



Pipelines

Bouches et anches



President's Message

DAVID LAFRANCHE

Our Passion and Privilege

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As summer ends, it's my privilege as your new President to welcome you to another season of activity in the Ottawa Centre.

Even in our 24/7 modern world, the end of summer is a time to reflect before we launch into the routine activities of another year. Part of my summer was spent at the National Convention in Winnipeg. A number of Ottawa Centre members were active participants there, including Karen Holmes as part of the jury for the competition, Frances Macdonnell as an organizer of the Organ Academy and Shawn Potter as a recitalist. The Convention program of concerts, recitals, workshops, competitions and opportunities for conversation with people from across the country sparked a number of reflections.

As members of the Ottawa Centre we are united by our enthusiasm for organs and organ music of many kinds. Some of us are active listeners, some teachers, some professional musicians and composers, many in service to congregations and parishes. All of us have our own goals, perhaps improving our own skills, deepening our own appreciation of what we listen to, or reaching out to students, congregations or fellow music-lovers. Our Centre can be a rich source of help and resources, and a place to share your ideas, but only if you bring your needs and ideas forward.

The concerts at the Convention, especially the exciting closing concert for organ and orchestra, were a reminder that the organ is part of the musical life of our community. Our excellent Pro Organo series is our standard-bearer in the city, but there are other opportunities for all of us to seize or create, to share our passion with other audiences.

Your Executive has planned a varied program of events for this year, with opportunities to socialize, to enjoy, to learn and to exchange ideas. Reserve the dates and be part of it!

There are other opportunities for all of us to seize or create, to share our passion with other audiences.



Centre Events

A Potluck Dinner and Hymn Sing will take place at St. Luke's Anglican Church, 760 Somerset Street West, on Sunday, September 13th at 5:30 pm.

Dinner will begin at 6:00 p.m. in the Hall and will be followed by a Hymn Sing in the church at 7:30 p.m.

Mark your calendars now for this first event of the new season. Please let

Suzanne Marjerrison know what you can bring; i.e. appetizer, salad, entree or dessert. Email: donald.marjerrison@sympatico.ca Tel: 613-724-3793.



Around Town

Sunday, September 20, 2015, 7:30 p.m.
Hayley Swanton (soprano), Naomi Eberhard (soprano) & Jean-E Hudson (mezzo) with Nadia Boucher (piano). *The Clash of the Divas*. St. Luke's opens up its 2015-16 series with a fun pot-pourri of solos duets and trios from the best dramatic operatic roles in La Gioconda, Lakme, Candide and Der Rosenkavalier for a taste. Note the previous start-time is back this season. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info: www.stlukesottawa.ca/connect/recital-series, music@stlukesottawa.ca, (613) 235-3416.

Sunday, October 4, 2015, 7:30 p.m.
Pauline van der Roest (mezzo-soprano) and guest singers: A variety of opera arias, duets and lieder by composers such as Gluck, Mozart, Paisiello, Saint-Saëns, Delibes, Offenbach, Bellini, Elgar etc. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info: www.stlukesottawa.ca/connect/recital-series, music@stlukesottawa.ca, (613) 235-3416.

Sunday, October 18, 2015, 7:30 p.m.
Robert Jones (organ). The organist of St. Luke's Church presents a programme featuring the music of Bach, Grayston Ives, Franck, Widor and Buxtehude. St.

Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info: www.stlukesottawa.ca/connect/recital-series, music@stlukesottawa.ca, (613) 235-3416.

Sunday, October 25, 2015, 7:30 p.m.
Coro Capriccio chamber choir. An evening of choral gems by Victoria, Lobo, Purcell and Arvo Pärt are performed by Coro Capriccio in the tantalizing acoustics of St. Luke's. St. Luke's Church: 760 Somerset Street West (3 blocks west of Bronson Ave). Admission by donation. Info: www.stlukesottawa.ca/connect/recital-series, music@stlukesottawa.ca, Tel (613) 235-3416.(613) 235-3416.



Ottawa Centre AGM

On June 15th, our Annual General Meeting was held at St. Paul's Presbyterian Church on Woodroffe Avenue. About 25 members attended.

At 7:00 pm, Suzanne Marjerrison provided refreshments as the members and guests arrived. Before the meeting,

two special awards were presented by our Centre President Donald Russell: a Lifetime Membership to Marion Miller in recognition of her career contributions to the RCCO, and the Member of the Year award to Robert Dunlop for his ongoing support of our Centre. Congratulations.



Members' News

Welcome to our newest member:

Moise, Patricia, 639 Weston Drive, Ottawa, ON K1G 1V7
613-521-3627 (H),
cpmoise@rogers.com

Change of address:

Holmes, Karen. As of September 4th, Karen's new mailing address will be:
514 - 200 Lockhart Ave.,
Ottawa, ON K2A 4C6

Jones, Robert. Bob has a new email address as follows:
robertjones12345@gmail.com

Sincerest condolences:

Our heartfelt condolences go out to Donald Russell whose mother passed away in Halifax at the end of July.



Pro Organo

KAREN HOLMES

The new season starts on **SATURDAY**, September 26th, at Église Sainte-Anne (now St. Clement parish), 528 Old St. Patrick. Yes, it's on Saturday, due to the mass schedule at the church, but the starting time will be 7:30 p.m., as usual. The guest performer will be Claude Lemieux, the well-known organist from Quebec City, and he will play works by Scheidemann, Buxtehude, Bach, Mozart, Franck, Gilles Fortin and Denis Bédard. The complete programme is on the Centre website.

Claude Lemieux performs frequently throughout the province of Québec, both as organ soloist and as choir director. He studied at Laval University, and also trained as an organ-builder in workshops of Guilbault-Thérien. He played at several



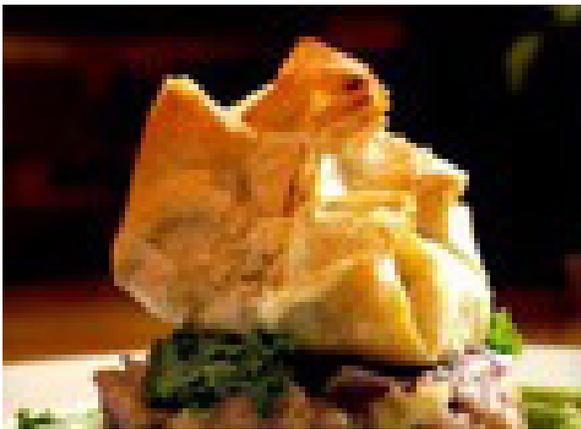
churches in Quebec City, and is now the titular organist at Sainte-Anne Cathedral in La Pocatière and director of the Schola Cantorum at the Quebec City Music Conservatory.

Please note that we have been asked to call this a “recital” rather than a “concert” (!), and there will be no video presentation at this event.

If you wish to subscribe to the full series, you can download a flyer from the Centre website. Prices are the same as last year. Other organists featured will be Vita Kalnciems, from Latvia; Sondra Goldsmith Proctor, who works in Canton, NY, but is also a member of the Ottawa Centre; and Maurice Clerc, from Dijon, France.



RCCO Annual Organist – Clergy Dinner



KS on the Keys Restaurant
1029 Dazé St.
(NW Bank & Hunt Club)

Monday October 26, 2015
6:00 pm gather, 6:30 pm dinner

Cost: \$40.00 (includes tip)

Guest speaker:
James Bailey
RCCO National President

MENU:
Salad: Garden or Caesar
(chosen at the restaurant)

Dinner: (chosen at restaurant)
several choices of entrees
including chicken, salmon and
beef stir-fry

Dessert
Tea/Coffee/Pop

Please register by Oct. 19 by
sending a cheque payable to
RCCO, Ottawa Centre to:

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

If you are sending a cheque for
several people, please name each
person in the group.



The Christian Minister's Vocation

REV. DR. DAN HANSEN

At the recent United Church's Bay of Quinte Annual Conference, during the time when we celebrate ministerial milestones, I was struck by the fact the church counts the years from the time ministers are ordained. Retirement does not stop the conference from counting how many years a clergy person has served!

From one perspective, ministry is a life-long vocation, not something that stops once the pension starts, just as the hours of a working minister are not limited to a fixed schedule.

Most people have little sense of what a minister does during the week. To quip, some people think the minister just shows up for a couple hours on Sunday morning and does the service!

So let me "draw back the curtain," if you will, and give you a glimpse of what one minister's week looks like.

My Sunday always begins very early in the morning with finishing up or writing prayers, reviewing my services, revising my sermon, exercising, and eventually getting ready to leave and travelling to my first service. Following my second service, and the fellowship time, I often join a group of people for lunch. Depending on what is going on, the afternoons may include a meeting or visiting, and hopefully, some time to put my feet up.

Sunday always flows into Monday. When I first began ministry almost twenty years ago in rural Manitoba, the ladies of one of my small communities always gathered at the local coffee shop on Monday morning. They called themselves the senate. The women gathered around a table and discussed and planned the community's upcoming activities. Of course, the men gathered at another table. They all had caps on. Smoking was in then, but they usually held off when I was around. The senate ladies invited me to attend, which I considered a real privilege, and I took them up on the offer. My life has never been the same since then!

These days, my Monday focus is on administrative work. Our secretary is in for most of the day; so, there is much

to get caught up on, especially working ahead. This may include long-range planning, so that all those involved in the worship planning and leadership can prepare for upcoming services. If I am supervising any student ministers, this usually takes place on Monday. Plus, with youth group and confirmation class in the evening, as well as any visiting and appointments that take place throughout the day, Monday can easily be a 14-hour day. I have open office hours when I am at the pastoral charge study (office), so anyone can drop by at any time. However, I usually recommend that they call to check whether I am out doing a pastoral visit or going to a meeting.

Tuesdays are usually focused around attending Bible study and church meetings. In the morning, I join our long-time lay leader, Jean Nagora, for her stimulating and thought-provoking lessons and group discussions. Some very important questions are raised! This is an opportunity not only to gain a sense of how my parishioners are studying together, preparing for and living out the Christian life, but also provides an opportunity for my own spiritual nurture and development.

Presbytery (the next court up in the United Church as a denomination) meetings are usually on Tuesday, so this occasionally takes me out of town. Our Church Board meetings are on Tuesdays. I may also have a worship service to do at one of the local retirement homes. We have a large group of church members at Pinewood, so I will often join them for lunch, and then do a service in their chapel. Marianhill is another popular place for worship and ministry, including palliative. They have a beautiful chapel, and it is also wonderful to be there to lead worship. With the local clergy, I also do services at Miramichi Lodge and Heritage Manor. In addition, my writing deadline for my column in the *Pembroke Daily Observer* is on Tuesday, so that has to be finished and sent to the editors. In other words, sometimes, Tuesdays can also be 14-hour days!

When I have free evenings on Monday

and Tuesday, they are usually devoted to writing and studying. However, I always enjoy getting together with friends for a meal, or taking in a movie on cheap Tuesday movie night!

Wednesday is what I would call an out-of-town day. I work from home, go to meetings, consult with colleagues, and do my Ottawa hospital visiting. I try to visit my parishioners at least once when they are having surgery or treatments in Ottawa. I go to the Civic, the Heart Institute, the General, CHEO, or the Queensway-Carleton. Ottawa Valley clergy can go through the various hospital protocols and receive special visiting passes in order to see their parishioners.

Wednesday is my major writing day, so I have all of my writing work done by Thursday morning, before I go back to the pastoral charge office. This usually includes sermons, newspaper columns, and newsletter articles. For the minister, a birthing process takes place each week. Just keeping up with the regular activities can be challenging!

Thursday is an administrative day, but on a smaller scale than Monday. Local hospital and home visiting takes place then if I haven't done it thus far in the week. Some days, however, there are so many calls and messages to follow up on, that I get to my weekly service planning at the end of the day!

Throughout the week, I have consultations with my church musicians and leaders regarding upcoming meetings and church programming. This involves a lot of office work and planning, including emails, text messages, and phone calls. I also do some supportive work for musicians who belong to the Ottawa Centre of The Royal Canadian College of Organists. As part of the college's educational mandate, musicians who are having challenges in their churches (or other faith institutions) will contact me for support and guidance. Since these concerns are often about their clergy and churches, and I have church music ministry education and background, I can be of some assistance.

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I take Fridays off. Many clergy take Monday off. But Friday has always worked well for me. One of the things that I have learned over the years as a minister is that Christians operate in God's time. We know this most specifically in terms of how we engage the Christian calendar and its two cycles (Advent-Christmas-Epiphany and Lent-Easter-Pentecost). As a minister, this means that I do God's work according to God's time. One must be open to the mystery of God, and be ready for anything!

Did I mention that, as a co-parent, I have my ten- and thirteen-year old sons for half the week, from Wednesday after school until Saturday evening? There are other family members and friends that I am committed to. These relationships take time, but are the backbone of who I am as a person of faith and Christian minister. Although my priority is my faith and pas-

toral work and life, everything else stems from that.

Saturday is a day with my boys. In the winter, this involves skiing; in the summer, it is usually soccer, as well as extended family holidays and visits. We love to visit skate parks (indoor and outdoor) to bike (BMX) and scooter. Recently, my son, Drew, has added another kind of bike to his activities—a dirt jumper.

After church on Sunday morning, and any pastoral work in the afternoon, as I have already mentioned, I take a break, put my feet up, and regroup. However, on Sunday evening, I am back at it again, in terms of working on a new sermon and any writing obligations, starting fresh with new biblical passages or topics. Such writing is always a prayerful, spiritual, and learning process. One learns how to wait on the Holy Spirit, and to be open to being led by God. And, I must say, sometimes

there is a lot of waiting and praying before the words start to come!

Christian ministry is about a new way of life—the baptismal life. In order to know such a life, you have to practise what you preach. Faith is essential. Relationship with Jesus Christ is pivotal.

And when you live out the life you are called and ordained to, you continue with a life-long commitment to conversion and growth. Your work and worship become one.

While this example of my ministry schedule may seem overwhelming, with the Holy Spirit moving with me through the week, I find myself rejuvenated in surprising ways.

In the next issue, I'll add to the above discussion, and describe how God being present in and through me leads to a healthy, happy, and meaningful life.



Choir Training Workshops

FRANCES MACDONNELL

You may recall that in the academic year 2013-14, I offered a series of six workshops to help students prepare for the Service-Playing and Colleague examinations. In 2015-16, I plan to do the same for the RCCO's Choir Training Certificate Examination.

For twelve years now, the RCCO has offered this examination, aimed at parish church musicians working in real-life situations in small churches, through which they can demonstrate their ability to plan a choir programme in a church, direct a short choir practice, briefly discuss rehearsal and performance techniques, answer some straightforward written questions on choir management and choral planning, and write some simple harmony. The outcome of this examination is a Certificate of Proficiency in Choir Training.

The difficulty is that so far, in twelve years, only one member of the College has as yet taken this exam! - (she passed with no difficulty.) What is putting people off from attempting it? One possible answer is that the Examination Requirements have said that both sections of the exam, practical and written, must be taken at once. Although this exam is in fact not difficult,

that requirement may have made it look a little daunting. I have therefore obtained the agreement of the National Examinations Committee that this examination can in the future be tried one session at a time: that is, candidates can do either the written or the practical in one year, and the other half another year. This makes the whole project much more approachable.



Throughout this coming year, therefore, starting in September, I would like to offer a series of six educational workshops to help members look at this exam and to discover that it's not nearly as difficult as it looks on paper! It can very easily be

prepared, and I will gladly help members to do that for either section or for both.

The first of these workshops will be held on **Saturday September 19th** at St. Stephen's Anglican Church, from 10 am until noon. St. Stephen's Anglican Church is at 930 Watson Street, just west of Pinecrest Avenue, just north of the Queensway, and there's lots of parking. Please enter through the parking lot door, and turn left. We will be in the Shalom Room, at the bottom of the short ramp leading into the Church Basement.

In this opening workshop, we will look in detail at the examination requirements, both practical and written, and also the ear tests, so that you can get an idea of how simple it really is!

I will schedule the other workshops as soon as we know how many members are interested in participating and what their schedules are like. For further information, please e-mail me at fbmacdonnell@sympatico.ca, or call me at 613-726-7984. It would help to know approximately how many people are coming, so that I can make enough copies of the hand-outs.



At times, we musicians are apt to take ourselves much too seriously. Over eons a dispute has existed concerning the true origins of a now quasi sacred song/hymn for those of us born within the British sphere of influence, namely that of **God save the King/Queen**. Wikipedia and Google offer us the reasoning of scholars such as Peter Scholes, among others, and yet when one has read all the data and opinions one is still left with an uncertainty. It being left to each of us to draw one's own conclusion, why not smile at our foibles and enjoy the following story:

It all begins in January of 1686 when Louis XIV falls ill. It would seem that he was pricked when he sat on a feather from the cushions that garnished his carriage thus creating an abscess at his anus, an abscess which should have been lanced immediately in order to prevent infection of the wound.

However, the King's doctors, frightened at the idea of putting a hand to the monarchy's fundament, chose a gentler medical approach in the form of ointments. Sadly, said methods had no effect and for some four months the royal pain never ceased.

Towards the fifteenth of May, the surgeons, scared out of their wits, surmised that a fistula existed and a general panic followed. Finally, Felix de Tassy, the King's primary surgeon, decided to make an incision for which he "invented" a special small knife, a veritable jewel, its blade covered with a coating of silver.

Five months were nevertheless needed to fabricate this little jewel. The operation took place on November 17 - without the benefit of anaesthetic!. Two more incisions would be required to close the wound in order to heal. Finally, at Christmas 1686, it was possible to declare that the king was definitely out of danger.as well as to bring an end to rumours which were being propagated in foreign lands to the effect that Louis XIV was on his death bed.

As soon as the happy end to the

procedure became known, prayers were recited throughout the kingdom and the dames de Saint Cyr (founded by Mme. de Maintenon who had become the king's morganatic wife) decided to compose a hymn in celebration of the king's healing.

The Mother Superior, Mme. de Brinon (Mme. de Maintenon's niece) wrote a few tame verses which she passed on to Jean-Baptiste Lully to be set to music:

*God save the king!
Long life to our king!
Long live the king.
May he be victorious, happy and glorious!
May he have a happy reign and the support of the heavens!*

The demoiselles de Saint Cyr adopted the custom of singing this small circumstantial hymn each time the king came to visit their school.

Thus it was that on a day in 1714 George Frideric Handel, on passing through Versailles, heard this hymn, finding it so nice that he made immediate note of the words and music. Following which he went to London where he asked a clergyman named Carrey to translate Mme. de Brinon's short verse. The good father proceeded immediately and wrote the following words which would be heard the world over:

*God save our gracious King,
Long life to our noble King,
God save the King!
Send him victorious
Happy and glorious
Long to reign over us,
God save the King!*

Handel expressed his thanks and immediately went to the court where he offered to the king (as though it was his own creation) the demoiselle de Saint Cyr's hymn.

Very flattered, George I congratulated the composer and declared that from then on the *God save the King* was to be performed during official ceremonies. Thus it is that this hymn, which appears to be very British, was born from the

collaboration of:

- a French lady (Mme. de Brinon);
- an Italian (Jean Baptiste Lully or Lulli) naturalized as a Frenchman;
- An Englishman (Carrey);
- a German (George Fredrich Handel or Händel) naturalized as British and.....
- a French posterior, that of his Majesty Louis XIV.

A truly European hymn in fact! Should Louis XIV not have inadvertently stuck a feather in his behind, what would be the British hymn nowadays?.....

Will you ever be able to listen to God save the Queen and not think of that little feather?

Ah yes, French logic!

Parfois nous, musiciens, nous nous prenons trop au sérieux. Depuis nombre d'années des différends ont existé en rapport avec l'origine d'un chant/cantique devenu quasi sacré chez nous qui sommes nés en la zone d'influence de la Grande Bretagne, soit le **God Save the King/Queen**. Wikipedia, Google nous présentent le raisonnement d'érudits tels que Peter Scholes parmi tant d'autres; toutefois, ayant lu toutes ces données l'on se retrouve dans l'incertitude. Puisqu'il est laissé à chacun de nous d'établir sa propre conclusion pourquoi ne pas sourire de nos points faibles et prendre plaisir en l'histoire qui suit :

Tout commence en janvier 1686, où Louis XIV tombe subitement malade.

Il semble qu'il se soit piqué en s'asseyant sur une plume des coussins qui garnissaient son carrosse, déclenchant un abcès à l'anus, qu'il aurait fallu immédiatement inciser pour éviter que la blessure ne s'infecte. Mais les médecins du roi, épouvantés à l'idée de porter la main sur le fondement de la monarchie, optèrent pour des médecines douces, type onguents. Ces méthodes ne donnèrent aucun résultat et pendant 4 mois les douleurs royales ne cessaient pas !

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Brusquement, vers le 15 mai, les chirurgiens, verts de peur, soupçonnèrent l'existence d'une fistule. Ce fut l'affolement général. Finalement, le 1er chirurgien Félix de Tassy (appelé simplement FELIX) décide d'inciser et "invente" un petit couteau spécial, véritable pièce d'orfèvrerie dont la lame était recouverte d'une chape d'argent.

Mais il fallut encore 5 mois pour fabriquer ce petit bijou...

L'opération eut lieu le 17 novembre - sans anesthésie !

Il faudra encore 2 autres incisions (la plaie ayant du mal à se refermer pour cicatriser) pour qu'enfin à la Noël 1686, on puisse déclarer que le roi était définitivement sorti d'affaire...et mettre fin aux rumeurs qui, à l'étranger, se propageaient disant que Louis XIV était à l'agonie.

Dès l'heureuse issue de l'intervention connue, des prières furent dites dans le royaume et les dames de Saint Cyr (création de Mme deMaintenon devenue épouse morganatique) décidèrent de composer un cantique pour célébrer la guérison du roi.

La supérieure, Mme de Brinon (nièce de Mme de Maintenon) écrivit alors

quelques vers assez anodins qu'elle donna à mettre en musique à Jean-Baptiste Lully:

*Grand Dieu sauve le roi !
Longs jours à notre roi !
Vive le roi . A lui victoire,
Bonheur et gloire !
Qu'il ait un règne heureux
Et l'appui des cieux !*

Les demoiselles de Saint Cyr prirent l'habitude de chanter ce petit cantique de circonstance chaque fois que le roi venait visiter leur école.

C'est ainsi qu'un jour de 1714, le compositeur Georg Friedrich Haendel, de passage à Versailles, entendit ce cantique qu'il trouva si beau qu'il en nota aussitôt les paroles et la musique. Après quoi, il se rendit à Londres où il demanda à un clergyman nommé Carrey de lui traduire le petit couplet de Mme de Brinon.

Le brave prêtre s'exécuta sur le champ et écrivit ces paroles qui allaient faire le tour du monde :

*God save our gracious King,
Long life our noble King,
God save the King!
Send him victorious
Happy and glorious
Long to reign over us,
God save the King !*

Haendel remercia et alla immédiatement à la cour où il offrit au roi - comme étant son oeuvre - le cantique des demoiselles de Saint Cyr.

Très flatté, George 1er félicita le compositeur et déclara que, dorénavant, le "God save the King" serait exécuté lors des cérémonies officielles.

Et c'est ainsi que cet hymne, qui nous paraît profondément britannique, est né de la collaboration :

- d'une Française (Mme de Brinon),
- d'un Italien (Jean-Baptiste Lully -ou Lulli-) naturalisé français,
- d'un Anglais (Carrey),
- d'un Allemand (Georg Friedrich Händel -ou Haendel-) naturalisé britannique, et
- un fondement français, celui de sa Majesté Louis XIV.

Un hymne européen, en fait !

Si Louis XIV ne s'était pas mis par mégarde une plume dans le fondement, quel serait aujourd'hui l'hymne britannique ?.....

Pourrez-vous désormais écouter "God save the Queen" sans penser à cette petite plume ?

Eh bien, la logique française!



Carillon Symposium

JENNIFER LOVELESS

The seventh annual Percival Price Carillon Symposium, hosted by the House of Commons, will take place on Parliament Hill in Ottawa on Saturday, 3 October. This year's theme is "Grand Carillon."

Richard P. Strauss, this year's guest artist, is the past carillonneur of the National Cathedral, Washington, DC, and City Hall, Albany, NY, and a leading carillon technician and designer. He will play a recital, direct a master class, and deliver a lecture entitled: "The Astonishing Development, Arrival, Influence, and Legacy of the English Grand Carillon in North America." As always, registration is free, and available on line: www.parl.gc.ca/About/House/Collections/carillon/percival_price_symposium-e.htm

The deadline for registration is September 18th. Here is the day's schedule:

- 10:30 am Reception, Commonwealth Room, Centre Block, Room 238-S
- 11:00 am Lecture, Richard Strauss, Commonwealth Room



- 12:00 pm Box lunch, Commonwealth Room
- 12:30 pm Group photo, front steps of the Peace Tower
- 12:45 pm Practice keyboard time for master class participants, 367 East Block
- 2:00-4:00 pm Master Class, Peace Tower Carillon
- 4:00-4:30 pm Guest artist recital, Richard Strauss, Peace Tower Carillon

If you have any questions, please contact us at: Carillon@parl.gc.ca. We look forward to seeing you on the Hill!

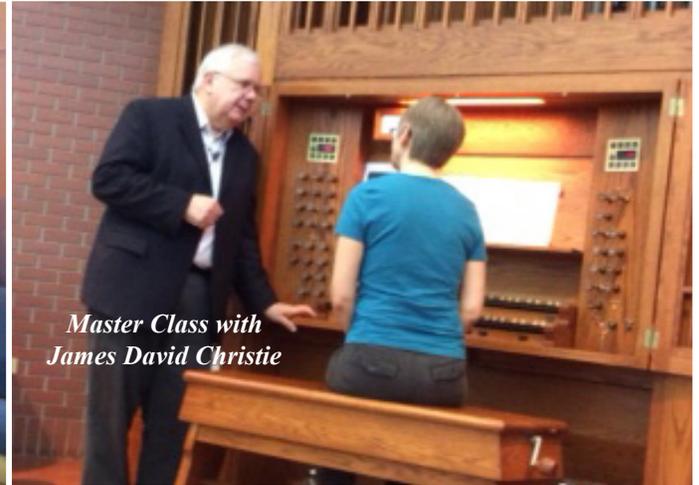
Andrea McCrady
Dominion Carillonneur



Winnipeg Organ Festival Highlights



Student Academy workshop



Master Class with James David Christie



Fianlists at the National Organ Playing Competition



The Carl Orff Workshop



Stephen Boda receives the Godfrey Hewitt Prize



The Student Academy



Shawn Potter's Recital



The Ottawa Centre contingent



Montreal Organ Crawl

DONALD MARJERRISON



OTTAWA CENTRE EXECUTIVE 2015-2016

OTTAWA CENTRE EXECUTIVE

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ROYAL CANADIAN COLLEGE OF ORGANISTS

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NEXT EXECUTIVE MEETING:
MONDAY, SEPTEMBER 14TH, 1:00 PM,
ST. PETER'S LUTHERAN CHURCH



Supply List

Amy Andonian	613 224-8117	Sundays, weddings, funerals. Lutheran, Anglican, Presbyterian, United.
Nadia Behmann	613-723-8601	nadia@behmann.ca Weddings and Funerals.
James Brough	613-733-2972	Piano & organ, all styles of music. Any denomination. Sundays, weddings, funerals.
Elizabeth Brown	613-608-1210	lizbrown2007@hotmail.com Sundays, weddings, funerals, any denomination
Mai-Yu Chan	613-726-0818	fosterg@rogers.com
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Frances Macdonnell	613-726-7984	fbmacdonnell@sympatico.ca
Daniel Morel	613-228-8331	danmorel@rogers.com Sundays, weddings, funerals.
Simon Pinsonneault	613-299-1886	simon.pinsonneault@tc.gc.ca
Gavan Quinn	613-792-1492	gavanquinn@gmail.com, Weddings and funerals
Donald Russell	613-738-9223	russell.kimberwick@me.com
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*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. Info: mervyn.games@gmail.com or 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



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Advertising Policy

1. Any Ottawa Centre member may announce his/her event on the Around Town section of the newsletter free of charge if **he/she** is the coordinator, conductor, **soloist**, 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 **extraordinary** event would be of specific interest to our members: e.g., church/choral, and/or organ/bells, **and/or** the encouragement of young organists and pianists.
3. If a non-member wishes to announce an event of his/her organization in Around Town **free of charge**, he/she must make a written request to the RCCO Centre Executive for approval of that one specific event. Approval may be granted as per Policy 2; in most circumstances, however, we would expect the Organization to pay as per the rates set out by the Centre for advertising.

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Saturday September 26, 2015 7:30 pm
le samedi 26 septembre 2015 à 19h30

Église Sainte-Anne (Paroisse Saint-Clément)
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series of organ recitals.
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