



Pipelines

Bouches et anches



The Promise That Lies Ahead

President's Message

DEIRDRE PIPER

- 1 President's Message
- 2 2008/09 Programme of Events
Organ Crawl - Rochester
- 3/4 Organ Crawl (cont'd)
- 5 Toronto/09
- 6 Around Town
Pro Organo
Members' News
- 7 Duo Majoya Concert - Review
Nominating Committee
- 8 A Note From the Treasurer
Our Centre Funds
- 9 Supply List
Organ Teachers List
- 10 Our Advertisers

Blow trumpet, for the world is white with
May (Alfred, Lord Tennyson)

What promise lies ahead! The post-Easter period of renewal, of re-birth, of new life is upon us. Let us embrace it with the joyous memories of music-making past and with the bubbling excitement of fresh ideas and new challenges to come.

*Rise up, my love, my fair one,
and come away.*

*For, lo, the winter is past,
the rain is over and gone;
The flowers appear on the earth;
the time of the singing of birds is come,
and the voice of the turtle
is heard in our land.*

(Song of Solomon 2:10b-12)

Our Centre also faces a need for fresh ideas and the fact of new challenges to come, and this is where all of us must play a role. We start with our Annual General Meeting (AGM), which is a week earlier than usual this year: it is scheduled to take place on Monday June 1st. So this May issue of *Pipelines* provides the opportunity to bring this matter to everyone's attention.

This is important. As I pointed out in my Message in last June's *Pipelines*: "At this meeting we report on matters that have taken place during the past year, we consider a proposed budget as well as proposals and plans for future actions and events... [we] celebrate achievement and deliver awards, and elect those who will represent

our interests on the Meeting's executive committee during the coming year." In other words, all who attend take responsibility for the ongoing life of the Centre by sharing in decisions and making views, opinions and hopes heard. I would think that attendance and discussion at the AGM is part of the measure of an organization's health. I urge everyone of you to mark this date, plan to attend and to enter into the life and business of the Centre.

While our nominating committee is tasked with presenting a slate of officers and convenors to form the Centre's executive committee during 2009-2010, in fact anyone may volunteer, or agree to be nominated, to face election to any available positions on that committee and thereby to enter into its important work.

The AGM is the most obvious opportunity for members to start getting actively involved in any of the Centre's work, to give voice in decisions that have to be made, and to help effect any changes in policies and activities that may become necessary. This is all very basic stuff, but it is of the utmost importance if our Centre is to continue to move ahead healthily in furthering the interests of all our members. Please get involved.

So let us all come together on this occasion to take ownership of our Centre. It is open to each of us to do so. I would go further: it is incumbent upon us as members to do so.

- Deirdre



2008/09 Programme of Events

IAN MACKAY

April was a busy month preparing for both the Pedals Pipes and Pizza event which was to be held on April 24th at Dominion Chalmers and the Rochester Organ Crawl. The PPP event was cancelled for logistical reasons and also there did not seem to be as much interest this year as compared with last, despite having distributed fliers to the Kiwanis Musical Festival and through ORMTA. Thanks to Teresa van den Boogaard and Karen Holmes who offered to assist with this event.

The Rochester Organ Crawl was very successful and I encourage you to read the first installment of a trip report in this month's *Pipelines* – I'll follow up with the second half next month. We're planning to post the full report including videos and pictures on the web site. We had hoped that our colleagues from Montreal and Kingston might be able to join us for

the trip but unfortunately while there was much interest, it was difficult for those who wanted to go to cancel other commitments.

We had hoped to have a Hymn Sing in the Ottawa Valley this spring but this has been moved to the fall.

I encourage everyone to attend the Annual General Meeting at 7:00 pm on Monday, June 1st, 2009 at St. Paul's Presbyterian Church.

Plans for the fall are shaping up very well at this point. I will announce the preliminary fall programme in June edition of *Pipelines* and at the AGM.

I appreciated the numerous suggestions from many members and hope that the varied programme will be attractive to all centre members. I will also be meeting with the incoming executive shortly to

ensure that any ideas they might have are added to the mix of events for 2009-10. At this point stay tuned for more details on: a September Barbeque to kick off the College year; an Organist Clergy Dinner; an event at the NAC; a Halloween event on October 30th; a workshop on Praise Bands; a workshop on the organ music of Mendelssohn (to celebrate his 200th birthday); an anthem reading event; a visit to a new local organ repair shop; an event to discuss ideas for choir recruitment; an event to assist part time organists and directors of music find repertoire, manage small choirs, and work with clergy and other church professionals; a Christmas event celebrating Christmas organ music from Germany (similar to the event we held last December celebrating French Noels); a visit to the Peace Tower Carillon and a chance to meet the new Dominion Carillonneur, Andrea McCrady.



Organ Crawl to Eastman School of Music - Part 1

Seven centre members made the trek from Ottawa to Rochester, NY on Thursday April 23rd, to attend our first ever international organ crawl. And what a trip it was! With very little 'down' time, we had a chance to visit and play five different organs (three of which were installed in the last year or so), attend three concerts and toured the organ and keyboard department of the Eastman School of Music (ESM), all in the space of two days.



L to R: Annie Laver, our guide, Ian MacKay, Gilles Leclerc, Thomas Ammand, Don and Suzanne Marjerrison, Helen and Merv Saunders (all photos by Suzanne Marjerrison)

Our journey began with a very straightforward and comfortable drive from Ottawa to Rochester which took about four and a half hours. After arriving, we checked into the Hyatt in downtown Rochester which had been arranged through the ESM. After arranging to meet up with each other in the lobby, we all grabbed a quick dinner and then headed off to Christ Church to find Annie Laver, our host for the weekend, and to attend the opening concert of the SSCM's (Society for Seventeenth Century Music) annual conference which coincided with our visit to Rochester. Annie is a senior student in the DMA programme at ESM but also works for the department in planning events, organizing the various partners that collaborate with ESM and welcoming visitors. After meeting each other, Annie confirmed the final itinerary for our visit and presented us with packages that included directions to all the venues, information on the ESM, the Eastman Rochester Organ Initiative (EROI) and the city of Rochester.

The concert at Christ Church titled "Congregational Singing in Seventeenth-Century Germany" was organized by Kerala Synder, Professor Emeriti of the ESM and one of the foremost authorities on the organ and organ music of the 17th century and on the life and music of Dietrich Buxtehude in particular. The evening was organized around seven hymns which corresponded to seven different composers and writers working in seven different and significant cities in 17th Germany. Each hymn was introduced by a different specialist attending the conference who described the city, the musical traditions within the city and the context of the hymn's composition. After each spoken introduction the hymn was introduced by an organ prelude by either a well known composer or improvised by the organist for the evening William Porter, (professor of harpsichord and organ at ESM and a well-known specialist on improvisation and historically informed

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performance practices) on the newly installed Craighead-Saunders Organ (which will be described below and in the second half of our report next month in Pipelines). The hymn was then sung alternatum with the choir (assembled from the conference delegates), a soloist, and the congregation. Many hymns were familiar but the original meters and rhythms were, for the most part, unfamiliar and therefore challenging, particularly while reading and singing in German. Many of us agreed that William Porter's improvisations were wonderful and one in particular, based on *Ein' Feste Burg* was very memorable.

The organ was installed over the last two years and inaugurated just last October. It's a research copy of the historical organ preserved at the Dominican Church in Vilnius, Lithuania. It was built in 1776 by Adam Gottlob Casparini who apprenticed in central Germany with Tobias Trost, builder of the famous organ at Altenburg Castle with which Bach was familiar. What a treat to be transported back to 17th and 18th century Germany in such an authentic way. After an evening of song and glorious sound we all walked back to the hotel and confirmed plans for what was scheduled to be a busy day.



Gilles Leclerc playing the organ at Sacred Heart Cathedral (Paul Fritts, 2008)

On Friday morning, after a long and leisurely breakfast, we set off to visit Sacred Heart Cathedral, the mother church of the Diocese of Rochester, located about ten minutes from downtown. The installation of the new Halloran-All Saints organ was the crown jewel in an extensive renovation of the cathedral which now sports modern office facilities and

a re-configured and richly appointed sanctuary; the altar was moved from the apse to the crossing, creating a comfortable and almost natural space for the new organ which visually and sonically speaks from the front of the sanctuary directly down the nave. The organ, built by Paul Fritts, is a large three-manual, mechanical action instrument with 53 stops. The church is not huge but the stone interior and woodwork help to create a wonderful acoustic where the bass rolls onto the floor and down the nave and the upperwork never seems to overpower the room which creates about four seconds of reverberation. Incidentally, the organ is named after a former priest whose estate surprisingly paid for half of the cost of the new instrument.

Paul Fritts describes his Opus 26:

While not an exact copy, the Cathedral's organ case is inspired by the famous organ in St. John's Cathedral, Hertogenbosch, The Netherlands. Begun in 1617, this instrument is a masterpiece of design and beauty. While our organ case is about half the size of its inspiration, it is roomy enough to accommodate four divisions and almost four thousand pipes. The case consists of white oak frames, moldings and panels, which have been fumed with ammonia to darken them, accelerating the natural aging of this fine wood. The oak carvings of St. Cecilia (left) and Miriam (right) are in the style of the original Dutch carvings on the Hertogenbosch organ. They were done by Robert Voit of Germany. Also modeled after the Dutch original are the baroque cherubs and swirls carved by Andreas Rink of Dresden, Germany.

The façade pipes are arranged in towers and flats in complex ways, fulfilling two design goals: defining the divisions of the organ; and keeping the eye busy finding the many relationships between the placement of the large and small pipes and the positions of the pipe mouths and corresponding feet lengths and carving borders. The carvings cover the spaces above the pipes but also contribute to the composition by forming lines of sight between the sections. Lastly, some of the façade pipes are embossed following old Dutch traditions. The design is scribed inside before the metal sheets are formed round and when formed the metal tends to

bend along these lines. After the pipes are soldered the facets are burnished in.

Paul Fritts is a well known builder from Tacoma, Washington who, in the wake of the Organ Reform Movement, has sought to apply historical organ building principles in crafting modern instruments. This movement does not seek to copy historical instruments, but, in some sense, to be "apprenticed to them." The stop list of Opus 26 is extensive, including for instance, three different cornets, which makes the instrument versatile enough to handle a great deal of repertoire but which is nevertheless true to its Baroque inspiration. Although the stop action is mechanical, it is also electrified and part of a modern combination system that adds further versatility for accompanying and playing larger and more complex symphonic works for the instrument. Our only complaint was that the swell division, which sits just above the desk, was very loud at the console making it near to impossible to be confident of one's registration. Even the assistant organist, John Morabito, our host for the morning, said that it is very important to have someone double check registration in the nave to ensure appropriate balance.



Downtown United Presbyterian, Tiffany glass windows

After nearly two full hours at the Cathedral we headed back downtown for lunch at a local bagel shop around the corner from our next stop Downtown United Presbyterian Church and the Fisk organ, Opus 83. We only had an hour at this stop so we quickly set to work examining the organ, individual stops, the sanctuary and, by chance, the Tiffany windows. The organ was installed in 1983 and since then has become an important instrument in the community and is part of the network of instruments used by the ESM for practice, recital and teaching purposes. The

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organ is a large instrument (39 stops, 56 ranks) that sits commandingly at the front of the church just under an arch and in front of what was an old organ and choir gallery. The sanctuary is not large and from any angle in the church the organ seems to dominate the room. The main case is painted to match the sanctuary and the pipe shades reflect other architectural details in the sanctuary. Interestingly, the ruckpositiv is cantilevered from the impost of the main case which from certain angles looks precarious. The organ has a big, big sound; indeed it was difficult to find any stop or combination of stops that did not overwhelm the sanctuary. One among us even quipped that the organ seemed to sound best in the vestibule... We all agreed that although individual stops and the stop list were attractive, the entire organ was over-voiced for the room. It was nevertheless a privilege to play an organ from such an important American builder:

Charles Brenton Fisk (1925-1983) was the first American organbuilder to build significant tracker organs in the 20th century. His study of early American and European instruments led him to return to mechanical action, and to set a new course for American organ building. Born in Cambridge, Mass., he loved music and grew up tinkering with hi-fi equipment. He was a chorister at Christ Church on Cambridge Common where E. Power Biggs was Choirmaster. Charles showed such intelligence as a young man that when he was drafted during WWII, he was sent to Los Alamos where he worked for Robert Oppenheimer. He was 18 years old. After the war, he attended Harvard and Stanford, majoring in Nuclear Physics, and worked briefly at Brookhaven National Laboratories, but during his Stanford years decided to pursue a career in organ building.

After working elsewhere in the industry, Fisk founded his own shop in 1961 and attracted bright young co-workers who combined their talents in music, art, engineering, and cabinet making to build organs that redefined modern American organ building.. The Fisk firm went on to construct the largest four-manual mechanical action instruments built in America in this century, first at Harvard University in 1967, then again at House of Hope

Church in St. Paul, Minnesota, in 1979.

The company has also built a number of instruments based on historical organs, among them one at Wellesley College, patterned after North German organs of the early 17th century, one at the University of Michigan in the manner of the Saxon builder, Gottfried Silbermann, and a three-manual instrument at Rice University modeled on the work of the 19th century French master builder Aristide Cavaillé Coll. The large four-manual dual-temperament instrument at Stanford University used modern technology to combine many different aspects of historical organ styles. Concert hall organs at the Meyerson Symphony Center in Dallas, Minato Mirai Concert Hall in Yokohama, and Benaroya Hall in Seattle, were designed for maximum impact with orchestra as well as for solo repertoire. In 2003 C.B. Fisk built a five-manual organ for the Cathedral in Lausanne, Switzerland, the first American organ made for a European cathedral.



Annie Laver, our guide at the Eastman School of Music, playing the Van Daalen (1978) Dobson (2000) organ in the theatre of the Eastman School

After an hour at the Fisk we drove back to the hotel and walked over to the ESM to meet Annie again who gave us a tour of the organ and keyboard department. The department is housed in the main school building which dates from the founding of the school by an endowment from industrialist and philanthropist George Eastman who founded the Eastman Kodak company in Rochester in the 19th century. The department has a larger Skinner organ in Kilborn Hall (which we did not see) and a smaller recital instrument in a

special organ auditorium which is used by teachers and students for classes and demonstrations. Annie gave a short recital on the organ by playing a slow movement from Vierne's Symphony No. 3 which she had performed last week during one of her senior recitals. Down the hall there are numerous practice rooms with organs of various vintages. Notable among them was a new practice organ by Paul Fritts installed last year, and the Holtkamp used by David Craighead who was Professor of Organ and Chair of the department for many years. Annie also gave us demonstrations on the French harmonium and the pedal clavichord. The latter, while a relatively obscure instrument nowadays, is nevertheless part of the keyboard curriculum to designed to develop more nuanced keyboard technique. Annie explained that while all students understand the historical importance of the instrument no one likes to play it for any length of time. We also



Thomas Annand playing a harmonium at the Eastman School of Music

had a chance to play a pedal piano which for all of us was a first. The piano is otherwise a standard upright piano except that there is a full pedal board that connects underneath, behind the main cabinet to a cabinet housing a separate set of strings.

Our tour continued with a second visit to Christ Church around the corner from the school but this time instead of listening to the Craighead-Saunders Organ, as we had done the night before, we had two and a half glorious hours to play and explore what is arguably the most important new organ installation in North America for many years.

To be continued in June *Pipelines*...

Toronto/09



INTERNATIONAL ORGAN FESTIVAL FESTIVAL INTERNATIONAL NATIONAL D'ORGUE

Toronto
June 28–July 2
2009
28 juin au 2 juillet
www.rcco2009.ca



REGISTER NOW!

Registration fee (if registered before April 30 ^{NEW} 2009)

Regular RCCO/AGO member	\$325
Non-member	\$400
Student Member	\$250
Senior Member	\$300

Registration fee (if registered after April 30 ^{NEW} 2009)

Regular RCCO/AGO member	\$425
Non-member	\$500
Student Member	\$350
Senior Member	\$400
Day Rate	\$150

Please mail the Registration form to:
David Rosevear, Registrar
3 Toscanini Road, Richmond Hill, Ontario
Canada L4E 2Y9
Tel.: 905-773-4024
e-mail: roseveardavid@gmail.com

HOTEL ACCOMMODATION

The Fairmont Royal York, 100 Front Street West
Toronto, Ontario, Canada M5J 1E3
1-800-663-7229
<http://www.fairmont.com/royalyork>
Convention rate \$182 plus taxes, per room per night.
Please indicate you are with the RCCO Convention and use the code **RCCO** (must register by **June 1, 2009** for special rate).

Experience the excitement of North America's most multi-cultural city. Canada's oldest association of musicians, the RCCO, welcomes visitors from around the world. *Bienvenue à nos amis francophones.*

TORONTO RCCO CENTENNIAL 2009 / CENTENAIRE DU CRCO 2009

YES, I would like to attend the Festival

Name _____

Address _____

City _____ Postal/Zip Code _____

Tel.(Bus) _____ (Home) _____

e-mail _____

Registration fee \$ _____

Banquet \$60 \$ _____

Tax-receiptable donation \$ _____

Total \$ _____

Payment: Cheque VISA MasterCard

Name on card _____

Number _____ Expiry _____

Signature _____



Around Town

Sunday, 3 May, 3:00 p.m.

Bytown Voices spring concert (Robert Jones, conductor; Valerie Kilpatrick, accompanist) at St. Basil's Church (Maitland Ave., just north of the Queensway). Music of Haydn, Mendelssohn, Handel as well as a medley of Beatle songs. Special guests: The Junior Handbell Ringers of Winchester United Church. Tickets (available at the door) are \$12 (adults), \$6 (students) and free for children 12 and under. For information: www.bytownvoices.com

Sunday, 3 May, 7:30 p.m.

Mary Pat Grimes (viola) and *Robert Jones* (piano). An enchanting evening of music by Bach, Fauré, Marcello, Eccles, Bruch, and a new work by Peter Willsher to close out our 2008-09 season. St. Luke's Church, 760 Somerset Street West (three blocks west of Bronson Ave). Admission is by donation.

Friday, 8 May, 7:30 p.m.

Seaway Valley Singers spring concert

(Robert Jones, conductor; Valerie Kilpatrick, accompanist) at the Christian Reformed Church, 12436 County Road 18, Williamsburg. Music of Haydn, Mendelssohn, Handel, Dawson and "A Sentimental Journey". Tickets \$10 (adults), \$5 (students), available at the door. Info. (613) 448-1647.

Saturday, May 23, 7:30 pm.

Catherine Donkin and *Amélie Langlois* are performing piano duets of Brahms, Fauré, Mozart, Schubert and others at Woodroffe United Church, 207 Woodroffe Avenue (between Carling and Richmond). Tickets are \$15 available at the door. Information: www.woodroffeunited.org

Sunday, 31 May, 2:00 p.m.

The Strings of St John's presents a concert with harpsichord soloist Thomas Anand. On the programme: music of Mendelssohn, Bach, Leigh and Elvis (yes, that Elvis). At the Church of St John the Evangelist, corner of Elgin and Somerset.

Tickets \$20/\$15, available at The Leading Note. Info: www.stringsofstjohns.ca.

Sunday, 24 May, 3:00 p.m.

Seaway Valley Singers' 2nd annual Hymn Festival. Hymns for the Liturgical Year. Robert Jones, organist and conductor. Iroquois United Church (2 Elizabeth Drive, Iroquois). Free-will offering. Info. (613) 448-1647.

Out of Town

The Summer Institute of Church Music (SICM) will feature Mark Sirett and Maxine Thevenot in their week-long July teaching program held in Whitby, ON. This will be the 40th anniversary year of SICM. See www.sicm.ca for full program.



Pro Organo

KAREN HOLMES

Please come and bring your friends to hear Italian organist Massimo Nosetti on Friday, May 8th at 8 p.m. at **ÉGLISE SAINT-FRANÇOIS-D'ASSISE**. Note that the venue has been changed because of the damaged ceiling at Église Sainte-Anne. We hope to go back there in the future, and we are grateful that Église Saint-François is willing to accommodate this concert.

Massimo Nosetti is titular organist of the Cathedral of Turin, and well-known as a recitalist, teacher, composer, and consultant on sacred music. His programme will include Italian composers Morandi, Bossi and Yon, as well as Bach, Mendelssohn, Pierné and Léonce de Saint-Martin.

The Bach is a transcription of the violin *Ciacona in d minor*, and the Mendelssohn is a transcription of "*Fileuse*,

op. 67 n. 4" - so this recital promises an unusual programme with a variety of interesting selections. Maestro Nosetti will conclude with an improvisation.



Those in attendance will also be treated to a sneak peek at the upcoming 2009-2010 Pro Organo Recital season. Stay tuned to *Pipelines* for further information as it becomes available.



Members' News

Welcome to our newest members:

Glasser, Richard, MMus, BMus,
85 Range Rd #406, Ottawa K1N 8J6
E-mail: musicdir@rideaupark.ca
H: 613-232-5542
W: 613-733-3156 X 223
Music Director: Rideau Park UC

Zentner-Barrett, Joshua, Student.
43 Beechfern Dr., Stittsville, ON
K2S 1E3, 613-836-1652.
E-mail: jzentner-barrett@hotmail.com

Membership list update:

Cillis-O'Meara, Theresa, BMus, BEd,
51 Parkglenn Dr., Ottawa, ON, K2G 3G7
H: 613-741-1242
W: 613-884-1242
Organist, Emmanuel United Church.

Stanisic, Stefan,
13 Rue du Père Eugène Gauvin,
Gatineau, QC, J8Y 6R2

Our sincerest condolences to **Lucette Guite-Osterrath** whose husband passed away this past April. Our thoughts and prayers are with you.



Duo Majoya Concert - Review

HEATHER RICE

On March 27th, Ottawa was treated to a recital by *Duo Majoya* at Dominion Chalmers United Church. Marnie Giesbrecht is Professor of Music at the University of Alberta. Joachim Segger is Professor of Music and Chair of the Music Department at the King's University College, Edmonton and Adjunct Professor of Piano at the University of Alberta. Together they direct the music programme at First Presbyterian Church, Edmonton.



The evening opened with a joyful presentation of Mozart's *D major* piano duet arranged for the organ. The orchestral registration and agility of the performers

as they shared keyboards and pedals made this a memorable performance. It was followed by Albinoni's *Adagio*, for piano and organ. Segger's beautiful phrasing and tone blended the percussive piano tones with the sustained tones of the organ as the theme and accompaniment alternated between the two instruments. Bach's *Air in D* was a similar presentation.

Paen for Organ Duet by Minnesota composer Stephen Paulus was very different. A high energy piece with a relentless ostinato, rhythmically driven with line and much colour in the harmony and registration. Jazz pianist and composer Joe Utterback was given place with *Skyscape* for piano and organ. The lyrical opening and style are mindful of Gershwin. The timbre of the two instruments was matched by the interplay of the two artists. *Destinations* is an interesting work by Cheryl Cooney that depicts scenes of the street, architecture, a



carnival, the seashore. I enjoyed the lush contrapuntal writing for the piano.

The programme closed with *Duet Suite for Organ and Piano* by Canadian composer Denis Bedard. Composed in 1999 for Edmonton RCCO's *Sundays at 3* Recital Series, this was Bedard's first work for organ and piano. A delightful and dramatic work with five movements of many contrasts - the dramatic *Introduction*, the jaunty theme of the *Fughetta*, playful *Minuetto*, *Romance*, and the festive rhythm of the *Final* with lyrical lines.

The evening was a superb display of ensemble playing. The performers played as one during the organ duets. In the piano and organ pieces they were perfectly in sync with each other even though they



had little contact.

The warmth and joy of these two artists extended to the reception where they greeted many friends, both old and new.



Nominating Committee

Nadia Behmann will be accepting nominations for the slate of candidates which, in accordance with our rules, must be presented at our AGM in June. Please contact Nadia if you wish to stand as a candidate for any position, or if you wish to help out with the Nominations List. Nadia may be reached at 613-723-8601 or by email at nadia@behmann.ca.

Centre Executive Positions:

- President
- Vice-President
- Treasurer
- Secretary

Convenors of Committees Positions:

- Education
- Pro Organo
- Professional Support
- Social, Publicity

- Programme
- Student Concerns
- Education (PPP)
- Archivist
- Membership & Telephone
- four National Councilors (one of which is the Centre President).

The list of candidates to be tabled at the AGM will be published in next month's issue of *Pipelines*.



A Note From the Treasurer

ROSS JEWELL

By now you will have received your membership renewal statements from National Office. You will note that both the national and centre fees have remained unchanged this year. Student members should please note that the statements they receive will have the

full membership fee listed. However, by sending proof of being a full time student or under the age of 21, you can pay the student fee listed below, plus any of the magazine subscriptions you select.

The College year ends on June 1 and

fees are due by May 31, 2008. If your membership category is incorrect on the statement, please correct it and enclose the total fee shown below.

The fees for 2009/2010 (without a magazine subscription) are listed below:

Category	HQ Portion	Centre Portion	Total Fee
Adult	\$ 80	\$ 24	\$ 104
Institution	\$ 80	\$ 24	\$ 104
Joint	\$ 106	\$ 26	\$ 132
Student*	\$ 41	\$ 17	\$ 58
Senior	\$ 67	\$ 17	\$ 84
Joint Senior**	\$ 96	\$ 19	\$ 115

* Student rates apply for anyone under 21 or FULL time student. Please send in proof of eligibility with your fee. A photocopy of your student ID will do.

** Joint senior rate applies if at least one of the joint members is over 65.

Non member subscription to *Pipelines* is \$25 for 10 issues.

Please see the information in your fee statement for the magazine subscriptions.



Our Centre Funds

ROSS JEWELL

The Ottawa Centre has a Charitable Tax Number, so you may make tax-deductible donations to our special funds. You can help our Centre grow by supporting these special funds.

If you would like to support these funds, please fill out the form below and either enclose it with you fee or send it directly to the Ottawa Centre Box. Donations to Centre funds may also be made with your fees and a tax receipt will be sent with your Newsletter in the Fall. If you include a donation with your fees, please indicate which fund(s) the donation is for. You may also mail your donation directly to the Ottawa Centre. Full details of each scholarship are available on our web site www.rcco-ottawa.ca

PRO ORGANO is a concert series sponsored by our Centre. It features organists

from around the world on a variety of organs in our area. This series provides excellent recitals which raises the profile of the RCCO in the community.

The **GODFREY HEWITT MEMORIAL SCHOLARSHIP** is a new major scholarship to provide \$5,000 to encourage and benefit advanced Canadian organ students in organ performance. We are also supplying a first prize in the National Organ Playing Competition held during the convention on odd number years. This will commence in 2011. (In 2009 we are providing the 3rd prize).

The **SCHOLARSHIP FUND** provides a scholarship of \$500 for the organ class in the Kiwanis Music Festival. Supporting this fund will help encourage our organ students.

The **ANTHONY KING and DOUGLAS GIBSON MEMORIAL FUND** and the **E. A. CURETON FUND** offers sizeable scholarships for professional development of church musicians.

The **DEVELOPMENT FUND**, established from the profits of our 1983 Convention support educational programmes. It also provides scholarships to cover 10 organ lessons to promising piano students.

The **GENERAL FUND** is used for our monthly programmes, this Newsletter and general expenses.

The **National Office** has a number of funds, all worthy of support. Full details can be found in the Yearbook.

Donation to a National fund may be made along with your fees. National office will issue a tax receipt.

Centre Funds Donation Form



I would like to support the following funds of the RCCO Ottawa Centre:

The Godfrey Hewitt Scholarship _____

Name: _____

The KING / GIBSON Fund _____

The E. A. CURETON fund _____

Address: _____

The SCHOLARSHIP Fund _____

The DEVELOPMENT Fund _____

PRO ORGANO _____

General Fund _____

TOTAL: _____

A large number of people have given generously to our various funds this past year. Many of our activities and scholarships would not be possible without these donations. The executive is grateful for your support. Thank you.

OTTAWA CENTRE EXECUTIVE 2008-2009

OTTAWA CENTRE EXECUTIVE

PRESIDENT	DEIRDRE PIPER	613-825-9602
VICE-PRESIDENT	TOM ANNAND	613-820-3351
PAST PRESIDENT	NADIA BEHMANN	613-723-8601
SECRETARY	LARRY KEMPFER	613-230-5564
TREASURER	ROSS JEWELL	613-741-5467
CHAPLAIN	REV DR. MERVIN SAUNDERS	613-823-3141

NATIONAL COUNCILLORS

DEIRDRE PIPER	613-825-9602
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FRANCES MACDONNELL	613-726-7984
DONALD MARJERRISON	613-724-3793

CONVENORS OF COMMITTEES

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NEXT EXECUTIVE MEETING:

7:30 PM, MONDAY MAY 4TH
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Supply List

Robert Dunlop	613-235-3778	
Janice Gray	613-730-0401	janicenlpegyp@hotmai.com
Paula Lin	613-721-2850	paula.w.lin@gmail.com
Frances Macdonnell	613-726-7984,	fbmacdonnell@sympatico.ca
Dorothea Mawhinney	613-237-1320 (ext. 2404),	
Simon Pinsonneault	514-299-2805 (H), 613 949-5841 (W)	pinsosi@tc.gc.ca

*Please note: Supply list can also be found on the RCCO Ottawa web site at <http://www.rcco-ottawa.ca>
Anyone interested in adding their names to the Supply List,
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Send your articles and photos to:

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Organ Teachers List

D. Mervyn Games, B.Mus., FRCO, ARCM. Students in piano, organ, and theory at all levels. For info call 613-729-2515.

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

Heather Rice, ARCT, BMus, ARCCO (ChM). Welcomes students in piano, organ, voice and theory, Beginner - Intermediate, Children - Adult. Lessons at St. Stephen's Presbyterian Church, 579 Parkdale Ave. at Sherwood. Call 613-563-1409 or email choirmaster@bellnet.ca.

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



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Advertising Policy

1. Any Ottawa Centre member may announce his/her events in the *Around Town* section of the newsletter free of charge if they are the coordinator, conductor or organist/accompanist of the event.

2. If a member wishes to place a free announcement in *Around Town* for an event of another organization he/she is a member of (not covered by Policy 1), the member must make a written request to the RCCO Centre Executive for approval of that one specific event. Approval may be granted on the basis that this event would be of specific interest to our members: i.e Church/Choral, and/organ/bells, encouragement of young organists and pianists.

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

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