



Pipelines

Bouches et anches



President's Message

SUE SPARKS

Give Thanks for the Music

*Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always
Hallelujah!*

As I write this message, these words from the hymn *When In Our Music God is Glorified* is wafting through my thoughts. This hymn is going to be sung on October 15 at my church as we dedicate our new organ to God's glory and service. The words were penned in 1971 by Fred Pratt Green, a retired British Methodist minister. He obviously believed that music in the worship service would greatly add to a worshipper's ability to corporately and individually praise God.

The organ has been called by many the "king of all instruments", with good reason. Through the centuries, the complexity of the instrument has certainly changed but, at the root of it all, what an incredible instrument it is for the purpose of bringing worshippers into the profoundness and majesty of God.

With Thanksgiving around the corner, we need to be thankful for all of God's provisions to us. We also need to be thankful that we live in a city and country where there are many fine instruments with which the majesty of God can so freely be proclaimed. At the end of the month we will celebrate

the 500th Anniversary of the beginning of the Reformation and the tacking of those 95 theses to the Castle door by Martin Luther.

I invite you to keep your Programme Summary of all of the activities and opportunities available to you in the Ottawa Centre. This month we have the David Briggs Pro Organo concert at St Francois d'Assise on October 23rd.

In keeping with the Centre's imitative to encourage our young students, Shawn Potter hosted a gathering of students at St. Peter's, the site of the first Pro Organo concert. Karen Holmes gave an introduction to the six students present, and each one had an opportunity to try the instrument as Karen gave them tips on dealing with the mechanical action. A similar gathering will take place on Saturday, October 14th from 12 noon - 2 pm at Église Saint-François-d'Assise. A special thanks to Shawn for spearheading these gatherings.



- 1 President's Message
- 2 Around Town
Members' News
FRCCO Award to Gilles Leclerc
- 3 Pro Organo
Members' Recital
- 4 Symbol of the Apple in
"How to Find A True Friend"
- 6 Marc-André Doran
Concert Review
- 7 Supply List
Organ Teachers List
- 8 Our Advertisers
- 9 Pro Organo Poster
- 10 Members' Recital Poster



Around Town

Sunday, October 15, 2017, 7:00 p.m.

It's a Grand Night For Singing. McPhail Baptist Church presents it's Fall Hymn Sing, led by Ernie and Lynda Cox, featuring The London Trio Plus as well as the singing of your favourite hymns, and other special music presentations.

Sunday, October 15, 2017, 7:30 p.m.

François Lacelle (classical guitar)
Everything old is new again: an evening of neo-romantic guitar music. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info: www.stlukesottawa.ca.

[ca/connect/recital-series](http://www.stlukesottawa.ca/connect/recital-series), music@stlukesottawa.ca, Tel (613) 235-3416.

Sunday, October 29, 2017, 7:30 p.m.

Robert Jones (organ). The organist of St. Luke's Church performs music of Canadian composers, including works by Deirdre Piper, Sir Ernest MacMillan, Healey Willan and Denis Bédard. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info at (613) 235-3416 or www.stlukesottawa.ca/connect/recital-series, music@stlukesottawa.ca.



Gilles Leclerc awarded FRCCO (honoris causa)



Photo courtesy Suzanne Marjerrison

Members' News

Contact information change:

Zentner-Barrett, Joshua. BMus, CRCCO, 613-816-1695(M)
jjzentner-barrett@hotmail.com

Vineer, Bill.

National Pipe Organ Library and Archives of Canada, 89 Canter Blvd., Ottawa, Ontario, Canada, K2G 2M4 william@npolac.ca
613-224-1553(H)

Welcome to our newest members:

Dagher, Anys. 613-898-5510(M)
anys.dagher@gmail.com

Grundeen, Paulette.
pgrundeen@gmail.com

Helferty, Catherine.
St. Mary's Cathedral, Kingston.
catherinehelferty@hotmail.com

Marsland, Adele. 613-795-5017(M)
adelelmars@gmail.com

Van den Boogaard, Teresa.
613-260-5969(M)
tvboogaard@gmail.com

Woronchak, Meganne.
905-231-3543(M)
meganne.sc@gmail.com

Among the many awards and certificates handed out last summer at the Montreal Organ Festival, one stands out as extraordinary. Ottawa Centre member Gilles Leclerc, choir director, organist and composer, was recognized for his lifelong contribution to organ music and the RCCO.

Shown at left with Gilles is the current RCCO national president, Peter Bishop, who bestowed on Gilles the FRCCO (honoris causa). Congratulations to Gilles on the award of this well-deserved distinction.



Pro Organo

KAREN HOLMES

The next concert in the Pro Organo series will be at Église Saint-François d'Assise at 7:30 p.m. on MONDAY, October 23rd. The featured artist will be British organist David Briggs. The first half of the program will be works by Bach, but only one short chorale prelude will be the same as one we heard at the first concert in September.

The second half will be all improvised - putting emphasis on an art long practised by organists (and jazz musicians!) Winner of several Improvisation Competitions, Briggs is regarded as one of the world's finest improvisors.

A native of Great Britain, David Briggs obtained his FRCO at the age of 17, winning all the prizes, and the Silver Medal of the Worshipful Company of Musicians. From 1981 to



1984, he was Organ Scholar at King's College, Cambridge; during this time, he studied organ with Jean Langlais in Paris. Subsequently, he held positions at Hereford, Truro and Gloucester Cathedrals, and from 2012 to 2016 was Artist in Residence at St. James Cathedral in Toronto.

You can see full details of the program on our Centre website. The full programme will be posted soon on the Centre website at rcco-ottawa.ca/pro_organo.html



Pro Organo Benefit Members' Recital

SONDRA GOLDSMITH PROCTOR

Mark your calendars now for our annual Members' Recital at Dominion-Chalmers United Church on Sunday, November 5, at 3:00 pm, featuring performances by Thomas Annand, Ian Bevell, Gordon Johnston, Jennifer Loveless and Shawn Potter. Our member recitalists will challenge and inspire us with the music of Buxtehude, J.S. Bach, Arvo Pärt, Louis Vierne, Charles-Marie Widor, G. F. Handel, Max Reger, William Reed and Egil Hovland.

This year's event is a benefit in support of our exceptional Pro Organo series. We owe Karen Holmes a large bouquet of flowers for all the many hours she has devoted to the series. She has a wonderful ability to find quality performers who challenge each of us to be better musicians. Your presence and donations will help ensure the continuance of this historically important concert series. Income tax receipts will be issued for your free will donations of \$25 or more.

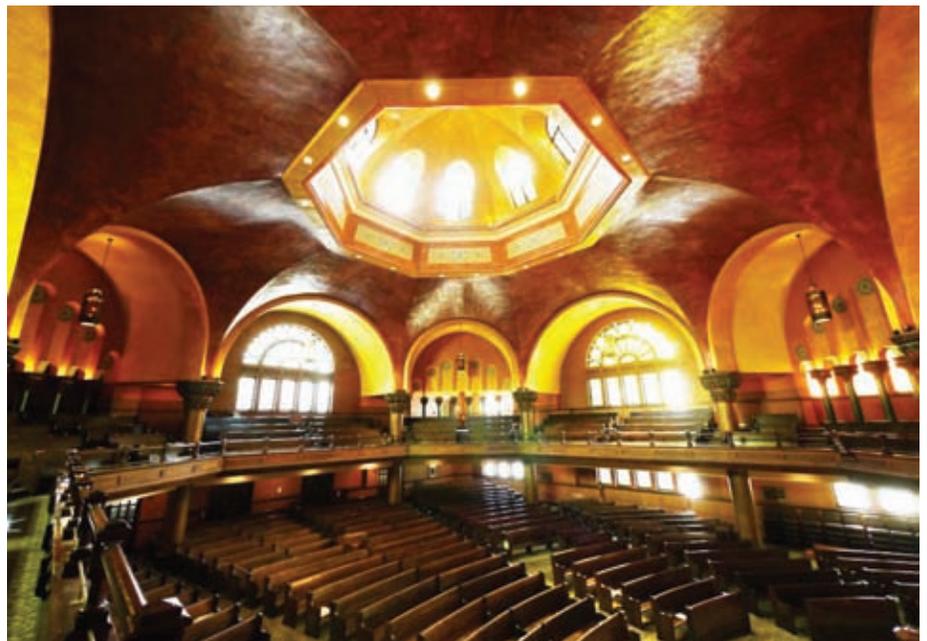
For additional information, printable flyers to hang on many visible bulletin boards or to learn more about the program, please go to [HTTP://WWW.RCCO-OTTAWA.CA/Events.HTML#EVENT2](http://WWW.RCCO-OTTAWA.CA/Events.HTML#EVENT2). We welcome your help in getting the word

out by inviting people who might not know about the concert. Please consider using the small paragraph about the concert in your church's worship bulletin. Put together a social group to gather after the concert to talk about the music. If you'd like further details or to volunteer to help at the concert, please email sondragoldsmithproctor@gmail.com. Your active presence in welcoming others

will make this a successful event. Thank you for your support.

Dominion-Chalmers United Church is located at O'Connor between Cooper and Lisgar with entrance to the concert off the parking lot on Lisgar.

We very much look forward to your generous presence on Sunday, November 5, at 3:00 pm.





The Symbol of the Apple in the Fairy Tale “How to Find a True Friend”

REV. DR. DAN HANSEN

Part 2 of a 3-part series, continued from last month

So as the tale goes, on the third try, with a young lad whom the king’s son meets on his journey to the shrine, following the usual meal at an inn, the apple is offered, and the right choice (the smaller piece) is made. Upon choosing the smaller portion of the apple, the new friend readily agrees with the king’s son that “we will be brothers, and what is mine shall be thine, and what is thine shall be mine.” Subsequently, this young man, a true friend and brother, proves to be very engaging; he is lively and entertaining, helping the miles to go by quickly.

They also agree that if one of them dies on the way to the shrine, then the other shall carry his body there. Something so simple, yet so basic is important regarding companionship because it reflects a person’s receptivity and openness to the other. It shows how a more developed ego is required for the journey of individuation.

One can compare this important motif of “choosing the lesser of the two” to some aspects of Christianity. I am talking about opting for that which is least expected, a reversal of some world views. In the story of Mary and Martha (Luke 10:38-42), although Martha is always busy, Mary, who sits at the feet of Jesus, is said to have chosen the “better part.” Food needs to be prepared, and household chores completed, but being in the presence of Jesus is what will make a life-long difference.

As with the tale of true friendship, Mary’s choice of choosing the better part, that which is commented on negatively by her sister Martha, also brings about a unique encounter with the divine.

Often in fairy tales, the “third” choice is what leads to something more valuable and life-changing. The initial use of an apple provides the opportunity for further adventure and relationship development. The selecting of the smaller piece brings the young men together; but, in their journey as friends, they will have to pass through a challenging part—another kingdom. This is represented by a king

who wants only to find a handsome husband for his lovely daughter, ensuring the continuation of his realm.

Nothing is said by his daughter. She is under the control of her father. He



selects her husband. However, the young woman is described as being “more lovely than both the sun and moon put together.” Her beauty is beyond anything known. Symbolically, the daughter’s connection with the sun and the moon has a positive meaning. It reflects wholeness, for she contains both feminine and masculine qualities—the softness of the moon and the brightness of the sun, at least in how she presents herself externally. This will be useful when she weds the king’s son and helps to form a new kingdom.

This king has a one-sided perspective, lacking the qualities essential to relatedness. He represents a more patriarchal world-view. Because he requires connecting abilities, the king does not recognize the need for a young man to have strong male companionship, to be like a brother. Reflecting shadow qualities of his rigid patristic orientation, this king tries his best to stop the journey from being completed by breaking up the friendship.

Facing these “shadow” dimensions presented by the foreign king will assist the king’s son in his individuation process. The first time the king tries to interfere and break up the brotherly friendship is on the way to the shrine. After travelling for a long time and being half-starved, the young men decide to rest and stay for a little while; so they rent a house near the royal castle, where that king lives, and take up residence there.

The next morning, when the king notices the men in the garden, he notes how handsome they are. He also finds that the king’s son is more handsome than the other. So, the king establishes a plan to get rid of the true friend. This includes having both men to dinner and poisoning the less handsome one at bedtime. Such a tactic, from the king’s perspective, will hopefully cause the king’s son to abandon his journey to the shrine of St. James, remain with the king, and marry his daughter. This negative king figure dismisses the vow that the king’s son needs to fulfill, on behalf of his parents, as well as his commitment to the new relationship with his true friend, who is like a brother. Although, in fairness, he may be unaware of that.

When the king’s son finds out that the young man has died, he will not stay one hour longer at the king’s palace. Without question, he must continue on his journey. This includes, as per the initial oath, carrying his dead friend on a horse to the shrine. Before being allowed to go, the king’s son agrees to return and marry his daughter when he has completed his original journey and commitments.

Nothing, not even death, will stop the king’s son from following through on his obligation to go to the shrine. That is no surprise since it is because of this vow that the king’s son has his own life, family, and everything that he is. He has much for which to be grateful. When he arrives at the shrine, the king’s son offers his friend’s body to St. James and prays for his restoration. The saint answers his prayer, and the young man, who was not dead but asleep, revives.

The second time the old-order king tries to break up the brotherly friendship is the young men’s return from the shrine. There is more to go through regarding what it means to be a true friend, and what that will require. The king’s son has agreed to be married to the king’s daughter after he has made his pilgrimage to the shrine, so the two men stop in the foreign kingdom on the way back. They

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stay where they lived before, in a small house near the palace. News of their arrival goes out, and the king rejoices because the handsome young man has kept his word and is back to marry his daughter. The wedding takes place, and the king's daughter marries the king's son. The celebrations continue for months, and everyone is happy.

A problem arises when the king's son decides to leave and go home. Although the king is in agreement, a deadly hate toward the young man, the less handsome one whom he tried to poison earlier on, remains in his heart. The king wants to end the brotherly friendship. This time, the king sends the young man on a mission to take a message to a distant place. He tells him to be quick because the king's son is waiting for him to return to the queen. Although the king's son does not want to leave without his friend, the old-order king tricks him, saying that he will give the young man his best horse, so that he will be able to catch up with the king's son and join him on his journey home. Unfortunately, but not unexpectedly, the king is not faithful to his word. Ironically, the young man almost kills himself trying to catch up, running and walking, night and day.

Again, the masculine principle, symbolized by the traditional or old-order king, cannot withstand relatedness. This is in contrast to the feminine principle, the current reigning quality in another realm. There, the mother (queen) waits with open arms and generous hospitality for a friend, a wife, whoever returns home with the King's son after his long journey to the shrine and back. With great difficulty the young man finally reaches the king's son, who welcomes him with joy and tends to him like a brother. Upon their arrival home, the queen summons the best physicians in the country, but no one can cure the young man.

In the midst of this difficult situation, however, a daughter is born to the king's son. But he is so concerned about his ailing friend that he cannot leave his side. The king's son has to give up what is most precious to him, a part of him, what he loves dearly, in order to heal his friend-brother. The initial sharing of an apple has led not only to find a companion for

the journey, and the subsequent challenges of that trip together, but also something painstaking. The king's son must go far beyond the call of duty; giving all, so that his friend may be cured; paying the ultimate price and without question of the cost and the consequences.

By sacrificing his child, he does so. It is the blood of this infant that will help to heal the king's son's friend and establish a new kingdom. The "sacrificing of a child" is a familiar motif to Christianity, as well as other religious traditions and myths. Recall the biblical story from Hebrew Scriptures of Abraham and Isaac (Genesis 22), and the sacrificial aspects of Judaism, including the blood on the doors representing Passover (Exodus 12), as recalled in the Seder meal. In the New Testament, think about the blood of Jesus, who is the Lamb of God (John 1:29-42), and often referred to as the new Adam, who establishes a new covenant (1 Corinthians 15:25). Situations around the death of a child are a powerful and painful way of testing the faithful and finding out how far people will go concerning their commitment.



We must also remember, in Matthew's gospel story of the young Jesus, a story connected with Epiphany. King Herod kills all of the children under the age of two (Slaughter of the Innocents) to attempt to murder Jesus, to stop his kingdom from unfolding (Matthew 2:13-23). That story is reflective of an older testament one regarding hiding Moses in the bulrushes (Exodus 2:1-10).

As at the time when he took his poisoned friend to the shrine, at this point in the tale, the king's son shows what further riches he possesses regarding his ego-strength and what he is prepared to pay. Agreeing that he will do whatever needs to be done, St. James requires him to cut open the veins of his newborn daughter, and pour her blood on the

wounds of his friend. This, in turn, heals the young man. Earlier in the tale of finding a true friend, St. James heals the young man at the shrine. Now, after coming to the castle himself, being amidst the people, he heals that same young man who has continued to suffer.

But, more importantly, St. James brings back to life what was once thought to be dead, due to extreme loss of blood. It is at this point in the fairy tale, in fact, only moments before the king's son thinks that his child is dead in her cradle, that he is referred to by the story teller as "father." This is significant. It is connected to why he has been called the "king's son" throughout the tale.

To be prepared to take up his father's throne, inaugurating a new kingdom, the king's son must experience what it means to be a father, through becoming a true friend, a brother, deemed as such by St. James. In doing so, he attends to the presence of the one who gave him life in the beginning and to trust and depend on that one for true and abundant life.

As the mother (queen) does at the beginning of the fairy tale when the king's son goes off on his pilgrimage, St. James lifts his hands in blessing the new movement initiated by the journey. This is the same thing Jesus does to the disciples at his ascension, at the end of his first physical visit with humanity (Luke 4:44-53). This action acknowledges that sacred dynamic received and passed on. A new world order emerges, but this is one that is connected with the earth and spirituality. Happiness is granted to "all of them, together." This includes the queen, the king's son, his friend, wife, and daughter (in order of appearance).

When there are future troubles and St. James is sent for, as he has offered, he will help them. He will bring happiness and contentment to those involved, including how the new ruling principle positively influences the people of the land and draws them to new life.

The Rev. Dr. Dan Hansen is the Minister of Word, Sacrament and Pastoral Care at Zion Evangelical United Church (The United Church of Canada), an advanced candidate-in-training with the Ontario Association of Jungian Analysts (OAJA), and lives in Renfrew where he has a private practice.



Marc-André Doran Concert Review

FRANCES MACDONNELL

The first Pro Organo recital of this season was given on September 22, 2017, in St. Peter's Evangelical Lutheran Church by Montréal organist Marc-André Doran. The organist of l'Eglise de la Visitation, Montréal, Marc-André also teaches music in the Centre culturel de Joliette and at Concordia University. This recital featured an all-Bach programme which delighted the audience, and was played on one of Ottawa's favourite tracker organs, the 1977 Casavant two-manual tracker in St. Peter's.

This recital offered the audience a wide spectrum of Bach's organ works, ranging from a number of the short Orgelbüchlein chorale preludes to a substantial Prelude and Fugue. The recitalist spoke to the audience before many of the works, and had clearly chosen the programme to be full of widely differentiating works.

The programme opened with the *G major Concerto (BWV 592)*, re-worked by Bach from a piece initially composed by Prince Johann Ernst in Weimar. This three-movement work is a small-scale concerto which ably displayed the flutes and principals of the organ, very cleanly played by the recitalist; its quiet slow movement in E minor in particular beautifully showed the 'continuo' ability of the instrument.

The "miniature" style continued with a long group of chorale preludes from Orgelbüchlein, interrupted partway through by a "miniature" performance of the 'Little' *Fugue in g (BWV 578)*, played throughout on a four-foot stop. Marc-André spoke before most of the chorale preludes, drawing the attention of the audience to articular motifs and moods, and demonstrating some of them briefly before playing each chorale prelude; of particular interest was the characterization of each of the parts in *Durch Adams Fall (BWV 637)*.

Marc-André had prepared the key-plan of the programme very carefully, the two Christmas chorale preludes which preceded the *Fugue in g* both being based on G, one modally and one tonally, and

the subsequent group following the *Fugue in g* being in other varied but related keys. For the speaking demonstrations, as well as for watching the performer play at the back of the church, having the performer shown by a closed-circuit camera with the screen at the front, as we now regularly do, is of enormous assistance and value to the audience.



The first half of the programme ended with a cleanly-executed, exciting performance of the *Prelude and Fugue in G (BWV 541)*, completing the theme of the key of G throughout the first half. The conclusion of the Fugue displayed the bright plenum of the Casavant instrument to great advantage. Marc-André opened the second half by speaking about the *Leipzig Chorales*, six of which made up the entire second half of the programme, pointing out that Bach initially composed them while in Weimar, though re-writing them to a great extent during his time in Leipzig. He opened the group of six chorale preludes with the great *Fantasia super Komm, heiliger Geist, Herre Gott (BWV 651)*, which he said was perhaps his favourite organ work by Bach, demonstrating as it does a complete understanding of the mysticism of St. John's Gospel through the massive use of the *organo pleno* of the organ, played here on the Principal Chorus with the Pedal sixteen-foot reed. Marc-André played each of the chorales before its chorale prelude, adding greatly to the audience's understanding of the six works chosen.

Three decorated chorale preludes followed, the ornamentation in *Schmücke dich* being particularly enthralling; they surrounded the sprightly Trio on Herr Jesu Christ, and the set closed with *O Lamm Gottes unschuldig (BWV 656)*, the third verse of which again returned to the plenum of the organ for a most satisfyingly confident conclusion to the programme.

The Pro Organo Series, now in its twenty-ninth season, continues to provide Ottawa audiences with the opportunity to hear outstanding recitalists, both Canadian and international. We look forward to hearing David Briggs, Rachel Mahon, and Ottawa's own Thomas Annand during the rest of this season.

The Pro Organo concert series is in financial need, however, as the City of Ottawa is no longer providing the annual grant it provided until two seasons ago. To try to overcome the shortfall, the Centre is presenting a stand-alone fund-raising concert in Dominion-Chalmers United Church on **Sunday November 5 at 3 pm**, featuring Ottawa organists Thomas Annand, Ian Bevell, Gordon Johnston, Jennifer Loveless, and Shawn Potter. Please come to this concert and bring your friends!

The members of the Ottawa Centre thank Karen Holmes as always for planning and presenting this recital and the whole Series, Suzanne Marjerrison for her usual wonderful refreshments, Josh Zentner-Barrett for his public relations work, as well as many others who help in many ways. We also thank Shawn Potter who has initiated a series of student workshops, holding them at each recital church on the Saturday before the recital to introduce Ottawa students to each particular organ.

Be sure to join us for a wonderful concert by the British organist David Briggs on **MONDAY October 23** in l'Église Saint-François-d'Assise. And please remember to come on Sunday November 5 at 3 pm to the fund-raising concert in Dominion-Chalmers United Church.

OTTAWA CENTRE EXECUTIVE 2017-2018

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Please note: Supply list can also be found on the RCCO Ottawa web site at <http://www.rcco-ottawa.ca>

Anyone interested in adding their names to the Supply List, please contact Suzanne St-Germain at 613-841-0246 or via email at newsletter@rcco-ottawa.ca

Organ Teachers List

D. Mervyn Games, B.Mus., FRCO, ARCM. Students in piano, organ, and theory at all levels. 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

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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.

Pro Organo Ottawa

2017-18

Amours et délices de l'orgue
The finest organists on the finest organs

A series presented by the Royal Canadian College of Organists, Ottawa Centre
Une présentation du Collège royal canadien des organistes, Section d'Ottawa
Info: 613-728-8041 or 613-798-0264 www.rcco-ottawa.ca/pro_organo.html

Season
29^e
Season

www.rcco-ottawa.ca

Organ Recital – Récital d'Orgue David Briggs (UK/ New York)



Photo: Michael Hudson

Monday October 23, 2017 7:30 pm
le lundi 23 octobre 2017 à 19h30

Église Saint-François-d'Assise
(20 Fairmont at Wellington)

Bach BWV 548 and chorale preludes;
Symphonie improvisée

Adult / Adulte \$25 (\$20 senior / âge d'or - \$15 student /étudiant)



THE ROYAL CANADIAN COLLEGE OF ORGANISTS, OTTAWA CENTRE

PRESENTS

Members in Recital

A BENEFIT CONCERT IN SUPPORT OF PRO ORGANO

SUNDAY, NOVEMBER 5, 2017 AT 3:00 P.M.

DOMINION-CHALMERS UNITED CHURCH

(O'CONNOR AT COOPER — USE PARKING LOT ENTRANCE ON LISGAR STREET)

ARTISTS:

THOMAS ANNAND

IAN BEVELL

GORDON JOHNSTON

JENNIFER LOVELESS

SHAWN POTTER



FREEWILL OFFERING
AT THE DOOR
IN SUPPORT OF
PRO ORGANO



FURTHER INFORMATION AT

[HTTP://WWW.RCCO-OTTAWA.CA/EVENTS.HTML#EVENT2](http://www.rcco-ottawa.ca/events.html#event2)