



## President's Message

THOMAS ANNAND

# Intersections of Lives

**M**any years ago I worked with a minister who, in his most sonorous tone and during every Sunday service in November, would remind those in attendance (and God, too) that we were in the “Season of Remembrance”. Though this played well to the veterans in the congregation, I found the liturgical relevance a little dubious but decided it wiser not to enter into debate with him (see under “Choose Your Battles”). Nevertheless, in a month opening with All Saints Day and embracing Remembrance Day, it is perhaps natural for one’s thoughts to turn to those who are no longer with us and to the intersections of lives lived.

It is probably safe to say that for just about all of us that are involved with the organ, we can trace back the beginnings of that fascination to an individual who inspired our interest in the instrument, either live or on recording. For me, it was my first teacher, Graham Steed, whose knowledge and command of a huge repertoire from Bach to the present day still provides me with a rewarding, life-long challenge and stimulus. And we can also be thankful for the assistance of others in our development. They could be parents that paid for our lessons, a neighbouring organist who gave us a place to practice, older colleagues who donated their scores, a family friend who shared their organ LP’s, or a clergyperson who took a chance on hiring a kid – we all have some special people

who have made a difference in our lives and helped us to where we are today, and thank God for that.

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Now it’s our turn  
to continue the process,  
to make a difference  
in someone’s life  
with the gifts, talents  
and resources  
that we’ve been given.

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Now it’s our turn to continue the process, to make a difference in someone’s life with the gifts, talents and resources that we’ve been given. Perhaps we’ll be remembered, perhaps not. Ultimately it doesn’t matter. What matters is that we enrich our community and relationships right now. So, in this Season of ... well, I’ll call it “Autumn” to be safe – let’s not only remember our past and what we’ve been given but also strive to give of ourselves, maybe making some sacrifices, in order that other lives might become richer for our efforts.

- Tom Annand  
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# 2010/11 Programme of Events

IAN MACKAY

## Looking back

**Organ Crawl to Oka.** A group of 9 folks made the trek to the Oka region of western Quebec on a glorious autumn Saturday. Our visit started in Saint-Placide, a community west of Oka. We met up with Marc-André Harnois who is the organist at Église-Saint-Placide and who acted as our host for the day. Marc-André is a student of Réjean Poirier at Université de Montréal. Marc-André not only is an expert on the organs of the region but also of the history of the various churches and sites we visited. It is always helpful to know the history of the parish and relate that to the history of the organ and the musical life of the congregation. The church was built in 1852 and the present organ (Casavant opus 743) dates from 1918.



Église-Saint-Placide  
Photo: Karen Holmes

After a delightful morning at Saint-Placide, we headed down the road to community of Oka. Before going to the town's main church we stopped at the Magasin d'Abbaye d'Oka that sells cheese, artisan breads and a host of other food products made in the region.

Église de l'Annonciation sits proudly on the north shore of the Ottawa River (Lac des Deux-Montagnes) in the center of the village and a stone's throw from the Oka-Hudson Ferry and the ice bridge in the winter. Oka's first church building was built in 1721. It was replaced in 1732 with a larger building that itself was destroyed by fire in 1877. The present stone church was completed in 1883. The interior is in Romanesque style with a

semi-circular vault and the stained glass windows date from the 19th century. The stations of the cross found characteristically around the perimeter of the nave are paintings of original wood carvings which were saved from the 1877 fire. The carvings are displayed in a small chapel near the chancel.



1900 Casavant organ, Opus 113  
Église de l'Annonciation, Oka  
Photo: Mai-Yu Chan

The organ, Casavant opus 113 (although the name plate states opus 12, Casavant records say that it's actually opus 113) was installed in 1900 and is characteristic of their early work in that it is a two-manual tracker action instrument with 10 stops in a lovely oak case. Casavant cut their teeth on this size of instrument and it's a blessing that there are still a few left around to visit and play.

From 'downtown' Oka we headed back to the now deconsecrated Église abbatiale Notre Dame du Lac. The original Abbey was built in 1881 by Trappist monks who fled persecution in France. The present Abbey and the chapel were finished in the early years of 20<sup>th</sup> century. For many years the monks used a reed organ to accompany their singing but in 1935 installed a pipe organ, Casavant opus 1485.

The organ was eventually replaced by a tracker instrument built by Hellmuth Wolff in 1973. The Wolff organ sits along one side of the collegiate styled chapel and is in a lovely oak case that matches the paneling throughout the interior. Unfortunately, due to mixed messages we didn't actually have a chance to play the instrument. As it turned out the chapel was the scene of a 'tournage de film' (film

shooting) and the security guards assigned to the facility did not get the message about the permission we received to see and play the instrument. So while we saw and admired the organ we did hear it for ourselves. Others in our group heard the organ many years ago and recounted for us how well the organ speaks into the nave. We can only hope that the new corporation that runs the facility now will have the good sense to keep the organ tradition alive by holding regular concerts there.



Église abbatiale Notre-Dame du Lac, Oka, Qué.  
Wolff & Associés, Opus 9, 1973  
2 manuals and pedal, 16 stops, 23 ranks  
Mechanical key and stop action

Photo: Fondation du patrimoine religieux du Québec - 2003

By this point we had all worked up an appetite and were ready for a mid afternoon lunch in Saint-Joseph du Lac just north-east of Oka. The drive through the bucolic back roads of this part of Quebec at this time of year is a wonderful experience; the colours are vibrant and harvest is plentiful. The road we took to the restaurant was lined with orchards and farms selling their wares and a lovely Montreal sized traffic jam of eager market enthusiasts to top the afternoon off! The meal was so-so but we appreciated the opportunity sit down and get caught up.

A few of us left to go back to Ottawa  
...continued on page 3



...continued from page 2

because of other commitments but a few stayed as well and headed off to Sainte-Thérèse for our last stop of the day. Église Sainte-Thérèse d'Avila is located in a small community just north of Laval and near highway 15 north. The church was visible from the highway and keeping our sights on the spire helped us to navigate to the church. When we arrived we again found a closed door. We eventually found the custodian but despite efforts to explain who we were and why we were there, he didn't budge. Even after calling the priest on-call didn't work.

What we expected to see was the Brodeur - Casavant organ that dates from 1988. The original instrument was a 32-stop romantically styled instrument over 3 manuals and pedal. Significantly three stops (Hautbois and Voix humaine in the Récit division; Clarinette in the Positif division) were made by Cavaillé-Coll, in Paris. In 1925 Casavant restored the instrument and added 15 new stops and built a new console. By the 1960's, the condition of the organ had deteriorated badly and was again restored in 1970 by François Caron.

The **Spooky Tunes Concert** was held on Friday October 29th at Woodroffe United Church. The concert featured Alison Kranias, Don Marjerrison, Gilles Leclerc, Thomas Annand and Heather Rice as recitalists and Ian MacKay as host. Tom started off the concert with Léon Boëllmann's *Toccata* from his *Suite Gothique*. Alison played a *fantasia* by Froberger and Heather played F.J. Haydn's *pieces for flute clock*. Gilles accompanied scenes from Charlie Chaplin's *Modern Times* that was a big hit with everyone including the

children present. Don played two pieces: *The Modal Trumpet* by Ottawa-based composer Frederick Karam and *Toccata* by British organist and composer John Sanders.



The following day, Saturday October 30th, Tom Annand and Ian MacKay participated in the pre-concert activities at the NAC's family event *Trick or Treat to a Wicked Beat*. These pre-concert events are designed to showcase musical organizations in Ottawa and our effort was to showcase the organ in particular. We had lots of props including pipes, CDs, DVDs, music, our organ shoes, coloring pages and a busker organ. The display was very busy and there were enthusiastic questions and comments and, in general, everything was well received. We remember one child saying that he played the cello but the organ was his favourite instrument.

Sunday November 7<sup>th</sup>, at 2:00-4:00 pm. **Discover the Pipe Organ**. An event offered by the RCCO to CAMMAC. This event is primarily for CAMMAC members but is open to anyone who might be interested. The programme will feature Karen Holmes and Mai-yu Chan. The event will explore the organ from top to bottom and a chance to hear and see the instrument "up close and personal" for those who think the instrument is a bit of a mystery.

**Pub Night**, Monday November 29<sup>th</sup>, 2010 at 6:00 pm: Advent, Christmas and Epiphany are just around the corner, not to mention getting your own house and family I order for the holidays. So to help you brace yourself for the season, you need a night out at the pub with your organ and church music colleagues... The Second annual RCCO Pub Night Monday, November 29<sup>th</sup>, 2010 at the Heart and Crown 67 Clarence Street in the Byward Market in Downtown Ottawa 6:00pm-3:00am... (just kidding). Come for a traditional pub dinner with a pint of your favourite brew (or soft drink or even tea if you prefer) and watch some great organ DVDs, YouTube videos of organs, organists, good music and bad music, and of course, preacher bloopers... all in the comfort of a private dining room with audio-visual facilities away from the hustle and bustle of the Monday football down the hall.

Stay tuned for more details on the Christmas Concert schedule for Monday December 20<sup>th</sup>, 2010 at Saint-François d'Assise, Fairmont and Wellington. Featuring choral works by Palestrina by the choir of St. Barnabas under the direction of Wesley Warren and instrumental music for organ and brass.

## Looking Ahead

## Student Membership Grant

DON MARJERRISON

**T**he RCCO Ottawa Centre is pleased to offer a one-year student membership (on a one-time basis) for any organ student meeting the following criteria:

- 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.



## We Can All Improvise!

FRANCES MACDONNELL

Mervyn Games, FRCO, Organist and Choir Director of Knox Presbyterian Church, will present a workshop entitled "We Can All Improvise!" on Saturday November 27 from 10 am to noon at Knox Church, corner of Elgin and Lisgar (please

enter by the entrance at 120 Lisgar Street - that's the door where the doorbell is.)

Mervyn is a lifelong proponent of the belief that every organist can learn to improvise, and that it is simply a matter of trying, no matter how scared you

are! Come and give it a try with Mervyn; everybody will get a chance to try improvising (though nobody will have to try if they don't want to!) The workshop is free to RCCO members, with a \$10 charge for non-members.



## Around Town

### Tuesday, November 2, 9, 16, and 23, 30, 12:10 p.m.

*Organ Tuesdays* with Thomas Annand continue at St. Andrew's Church (Kent at Wellington), 12:10-12:45.

Nov. 2: Bach & Buxtehude.

Nov. 9: Mendelssohn & Franck.

Nov. 16: Music of the Netherlands: Sweelinck, Reincken, Andriessen, Strategier.

Nov. 23: Widor Symphony Series: Symphonie no. 2 in its original version of 1872.

Nov. 30: guest organist James Calkin plays Krebs and Widor.

### Sunday, November 7, 2010, 7:30 p.m.

Manotick Brass and St. Stephen's Presbyterian Church Choir present a concert of music for brass quintet, brass and organ, and choir. An evening of mostly sacred music – upbeat arrangements of old favorites, Canadian compositions and others. Tap your toes and hum along! The Presbyterian Church in Varadero, Cuba has invited Manotick Brass to give a week of concerts and church services in February. The quintet must raise money for religious visas, transportation and accommodation. This concert is a joint fundraiser for Manotick Brass and St Stephen's Church. Tickets: \$10 for adults, \$5 for children, family max. \$25. St Stephen's Presbyterian Church, 579 Parkdale Ave at Sherwood Drive, 613-728-0558. #14 Bus.

### Sunday, November 21, 2010, 7:00 p.m.

*Festal Solemn Evensong, Procession and Benediction of the Blessed Sacrament, the Feast of Christ the King.* The Choir of

St. Barnabas Anglican Church, Kent and James Street will sing works by: Stanford, Armstrong Gibbs and Durufle. Wesley R. Warren will plays organ voluntaries by Howells and Vierne. A reception will follow in the Parish Hall. All are welcome.

### Friday, December 3, 2010, 7:30 p.m.

"Celebration Bach Organ Recital", Wesley R. Warren will play a recital of favourite Bach organ works at St. Barnabas Anglican Church, Kent and James Street, on Friday, December 3, 2010 at 7:30 p.m. Mr. Warren is Artist-in-Residence at Augustine College, sponsors of the event. Further details available from the college's website.

### Friday, December 3, 2010 at 7:30 p.m.

*Festival of Advent Lessons and Carols* presented by the choir of St. Luke's Church, directed by Robert Jones. St. Luke's Church, 760 Somerset West. Free-will offering.

### Saturday, 4 December, 2010, 7:30 p.m.

Stairwell Carollers, directed by Pierre Massie presents *Jesous Ahatonnia, an evening of Christmas carols.* Woodroffe United Church, 207 Woodroffe Ave. Tickets a the door or in advance at the church office. Info: 613-722-9250 or [http://www.woodroffeunited.org/concert\\_current.html](http://www.woodroffeunited.org/concert_current.html)

### Sunday, December 5, 2010 at 4:00 p.m.

The Seaway Valley Singers present *Hear the Angels Sing: music for the Christmas season.* Directed by Robert Jones, with Margaret Whisselle (piano/organ), Daniel Edwards (violin) and the Junior Handbell Ringers of Winchester United Church. Concert at Iroquois United Church (2 Elizabeth Drive, Iroquois). Tickets \$10 (adults) and \$5 (students) at the door.

### Saturday, December 11, 2010 at 8:00

*The Bytown Voices Christmas Concert.*

Directed by Robert Jones, with Brenda Beckingham (piano/organ) and Larisa Droll (flute). St. Basil's Church (Maitland Ave just north of the Queensway). Tickets \$15 (adults), \$6 (students); children 12 and under: free. Available at the door.

### Sunday, December 12, 2010, 7:00pm

19th Annual *Alta Vista Carol Sing Concert* to be held at the Immaculate Heart of Mary Church, 1758 Alta Vista Drive. Free admission and ample parking. Donations in support of the Heron Road Emergency Food Centre would be appreciated. Come sing the carols of the Season with dedicated volunteers from *le Choeur du Moulin*, the *Immaculate Heart of Mary Church Choir* and the *Ottawa Wind Ensemble*. They will be joined by Dr. Fraser Rubens, tenor soloist. For more information contact: Francine Brisebois at 613-791-9115.

### Sunday, December 12, 2010 at 7:30 pm

St. Luke's Church; 760 Somerset St. West. Eight local classical talented singers, coached by Polish soprano Maria Knapik, sing traditional Christmas and Christmas-related songs, duets & ensembles. Admission by donation

### Sunday, December 19, 2010 at 7:30 p.m.

St. Luke's Church; 760 Somerset St. West. Christian Elliott (cello): Bach 'cello suites 4, 2, 3. Admission by donation

### Sunday, December 20, 2010 at 8:00 p.m.

St. Luke's Church; 760 Somerset St. West. Christian Elliott (cello): Bach 'cello suites 1, 5, 6. Admission by donation



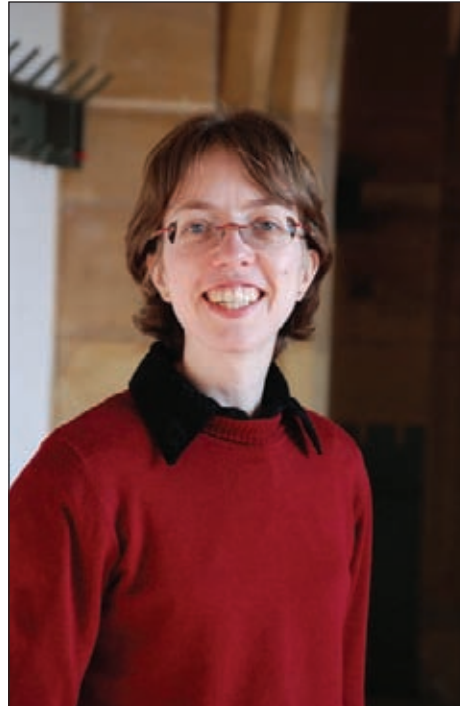
## Pro Organo

KAREN HOLMES

**A**nd now for something completely different...

After a fabulous series opener by Frédéric Champion, who played a programme of 17<sup>th</sup> and 18<sup>th</sup> Century music suitable to the organ at St. Peter's Lutheran Church, we are in for another treat on Friday, November 19<sup>th</sup>, when Isabelle Demers will play at Notre-Dame Cathedral-Basilica (at Sussex and Guigues).

A native of Québec, Isabelle Demers is rapidly becoming recognized as one of North America's most virtuosic organists. She began piano study at age six and at age 11 began piano and organ study at the Montréal Conservatory of Music. After graduation in 2003 she studied on scholarship for a year in Paris at the École Normale de Paris-Alfred Cortot. She received her Master's degree from The Juilliard School in New York City, where she is currently completing doctoral studies with Paul Jacobs.



Isabelle was a featured performer at the 2009 national convention of the Royal Canadian College of Organists, in Toronto,

and at the 2010 national convention of the American Guild of Organists, in Washington, D.C. She was the winner of the Godfrey Hewitt Scholarship in 2006. She has also been a prize-winner and finalist in several international performance competitions in the United States, Canada, and Europe, and performs widely in the United States and Canada. Isabelle was previously on the music staff at Trinity Church, Wall Street, in New York City.

Here is her programme for November 19<sup>th</sup>: J.S. Bach - *Prelude and Fugue in Eb Major BWV 552 "St. Anne"*; Henry Martin - *Prelude in A Major*; Max Reger - *Fantasy on the Chorale "Wachet Aus, Ruft uns die Stimme"*; Edward Elgar - *Allegro Maestoso*, from *Sonata in G Major*; Prokofiev - excerpts from *Romeo and Juliet* (transcribed by Isabelle Demers); Rachel Laurin - *Toccata*, from *Symphony #1*. (And if you want a preview, you can go to the Centre web-site and find the link to Isabelle on YouTube).

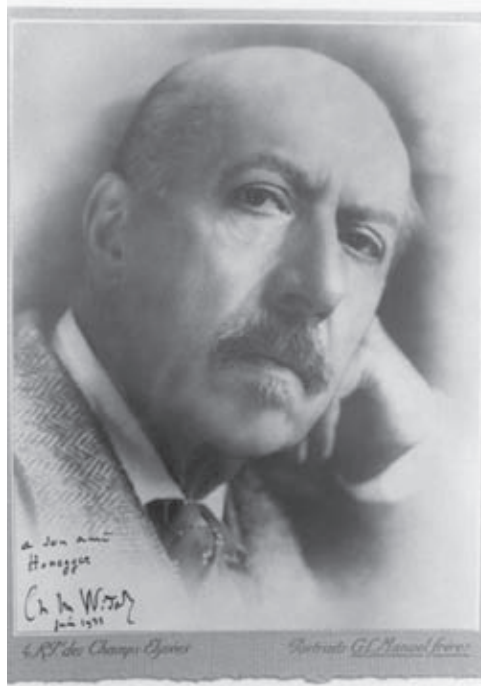


## Widor Background Notes

THOMAS ANNAND

**O**rganist of Saint-Sulpice in Paris for over sixty years, Charles-Marie Widor wrote ten extraordinary Symphonies for Organ. The first set of four – *Op. 13* - appeared in 1872, followed by Nos. 5 and 6 in 1879, Nos. 7 and 8 in 1887, the *Gothique* in 1895 and finally the *Romane* in 1900. This span of almost thirty years is very near to that of Beethoven's nine symphonies, with a similar development from classical models to experimental forms. Beethoven, however, only lived to be 56 (exactly the age at which Widor completed the *Symphonie Romane*, No. 10) whereas Widor attained the remarkable age of 93.

He would use those remaining decades to revise and reshape the earlier symphonies, sometimes drastically altering their original content. There were several reasons for this: most importantly was his use of the symphonies as teaching material



(his students reported studying the works of only three composers with him: Bach, Mendelssohn and Widor!) and therefore constantly reminded of elements he felt were in need of "improvement". This touches on the issue of his development as a composer: the earlier symphonies are clearly modeled after the proto-romantic sonatas of Mendelssohn which he admired, whereas the later symphonies show his close study of the music of Wagner and his burgeoning fascination with plainchant-based improvisation. His symphonies move away from the salon and concert hall and into the church, and Widor was determined to bring every one of his symphonic children there, too, even as they kicked at his shins for forty years. Imagine if Beethoven had gone back and re-written the Fifth Symphony with a final movement for solists and chorus – would it have been an improvement?

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One can only be amazed at the willingness of his publisher, Hamelle, to constantly re-engrave the same movements over and over, so that we end up with no less than five published versions of the *Op. 13* symphonies alone. Over the years, the condition of the printing plates of the unaltered movements had deteriorated such that accidentals and stems gradually disappeared, leaving performers scratching their heads and squinting at the resulting blur (although that didn't stop Mr. Kalmus from taking his pen and filling in what he thought was missing, sometimes with hilarious results). The need for a critical and analytical edition was very apparent even by the 1950's, but by then the symphonies had fallen out of fashion, except for one movement....

Thankfully, the first volumes of John R. Near's complete edition of the ten organ symphonies appeared in 1991 published by A-R Editions of Madison. Performers now have access to most of the important original versions for the first time in over one hundred years and can make decisions on which version of a symphony or movement they would like to perform. Near also presents the definitive corrected text for the final versions. In addition, the Dover edition is a reprint of the 1887 edition for the first eight symphonies: this represents the first major revision of *Nos. 1-6* and the first edition of *Nos. 7 and 8*. The Marks edition from the 1940's (if you can find it) is a reprint of the 1901 revision, and Kalmus generally reprinted the final 1929 edition still available from Leduc, so the curious organist has an abundance of material to work with now!

Let's look at the very *First Symphony in c minor*, which opens with a broodingly chromatic *Prélude* and concludes with an intense and equally chromatic *Fugue*. The original five movements are all similarly proportioned – between four and five minutes in duration – and the entire symphony can be performed in about 25 minutes by following the metronome marks. That's how Widor left it in 1872 when he sent it to the publishers. One can only imagine the amazement of a contemporary organist reading the first pages of this challenging new harmonic language which was a musical validation of Cavallé-Coll's

adoption of equal temperament for his instruments.

In 1887, Widor decided to make some drastic changes, including the insertion of a bloated, eight-minute *Marche pontificale* (which seems like an ill-placed homage à Lefebvre-Wély) and a slight and rather vacuous *Méditation* as the fifth and sixth movements. Not only does this destroy the symmetry of the entire work, but the interjection of two movements of inferior musical value works against the prevailing mood of dark mystery and suspense that Widor had successfully achieved in his original.

By the time of his final revisions in 1929, the second movement *Intermezzo* had gone through five different versions, each one subjecting the opening lyrical material to increasingly obtuse and quasi-improvisational processes. Fascinating as a compendium of Widor's stylistic development over nearly six decades, the final result bears no relation to the older, unrevised movements that were allowed to remain, and the *First Symphony* in its final 1929 version is a musical failure that deserves the neglect in which it languishes. But, to perform this work in its original form is to enter a startling world of wonder holding repose and fury in balance.

The *Second Symphony* is in six movements and – in its original 1872 version – is also of 25 minutes duration. Widor's re-composing here is somewhat less drastic than in the *First*, but in 1901 he replaced the delightfully bucolic hunting-call *Scherzo* with the impressionistic *Salve Regina*. It's a beautiful piece in the style of the *Symphonie Romane* of 1900, but completely out of character with the rest of the genial *Second Symphony*.

The *Third Symphony* originally concluded with the fifth movement *Fugue*, but in 1887 Widor added a *Finale* which ended up replacing the *Fugue*. To me, his subsequent revisions of the *Finale* seem only to point out its inherent weaknesses, but each performer can now make their own decision about the most effective way to conclude this work.

Finally, a few words about the fascinating *Fourth Symphony*. This was at first the shortest of the 1872 Symphonies, its four movements – *Toccata, Fugue, Adagio, and Finale* – having a playing time

of merely 17 minutes. In 1887, Widor inserted an *Andante cantabile* and *Scherzo* into the middle of the work, bringing it to 25 minutes just like the others of *Opus 13*. The result is a very cogent structure (even the *Finale* is vastly improved), and I have a sneaking suspicion that the two “new” movements were either originally withheld or perhaps completed immediately after 1872, so close is their stylistic profile.

Hopefully this brief introduction to the early symphonies will whet some appetites for discovery and spark some interest in these neglected works. Those curious to hear the early versions of all ten Symphonies are welcome to hear them performed at St. Andrew's Organ Tuesdays over the coming months.

Thomas Annand, MMus, FRCCO  
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## Members News

The Choir of St. Barnabas Anglican Church, Ottawa, directed by RCCO member **Wesley R. Warren**, will be featured on a new promotional CD by Hinshaw music publishers in the U.S. Their recording of Eleanor Daley's anthem: “Open Thou Mine Eyes”, which was recently submitted in the National Choral Competition, sponsored by ACCC and CBC/Radio Canada, and for which they won First Place in the Liturgical Choir category, will be used to promote the work when it will be published this coming Spring (2011). Hinshaw praised the choir: “The recording is absolutely breathtaking. What a wonderful choir. No wonder they won the competition. We are thrilled to be using this recording on our promotional CD”.



# Rachel Laurin Concert Review

GILLES LECLERC

**T**hose of us who had the pleasure of attending Rachel Laurin's recital at the church of Saints-Anges in Lachine on September 26<sup>th</sup> can attest to having been part of something that was more than just another organ recital – it was a musical happening.

The event celebrated Raymond Daveluy's continuing oeuvre with his *7th Sonata for Organ* composed between January 2008 and December 2009. His first five *Sonatas* were recorded by Rachel at St. Joseph's Oratory back in 1996. She premiered his *6th Sonata* in Lachine a few years ago. All are currently available from Éditions Lucarel.

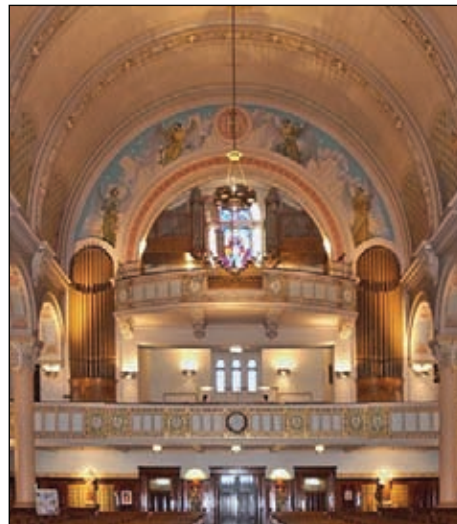


Composer Raymond Daveluy with organist Rachel Laurin at Eglise des Saints-Anges. (Photo courtesy of Suzanne Marjerrison)

Raymond Daveluy introduces new forms and explores new harmonic textures in his latest creation. The first movement is a *Fantasia*. The work begins with an initial more rhythmical theme followed by a second theme which is in fact the principal theme of the movement. It reoccurs in the third and fourth movements and is followed by an *Adagio* which opens on foundation stops (beautifully served by the organ of Saints-Agnes!). It reoccurs as well in the Coda of the *Finale*.

The middle section of this second

movement offers a chaconne based on the more sinister motives material heard in the first movement. The return to the initial theme concludes this vast tapestry of sound but not before restating a melodic motive from the chaconne over a repeated note of B flat in the pedal. For the first time, Daveluy introduces a *Menuet* in a sonata, done so in honour of the 200<sup>th</sup> anniversary of Haydn's death. Hence the letters H-A-Y-D-N (or B-A-D-D-G) serve as the basis of the work. Again this motive will reoccur most cleverly in the *Finale*.



Casavant, Opus 869, 1920/2002  
Église des Saints-Anges-Gardiens, Lachine, Québec  
4 manuals and pedal, 65 stops, 71 ranks, 4,444 pipes  
Electro-pneumatic action



The concluding movement, *Final (Allegro enteric)*, showcases the performer's ability to bring home this majestic *Sonata*. In the opening section, new and more chromatic material recalls derivations from themes in the previous movements. A grandiose fugue emerges intertwining within it motivic material from previous

movements as well. The Haydn motive and echoes of the *Sonata's* opening help to bring the 35 minute work to a resounding conclusion.

The energetic drive required to compose music on such a scale is embodied in Daveluy's ever renewing creativity and his latest *Sonata* attests to that search for a deeper and wider musical expression. The effect here is stunning.



Gilles Leclerc, Rachel Laurin and Yves Garand Organist of Eglise des Saints-Anges. (Photo courtesy of Bonnie Nichol)

Over 250 attended this concert and a lengthy standing ovation for both performer and composer certainly will remain a highlight of their musical careers and another occasion for us to recognize Daveluy who, despite his years, remains a towering figure in Canadian music.

- Gilles M. Leclerc







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## Pipe Organ to Give Away

**The former Erskine Presbyterian Church, now Peace Tower Church, is looking to give away our pipe organ after Christmas.**

**We are a contemporary-style Pentecostal Church that needs to open up the space on the stage to accommodate full bands and theatre productions.**

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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.
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| Alison Kranias     | 613-761-6516     | alison.kranias@mail.mcgill.ca |
| Paula Lin          | 613-721-2850     | paula.w.lin@gmail.com         |
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## Organ Teachers List

- D. Mervyn Games**, B.Mus., FRCO, ARCM. Students in piano, organ, and theory at all levels. For info call 613-729-2515.
- Robert P. Jones**, M.Mus., ARCCO (ChM). All levels of students (teenager or adult). Lessons at St. Luke's Church (760 Somerset Street W.) Info: pentland@hotmail.com
- Heather Rice**, ARCT, BMus, ARCCO (ChM). Welcomes students in piano, organ, voice and theory, Beginner - Intermediate, Children - Adult. Lessons at St. Stephen's Presbyterian Church, 579 Parkdale Ave. at Sherwood. Call 613-563-1409 or email choirmaster@bellnet.ca.
- Wesley R. Warren**, M.Mus., FRCO, (ChM), ARCT. Beginning to advanced organ students at St. Barnabas Anglican Church, (Kent St. at James), Ottawa. Info: 613-726-6341

## Newsletter submissions

Send your articles and photos to:

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 613-841-0246

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



## Next Deadline



## Frédéric Champion Concert Review

ALISON KRANIAS

A good-sized crowd turned out at St. Peter's Lutheran church on Friday, October 15<sup>th</sup> to hear Frédéric Champion give the first Pro Organo concert of the season, a recital celebrating the 100<sup>th</sup> anniversary of the parish. The evening's program was a delightful choice of 17<sup>th</sup> and 18<sup>th</sup> century works by mostly German and Austrian composers. The repertoire was well suited to the small German-style tracker organ with 15 stops that Mr. Champion used to create wonderful contrasts within each piece.

The program began with works by Buxtehude, Purcell and Muffat, and it was a real treat to hear such a master of counterpoint play these works. With a deftness of articulation, Champion shaped each motive so that it sparkled with its own distinct rhythmic and melodic character. In slow, improvisatory-like sections, he could have been more expressive if he had taken greater liberties with the rhythmic notation, yet he still captured the spirit of the broad, singing lines very well.

For music by J.S. Bach, Champion chose works from the composer's early years: a *prelude and fugue in D major* and a transcription of a Vivaldi concerto. The *Adagio* of the concerto was rich in ornamentation that Champion executed



beautifully, and in the following *Allegro* movement we heard a brilliant display of his technique.

After intermission, there were works by Mozart and C.P.E. Bach which contrasted lively sections with slower ones. Champion captured both sides of these works very well, imbuing the tender moments with a wonderful grace and charm, and using his rhythmic sense, which was so well displayed in the first half of the program, to bring out the playfulness of the quicker music.

At the end of the program we heard Mozart's *Eine Kleine Nachtmusik*. Champion's transcription of this serenade was excellently done. It brought out the familiar themes and the lighthearted character of the piece very well, and also captured the simple grace of the Romance movement. After a well-deserved standing ovation, the evening was rounded off with a lovely chorale prelude by J.S. Bach.

- Alison Kranias



## Vaughan Williams Work Found

ANITA SINGH

A work by Ralph Vaughan Williams that languished in a library for more than 100 years is to be performed for the first time. The composer wrote the 45-minute score for his Cambridge University doctoral examination in 1899 and it still bears the pencil marks of his examiners. It is a Mass for soloist, double chorus and orchestra, but was always intended to be played in concert rather than in church.

It was stored in the archives of the university's library and forgotten about until Alan Tongue, a conductor, spotted it in an exhibition of music manuscripts, and realised that it was not a known work. Mr. Tongue, who studied music at Jesus College, Cambridge, said: "Gazing at a page of the score displayed



in a glass case, I knew immediately that here was a significant work. "After the exhibition closed, I visited the manuscripts room and asked to see the Mass. I sat enthralled, turning over the pages and trying to imagine the sounds. Here was clearly a work from a great composer.

"It soon became clear that no performance had ever taken place as there were too many uncorrected mistakes. "I thought to myself 'I want to hear this played and I want to be the one to conduct it'. It was a moment of revelation."

Vaughan Williams, who was born in 1872 and died in 1958, was 26 when he wrote the piece. It took him around 18 months to complete. His tutors were not always impressed with his submitted com-

positions. Writing about his student days, he once recalled: "The lesson usually started with a conversation along these lines: 'Damnably ugly, my boy, why do you write such things?'"

The Cambridge Mass, as it is being called, will be performed in full at Fairfield Hall, Croydon, south London in March next year. Michael Kennedy, chairman of the Vaughan Williams Charitable Trust, said: "It really is amazingly good - there are many signs of the great composer who was to emerge."

An excerpt is available online at [www.youtube.com/cambridgeuniversity](http://www.youtube.com/cambridgeuniversity).

Anita Singh  
The Daily Telegraph  
London, England  
(forwarded by Bob Jones)





## A Spiritual Leadership Model - Part 6

**I**t may seem strange to still be focused on the 50 days of Easter when we are soon beginning a new liturgical calendar this month (November 28, Advent 1). However, I truly believe that the season of Easter, including Ascension and Pentecost, is foremost in importance in terms of how we might go about music leadership and music-making in the church. We are working in a religious context that, more than anything else, lives in the presence of the risen Christ, with the help of the Holy Spirit. More than a focus on the birth of the Saviour, it is that resurrection focus of hope that drives who and whose we are as people of God. Thus, the new life we are about in the church is not resuscitated life, but eternal life in the power of the risen Christ through the Holy Spirit. To that we are called to witness and work, especially through our musical leadership.

At the outset of this eight-part series, I outlined two pivotal tensions in the church musician's identity as a leader (April and May). All of the church musician's roles are rooted in that musical-theological identity – there are always theological dimensions in the music-making facilitated by the church music leader, and vice versa.

Then, a subsequent group of monthly articles began to take a look at some aspects of that in terms of discipleship, the Sacraments (Baptism and Holy Communion), and the Body of Christ (June/Summer, September, and October). These are some core aspects of the community in which the church musician serves.

Beginning to explore these is helpful for any church music leader, not only in choosing what music needs to be utilized in the liturgy and how it is performed, but also in considering how he/she functions or might function and relate in his/her faith community. The theological nature of the disciple community, especially in terms of the sacraments and the Body of Christ, shapes the musical choices the church musician makes and how music is performed, including what people and instruments are utilized.

Now, in this last group, I look at more important aspects of the identity of the church musician in terms of the lectionary/Christian calendar, call/discernment, and

the Holy Spirit. Perhaps these are the more practical and accessible parts of the church musician's theological-musical identity. Certainly, they help to form a strong sense of who we are and can be as spiritual music leaders in the Reformed Christian tradition.

### The Lectionary/Christian Calendar in the Church Musician's Identity - Top 10

10. **PRACTICAL FORMATION:** Utilize the lectionary/Christian calendar to get at the basics about Jesus Christ in your faith community and leadership; it is more than an organizational schema, but a way to help “flesh out” the Word of God in the disciple community.
9. **THE ENTIRE CHURCH YEAR/CALENDAR:** How is your church year planned? When do you start to look at and map it out? There are many options here. Do you work with the lectionary and the Christian calendar on a weekly basis?
8. **THE SUNDAY LITURGY:** What is your understanding of the Sunday Liturgy—that main weekly worship event in your faith community? What shape does it have? Being part of the Body of Christ? Sacramentally? How does its form relate to the disciple community? How does it fit into the Christian calendar?
7. **CHOOSING MUSIC:** How do you choose music for each worship service? Is it based on suggestions from lectionary resources, readings your pastor has selected or discussions with other worship leaders in your congregation? Do you work on your own or with others? How do you engage in the Scriptural text to let it become flesh in you, so you can help to bring it to life for others?
6. **CHRISTIAN YEAR/CALENDAR:** What is your understanding of the Christian Year or calendar, and the lectionary? Theologically? Musically? Over a three-year period, the lectionary opens up the biblical witness of Jesus Christ, and helps to orient the formation of the faith community.
5. **WEEKLY READINGS:** Weekly Scripture readings lead in choosing

music. Music is chosen because of its relationship with Scripture. The Word of God leads that way. God chooses us, and we respond. Scripture points to God, and leads the way in seeking out the presence of God, and how that will be expressed. Instead of choosing the readings that we want, that fit our scheme of things, we let the readings take hold of us, and empower us to listen for the depth of God among us.

4. **CHRISTIAN FORMATION:** The two cycles of the church calendar (Advent/Christmas/Epiphany and Lent/Easter/Pentecost) assist in walking through the main Christ-events that help to shape us in his name: God's story in Jesus Christ, in word and action.
3. **WEEKLY CHRIST-EVENT:** The Sunday Liturgy reflects the entire Christ-event, and reminds us of what God has done, is doing, and will bring about. The normative pattern for the Sunday Liturgy is based on gathering “under” the word and “around” the table. The liturgical cycle, the season of the year, and the individual feasts, are all subject to the message of the Lord's Day.
2. **EXPERIENCE OF PLANNING:** The experience of planning for the worship of the faith community in which you serve simultaneously offers an opportunity for your own spiritual nurture. The music selection process is much more than simply choosing music that might be appropriate. The process itself is a spiritually enriching one, and must be engaged in with open expectation, in order to hear what needs to take place.
1. **PARTICIPATION IN THE THEOLOGICAL/FAITH PROCESS:** Participation “behind the scenes” by all church leaders and congregants—all of the baptized—leads to a deeper awareness of the Sunday liturgy and its specific meaning. Led by the Holy Spirit, such increased awareness provides the foundation for discernment and attentiveness to call. It is through the Holy Spirit that the church is empowered, and we, as church leaders, get our primary directives as members of the disciple community.



## More on the Leaving Process - Easter VI

DAN HANSEN

**T**he reading this month is a powerful, packed passage (John 13:23-29). It encourages more discussion about God's love.

At the beginning, we are told that those who love Jesus will keep his word. God will love them, and, then, Jesus and God will enter their lives. The opposite is also true: No love. No keeping of words. No relationship. This is what Jesus has been saying since he has been here. So, much emphasis can be placed on the power and possibilities of love.

The choice of the story for today by the lectionary compilers further emphasizes the preparation for Jesus' return to God. It is the second mention in the gospel reading during the 50 Days of Easter. Preparation for Jesus' absence is essential. Jesus wants his disciples to know these things so that they will believe, which is a central aspect in the gospel of John. Belief is at the heart of eternal life. Jesus calls forth such life; in fact, he embodies it as the word of God made flesh.

It is Jesus' leave-taking, and his preparation of the community for it, that sets up a strong group of witnesses and thus believers.

Likewise, to encourage such belief, the church—the Body of Christ in the world—must be organized following the words and actions of the Jesus as seen in the New Testament, particularly the Gospels.

The organization methods of the

Christian calendar, and the Revised Common Lectionary, help in doing that. Notwithstanding their historical and ecumenical development, as with other topics looked at throughout this series, they offer a way for the church musician to focus the music of the congregation on Jesus Christ and his word. Practically speaking, they offer an opportunity for the church music leader to move into a more spiritual approach to leadership. Following this method helps the music leader to get off the usual ladder of life, so to speak, and become more engaged in the priorities of the Kingdom of God.

Along with a focus on the sacraments in the life of discipleship, a focus on the word and actions of Jesus Christ, as laid out in the Christian Year and the lectionary, enables the church leadership to give specific direction to the community's worship. It also sets the main agenda for its community work and life as one mainly of Christian education and faith formation.

In the gospel text today, more "words to the wise" follow. Specifically, God will send the Advocate—the Holy Spirit. It will teach the new formed community everything. It will also remind the community of what Jesus said to them. Further, Jesus offers his unique sense of peace, which is not as the world would give. He leaves this peace with them. The disciples are told not to let anything trouble them, or to be afraid.

Jesus says to them that he is going away yet he is coming to them. He tells

them that he has said that before. This is in reference to the Holy Spirit that God will send. What is most interesting in the passage is that Jesus tells them that they should be rejoicing because he is going away, since he is going to God who is much greater. This is not going to be a sad departure as the world might want to make it.

According to the Gospel of John, this is all about God's love—knowing it and experiencing it. With the physical Jesus absent, the importance his followers' and disciples' work is all the more crucial. In their own identity as ones formed by God through Jesus Christ, their role is the shaping of would-be disciples. As firsthand witnesses of God's love, their main task is to assist God in passing on the faith. They are not called to do this alone, but with the assistance and direction of the Holy Spirit, which God sends in order to teach and remind the newly-formed community about its identity and role.

Moreover, it is that same Holy Spirit that we are called, through baptism, to let lead us today. Above all things, if we want to be leaders in the church of Jesus Christ, we must be open to letting that Holy Spirit of God and Jesus Christ take priority in our lives, as the main part of our Christian identity, and in our work, as leaders in the church. Working with the Christian Calendar and lectionary are part of this. This ministry requires spiritual discernment and an understanding of our leadership as a call.



# MARK YOUR CALENDAR!

Stay tuned for more details on the Christmas Concert schedule for Monday December 20<sup>th</sup>, 2010 at Saint-François d'Assise, Fairmont and Wellington.





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