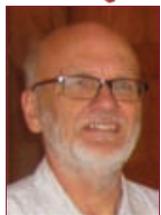




Pipelines

Bouches et anches



President's Message

DAVID LAFRANCHISE

Our Musical Influence

Our recent clergy-organist dinner was a great success. A good crowd turned out to mingle, eat and listen to a fascinating presentation by our national President, James Bailey, on the visual design of organs over the centuries. Many thanks to our social convener, Suzanne Marjerrison, for putting this together.

The dinner was also a reminder of the wide range of backgrounds and interests in our Centre, as conversation roamed over many topics, including, at our table, the styles of different Bach interpreters and the experience of adapting a punk song for a praise band.

In our wider community, we enjoy an amazing wealth of opportunities to hear music of all kinds, but there are signs that that

range is shrinking. One can note the demise (or at least hibernation) of three cultural groups this year (the Ottawa Folklore Centre, Opera Lyra and the Ottawa Singers), and of course the ongoing closing of churches and church music programs. While many of these groups had administrative problems, it does appear that more and more people are simply not exposed to many kinds of music, and therefore not prepared to accept the unfamiliar.

As a community of music lovers, we do influence the musical habits of the larger world around us, whether it is through our conversation, what we teach, what we perform or what performances we attend. Something to think about as we attend the Members' Recital on November 22nd.



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Around Town

Thursday, November 19, 2015, 7:30 pm
McPhail Memorial Baptist Church, 249 Lisgar St., Ottawa, invites you to a Musical Evening on Thursday, November 19 at 7:30 pm, with special guest Dan Amorim, Piano and Organ Products Manager at Roland Canada. This is a part of our new organ fundraising series. Dan will play a variety of genres so that we can 'show off' our new organ to the community. Tickets are \$20.00 and all money will go to the Organ Fund. For more info contact Sue Sparks at sue.sparks@rogers.com.

Saturday, December 5, 2015, 7:30 pm
Christmas Gloria! featuring *What Sweeter Music* by Mark Hayes and carols for the Christmas season with the choirs of St. John the Evangelist Church, Woodroffe United Church, Musica Serbica and the Strings of St. John's. Conductors: Gordon Johnston and Katarina Jovic. **Woodroffe United**, 207 Woodroffe Ave. Contact: 613-722-9250 or info@stringsofstjohns.ca

Sunday, December 6, 2015, 7:30 pm
Christmas Gloria! All information is the same as the Dec. 5 concert above, but venue is **St. John the Evangelist Church**, Elgin St. at Somerset West.

Sunday, December 6, 2015, 3:00 p.m.
Alta Vista Christmas Concert at the Immaculate Heart of Mary Church, 1758 Alta Vista Drive. Come and enjoy the music of the season featuring three choirs: the Ottawa Catholic School Board Chamber Choir, the Kanata Choral Society, and the Immaculate Heart of Mary Church Choir, accompanied by the popular Ottawa Wind Ensemble, a 35-member orchestral group.



They will be joined by tenor soloists Dr. Fraser Rubens and Zachary Rubens for special tributes to the musical season, interspersed with carol singing for all to join in. This 24th Alta Vista Carol Concert is held in support of the Heron Emergency Food Centre (HEFC). Admission to the Concert is FREE and there is ample

parking. There will be collection baskets for voluntary monetary donations (cheques or cash) to help the HEFC purchase fresh food to make this a special Christmas for all in our community. Tax receipts will be issued for donations over \$20. For advance donations or to purchase advertising in the concert program contact the concert organizing committee through the Immaculate Heart of Mary Church at ihmparish@rogers.com; 613-733-9636. Come and enjoy this wonderful prelude to the Christmas season; it's a joyous way to help those in need in our community.

Members' News

Contact information change:

Kristijan, Isobel.

New email address:
IsobelKristijan@icloud.com

Van den Boogaard, Teresa.

New email address:
tvboogaard@gmail.com

Daechsel, Gerard.

New phone number:
613 525-5031 (H)



Members' Recital at St. Matthias

FRANCES MACDONNELL

Many of us will have heard the sad news that St. Matthias Anglican Church has decided to close and amalgamate with All Saints, Westboro, effective January 1, 2016. Before that happens, and in order to celebrate the lovely three-manual Casavant organ while it is still in use in St. Matthias Church, the Ottawa Centre plans to hold a Members' Recital at St. Matthias Anglican Church at 3 pm on **Sunday November 22nd**, the Feast of St. Cecilia, patron saint of music.

Some of the organists who will play are to include Rachel Laurin, Matthew Larkin,



Heather Rice, Wesley Warren, and Gilles Leclerc. Also playing, of course, will be Deirdre Piper, the longtime Organist and

Choir Director of St. Matthias Church, and in addition, the parish choir will sing two anthems as part of the programme.

A reception will follow the recital, and a free-will offering will be received at the door. Parking is available in the parking lot between the church and the Queensway, or on neighbouring streets.

For further information, please contact Frances Macdonnell at 613-726-7984 or email [FrancesMacdonnell](mailto:FrancesMacdonnell@rogers.com).



Parkwood Estate Historic Organ

SUZANNE MARJERRISON

The first event of the season for the RCCO Toronto Centre was a tour of Oshawa's Parkwood National Historic Site, built in 1915. Don and I had the opportunity to join the Toronto Centre to tour the Heritage Estate of R.S. McGlaughlin where we were able to hear one of the last remaining residence organs of the rich and famous. Installed in 1917 by Aeolian of New York, this instrument

for the main hall and basement. In 1917, before the days of radio, many homes had wind-up Victrolas and player pianos. Mr. McGlaughlin, however, chose a pipe organ and a Concertola 10-roll player.

He could sit in the sunroom, pick up a controller, start the organ blowers, and choose any of the 10 selections already mounted in the cabinet in the main hall. He could listen to a single selection or

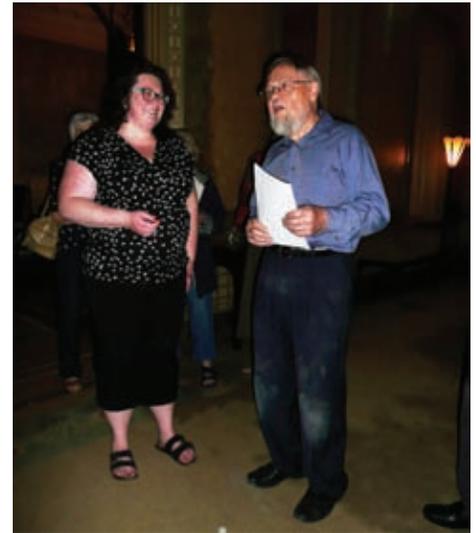


*The Aeolian organ console
Photos courtesy Suzanne Marjerrison*

remains in its original form, entirely unchanged. It received an RCCO Historic Organ Citation at the end of the tour on Saturday, September 19th.

Construction of the 50-room mansion began in 1916 with organ chambers built

press "Program" and listen for hours to all ten organ pieces. His cabinet of rolls included some Bach and Handel, but mostly transcriptions of orchestral and operatic pieces.



*David Weind, President of the Toronto Centre
presents the Historic Organ Citation
to the Curator of the Parkwood Museum*

A very special paper-roll mechanism has an expandable brass bar with 176 tiny rectangular ports. The invention of the electro-pneumatic pipe organ action made this all possible. The Aeolian company built many Concertola controlled organs. The coat of arms for a half-dozen princes and kings are displayed in the front of the Parkwood cabinet.

All in all, a wonderful experience and tribute to this fine historical instrument. We had the rare opportunity to hear it played as we were touring the house.



Choir Training Workshop

FRANCES MACDONNELL

The third of these preparatory workshops will be held on Saturday November 21 from 10 am until noon at my apartment, 303 - 3099 Carling Avenue. I live just west of the corner of Bayshore Drive, and there is a parking lot directly in front of my building. Please ring my name at the entrance to the building, and then come up in the elevator.

In this workshop, we will continue to look in detail at the examination requirements, both practical and written,



and also the ear tests. Please bring the written test questions you have been working on.

For those who may be interested but who have not yet attended any of these workshops, it's not too late to join in, but do please contact me before the next workshop so that I can arrange to bring you up to speed. For further information, please e-mail me at fbmacdonnell@sympatico.ca, or call me at 613-726-7984



Recently, I wrote a two-part column on the Christian minister's vocation. While I included all Christians in that previous article due their baptismal calling, I didn't specifically mention a significant partner in the minister's congregational life and work: the church musician.

Today, and in the next issue, I'd like to "pull back the curtain" on the church musician's vocation. As with the clergy's role, people often perceive the church musician's tasks to be a couple of hours on Sunday morning for worship. However, there is much more involved!

Traditionally, the church musician is understood as the one who leads the music in a worship service. He or she is usually an organist or pianist, and often directs a choir or works with soloists. The position is normally described by the number of worship services the musician has to play, and the musical ensembles to be prepared and conducted.

Whatever that might include, the church musician's leadership is always both artistic and pastoral. These require different skills and approaches.

The main musical or artistic tasks have to do with choosing music (e.g., hymns, responses, anthems, organ or piano repertoire), practicing the organ or piano, planning choir rehearsals, working with soloists, conducting choir rehearsals, and leading the Sunday worship service(s).

The pastoral side of the church musician's role includes a theological or faith focus. This means consulting with the minister and any others involved in worship and music preparation, using lectionary resources, and working with church committees and the church board.

When there are funerals and weddings, or other worship events throughout the week, the church musician is expected to lead the music. All services that take place in a church's sanctuary are part of the congregation's ongoing worship and praise of God.

Because of his or her position and leadership role, the church musician, as

with the clergy, is ex-officio (by reason of position) in terms of membership in the appropriate groups, such as the worship committee and church board.

Likewise, prayer time and faith development are an absolute necessity in the church musician's daily work.



Continuing education and holidays are integral to the musician's ongoing growth and congregational leadership. Churches are often conservative about the amount of time their musicians are given. But, as Jesus modeled so well, and his Sabbath orientation encourages, time away is essential.

From the perspective of church music as a discipline or a profession, one of the main concerns of music leadership in the church is the wide variety of ways that one can actually be a church musician. There are as many different approaches as there are denominations. As well, churches have varying expectations regarding musical involvement and activity in congregational life.

There is often a great variance regarding an incumbent's musical background and education. When compared to a clergy person's educational qualifications required by denominations, the musician's employment or volunteer work has an extremely wide range.

When I was doing research on the church music and musicians for my doctoral dissertation, I remember someone saying: "Good church musicians are hard to find. You don't want to tick them off!"

That may be true to some extent. But one aspect of the challenge of musicians

and the church today is that some faith institutions have not clearly spelled out, through guidelines and directives, what the role of the church musician is, and that the church musician, even in the most basic of music positions, always needs to be a pastoral musician.

In other words, not just any musician will do in the church context. No matter how good a musician is, how skilled and talented, even credentialed and revered, musically speaking, in the long run, he or she needs to be a "church" musician.

This requires the musician to have a theological background, or the willingness and openness to learn and engage in a pastoral approach to congregational life and leadership. Worship service preparation and playing, such as utilizing the organ or piano and working with choirs, are not the only part of the church musician's role. But even those musical tasks need to be approached from a pastoral perspective.

A church musician must know the context of the faith community and denomination. He or she needs to be aware of the church's policies and practices. A church musician has to have a strong understanding of what worship means in a specific faith community, and thus what it means to be a musical leader in that liturgical context.

Most of all, a church musician must be a person of faith, and one who can lead the congregation in its understanding and practice regarding its worship music.

As I have learned from hearing stories of church musicians, being able to determine a congregation's worship music, and how it should be led, from a theological and pastoral perspective, is crucial to the role of the church musician. Ideally, for that to take place, the church musician should go through a similar training to that of the clergy.

In Canada, we have a program that includes a strong relationship between a seminary and a music school. The Master of Sacred Music program at Emmanuel College, a theological school of the United

Church of Canada, in conjunction with the Faculty of Music at the University of Toronto, is just such a program. The United Church's Designated Lay Minister (DLM) program is another option. If one already has a strong musical background as an organist or pianist or conductor, or church musician, one could become a minister of music as an ordained clergy person. There are many ways that one can become a pastoral musician and serve the church!

When neither the musical nor the pastoral aspects are considered in the role, including the task of focusing on a musician's own prayer life and spirituality, the position can become what the Lutheran church musician and pastor, Paul Westermeyer, refers to as a "music grinder." The main role of this popular type of musician working in the church is to "produce" music for the weekly service. He or she keeps grinding it out, so to speak, week after week. Unfortunately, this is often the way many church musicians work, and what determines what should take place in the role, even how they are supported by their congregations.

Denominations and churches must make sure that their musical leaders have a good balance between Christian calling and discipleship, and artistic resourcing and creative energy. The church musician needs to know how to work with congregants not only as a music teacher, leader, and performer, but also as a fellow spiritual companion and disciple—a member of the body of Christ.

The church musician has to know the call of discipleship and the nature of the Christian community well enough that he or she will also have a prophetic perspective as a leader. That is especially

true in the contemporary church, where there is so much diversity, a wide variety in opinion, and often challenging church and financial situations.

Today, in some churches it seems that "anything will do as long as people like it" is the determining factor of what music is utilized, how it is engaged, and who does it. But without musicians who have theological and pastoral training, as well as a background in church music, leadership in the church will continue to be a challenge, at least more than it needs to be.



It is these types of questions that shape how we approach music ministry: How is the music of our worship being led? How can we encourage that to take place in the best way possible, increasing the congregation's faith and drawing it into new life in Jesus Christ? How are the church's worship music and the programs around that helping Christians to be Jesus' disciples in the church and throughout God's world?

Here are more questions that are important for the church today, no matter its situation: How can we encourage our music ministers to deepen their understanding of the church, who they are as worship leaders, and what that means? How can we invite our church musicians

to be open to letting the Holy Spirit enliven them in a stronger way, personally and in their church work?

Music is essential to worship, which is inherently musical. So, attention to the musical aspects of worship, and the music leadership needed in order to do that, are of primary importance.

For the church, it is never simply, "Let's get someone to play the hymns for Sunday, to accompany the singing." It is more than just finding someone to "accompany" or "play" a service.

Music is integrally connected to the Word of God, supporting it, and helping to enhance its meaning and understanding. Having a church musician who knows how to minister in that context is crucial. So, too, is encouraging your church to work as seriously with its musician(s) as it does with its clergy.

The emphasis placed on the details of the clergy-congregation relationship, and what that role entails, should also be placed on a congregation's relationship with the Christian minister's colleague, the church musician. When that takes place, and is similarly well supported and encouraged, it can be a marriage made in heaven, so to speak, with the entire community benefiting.

So, as you can see from the above brief discussion about the tasks of the church musician and the concerns involved in his or her ministry and leadership, even if you put in an hour here and an hour there, the weekly hours quickly add up!

In the next issue, I will give you some examples that illustrate what I have been writing about today. I will also sketch out some new possibilities in terms of relationships.

In Flanders Fields

*In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.*

*We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.*

*Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.*



Organist-Clergy Dinner

SUZANNE MARJERRISON

On a wonderful fall evening, a large number of Ottawa Centre members brought along their ministers to enjoy a social evening and to hear our National President, James Bailey, present a unique visual tour of world organs. James illustrated the evolution of organ case architecture throughout history, pausing to note the influence of the parallel musical evolution.

The appreciative audience of almost forty members and ministers once again shared their enthusiasm for yet another successful evening, ably organized by our Social Convenor, Suzanne Marjerrison.



Photos courtesy Mai-Yu Chan and Suzanne Marjerrison



Guest speaker James Bailey with Introducer Rick St Germain and Centre President David Lafranchise

Music Director needed for Aylmer United Church, Gatineau

(a short drive from the Champlain Bridge)

Our music director provides music leadership for regular Sunday and occasional special services, leads choir practices, works with the minister to choose hymns, has the opportunity to add creative elements to our music program, and supports music initiatives (eg. drum circle, children's choir)

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MONDAY, NOVEMBER 30TH, 7:00 PM,
ST. PETER'S LUTHERAN CHURCH

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Nadia Behmann	613-723-8601	nadia@behmann.ca Weddings and Funerals.
James Brough	613-733-2972	Piano & organ, all styles of music. Any denomination. Sundays, weddings, funerals.
Elizabeth Brown	613-608-1210	lizbrown2007@hotmail.com Sundays, weddings, funerals, any denomination
Mai-Yu Chan	613-726-0818	fosterg@rogers.com
Janice Gray	613-276-3172	janicenlpegypt@hotmail.com
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Simon Pinsonneault	613-299-1886	simon.pinsonneault@tc.gc.ca
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Carolyn Whitley	613-599-8229	c-whitley@rogers.com

*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. Info: mervyn.games@gmail.com or 613-729-2515.

Robert P. Jones, M.Mus., ARCCO (ChM). All levels of students (teenager or adult). Lessons at St. Luke's Church (760 Somerset Street W.) Info: pentland@hotmail.com

Heather Rice, ARCT, BMus, ARCCO (ChM). Welcomes students in piano, organ, voice and theory, Beginner - Intermediate, Children - Adult. Call 613-563-1409

Wesley R. Warren, M.Mus., FRCO, (ChM), ARCT. Beginning to advanced organ students, piano and theory. St. Barnabas Anglican Church, (Kent St. at James), Ottawa. Info: 613-726-6341

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1. Any Ottawa Centre member may announce his/her event on the Around Town section of the newsletter free of charge if **he/she** is the coordinator, conductor, **soloist**, 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 **extraordinary** event would be of specific interest to our members: e.g., church/choral, and/or organ/bells, **and/or** the encouragement of young organists and pianists.

3. If a non-member wishes to announce an event of his/her organization in Around Town **free of charge**, he/she must make a written request to the RCCO Centre Executive for approval of that one specific event. Approval may be granted per Policy 2; in most circumstances, however, we would expect the Organization to pay as per the rates set out by the Centre for advertising.

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 4¼" x 8¾"
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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.

