



VOL. 27, No. 5
JANUARY/JANVIER 2010

Pipelines

Bouches et anches



President's Message

THOMAS ANNAND

My New Year's Challenge

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The New Year is the traditional time for making resolutions, for setting new goals and making a fresh start. It seems like the right time to do it: the old calendar goes into the recycling bin and the spine of the new one is cracked open. Most of the time, resolutions are very personal things but it's also a good time to renew professional goals, too. Maybe it's something like learning a new piece on a regular basis, trying out a new hymn every month, varying your rehearsal patterns. This is all good stuff - it forces us to combat the tendency toward the routine or the easy way out.

So we could also think of these resolutions as challenges, hopefully challenges that can be met and that can help us to grow and improve. How about our College? Is there a resolution that each one of us can make, a challenge that would benefit both ourselves and this organization that we all cherish? How about a goal for this College year?

And so, here is my challenge for you, should you choose to accept it: Bring someone in. It could be someone who has never heard of the RCCO or it could be a "lapsed"

member. It could be a colleague who has been sitting on the fence for a while and needs some encouragement, or it could just be a fellow music-lover.

The strength of this group is in the membership and in the participation of that membership. Our new brochure initiative which the executive is developing will be a tremendous resource to help us "spread the message", but there is nothing quite like the personal outreach from one to another.

I know personally that it has been a rewarding experience to break through self-imposed barriers and speak to people about both the College and this Centre, and it continues to bear fruit.

Perhaps you have other plans and ideas: feel free to let me know about them. And don't forget to tell me who you are bringing into the College this year!

Best wishes for a happy, healthy and successful year to all,

- Tom Annand
music@standrewsottawa.ca

*Happy
New Year*

2010 Programme of Events

IAN MACKAY

Looking Back...

I want to thank everyone involved with the Christmas Concert: Christmas Music from Germany which was held at St. Andrew's Church on December 18, 2009. I especially want to thank those who played: Robert Jones, Wesley Warren, Gilles Leclerc, Thomas Annand; the brass ensemble and the Cathedral Singers. It was a very festive evening and a great launch into one of the busiest weeks for most organists and singers. Thanks again!

The second half of the College year is once again filled with a variety of events that hopefully will be attractive to everyone.

Looking Forward...

The first event for 2010 will be a workshop on praise bands. This event has been rescheduled from last fall. The event will

take place on February 6 at 9:30am at St. Andrew's Church, Ottawa, 82 Kent Street, and will be a panel discussion featuring RCCO members and other guests (including musicians) addressing issues such as: how bands are organized, how bands find and arrange music, performance issues, integration with other musicians, integrated into both traditional and contemporary worship styles etc.

Also in February: Learn to Sing Learn to Sing: an event geared to children who want to sing but who perhaps don't have access to training; and Getting Ready for Easter: an anthem reading and choral workshop on accessible music for Lent and Easter and Beyond.

I am still working out details and arrangements for the rest of the College year but here is a summary for your reference at this point. Stay tuned to Pipelines and our web site for more details on the following events:

On March we will host an Organist-Clergy Dinner, the annual student recital and a simultaneous organ recital to celebrate Bach's 350 birthday on March 21, 2010.

In April, stay tuned for details on a Pedals, Pipes and Pizza Event; an other Learn to Sing: a event geared to adults who want to sing but don't know how; Organ Crawl to Quebec City.

In May, we will host a Hymn Sing in the Ottawa Valley.

I am always in need of more and better ideas for centre events. I value any and all suggestions. Please e-mail suggestions to: mackay_sap@hotmail.com (Please note the 'underscore' between mackay and sap

Did You Know?

BILL VINEER

Through one man's perseverance and dedication – The Pipes are Singing!

Since 1961 the small Baldwin electronic organ at St-François-d'Assise had been used for the masses, but the parishioners were missing the sound of their large pipe organ from the back gallery. In 1979, there was a renewed interest in the old organ, now silent for 18 years. A group of parishioners under the leadership of organist Gilles Leclerc did some cleaning of the organ and made some repairs to get it working, however, it became evident that only a major renovation would insure the organ's survival

An organ committee was set up in 1979, driven by a tenacious and audacious person, Gilles Leclerc, until finally, a renovation project emerged. The Organ Committee, after studying several proposals, came to the conclusion that the old pipe organ should be saved. In 1987,

after several meetings, the committee decided to engage the organ building firm Guilbault-Therien, of St. Hyacinthe, Quebec, to carry out the complete restoration of the instrument at the cost of \$196,000.

Stop lists from 1886 and 1915 were completely revised and 40% of the



*Guilbault-Therien Pipe Organ, 1988
Saint-François-d'Assise Church, Ottawa
Opus 28, 2 manual + pedal, 31 stops*

original pipework was preserved. Many fund raising activities are organized to finance the project. The restoration work was executed from March 1987 to June 1988.

The original 1915 Karn-Warren pipe organ of 30 stops divided over four divisions: Great, Swell, Choir and Pedal has now become 31 stops divided over three divisions: Great, Swell and Pedal. The organ was dedicated on October 12th, 1988 by Pierre Grandmaison, Organist at Basilique Notre-Dame de Montreal.

Many, who hear and have heard this instrument still believe that it is a three manual and pedal pipe organ and all say it is "one of the finest two manual and pedal pipe organs we have in the City of Ottawa". Many thanks, Gilles Leclerc: through one man's perseverance, and dedication – The Pipes are Singing!

On December 18th, the Ottawa Centre presented its second annual concert of Christmas music from various traditions. Last year we had French Christmas music at Église Sainte-Anne, and this year it was German music at Saint Andrew's, featuring organ pieces, brass quartet settings, choral carols and audience singing.

The evening started festively with Scheidt's setting of *Nun komm, der Heiden Heiland* arranged for organ and brass, and played by Thomas Annand and the guest brass quartet. (More about them later!)

Tom also played four chorale preludes from the Christmas section of the *Orgelbüchlein*, and later, Max Reger's *Weihnachten* and Brahms's familiar setting of *Es ist ein Ros'*. The Reger piece is number 3 of 7 pieces in Opus 145, written in 1915-16, so just before the composer's death. It is fairly dark, and includes bits of the Lenten chorale *Ach, was soll ich, Sünder, machen* as well as several Christmas carols. It has a gradual crescendo in the middle that was managed as if the Saint Andrew's organ had a Rollschweller — it doesn't, but it does have a Zimbelstern, which was used to good advantage in this mainly cheerful programme.

Wesley Warren played two of ev-

ery organist's favourite Bach Advent preludes: *Nun komm*, BWV 659, and *Wachet auf* from the Schubler chorales. Between these he performed two versions by Pachelbel of *Vom Himmel hoch*.

Robert Jones provided Canadian content with Denis Bédard's variations on the German carol *In dulci júbilo* and Gilles Leclerc's fantasia on the Epiphany chorale *Wie schön leuchtet der Morgenstern*. Gilles also participated with an improvisation on *Gottes Sohn ist kommen* and two improvised verses in the final multi-version presentation of *Vom Himmel hoch*.

Frances Macdonnell directed the Cathedral Singers in three selections in the first half, and three in the second, all quite short. The Singers performed from risers in the centre of the church, whereas the brass, and of course, the organists performed from the organ gallery. This added to the variety for the audience, and also allowed Frances and the Cathedral Singers to give some leadership when we all attempted to sing together.

The brass quartet, led by Michel Rondeau, who made the arrangements for brass, played three selections in the first half, and three in the second half, as well as in the first piece with organ, and with some of the audience singing. They performed with perhaps a little less polish than last year, but the

brass colour certainly added to the festive atmosphere.

In the appropriate places in the programme, the audience was invited to sing *Wachet auf*, *In dulci júbilo*, *Es ist ein Ros'*, *Vom Himmel hoch* and *Stille Nacht*, mostly in a mixture of German and English. Ten of the original verses of *Vom Himmel hoch* were performed, some for organ, brass, choir and audience, some for organ and choir alone, some for brass alone, two for organ improvisation, etc. With the help of Frances Macdonnell and the Cathedral Singers, we only lost our place once!

Following this, we ended with *Stille Nacht*, with a final quiet verse followed by a fairly lengthy silence, but the audience then could not resist an enthusiastic round of applause for the performers, all of whom did an admirable job. Programme Convener Ian MacKay was the main organizer of the event, and also provided useful programme notes for the many pieces.

The whole programme was delightful, although personally I found it a bit long, but I know we could never agree about what should be omitted. (I would start with the one brass piece that had nothing to do with German Christmas music.)

Thanks and congratulations to all participants.

Pro Organo

KAREN HOLMES

The next concert in the series will take place on Friday, February 5th at 8 p.m. at the First Church of Christ, Scientist on Metcalfe at Gilmour. The three-manual Casavant organ dating from 1913 is unusual in that some of the pipework is actually in the ceiling. This will be the first time this organ has been used in the Pro Organo series, although historically, it used to be presented frequently in recitals. One of the early organists, Myron McTavish, played many recitals in the 30's and

40's, and the church was also used as a concert venue for early conventions.

The artists for the February 5th event will be well-known local musicians Teresa van den Boogaard, organist at Dominion-Chalmers Church, and harpist Lucile Brais-Hildesheim. Teresa is a graduate of Calvin College and an Associate of the RCCO, and is well-known as a piano and organ performer with various soloists and ensembles. Lucile Brais Hildesheim grew up in Montreal where she began playing

the harp at the age of 8. She is a graduate of McGill University with a Bachelor's degree in Performance. She was a finalist in the CBC National Competition in 1981. Lucile now focuses her career as a harp soloist on both classical and Celtic harp.

The programme will include Daniel Pinkham's *Pastorale for Harp & Organ*, Charles Callahan's *Legend for Harp & Organ*, CPE Bach's *Three Duets for Harp & Organ*, Paul Halley's *Pianosong*, and also some organ solos.

Around Town

Sunday, 17 January 2010, 7:30 p.m.

From Time to Time Storytellers share light-hearted stories of souls, saints, sinners and scallywags. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Sunday, 31 January 2010, 7:30 p.m.

Janet Roy (violin). Janet Roy and friends will celebrate 250 years of Robert Burns and Scottish songs. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Sunday, 14 February 2010, 4:00 p.m.

Love In The Afternoon. Dianne Ferguson Honorary Concert featuring Fred La Croix and Rideau Park soloists *Liebeslieder Waltzes*. Rideau Park United Church, 2203 Alta Vista Drive, Ottawa.

Sunday, 14 February, 2010, 7:30 p.m.

Bring your Valentine for an evening of lovely music for 2 flutes and organ. Thomas Brawn (flute), Jonathan Bayley (flute), Robert Jones (organ). St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit www.stlukesottawa.ca

Lilian Forsyth Scholarship

Applications are now being accepted for the 2010 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 basic musical training.

The deadline for applications is February 15th, 2010. 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

Els Biesmans Concert Review

It was a pleasure for Pro Organo Ottawa to welcome Els Biesemans (organist, Maria-Krönung Church, Zürich, Switzerland) in recital at Église Saint-François-d'Assise on Monday, November 30, 2009 at 8:00 p.m., in a programme of lesser-known works.

The recital began with the *Suite du Premier Ton* by Michel Corrette which provided an opportunity to show off the many lovely colours of the organ at Saint-François-d'Assise. These charming character pieces were given stylish and musical interpretations, though one could have wished for a bit more time between sections to allow for the live acoustics of the church and to savour the mood of each one before moving on to the next.

Several movements for *Flute Clocks* (1793) by Joseph Haydn followed which were given energetic interpretations of crystal clarity. Ms. Biesemans had performed the *Clavierübung, Part III* several days earlier in Montreal and took the opportunity to repeat several of the extended *Chorale Preludes* in her programme here. She showed a sensitivity to the harmonic tension in *Christ unser Herr zum Jordan kam* that made the piece live and breathe, rather than the

dry, academic interpretations one often encounters.

Dies sind die heil'gen zehn Gebot was a pleasant surprise when given an expressive rendition on foundations instead of the usual plenum. *Jesus Christus unser Heyland*, a tour-de-force technically with its wide intervals created some inaccuracies but was generally well-handled; the reed solo in the left hand was marred slightly because the pipes spoke somewhat late creating a confusing impression, however, the open articulation used by the performer allowed us to hear the complex counterpoint to great effect.



Els Biesmans with Gilles Leclerc at the console of St-François-d'Assise

WESLEY WARREN

The Trio super *Allein Gott* was played on a gentle registration of contrasting flutes in a somewhat careful manner that could have been a bit more playful, despite the great technical hurdles the composer presents to the performer.

After the intermission, Ms. Biesemans returned with a number of obscure works that were well worth hearing, though I was beginning to wish for an extended work, of some length, to concentrate on. The recital proved to be a collection of shorter works, played in a somewhat chamber music style on softer registrations and avoiding for the most part a solid plenum sound, except in the concluding work, a *Praeludium in F major* by Fanny Mendelssohn, which featured an arresting reed sound of some excitement. Before this concluding flourish we heard works by Felix Mendelssohn and Ludwig van Beethoven, this last group of pieces balancing the Haydn works on the first half.

Ms. Biesemans is a young player with great musical gifts. Her sensitive, lyrical playing is musically engaging and I look forward to following her musical career with interest.

Epiphany: Opening Up the Word

DANIEL HANSEN

Today's gospel brings us in touch with one of the oldest celebrations in the life of the faith community: Epiphany. Here, there are no shepherds in the fields and throngs of angels, or a lovely manger scene with newly born baby, as we heard in the reading from Luke's gospel at Christmas.

The Gospel of Matthew takes a different road. The focus there is an angel speaking to Joseph in dreams while he is sleeping, a star acting as a guiding light from heaven, and some wise ones, understood as astrologers, dream interpreters, intellectuals, or experts in the occult, from a foreign country who come to honour the Christ child.

Similarly to the Gospel of Luke, strange events and unexpected people are recruited to help open up the Word of God. The visit of the wise ones (sometimes known as foreign magi) is a sign that the Word of God is moving beyond the local crowd; indeed, the possibilities of encouraged will be world-wide.

You have to shake your head and snicker quietly. From the beginning, these wise ones from afar work with that other King, Herod, in finding the exact place where the toddler Jesus is. They seem awfully naïve. That's good. Look where such conversation leads them. Look at the opportunities for engagement and interaction with the powers that be.

The magi ask the King of the Jews where they can find the child who has been born King of the Jews. Is it any wonder that Herod is frightened; his worldly power is being questioned? It is any wonder that he later becomes enraged, especially after the magi do not listen to him and report back, but return to their homeland another way?

As the story goes, unfortunately, Herod will go to painful ends to try to snuff out the emerging presence of God's kingdom and its new Shepherd-king.

A caveat: Interesting, isn't it, that, Jesus, the child, has neither said nor done anything. He is just at home with one of his parents, toddling around.

The gospel of Matthew is about the tension between two kingdoms: the one of this world and God's emerging reign. In this particular story of Jesus Christ, there is much evangelical enthusiasm, including fire and brimstone. Positively put, convinced of the way of Jesus himself, the writer of Matthew passionately wants his readers to radically shift their allegiances and choose the way of God's kingdom.

The circumstances surrounding the star of Jacob and the wise ones show us where we need to look and focus our lives as disciples and church leaders. It takes us to Jesus, the Messiah; the one whose long lineage is clear (shown at the beginning of Matthew's gospel), yet who will move past traditional boundaries. The movement toward him calls people to do likewise, not only in who we think Jesus is but also in how he calls us to know his living presence.

In all of its glamour, Epiphany presents a choice for us as church musicians, an opportunity for renewal and re-entering. Will we let the light that illuminates the presence of Christ enlightens our lives as we serve and endeavour to do God's ministry? Will we let it take us beyond ourselves, our places of comfort—what we have done and what we honour—and show us a new creative, transforming God?

Everything that we do in the church depends on our formation as disciples as persons of faith and in the disciple community. How are we as church musicians leading people to that Holy place? How are we going there ourselves in order that we might encourage others?

Will we choose the kingdom of God and risk learning to be an alternative community, where the values of the God's presence shine? Or will we continue to be who we think that we are, with our own lights shining on what we know and value, rather than letting God's glory lead us to the new and novel?

For those who choose to live faithfully, this can be a tough journey. The powers that be may not like their system being

challenged. Yet followers of Jesus choose to live not by worldly standards but according to faith and the way of God's kingdom. They are grounded in God's glory. That is what this first cycle of the Christian calendar is about.

Remember the chorus to a song by Leonard Cohen called Anthem: "Ring the bell that still can ring. Forget your perfect offering. There's a crack in everything. That's how the LIGHT gets in." Thanks be to God. Amen.

- Daniel Hansen, *Professional Support*

Correction

In the December issue of *Pipelines*, the *Maxine Thevenot Concert Review* article incorrectly included a picture of Els Biesmans. Below is the correct picture of Maxine Thevenot, shown with composer/page turner Andrew Auger. They are seated at the main organ console of Notre Dame Cathedral-Basilica following Maxine Thevenot's concert.

Our apologies for the mix-up in photos.





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We thank the City of Ottawa for
its assistance in this series of
organ recitals.
Nous remercions la Ville d'Ottawa
pour l'aide apportée à la tenue
de cette série de concerts.



Congregation Support for Musicians - Top 10

In the last two months we explored the top 10 ways that clergy and church musicians can support each other. In this third of the four-article series, we look at the role that the congregation plays. Here is our short list on how the congregation supports church musicians:

10. Promote and develop ongoing conversations with your church musician; avoid making decisions without consulting them; through regular contact, avoid surprises;
9. Review your church musician's working agreement and position description yearly, within a clearly agreed upon process developed in consultation with him or her, reflecting denominational guidelines and policies;
8. Be clear about your mission, vision,

and any related strategies, and involve the church musician in those discussions, allowing them opportunity for ownership and input;

7. Ensure yearly reviews of your church's music ministry make reference to your missional purposes and goals;
6. Make sure that your church musician(s) has compensated time off for holidays, study, weekend family events, and visiting other churches;
5. Ask your church musician what you can do to help out with the ministry of music program; help to recruit choir members and other voluntary music personnel as required;
4. During the interviewing process, take the necessary time to develop a letter

of employment, with a position description attached, and in consultation with the incumbent; be open to and facilitate a negotiation process;

3. Share your musician(s) with another congregation, creating more full-time positions and new approaches to church music leadership and ministry;
2. For paid musicians, offer compensation and benefits that go beyond what you have previously given; for the volunteer, offer other incentives and areas of support; explore the possibilities in this area of support and growth;
1. Consider the church musician as part of your ministry leadership team, equal with your clergy, and within the structures of your congregation; from the board level, ensure what is needed to encourage such a relationship.

- Daniel Hansen, Professional Support

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Dorothea Mawhinney	613-237-1320	(ext. 2404),
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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:

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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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