

Pipelines

construction

Bouches et anches



The Gentlemen of Riyadh

President's Message

THOMAS ANNAND

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An interesting scene played out this summer at a downtown church. The church was open for visitors throughout the day, and a member of the church was on hand to answer questions and to act as tour guide. Two gentlemen entered the church and their eyes were drawn to the opposite balcony. The guide from the church came up to them and asked if they had any questions.

"Yes," said one of the men, "we have a question: What is that?" He pointed up at the wood and metal construction in the balcony.

"That's our organ," explained the guide.

After a few moments the other man asked: "What is an organ?"

Unfortunately, the organist was away and so the instrument was silent, which made the explanation a bit more difficult, especially since the guide had always assumed that everyone knew what an organ was.

The two gentlemen were tourists from Saudi Arabia, and they'd never been inside a church before.

I relate this incident here as an example of how we can no longer make assumptions about people's cultural experiences or points of reference. Many of us in this College grew up hearing the organ on a weekly basis in a community that embraced many people from different walks of life. Most of us continue to work and live within that community. I have observed the hand-wringing and lament of many who complain that "people nowadays" don't know what a hymn is, or

what an organ is. While it may be sad a certain heritage is not being passed down the generations the way it used to be, it is simply a fact that our society has changed from a generation ago. It means that those of us with the passion for this instrument of ours, so physically locked to its home, must work a bit harder to find the ways to communicate our enthusiasm for it and to bring people in to experience the glories of the organ. Whether it means inviting someone at the workplace to an organ recital or emailing a friend a link to an amazing organist performing on YouTube, opportunities exist for every member to widen our own community.

I return to the Two Gentlemen of Riyadh, to speculate on their further curiosity if the organist had been playing when they dropped in. Their next question might have been: "Where is he?", since the organist would be concealed as in many churches. Perhaps I'll talk about the "invisible organist" in a subsequent column, but for now, I'll leave you with the notion that this invisibility can often have an effect upon many aspects of the organist's working relationships within the church. In this issue, our Professional Support convener Dr. Daniel Hansen lists some ways in which the relationship with clergy (and perhaps, by extension, the church) could be developed, and we both welcome your comments and reactions for further explorations of this topic in these pages.

- Tom Annand
music@standrewsottawa.ca



2009/10 Programme of Events

IAN MACKAY

Looking back

October was a busy month with four scheduled events.

The first event was the member's recital celebrating Felix Mendelssohn's 200th birthday. The event was held at Knox Presbyterian Church and featured Robert Jones, Jennifer Loveless and Thomas Annand as organists. We were also able to engage the services of Pierre Brault, a well known local actor who played the role of Mendelssohn, reading excerpts from Mendelssohn's personal letters and writings. The first half of the recital essentially replicated the Mendelssohn's famous all-Bach recital he hosted in 1840 to raise funds for a monument to Bach in Leipzig. The second half of the programme featured a variety of Mendelssohn's own works for the organ.



The next day a small but enthusiastic group of members drove to Saint-Hyacinthe, Quebec, to help Orgues Létourneau celebrate their 30th anniversary. And what a party it was! A large crowd was present including many folks from Montreal, Sherbrooke, and Quebec City. The event took place in one of the two factory buildings, where the firm builds wind chests, wooden pipes, and keyboards. In the midst of the party and with pipes all around, stood about half of opus 118, a large 94 stop, four manual instrument destined for The Cathedral of Christ the Light in Oakland, California. What a pleasure it was to see, hear and play the instrument. Naturally, in an enclosed space the organ was strident, but it was a pleasure to walk among the forest of pipes and all tuned and ready to be shipped. Andrew Forrest, Létourneau's Vice President of Operations and, incidentally, a former member of the

Ottawa Centre, took us on a personal tour of the workshop that hosted the party and then later, across town at Létourneau's other factory that housed the enclosed divisions of the new organ, we got the full tour of their metal pipe making shops. For me personally, I was struck by the fact that there were kids running freely around the shop: turns out that most of the 46 employees are under the age of 40 with young families. It was reassuring somehow to know that organ building is in good, young, competent hands.

After the party, we headed across town to visit the organ at the la Cathédrale-Saint-Hyacinthe-le-confesseur. We had made arrangements to visit the organ but a funeral had been scheduled a few days before so our visit was shortened. We arrived at the Cathedral by simply looking for spires and tower. We couldn't find an open door so we waited patiently until finally the janitor opened one of the front doors and invited us in. He asked us to wait briefly, then returned to escort us down the hall to the rectory to meet the priest. We greeted each other and stumbled through a conversation about the organ and Casavant. He told us that the organist would arrive shortly but then handed us his large ring of keys and pointed us toward the door to the tribune.

Opus 8 was the first three manual instrument to be built in the workshop of the young Casavant brothers and had mechanical key action employing Barker levers. The instrument also featured the first successful settable stop combination action. Because their shop was quite new at the time, and they had worked in France before setting up their business in Saint-Hyacinthe in 1879, the Casavant brothers imported pipes from Cavaillé-Coll for use in this important contract. The organ was overhauled in 1912 as Opus 482. The instrument was cleaned and re-leathered in 1979, following a 15-year period where it had lain silent. Casavant completed a full organ overhaul in 2006.

We each had a short opportunity to play the organ before others arrived to set up for the funeral. The acoustic was

lovely and the organ was in beautiful shape and sound.

After returning the keys to the priest and thanking him and the organist for their hospitality, we headed from Saint-Hyacinthe to Chambly, following the beautiful Richelieu valley. Arriving in Chambly, we had no trouble finding St. Stephen's Anglican Church in the middle of town and near the bank of the river. We were greeted by the organist at St. Stephen's, Terry Goodfellow, a patient and gracious host. The church was built in 1820 as a garrison church that served soldiers who manned the nearby fort. The church is an outstanding example of early 19th century ecclesiastical architecture before the influence of the Oxford Movement. The organ was built by Samuel Warren in 1854 and sits proudly on a gallery at the back of the sanctuary. Originally operated with a manual pump, the organ was electrified in 1923. It was renovated in 1954 by the English organ builder J.S. Tutti and again in 1995 by Montreal builder Denis Juget who added a rank of trumpet pipes to an existing but empty rack board on the chest. Juget used other Warren trumpet pipes from a nearby instrument as templates for new pipes made for the Chambly instrument. The organ has a single manual, 9 ranks and a pedal board. The case has beautiful proportions and is truly an integral part of the fabric of the church. All four of us fell in love with the instrument and we ended up staying and playing much longer than we had anticipated. After a full and exciting day, we grabbed supper at St. Hubert and headed back to Ottawa.

On October 5th, Karen Holmes hosted an information session on preparing for the RCCO Service Playing Certificate. Karen described the exam and its requirements and hints for preparing effectively.

On October 30th, the Centre hosted another Halloween recital at Woodroffe United Church. The recital featured Teresa van den Boogaard, Gilles Leclerc, Karen Holmes, Katarina Jovic and Thomas Annand. The event was hosted by Janis Perkin who works in the Chil-

drens' Services department of the Ottawa Library. Janis did a wonderful job of speaking to an audience that included both children and adults. The recital started off with Tom playing an abbreviated version of Bach's *Tocatta and Fugue in d minor*. Janis then transported the audience to Paris and spoke about the beauty of Notre Dame, its gargoyles and creepy-crawlies in the basement. Teresa played *Prière à Notre Dame* by Boellmann and Karen invoked the stories of Notre Dame's gargoyles by playing three variations from Ruth Watson Henderson's *Chromatic Partita* and Albert Alain's *Scherzo*. Tom then played Alan Rideout's *It is finished*, a haunting piece written for solo pedal. Katarina also brought the creepy crawlies alive with *Spiders* from Harry Potter and the Chamber of Secrets. Janis then read the children a story while Gilles accompanied the reading with an inspired and very humorous improvisation. The audience was then invited to sing a 'scarol': The Seven Days of Halloween. The recital ended with Gilles offering another improvisation on *Hogwart's Hymn*, from another Harry Potter film. Everyone then retreated to the church hall for Halloween treats.

Looking ahead

POSTPONED until January: The Rise and Place of Praise Bands in Contemporary Worship. This workshop will feature a panel discussion on coordinating praise

bands, music for praise bands and blending contemporary and traditional styles of worship.

Saturday November 14th. Choral Workshop with Stephanie Martin, in Kingston, in collaboration with the Kingston and Montreal Centres:

- 10:30 am Registration & Coffee
- 11:00 am Lecture – Presentation: Life & Legacy of Healey Willan
- 12:15 pm Catered Lunch
- 1:00 pm. Music (old & new) from St. Mary Magdalene Church, Toronto
- 2:15 pm Participatory Choral Workshop
- 3:30 pm Worship Service
- 4:00 pm Close

Stephanie Martin is the Director of Music at Healey Willan's church of St. Mary Magdalene, Toronto, and is the professor on the Faculty of Music, York University. She is a Travelling Clinician with the National RCCO for 2009-2010.

Saturday, November 21st. 10:00 am - 2:00 pm at Trinity United Church, 1099 Maitland Avenue. This is a day-long event for members and potential members on:

1. working with small choirs;
2. finding and choosing practical and approachable repertoire; and
3. challenges working with clergy and church volunteers.

This event will feature three experienced centre members who collectively

have worked in different denominational and liturgical traditions and with a range of other professional staff and volunteers. We're hoping that members will promote this event personally to organists and church musicians not presently members of the College but who might benefit or welcome this opportunity to expand their skills. Pass the word on this please.

Monday, November 23rd. A Night at the Pub. Meet at the Heart and Crown in the Byward Market, 67 Clarence Street, for an evening of fun. Meet at 6:00 pm for a pub dinner and then organ DVDs and YouTube videos of organs, organists, preacher bloopers, etc. The pub has given us the use of a private room for FREE so all we need to do is show up and have fun.

Friday, December 18th. Our Second Annual Christmas Members Recital, this year featuring Christmas music from Germany. Many will recall the success of last year's recital featuring the tradition of French Noels. We hope to have an equally successful recital this year featuring congregational singing, organ solos, a brass quartet and more. The Cathedral Singers, under the direction of Frances Macdonnell will be performing as well. Please e-mail your chorale and repertoire suggestions to Ian MacKay before November 15th.

- Ian MacKay

e-mail: mackay_sap@hotmail.com
(Please note the 'underscore' between mackay and sap)



Pro Organo

The response to the closed circuit coverage of Maxine Thévenot's performance at the Basilica was very positive. If you missed it, come and see how it works at Saint-François-d'Assise on Monday, November 30th, when Els Biesemans will play the next recital in the Pro Organo series.

Els Biesemans was born in Antwerp, Belgium, and studied piano and organ there, and later in Switzerland. She has won prizes in several international competitions, including the Bach prize at the prestigious Canadian International Organ Competition in Montreal in 2008. Since



2006, Els has been organist at Maria-Kroening Church in Zürich, Switzerland.

At the Bach Festival in Montreal later this month, Els Biesemans will play Part III of Bach's *Klavierübung*. For us, she will play a more varied programme, with a group of the *Klavierübung* chorales, but also a suite by Michel Corrette, flute-clock pieces by Haydn and Beethoven, *Fugue in e minor* and the *D major Theme with Variations* by Felix Mendelssohn, and *Prelude in F* by Fanny Mendelssohn-Hensel. Don't miss this brilliant young organist! Ticket prices are the usual \$20, \$15 and \$10.



Around Town

Sunday, November 8, 7:30 p.m.

23rd Season Cantabile presents *Canadian Song Cycles* featuring Gloria Jean Nagy (voice) and Katarina Jovic (piano). Cycles by Archer, Babiak, Cardy, Johnston and Ridout. St. Paul's Presbyterian Church, 971 Woodroffe north of the Queensway. Tickets \$15 adults/ \$12 seniors. Students under 16 years admitted free with an adult (half price with entertainment book coupon). www.geocities.com/music_gjn. 613-829-4402.

Saturday, November 10, 17, and 24, 12:15 p.m.

Organ Tuesdays at St. Andrew's:

Nov. 10 Karen Holmes;

Nov. 17 Robert Jones;

Nov. 24 Wesley Warren

Freewill offering. St. Andrew's Presbyterian Church, 82 Kent St. (Wellington/Kent).

Saturday, November 14, 8:00 p.m.

Gilles Leclerc's new *Ave Maria*, composed for soprano Maria Knapik, will be premiered during a concert at St. Patrick's Basilica, 281 Nepean Street, Ottawa. With the Ottawa Classical Choir and strings. Tickets: \$20 or with reception, \$35.

Sunday, November 15, 7:30 p.m.

Thomas Brawn (flute) and Natalie Khoriaty (piano). *Expressions of Impressionism*. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Saturday, November 28, 7:30 pm.

Stairwell Carollers on Saturday November 28, 2009, at 7:30 pm at Woodroffe United Church, 207 Woodroffe Ave. (between Richmond and Carling). For more information go to: http://www.woodroffeunited.org/concert_current.html or phone the church office at 613-722-9250.

Sunday, November 29, 4:30 p.m.

Festival of Advent Lessons and Carols presented by the Choir of St. Luke's Church. Robert Jones, organist and choir director. St. Luke's Church, 760 Somerset Street West (3 blocks west of Bronson Avenue). Freewill offering. Info. (613) 235-3416 or www.stlukesottawa.ca

Sunday, November 29, 7:00 pm

Ring in Christmas. Combined bell choirs at Rideau Park. Ring in the Advent/Christmas season. Rideau Park United Church, 2203 Alta Vista Drive, Ottawa.

Sunday, November 29, 7:30 p.m.

Joel Allison (violin), Joan Milliken (piano). An evening with a bit of violin, a bit of singing: from Bach to Debussy.. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Wednesdays, December 2, 9 and 16, 12:30 p.m.

Music at Midday.

December 2 Rachel Laurin

December 9 and 16 Mervyn Games

Free recitals. Knox Presbyterian Church (Elgin/Lisgar).

Sunday, December 6 at 4:00 p.m.

Seaway Valley Singers: Christmas Concert *O Come, Emmanuel* along with the Junior Handbell Ringers from Winchester United Church. (Robert Jones, conductor; Valerie Kilpatrick, accompanist). Iroquois United Church, 2 Iroquois Drive, Iroquois, ON. Tickets \$10 (adults) or \$5 (students) available at the door. Info. (613) 448-1647

Sunday, December 13, 3:00 p.m.

Bytown Voices Christmas Concert, (Robert Jones, conductor; Valerie Kilpatrick, accompanist). St. Basil's Church. (Maitland Ave just north of the Queensway).

African Alleluia and songs by Nancy Telfer, Stephen Smith, John Rutter as well as the *Hallelujah Chorus* by Handel. Adults \$15; Students \$6; Children 12 and under: free. Tickets available at the door. Plenty of free parking; the church is wheel-chair accessible. Info: www.bytownvoices.com or (613) 521-4997.

Sunday, December 13, 3:00 p.m.

18th Annual Alta Vista Carol Sing to be held at Immaculate Heart of Mary Church, 1758 Alta Vista Dr. Free admission and ample parking. Donations in support of the Heron Emergency Food Centre. Come sing the carols of the season with: le Choeur du Moulin, the Immaculate Heart of Mary Church Choir and the Ottawa Wind Ensemble/Ensemble à vents d'Ottawa. For more information, contact: Francine Brisebois at 613-824-9199.

Sunday, December 13, 7:30 p.m.

Opus Four (flute quartet): (Kirsten Carlson, Natasha Chapman, Loyda Lastra, Cathy Baerg). Come and enjoy an evening of festive, seasonal and uplifting music with Opus Four. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Sunday, December 20, 4:00 p.m.

Sing We Now of Christmas. Chancel Choir, North Winds brass and bell choirs in a Christmas concert. Rideau Park United Church, 2203 Alta Vista Drive, Ottawa.



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

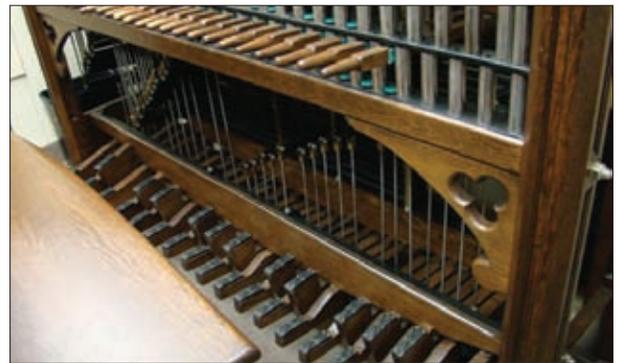
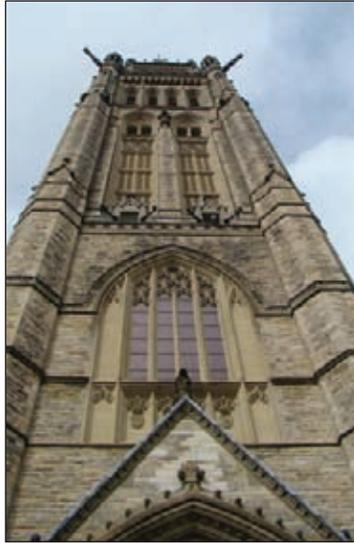
Heather Rice, ARCT, BMus, ARCCO (ChM). Welcomes students in piano, organ, voice and theory, Beginner - Intermediate, Children - Adult. Lessons at St. Stephen's Presbyterian Church, 579 Parkdale Ave. at Sherwood. Call 613-563-1409 or email choirmaster@bellnet.ca.

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



Peace Tower Carillon Visit

Few instruments rival the size of the pipe organ — the carillon atop the Parliamentary Peace Tower is one of them. On September 28th and 29th had the privilege of visiting our very own Dr. Andrea McCrady, the Dominion Carillonneur, perched in her roost atop the Peace Tower on Parliament Hill. The two visits, limited to six visitors each due to the tight spaces, provided a unique and very different perspective of this magnificent instrument of bells. Our sincerest thanks to Dr. McCrady for providing this opportunity and for the warm hospitality she showed us, as you can see in these pictures..





Clergy Support for Church Musicians - Top 10

What are the top 10 ways clergy can support their church musicians? Here is our short list:

10. Make sure as your musician becomes familiar with the policies, procedures, and theology of the denomination and the local church in which you are both ministering, s/he feels an integral part of the structure;
9. Ensure that your church musician has a confidential support network within the congregation and denomination; facilitate the development of a theology of ministry undergirding your employment practices; schedule regular reviews to make sure your congregation is following denominational and provincial guidelines regarding employment practices;
8. In a spirit of collegiality, promote the ministry of church music and church musicians within the structures of your congregation and denomination;
7. Through use of some Continuing Education time and money, plan to expand your understanding and appreciation of the church musician's

ministry role in the church, especially as related to worship music in the life and work of the faith community, and the pastoral dimensions of music ministry;

6. Offer to attend RCCO special events, or denominationally sponsored events, and other music activities with your church musician; in addition, invite your church musician to theological events; invite your church musician out to lunch at least once a year;
5. Become aware of the different ways that regular consultation between musician and clergy can take place, and utilize what is most helpful for all concerned in your present context;
4. When intentional change is beginning to take place in your congregation, especially as related to music and worship, allow your musician to take ownership of the concepts, by making sure that s/he is included in the conversations from the beginning;
3. Develop an understanding of the unique focus of a musical/artistic role

of the church musician in parallel with the pastoral/theological role of the clergy, and explore various ways to work with these;

2. If you and your congregation consider team ministry between clergy and musician to be a priority, ensure that your Council (i.e., governing board) understand the investment of time and energy for the good of all.
1. Relate to your church musician as an equal, a partner in ministry; by taking time regularly for personal and professional exchanges; through occasional visioning and consultative processes; through lifting up to the congregation your confidence in all the music leaders, witness to the relational quality of your team, and the emerging partnership.

Please note that this list is a working document. Any suggestions or comments would be gratefully appreciated. Please send to:

Daniel Hansen
Professional Concerns
uccdan@sympatico.ca



Advent Reflections

DAN HANSEN - PROFESSIONAL SUPPORT

Often, during the Season of Advent people push the Christmas theme. Let's get the baby Jesus out in the manger, even if we have to use an incubator (I would add!). We, the church, do a fine job of that. Along with the singing of Christmas carols, the Advent Wreath assists in this unfortunate countdown to Christmas.

But Advent is a season unto itself. Forget about Christmas; just do Advent. You get a greater sense of what that means when, in your planning and prayer time, you read through all of the lectionary readings for the season and ponder them, especially the gospel (Luke 21:25-36, Luke 3:1-6, Luke 3:7-18, Luke 1:39-45).

There is urgency about this life in God that Advent calls us to know. There is no time to waste in devoting oneself to God's

way. Wake up. Be watchful. Prepare the way. Learn to live as if each day were your last. Listen to the one in the wilderness. Receive a baptism for repentance and the forgiveness of sins. Bear fruit worthy of such. From the margins of life, God speaks to and through the least suspecting people found in the least expected places.

Further, Advent is about God's desire to be among us and to show us the way to new life. God desperately wants to show us fullness of life, and will go to unfathomable means to do so. Advent is a time to learn to be ready to and open for anything, for one knows not what God's future will bring; but only, as we travel along with God, we learn to totally trust in what God has promised and brought

forth. Advent has powerful cosmic tones that shake the dust off of all aspects of life, including the faithful!

So Advent is a time to come back to God. In the challenges and preoccupations of every age, we are encouraged to listen deeply to the Holy, and to be attentive to what is being brought forth. Practice. Rehearse. Know internally the life of God to which you are called as ones baptized in his name and as leaders in the church.

Sounds like there is some soul-searching to do? Advent is a little like Lent. Doing that might mean giving up something, so that there can be room for the new. A full cup cannot receive any more wine.

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Advent involves relearning about God's time. It is a time to walk with God, and to be reoriented to God's way. Advent is an opportunity to begin to let your life be rooted in God's cosmic presence. It is a new time, like no other, for new beginnings as persons oriented in another-worldly life.

As we enter this New Year (Sunday, November 29), following the liturgical calendar contributes greatly to our formation in Jesus Christ as his body. The liturgical year is a time to focus on the words and actions of Jesus, especially the main events of his life. Being shaped in the name of Jesus is the goals of the disciple community called the church.

We, as church musicians, play a strong role in how all of that gets fleshed out through song and by instrument, and how the faith community grapples with knowing fully its Christian identity.

Moreover, Advent is a time to be reminded of the faithfulness of God—past,

present and future. Remember the words we sing in the communion liturgy: "Christ has died. Christ has risen. Christ will come again." More than anything, that is the main focus of Advent.

We approach Advent through the eyes of an Easter faith (as shown in the second cycle of the Christian calendar—Lent/Easter/Pentecost), knowing what God has done and is doing among us, and what God will bring about at the end of time. The nature of our work is to be in touch with that ourselves, and help to open that up for others.

As church musicians, we must be rooted in the entire story of God in order to be grounded as leaders in the disciple community. For if we do nothing new at all during Advent this year, the best we can do is to remind our people (and ourselves!) of the fullness of their (our) baptismal calling. That gives life an extremely different beat. It also takes boldness and a certain amount of risk.

Hear your calling of enormous pastoral

and prophetic proportion! Advent is not just a time to avoid singing Christmas carols, or to engage in hassles regarding that, for example; but it is a time for the entire faith community and all of its leadership to be reminded of their baptismal calling to hear beyond what the world hears and to be reoriented, through faith and action, to the words and actions of God in Jesus Christ.

Members News

The sympathy of the Centre is extended to Pat Williamson, whose husband died in October.

Welcome to our newest member:

Reicker, Alexander, 176 Begonia Ave.
Ottawa, ON, K1H 6E4
613-883-8539,
alexander_reicker@hotmail.com



Did You Know?

BILL VINEER

The first pipe organ in Saint-François-d'Assise Church was originally built for Knox Presbyterian Church, then located at Albert at Elgin Streets. It was built in 1886 by the Warren Organ Company of Montreal and rebuilt in 1915 by the Karn-Warren Organ Company, Woodstock.

The organ had 30 tubular-pneumatic action stops divided over four divisions: Great, Swell, Choir and Pedal. The Swell shutters were mechanically activated.

In 1929, the City of Ottawa expropriated the church to implement new plans for the city centre, paying \$10,000 for the pipe organ alone.

Two years later, Saint-François became interested in obtaining a larger organ to replace the 1917 Estey Reed Organ. In 1933 the parish learned about the Knox Church pipe organ and offered the City of Ottawa \$1,500 for the instrument. On February 24th, 1933, the City accepted the offer.

The Franklin Legge Organ Company of Toronto was contracted to move and install the organ in the church. Included

in the project were modifications that changed the action to electro-pneumatic, added couplers to bring the organ up to full complement and added 29 pipes to the front casing. The cost of the total project from start to finish was \$4,561.46.

The inauguration of the renovated organ took place on April 21st, 1935 by M. Wilfrid Charette, organist of the Notre-Dame Cathedral, Sussex Drive, Ottawa. The cost of admission?: 25 cents.

- Bill Vineer



Karn-Warren console (1933)
Saint-François-d'Assise church
Wellington at Fairmont Street, Ottawa



Warren - Karn/Warren facade (1886/1915)
Knox Presbyterian church
Albert and Elgin Streets, Ottawa



Karn-Warren facade (1933)
of St-François-d'Assise church
Wellington at Fairmont Street, Ottawa



ORGAN RECITAL D'ORGUE

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Lundi 30 novembre 2009 à 20 h

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(Wellington/ Fairmont)

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PRIX BACH, Concours international d'orgue du Canada

Bach, Beethoven, Haydn, Mendelssohn,
Franck, Guilmant, Vierne

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Adult / Adulte \$20 (\$15 senior /âge d'or - \$10 student /étudiant)

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.



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OTTAWA CENTRE EXECUTIVE

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NEXT EXECUTIVE MEETING:

**12:45 P.M. SUNDAY, NOVEMBER 22ND,
ST. PETER'S LUTHERAN**



Supply List

Robert Dunlop	613-235-3778	
Janice Gray	613-730-0401	janicenlpegypt@hotmail.com
Alison Kranias	613-761-6516	alison.kranias@mail.mcgill.ca
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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



Next Deadline



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Région de Kingston & Ottawa Region

UNIVERSITY OF OTTAWA CHOIR POSITION: MUSICAL DIRECTOR

ANNOUNCEMENT

Job title: Music Director

The University of Ottawa Choir, Ottawa (Ontario) Canada, is seeking candidates to fill the position of Music Director, with duties to commence in the Fall of 2010. For candidates applying from outside the National Capital Region (Ottawa/Gatineau), please be aware that we cannot fund travel or relocation costs.

We are a bilingual, adult, mixed-voice, auditioned community choir of approximately 80 voices, which is affiliated with the University but not part of the School of Music. We perform two major concerts (classical or mixed repertoire) per season, one of which is in conjunction with the University School of Music's Orchestra and student choirs.

For further information about the Choir and application process, visit: www.uottawachoir.ca

Deadline for applications: January 4, 2010

CHORALE DE L'UNIVERSITÉ D'OTTAWA POSITION : DIRECTEUR MUSICAL

ANNONCE

Titre du poste : Directeur musical

La Chorale de l'Université d'Ottawa, Ottawa (Ontario) Canada, est à la recherche de candidats pour doter le poste de directeur musical. Le candidat retenu entrera en fonction à l'automne 2010. En ce qui concerne les candidats à l'extérieur de la région de la Capitale nationale (Ottawa/Gatineau), veuillez noter que la Chorale de l'Université d'Ottawa ne paiera ni les frais de déplacement, ni les frais de déménagement.

La Chorale de l'Université d'Ottawa est un ensemble communautaire bilingue à voix mixtes affilié à l'École de musique, mais n'en faisant pas partie intégrante. Les quelque 80 membres adultes de la chorale sont acceptés par audition. Pendant sa saison régulière, la Chorale présente deux grands concerts (répertoire classique ou de différents genres), dont l'un est présenté conjointement avec l'Orchestre de l'Université d'Ottawa et les deux chœurs d'étudiants de l'École de musique.

Pour plus d'information sur la Chorale et le processus de candidature, veuillez consulter notre site Web à www.uottawachoir.ca

Date limite pour présenter une demande : le 4 janvier 2010