



Pipelines

Bouches et anches



Of Bach and Rock and Music

President's Message

DEIRDRE PIPER

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September tends to be a rather frantic month assembling materials for courses and programs, setting agendas and timetables for a busy work week, and digging deep into energy resources to cope with relentless pressures. Does this sound familiar? I know many of you will identify with this early fall syndrome - I can hear the collective sigh!

Ah - but isn't the challenge also exciting? In the frenetic pace of making music is there is also balm for the soul. And as music enables public worship, we are blessed with a very special pastoral privilege. The Old Testament reading for St Michael and All Angels ends with Jacob's deep and moving exclamatory realization: *How awesome is this place! This is none other than the house of God, and this is the gate of heaven.* (Genesis 28:17)

The privilege comes with the special responsibility to help ensure that our worshipping congregation experiences something of Jacob's awe in the recognition of the divine presence. We, in the RCCO - whether as organist, choir director, or chorister - share in this unique privilege and responsibility, as we also share in the blessings that attend that work. Let us rejoice in it!

There is no graceful segue into what follows - but there is a connection.

I confess that I still delight in some of the progressive rock of the late 60s and early 70s.

Pink Floyd and Procol Harum still engage me at many levels. Recently, Procol Harum's re-workings of J. S. Bach have been my driving companions. I'm astonished at how the gritty core of Bach's music can not only survive rockers' machinations but actually enliven and lead Rock to depths of expression that I suspect these fusion artists never imagined in their wildest dreams.

What is it about the music of that crusty eighteenth-century Lutheran that is able to revitalize itself, even in radical transformation? There are, of course, some obvious technical commonalities between baroque and rock. But in Bach's case, it has more to do with integrity and uncompromising honesty applied to the creative effort, directed always by a purpose grounded in divine presence and purpose. Somewhere in there the secret surely lies. It's a model for all time of what can be done with and through our art; Bach's is a role to which each of us is free to aspire.

I'd love to witness a meeting between the venerated master and his Procol admirers and imitators! And I wonder whose face would then turn the more, as the song has it:

*And so it was that later,
As the miller told his tale,
That her face at first just ghostly,
Turned a whiter shade of pale.*

Best wishes to you all,

2008/09 Programme of Events

IAN MACKAY

October promises to be another busy month with a number of events here in Ottawa and the exciting events in Montreal associated with Canadian International Organ Competition. See details for both the Luger Lohmann recital here in Ottawa and the CIOC elsewhere in Pipelines.

Our major event for October is our **Super Spooky Hallow Recital**. This year the event will be held at 7:00pm on October 28th at Woodroffe United Church on Woodroffe Avenue. You will recall that the Centre sponsored its first Halloween night last year with a recital of spooky tunes, haunting harmonies and macabre melodies. Attendance last year was good but we are looking for a bigger turnout this year so pass the word around and use the poster that is available on the Centre web site (<http://www.rcco-ottawa.ca/>) to drum up interest in your neck of the woods.

The Halloween event is a programme promoted by the National Office as a way to connect the organ and organ music with our wider communities. There is a long association between the organ and the underworld which dates back at least to the classic black and white movies of Frankenstein, and Dracula and other ne'er-do-wells. Recently this association was the subject of numerous postings on a pipe organ list-serve. One posting mused about why the organ would attract such figures.

Actually, I kind of understand the association of pipe organs with serious bad guys. Pipe organs place immense power

at your fingertips -- when you get a set of big 32' reeds rolling, it's a real rush. It's the kind of thing that would probably appeal to the sort of megalomaniac who wants to rule the world. Bwahahaha!!!

The event begins at 7:00 and will feature four organists and other special guests. Feel free to dress appropriately for the occasion and stay after the recital for a few Halloween treats.

Woodroffe United Church is at 207 Woodroffe Avenue and there is plenty of parking on the church grounds. Free-will contributions will go to support the Ottawa Centre Scholarship fund.

Visit to Irish Canadian Cultural Centre (formerly St Brigid's Roman Catholic Church).

Tuesday October 21st at 7:30. Corner of Cumberland and St. Patrick. Parking on side streets.

After a final mass in September 2007, St Brigid's was deconsecrated and now lives on as the Irish Canadian Cultural Centre. Lucky for us, the organ has been preserved and we have made special arrangements to visit and play the organ which is Casavant Opus 429: three manuals and pedal with 29 stops. Come out and enjoy this chance to see and play this important instrument in our city. For those who might be interested, we will finish off the evening with refreshments at a pub around the corner.

For more details, contact Ian MacKay, ian_mackay@hc-sc.gc.ca 613 447 8955

Looking Ahead...

Stay tuned to Pipelines and the web site for more details of upcoming events including:

On **Wednesday, November 26th** at 7:30, Notre Dame Cathedral on Sussex Drive, Tom Annand will offer a pre-concert lecture on the organ works of Olivier Messiaen prior to his Pro Organo concert on **Friday November 28th**, 2008. 2008 marks Messiaen's 100th Birthday and, for us as musicians, it's a chance to celebrate his significant contribution to the organ literature. On the surface, much of his work is mysterious but even a scratch below the surface reveals Messiaen's genius and traceable compositional styles and influences. Tom will walk and talk through the entire oeuvre and play excerpts.

On **December 6th** at 10:00am-1:00pm, Rachel Laurin will offer a workshop on improvisation. During last year's workshop, Rachel walked us through several styles including theme based improvisation (e.g. hymn tunes) and free form styles (toccatas). This year's workshop will focus entirely on improvising on given themes. The workshop location will be announced in next month's *Pipelines*.

On **Friday December 19th**, 7:30pm at Eglise Saint-Anne, there will be a Member's (and guests) Recital of French Noels especially for the Christmas season...so dig out your Daquin or Balbastre or Dandrieu or Corrette or Dupré or Guilment etc. and start practising.

PIPELINES IS NOW EMAIL

STARTING IN NOVEMBER, WE BEGIN OUR PREFERRED DISTRIBUTION OF THE FULL-COLOUR VERSION OF *PIPELINES* BY EMAIL TO ALL MEMBERS WITH AN EMAIL ADDRESS. POSTAL MAILINGS IN THE OLD PAPER FORMAT WILL CONTINUE ONLY FOR THOSE WITHOUT ACCESS TO EMAIL OR WHO ELECT TO RECEIVE A PRINTED COPY.

IF YOU'D PREFER TO RECEIVE JUST THE PAPER COPY, PLEASE LET US KNOW BY CALLING SUZANNE ST-GERMAIN AT 613-841-0246



Around Town

Sunday, 5 October, 7:30 pm

Hymn Sing with Frances Macdonnell
St. Luke's Church, 760 Somerset Street West (3 blocks west of Bronson Avenue)
Come and enjoy an evening of hymn singing in the wonderful acoustics at St. Luke's with Frances Macdonnell, organist emeritus of Christ Church Cathedral. Admission by donation. 613-235-3416; www.stlukesottawa.ca.

Wednesdays, 8 and 15 October, 12:30 - 1:00 pm.

Recitals at Knox Presbyterian Church, Lisgar at Elgin. Oct. 8th: James Calkin, Oct. 15th: Mervyn Games. Free admission.

Sunday, 19 October, 7:30 pm.

Norman E. Brown (baritone) with string ensemble. Vocal music in an intimate recital featuring works by Bach, Handel, Giordani, Scarlatti, Wagner and Holst as well as music for string ensemble by Bach, Barber and A. Ground on the traditional 'Greensleeves'. St. Luke's Anglican Church, 760 Somerset Street West (3 blocks west of Bronson Ave.) (613)

235-3416, www.stlukesottawa.ca. #2 Bus stops at our door. The church is wheel-chair accessible. Admission by donation.

Sunday, 2 November, 7:30 pm.

Quintet from 'Musica Divina' presents "Remembrance" – music from the last five centuries. St. Luke's Church, 760 Somerset Street West (3 blocks west of Bronson Avenue). Admission by donation. 613-235-3416; www.stlukesottawa.ca.

Sunday, 16 November, 7:30 pm.

Twelfth Night Society & Men's Voyces; Andrew Huggett (recorder), Madeleine Owen (lute, theorbo), The Queene's Musicke: An evening of Yuletide song and dance at the court of Elizabeth I. St. Luke's Anglican Church, 760 Somerset Street West (3 blocks west of Bronson Ave.) Ottawa. K1R 6P9, (613) 235-3416, www.stlukesottawa.ca. #2 Bus stops at our door. The church is wheel-chair accessible. Admission by donation.

Sunday, 30 November, 7:30 pm.

Deanne Van Rooyen (harp). An evening

of harp music and other surprises from around the world. St. Luke's Anglican Church, 760 Somerset Street West (3 blocks west of Bronson Ave.) Ottawa. K1R 6P9, #2 Bus stops at our door. (613) 235-3416, www.stlukesottawa.ca. The church is wheel-chair accessible. Admission by donation.

Sunday, 14 December, 7:30 pm.

Opus Four (flute quartet: Kirsten Carlson, Natasha Chapman, Loyda Lastra, Cathy Rollins Baerg) with guest harpist Mary Muckle. Opus Four and guest harpist Mary Muckle present an enjoyable evening of flute and harp selections that include unfamiliar Christmas music as well as some old favourites. St. Luke's Anglican Church, 760 Somerset Street West (3 blocks west of Bronson Ave.) Ottawa. K1R 6P9, #2 Bus stops at our door. (613) 235-3416, www.stlukesottawa.ca. The church is wheel-chair accessible. Admission by donation.



Pro Organo

KAREN HOLMES

Please plan to attend the first concert of our 20th anniversary season on Monday, October 6th, at 8 p.m., at Église Saint-François-d'Assise - this will be our first time there since May, 2006! Our guest artist will be the internationally acclaimed German organist Ludger Lohmann. Professor Lohmann is coming to Canada to serve on the jury of the International Organ Competition taking place in Montreal from October 8th to 19th. (For further information, visit the competition website is www.ciocm.org.) October 19th will be the Gala Final Concert of the Montreal Competition, at 7:30 p.m. at Église Saint-Jean-Baptiste. Since October 19th is the date announced for the AGO-RCCO "Organ Spectacular", you may wish to plan a trip to Montreal for the evening event.



Ludger Lohmann is professor of organ at the *Staatliche Hochschule für Musik und Darstellende Kunst* in Stuttgart, and titular organist at St. Eberhard Catholic

Cathedral. He has just spent the summer teaching and performing at various summer schools and festivals in Europe, and we are fortunate that he is able to fit Ottawa into his schedule before going on to the Competition in Montreal. Here is his programme for October 6th:

- Hindemith - Sonata 2
- J.S. Bach - Triosonata in C
- Mendelssohn - Sonata 1
- Distler - Triosonata
- August Gottfried Ritter - Sonate 3.

If you want any more information about the Pro Organo Ottawa series, call Karen Holmes, or check the Centre web-site.

P.S. I hope to go to Montreal during the competition, and some of us plan to attend the Gala Final Concert on October 19th. Let me know if you are interested!

New Organ Works

Rachel Laurin is pleased to announce the recent publication of her organ works:

- *Symphony No.1, Op.36* (Wayne Leupold Editions)
- *Twelve short Pieces, Op.43* (Wayne Leupold Editions)
- *J. Brahms' Variations and Fugue on a Theme by Handel, Transcription for organ, Op.11* (Wayne Leupold Editions)
- *Prelude and Fugue in F Minor, Op.45* (Hinshaw Music Inc.)

The *Prelude and Fugue in F Minor* was premiered last June at the AGO National



Convention in Minneapolis - St. Paul as the winning composition of the Holtkamp-

AGO Composition Competition for 2007.

The *Twelve short Pieces* are easy and brief pieces without pedal obligato, and can be used as well in liturgy as in concert performances, including nice Encores!

For further information, you can contact the composer by email at rachellaurin@sympatico.ca. You may also place orders for her music works via the publisher's web site at www.wayneleupold.com or www.hinshawmusic.com.

Congratulations to Rachel on her achievement.

Member's News

Gilles Leclerc, organist at Saint-François d'Assise church, has been invited to perform some of his organ works during the third Annual Festival of New Organ Music (AFNOM) in London UK. On Saturday November 1st, he will perform two works: *Byzantium* by British composer Geoffrey Allan Taylor and his own *Epilogue* which appears in *Te Deum Laudamus II* (RCCO) at St. John Islington church. The following day, he will give the Sunday afternoon recital at Westminster Cathedral, also part of the AFNOM.



The programme will include *Bizantine* (2008, composed for this recital), *Chorale prelude on Valet will ich dir geben*, *Final from Tryptic on the choral Nun komm', der Heiden Heiland* and will conclude with an improvisation. The recital will be available on the internet at <http://www.afnom.org/> following the festival."

Scholarship Winners

Congratulations to **Owen Saar** and **Laura Welsh**, the winners of the RCCO Ottawa Centre's piano scholarship for 2008.

Condolences

Our heartfelt condolences go out to Karen Holmes on the recent death of her father.

Welcome to our newest member:

Kilpatrick, Valerie N., Organist at Avonmore - St. James United, Bachelor of Music, Manchester UK, MA (Music Therapy) New York University, 54 Costello Road, Ottawa, ON, K2H 7C5, 613-222-6899 (H)

Julia Mills Retires

On August 31, 2008, Julia Mills retired from a career as Organist and Choir Director in Ottawa. Friends and family gathered with the congregation of St. Giles Presbyterian church in Ottawa to listen as Julia played the organ for the last time. This marked the end of 16 years as organist and choir director at St. Giles and topped off a musical career which spanned 60 years. She finished in style with her final postlude, Bach's Toccata and Fugue in D minor.

Julia began playing the organ in 1948 at the age of 13 at Bridgetown Baptist church in Nova Scotia. Her music ministry complimented the work of her husband, Rev. James I. Mills, a Baptist Pastor and military chaplain in the Canadian Armed Forces. Some highlights of her career include; accompanying the Os-good Township Male Choir for 18 years, traveling with the Liederkranze Chor of Edmonton through Holland and Germany and playing the tracker organ at Acadia University's Manning Chapel at her 50th anniversary reunion in 2005.



Julia's musical legacy continues as she has recently begun teaching her 14 year old granddaughter Krista how to play organ.

A Busy September Saturday

IAN MACKAY

Saturday September 27, 2008 was a busy day for the Ottawa Centre of the RCCO. In the morning through early afternoon about 20 members and other participants gathered for an anthem reading session with Dr. Mark Sirett at MacKay United Church. Mark is a well known composer and choral conductor who has won numerous prizes and Mark was the director of Music at St George Cathedral in Kingston before focusing his career on a series of community choirs (Cantabile Singers) and to composing. His choral works have been published by major international publishing houses and he is sought after as a conductor and clinician.



Mark began the workshop with an extensive warm up which included stretching exercises yoga positions and back massages. Mark also spoke about challenges working with older choristers and amateurs in general and the importance of not only verbal instructions but also visual cues and hand gestures to convey a desired sound or effect. Mark spoke about choristers having different learning styles and the need therefore to be creative in drawing out the best from them. Mark showcased a number of his own compositions as well as those of other contemporary Canadian and international composers. Many of the works were for the Advent and Christmas seasons and thus were welcomed by those who are programming now for December.

Thanks to Social Convenor Barbara Neve for the refreshments and to Diane Fergusson who accompanied on the piano. Thanks also to George Old of Con Brio Music who worked with Mark to prepare the music packages and who offered a display of organ and choral music for purchase. For those who might not have been able to attend the workshop there are still a few packages of music left over for the low price of \$15. If you are interested in purchasing one of these please contact Ian MacKay at 613 746 6964 or mackay_sap@hotmail.com.

Later that day at 3:00pm, at the National Arts Centre, Tom Annand and Karen Holmes were the featured performers at 'Explore the Flentrop', a collaboration between the Ottawa Centre of the RCCO and the NAC to draw attention to the Centre's instruments and the organ in general. The event showcased the larger 22 stop Flentrop and Karen Holmes' small continuo organ together on stage in Southam Hall. The programme was also billed as a family event and part of the Mozart Brahms Festival which this year marks the opening of the new NACO season. Seating was limited to 75 and the box office reported selling about 60 tickets. The crowd which was mostly comprised of families was very attentive and enthusiastic asking numerous and interesting questions throughout the event including memorable questions such as "How much does it weigh?" "Why is there a mirror on the organ?", "Why are the white notes black and the black notes white?".

Tom opened the event by playing *Fanfare*, by C.S. Lang. After a welcome and introductions, Tom explained the history of the organ and offered an overview of the inner workings of the instrument. He then spoke about the families of pipes and related the flute pipes, for instance to recorders. Tom then played *Pastorale* by J.S. Bach to showcase the flutes, *Récit de Cromorne* by F. Couperin to show off the reeds, *Cornet Voluntary* to demystify the mutation stops and finally, *Chorale-Fantasia on Nun danket alle Gott* by S.

Karg-Elert to showcase 'pulling out all the stops'. Next on the programme was a whirlwind tour of seven centuries of organ music. Tom began with with *Estampie*, from the Robertsbridge Codex from 1330 which covered off early medieval works for organ. Karen followed with a *Toccata* by J. P. Sweelinck and related his fame as a Dutch composer of the early Baroque to the fact that the Flentrop was built by a famous Dutch organ builder. Karen then played *Jig Fugue* by W.A. Mozart to showcase organ works from the classical period and *Prelude on Schmücke dich* by J. Brahms from the Romantic period. The latter work also showed how the pedal can carry a melody on a higher pitch than the counterpoint in the manuals. Tom finished off this part of the programme by playing *Les Bergers* from La Nativité by O. Messiaen to give the audience a taste for 20th century organ music. The afternoon ended with Tom and Karen playing *Noel X* by L. Daquin as a duet. Karen and Tom alternated through the variations and echo effects using the full resources of each organ.

The Flentrop organs at the NAC are national treasures and deserve more attention than they current receive. The Ottawa Centre executive is hoping that this event will be the start of regular collaboration with the NAC to showcase the instruments and organ repertoire.

Free Organ Music

Tom Annand has received a box of organ music which includes a nearly complete run of "The Organist" from 1972 to 1983, and six books of The Cloister Album of Voluntaries.

All music appropriate for beginning to more experienced players, and all free! For further information, please e-mail Tom at music@standrewsottawa.ca to have a look.



Ottawa Premiere of Bach's BWV 1128

Ian MacKay

As reported in Pipelines last spring, J.S. Bach's work catalogue, Wolfgang Schmieder's famous *Bach-Werke-Verzeichnis* (BWV), was extended by an additional number after the discovery in March 2008, of a hitherto unknown organ composition among recent acquisitions of the Universitäts- und Landesbibliothek Sachsen-Anhalt in Halle. The work is a large-scale fantasia (approximately 8 minutes) based on the chorale *Wo Gott der Herr nicht bei uns hält*. The current edition of the BWV records only the first few bars of the piece in its appendix (BWV Anh. II no. 71), but fails to cite any source.

The work was found among the papers of Bach's successor at Thomas Kirche and renowned editor of Bach's works Wilhelm Rust (1822-1892). It appears that Rust copied the composition in 1877 from a now-lost manuscript formerly located in Königsberg (now Kaliningrad). The provenance of this lost source can be traced back to the immediate circle of the composer. Most academics agree that the exceptional quality of the composition leaves no doubt as to its author, but as with all non-autographed manuscripts there is always room for some doubt.

The Ottawa Centre was privileged to hear the work for the first time played by Centre Vice President, Tom Annand at a special recital on September 17, at St Andrew's Church, Ottawa. Billed as the Ottawa premiere the event was open to the public and also marked the opening of the Centre's programme year. Tom treated the audience to a lecture/recital during which he played other settings of the chorale and music of Bach's contemporaries and antecedents before the premiere itself.

Tom began the evening with the story of the work's discovery and the probable date of composition which is suggested to be between 1705 and 1710. He described the work as a substantial composition from Bach's early career as a professional musician in Weimar. Tom then played a Bach harmonization of the chorale tune and spoke about the text and possible

connections between the figuration in the newly discovered work and the sentiments of specific verses. He then played through a simple setting of the chorale by Johann Pachelbel and spoke about the evolution of the treatment of chorale melodies by organists in the 17th and 18th centuries – from simple two part settings to more complex forms including the fantasia.



Continuing on the theme of influential figures for Bach's music, Tom introduced Johann Adam Reincken who was a very important figure in Hamburg in the 17th and early 18th century. It is well known that Bach was influenced significantly by Reincken's playing and style. Unfortunately, very few of Reincken's organ works survive, but those that did are significant contributions to the organ repertoire including *An Wasserflüssen Babylon*. Tom played fragments of the fantasia to make the point that Bach probably knew this work and either it or something like it might have even been the inspiration for Bach's *Wo Gott*. Tom drew parallels between the two works in terms of the overall structure, treatment of the chorale melody and virtuosity.

Tom then walked us through *Wo Gott* and pointed out a few listening alerts to watch out for while he played. He also pointed out that the work specifies the use

of four organ divisions (three manual and pedal) and is physically demanding to play because of the wide ranging pedal - from the highest note to the lowest note - and the crossing of hands in other parts. Before finally playing the work, Tom invited those guests who were interested to come up to the loft for a front row seat experience.

After a wonderful performance and warm applause Tom was presented with a tee-shirt to mark this premiere event. Bearing an artistic stylized portrait of Bach on the back, the tee-shirt's front was inscribed with:

*Ich habe die Ottawa Premiere
des BWV 1128 aufgeführt und
dafür nur dieses armselige
Tee-Shirt bekommen*

which translated reads:

*I played the Ottawa premiere
of BWV 1128 and all I got
was this lousy Tee-Shirt.*

Four similar tee-shirts were handed out as door prizes to audience members, similarly emblazoned with the german equivalent of:

*I listened to the Ottawa premiere
of the BWV 1128 and all I got
was this lousy tee-shirt.*

The RCCO is grateful for the publicity in the Ottawa Citizen the week before the event and an interview with Tom at the keyboard which aired on CBC Ottawa morning show the day before the premiere. Thanks also to St Andrew's Church for offering facilities for the event.

For members who are interested in obtaining a copy of the work, a critical edition is now available from Ortus Musikverlag. The edition which includes a preface by the renowned Bach scholar Hans-Joachim Schulze was edited by Stephan Blaut and Michael Pacholke, who discovered the work.

OTTAWA CENTRE EXECUTIVE 2008-2009

OTTAWA CENTRE EXECUTIVE

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NEXT EXECUTIVE MEETING:

1:00 PM, SUNDAY OCTOBER 5TH
ST. PETER'S LUTHERAN

Supply List

Robert Dunlop	613-235-3778	
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Bobbie Jean Huff	613-239-0446	bobbiejean@rogers.com
		Most familiar with Catholic, Anglican, United services.
Paula Lin	613-721-2850	paula.w.lin@gmail.com
Frances Macdonnell	613-726-7984,	fbmacdon@magma.ca
Dorothea Mawhinney	613-237-1320 (ext. 2404),	
Simon Pinsonneault	514-299-2805 (H), 613 949-5841 (W)	pinsosi@tc.gc.ca

*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. For info call 613-729-2515.

Robert P. Jones, M.Mus., ARCCO (ChM). All levels of students (teenager or adult). Lessons at St. Luke's Church (760 Somerset Street W.) Info: pentland@hotmail.com

Heather Rice, ARCT, BMus, ARCCO (ChM). Welcomes students in piano, organ, voice and theory, Beginner - Intermediate, Children - Adult. Lessons at St. Stephen's Presbyterian Church, 579 Parkdale Ave. at Sherwood. Call 613-563-1409 or email choirmaster@bellnet.ca.

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

Newsletter submissions

Send your articles and photos to:

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Orleans, ON K4A 3H4
613-841-0246

newsletter@rcco-ottawa.ca
or
[sstgermain@rogers.com](mailto:ssstgermain@rogers.com)



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*Entretien – fabrication – restauration
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The Canadian Centennial Choir

a 65-voice Ottawa community concert choir,
seeks a new music director
to assume leadership with the 2009/10 season.

The Choir performs a broad range of
secular and sacred music including
new and commissioned works
composed or arranged by Canadians.

Its annual three-concert series
attracts a large and varied audience,
and features guest artists from the local community
who share its commitment to musical excellence.

The current music director, James Caswell,
will retire at the end of the 2008/09,
his fifteenth as director.

An information package for candidates
and instructions on how to apply
can be found online at:

www.ccc-ccc.ca/applications.html.

Closing date for applications is November 7, 2008.

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Advertising Policy

1. Any Ottawa Centre member may announce his/her events in the *Around Town* section of the newsletter free of charge if they are the coordinator, conductor or organist/accompanist of the event.

2. If a member wishes to place a free announcement in *Around Town* for an event of another organization he/she is a member of (not covered by Policy 1), the member must make a written request to the RCCO Centre Executive for approval of that one specific event. Approval may be granted on the basis that this event would be of specific interest to our members: i.e Church/Choral, and/organ/bells, encouragement of young organists and pianists.

3. If a non-member wishes to freely announce an event of his/her Organizations in *Around Town*, he/she must make a written request to the RCCO Ottawa Centre Executive for approval of that one specific event. Approval may be granted as per policy 2, however in most circumstances we would expect the Organization to pay as per the rates set out by the Centre for advertising.