



Pipelines

Bouches et anches



President's Message

MOIRA HAYES

On the Shoulders of Giants

AS I begin my term as President of the Ottawa Centre, I am mindful of the significant contributions of my predecessors dating back to 1921 when this centre was formed. Dr. John W. Bearder, organist at St. Matthew's Anglican Church, was our first chairman. He held the position for 13 years and during that time also served as National President from 1926 -1927! Our Centre web site lists all the presidents since, with many well-known names. A good history of the Ottawa Centre with thumbnail sketches of the presidents to 2009 was written by Karen Holmes, a past president, in the publication *In service high, and anthems clear* prepared for the 100th anniversary of the RCCO.

You will see elsewhere in this newsletter that members of the Executive have been working diligently to plan activities that will meet the wide variety of interests among our members. The season begins early: September 9th with the first recital in the Pro Organo Concert series given by Kwiho Son of South Korea at Notre Dame Basilica (note change of venue) at 7:30 pm. This series continues with a social, and a picnic at Rockcliffe Park on September 18th. See Ian MacKay's article for details of this and the other activities including:

a) Organ Crawl to Ithaca, NY (Cornell University) -Thurs. Sep.29 – Sat, Oct.1.

b) Lecture/Recital on Jehan Alain given by Thomas Annand, in early November

c) Epiphany Lessons and Carols proposed for Twelfth Night 2012.

Don't forget our fundraising concert for Pro Organo on November 18th at Knox Presbyterian Church – a repeat of a highly successful one in 1998, at which members were invited to request favourite music. We look for an outstanding attendance from our membership and the general public.

In addition, two workshops are planned by our Education Convenor, Frances Macdonnell on the works of C. Franck and Canadian composers. We look forward to seeing you at as many events as you are able to attend.

Finally, at our last Annual General Meeting, members present voted to host the 2013 National Convention in Ottawa on August 11- 15, 2013. Since the timeline is half of that given to our very successful 2003 Convention, a Convention Committee was immediately formed and some key portfolios have already been filled with Karen Holmes as Convention Chair, and Gilles Leclerc in charge of Programming. Tasks are being willingly filled but we are looking for your support. See Karen's Convention Report.

As you can see from this summary, we have an interesting year ahead of us. I hope to involve other executive members in writing for this column in the course of the year for another viewpoint. Please feel welcome to contact any of us with your ideas or offers of help.

Best wishes to all as we look forward to a new musical year.

- Moira Hayes

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2011-2012 Ottawa Centre Programme

IAN MACKAY

I am happy to share the first part of our fall program and trust that each of you (and perhaps also your non-member friends and colleagues) will find activities that interest and challenge you. Collectively, and along with the four anticipated Pro Organo recitals, 2011-12 promises to be one of our busiest and productive years.

Our aim this year again is to ensure that there are events for everyone and that your College is working to meet your needs as professional, amateur, reluctant and student organists! I am again hoping that this year's events will be attractive to non-member organists and church musicians. However, this will require everyone's help to promote Centre events as widely as possible. Thanks in advance. As I have mentioned before, I am always looking for new ideas and suggestions for Centre events. Send suggestions and ideas to me directly or to any other executive member.

Members' Social and Barbeque
Sunday, September 18, at 3:00pm
 Rockcliffe Park, Rockcliffe Parkway
 (continuation of Sussex Drive)

With summer almost behind us we will gather for a barbeque and picnic at Rockcliffe Park. Fall usually cooperates with lovely weather and will enjoy a fall gathering in the midst of one of Ottawa's

most lovely and historic parks. In addition to celebrating the new College year, welcoming new members and reacquainting with other members, we will hear (and see pictures) from members who travelled to various organ conferences and events during the summer break. Spouses and partners are invited and children too!



Please bring a dessert or salad; the mixed grill and drinks will be provided by the Centre. Rockcliffe park is a lovely park that is accessed off the Rockcliffe Parkway which is the continuation of Sussex Drive. Turn left if you are heading east on the parkway and the parking is below the covered pavilion. We will occupy picnic tables near the pavilion.

Organ Crawl to Ithaca New York
September 29-October 1, 2011

The preliminary plans are in place for the organ crawl to Ithaca, New York to visit the new GOART organ and other

significant instruments at Cornell University and in the community of Ithaca. I am working with the Cornell staff at our two day visit, probably a Friday and Saturday to allow us a nice visit yet return to Ottawa for our Sunday duties. I will have further details in the coming week once Cornell staff get the new academic year off to a start this week. Stay tuned.



I have many other activities planned for 2011-12 but need another week or so to finalize details. Happy Fall everyone. I look forward to seeing you at Pro Organo and the picnic.

- Ian MacKay
 e-mail: mackay_sap@hotmail.com
 (Please note the 'underscore' between mackay and sap)



Hamilton Organ Festival Highlights



Rachel checks the contents of a French Horn
 L-R: Karen Holmes, Rachel Laurin, Damian Rivers-Moore



2011 RCCO Convocation
 Gilles, Leclerc, RCCO National President presiding.



The Ottawa Contingent
 L-R: Karen Holmes, Don Marjerrison, Gilles Leclerc, Frances Macdonnell, Hugh Holmes, Rachel Laurin, Suzanne Marjerrison

2011-2012 Educational Programmes

In any given year, there are always one or more purely educational meetings for our membership. In 2012, there will be two such workshops:

Saturday, February 11, 2012, 10 a.m. to 12 noon: Kirkland Adsett, Director of Music, St. Matthew's Anglican Church, presents *A Workshop on Improvisation*. St. Matthew's Anglican Church, 217 First Avenue, Ottawa.

Saturday, May 12, 2012, 1:00 to 3 p.m. Valerie Hall, Director of Music, Holy Rosary Cathedral, Regina, Saskatchewan, presents *A Workshop on Canadian and American Organ Music*. Paroisse St-Francois d'Assise, 1060 Wellington Street West, Ottawa.

Watch for further information to be published in upcoming issues of *Pipelines* / *Bouches et Anches*.

AGM Highlights



Centre President Thomas Annand presents the Member of the Year award to Frances Macdonnell.

Below: MC and contestants for "Organic Jeopardy" at the Annual General Meeting



Around Town

Tuesdays, September 13, 20, 27 and October 4, 2011, 12:10 p.m.

A new season of *Organ Tuesdays* with Thomas Annand at St. Andrew's Church:

- Sep. 13 Bach
- Sep. 20 Franck, Reger and Howells
- Sep. 27 Guest organist Kirkland Adsett, St. Matthew's
- Oct. 4 Widor: Symphonie Romane

All recitals by free-will offering. St. Andrew's Church, Kent at Wellington. Info: 613-232-9042.

Sunday, September 18, 2011, 7:30 p.m.

Robert Jones, the organist of St. Luke's Church opens up the 2011-12 Recital Series with music of Pachelbel, Buxtehude, Bach, Franck, Fauré and Gigout. – If the weather is hot, we're air conditioned! St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission by donation. Info: Tel. (613) 235-3416, or visit www.stlukesottawa.ca,

Sunday, October 2, 2011, 7:30 p.m.

Denis Boudreault (tenor) with Frédéric Lacroix (piano) present an evening of French art songs from the end of the 19th century and beginning of the 20th century, including the song cycles *La Bonne Chanson* by Gabriel Fauré, *Cinq poèmes de Baudelaire* by Claude Debussy, *Serres Chaudes* by Ernest Chausson, and lesser-known gems of the French repertoire. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission by donation. Info: Tel. (613) 235-3416, or visit www.stlukesottawa.ca,

Sunday, October 16, 2011, 7:30 p.m.

Catherine Donkin & Amélie Langlois piano duets. Come and join the piano duet team of Catherine Donkin and Amélie Langlois for an exciting evening of dances, including a special work just in time for Hallowe'en. St. Luke's Church (760 Somerset Street West, 3 blocks west of Bronson Avenue). Admission by donation. Info: Tel. (613) 235-3416, or visit www.stlukesottawa.ca,

Out of Town

Sunday, September 18, 2011, 4:00 p.m.

The Historic Organs Committee will present a historic organ plaque for the Casavant organ in Emmanuel Anglican Church, 287 Harrington Street, **Arnprior**; the organ dates from 1900 and is essentially unchanged. The event will include a Hymn-Sing with the Cranmer Singers, directed by Frances Macdonnell, and organ pieces performed by Gilles Leclerc, RCCO National President. This event, also part of the church's 150th anniversary celebrations, has been organized by John Wanless, Convenor of the Historic Organs Committee of the Ottawa Centre.

Members' News

Welcome to our newest members:

Adsett, Kirk, B.Mus, M.Mus (Sacred Music), Music Director, St Matthew's Anglican. 189 Concord St. South, Ottawa, ON K1S 0Z5 H: 613-680-1711 W: 613-234-5482 paixinterieure@yahoo.com

Coleman, Margaret, CRCCO, St. Mary Magdelene, Chelsea QC. 204-11 Durham Private, Ottawa ON K1M 2H7, H: 613 747-5691.

MacArthur, Cameron (student). 2726 Wyldewood Street, Ottawa ON K1T 2R9 H: 613 680-2266 cameronmacarthur@rogers.com

Sparks, Sue, BA, B.Ed. Music director/organist at McPhail Memorial Baptist Church. 130 Deercroft Ave., Nepean ON K2J 5H9 H: 613 823-3739 sue-sparks@rogers.com

Windus, Zachary. 667 Iriquois Ave, Ancaster, ON L9G 3B8 H:905-648-0948 zwindus@cogeco.ca (dual member: Hamilton-Ottawa)

Change of address:

Balodis, Frances. 1204 Ed Briese Road, RR#1, Utterson, ON P0B 1M0 fbalodis@c-l-u.ca H: 1-705-768-3449, Cell: 1-705-646-3468



Godfrey Hewitt Memorial Scholarship Competition 2012

FRANCES MACDONNELL

The Godfrey Hewitt Memorial Scholarship for 2011, amounting to \$5,000, has been awarded to **Wendy Nieuwenhuis**, a Canadian organ student from Alberta, who is halfway through an M.Mus. program at the University of Alberta, Canada.

She is an active member of the Royal Canadian College of Organists as the Editor of the Edmonton Centre Newsletter, and is the co-ordinator of a weekly recital series at the University of Alberta. She is the Assistant Organist at First Presbyterian Church, Edmonton, where Marnie Giesbrecht and Joachim Segger are the Directors of Music. In the spring of 2012, she intends to study in Vienna with Craig Humber, himself a former winner of the Godfrey Hewitt Scholarship.



Wendy Nieuwenhuis

Previous winners of this scholarship were Craig Humber (2005), Isabelle Demers (2006), Michael Unger (2007), Ryan Jackson (2008), Matthieu Latreille (2009), and Shawn Potter (2010).

The next annual competition for the Godfrey Hewitt Memorial Scholarship in organ will close on April 30, 2012.

Details may be found on the web site of the Royal Canadian College of Organists, Ottawa Centre: www.rcco-ottawa.ca

There is also a Godfrey Hewitt Prize of \$5,000, awarded as the Grand Prize bi-annually at the National Organ-Playing Competition at the RCCO Convention; the next Prize will be awarded in July 2013.

Further details may be obtained from:

Frances Macdonnell
613-726-7984
fbmacdonnell@sympatico.ca



Pro Organo

KAREN HOLMES

Don't miss the first PRO ORGANO OTTAWA concert of the 2011-12 season - Read this now!

Our first concert is earlier than usual this year - hence the heading! On **Friday, September 9th**, South Korean organist Kwiho Son will play a recital at Notre-Dame Cathedral-Basilica. **PLEASE NOTE THE CHANGE OF VENUE!** Also note that this concert will start at 7:30 p.m., in response to requests on the questionnaire distributed last year.



Kwiho Son spent a year in Ottawa in 2001-2002, when she and her husband were posted here to learn English. Later, she completed a doctorate in organ performance at the University of Colorado in Boulder, where she studied on full scholarship with Elizabeth Farr. She now teaches at Presbyterian College in Seoul, and is principal organist at First Presbyterian Church in Ansan. Check out the Centre website for more biographical and programme details.

Since 2011 is the 200th birthday of Franz Liszt, Dr. Son's programme will include Liszt's *Prelude and Fugue on B-A-C-H*. (In October, Thomas Trotter will play the *Fantasia on "Ad nos ad salutarem undam"*.)

Kwiho Son will also play works by Bach, Buxtehude, Rachel Laurin, and Modest Moussorgsky. As usual, you will be able to watch the performance on a screen at the front of the church. Prices of tickets or subscriptions are the same as in past years, and both will be available at the door. Patron donations are very helpful, and most appreciated. There may still be time to get your name on the pro-

gramme as a series patron if you contact Karen Holmes right away.

What better way to start the season than with an organ concert? Come and hear Kwiho Son at NOTRE-DAME CATHEDRAL-BASILICA on FRIDAY, SEPTEMBER 9th at 7:30 PM.

Pro Organo Auction-Concert

Don't forget our auction-concert in November. A ballot is attached to this newsletter, and you can download more from the website. Votes are \$5 each, and charitable receipts will be given for donations of \$10 or more. You can vote as many times as you wish, for the pieces or hymns you want to hear, or against the ones you want NOT to hear! Your total donations will be calculated the week before the concert, to give you a receipt for the total amount. After mid-September, you will be able to check the progress of the voting on the Centre website.



Organist-Clergy Dinner Address

GILLES LECLERC

The following is the text of a speech by Gilles Leclerc, our National President, given at our Organist-Clergy dinner on May 2nd, 2011.

THE ART OF CHRISTIANITY IN A POST-MODERN WORLD

Dear members of the clergy, honoured guests, and members of the Ottawa Centre.

Thank you very much for inviting me to be this year's guest speaker of the Ottawa Centre's Organist-Clergy dinner. I have attended many of these events in the past (although never before on Election Night!) and am delighted to be given the opportunity to share with you some thoughts on what we are and what we do as members of the RCCO and as Faith-leaders of our communities. Of course, my opinions are such that they can only be as good as is the result of my own experience as an organist; therefore, please consider my words tonight as my views from the organ bench over the last thirty-four years.

There is indeed a shared ministry between church musicians and clergy which can be invigorating and challenging, and which can help us grow in our respective ministries.

Let me begin by describing a course I took during my Master's studies at Ottawa University. It was on Schenkerian Analysis, a method of analyzing music developed by Heinrich Schenker. Basically he refers to three levels of observations that are defined as the harmonic and/or linear background, the middle-ground, and the foreground of music. This concept helps the analyzer to determine the big wheels in the background which are turning the medium wheels of the middle-ground which, in turn, are supporting the little wheels in the foreground. In this way one senses just what the primary structure points are versus the ornamental details that, in the end, are just that: ornaments, albeit they are important to the final work.

The way in which this method can apply to a discussion on church music in 2011 is, I believe, a pertinent way to embark upon this topic.

The Background

Let's consider the background before which (or perhaps against which) we are called to minister in 2011.

Our current social stream, promoted primarily through all forms of media, has been described as having entered a post-Christian era. In this context, Christian faith is considered to be a religion among other religions which can provide comfort to some but certainly no longer to all. It is usually tolerated, is silently or not so silently mocked, and is more revered for its feasts (if only because public holidays fall on many of them) than for the message of Faith that those of us who are Christians are called to proclaim. Think of how Christmas is now celebrated. One wonders when saying 'Merry Christmas' is quite simply no longer politically correct.

The over-arching principle that appears to hold together our post-Christian era (which can also be described as the post-modern era) is that everything is relative. The post-modern era appears to reign very well despite having to play in the apparent ruins of Christianity that surround us.

As a Roman Catholic myself, I think of the disastrous situation of the Roman Catholic Church in Québec over the last 60 years and I wonder how such a situation could have occurred. Dozens of churches are being closed every year throughout that once-very-Catholic bastion. In the Roman Catholic diocese of Montreal alone, some seventy-five churches have closed since the year 2000. But then, many churches across all denominations are also closing or, if not, are joining up together to continue their ministries.

After the fall of Fascism and Communism in the last century, and with all the financial upheaval of the last few years, one wonders whether we are not on the cusp of the end of Capitalism as promoted by those who have so much to gain by its maintenance. This would even put into jeopardy Democracy as developed in Western civilization over the last three centuries, its great fruit being a free mar-

ket for economic expansion and for the material betterment of its citizens.

Against this, there is the continuing striving for a spiritual sense to our lives, a striving which can be played out individually or through what is cynically described as 'organized religion'.

Reaching out to the wider community is certainly a big challenge for believers in such a volatile environment. Being introduced to Faith in such a context can be either a shocker or a liberating experience: a shocker, because there are elements in the affirmation of Faith that go quite against the current social stream; a liberating experience, because these affirmations of Faith perhaps cut through the muddy 'philosophies' that are spewed out by faceless leaders of relative morality. Who's to say what is right and wrong any more? Well, that now depends on whom you are willing to believe. In this context there is no Truth and no objectively-accepted Revelation. There are now only opinions, tastes, trends, styles and choices, all absolutely true. That God has spoken to us and continues to speak to us appears lost in the arena of 'freedoms' provided by our western democracies.

A recent article on the BBC News website reported on a new study that concludes that, at the current rate of responses to religious affiliates, religion is essentially disappearing from nine countries in the world. Here's a quotation:

The study found a steady rise in those claiming no religious affiliation. The team's mathematical model attempts to account for the interplay between the number of religious respondents and the social motives behind having a religious affiliation. The result, reported at the American Physical Society meeting in Dallas, US, indicates that religion will all but die out altogether in those countries. The team took census data stretching back as far as a century from countries in which the census queried religious affiliation: Australia, Austria, Canada, the Czech Republic, Finland, Ireland, the Netherlands, New Zealand

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and Switzerland. (<http://www.bbc.co.uk/news/science-environment-12811197>)

Any study can of course be criticized for lacking some kind of objective interplay between those who prepared the survey and what the respondents are actually saying when they indicate, as is the case with the survey I referred to, that they are not affiliated with any religion. Such a statement does not necessarily suggest that they are spiritually dead or that they are not seeking some sort of spiritual nourishment by any other means. It's just that, when asked, they chose not to identify themselves with any faith body, though they may well be seeking to live their lives on a higher plane.

As a case in point, a few years ago I attended a concert given by the Tallis Scholars at the church of the Immaculate Conception in Montreal. Their entire programme consisted of sacred music. In that very church, earlier in the day were Masses that likely were attended by a total of perhaps 100 to 150 parishioners, numbers that are now typical in churches across Quebec. However, for this concert of sacred music, the church was filled to full capacity, i.e. over 1200 and, furthermore, each person had paid more than thirty dollars to take in this musical spiritual nourishment. So, you see - and you and I know this - people who might not be active members of a congregation may well be seeking something that will outlast their own lives or something greater than what they can understand or imagine. Perhaps the Tallis Scholars' music helped to convey within them what they cannot say in words or what they cannot reason out alone. But they certainly know what they need and what they enjoy (whether or not they realize that it is for their souls' sake).

This background I have described may not be the full picture of the world out there but it is much of the setting that permeates our Faith communities in their respective efforts to proclaim the Word of God above all other self-professed sources of wisdom that may be offered to the masses.

The notion of the separation of Church and State underpins contemporary Democracies' vision of the world. I wonder if that cannot be used to try to separate God from Society as well? I'm not suggest-

ing that a Theocracy would be advisable but the seemingly automatic elimination of anything religious in public places, schools, and sometimes churches does beg the question: Is Religion still really tolerated in our contemporary Society? Recent debates in Quebec about having crucifixes in public buildings remind us of the fragile dialogue between Faith and Society.

But enough about the background.

The Middle-Ground

I would like to suggest to you now that the middle-ground of our Faith experience is the day-to-day functioning of our communities with all of their cycles, feasts, rituals and, dare I say, assumptions. This level conjures up all the tensions that can exist within the community on all matters of Faith. Take music, for instance, for this is of a primary interest to us all gathered here this evening.

What music will help the churches draw in new people, and especially young people? What styles will be more appealing to their tastes? From experience, I can state that just about all styles of music have been introduced in Roman Catholic churches since Vatican II, but not all have retained the targeted clients. One certainly can and likely will grow tired of 'Michael, row the boat ashore'.

It is encouraging to note that, in the last ten years, Cathedrals in North America have begun to re-establish strong music programmes that are anchored in the continuum of the historical Church's repertoire all the while providing an openness to new quality material. An example of this can be found here in Ottawa at Notre-Dame Cathedral where upon his arrival, Bishop Marcel Gervais established a music programme to replace the hit-and-miss approach to music that had settled at Notre-Dame since Vatican II. The programme continues today and is an example of what must be done to provide good music within sound worship.

It does after all boil down to worship, sound worship. The experience can be entirely lived on the

foreground level but then it might lose a notion of timelessness if it does not refer to the other background which supercedes the background I described earlier. That

background is the great and wondrous biblical story of God's people responding to its Creator. I'm not referring to the biblical stories that we all know very well but rather to the current present real-time act of redemption that is occurring right now. This is where an objective recognition of Revelation can become the transcending level of our lives as believers. What music can help us convey that incredible reality?

The Foreground

The foreground I wish to end with is that you and I stand before the great background's spinning wheels that will either draw us in or push us away from the Faith community. Of course, in this case the foreground is the whole object of the exercise of our lives. As we minister to the faithful provided to us through random chance, we are called to provide leadership in spiritual growth and not merely light entertainment during an unfocused worship time spent together. We are not asked to provide a musical concert or great theatre to appeal to highbrow tastes, nor are we called to perfectly preserve a museum of past rituals in perfect working order regardless of the congregation before us. Nor are we to consider our congregations as empty two-dimensional beings, or worse, as clients to whom we must cater in all matters, and who have nothing more to offer than their financial offerings on any given Sunday.

Music is capable of unlocking our desire to express that for which there are no words but is nonetheless very real within us. Our inner journey can be either stifled or nourished by the very stuff we take in as spiritual nourishment.

Good worship music, beautiful worship music, can be compared to a great literary work; it must be well written, it must use correct musical grammar, it will assert clearness of thought, and it will affirm a satisfying idea in both form and content.

Much of the music of our worship is to be found in the words we sing and those words will help others know about our Faith. It has been stated that 'Liturgy is Theology celebrated'. Music publishers may not always keep these principles in mind when they distribute music and words destined to be used in a context

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of worship. There are many examples of texts that quite frankly say very little, on a theological level, but thrive on emotions conjured up when one listens to them; I would compare them to junk-food that might feel good on contact but leaves an aftertaste that demands relief of some sort.

Let me quote from an article entitled *A Choir Director's Lament on Lyrics for Liturgy* by Lucy E. Carroll:

"The style of much church music today is secular, low-level pop music with little grandeur about it. The nature of the music is secular: that is, it is associated with non-sacred activities, feelings, and responses. The texts, too, are often essentially secular, despite the occasional appearance of [the name of] 'God'. The structure and style of the music is a concern in itself, but for the moment, let us consider only the text of some of these new works."

She goes on to use an example, and I quote:

*The light of God is shining bright
In ev'ry girl of woman born,
And in her fingers and her face
Are heaven's glory, pow'r and grace.
So when she's walking, running, leaping,
Sitting and thinking, talking, sleeping,
Don't ever treat a girl with scorn
But look and see the face of God
in ev'ry girl of woman born.*

Source: "Of Woman Born", words by Brian Wren, music by Francis Patrick O'Brien, GIA Publications #G5916 (2002) [Adoremus Bulletin, Online Edition - May 2006? Vol. XII, No. 3 : <http://www.adoremus.org/0506LucyCarroll.html>

(For those of you who might not be familiar with G.I.A. Publications, G. I. A. stands for Gregorian Institute of America. I fear that there could be a Latin version of this song! But I digress...)

In this text, please note the absence of clear-cut theological content; note also the absence of any direct address to God whose praise is, after all, the object of any Christian worship, much like most other religions. The amusing or light imagery that is conjured up in the above text cannot really reach the depth of one's desire to be one with God.

Again, on the other hand, a text which purports to address God but which only repeats short incomplete statements can also

be unsatisfactory: imagine singing "*We praise you, yah, yah, yah*" over and over without adding anything further to these words. Now think of great hymns, old and more recent, that have been sung by so many over the centuries, and how they provide full, clear, and meaningful spiritual nourishment in a most poetic manner. They do so because they are imbued with beauty, truth and goodness. They are timeless and consequently perfectly reflect the timelessness of the very faith that inspired them. They become art whose sole purpose is to help celebrate our Faith. They become Faith celebrated through art. And please, never underestimate the faithful's capacity to comprehend what occurs within them when they are exposed to this level of spiritual nourishment, especially youth, for often, I believe, our youth's ability to be touched by beauty is thrown out the window when they are catered to with light music and even lighter texts for misinformed pastoral reasons.

Just as our Faith is expressed in the words and the music we offer to God, so too can warped religious-like, quasi-philosophical, nice-and-fluffy thoughts provide a context that offers nothing more the celebration of one's own emotions.

But as the American mystic Thomas Merton affirmed: *Faith is not an emotion*. We are not called to public self-therapy when we publicly worship together: rather, we are called to respond to God's Word.

Here is where tradition can provide a continuum in the transfer of Faith from generation to generation. And this is the crux of the confrontation between post-modernism and the Christian message that is ours to proclaim. And I personally believe that tradition does not stifle our creativity but rather is a treasury of a tried-and-true reflection over the centuries on what is the essence of our Faith. From that source can emerge great new masterpieces.

The transference of this Faith through the arts requires believers, serving in various ministries, who have been touched by God through silent reflection, meditation, adoration, and who have been educated to be able to discern between that which provides us with a means to truly celebrate our Faith, and that which only invites us to celebrate ourselves.

Forgetting the real purpose of worship is indeed the best way to eliminate churches entirely from our Society. Sacrificing the Holiness of God on the altar of very human interests is the best way to kill off any Faith. There an old Anglican saying that states : "If the Church is like the world, then the Church has nothing to offer the world."

In the end that is what post-modernists seem to want to slip into the mind of their followers.

The RCCO is not a religious organization but its work seeks to sustain and develop the musical arts that have demonstrated a unique ability to support and beautify worship. The aesthetical requirements which the College pursues are not ends unto themselves but tools to uphold the timelessness of the Faith we proclaim.

The musical church services which we have provided to congregations across the country for over a century are a testament to the wonderful saying from William James: "*The great use of life is to spend it for something that will outlast it.*"

Thank you.

Gilles M. Leclerc
National President

Royal Canadian College of Organists

2011 Laura and Murray Holmes Scholarship Winner

Congratulations to Joshua Zentner-Barrett, who was presented his CRCCO diploma at the RCCO Convocation in Hamilton by National President Gilles Leclerc, here accompanied by teacher Karen Holmes. Josh was also awarded the Lorna and Murray Holmes Scholarship. He starts university at Wilfrid Laurier U. in September.



Joshua Zentner-Barrett
with National President Gilles Leclerc
and teacher Karen Holmes



Le droit d'auteur

ROCH BRISSON

Dans les paroisses, on voit apparaître de plus en plus des projecteurs avec écran qui permettent la projection facile de paroles d'un chant, hymne ou prière à partir d'un logiciel tel Power Point, Word ou autre. Que doit-on penser de cette pratique? Cette intégration de la technologie dans la liturgie, même si elle est incontournable, a des implications, surtout en ce qui a trait à la loi sur les droits d'auteur et à son application. Avouons au point de départ que beaucoup de sensibilisation sur la question des droits d'auteurs reste à faire, surtout du côté francophone. Aussi, il importe de clarifier des fausses conceptions sur l'utilisation d'instruments comme le *Prions en Église*, le manuel de chants DMV ou son équivalent anglophone, le *Catholic Book of Worship*.



L'article 3.(1) de la Loi canadienne sur le droit d'auteur (voir <http://www.laws-lois.justice.gc.ca/fra/lois/C-42/TexteCompleet.html>.) stipule sans équivoques qu'«il faut obtenir une permission de reproduction ou une licence pour reproduire du matériel sous copyright, dans n'importe quel format (papier ou électronique)». Ainsi, même si on a entre les mains le *Prions* ou le DMV dans une paroisse donnée, cela ne nous donne pas la permission de projeter les paroles d'un chant ou un extrait d'une prière sur écran sans avoir obtenu au préalable une licence ou une permission. Ce texte est la propriété de quelqu'un, d'une maison d'édition et demande à être respecté comme tel. On est bien sûr autorisé à utiliser tel ou tel chant pendant la célébration et à en donner les indications de pages aux membres de l'assemblée, mais pas plus. Cet article de la loi s'applique aussi aux groupes de chants ou aux chorales: avant de faire des photocopies qui proviennent de sources diverses (livres, revues, cds, ...), il faut d'abord obtenir une licence ou une permis-

sion de reproduction.

Comment faire, donc, pour respecter l'esprit de la loi? Pour les chants français qui proviennent des maisons d'éditions européennes, on doit se référer au SECLI (le Secrétariat des Éditeurs de Chants pour la Liturgie: <http://secli.cef.fr/>). Le SECLI gère les droits de reproduction graphique, pour le compte des éditeurs membres, des chants utilisés dans les célébrations liturgiques, de la catéchèse et de l'éducation chrétienne. On y trouvera sur le site-web la liste des éditeurs membres du SECLI dont fait partie maintenant la maison canadienne Novalis.

De plus en plus de paroisses d'ici transigent avec le SECLI qui permet, grâce à son tableau de forfaits pour les paroisses, de calculer par tranches de pratiquants, 100 personnes en montant, et de s'acquitter facilement de la responsabilité du respect des droits d'auteurs. En moyenne, une paroisse peut s'acquitter des frais du SECLI à raison de \$250,00 à \$400,00 par année. Si on divise ce montant par le nombre de participants aux célébrations, cela représente un coût minime. Avec une licence du SECLI, on peut par la suite faire des copies des chants qui proviennent de tous les éditeurs membres. Précisons que la projection du chant est alors comprise dans le forfait.

Ainsi, chaque paroisse doit, selon la loi et en conscience, s'acquitter annuellement de sa redevance. C'est une question de justice. Ce chant, cette musique que nous affectionnons, a été composé par une personne qui doit vivre de son travail. Ainsi, lorsque la question des redevances au SECLI ou aux autres auteurs/maisons d'éditions est réglée, par respect pour l'auteur/compositeur, on devrait toujours retrouver l'information suivante lorsqu'on utilise un chant sous forme de copie ou de projection: le titre, la cote, la maison d'édition, l'année de composition, l'auteur et le compositeur. C'est une bonne pratique dans les paroisses d'afficher publiquement son adhésion au paiement du forfait annuel au SECLI- Secrétariat des Éditeurs de chants pour la liturgie-81110 DOURGNE- et qui autorise la reproduc-

tion et l'utilisation des chants pendant nos célébrations.

Pour les éditeurs qui ne sont pas membres du SECLI et qui sont majoritairement canadiens, on doit quand même obtenir une permission de reproduction pour projeter ou utiliser leurs chants. On peut s'adresser directement aux auteurs/compositeurs/éditeurs et leur demander une permission de reproduction non-exclusive et sans date limite pour projeter leurs hymnes. Règle générale, pour une chorale par exemple, chaque choriste doit avoir en main une version originale du chant à quatre voix mixtes. On parle ici d'un chant provenant d'une maison d'édition non-membre du SECLI (Pontbriand, Cénacle, ALPEC,...) Dans l'ensemble, les auteurs/compositeurs autorisent cette pratique. Si c'est le cas, on pourra aussi indiquer publiquement que les chants canadiens sont utilisés avec la permission des éditeurs.

La Conférence des évêques catholiques du Canada (CECC) accorde aussi des permissions gratuites aux paroisses et diocèses qui désirent reproduire (à but non lucratif) le matériel qui se trouve sous leur copyright. La CECC détient les droits sur la musique d'une vingtaine de psaumes et d'une dizaine de chants dans le DMV. Dans le DMV, il y a aussi des chants qui se trouvent dans le domaine public (l'auteur ou le compositeur est décédé depuis plus de 50 ans). On peut reproduire ces chants gratuitement sans obtenir de permission de reproduction. On a qu'à mentionner la source sous le chant. La liste de la Table numérique des chants se trouve à l'arrière du volume.

Pour conclure, qui ne souhaite pas longue vie au chant liturgique d'ici et d'ailleurs? En réalité, cela ne se fait pas tout seul. Il faut prendre des moyens bien concrets pour y arriver. Le respect du droit de l'auteur est un aspect fondamental à ne pas négliger pour tous les responsables de musique liturgique, chefs de chœur et organistes. À nous d'y voir!

Roch Brisson
Directeur musical
Paroisse Saint-Joseph d'Orléans



Oh, But for the Love of It!

RENÉ PÉRON

And when did you fall in love with it, with the “King of instruments”? Was it as a child, a youth, or even as an adult? Think about it! Was it in a church where it’s inspirational values were, are, should be the main aim of it’s use, perhaps supporting monks’ Gregorian chant or uplifting congregational singing? Or was it at a concert performance enthusiastically expressing a virtuoso theme where it’s grand tones, sounds, moved you to the core? Did your love, make you want to know everything about it? How it was made, how it’s parts were a whole which you could touch, talk to in braille, listen to, embrace and devote yourselves to.

I can remember, as a child, seeing and hearing my father play large harmoniums and a few pipe organs in several of our French language Protestant churches in Québec province. Not only could he play these extremely well, having no doubt studied in the U.S.A., but, during the summer recess from teaching French, he would go repair, maintain one or another in several communities in and around Montréal, all on a “no charge” basis.



*René's Dad, Silas Péron
playing a D.W. Karn parlour organ in 1909*

At home, having inherited an historical two-manual harmonium, complete with full pedalboard, he practiced faithfully for one or more hours each day. Incidentally (in the late 20s or early 30s) he had rigged up said instrument with an old industrial vacuum cleaner complete with a controlling rheostat of his own design so that both feet were free to play the pedals. Were it not for his teaching career he no doubt would have excelled in the artistry of organ playing in that he not only had a true

ear but also an excellent voice as well as a natural bent for all that the organ entailed. His love indeed brought him on several occasions to visit Casavant Frères as well as the budding and short lived Odilon Jacques enterprises. It was in these visits as well that he completed instilling in me a pride in knowing one’s instrument in all it’s challenging parts, and continued to do so till his eighties when Alzheimers made his music deteriorate into noise.



*A modified Harmonium served as
the home practice organ for René and his Dad*

Tired of the piano, one day I ventured to comment that I would like to play as he did. Hearing this, he quietly slid off the bench and, pointing, he told me to go to it; of course, many of the fundamentals were duly explained. Shortly thereafter we were privileged to be called as organist in our small local French language Baptist church in Montréal, all on a volunteer, no stipend, basis. Some sixty years later, one can only reflect on the happy and fulfilling moments when responding to a calling of some thirty or more years in our own *L'Oratoire église baptiste française* in Montréal, as well as in earlier and later calls from French and English language Presbyterian, United and Anglican churches in Montréal, Granby and Sutton, Québec, as well as in Bath, Ontario.

Three other cases of unusual love of the organ stand out in our mind. The first being that of a Presbyterian French language pastor, a former monk, in Montréal and later in the Eastern Townships of Québec who purchased, during and after the depression years, out of his own very limited salary, two separate pipe organs in Ontario. He personally brought them, back to Québec, with some help from

his parishioners. He then proceeded to redesign and reinstall both of them using volunteer labour. Tuning was no problem as he was well versed musically and could play the instrument when/if the volunteer organist was absent. One of the instruments was of the tracker configuration and the other had electro-pneumatic action.

Secondly, I am mindful of a western pioneer, unknown to us and possibly to anyone now. We were on one of our several travels across Canada when we came across a “pioneer village” museum in Alberta, complete with “soddies” and a small wooden church building. Within said church, there stood a single keyboard harmonium with a rack of pipes on top. Upon examination, said rack was found to be made up of one or so octaves of pipes formed in what seemed to be “kraft” paper tubes. Each note was gradually scaled and true musically. All pipes emitted, when blown into softly, a quiet flute tone. What love went into the patient forming, rolling, notching, voicing of these few pipes. What disappointment, what disillusionment must have experienced the creator thereof upon realizing that the harmonium operated on vacuum rather than air pressure and that his pipes could not be functional in this instance.

And now, right here in our own backyard, we have the Vineer Organ Library, the result of another kind of love for the pipe organ. Following many years of research, collecting data and pictures, seeking and requesting documents, histories, collating and recording data and photos, all at his own personal expense, our friend Bill Vineer devotes himself to recording historical, technical, and musical data for the use, pleasure, research, and comprehension of present and future generations.

The Vineer home is indeed a reflection of one man’s intense love for the “King of instruments”. The task is really greater than such can show, no matter how boundless his love or energy may be. Assistance in any form, would be most welcome. We have all seen small and humble instruments as well as grander pipe organs that

...continued on page 10

...continued from page 9

we could (should?) add to the Vineer Library. Are we ready to help in the interest of that which we claim to love?

I would be remiss should I not mention a further expression of such love for the pipe organ as it has expressed itself and still does not so far away from our home base. A variation of the instrument which we moderns often dismiss for diverse reasons, most times I would imagine because we have forgotten to “love” “our” instrument in all it’s versions, classical or theatrical, be they tracker, pneumatic, electro-pneumatic, electric, or as it is at present, greatly computerized.

I would speak of that small group of men, church and radio organists, band director, theatre organist, and teacher who, some thirty years ago formed the Kingston Theatre Organ Society. In the interest of perpetuating a particular art form as represented in part by the “King of instruments” they personally purchased in Ohio, moved, reinstalled such an instrument and have maintained it for the pleasure of all



27-rank Kimball Theatre Organ
courtesy of Kingston Theatre Organ Society

to this day in the city of Kingston. Indeed at 27 ranks it is the largest of its kind in Canada and larger than many in the U.S.A.

Unfortunately many conventional organists look at and treat with disdain this other magnificent way for the pipe organ to be used for the pleasure and edification of hundreds, if not thousands, past and present aficionados for almost a century. Indeed this instrument is capable of playing the type of music which is at the “soul” of a conventional unit; yea, the gloriously inspiring sounds of *Amazing Grace* in a true bagpipe imitation, or a thundering rendition of Rimsky-Korsakov’s *The Great Gate of Kiev* are easily rendered by such artists as the few noted below.

These have been heard to emanate from the Kimball organ the members of KTOS so love and are devoted to. Indeed, after hearing a favourite repeat artist in the person of David Wickerham, who had studied under Roseamond Crowley and Dr Roy Jackson, in a performance on this instrument, a former President of the Kingston RCCO centre was inspired to write: “...fabulous organist.... I was absolutely amazed at his musicality, his dexterity.... his wide range of repertoire which covered a great swath of musical styles...no score,improvisations second to none...Do I sound like a fan? Well, I am now.”

In an effort to maintain the musical quality of their program offerings they have chosen artists of such caliber as: Ross McDonald past-vice-chairman of our own RCCO London centre who performed at the National Convention in July of 2005; Len Rawle, who will be receiving his Member of the British Empire Medal for his work in organ music; Richard Hills, a staff organist at Westminster Abbey; Lance Luce, one time Staff Organist at Radio City Music Hall. These fine artists and so many others over the years have fallen in love with Kingston’s “Kimball” and have become repeat performers. The great love of the founders is perpetuated through current member/supporters under the umbrella of a non-profit organization; they maintain this old instrument’s financially and physically, over and above the revenue from concert ticket sales.

With these examples in mind, would that more of us find the energy, dedication, stamina, yea, and the love of the instrument we profess to cherish by promoting it in all it’s forms, by using it, by “handling” it in such a way that said love be infused into others. Unfortunately, we live in an era when the guitar and it’s ever present amplifying system seems to be the preferred instrument of the youth in our beloved country and in America in general. There is a latent energy there which we are perhaps blind at harnessing. Could it be that we are presenting too staid an image of our craft. Could we, should we present the lighter side of the pipe organ, perhaps in the sounds and glamour of the theatre pipe organ as an open challenge to current generations? Perhaps we should all revisit our own appreciation of that which our “King” can do!.

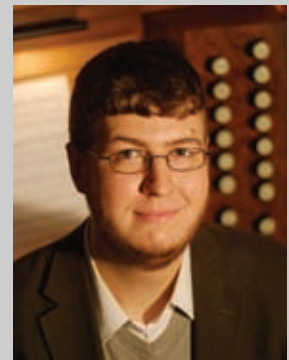
It is said that “love knows no bounds”. It is indeed up to each one of us to pass it on not only passively but actively, be it by playing, teaching, communicating with the generations which follow us. We may not all have had a father to inspire us but we certainly can pass on our own “love” by contributing to, participating in, belonging to those societies or organizations which put the pipe organ in all it’s forms to the fore.

- René Péron

René has been a member of the RCCO since the early 60s in the Montréal, Kingston and now Ottawa centres.

2011 Godfrey Hewitt Prize Winner

The winner of the Godfrey Hewitt Grand Prize of \$5,000 at the National Organ-Playing Competition of the RCCO National Convention is Aaron James.



Aaron James

Aaron has just completed the M.Mus. degree at the Eastman School of Music, where he studied with Hans Davidsson, and is about to begin his DMA (organ performance) concurrently with a PhD (musicology) at the same school. His undergraduate studies were with Paul Merritt at the University of Western Ontario, where he was awarded the Faculty of Music Gold Medal. His recent honours include first prizes in the Stanley Osborne and Howard Fairclough Organ Competitions, both in 2010. Aaron has written on musical topics for both scholarly and journalistic publications, with a particular focus on contemporary music. He is presently Organist at Holy Cross Anglican Church in Webster, New York, and holds the Associate Diploma of the Royal Canadian College of Organists.

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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

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

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



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PRO ORGANO OTTAWA
BALLOT for ORGAN MUSIC by REQUEST concert
BULLETIN de VOTE pour le concert MUSIQUE d'ORGUE sur DEMANDE
for Friday, November 18, 2011 / pour le vendredi 18 novembre 2011

		Number of Votes (@ \$5 each)	
		for	against
<u>Albert Alain</u>	<u>Scherzo</u>		
<u>Jehan Alain</u>	<u>Le Jardin suspendu</u>		
<u>J.S. Bach</u>	<u>Prelude & Fugue in b minor , BWV 544</u>		
	<u>Prelude and Fugue in a minor, BWV 543</u>		
	<u>Fugue in G, "à la Gigue", BWV 577</u>		
	<u>Fugue in g minor, BWV 578</u>		
	<u>Toccatà & Fugue in d minor, BWV 565 (Famous one)</u>		
	<u>"Kommst Du, nun Jesu" (Schübler) BWV 650</u>		
	<u>"Nun komm, der Heiden Heiland" (BWV 659)</u>		
<u>Denis Bédard</u>	<u>Masque</u>		
<u>D. Buxtehude</u>	<u>Prelude, Fugue & Ciacona in C</u>		
	<u>Passacaglia in d minor</u>		
<u>F. Couperin</u>	<u>Offertoire (<i>Messe pour les Couvents</i></u>		
	<u>OU <i>pour les Paroisses</i></u>		
	<u>Tierce en taille (<i>Messe pour les couvents</i>)</u>		
<u>Henry Easun</u>	<u>Toccatà</u>		
<u>C. Franck</u>	<u>Choral 3</u>		
<u>E. Gigout</u>	<u>Scherzo</u>		
<u>Rachel Laurin</u>	<u>Toccatà (Sonata 1)</u>		
<u>L.J.A. Lefébure-Wély</u>	<u>Sortie en Mi-bémol</u>		
<u>F. Liszt</u>	<u>Ave Maria von Arcadelt</u>		
<u>Fanny Mendelssohn</u>	<u>Prelude in F</u>		
<u>Felix Mendelssohn</u>	<u>Sonata 5</u>		
<u>O. Messiaen</u>	<u>Transports de joie</u>		
	<u>Le Verbe</u>		
<u>M. Reger</u>	<u>Benedictus</u>		
<u>J.P. Sweelinck</u>	<u>Mein junges Leben hat ein' End'</u>		
<u>A. Tremblay</u>	<u>Menuet français</u>		
<u>L. Vierne</u>	<u>Carillon de Westminster</u>		
	<u>Finale - Symphonie 1</u>		
	<u>Intermezzo (Symphonie 6)</u>		
<u>C.-M. Widor</u>	<u>Toccatà (Symphonie 5)</u>		
<u>Hymns</u>	<u>Amazing Grace</u>		
	<u>Michael (All my hope on God is founded)</u>		
	<u>Praise my Soul, the King of heaven</u>		
	<u>Toplady (Rock of Ages)</u>		
	<u>Shine, Jesus, shine</u>		
	<u>Silent Night</u>		
	<u>Slane (Be Thou my Vision)</u>		

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