



# SummerSong

## The Summer Institute at 40 – has church music changed? - Christopher Dawes

The editor of a national publication asked me, in honour of SICM's 40th year, two interesting questions. What follows is a shortened form of my answer.

### “How has church music changed over the last 40 years ...or not?”

There have been many changes in church music since 1970. Arguably the two greatest changes during SICM's history happened right at the beginning (indeed, they may even have played a role in its founding): the broadly influential Second Vatican Council of the Roman Catholic Church and the birth of what is 40 years later still called 'Contemporary Christian Music' (CCM). While both developments were to have lasting and positive effects on the church, many of the challenges church music faces today, and much of its current character can be traced to the advent of these two shifts in worship thought and practice.



Even more recently worship in the western church has experienced four other changes greatly impacting music:

- 1) an interest in the traditions and liturgical structures of the early church;
- 2) a growing investment in the concept

of a global and universal church and a corresponding relaxation of denominational differences and divisions;

- 3) a large drop in church attendance which has slashed resources, decimated choirs, reduced the number of skilled and trained musicians leading worship, and created a 'crisis culture' in which music is often credited, or blamed for a congregation's health and potential;
- 4) an acceleration in the *rate* of change in practice and trend. Not only are things changing: they're changing faster.

### Who is today's church musician?

Church musicians may be placed into many categories according to training and experience, musical genre and stylistic tastes and abilities, differing denominational and structural practices, etc. While SICM attracts all kinds from experienced

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## Special Sessions at SICM #40 - July 5-10, 2009 Singing True, Strong and Free

Canada's national anthem supplied the SICM Director and Board of Governors with three adjectives they felt could be applied to the ministry of church music: and indeed, should be applied to it in this important anniversary year for that country's Summer Institute of Church Music.

Special sessions at SICM 40 will cover "Singing True" (sound

theology and potent meaning in music), "Singing Strong" (healthy and safe singing for choir members, directors and congregations, and "Singing Free" - the thorny problem of trying to free church music from 'Worship Wars', genre politics and the human failings of we who share it.

In addition SICM Director Christopher Dawes, faculty member

Andrew Donaldson and members of their congregations will present "Around the Worship World in Four Instruments: A primer on instrumental ensembles in Church Music.

Visit [www.sicm.ca](http://www.sicm.ca) for more information on these and other offerings in the festive 40th anniversary of this pillar in Canada's Church Musical life.

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### SICM ON FACEBOOK

Find us – and you – on the popular networking website at [facebook.com](http://facebook.com)

Are you one of the hundreds of millions of people around the world that use Facebook to connect and explore the online world? SICM 39 student Lois MacKinnon Lafond has set up a new online community for us where you can share stories, viewpoints, pictures and video.

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## Sirett, Thevenot lead an all-Canadian Faculty at SICM 2009



**DR MARK SIRETT** (choral), founding Director of Kingston's Cantabile Choirs, is a native of Kingston and graduate of Queen's University. He holds both masters and doctoral degrees in choral conducting and pedagogy from the University of Iowa and has taught at the University of Alberta, the University of Western Ontario and Queen's University.

Since founding the Cantabile Choirs in the fall of 1996, the choirs under his direction have received numerous distinctions at the regional, national and international levels including a Gold Award at the Young Prague 2004 Music Competition. Mr. Sirett has won two international awards in conducting: the Jury Prize for Imaginative Programming and Artistry at the 2002 Cork International Choral Festival, and Outstanding Conductor Award at the 2004 Young Prague Festival. He was also the 2008 recipient of the President's Award by Choirs Ontario.

Dr. Sirett is frequently in demand as a guest conductor, clinician and adjudicator. He has directed the Ontario Youth Choir and the Alberta Honors Children's Chorus. Last year he was guest conductor of 'Unisong' on Canada Day at the National Arts Centre, Ottawa. He has served as clinician with the Ontario Vocals Festival, the Royal Canadian College of Organists, and the Royal School of Church Music, and has adjudicated festivals

in Montreal, Ottawa, Toronto, London, and Calgary and this spring will adjudicate the International Choral Festival in Cork, Ireland. Dr. Sirett is also an award-winning composer. Commissions have included works for the National Youth Choir of Canada, the Amabile Youth Singers, Ottawa Regional Youth Choir, La Jeunesse, Elora Festival Singers, and the Toronto Mendelssohn Choir. His published sacred and secular works are found in the catalogues of Boosey and Hawkes, Oxford, ECS Publishing, Walton, Hinshaw, Alliance, Augsburg/Fortress, Warner/Chappell, Kelman Hall and Canadian International.

**DR MAXINE THEVENOT** (organ) enjoys a distinguished international career performing solo recitals, accompanying choral ensembles, and conducting, throughout Europe, Great Britain, and North America.

An advocate of new music, this season Ms. Thévenot will premiere newly commissioned works by Judith Bingham, Naji Hakim, Tarik O'Regan, Iain Quinn, and Martin Stacey in concerts at Stanford University; Methuen Memorial Music Hall; the AGO Regional Conventions of Seattle and Santa Fe; Niederdodeleben, Germany; Oxford Town Hall and Westminster Abbey, UK as the closing recitalist of the Annual Festival of New Organ Music; and Notre Dame, Paris. She will also present a lecture-recital on Canadian Organ Music at the Royal Academy of Music, London as part of the AFNOM Festival.

A regular featured performer at the AGO and RCCO National and Regional Conventions, she has broadcast for the Canadian Broadcasting Corporation, National Public Radio *Pipe-Dreams* and has recorded six commercial

CDs, mostly on the Raven label. A Saskatchewan native, educated there and in Manhattan (where she also served on the faculty of the Manhattan School of Music) she moved to New Mexico in 2005, where she serves as Associate Organist-Choir Director at the Cathedral of St. John in Albuquerque; is a member of faculty at the University of New Mexico as the Director of the only collegiate women's choir in the State, university chapel organist, teaches music appreciation and music theory classes; and is Founder/Artistic Director of Polyphony: Voices of New Mexico, the only professional chamber vocal ensemble comprised entirely of residents of the State.

Dr. Thévenot presently serves as a member of the National Board of Examiners for the American Guild of Organists, and on the Board of Professional Concerns for the Association of Anglican Musicians. She holds a Bachelor of Music in Music Education with distinction from the University of Saskatchewan, and the degrees, Master of Music and Doctor of Musical Arts in organ performance from the Manhattan School of Music, where she was twice-awarded the Bronson Ragan Award for 'most outstanding organist'. She also holds Associate diplomas from the RCCO and RCM. In 2006, she was awarded an Honorary Fellowship by the National College of Music, London for services to music.

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## Reunion Banquet Kicks of SICM's 40th Anniversary Year



SICM's 40th Session and year of Anniversary Celebrations begins Sunday July 5th 2009 at 6:00pm in the Dining Hall of Trafalgar Castle School, Whitby with a Gala Reunion Banquet and comic tribute to the late choral conductor and longtime SICM hostess Jenny Bouck featuring her granddaughter Mary Lou Fallis and SICM Director Christopher Dawes.

The original entertainment entitled "The Mrs. Bouck Show: Songs my Grandmother taught me" is being created specially for this festive anniversary dinner by Fallis and Dawes. Donations will be received at the dinner and in absentia for the Dr. Kenneth Inkster Bursary Fund, as they were when Jenny passed away in 1994.

The dinner and entertainment are included with full-time residential registration for the 40th Session of SICM, and are also available to part-time and non-residential students and others for \$20. Reserve on your SICM registration form or contact SICM (back page): don't miss it!



## “The Very Model” –with apologies to Gilbert and Sullivan (and others...)

I am the very model of a modern Church Mus-i-ci-an:  
I've gone to school and done exams and landed a pos-i-ti-on,  
I play the organ, lead the choir and know the church historical  
And list each hymn and organ piece, in order categorial.

I'm very well-acquainted, too, with ev'ry kind of minister  
I understand each priest I meet, co-op'rativ and sinister  
About creative liturgy I'm teeming with a lot o' news  
With many cheerful facts about each hymn text and which tune to use.

**With many cheerful facts about each hymn text and which tune to use,  
With many cheerful facts about each hymn text and which tune to use,  
With many cheerful facts about each hymn text and which tune, which  
tune to use!**

I'm very good at dealing with each chorister's anxiety  
And also with committees' ignorance and impropriety  
In short, in ev'ry musical and worship sit-u-a-ti-on  
I am the very model of a modern Church Mus-i-ci-an.  
**In short, in ev'ry musical and worship sit-u-a-ti-on  
He is the very model of a modern Church Mus-i-ci-an.**

I lead a worship band and I'm as good as Michael Doub'-u Smith  
I know each beat and groove and ev'ry drum and stick to beat them with  
I quote each lyrical from Kendrick, Redmond and Brian Do-erk-son  
And well, I think I play guitar as well as Andrew Donaldson.

I love the music of Taizé and Iona Communities,  
Accompany and our singing minister in any key she please,  
I drum and swing and move to songs and rhythms of East Africa  
And for the youth am getting into punk and electronica.

**And for the youth he's getting into punk and electronica,  
And for the youth he's getting into punk and electronica,  
And for the youth he's getting into punk and electroni-coni-ca!**

I whistle aborig'nal tunes of North and South America,  
And masterf'ly intone each sequence written for the clerica:  
In short, in ev'ry musical and worship sit-u-a-ti-on  
I am the very model of a modern Church Mus-i-ci-an.

**In short, in ev'ry musical and worship sit-u-a-ti-on  
He is the very model of a modern Church Mus-i-ci-an.**

Now lately I am noticing a trend of few parishioners  
And for the choir, there're fewer coming out to be auditioners  
The organ barely works at all, the piano never stays in tune  
My budget's getting smaller: I'll be renting out the Choir Room soon!

The minister believes we should just play CDs from musicals,  
The Worship Team's disbanded and the Choir is too confuscated,  
But I know what to do; I have a secret weapon absolute:  
This summer I'll be heading to the Whitby Summer Institute!

**This summer he'll be heading to the Whitby Summer Institute,  
This summer he'll be heading to the Whitby Summer Institute,  
This summer he'll be heading to the Whitby Summer Insti-tinsti-tute!**

I will not worry or despair at challenges I see ahead  
I'll faithfully deploy my trade and celebrate the good instead.  
And still, in ev'ry musical and worship sit-u-a-ti-on  
I am the very model of a modern Church Mus-i-ci-an.

**And still, in ev'ry musical and worship sit-u-a-ti-on  
He is the very model of a modern Church Mus-i-ci-an.**

*Don't miss the premiere of this and other lighter takes on church music at the Reunion Banquet that launches SICM #40, Sunday July 5 at 6:00pm featuring "The Mrs. Bouck Show: songs my grandmother taught me", a comic tribute to the late choral conductor and longtime SICM hostess Jenny Bouck by her granddaughter Mary Lou Fallis and SICM Director Christopher Dawes.*

## Holy SONG! in Ajax and Kingston, Ontario; Dartmouth, Nova Scotia



If '07-08 was the year of Anglican presentations of the Holy SONG! touring program, '08-09 is the year of United Churches.

Three very different churches hosted the program this season: Pickering Village United Church, Ajax, Ontario (Anne Mizen-Baker, Director of Music), Grace United Church in Dartmouth, Nova Scotia (Malcolm Bradley, Director of Music, sign pictured at left) and Chalmers United Church, Kingston Ontario (C. David Cameron, Director of Music for over 40 years).

The third presentation was a little different than the other two: Chalmers is consulting with its congregation and other constituencies on the 2010 retirement of its longtime and much loved Musical Director: Holy SONG! was part of a larger educational program designed to stimulate discussion and encourage participation by the congregation at this important change in the church's ministry.

*To present Holy SONG! at your church, or in partnership with a group of local churches, contact SICM or visit [www.sicm.ca](http://www.sicm.ca).*

## Around the Worship World in Four Instruments

During SICM's 40th Session, on Thursday July 9th at 10:00am, Andrew Donaldson, Douglas Cowling and Christopher Dawes will partner with members of their congregations (St. George-the-Martyr Anglican in Toronto, St. Philip's-on-the Hill Anglican, Weston, and Trafalgar Presbyterian in Oakville) to present a major workshop and resource session on instrumental ensemble music in worship.

What is the secret to forming a resident band of instruments to accompany your congregation and choir? A complete and infinitely flexible ensemble can be formed with at least one representative instrument from just four categories: harmony, high melody, bass and percussion. While it is always possible to work with fewer than this, these four instrument types allow rich and easy arrangement of a dizzying array of worship music from all eras and traditions.

The session will cover recruiting, encouraging and retaining volunteer players, phrasing and balancing your ensemble for your worship space and needs, arranging simple music for the instruments you have and making do when you don't.

Like church choirs, to succeed church instrumental ensembles must be musically effective, sustainable, fun, and appreciated: chances are you have some or all of the tools at your disposal already - come and find out how to put the pieces together.







**CANADA'S SUMMER INSTITUTE OF CHURCH MUSIC**

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**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](http://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](http://www.sicm.ca) for information on how you can help.

**SICM 2009**  
*Singing True, Strong and Free*



## A Logo, and a Vision for SICM's 40th year – the Pentacross Note



The Pentecost Cross depicts the tongues of fire from the original Day of Pentecost burning alongside the Cross, and is widely associated with renewal and in a sense re-ignition of the church and its ministries. The gesture of placing it atop a musical note head suggests music's power to inflame and transform life, worship and communities, and the Institute's 40-year mandate towards music in worship.

Note that this is not a new logo for the Summer Institute of Church Music: the one pictured at the far left remains the official SICM logo. The "Pentacross Note" refers only to this 40th anniversary session, and the renewal it is hoped to encourage in itself and in the lives and ministries of all of us, its faculty, students and friends.

## SICM 39 (6-11 July 2008) in pictures



## 40 Years in Church Music, and where we are today (from p.1)

professionals to terrified beginners it has always addressed itself to what remains the most numerically common instance of the church musician in Canada: the motivated amateur.

The motivated amateur may be highly trained or untrained; be paid adequately, inadequately or not at all; be young or old, male or female, and of any Christian denomination and/or worship tradition. Generally they will

- not derive any significant part of their household income from church music (no more than perhaps 30%, and usually much less)
- have enough training or experience to feel comfortable in a leadership role, but feel their skills, resources and other tools need outside help at least every now and then,
- aspire to more, and want their congregations to as well for religious, professional & personal reasons.

- minister in isolation from other colleagues, and lack opportunities for creative interchange and fellowship

- minister within limited human, financial and time resources, and sometimes feel unappreciated, unsupported, or attacked or marginalised.



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

While directly addressing skills and resources SICM also focuses directly on the musician – his or her needs, aspirations, professional and spiritual growth, and challenges. We believe that when church musicians can (to paraphrase our 40th Session's theme, sing True, Strong and Free, so too can their congregations.

While much has changed over the 40 years of Canada's Summer Institute of Church Music this commitment and our purpose, "To aid church musicians in their efforts to enrich and improve the musical offering within church worship" have continued, and will do so into SICM's next 40 years.

Make sure to join friends and colleagues old and new at SICM 40 this July 5-10: be a part of spreading the musical excellence that has driven the Institute since its beginning days, and let you and your congregation be part of the renewal now dawning.