



President's Message

By Invitation...

DONALD RUSSELL,
CENTRE VICE PRESIDENT

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Pipelines

Bouches et anches



Time

Much can be said, both practical and philosophical, about time. As organists or choir directors we have a very deep connection with time as our art, by its very nature, unfolds in time. In playing the organ during a worship service some particular issues arise regarding our use of time (beyond the basic choice of an appropriate tempo and keeping the musical pulse steady).

One of the more important aspects of hymn playing is the space between the verses.

Interestingly, many of these issues have as much or more to do with silence than with sound. For example, one of the more important aspects of hymn playing is the space between the verses - too short and no one will be ready to sing or too long and no one will know when to start. The silence should follow the rhythm of the hymn. But, in silence, musicians often feel a rapidly growing unbearable pressure. Even a few fractions of a second without sound can seem like an eternity and many succumb, often

unknowingly, to the temptation of beginning to play again too soon.

The same thoughts also apply to long held notes found at the ends of each phrase of many hymns - with the active movement of the music gone the meter is only present internally - care and patience is required to begin the next line of music at the right time. The challenge is resisting the temptation to play too soon.

A second important aspect of the use of time for an organist is the time immediately before beginning to play or conduct the choir. Much needs to happen in this short time. If the minister has just finished speaking a certain amount of time must be left for him or her to sit down calmly with dignity. The organist and choir members need to mentally prepare for what is ahead (are the stops right? do I have the right music? am I on the right page? what tempo should I choose?)

The important thing in these cases, in my opinion, is not to rush. Liturgy takes time, in fact, one might say time is one of the most important things we are offering in our worship. Our music in worship should be done with care - the often overwhelming pressure associated with silence needs to be resisted. Relax - have patience - let go of the modern drive for maximum efficiency - breathe and begin at just the right time.

- Donald Russell



Around Town

Sunday, February 5, 2012, 7:30 p.m.

Kirsten Carlson & Loyda Lastra (flute). A flute-filled evening of conversational duets and entertaining solos with flutes of various sizes. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info. www.stlukesottawa.ca, pentland@hotmail.com, (613) 235-3416

Sunday, February 19, 2012, 7:30 p.m.

Les goûts réunis. Come and enjoy a feast of Baroque music that will whet your appetite. Kevin James (baroque violin), Barbara Zuchowicz & Marjolaine Fournier (viola da gamba), Madeleine Owen (theorbo), Sara Lackie (baroque triple harp). St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info. www.stlukesottawa.ca, pentland@hotmail.com, (613) 235-3416

Sunday, March 4, 2012, 7:30 p.m.

Garry Elliott (guitar) & Gertrude Lé-tourneau (flute). An evening of music for flute and classical guitar. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info. www.stlukesottawa.ca, pentland@hotmail.com, (613) 235-3416

Sunday, March 18, 2012, 7:30 p.m.

Ottawa Celtic Choir, Ellen MacIsaac, conductor). In celebration of St. Patrick's Day, a concert of Celtic music from around the Celtic Nations and the Celtic Diaspora in North America. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info. www.stlukesottawa.ca, pentland@hotmail.com, (613) 235-3416

Sunday, April 1, 2012, 7:30 p.m.

Three Voices and a Cello: A concert from the ensemble *Tourmaline:* Joyce Lundberg & Sylvia Larrass (soprano), Shirley Hockin (alto) & Peter Rapson (cello). Spanning the musical styles of the late Medieval to the early Baroque, we present a selection of solos, duets, and trios, some a capella, some with cello continuo. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info. www.stlukesottawa.ca, pentland@hotmail.com, (613) 235-3416

Sunday, April 15, 2012, 7:30 p.m.

Thomas Brawn & Jonathan Bayley (flute), Robert Jones (organ). The magical sound of the flute and the majesty of the organ team up to present music of Mozart, Bach and Telemann. St. Luke's Church: 760 Somerset Street West (3 blocks west of

Bronson Ave). Admission by donation. Info. www.stlukesottawa.ca, pentland@hotmail.com, Tel (613) 235-3416

Sunday, April 29, 2012, 7:30 p.m.

The Two-Spirit Viola. Aditi Magdalena will offer works by Bach written for solo violin and solo cello, arranged for viola; and her own meditations for solo viola. St. Luke's Church: 760 Somerset Street West. Admission by donation. Info. www.stlukesottawa.ca, pentland@hotmail.com, (613) 235-3416

Coming Events

Sunday, February 26, 2012, 4:30 p.m.

Ottawa Centre's Annual Student Recital. The annual student recital will be on Sunday, February 26 at 4:30 at Holy Cross Church (685 Walkley Road at the corner of Springland). The organ was built in 1958 by Casavant (Opus 2441) and installed in Holy Cross in 1978. Admission to the recital is free, but donations are accepted for the Student Scholarship Fund (income tax receipts will be issued for donations over \$10).



2012 Educational Programme

Our 2012 educational programme continues in the new year with Kirkland Adsett offering us a workshop on Improvisation. Mark your calendars:

February 11, 2011, 10 a.m. to 12 noon.

Workshop on Improvisation, Kirkland Adsett, St. Matthew's Anglican Church, Glebe Avenue just west of Bank Street.

This workshop on the subject of Improvisation will be given by Kirkland Adsett, Director of Music at St. Matthew's Anglican Church, where he directs both the Choir of Men and Boys and the Choir of Women and Girls.

Kirk's workshop will focus on the approach used by his teacher in Germany, Otto Kraemer, starting off with very simple 'forms' to encourage reluctant improvisors. All of us, as Kirk says, can improvise and make music spontaneously; we just need to free ourselves and go to a place of connecting with the sound. Everybody may participate, and nobody has to perform if they don't want to. Come and learn! - all members are welcome.

Kirk Adsett, coming to St. Matthew's from the Church of St. Simon the Apostle in Toronto, is a wonderful new asset to the Ottawa Centre, and a very fine improviser. Please come to this workshop and get to know him, if you haven't already.

FRANCES MACDONNELL

A graduate of Wilfrid Laurier University, Kirk then received a Master of Sacred Music degree from the Westminster Choir College, Princeton, and also pursued further studies in organ improvisation in Europe. Among his greatest interests are liturgical improvisation, composition, and the teaching of all kinds of music to children.

You can enter St. Matthew's Church either by the church door on Glebe Avenue, or by the office door at 217 First Avenue; free parking is available on both streets. I look forward to seeing you there, and hope we will have a large turnout to welcome Kirk to the Ottawa Centre!

Pro Organo

KAREN HOLMES

The next concert in the series is at Rideau Park United Church, 2203 Alta Vista Drive on Friday, March 9th. It will feature James Calkin, organist at First Baptist Church here in Ottawa, and cellist Evan Jones, Associate Professor of Music Theory and Coordinator of Music Theory and Composition at Florida State University. Dr. Jones holds a DMA degree in cello performance from the Eastman School of Music. He is Assistant Principal Cellist with the Tallahassee Symphony Orchestra, and has premiered a number of contemporary works for solo cello. His early education was in Halifax and Montreal.

James Calkin is already well-known in Ottawa for his various musical activities. A native of Nova Scotia, James is also a doctoral student at the Eastman School of Music in Rochester, New York where

he studies with David Higgs. He has also studied with David MacDonald and John Grew, with Louis Robillard and Dominique Serve in France, and with Craig Cramer in the United States. Mr. Calkin has been the recipient of professional awards and grants from the Canada Council for the Arts, the



Canadian Department of Foreign Affairs and International Trade, the Deutscher Akademischer Austauschdienst (DAAD), and the Nova Scotia Talent Trust. He has also been a prizewinner in numerous competitions including the National Playing Competition of the RCCO and the Lynnwood Farnam Organ Competition in Montreal.

The programme on March 9th will include organ solos by J.L. Krebs and M. Dupré, a Passacaglia for solo cello by William Walton, and duos by Bach, Dupré, American composer Craig Phillips and Canadian composer Dennis Farrell. This is the first time in the series that a cellist has been featured, and it looks like a fascinating programme! Full details will be in the March issue of *Pipelines/Bouches et anches*.

RCCO Annual Organist – Clergy Dinner



The Rose Bowl Restaurant

(newly renovated)
1717 Carling Avenue
Ottawa ON K2A 1C8
613-729-4000

Monday, April 23, 2012

6:00 p.m. gathering, 6:30 dinner

Speaker: Rev. Dr. Mervyn Saunders,
RCCO Ottawa Centre Chaplain

Menu:

Soup or salad
Dinner: (chosen at the restaurant)
Steak, Chicken, or Salmon
Dessert
Tea/Coffee

Cost: \$40.00

By April 12th, send cheques payable to **RCCO, Ottawa Centre** to:

Suzanne Marjerrison
476 Evered Avenue
Ottawa ON K1Z 5K8

Votre santé – votre ouïe

RENÉ PÉRON

D Quelle bonne coïncidence, l'article du Dr Stephen Hayes en la dernière parution de Pipelines sur le sujet de la santé chez les organistes. L'on ne nous rappelle jamais assez souvent d'avoir soin de notre « temple » corporel alors que nous voyons aux besoins tant physiques que spirituels de ces autres faisant partie de nos communautés respectives.

Il y a quelques temps, tout en faisant la revue de mes propres besoins en appareils auditifs chez un fournisseur des plus compétants, nous discussions brièvement des problèmes inhérents qui affectent l'organiste en cours de ses devoirs, sa vocation ou sa profession. C'est pour cela que je lui demandais d'expliquer plus amplement ses dires.

Non seulement s'expliquait-il, il souligna que trop d'organistes sont soit ignorants du fait, soit ne pesant pas à l'impact de ces problèmes à l'égard de leurs carrières, de leur propre plaisir, de leur rendement. D'après ce spécialiste, un(e) organiste est plus apte à voir son ouïe endommagée que ne l'est un(e) artiste « rock ». Et ce pour la raison toute simple que l'organiste, la plupart du temps, se trouve en plein dans la trajectoire du son, et ce à son plus fort, alors que l'artiste « rock » dans la majorité des cas est situé derrière les hauts parleurs dont le volume est ajusté de façon à rejoindre les points les plus reculés de l'assistance.

En fait, cette situation est à son point le plus critique lorsque l'on pratique, que l'on répète la musique, alors que l'auditorium est vide et à son état le plus résonnant et réverbérant. Heureusement que la technologie moderne peut apporter secours sous la forme de bouchons ou embouts auriculaires pour musiciens, qu'ils fussent spécifiquement adaptés à l'individu ou non préparés sur ordonnance.



Permettez que je cite dame Sheri MacGregor, spécialiste du sujet :

Ces appareils auditifs atténuent la fréquence de manière quasi plate, gardant ainsi la sonorité des mélodies aigues. Ils sont disponibles ayant

diverss ajustements de réduction des sons afin de rencontrer les besoins particuliers du musicien. L'on peut obtenir plus de renseignements sur ces embouts pour musiciens en consultant un(e) audiologiste de profession.

Souvenez-vous que la perte de l'ouïe est irréversible. Nonobstant tout ce qu'un vendeur, expert soit-disant et/ou technologue, pourrait vous dire de façon convainquante, aucun appareil électronique ne pourra complètement remplacer telle perte. Toute assurance, tout sous-entendu du contraire, se doit être fausseté ou pour le moins duperie. M'étant trouvé aux côtés d'un certain individu qui, par le passé, pouvait accorder des orgues avec précision, qui maintenant devait avoir recours à un assistant, qui m'annonçait ouvertement qu'il ne pouvait plus entendre les notes hautes à la fin des jeux, je fus de nouveau alerté au fait qu'il était important d'entendre tout ce que l'on jouait.

Si vous possédez déjà de ces appareils vous êtes à préserver votre plus précieux atout en tant que musicien. Si non, s'il-vous-plaît faites-le. C'est entre vos mains que repose la santé de votre ouïe, et aucune personne, soit-elle une éminente Phd en audiologie, ne peut vous la redonner.



Your Health – Hearing Loss

RENÉ PÉRON

It was indeed opportune to read in the last issue of Pipelines Dr. Stephen Hayes' article concerning organists and their health. We are never reminded enough to take care of our physical "temple" as we minister to the spiritual and physical care/needs of others within our own respective communities.

Some time ago, whilst reviewing my own hearing aid requirements with a most competent supplier of such, we had briefly touched upon the latent problems affecting organists in the course of their duties and

vocations or avocations. Thus it was that I asked him a few days ago to amplify his statements.

Not only did he amplify, he emphasized that too many organists are either ignorant of the facts or not really weighing their impact on their careers, enjoyment, pleasure, performance. According to this specialist, an organist is more apt to have her/his hearing damaged than is a rock band player. And this for the simple reason that the organist is, most times, sitting in the direct path of the sound at

its greatest decibel rating whilst the rock band player, in most cases, sits behind the speakers which are adjusted volume-wise to reach the largest and farthest parts of the audience.

Practically, this situation is at its worst when one is practicing, repeating the music at a time when the auditorium is empty, at its most reverberant and acoustically resonant state. Luckily, modern technology can come to the rescue in the form of "musician's ear plugs", be they

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In Memoriam – Gerre Hancock

DON MARJERRISON

Dear RCCO Ottawa Centre members, Wesley Warren has given me the news that Gerre Hancock passed away.



A giant among organists, whose mastery of improvisation made him widely considered to be the finest organ improviser in the country, has passed away. Gerre Hancock, professor of organ and sacred music at University of Texas' (UT) Butler School of Music, died unexpectedly of a heart attack on Saturday, Jan. 21st. He was 77. Hancock returned to his alma mater in 2004 after more than 30 distinguished years in the field of church music, during which he served as the organist and choirmaster for the Saint Thomas Church Fifth Avenue in Manhattan; performed across the U.S. and in Europe, Japan, and South Africa; penned more than a dozen

works for organ, more than two dozen for choir, and the popular textbook *Improvising: How To Master the Art*, taught at the Juilliard School, the Eastman School of Music, and Yale University; and earned more honors than there are stops on an organ, including the *Cross of St. Augustine*, an award given for notable contributions to the Anglican church by the Archbishop of Canterbury.

It was in the School of Sacred Music at the Union Theological Seminary that he met his wife, Judith. Their marriage of 50 years was sealed by a love of not only each other but also the organ. During Gerre Hancock's 33-year tenure at Saint Thomas, Judith served 27 years as associate organist. She developed a strong national reputation in her own right as an interpreter of Romantic music for the organ, but the couple enjoyed playing



recitals together, and when they made the move to UT, they jointly developed a sa-

cred music program for the music school. Not surprisingly, the living room of their Central Austin condo boasts an organ with some 2,500 pipes.

At the end of The New York Times' feature, when asked about the difference between sacred and popular music, Hancock replied: "It's all sacred as far as I'm concerned. Some works better in nightclubs than in churches, but anything beautiful is sacred." A fitting epitaph, and by that measure, he gave the world a vast treasure of sacred music.

Hancock is survived by his wife, Judith, and their daughters, Deborah and Lisa. A memorial mass will be celebrated at his former church, Saint Thomas, on Saturday, Feb. 4, and his ashes will be interred beneath the floor of the chancel where the choir directors stand to lead the choir. For more information, visit www.music.utexas.edu.

Members News

Membership List Updates:

Leclerc, Gilles: New work phone: 613.979.7274 (W)

van der Leeden, John, 38 rue de Dijon, Gatineau, QC, J8T 1M7, 819.561.4507 (H), jeanvdl@yahoo.com

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specifically designed for the individual or non-custom fidelity units.

Let me quote one Sheri MacGregor, Audiologist:

Musicians' ear plugs. These custom fit earplugs provide a flat frequency response, thus maintaining the higher tones of music. They are available with different amounts of sound reduction to meet a musician's specific needs. Con-

sult a professional audiologist for more information on musicians' earplugs.

Remember that hearing loss is irreversible. No matter what some smart sales person cum technologist may say convincingly, no piece of electronic gear will ever completely replace such loss. All implied assurances to the contrary are false or at least deception. Having recently sat beside someone who could do fine tuning in the past, who now had to rely on a helper,

who stated openly that he no longer could hear many of the ranks in their top registers, I was made even more aware of the import of hearing what one was playing.

If you already use such ear plugs you are preserving one of your most precious assets as a musician. If you have not considered such an item please do so. Your hearing health is in your hands, and no one, not even a vaunted PhD in audiology can ever bring it back.

OTTAWA CENTRE EXECUTIVE 2011-2012

OTTAWA CENTRE EXECUTIVE

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OTTAWA, ON K1P 5W4 www.rcco-ottawa.ca

COLLÈGE ROYAL CANADIEN DES ORGANISTES
SECTION D'OTTAWA
C.P. 2270, SUCCURSALE D
OTTAWA, ON K1P 5W4

NEXT EXECUTIVE MEETING:
SUNDAY, FEB 12TH, 1:00 PM,
ST. PETER'S LUTHERAN CHURCH

Supply List

Nadia Behmann	613-723-8601	nadia@behmann.ca	Weddings and Funerals.
Mai-Yu Chan	613-726-0818	fosterg@rogers.com	
Robert Dunlop	613-235-3778		
Janice Gray	613-276-3172	janicenlpegypt@hotmail.com	
Frances Macdonnell	613-726-7984	fbmacdonnell@sympatico.ca	
Simon Pinsonneault	613 299-1886	simon.pinsonneault@tc.gc.ca	
Wesley R. Warren	613 726-6341		Weddings and Funerals.

*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. Call 613-563-1409

Wesley R. Warren, M.Mus., FRCO, (ChM), ARCT. Beginning to advanced organ students, piano and theory. 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



**JAMES CALKIN (Organ / Orgue, Ottawa) &
EVAN JONES (Cello / violoncelle, USA)**



Friday March 9, 2012, 7:30 pm
le vendredi 9 mars 2012 à 19h30

Rideau Park United Church
(2203 Alta Vista Dr)

Bach, Suder, Saint-Saëns, Dupré

www.rcco-ottawa.ca

Adult / Adulte \$20 (\$15 senior /âge d'or - \$10 student /étudiant)

This series is presented by the Royal Canadian College of Organists – Ottawa Centre
Une présentation du Collège royal canadien des organistes – section d'Ottawa

We thank the City of Ottawa for its assistance in this series of organ recitals.
Nous remercions la Ville d'Ottawa pour l'aide apportée à la tenue de cette série de concerts.



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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.