



Pipelines

Bouches et anches



President's Message

DAVID LAFRANCHISE

The Music of Charles Harriss

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Through large ads in the Ottawa newspapers for January 19, 1900, Charles Harriss invited “ladies and gentlemen possessing good voices who read at sight” to form a chorus for his new “dramatic legend” *Torquil*. 220 singers answered the call, a comment on the number of church choirs in the City. Harriss as composer, conductor, chorus master and impresario presided over the only two complete performances of the work (the other was in Montreal). A look back at the career of a once-famous Ottawa musician is an opportunity to note what has changed in our musical life over the last hundred years, and what has not.

Charles Harriss arrived in Ottawa in 1882 aged 19 as the new organist of St Alban's Church in Sandy Hill., but left after a year for Christ Church Cathedral, Montreal. In Montreal he eventually left the organ to concentrate on composing conducting and organizing tours (often with himself as soloist or accompanist).

On one of his tours he met Ella Beatty, a wealthy widow and music lover. They married in 1897 and settled in Ottawa, buying Earnscliffe from Lady Macdonald. Supported by Ella's money, her leading place in Ottawa society and access to Viceregal patronage, Harriss was free to throw his enormous energy into making and promoting music in a country with little organized

music-making outside churches. Aside from a national campaign for school music and help in founding the McGill Conservatorium, he organized and funded the 1903 “Cycle of Music Festivals”, a three-month program of large-scale choral concerts in 15 Canadian cities.

While *Torquil* flopped, Harriss' lighter works, notably the “choric idyll” *Pan* and the Coronation Mass of 1902 were widely performed. As for his saccharine church music, it gives one a new respect for the challenge facing Healey Willan when he arrived in this country.

Harriss in later years focused on music as a means to celebrate Imperial unity. He conducted a number of times at the Albert Hall, and was feted in South Africa and Australia. The culmination of ten years' work, he organized and funded the “Festival of Empire” of 1910-1911, concerts in England, Canada, South Africa, Australia and New Zealand; the Canadian leg alone cost him \$50,000. In 1911 and again in 1919 he organized “imperial choirs” around the Empire, to send delegates to a mass outdoor performance by 10,000 singers in Hyde Park.

In 2003 a concert of Harriss' music was presented at Earnscliffe, his former home, probably the first time any of it had been heard since his death.



Choir Training Workshop

FRANCES MACDONNELL

PREPARATION FOR THE CHOIR-TRAINING CERTIFICATE EXAMINATION

A series of six workshops from
September 2016 to May 2017

The second workshop in the 2016-17 series to prepare members to take the RCCO's Choir Training Certificate Examination will be held on **Saturday October 22nd, 2016** at 303 - 3099 Carling Avenue from 10 am until noon.

In this exam, candidates demonstrate their ability to plan a church choir programme, direct a short choir practice, answer some straightforward written questions on choir management and choral

planning, write some simple harmony, and do some simple ear tests. The outcome



of this examination is a Certificate of Proficiency in Choir Training.

The second of these workshops will be held on Saturday October 22 at my apartment, 303-3099 Carling Avenue, from 10 am until noon. This location is on Carling Avenue just west of Bayshore Drive; there is a large visitors' parking lot directly in front of the building.

It's not too late to join in for this year! If you would like to start coming, please contact me at fbmacdonnell@sympatico.ca, or call 613-726-7984, in advance of the next workshop.



Around Town

Sunday, October 20, 2015, 7:30 p.m.

A recital of 16th century organ music will be held at First Baptist Church on October 20, at 12:15pm. The concert is the opening event in a conference hosted by the church, in collaboration with the Davenant Trust, the Richard Hooker Society, and Refo500 on the theme "Richard Hooker, Girolamo Zanchi, and the Rise of Reformed Scholasticism." The concert will feature music relevant to the era, with featured composers include John Redford and Thomas Tallis.

Sunday, January 8, 2017, 3 p.m.

Ottawa Centre member Joshua Zentner-Barrett, recent winner of the Barrie Cabena Music Scholarship and currently studying for a Master of Sacred Music degree in organ performance at Southern Methodist University, will present an organ recital to benefit the organ repair fund at Kanata United. Joshua, a student of Stefan Engels, will present works by Bach, Cabena, Reger, Gaston Litaize and Raymond Daveluy.

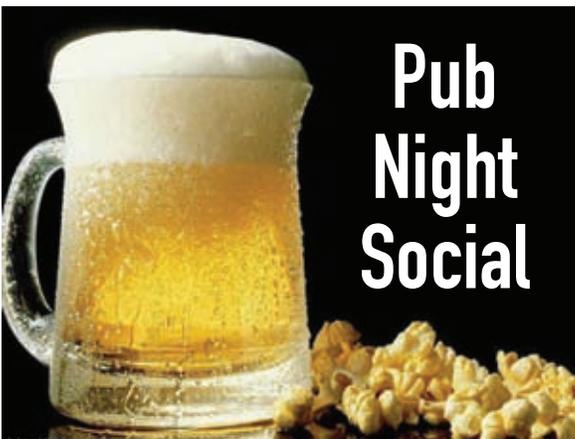
Members' News

Contact information change:

Chan, Mai-Yu. New mailing address:
2604 Draper Ave.,
Ottawa, ON K2H 9B1

Welcome to our newest members:

Pederson, Eigil (Pete) and Marge
Stillwater Creek Retirement
Community, 2018 Robertson Rd.,
#519-521, Nepean, ON K2H 1C6
613-828-7575 (H)



Pub Night Social

Heart and Crown Pub, 67 Clarence St (Byward Market) Monday, October 24, 2016 at 5:30 pm

Come for a traditional pub dinner with a pint of your favorite brew (or soft drink or even tea if you prefer) and watch some great organ DVDs, YouTube videos of organs, organists, good music and bad music...all in the comfort of a private dining room with audio-visual facilities away from the hustle and bustle of the hockey down the hall.

We have the Black Rose room to ourselves to socialize and have refreshments and a pub meal. Bring your favourite DVDs and we will show them on the large screen. If you have a favourite YouTube site related to Organs/Organists/Churches, etc., email it to me at donald.marjerrison@sympatico.ca and we can show it as well.



Pro Organo

KAREN HOLMES

The next concert in the Pro Organo Ottawa series will take place on Friday, November 4th at 7:30 p.m. at Centretown United Church and will feature a wonderful organ-and-saxophone programme by Winnipeg musicians Lottie Enns-Braun and Allen Harrington.

Lottie Enns-Braun is organist and choir-director at Young United Church in Winnipeg. She and saxophonist Allen Harrington both teach at the University of Manitoba. They have played several recitals together, including the well-received one at the RCCO Convention in Winnipeg in 2015. They perform mostly works written originally for organ and saxophone. Their program at Centretown United Church will include works by Canadian composers Denis Bédard, and Lottie Enns-Braun’s brother Leonard Enns. According to an article about a concert in Winnipeg, “previous recitals have been well attended. “Some people come because they love the saxophone or the organ,” said Enns-Braun. “Some think it’s the stupidest combination.” Until they hear it.

Lottie Enns-Braun is a native Manitoban. She earned her M.A. in

musicology from the University of Western Ontario, and her undergraduate degrees in music from CMBC and the University of Manitoba. She studied organ in Winnipeg, Calgary, London and Montreal .

Allen Harrington is an Associate Professor at the University of Manitoba’s Desautels Faculty of Music where he teaches saxophone, bassoon, and chamber music. A native of Saskatoon, he holds degrees from the University of Saskatchewan (B.Mus.) and Northwestern University (M.Mus.)

The concert on November 4th will be a series of firsts for the Pro Organo Ottawa series: the first time we have had an organ and saxophone programme, and the first time we have been to Centretown United Church, where the 3-manual organ is in full view at the front of the sanctuary. It has been suggested that you can park in the evening across the street at Gasman Public School. There is also some on-the-street parking in the evening. The full programme will be posted soon on the Centre website at rcco-ottawa.ca/pro_organo.html



Choral Workshop Snapshots

A very special event took place here in our Centre on October 1st. We’re speaking, of course, of the Choral Workshop on English Music, conducted by the highly acclaimed director of the Cantata Singers, Andrew McAnerney. This workshop was open to the public and many singers and choirs attended from as far away as Kingston.

Andrew McAnerney, our Workshop Leader, worked on several specific points: Posture/Musical knowledge, Posture while walking/singing, Interpretation/Historical Awareness, and Interpretation/Tuning, with practical tips using music and examples from historical English style music. A most productive afternoon.





Michael Capon Concert Review

FRANCES MACDONNELL

The Pro Organo recital on September 26th, the first of the new season, was given in St. Andrew's Presbyterian Church by Michael Capon, Director of Music at St. George's Cathedral, Kingston, Ontario. Michael was also the Co-Chair of the very successful RCCO National Convention held in Kingston this past July.

Michael's programme, beautifully suited to the 1987 Guilbault-Thérien organ of St. Andrew's Church, fell into four distinct sections:

- an opening pair of highly contrasted works stylistically
- a group of three works by Canadian composers resident in Kingston
- a group of three recent works by American composers, and
- a group of three works by French composers

In the first section, Michael used the kinetic energy of Bach's Fantasia and Fugue in g minor (BWV 542) to contrast enormously with the peaceful minimalism of Arvo Pärt's *Spiegel im Spiegel*, with its persistent motifs on the flutes resonating like the gentle rain which was simultaneously falling outdoors. Nothing else could have so clearly demonstrated the vastness of the organ's architecture, ranging from the polyphonic intricacies of Bach to the specificity of Pärt.

The second section presented works by three Kingston composers, Michael Capon himself, Mark Sirett, and John Burge. Michael's Fugue from his Montreal Sonata (1995) presented a fugue in forms ranging from inversion to stretto, and featured an exciting pedal cadenza. Mark Sirett's only organ work (so far) is his *Sicilienne* (2004), which was written in memory of Gerald Bales and published by the RCCO in *Te Deum Laudamus*; a very beautiful mutation on the Positif was used in its opening and closing sections. The well-known Kingston composer John Burge was commissioned to write his *Prelude and Toccata No. 1* (2016) by the Kingston Centre of the RCCO for the Kingston

Convention and was premièred there; those of us who have now heard it twice have equally enjoyed it twice. Its *Prelude* takes the form of an Oboe Aria in which the Swell Oboe contrasted with a large flute on the Great, while the excitement of its Toccata, called *Foot Race*, was shown in close-up view to excellent effect by the skilled cameraman projecting the image of the recitalist at the console.



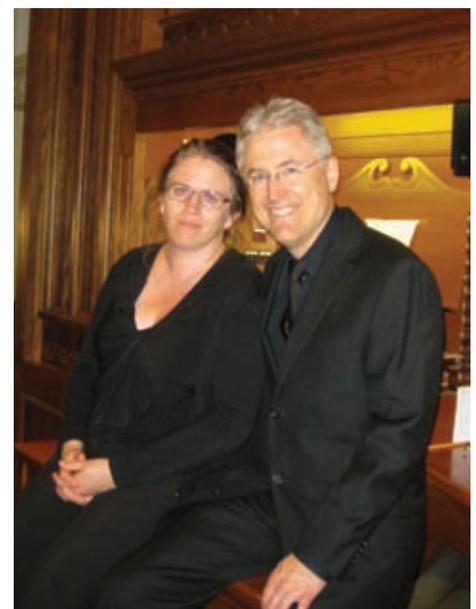
In the third section, works by the American composers Emma Lou Diemer, Dale Wood, and Daniel Pinkham illustrated three very diverse styles of music. Diemer's *I have decided to follow Jesus* is a confident and romantic interpretation of a Christian song popularized through the Billy Graham Crusade. The lush harmonies of Dale Wood's *I lift up my eyes to the hills* flowed easily above the melody played on the Pedal 2' Nachthorn, which dates from the 1938 organ and was kept in the most recent rebuild because of its beauty. Daniel Pinkham's *This is the day*, a happy work intended for Easter Day but appropriate for all joyful occasions, showed off the bright Positif stops in several charming episodes between longer exciting flourishes on the Great.

The recital ended with a group of French works by Vierne, Messiaen,

and Naji Hakim. The cool and flowing melody of Louis Vierne's *Clair de Lune* led beautifully into two movements from Olivier Messiaen's *Les Corps Glorieux*. In *Joie et clarté*, the organ's solo cromorne and trumpet stops were used to advantage, while in *Dans la Paix Ensoleillé du Divin Amour*, the Swell celestes created the warmest and most affectionate image possible of sunlit splendour. Finally, Naji Hakim's *Tantum ergo sacramentum* from his *Agapé* brought the recital to a close with triumphant jubilation, topped by the organ's cheerful Zimbelstern.

Thanks as always go to Karen Holmes and the Pro Organo committee, in conjunction with St. Andrew's Presbyterian Church, for presenting such a happy programme with which to open our season; thanks also to Suzanne and Donald Marjerrison for the reception which followed. We welcomed Michael Capon from our neighboring Cathedral city and hope to hear him again on future occasions.

Please join us on Friday November 4 in Centretown United Church when Pro Organo will present the Winnipeg duo of Lottie Enns-Braun, organ, and Allen Harrington, saxophone; those of who heard his duo at the RCCO National Convention in Winnipeg last year can hardly wait!





Being Grounded As A Church Leader

REV. DR. DAN HANSEN

Is it important to share how you feel? With whom would you do this? And why?

I remember, many years ago, my first church position as a full-time church musician in Toronto. I was fresh out of college, and had obtained a plum job, complete with a core group of eight paid singers in the senior choir, and many opportunities to sing significant sacred music repertoire in worship and to hold concerts performing major choral works.

A few years after that, I formed a community/church board in order to apply for a New Horizons grant for three octaves of English handbells. We got the grant, which was around eight thousand dollars back in the 1980s. We subsequently started two handbell choirs, one on Monday afternoon and the other on Thursdays. That way, the members could spell each other off when they went away. Having a full complement of players made a big difference, because if you were missing bells, it was quite noticeable.

With the help of two elementary school teachers in my senior choir, plus other parents, we formed beginner and junior choirs. The teachers helped with the conducting, and I played the piano or pipe organ. I also organized the rehearsals, chose the repertoire, did up the rehearsal plans, and dropped them by the teacher's homes on the way home from church the night before.

During my final years there, we had around sixty-plus people involved in the weekly music program. It was quite wonderful, actually. And, when we all made music to the glory of God on a Sunday, it was magnificent!

Worship music had always been a priority for this congregation, and now it was moving in a new direction, enabling the worship of that faith community to really become the work of the people. That tradition continues today.

But I will never forget a chorister by the name of Agnes. (I am using a fictional name in order to protect her identity.)

Agnes was quite stern and contrary. She seemed to do whatever she wanted, including arriving late on Sunday morning for warm ups, or skipping the rehearsal entirely and appearing gowned and ready for the service. The Sunday morning rule was "no rehearsal, no singing in church." The repertoire was quite difficult and required a lot of rehearsing and meticulous direction. You could not just wing it.

One day, however, Agnes showed up at my office to tell me exactly how she felt about the music program and me. I was in my early twenties at the time. She told me that I was running an American circus. I suppose this was related to my training in the U.S. Agnes proceeded to tell me exactly how she felt, a process recommended by someone. She had to share her feelings.

But, by the time Agnes left, I was shaking in my boots, uncertain as to how I would accompany, with any concentration, a community choir concert that night. But I did. I sucked it up, as they say, and got on with the show.

Perhaps that is how many of us got through those years, and still do today. We just grin and bear it, thinking there are no other options.

Agnes' ongoing evil eye from the choir loft and negative attitude never let up. She was also a gossip, and would start rumours. All the while, however, I kept developing the program, with a very supportive and encouraging Music and Worship committee. Further, I had taken some notes on index cards of that infamous meeting with Agnes, which I kept for many years to come.

It is amazing how perspectives have changed. In the 1980s, and before then, conductors would have hissy fits, and everyone would have to kowtow to them. As a teenager, I worked with a man who would stamp his feet and bang his fist on the piano. His face would turn beet red. Bullying was in. He tried to make you feel guilty and shame you into performing better.

Obviously, something was going on in these types of people, including Agnes' moodiness and aggressive character. These people seemed to be taking out, or projecting their feelings, without thought, on others. You could see it in their faces and actions. They were "complexed" in some way. Something had taken over them.

Maybe these people had power or inferiority issues, thinking that they could say or do anything; that no one could stop them; that they had to control everything.

These complexes, however, stemmed from their own upbringing, and the various images that formed them as persons, psychically.

There are many people who lead and work by their emotions—how they feel, how they feel about others, and how others have treated them. Families can function this way. And churches can be like families. Personality rather than process is the focus.

Sometimes, dealing with certain people can be like walking on eggshells. You have to act a certain way because of so and so. There is an unspoken way of being. But this all relates to how decisions are made, and how the group lives and works together.

Yes, fortunately and unfortunately, thirty years later, I still get people dropping by my office unannounced and telling me off. But that comes with the territory, I suppose, and I am glad to have the feedback, no matter how it takes place.

Now, in a very different way than years ago, however, I can hear what another person has to say without taking it personally. That is their opinion. Those are their feelings. No matter the content and how it is expressed, that has to be honoured. There is a limit, however.

Perhaps Agnes had psychological issues. Who knows? But she could easily have shared her thoughts with me without any judgment and anger.

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Perhaps she could have brought them to the Music and Worship committee, or the Ministry and Personnel committee, a confidential setting, since she seemed to have such a strong dislike of me and the way that I worked.

Perhaps she could have been willing to offer herself to help develop ways of broadening the scope of the music program in ways that she perceived to be as helpful.

Agnes could have dealt with her problems in her own private therapy, if she had that, or with other support systems, working on her issues herself. She could have brought constructive and helpful concerns to the church context, and in appropriate ways, which would enable it and its leadership to be more self-reflective and to grow from that.

The process promoted back then was that you had to share your feelings with another person, especially your feelings about that other person. And, if they had hurt you, that also needed to be shared. The person needed to hear that. It was something that was done to you, and you had to respond to them. Perhaps many people work that way today.

However, there are other options. They include a person's taking responsibility for his or her own feelings and reactions, whatever comes up, and relating to them.

Rather than moving theologically, let me focus my above thoughts with a more academic discussion about depth psychology, and dealing with feelings and understanding social relationships. This might encourage us all to have greater respect for ourselves and others, no matter their perspective and how they relate to us. It might also help us to think about our leadership roles in the church, and how we can relate to that context and its people.

In C. G. Jung's complex psychology (later called analytical psychology), there are two basic structures of the psyche: ego-consciousness and complexes. Jung's complex theory stems from his word association research. He found that when certain words were read to the patient, they triggered particular reactions.

These words were grouped together and labeled. They reflected disturbances.

Associations revealed painful connections at the unconscious level. A person responded in a definite way according to what was spontaneously raised by his or her unconscious complexes. Such research was the basis for understanding the personality in terms of attitude type (introvert and extrovert) and function (thinking, feeling, sensation, perception), which include dominant (superior), inferior and auxiliary functions.

The ego is the "bearer" of the personality, standing at the junction between inner and outer worlds.

A complex is a set of emotionally-toned ideas or units. It behaves independently. "Complexes are what remain in the psyche after it has digested experience and reconstructed it into inner objects," according to Jungian analyst, Murray Stein. When a complex is constellated (activated), a loss of control is in effect, and something takes over: a person seems to be in the grip of a demon, in a helpless state. Ego-consciousness loses its control. There are varying degrees of possession, from mild to full-blown psychosis.

The energy of the structures of the psyche is called the libido: the life blood of the psyche. Complexes contain psychic energy. They are "energized." Psychic energy (libido) is evidenced in the processes of regression and progression, where there are blockages and adaptation. This is the psyche's natural way of bringing into balance any one-sidedness, and connecting the opposites (i.e., the conscious and the unconscious), encouraging personal growth (individuation).

In the process of Jungian analysis, by working with a client's dreams, the unconscious breaks through. Complexes are "related to." Although they cannot be completely eliminated, an analysis can become more aware of the dynamics involved, and eventually the complexes lose the power they once had.

Throughout my career in the church, I have sat through challenging meetings, endured difficult situations in congregational life, and dealt with people led by their emotions (and some really powerful ones at that!). I have worked with many people who seemed to be

"complexed." And I am sure you have, too.

I also realize there are many things that go on behind the scenes, in church parking lots and on the telephone. Sometimes people would use letters as a way of distributing negative information, or describing how they felt about certain people at public meetings. And nobody would stop them. That's just how so and so is. That's just how so and so acts.

But that is just the point. Things do not have to be that way. There are other ways of working with the complexities of human emotions and relationships, and we need to realize that and engage them.

Throughout my own career in the church, I have endeavoured to make the best of it, being a hopeful and caring person, and accepting everyone. However, I have also focussed on my own feelings and reactions, and become much more self-aware. And I encourage you to do the same. That is probably the most important thing you can do as a church leader in today's transforming church.

Everything that takes place in our lives, even that which is most devastating, can help us to grow in our awareness of who we are as persons and in our relationships with one another. Everything is grist for the mill, as the old adage goes.

These days, fortunately, as we have changed as a society, we talk a lot about respect. For many people, each letter of the word respect can stand for something important. Just Google it. We have also developed institutional policies, such as ones on discrimination, harassment, and violence. These are safeguards for everyone.

But in the long run, taking responsibility for our own feelings, working on them in helpful ways, is the best way that we can become more fully human, and realize our greatest potential as church leaders. For many, this would also include deepening their sense of discipleship as a follower of Jesus Christ.

The Rev. Dr. Daniel A. "Dan" Hansen is convenor of professional support, pastor of Zion-Mt. Zion Pastoral Charge (The United Church of Canada), an advanced candidate-in-training with the Ontario Association of Jungian Analysts (OAJA), and lives in Renfrew.

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2016-2017

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NEXT EXECUTIVE MEETING:
SUNDAY, NOVEMBER 6TH, 1:30 PM,
ST. PETER'S LUTHERAN CHURCH

Supply List

Amy Andonian	613 224-8117	Sundays, weddings, funerals. Organ and piano. All denominations.
Nadia Behmann	613-723-8601	nadia@behmann.ca Weddings and Funerals.
James Brough	613-733-2972	Piano & organ, all styles of music. Any denomination. Sundays, weddings, funerals.
Elizabeth Brown	613-608-1210	lizbrown2007@hotmail.com Weddings and funerals.
Janice Gray	613-276-3172	janicenlpegypt@hotmail.com
Frances Macdonnell	613-726-7984	fbmacdonnell@sympatico.ca
Daniel Morel	613-228-8331	moreldan15@gmail.com Sundays, weddings, funerals.
Simon Pinsonneault	613-299-1886	simon.pinsonneault@tc.gc.ca
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Carolyn Whitley	613-599-8229	c-whitley@rogers.com

*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. Info: mervyn.games@gmail.com or 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: pentland1212@eastlink.ca

Heather Rice, ARCT, BMus, ARCCO (ChM). Welcomes students in piano, organ, voice and theory, Beginner - Intermediate, Children - Adult. Call 613-563-1409

Wesley R. Warren, M.Mus., FRCO, (ChM), ARCT. Beginning to advanced organ students, piano and theory. St. Barnabas Anglican Church, (Kent St. at James), Ottawa. Info: 613-726-6341

Next Deadline





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1. Any Ottawa Centre member may announce his/her event on the Around Town section of the newsletter free of charge if **he/she is** the coordinator, conductor, **soloist**, 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 **extraordinary** event would be of specific interest to our members: e.g., church/choral, and/or organ/bells, **and/or** the encouragement of young organists and pianists.
3. If a non-member wishes to announce an event of his/her organization in Around Town **free of charge**, he/she must make a written request to the RCCO Centre Executive for approval of that one specific event. Approval may be granted per Policy 2; in most circumstances, however, we would expect the Organization to pay as per the rates set out by the Centre for advertising.

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Pro Organo Ottawa

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Organ Recital – Récital d' Orgue

LOTTIE ENNS-BRAUN (Organist, Winnipeg)
ALLEN HARRINGTON (Saxophone, Winnipeg)



Friday November 4, 2016 7:30 pm
le vendredi 4 novembre 2016 à 19h30

Centretown United Church
(507 Bank St. at Argyle)

**D. Buxtehude, J.S. Bach, Max Reger, Guy de
Lioncourt, F. Hemke, T. Velerhi, K. O'Riordan, M.
McGlynn, L. Enns, D. Bedard**