



# Pipelines

## Bouches et anches



## President's Message

*By Invitation...*

DONALD RUSSELL,  
CENTRE VICE PRESIDENT

## A Precious Legacy

I have been reflecting on what it means to be an organist, and, by inference, what we might mean to be as a college of organists. There are many ideas about being an organist that we are often presented with. Certainly we are all about organ music and making the repertoire and instrument, that we spend so many hours with, heard and appreciated by all who would listen. For many of us, we exercise our art in the context of worship and, I believe and hope, this activity can be more than just a job but also a vocation and act of personal worship.

It is interesting to spend some time reviewing the various requirements for our diplomas and comparing them to the expectations of others such as the RCO and the AGO. In doing this, it is apparent that, as organists (at any level) we are not only expected to perform organ repertoire but we are also expected to develop many skills and techniques that are not (or are no longer) at the core of most other musical activities.

These skills are evident in the often-dreaded test components of the examinations

set by the RCCO and others. Requirements such as playing at sight from an open score, transposing at sight, arranging at sight, and improvisation can be difficult to develop and intimidating. I do not think that many contest the, at least occasional, usefulness of these skills but I think we might begin to treat them as the treasures they are. It does not take long for a practice or skill to be lost forever - a single generation of neglect can quickly change a once common activity into a lost art. Even as modern organ consoles allow the ability to transpose by turning a knob the ability to transpose at sight involves musical insights and skills that are useful and worth preserving. As a college of organists I would suggest that we make much more of these skills and more clearly recognize our responsibility to promote the development of these skills in each other and pass them on to future generations of organists.



- Donald Russell

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## 2011/12 Programme of Events

IAN MACKAY

**M**any thanks to those who attended the BBQ at Rockcliffe Park on September 19. It was a lovely afternoon with friends and family and a chance to get caught up with organ news and hear from those who attended the convention in Hamilton in July. Thanks to all who brought such a lovely array of food.

In my last note to you I said that I would report to you in early October about events for the rest of the fall which I hope will be of interest to you. It's a busy fall again particularly with the addition of the fund raising concert scheduled for November. You can read more about that that elsewhere in Pipelines.

### Organ Crawl to Ithaca New York

After much backing and forthing, the organ crawl is set for Sept 30-October 1. We will travel to Cornell University and Ithaca and visit a number of instruments at the University including the newly installed GOArt organ at the Anabel Taylor Chapel.



In 2003 Cornell University began work the new organ for Anabel Taylor Chapel which is based on a German 18<sup>th</sup> century masterpiece by Arp Schnitger as part of an international research project involving three academic institutions in the field of organ studies: Cornell, the University of Gothenburg, Sweden, and the Eastman School of Music at the University of Rochester.

This interdisciplinary and international effort encompassed scholars, physical scientists, musicians, craftsmen and visual artists from Sweden, Japan, The Netherlands, Germany and New York State. Joining their efforts under the artistic direction of Munetaka Yokota

at the Gothenburg Organ Art Center (GOART), the members of this team created an organ that is not just a fine vehicle for teaching, performance and scholarship, but also a magnificent work of art.

Arp Schnitger was the most important organ builder of late 17<sup>th</sup>-century North Germany; although he was active mainly in its northwestern corner, his work was well known in all of the German speaking lands.

Many of his works in the northwestern areas survive today and are well-known, but none of his instruments in the eastern areas are extant today, with the one exception of the organ case in Clausthal-Zellerfeld.

Tragically destroyed in the Second World War, the Charlottenburg organ with its unique tonal qualities have been recreated today using original documentation alongside early 20<sup>th</sup>-century studies and recordings of the instrument. Unique to this Berlin instrument, and still little-understood, is

the way in which Schnitger combined North- and Central-German organ aesthetics in its design, to result in an unusual, even exceptional, tonal concept.

It will be a great privilege to visit and play the instrument and experience such a significant part of organ history within a short drive from Ottawa.

Other organs on the list to visit include a 1940's Skinner organ, an Italian chamber organ and a German styled Chamber organ.

We will look forward to reporting on the trip in the November edition of *Pipelines*.

### Looking Ahead:

#### Canadian International Organ Competition

This new and now important organ competition will take place at various venues during the period October 5-16. The event is not a Centre event per se, but it's a wonderful opportunity to see and hear a new crop of excellent organists whose names will no doubt be commonplace in the years ahead. The web site has lots of information about venues and the schedule: <http://www.ciocm.org/index.php?lang=e>

The entire event kicks off in Montreal with a recital by Susan Landale at Notre-Dame Basilica on Saturday, October 1<sup>st</sup> at 8:00 p.m. and ends with a gala recital on Sunday October 16<sup>th</sup> at 7:30 p.m., also at Notre-Dame. I encourage all Centre members to consider this excellent opportunity to hear both competitors and recitals by jury members. The easiest way to participate is to attend jury member Thomas Trotter's concert here in Ottawa (he is travelling from jury duties in Montreal for his Ottawa recital) but consider also taking in one of the rounds or concerts in Montreal as well.

#### Lecture Recital on the organ works of Jehan Alain with Thomas Annand - Tuesday, November 8<sup>th</sup>, 2011 at 7:30 p.m. at St. Andrew's Church.

Our colleague Tom Annand has agreed to offer a lecture recital of the organ works of Jehan Alain in celebration of his 100<sup>th</sup> birthday. There have been many events celebrating this famous composer's legacy around the organ world and this is our opportunity to hear more about this short life but significant output and to hear how his works fit into the 20<sup>th</sup> century French organ school.

Alain was born in the western suburbs of Paris, into a family of musicians. His father, Albert Alain was an enthusiastic organist, composer and organ-builder who had studied with Guilmant and Vierne.

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His youngest sister is the well known organist Marie-Claire Alain. Between 1927 and 1939, he attended the Paris Conservatoire where he achieved much success. He studied the organ with Dupré and composition with Dukas. His short career as a composer began in 1929, when Alain was 18, and lasted until the outbreak of the Second World War 10 years later. His output was influenced not only by the musical language of the earlier Debussy and his contemporary Olivier Messiaen. Tragically, he was killed by enemy action in 1940 and thus his musical output stands as a small but very significant part of the French organ school in the 20th century.

### RCCO Annual Pub Night Monday, November 28, 2011.

As before, we will meet at the Heart and Crown in the Byward Market 67 Clarence Street, for an evening of fun. Meet at 6:00 for a pub dinner and then organ DVDs and YouTube videos of organs, organists, preacher bloopers, etc. The pub has given us the use of a private room for FREE so all we need to do is show up and have fun.

### RCCO Christmas Event Saturday December 17 at 5:00pm

We are planning a different sort of Christmas event this year that will be geared to children and youth and involve the organ but not exclusively. The idea is a bit unorthodox but will roughly be based around the Nine Lessons and Carols format of readings and music interspersed between the readings. The event will feature young singers, organists, pianists and other instrumentalists and will be billed as something just 'off the beaten path'. There are many Christmas music events in Ottawa but very few are geared to children in a meaningful way. The programme is coming together and we hope to be able to announce it fully in early November. Stay tuned for details.

I will have more on events scheduled for our winter and spring terms later in the fall.

- Ian MacKay

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(Please note the 'underscore' between  
mackay and sap.)



In August, 2013, we will be hosting *Orgelfest Ottawa 2013*, the RCCO National Convention, to include the National Playing Competition, Convocation, annual meetings, concerts, workshops and social events. The planning committee has been formed chaired by Karen Holmes with Moira Hayes as Co-Chair. Other members include Gilles Leclerc (Programme), Frances Macdonnell (Secretary), Rick St. Germain (Graphics), Ross Jewell (Webmaster), and Don Marjerrison (Treasurer).

We need your help to fill key committee posts — we need a Registrar, and coordinators for Transportation, Venues, Billeting for young people, and others, plus lots of extra helpers during the events. If you're interested in helping with the advance planning, please let us know. This will be a great occasion to show off local instruments and venues, and how well Ottawa Centre members work together! We look forward to your participation!

- Karen Holmes



## Pro Organo

### KAREN HOLMES

**N**ext Concert in this year's Pro Organo concert series features Thomas Trotter at St. Andrew's Church, Monday, October 17<sup>th</sup> at 7:30 p.m.

Appointed City Organist of Birmingham, England, in 1983, in succession to Sir George Thalben-Ball, Thomas Trotter presides over two of Europe's finest organs: the historic instrument in Town Hall Birmingham (1834) and the modern Klais organ in Symphony Hall (2001). As Organist in Residence and Artistic Adviser at Symphony Hall he regularly performs in the Hall's International Concert Series, and he maintains the City's long-standing tradition of weekly lunchtime recitals. Alongside his weekly recitals in Birmingham, Thomas Trotter regularly performs throughout the USA and Europe. He is an active recording artist and, of his several recordings, releases of Messiaen and Mozart have been named "Critics Choice" in *The Gramophone* magazine and he

received a *Grand Prix du Disque* for his recording of music by Liszt in 1995.

Thomas Trotter will be a member of the jury for the Canadian International Organ Competition in Montreal, and from there he will come to Ottawa to play in the Pro Organo series at St. Andrew's Church (Wellington and Kent) on **MONDAY**, October 17<sup>th</sup>. As we continue to recognize the 200<sup>th</sup> birthday of Franz Liszt, Trotter's recital will conclude with Liszt's *Fantasy and Fugue on "Ad nos, ad salutarem*



*undam*", often considered Liszt's greatest composition for organ, and one of the most monumental organ works of the Romantic period. In the first half of the concert, Trotter will play: Bach - *Concerto in d minor after Vivaldi*; Schumann - *Three Canonic Studies*; Ad Wammes - *Miroir*; Jehan Alain - *Variations on a theme by Clement Jannequin*; *Deux Danses à Agni Yavishta*; *Litanies*. (Ad Wammes is a Dutch musician who wrote songs in the 1980's for the TV programme *Sesame Street*.)

The new starting time of 7:30 p.m. seems to have suited our audience, as we had a large turnout at the September concert, and nobody arrived at 8! Thomas Trotter is a world-famous artist who deserves a large audience, so do plan to attend the concert on October 17<sup>th</sup>.

- Karen Holmes



## Around Town

### Sunday, October 2, 2011 at 7:30 p.m.

Denis Boudreault (tenor) with Frédéric Lacroix (piano)

An evening of French art songs from the end of the 19th century - beginning of the 20th century including the song cycles *La Bonne Chanson* by Gabriel Fauré, *Cinq poèmes de Baudelaire* by Claude Debussy, *Serres chaudes* by Ernest Chausson, and lesser-known gems of the French repertoire. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission by donation. Info: Tel. (613) 235-3416, visit [www.stlukesottawa.ca](http://www.stlukesottawa.ca), or email [pentland@hotmail.com](mailto:pentland@hotmail.com) or [music@stlukesottawa.ca](mailto:music@stlukesottawa.ca).

### Wednesdays, October 5, 12, 19, 2011, 12:30 p.m.

*Music At Midday* series continues at Knox Presbyterian Church:

- Oct. 5 Wesley Warren
- Oct. 12 Kirkland Adsett
- Oct. 19 Ernest Ruppenthal/ Mervyn Games - organ/piano duo.

Free-will offering. Knox Presbyterian Church (Elgin/Lisgar) (613) 238-4774.

### Sunday, October 16, 2011 at 7:30 p.m.

Catherine Donkin & Amélie Langlois (piano duets). Come and join the piano duet team of Catherine Donkin and Amélie Langlois for an exciting evening of dances, including a special work just in time for Hallowe'en. St. Luke's Church (760 Somerset Street West, 3 blocks west of

Bronson Avenue). Admission by donation. Info: Tel. (613) 235-3416, visit [www.stlukesottawa.ca](http://www.stlukesottawa.ca), or email [pentland@hotmail.com](mailto:pentland@hotmail.com) or [music@stlukesottawa.ca](mailto:music@stlukesottawa.ca).

### Sunday, October 30, 2011 at 7:30 p.m.

Norman E. Brown (bass-baritone), Angela Casagrande (oboe) & Frédéric Lacroix (piano). Blending together the three rich textures of voice, wood-wind and piano this concert will feature some of the beautiful arias by J. S. Bach taken from his cantatas, as well as solo work for oboe and for the piano. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission by donation. Info: Tel. (613) 235-3416, visit [www.stlukesottawa.ca](http://www.stlukesottawa.ca), or email [pentland@hotmail.com](mailto:pentland@hotmail.com) or [music@stlukesottawa.ca](mailto:music@stlukesottawa.ca).

### Sunday, November 13, 2011 at 7:30 p.m.

The Men's Voyces: James Macdonnell & Meredith Macdonnell (counter-tenor, bass), Robert Mann (counter-tenor), Charles Donnelly (tenor), David Brearley (baritone), John van der Leeden (bass). The King's Musick - A program of Tudor music by The Men's Voyces, in which the pastimes of Henry VIII are described through music that would have been heard at his court. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission by donation. Info: Tel. (613) 235-3416, visit [www.stlukesottawa.ca](http://www.stlukesottawa.ca), or email [pentland@hotmail.com](mailto:pentland@hotmail.com) or [music@stlukesottawa.ca](mailto:music@stlukesottawa.ca).

## Choral Music Giveaway

Choral music from St. Andrew's Church Library available for free or by donation, about two dozen titles, mostly older English anthems but a few more contemporary items, condition ranging from good to poor, as well as many copies of the Oxford 16th century Anthem Book (3<sup>rd</sup> and 5<sup>th</sup> editions). For a complete list or to set up an appointment, e-mail Tom Annand at [music@standrewsottawa.ca](mailto:music@standrewsottawa.ca)

- Thomas Annand, MMus, FRCCO  
Director of Music,  
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[music@standrewsottawa.ca](mailto:music@standrewsottawa.ca)

## Seeking Music

Alison Kranias is looking for a copy of the out-of-print binder *Voices United - Music Leaders Edition*.

If anyone has a copy available, please contact Alison at 613-761-6516 or via email at [alison.kranias@mail.mcgill.ca](mailto:alison.kranias@mail.mcgill.ca)



## Student Membership Grant

The RCCO Ottawa Centre is pleased to offer a one-year student membership (on a one-time basis) for any organ student meeting the following criteria:

- the organ student is studying with an RCCO member
- the student is between the ages of 16 and 22 (both ages inclusive)
- the student has not previously re-

ceived this grant

- the organ teacher concerned advises the Executive that his/her student is interested in RCCO membership
- the student meets the criteria for College student membership

To qualify the student for the membership grant, the organ teacher makes a request to the Centre Executive concerning

DON MARJERRISON

their student. The Centre will provide the membership grant based on the teacher's recommendation and the student's qualification based on the above criteria. Upon Centre approval, the student then makes the application for RCCO membership in the normal way using the form found on the RCCO website, [www.rcco-ottawa.ca](http://www.rcco-ottawa.ca). The completed form is then submitted by mail to the Ottawa Centre.



**D**ans un premier article, nous avons traité de l'importance de la question des droits d'auteur lorsqu'on utilise un chant liturgique, peu importe sa source. Ainsi, chaque paroisse doit, selon la loi canadienne et en conscience, s'acquitter annuellement de sa redevance au SECLI (Secrétariat des éditeurs de chants pour la liturgie) et aux différents auteurs-compositeurs de chants liturgiques non-membres de cette association.

Le règlement au SECLI offre des avantages évidents, en particulier lorsqu'il s'agit de transiger avec des sites de chants liturgiques qui offrent à leurs utilisateurs un moteur de recherche pour l'ensemble des chants francophones depuis le Concile Vatican II. Or, si on ne paye pas les droits d'auteurs, impossible d'y avoir accès. Le site *Chantons en Église* en est un bon exemple. Ce site est le fruit d'une collaboration entre les revues *Prions en Église* et *Signes-Musiques* de Bayard ainsi que *ADF-Studio SM* (Ateliers du Frêne).

En créant ce site, les responsables ont voulu mettre en commun tous les atouts respectifs (fond musical religieux, savoir-faire éditorial, compétences techniques) pour proposer un véritable service qui s'adresse tant aux paroisses qu'aux particuliers. À ce projet se sont associés la majorité des éditeurs de musique liturgique et religieuse membres du SECLI (Secrétariat des éditeurs de chants pour la liturgie). Le site met en ligne des partitions et l'annotation musicale de plus de 1500 chants liturgiques. Par ce fait même, il est en train de devenir le site de référence le plus complet en ce qui a trait à la musique liturgique en français. Pour chaque chant, trois produits téléchargeables sont proposés : la partition (en version pdf), les enregistrements existants (mp3) et le texte seul (pdf).

*Chantons en Église* offre entre autre une fiche de célébration qui permet de planifier la messe du dimanche. La fiche comprend toutes les parties de la célébration, en partant du chant d'entrée jusqu'au chant d'envoi, en passant par tout le commun de la messe. Il offre une multitude de suggestions que l'on peut examiner selon

les trois options mentionnées plus haut, jusqu'à la commande du produit ou de la partition qui nous intéresse. En plus des suggestions de chants pour les dimanches à venir, *Chantons en Église* offre des suggestions pratiques de chants pour les célébrations spéciales tels les baptêmes, les mariages et les funérailles, de l'entrée à l'envoi. Chaque chant est accompagné de conseils pratiques et d'une fiche descriptive qui explique le chant, rappelle ses références bibliques et suggère à quel moment de la messe et au cours de quel temps liturgique il est préférable de le chanter.

Enfin, *Chantons en Église* (et le SECLI!) peuvent être aussi très utiles pour les deux raisons suivantes. En premier lieu, les chants qui y sont proposés sont crédibles et reposent sur des critères qui ont fait leur preuve : qualité littéraire et musicale, expression juste de la foi, adaptation au moment de la célébration et de l'année liturgique. Un comité de lecture mis en place au SNPLS (Service national de pastorale liturgique) sous l'autorité de la Commission épiscopale de liturgie et de pastorale sacramentelle de la liturgie francophone, établit la sélection de chants à partir des critères mentionnés plus haut.

Deuxième raison : lorsqu'on utilise un écran avec projection, les sites tels *Chantons en Église* et /ou le *SECLI* permettent de retrouver facilement le texte ainsi que la référence à afficher : cote, maison d'édition, auteur/compositeur, année.

Comment utiliser *Chantons en Église* en équipe paroissiale ?

*Chantons en Église* offre enfin la possibilité de créer un compte par paroisse avec de multiples adresses courrielles pour chacun des utilisateurs. Il suffit de créer un compte de paroisse au moyen d'une adresse courriel principale et de choisir un mot de passe que l'on transmettra à tous les autres membres de l'équipe. Une fois les adresses courriel enregistrées, chacun des membres de l'équipe peut avoir accès au site. La paroisse utilisant le site doit cependant souscrire au forfait du Secrétariat des éditeurs de chants pour la liturgie (SECLI). Chacun des membres de l'équipe

paroissiale aura alors accès au compte en s'identifiant grâce au courriel principal et au mot de passe qui lui est associé.

Si on choisit de créditer notre compte de paroisse, tous les membres de l'équipe paroissiale pourront télécharger de chez eux les pièces MP3 et les partitions dont ils ont besoin, sans utiliser leur carte de crédit. Tous les téléchargements sont accessibles pendant un mois complet au reste de l'équipe.

Pourquoi les textes sont-ils payants ?  
(Tiré du site *Chantons en Église*) :

En conclusion, la loi sur les droits d'auteurs (et la justice vis-à-vis des auteurs) ne nous permettent pas de mettre les textes de ces chants à disposition du public de façon gratuite. Le site demande une somme forfaitaire modique de 0,49 Euros (soit environ 0,69 \$ en CAD) pour chaque téléchargement de texte. Cette disposition ne change rien pour les paroisses qui s'acquittent déjà de ces droits en souscrivant au forfait annuel du SECLI; inscrites en tant que telles sur le site, elles sont autorisées à visualiser gratuitement ces textes. Rappelons-nous qu'à l'origine de chaque chant que nous chantons dans nos paroisses, il y a un auteur et un compositeur : des personnes passionnées qui ont souvent choisi de faire de cette activité leur métier. Le texte et la musique d'un chant sont protégés par la juridiction particulière des droits d'auteurs. Ceci permet que les auteurs soient effectivement rémunérés pour chaque utilisation de leur travail.

Références en lien avec cet article

- 1- <http://www.chantonseneglise.fr/>
- 2- <http://secli.ccf.fr/>
- 3- <http://www.chantez-online.org/index.php> (Ce dernier site permet d'écouter un extrait et de visionner le texte d'un chant liturgique donné. Rappelons que pour les sites 1 et 3, on doit être membre actif du SECLI.)

Bonnes visites virtuelles!

- Roch Brisson, directeur musical  
Paroisse Saint-Joseph / Orléans ON,  
diocèse d'Ottawa

**T**he Pro Organo recital on September 9<sup>th</sup> was given in Notre-Dame Cathedral Basilica by Korean organist Dr. Kwiho Son, who had studied with Karen Holmes in Ottawa in 2001-02. Kwiho Son later gained a doctorate in organ performance on a full scholarship at the University of Colorado, and now teaches organ at Presbyterian College in Seoul and she is also the principal organist at Ansan First Presbyterian Church. She was staying in Ottawa throughout August and was able to re-establish friendships with many people.

The location of this recital was a last-minute change due to the unexpected closure in August of Paroisse Ste-Anne on Old St. Patrick Street, causing the organ community to lose one of its favourite instruments. We were very fortunate that Notre-Dame kindly made their instrument available for this concert on short notice.

The Cathedral's historic Casavant organ, so ably rebuilt by Guilbault-Thérien in 1989, is a wonderfully exciting instrument to listen to and particularly suited the Romantic pieces on the programme. Pro Organo's recent custom of having the performer, located in the rear gallery, shown by a closed-circuit camera with the screen at the front is of enormous help to the audience and has been extremely well-received.

The two halves of the programme were extremely well-balanced, beginning in the Baroque and concluding in the Romantic periods. The first half began with Bach's 'Dorian' *Toccata and Fugue* (BWV 538), played in a very clean *détachée* style with a solid, deliberate pace to the Fugue; I was particularly struck by Kwiho's good cadential preparation. This was followed by three of the *Douzes courtes pièces* by Rachel Laurin, who was present in the audience; these pieces were each dedicated to a different friend or colleague. The first, happily dedicated to Kwiho herself, who had studied with Rachel Laurin some years ago, was entitled *Intermezzo*, its flowing, birdsong-like motifs having a distinctly Korean tone to them! The second, *Moto perpetuo*, dedicated to organist Antoine Leduc, showed off the organ's various flute sounds most charmingly. The third, *Invocation*, was dedicated to Soeur Estelle Vail-

lancourt, organist at the Bruyère Convent in Ottawa, who was also present; its mood of peaceful reflection brought this segment to a quiet close. We were fortunate to hear these smaller-scale works by a great Canadian composer.

The first half ended with a stirring performance of Liszt's great *Praeludium und Fuge über B-A-C-H*. The Cathedral's reeds showed their strengths in the opening flourishes and scale figurations of the *Prelude*, with the performer demonstrating a fine control of the dynamics of the instrument. The transition into the *Fugue* was very beautifully managed, and the *Fugue* subject itself was presented in the most mysterious of manners. From its quiet beginnings, Kwiho built the *Fugue* to its triumphant ending with an exciting *accelerando*, demonstrating to the audience the best of the nineteenth-century view of the world.



Kwiho Son with page-turner Esther.

The second half began by returning to the Baroque with Buxtehude's *Toccata in d* (BuxWV 155). This masterpiece of the Baroque period survives in a single keyboard manuscript dating from 1684. Its architectural effects were well brought out by the performer in a clean, well-articulated style which demonstrated the episodic structure, rhapsodic free passages contrasting with the more formal fugal sections, in which the Cathedral organ's smaller reeds showed their contrasting timbres.

The final piece, greatly attractive to the audience, was Mussorgsky's *Pictures at an Exhibition*. Originally written for piano and subsequently orchestrated by Ravel, this imaginative work comes through perhaps most effectively in using the enormous resources of the organ. This

particular transcription for organ, a very fine one which dates from 1976, is by the German composer and organist Oskar Gottlieb Blarr. The uniquely Russian feel to this music clearly speaks to Kwiho Son, as she was completely at home in it and she brought out many effects which a piano or an orchestra version might miss. The three separated entries of the well-known *Promenade* motif varied in presentation from the full reeds and foundations of the organ to begin with, the montres only for the second appearance, and the principals and mixtures for the third appearance. The quaint antics of the *Gnomes* movement with its repeated augmented fourths was extremely colourful, outdone only by the antique rustic sounds of the reeds in *Le vieux château* with its constant pedal drumbeat.

Two smaller dramatic movements followed, but the section which makes this work so perfect for the organ is the final one played, *The Great Gate of Kiev*, where the grandeur and weight of the full organ so clearly depict the hugeness of the great gate of the capital of Ukraine. The organ perfectly demonstrated the sound of Russian chant in the middle of this section, and in the grand conclusion the illusion of bells pealing on top of the full organ was produced to great effect by Dr. Son.

The Pro Organo Series has changed its time from 8 pm to 7.30 pm. Whether because of this, or because the early date in the season caused fewer conflicts with other events, the attendance at this recital was very much larger than usual, a most satisfactory beginning to the 2011-12 Series. Many thanks to Karen Holmes for planning this recital and the whole Series, to Jennifer Loveless, titular organist at the Cathedral, who helped make the Cathedral available on short notice, and to Suzanne Marjerrison for her usual wonderful refreshments.

If you missed this concert, be sure to be there for what promises to be another wonderful concert by the British organist Thomas Trotter on Monday October 17<sup>th</sup> in St. Andrew's Presbyterian Church!

- Frances Macdonnell

## Fundraising Concert

This unique concert will be held on November 18<sup>th</sup>, 7:30 p.m. at Knox Presbyterian Church, Elgin and Lisgar

Don't forget to vote for the pieces you want to hear, and hymns you want to sing! (Or vote against the ones you think should be voted off the island!) See the attached ballot form for the list, or download one from the Centre website at [www.rcco-ottawa.ca](http://www.rcco-ottawa.ca). You can also check the progress of the voting on the website.

You can make your selections and vote until November 1<sup>st</sup>. After that, performers will need to be practising for the concert. So don't delay! Thanks once again for your continued support.

- Karen Holmes



## Survey Results Now Available

The RCCO Survey Summary Report is available for download via the Ottawa Centre web site at [www.rcco-ottawa.ca](http://www.rcco-ottawa.ca) or



directly from the National Office web site at <http://www.rcco.ca/documents/RCCO-SurveySummary.pdf>.

## Magical Musical Moments in Italy

ROSS DIXON

This summer's Trasimeno Music Festival in the region of Umbria, Italy, provided many "magical" musical moments for lovers of classical music. How else could you describe stunning performances night after night by world-class musicians in a most beautiful setting – the 15th century courtyard of the Castle of the Knights of Malta in Magione? For seven nights in early July my wife Heather and I were treated to a variety of musical offerings in the castle's richly illuminated courtyard, as well as in two gorgeous churches in the nearby cities of Gubbio and Perugia. In addition to this week-long musical feast there was also a gastronomical feast -- three wonderful gala dinners held in the castle before the evening concerts. What an experience!

This seventh annual Trasimeno Music Festival was personally organized by its Artistic Director, Ottawa pianist Angela Hewitt. Not only did Angela play a key role in all the Festival arrangements, she also had a prominent performing role in all of the week's concerts. Included were an all-Bach piano recital, an evening of music for flute and piano, a vocal and piano

recital, two evenings with the Carducci String Quartet joined by Angela Hewitt on piano one evening and by a violist the other, and two wonderful orchestral concerts featuring on the final night the complete works by Robert Schuman for piano and orchestra, closing with his exciting Piano



Concerto in A minor.

A special highlight for those who arrived at the Festival early was a Canada Day Concert in the piazza of the nearby village of San Savino. Five outstanding young Canadian and Italian musicians performed to celebrate Canada Day as well as the 150th anniversary of the uni-

fication of Italy. At the end of the evening Angela announced that the wonderful townspeople of San Savino had prepared some refreshments for us. Moving out of the central piazza, through the main gate of the town wall to the outer courtyard, we were presented with a veritable Italian feast complete with tasty desserts and local wines.

A bonus to attending the Festival itself was the ability to sightsee each day in the glorious Italian sunshine, enjoying the beautiful countryside of Umbria and the shores of Lake Trasimeno. It was amazing how many small, hilltop-perched walled villages, each with its own unique history, could be seen on the horizon at any one time.

Details of the Festival programme, as well as videos of Angela talking about this year's event and past Festivals (together with photos), can be found at <http://www.trasimenomusicfestival.com/news.php>. Plans for the 2012 Festival are underway and should soon be posted on this website. Plan now to enjoy some magical musical moments next summer at the eighth Festival, June 30 – July 6, 2012.



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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.
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## 2011-2012

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**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](mailto: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](mailto: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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[newsletter@rcco-ottawa.ca](mailto:newsletter@rcco-ottawa.ca)  
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## Next Deadline



## **THOMAS TROTTER (Great Britain / Grande-Bretagne)**



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Nous remercions la Ville d'Ottawa pour l'aide apportée à la tenue de cette série de concerts.



**PRO ORGANO OTTAWA**  
**BALLOT for ORGAN MUSIC by REQUEST concert**  
**BULLETIN de VOTE pour le concert MUSIQUE d'ORGUE sur DEMANDE**  
**for Friday, November 18, 2011 / pour le vendredi 18 novembre 2011**

		Number of Votes (@ \$5 each)	
		for	against
<u>Albert Alain</u>	<u>Scherzo</u>		
<u>Jehan Alain</u>	<u>Le Jardin suspendu</u>		
<u>J.S. Bach</u>	<u>Prelude &amp; Fugue in b minor , BWV 544</u>		
	<u>Prelude and Fugue in a minor, BWV 543</u>		
	<u>Fugue in G, "à la Gigue", BWV 577</u>		
	<u>Fugue in g minor, BWV 578</u>		
	<u>Tocatta &amp; Fugue in d minor, BWV 565 (Famous one)</u>		
	<u>"Kommst Du, nun Jesu" (Schübler) BWV 650</u>		
	<u>"Nun komm, der Heiden Heiland" (BWV 659)</u>		
<u>Denis Bédard</u>	<u>Masque</u>		
<u>D. Buxtehude</u>	<u>Prelude, Fugue &amp; Ciacona in C</u>		
	<u>Passacaglia in d minor</u>		
<u>F. Couperin</u>	<u>Offertoire (Messe pour les Couvents</u>		
	<u>OU pour les Paroisses</u>		
	<u>Tierce en taille (Messe pour les couvents)</u>		
<u>Henry Easun</u>	<u>Toccata</u>		
<u>C. Franck</u>	<u>Choral 3</u>		
<u>E. Gigout</u>	<u>Scherzo</u>		
<u>Rachel Laurin</u>	<u>Toccata (Sonata 1)</u>		
<u>L.J.A. Lefébure-Wély</u>	<u>Sortie en Mi-bémol</u>		
<u>F. Liszt</u>	<u>Ave Maria von Arcadelt</u>		
<u>Fanny Mendelssohn</u>	<u>Prelude in F</u>		
<u>Felix Mendelssohn</u>	<u>Sonata 5</u>		
<u>O. Messiaen</u>	<u>Transports de joie</u>		
	<u>Le Verbe</u>		
<u>M. Reger</u>	<u>Benedictus</u>		
<u>J.P. Sweelinck</u>	<u>Mein junges Leben hat ein' End'</u>		
<u>A. Tremblay</u>	<u>Menuet français</u>		
<u>L. Vierne</u>	<u>Carillon de Westminster</u>		
	<u>Finale - Symphonie 1</u>		
<u>C.-M. Widor</u>	<u>Intermezzo (Symphonie 6)</u>		
	<u>Toccata (Symphonie 5)</u>		
<u>Hymns</u>	<u>Amazing Grace</u>		
	<u>Michael (All my hope on God is founded)</u>		
	<u>Praise my Soul, the King of heaven</u>		
	<u>Toplady (Rock of Ages)</u>		
	<u>Shine, Jesus, shine</u>		
	<u>Silent Night</u>		
	<u>Slane (Be Thou my Vision)</u>		

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