



# Pipelines

## Bouches et anches



### President's Message

DONALD RUSSELL

## Alone in the Organ Loft

Many of us, as organists, spend our time making music for others in the relative obscurity and anonymity of the organ loft. Perhaps alone amongst musicians, an organist performing a recital often has to climb rickety old stairs, unlock a door with a key that may have been made when Henry VIII was still king and sit hidden from the audience during a performance, moving to a special corner of the organ loft to acknowledge the distant applause of an appreciative audience. This isn't big news – many organists, especially the introverted, are secretly pleased with this state of affairs.

But, recent research on the reaction of audience members to musical performances adds another issue to the situation. A 2013 paper entitled "Sight over sound in the judgement of music performance" in the Proceedings of the National Academy of Science by Chia-Jung Tsay (a researcher at University College London) has been drawing the attention of performers from around the world.

The research used recordings of performances from entrants and winners of real music competitions. In a series of experiments, panels of new reviewers, both experts and novices, were asked to see if they could identify the original competition winners by watching the videos of a number of the entrants (including the eventual winner). Most people, as I am sure many of you would, expect that listening to the sound alone would be the most reliable way to replicate the results of the original competition jury. The results were quite surprising. Reviewers who watched a silent version of the videos, who were able to see the movements of the performers but hear nothing, could very reliably identify the original competition

winners. But, reviewers that either listened to a sound only recording or watched a video that included sound were generally unable to identify the winner. The research concluded that visual information dominates our evaluation of a musical performance. In evaluating a musical performance we rely heavily on visual information even though we say it's the music we hear that matters.

For the organist who is rarely seen by the people that listen to, and invariably judge, a performance, what does this mean? It could mean that most who are listening without viewing have been prevented from getting the information that would, in almost every other musical circumstance, dominate their judgement. It could mean we should all have our organ consoles moved to centre stage and adopt styles of playing that looks good. It could mean that an organist, virtually alone amongst musicians, is judged solely on the music that is made. It could be many other things as well.

Those of us who attend the Pro Organo concert series (wonderful events — if you do not attend you should start) will know that we now provide a video of the performer projected on a screen for the audience. This has been very popular. We can see the performers hands and feet as those difficult passages are played. I wonder if this has changed the opinions we have of our visiting organists. This research would suggest that we appreciate seeing the movements to the exclusion of listening to the performance. Would we have thought differently of the musical performance if we had not been able to see the performer and had to rely only on the sounds from the organ? Something to think about.

- Donald Russell

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## Centre Events

DONALD MARJERRISON

**M**ark your 2015 calendars for the following Centre events:

### Student Recital

The Ottawa Centre annual Student Recital will take place on **Saturday, February 28, 2015** at Southminster United Church, 15 Aylmer Ave. off Bank, just south of the Rideau Canal.

### Members' Recital for Eastertide

On **Sunday, April 12, 2015, 3:00 p.m.**, Ottawa Centre organists will give a Members' Recital at Woodroffe United Church, 207 Woodroffe Avenue. There

will be a used music and CD sale as well. All are invited, so bring your friends. There will be refreshments following the recital. A Freewill Offering will go towards the Organ Scholarship Programme for teenagers. There is ample parking for everyone.

### Annual General Meeting

The Ottawa Centre AGM will be held at St. Paul's Presbyterian Church, 971 Woodroffe Avenue, on **Monday, June 15, 2015** beginning with dessert and coffee at 7:00 p.m. with the meeting following at 7:30 p.m.

## Members' News

### Sincerest condolences

Our heartfelt condolences go out to our member Robert Jones on the death of his mother on November 16th in Windsor, ON. Our prayers and thoughts are with you.

## Around Town

### Thursdays in December, 12:15 p.m.

*Music for the Season*, a December Noon-day Recital Series at First Church of Christ, Scientist, Metcalfe at Gilmour.

Dec. 4 - Mervyn Games (organ)

Dec. 11 - Mervyn Games (organ) with Joanne Thomas (soprano)

Dec. 18 - Wesley Warren (organ)

Admission free. Donations to the Church welcome.

### Saturday, Dec 6, 2014, 7:30 p.m. & Sunday Dec 14, 2014, 2:00 p.m.

*Gloria!* - carols for the Christmas season with the choirs of St. John the Evangelist, Woodroffe United Church and the Strings of St. John's. Conductors: Gordon Johnston and Katarina Jovic. Tickets: \$20 Info: 613-232-4500 or info@stringsofstjohns.ca

### Sunday Dec 7, 2014, 3:00 p.m.

*The Seaway Valley Singers' Christmas concert.* Iroquois United Church, Iroquois. Robert Jones (director), Margaret Whisselle (accompanist). Guests: Winchester Handbell Ringers. Tickets \$10 in advance or \$12 at the door. www.seawayvalleysingers.ca

### Sunday Dec 14, 2014, 3:00 p.m.

At Immaculate Heart of Mary Church,

1758 Alta Vista Drive, come enjoy the music of the Season! Three choirs, La Musique Vocale 8<sup>e</sup>, 9<sup>e</sup>, 10<sup>e</sup> from École secondaire publique De La Salle, the Kanata Choral Society, and the Immaculate Heart of Mary Church Choir, are accompanied by the popular Ottawa Wind Ensemble, a 35-member orchestral group. They will be joined by tenor soloist Zachary Rubens for special tributes to the musical season. And, of course, interspersed with this, will be carol-singing for all to join in.

This 23rd Alta Vista Carol Concert is held in support of the Heron Emergency Food Centre (HEFC). Admission to the Concert is FREE and there is ample parking. There will be collection baskets for voluntary monetary donations (cheques or cash) to the HEFC so that the HEFC can purchase fresh food and make this a special Christmas for all in our community. Tax receipts will be issued for donations over \$10.

Come and enjoy this wonderful prelude to the Christmas season; it's a joyous way to help those in need in our community.

### Sunday, December 14, 2014, 8:00 p.m.

John Dapaah (piano). Please join us for a recital featuring the music of Schumann,

Brahms, Debussy and Rachmaninoff. An original arrangement of Harnold Arlen's *Somewhere over the Rainbow* from the Wizard of Oz is also on the menu! St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info: www.stlukesottawa.ca/connect/recital-series, music@stlukesottawa.ca, Tel (613) 235-3416.

### Sunday Dec 14, 2014, 3:00 p.m.

*The Bytown Voices' Christmas concert.* St. Basil's Church (Maitland Ave. just north of the Queensway). Robert Jones (director), Brenda Beckingham (accompanist). Tickets \$15 at the door. www.bytownvoices.com

### Friday/Saturday, February 27/28, 2015

Kanata United Church. A weekend with John Bell, noted Glasgow-based hymn writer, song-leader, liturgist and preacher, Singing and Preaching for the 21st Century. Three workshops entitled *Singing the World Upside Down*, *Christian Belief in an Age of Doubt* and *Consumerism*, and *The Dangerous Delights of Congregational Song* will appeal to church musicians, clergy and members of choirs and congregations. To register and for more information go to www.kuc.ca.

## David Enlow Concert Review

GORDON JOHNSTON

**D**avid Enlow is a rising star in the organ world. A native of Toronto, he studied at the University of Toronto with John Tuttle before heading to the US to study at Curtis and the Julliard. He is currently the Organist and Choir Director of the Church of the Resurrection in New York City, and is on the faculty of the Julliard school. We were fortunate to hear him in recital on the Casavant organ of the chapel of the Bruyère Convent – an organ with a very complete specification over three manuals. The chapel is a large room with an intimate acoustic.

David opened the programme with his transcription of three of the *Slavonic Dances* of Dvorak. These were lively and colourful, introducing the listener to the various tonal resources of the organ. Then followed Louis Vierne's *Naiades* from the *Pièces de Fantaisie*, played with great dexterity and musicianship. The smooth sound of the flutes contrasted with the thin, keen strings celeste. Staying with music of the French school, we next heard the *Prélude, Fugue et Variation* by César Franck – a piece well suited to this organ with its broad fonds de 8'. The fugue was particularly satisfying in David Enlow's performance, with a sense of forward motion and a certain urgency in the pace, never becoming stagnant or complacent; the listener felt drawn into the sound completely. The first

half of the programme ended with J.S. Bach's monumental *Tocatta and Fugue in F*, BWV 540. The clear sound of the Great plenum sparked throughout this performance.



The second half of the concert began with another transcription by the performer, this time of the *Holberg Suite* by Edvard Grieg. Each of the five movements had its own character and charm, and seemed completely at home on the organ. The concert ended with an improvised *Prelude and Fugue* on themes submitted by the audience. The *Prelude* moved between the first two themes, *The Last Post* and the hymn *O Vierge tutélaire*, one loud and one soft. The “fugue” was based on the *Huron Carol* (with a return

to the *Last Post*), and was pleasant if somewhat brief and under-developed. The place of improvisation in an organ recital is a question of ongoing debate.

I think I'm the only person at these recitals who doesn't want to watch the organist on a TV screen; I prefer to only listen if the organist is in the gallery. But I must comment on the quality of the closed-circuit TV picture: it was absolutely beautiful. The image was clear and well-lit, and the movement of the camera from hands to feet, etc., was unobtrusive and easy to watch. The fact that David Enlow played the entire programme from memory made it all the more interesting for the audience to be able to visually engage with the performer as the music was created. Kudos to David Enlow and to Pro Organo Ottawa for a wonderful concert.

- Gordon Johnston



## Supply List

Amy Andonian	613 224-8117	Sundays, weddings, funerals. Lutheran, Anglican, Presbyterian, United.
Nadia Behmann	613-723-8601	nadia@behmann.ca Weddings and Funerals.
James Brough	613-733-2972	Piano & organ, all styles of music. Any denomination. Sundays, weddings, funerals.
Mai-Yu Chan	613-726-0818	fosterg@rogers.com
Janice Gray	613-276-3172	janicenlpegypt@hotmail.com
Frances Macdonnell	613-726-7984	fbmacdonnell@sympatico.ca
Daniel Morel	613-228-8331	danmorel@rogers.com Sundays, weddings, funerals.
Simon Pinsonneault	613-299-1886	simon.pinsonneault@tc.gc.ca
Gavan Quinn	613-792-1492	gavanquinn@gmail.com, Weddings and funerals
Donald Russell	613-738-9223	russell.kimberwick@me.com
Wesley R. Warren	613 726-6341	Weddings and Funerals

Please note: Supply list can also be found on the RCCO Ottawa web site at <http://www.rcco-ottawa.ca>  
Anyone interested in adding their names to the Supply List, please contact Suzanne St-Germain  
at 613-841-0246 or via email at [newsletter@rcco-ottawa.ca](mailto:newsletter@rcco-ottawa.ca)

## Organ Teachers List

**D. Mervyn Games**, B.Mus., FRCO, ARCM. Students in piano, organ, and theory at all levels. Info: [mervyn.games@gmail.com](mailto:mervyn.games@gmail.com) or 613-729-2515.

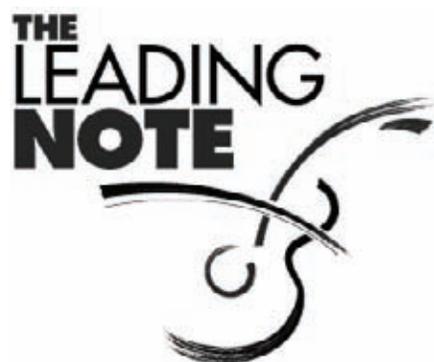
**Robert P. Jones**, M.Mus., ARCCO (ChM). All levels of students (teenager or adult). Lessons at St. Luke's Church (760 Somerset Street W.) Info: [pentland@hotmail.com](mailto:pentland@hotmail.com)

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

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



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## December Puzzle

**In** the image of an organ pipe, give the proper names for at least four of the six numbered parts. To win, you must include the name of the part labelled number 3.

The winner will be chosen randomly from those submitting the correct answers and will receive a \$20.00 gift certificate to the Leading Note. To enter you must email [russell.kimberwick@me.com](mailto:russell.kimberwick@me.com) with your answers by noon on Friday Dec. 19. You must include the word Quiz in the subject line of your email. If no completely correct answers are received the winner will be chosen randomly from among the most correct answers.

The winner of our challenge in November was Mary Ann Foley. She will receive a \$20.00 gift certificate to The Leading Note.



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## Advertising Policy

1. Any Ottawa Centre member may announce his/her event on the Around Town section of the newsletter free of charge if **he/she** is the coordinator, conductor, **soloist**, or organist/accompanist of the event.

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

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

## Newsletter Advertising Rates

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