



Pipelines

Bouches et anches



President's Message

HEATHER RICE

Our Journey to Bethlehem

As I write this, Advent has just begun. Many choirs have already begun practising Christmas music. This season has an incredible wealth of music in many styles. We will have Sunday services, carol services, sing-alongs, concerts - and more. The music draws us and others in to listen, play, sing, and make music together.

Advent-Christmas-Epiphany is a wonderful opportunity to let people hear the different sounds of the organ. It will be heard as a solo instrument, part of ensembles, and as accompaniment for voice and instruments. Organists/composers have been writing organ music for this season for centuries and continue to do so. From simple preludes, sets of variations, and grand masterpieces, they are

all important and welcome. And let's not get so caught up in our preparations and playing that we forget to encourage others. Melva Graham had 2 suites based on carols that I liked. When she showed me the scores I knew I would be able to play them. I still have the scores that I bought shortly after.

Different cultures and countries have their own carols, but we can sing many carols together - in different languages. I leave you with the last verse of *'Leise rieselt der Schnee'*

*Soon it is Holy Night (Christmas Eve)
Choirs of angels awaken,
Hear now how lovely it sounds,
Be joyful, the Christ Child comes soon*



Merry Christmas Joyeux Noël

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Around Town

Sunday, December 1, 2019, 7:30 p.m.
234 Strings: Reiko Lokker (violin), Patrick Kline (cello) & Sylvia Goodeve (piano). Feel the emotionally powerful and tranquil music performed by the 234 Strings piano trio, featuring a variety of classical music from composers around the world including Beethoven, Schumann, Fauré, and Chaminade. St. Luke's Ottawa (760 Somerset Street West). Admission by donation. music@stlukesottawa.ca

Tuesday, December 3, 2019, 7:00 p.m.
St. Paul's Presbyterian Church, 971 Woodroffe Avenue, presents *Celebrate Christmas!* — special music, carol singing and Christmas readings, featuring the church choir and the Manotick Brass Ensemble with percussion. Free admission. Non-perishable food donations appreciated for the Food Bank. Parking behind the church. Wheelchair accessible. (613) 729-3384.

Sunday, December 8, 2019, 3 p.m.
On Sunday, December 8, 2019, 3:00 p.m. at Immaculate Heart of Mary Church, 1758 Alta Vista Drive, come enjoy the music of the season! Again this year, this

event will feature local excellent musical groups: the Ottawa Catholic School Board Chamber Choir, the Kanata Choral Society, and the Immaculate Heart of Mary Church Choir, accompanied by the Ottawa Wind Ensemble, a 35-member orchestral group. They will be joined by soprano soloist Lynlee Wolstencroft, for special tributes to the musical season. Interspersed with this will be carol singing for all to join in.

This 28th Immaculate Heart of Mary Concert is held in support of the Heron Emergency Food Centre (HEFC), and the Miriam Centre. Admission to the Concert is FREE and there is ample and easily accessible parking. There will be collection baskets for voluntary monetary donations (cheque or cash) to the HEFC or the Miriam Centre. Tax receipts will be issued by HEFC or the Miriam Centre for donations over \$25. For further information, advance donation or purchasing advertising in the concert program, please contact the concert organizing committee at 613-791-9115.

Come and enjoy this wonderful prelude to the Christmas season; it's a joyous way to help those in need in our community.

Sunday, December 15, 2019, 3:30 p.m.
Carol Sing — an informal hour of congregational carol singing, Christmas music for piano and organ, and vocal selections. St. Paul's Presbyterian Church, 971 Woodroffe Ave. Parking behind the church. Wheelchair accessible. 613-729-3384.

Members' News

Change of Address

Ross Dixon, new email address:
ross60dixon@gmail.com



CHAPLAIN'S CORNER



Rev. Christine Piper

Besides this, you know what time it is (Romans 13:11a).

So, what is the time? Surely this question can guide us as we journey through the Season of Advent to celebrate at its end the wonder that is Incarnation, this in turn leading us into the mystery of the season of Epiphany. What is the time?

As I write this two days before the first Sunday of Advent, may I respond that for the many of us in Church Land who

remain unseduced by the noise of Black Friday and its companion that is Cyber Day, and the cacophony of Christmas advertising that follows, it is a time of intentional exploration of the spirituality of hope, peacefulness, joy and love as we await the coming of the Christ Child...

And yet for myself, as I am a part of a family that holds two church musicians, and as I write for church musicians, I know another answer to that question! It is surely the time of the 3 great Ps: **Planning, Practising and Performing.** Indeed, preparing to offer for another year, seasonal music to the glory of God within the parish family, and with other groups and in other settings.

I hold up in prayer yet again this year my son Tim as he has worked so diligently to gather together a group of youth choirs and their directors from the area to sing at the European Union Christmas concert at

the Notre Dame Basilica. Between them, these choristers from different groups will sing in numerous languages carols, known and unknown, that are dear to the people of diverse European countries. What a ministry of care to Europeans living in the nation's capital and yet perhaps, at this so deeply meaningful time of year, aching to experience the Christmas music of their individual cultures, sung in their own languages.

What time is it? The time of the three great Ps, Planning, Practising and Performing and yet with the deeply pastoral purpose of opening up the wonder of the season to those for whom music is at the core of their being.

And, so, what is the wonder of the season? How does your chaplain adequately express this in words, even as the gift of music can take us perhaps to a profoundly deeper level? May I offer that

Finding Wisdom on the Bench

SONDRA GOLDSMITH PROCTOR

I have just returned from Paris, France. Normally, I am there to perform but this time I went to rehab from hand surgery that had slowed my abilities. A long time colleague and friend, Fred Grammann, agreed that I could rehearse at his church, The American Church in Paris on Quai D'Orsay. We had both studied with Marie-Claire Alain and have many of the same approaches to learning repertoire.

The day after I arrived I was on the bench in the late afternoon remembering the joy of playing the Beckerath organ in the church. The beautifully maintained organ was speaking to me. 'Keep the tempi slow so that you can work the fingers carefully.' At this point it was not the registration but reworking my technique for solid playing. I had chosen to take scores of Bach and Dupré with me. After about two hours I decided to try the Dupré. It was not going to work for that day because my hands had lost some of their 'stretch.' I returned to Bach chorale preludes.

Fred and I spoke briefly after the service two days later. He reminded me that patience would become my friend if

I allowed myself to relax into the music and not force the music making. I kept thinking about Marie-Claire Alain always recommending returning to Bach if there was a technical problem to be solved. The next morning I was at the church very early with my scores of the Great Eighteen Chorale Preludes. Sitting quietly at the back of the church, I heard Fred begin his rehearsal for the next Sunday's services. He began with a chorale prelude. I began studying the texts of the chorale preludes. What an inspirational moment. The calmness of the moment and what I was there to accomplish was foremost in my mind. I had an opportunity that not many people have. I could relearn music that I have loved for years and help my technique become more stable. I did not need to push through; I needed to find the spiritual and musical center of each chorale prelude and slowly move forward.

After two weeks of intense practicing, I return to my work energized. The chorale preludes have a depth of spirit that many of us do not take the time to allow into our being. We have too many 'real' preludes and postludes to prepare. We have

anthems to prepare. We have hymns that must be studied and prepared each week. However, I wonder if we would allow ourselves to take the time to begin our rehearsals with a prayer and a focusing thought, preparing as though our rehearsal has definite goals, if we would all find our work a bit less stressful?

For years I have begun every organ practice rehearsal with a Bach chorale prelude. From the Orgelbüchlein to Schübler chorales to the Great Eighteen Chorale Preludes there is a richness in the musicianship required and an underlying spirituality that feeds our souls. Would you consider joining me on this path? If you have not signed up for the Great Bach Marathon 4, it is time. Check on the RCCO-Ottawa website as to what remains to be chosen. If we approach the chorale preludes with a desire to learn, to grow, we will continue our life long pursuit of the joy of music-making.

The Great Bach Marathon 4
Saturday, May 2, 2020, 1:00 pm – 6:00 pm
Woodroffe United Church
To Benefit Beginning Organ Students

we are called once again to take the time to anticipate the coming of the one whom tradition has described simultaneously as a vulnerable baby, and also as *The Word who became flesh and lived among us...* (John 1: 14a). Indeed, the one who, in response to our longing, is ready now and always to satisfy our deepest need for meaning as we live in this imperfect and broken world.

And yet, even as we celebrate the coming of Christ for yet another year, we also anticipate deeply, and ever mysteriously, the fullness of his coming again, a time when all will be made whole, all will be made well, the time when our sense of hopefulness will be satisfied by the gift of perfect love and perfect peace.

Thanks be to God.



*May the true spirit of Christmas bring joy to your heart.
Merry Christmas Joyeux Noël*

Kola Owolabi Concert Review

DONALD RUSSELL

Kola Owolabi presented a recital of varied organ music to an appreciative audience at the Chapelle de la Maison Mère des Soeurs de la Charité d'Ottawa on November 17, 2019. We are all very grateful for the privilege of being able to hear this fine organ and to take in this amazing location.

The organ was originally constructed by Casavant Frères in 1945 and has been updated several times, including a new console in 2001. The organ is reasonably large with 3 manuals and 36 stops that allow for the performance of a wide range of repertoire.



The concert began with a movement (Allegro maestoso) from Vierne's 3rd Organ Symphony. It is a remarkable work and perhaps even more so considering that Louis Vierne was legally blind from a very young age. It is reported (by none other than Marcel Dupre) that Vierne composed using very large manuscript paper and a large pencil.

The remainder of the first half of the concert consisted of a considerable number of short works or movements of considerable variety. John Joubert's Prelude on Picardy was well done. The

7 Variations on Slane by Larry Visser varied considerably. I particularly enjoyed the Lament and the final Toccata. The four Caprices and Interludes by Daniel Godfrey were composed specifically for our recitalist, Kola Owolabi. They are described by the composer as being "something like an etude" and, perhaps, on occasion sounded a like technical studies. The "Agitato" Interlude explored the variety of very soft registrations available on this organ and the following "Andantino" contrasted many varying registrations and showed off both the organist and the organ.

While usually not considered when reviewing a concert the intermission in this case warrants two notes. First it was only 10 minutes long - much shorter than we typically have - and this caught many people away from their seats as Professor Owolabi returned to the console. Secondly, he played a few notes to encourage people to return to they seats. When this first attempt was unsuccessful he repeated the notes but added several dissonant intervals prompting chuckles from those who were listening.

The second half of the concert consisted entirely of the infamous Reubke Sonata on the 94th Psalm. This work is considered by many to be among the most difficult organ works ever written - a substantial achievement for the composer who passed away at age 24. It is difficult but interesting to imagine what he may have written had he lived even a few more years. This piece places both technical and expressive demands on the performer and requires the attentive focus of the listener to appreciate everything that is contained in this work. Well done.

Finally, just an added word to remind you that our Pro Organ series is facing financial challenges. Expenses are growing and it takes considerable effort to continue to offer these wonderful concerts on our limited budget. The Ottawa Centre is working hard to maintain the series but I would ask everyone to help in any way they can, perhaps consider bringing a friend (new or old) along to the next concert - one way to help maintain our current quality concerts is to increase the size of our audiences. For many people the organ music we enjoy and know well represents a hidden gem. Let's show it off to as many people as possible. See you at the next concert.



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2019-2020

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James Brough	613-733-2972	Piano & organ, all styles of music. Any denomination. Sundays, weddings, funerals.
Elizabeth Brown	613-608-1210	lizbrown2007@hotmail.com Sundays, weddings, funerals, any denomination
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Matthew Larkin	613-862-4106	matthewlarkin@live.com Weddings, funerals, Sunday services, all denominations
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Donald Russell	613-738-9223	russell.kimberwick@me.com
Wesley R. Warren	613 726-6341	Weddings and Funerals

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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