

Pipelines

Bouches et anches



President's Message

THOMAS ANNAND

Wrapped and Gently Shaken

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It was the pianist (and occasional organist) Glenn Gould who famously said that "The concert is dead". Gould would have preferred a world where music lovers abandon the recital hall and instead listen to recordings in their own private spaces, creating their own comfortable conditions for the enjoyment of music. That this was more a reflection of his own hang-ups and phobias becomes clearer with the passage of time, but to many it must have certainly seemed to be a clear vision of the future of musical reception.

Indeed, those of us who listen to organ recordings can marvel at the incredible advances in recording technology in the last 30 years. Prior to that, most recordings of the organ were at best historical documents of an endlessly repeated fraction of the repertoire, where performers were advised not to pull out the 32' for fear that most phono needles would jump out of the groove, and the mildest Mixture often sounded like an explosion in a glass factory. Now we have vast swaths of repertoire recorded in quite faithful sound at some of the most beautiful and appropriate venues.

So, who needs to go to organ concerts? Well, anyone who really wants to get a true appreciation for what makes the organ the King of Instruments. Few indeed

are the stereo systems that can recreate a cathedral acoustic with that sense of being wrapped in sound and gently shaken by the complexities of sound waves in their infinity of interactions.

And then there is the sense of being at a unique, unrepeatably moment that has its own excitement, of discovering a new piece in a thoughtful performance, and also the opportunity of being able to share one's feelings about the music or get other insights from fellow concert-goers.

Of course, you know I am taking this angle because of Jennifer Loveless's upcoming concert at St. Barnabas. I feel it is essential that we support our colleagues when they take the time and considerable effort to present themselves to us and to the general public, and to show that there IS an audience and a fraternity, and that this music matters to us and means something.

What if we all brought a friend, or told a co-worker? How exciting to think that we could double the audience so easily! I hope to see you there.

Tom Annand
music@standrewsottawa.ca



2010/11 Programme of Events

IAN MACKAY

The College year is drawing to a close but there are still a couple more events that are planned before the summer break. Please make note of:

Rachel Laurin's Compositions for Organ Monday May 30th at 7:30 pm at Knox Presbyterian Church.

This lecture is an event to celebrate the organ works of our colleague composer Rachel Laurin. Rachel spends much her time composing these days both for



organ and other instruments and there is much to explore. Her works are being heard around the world now at concerts and recitals and this is an opportunity to hear her speak about her life and work

as a composer and to hear a few of those works performed by her and others. There will be a reception following the event making the whole evening something to look forward to.

**Annual General Meeting
Monday, June 13th, 2011
at St. Peter's Lutheran Church,
Bay and Sparks Street
in Downtown Ottawa**

The Annual General Meeting of the Ottawa Centre is our opportunity to conduct the necessary business of the College but also to celebrate the year past and look forward to the coming year. All members are encouraged to attend and participate in decision making and to hear reports of the various convenors and national council representatives. In addition to the regular meeting this year, we are planning to incorporate a short but fun "Organ Jeopardy" segment where two teams comprising members of the executive will be put on the spot by other centre members with organ related questions. Plan to attend the meeting and come along for the trivia fun.

Looking Forward

Planning for next year's programme has begun but, as before, I am always on the lookout for ideas and suggestions for events, master classes, concerts and social events that will appeal to the member in general and the general public. Many of

the events that I have planned over the last few years have stemmed from ideas and suggestions from the membership and I am grateful for these.

I can be reached at 613-447-8955 or by e-mail: mackay_sap@hotmail.com (note the _ between my first and last name).

Join us



at the AGM

Monday, June 13th, 2011 at 7:00 pm

St. Peter's Lutheran Church
Sparks Street at Bay



Educational Workshop: Sight-Reading

The last of the six Educational Workshops this year, entitled "How to Love Sight-reading", will be given by Karen Holmes on Saturday May 14th, from 10 am to 12 noon, at St. Peter's Lutheran Church (corner of Sparks and Bay Streets). Refreshments will be provided. This workshop is, of course, free to members, and everyone is welcome.

Here are some notes Karen has written about this workshop:

How to Love Sight-reading:

I really do love sight-reading! Sometimes I sit down to read through one Bach Prelude, or one Haydn Sonata - and instead I read through the whole book.



Then I can say I had no time to practice my Postlude, or wash the dishes, or whatever I didn't want to do anyway! It's also great fun to go through newly-published material in search of gems.

The best way to learn to sight-read is to do a lot of it, but if you want to become good at it before you're 80 years old, I can suggest some good ways of working at it, and of teaching sight-reading to students.

The workshop will include hints and demonstrations, and recommendations on useful materials.

See you there!



Around Town

Saturday, May 7, 2011, 7:30 p.m.

Christian Reformed Church in Williamsburg (12436 County Road 18): The Seaway Valley Singers and Bytown Voices present *United in Song* under the direction of Robert Jones, accompanied by Margaret Whisselle and Brenda Beckingham. Featuring music of Brahms, Handel (Zadok the Priest) and Boyce. Tickets are \$10, available at the door.

**Tuesdays, May 3, 10, 17, 24, 31, 2011
12:10 pm.**

Organ Tuesdays. Thomas Annand resumes his Tuesday noon-hour organ recitals at 12:10 pm on May 3rd at St. Andrew's Church (Kent at Wellington). Here are the programmes:

May 3 Bach, Pachelbel and Buxtehude

May 10 Rheinberger (Sonata No. 4)

May 17 Mozart and Haydn

May 24 The Widor Series: Symphonie gothique

May 31 Feet First: Music for Pedal solo

Admission by free-will offering.

Sunday, May 15, 2011, 7:30 p.m.

Thomas Brawn & Jonathan Bayley (flute) and Robert Jones (organ) present *Music for two flutes and organ* to round out the 2010-11 recital series at St. Luke's. St. Luke's Church, 760 Somerset Street West (3 blocks west of Bronson Avenue). Info: (613) 235-3416 or www.stlukesottawa.ca



Members' News

Corrections to Membership List:

Hayes, Moira: Corrected telephone number is 613-422-8091 (H) (it was incorrectly listed as -5091).

New member:

Mawhinney, Dorothea.
New Life Community House,
38 Carlow Street, Flat 17, Belfast,
Northern Ireland, BT13 2HY
United Kingdom (07591) 052 467
fongsa_92@hotmail.com



Nominating Committee

Deirdre Piper will be accepting nominations for the slate of candidates to be presented at our AGM in June. If you wish to stand as a candidate for any position, please contact Deirdre at 613-267-4078 or email: deirdre_piper@bell.net.

Centre Executive Positions:

- President
- Vice-President
- Treasurer
- Secretary

Convenors of Committees Positions:

- Education
- Pro Organo
- Professional Support
- Social, Publicity
- Programme
- Student Concerns
- Education (PPP)
- Archivist
- Membership & Telephone
- four National Councilors (one of which is the Centre President).

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



Pro Organo

KAREN HOLMES

The last concert of the present season will be at St. Barnabas Anglican Church on Friday, May 6th, and will feature Ottawa organist Jennifer Loveless, who plays regularly at Notre-Dame on Sussex.

For those of you who have not met Jennifer, she holds a Masters degree in organ performance from McGill University, and an Artist Diploma in piano performance from Concordia, as well as an ARCT in piano. She has won several prizes in organ performance, and is heard often accompanying various choirs and singers. Her programme on May 6th will include a little bit of Bach, and a lot of 19th-20th Century French masterpieces: two Pièces de Fantaisie by Vierne, Prière by Franck, Scherzo by Duruflé, a movement by Widor, a Fantaisie by



Alain, two movements by Langlais and the famous Prélude et Fugue en sol mineur by Dupré. (Check the website for a more detailed listing.)

And if there is anyone out there who has not yet been inside St. Barnabas church, this is your chance! It is definitely worth a visit, and the large two-manual organ sounds wonderful in the live acoustics.

Also, on May 6th we will have complete details of next year's series.



Hamilton Convention

If anyone is thinking about going to the Convention, you may be interested to know that in addition to the headline recitals, there will be a recital of music for French Horn and Organ played by Karen Holmes and her nephew, Damian Rivers-Moore.

This recital will include a new 3-movement work commissioned from Rachel Laurin. Also pieces by Naji Hakim, Saint-Saens, Pinkham, etc.

This event takes place at Appleby College, Oakville, on Tuesday, July 19th at 10 a.m.





Member of the Year

DON MARJERRISON

Frances Macdonnell

BA, FRCO, FRCCO (Hon.)



Frances Macdonnell's organ teachers were Godfrey Hewitt and Ralph Downes. She succeeded Dr. Hewitt in 1980 as Organist and Choir Director of Christ Church Cathedral, Ottawa.

Demonstrating her interest in Canadian music, she took the Cathedral Choir of Men and Boys on tour to many isolated parts of Canada, including the Western Arctic, Newfoundland, Alberta and B.C., and the Maritime Provinces. Each of these ten-day tours featured presentations of music in the languages of Canada's aboriginal First Nations.

In 2000 she visited St. Jude's Cathedral, Iqaluit, Nunavut, to give the opening recital on the first electronic organ with full pedalboard in the Eastern Arctic. She also gave several workshops for Inuit church musicians.

In 1982, she founded the annual Three Cathedrals Festival, bringing together the men-and-boys' choirs of the Cathedrals in Kingston, Montreal, and Ottawa. In 1990, she organized a Massed Diocesan Choir for the Diocese of Ottawa, which brought together choirs from parish churches annually to sing Evensong in the Cathedral. In 1996 she organized the first-ever National Anglican Choir, bringing together 150 singers from almost every Cathedral in Canada for four days of music-making at Christ Church Cathedral.

She has been active in the Royal Canadian College of Organists since 1963: she was Chair of the Ottawa Centre, Chair

of the National Education Committee, and Chair of the National Examinations Committee. She has been a member of the College's National Council since 1981. In 2005, she was awarded a Fellowship (honoris causa) by the Royal Canadian College of Organists.

After Godfrey Hewitt's death in 2002, Frances Macdonnell established and continues to manage a scholarship fund in his name which now provides an annual scholarship of \$5,000 to a Canadian graduate student studying organ performance, and a bi-annual Grand Prize of \$5,000 at the RCCO's National Organ-Playing Competition.

Frances Macdonnell retired from Christ Church Cathedral in 2003 but continues to direct her own choir, the Cranmer Singers.

Frances has given much time and energy to the RCCO both nationally and locally in the Ottawa Centre. We wish to thank her most sincerely for her dedication to this Centre.

At our Annual General Meeting on June 13th, Frances will be recognized by the Centre as Member of the Year for 2011.



**... at our Annual General Meeting
on Monday, June 13th, 2011, at
St. Peter's Lutheran Church.
(Sparks at Bay St.)**

**Refreshments at 7:00 pm with meeting to follow at 7:30 pm.
This is your Centre. The executive values your feedback. Come out and
voice your opinions on what you would like to have your Centre do.**

**The RCCO Ottawa Centre recognizes one of its members each year
with a plaque to express our gratitude for their services and dedication
to the RCCO and in particular the Ottawa Centre.**

**This year we are pleased to recognize Frances Macdonnell as
"Member of the Year" for her past and continuing contribution to our
Centre. A plaque will be presented to her at the AGM this June.**



A Note from the Treasurer

ROSS JEWELL

By now you will have received your membership renewal statements from National Office. Although there is a small increase in the national portion of the fee, the centre fee has remained unchanged this year. Student members should please note that the statements they

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

The College year ends on June 1st and fees are due by May 31st, 2011. If your membership category is incorrect on the statement, please correct it and enclose the total fee shown below.

The fees for 2011/2012 (without a magazine subscription) are listed below:

Category	HQ Portion	Centre Portion	Total Fee	*
Adult	\$ 90	\$ 24	\$ 114	Student rates apply for anyone under 21 or FULL time student. Please send in proof of eligibility with your fee. A photocopy of your student ID will do.
Institution	\$ 90	\$ 24	\$ 114	
Joint	\$ 118	\$ 26	\$ 144	
Student*	\$ 46	\$ 17	\$ 63	** Joint senior rate applies if at least one of the joint members is over 65.
Senior	\$ 75	\$ 17	\$ 92	
Joint Senior**	\$ 108	\$ 19	\$ 127	Non-member subscription to <i>Pipelines</i> is \$25 for 10 issues.

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

The Ottawa Centre is a registered charity. Income tax receipts will be given for all donations. If you would like to make a donation to one of our Centre funds, please specify on the form which fund you would like to donate to. A list and description of the scholarship funds can be found on our website at

<http://www.rcco-ottawa.ca/schol.html>
Donations to Pro Organo are also welcome as it is the generous donations of our patrons that help us to provide these wonderful concerts. It would be marvelous if more members would take advantage of these wonderful concerts and become a patron of Pro Organo.

To avoid missing any publications, please renew promptly. It also saves us much time and money if all renewals are in by the due date, May 31st, 2011.

Have a wonderful summer.

Ross Jewell
Treasurer



Hamilton Organ Festival 2011

Hamilton is hosting the 2011 RCO National Convention and it promises to be a terrific show!

The theme is “New Visions” and headline recitalists include Maxine Thévenot, Philippe Bélanger and Ken Cowan, who are familiar names to Canadian organists, plus Konstantin Volostnov, the brilliant Russian organist who won all the prizes at the prestigious St. Albans competition.

The week begins Sunday July 17th with an evening concert by the top-class choir from Hamburg Germany, the Harvestehude Chamber Choir.

The closing concert on Thursday July 21st showcases four – yes, **four** – organ concertos performed by Ken Cowan with Boris Brott’s National Academy Orchestra.

Seven workshops are featured, covering topics from Organists’ Possible

Uses of the Internet, to Improvisation on Hymns, to Conducting for organists. The National Playing Competition finals are always an attraction, and attendees will visit several new and recent organs

in the area. McMaster University researchers will present the latest work in the neuroscience of music, and there are two innovative competitions where the audience gets to select the winners! One of these is for hymn-tune composition, and the other for video creation.

Centre of operations is the Crowne Plaza Hotel in downtown Hamilton (with very reasonable room rates). Look for the full details on our festival website at www.hamiltonorganfestival.com. You can register on-line at www.rcco.ca. We’re looking forward to welcoming you to Hamilton!

Simon Irving
Zachary Windus
and Bruce Cross
Co-Chairs





William Wright Workshop Address – Part 1

In March 2011, Dr. William Wright visited the Ottawa Centre to play a recital at the Church of St-François d'Assise as part of the Ottawa Centre's Pro Organo recital series, now in its twenty-second year. His recital of music by Bach and earlier composers was very enthusiastically received by the audience.

In addition, so that the Ottawa membership could reap extra benefits from William's visit, we asked him to give a Saturday afternoon workshop, providing an overview of the necessary aspects of the Art of Service-Playing, based on his lifetime of music-making at Deer Park United Church, Toronto.

Many of those attending the workshop asked if his remarks could be printed, so he has kindly provided them. Here is what he had to say:



It would be wonderful if we could take the skill of Service Playing and tie it up with a beautiful bow and present it. Unfortunately, Service Playing doesn't work that way; in fact, nothing in life works that way. What I am about to say I feel deeply, and it is the product of my experiences in the church, many of them painful and many of them joyful. Because we are living in a turbulent time, politically, socially,

geologically, and inevitably, musically, it is very difficult to make observations which can be seen as prescriptions for service playing. I will begin by talking a little bit about spirituality that, for me, is essential in the good church musician.

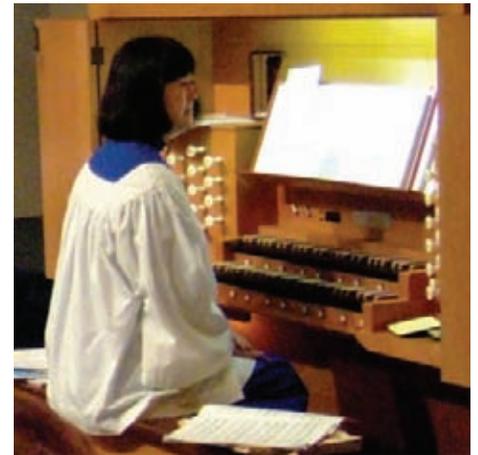
It has been my observation that, in spite of the fact that we call ourselves Christian, in spite of the fact that we attend church regularly, in spite of the fact that we may consider ourselves reverent, I am left with the feeling that many church musicians seem to put music first: that is, the kind of music produced on Sundays is more important than the actual service of worship. This attitude may seem a natural desire, and I certainly understand it, but from the conversations I hear at conventions and other places, it seems that worship is not very important to many of our colleagues. Standards of music, pipe organs versus keyboards, ritualistic observances, and difficult ministers seem to have a higher priority in discussions. Few musicians listen to sermons, or even prayers. I recently heard of a church where the choir cut all the connections to the loudspeakers in the chancel so they wouldn't have to listen to the minister's sermons! I was recently at a service where the organist played well but was totally disengaged. The same could be said for the choir. I felt as if I were a spectator. Is this what worship is about?

Why are we in church? The only answer I can give is we are there to worship: it has been stated often enough that the word worship comes from the Anglo-Saxon 'worth-ship' when 'ship' actually derived from the verb 'to show'. That is, we are in church Sunday by Sunday to show God our estimation of his worth. It seems to me that this sort of devotion is to be found in stories relating to the devotion of the monks and nuns of the Middle Ages. Few people seem to think it relevant today, but I recall, even as a youth, experiencing the devotion to the church by my grandparents and their siblings. On the other hand there seems today to be a strong sensation that worship is meant to place us, not God, in the centre, and if we

are not given enough worth, or entertained enough during that 'showing', then the exercise has been a failure. I would like to speak strongly to this in a short while.

I am going to use as a touchstone for this talk a quotation from Hermann Hesse, "Devoutness in Organ Playing: Everything was devotional, consecrated and devout, but not devout after the manner that churchgoers and pastors are; but devout like the pilgrims and mendicants in the Middle Ages; devout with that careless surrender to a feeling of universality which transcends knowledge." I use this to encourage you to be devout.

What does a Christian bring with him to the service of worship? When I ask this question, I ask myself, "Am I prepared for this hour? Do I simply slip into a pew and wait for something to happen? Is my preparation simply getting my collection ready?" The church musician could answer, "Yes, I am prepared; I have practised and know my music and the choir knows its music". The question I would like to raise is: Is this enough? How does this reflect on his daily life?



So often, the general public thinks that Christianity simply means following the Golden Rule. This, of course, is very far from the idea of Christ's directions. I would like to think that it is first and foremost our daily life that gives us an incentive for filling the two previous questions with an answer. I have noticed that a quiet time of meditation, reflection, or

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even silence, gives me a direction during the day. In this time of turmoil, of assaults on our faith by secularism and other religions, we need to assess our daily rituals. Mother Teresa's words made a great impact on me. She did not pretend to be a scholar and wrote very little, yet the words she uttered are strong and clear and reflect her devotion to the service of God. Here is what Mother Teresa said, Become holy. Each one of us has a capacity to become holy, and the way to holiness is prayer. So I would urge each of you to establish a prayer life. This need not be extensive. It might be a few minutes on a bus, a few minutes alone at night or morning: anytime is a good time. It is helpful to have a short list of things you want to remember before God, and they needn't be requests. Remember that prayer includes acknowledging God. Start by acknowledging what God means to you. Is God the creator of our universe? Does God enter our lives through love?

Before asking God for something, have you thanked God for something? We do have so much for which to be thankful. And can you be honest with God? Someone very dear to me used to say, One must live one's life before God! This was not to imply that God is a big brother spying on us, but it does mean that God is accompanying us during the day. He is not judging everything we do, but simply engages himself in what we do. If I am engaging in creative work (and I feel that preparing for my work as a Church Musician is indeed an act of creativity), then I am taking part in the life of the great Creator.

Here's another observation: that is, pray in your church as often as you can. A building has vibes and one can tell if a church has been used for prayer every day. Somehow, the building recognizes you in a strange way. I recall that my predecessor, John Weatherseed, always offered a prayer immediately upon entering a church. I haven't noticed many ministers doing that, but that is between them and God; we have to look for our own relationship with God. I have been impressed with Mother Teresa's words: If we really want to pray, we must first learn to listen – for in the silence of the heart, God speaks. And to be able to see the silence, to hear God speak, we need a clean heart. Let us listen

to God, to what He has to say. We cannot speak unless we have listened, unless we have made our connection with God. From the fullness of the heart, the mouth will speak, the mind will think.



Some of my most moving moments have come when I was sitting alone silently in Deer Park United Church. For me, this silence is the most important thing we can learn. This may seem strange to a musician, but listening in silence develops the ability to hear important things. There are so many examples of it in the Bible: verses such as, Be still and know that I am God; I waited on the Lord, He heard my cry, and of course the story of Samuel being called by God in the middle of the night. I won't guarantee that any message will come to you at this time of silence, but my experience is that silent prayer, or waiting for God to speak, is one of the best prayers. It quiets the mind, slows the heart rate and focuses the thoughts on whatever task may be ahead. Suddenly difficulties seem to disappear, or to lessen.

How does this reflect on our relationships with staff, especially clergy? - that is the great question. I have rarely found a staff person with whom I could not get along, in the end. It has been difficult, and it has been nerve-racking; sometimes it has led to a great sense of betrayal, but I have tried to hold fast to the concept that we are colleagues. The dictionary defines

colleague as an associate in a profession or ecclesiastical office: to me that is not enough. It also implies a living together of a common life. It implies working together for a common end – I hope a good one! – and for us that life is in the church. I was well into a stressful situation when I said to myself: “Either I work as a colleague, or I get out.” I prayed for a door to open through which I could exit and leave this painful and stressful situation. It didn't open, so I stayed and did the best I could. In our weekly meetings, one minister used to repeatedly say, “The trouble with you is ...” and I would feel defeated.

Then I thought, “If he says this to me, what does he say about himself?” I started telling him jokes the minute I entered his office, and eventually he relaxed enough to sit down and chat a bit, and eventually we became colleagues (I won't say that we became friends). I felt it was my duty, as long as I worked with him, to be supportive. I asked myself, “Could it be that he feels threatened by me?” We often have to turn our own feelings around and ask ourselves how our colleagues feel about us! Eventually he became a strong supporter of mine – it took a long time! Mother Teresa said, Every human being comes from God. We all know what is the love of God for us. Whatever we believe, we know that if we really want to love, we must learn to forgive. We must radiate God's love.

So let me suggest that if you want to be a good service player you must be able to work together with the minister and radiate God's love towards her or him! Mother Teresa said that she saw the face of Christ in every person she served, even in the wasted souls she picked up from the street and brought back to her hostel. I often sit in the Toronto subway and look around and say to myself, “In every one of these people, no matter how unattractive I find them, in every one of them God resides. There's a little bit of God sitting right there beside me.”

And again: we must respect the congregation. A choir may do good work, but does it involve the congregation in the singing? Or is it just there to be admired? When I say, ‘involve the congregation,’ I mean a number of different things. One is that the choir must interpret the music in a spiritual way. Does the con-

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ductor really get behind the meaning of the music and its relation to the text and does the conductor convey this to the singers? Do the singers respond by throwing themselves into the underlying spirituality of the music so that it becomes, not just the crescendo and diminuendo, the accelerando and ritardando, but the actual interpretation of the music? This is very difficult to achieve, but it is something towards which we must strive continually. Do some people in the congregation feel so moved that they go home and write down in a little book of meditation the words of the anthem? I have experienced this with different congregational members though I only discovered it at the end of my time at Deer Park United Church.

Do not allow negative behaviour to destroy you. There are always people in every organization who are critical, but often their words reflect their own narrow and dark vision of life. Keep in mind that you are providing strong spiritual food for the congregation. The most important thing is to be accessible. People need to be heard and have their concerns accepted as genuine. Remember that we are ministers of the Gospel of Grace and we need to accept criticism graciously. You may not agree with them, but the fact that you are taking their concerns seriously means a great deal. I remember one lady coming to me, full of anger, after a communion service where the choir had sung a hymn in Gregorian Chant. "Why did you do that? We might as well be in a Roman Catholic Monastery. Well, I know that there is no use in my saying anything to you; you are just going to go ahead and do whatever you want!" I didn't know how to answer, so I just smiled and gently said, "You know, you are absolutely right." After that, she didn't complain any more, but often came and complimented me on the music. Apparently I had responded by giving her the assurance that I could accept not only her complaint but also herself as a person. In my early years at Deer Park, people often came to me and criticized me or the choir for something. "Why did the choir make that mistake in the anthem?" This was an incentive to me to improve. Although I always strove to reach that ideal goal of perfection, I never quite achieved it. I always tried to be unobtrusive as a choral conductor and

recently someone from Deer Park said to me that my conducting and movements were always so minimal they forgot about me as a person, and just heard the music. I think that is important: we must never let our personalities come between the congregation and worship.

One of my duties was to form a junior choir. Within a year the children were so good that they stayed in church for the whole service and sang the Introit alone, as well as the top line of the anthems. Two children were so dedicated that they insisted their parents come back from the summer cottage each week in June so that they could sing in the choir. How I admire children's ability to cope even better than



adults! Sometimes I had criticisms that I wasn't doing Jazz services. Unfortunately, I really have no personal connection to the Jazz idiom, but I was always on the lookout for new material that would engage the congregation and eventually they came to respect that. Occasionally I would do an anthem from the 18th or 19th century which was of lesser worth, thinking that I would keep people happy; one elderly lady who had sung in the choir for years came to me after I had programmed a 'Golden Oldie' and said, "You have spoiled us! That used to be my favourite anthem and now I don't know what I ever saw in it". So, keep before you a long-term goal of excellence. I always had in my mind my ideal and constantly worked toward that. Unhappily, I never arrived, but it helped me focus my thoughts and the congregation grew towards it, as did I.

Serve God with your best. The Old Testament words, "Worship the Lord in the Beauty of Holiness" mean just that:

beauty. Again, I quote my predecessor, John Weatherseed, who said, "If God is GOD, then only our best is good enough for him." Strive to make beautiful even with poor materials. Haven't you ever seen a house, though furnished with the simplest of things, appear beautiful? Contrast that with the house we might see on a design show where expensive things were used, but the room looked dead, not beautiful. The Keats comment "Beauty is Truth, Truth Beauty" means that honesty is implied in beauty. Whatever you have to do in your service playing, make it beautiful with the honesty of your effort. An example: I visited a church once where, as a prelude, the organist played a piece by Bach, very softly and uninterestingly; then four elderly gentlemen stood up and sang an old-fashioned Gospel hymn. That was for me a high point in the service because, even though it is not my kind of music, it was genuine and thus devotional.

So, don't look for accolades. Honesty does not make you popular. If you are complimented, thank people, but don't let them extol your virtues to the skies. It is unhealthy to dwell on one's achievements, and tends to lead to a sense of doing something for a reward. Jesus didn't say to his disciples that they would be rewarded for communicating his message of God's love. Therefore, feel good about yourself; feel centered in what you are doing; allow the music to flow out of your innermost being - but never allow your innermost being to take over your activity as a committed musician. Mother Teresa said, Our work should not be superficial but deep; we must reach the heart.

My final point is: know your New Testament, especially the Gospels. We are faced with so many erroneous interpretations of Christianity today, that, unless we have a touchstone, and (let's face it) the Gospels are our only touchstone, we can easily be misled. So read your Gospels, and know them well. I have found that when confronted with a difficult situation, I can often say, "and the answer of Jesus to this would be..." and quote his words or actions. It surprises me how up-to-date Jesus is!

Part 2 with the remainder of William Wright's workshop address will appear in next month's issue of Pipelines. Say tuned.

OTTAWA CENTRE EXECUTIVE 2010-2011

OTTAWA CENTRE EXECUTIVE

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NEXT EXECUTIVE MEETING:
MONDAY, MAY 16TH, 7:00 PM,
ST. PETER'S LUTHERAN



Supply List

Nadia Behmann	613-723-8601	nadia@behmann.ca	Weddings and Funerals.
Mai-Yu Chan	613-726-0818	fosterg@rogers.com	
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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:

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

newsletter@rcco-ottawa.ca
or
[sstgermain@rogers.com](mailto:ssstgermain@rogers.com)



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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.



ORGAN RECITAL D'ORGUE

Jennifer Loveless (Ottawa)

2010-2011 22nd Season – 22^e Saison



Friday May 6, 2011 8:00 pm
le vendredi 6 mai 2011 à 20 h

St. Barnabas Anglican Church
(Kent / James)

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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.





RCCO Ottawa Centre CRCO Section d'Ottawa



LECTURE

Organ Compositions by Rachel Laurin

Knox Presbyterian Church, Ottawa
120 Lisgar St. (at Elgin)

7:30 pm, Monday, May 30, 2011

Free to members
Non members: \$10.

Come hear and celebrate the organ works of Ottawa composer Rachel Laurin. Rachel currently spends much her time composing, both for organ and other instruments, so there is much to explore. Her works are being heard around the world at concerts and recitals. This is an opportunity to hear her speak about her life and work as a composer and to hear a range of her works performed by her and others.

