

VOL. 26, No. 5
JANUARY/JANVIER 2009

Pipelines

Bouches et anches



President's Message

DEIRDRE PIPER

The Power of Music

At the turn of the year I find myself musing on the fact of life's cyclic experiences, and on how our experience of time parallels certain fundamental acoustic processes. In particular, I consider the annual cycles, of which there are many, each with its own set of internal lesser cycles or, as I am thinking in this context, cyclic overtones. The year's fundamental contains lesser cycles of seasons, months, weeks and days: a truly complex unified waveform. Simultaneously with this I experience a similar, but out-of-phase fundamental governing the cycles of education: starting in September and containing four lesser cyclic overtones of about three months' duration each. The liturgical cycle begins with Advent commencing in late November, proceeding through Christmas, Epiphany, Lent, Easter and Pentecost – an annual period whose overtones are in a rather more complex numerical relationship with their fundamental than is the case with the other two cycles. These are just three of the annual cycles. There are others, of course, including those of our own personal lived

experience. And life has other cycles that are not annually based. In addition there are the cosmic cycles that are understood only peripherally or sub-experientially, so to speak. If we could hear the combination of life's cycles what would that music sound like? In ancient times music was understood to be a reflection of the natural cosmic order. Have we in our post-Enlightenment, post-Modern attitude of nature-domination lost the sensitivity to hear this music? To what extent are we able to perform as creature-creators within, and in accordance to, the natural orders of creation? As people of faith are we well attuned to the special resonances of the created order of a loving and redeeming God? Perhaps as musicians we have a special responsibility to turn the hearts of people to a renewed sensitivity to nature's order and to God's concern for its care. I share the conviction that music has the power to do this and, perhaps, uniquely so.

My best wishes to you all for service in music during 2009.

- Deirdre

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*Happy
New Year*

2008/09 Programme of Events

IAN MACKAY

Looking Back

Thanks to Rachel Laurin for her masterclass on improvisation at Knox Presbyterian Church on December 5th. Rachel thoughtfully put together a very practical masterclass with lots of opportunity for practice, successes and errors. Rachel chose three Christmas themes: *Nun komm, der Heiden Heiland*, *Venez divin messie*, and *Veni, Veni, Emmanuel* as the basis for her instruction on techniques such as question/answer, *moto perpetuo*, maintaining a strict or predictable rhythm, hinting at a theme without full statement, melodic development, and stating a fragment of a theme then repeating it in a related key or mode. She emphasized the importance of practising improvisation and, in particular, learning the quality of different keys and modes and how they may be used to express musical ideas in different ways. Toward the end of the class Rachel challenged those gathered to improvise on a given theme using random changes of manual and general pistons. This forced players to react quickly to the registration changes but at the same time create a varied improvisation with a range of dynamic expression and colour. There seems to be continued interest in improvisation and Rachel's very approachable

style of teaching so I am now developing plans for another session in 2009.

A big thank you to the organists and brass quartet (led by trumpeter Rick Rangno) for their contributions to the French Noëls concert on December 19th. And another big thank you to those who braved the wintery conditions to come to hear the concert. I am hoping to use the success of the format for this event (multiple organists and other instrumentalists) and as the template for a similar event next year featuring the rich traditions of Christmas music from Germany.

Looking ahead to 2009

Whereas the events for the fall of 2008 were focused on more academic matters related to the organ, the events of the winter and spring of 2009 will be geared to assisting members (including students) to develop and refine practical skills as church musicians.

On January 24th at **1:30-4:00 pm**, Karen Holmes will present a masterclass on hymn playing at St. Luke's Church, 760 Somerset Street West. Karen is the RCCO Travelling Clinician this year and, as such, will be travelling to various centres across the country to offer a series of masterclasses to members and students

alike. Hymn playing is a central skill for most church musicians and yet there is always more to know about how best to lead choirs and congregations in song. This class will be of particular interest to students, reluctant organists, and church musicians who might primarily use piano. We are also hoping that many regular members might attend as well to create a real choir to make the whole event as practical as possible. This is also a chance for all members to promote the work of the college and to personally offer the class to organists and church musicians that are not presently members of the College but who might benefit from or welcome this opportunity to hone their hymn playing skills. Our membership convenor, Don Marjerrison has lists of churches and musicians who are not presently connected to the college. Please feel free to contact him and offer to make a few calls to promote the event. For more details, see Karen's article below.

On February 21st at 10:00am-2:00pm at Rideau Park United Church, the Ottawa Centre will host a day long event for members and potential members on: 1. working with small choirs; 2. finding and choosing practical and approachable repertoire; and 3. challenges working with clergy and

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Hymn Playing Workshop

KAREN HOLMES

Karen Holmes will conduct a workshop on hymn-playing on Saturday, January 24th, from **1:30-4:00 pm**, at St. Luke's Anglican Church, 760 Somerset Street West. Anyone who wishes some feedback or pointers on playing hymns is invited to play. Karen will talk about the hymn-playing requirements on RCCO exams, so you might consider playing one of the hymns on the examination syllabus. They are listed on the website, www.rcco.ca, and if you wish, you can ask Sharon Adamson to e-mail copies to you. Or use your own hymnbook.

One of the easiest hymns in the RCCO

requirements at the moment is *Stuttgart*, on the Service Playing list. The CRCCO list includes *Slane* and *Austria*, and the ARCCO list includes *Regent Square* and *Lasst uns erfreuen*. (There are more!) Or, if you prefer, you can play a hymn of your own choice, but in that case it would be useful if you brought some photocopies for people to sing from. Anyone who does not want to play is welcome to come for the "hymn-sing"; it will be useful to have a congregation to accompany!

RCCO examinations require candidates to play an introduction and three verses. For the CRCCO exam., you must

play the tune as a right-hand solo in one verse. For the ARCCO exam., you must play a reharmonization for the final verse, and a four-bar "improvisation" either as an interlude between verses, or as an extension of the last verse. (The interlude and the reharmonization can be prepared in advance.) Topics for discussion will include what to play for an introduction, what to do for registration, how to respect the text, how to practise hymns, and so on. Not everyone plays hymns the same way, or even agrees on how they should be played. Examiners are flexible about some points, but it will be clear that some things just don't work!

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church volunteers. This event will feature three experienced centre members who collectively have worked in different denominational and liturgical traditions and with a range of other professional staff and volunteers. We are hoping that members might promote this event personally to organists and church musicians that are not presently members of the College but who might benefit or welcome this opportunity to expand their skills. Our membership convener Don Marjerrison has lists of churches and musicians who are not presently connected to the college. Please contact him and offer to make a few calls to promote the event.

In March, the annual student recital will take place on Monday March 2, 2009. Stay tuned for details on venue. Robert Jones, our Convener of Student Concerns is coordinating this event and will contact teachers in the new year to confirm scheduling and those who will be playing.

In April, the Centre will offer another 'Pedals, Pipes and Pizza' event at Dominion Chalmers United Church in

Centretown. This event was very successful last year and is another opportunity to promote the organ among young piano students. This year's event will coincide with the Kiwanis Music Festival and will be open to students 8 years and older.

Also in April we are planning an organ crawl to Rochester New York. Rochester is about a 4 hour drive from Ottawa which is comfortable for a two day event in the late spring when the weather is predictably better than earlier in the year. So...New York here we come! This event that will feature visits to three new instruments that have been installed in the city in addition to other notable instruments associated with the Eastman School of Music. A highlight will be opportunity to hear and play the new two-manual, thirty-three-stop organ named after David Craighead and Russell Saunders, two venerable professors of organ at the Eastman School of Music. The result of a six-year interdisciplinary research project between the Göteborg Organ Art Center (GOArt) and the Eastman School of Music on the processes of eighteenth-century organ building, the

organ is a scientific reconstruction of an organ from 1776 built by Adam Gottlob Casparini for the Holy Ghost Church in Vilnius, Lithuania, and represents a Baltic-North European building style from the height of Enlightenment-era Europe. Other organs include the circa 1770 Italian organ at the Memorial Art Gallery, the Brombaugh at St Michael's Church and the Fisk at Downtown United Presbyterian Church among others.

Details are still being worked out but stay tuned to Pipelines and the web site for more information. We are also hoping to turn this event into a joint event with the Kingston and Montreal Centres.

In May, we're planning to host a hymn sing somewhere in the Ottawa Valley as a way to connect the urban side of the College with our rural counterparts. Stay tuned for further details on this event.

In September we are hoping to arrange a special recital and reception at the NAC to celebrate the College's Centenary. Stay tuned.

Pro Organo

KAREN HOLMES

Don't forget to mark the two remaining Pro Organo dates on your 2009 calendar - Friday, March 27th at Dominion-Chalmers, and Friday, May 8th at Église Sainte-Anne. The March concert, featuring

piano and organ duos "From Bach to Jazz" played by Duo Majoya, would be a good event to which to invite friends who might not generally go to a traditional organ recital. Call Karen Holmes if you would

like a couple of brightly-coloured tickets to give as New Year's presents!

Watch next month's newsletter for more details about the concert.

Around Town

St. Luke's Recital Series

The following recitals will be held at St. Luke's Church, 760 Somerset Street West (3 blocks west of Bronson Avenue. For further info, call (613) 235-3416, or visit the web site at www.stlukesottawa.ca. Admission to all events is by donation.

Sunday, 8 February, 7:30 p.m.

Nixon McMillan (organ) presents music of Felix Mendelssohn and Herbert Howells.

Sunday, 22 February, 7:30 p.m.

Bonnie Cooper (soprano) and Marek Krowicki (piano) offer the music of Mozart, Wolf, Debussy and William Bolcom.

Sunday, 8 March, 7:30 p.m.

The Trillium trio of Cathy Baerg (flute), Steven Smith (cello) and Joan Milliken (piano) present an exciting and varied program featuring works by Martinu and Piazzolla as well as two Ottawa composers, Glen Morley and Margrit Cattell.

Sunday, 22 March, 7:30 p.m.

Carole Portelance (mezzo soprano) Marlene Basarab (piano) present *Banalités* by Poulenc, an aria from Donizetti's *Anna Bolena*, and songs by Charles St. Ives.

Sunday, 5 April, 7:30 p.m.

Thomas Brawn (flute), Jonathan Bayley

(flute) and Robert Jones (organ) explore what might happen with Bach, Loeillet and Cimarosa in the same room?

Sunday, 19 April, 7:30 p.m.

Chorum Chamber Choir (Bertrand Doucet, director) is a 13-member ensemble presents a *cappella* repertoire from Renaissance madrigals to jazz and folk tunes.

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.

How I Spent My Summer Vacation

Ian MacKay

Many who live in downtown Ottawa will know the success of the Ottawa Farmer's Market at Landsdowne Park, after only a few years of operation. The market features farms from the region and has a strict policy of selling only local produce. If you have ever been to the market you will no doubt have seen and heard a busker playing a mechanical organ in the midst of the hustle and bustle of sellers selling and shoppers shopping. And even if you can't see the busker himself you might look for a crowd of kids listening attentively to the instrument or dancing to the happy music he creates. I have watched him from a distance on a number of occasions and was fascinated by the interest that the instrument creates among the crowd.

Inevitably the busker stops to explain how the instrument works, how the flue pipes are constructed and how the wind is created. After seeing and hearing him a few more times my interest was piqued and I wondered myself where they come from and how they were made. After some simple research, I found a number of web sites dedicated to busker organs and mechanical music enthusiasts. I also found that there are still a number of



manufacturers in Germany, the Netherlands and the UK who make good quality instruments for professional buskers. I enquired about the price range but was disappointed to learn that prices, for the most part, are prohibitive even for the smallest instruments.

After more searching however, I found a web site that was peddling a 'do-it-yourself, 20-note busker organ kit' from Castlewood Pipe Organs in Australia at

a cost considerably less than the factory made versions. I studied the site carefully and also contacted others who had built the organ to ask about the quality of the instrument and also what skill level might be required to build it successfully. All agreed that the sound was fantastic but that constructing it was a challenge requiring lots of patience, improvised tools and elbow grease. The kit was designed by a mechanical music enthusiast who also happens to be a telecommunications engineer. He developed the kit on his own using a CAD system and he custom-assembles the components for each order. The wood components are made from laser cut plywood and shipped as flat panels. Removing individual pieces from the panels is easy with the use of an x-acto knife to cut small tags left from the laser cutting. He buys other components from hardware suppliers and machine shops. After purchasing the kit, the owner gives you access to a web site which provides detailed pictures of how the kit is assembled. I found these most helpful particularly when trying to confirm the orientation of certain pieces prior to gluing. Ultimately there is not much room for error so for anyone inclined not to follow instructions, the kit would be a frustrating waste of time and money.

When assembled, the case dimensions are about 12"x12"x15". Inside the case you find: a system of double acting bellows with a reservoir on top (which creates even wind); a pressurized box which holds the music rolls and spools; and a gear system which both pumps the bellows and drives the music rolls. The organ is played by cranking the handle forward which pulls the music roll over a tracker bar with 20 holes corresponding to 20 tubes eventually connecting with 20 pipes. When the holes in the music roll line up with holes on the tracker bar, the pressurized air escapes down the tubes and out to the pipes. The rewind gear is engaged by turning the crank handle backwards to rewind the music roll back onto the storage spool. Fifteen of the 20 pipes are arranged in the front like the flats in the façade of a real pipe organ. The others are mitred in

various ways to fit intricately within the case to maximize the use of space.

After many months of thinking and contemplation (and a bit of money saving) I finally took the plunge and ordered the kit. Within a couple of weeks the package arrived with kit number 185 and I quickly assembled the required tools, adhesives and finishes and, by about the first of July, set to work to piece the instrument together.

By the end of July I had the bellows, tracker bar, main case and pressure box finished. I then started to work on the pipe work which was much more finicky and time consuming. After the first 5 pipes or so, I had to make a decision about whether



I was going to leave the kit home while my family and I vacationed in Nova Scotia or leave it and pick up where I left off after I returned in September. Given my slightly obsessive nature, I realized that it would be impossible to put the kit out of my mind after the progress I had made, so I packed up the box and components, tried not to worry about the risk of losing parts in transit and set off for East Coast. As it turned out it was a very relaxing way to spend some of my vacation time: between trips to the beach and family barbeques, I assembled pipes, voiced them and completed the drive gears and winding system. My father who is a very experienced woodworker helped out quite a bit and was quickly smitten by the intrigue of the whole thing and became just as obsessed as I was to finish it and hear it for the first time. After I returned from vacation, I completed the final assembly and gave the

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pipes a final tuning with the help of a Korg electronic guitar tuner and by adjusting each pipe's elaborate stopper mechanism which involves a wad of plasticine sandwiched between two layers of wood. Unfortunately, the music scrolls took a little longer to arrive than I thought, so the organ sat silent in our living room until it finally arrived.

I ordered music from Melvyn Wright in the UK who is one of very few arrangers and producers of music rolls for 20-note organs. He has a large selection of music from classics like the *William Tell Overture* and the *Blue Danube* to German drinking songs, polkas and wait for it... ABBA. All the arrangements are delightful and in some cases it is really hard to believe that there are only 20 notes. Each roll holds about 7-8 minutes worth of music and typically there are about three

songs per roll.

I premiered the organ at my son's nursery school where he insisted I play the roll which included the song *I've Got a Lovely Bunch of Coconuts* which, at the time, was his favourite among the 20 or so songs that had arrived with my first order of music. The kids loved it and the teachers quickly



booked me in for a number of other sessions during the fall. Since then I have

played it at several other events and am fascinated to see people's reactions to it – which, oddly enough, are not unlike my original reactions to the organ at the Ottawa Farmer's Market. I find that I spend as much time answering questions about the instrument and the mechanisms as I do actually playing music. To help people understand the instrument's innards, I have since replaced one of the side wood panels with plexiglass so people can see and figure it out for themselves while I play.

For those who might want to listen, enter this Youtube link on your browser: [Youtube.com/watch?v=icrewlecfE](https://www.youtube.com/watch?v=icrewlecfE) or go to Youtube at www.youtube.com, search for "Castlewood Ian MacKay" and click on any of the resulting links. Enjoy! And by the way...I am available for weddings, funerals, Oktoberfest parties and other events.

Les noëls français

DON MARJERRISON

On Friday, December 19th, this Centre had its first *Noëls français* members' recital at Église Sainte-Anne. On an appropriately cold and frosty evening, we were treated to a most festive and varied programme. The brass ensemble and Thomas Annand on organ opened the programme with a lovely arrangement of Louis-Claude Daquin's *Dixième Noël*. Lucette Osterrath, organist of Sainte-Anne, played Raymond Daveluy's *Variations sur 'Ça, bergers, assemblons-nous'* - the variations had many delightful surprises on the Noël.



The illustrious group of performers for les Noëls français at Église Sainte-Anne

The evening also offered us the opportunities to sing the carols: *Venez*

divin Messie, Peuple fidèle, Ça bergers assemblons-nous and *'Twas In The Moon of Wintertime*. Frances Macdonnell followed with Alexandre Guilmant's *Deux noëls pour orgue* (opus 60), who played them most enjoyably using soft, colourful registrations of the Casavant organ.

After a pause, Thomas Annand played two contrasting noëls: Jean Langlais' *Noël Breton* and Claude Balbastre's *À la venue de Noël*. This was followed, to everyone's delight, by Gilles Leclerc's improvisation on *Une jeune pucelle*, on which *Twas In The Moon of Wintertime* is based. We suggested that he might be able to reconstruct this inspiring, four movement improvisation for publication.

Karen Holmes played two familiar noëls, Louis-Claude Daquin's *Septième Noël* and Alexandre Guilmant's *Offertoire sur deux Noëls*. It is really good to hear Guilmant's music – in the last Pro Organo recital given by Thomas Annand, we also heard Guilmant's *Grand Chœur*.

Thomas and the brass ensemble concluded the programme with the Daquin's joyous *Noël Suisse*.

Ours special thanks for a superb performance go out to the brass ensemble

players: Rick Rangno, Alexandra Guerin, Steve Guerin and Caroline Fillion. We



are indeed fortunate in this Centre to have so many talented organists. On behalf of the Executive and Centre, may I express our appreciation for your time and effort and our thanks for the splendid playing of the noëls and carols. The acoustics of the church and colours of the organ were ideal for this concert. A very special thanks, also, to our programme convenor, Ian MacKay, for the considerable time and effort that went into arranging this superb Christmas concert.

Thomas Annand Recital

BARBARA HALLAM-PRICE

On November 28, Thomas Annand presented a concert as part of the Pro Organo recital series held here in Ottawa. Mr. Annand chose to dedicate his recital “in honour of Olivier Messiaen” as a tribute to the celebration of the 100th birthday of this great twentieth-century French composer.



Thomas Annand

Mr. Annand is known in Ottawa and throughout Canada as a very accomplished musician and he certainly gave us a fine and inspired evening of organ music.

The program opened with Guilmant’s *Grand Choeur (alla Haendel)* that showed great rhythmic intensity throughout. Next came three pieces from Marcel Dupré’s *Sept Pieces, opus 27*. Most organists know the technical difficulties of playing Dupré’s works. Mr. Annand’s performance was effortless and in complete control.

The programme included *Sonatine*, a newly commissioned work in three movements by Gary Kulesha, who spoke briefly to explain the influence of Messiaen in his own compositions. One was aware of the rhythmic complexity in this work, the use

of the interval of the tritone, and the final movement, which is based on an ostinato in the pedal.

Naji Hakim’s *Agape* followed and I thought that Mr. Annand gave a rousing performance of this piece. It was great fun to listen to!

After the intermission, we were treated to Messiaen’s *Messe de la Pentecôte*, which just seemed so fitting in Notre-Dame Cathedral Basilica. Mr. Annand explained that the shape of this work is around the setting of a mass and that movements two and four really reflect the “mysteries of faith”. He also pointed out the connection between color, harmony and rhythm in the piece. This was a really moving performance for me and I felt that



Composer Gary Kulesha at the podium

the organ at Notre Dame was particularly well suited to reflect all the colors that Messiaen had in mind for this work.



The Casavant organ, opus at Notre Dame Cathedral-Basilica

I must applaud Mr. Annand’s brilliant

performance in this concert. It is very obvious that he understands this music from both a technical and emotional point of view, and this was clearly appreciated by all in attendance.



Thomas Annand receives an ovation

Lilian Forsyth Scholarship

Applications are now being accepted for the 2009 Lilian Forsyth Scholarship for church music. The award of up to \$1,500 may be used for summer study programs, regular diploma or degree courses, or private tuition. Candidates should be active church musicians who have completed their basic musical training.

The deadline for applications is February 15th, 2009. For application forms or information contact the Registrar, Lilian Forsyth Scholarship, Knox Presbyterian Church, 120 Lisgar Street, Ottawa, ON K2P 0C2. FAX: (613) 238-4775. E-mail: knoxottawa@bellnet.ca or visit our web site at www.knoxottawa.ca

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DONALD MARJERRISON	613-724-3793

CONVENORS OF COMMITTEES

NEWSLETTER EDITOR	SUZANNE ST-GERMAIN	613-841-0246
PRO ORGANO	KAREN HOLMES	613-728-8041
PROGRAM	IAN MACKAY	613-746-6964
PUBLICITY	DONALD RUSSELL	613-738-9223
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OTTAWA, ON K1P 5W4

www.rcco-ottawa.ca

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NEXT EXECUTIVE MEETING:

7:30 P.M. 12 JANUARY 2009
ST. PETER'S LUTHERAN

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Janice Gray	613-730-0401	janicenlpegypt@hotmail.com
Paula Lin	613-721-2850	paula.w.lin@gmail.com
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Dorothea Mawhinney	613-237-1320 (ext. 2404),	
Simon Pinsonneault	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,
please contact Suzanne St-Germain at 613-841-0246
or via email at newsletter@rcco-ottawa.ca*

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.

Newsletter submissions

Send your articles and photos to:

Suzanne St-Germain
628 Tourelle Drive
Orleans, ON K4A 3H4
613-841-0246

newsletter@rcco-ottawa.ca
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**Remember the
Hymn Playing Workshop
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Saturday, January 24th
1:30 - 4:00 pm**

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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.