



# Pipelines

## Bouches et anches



### President's Message

ALISON KRANIAS

## Planning Into Action

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A couple of months ago I was thinking about inspiration, and now with Christmas on our doorstep I am thinking about concrete steps to put my ideas into place. One of my ideas has already been developed and put into action: It was for a Sunday in November, and it wasn't easy. First of all, I had to sit down at the piano to figure out exactly how I was going to make a constructive whole of the two songs in my head. Then I had to notate it on my computer and create parts for each band member. And then I had to convince them to play it! It was a little more challenging than the usual hymn tunes I give them, I admit, and I felt honoured that they played my arrangement. It was wonderful to hear it all come together. Now I am busy with other ideas, scheduling when to play the music I've chosen, organizing which singers and instrumentalists will sing and play when, and planning rehearsals. Mundane tasks but they must be done, and there is certainly excitement to be found in making these Advent and Christmas plans.

The Ottawa Centre Executive has been going through a similar process with our program for the 2024-25 year. With Heather Rice taking on the role of program convener this year, there are new ideas to bring to fruition, and new venues to host our events. Take Larry's birthday party at St. Giles for example, last October: this was quite different, and thoroughly enjoyed by all. More events

are in the works for the winter and spring, including a workshop on using social media to promote the organ and Centre events, a hymn sing which will include story telling about each hymn, and an old favourite, a member's recital. At our last executive meeting we set about the task of choosing when and where to have these events, and these will soon be confirmed – watch for details coming soon on our website and in Pipelines.

Do you have a program idea for the Ottawa Centre that you would like to see come to fruition? Heather Rice is the person to talk to if you do. With this year's program filled out, Heather is starting to think about next year and would love to hear your ideas.



## Centre Events

HEATHER RICE

**Our** next music event will be on **Friday April 4<sup>th</sup> at 7:30 pm**, Charles Francis (U.K./Eastman School of Music) will perform works by Bach, de Grigny, Franck, Alain and Duruflé on Notre-Dame Basilica-Cathedral's majestic Casavant organ.

Finally, on **Monday May 5<sup>th</sup> at 7:30 pm**, Jonathan Oldengarm, organist at Metropolitan United in Toronto, will perform works that convey the animal kingdom, at the stunning Guilbault-Thérien organ of Église Saint-François d'Assise, situated at the corner of Wellington West and Fairmont Ave. As usual, there will be video coverage of the performers on a screen at the front of the church, for most concerts.

Tickets are already available through **EventBrite.ca**, our website at [www.rcco-ottawa.ca/pro\\_organo](http://www.rcco-ottawa.ca/pro_organo),

by mail (R.C.C.O., P.O. Box 2270, Stn D, Ottawa, ON K1P 5W4), and will be available at the door.

Presenting concerts like these is very expensive, and we depend on donations, which are completely tax-receiptable. The names of our donors are printed in all our recital programmes. Here are the donations levels: Patron: \$2,500 / Sponsor: \$1,000-\$2,499 / Donor: \$500-\$999 / Supporter: \$250-\$499 / Contributor: \$100-\$249 / Friend: \$25-\$99. You can both order your season tickets and make a donation on-line by clicking the Donate button on the website [www.rcco-ottawa.ca](http://www.rcco-ottawa.ca) or you can fill in our 2024-2025 season flyer and mail it to the above address. For more information, send us an e-mail to [ProOrgano@rcco-ottawa.ca](mailto:ProOrgano@rcco-ottawa.ca), or call 613-798-0264.

## MEMBERS' NEWS

**Welcome to our newest member:**

**Bayer, Peter**, BA, FAGO  
[peter.bayer@mail.utoronto.ca](mailto:peter.bayer@mail.utoronto.ca)  
(703) 209-5892

## AROUND TOWN

**Sunday January 26, 2025, 3 p.m.**  
You're invited to attend an organ concert in celebration of the 30th anniversary of the installation of the Guilbault-Therien pipe organ at Kanata United Church. Performers will include Nicholas Busch, Music Director at Kanata United, Sally Duke, Heather Britt, Scott Auchinleck, Wesley Warren and Tom Annand.

## CHAPLAIN'S CORNER



*Rev. Christine Piper*

### The Promise of the Advent Season

I recall how the promise of Advent Hope has been significant for me through different phases of my adult life. Yes, as perhaps shockingly soon after my adult baptism, and in my middle 20s, I became a Sunday School teacher trying to keep abreast with my young charges! And later, as in my day job, I was involved in the field of Child Welfare; and privileged in trying to bring together children in need of permanence in their lives with adults who so deeply longed to offer it. And eventually in my 40s as I was moved, surely not only by the Advent sentiment of Hope, but as well by the call to Peace, Joy and Love to explore

my sense of calling to the Anglican priesthood.

And I wonder how each of you, as fellow journeyers in the world of the RCCO - and whatever else you may pursue in your day-to-day lives - will relate this year to the four callings of the Advent Season? Whence did the Advent Calling of Hope take you back there then? And today? To what sense of relief and serenity did, does, the nudge to make or find Peace create within your lives? Indeed, where has our Saviour led you in this respect again, and yet again? And has your

faithful following of that call brought you the deepest sense of Joy then, and indeed, in the now? My prayer is that this may be so that you have indeed experienced what it means to deeply know the calling of the Spirit of Love...

And as we prepare through this season to celebrate the coming of that Love into the world through the Birth of our Saviour, I offer thanks for the depths of meaning and fulfillment, musically or otherwise, that you, as members or adherents of our college, may enter? And lead others? Thanks be to God.





**On** Friday 22<sup>nd</sup> November at Trinity United Church we were treated to a recital performed by Josh Zentner-Barrett (organ) and Raphael Weinroth-Browne (cello). To say we were “treated” is by no means an exaggeration: the combination of cello and organ is, in itself, unusual and sonically enriching; but the program of compositions performed brought us to utterly new places of musical delight and understanding.

The program opened with an organ solo: a performance of *Grand Offertoire à Sainte Cécile* by the nineteenth-century French organist/composer Édouard Batiste, titular organist of Saint-Eustache in Paris. Josh gave us a commanding and most colourful performance ending with a spectacular full organ conclusion. A glorious start to the recital.

Thereafter things - i.e. musical styles and performance structures - changed radically! The program continued with performances of pieces by two contemporary east European composers - Peteris Vasks (Latvia) and Arvo Pärt (Estonia) plus two works by cellist Raphael himself.

Vasks was represented by *Musique du soir* (1988/89) originally for horn and organ. This opened with a beautifully expressive cello solo (later accompanied by very soft organ) that seemed to be free of pulse and with a lovely tune in the upper register. A rhythmic section followed - more of a duet with a loud organ solo leading straight to a soft solo cello: a dramatic interplay. A return to thoughtfulness brought the piece to a conclusion.

Pärt's *Fratres* (1977) dates from a time in the composer's life when his style underwent a radical change following an immersion in early music: plainsong, Gregorian chant and Renaissance polyphony. Pärt himself described his music of this period as “tintinnabuli” - like the ringing of bells. The piece appears to be essentially harmonic rather than melodic in structure, although

there's a sense of church chant in the sequence of chords; this “tune” comes again in the extreme upper register towards the end when it is doubled by the organ. Technically the piece also displayed extremely rapid finger work and across-the-string bowing. We heard a most engaging performance.

Two original pieces by Raphael completed the program. Between the works by Vasks and Pärt we heard Raphael's *Lifeblood* for solo cello - a fascinating creative duet between the cello and a real-time recording of its playing. The live cello displayed considerable technical demands including rapid finger work at the extreme upper end of the finger board and using the instrument as a percussion source against the recording track.

The concert ended with a performance of Raphael's *Worlds Within*, a six-movement work for cello and piano. The work begins with *Unending I*: the solo organ playing an endless slow repetition of a developing idea, and the cello later adding a repetitive line. The next section - *From Within* - presents lively rhythmic solo cello lines later with added organ; the piece ending with long extended organ notes with cello bowed across-the-strings rapid arpeggios. Then

follows *From Above* based on a single diatonic note set which never deviates, the movement ending in a striking fortissimo. *Tumult I-II-III-IV* features extreme upper-register cello melodic lines, sudden shifts in texture, and the same diatonic pitch-set throughout. Constantly repeated very rapid short figures contrasts with slow melodic counterpoint growing to fortissimo. *Fade (Afterglow)* came across as a recapitulation of earlier chordal passages with moving figures within the texture. Extreme dynamic contrasts with constantly repeated figures in the organ and slow high-pitched melodic phrases in the cello. To this listener the same note-set was used throughout.

The final section, *Unending II*, Commences with solo organ playing a constantly repeated slow 3-chord figure, later joined by the cello playing moving lines against it. The piece ends, as it began, with solo organ.

(Reviewer's note: please be aware that I have not been able to discuss with the composer, or view the musical scores of Raphael's original music. Therefore all observations regarding musical elements and relationships are expressed only from what my ears told me in the performance. If I have erred in my observations, I apologize.)



At its October 2024 meeting, the executive of the RCCO approved a social media strategy to promote the work of the centre, celebrate our program of activities and to participate in the wider effort of organists and church musicians to share their love of music and the organ.

Most everyone is connected via social these days in one way or the other. Many folks use social media for sharing personal and professional information, media and to stay connected and seek further connections with like-minded friends and acquaintances. The arts community is no exception to this; indeed, the arts community has come to rely on social media to promote, perform and enhance their careers, their work and to be discovered and followed. Everyone is familiar with the idea of 'going viral' which is relatively rare event but wonderful when it happens to talented artists who deserve to be discovered. Think here of the recent success of Anna Lapwood and other organists who started sharing organ content during the pandemic out of sheer boredom but with an eye to innovation and unique content.



More commonly however, social media has more day-to-day advantages of growing connections and sharing information over time. Common platforms include Facebook, X (formerly Twitter), Instagram, TikTok and others. Professional organists and amateurs alike have taken to these platforms in varied ways. Most make effort to share content on a regular basis and thus have amassed significant and, in some cases, huge followings. These artists will of course focus on their music and instruments but they may share more mundane content about getting a morning coffee on their

way to practice, a practice session that is interrupted for some reason, missed transportation connections on their way to a concert etc. Collectively these are windows in the life and work of musicians and opportunities for us celebrate the joys and challenges of being artists in one way or the other.

In many ways the organ is idea for the world of social media where users value high impact visual and recorded content. Think about it:

- Organs are found in beautiful and unique spaces;
- Organs have high visual interest: façade, console, keyboards, shutters, stops, bells and whistles;
- The organ has the largest and most varied repertoire of all instruments;
- Organs support religious communities and other civic functions, or are used for musical performance only;
- Organs can be enjoyed up-close and from a distance;
- We have an active community of contemporary composers in Canada and around the world; composers and performers can talk and promote their work;
- The art of improvisation is a foundational skill for organists and is always impressive to showcase and listen in on;
- And of course, we have a direct link to J.S. Bach, as one of the world's most recognized and revered names in all of music.

Ottawa Centre's Social Media Strategy will roll out in three phases and, most importantly, will be a collective effort of the executive and the membership – yes, members will be key to the strategy by sharing their own material and intentionally connecting with others in the centre, across the country with fellow RCCO members and beyond. The centre is also cognizant of the fact that not everyone uses social media and not

everyone uses it the same way and the strategy will have to strike a balance between what is doable, what to be cautious of and what can be achieved.



**Phase I** of the strategy will involve:

- Confirming accounts Facebook, X (this might change to BlueSky shortly) and Instagram;
- The executive members recording and posting short form content (pictures and very short video clips) on all three platforms beginning with RCCO events;
- Article for Pipelines announcing the SMS and encouraging members to look out for content;
- Generate notice for events that announces that that content is being generated at all events;
- Seek permission from visiting artists that short portions of their concerts and events will be recorded for social media purposes.



**Phase II** will involve:

- Encouraging members to post or link their own personal pipe organ content to the RCCO Ottawa Centre, and or national RCCO platforms;



- This could be staged or impromptu content from organ, recital, practice or church music work;
- Some material would have to be passed to social media coordinators and other material can be posted with hashtags #s, which are ways to link and share related content;
- Host a Zoom workshop event in early 2024 (to encourage members to be involved, to layout best practices for social media sharing and offer hands-on instruction on linking and sharing personal content to RCCO platforms. Attention will also be given to important issues such as permissions, respecting personal boundaries and other risks.
- Stay tuned for more information on the workshop planned for **Saturday, January 18, 2025 at 11:00 a.m. at St. Andrew's Church.**

**Phase III** will consider:

- A series of longer-form social media presentations (podcast format) on



the organs of Ottawa. We might call it *The Ottawa Organ Project*;

- Here the aim would be to visit organs and venues, interview organists, present and play (most?) organs in our catchment area. This would include all significant pipe organs and other electronic instruments used by worshipping communities and in public spaces;
- Content could include history, technical description (stops and keyboards etc.) how the organ is used in worship and for other events, organists, repertoire, etc.;
- The aim would be to hire an organ/music student from Ottawa,

Montreal or elsewhere to organize and present the series. This could be a summer job, or an ongoing contract to create the Project over a period of time;

- Consideration will be given to seeking student funding through provincial or federal student work programs;
- Shorter, ephemeral content would be posted on facebook, X and Instagram. The longer form content could be shared on other platforms and through the national RCCO network.

Stay tuned for more and regular updates on the strategy and ways for you as a member of the RCCO can participate. Indeed, you could start thinking about your own social media presence and traditions and ways you can connect that work with others in the centre and in the wider organ world.



## OTTAWA CENTRE EXECUTIVE 2024-2025

### OTTAWA CENTRE EXECUTIVE

PRESIDENT	ALISON KRANIAS	613-791-6516
VICE-PRESIDENT	IAN MACKEY	613-447-8955
PAST PRESIDENT	ROBERT JONES	613-220-3420
SECRETARY	GORDON JOHNSTON	613-983-8362
TREASURER	ALEXANDER REICKER & JAMES SEYLER	613-884-8539 613.821.2175
CHAPLAIN	REV. CANON CHRISTINE PIPER	613-725-2164

### NATIONAL COUNCILLORS

ALISON KRANIAS	613-761-6516
KAREN HOLMES	613-728-8041
SUE SPARKS	613-798-3739

### MEMBER AT LARGE

Shirley Stratilo-Fleischhaker

### CONVENORS OF COMMITTEES

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OTTAWA, ON K1P 5W4 [www.rcco-ottawa.ca](http://www.rcco-ottawa.ca)

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C.P. 2270, SUCCURSALE D  
OTTAWA, ON K1P 5W4

**NEXT EXECUTIVE MEETING:**  
**MONDAY, 20 JANUARY / 7:30 P.M.**  
WEB MEETING

## Supply List

### Sunday Supply Organists:

Thomas Annand 613-261-0376 [t.annand50@gmail.com](mailto:t.annand50@gmail.com) Sundays, weddings, funerals, any denomination  
Elizabeth Brown 613-608-1220 [lizbrown2007@hotmail.com](mailto:lizbrown2007@hotmail.com) Sundays, weddings, funerals, any denomination  
Frances Macdonnell 613-726-7984 [fbmacdonnell@sympatico.ca](mailto:fbmacdonnell@sympatico.ca)

### Wedding and Funeral Organists:

James Calkin 613-236-9149 x20 [james.calkin@ottawacathedral.ca](mailto:james.calkin@ottawacathedral.ca)  
Simon Pinsonneault 613-299-1886 [simon.pinsonneault@tc.gc.ca](mailto:simon.pinsonneault@tc.gc.ca)

Please note that this list is provided by the RCCO for informational purposes only and that, while the RCCO does require background screening in the form of a certified Police Records Check, the primary responsibility for safeguarding vulnerable persons lies with the employer. Potential employers are therefore urged to make their own appropriate checks and precautions, such as seeking references.

## Organ Teachers List

**Thomas Annand**, MMus, BMus (Hons), FRCCO.

Teaches at all levels, also theory, history. Info: [t.annand50@gmail.com](mailto:t.annand50@gmail.com) or 613-261-0376

**Robert Jones**, MMus, ARCCO. Info: [robertpjones12345@gmail.com](mailto:robertpjones12345@gmail.com) or 613-220-3420

## Next Deadline



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<p>Full Page 7¼"x8¾" \$80</p>	<p>Half Page 7¼"x3½" or 4¼"x8¾" \$40</p>	<p>Quarter Page 4¼"x3½" or 2¼"x7¼" \$20</p>	<p>Eighth Page (business card size) 2¼"x3½" \$15</p>
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## Disclaimer

*Pipelines* is published by the RCCO Ottawa Centre for the express purpose of informing its members about RCCO activities. The use of information contained in this publication, including personal information and mailing lists, for purposes not related to the RCCO is not allowed.

## 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.



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Info: 613-728-8041 or 613-798-0264  
[www.rcco-ottawa.ca/pro\\_organo.html](http://www.rcco-ottawa.ca/pro_organo.html)



Monday Lundi  
October Octobre

7:30 pm **28** 19h30

Église Ste-Anne/St. Clément Church  
(528 Old St. Patrick)

**Isabelle Demers**  
Montréal

**In Memoriam:**

Rachel Laurin (1961-2023)

In collaboration with the Canadian International  
Organ Competition / En collaboration avec le  
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Works by Laurin, including the premiere of  
her last organ works.

Friday Vendredi  
November Novembre

7:30 pm **22** 19h30

Trinity United Church  
(1099 Maitland)

Worlds within: Soundscapes  
for Cello and Organ  
Mondes intérieurs: Sonorités  
pour violoncelle et orgue



**Joshua Zentner-Barrett** (organ)

**Raphael Weinroth-Browne** (cello)

Ottawa

Works by Arvo Pärt, Peteris Vasks, Édouard Batiste, and Raphael Weinroth-Browne



Friday Vendredi  
April Avril

7:30 pm **4** 19h30

Basilique-Cathédrale Notre-Dame  
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Franck, Alain and Duruflé

Monday Lundi  
May Mai

7:30 pm **5** 19h30

Église Saint-François-d'Assise  
(20 Fairmont at Wellington)

**Jonathan Oldengarm**

Toronto

**Animals in music**  
**Les animaux dans la musique**

Works by Saint-Saëns,  
Poglietti, Bédard and Messiaen



## SUBSCRIPTION ABONNEMENT 2024-2025

Tickets will be available through EventBrite, the RCO website,  
by mail to the RCO, or at the door. Donations are welcome.  
Info: [rcco-ottawa.ca/pro\\_organo.html](http://rcco-ottawa.ca/pro_organo.html)

Season tickets / Billets de saison:

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\* Tax receipts for donations / Reçu d'impôts en échange de votre don

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