



Pipelines

Bouches et anches



President's Message

THOMAS ANNAND

Skills and Thrills

As you will read in these pages, October is a busy and eventful month in the life of the College. Let me draw your attention to a few items of note:

I am delighted that we have a year of educational opportunities organized by Frances Macdonnell. These are excellent opportunities to improve your skills or to develop new ones, and you can't beat the price (free for members!). On October 23rd, Frances will lead the first workshop on conducting from the console, a skill that a congregation often finds full of mystery and wonder but which can sometimes strike terror in the heart of an organist (and sometimes a choir). Frances will draw on her great experience to remove the mystery and provide a helpful path for the curious and terrorized.

Speaking of wonders, I'm sure will not want to miss an opportunity to see and hear the remarkable talent of Frédéric Champion at St. Peter's on October 15th. I had the opportunity to hear him perform at St. Jean Baptiste in Montreal and it was a thrilling and inspiring performance which had the audience on its feet. This is another great season for Pro Organo, so please spread the

word (and the flyers!) to your friends and co-workers.

An event which combines the areas of performance and education within the context of our national Certification programme will review and perform selections from the new RCCO Syllabus. Originally scheduled for October 17th, this event will now take place later in the fall to allow us to focus on

I am delighted
that we have a year of
educational opportunities

Frances Macdonnell's Tools and Techniques workshop this month. If you're thinking about working towards a certificate or diploma this year, come and hear some of the required pieces, and you might pick up some performance tips, too! Stay tuned to the pages of Pipelines for the new date.

Did I mention the organ crawl to Oka, the annual Halloween programme, concerts, recitals....? Read on - come on out - join in!

- Tom Annand

music@standrewsottawa.ca

- 1 President's Message
- 2 2010/11 Programme of Events
Pro Organo
- 3 Around Town
Members' News
Educational Programmes
- 4 Background to a Renovation
- 5 Our Advertisers
- 6 A Spiritual Leadership Model V
- 7 Soon to be Leaving - Easter V
Conducting from the Console
- 8 Supply List
Organ Teachers List



2009/10 Programme of Events

IAN MACKAY

Looking Back

The weather cooperated for a good-sized crowd who gathered in the courtyard at St. Andrew's Church for a Corn boil and Barbeque. All enjoyed the potluck affair and we enjoyed hearing from members who attended musical events during the summer holiday period, including three who attended the National Convention in Victoria. We also took the opportunity to congratulate Gilles Leclerc on his installation as RCCO national president.

Looking Ahead

Organ Crawl: By the time most of you read this report, our organ crawl to the Laurentides region of Quebec will have happened. A leisurely crawl was planned incorporating visits to churches in Saint-Placide, Oka, Deux Montagnes, Sainte-Marthe-sur-la-Lac. Stay tuned for a report

on the crawl next month.

In order to give more attention to the important series of Tools and Techniques courses coordinated by Frances Macdonnell (described elsewhere in Pipelines), I have decided to postpone two events previously planned for this fall: the overview of the new exam syllabus and the student day focusing on French classical organ music. Look for these at a later date.

Halloween Event, Friday, October 29, at 7:00pm at Woodroffe United Church. Due to reservation glitches and exorbitant rental fees at Dominion-Chalmers, the event has been moved to Woodroffe, incidentally where it was held last year. This year's event will be a collaboration with Canterbury High School featuring organ music, dance, dramatic readings and audience participation. The event promises to be family friendly so pass the word to your own families, your neighbors and friends and don't forget to dress up.

Proceeds will go to our scholarship fund.

The NAC has asked the RCCO to participate in 'Tunetown', an interactive series of displays and hands-on activities for audiences attending the NAC Orchestra's Halloween Family concert: Trick or Treat to a Wicked Beat. The event is held 45 minutes before show time and is a chance for children to learn more about specific instruments, interact with musicians etc. The challenge for us, because we don't exactly have portable instruments, will be to showcase the organ and organ music using without an organ in English and French. Therefore, I am looking for innovative ideas to accomplish this and I need volunteers to assist. Please contact me if you might be able to help.

As always, I am always looking for new or old ideas for Centre events. Please contact me at mackay_sap@hotmail.com (N.B. the _between mackay and sap).



Pro Organo

KAREN HOLMES

Don't miss the first concert of the new season - Frédéric Champion at St. Peter's Lutheran Church on Friday, October 15th.

Frédéric Champion was born in the city of Lyon. His musical education took place in Lyon, Paris and Toulouse. Between 1998 and 2008, he won many prizes in a career that sees him perform as a solo organist and also with orchestras and choirs. Some of his prizes include: First Prize in 2004 at the Minoru Yoshida Tokyo Competition; and in 2002, Second Prize at both the Luzern Competition and the Concours de musique de chambre FNAPEC in Paris. Most importantly, he was the grand prize and audience prize winner at the First Canadian International Organ Competition in Montreal in 2008. Those of us who heard him in Montreal were dazzled!

Here is the programme for October 15th: Buxtehude - *Tocatta in F*; Purcell - *Voluntary in G*; Muffat - *Tocatta septima*;

Vivaldi-Bach - *Concerto Op. 3 #8*; Bach - *Prelude and Fugue in D, BWV 532*; Mozart - *Andante KV 16*; C.P.E. Bach - *Sonata in D Wq 70*; and to finish, Frédéric

Champion's own transcription of Mozart's *Eine Kleine Nachtmusik!*

A YouTube video of Monsieur Champion is available on your web browser at <http://www.youtube.com/watch?v=A5RKK7XEro>. There is also a link for the November recitalist, Isabelle Demers at http://www.youtube.com/watch?v=0aHer2_tIFc.

At this year's concerts, we will again have closed-circuit video presentation at the front of the churches.

For the October 15th concert, which is being co-sponsored by St. Peter's Lutheran Church, there will be some free parking in the Queen Street lot behind the church. Come into the church and get a ticket for your windshield.

If you have any other questions about the concert or the series, or if you want to be included in the list of patrons, please contact Karen Holmes or Gilles Leclerc.





Around Town

Sunday, October 3, 2010, 7:30 p.m.

House of Opera, Etcetera. Lara Ferreira (soprano), Pauline van der Roest (soprano), Ken Trudell (tenor), Thomas Franzky (bass), Tea Mamaladze (piano). Let yourself be taken into a different scene, joining this sparkling evening, with a beautiful variety of famous opera arias, duets, quartets and 'non' opera classical 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

Tuesdays, October 5, 12, 19, 26, 2010, 12:10-12:45 p.m.

Organ Tuesdays with Thomas Annand continue at St. Andrew's Church.

Oct. 5 The Three H's: Howells, Hakim and Hindemith

Oct. 12 Samuel Sebastian Wesley at 200

Oct. 19 Widor No. 1: the first in a series presenting all 10 symphonies in their original versions.

Oct. 26 Transcriptions: Vivaldi, Wagner, Saint-Saëns and Rachmaninoff
Free-will offering. St. Andrew's Church (Kent/Wellington) 613-232-9042

Sunday, October 17, 2010, 7:30 p.m.

Donna Klimoska (mezzo) with Frédéric Lacroix (piano). 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, October 24, 2010, 7:30 p.m.

Joel Allison (violin) with Joan Milliken (piano). 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, November 7, 2010, 7:30 p.m.

Manotick Brass and St. Stephen's Presbyterian Church Choir present a concert of music for brass quintet, brass and organ, and choir. An evening of mostly sacred music – upbeat arrangements of old favorites, Canadian compositions and others. Tap your toes and hum along! The Presbyterian Church in Varadero, Cuba has

invited Manotick Brass to give a week of concerts and church services in February. The quintet must raise money for religious visas, transportation and accommodation. This concert is a joint fundraiser for Manotick Brass and St Stephen's Church. Tickets: \$10 for adults, \$5 for children, family max. \$25. St Stephen's Presbyterian Church, 579 Parkdale Ave at Sherwood Drive. #14 Bus

Out of Town

Saturday, October 16, 2010, 8:00 p.m.

Four young organists, all recent First Prize-winners in organ competitions around the world will perform during a concert gala at Montreal's Notre-Dame Basilica. The performances will be projected on a large video screen. Balint Karosi (Hungary) Leipzig Bach Competition, Frédéric Champion (France) Canadian International Organ Competition, Konstantin Volostnov (Russia) St. Alban's Competition, Michael Unger (Canada) AGO Competition. Info: www.ciocm.org or call 514-510-5678.

Members' News

Welcome to our newest member:

Anderson, John, 23 Manhattan Cresc. Ottawa ON K2C 4B4
613-422-8697(H), 613-234-4136 (W)
andersonjg79@gmail.com

Change of email address:

Duke, Sally,
sally.duke@sympatico.ca

Andonian World Premiere

Sinfonia Toronto opened its 12th concert season with the world premiere of *Longing for Joy*, a composition by Armenian-Canadian composer Kevork Andonian, son of Ottawa Centre member Armenoui Svazlian Andonian. The concert was held on October 1st in Glenn Gould Studio to rave reviews.

2010-2011 Educational Programmes

Every few years, the Ottawa Centre of the RCCO offers a series of events with a particularly educational orientation during the year. This has replaced the more intensive course entitled "Tools and Techniques for Church Musicians" which we offered in the 1980's and early 1990's on six successive Tuesday evenings in May and June. The time commitment for that course seemed to be too heavy for many of our members, and so we have moved to spacing educational events out during the year. In any given year, there are always one or more purely educational meetings for our membership, but in 2010-11, there will be six such workshops, as follows:

October 23, 2010: *Conducting from the Console*, Frances Macdonnell, 10 am - 12 noon, St. Stephen's Anglican Church (930 Watson Street, off Pinecrest)

November 27, 2010, 10 a.m. - 12 noon: *We Can All Improvise!* Mervyn Games, Knox Presbyterian Church (corner of Lisgar and Elgin)

February 26, 2011: *The Joy of Hymn-Playing*, Wesley Warren, 1 - 3 pm, St. Barnabas Anglican Church (corner of Kent and James Streets)

March 26, 2011: *The Art of Service-Playing*, William Wright, 1 - 3 pm, Paroisse St-François (Wellington Street at Fairmont)

April 9, 2011: *The Glory of Psalms: Psalm 119*, The Cathedral Singers, 2 - 3.30 pm, St. Barnabas Anglican Church (corner of Kent and James Streets)

May 14, 2011: *How to Love Sight-reading*, Karen Holmes, 10 - 12 am, St. Peter's Lutheran Church (corner of Sparks and Bay Streets)

Please put these dates aside now, and plan to attend in order to increase your organ-playing and choir-directing skills. Although there will be a charge for non-members to attend these workshops, the Centre's members are of course invited to attend without charge. Further information will be provided in the 2010 - 2011 issues of Pipelines / Bouches et Anches.



Background to a Renovation

THOMAS ANNAND

In January 2009, Alain Gagnon and Sylvain Brisson put the finishing touches on an extensive two-year renovation project of the Guilbault-Thérien organ at St. Andrew's Church, which involved the revoicing of every stop. Since the organ was embarking on only its 22nd year of existence, many people have wondered why there was a need for such a project. I will attempt here to give some background on this and to share some of the exciting developments in the history of this important instrument.

The organ at St. Andrew's is a true hybrid instrument in every sense of the word, and very typical of many late twentieth-century Canadian organs. When the organ was completed in 1987, the shiny new façade pipes and handsome oak case concealed the fact that almost one-third of the 3046 pipes were leftovers from the previous incarnations of the instrument: 1874 Warren, 1894 C.S. Warren, 1911 and 1938 Casavants.

Each division of the organ held a different proportion of new to old pipework, so while the Positiv held only 12 old wood Bourdon pipes, the Pedal was almost entirely archival in nature (378 out of 420 pipes had been reused). While this had the advantage of economy, it ultimately created problems of tonal integration. And while this instrument was designed to play all the repertoire with its German Great, French Postiv, and mid-Atlantic Swell, the attempt to combine these sounds was not always successful and inevitably full of compromise.

This is where we speak of materials and wind pressures. The older pipework has a higher lead content leading to a generally duller tone, and most of these pipes were designed to work on a minimum of 3 to 4 inches of pressure, not the delicate 2 inches of the historically minded modern builder such as is the case at St. Andrew's. As if to compensate, the new ranks were voiced to be quite polite in order not to show up the deficiencies of their elderly neighbours.

The guiding principle of the renova-

tion was to try to bring out as much tonal character as possible from the Warren/Casavant pipes and then to develop the sound of the new pipework in proportion to that.

The Swell Principal (a misleading rechristening of the 1894 Violin Diapason) took the better part of an entire day of voicing, but the result has been one example of the astonishing new richness of timbre available from this formerly wooly antique.



All of the reeds stops were carefully analyzed as to scale, and it was decided to replace all of the thick and sometimes mismatched tongues with a thinner variety which has greatly improved the promptness of speech and clarity of attack.

Many of the resonators for these reeds had had "voicing" slots cut into them, which significantly and detrimentally altered their speaking length. These were all soldered shut (all voicing being carried out properly at the tongue) and extensions added where some pipes had been cut too short in 1987. The fullness of tone in these ranks is one of the greatest transformations of the instrument and a further testament to the potential that is within any pipe when worked with care and skill.

Finally, an interesting bit of "restoration": The five-rank Swell mixture was a new addition to the organ in 1987, but its design was fatally flawed. The upper octave and a half held pairs of duplicate pipes, and in the top notes even two pairs of pipes speaking at the same pitches. Unfortunately, a weird acoustical phenomenon is activated because two or more neighboring pipes of identical scale and pitch will draw each other out of tune. The builders realized that they could never tune those notes and so they left the offending pipes in place but squashed them shut, resulting in a paler four- and three-rank mixture in the treble. For our restoration Alain Gagnon redesigned the mixture and installed new pipes to carry the brilliance of this stop right up to the top (after all, these keyboards only go to g!!!).

This article only gives a small sample of the many changes in the instrument, but it is in hearing it that one really appreciates the work of Alain and Sylvain in breathing new life into old pipes and in truly completing the artistic work on a beautiful instrument. The organ is one of the most complicated machines we know, but it takes artist-craftsmen to provide a musician with an instrument with which he can sing - to transcend the mechanical limits and glimpse the eternal.





Our Advertisers

Orgues S. Brisson Pipe Organs



1096, ch. St-Pierre
 Embrun, ON K0A 1W0
 Fax/office: 613.443-1527
 Cell: 613.769-6218
 Email: sborgans@hotmail.com

Entretien – fabrication – restauration
Maintenance – New instruments – Restoration

Les Orgues

Alain Gagnon

Pipe Organs



Harmoniste d'expérience
 Experienced Pipe Organ Voicer
 1374 Norway Road, Perth Road Village, On, K0H 2L0
 Tel: 613-353-9951, Cell: 613-484-6712, orguesalaingagnon@Gmail.com

Région de Kingston & Ottawa Region

Gilles Bruyère
 Electronic Organ Repair
 Réparation d'orgues électroniques

(613) 762-2824

www.orgel.ca Embrun, Ontario

Pipe Organ to Give Away

The former Erskine Presbyterian Church, now Peace Tower Church, is looking to give away our pipe organ after Christmas.

We are a contemporary-style Pentecostal Church that needs to open up the space on the stage to accommodate full bands and theatre productions.

We ask that anyone who would be interested and willing to take on the removal, clean up and transportation of the organ and pipes to please contact Kirsi West or Pastor John Raymer at 613-729-6343

Newsletter Advertising Rates

Full Page
 7¼" x 8¾"
 \$80

Half Page
 7¼" x 3½"
 or
 4¼" x 8¾"
 \$40

Quarter Page
 4¼" x 3½"
 or
 2¼" x 7¼"
 \$20

Eighth Page
 (business card size)
 2¼" x 3½"
 \$15

In the last two editions (June/Summer and September), I started a more particular discussion about certain aspects of the church musician's musical-theological identity in terms of the meaning of discipleship and the sacraments (i.e., Baptism and Holy Communion). Over this fall, I would like to make some key points about these further aspects: the Body of Christ (October), the lectionary and Christian calendar (November), call and discernment (December), and the Holy Spirit (January).

This month's discussion on the Body of Christ is also an integral aspect of any of our previous discussions on Christian discipleship and the sacraments. Perhaps some ideas presented earlier will become clearer or raise more questions about the importance of this musical-theological perspective as we move along.

More than ever, my theological ponderings on the gospel readings for the Sundays during the 50 days of Easter are directing the development of the Top 10 lists. Although their content is largely theological, this reflects some core aspects of the church musician's identity and thus how he/she functions in the disciple community concerning roles. These are of course propositions, but deeply intuited, spiritual ones.

The Body of Christ in the Church Musician's Identity - Top 10

10. **SACRAMENTAL GROUNDING:** Christian discipleship is grounded in the Sacraments. The sacraments are the outward sign of an inward relationship with the Jesus Christ—the Body of Christ—God made flesh.
9. **LIVING BODY:** The church is the living Body of Christ; it is to be him, not just an organization, in the world.
8. **PART OF THE BODY:** A disciple is part of Jesus' body, and cannot function separately (there is no such thing!). As a Christian, one is always part of Christ's body; that is how one is actually "made." Baptism is the formal way into the community of faith and thus takes place in the community, with the community participating and

supporting. God is drawing people into such life together.

7. **FUNCTIONING IN THIS SPECIFIC BODY:** How does the church musician "function" within the church (the disciple community) as the Body of Christ? Where does the music leader "fit" in? What priority does the music of worship leadership get in that body? What is distinctive about this approach to church music leadership?
6. **SERVANT-LOVE CLAIM:** The love of God is made known through the words and actions of Jesus Christ. This is a servant-love, where self-giving goes beyond the imaginable. Washing of the disciples' feet. Servant-love leadership. Death on the cross. Selflessness. Total giving.
5. **BELIEF AND WITNESS:** Witness of that servant-love leads to belief, and sharing with others (e.g., testimony). Do you believe that Jesus Christ is the Messiah, the word made flesh? More importantly, are you able to help others, through music-making and your music leadership, grapple with that, and respond as disciples?
4. **UNITY OF GOD AND JESUS:** When we know Jesus, we know God. God and Jesus are one. Being baptized "in Christ," we are one with Jesus, and with God.
3. **LEAVE-TAKING:** Jesus' leave-taking (as exemplified in the Christian Calendar) provides would-be followers a specific opportunity to form a new community and take on the very nature of his body. In Jesus' absence, through the lure of God, and symbolized in the sacraments, we become his Body in the world; we are part of the incarnated presence of God.
2. **BODY IS BREAD OF LIFE:** Jesus Christ is the bread of life (see the entire chapter of John 6, the crux of the Gospel of John). We feed on the Body of Christ. He is our eternal food, which never leaves us hungry or thirsty. We feast on his body, taking on his presence.
1. **BECOMING HIS BODY:** The church

is the Body of Christ in the world, the incarnation of God. Disciples are given new life and nourished by Jesus Christ, the word of God made flesh. The sacraments embody Jesus, and allow the faith community to become in him and part of his body. Our worship patterns, including the use of the lectionary and the Christian calendar, help us to let God through Jesus Christ engage more deeply in our formation as his disciples and members of his body, and, of course, as church leaders.



Advertising Policy

1. Any Ottawa Centre member may announce his/her events in the *Around Town* section of the newsletter free of charge if they are the coordinator, conductor or organist/accompanist of the event.
2. If a member wishes to place a free announcement in *Around Town* for an event of another organization he/she is a member of (not covered by Policy 1), the member must make a written request to the RCCO Centre Executive for approval of that one specific event. Approval may be granted on the basis that this event would be of specific interest to our members: i.e Church/Choral, and/organ/bells, encouragement of young organists and pianists.
3. If a non-member wishes to freely announce an event of his/her Organizations in *Around Town*, he/she must make a written request to the RCCO Ottawa Centre Executive for approval of that one specific event. Approval may be granted as per policy 2, however in most circumstances we would expect the Organization to pay as per the rates set out by the Centre for advertising.



Soon to be Leaving – Easter V

DAN HANSEN

The gospel story today is an important message to the immediate faith community (John 13:31-35). The words of Jesus, his last will and testament, so to speak, are foundational directions regarding how the newly-found community of Christ (i.e., “little children”: beginners in faith) should live together.

In fact, the gospel readings for the next two Sundays will also focus on Jesus’ leave-taking, including the actual Ascension. John’s Jesus intentionally prepares the newly formed community for his departure and subsequent absence. These readings have a significant place in gospel lections for the 50 Days of Easter.

Indeed, God has raised Jesus from the dead; but the risen Jesus will not always be with the newly called disciples and the emergent faith community; something important is going to take place.

Jesus tells them that he will soon leave the community to return to the Father, but, as he does so, he leaves them with a new directive about love. The guideline for them is this: to love one another just as Jesus has loved them (see John 13: 34). These words are added to the traditional Jewish commandment: “Hear, O Israel: The Lord is our God, the Lord alone.

You shall love the Lord your God with all your heart, and with all your soul, and with all your might” (Deut. 6:4-9), and to love your neighbour as yourself.

Moreover, pastorally, the newly formed community actually needs Jesus to leave, in order that they truly take up the cross that he has put before them. Now, the faithful are to utilize his specific model of love in how they live and work together.

Practically speaking, one specific example of such love is from the previous chapter. Mary anoints Jesus’ feet with costly ointment (John 12:1-8). This is both an expression of love and devotion, as well as an anticipation of future love-events. In the same chapter as today, we find a pivotal example.

Looking back to the events of Holy Thursday, Jesus washes the disciples’ feet and requests them to do likewise (John 13:1-17, 31b-35).

The most extraordinary example of this love is Jesus’ own suffering and death (John 17-19), toward the end of the Gospel of John. We are reaping the benefits of that during these 50 days of Easter, and beyond.

The fact that the preparation for Jesus’ departure is a significant part of the lectionary readings for the season of Easter is no casual relationship. The departure of the physical Jesus is a central aspect of the ministry formation of the faith community. Clearly, he will not be with them in the way that he used to, providing “hands on” examples of the life disciples are to emulate.

This message of “love” from Jesus highlights the importance of how people will be known as his disciples (see John 13:35). The love that disciples have for one another, in how they care for and nourish one another, will be the mark of how the world will know them. Indeed, as it was then and is now, the world will be looking on.

The church musician works in this disciple context of Jesus’ love, being part of the Body of Christ, of which the Sacraments are an expression and celebration, nourishment, and a reminder of it. Our calling as church music leaders—if we so choose to be attentive to and discerning of the deepest aspects of it—is to live out such love in every aspect of our artistic-theological identity, and its various roles.



Conducting from the Console

FRANCES MACDEONNELL

The first of our 2010-11 series of educational workshops will take place on Saturday October 23rd from 10 am - 12 noon at St. Stephen’s Anglican Church, 930 Watson Street. Led by Frances Macdonnell, this workshop will focus on the simplest ways of conducting from the console, using your hands and your head, and planning your methods in advance!

St. Stephen’s has an ideal layout for this workshop, with the choir stalls in front of and slightly above the level of the console, so that the conductor can easily be seen. The workshop participants will form the choir, and everyone can take turns



conducting if they want to (but nobody has to if they don’t want to!)

St. Stephen’s Anglican Church has a big parking lot and is approached from St. Stephen’s Avenue which runs west off Pinecrest Avenue just north of the Queensway (that is, between the Queensway and Richmond Road). We hope that this location, outside the downtown core and with easy parking, will be particularly accessible to our members who live in the west end of the city. Please use the entrance from the parking lot behind the church.

See you there on October 23rd!

OTTAWA CENTRE EXECUTIVE 2010-2011

OTTAWA CENTRE EXECUTIVE

PRESIDENT	THOMAS ANNAND	613-820-3351
VICE-PRESIDENT	MOIRA HAYES	613-422-8091
PAST PRESIDENT	DEIRDRE PIPER	613-267-4078
SECRETARY	LARRY KEMPFER	613-230-5564
TREASURER	ROSS JEWELL	613-741-5467
CHAPLAIN	REV DR. MERVIN SAUNDERS	613-823-3141

NATIONAL COUNCILLORS

THOMAS ANNAND	613-820-3351
DEIRDRE PIPER	613-267-4078
FRANCES MACDONNELL	613-726-7984
DONALD MARJERRISON	613-724-3793

EXECUTIVE MEMBER-AT-LARGE

FAYE GRINBERG	613-695-3435
---------------	--------------

CONVENORS OF COMMITTEES

NEWSLETTER EDITOR	SUZANNE ST-GERMAIN	613-841-0246
PRO ORGANO	KAREN HOLMES	613-728-8041
PROGRAM	IAN MACKAY	613-746-6964
PUBLICITY	DONALD RUSSELL	613-738-9223
PROFESSIONAL SUPPORT	REV. DR. DANIEL HANSEN	613-635-2127
STUDENT CONCERNS	ROBERT JONES	613-448-1647
EDUCATION	FRANCES MACDONNELL	613-726-7984
SOCIAL	SUZANNE MARJERRISON	613-724-3793
HISTORIC ORGANS	JOHN WANLESS	613-283-2590
ARCHIVES	(VACANT)	
MEMBERSHIP	DONALD MARJERRISON	613-724-3793
WEBMASTER	ROSS JEWELL	613-741-5467

ROYAL CANADIAN COLLEGE OF ORGANISTS
OTTAWA CENTRE
P.O. BOX 2270, STATION D
OTTAWA, ON K1P 5W4

COLLÈGE ROYAL CANADIEN DES ORGANISTES
SECTION D'OTTAWA
C.P. 2270, SUCCURSALE D
OTTAWA, ON K1P 5W4

www.rcco-ottawa.ca

NEXT EXECUTIVE MEETING:
SUNDAY, OCT 24TH, 1:00 PM,
ST. PETER'S LUTHERAN

Supply List

Elizabeth Brown	613-739-0675 (H), 613-580-2424 x200109 (W)
	All denominations
Robert Dunlop	613-235-3778
Janice Gray	613-276-3172 janicenlpegypt@hotmail.com
Nadia Behmann	613-723-8601 nadia@behmann.ca
	Weddings and Funerals.
Alison Kranias	613-761-6516 alison.kranias@mail.mcgill.ca
Paula Lin	613-721-2850 paula.w.lin@gmail.com
Frances Macdonnell	613-726-7984 fbmacdonnell@sympatico.ca
Simon Pinsonneault	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

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

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](mailto:ssstgermain@rogers.com)



Next Deadline