



Pipelines

Bouches et anches



President's Message

THOMAS ANNAND

Organist-Clergy Dinner

The next big event in the College year is the Organist-Clergy Dinner. This is a good opportunity to renew acquaintances, or to make new friends and meet new people. Our guest speaker is RCCO President Gilles Leclerc.

Organist-clergy relations can be a challenging part of our job as organists. Of course the parameters of the relationship must be understood by both parties, and this varies from denomination to denomination, and sometimes even from one congregation to another. It helps when each person knows the other's responsibilities and expectations, and of course there must be a basic respect for the role of each person, and an appreciation for the particular gifts that each brings to their calling, be it music or ministry (or a combination of both).

Often it just comes down to the basic chemistry between two individuals. One of my predecessors used to go on summer vacations with his minister, and the two families got along splendidly. That is perhaps an extreme example of compatibility. The other extreme might be a strong desire to have a vacation to get away from each other. I suspect (and hope) that most of us inhabit the middle ground, involving patience, tolerance and an ability to find compromises.

Nowadays there are many avenues of support for professionals in the church, and

the RCCO Professional Concerns is there as a sounding board, too. Clearly there must be a certain level of openness and communication, and perhaps we can foster that with events such as the dinner. Too often it seems that our society forces us apart into our perceived areas of experience and expertise, by the many external facets that can serve to define us - but only on a superficial level, surely.

As human beings involved in the spiritual side of life (and for me that means music as well as religion) we have much in common to draw us together as a community, indeed much more than the few skills which make up the letters that some of us put after our names.

Until we see each other as fellow travelers on a common goal of self-awareness and a shared commitment to a better life for all humans we will be forever bound and destroyed by the defining superficialities of modern life rather than supporting and strengthening each other for the hard road which lies ahead.

This is a lofty goal for the Organist-Clergy Dinner, a purpose for which it was not conceived, but it is one step along that path. So invite your clergy for an evening of good food and good company and see what may develop.

With every best wish for the Easter season,

Tom Annand
music@standrewsottawa.ca

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2010/11 Programme of Events

IAN MACKEY

Our Road Trip to visit new GOArt Organ in Ithaca New York has been postponed due to difficulties with schedules at Cornell University. The University is hosting an inaugural workshop and recital series in mid March and simply could not make the arrangements to coordinate our visit which was proposed for the end of March. They did say that they will be able to accommodate us in the fall so we will postpone the event for now and add it to the roster of activities for the 2011-2012 program year.

For those who might be interested and available, Cornell University's Inaugural Conference and Concert Series takes

place next week from March 8-12. More information is available on their web site: <http://baroqueorgan.cornell.edu/>

For those who might want to see and hear the new organ (which we will see and hear and play for ourselves in the fall) follow this YouTube link:

<http://www.youtube.com/watch?v=KsWbHgdNE6w>

Rachel Laurin's Compositions for Organ Monday May 30th at 7:30 pm at Knox Presbyterian Church.

This lecture is an event to celebrate the organ works of our colleague composer

Rachel Laurin. Rachel spends much her time composing these days both for organ



and other instruments and there is much to explore. Her works are being heard around the world now at concerts and recitals and this is an opportunity to hear her speak about her life

and work as a composer and to hear a few of those works performed by her and others.



The Glory of Psalms Workshop

FRANCES MACDONNELL



Don't forget to mark April 9th on your calendars for the *Glory of Psalms* workshop to be held at the Church of St. Barnabas, Apostle and Martyr (70 James Street at the corner of Kent).

This workshop is specifically designed to deepen your understanding of the history and use of psalms in worship. Fr. Stewart Murphy will be there to add insights into these topics, and Frances Macdonnell will provide a brief parallel introduction on the use of Anglican Chant as a medium for expressing the psalms in worship.

The Cranmer Singers, directed by Frances Macdonnell, will give us a practical example singing Psalm 119.

Admission to this workshop is \$10 for non-members, and free for RCCO members. See you there.



Pro Organo

KAREN HOLMES

The last concert of the present season will be at St. Barnabas Anglican Church on Friday, May 6th, and will feature Ottawa organist Jennifer Loveless, who plays regularly at Notre-Dame Cathedral-Basilica on Sussex.

For those of you who have not met Jennifer, she holds a Masters degree in organ performance from McGill University, and an Artist Diploma in piano performance from Concordia, as well as

an ARCT in piano. She has won several prizes in organ performance, and is heard



often accompanying various choirs and singers.

Her programme in May will include works by Bach, Franck, Vierne and Duruflé. Watch for complete details in next month's Pipelines. And if there is anyone out there who has not yet been inside St. Barnabas church, this is your chance! It is definitely worth a visit.

Also, on May 6th we will have complete details of next year's series.



Nominating Committee

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

Centre Executive Positions:

- President
- Vice-President
- Treasurer
- Secretary

Convenors of Committees Positions:

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

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

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



... at our Annual General Meeting on Monday, June 13th, 2011, at St. Peter's Lutheran Church. (Sparks at Bay St.)

Refreshments at 7:00 pm with meeting to follow at 7:30 pm.
This is your Centre. The executive values your feedback. Come out and voice your opinions on what you would like to have your Centre do.

The RCCO Ottawa Centre recognizes one of its members each year with a plaque to express our gratitude for their services and dedication to the RCCO and in particular the Ottawa Centre.

This year we are pleased to recognize Frances Macdonnell as "Member of the Year" for her past and continuing contribution to our Centre. A plaque will be presented to her at the AGM this June.



Fundraising Concert

KAREN HOLMES

Since next season's Pro Organo concerts will be in September, October, then March and May, we are planning a fundraising "RSVP" concert for the month of November.

We did this once before in 1998, and it was a huge success. Here's how it works: first, we would like suggestions of organ pieces you would like to hear on a recital programme. These suggestions can be handed directly or sent to any member of the RCCO Executive before September 1st. Local performers will then be approached to see which of the proposed pieces they might offer to perform. The resultant list will then be published, and you will be invited to vote for the pieces you want, so that we can draw up a final programme of

6 or 7 pieces (depending on length).

Here's where the fundraising comes



in. Votes will cost \$10 each (with tax receipts available for this charitable donation). You can cast as many votes as you wish for a piece you want to hear, or even against one you don't want to hear! We will also include 2 or 3 hymns in the programme, so send along hymn proposals too. There is no charge for the initial suggestions, but save up your money to vote for the Gala programme!

When we did this in 1998, the Centre did not yet have a website. This time, you will be able to follow the progress of the election on the website after the 1st of September. If your favourite piece is not getting enough votes, you can send in more!



Around Town

Sunday, April 17, 2011, 7:30 p.m.

Flutist Thomas Brawn and pianist Natalie Khoriaty bring you a spring bouquet of musical delights. St. Luke's Church, 760 Somerset Street West (3 blocks west of Bronson Avenue). For info: (613) 235-3416 or www.stlukesottawa.ca

Wednesday, April 20, 7:00 p.m., and Thursday, April 21, 2011, 7:00 p.m.

Thomas Annand performs a pre-concert Bach Recital on the large Flentrop organ at the NAC.

Dimanche, le 1^{er} mai, 2011 à 17h.

Matthieu Latreille et Francine Nguyen-Savaria interprètent les oeuvres de Bach Franck et Bales pour aider à financer un stage de perfectionnement en orgue à Paris. St. Matthew's Anglican Church, 217 First Avenue, Ottawa, Ontario K1S 2G5. Contribution volontaire.

Sunday, May 1, 2011, 5:00 p.m.

Matthieu Latreille and Francine Nguyen-

Savaria perform works from Bach Franck and Bales in fund raising concert towards further organ studies in Paris. St. Matthew's Anglican Church, 217 First Avenue, Ottawa, Ontario K1S 2G5. Free-will offering.

Sunday, May 1, 2011, 7:30 p.m.

Ottawa Celtic Choir (Ellen MacIsaac, conductor) presents *Bright May Day*, a concert celebrating of the coming of summer. The Ottawa Celtic choir and invited guests will perform music for May Day and the Celtic festival of Bealtaine. St. Luke's Church, 760 Somerset Street West (3 blocks west of Bronson Avenue). Info: (613) 235-3416 or www.stlukesottawa.ca

Sunday, May 15, 2011, 7:30 p.m.

Thomas Brawn & Jonathan Bayley (flute) and Robert Jones (organ) present *Music for two flutes and organ* to round out the 2010-11 recital series at St. Luke's. St. Luke's Church, 760 Somerset Street West

(3 blocks west of Bronson Avenue). Info: (613) 235-3416 or www.stlukesottawa.ca

Sunday, May 1, 2011, 4:00 p.m.

Trinity United Church (1099 Maitland Ave): The Bytown Voices and Seaway Valley Singers present *United in Song* under the direction of Robert Jones, accompanied by Brenda Beckingham and Margaret Whisselle. Featuring music of Brahms, Handel (Zadok the Priest) and Boyce. Tickets are \$10, available at the door.

Saturday, May 7, 2011, 7:30 p.m.

Christian Reformed Church in Williamsburg (12436 County Road 18): The Seaway Valley Singers and Bytown Voices present *United in Song* under the direction of Robert Jones, accompanied by Margaret Whisselle and Brenda Beckingham. Featuring music of Brahms, Handel (Zadok the Priest) and Boyce. Tickets are \$10, available at the door.



Hamilton Organ Festival 2011

Hamilton is hosting the 2011 RCCO National Convention and it promises to be a terrific show!

The theme is "New Visions" and headline recitalists include Maxine Thévenot, Philippe Bélanger and Ken Cowan, who are familiar names to Canadian organists, plus Konstantin Volostnov, the brilliant Russian organist who won all the prizes at the prestigious St. Albans competition.

The week begins Sunday July 17th with an evening concert by the top-class choir from Hamburg Germany, the Harvestehude Chamber Choir.

The closing concert on Thursday July 21st showcases four – yes, **four** – organ concertos performed by Ken Cowan with Boris Brott's National Academy Orchestra.

Seven workshops are featured, covering topics from Organists' Possible

Uses of the Internet, to Improvisation on Hymns, to Conducting for organists. The National Playing Competition finals are always an attraction, and attendees will visit several new and recent organs

in the area. McMaster University researchers will present the latest work in the neuroscience of music, and there are two innovative competitions where the audience gets to select the winners! One of these is for hymn-tune composition, and the other for video creation.

Centre of operations is the Crowne Plaza Hotel in downtown Hamilton (with very reasonable room rates). Look for the full details on our festival website at www.hamiltonorganfestival.com. You can register on-line at www.rcco.ca – early bird deadline is April 30th. We're looking forward to welcoming you to Hamilton!

Simon Irving
Zachary Windus
and Bruce Cross
Co-Chairs





Videos of Interest

RACHEL LAURIN

L'organiste virtuose Isabelle Demers vient de lancer un vidéo sur YouTube http://www.youtube.com/watch?v=I-s_9Af-oZo où elle interprète *l'Étude Héroïque, Op.38*, de Rachel Laurin. Ce document visuel et sonore constitue une "avant-première" du CD consacré à des oeuvres de Rachel Laurin, enregistré à l'Église des Saints-Anges à Lachine, QC, et qui sortira au printemps. Les autres oeuvres au programme de ce disque sont:

- Symphonie, Op.36
- Introduction et Passacaille sur un Thème de Raymond Daveluy, Op.44
- Douze courtes Pièces, Op.43

Outre *l'Étude Héroïque*, publiée aux éditions Lucarel (Montréal, Canada), ces oeuvres sont publiées aux éditions Wayne Leupold (USA).

Par ailleurs, l'émission *Pipedreams* animée par Michael Barone a diffusé le *Prélude et Fugue en Fa Mineur, Op.45*, de Rachel Laurin, interprété par la compositrice lors d'un récital à l'Université St. Thomas, St. Paul, MN, en Novembre 2009. Le *Lamento, Op.24* et le *Prélude et Fugue en La Bémol Majeur, Op.36*, de Marcel Dupré, exécutés dans le même concert, sont aussi diffusés dans ce programme.

Pour entendre cette prestation, visitez <http://pipedreams.publicradio.org/listings/2011/1108/> et rendez vous dans la deuxième partie de la deuxième heure.



Virtuoso organist Isabelle Demers has just launched a YouTube video at http://www.youtube.com/watch?v=I-s_9Af-oZo with her performance of Rachel Laurin's *l'Étude Héroïque, Op.38*. This audio-visual document is a "pre-première" of a CD, to be released this Spring, featuring the works of Rachel Laurin recorded at l'Église des Saints-Anges in Lachine, QC. The other works on the CD programme include:

- Symphonie, Op.36
- Introduction et Passacaille sur un Thème de Raymond Daveluy, Op.44
- Douze courtes Pièces, Op.43

Other than *l'Étude Héroïque*, published by Les éditions Lucarel (Montréal, Canada), the remaining works are published by Wayne Leupold (USA).

Also note that the public radio program *Pipedreams* hosted by Michael Barone recently broadcast Rachel Laurin's *Prélude et Fugue en Fa Mineur, Op.45*, performed by the composer during a recital at St. Thomas University, St. Paul, MN, in November 2009. Marcel Dupré's *Lamento, Op.24* and *Prélude et Fugue en La Bémol Majeur, Op.36*, performed during the same concert, were also featured in this programme.

To listen to this concert on the web, go to the *Pipedreams* website at: <http://pipedreams.publicradio.org/listings/2011/1108/>, then scroll down the programme listings to the second half of Hour 2 where Rachel's performances are listed.

Student Recital

On February 27th, nine students of our RCCO members played in the annual student recital. The event was held at St. Andrew's Presbyterian Church in downtown Ottawa (Thomas Annand, host organist) with about 50 people in attendance.

For the first time in recent memory, I was very pleased that a congregational hymn was included. The programme included music of Bach, Handel, Buxtehude, Vierne, Gigout as well as Canadian composers Healey Willan and Gerald Bales.

Thanks are in order to the students who played, their teachers (Thomas Annand, Karen Holmes, John Hutchinson and Jennifer Loveless) as well as Ian McKay for his arrangements.



Back Row:

Nathan Morris, Jacques Kangni, Marie-Hélène Veselovsky, Colleen Howard, Anisha Eipe, Gregory Couture

Front Row:

Joshua Zentner-Barrett, Owen Saar, Michael Golod





RCCO Annual Organist–Clergy Dinner



The Rose Bowl Restaurant
1717 Carling Avenue
Ottawa ON K2A 1C8
613-729-4000

**Monday, May 2, 2011 6:15
p.m.**

Speaker: Gilles Leclerc,
RCCO National President

Menu:

Salad, choice of dressing
Dinner: (chosen at the restaurant)
Prime Rib, Chicken Marsala
or Salmon with lemon butter
Strawberry Shortcake
Tea/Coffee

Cost: \$35.00

By April 22nd, send cheques
payable to **RCCO, Ottawa
Centre** to:

Suzanne Wilson-Marjerrison
476 Evered Avenue
Ottawa ON K1Z 5K8

Come and enjoy dinner and an evening with our RCCO National President and Ottawa Centre member, Gilles Leclerc.

I would like to reserve ____ ticket(s) for the RCCO Organist Clergy Dinner, May 2, 2011 at 6:15 p.m.
at The Rose Bowl Restaurant, 1717 Carling Ave.

Names of people attending: (please print) _____

I enclose my cheque payable to RCCO Ottawa Centre for ____ tickets @ \$35.00 each for a total of _____.

Before April 22nd, 2011, please send this reservation slip and cheque to:

Suzanne Wilson-Marjerrison
476 Evered Avenue
Ottawa ON K1Z 5K8 613-724-3793



Scholarships

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

Ottawa Centre Scholarships

Anthony King-Douglas Gibson Scholarship and Allen Cureton Scholarship

These scholarships, worth up to \$500 and \$300 respectively, are awarded annually to Ottawa Centre members planning to attend a summer course, conference or other professional development activity. The funds can contribute toward the cost of attending an RCCO convention, but must be applied to an organized course or event; not to be used for private lessons.

Deadline for applications is **April 30th, 2010**, by letter to the Centre President describing your planned activity, its cost, as well as a brief description of your educational background and present church music activities. Mail submissions to: President, RCCO Ottawa Centre, Box 2270 Station D, Ottawa K1P 5W4

Kiwanis Festival Scholarship

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

The Godfrey Hewitt Memorial Scholarship Trust Fund:

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

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

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



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

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

Applications must include: 1) a detailed resumé and proof of citizenship or landed immigrant status, 2) a specific plan of study for the year, 3) three references, 4) a cassette/CD made in the past 12 months of three major works (see web site for details) and 5) a non-refundable fee of \$40 payable to RCCO—Ottawa Centre.

Deadline for submissions is **April 30th, 2011**. The Godfrey Hewitt Memorial Scholarship of \$5,000 has been awarded annually to advanced Canadian organ students each year since 2005.

The Godfrey Hewitt Memorial Prize of \$5,000 will be awarded as the Grand Prize at the National Organ-Playing Competition held by the RCCO biannually in

conjunction with the College's National Convention in odd-numbered years; the first of these Grand Prizes will be awarded in 2011.

National Office Scholarships

The John Goss Memorial Scholarship

This scholarship is awarded by the College in **even numbered years** in memory of the late John Goss, FRCCO, former conductor of the National Ballet of Canada and relative of his namesake, the British composer Sir John Goss. The scholarship of up to \$4,500 is awarded to an individual for advanced organ study outside Canada. The winner must intend to return to Canada to pursue his/her career. Please note that this is NOT an examinations scholarship, and requires a separate application.

The application deadline is **April 30th, 2011**. See the National Office website for details and to download the application form. Complete applications should be sent to: **The John Goss Memorial Scholarship, c/o The Royal Canadian College of Organists, 202-204 St. George Street, Toronto, ON M5R 2N5.**

The Lorna and Murray Holmes Scholarship:

The Lorna Holmes Scholarship is available annually, and provides \$1,000 to a student entering organ or church music studies at a Canadian University. Preference will be given to students beginning undergraduate studies. Applicants must hold membership in the College.

A letter of application must be accompanied by a proof of acceptance at a Canadian university, and two letters of reference from people able to assess the candidate's suitability for the scholarship.

Application deadline is June **15th, 2010**. Complete applications should be sent to: The Lorna Holmes Scholarship, c/o The Royal Canadian College of Organists, 202-204 St. George Street, Toronto, ON. M5R 2N5

OTTAWA CENTRE EXECUTIVE 2010-2011

OTTAWA CENTRE EXECUTIVE

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DEIRDRE PIPER	613-267-4078
FRANCES MACDONNELL	613-726-7984
DONALD MARJERRISON	613-724-3793

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FAYE GRINBERG	613-695-3435
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OTTAWA CENTRE
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OTTAWA, ON K1P 5W4

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SECTION D'OTTAWA
C.P. 2270, SUCCURSALE D
OTTAWA, ON K1P 5W4

www.rcco-ottawa.ca

NEXT EXECUTIVE MEETING:
SUNDAY, APRIL 10TH, 1:00 PM,
ST. PETER'S LUTHERAN



Supply List

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Gavan Quinn	613-792-1492	gavanquinn@gmail.com	
Simon Pinsonneault	613 949-5841	pinsosi@tc.gc.ca	

Please note: Supply list can also be found on the RCCO Ottawa web site at <http://www.rcco-ottawa.ca>
Anyone interested in adding their names to the Supply List, please contact Suzanne St-Germain
at 613-841-0246 or via email at newsletter@rcco-ottawa.ca



Organ Teachers List

D. Mervyn Games, B.Mus., FRCO, ARCM. Students in piano, organ, and theory at all levels. For info call 613-729-2515.

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

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

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

Newsletter submissions

Send your articles and photos to:

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

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



Next Deadline



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card size)
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\$15

Advertising Policy

1. Any Ottawa Centre member may announce his/her events in the *Around Town* section of the newsletter free of charge if they are the coordinator, conductor or organist/accompanist of the event.
2. If a member wishes to place a free announcement in *Around Town* for an event of another organization he/she is a member of (not covered by Policy 1), the member must make a written request to the RCCO Centre Executive for approval of that one specific event. Approval may be granted on the basis that this event would be of specific interest to our members: i.e Church/Choral, and/organ/bells, encouragement of young organists and pianists.
3. If a non-member wishes to freely announce an event of his/her Organizations in *Around Town*, he/she must make a written request to the RCCO Ottawa Centre Executive for approval of that one specific event. Approval may be granted as per policy 2, however in most circumstances we would expect the Organization to pay as per the rates set out by the Centre for advertising.



William Wright Concert Review

DEIRDRE PIPER

A good audience turned out for the third recital in the 2010-2011 Pro Organo series given by Toronto organist William Wright. Dr. Wright, who holds degrees in both English and Theology, and who has taught organ, harpsichord and music theory at the University of Toronto as well as the History of Church Music at the Toronto School of Theology, recently retired as Organist and Director of Music at Deer Park United Church in Toronto.

Wright's programme was unusual in its focus on early music, largely of the North Germanic schools. While the second half of the programme was devoted to J. S. Bach, the first half presented important repertoire of the seventeenth century - music by Sweelinck, Muffat and Buxtehude. It was a programme ideally suited to the sonic character of the magnificent two-manual 1989 Guilbault-Thérien organ situated in the west gallery of the stunningly beautiful Église Saint-François-d'Assise.

It was an unusual joy to hear the recital commence with a persuasive and committed account of the *Fantasia à 4*



on *Ut re mi fa sol la* by the Dutch composer Jan Pieterszoon Sweelinck, usually considered to be the father of the North German Organ School.

It is sad that his music is rarely heard in recital these days, but in its own terms is every bit as engrossing and dramatic as the flamboyant symphonic-inspired music of a later period. Wright's careful registrations brought out clearly the structural design and discursive argument of this extended piece, including an occasional 8' pedal reed accenting the scalar theme.

Sweelinck's music for organ displays a mastery of compositional design, contrapuntal and variation techniques, and offers the performer many opportunities for technical display. As a master of fugal writing, Sweelinck is the true father of that quintessentially German baroque form, one of his pieces even being based, prophetically perhaps, on the BACH motif!

In contrast, we were next offered the *Toccata Undecima* by the Italianate Georg Muffat, not a representative of the true North German School but, rather, of the more Latin South. A cosmopolitan character: of Scottish ancestry, born in France but considered himself to be German, he studied with Lully in Paris, worked in Salzburg, then moved to Italy to study with the composer and virtuoso keyboard player Bernardo Pasquini. From there, he returned to Germany where he eventually settled as organist in Passau (on the Danube, roughly 100 miles NE of Munich). In him the French, Italian and German styles all combined.

This piece was an interesting choice, placed as it was between the music of Sweelinck and Buxtehude as if to secure an alternative stylistic baseline (in the lineage of Frescobaldi) against which to gauge the rest of the programme. Whatever the rationale, the performance was again both stylistically and technically assured, providing a satisfying sense of logical progression and dramatic interplay of the many and various contrasting sections that comprise the piece.

Five pieces by the Scandinavian/North German Dietrich Buxtehude, organist for nearly 40 years at the Marienkirche in Lübeck (about 50 miles NE of Hamburg), completed the first half of the programme.



Two short chorale preludes - *Vater unser im Himmelreich* and *Gott der Vater wohn uns bei* - were given sympathetic accounts, in the first of which we heard the decorated tune given out on a lovely reed coloured with a subtle tremulant. The Buxtehude group also included a lively *Canzona* and the *Ciaccona in E minor*, a favourite of many of us, expressively performed at a fast clip. The group ended with the *Prelude in E* (with its fugal theme reminiscent of the opening phrase of the *St Anne* hymn tune) during which we were able, for the first time, to savour the rich plenum of this fine instrument.

The second half of the programme was given over to the towering master of the



German baroque: Johann Sebastian Bach. Of the several organ toccatas, the one in *D minor*, *BWV 538* (the so-called *Dorian*) is my own favourite, with

the *C major*, *BWV 564* coming a close second. Both are masterpieces of tonal design and of thematic development on a large scale. Wright's performance of the *Dorian Toccata* was, to my ears, a little on the "careful" side and lacked the panache that the design of the thematic shape and composed echo effects surely demand. The *Fugue* was more assured, and was given a refreshingly gentle treatment for its greater part, only coming into full sonic bloom at the concluding set of entries.

Two contrasting preludial settings of the chorale *Allein Gott in der Höh' sei Ehr*, both from the Leipzig set, followed. The first is Bach at his most whimsical in the approach to chorale melody ornamentation (I was reminded, during the performance, of a "lazy" introverted Bill Evans improvisation on a standard tune). Here, against a very soft fugato contrapuntal accompaniment, the decorated chorale tune was heard in a rich tremulant-coloured registration - a most affective and moving performance of one of Bach's most marvellous and deeply felt chorale workings.

In contrast, the trio setting of the same chorale, quite jolly in its conception, was played with considerable élan. The projection of mood was infectious and the music danced beautifully. Personally, I would have welcomed a little more contrast of tone between the two manuals so that the intricate contrapuntal relationships between the two busy parts could be heard more clearly; however, it's a small point.

But here I must give voice to a concern: between the two chorale preludes the chorale was indicated to be sung by the audience (rather than just played by the performer), a practice of

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enforced hymn-singing that seems to be a developing trend in RCCO Ottawa organ recitals. I have no idea on which set of assumptions (organistic, religious, or church setting) this practice rests, but I find the practice uncomfortable - and have witnessed the discomfort of others - given that it is a musical audience, not a Christian congregation, that is assembled. If the RCCO is to be taken seriously as a significant contributor to the general musical culture of our time, then a practice of religious imperialism is surely not the way to go.

The recital ended with the magnificent *Fantasia and Fugue in G minor, BWV542*. The Romantic Bach is hardly better expressed than here. The astonishing sudden key changes and ecstatic rhetorical flourishes in the *Fantasia* look ahead to the world of the symphony and operatic music-drama, while the music nevertheless remains securely anchored in the secure predictability of the contrasting rhythmic-regularity and tonally-sequential



William Wright, organist,
with page-turner Matthieu Delcourt

intermediate passage work. The *Fugue* is thoroughly of the modern age, fast-moving, rhythmically energetic, and symphonic in conception.

The essence of all this came across clearly in Wright's performance, despite some minor inaccuracies. The sudden

key changes in the *Fantasia* need, I think, to be more carefully "placed" rhythmically so that their structural and dramatic significance is not to be obscured or minimized; and the manual plenums could have used more pedal tone. I also think that the character of the *Fugue* and its subject can use more sparkle in the registration if the instrument permits.

William Wright is to be commended for daring to present a programme that, in its focus, led us into unusual territory. The Bach apart, the programme took us to a fresh place, even though, I suppose, therein it sacrificed the potential for "mass appeal." The academic side of Wright's own character comes across in his playing which, for the most part, was not inappropriate in this event. There were, though, places where a less studied, more flamboyant approach might have given better expression to the music. Nevertheless, he gave us a most rewarding and enjoyable evening of great music.

- Deirdre Piper



Sydney - Ottawa Connections

MAI-YU CHAN

On her recent trip to Australia, Mai-yu revisited St. Andrew's Cathedral, next to Sydney's Town Hall. Michael Deasey was still the organist there when she last visited four years ago. Michael was her organ teacher for a year when he was the Music Director at St. Peter's Anglican Church in Brockville.

This time, December 2010, she was told that Michael had gone through seminary, was ordained, and has a parish in the Blue Mountain region close to Sydney! Attending one of the services at the Cathedral, Mai-yu went up to the organ loft and spoke to the assistant organist there and found that the organ has been restored

by Letourneau in 1998! Originally, it was built in 1866 by William Hill & Son, with additions and alterations by several other builders. This new restoration displays Blacket's original highly coloured decorations, including an unusual wrought iron framework.



The Town Hall organ in December 2010

Right next to the Cathedral is the Town Hall of the City of Sydney. Mai-yu and Dennis Punter (former Ottawa RCCO member), then cultural attaché to Australia, played the grand organ there in July 1984. Installed in 1890 (William Hill & Son again), it was the largest organ in the world containing one of only two

full-length 64' stops in the world (the Contra-Trombone in the pedal). A major restoration program in 1973 addressed the mechanical problems it had begun to experience. It took almost 10 years to restore the organ to its original form.

On Wednesday 29 December, 2010, Mai-yu attended "Young Organists' Day" as part of the Summer Organ Academy in partnership with the Organ Music Society of Sydney. Ten amazing students, aged 12 to 18, played a huge variety of works by Bach, Reger, Saint-Saens, Messiaen, Karg-Elert, Elgar and Mendelssohn.



Mai-yu at the console of the Town Hall organ in July 1984



Mai-yu at the Letourneau restored organ at St. Andrew's Cathedral

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