaled and, according to Woehl, was very well preserved. With only a single keyboard and 14 stops, the organ is nevertheless considered a large instrument and represents the mid way point between positive organs with 5-10 stops and the larger Italian organs based on the principale 16' with typically 15-20 stops.

Annie played a short concert of works that showed off the character of the organ from individual stops such as the Voce Umana and Principale 8' to the full ripieno which was both dramatic and clear in the very resonant marble lined gallery.

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After the concert and the chance to play the organ for ourselves, we thanked Annie for her hospitality and presented her with a small token of our appreciation: a copy of Gilles Leclerc's CD. She in turn invited us back Rochester and the EROI Festival in October this year which focuses on the music of Mendelssohn and Brahms.

After the concert, a few of us dropped by Eastman House, the former home of Eastman Kodak founder, George Eastman. After his death in 1932 the house was turned into a photography museum research center. More recently, the museum has moved to a separate facility and the house had been returned to its former splendour as a residence. The house, which is now a National Historical Landmark has 37 rooms and some 12 bathrooms, and a four manual Aeolian Company organ (Opus 947, 1904 and

Opus 1416, 1917) in one of the larger rooms that is regularly used for concerts and recitals.



Four-manual Aeolian Opus 947, 1903 player/theatre organ in the home of George Eastman, Rochester, NY, where Eastman employed an organist to play for him every morning and evening.

What a trip! In the space of two days we had the pleasure of hearing and playing a stunning range of simply beautiful

instruments in marvellous spaces. We also had the chance to hear delightful and informative recitals and tour world class facilities. And all within about a four hour drive from Ottawa.

I cannot say enough about the cooperation we received from the Eastman School of Music and in particular Annie Laver. They generously made hotel arrangements for us, scheduled us into already tight schedules, recommended restaurants, arranged for free admission to the concerts, designated host at each of the venues, and arranged for spectacular weather to boot.

Thanks Rochester! We will be back!



George Eastman Home in Rochester, NY

Supply List

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Frances Macdonnell	613-726-7984,	fbmacdonnell@sympatico.ca
Dorothea Mawhinney	613-237-1320 (ext. 2404),	
Simon Pinsonneault	514-299-2805 (H), 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

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

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



Next Deadline



Matthieu Latreille Recital

GILLES LECLERC

On Monday evening, May 25th, at St. Peter's Lutheran Church, Matthieu Latreille gave a recital dedicated to German Baroque music.

His programme consisted of Buxtehude's *Prelude and Fugue in F sharp minor* and Bach's *Prelude and Fugue in a minor*, *Trio Sonata no. 5* and the *Prelude and Fugue in e minor*.

Matthieu has demonstrated a remarkable growth as musician, has performed frequently across Quebec and performed Duruflé's complete organ works in Ottawa and Montreal as part of his studies at the Conservatoire de musique de Montréal. He studied under Danielle Dubé (Gatineau) and Jean Lebuis (Montreal) and continues his compositional studies with Pierre Grandmaison.



He is currently music director at Notre-Dame de Grâce and St. Augustin's churches in Montreal and is an active member of Laudem, an association of French Roman Catholic church musicians based in Montreal.

He has received numerous prizes including the Prix du lieutenant-gouverneur du Québec, the first prize of the Concours de musique du Canada, the first prize of the Lynnwood-Farman competition (Montreal) and more recently the 2009 Godfrey Hewitt Memorial Scholarship which is presented by Ottawa Centre.

We look forward to hearing him in the future and wish him well in his musical undertakings.



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www.mcphailbaptist.ca

a healthy mid-size church in downtown Ottawa, is seeking an individual to fill the role of Music Director/Organist. He/She will have progressive experience in a church setting with ability in pipe organ, piano and direction of a multi-generational choir.

Reporting to the Music & Worship Committee, this individual in collaboration with the pastoral team will contribute to congregational life and growth through the provision of meaningful worship opportunities.

Applicants should be committed in their Christian faith and being familiar with distinctives of Canadian Baptists of Ontario and Quebec, www.baptist.ca, would be an asset.

If interested, please submit your C.V. in writing by June 19, 2009, to:

Mrs. Sue Sparks, Chair, Music & Worship Committee,
McPhail Memorial Baptist Church,
249 Bronson Avenue, Ottawa ON K1R 6H6,
or by email to minister@mcphailbaptist.ca,
with subject line: "Music Director/Organist."

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Manotick, Ontario

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The candidate will direct a 25-voice, four part choir and play a Rodgers digital classical organ, model 790 with full AGO specifications and digital piano. Knowledge of Anglican Liturgy would be an asset, as would proficiency in another instrument which the Director could integrate into their program.

This part-time position includes the weekly choral service, other feasts and events, weddings and funerals. The anticipated start date is August 2009, with hours of work and remuneration for discussion. Teaching opportunities available.

Please forward curriculum vitae containing academic qualifications, experience, and three recent references by 30-Jun-09 to:

Chair - Search Committee
St. James the Apostle Anglican Church
PO Box 220, Manotick, ON K4M 1A2
or email stjamesm@magma.ca