



Pipelines

Bouches et anches



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DAVID LAFRANCHISE

May You Be Engaged and Inspired

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Our Centre's recent Members' Recital was a great success - sparkling performances, a good attendance, a lively reception afterwards, and over \$1000 raised towards scholarships for beginning and young organists. Thanks to Frances Macdonnell for organizing the event, to Suzanne Marjerrison for providing the reception, to Deirdre Piper and St Matthias parish for hosting, and to the recitalists and the Choir of St Matthias for their presentations.

It was bittersweet occasion, marking St Cecilia's Day, Canada Music Week but also the forthcoming closure of St Matthias Church as the parish merges with All Saints Westboro. Whatever may be your feeling about religion and churches in general, the accelerating trend of church closures affects our musical community.

Like many churches, St Matthias has been important as a home of live music. Music programs have introduced children and young people to music and given adults an opportunity to express themselves by participating in music making. Its acoustics have made it a preferred space for performance. Above all, its tradition of fine organs has been an essential part of its music program, and enabled many programs like our recent Recital.

Who will maintain our community music programs? How can we save the performance spaces that our community music groups need? How can we save organs like the one at St Matthias for future students and artists? These are questions for the whole musical community, and should be for the wider community as well.

Some of our members are tackling these issues as individuals: are they ways that groups like the Centre could help? For example, your Executive is working with a local organ builder to develop a presentation about successful organ moves.

Other issues, however, require collective action. Our voice, as the music community, is weak in comparison to others in the public sphere. For example in initiatives like the proposed concert hall and the new Arts Court, the performing facilities have turned into optional add-ons to a commercial development.



Saint Cecilia with an Angel
Orazio Gentileschi 1610

This week marked the start of one the busiest seasons of the year for both church and community music. Whether you are leading, performing or listening this Christmas, may you be engaged and inspired.

Centre Events

Monday, January 11th at 7 pm

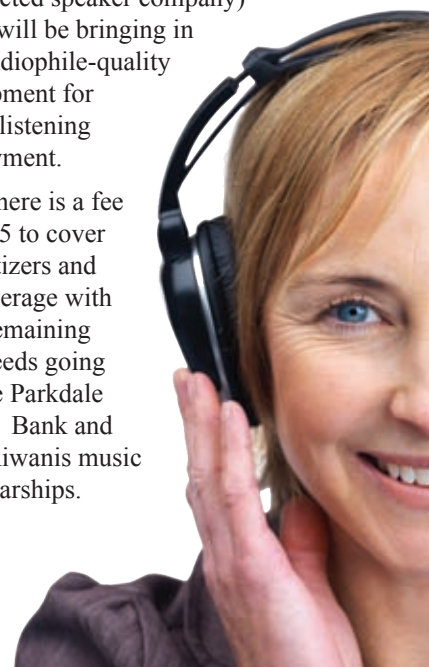


Wellington Gastropub
1325 Wellington Ave.

Join us on Monday January 11th at the Wellington Gastropub in Hintonberg for a listening party of significant organ performances on vinyl.

This event is being co-presented by Tetra Speakers (a locally based but internationally respected speaker company) who will be bringing in its audiophile-quality equipment for your listening enjoyment.

There is a fee of \$25 to cover appetizers and a beverage with the remaining proceeds going to the Parkdale Food Bank and the Kiwanis music scholarships.



Student Recital

JENNIFER LOVELESS

Mark your calendars now for our annual student recital coming up on March 5th, 2016 at 2:00 p.m. This event will be held at St Barnabas Anglican Church, 70 James Street (at Kent).

This a great opportunity to show your support of our student organists who have

worked hard throughout the year to hone their skills as musicians and leaders in congregational worship.

Further details on this event will be published right here in the pages of future issues of *Pipelines*.



Members' News

Notice of Retirement

Alan Thomas, Organist and Choir Director of Westminster Presbyterian Church has announced his retirement as of Aug. 31st, 2016. A search committee has been formed at Westminster to seek a replacement. Further details to follow.

In Concert

Thomas Annand was the soloist in two Handel organ concerti with Les Violons du Roy in Quebec City on November 19 and 22, performing *Op. 7 no. 1 in B-flat major* and *Op. 4 no. 5 in F major* on the 2013 Casavant concert organ of Palais Montcalm.

Around Town

Saturday, December 5, 2015, 7:30 pm
Christmas Gloria! featuring *What Sweeter Music* by Mark Hayes and carols for the Christmas season with the choirs of St. John the Evangelist Church, Woodroffe United Church, Musica Serbica and the Strings of St. John's. Conductors: Gordon Johnston and Katarina Jovic. **Woodroffe United**, 207 Woodroffe Ave. Contact: 613-722-9250 or info@stringsofstjohns.ca

Sunday, December 6, 2015, 3:00 p.m.
Alta Vista Christmas Concert at the Immaculate Heart of Mary Church, 1758 Alta Vista Drive. Come and enjoy the music of the season featuring three choirs: the Ottawa Catholic School Board Chamber Choir, the Kanata Choral Society, and the Immaculate Heart of Mary Church Choir, accompanied by the popular Ottawa Wind Ensemble, a 35-member orchestral group. They will be joined by tenor soloists Dr. Fraser Rubens and Zachary Rubens for special tributes to the musical season, interspersed with carol singing for all to join in. This 24th Alta Vista Carol Concert is held in support of the Heron Emergency Food Centre (HEFC). Admission to the Concert is FREE and there is ample parking. There will be collection baskets for voluntary monetary donations (cheques or cash) to help the HEFC purchase fresh food to make this a special Christmas for all in our community. Tax receipts will be issued

for donations over \$20. For advance donations or to purchase advertising in the concert program contact the concert organizing committee through the Immaculate Heart of Mary Church at ihmparish@rogers.com; 613-733-9636. Come and enjoy this wonderful prelude to the Christmas season; it's a joyous way to help those in need in our community.

Sunday, December 13, 2015, 7:00 p.m.
Joy to the World. St. Paul's Presbyterian Church presents an evening of Christmas music and carol singing featuring St Paul's Choir and the Manotick Brass Ensemble with percussion. Free admission; non-perishable food donations appreciated for the Food Bank. St. Paul's Presbyterian Church, 971 Woodroffe Avenue. Parking available behind the church; wheelchair accessible. Information: Church office 613-729-3384

Sunday, December 13, 2015, 7:30 pm
 A repeat performance of **Christmas Gloria!** from Dec. 5th, this time at **St. John the Evangelist Church**. Featuring *What Sweeter Music* by Mark Hayes and carols for the Christmas season with the choirs of St. John the Evangelist Church, Woodroffe United Church, Musica Serbica and the Strings of St. John's. Conductors: Gordon Johnston and Katarina Jovic. **St. John the Evangelist Church**, Elgin St. at Somerset West. Info: 613-722-9250 or info@stringsofstjohns.ca

Sunday, December 20, 2015, 2:30 p.m.
 First Baptist Church will hold a *Service of Lessons and Carols*. All are welcome to attend this traditional service celebrating the Advent season. First Baptist Church, 140 Laurier Ave West. (613) 234-3261 <http://www.firstbaptistottawa.ca>

Sunday, December 13, 2015, 2:30 p.m. The Harmonia Choir of Ottawa, Cross Town Youth Chorus and the Choir of Saint-François d'Assise church will present a benefit Christmas concert in aid of the St. Vincent de Paul Society. Musical director: Kurt Ala-Kantti; organ : Gilles Maurice Leclerc. Tickets are available at the door: \$25 for adults and free for children and youth accompanying their parents. The church is situated at the corner of Fairmont Avenue and Wellington Street West in Hintonburg. OC Transpo bus no. 2 stops in front of the church. An elevator is accessible on the West side of the church. For further information call 613-798-0264.

Sunday, December 20, 2015, 4:00 p.m.
Candlelight Christmas Carol Concert. Choir of St. Andrew's Church and brass ensemble directed by Thomas Annand, music by Pinkham, Gabrieli, Schütz and audience carols. Freewill offering. St. Andrew's Church 82 Kent Street (at Wellington). Parking at the Supreme Court. info 613-232-9042

Choir Training Workshop

FRANCES MACDONNELL

The fourth of these preparatory workshops will be held on Saturday February 20th from 10 am until noon at my apartment, 303 - 3099 Carling Avenue. I live just west of the corner of Bayshore Drive, and there is a parking lot directly in front of my building. Please ring my name at the entrance to the building, and then come up in the elevator.

In this workshop, we will continue to look in detail at the examination requirements, both practical and written,



and also the ear tests. Please bring the written test questions you have been working on.

For those who may be interested in coming but who have not yet attended any of these workshops, please contact me before the next workshop so that I can arrange to bring you up to speed.

For further information, please e-mail me at fbmacdonnell@sympatico.ca, or call me at 613-726-7984.

Vita Kalnciema Concert Review

KAREN HOLMES

While I usually try to get different people to review each of the Pro Organo Ottawa concerts, I decided to do this review myself since I had not previously had the pleasure of meeting this wonderful organist, co-sponsored by the North American Latvian Guild of Organists who held her in such esteem.

The November 6th concert at the spectacular Bruyère Convent Chapel, was a very memorable evening! Vita Kalnciema, from Riga, is an excellent organist. Her programme was most enjoyable, from Bach's *Passacaglia*, played flawlessly in good Baroque style, to the Latvian pieces in the second half by Zarins, Vasks, Dambis and Dubra.



Vita Kalnciema with Karen Holmes
Photos courtesy Karen Holmes

All interesting additions to our knowledge of organ repertoire.

"Canadian content" was represented by a transcription by an early National President of the Canadian College of Organists, Herbert Fricker, of Sibelius's tone poem, *Finlandia*, played with great expressivity and lush organ colours.

As usual, our hosts at the convent, the Sœurs de la Charité were cheerful and welcoming. Two of them stood outside showing people where they could park, several were inside welcoming and holding doors, one was in the elevator, one was looking after the microphone, and of course, many were at the concert and the reception. Thanks to Sister Estelle Vaillancourt for all the advance arrangements.

For two thirds of the concert, I even thought the organ sounded better than usual. Unfortunately, there was a cipher toward the end - a small, whistling pipe. At least, as several people told me, it wasn't the Bombarde!

The concert was well-supported by the Latvian community, and the audience was considerably larger than usual -- we even

ran out of programmes!

All in all, it was a wonderful evening and a most worthwhile addition to our Pro Organo series. Mark your calendars now for our next concert coming up on March 4th featuring Sondra Goldsmith Proctor. See you there.



Our Latvian connection:
Vita Kalnciema welcomed by Vija and Rolf Kluchert

Peace Tower Carillon Visit

MATTHEW MOREL

On November 13th, a dozen local RCCO members visited the Dominion Carillon perched atop the 302 foot Peace Tower in front of the Centre Block on Parliament Hill. During the visit we heard a delightful presentation and performance by Dr. Andrea McCrady, the Dominion Carillonneur, followed by a round of questions. She selected a number of pieces with our membership in mind:

- *Prelude No. 1*, from *Eight Little Preludes and Fugues for Organ*, by Johann Sebastian Bach, arranged by Theophil Rusterholz
- *Janet*, by James Holmes
- *Poème des pierres*, by Émilien Allard
- *The Geometric Chimneys of Güell*

Palace, by John Courter

Everyone enjoyed themselves immensely and really appreciated Dr. McCrady's tip of the hat to organists with

her choice of repertoire. She invites those that were not able to make it to schedule a visit. She's also open to working with budding composers for the carillon.



The Divine In Our Midst

REV. DR. MERVIN SAUNDERS

Christmas is a wonderful season of our year, replete with glorious music as well as the joys of connecting with loved ones and acquaintances, often with delicious food and happy repartee. I once heard the late Virgil Fox introduce his organ artistry on J. S. Bach's *Prelude and Fugue in D Minor* this way: He said, "I believe that I know what Bach's inspiration to compose this great music was. He tried to capture the exultation of the Blessed Virgin Mary when the angel informed her that she would give birth to the Messiah." Perhaps Fox was right.

Several years ago, an interesting article caught my attention. It raised the question as to whether there was such a thing as a village inn or hotel in ancient Bethlehem that was overcrowded, forcing the birth of Jesus in a cattle barn. Intrigued, I decided to look more closely at the Lucan text from which this idea comes. Luke records the incident of Christ's birth in a very simple and beautiful way: "Mary gave birth to her first-born son and wrapped him in swaddling cloths, and laid him in a manger, because there was no place for them in the inn."

How many times have we heaped scorn and criticism upon the Bethlehem innkeeper because he sent pregnant Mary outside to a cold stable, and how many time have we seen rustic stables erected in homes and on church parking lots? But Luke makes no mention of a stable. He wrote not one word about a hotel or innkeeper who cold-heartedly refused entrance to Joseph and Mary.

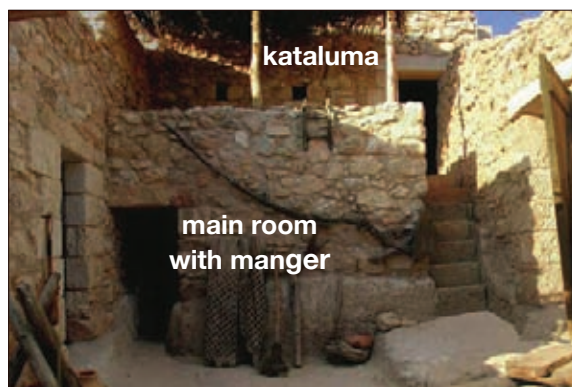
In the first place, Luke does not claim that Mary and Joseph arrived at Bethlehem at the last minute. He does not picture them as scurrying around to find a place to lodge because the baby was about to be born. He simply says "while they were there" as if they had arrived several days before Jesus' birth.

Secondly, the word in Luke's Gospel that is typically translated "inn" is the Greek word *kataluma*. Luke does not use this term in his depiction of the story of the Good Samaritan (Luke 10). The word he uses for the inn or lodging to which the beaten man was taken is *pandoxeon*. He does, however, use the term *kataluma* when he sends two of his disciples to

find a room for the serving of the Last Supper. Thus the word *kataluma* literally means a guest room (Luke 22:11).

As Luke relates the story of the Nativity, it is possible that a proper translation would be something like this: "She gave birth to her first-born son and laid him in a manger because there was no place for them in the guest room." If Mary and Joseph had come to Bethlehem for a census, it is likely that they had relatives in Bethlehem with whom they stayed. It is possible, then, that the carpenter from Nazareth and his young wife arrived a few days before the birth of their son and found the *kataluma* already occupied by other relatives and guests. They may have lodged in the main room of the house with the homeowner and his family.

We should understand the configuration of a Palestinian house in those days. A peasant's house was a simple one-room dwelling. A man, his wife, their family, and all of their belongings were located in one large room. If the owner had sufficient resources, however, he would build a small room adjacent to the main room, and that small added room was called an inn or *kataluma*—a guest room.



In the cold of winter, the livestock would be brought into their house to provide shelter for the animals and the heat of the beasts' bodies provided warmth for all who resided in the house. The central room had an upper and lower level. The family lived on the upper level while the cattle were kept on the lower level, possibly a meter or so lower than the rest of the house. On the step, next to where the cattle lodged, there would have been a manger area, a place scooped out to create a trough where the cattle would be fed. It was in that manger area right in the middle of the house

that peasant women gave birth to their children so that the newborn might have the comfort of the manger's straw.

Now we must listen carefully to what Luke is saying to his readers. He is saying that Mary gave birth to Jesus right in the middle of the house, because there was no room in the guest room. Luke wanted his readers to hear something very special. He wanted them to realize that Jesus, the Son of God, was born, not off in the guest room, but right in the midst of smelly hay, snorting animals, anxious onlookers, and in the tenderness and love of the family circle.

Jesus was, in other words, born just like all the other children of that time. He was tenderly placed precisely where all other children of that day were cradled. When the wise men arrived from the East, they came, as Matthew says, "into the house where they saw the child with Mary his mother" (Matt. 2:11).

If we experience the birth of Christ, it will not be in the guest room of our lives, but right in the middle of it all. We will experience his birth right in the midst of people who love each other. We will feel his birth not in the guest room, but in the pain of the world where his influence still calls for reconciliation with God (2 Corinthians 5:20). We will see his yearning to be born again in the Middle East where his voice still cries out for peace on earth and good will. We will find him—not in the side rooms of life—but with the poor, the imprisoned, the disadvantaged, and the hungry. If we listen closely, we will still hear his voice saying, "As you did it to one of the least of these my brothers and sisters, you did it to me" (Matthew 25:40).

Should we get rid of the stable from the depictions of Christ's birth? Some of our fantasies and fairy tales might be shattered. But we might see in a whole new and wonderful way the truth that Jesus is one of us and that God is present in the events and lives of ordinary people. At Christmas, more than any time of the year, we know that the God of Christian faith is not on the boundary of life, but rather, he is Emmanuel—"God with us"!

A blessed celebration of our Saviour's birth to you!

In the last issue, I wrote about the role of the church musician. Leading the music of worship is much more than meets the eye! I also suggested that churches and denominations should consider giving their music leadership the same kind of priority as they do their clergy.

This month, let me give you a couple of examples of what I think the main concern regarding music ministry in churches includes, and how looking at these situations, and working with them, can encourage new understandings, forms of ministry, and relationship possibilities.

Recently, I saw an advertisement for a church looking for a “musical accompanist.” I supposed this to be an indication that the congregation wants to hire an organist or pianist for their worship service, choir, and soloists—someone to “accompany.”

The number of hours listed was four.

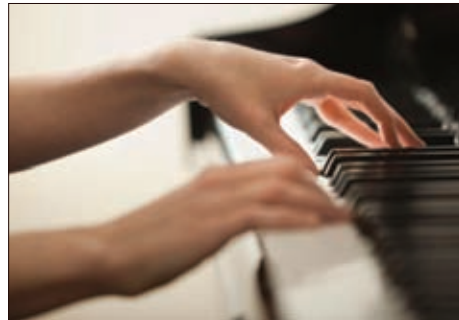
Choir director or accompanist, or both together, no one can successfully accomplish any musical leadership position in the church for four hours a week, or even double that. The musician’s leadership role does not simply entail directing the choir or sitting down to play. There is always musical and pastoral work that takes place behind the scenes.

Such a position includes regular keyboard practice time. The ministry also involves consultative work with the choir director (if there were a separate person in this role), the clergy, and choosing the appropriate music. Continuing education is also important in terms of the development of the keyboardist’s congregational leadership and organ or piano repertoire. And we cannot forget the regular prayer life of the person in this leadership role!

On the whole, the hours in that advertisement point to a limited sense of what the church musician does, how he or she does it, and what is actually required. They also exemplify how many congregations mistakenly perceive the role of the church musician, and thus

how churches, and often their clergy and denominations, continually restrict both music and church musician in the deepening of the worship life of a faith community.

Throughout all of this we need to remember that, when working in the church (a faith community), the musician is always a “church” musician, and that requires a unique approach to music-making and congregational leadership. Whatever music is chosen and utilized for worship, including how it is engaged, significantly influences the people’s faith and beliefs.



When advertisements for church music positions are being considered for posting on the national Royal Canadians College of Organists’ (RCCO) website, people like myself who review them are constantly seeing churches wanting musicians to accomplish numerous activities for very few hours. This is very disappointing because this is the church we are talking about here, and one would think that the church would be fair and just! Well-developed denominational guidelines, however, in conjunction with the educational work of the RCCO and its salary table, would ensure this changes in positive ways.

With all due respect to my Roman Catholic colleagues and their parishes, let me move into their territory for my next example. In one town, there are two large Catholic parishes. Each parish has a Mass on Saturday night, one at four and the other at seven. On Sunday morning, again, each parish has a Mass, but at different times. In fact, when one priest is away, the other fills in for him.

The same type of situation could work well for a church musician. These two parishes could easily share one full-time musician. With such leadership, music ministries could be developed in powerful ways. The lead musician could also train lay music ministers to help with the various aspects of worship ministries and the running of a music program. Instead of having one soloist sing everything in the Mass, different cantors and groups could be encouraged and developed, and various musical settings of the liturgy, as well as hymns, taught and utilized.

Added to this situation is the unique fact that each of these parishes has an elementary school. Although the program of the one school is well-led by a talented young musician, expanding this person’s training as a “church” musician, as well as the musician’s oversight in both school and parish, would be extremely helpful in developing a full-time church music program.

There is also enough work in the two parishes with masses, funerals, and weddings for one full-time organist who could support the lead musician in full-time music ministry leadership of the parishes.

When joining forces, a renewed vision of worship music could be sought out and experienced. New musical developments could help to animate the liturgies, bringing to them a fuller sense of creative possibilities, and thus the participation of the people.

Between the two parishes, I would think there to be a couple thousand members or more, and many possibilities for support and activity.

Considering the often perceived constraints of smaller congregations, churches with limited financial resources, and the general decline in mainline Protestantism, a renewed approach to worship music, how it is led and how people are encouraged to participate, could lead to churches sharing their musicians and creating more full-time music positions.

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Having “full-time” church musicians is a helpful goal because it creates positions in which musicians focus completely on the worship music of a faith community. And, just as clergy do with their pastoral work and employment, musicians can limit their musical leadership to the congregational setting. Most musicians who work in churches have to take on many small part-time music jobs in the community in order to make a basic living!

Mid-week church music programs, such as graded singing and hand bell choirs, and other Christian education opportunities, are key to the church’s ministry and life. While these may or may not instantly “fix” the Sunday worship attendance problem, overall, they will bring more people into the church and its atmosphere of Christian love and fellowship. Lives will be changed. For those who do attend Sunday worship, however, mid-week faith formation activities can transform the power and meaning of that gathering.

Who is to say that when the sanctuaries were full of people, and the Sunday schools were jam-packed, we were actually listening deeply to the Holy Spirit and living out fully the gospel of Jesus Christ? Who is to say that we actually had it all back then? In those days, going to church was the thing to do; it was the place where you socialized and focused your life. No one ever questioned attending. You just did it.

Although the gospel call to follow Jesus Christ has not changed throughout time, life today is radically different than it was twenty-five years ago. More than ever, in attending to those changes and the needs of the local community, the church today must focus on its core values, the centre of which is the worship and praise of God.

The contemporary church is not in a decline to nothingness, since every institution does have a life cycle. This is an opportunity for Christians to be renewed in faith, relationships, and focus, and to listen carefully to this invitation of the Holy Spirit. The church will survive; there is no question about that. But it would do much more than that if we

would be open to exploring how we go about ministry, making some changes, and deepening our sense of important roles and what they entail.

Through the eyes and ears of faith, the tough times mainline churches and denominations are experiencing today can lead to some very powerful new relationships and opportunities to worship and praise God, and to be Jesus’ disciples.

The deep love of our church buildings and places of worship—our Christian home and family—is often what holds people back from amalgamating and forming new ministry alliances. This is understandable. But the giving up of these buildings needs to take place when congregations get too small and are unable to sustain their worship and work, so that new relationships, worship services, and programs and ministry can emerge.



Today, people want a deeper sense of spirituality. People want to accomplish things, feel included, and use their time well. They are busy, and don’t want to sit around at meetings doing things that can easily be done through technology. The church needs to engage its people in transforming, life-changing, and personal ways. People want the church to make a difference in their lives. Worship is at the core of that, and so, too, are the weekly activities underscoring it.

Numbers and figures should never be the deciding factor of a congregation’s life cycle, from birth to death, and death to life. But, unless we co-operate, working with the church leadership, including the clergy and our church musicians, and focusing on the aspects that really matter in Christian life (I want to underscore that point!), the church will simply continue to fade into the woodwork of Canadian society.

And so, too, will the message of the Gospel of Jesus Christ and the missionary

work of calling people to Christ that we are commanded to do.

The church is about life in Christ, daily dying to self and rising to new life in Jesus’ name. The worship of God is at the core of that. How we worship relates to what we believe, and vice versa. And, in order to worship well, to be faithful to that calling, and to do so in thought-provoking and biblically-grounded ways, we need strong pastoral and prophetic leadership.

For some people, the challenges in being the church today may feel endless at times. But focusing on the main church leaders—the minister and the musician—will help to open the doors to a new future. In doing so, however, it may be necessary to let go of the past, and how we have always done things.

The key to our future as the church—the body of Christ—will not only include a renewed sense of the Christian faith, but also a deepened awareness of church leadership. Putting our money, time, and effort into our church leaders, and working with them as a whole people of God, are pivotal in order for today’s church to fulfill its calling to continue to move into God’s future.

The Rev. Dr. Daniel A. “Dan” Hansen is the minister of Word, Sacrament and Pastoral Care at Zion-Mt. Zion Pastoral Charge (The United Church of Canada) in Pembroke, ON, a spiritual director, and lives in Renfrew. He received a MDiv from Emmanuel College (Victoria University of the University of Toronto) in 1990, and a ThD in sacred music and worship from Boston University School of Theology in 1998. He is also a graduate of Westminster Choir College (Princeton, NJ) and Concordia University (Montreal). He serves on the Ottawa Centre of the Royal Canadian College of Organists (RCCO) as the professional support convenor. He is also a supervisor for ministers-in-training and an interim ministry. Currently, he is training as a Jungian analyst, and recently completed a psychiatric observation internship at the Royal Ottawa Hospital (Ottawa). He is the co-parent of two young boys.



Make A Joyful Noise Unto the Lord

RENE PERRON

As I sit quietly, pensive, remembering the "good old days" these two statements keep coming to mind. Noise: what was really the meaning of that word in that particular context? "Are we there yet?" Will seemingly ever-changing habits become fixed once again in our realm of the musical scene?

Reflecting on these two questions one can not but use one's own "vécu" as a backdrop, a sounding board. Some seventy or eighty years ago, going to church or to mass, for a Christian, was a given, a duty, a privilege, as well as an imposition to some others. No matter, our places of worship were sanctuaries, peaceful and quiet, where one went to be in the presence of the Indefinable, the Sacred, the Be All and End All of our limited knowledge. A sense of awe was present.

Thus, much of our organ music became couched in a "language" created, inspired, written, to correspond to co-respond to the feelings, moods, such did inspire. Much

of it was contemplative, quiet as occasion demanded, thus elevating the mind and soul, shouting for joy at others, yet at all times in an atmosphere of reverence.

And in the present, as we perceive a vast and at times unwelcome (by some) change in our churches we find that with the pervasive changing, at times ever so slightly, "modernized" theology, so is the mood/atmosphere in our churches subject to the same subtle modification.

The prelude can hardly be heard as the gathering assembly "must" talk over the music in order to exchange news and views about "whatever". In many (too many) sanctuaries the hymns, words and music, written in their own particular pattern or hymnody are replaced by songs, their cadence is much increased and the sound is greatly amplified. The whole at times accompanied, led, encouraged by dedicated souls on a battery of cacophonous instruments combined with electronic amplification. Yet I am truly

wondering if that is what the biblical writers considered to be the injunction Make a joyful noise unto the Lord.

Indeed we are told we must "modernize", accept some of the changes requested, yea demanded, by the younger generations. Be it louder, faster paced music or more contemporary instruments, words of dubious intent, we are left with ????????????

Are we there yet? Indeed have we reached the point where our noble "King of instruments" is no longer used with its ancient purpose of inspiring, elevating, consoling, praising. Is it going to be relegated to the sole purpose of being a concert instrument, played only by experts in the craft? Is it becoming obsolete?

I trust not yet, as I am reminded of the matter when I recall the words of one Dr. Giles Bryant in the June 1975 issue of the RCCO "Quarterly":

A LESSON FROM HERMAN THE HERMIT

by Giles Bryant
(reproduced by permission)

The lesson is taken from the 3rd verse of the 1st Book of Herman, the Hermit beginning at the 1968th verse.

In those days, hectic was the strumming of guitars and monotonous was the beat of drums. But the people were attentive to hear it, and the young men and maidens were highly distracted, and danced thereat in a manner marvellous to behold.

And men were not in the Churches but there was much golfing and crying "Fore" on the Lord's Day.

And in the tabernacles, the holy men did rant and rave, but little did it profit them. And the singers and organ-players did ponder, but little did it profit them. Then did they leave off their diapasons and greatly increased their mixtures, so that the shrillness of the sound thereof should reach them on the golf course, but little did it profit them. Then did the men of God and the wardens thereto, throw up their hands in despair; for they had little wherewith to send to the missions, let alone heat the sanctuaries.

And the men of God took counsel together and came up with the following hip scheme.

There was a man sent into the camp of the enemy (needless to say his name was John). And he entered into the cave wherein dwelt an hermit, Herman by name, and his troop. And this is the generation of Herman. In the beginning were the Beatles, and the Beatles were with Brian Epstein and begat the Mommas and the Poppas, and the Mommas and the Poppas begat all of God's Chillun, and they begat the Rolling Stones and they gathered Earle Moss, and they begat The Monkeys and they, thanks to Darwin, begat Herman and his Hermits, and they begat a great noise.

And the man sent into their camp (whose name was John, needless to say) lifted the hair of Herman, and diligently sought his ear with his lips. And when he found it, then did they compound together Herman and the man whose name was John.

And it was on this wise.

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Herman took up his tribe and all the generations thereof, and many hangers-on thereto, and got them 5 and 10 stringed instruments for 20 pieces of silver and went into the sanctuaries and then were silenced, the great organs for which their fathers had paid 35,000 pieces of silver. And then did they bang upon their drums, maracas, tom-toms and so forth, as did slap their basses, and mightily did pluck their 5 and 10 stringed instruments, and a weird wailing arose which did slaughter the Queen's English.

Then were the organ-players disconsolate and did cry: "How shall we sing the Lord's song with a strange combo? And they betook themselves to the home of Peaker and prophet and did drown their sorrows.

But the men of God were pleased because the sanctuaries were full, even though they had perforce to fight their way through the dancers to reach the pulpit, and their words of wisdom fell upon deafened ears. But the wardens were much distressed, which is nothing new, because the collection plates did neither rustle, nor jangle nor even give forth a nickelly rattle. And the young men and maidens reckoned it not and went on unto the next temple just for kicks, not staying long in one place.

But lo! All the dancing by the grubby feet of the young men and maidens did fray the rich carpets in the sanctuary – then did they roll them back as is the custom, for the tabernacles did look mightily like living-rooms. Likewise did they strip and burn the wood-panelling, for they were cold for there was no money to buy precious oils to heat the sanctuary wherewith. Then also did they steal the cushions and the soft kneelers to sit them upon when they went out to sit down demonstrations.

Then one day did the organ-players creep back into the sanctuaries, that they might blow the dust out of the organs. But suddenly their ears did leap for joy and they did vault off their benches and ran into the sanctuary, and did clap their hands and greatly did marvel at the highly improved acoustics and resonance thereof. And their was much rejoicing among the bretheren.

Then did they meet together and armed themselves with tetrachords and common chords and other simple weapons and went into the temples and cast out the rockers and the rollers. And quickly did they gather together small bodies of select singers (with the customary blandishments), and then did they make glorious sounds in their music, the like of which had been unheard for too many comfortable years. Encouraged by the resonant sounds, then did they sing and play music of yore as it was heard in the great stone temples of olden times. And the people heard it and did marvel at it for in their lives they had never before heard it so good, and they were glad thereat. And lo! The men of God did cheer up and did sometimes preach of goodness and joy, not always of sin and damnation, and even the wardens did crack a smile.

Then were things put to rights, and the people did gladly come to the temples, and joyful were the men of God, and the organ-players and the singers likewise.

Thus was it fulfilled what the prophets did say of old, "Don't let the pluckers wear you down."

Here endeth the lesson.



In conclusion:

Long live the King of Instruments,
long may it continue to inspire us.

What do we need to let go? What do

we need to treasure and keep?

May the younger generations never
lose sight of one of the main purposes of
the pipe organ was to elevate the human

spirit in ways that few, if any other
instrument other than the human voice,
can do.

- René Péron, Ottawa, ON

Members' Recital at St. Matthias Church

This year's Member's Recital on Sunday November 22nd, was held to commemorate the rich history of St. Matthias Anglican Church, it's people and the magnificent Cassavant organ that so enriched their services for so many years. The sad news of the church's closing and amalgamation with All Saints, Westboro, effective January 1, 2016 produced a groundswell of support from community organists such as has not been seen for quite some time. Symbolically, this Members' Recital was held on the Feast of St. Cecilia, patron saint of music.

The distinguished local organists who graced the bench included Rachel Laurin, Matthew Larkin, Heather Rice, Wesley Warren, and Gilles Leclerc and, of course, our own Deirdre Piper, the longtime Organist and Choir Director of St. Matthias Church. The music was poignantly completed by the parish choir enhanced with former members who sang two anthems as part of the programme.

A reception followed the recital with a free-will offering received at the door in support of the student scholarship programme.

We were all deeply touched by the commitment and dedication of Frances Macdonnell, our emcee and most avid supporter of this event. Thanks too to Suzanne Marjerrison for her excellent hospitality service afterwards (especially those exceptional Nanaimo Bars - yum).

This is an event that will stand out in our memory for a very long time as a coming together of our musical family to support those in times of distress and new beginnings. And we'll be keeping an eye on the fate of that beautiful Cassavant instrument.



Photos courtesy Suzanne Marjerrison



The choir of St. Matthias with Organist and choir director, Deirdre Piper (left) and supporting Member recitalists Rachel Laurin, Heather Rice, Wesley Warren, Gilles Leclerc (at right), and Matthew Larkin (absent in this photo)



*May the spirit of
Christmas...*



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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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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 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.