



Pipelines

Bouches et anches

Organist-Clergy Dinner

Monday, March 22nd, 2010

6:00 - 9:00 pm at the

Ottawa Keg Manor

529 Richmond Road

Free Parking

Join us



Tickets \$35

Reserve before March 19th

with Ian MacKay

at 613-447-8955

or by email at

mackay_sap@hotmail.com

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2009/10 Programme of Events

Ian MacKay

Looking Back

Thanks to those who came out to the panel discussion on praise bands and praise music held at St. Andrew's Church on February 6th. Those gathered shared their experiences with praise bands and working with praise music in the context of worship planning and presentation.

One key message that flowed from the discussion was the fact that praise music is difficult to define; many of those gathered had preconceived notions of what praise music is/was but, after discussion, it was clear that it encompassed everything from folk music, to praise choruses, music influenced by Celtic traditions, single instrument accompaniment, elaborate instrumentation and beyond.

Much was said about how much more work is involved with praise bands and music than compared with more traditional musical forms, which, of course are a lot of work as well. It was noted that working with amateur musicians who have various degrees of training and music reading abilities is challenging but, on the other hand, the involvement of the congregation in music making helps to create strong bonds and a greater sense of commitment to worship programming.

Participants noted that there is good music and bad music and good presentations and bad presentations of music and that it useful to learn what works well within a worship and denominational tradition and what doesn't. Given the wide range of music available now-a-days from traditional sources, on-line sources and word of mouth, it is difficult finding the time to filter and find what might work best for a given situation within a congregation e.g. available instruments, different musical abilities, how new music is accepted/received etc.

It was agreed that we only had time to scratch the surface of this large topic and that given that praise music, in the broadest sense, touches many RCCO members and their congregations, sharing good and bad experiences and learning

what amounts to best practices in this area would be welcome.

Looking Ahead

The RCCO Student Recital will be on Sunday, March 7 at 7:30 p.m. at St. Andrew's Presbyterian Church (Wellington & Kent). Come and hear the progress of our students in an informal concert on one of Ottawa's finest organs.

Our annual Organist-Clergy Dinner will be held on Monday March 22nd, 2010, 6:00-9:00 pm at the Ottawa Keg Manor (Mapleawn), 529 Richmond Road, Ottawa. Free parking is available on site. Tickets at \$35 per person need to be **reserved in advance by Friday March 19, 2010**. Please reserve by e-mailing mackay_sap@hotmail.com or by telephone (613) 447-8955. You do not have to come to the dinner with clergy. If your clergy person cannot attend, come by yourself or with your "significant other".

This Georgian-styled estate just west of downtown Ottawa is a wonderful venue for us to gather to celebrate our professional and personal relationships with our clergy colleagues. The banquet menu includes Caesar or house salad, a choice of entrée (grilled top sirloin, salmon, teriyaki chicken, prime rib + vegetables and baked or mash potatoes, French fries or rice pilaf), dessert, coffee and tea. A cash bar will also be available.

Our guest speaker for the night is Dr. Andrew Donaldson. Andrew is a graduate of York University and holds an ARCT in guitar performance from the Royal Conservatory of Music Toronto. In 2007, he received an honorary degree from Knox College, University of Toronto for his contributions to church music. Andrew is currently Pastoral Musician and Worship Enlivener at Trafalgar Presbyterian Church (Oakville Ontario), working with Rev. Kristine O'Brien since 2005. Andrew is also Director of Hilariter, a vocal / instrumental ensemble specializing in global church music. Andrew is a member of the Toronto Continuo Collective, an early music ensemble led by lutenist Lucas Harris

and harpsichordist Borys Medicky. From 2004-6, he was president of the Hymn Society of the United States and Canada and in the 1990's was the co-editor of the revised editions of *The Book of Praise* and *The Book of Psalms*, for the Presbyterian Church in Canada. Andrew is a dynamic speaker, musician and clinician and is treasured for bringing an infectious joy and a deep sense of music as ministry to throughout his career. For those of you who know Andrew, you will want the chance to meet and hear him again; for those who don't know him, this is your chance to hear one of Canada's foremost champions of congregational song.

Stay tuned for more detail on events for April and May. Reserve the dates April 30th - May 1st for the Organ Crawl to Quebec City. Stay tuned for further on itinerary and details. To begin planning, however, please send me an e-mail (mackay_sap@hotmail.com) by April 1st, letting me know that you are interested in making the trip. There are travel and hotel arrangements that will have to be made in advance so I need to know approximate numbers to begin planning. We are also going to be joined by our colleagues from the Montreal and Kingston Centres.



La Chapelle du Musée de l'Amérique française in Quebec City. The chapel and organs are located immediately behind the museum building in the foreground

A Pedals, Pipes and Pizza event is tentatively scheduled for April 17th. A Hymn Sing in the Valley is planned for May and the Annual General Meeting is scheduled for early June as usual. Lots more to come. Stay tuned.



Around Town

Sunday, 7 March, 2010, 7:30 p.m.

The RCCO Student Recital will be on Sunday, March 7 at 7:30 p.m. at St. Andrew's Presbyterian Church (Wellington & Kent). Come and hear the progress of our students in an informal concert on one of Ottawa's finest organs.

Saturday, 13 March, 2010, 8:00 p.m.

Solos for Strings, with the Strings of St. John's playing the music of Bach, Hindemith & Willan. Thomas Annand, guest conductor, with guest soloists Guylaine Lemaire, viola and Julian Armour, cello. Woodroffe United Church, 207 Woodroffe Ave. Tickets: \$20 general admission, \$15 students/seniors, \$50 max families (e.g. 2 adults and 1+ students) at the door or in advance from St. John's Church, Woodroffe United Church and The Leading Note store (370 Elgin).

Sunday, 14 March, 2010, 7:30 p.m.

Ottawa Celtic Choir (Ellen MacIsaac, conductor). A Celebration of St. Patrick and beyond: a mixture of songs from the Celtic nations, including Irish and Scots songs, in both Gaelic and in English. 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, 28 March, 2010, 7:30 p.m.

Denis Boudreault (tenor), Marc Gibbons (oboe), Sonja Deunsch Plourde (harpisichord), Jan Järvlepp (cello). A programme of arias and cantatas for tenor, oboe and basso continuo, including works by Bach, Handel, Heinichen, and Telemann. 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

Palm Sunday, 28 March, 4.00 p.m.

Music for Passiontide (including Fauré's *Requiem*). Choir of Knox Presbyterian Church, Mervyn Games, Director. Knox Presbyterian Church (Elgin/Lisgar).

Good Friday, 2 April, 11.00 a.m.

The Crucifixion, J. Stainer. Choir of Knox Presbyterian Church, Mervyn Games, Director. Knox Presbyterian Church (Elgin/Lisgar).

Saturday, 10 April, 2010, 8:00 p.m.

National Capital Concert Band and Guests. Stanley Clark, conductor, Stephanie Douma, soprano, Kraig-Paul Proulx-tenor and Mosaic, vocal ensemble. Woodroffe United Church, 207 Woodroffe Ave. Tickets: \$20 general admission, \$15 students/seniors at the door or in advance from Woodroffe United Church. More info http://www.woodroffeunited.org/concert_current.html or at 613-722-9250.

Sunday, 11 April, 2010, 7:30 p.m.

Nixon McMillan (organ) & Robert Jones (organ). An evening of organ duets: 4 hands and 4 feet on 4 keyboards! 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, 25 April, 2010, 7:30 p.m.

Diane Schmolka (soprano), Christine Muggerridge (soprano), Donna Klimoska (mezzo soprano), Marlene Basarab (piano), Florence Dunn (violin). Two colours: a multi-ethnic tapestry of songs. 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, 2 May, 2010, 7:30 p.m.

Susan Lines (soprano), Joan Milliken (piano) & Angela Blackwell (clarinet) Music for soprano, piano and clarinet by Mozart, Debussy, Gounod and Schubert to close out our 2009-10 season. 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, 15 May, 2010, 7:30 p.m.

Canterbury High School Alumni Choir. Robert Palmal, music director. Woodroffe United Church, 207 Woodroffe Ave. Tickets: \$15 general admission, \$12 students at the door or in advance from Woodroffe United Church. More info http://www.woodroffeunited.org/concert_current.html or at 613-722-9250.

Saturday, 15 May, 2010, 7:30 p.m. and-

Sunday, 16 May, 2010, 2:00 p.m.

The choir of St. John the Evangelist and

the Strings of St. John's (augmented) will present Haydn's oratorio *The Creation*, featuring soloists Cara Gilbertson, Dillon Parmer, and Jean-Sébastien Kennedy, conducted by Gordon Johnston. The Church of St. John the Evangelist, Elgin at Somerset. Tickets are \$20 per person (\$15 seniors/students) available from the parish office at St. John's, and from Leading Note Music, 370 Elgin Street. Information: www.stringsofstjohns.ca

Out of Town

Friday, 23 April, 8:00 pm

The Kingston Centre of the Royal Canadian Organists presents a GALA RECITAL by

Massimo Nosetti, Organist of the Cathedral of Torino (Turin) and the Basilica Santa Rita,

April 23, 2010, 8 p.m., St. George's Cathedral, Kingston, Ontario.

Reception to follow. Tickets are \$20 general, \$15 students/seniors.

For more information, please visit www.rcco-kingston.org and www.massimonosetti.it.

Osborne Organ Competition

The Summer Institute of Church Music presents the **21st Biennial Osborne Organ Competition**. The final round competition will be held on Monday, July 5th in Oshawa. **Application deadline is April 15th.**

Students of Canadian citizenship under the age of 30 are invited to apply to compete for cash prizes to support their study of church music. The jury for the final round competition will be chaired by organ instructor, Roger Bergs, Musical Director of Knox Presbyterian Church Toronto and Adjunct Professor at the University of Toronto's Faculty of Music. Visit www.sicm.ca for details and to download the application brochure.





Organ & Harp Concert Review

Frances Macdonnell

The Pro Organo recital on February 5th, our first to be held in the First Church of Christ, Scientist, was given by Teresa van den Boogaard, presently Music Director at Dominion-Chalmers United Church, and Lucile Brais Hildesheim, harpist. Teresa had formerly been Organist of the First Church of Christ, Scientist, making this a sort of home-coming for her, and many of the congregation of the church were there to hear her and also to hear their instrument in recital. The pipes of the church's three-manual Casavant organ, which dates tonally from 1913, are situated behind a screen at the front of the church with the console in a pit; the pipes speak from behind the screen and also through a similar screen in the ceiling of the church; the harpist played from a raised platform above the console level. The church's dry acoustic perfectly suited the resonance of the harp, and, of course, the closed-circuit camera with its screen clearly demonstrated Teresa's hand- and foot-work for the great enjoyment of the audience.



The program was largely inspired by Spanish motifs. From the first piece, a gentle song to Mary, assumed to have

been composed by King Alfonso X "El Sabio" in the thirteenth century, to the Spanish-folk-tune-inspired music of the living Swiss organist Guy Bovet, the richness of Spanish sonorities was shown to us by both instruments. The charming *Aria in Classic Style for Harp and Organ* by the twentieth-century composer Marcel Grandjany was the highlight of the first half of the programme. The intermission was book-ended by two interesting organ pieces on Spanish themes by Guy Bovet, in which the reeds of the Casavant organ appeared to great effect.

The second half of the program consisted entirely of music from the twentieth century. A beautiful *Legend for Harp and Organ* by the American composer Charles Callahan demonstrated perhaps the concert's most perfect blend between the flowing notes of the harp and the soft combination of the stopped diapason, gamba, and celeste stops on the organ. A jazzy *Fiesta* by Emma Lou Diemer in pointillistic style was inspired by the annual parade in Santa Barbara where the culture represents Mexican, Spanish, and American influences. Daniel Pinkham's *Pastorale for Harp and Organ*, written for a wedding, again showed off the harp sonorities while being effectively accompanied on the beautiful Choir Dulciana stop. Canadian content entered the program with an organ piece from the Canadian Music Heritage Society publications called *Postlude (Scherzo pour orgue)* by Alphonse Lavallée-Smith, a pre-First-War Montreal composer; beginning in Dubois-like toccata style, the piece contains a very fin-de-siècle middle section with a romantic flowing tune.

The great highlight of the whole concert, however, was its final piece, a *Tema y Variaciones* by the Spanish composer Joaquin Turina; originally for harp and piano, it had apparently been arranged in 1978 for harp and orchestra by de Burgos. 'Intrigued by the orchestral possibilities', as the programme notes told us, Teresa van den Boogaard was inspired to arrange the piano accompaniment for organ and has written a most imaginative and varied arrangement in which the full organ was

given pride of place between the quieter sections accompanying the harp. We would like to hear many more such arrangements from Teresa, whose skill in chamber music is well-known in Ottawa.



As well as the works with harp, there were several other pieces for organ only - Lübeck's *Praeludium und Fuge in E*, in which the principal chorus on the Great contrasted with the mutations on the Choir, and Bach's *Allabreve in D*. It is pleasant to hear so successful a principal chorus on an organ of this period, and the mutations are charming. We hope to hear this organ again, particularly in this kind of chamber music in which it can appear to such advantage.

There was a very good audience for this concert, and we were joined halfway through by the sound of the fireworks celebrating the opening of Winterlude! Congratulations are due to the Pro Organo committee, in conjunction with the First Church of Christ, Scientist, for developing such an unusual programme. And it is wonderful to know that we have such fine musicians in Ottawa as the organist Teresa van den Boogaard and the harpist Lucile Brais Hildesheim



Did You Know?

Bill Vineer

St Patrick's Basilica on Kent at Nepean Streets here in the Nation's Capital has a long history, being its first English speaking Roman Catholic Parish. The Church was completed in 1875 and was declared a Basilica on Saint Patrick's Day, March 17th, 1995. Thus, St. Patrick's marks its 135th year anniversary this year.

The history of this pipe organ is short with very little information to be found after searching my usual sources.

The first organ of 1887 was built by Warren Organ Company. It was a two manual (Great and Swell) with pedal. About 30% of the present organ is from the original Warren, making this part 123

years old. In 1898 Casavant rebuilt and enlarged the Warren from a two manual and pedal to a three manual and pedal.

The third manual formed the Choir division and, at the same time, additions and making changes were made to the other divisions making this part 112 years old. Again, in 1930 Casavant rebuilt (mostly) the mechanical part of the organ and added Chimes to the Choir and a Tremulant to the Swell and Choir divisions. That bring us to the present, 80 years later.

Throughout the past 123 years, parishioners and guests have been blessed by the sound of this heritage pipe organ originally installed in 1887. It has over 3,000

individual pipes that have served well for over 100 years and the last rebuild was 80 years ago in 1930.

Now the time has come to refurbish this wonderful instrument located in St. Patrick's Basilica right here in our Nation's Capital. Starting this month, "The Pipes for Pat" campaign is requesting your support. When you receive the March – April issue of Organ Canada, you will find a donation card inside. Yes, "The Pipes Are Calling"!



Organ loft at St. Patrick's Basilica



Present-day three-manual console



Keeping in Touch

Karen Holmes

The Executive finds that it has difficulty keeping in touch with all Centre members. In order to keep in touch better, each executive member has been assigned a list of members. You should get a message from your executive colleague, so that you will know whom to



contact if you have a special event or accomplishment to announce, or if you need advice or support, or if you have any RCCO or church music related questions or suggestions to pass along.



Scholarships

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

Ottawa Centre Scholarships

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/pianoapp.pdf> The application **deadline is March 31st**, 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 30th, 2010**, 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 RCCO Ottawa Centre, Student affairs, 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), 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 30th, 2010**. The Godfrey Hewitt Memorial Scholarship of \$5,000 has been awarded annually to advanced Canadian organ students each year since 2005.

The Godfrey Hewitt Memorial Prize of \$5,000 will be awarded as the Grand Prize at the National Organ-Playing Competition held by the RCCO biannually in conjunction with the College's National Convention in odd-numbered years; the first of these Grand Prizes will be awarded in 2011.

National Office Scholarships

The John Goss Memorial Scholarship

This scholarship is awarded by the College in **even numbered years** in memory of the late John Goss, FRCCO, former conductor of the National Ballet of Canada and relative of his namesake, the British composer Sir John Goss. The scholarship of up to \$4,500 is awarded to an individual for advanced organ study outside Canada. The winner must intend to return to Canada to pursue his/her career. Please note that this is NOT an examinations scholarship, and requires a separate application. The application deadline is **April 30th, 2010**. See the National Office website for details and to download the application form. Complete applications should be sent to: **The John Goss Memorial Scholarship, c/o The Royal Canadian College of Organists, 202-204 St. George Street, Toronto, ON M5R 2N5**

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The Lorna and Murray Holmes Scholarship:

The Lorna Holmes Scholarship is available annually, and provides \$1,000 to a student entering organ or church music studies at a Canadian University. Preference will be given to students beginning undergraduate studies. Applicants must hold membership in the College. A letter of application must be accompanied by a proof of acceptance at a Canadian university, and two letters of reference from people able to assess the candidate's suitability for the scholarship. Application deadline is June 15th, 2010. 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

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 Victoria, BC. 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 31st, 2010**. 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.

See the National Office website for details and download application form.

Members News

Condolences

We are saddened to learn of the death of Barbara Neve's Mom, who passes away on December 29th. The Executive and members of the Ottawa Centre join in expressing our sincerest condolences to Barbara and her family.



Just Another Easter

DANIEL HANSEN

Perplexed. Amazed. Terrified. Some believed. Some didn't. It is no wonder there was confusion. Indeed, what was predicted had taken place, and people were all over the map.

What was dead is now alive. What was thought to be the end, is not. The tomb is empty!

God raises Jesus. His steadfast faithfulness to God leads him beyond human thought and imagination—anything humanly possible.

This second cycle of the Christian calendar shows us the depth of love God has for God's creation. Nothing will ever stop the love of God, not even death. God's compassionate, healing love and the work of Holy Spirit prevails.

Utilizing the liturgical calendar, God leads us to be open to the fullness of God in the world and specifically in the presence of Jesus Christ. And not only one aspect of Jesus Christ, but also all he is: his words and actions.

It is this whole Jesus who journeys with us. It is this whole Jesus—from womb to tomb and beyond—that is the source of our life as members of his body—the disciple community. It is this

whole, fleshly Jesus—broken, shared, and raised anew—who shows the glory of God, and calls forth our whole selves to the work of God's ministry. That is what we celebrate, and receive with the Holy Spirit.

God's Story (capital "S") is the foundation of our story, personally, and as members of the disciple community. That is the major news of this new season of Eastertide. No longer do we live by the limitations of the past, but we move ahead, we run the race, full of praise and worship for what God has done and is doing.

God raises us not to resuscitated life, life as we have known it, but to new life, now.

As church musicians, we have a unique calling in congregational life. We also have an opportunity to lead people to new places spiritually and communally that no other ministry in the church can! In our work is at stake important aspects of Christian identity and formation. Deepening our role is central to that. We all—congregations, clergy, and musician—have the opportunity to take responsibility for that.

We have come to the conclusion of five theological reflections on the main aspects

of the Christian liturgical calendar, each preceded by a Top 10 list. But, as with the gospel of Easter Day, an ending is a new beginning. As we do so, may we let the Pentecostal Spirit go before us.

During the following months, I hope to develop a method for church music leadership based on the lectionary readings (mostly the gospel) of the 50 Days of Easter, including Pentecost. It will be a spirit-based approach to church music leadership rooted in the incarnationally-focused gospel of John, being rooted in God through God's word made flesh in Jesus Christ. Undergirding such a focus is the understanding that the nature of the church includes constant re-formation, including worship music and its leadership, and all of this being rooted in Scripture.

In conclusion, indeed, this is not just another Easter, with a long Eastertide to follow (that may or may not be explored or celebrated in your faith community), giving us an opportunity to sustain the praise and really get into the Spirit, and then Pentecost. It is a time to begin anew as church music leaders filled with the power of the risen Lord who embodies God's love and hope. May such empower us in all that we do, say, sing and play!



Deepening the Role of the Church Musician

Deepening the role of the church musician is key to developing a healthy and vibrant congregation and worship. In our final of the series of four presentations on the role of the church musician, here are the top 10 ways to deepen the role of the church musician:

10. DENOMINATION CONTEXT:

Consider the musician's role in terms of the denomination's understanding of polity, worship, ministry, and leadership. Be able to work within and beyond that framework.

9. WORSHIP FOCUS: Be intentional about the congregation's worship life, especially the preparation and planning. At stake in worship planning is the lively theological process itself. Church leaders can involve the congregation in that throughout the week by encouraging them to explore the lectionary readings (mainly the gospel) that will be used in the Sunday Liturgy. What takes place during the week makes a difference when Sunday comes.

8. PRIORITY SHIFT IN MUSICIAN'S ROLE: Encourage a pastoral or theological focus. That would include more attention on his or her spiritual and prayer life, as well as continuing education. Make those areas a priority in the church musician's formation and leadership responsibilities.

7. PERCEPTION: Deal with opinion and perspective. Let them be heard, part of the conversation. Let people's experience and perception have an intentional part in the understanding and formation of ministry, including music leadership. The church musician needs to first work with churchgoers and their thoughts rather than seeking to implement theories or personal perspectives on how music leadership should be carried out. The ability to listen well and to be a non-anxious presence is an essential component of such leadership.

6. PERCEPTION EXPANSION: Find opportunities to expand people's perception of the church musician's tasks and priorities. Let voices be heard so there can be discussion and dialogue. Perceptions of the church musician in the faith community need to become part of the total picture of congregational life.

5. ISSUE/TENSION CONFRONTATION: Face challenges presented by the church musician's role, music leadership, and worship music. There can be much difference of opinion on the role of the church musician in faith communities, as well as on worship. Churches and their leaders need to learn to hold these together and live in the tension if necessary. There are also similarities in opinion that might be called forth and worked with. All of this can be an opportunity for spiritual growth. Perhaps some of the most challenging situations can be the strongest opportunities for growth and learning, and lead to places least expected or imagined.

4. ONGOING COLLABORATION: Encourage working together no matter what, and learning from everything that takes place. Congregations and their leaders are called to face concerns directly, and enter into dialogue with the people and the tradition in a non-judgmental and discerning way. In order for the church to be the church, its people must work with the deeper issues of what it means to be the disciples of Christ. Many of these are connected to music and worship, and church leadership. These issues include the radical nature of Christian life in terms of moving from death to life, but ultimately living together as people of the cross.

3. FAITH FORMATION: Encourage faith-focus in congregational life. The church musician's focus on the practical aspects of music-making in the church must be oriented in the essential purpose and goals of what

it means to be a faith community and a worshipping body. As well, there needs to be some change in focus of what the community does when it gathers throughout the week between Sundays—more activities that focus on spiritual maturity, both individually and as a disciple community.

2. THEOLOGICAL GROUNDING:

Encourage theological grounding in the Trinity. God's word and presence provide the basis for understanding and leading music in the church. Music is not separate from theology; music-making in the church is a theological and faith-making enterprise. Jesus Christ embodies God's Word. A faith community is part of the body of Christ. The church musician, and the music that he/she coordinates, facilitates, and directs is an essential aspect of that community's understanding of itself as a member of that body. Tension and joy in living in Christian community encompass an understanding of the complete humanity and divinity of Jesus Christ. The worship music led by one in the body is the community song that enfleshes the prophetic, pastoral, and artistic dimension of life in Christ, and what it means to be a new creation. From the most basic to the more elaborate music ministry programs, the church musician, a member of the body, helps to shape people who attend worship and follow Jesus Christ. The Holy Spirit directs and empowers that.

1. MOVEMENT BEYOND: Encourage a Spirit-filled focus and discernment in all ministry and Christian life. Moreover, keep in mind that how we all relate to one another in the faith community, such as in music ministry and its leadership, reflects how our communities understand themselves as members of the body of Christ, and how the members will live that faith-life in the world.

OTTAWA CENTRE EXECUTIVE 2009-2010

OTTAWA CENTRE EXECUTIVE

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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

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507 Bank Street, Ottawa, invites applications for a **Part-time Director of Music.**

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Closing date for applications is **March 31st, 2010.**
Send by email to musicsearch@centretownunited.org
or by regular mail to: Centretown United Church,
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