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Making Room for Women Project

Interview with Jocelyn Pritchard

July 14, 2017

Oral History Recording Summary

Interviewee:	Jocelyn Pritchard (JP)	Interviewed by:	Julie Lees (JL)
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Transcribed by:	Leenane Shiels	Auditor of Transcription:	Jocelyn Pritchard

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- JL: So, Jocelyn, my name is Julie Lees and the date is July 14, 2017, and for the purposes of the recorder I am interviewing Jocelyn Pritchard as part of the making room for women project of the United Church of Canada Archives. Hi Jocelyn.
- JP: Hi Julie.
- JL: So, I thought we'd start with your beginnings, because you were one of those people who were literally born into the church, because your dad was a minister. And so I thought, perhaps, you could share a little bit of information about where you were born, if you travelled about with your dad's ministry and a little bit about the formative years and how it influenced you to be a preacher's kid. 0:00:28
- JP: I was born in Yarmouth, Nova Scotia. My dad was the minister of the United Church there. He went into the United Church in 1925 when it was formed. He had been minister in New Glasgow, NS. And in 1923, or early '24 when the congregations were to vote whether they were going into Union or not, Dad's congregation voted No. Dad voted Yes. So, he had to leave that congregation, and then he received a call to Westminster. Westminster might have been a Methodist church in Winnipeg. So off he went to Winnipeg and was there for a year. He met my mother there. My mother was an organ student in that church and (laughs) my mother, yes, my mother's mother would come with her to practice times until my dad said to her mother, "Mrs. Sinclair, do you always come with your daughter?" and she never came again.
- JL: Laughs
- JP: So, it was a match made in heaven, and they were married in 1926, and Dad took her right back to Nova Scotia, to Yarmouth, where we lived for the time. We lived in Yarmouth, and then we moved to Pictou, and then Wolfville, and then Halifax, all in Nova Scotia. And I think Dad left Wolfville, because Wolfville is a Baptist town, and I figured he wasn't going to get anywhere in a Baptist town, so we moved to Halifax. And in 1947 he received a call to Knox Church in Edmonton, so we had this long drive, a wonderful trip, all across the country, in a 1939 Pontiac. So that's that part of the wanderings of my youth. 00:02:22
- JL: And one of the things I read in one of the articles I found about you, was that after the second Sunday service, ministers would all gather at your house. And so, I wonder how did that influence you? What perspective did you have on that as a kid looking at all the minister's gathering and listening to them talk.
- JP: Well I was in University at that time, so I didn't really think too much about it except the roars of laughter were just a hoot, an absolute hoot. Angus McQueen was well known right across the country, was often there with his wife. Dr. Vilette who was a minister at Canadian Memorial years ago, would have been there. Different ministers like that and they would all just drop in for tea or coffee after evening services. So, I can't say it really had an influence on me except I realized that they all had a sense of humour. 00:03:46

JL: That's great!

JP: You don't find that on Sunday mornings all the time.

JL: (Laughing) That's true. And when you were younger did you have pressure to be involved in the church as the child of the minister, or did you want to be involved in the church activities? Did you feel a natural inclination towards developing your faith? Or, did you go kicking and screaming

JP: I think it was just, um, habit, I don't think I decided I would attend church. 0:04:48
Probably I thought my parents expected me to. So. I can remember at about 15, talking to somebody who asked what did I think of the sermon. And I said, "Oh, I don't believe any of that, but don't tell my Dad."

JL: (Laughs)

JP: So it was just, you know, the way it was.

JL: Mmm hmm. Yes. And so how did you end up coming westward, and are you willing to tell us a bit about how you and Blake found each other?

JP: Well when we moved to Edmonton in '47, Blake and his brother and their 00:05:40
mother were members of the congregation that Dad went to. And they weren't too happy with that congregation, with the minister I guess—the previous minister. But they decided they would give the new minister a year, and they did, and they stayed. And so that was where I first met Blake. But then at University, when I started attending there, he was at St. Stephen's College in Edmonton, so it was just natural that we would see each other there.

JL: And did you ever have any of your own inclinations towards ministry?

JP: No, never.

JL: Or you would have never had. (laughs) Just checking. OK.

JP: No, I was into music; that was it.

JL: Yes, and that's a good segue, because I thought we could move into a little bit 0:06:44
of conversation about early days, career and music pieces. So, before we talk about the specifics, in a general way, are there any ways you can say your life in the church and your upbringing in that environment influenced your professional choices, or how you approached your professional life?

JP: It's an interesting question. I'm not sure just how to look at that, how to think about that. I was in church choirs wherever we were, and obviously that had an influence. (Coughs) Excuse me. I (Pause) I just don't know how to answer that.

JL: That's OK. Yes. Sometimes, when that's your habit you don't know the other way, so you can't compare.

[Break in the Recording]

JL: So, we're just back from a little break and we're talking about positive influences that affect our future. 0:08:03

JP: Yes, and I was mentioning the beginning of how I met Dick Eaton. In Nova Scotia, for matriculation you only needed one Science, so I had already been at Dalhousie for one year. We went to Edmonton, and I went up to the Registrar's office at U of A, and they said, "You cannot enter, Miss Rogers, because you only have one Science." So I had to go back to High School for two courses. So, at lunch time, we lived close enough that I would go back home for lunch. I mean, I was too old to be with the High School students, of course. So this one day, for some reason or other, I went back to school early, and heard this amazing choral sound, and discovered it was up in the Auditorium at Strathcona High School. So up I went and there was Dick, conducting the University of Alberta mixed chorus. So I knew right then that that was for me. Just no doubt about it. Yeah.

JL: And did you hang around and introduce yourself? Or?

JP: No, not then, but in the next Fall I registered at U of A and I immediately went to Dick's office and said I'd like to be the accompanist for your mixed chorus.

JL: Nice! And what was his reaction?

JP: He said, "Well, we have an accompanist at the moment, but you can be the assistant."

JL: And how long were you the assistant before you were the accompanist?

JP: Oh, one year, then I was the accompanist for three years, maybe longer. I had graduated but kept on doing that for a while.

JL: Nice. And then did you have further professional relationship pieces with Mr. Eaton?

JP: No. After graduation—Blake and I were married a year after graduation—and so then we went off to Strathmore Alberta where we lived for four years.

JL: Right. And somewhere I was reading, I understand there was a piece written for your wedding.

JP: Yes!

JL: And who might have written that?

JP: Richard Eaton, the same man, Richard Eaton.

JL: That's great.

JP: And he was quite wonderful. He knew there was a good tenor soloist in the choir, so he had the beginning of the anthem, a tenor solo, and then the choir entered in.

JL: That's wonderful.

JP: It was!

JL: What a gift for your wedding day.

JP: Yes, absolutely.

JL: What a treat. Amazing. Amazing. OK. So we jumped a little bit ahead to role models, which is fine. I will want to take us back to the church-connected professional pieces. While we're in the role model area, were there others from your childhood or from last week that sort of influenced your path, or your trajectory, or your faith development in some way? The three you have offered are pretty phenomenal.

JP: I just got older.

JL: OK. Yes.

JP: It's interesting. Faith development in those years wasn't something I was concerned about. Much more so now than I was then. 00:11:41

JL: And why do you think that is?

JP: When you are more aware of other people. As a youngster I was not that aware of other people I think ... certainly not that concerned about them ... that sounds strange maybe, but I was doing a lot of practicing, I was doing a lot of accompanying, I was bringing up five children with my husband, so life went on and we were busy. That took up a lot of time.

JL: OK. So, having divided out the church professional pieces, I noted that you were organist and choir master at Trinity United in Vernon, and then I had never heard this title before, but that you were Minister of Music and Fine Arts at Shaughnessy Heights United Church for twelve years. And I'm curious about what that entailed. Is that a role that you developed on your own, or had there been a Minister of Music and Fine Arts before you? 00:12:30

JP: Not there.

JL: Tell me more...

JP: There would be minister of music at different churches, maybe more in the United States than here. But, I have always felt that once the church has a minister, a full-time minister, the second person they need is a full-time musician. And so I guess that's one reason why I chose that title ... Minister of Music. The church was quite happy with the title. So it meant to me, that I was ministering to the congregation, not just putting on a show on Sunday morning. So that's a totally different thing, and I look at many of the ... I look at some of the young people ... I don't know that many of them now, going in for church music, but, so many churches are looking for somebody to play the piano. And whether they play the hymns well or whether they can look at the words of the hymns and decide what to do with each line of each verse in each hymn, I'm getting the feeling that, no, they don't.

So, one of the things that is said, that I felt very important was working for the congregation, finding out what would be nourishing for them. One of the other things I felt, was that you were performing these pieces, and you were performing because you did it to the best of your ability, which is what performance is all about. Performance is not necessarily a show. Whereas in other churches I would hear people "We're not having anything to do with the word performance." Ridiculous! Absolutely ridiculous. So going on to Fine Arts, I don't know whether you know the name Marilyn Dyer?

JL: No, I don't.

JP: Wonderful fabric artist, absolutely wonderful. She lives in White Rock. A church person from the word go. I had her envision a big thing to go over the brown screen at Shaughnessy in front of where the organ pipes are?

JL: Oh yes.

JP: Well, this was for Pentecost. It was a huge dove coming down from the upper right-hand corner. A big white dove on a blue background, with a bit of red. It was magnificent. Some people didn't think it was a good thing to do.

JL: (Laughs)

JP: She had so many ideas of this kind of thing. And one thing I find about the United Church ... many of the United Churches ... is that they really don't look for beauty in the church. They're quite happy with pews with sometimes a cross, hopefully large enough for people to see. Sometimes a baptismal bowl,

or a receptacle of some kind for baptisms, which often we cannot see. All this kind of thing. And I think we need to make much, much more of that.

JL: I also noted that you did Dunbar Summer School music, and Naramata Summer School music. Were you asked to do those things or did you have such a desire to share? 00:16:25

JP: No. I just thought [Dunbar Summer School Music] would be good for the kids!

JL: Aha! So...

JP: Margot Ehling was my partner in that.

JL: Nice. And when you did these summer schools, and when you were a musician anywhere in church, did you feel part of your role was connection to the Holy through music, and helping people develop that? Or you didn't move in that direction?

JP: My role in any of those activities was simply to encourage children to like music, and to enjoy music, and to make the most of their ability in performing music. I wouldn't have said to them that this is a spiritual thing for you. It really is, but I wouldn't have said that to them. Just to lead them on the way so that they can enjoy that kind of thing. It was very interesting dealing with the mothers of these students too. They wanted to make sure that their kids, of course, got the best that they could. But again, it was simply a good thing to take place in a church. It was not "spiritual" in what church people would likely think is spiritual, but it was in my mind. I just figured that was a good thing for them to do in that line. 00:17:10

JL: Nice. So I'm ready to move us into a different direction.

JP: Is this scary?

JL: No! Are you scared? (laughs) No. Unless there's anything more you want to share about church music and being involved with that.

JP: No, I can't think.

JL: I have some more questions later about it. So just a few questions about gender in the church. Since this is a project of making room for women, how do you see your gender as having affected your relationship to the church or your involvement in the church? And I'm thinking of things like: did you follow your minister husband around to different places, or did you say, "I'm going to do the music position here and off we go? Did you chat about it? Were people

surprised that you didn't want to just do everything out of the kindness of your heart? Those kinds of questions.

JP: I was used to my father announcing when he went to a new congregation that the congregation had not hired his wife. His wife would not be the president of the WA or the UCW or the WMS. And so I was used to this; I just figured that, you know, you didn't have to do all these things. 00:19:30

So, my husband didn't make that announcement but it was very obvious that I was not going to be doing... and again, with five children, you couldn't take on too many of these extra things as well as the music. The music came first before women's teas and chicken dinners (laughs) and stuff like that. So, I guess, (pause) in fact I know, that I did as much as I could in the line of what a minister's wife should do and that I felt I was equipped to do. And just left it at that.

JL: And did you and Blake ever serve in the same congregation?

JP: Yes. In the first congregation, Strathmore, Alberta, we arrived there and it turned out there was no organist, so, Jocelyn became the organist. There was one tenor, one bass, and some women, and it was the year of the Coronation, and so I taught the choir "Zadok the Priest" which is sung at all ceremonial things like that. And after the Coronation, at the next choir practice, a woman came in and said "They sang our anthem!" (Laughs) 00:20:39

JL: (Laughs) That's funny.

JP: So that's what makes it worthwhile, really, is when people connect that kind of thing.

JL: Yes, oh that's funny.

JP: So, I've forgotten your question now.

JL: Just gender pieces and I mean I can move into the next one. Do you ever remember being the recipient of or experiencing or working through any gender inequality in the church, or having to fight for your space?

JP: (Pauses) No...

JL: Good. That's great. And any thoughts on how or whether the way women are in church has changed over time or today? 00:22:20

JP: No... (Pauses): Oh goodness, there's so many more women ministers now. One of the fascinating things to me now is the number of students at VST, maybe at other theological schools who come into VST off the street. Church background, no, but off the street. I think that's probably very healthy in the long run. But certainly, it's different. If ministers had sons, they were expected to go into the ministry. So that isn't happening now, not to the same extent.

JL: Yeah.

JP: So, does that answer your question?

JL: Yes. I just feel it's due diligence to ask those questions since it's a project called Making Room for Women. They don't have to have answers to them, although you did give me answers.

So, moving on, keeping to the professional realm, but moving more into leadership service in the church that is beyond the paid professional roles, I kind of identified a few pieces. So, I found out about the Centre for Church Music and the Arts that you founded in 1997, and read a little bit about the Township Project, from one of your trips to South Africa, and that you were the BC Coordinator for the United Church Association of Musicians. So those are the three extra-curricular kind of pieces I found, and I'm hoping you could speak about each of them, how they came about, your involvement and pieces of satisfaction about them for you.

JP: The first one again?

JL: The first one is the Centre for Church Music and the Arts.

JP: There were many church choirs who had stacks of anthems just lying around, and some of them would be worthy of singing, others, not worthy of using. So, I got in touch with Darryl Nixon at St. Andrew's-Wesley and asked "Do you have any space for this kind of thing, a Centre for Church Music?" And he said oh yes, we could do that. So, we opened it there, had stacks, had books, had different kinds of things. Part of what I should talk about is the Church Music Symposium. I don't know if you've got that down.

00:24:20

JL: Yes please, I don't.

JP: This Centre for Church Music lasted maybe two years. In those years, whether it was because people didn't want to go by bus to St. Andrew's-Wesley, or whether it was the parking was the problem, they had to pay for it at the Century Plaza or on the street, but I don't know, but it really was not being well used. So, I think Darryl still has scads of that music around there, so, anyway, a

lot of it will just never be used again. So that's what happened there. Great idea that never went anywhere. (Laughs).

JL: (Laughs)

JP: But in that time, I had Church Music Symposiums every year for maybe twenty years, and would bring in conductors, find church conductors and musicians from the States, because in those early years, we didn't have people like that in Canada. Fred Graham, who's the big one in Tor... where is he now? Guelph, I think, but certainly in Ontario, and has been on the hymnbook committees, and head of UCCAM (United Church Musician's Association). Fine influence there. He would have been one who could have done the work, but the Americans like John Yarrington, Michael... his name has gone at the moment, but several of them just brought the whole place alive. There'd be 125 people at each one of these things. 00:25:43

JL: Wow!

JP: And they'd be given a sheaf of music that they would study throughout the three days of the weekend. They would eat together, they would study together, they would sing together. And they were just spectacular times. It was wonderful. So that went on for twenty years. That's one of the best pieces of work I did.

JL: Wow. And then would the pieces be performed publicly at the end of the symposium?

JP: No, no. There wasn't time to get them ready. But people ... I still have people raving about those years.

JL: And did it travel around? Or did it all happen...

JP: No, No.

JL: OK.

JP: I'm trying to think whether it started at Shaughnessy... I guess at Shaughnessy. Yes.

JL: I imagine there must be countless things you can't even remember that you started because you thought it was a good idea and needed, and someone else picked it up and kept taking [on]. That's amazing.

JP: The Townships Project I think you had next?

00:27:50

JL: Yes, I have that on here.

JP: OK, well I went with my friend Martha Deacon in 1998 to the World Council of Churches Meetings in Zimbabwe. And she had a plan with the title "The Townships Project" And she called together at that World Council, a group of people from South Africa and explained what she had in mind for giving women loans in South Africa, to start their own little businesses or carry on businesses they had begun. One of the clergy there, an Anglican priest, said to her that he would be her helper, so we got it started in the Township of Mdantsane, which is near East London on the East Coast of South Africa. It is now functioning at a huge rate. Now it's a franchise outfit. Not just giving single loans, but the loans now go to people who will hire four and five other people to start their own little businesses. And Martha has gotten in touch with the Rotary Club in Africa that seems to be interested in carrying on the group. Which would be wonderful. Martha is ready to hand it over to somebody who is responsible and will make sure it's run, so we're just waiting to see what's going to happen there. We had the most amazing thing happen last year, from a woman we knew nothing about. She died and her Estate bequeathed \$100,000.

JL: Wow!

JP: To the Townships. Just a huge thing.

JL: That's incredible.

JP: It really was. So, we've had lots of good help along the way. There was an organization called "In as Much" I don't know much about them, but they were big donors in the beginning too.

JL: Backing up though, don't you have to be invited to the World Council of Churches?

00:30:15

JP: We got invitations through. Oh who's the one who lived in Winnipeg? Wilson...

JL: Lois Wilson?

JP: Lois Wilson. Martha's a friend of hers (laughs) so Martha just asked if we could go. So, Martha and I both joined the choir.

JL: At the World Council of Churches?

JP: At the World Council. A hundred people there: Ninety-five black people, and five very white people.

JL: (Laughs)

JP: So, we're singing on and practising, and the leader Patrick Matsikenyeri is giving us directions, and all of a sudden, I hear this woman down the line saying "Jocelyn, move!"

JL: (Laughs.)

JP: It was a great experience. Absolutely a stunning experience. So, the year after that, in 1999, the Townships Project started in East London, and a group of about a dozen of us, many of them from Canadian Memorial, went over there, and actually stayed in the homes of the people in the Township. 00:31:30

JL: Jocelyn! Really?

JP: Really.

JL: That's incredible.

JP: It was fascinating.

JL: And how long were you there for?

JP: How long? Ten days, maybe.

JL: Gosh.

JP: So, we were in the township homes only one night, but what an experience that was!

JL: Say more about it. What do you remember?

JP: Well one of the things I remember, is the hostess on the night we were there, saying, "What would you like for breakfast? Would you like eggs?" and so, "Yes, that would be nice." And "Would you like some meat? and so, "Well, yes, OK." So she went down the list. We discovered what we said we would like cost them a month's pay. But hospitable—they are absolutely wonderfully hospitable.

JL: And did you all sing together in the evening?

JP: Sometimes, yes. In the choir, yes there was lots of singing at the World Council. But when we were... I remember waking up, maybe it was in Cape Town, waking up one morning when we were visiting there, awakened by a group of black men going off to work, singing.

JL: Oh, cool.

JP: Just gorgeous, absolutely gorgeous.

JL: And do you have an adventurous spirit? Were you excited to go to South Africa? Were you nervous?

JP: Oh yes. I love black people. I have no idea why.

JL: Mmm. Music might have a part of it?

JP: Maybe!

JL: (Laughs) And how about the BC Coordinator for the United Church Association of Musicians? What is or what was that?

JP: I wish I could remember.

JL: I don't have a date for when it was. Where did I read it? I might have read it in your UBC University Women's article, but I don't think so.

JP: I wonder if it was through POEM? And what was POEM? You know Joyce Anderson? 00:33:50

JL: No.

JP: Her husband was the MLA for Marpole maybe?

JL: OK

JP: And he had this organization called POEM which was an ecumenical thing. That's fascinating. I can't remember now.

JL: P O E M? Poem?

JP: Yes.

JL: Well... are there other church commitments, committees, ad-hoc groups that you were a part of over time? I didn't find any but...

JP: There's a group here in Vancouver called Music Makers. And in it there are teachers, some of whom have retired and others have not, and we meet together once a month for 10 months of the year. We have a different topic each month. And in September when we meet, we are to play a piece that we have never played before, and preferably have never seen before. 00:34:50

JL: Wow!

JP: So that's going to be difficult for the teachers like Margot Ehling, who has taught for years, it will be difficult for her maybe to find something, but it should be quite fun.

JL: Gosh, that would be fun! And do you still practise every day?

JP: Not every day, but often.

JL: Yeah... yeah. Wow.

JP: Margot and I do piano duets together.

JL: Oh wonderful. All over the place?

JP: We used to do it all over the place, but now it's for Music Makers mostly. But I'm playing at U-Hill in September and I think I'll take her along and do duets.

JL: Oh great, oh good. Lovely. And I have just a few more questions, but this one just popped into my head. If you were still a church musician, Minister of Music in the church, and you could fill the church service with your favourite style of church music, what would it be?

JP: The song I'm playing at the moment.

JL: Which is?

JP: Any. Any.

JL: So, you're a lover of all?

JP: Mmm hmm.

JL: Nice. OK. So, Jocelyn, last few questions. Looking to the future of the church. A few questions. What direction do you hope it might take? What do you hope to see? And how might you like to be involved in its evolution? So what direction do you hope it takes?

JP: What's the first question?

JL: That's the first question. The future of the church. If it could unfold in any way possible, how would you like to see it unfold?

JP: In many cases, I see the future of the church going right back to what it was at the beginning, with small groups meeting in homes. All where it's possible for people to meet together, eat together, and for things to be more personable, maybe, or hospitable, would one say? That's not going to happen in a church like Ryerson, or Dunbar Ryerson. But I think in many places it will have to. In communities in the Prairies, for instance, where ministers don't seem to want to

00:37:07

go any more, what is going to happen there? Unless they do have their small gatherings in their own homes. That's one thing I see. I see the music in churches, in the United Church becoming a lot of "Happy Clappy" music.

I see a lot of the church music that has come down through the ages disappearing. Hopefully there will be new musicians who will rise up and say we need to do something about this and we will create things that are attractive and yet have some depth. So many of the words that I find in songs that people like to sing are so slim, have so little meaning, so repetitive. And, a number of them in *More Voices* fall in that category... that they simply do not feed me... they evidently do other people, which is fine, but it's just a different world. That way. So, I see changes coming that way.

Um... I see the church taking much more interest in children than they have in the past, by past I mean twenty-five years ago, fifty years ago, that kind of thing, which is a good thing for the churches to be doing. I don't know what the church is doing for teenagers these days. Camps maybe, weekend retreats—that kind of thing I would think would be super. Does that fill you?

JL: Yes. And any pieces of it that, if you could be involved in, that you would want to be involved in affecting the change?

JP: I would like to see changes in music committees. I remember when I was... I can't remember who I was talking to—it doesn't matter—but somebody saying that the people they should be in touch with on a music committee would be the minister. Well of course you're going to be in touch with the minister! My question was who is the *most important* person to be in touch with? They were naming all these different people (the secretary and whatnot). I said, "No, the caretaker is the person you need to be in touch with. Because the caretaker is going to be doing the different jobs you need done. That's the person you need to be in touch with." The other people naturally you're going to be in touch with. I think members of the music committee, in my experience, do not really know much about church music. And they're quite happy if, as I said before, somebody comes and plays the piano. 00:40:04

JL: Right.

JP: They, I think probably in most cases, have very little training musically. I think likely they have no idea of how many hours you spend doing this, that and the other. I think they're probably quite happy as long as you turn up on Sunday and play something.

JL: This is your third last question. If you were to do it all again, what would you want to change, and what would you want to see stay the same?

JP: If I were to change anything, it would be my training on the organ, which was very little. (Laughs) When I became engaged to Blake, my mother said, "Well, you're going to marry a minister, you're going to be in a church some time that

doesn't have an organist. Come on over to the church, you're going to learn how to play the pedals. So over we went. Obedient Jocelyn, over we went, and Jocelyn learned to play the pedals. And sure enough, the first congregation we were in, that happened, so I would take organ lessons. Today, that probably is not uppermost in musicians' minds; they're quite happy playing piano, which is fine. Umm, so that's one thing I'd personally would change.

I would go to talks on spirituality. I went to some excellent times at Canadian Memorial, with Susan...

JL: DuMoulin?

JP: Yes, and Glenda... she lives in Victoria now. Can't remember. Anyway, they did some excellent courses in that kind of thing. I would do more of that probably. It wasn't that I didn't want to do them. It was just that I didn't know anything about that really. That would be one thing.

I would have learned jazz right from the beginning, but it was not allowed because jazz was played in places where people smoked and drank, and they were too sexually suggestive, so no jazz!

00:43:34

JL: Wow!

JP: I would change that!

JL: (Laughs) Good! (Pause) when I was reading the article that the University Women's Club wrote about you, in it you say, in your advice to young women "...find a faith that is full of love for yourself and all humanity, and the universe." And I just wondered if that has been your rule of life? If you have witnessed that serving you throughout your life? If it was something they made you think of on the spot so you just said it. (Laughs)

00:44:09

JP: That's only half of the saying!

JL: Oh! That's all they had in there.

JP: A friend, a friend of my cousin asked me what advice I would give to young people, and I said "Find a faith, and then every month put five dollars in the bank and don't ever touch it."

JL: That wasn't in there.

JP: I can't remember who did that interview.

JL: They did have the five-dollar piece, but when I read that part, it didn't really feel church connected. (Laughs)

JP: (Laughs) Of course it's church connected!

JL: It's the tithing that we all ignore! (Laughs)

JP: (Laughs) (Emphatically) All of life is church connected!

JL: (Laughs) Sorry, Jocelyn.

JP: That's quite cute! Anyway, the question is, "Am I still thinking that way?"

JL: Yes, is that how you choose to lead your life, from that kind of motto?

JP: Well, that was only ten years ago, so before that I never was good at saving money. I just knew it was good for other people to do! (Laughs) Finding a faith, I finally was able to say, yes, I was a Christian, and believed in following Christ, but as a teenager, no way was I going to say that.

JL: Amazing. What was the switch? What made you be able to come to say it?

JP: I don't know. Life, experience?

JL: Time.

JP: Yeah.

JL: Well, here's the final question for you.

JP: Thank God!

JL: We've covered a lot, but I'm sure not everything. Anything on your mind or heart that we haven't shared that you want to touch on?

JP: Only I guess that in the church I have met so many wonderful people (as well as other kinds), wonderful people that have remained friends throughout my life, people from Strathmore Alberta in 1952, in touch with them until about five years ago when she passed away. So, I still get cards, Christmas cards from people in every congregation we've served. 00:46:38

JL: Wow, that's great.

JP: So, it's the friends that you make along the way, that remain friends. When I go back to Nova Scotia, though I won't go again likely, but when I have gone back, I have met with three other women, we were all in Grade 6 together, in Wolfville, Nova Scotia, and we have lunch together. I mean, that is incredible, really! When you think of it. That those friendships have lasted that long. And that we've all lived!

JL: Yes, that's right! Wow. Well Jocelyn, I have only known you a short time of your...

JP: Lengthy

JL: ...Long church life. But I have been blessed by being the recipient of your musical abilities and participating in choirs with you. And so not only on behalf of me, but on behalf of all who will hear this, now and in the future, I really want to say thank you. Thank you for your time today; thank you for the gift of your music; thank you for your dedication to keeping the integrity of music what it is and should be; and for sharing endlessly your talents with all of us. Thank you.