



Pipelines

Bouches et anches



President's Message

THOMAS ANNAND

This is Our AGM

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As summer follows spring so must the church and college year come to a close, a year full of activities and challenges for all. This year comes to a close and a new one will begin with many new activities and great concerts and opportunities for development.

The Royal Canadian College of Organists remains committed to the promotion of the organ. I thank the Executive for all its hard work in the last year and during my tenure as your Centre President.

I encourage you to come to our AGM

and contribute your thoughts for the future. In addition to the usual order of business and recognition of Frances Macdonnell as Member of the Year, we will be discussing the possibility of hosting the 2013 convention in Ottawa, so your input would be handy. Without your input the Centre cannot hope to adequately address the needs and interests of its members effectively. See you there!

Have a great summer.

- Tom Annand
music@standrewsottawa.ca



... at our
Annual General Meeting

Monday, June 13th, 2011

**St. Peter's Lutheran Church
(Sparks at Bay St.)**

Refreshments at 7:00 pm
Con Brio display of organ and choral music
Meeting follows at 7:30 pm.

Frances Macdonnell to be recognized as
"Member of the Year".

Come out and voice your opinions on what you would like to have your Centre do.



Programme of Events 2010-2011

Ian MacKay

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

The annual 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 "Organic Jeopardy" segment where two teams comprising members of the executive will be put on the spot with organ related trivia questions. Plan to attend the meeting and come along for the trivia fun. To whet your appetite try your luck at this question:

I played my last organ concert at Riverside Church in 1979 with a program of Bach, Duruflé, Jongen, Wagner and Debussy transcriptions and a stirring rendition of O God, our help in ages past. I died in 1980 and am buried in my home town in Illinois. My grave stone reads "Come Sweetest death, come blessed rest and take my hand then gently lead me on. J.S. Bach" Who am I?

Looking Forward

Planning for next year's programme has begun but as before, I am always on the look out for ideas and suggestions for events, masterclasses, 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).



RCCO Ottawa Centre Executive Slate 2011-2012

The following is the proposed slate of candidates for election to the RCCO Ottawa Centre Executive for 2011-2012. There are two vacancies (Publicity and Archivist) and no offers of new people to stand.

President: Moira Hayes
Vice-President: Donald Russell
Secretary: Larry Kempffer
Treasurer: Ross Jewell
Past President: Thomas Annand
Chaplain: Rev. Dr. Mervin Saunders

National Councillors: Moira Hayes
Thomas Annand
Donald Marjerrison
Frances Macdonnell

Executive Member-at-Large: Faye Grinberg

Convenors of Committees:

Newsletter Editor	Suzanne St-Germain
Pro Organo	Karen Holmes
Program	Ian MacKay
Publicity	(vacant)
Professional Support	Rev. Dr. Daniel Hansen
Student Concerns	Robert Jones
Education	Frances Macdonnell
Social	Suzanne Marjerrison
Historic Organs	John Wanless
Archives	(vacant)
Membership	Donald Marjerrison
Webmaster	Ross Jewell

*Have a great summer!
See you in September.*





Around Town

Friday, June 3, 2011, 7:30 p.m. Manotick Brass and The Montagna Singers [Ottawa's Swiss Choir] present an evening in Europe. Please join us for a European holiday of well known pieces and Swiss songs in costumes with commentary. Hear Gilles Leclerc's *Fantasy on the Schweiz-erspsalm*, commissioned by The Montagna Singers, and sing the Swiss national anthem. Tickets \$15, Children 10& under Free. St. Stephen's Presbyterian Church, 579 Parkdale Ave, OC Transpo #14. For further info contact Heather Rice at choir-master@bellnet.ca.

Sunday, June 12, 2011, 7:30 p.m. Grand Piano Benefit Recital at St. Luke's Church (760 Somerset Street West). Several local musicians come together to present a recital in aid of renovations to the grand piano at St. Luke's Church: Susan Lines (soprano), Kevin James (violin, viola), Joel Allison (bass-baritone, violin), Seth Allison (cello), Cathy Baerg

(flute), Steven Smith (cello), Joan Miliken (piano), Thomas Brawn (flute) and Robert Jones (organ). One of the pieces on the programme: Gilles Leclerc's *Suite for Viola and Organ* (1997). Admission by donation; identifiable donations of \$20 or more will receive an income tax receipt. If it's hot, we're air conditioned.

Sunday, June 12, 2011, 2:00 p.m. *Saints and Singers*, a concert to celebrate 25 years of Gordon Johnston's music-making at The Church of St John the Evangelist. Former and current choir members will join the Strings of St John's and other musicians in an hour-long trip down memory lane. Admission by freewill offering. Come join Gordon and other St John's musicians for an afternoon of celebration. The Church of St John the Evangelist, corner of Elgin and Somerset. www.stjohnsottawa.ca

Thursday, June 30, 2011, 12:15 to 1 p.m. Karen Holmes plays a recital with Damian Rivers-Moore on French Horn - a partial preview of the recital they will play at the National RCCO Convention in Hamilton. First Baptist Church, Elgin and Laurier.

August 17-19, 2011
Music That Makes Community - a workshop for musicians and worship leaders, Led by members of All Saints Company, the workshop sessions will explore the contemporary movement called "paperless music", which strives to involve worshippers directly in making music. This exciting workshop has been offered several times in recent years around the US and Canada; this summer will be the first time it is offered in Ottawa. For information or to register, contact Ottawa Coordinator Gordon Johnston at 613-232-4200, gjohnston@ustpaul.ca or go directly to the event website at www.allsaintscompany.org/events



Hamilton Organ Festival

Hamilton is hosting the 2011 RCCO 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





The Organ on the Web

Ian MacKay

I want to dedicate this occasional column to organ builders on the web. A few years ago I spent a few days of my summer vacation working with Guy Thérien as a helper on a couple of projects that he had underway at that time. When my few work days came to an end, Guy gave me a few extra pipes that were lying around and a raft of promotional pictures of a number of the organs he had built over the years.

I have pored over these pictures many times through the years but was happy to watch more and more organ related information appear on the web including sites for most of the major and minor builders throughout the world.

When I'm surfing for organ related information I find I spend quite a bit of time admiring builders' sites and drooling over the details: the architectural context, the cabinetry, carvings, stop lists, key boards etc. Here are few sites that I particularly like. Perhaps you will drool over them as well?

Kiwanis Festival Winners

Ottawa Centre students fared quite well in the annual National Capital Region Kiwanis Music Festival held during the month of April. Congratulations to our winners:

Kiwanis Club of Ottawa (Arnt Loa Scholarship) - \$300 - Joshua Zentner-Barrett (Teacher - Karen Holmes)

Kiwanis Club of Ottawa (Arnt Loa Scholarship) - \$300 - Adama Jacques Kangni (Teacher - Jennifer Loveless)

RCCO Ottawa Centre Scholarship - \$250 - Michael Golod (Teacher - Thomas Annand)

RCCO Ottawa Centre Scholarship - \$250 - Marie-Hélène Veselovsky (Teacher - Jennifer Loveless)

Taylor and Boody

<http://taylorandboody.com/index.html>

This medium size builder located in Staunton, Virginia, specializes in bespoke instruments of exceptional quality and beauty. Many of their design are inspired by important historical organs: for instance the two manual organ in Pittsford, New York (that we saw on our trip to Rochester last year) inspired by organs by David Tannenberg (1728-1806).



The site is very comprehensive and features detailed photographs of most of their projects. They also have a number of videos of different phases of various projects. I also enjoy flipping through 30 years of drawings from projects that never materialized.

Letourneau

<http://www.letourneauorgans.com/default.aspx?lang=EN-CA&p=>

This Canadian company located in Saint-Hyacinthe, Quebec, has made remarkable strides in its relative short history: the firm was founded in 1979. From the firm's opus 1, the organ at the Conservatoire de Hull, to opus 122, currently on the design table, Letourneau organs can be

found in Canada, the United States, Austria, the UK, Australia, New Zealand.



Take a tour through their web site and share in this Canadian success story.

Orgelbau Kuhn

http://www.orgelbau.ch/site/index.cfm/id_art/4461/vsprache/EN

This celebrated builder was founded in 1864 on the shores of Lake Zurich in Switzerland. For over 150 years, Kuhn has been sought after for both large and small instruments and important rebuilds.

Browsing through their opus list is like taking a trip around the world. A highlight for me is the cube shaped organ installed in Lüneburg, Germany in 2010.





Fundraising Concert de Levée de Fonds

Karen Holmes

Since next season's Pro Organo concerts will be in September, October, then March and May, we are planning a fundraising "RSVP" concert for the month of November.

We did this once before in 1998, and it was a huge success. Here's how it works: first, we would like suggestions of organ pieces you would like to hear on a recital programme. These suggestions can be handed directly or sent to any member of the RCCO Executive before September 1st. Local performers will then be approached to see which of the proposed pieces they might offer to perform. The resultant list will then be published, and you will be invited to vote for the pieces you want, so that we can draw up a final programme of 6 or 7 pieces (depending on length).

Here's where the fundraising comes in. Votes will cost \$10 each (with tax receipts available for this charitable donation). You can cast as many votes as you wish for a piece you want to hear, or even against one you don't want to hear! We will also include 2 or 3 hymns in the programme, so send along hymn proposals too. There is no charge for the initial suggestions, but save up your money to vote for the Gala programme!

When we did this in 1998, the Centre did not yet have a website. This time, you will be able to follow the progress

of the election on the website after the 1st of September. If your favourite piece is not getting enough votes, you can send in more!



Comme les concerts de la prochaine saison de Pro Organo Ottawa auront lieu en septembre, octobre, mars et en mai, nous presentons offrir un concert "RSVP" en novembre.

Le format spécial que nous lui accorderons a déjà été réalisé avec grand succès en 1998. D'abord, nous aimerions recevoir vos suggestions de pièces d'orgue que vous souhaiteriez entendre en cette occasion. Vous pouvez indiquer vos suggestions à un membre du Collège

des organistes, ou nous les acheminer à la boîte postale du Collège avant le 1^{er} septembre. On demandera ensuite aux organistes locaux quels des morceaux proposés ils (ou elles) seraient prêt(e)s à jouer en concert. La liste sera publiée, et on vous invitera à voter pour les morceaux que vous voulez afin que nous puissions monter un programme de 6 ou 7 pièces (en tenant compte de leurs durées).

Mais voici alors où notre levée de fonds commence. Chaque vote en faveur d'une pièce vous coûtera la somme de 10\$ (nous émettrons des reçus d'impôts pour toutes contributions.) Vous pouvez voter autant de fois que vous le désirez pour qu'un morceau que vous favorisez soit retenu et vous pouvez même voter contre un morceau que vous ne voulez pas entendre! Vous êtes aussi invités à nous soumettre des titres d'hymnes dont trois seront chantées au cours du programme. Il n'est pas nécessaire de payer pour les suggestions, mais, attention, conservez votre argent pour des votes pour le programme final!

Après le 1^{er} septembre, on pourra constater le progrès de l'élection sur le site web de la Section d'Ottawa du CRCO. Si votre morceau préféré n'a pas reçu suffisamment de votes pour être inséré au programme, vous pourrez en acheter d'autres!

Members' News

New member

A warm welcome to returning member:

Denise **Hawkins**, MMus., BMus, AMus, Organist, St. Thomas the Apostle, Ottawa, Director, Nepean Choir. 2135 Alta Vista Drive, Ottawa ON K1H 7L7 613-523-8478 (H), 613 733-0336 (W), andante34@gmail.com

Annual General Meeting Highlights

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.

George Old will have a display of organ and choral music for sale that will include new and republished music from Banks Publishing.

Meeting begins at 7:30 pm.

This year we honour Frances Macdonnell as "Member of the Year" for her past and continuing contribution to our Centre.

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.



William Wright Workshop Address – Part 2

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. Part 1 was published in last month's issue of Pipelines. Here is the conclusion:



Now we can apply what I have said to our service playing. Pick your music according to the season. I used the publication **PREPARE** published by Cokesbury (it can be ordered on-line), which prints all the lessons, along with suggestions for hymns and anthems and solos. What was most helpful for me was to read the lessons and underline any phrase which jumped out at me. It was

felt strongly in Deer Park that the music and lessons and prayers were a unit. Everything complemented the lessons of the day, making worship complete. Make that your goal: it takes a long time to achieve it, but it is possible. I read the lessons through and then used them in picking hymns (rarely using their suggestions, but often using some of the hymns suggested in the back of **Voices United**; this is an excellent resource).

When I first began at Deer Park United Church, the Rev. John Wilkie picked the four hymns for the morning service and the four for the evening service. He tried to avoid repeating any hymn during a 12-month period and this meant that the congregation had a repertoire of over 300 hymns.

When the choosing of hymns was eventually my responsibility I tried to follow this, and generally succeeded, even though one is tempted to use the same hymn again and again; there are several hymns which might suit several different scriptures on different days. By giving the congregation a wide repertoire, many different aspects of that congregation can be addressed.

Wilkie was also able to educate people; he remarked to me once that a congregational member said that she always read through the hymns before the service started and she knew then what he was going to say in his sermon. So the hymns can serve as inspiration, or as a means of grace; they can serve as a deepening of the spirit, and they can serve as a moment of enjoyment in the service.

Keep a record of hymns used. Every few years I used to note all the hymns the congregation knew; beside this list I would note when they were used. I was surprised to see how many hymns had been omitted and subsequently tried to incorporate those somehow into one of the services in the coming year. Sometimes I couldn't, because they didn't fit the lectionary, but I kept that as a goal.

Assist your congregation to learn new hymns. Allow children to introduce new

hymns to the congregation. "Children's hymns", by which people meant hymns they had sung as children - "Well, I think if I remember them after all these years, they must be good" - but so many of those hymns are too simplistic and give no sense of the wonders of God. Children need to be given only the very best, because they can grow into this.



One's life enhances the words. I have a German friend whose aged sister was dying; shortly before her death she sat straight up in bed and sang with an absolutely clear voice *Komm, süßer Tod* which, in English, is *Come sweet death, blessed quiet; come and lead me in peace*, a song from the Schemelli Song Book which Bach harmonised. After singing all five verses, she lay down and died.

I found reading the lessons vital in picking anthems. It helped me to focus on the day. Having the lessons spread out in front of you on one page for each Sunday, assists. One can flip back and forth among many Sundays/Lessons and decide whether to do a particular anthem one Sunday or the next. In choosing the anthems, I used to read the text for several months ahead and then go to the choir library and pick out music I thought might fit. Then I sat with the lessons and slowly worked through the anthems. Usually I wound up discarding most of them - often with great regret, but I found that the texts just didn't work in the way I wanted them to do.

Pick music which the choir can perform in a polished way. I recall my aunt, daughter of a famous minister in Sherbourne Street United Church in the last century reading to me a letter her

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mother had written to her saying, “Why, oh why, Gwen, does the choir perform badly a difficult piece of music which it hasn’t mastered instead of singing a simple piece and doing it well?” I know a choirmaster who prides himself on having his choir sing complicated pieces under the illusion that this is a challenge the choir needs, while a choir member said to me, “We just sing through things at rehearsal and because we are good readers we get the notes, but it is not very satisfying”.

Pick your preludes and postludes according to the season. I used to write a little comment about the music in the Sunday Bulletin, usually a sentence about each piece, and I tested myself on trying to present a good reason for playing the music I did. If I couldn’t find a reason which would make sense to the congregation, then I asked myself why I was using that particular music in service!

It is not enough just to pick your favourite pieces and play them. The prelude leads into the service and prepares people for worship; it is not a time for a concert. It should make a statement. I remember as a student in Toronto hearing preludes which were soft, harmless music, wonderful background music for idle chatter, and then when I went to Germany and heard a great Prelude on the full principal chorus, I thought, “This is really praising God!”

But keep the Prelude short! It is like a word of welcome to the service! Remember: the longer the Prelude, the more people will want to talk instead of listen. Keep your postludes short. It took me a long time to learn this, but a Postlude should simply be a brief ‘wrap up’ for the service. This is not a time for an organ recital. If you keep it no longer than three minutes, then the congregation is much more likely to listen.

Remember that many of them may be sitting quietly out of politeness to you. Why test their patience? Long passages of music encourage people to talk while it goes on and on and on. I often abridged music in order to fit it into my goal of three minutes. I used to instruct supply organists to follow this. When one didn’t I was told by the congregation never to have him back!

Hymn Playing

This part of the RCCO examination is usually found to be the most poorly played, and through visiting other churches, I can endorse this judgement. Here are some important points.

The first is that the hymn text must be observed. It should be possible to play the hymn virtually from memory while observing the text; or, better still, memorize the text. Sing while you play. I do this silently, breathing with the congregation. Not every comma needs to be observed, but many do. Breathe at the ends of phrases, but do it rhythmically. Listen to the congregation singing, but don’t follow them.

The introduction should conclude on the tonic chord. There are many possible options. The first, of course, is playing the whole tune through. Why not play the first and last lines, if they make sense? Why not play the last line and then people know how the distance between the final chord and the first chord of the hymn? Or, if you can make a good job of it, improvise a prelude on the hymn (on the understanding that the congregation does not stand for the whole hymn introduction.)

For me, the introduction to the hymn is an opportunity to find my place in the hymn book. If the introduction is so short



that I have to stand and find my place while the choir is singing the opening line, then I feel cheated. I also feel cheated if I have to sacrifice part of a prayer or a sermon to look up a hymn in order to be ready to sing!

In beginning the first verse of a hymn, lengthen the first note a millisecond to allow the congregation join in. Remember, when you put your fingers

down on the chord, the congregation has to react by breathing. Give them a chance to catch up. But after that, the rhythm should be rock solid.

Keep the tempo of the introduction. There is nothing more off-putting than hearing a cheerful introduction and then having the tempo slow down once one starts singing. And keep the tempo of each verse the same.

Do use some registration variations for some of the verses of a hymn, but don’t try to dramatize it – just because a word such as “thunder” occurs doesn’t mean to have to play full Swell for one line! There are many ways to vary hymn accompaniment and you have to find what works well in your situation.

Bridges and Modulations: avoid extemporization between verses unless it is necessary. I rarely used bridges to link a hymn to an anthem unless there was a distinct key change. For example, if the second piece is in a closely related key such as the Dominant or Subdominant, a bridge will simply detract from the impact of the second piece. However, if the second piece is in a distant key, play in phrases and modulate early, so that the final phrase sounds settled. Avoid using material too closely related to the former piece; that makes the transition tiresome; use a fragment which will allow you to look ahead.

One of the challenges is to introduce new hymns and make them part of the congregation’s repertoire. A woman came to me in a fury on Palm Sunday, saying we had had nothing but new hymns. I asked her if she had never sung *All Glory, Laud, and Honour* before. Well, she had. And had she never sung, *Hosanna, loud hosanna, the little children sang*? Well, yes she had - but the rest were new! And had she never sung the final hymn *Ride on, ride on, in majesty*? Well, yes. “So in other words, you know three out of the four hymns, which is a really good average. The fourth hymn is actually a good hymn, worth learning and we will sing it again soon so that it feels a little more familiar to you”. I didn’t have another complaint from her and when she moved away, she wrote in a farewell letter to me, “Music is what made it worth while coming to church every Sunday”.

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So the Biblical injunction, “A soft answer turneth away wrath” really worked in this instance.

Now, as to enjoyment, I mean that both in our common understanding and also as means of expressing joy. I recall, in my country Sunday School, the enthusiasm with which some people sang *Yield Not to Temptation* or *Bringing in the Sheaves*. Teenagers who played the piano were engaged to lead the singing and they did this enthusiastically. Now, the point I want to make is that the people loved singing and this was the place they could do it. In the actual service, we had an organist who played everything so slowly that it was agony to listen to her, and it certainly could not be a joy for anyone, even those who had just sung enthusiastically in the Sunday School an hour earlier.

Remember that there never was a Golden Age. Robertson Davies comments that the extreme Right thinks that the only solution for the future is to return to an idealized past. That is a past which never truly existed. I think that we all have a dream that we would like to move back into a past where all was bathed in a golden glow – ministers were predictable, services were ordered and didn’t change much, the choir lofts were full of people who could sing, and so on. But we have to make the present time a Golden Age for someone.

Here’s a quotation which has been set to music: After the war, soldiers exploring a concentration camp entered a cell where men had been kept. In that cell, they found these words scratched into the wall:

*I believe in the sun,
even when it’s not shining.
I believe in love,
even when I can’t feel it.
And I believe in God,
even when He is silent.*

The person who wrote this was carrying inside him his own Golden Age.

This seems like a lot of advice, so perhaps you would like to hear some of the experiences I have had. There was the time a tremendous rain-storm delayed the arrival of the wedding party. The bride’s mother telephoned and said, “Tell him to keep on playing and we’ll double his fee!”

Fortunately, I had Handel’s Water Music nearby so I played my way through that.



There was the time when I played the wrong hymn. In the bulletin was hymn number, let’s say 345. Just before I started the processional, I glanced at the Hymn Board and it said 344. So I started to play it. I introduced the hymn and started the first verse. I couldn’t hear the choir, so I added a bit of organ for the second verse, thinking, “Where is the choir?” Then one of the men came running up to me and said, “You are playing the wrong hymn; the one in the bulletin is on the other side of the page!” My panicked reply was, “Why the hell don’t you sing what I am playing?” “Oh OK!” So the choir processed up the aisle pointing out to the congregation – not this hymn but this one!

I have had clergy omit choir numbers and I reacted in various ways, usually by standing up quietly just before the clergy had finished talking and then getting the choir to sing. That was always accepted with good humour by the clergy person. I don’t recall ever having a minister with whom I did not meet every week. Some planned several weeks ahead, some planned week by week, and some did not plan at all. The more difficult ones were the ones who, when a special service was coming up, said, “Oh, just pick your music and I will fit it in!” That I could not do, because I had no idea what relation the music would have to the service.

Often we didn’t talk much about music; we talked about matters in the congregation, which meant that we were working as a Pastoral Team. Often, too, it meant I had to listen to the minister unload. I didn’t try to advise, but I tried to listen sympathetically. When one minister said to me, “I am thinking of leaving, in fact I have sent applications in to other jobs”, I didn’t say, “That sounds like a good idea...” I didn’t say anything except that I would offer support no

matter to what conclusion the minister came. I remember once, though, the time a minister who had caused half my choir to quit, and with whom I had difficulties, announced one Sunday that he was leaving to go to a particular task in a third-world country. I knew I would have to face him on Monday morning, and I didn’t know what to say other than “Hallelujah!”, but I did say I wished him well in his new work and hoped that he would be happy there. (That, at least, was honest!)

Moving on, I might add that I know that many ministers have very little education in music, especially music in worship. As one elderly choir member used to say to me, “You have to realize that people don’t know what they like; they like what they know.” That is true too of ministers, so one has to gently educate them. One minister wanted me to play music while he moved into the pulpit. This I refused to do, pointing out that we didn’t use prayers for the choir to move about, and that a moment of silence in the service was always a blessing. Ministers seem to be afraid of silence in a service and we have to encourage them to allow space. I think a little space around anthems are helpful as well. It allows the mind to ‘change gears’. In spite of the fact that I have worked with ministers who were very difficult, I look back on my time as a church musician with a sense of gratitude that I was able to serve God in this manner.

In conclusion let me observe that the human mind delights in the tragic. Our news is permeated with accidents and disasters at home and around the world: it gives us a frisson of excitement. Maybe that’s why, when we talk about our church situations, we like to tell of the conflicts and stresses we have: it makes us feel important. But a word of warning: If we are not careful, we get hard-wired into this point of view. Try to remain positive.

So I return to the touchstone I started with: “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.”*

OTTAWA CENTRE EXECUTIVE 2010-2011

OTTAWA CENTRE EXECUTIVE

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NEXT EXECUTIVE MEETING: (TBC)

**MONDAY, JUNE 27TH, 7:00 PM,
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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
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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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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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For further information,
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Pipelines

Bouches et anches

Last Concert Hits a High Note

The last Pro Organo concert of the season hit a high note!

The concert played by Jennifer Loveless at St. Barnabas Church on May 6th was a resounding success in many ways. First, there were 130 people in the audience. Thank-you, Jennifer, for having so many friends! Second, the organ sounds much better than it once did, and the acoustics in the church are wonderful. We'll go back there! But most important of all, the performance was excellent.



The programme started with a strong presentation of the *Pièce d'orgue* by Bach, and continued with a veritable feast of music by some of the best known French composers - Franck, Dupré, Duruflé, Vierne, Widor, Alain and Langlais. Although there was some similarity in styles, there was contrast in pieces chosen, from the soft, expressive notes of Widor's *Andante sostenuto* (Symphonie gothique) to the light dancing of the Vierne *Impromptu* or the Duruflé *Scherzo*, to the technical panache of the Vierne *Toccata* or the Dupré *Prelude and Fugue in g minor*.

Jennifer Loveless has mastered all these styles. Her playing was beautifully musical and expressive, as well as technically brilliant, and all without any exaggeration or mannerisms. Jennifer received a well-deserved ovation after an exciting performance of the Langlais *Te Deum*, and as an encore, she calmed the audience down with a *Berceuse* by Fauré (a transcription of a piece originally for violin.) This was definitely a concert to be remembered.

(The photographer apologizes for not taking another photo of Jennifer with her proud parents, who were in the audience. The three of them are all better looking than they appear here!)



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Season/saison

23

2011-2012

Ottawa

Friday **9** vendredi
September **9** septembre
7:30 pm 19h30

Eglise Sainte-Anne
(Old St. Patrick Street)

Kwiho Son
South Korea / Corée du Sud

Buxtehude, Bach,
Liszt, Mussorgsky,
Rachel Laurin

Monday **17** lundi
October **17** octobre
7:30 pm 19h30

St. Andrew's Church
(Wellington/Kent)

Thomas Trotter
Great Britain / Grande-Bretagne

Bach, Schumann,
Wammes, Alain,
Liszt

Friday **9** vendredi
March **9** mars
7:30 pm 19h30

Rideau Park United Church
(2203 Alta Vista Drive)

James Calkin
Organ/orgue, Ottawa

Evan Jones
Cello/ violoncelle, USA

Bach, Süder,
Saint-Saens,
Dupré

Monday **14** lundi
May **14** mai
7:30 pm 19h30

Eglise Saint-François-d'Assise
(Wellington/Fairmont)

Valerie Hall
Regina

Buxtehude, JS Bach,
Rachel Laurin,
Gilles Maurice Leclerc,
deGrigny

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