



Pipelines

Bouches et anches



The Other Side of Summer

President's Message

THOMAS ANNAND

It seems incredible that we're already in the beginnings of the summer. This year has flown by, but it has been full of activity for our Centre. Inspiring concerts, stimulating workshops, opportunities to meet colleagues and renew acquaintances – these are some of the benefits of membership in our Centre.

As we look towards the fall, to the other side of summer, I know many of us are already planning our events and looking forward to new experiences of music-making. Why not join us for some of these occasions? Better yet, invite a friend along.

I look forward to beginning a new season with a commitment to a renewed membership, stronger in number and spirit, but I need your help to do it. Please let me know what you'd like to see in the coming months. My e-mail is at the bottom of the page – I may not get back to you immediately, but be patient. It would be nice to hear from you. Let us know your plans, share your experiences with us on these pages...

...AND HAVE A GREAT SUMMER!

- Tom Annand

music@standrewsottawa.ca

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Join us
at our

**Annual General Meeting on
Monday, June 7th, 2010
at St. Paul's Presbyterian Church.
7:00 pm refreshments, meeting starts at 7:30.
See you there.**



Programme of Events 2010-2011

Ian MacKay

We are nearing the end of the College year and I need only remind you of two final events taking place in June. The Pedals Pipes and Pizza Event will take place on Saturday June 5th, at 1:00-3:00pm at Dominion Chalmers United Church. A flyer is now available on the Centre web site and in Pipelines. 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 designed as 'hands off'. Please pass the word around about this exciting event and you might even want to invite and accompany someone you know or a family member who might be interested in test driving the King of Instruments!

Annual General Meeting of the Ottawa Centre. Monday June 7th, 2010 at 7:00 pm at St. Paul's Presbyterian Church on Woodroffe Avenue. All members are encouraged to attend to discuss important business, to get a sneak preview of the programme and educational year ahead and to offer your feedback on the past College year. There are many reasons why you should attend but I also want to entice you by saying that there will be a ticketed draw for two anthems (about 20 copies each) by Mark Sirett.

2010 - 2011 Educational Programmes

Every few years, the Ottawa Centre of the RCCO offers a series of events with a particularly educational orientation during the year. This has replaced the more intensive course entitled "Tools and Techniques for Church Musicians" which we offered in the 1980's and early 1990's on

six successive Tuesday evenings in May and June. The time commitment for that course seemed to be too heavy for many of our members, and so we have moved to spacing educational events out during the year. In any given year, there are always one or more purely educational meetings for our membership, but in 2010-11, there will be six such workshops, as follows:

October 23, 2010: *Conducting from the Console*, Frances Macdonnell, 10am - 12 noon, St. Stephen's Anglican Church (930 Watson Street, off Pinecrest)

November 27, 2010: *We Can All Improvise!* Mervyn Games, time to be confirmed, Knox Presbyterian Church (corner of Lisgar and Elgin Sts.)

February 26, 2011: *The Joy of Hymn-Playing*, Wesley Warren, 1 - 3 pm, St. Barnabas Anglican Church (corner of Kent and James Streets)

March 26, 2011: *The Art of Service-Playing*, William Wright, 1 - 3 pm, Paroisse St-François (Wellington Street at Fairmont)

April 9, 2011: *The Glory of Psalms: Psalm 119*, The Cathedral Singers, 2 - 3.30 pm, St. Barnabas Anglican Church (corner of Kent and James Streets)

May 14, 2011: *How to Love Sight-reading*, Karen Holmes, 10 - 12 am, St. Peter's Lutheran Church (corner of Sparks and Bay Streets)

Please put these dates aside now, and plan to attend in order to increase your organ-playing and choir-directing skills. Although there will be a charge for non-members to attend these workshops, the Centre's members are of course invited to attend without charge. Further information will be provided in the 2010 - 2011

issues of Pipelines / Bouches et Anches.

Looking Back

The Organ works of Gilles Leclerc.

On May 19, 2010, members gathered at Saint-François d'Assise, to learn more about the organ compositions of Gilles Leclerc. Many of us know Gilles as a colleague, a 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 since his years as a student at the University of Ottawa. Over the past number of years his works have been premiered in Ottawa and Montreal and his organ works have been featured at the Festival of New Organ Music in London, England.

Gilles offered an overview of his published and unpublished works and using anecdotes and much humour described his work as a composer. Gilles played a number of his works including: *Finale from Tryptic on Nun Komm' der heiden heiland*, *Chorale Prelude on Valet wil ich der geben*, part of the first piece of his *Livre d'orgue*, *Mouvement 5 from Veni Creator suite*, *Epilogue from Te Deum Laudamus II*, and fragments of others works as well. Rachel Laurin later played *Variations sur la theme du Pange Lingua* and Tom Annand played *Fantaisie sur le choral <<Wie schön leuchtet der Morgenstern>>*, a work commissioned by Robert Jones for his Pro Organo recital in 2001.

Some of Gilles' works are published by Lucarel (<http://www.lucarel.com/>) but others are available directly from Gilles. Gilles works are wonderfully varied and there is something for all capabilities.



*Have a great summer!
See you in September.*



Around Town

Organ Tuesdays at St Andrew's Church with Thomas Annand, 12:10 pm, free-will offering.

- June 1 The German Tradition: Praetorius, Scheidt, Buxtehude
- June 8 Music for the Sun-King: Couperin, de Grigny, Charpentier
- June 15 The Classical Organ: Mendelssohn, Schumann, Brahms
- June 22 Italian Holiday: Gabrieli, Frescobaldi, Bossi
- June 29 Music from Canada and USA: Willan, Barber, Leclerc

Saturday 12 June, 2010, 7:30 p.m.

The choir of Metropolitan United Church, Toronto, directed by Dr. Patricia Phillips Wright, accompanied by Organ Scholar Matthew Coons, handbell players and other instrumentalists, will present a diverse concert program including traditional, gospel and African choral works, as well as organ music performed by two of the top organists in Canada. This concert

will mark Dr. Wright's first visit back to Dominion-Chalmers since her tenure there as Organist & Music Director in the 1980s. Admission by donation, to support the DC Music program; suggested amount \$10. DOMINION-CHALMERS UNITED CHURCH, 355 Cooper Street, parking lot off Lisgar, bus routes #1, #2, #4 & #7 one block away, main entrance on O'Connor between Lisgar & Cooper. Info: Teresa van den Boogaard teresa@dc-church.org, also at www.dcpresentations.com

Out of Town

Sunday 6 June, 2010, 7:30 p.m.

Organist of Notre-Dame de Paris Olivier Latry will present a concert at St-Hyacinthe Cathedral, 1900 Girouard West, St-Hyacinthe, QC. (Tel: 450 773-8583). Tickets are \$20. The concert's music programme is available on the Cathedral's website at www.paroissecathedralesthya-cinthe.qc.ca

Annual General Meeting



The Annual General Meeting will be held on Monday, June 7th, 2010 at 7:00 pm for dessert and 7:30 pm meeting at St. Paul's Presbyterian Church, Woodroffe Avenue just north of the Queensway. George Old will be on hand with a display of music from 6:30 until 7:30 pm.

This year we will be presenting The Member of the Year award to Rick St. Germain for his invaluable help and service to the RCCO and this Centre over the years. We hope to see you there.

Our meeting room at St. Paul's is air-conditioned and there is plenty of parking. Thanks to Ross Dixon for arranging this excellent venue for our meeting.

- Don Marjerrison



RCCO Ottawa Centre Executive Slate 2010-2011

The following is the proposed slate of candidates for the RCCO Ottawa Centre Executive for 2010-2011. There has been one notice of resignation (Archivist) and no offers of new people to stand. I have, however, asked Faye Grinberg to stand for election as Executive Member at Large. Although she is the College Registrar and a member of the Board of Directors and of National Council, National Office assures me that Faye's position on Council is not in conflict with her membership of the Ottawa Centre, and therefore will not affect in any way the position of any of our own Councillors.

- President: Thomas Annand
- Vice-President: Moira Hayes
- Past President: Deirdre Piper
- Secretary: Larry Kempffer
- Treasurer: Ross Jewell
- Chaplain: Rev. Dr. Mervin Saunders

- National Councillors:** Thomas Annand
- Deirdre Piper
- Frances Macdonnell
- Donald Marjerrison

Executive Member at Large: Faye Grinberg

Convenors of Committees:

- Newsletter Editor: Suzanne St-Germain
- Pro Organo: Karen Holmes
- Program: Ian MacKay
- Publicity: Donald Russell
- Professional Support: Rev. Dr. Daniel Hansen
- Student Concerns: Robert Jones
- Education: Frances Macdonnell
- Social: (vacant)
- Historic Organs: John Wanless
- Archives: (vacant)
- Membership: Donald Marjerrison
- Webmaster: Ross Jewell



Concert Review: Michael Unger

BOB JONES

The 21st season of Pro Organo, the Ottawa Centre's annual organ recital series, concluded with an excellent recital by Michael Unger, a doctoral student at the Eastman School of Music in Rochester, NY. About 90 people attended the event at St. Andrew's Presbyterian Church in downtown Ottawa. Mr. Unger's total command of the church's 1987 Guilbault-Thérien organ was most impressive.



The programme began with Dieterich Buxtehude's *Toccata in D minor*, which was so well suited to this instrument. Improvisatory in style, the multi-sectional *Toccata*, was unified with his tasteful use of rubato, which added to the excitement. Mr. Unger concluded the piece with the complete range of the instrument, from the 32' reed in the pedal to the zimbelstern!

Buxtehude was one of two dedicatees on the programme's second piece, Johann Pachelbel's *Aria Prima* from the 1699 collection *Hexachordum Apollinis*. The theme and seven variations consist of a dialogue. It also showed off the many colours of the organ: flutes, reeds and cornets.

The piece that caught my 'fancy' was Hugh Bancroft's *Fancy*. Bancroft retired as organist of All Saints' Cathedral in Edmonton. It is probable that Hugh Ban-

croft did not envision this being played on Guilbault-Thérien tracker organ, but I was very impressed with Mr. Unger's ability to adapt this *Fancy* to the organ at St. Andrew's.

An Wasserflüssen Babylon from Bach's Leipzig Chorales draws its text from Psalm 137. The early lines of the psalm describe the sadness of the Israelites who are asked to "sing the Lord's song in a foreign land". The word-painting that Bach captured was matched in a moving performance by Mr. Unger, with the melody heard on the krummhorn.

The first half of the recital concluded with a stellar reading of the 9/8 *Prelude and Fugue in C Major*, also by Bach. He chose a full plenum with reed for the fugue which builds the excitement for the eventual entrance of the pedal where the subject is in augmentation.

With 2010 being the 200th anniversary of the birth of Robert Schumann, it was a treat to hear five of the six canons from Opus 56. Originally composed for the pedal piano, they adapt easily, and today are probably most commonly heard on the organ. The first, in C major, was played on the flute stops. The second canon was in A minor and Mr. Unger's use of the swell box tastefully captured the dynamics. E major was the key for the third canon and it was very pianistic in nature. My favourite is the scherzo-like fifth canon, which would make good background music for a silent movie! Mr. Unger was able to reveal the drama in this little gem. The sixth and final canon, in B major, is most suited to the organ. Its solemn mood is quite the contrast to the fifth canon.

The programme finished with the first and last pieces of Gaston Litaize's *Douze Pièces* that were completed in 1939. The mood of the last Schubert Canon carried into the Litaize *Prélude*. The *Variations sur un Noël Angevin* are based on an obscure Renaissance carol (*Venez à Saint-Maurice*) from Anjou and consists of a theme and four variations. The various colours of the organ were used and culminated with a typical French toccata for the final variation using all the resources of

the organ (and organist).

It was a real treat to have Mr. Unger appear in our series. His musical approach, sensitivity to the music, and choice of repertoire combined for thoroughly enjoyable evening of music. The audience's lengthened applause, unfortunately, did not bring on an encore.

I would like to thank Karen Holmes for organizing another wonderful series for Pro Organo. A lot of behind-the-scenes work is involved in setting up such a series and Karen's fine attention to detail leaves nothing to chance. 2009-2010 was also the first season in which Jim Alexander videoed each recital and projecting it on a large screen at the front of the church so that the audience could see the artist. I thought it added a lot and am happy that we will plan to do the same next season.

Members' News

The Choir of St. Barnabas Anglican Church, Ottawa, directed by Wesley R. Warren, has recently been named First Place winner in the Liturgical Choir Category of the National Choral Competition, co-sponsored by the Association of Canadian Choral Communities (ACCC) and CBC/Radio Canada.

The Choir of St. Barnabas was broadcast on CBC Radio 2's program "Choral Concert", on Sunday, May 23rd at 9am, and on Espace Musique, on Monday, May 24th at 8pm. CBC radio host, Peter Togni stated: "the first place went to a very, very fine choir, a choir of 20 voices from Ottawa, St. Barnabas Anglican Church Choir, directed by Wesley Warren... A panel of 10 respected judges felt the choir had exquisite phrasing and exceptional musical taste... It's no wonder they won first place in the Liturgical Choirs category..."

The choir's winning performances will be posted on the church's website: www.stbarnabasottawa.com in the next while.



A Spiritual Leadership Model - Part 3

DAN HANSEN

The role of the church musician is a musical one, but it is also spiritually grounded. Another way to refer to this is as the musical-theological identity of the church musician. Everything that the church musician does musically is grounded in the nature of the faith community—a theological or pastoral context. It is through that specific community that the church musician relates and the musical aspects emerge and take form. The goal is not to produce music for the faith community—to do its music for it, but to animate the community in musical ways so that its faith sings, and people are drawn into deeper Christian discipleship. This relationship is an invitation for the church musician to move deeply into the spiritual basis of his/her work.

How the church musician and his/her community understand Christian discipleship is a large part of the identity of the church musician. The church in which the musician serves is a unique group called the disciple community. As the church musician of that disciple community, s/he is subsequently influenced by that, including his/her own understanding as well as that of the community in which he/she serves. It is this community that embodies the death and resurrection of Jesus Christ, to make sense of it as the church today. It lives in his presence, meeting him as it goes about its mission and ministry.

Likewise, we live in the presence of meeting the risen Christ, albeit his Holy Spirit, because he has returned to God and Advocate, the Spirit of truth, has been sent and is with us.

Jesus' call to would-be disciples is to follow God's way. That is one of the main goals of his ministry. The writer of the Gospel of John is primarily interested in people believing, and thus becoming witnesses of the Word made flesh, and sharing with others. This is the key to the eternal life discussed in John where belief is essential.

As I continue to work on this eight-part project of outlining some core aspects of a model for a spiritual music leadership in the church some questions arise. This is a somewhat improvised journey based on

some hard core data; mostly everything is in process. In that, we come to places that may seem familiar but contain new possibilities and depth. We also venture into new territory, uncertain as where that will lead, but walking in faith.

I hope that an end result of all of this raises some new questions and propositions about church music leadership in contemporary churches. It might encourage some new relationships, both personally and corporately, for the church musician from a spiritual perspective, and show how music is utilized in congregational life. An underlying goal is to stimulate thinking and practice regarding church music leadership today, addressing current concerns and issues even in a basic way.

I also want to underscore that the questions and thoughts in the Top 10 lists are not in order of priority, but are points to get the discussion going. They may have been so before, but certainly not now.

Discipleship in the Church Musician's Identity - Top 10

10. **FOLLOWING:** What has "led" our sense of leadership as church musicians? Whom have we followed? What have we prioritized? What is important to consider, when talking about music and music leadership in the church, regarding discipleship?
9. **ORIENTATION TO JESUS CHRIST:** A personal call and orientation to a specific relationship with Jesus Christ; has to do with how you live, act, and have your being, not only how you work but how you live, what you prioritize; affects every part of your life. Christ calls you but you have to choose to follow. Who/what leads us determines how we lead others.
8. **ABRUPT TURNING:** It is not only a personal call to leave old ways behind, whatever these might be for you, and follow Jesus Christ, but also to do so in fellowship/relationship with others—the community of Christ, the fellowship of believers; a corporate, community membership and orientation; attends to self but also goes beyond, in relationship with others who seek the way of Jesus Christ.
7. **KINGDOM ORIENTATION:** Kingdom of God; a people of God's realm; a people of the way; a specific community with particular goals—Jesus embodies that, makes it real.
6. **FOCUS TO MUSIC:** What contribution does a focus on discipleship give/make to the discussion and practice of music and music leadership in the church? What are the possibilities?
5. **NEW REALITY:** Journey of followers, living in between times (Jesus' first and second coming); a call into and beyond—into the depth of life with Christ and all his followers; out of one reality and into another.
4. **NATURE OF COMMUNITY:** The nature of the discipleship community. What does this discipleship community look like? What are the main elements of it, including music and music leadership?
3. **MUSICAL DECISIONS:** Understandings of music-making (i.e., music in the church) in terms of discipleship; how musical decisions are made regarding what music is utilized and how it is performed; how does the disciple evaluate music in the church?
2. **CALLING FORTH:** Understandings of spiritual church music leadership in terms of discipleship; how does a leader call forth fellow disciples through the way he/she leads; how does discipleship relate to how one leads the church musically?
1. **CHRISTIAN DISCIPLESHIP:** Baptized in the name of Jesus Christ (having died to an old way of life; now risen by God in Christ and made new); fed by his words and action at the Lord's Table; made and nurtured as members of his Body. Embodied leadership. Deeply connected with Christ, and thus with one another. Not just another program or course or piece of music, but a way of being, living, and leading together.



Meeting the Risen Christ — Easter III

DAN HANSEN

The first scene of this story from the Gospel of John is about the miraculous catch the disciples have when they listen to the voice of the stranger on the shore. Peter recognizes Jesus only when the disciples follow what he says, casting the net to the right side of the boat, and then not being able to haul it in because they have caught so many fish. Perhaps in desperation, they obey a command of some unknown person hanging around on the beach.

Or is it because they remain hopeful and open to new possibilities, and able to risk, that they are able to hear these words from a stranger and to follow them? The disciples listen to a voice, one that probably not too many would be able to hear, that encourages them not to give up in what they are doing (in order to provide what is needed for their own lives), but to try again and in another way—to take a leap in faith.

Later on, though no one wants to question who he is, the disciples accept the invitation and have breakfast with Jesus on the beach. They eat with the risen Lord, and are fed by what Jesus has touched. They are brought to a new place of nourishment and thus life.

The second story in the gospel lesson focuses on questions about love posed by Jesus to Peter. Three times Jesus asks, “Do you love me?” When Peter says yes, and even when he is offended by the repetition, Jesus tells him to “feed my lambs,” “tend my sheep,” and then to “feed my sheep.”

Are these three questions not related to Peter’s last conversation with Jesus before his death that included his denying Jesus three times? Is this new experience not a reaffirmation of Peter’s human condition and the opportunity for healing and reconciliation no matter what the wrongdoing?

Even with what he has done in helping to crucify Christ, Peter is given another opportunity for love and relationship. With the risen Jesus, there is no judge-

ment, no conversation about what has taken place. Rather, Peter is simply called onward in his Christian journey.

Peter’s affirmations of loving Jesus are connected with feeding or tending the flock—nurturing other followers on the way. Such love means living together in a certain way and doing the work of Christian discipleship, leadership, and ministry, whatever that may be for a specific faith community. Responding to that love for Jesus is only a beginning point. Then, you must let him feed you.

At the end of the story, Jesus adds this to Peter: “Very truly, I tell you, when you were younger, you used to fasten your own belt and to go wherever you wished. But when you grow old, you will stretch out your hands, and someone else will fasten a belt around you and take you where you do not wish to go” (John 21:18). Then, to Peter’s affirmative answer, is added this command: “Follow me.”

To say “yes” to that call is to accept what lies ahead, to be open to the whole realm of what it may mean to follow Jesus Christ and be his disciples. The image put before us is one of being led rather than choosing that direction for ourselves. It requires being open to a deep relationship with God, and letting the stories of God and Jesus be the central focus of our lives and the food for nourishment.

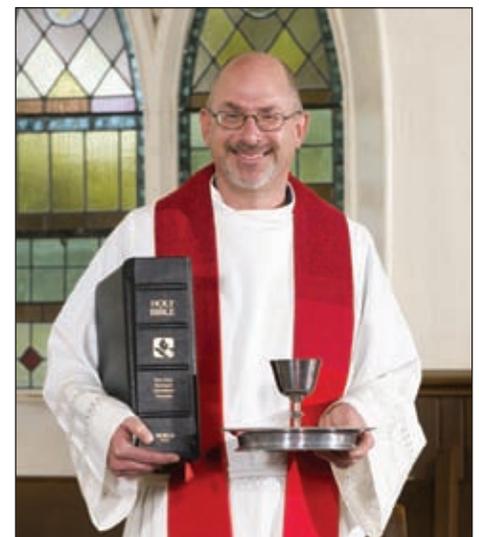
That invites us to be open to the unexpected meeting of God and Jesus in our life. That calls us to be willing to forgive and to move on in whatever these new directions might be. This means to be able to engage in life with the Christian story in our hearts and minds, informing and shaping all that we do. It that way, we will know abundant and eternal life.

That is what discipleship is about. That is also a core element in knowing your musical role in the church as a leader. As church musicians, we help to make music, to animate these aspects of the faith community’s worship and praise,

perhaps performing it on behalf of the congregation or encouraging others to join in. We are also called to do that with a strong sense of what it contributes to the understanding and deepening of discipleship. Certainly, as church musicians we need to have a sense of that in order to do what we do and work with the people in our faith community.

What we are invited to do as church musicians is to set aside what normally preoccupies us and what we prioritize, in order to let the gospel speak through us, and to see, not what the world would like us to see, but God’s in-breaking reality. We are called to live openly and freely in the grace of God as a people of reconciliation and healing, and as a people who have a unique perspective of life: where suffering and death are not the end, but ways to knowing and receiving abundant life. We are called to be that people who dare to go where others would not even consider or see as being important.

It is the risen presence of Jesus Christ, through the Holy Spirit, that draws us into life beyond thought and imagination. Through our dying and death, be it physically or to self, Christ is present, beckoning us to new life. Let us live and lead by that resurrection faith! May these summer months be an opportunity to do so!



Rev. Dr. Dan Hanson



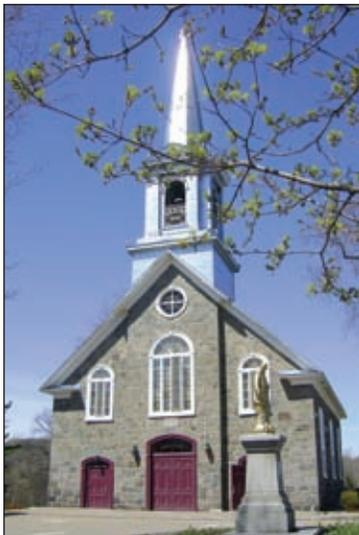
Organ Crawl to Quebec City

On April 30 –May 1, 2010, four carloads of Ottawa Centre members joined colleagues from Kingston, Picton, Sherbrooke and Montreal for an Organ Crawl to Québec City. Many of us are familiar with the Montreal organ scene but Québec has always seemed just slightly beyond our reach, so this was a chance to visit and explore the organs of one of North America’s most beloved cities. Our thanks to our photographer, Suzanne Marjerrison, who provided the excellent photos you see here.



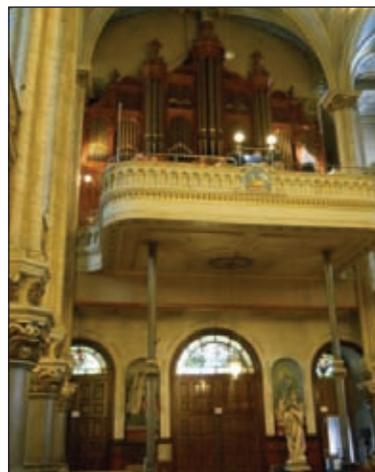
Group shot, minus photographer Suzanne Marjerrison

We visited a total of 15 organs (playing 12) in the short space of 18 hours in wonderful venues both within and outside the old city wall. Our crawl started with a visit to the modern French Classical Guilbault-Thérien organ at Église Saint-Félix in Cap-Rouge just outside the city where we also met Robert Poliquin, a member of the RCCO and Les Amis de l’orgue de Québec who acted as our expert guide for the crawl. The church sits in a



lovely arcadian setting at the confluence of the rivière du Cap Rouge and the fleuve St-Laurent within sight of the famous train viaduct which spans the river valley. The church, built in 1859, was designed by Joseph-Ferdinand Peachy early in his career and before going on to design many other notable buildings and churches in Québec. The organ is Opus 48 built in 2001 and was completed after the untimely death of Guy Thérien. The organ in a lovely oak case has 2 manuals and a straight pedal board both with tracker action, 18 stops, 22 ranks and a total of 1063 pipes. Many of us noticed some uneven voicing and were struck by the loud cromorne on the Récit. The cornets, on the other hand, were well balanced and spoke well into the space. Apparently the church is very active with many well attended masses each week. It’s nice to know that such a lovely new instrument is heard and used on a regular basis. The titulaire is François Grenier.

After a snack in the parking lot, we followed Robert into the city and wound our way eventually to Église Saint-Jean-Baptiste. This very large church, also designed by Joseph-Ferdinand Peachy is one

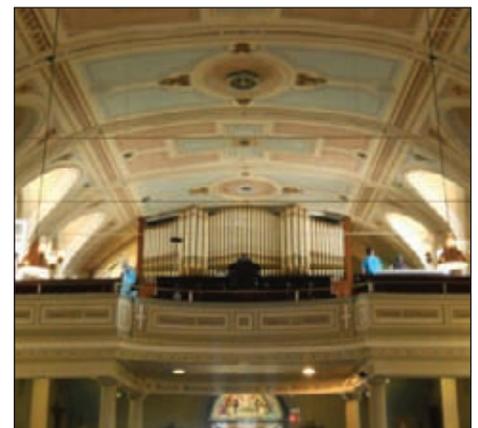


Église Saint-Jean Baptiste organ

of the largest parish churches in Québec. The church is situated outside the old city wall has an imposing white stone façade, inspired by Église de la Trinité de Paris and which literally and architecturally defines the Saint-Jean-Baptiste quartier of the city. The titulaire, Sylvain Doyon,

met us at a side door and escorted us into the church and up a very long and winding staircase to the tribune and console. In 1885, Napoléon Déry, installed the church’s second organ after the first organ, a Warren instrument, was sold to another parish. The Déry organ was typical of that era having 2 manuals and 26 stops. In 1921, Casavant rebuilt the organ expanding it to 76 stops spread over four manuals and pedal. The itinerant builder Bernard Cavalier restored it in 1976, and in 1979 it became the first instrument to be classified by the Ministry of Cultural Affairs.

To demonstrate the organ M. Doyon played variations on *O Filii et Filiae* by his teacher, the noted Québec organist, Claude Lavoie. The organ is huge with a lovely carved case and but unlike others we saw and heard during the crawl, full organ did not overwhelm the room. Looking down from the tribune is an experience in itself with a series of large chandeliers, a very ornate interior, spacious balconies and a sea of pews. We noted that there was a telephone near the console complete with an up-to-date copy of the Yellow Pages. Someone remarked that it must be used to order pizza because once you make it to the loft you would almost certainly want to stay there for the day...



Chapelle des Jésuites organ

After leaving Saint-Jean-Baptiste we travelled a short distance to our hotel and checked-in before heading out to Old Québec for a full afternoon of visits and some challenging walking. Just inside the St-Jean Gate, we happened upon our first

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afternoon venue, the lovely proportioned Chapelle des Jésuites. The chapelle was built in 1817 but has been modified a number of times through the years. The original two manual, 16 stop organ, built by Napoléon Déry in 1887 was revamped by Casavant in 1920, expanded to 25 stops and designated as Opus 826. Levesque-Roussin recently did a great job at rebuilding the console. The organ itself was unremarkable but it's still an important instrument in that it contains Déry pipes and is well maintained. Danny Bélisle is the current organist of the chapelle.

Our next stop, Chalmers-Wesley United Church, was short walk down rue Saint-Ursule not far from the St-Louis Gate. There, we were met by organist Alain Leblond. The church is one of four English speaking parishes in Québec and was formed from Methodist and Presbyterian congregations in 1925.

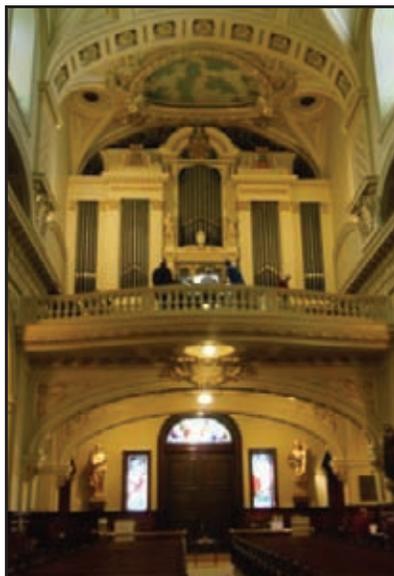


Chalmers-Wesley United organ

Alain provided a history of the instrument which, like others Warren built for protestant churches, dominates the front of the church. In 1912, Casavant expanded the instrument to 3 manuals and 31 stops and designated it as Opus 506. The façade pipes, the principle 16', are stencilled and arranged in the style that defined Warren's work of the day. The organ was completely overhauled by Guilbault-Thérien in 1982. Some noted uneven voicing but there were highlights such as the large pedal division, the English inspired Choir division and the free-reed Cor Anglais which has an unusual affect given that the tongue beats freely (think of a harmonica reed) in the boot rather than against a shallot.

The Basilique Cathédrale Notre-Dame

de Québec is near the centre of the old City and is the third church to bear that name and the fourth church on the same site. The first church was a small chapel built by Champlain in 1633. The first



Basilique-Cathédrale de Québec organ

Notre-Dame de Québec was erected in 1647 and in 1674 the church took the title of Cathédrale, following the appointment of Mgr. de Laval as bishop of the new diocese of Québec. It was razed by the bombardments that occurred during the Siege of Quebec in 1759, but was reconstructed a few years later and although it did have a new organ, the organ was imported from England due to a trade embargo on goods coming from France. In December, 1922, a fire once again destroyed the Cathédrale. However, within a year, work began on the construction of a new church. There are three organs in the Cathédrale which date from the years just after the construction of the new building. The Gallery Organ is



Basilique-Cathédrale de Québec Chapel organ

Casavant, Opus 1217, dating from 1927, revised in 1983 by Guilbault-Thérien. The organ has 4 manuals, 70 stops, 98 ranks. For whatever reason, it was near unanimous within our group that the effect of the organ in the nave was unfocused and unbalanced. Others noted that while the swell reeds were attractive the other reeds were not powerful enough to create an effective bombarde effect with bigger registrations; many of us wished for the reeds one finds at Notre-Dame in Montreal for instance etc. There are two other organs in the Cathédrale: a chancel organ playable from the main console in the tribune: 1927: 2 manuals + pedal, 25 stops, 25 ranks and an organ in the Chapelle Saint-Louis: Casavant, Opus 1250, 1924, 2 manuals + pedal, 8 stops, 8 ranks. Neither of these was accessible during our visit. Marc D'Anjou was the titulaire at the time of our visit but he was shortly to leave the position.

Our second to last visit for the day was at Holy Trinity Anglican Cathedral just a stone's throw from the Chateau Frontenac and truly in the thick of the tourist district of the old City. At the Cathedral we were greeted by the organist, Dr. Benjamin Waterhouse who warmly welcomed us into another unique space which dates from the end of the 18th century. The Cathedral is the Mother Church of the Diocese of Quebec and home to two parishes: the Parish of Quebec and the Paroisse de Tous les Saints. The interior of the Cathedral has the effect of being square which gives the sense that it is more spacious than it actually is. The Cathedral was built by English military officers and modelled after St. Martin's in the Fields in London; it was the first Anglican cathedral built outside the British Isles. The Cathedral houses two organs: the Gallery Organ was built by Samuel Warren in 1885. This organ, was rebuilt by Casavant (as was the case for other Warren organs we visited on the crawl) in 1909 and labelled Opus 369, and again by Hill, Norman & Beard in 1959. The organ today has 3 manuals + pedal, 45 stops, 58 ranks, and 3058 pipes. There are a number of problems with the Gallery Organ which is typical of many HNB rebuilds after WWII, and despite the fact that it is played regularly it is in need of an overhaul or perhaps more appropri-

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ately, should be replaced. We therefore spent most of our visit around the Chancel Organ which was built in England by Johan England and his son George Pike England in 1790. The organ is contained in a lovely mahogany case and stands unobtrusively on one side of the chancel.



*Holy Trinity Anglican Cathedral
1790 English organ*

The organ is a single manual instrument with a split keyboard, 7 stops, 9 ranks, and a total of 450 pipes. The organ is more or less at modern pitch and is roughly speaking tuned in meantone. We know that the organ belonged to Sir William Bagshawe, a physician and a friend of Haydn, and had pride of place in his country house located in Yorkshire. The organ apparently stayed in the same alcove in this dining room until 1980 when it was bought by the Ontario collector and patron, Gordon Jeffries at auction. The organ was then shipped from the UK and added to his collection of keyboard instruments in London, Ontario. When Jeffries died in 1986, his Foundation sought to sell his collection and the England organ ended up being sold to the City of Montreal. Years passed without finding a suitable new home for the instrument until, and thanks to a large anonymous gift, the organ was purchased by the Cathedral in 2004, restored by Wolff & Associates and installed to celebrate the 200th anniversary of the Cathedral.

House organs were commonplace in privileged homes in England before pianos became more popular in the 19th century. The fact that these organs were family instruments accounts for softer and 'sweet' tone which would work well not to

overwhelm in a domestic setting. The stop list is as follows: two 8' stops: the Open Diapason from the second C to the treble F, and the Stopped Diapason, divided into Bass (from the first G to central B) and Treble (from central C to treble F). These two stops are the principles of the organ and are used in almost every registration; a 4' stop: Principle, also divided into Bass and Treble, and a 2' stop, the Fifteenth. These stops, with the 8' stops, are the plenum of the organ; three 8' solo stops, from the central C: the Hautboy, reed stop located in a wonderfully intriguing mini swell box system known as a 'Nag's Head Swell' which was operated by an iron foot pedal, the Dulciana, and the Cornet III (2 2/3, 2, 1 3/5).

Benjamin demonstrated the instrument by playing three works: the first was a voluntary by Henry Purcell to demonstrate early English organ music; a classical, two movement, Cornet Voluntary by William Wallond during which he demonstrated the 'shifting movement' – a separate mechanical slider operated by another iron pedal that can temporarily silence the upper-work, for antiphonal effects; and finally a four movement voluntary by John Keeble, (1711-86) who wrote for keyboards exactly like this one. Mr. Waterhouse encouraged us to look for hidden gems in this neglected repertoire from 18th century England. A few of us tried the instrument and of particular note was Larry Kempffer's Pachelbel piece which sounded very authentic.



St. Andrew's Presbyterian Church organ

Our final visit of the day was to St. Andrew's Presbyterian Church, the oldest Protestant church in Canada which traces its origins to the 78th Fraser Highlanders who fought with Wolfe in the Siege of Québec in 1759. The church building itself dates from 1810. The organ was

donated to the church in 1900 by Mr. John Breakey and placed in the former Governor's gallery, facing the pulpit. It was the first significant instrument to be installed in the building; prior to this time singing in Presbyterian churches was limited to Psalm singing led by a precentor and perhaps a small pump organ, or harmonium. The oak case is original and a wonderful example of the superior woodworking and carving abilities found in the Warren shop at that time. The façade pipes are coloured and stencilled to blend in with the decoration of the building. In 1914, the organ was provided with an electric blower, and in 1934, the organ was rebuilt by Casavant. In 1971, the organ was once again rebuilt, this time by Hill, Norman and Beard. That restoration followed prevailing neo-classical trends and involved adding pipework including 8' Trumpet and 4' Flute to the Great, added upperwork to the swell and a new reed chorus at 16', 8', and 4' pitches. In 2007, Ateliers Guilbault, Bellavance, Carignan, carried out a partial restoration of the instrument including some revoicing. The sanctuary is carpeted throughout and the pews have necessary but sound-absorbing cushions all of which means that the acoustic is as dry as bone. Nevertheless, the organ is in good shape and is played regularly to a small but enthusiastic congregation who, in September 2009, celebrated their 250 anniversary.

After a full afternoon of walking (hiking, is probably a more accurate term) and exploring we gathered as a group for dinner at Café de la Paix just off rue St-Louis. We had a room all to ourselves on the second floor and enjoyed lovely food, wine, beer and good company. After dinner many enjoyed a walk down to the Dufferin Terrace in front of the Chateau Frontenac before working our way back to the hotel for a well deserved rest.

The next morning we walked to the Saint-Roch quartier of the city outside the old city wall and visited Église Notre-Dame de Jacques Cartier and Église Saint-Roch.

At the heart of the lower town Québec, Église Notre-Dame-de-Jacques-Cartier now sits proudly, if a bit run down, among trendy coffee shops and cafés, a campus of the Université de Québec and a crowd

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of younger folk criss-crossing the street on their way to work, school or meeting up with friends. The church has the distinction of being the oldest Roman Catholic parish church in Quebec City. On a bright sunny morning we were met at the church by titulaire Édith Beaulieu and her husband who graciously hosted our visit. We negotiated our way up a stairway and had to find our way through junk, storage and construction before finally making our way to the organ. The church was inaugurated on 1853 and has a simple interior compared with its sister parish, Saint-Roch a few blocks down the street. In 1866 a large fire devastated the lower part of the city and this church was the only remaining intact building in the area. The church has changed very little since that time and it stands now as an almost forgotten monument to an important era in the life and history of the city and its people. The only organ to ever have been installed in the church was built by Casavant in 1913. Opus 519 has electropneumatic action, 4 manuals + pedal, 52 stops and 60 ranks.



Notre Dame de Jacques-Cartier choir and organ

It is likely that this organ is the only unaltered symphonic instrument from that era in Canada playable today. At the time, this was large organ for a parish church and the beautiful case alone stands out from the white washed walls. Curious is the Papal crest in the centre of the case: word has it that the organ was built for a chapel at St. Peter's, Rome but was rejected at some point by officials and subsequently sold to the parish. Our own Bill Vineer is working to confirm this story so stay tuned for further details. The organ console is placed such that the organist faces the down the nave which makes it difficult to see what might be going on so there is a periscope contraption on the console to assist the organist in this regard. Édith

demonstrated the organ by playing a number of her own compositions which highlighted different aspects of the organ: Édith played: Berceuse, Variations on the Acadian Ave Maria Stella, Lamento, and a Toccata sur Psalm 17. Unfortunately the organ is in a state of disrepair but it still functions reasonably well under the circumstances and Édith reports that she has many tricks to avoid bad notes and non-existent notes and her skillful playing proved this clearly.

Église Saint-Roch is a few blocks away from N-D de Jacques Cartier in a neighbourhood that until recently was quite rough. Construction on the steel framed church began in 1914 and was more or less complete by April 1920. However, due to cost overruns, there are elements of interior which remains unfinished today. The exterior stone is a distinctive dark granite quarried from nearby Rivière-à-Pierre. The church lost its visual importance in the neighbourhood when a hotel was built on the land in front of the church and the building of a commercial promenade in 1974. Enrollment declined thereafter but the church was spared after the Archbishop of Québec decided to uphold the parish. With the partial demolition of the promenade in 2000 combined with a revitalization of the area, the church is now one of the cornerstones of the rehabilitation project. In fact, on the day of our visit there was a peaceful public protest in front of the church which attracted hundreds of folks.

The organ at Saint-Roch is another massive instrument housed on the third floor of this impressive church. The choice of Casavant as the chosen builder of this instrument was by no means a given back in 1925 when the idea of installing a large instrument was first proposed. Archival records show that there were two proposals from Canadian Organ Company, one for a 64-stop instrument and another for a 54-stop instrument. Thereafter, proposals were sought from other builders including the Chicago firm, Kimball, for a 67-stop instrument that would have two 32-foot stops and ... a 64-foot Gravissima! Casavant also submitted four one of which was eventually chosen but it was not until 1942 that a contract was signed. The 4 manual, 85 stop instrument was subsequently built and inaugurated in

December 1943 by Joseph Turgeon, then titular organist. The organ is a romantic-style, symphonic instrument with an enviable stop list and an impressive number of pipes (6186). However, despite the choice of stops, the organ still lacks balance even after a couple of attempts to address these issues that were evident shortly after it was inaugurated. Big registrations can easily overwhelm the room, which is surprising given the size and volume of the nave. There were highlights in the stop list, however, and many noticed the crumhorn, the clarinet, the Unda Maris and other swell reeds. The organ is also distinguished by the fact that the large pedal division is comprised of complete ranks of pipes without any borrowing which was so common with Casavant instruments at that time. The titulaire at Saint-Roch is Esther Clément

After lunch we walked to the Musée de l'Amérique française to see, hear and play the Richard Organ built recently by the firm Juget-Sinclair and inaugurated in October 2009. This wonderful new instrument is a reconstruction of the original French classical instrument built by Robert Richard, a master organ builder in 18th 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 were met at the Musée by Benjamin Waterhouse and Hubert Laforge who were members of the oversight committee but also, now, the key liaison persons for the organ at the Musée. Benjamin



*Musée de l'Amérique française
Benjamin Waterhouse playing the organ*

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and Hubert explained the history of the instrument and the reconstruction effort.



Musée de l'Amérique française organ

The idea to reconstruct the original instrument was the brain child of Kenneth Gilbert, who was aware of similar projects in France. In 1998 Gilbert proposed a reconstruction plan and worked to engage musicians, historians and other specialists to make it happen. Among them, musicologist Elizabeth Gallat-Morin worked to find documentation on the original instrument and eventually discovered the original stop list at the Minutier central des notaires de Paris. Other documentation on similar French classical organs was also available through a variety of sources. Eventually the committee settled on a design and efforts were focused to raise funds in Quebec and France. The contract to reconstruct the instrument was entrusted to organ builders Juget-Sinclair of Montreal. After two years of work employing only traditional organ building methods the organ was delivered last spring, installed, voiced and eventually inaugurated by French organist Michel Bouvard, on October 4th, 2009.

The original plan was to install the organ at the Cathédrale but due to lack of space, the Musée enthusiastically accepted to house it in a deconsecrated chapel within the museum complex. The organ now stands in a side gallery of the chapel, which, in fact, is only a few dozen meters from its original position in the original Notre-Dame.

The strikingly beautiful case is of oak with pipe shades and cul-de-lampe designed and executed by sculptor Mathieu

Patoine, of Val-David. The level of craftsmanship is extraordinary and evident in all aspects of the pipework, woodwork and metalwork. All of the flue pipes were made by Juget-Sinclair while the trompette and cromhorne pipework came from the firm Voix humaines in France. The natural keys of the manual keyboard are plated with bone and the sharps are made of ebony while the pedal keys are made of oak. The pedal board is typical of organs of the time in that the pedal keys are more like buttons than the pedal keys we are used to in modern instruments.

The organ has meantone temperament (A=395 Hz) with eight pure thirds and is supported with low wind pressure. The wind is provided by two manually activated wedge-bellows that can also be inflated with the use of a small blower. All pipes sit on a single windchest but are divided between bass and treble at c1 and c#1 except for the furniture and cimbale.

Benjamin Waterhouse demonstrated the organ by playing a variety of works including an extract from the Livre d'orgue de Montreal, a piece of Titlouze and a Daquin Noël. Benjamin carefully explained the temperament and played a piece of Bach, which teetered on the edge of being in tune, to demonstrate that Bach and many of his contemporaries had moved on from earlier tuning systems to other more versatile systems. Otherwise, the organ is capable of handling a wide variety of repertoire but it does take some ingenuity in terms of managing the split in the keyboard and stop pulling. Most of us stayed well beyond the scheduled appointment and simply couldn't get enough of the sounds and sight of this extraordinary instrument. Alas, we eventually did have to leave to make it to our second last visit of the day, Trinity Anglican Church in Ste-Foy.

The original congregation of Trinity Anglican Church was a mission church of Holy Trinity Anglican Cathedral and was located within the old City wall. In 1960, the congregation decided to sell its property and move to the suburbs i.e. Ste. Foy which at the time were expanding. The modern sanctuary is built on an 'A' frame design but contains elements from the original church. The organ, a Karn-Warren instrument dating from 1904, has 2 manuals and pedal, 15 stops and 16 ranks.

The organ was restored by Guilbault-Thérien in 1985. The organ sits in a small chamber in the chancel and the façade has a single arched row of pipes above the console. The stop list is curious in that the swell is comprised of twice the number of stops of those on the great. Overall, the individual sounds were clear and present and ideal for accompaniment. The plenum was full and warm and easily filled the church to support congregational singing. All in all, it was wonderful to see this bit of organ history in action and congratulations are in order to the congregation for preserving and using this important instrument on a regular basis.

We then doubled back into the city for our last visit of the crawl to Église Saints-Martyrs-Canadiens. When we arrived at the church, the Saturday afternoon mass was just finishing and we had a chance to hear titulaire Richard Paré's postlude. It was wonderful to hear this extraordinary instrument from the floor of the church before ascending the stairs to the loft to test-drive it for ourselves. We met M. Paré briefly on the stairs and he commended the organ to us and wished us well. As the church emptied Robert was able to sweet-talk one of the priests into leaving us the keys to the church so we could stay for a longer visit. They graciously agreed and we were thankful for it.

The parish was founded in 1928 and following the canonization of Jesuit martyrs (collectively known as the Canadian Martyrs) by Pope Pie XI in 1930 the newly built church was named in their honour. The church is large and built in a Romanesque style with a bright, clean and uncluttered interior. In 1930, due to budgetary restrictions caused by the local effects of the Great Depression, the church wardens purchased a used organ which served the congregation until the late 1950's when the parish authorized the purchase of a new organ from Casavant. A finance committee was set up under the direction of businessman Charles-E. Demers and it is reported that on a single Sunday, the committee raised \$42,000.

Still reeling from the shock following the awarding of three consecutive contracts to the German organ builder Beckerath, Casavant responded to the challenge with the design and execution of

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this particular instrument. Casavant's new artistic director, Lawrence Phelps, who initiated important changes in the tonal composition of Casavant instruments, worked closely with Claude Lavoie to design a large 68-stop (5168 pipes) neo-classical instrument which would be the first modern Canadian instrument built within the context of the organ reform movement which was just emerging in North America at that time. The organ was inaugurated at two concerts given by Claude Lavoie, in June, 1960. Of note, there is no borrowing or stop extensions, even in the pedal. With 37 ranks of mixtures and 17 reed stops the organ has a very full and complete sound with balanced upperwork and solid fundamentals. Casavant reworked, (perhaps tweaked is a better word) the organ in the 1980's by modifying some of the mixtures, replacing some reed stops, and reduced the stop list to 67.

The organ was a joy to see, play and

hear and despite its size and power it did not overwhelm even in the loft and at the console. And the acoustic was simply marvelous. The console is large, which is to be expected with a 67 stop instrument, but the position of the organ case, means that sound is projected over the head of the organist and not between the eyes. The organ case itself is decidedly modern but somehow has not suffered the effects of changing esthetic tastes. The clean geometric lines of the case and façade juxtapose wonderfully with the Romanesque arch of the organ chamber. The colour range of the stop list seemed endless and many of us spent some time listening to individual ranks and combinations. Although we had seen and played a number of wonderful instruments over the day and a half of the crawl, the organ at Saints-Martyrs-Canadiens was the first that did justice to the works of J.S. Bach.

After a full 18 hours of walking, climbing, playing, listening, and exploring our

trip finally came to an end as we headed out of the city to our respective homes. It was a great privilege to access and see a wonderful range of instruments in a delightful city, and we are indebted to the organists, clergy and parish office staff who helped make our organ crawl to Québec such a success. Special thanks to Robert Poliquin who accompanied us for the entire crawl and to Benjamin Waterhouse and Hubert Laforge who made the special arrangements to access the Robert Richard organ at the Musée de l'Amérique française. One of the difficult parts of organizing the crawl was the decision to visit some venues and organs and not others. The scope of instruments in Québec and the surrounding environs is huge and we could have spent a week visiting any number of venues. I guess it just simply means that we will have plan another crawl at some point in time to fishing what we started.

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Next Deadline



Member of the Year

The Executive of the Ottawa Centre have unanimously and enthusiastically named Rick St. Germain as the 2010 RCCO Ottawa Centre Member of the Year. This award will be presented to Rick at the Annual General Meeting on Monday, June 7th, 2010 at St. Paul's Presbyterian Church on Woodroffe Avenue.

This award comes to you Rick, in recognition of your generous and exquisite efforts on behalf of the Centre in the preparation of the Centre brochure, the results of which have been adopted by National Office for their own marketing campaign.

After a successful Air Force career in senior leadership positions, Rick now makes a living offering training and consulting services to industries around the world in the area of Information Management.

That's the work part.

He's also had a lifelong passion for graphic design. And since he is married to an organist, it should come as no surprise that he has freely shared his talents with the RCCO including:

- graphic design for advertising events of the very successful 2003 National Convention
- CD jackets, ads, brochures and posters for our performing members and the Pro Organo concert series
- humble design assistant to Madam Editor (guess who that is) of our Centre newsletter, *Pipelines* (11 years)
- advisor to the RCCO national committee on membership and branding
- designer of the marketing material for our Centre's membership drive (also adopted by National Office)

That's the fun part.

Drawing on his background in graphic design, Rick feels privileged to offer his guidance and creative services to the RCCO, at both the Ottawa Centre and at the national level, and to promote the love and appreciation of the organ and its music through the visual medium.



Thank you Rick, for all your contributions to the RCCO and to the Ottawa Centre. It is indeed a pleasure for us to have this opportunity to present this award to you. We hope many mem-

bers will be at the AGM on June 7th at St. Paul's Presbyterian Church for this presentation.

- Don Marjerrison



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