

# Pipelines

*Bouches et anches*

## Organ Crawl to Quebec City

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Register with Ian MacKay before April 15<sup>th</sup>  
(613) 447 8955 or by e-mail: [mackay\\_sap@hotmail.com](mailto:mackay_sap@hotmail.com)

Details on  
pages 2-3



*La Chapelle du Musée de l'Amérique française  
in Quebec City.  
The chapel and organs are located immediately  
behind the museum building  
in the foreground*

*Robert Richard organ  
La Chapelle du Musée de l'Amérique française  
Jugot-Sinclair opus 35*



## 2008/09 Programme of Events

IAN MACKAY

**T**hanks to everyone who was able to come out to the Organists/Clergy Dinner on March 22<sup>nd</sup>, at the Keg Manor on Richmond Road. Thirty-eight people attended (and there were others who wanted to but who had schedule conflicts) and enjoyed a wonderful meal and the opportunity to hear our guest speaker Andrew Donaldson.

Andrew is a well-known church musician living and working in Toronto. Andrew is currently Pastoral Musician and Worship Enlivener (arguably the most interesting church music 'job title' in the country) at Trafalgar Presbyterian Church in Oakville. Andrew holds an ARCT in guitar performance from the Royal Conservatory and is active as a performer, writer, and clinician. He is also widely known as one of Canada's foremost champions of congregational song. Andrew was the co-editor of *The Book of Praise*, the new hymnbook of the Presbyterian Church in Canada and was president of the Hymn Society in the United States and Canada.



Andrew offered us his reflections on the future of congregational song and spoke about the challenges and joys of engaging congregations in meaningful worship with music and words that give our faith a voice. Andrew invited those gathered to join him in singing a number of songs peppered throughout his talk. We began with an African work in four part

harmony. Andrew spoke passionately about the plethora of modern hymn writers who are actively working to reflect new insights, new theology in the context of a world that is much different than it was a century ago. He spoke about the need to sing the song of those sitting next to us and even those who are not yet sitting next to us.... "...that person might be living in our neighbourhood, just around the corner, or just under the radar. We need to sing the church that was, and is and also the church that, by God's grace, can be."



Andrew invited us to sing a new hymn written to give voice to those among us who have confronted, in one way or another, the modern scourge of Alzheimer's disease. The hymn, *When Memory Fades and Recognition Falters* by Mary Louise Pringle was sung to the tune *Finlandia* that, of course, was familiar to all. The hymn ends with wonderful assurance: *Your mind enfolds all finite acts and off-rings, Held in Your heart, our deathless life is won!*

Andrew also offered a couple of his own compositions: a *Kyrie* based on a traditional Haitian tune recently written to help his congregation respond to the earthquake in Haiti; and another: *On the Road to Jerusalem* based on a Quebecois voyageur song *En montant la rivière* in the style of *chanson à répondre*: a leader

sings: *"Come learn of me"*, *Jesus said*, the congregation responds: *On the road to Jerusalem*. The song goes on to directly tell a biblical story from Mark's Gospel. Andrew said he wrote this to respond to the new reality that biblical literacy is on the wane, (even among Christians!) and that telling these stories through song (as was the case for children's hymns of the past) is one way of addressing this challenge.

For those who might be interested in learning more about Andrew's work and ideas, you can follow his twice monthly blog on the web site of the Presbyterian Record: [www.presbyterianrecord.ca/](http://www.presbyterianrecord.ca/). He also has his own web site that you can visit: [andrewdonaldson.ca](http://andrewdonaldson.ca)

### Looking Ahead

Our Organ Crawl to Quebec City is set for April 30 –May 1, 2010. Along with colleagues from Kingston and Montreal about 12 members (so far) plan to make the journey to Québec to explore the rich collection of instruments in one of North America's most beloved and attractive cities. Many of us are familiar with the Montreal organ scene but Québec has always seemed just slightly beyond reach. This will be a wonderful opportunity to explore the city and visit about 10 organs and venues that are all with walking distance of each other. It is still possible to reserve a spot on the Crawl but a firm decision needs to be made by April 15<sup>th</sup>.

(Contact Ian MacKay by e-mail or phone: see contact information below). Hotel arrangements have been made with the Courtyard Marriott that is located just outside the old city wall and adjacent to *la Colline parlementaire*. We have secured a special rate of \$109 that is excellent for this time of year. When I explained that we were musicians/organists, the group booking manager at the hotel immediately said that she would give us the rate they give to *Les Violons du Roy*... I didn't argue... Underground Parking is available across the street at the Palais Montcalm. Most of venues are within walking

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distance of the hotel but you are advised to make sure you have a good pair of walking shoes.

I am still juggling the schedule of venue and organs but the tentative itinerary is as follows:

Leave Ottawa at 7:30-8:00am, travel to Québec through Montreal via highway 40. Just outside of Québec we will take exit 302 toward Cap Rouge (incidentally the site of Jacques Cartier's first attempt at a settlement in the New World in 1541) and visit the Guilbault-Thérien organ at Église Saint-Félix de Cap Rouge. This is a charming church with a wonderful 2 manual 18 stops (22 ranks) tracker instrument, the last to be built by the firm before Guy Thérien's untimely death in June 2001.

After this first visit we will make our way into the city, check into the hotel, grab lunch and head off to three other venues (Holy Trinity Anglican Cathedral, Chalmers Wesley United Church and Basilique-Cathédrale Notre-Dame) that afternoon before we settle for dinner at about 7:00pm at a charming restaurant just off rue Saint-Louis which runs towards the Chateau Frontenac inside the old city wall.

The following morning, we will visit two other venues (Église Saint-Roch, Église Notre-Dame de Jacques Cartier), grab lunch on the run and then make our way to the Chapelle du Musée de l'Amérique française and our featured visit to see, hear and play the Richard Organ built recently by the firm Juget-Sinclair and inaugurated in October 2009. This wonderful new instrument (one manual and a pull down pedal with 10 stops and 14 ranks) is a reconstruction of the original French classical instrument built by Robert Richard, a master organ builder in 18<sup>th</sup> century Paris, and transported to Québec and placed in the original Cathédrale in 1753. The organ along with the Cathédrale did not survive the Siege of Québec in 1759. We will also take a peek at the three manual Casavant organ dating from 1930 in the gallery of the Chapelle.

After this visit we will make our way to two or three other venues (Église Notre-Dame de la Victoire in Lévis etc.)

before leaving the city about 6:00pm for travel back to Montreal, Ottawa and Kingston.

I encourage you to consult Robert Poliquin's remarkable web site: <http://www.uquebec.ca/musique/orgues.html> to get a sense of the number and range of instruments in and around Québec. Click on 'Organs in Quebec' and navigate to 'Instruments'. Scroll down to 'Capitale Nationale' and scroll down to 'Quebec' to peruse the venues. Each entry has a full description of the venue and the instrument(s) along with stop lists and excellent photographs. Robert lives in Québec and has been assisting with contacting venues and organists; he will also join us that weekend on our crawl through the city.

Again, please confirm your attendance by April 15<sup>th</sup> by phone or e-mail. I also need to know whether you need a single (1 bed) or a double room (two beds). A final annotated itinerary, including maps will be forthcoming after April 15<sup>th</sup>.

The Pedals Pipes and Pizza Event has been moved to May 29<sup>th</sup>, 1:00 pm and will be held at Dominion Chalmers United Church in Downtown Ottawa. A flyer is available on the Centre web site. This is an event that is geared to children/youth 12 and up who have some piano experience or who might be interested in learning more about what is often seen as a mysterious instrument and is often designated as 'hands off'. Final details will be available in the May edition of Pipelines.

#### NEW EVENT

The Organ Works of Gilles Leclerc. Wednesday evening, May 19<sup>th</sup>, 2010, 7:00 pm at Saint-François d'Assise, Fairmont at Wellington. Many of us know Gilles as a colleague and long time member of the Ottawa Centre and as the incoming national President of the RCCO. We also know him as a talented choral and organ composer who has been composing for many years. Over the past number of years his works have been premiered in Ottawa and Montreal and have been featured at the Festival of New Organ Music in London, England.

Gilles has kindly offered to give us an overview of his published and un-

published works and describe his work as a composer. Many of his works were inspired by the organ and the acoustic at Saint-François d'Assise so we will have the opportunity to hear them in situ. If you play any of Gilles' works and would be willing to play for the group, please contact me directly and I will arrange the evening around this.

#### Looking Ahead to Next Year

I am looking ahead to next year and would love to hear from members about events workshop, recitals and other activities that could be considered for the 2010-11 programme. Feel free to contact me by email: [mackay\\_sap@hotmail.com](mailto:mackay_sap@hotmail.com) or at (613) 447 8955. Note the underscore " \_ " between "mackay" and "sap"!

## Members News

The Choir of St. Barnabas Anglican Church, directed by **Wesley Warren**, has been chosen by a national panel of 10 choral conductors to proceed to the final round of the biennial National Choral Competition, sponsored by the Association of Canadian Choral Communities and the CBC. They have been chosen as finalists in both the Church Choir and Chamber Choir categories.

Choral works by: Palestrina, Daley, Durufle and Stanford, which they recorded in mid-February, will be broadcast on 'Choral Concert' sometime in April or May. The final round will be judged by a panel of 5 choral specialists from across Canada and the results will be made public at the end of May.

The choir of Saint Andrew's Presbyterian church, under the direction of Thomas Annand, premiered **Gilles Leclerc's** *Christus factus est* during its Good Friday service on April 2<sup>nd</sup>. The work is part of a series of Latin motets Gilles wrote around 2006. Copies are available from him.

Congratulations to Katarina and Ivan Jovic, happy parents of a baby girl, born on Sunday, March 14<sup>th</sup>. The baby is doing very well, so are parents and sister Sonja.



## Around Town

### Good Friday, 2 April, 11:00 a.m.

*The Crucifixion*, J. Stainer. Choir of Knox Presbyterian Church, Mervyn Games, Director. Knox Presbyterian Church (Elgin/Lisgar).

### Saturday, 10 April, 2010, 8:00 p.m.

*National Capital Concert Band and Guests*. Stanley Clark, conductor, Stephanie Douma, soprano, Kraig-Paul Proulx-tenor and Mosaic, vocal ensemble. Woodroffe United Church, 207 Woodroffe Ave. Tickets: \$20 general admission, \$15 students/seniors at the door or in advance from Woodroffe United Church. More info [http://www.woodroffeunited.org/concert\\_current.html](http://www.woodroffeunited.org/concert_current.html) or at 613-722-9250.

### Sunday, 11 April, 2010, 7:30 p.m.

Nixon McMillan (organ) & Robert Jones (organ). An evening of organ duets: 4 hands and 4 feet on 4 keyboards! St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit [www.stlukesottawa.ca](http://www.stlukesottawa.ca)

### Sunday, 25 April, 2010, 7:30 p.m.

Diane Schmolka (soprano), Christine Muggeridge (soprano), Donna Klimoska (mezzo soprano), Marlene Basarab (piano), Florence Dunn (violin). Two colours: a multi-ethnic tapestry of songs. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission is by donation. Info. Tel. (613) 235-3416 or visit [www.stlukesottawa.ca](http://www.stlukesottawa.ca)

### Sunday, 2 May, 2010, 3:00 p.m.

The Bytown Voices (Robert Jones, conductor; Valerie Kilpatrick, pianist) present *Here's to Song*. Music of Handel, Bach, Andrew Lloyd Webber, Allister MacGillivray and John Rutter. St. Basil's Church (Maitland Ave. just north of the Queensway). Tickets available at the door. Info. [www.bytownvoices.com](http://www.bytownvoices.com)

### Sunday, 2 May, 2010, 7:30 p.m.

Susan Lines (soprano), Joan Milliken (piano) & Angela Blackwell (clarinet) Music for soprano, piano and clarinet by Mozart, Debussy, Gounod and Schubert to close out our 2009-10 season. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admis-

sion is by donation. Info. Tel. (613) 235-3416 or visit [www.stlukesottawa.ca](http://www.stlukesottawa.ca)

### Friday, 7 May, 2010, 7:30 p.m.

The Seaway Valley Singers (Robert Jones, conductor; Valerie Kilpatrick, pianist) present *Their Sound is Gone Out*. Music of Handel, Bach, Rogers & Hammerstein. Christian Reformed Church (12436 County Road 18, 1/2 km east of Hwy 31, Williamsburg). Tickets available at the door.

### Saturday, 15 May, 2010, 7:30 p.m.

*Canterbury High School Alumni Choir*. Robert Palmi, music director. Woodroffe United Church, 207 Woodroffe Ave. Tickets: \$15 general admission, \$12 students at the door or in advance from Woodroffe United Church. More info [http://www.woodroffeunited.org/concert\\_current.html](http://www.woodroffeunited.org/concert_current.html) or at 613-722-9250.

### Saturday, 15 May, 2010, 7:30 p.m. and Sunday, 16 May, 2010, 2:00 p.m.

The choir of St. John the Evangelist and the Strings of St. John's (augmented) will present Haydn's oratorio *The Creation*, featuring soloists Cara Gilbertson, Dillon Parmer, and Jean-Sébastien Kennedy, conducted by Gordon Johnston. The Church of St. John the Evangelist, Elgin at Somerset. Tickets are \$20 per person (\$15 seniors/students) available from the parish office at St. John's, and from Leading Note Music, 370 Elgin Street. Information: [www.stringsofstjohns.ca](http://www.stringsofstjohns.ca)

## Kiwanis Festival

The organ classes in the 2010 Kiwanis Music Festival will be held on Saturday May 1, from 10 am to 12 noon, at Knox Presbyterian Church (Elgin Street at the corner of Lisgar).

Please come and listen, to support our young students.



## Out of Town

### Friday, 23 April, 8:00 pm

The Kingston Centre of the Royal Canadian Organists presents a GALA RECITAL by Massimo Nosetti, Organist of the Cathedral of Torino (Turin) and the Basilica Santa Rita, April 23, 2010, 8 p.m., St. George's Cathedral, Kingston, Ontario. Reception to follow. Tickets are \$20 general, \$15 students/seniors. For more information, please visit [www.rcco-kingston.org](http://www.rcco-kingston.org) and [www.massimonosetti.it](http://www.massimonosetti.it).

### Osborne Organ Competition

The Summer Institute of Church Music presents the **21st Biennial Osborne Organ Competition**. The final round competition will be held on Monday, July 5<sup>th</sup> in Oshawa. **Application deadline is April 15<sup>th</sup>.**

Students of Canadian citizenship under the age of 30 are invited to apply to compete for cash prizes to support their study of church music. The jury for the final round competition will be chaired by organ instructor, Roger Bergs, Musical Director of Knox Presbyterian Church Toronto and Adjunct Professor at the University of Toronto's Faculty of Music. Visit [www.sicm.ca](http://www.sicm.ca) for details and to download the application brochure.

### Calgary Organ Festival

The *Young Artists' Platform* of the Calgary Organ Festival and Symposium offers a high-profile festival concert opportunity as a bridge from professional study or competition success to an active concert career.

Three organists, selected from an open application process, will each be paired with one of the celebrity festival artists for coaching and mentoring during the Festival.

For more details and instructions on the application process, visit our website at [www.mtroyal.ca/organ-festival](http://www.mtroyal.ca/organ-festival) or email [organ@mtroyal.ca](mailto:organ@mtroyal.ca). Deadline for applications is **April 30, 2010**.





## Vocalion Reeds

SUZANNE MARJERRISON

**O**n August 26, 2009, Donald Marjerrison presented a certificate of identification from the Reed Organ Society, an international non-profit organization dedicated to the preservation of reed organs, to Elwyn Bender, Chair of the Board of Zion United Church, Apple Hill, honouring the church's Vocalion reed organ, (S.R. Warren @1885). The organ was moved in 1925 from a Quebec church to Apple Hill by the Apple Hill Klingen Factory. This 125-year-old organ in his home church was the first organ Don played.



*Don Marjerrison presenting the Reed Organ Society Certificate to Elwyn Bender*

The presentation was made at an organ concert celebrating the 120<sup>th</sup> anniversary of the church. John Siderius, music director of St. John's Episcopal Church in Hampton, VA, performed works by Bach,



*John Siderius, concert organist seated at Zion United, Apple Hill, Vocalion Organ*

Marcello and Mendelssohn., displaying the wonderful variety of shading and power of Zion United's organ.



*Suzanne Marjerrison, soloist, John Siderius, concert organist and John Munro, Munro Pipe Organ Services*

Suzanne Marjerrison, soloist, accompanied by her husband, Don, sang *How Great Thou Art* and *In the Garden*. She asked the audience to join her on the choruses and the rafters rang!

John Munro and his wife, Norma, who operate Munro Pipe Organ Service, have maintained the organ at Apple Hill's Zion United for many years. The two-manual organ features Brazilian rosewood and ivory keys. The Vocalion system of organ construction fits an instrument of great capacity in a small space without detracting from the purity and grandeur of its tone. Each reed speaks into a wooden chamber, resulting in tone closely resembling a pipe organ, but with the actual sound produced with a forced air reed — a departure from the standard reed organ in which air is sucked through a reed housed in a small confined space called a reed cell. This organ is over six feet wide, whereas a suction reed organ of the same capacity would only be about four feet wide.

### Organ Specifications:

#### **Great organ**

Open Diapason 8'  
Clarabella 8'  
Principal 4' (pipe)  
Tuba 16'

#### **Pedal Organ**

Bourdon 16'  
Pedal Forte

#### **Swell Organ**

Gedeckt 16'  
Oboe 8'  
Flute 4'  
Tremulant

#### **Couplers**

Swell to Great  
Great to Pedal  
Swell to Pedal

## Pro Organo

**T**he next concert in the Pro Organo series will take place on Monday, May 10<sup>th</sup> at St. Andrew's Church. The performer will be Canadian-born organist and harpsichordist Michael Unger, who was awarded both First Prize (Lilian Murtagh Memorial Prize) and Audience Prize in the 2008 American Guild of Organists' National Young Artists Competition in Organ Performance (NYACOP). Later the same year, he won First Prize in the Sixth International Organ Competition Musashino-Tokyo, Japan. In 2009, he was awarded Second Prize and Audience Award in the Eighth International Schnitger Organ Competition on the historic organs of Alkmaar, the Netherlands, the first ever North American prize winner in the competition's history. He is the recipient of numerous other awards, including two of Canada's top scholarships for the study of organ and church music, the Lilian Forsyth and Godfrey Hewitt Memorial Scholarships, both awarded in Ottawa in 2007.

Unger completed masters' degrees in both organ and harpsichord at the Eastman School of Music as a student and teaching assistant of David Higgs and William Porter. In 2007, he was awarded Eastman's Jerald C. Graue Musicology Fellowship, and at present he is completing doctoral studies at the same institution. Previously, he completed undergraduate studies at the University of Western Ontario, where he was a graduating recipient of the University Gold Medal. Former teachers include Ethel Briggs, Sandra Mangsen, Joel Speerstra and the late Larry Cortner, in addition to European summer academies specializing in historical keyboard performance.

Unger performs frequently as a soloist and chamber musician on both organ and harpsichord, and is also a teacher and published composer. He has released two CD's. He is currently the Visiting Director of Music at Rochester's Lutheran Church of the Incarnate Word. His recital on May 10th will include works by Bach, Buxtehude, Hugh Bancroft and Gaston Litaize. More details will be included in the May newsletter.



## Student Membership Grant

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

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

ceived this grant

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

To qualify the student for the membership grant, the organ teacher makes a request to the Centre Executive concerning their student. The Centre will provide the

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



## Nominating Committee

Deirdre Piper will be accepting nominations for the slate of candidates which, in accordance with our rules, must be presented at our AGM in June. Please contact Deirdre if you wish to stand as a candidate for any position, or if you wish to help out with the Nominations List. Deirdre may be reached at 613-267-4078 or by email at [deirdre\\_piper@bell.net](mailto:deirdre_piper@bell.net).

### Centre Executive Positions:

- President
- Vice-President
- Treasurer
- Secretary

### Convenors of Committees Positions:

- Education
- Pro Organo
- Professional Support
- Social, Publicity

- Programme
- Student Concerns
- Education (PPP)
- Archivist
- Membership & Telephone
- four National Councilors (one of which is the Centre President).

The list of candidates to be tabled at the AGM will be published in next month's issue of *Pipelines*.



## A Spiritual Leadership Model

During the next eight editions of *Pipelines*, I would like to outline some important aspects of a spiritual leadership model for the church musician by using Top 10 lists. These will include two primary categories, musical and theological grounding, which will lead into other important areas, such as discipleship, the sacraments (baptism and communion), the Body of Christ, the liturgical calendar/lectionary, call/discernment, and the Holy Spirit.

As usual, the Top 10 lists are provisional, and can be changed as people respond with their own experience and perspective. As with the leadership role of the church musician that the lists point toward, they are open to spiritual revision and growth.

Along with each list will be a theologi-

cal reflection based on one of the lectionary readings for the 50 Days of Easter, primarily the gospel, and culminating with the Day of Pentecost. Some connection will be made with the main ideas of the Top 10 list.

This approach to the spiritual leadership model of the church musician is based on the Reformation principle regarding a central focus on the use of Scripture. In doing so, my perspective is that in order to explore the role of the church musician as a spiritual leader, one must root such explorations in the Scriptures, as well as a season of the liturgical calendar that is filled with spiritual power, as is Eastertide.

In that festive season, we plunge ahead, intentionally and unabashedly, celebrating what God has done and is do-

DAN HANSEN

ing. The role of the church musician as a spiritual leader goes beyond thought and imagination, grounded in the power of the Resurrected One.

### Musical Foundations of the Church Musician's Role - Top 10

10. Church music experience (e.g., paid or volunteer, professional or amateur, beginner or seasoned).
9. Musical knowledge and work/activity outside the church; plus cultural understandings and appreciation of music.
8. Musical training and skills (e.g., organ, piano, guitar, choral conducting, or another instrument that can be used for congregational music leadership); teaching experience (academic or private musical instruction as a teacher).

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7. Knowledge of various models of church music leadership, including understandings of the musical component in the church musician's role;
6. Continuing education regarding musical skills (e.g., conferences, certification, degrees, workshops).
5. The ability to make musical choices regarding the music utilized in worship/liturgy; understanding the nature

- of "congregational song" in the faith community.
4. Focus on the up-building of the congregation's musical resources and personnel; understanding worship as being musical (i.e., that music is not simply "inserted" in the liturgy).
3. Knowledge of the weekly priorities of the church musician, where music-making fits into those, and the alterna-

tives available.

2. The ability to deal with/explore/manage the musical requirements/needs of the faith community, to articulate these aspects in relationship to the role of the church musician, and in collaboration with the pastoral/theological ones.
1. The ability to hold in tension a musical-theological approach to the role of the church musician



## Did You Know?

BILL VINEER

**D**avid LaFranchise, organist at Église Unie St. Marc (a French United Church) located at the corner of Elgin and Lewis streets in downtown Ottawa, plays the 97 year old, 2 manual & pedal Lye Pipe Organ, installed in 1913 in what was then the Unitarian Church until around 1968. The Unitarians then moved into their new building which one can see driving west on the Ottawa River Parkway near the Woodroffe exit. St. Marc's was originally located on Wellington Street until it was expropriated in the 1960s and then moved into their present church on Elgin Street.



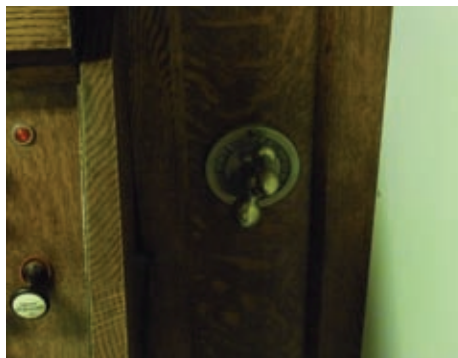
Original Edward Lye & Sons nameplate

Edward Lye and his family moved from England to Toronto in 1856 where he worked as a cabinetmaker until around 1868. According to records (Toronto Directory) he established himself as an organ builder 1862-1863. As his sons reached their teens several joined their father's company and became known as Edward Lye and Sons. Between 1862 and 1954, Lye built some 250 pipe organs, the last being installed in the United Church, Locust Hill, Ontario.

The church on Elgin Street was built by the Unitarians in 1900 or shortly thereafter and the original pipe organ was

purchased from the Lye Company of Toronto and installed in the church in 1913. The interesting thing was that the bellows were pumped by a Troy Water Engine connected to the city water supply — one can still see the water valve on the console (see photo). At some point an electric blower was installed, and the water engine removed. It's sad that there is no trace of this big part of history today.

In the early 1990s a legacy was avail-



Original water valve on the console

able to "do something" with the organ. The minister and the organist of the day, Michel Ney (a professor from France who was teaching at Ottawa U) canvassed for options. Michel was anxious to add a reed and some upper work. At least three serious bids were received and the one that was accepted was from John Munro, who proposed to renovate the existing organ and add new stops using new electric-action chests.

The pipes were removed and cleaned, façade pipes repainted aluminum instead of gold, mechanics overhauled and a new reservoir installed. The Gamba stop was removed from the Swell and replaced with an oboe. To allow access to the Swell

chest to tune the reed, the pedal chest was moved from the back of the case to the back of the organ chamber and the pedal trackers were extended to reach the new location.

Two stops were added to the Great: a 2' Fifteenth mounted on a small windchest



Lye pipe organ console at Église unie St. Marc

cantilevered from the south wall of the organ chamber, and a three-rank mixture mounted behind the façade pipes over the console. The two stops use electric key and stop action and valves were fitted to the grooves in the Great chest to open and close the electric circuit.

Apparently the original idea was to create a similar extension to the Swell and re-install the Gamba. One story is that the money ran out, another is that the organist wasn't happy with just another 8' stop. For whatever reason, the Gamba pipes are still in storage.

After 97 years, this Lye Pipe Organ is still installed in the original church it was built for and after all of these years has had very few changes done to the original specifications and installation. Would this be a historical instrument?



## Scholarships

The RCCO National Office and the Ottawa Centre have funds available to help members young or old, at any stage of their career, to participate in educational and professional development activities.

### Ottawa Centre Scholarships

#### Anthony King-Douglas Gibson Scholarship and Allen Cureton Scholarship

These scholarships, worth up to \$500 and \$300 respectively, are awarded annually to Ottawa Centre members planning to attend a summer course, conference or other professional development activity. The funds can contribute toward the cost of attending an RCCO convention, but must be applied to an organized course or event; not to be used for private lessons. Deadline for applications is **April 30<sup>th</sup>, 2010**, by letter to the Centre President describing your planned activity, its cost, as well as a brief description of your educational background and present church music activities. Mail submissions to RCCO Ottawa Centre, Student affairs, Box 2270 Station D, Ottawa K1P 5W4

#### Kiwanis Festival Scholarship

The Ottawa Centre offers a \$500 organ scholarship through the annual Kiwanis Festival of Music and Dance.

#### The Godfrey Hewitt Memorial Scholarship Trust Fund:

The Godfrey Hewitt Memorial Scholarship was established in memory of the late Godfrey Hewitt, C.D., D.Mus. (Cantuar), FRCO, Hon. ARSCM. Its purpose is to provide an annual scholarship of \$5,000 to an advanced Canadian organ student (or landed immigrant in Canada) who wishes to pursue courses of study either at a university or with a particular teacher, either within Canada or abroad. Funds may be used for tuition, travel, living expenses, and such other purposes as may be appropriate to the circumstances of the award.

Required repertoire for the following spring's competition will be announced in the autumn of each year. All applicants shall satisfy the following requirements:

- Canadian citizenship, or landed immigrant status in Canada;

- aged 35 years or less;
- graduate, or about to graduate from university, conservatory or college;
- RCCO Associate diploma or similar academic level of qualification;
- stated intention of teaching organ (either in an academic institution or privately, not necessarily as the candidate's primary career).

Application forms and submission details are available on the RCCO Ottawa Centre web site ([www.rcco-ottawa.ca](http://www.rcco-ottawa.ca)), or may be requested in writing from:

Godfrey Hewitt Memorial Scholarship Committee  
c/o Frances Macdonnell  
303 - 3099 Carling Avenue  
Ottawa, Ontario K2H 5A6

Applications must include: 1) a detailed resumé and proof of citizenship or landed immigrant status, 2) a specific plan of study for the year, 3) three references, 4) a cassette/CD made in the past 12 months of three major works (see web site for details) and 5) a non-refundable fee of \$40 payable to RCCO—Ottawa Centre. Submission deadline is **April 30<sup>th</sup>, 2010**. The Godfrey Hewitt Memorial Scholarship of \$5,000 has been awarded annually to advanced Canadian organ students each year since 2005.

The Godfrey Hewitt Memorial Prize of \$5,000 will be awarded as the Grand Prize at the National Organ-Playing Competition held by the RCCO biannually in conjunction with the College's National Convention in odd-numbered years, beginning in 2011.

### National Office Scholarships

#### The John Goss Memorial Scholarship

This scholarship is awarded by the College in **even numbered years** in memory of the late John Goss, FRCCO, former conductor of the National Ballet of Canada and relative of his namesake, the British composer Sir John Goss. The scholarship of up to \$4,500 is awarded to an individual for advanced organ study outside Canada. The winner must intend to return to Can-

ada to pursue his/her career. Please note that this is NOT an examinations scholarship, and requires a separate application. The application deadline is **April 30<sup>th</sup>, 2010**. See the National Office website for details and to download the application form. Complete applications should be sent to: **The John Goss Memorial Scholarship, c/o The Royal Canadian College of Organists, 202-204 St. George Street, Toronto, ON M5R 2N5**

#### The Lorna and Murray Holmes Scholarship:

The Lorna Holmes Scholarship is available annually, and provides \$1,000 to a student entering organ or church music studies at a Canadian University. Preference will be given to students beginning undergraduate studies. Applicants must hold membership in the College. A letter of application must be accompanied by a proof of acceptance at a Canadian university, and two letters of reference from people able to assess the candidate's suitability for the scholarship. Application deadline is June **15<sup>th</sup>, 2010**. Complete applications should be sent to: The Lorna Holmes Scholarship, c/o The Royal Canadian College of Organists, 202-204 St. George Street, Toronto, ON. M5R 2N5

## Student Recital



#### Left to Right:

Stefan Stanistic, Josh Zentner-Barrett, Greg Coutoure, Julie Pinsonneault, Ruth Neil, Nathan Morris, Jacques Kangni, Owen Saar.





## Becoming Witnesses – Easter I

DAN HANSEN

**T**hrough God's presence with her, Mary is moved from her grief to joy. She shows us how to go with the struggles of faith, however naïve our motivations might be, and, through faith, not to give up but to wait upon the presence of God.

Who says everything has to be explainable? Who says that you have to avoid that which may seem humanly ridiculous? Though human, the disciple is rooted in another realm—the spiritual.

In the gospel reading, we are reminded of how, when we think that all is finished in human terms, with God, there is always new life. Creation is an ongoing process. Through his faithfulness to God, Jesus embodies that way of life. That is the call to live lives of repentance and forgiveness, and to be a people of grace and compassion.

The empty tomb signifies the glory of God that takes humanity beyond anything known and experienced. Nothing stops Jesus from living out God's vision of reality, not even the possibility of suffering and death. His words and actions invite people out of their old life with all of its perceived limitation, and into the light of God, a new reality.

Like Mary, disciples confront and dare to enter dark places, and are open

to seeing and hearing what could not be humanly possible. Disciples know that the tomb of death no longer entraps, and that being close to such a challenge is where new life begins.

The gospel lesson adds to the larger picture that the writer of the Gospel of John is trying to put out there in terms of the story of Jesus Christ, bearing testimony, and creating witnesses. Eventually, Jesus has to leave and return to the Father, leading the way for the Holy Spirit at Pentecost to empower and encourage the church. When this newly-risen Jesus ascends and returns to God, the Holy Spirit is sent in his place. It teaches, comforts, and guides. Followers are dependent on this new source of energy for their life. Because of this great visit by Jesus, the Word of God made flesh, everything is changed, and for all of time. God brings about a new reality.

As with Mary, we are called not to hang onto the fleshy stuff of the world, but to that which provides opportunity for new life with God. We begin a renewed time of openness to God, being reminded of what God has done and is doing. The only way that we can hang on to Jesus is through faith. In the absence of the physical Jesus, our hearts are given the opportunity to grow fonder and, as we learn to

live by the power of the Holy Spirit, we are called to live out his life and work. We are also empowered in his name to be the church.

So, starting today, and throughout the gospel readings of the Fifty Days of Easter, take time to look in the tomb—perhaps some of the deepest challenges of your life and faith. Take time to weep outside, and then to look again.

Maybe you have faced challenges in your church music position? Maybe you are bored, after having done it for many years, feeling like a music grinder, even lacking a sense of any appreciation by your congregation? Maybe you are ready for something new, but not quite sure what that is yet? Maybe you are sick and tired of church politics, and stay just because you need the money, and that is what you are trained to do?

These types of questions about your music-making, and the feelings and thoughts associated with them, are the beginnings of a spiritual sense of church musician leadership. Stay with them.

But also be ready to see the unimaginable. Be ready to have unimaginable conversations. Be ready to be changed from the inside out, to do so knowing what God has done in Jesus Christ.

*Happy Easter*  
*Joyeuses Pâques*



## OTTAWA CENTRE EXECUTIVE 2009-2010

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**NEXT EXECUTIVE MEETING:**  
**MONDAY, APRIL 19<sup>TH</sup>, 7:30 PM,**  
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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](mailto: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](mailto:pentland@hotmail.com)

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

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

## Newsletter submissions

Send your articles and photos to:

Suzanne St-Germain  
628 Tourelle Drive  
Orleans, ON K4A 3H4  
613-841-0246

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

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