



SummerSong

Young Canadian Faculty Headline SICM '07



Artists who have spent formative study years both in Canada and abroad form the elite and influential of our country's artistic scene. In 2007 SICM has been fortunate to retain two of the most prominent young university faculty in Canada to serve as the core faculty for its 38th session at Trafalgar Castle School.

Although Marta McCarthy really established herself in Masters studies at West-

minster Choir College in Princeton, New Jersey, her undergraduate and doctoral degrees were at the University of Toronto. Ten years directing choirs and teaching musicianship at the University of Guelph have seen her honoured several times by her community.

Organist Jonathan Olden-garm is one of many recent young Canadians to emerge not just onto the international stage, but he has also appeared in prominent positions in the Montréal establishment, playing at the Church of St. Andrew and St. Paul, and chairing the organ and church music area of McGill's Schulich School of Music. Like McCarthy, undergraduate and doctoral degrees supplement time abroad—in his case with Ludgar Lohman at the Hochschule für Musik in Stuttgart.

SICM has a tradition of engaging and learning from young faculty, most recently Paul Jacobs, Head of the organ department at New York's Julliard School. The great benefits that young voices have represented to Church Music internationally in the past 20 years will become only more important in the coming years. SICM is pleased both to model and support this trend, which is both important and growing in Canada.



SICM #38 - July 8-12, 2007

Music as Life, Music as Love – Christopher Dawes

I love the Lord, because he has heard my voice and my supplications. What shall I return to the Lord for all his bounty to me? I will offer to you a thanksgiving sacrifice and call upon the name of the Lord. I will pay my vows to the Lord in the presence of all his people.—Ps.116 (sel.)

The life of a musician has its challenges, but it is a life richly filled with the joys of art, beauty, friendship and healing. Again for all our particular struggles, in my view, we church musicians are especially gifted, to be able to share music with both creator and community.

What is the 'Life of a church musician'? We all have unique ideas and answers to this question, but we generally agree on two things: that Church Music is indeed a life, and not just a job or hobby (although it can be those things as well)—and that it's not all

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"WHAT HAPPENS WHEN THE MUSIC STOPS?"

As part of a new campaign to raise funds and profile for the Summer Institute of Church Music the Board of Governors has recently published the brochure "What Happens when the Music Stops?" If you, someone you know, or your congregation, business or granting institution shares SICM's purposes, this brochure may be interesting. Download it at <http://sicm.ca>, or contact:

(416) 356-3138 — sicm@orgalt.com
103 King Street, Georgetown, ON L7G 2G8

Aaron Tan, Isabelle Demers: Prizewinners in the 19th Osborne Organ Competition at SICM 2006

On Tuesday July 4th 2006, when the jury re-entered the sanctuary of St. George's Memorial Church in Oshawa, Aaron Tan had won the First Prize portion of the 19th Florence and Stanley Osborne Scholarship in Church Music, \$1500. The Scholarship is awarded to some of Canada's finest young organists in support of their church musical studies by means of the biennial Osborne organ competition in even-numbered years by SICM. Montréal and current student at New York's Julliard School of Music Isabelle Demers was awarded the Scholarship's second prize, \$750.

A field of four finalists was chosen (by means of recorded performances) by a first round jury convened by Competition Co-ordinator Mark Toews, and including Dr. Toews, Thomas Fitches and Janet



Organ pipes and stained glass at St. George's Anglican Church, Oshawa, home to the final round of the Osborne Competition since its inception in 1972.

Macfarlane Peaker. University of Toronto student Konrad Harley also competed as a finalist, and one other finalist selected to advance withdrew in May. The jury of the 19th Biennial competition final round consisted of Paul Halley, Douglas Bodle, and Elaine Broughton.

The Osborne Organ Competition was endowed in 1972 by SICM Founder Dr.

Stanley L. Osborne. It alternates with the Royal Canadian College of Organists' National Organ Playing Competition, differing principally from its sister competition in its emphasis on leading congregational singing from the organ. In addition to a single required selection by J.S. Bach (in 2006 the Leipzig Chorale Fantasia, "Komm Heiliger Geist, Herr Gott" BWV 651), and a Canadian work of the competitor's choice, each finalist leads the audience in the singing of a hymn.

The Osborne Organ Competition Fund of the Summer Institute of Church Music has recently been opened to donations from those wishing to support the extraordinary young church musicians for whom it was founded. For information, visit the Osborne pages of www.sicm.ca.

Opinion: David Hill on Training Church Musicians

*Widely recongised as one of the leading choral directors in the UK, David Hill is currently Director of the Bach Choir and the Choir of St. John's College, Cambridge (which he will leave in summer 2007 for the BBC Singers). In the recent **Choir and Organ** (03.2007) article condensed here, Hill advocates the combination of many church musical skills and disciplines. Although in its short annual week SICM doesn't seek fully to form any musician, budding or otherwise, the ethos resonates both with the enduring reality in church music in this country, and with Dr. Osborne's and the current Board's vision for SICM's ongoing work.—CD*

I am increasingly intrigued by the notion 'become an organist OR choir trainer', which I believe to be seriously flawed. I firmly believe that those musicians thinking about a career in church music should be given the opportunity to study organ, choir-training and voice production to the highest level. Yet, I suspect we are still some way off in providing the all-around education such people may require or deserve. What might such a course entail for a budding organist and choir director?

- organ tuition
- conducting classes
- voice lessons

- music history
- repertoire
- liturgical formation
- choral foundation (singing as chorister)
- administration (and other non-musics)

It is a long shopping list for the future professional and, if treated like shopping, all the items are available within the U.K. But, not in any one place. We need to look at the institutions of other countries and what they provide to church music.

What's next for me? Some more conducting and organ lessons—will you join me?

Andrew Donaldson to be conferred honorary Doctorate by Knox College



SICM rejoices with Andrew Donaldson on the recent news that Knox College, (Presbyterian) at the U of T, will confer to him the degree of Doctor of Letters (honoris causa).

Andrew is an active teacher of guitar, voice and piano, and recently completed

three years instructing music theory and classical guitar at Redeemer University College, Ancaster, Ontario. He is also Music Director of Hilariter Singers and Players, a vocal and instrumental ensemble that performs a wide range of music, specialising in global worship music. Andrew currently serves as Pastoral Musician and Worship Enlivener at Trafalgar Presbyterian Church in Oakville, Ontario, and recently finished a two-year

term as President of The Hymn Society in the United States and Canada. Andrew served on the faculty of SICM in 2005 and 2006, and returns in 2007, addressing the problem "Rehearsing—Worship?" which accompanies all efforts to improve congregational singing, and in particular with all introductions of new music.

For the official news release visit: http://www.utoronto.ca/knox/pages/News%20and%20Events/2007_hdd.htm.

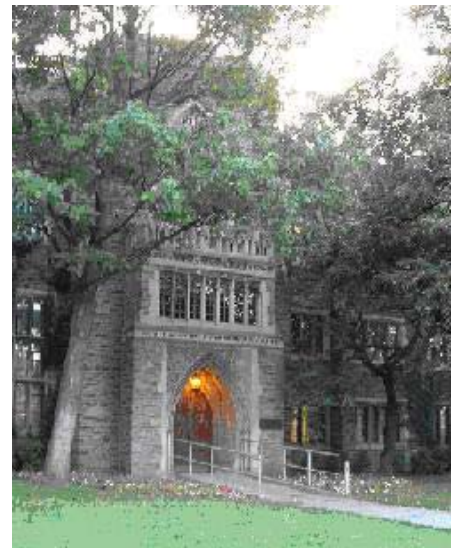
U of T's Emmanuel College hoping to launch Canada's first Masters program in Sacred Music

The University of Toronto's Victoria University is home to one of the United Church of Canada's seven ordaining theological schools, Emmanuel College—and for Canada's Church Musical community it has some exciting plans: the launch of a new degree stream leading to Canada's first *Masters of Sacred Music*. The program, which already has several inquiries from prospective students and a ringing endorsement from the Royal Canadian College of Organists, is at the proposal and fund-raising stage, but a launch is hoped for in the 2007-2008 academic year.

The proposed MSM degree stream is designed as a new ecumenical professional graduate-level program combining historic performance practices of music and historical theological understandings with contemporary sacred music praxis and current theological scholarship. The

program is distinguished by an equal weighting of theological/liturgical scholarship and pastoral musicianship, grounded in excellence in leadership. It is conceived as two-years (full-time) or five-years (part time), admitting up to ten students a year. The growth of these graduate students will be fostered by individual tutoring, challenges from class situations from students from other disciplines, personal mentoring in a field-based experimental component, and participation in ensemble requirements.

Emmanuel College is currently raising funds to be matched by the Victoria University Council of Regents in hopes of endowing a Chair in Sacred Music as part of its ongoing Campaign for Theological Education and Congregational Leadership. For information, contact Principal and Associate Professor of Theology S. Peter Wyatt c/o Emmanuel College.



Emmanuel College, originally Union College, traces its roots first to the foundation of Victoria University in Cobourg in 1836, then the foundation of Knox College (Presbyterian) in 1844 and the latter's division upon

DO YOU KNOW who this is? ... Reconstructing History at SICM



The person seen chatting here with a surprisingly long-haired David Higgs (now head of the organ department of the Eastman School of Music) and a Tom Cromwell virtually indistinguishable from that of today may have been a competitor — perhaps even a prizewinner — in the 11th Osborne Organ Competition in 1990, SICM's 20th anniversary year... but we don't know, nor anything else about that competition except that David Higgs chaired the jury, and that the *first* prize was awarded to Elizabeth Sander.

Missing now from the archives and the online listings at <http://sicm.ca> are:

Faculty (complete or partial)
1975-79, 1982-88, 1991, 1993, 1997
Osborne Organ Competition Winners
1984, 1994-2000

Please contact Chris Dawes through the SICM office (information on the back page of *Summersong*) if you think you may be able to help. Don't delay: this is unlikely to become easier (for you or SICM) with the further passage of time!

SICM Board of Governors Launches Two-pronged Campaign to Raise Funds and Promote SICM's Work

A brochure "What Happens When the Music Stops" sporting the image of a lamp post between two lonely columns, and a light-hearted touring fund-and-profile-raising program entitled Holy SONG! for 2007-2008, are among the Board of Governors' new responses to the old problems of rising costs and declining attendance that have challenged the Institute in its fourth decade. The Institute program is generating interest and approval both within the SICM com-

"What Happens When the Music Stops?"

munity and in the broader world, but **speedy and sustained growth** are needed to assure SICM's continued work in the church musical world Dr. Osborne targeted when founding SICM.

Please assist your Board in promoting SICM and its work—draw your colleagues', choristers' and congregations'

attention to what it offers; encourage visits to the "Help SICM" section of www.sicm.ca for more information.

Don't let the music stop: help us help the many churches who still answer the call to sing to God.





CANADA'S SUMMER INSTITUTE OF CHURCH MUSIC

103 King Street, Georgetown, ON L7G 2G8
(416) 356-3138 sicm@orgalt.com

SUMMERSONG is the annual newsletter of Canada's Summer Institute of Church Music. It is mailed free of charge to recent students and faculty of the Institute and others in Canada and abroad, and to others wishing to follow its ongoing life and work. It may also be downloaded free of charge anytime from SICM's website at www.sicm.ca.

SICM NEEDS YOUR SUPPORT: it exists solely on students' tuition fees, the volunteer labour of its Board and members, and on donations from a variety of sources. Tax-deductible donations (Charitable reg.# 89064 1541) may be made to the Institute's operations, to the Dr. Kenneth Inkster Bursary Fund and to the Osborne Organ Competition Fund. Contact the SICM office or visit the "Help SICM" section of www.sicm.ca for information on how you can help.

SICM 2007
Music as Life, Music as Love



This year's Session at a Glance: New and Familiar @SICM 2007

- New Faculty: first time appearances by Marta McCarthy (choral), Jonathan Oldengarm (organ), Lenard Whiting (vocal/choral)
- Returning by popular request: Andrew Donaldson, Bev Foster and the surprise hit from 2006, physiotherapist Barbara Paull.
- Thanks to the talents of new faculty choral and vocal clinician Lenard Whiting, and the returning Andrew Donaldson, the Crucible Service on the evening of Tuesday July 10th will be structured around the use of the solo voice in worship — a widespread but mostly undeveloped and unexplored aspect of Christian worship.
- The popular student Choral Concert (directed in 2007 by principal choral instructor Marta McCarthy) features both a selection of new anthems by Canadian and American publishers, and one more major work, a Christmas Cantata (yet to be confirmed). The event also moves from Friday lunchtime to Wednesday evening, July 11th, and returns to St. Mark's United Church in downtown Whitby, the acoustically beautiful home church of late SICM founder, Dr. Stanley L. Osborne.
- SICM closes Thursday evening rather than Friday morning, and does so in the form of a celebratory banquet and the popular "SICM Members' Free-for-all," which serve as prelude to the gala closing concert by Jonathan Oldengarm at St. George's Memorial Church in Oshawa. The morning communion service which has historically marked the end of SICM takes the place of what is now the final chapel service on the morning of Thursday July 12.
- Daily chapel, anthem readings, performance and perceptions, rest and recuperation, imagination and inspiration... all in the company of friends.

SICM 2007: Love in a Life of Church Music (from p.1)

good. Long hours of detailed and skilled work, systemic under-appreciation, poor remuneration, inflexible weekends and evenings are familiar to most church musicians; the intensely personal nature of musical taste and the challenges of reconciling it with colleagues, congregations and ideologies that disagree lie at the root of the many difficult situations we experience or hear about.

A recent (and rare) news item addressing church music in *The International Musician* (monthly journal of the American Federation of Musicians of the U.S. and Canada) noted the trend of graduates of university organ and church music programs throughout America increasingly to seek academic and other alternatives to church employment. Not surprisingly poor remuneration, inflexibility of lifestyle and artistic frustration were cited as principal factors, and the familiar growing shortage of or-

ganists and other church musicians, and the gradual shutting down of many such academic programs, were offered as verification.

For me the fellowship of the Summer Institute of Church Music and a recent ministry in a small downtown Anglican parish have rekindled a love of church music I confess I had let lie fallow



Trafalgar Castle School, Whitby, Ontario, Canada: grand and elegant, nestled in greenery, and home to SICM since 1970.

during the latter years, and just after the intense experience of twelve years in a major church and position, and led me to examine the love that has been so formative and yet so taken for granted in my career. Among my revelations have been the beautiful metaphor to divine love and giving that can lie for each of us within the ministry of music, and the metaphor for divine service found in its many demands upon us.

Whether or not you feel comfortable calling Church Music your life or love there is much to discover in the unique setting of stimulus and respite, of faith and friendship, that in Canada is uniquely SICM's. If you join us in promoting both the church musical arts in your life and that of your colleagues—who knows the gifts you will give or receive, to yourself, your congregations, colleagues and friends, and your art? See you in Whitby! - CD