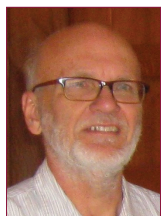




Pipelines

Bouches et anches



President's Message

DAVID LAFRANCHE

Beyond the Bench

Hallowe'en just past brings to mind the way that organs and organists are identified in so many stories with evil, or at least eccentricity. Even Barbara Pym, explorer of parish life, couldn't get much further in developing an organist as a positive character than deciding that she would be paid in bottles of sherry.

Perhaps one might link this to a certain isolation of a powerful instrument, dangerous if misused, and players often tucked away out of sight behind walls or in balconies. This month's Pro Organo concert, featuring the organ and saxophone duo of Lottie Ens-Braun and Allen Harrington reminds us of one way of strengthening links with the wider community.

Some of us were introduced to the particular beauty of saxophone and organ through the recordings of the Swedish saxophonist Anders Paulsson. or were privileged to hear Lottie and

Allen in a recital at the Winnipeg organ festival in 2015. As they so deftly demonstrate, the organ can combine with other instruments to produce unique sounds and textures.

Aside from arrangements for trumpet and organ, we tend to forget that there is a long tradition of chamber music for organ, in combination with harp, strings, woodwind, brass and even percussion. Contemporary composers and arrangers, including Ottawa's own Gilles Leclerc, are adding to that tradition today.

There is a wealth of music here for both listeners and players to explore. There is a potential further benefit in using chamber music to make other musicians (and composers) more familiar with the organ. As well, for church musicians, it could also provide an additional way to involve members of the congregation in music ministry.

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Pro Organo

KAREN HOLMES

The next concert in the Pro Organo Ottawa series will take place on Friday, November 4th at 7:30 p.m. at Centretown United Church and will feature a wonderful organ-and-saxophone programme by Winnipeg musicians Lottie Enns-Braun and Allen Harrington.

Lottie Enns-Braun is organist and choir-director at Young United Church in Winnipeg. She and saxophonist Allen Harrington both teach at the University of Manitoba. They have played several recitals together, including the well-received one at the RCCO Convention in Winnipeg in 2015. They perform mostly works written originally for organ and saxophone. Their program at Centretown United Church will include works by Canadian composers Denis Bédard, and Lottie Enns-Braun’s brother Leonard Enns. According to an article about a concert in Winnipeg, “previous recitals have been well attended. “Some people come because they love the saxophone or the organ,” said Enns-Braun. “Some think it’s the stupidest combination.” Until they hear it.

Lottie Enns-Braun is a native Manitoban. She earned her M.A. in musicology from the University of Western Ontario, and her undergraduate degrees in music from CMBC and the University of Manitoba. She studied organ in Winnipeg, Calgary, London and Montreal .

Allen Harrington is an Associate Professor at the University of Manitoba’s Desautels Faculty of Music where he teaches saxophone, bassoon, and chamber music. A native of Saskatoon, he holds degrees from the University of Saskatchewan (B.Mus.) and Northwestern

University (M.Mus.)

The concert on November 4th will be a series of firsts for the Pro Organo Ottawa series: the first time we have had an organ and saxophone programme, and the first time we have been to Centretown United Church, where the 3-manual organ is in full view at the front of the sanctuary. It has been suggested that you can park in the evening across the street at Gasman Public School. There is also some on-the-street parking in the evening. The full programme will be posted soon on the Centre website at rcco-ottawa.ca/pro_organo.html

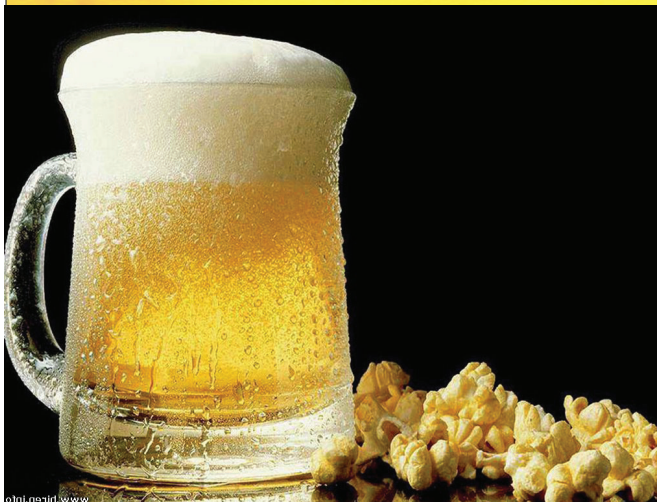


Pub Night Social

A welcoming crowd gathered on October 24th last at the Heart and Crown pub to enjoy a traditional pub dinner, a favourite pint of brew (or soft drink or tea) and to watch some great organ DVDs, YouTube videos of organs, organists,

good music and bad music. Blake Hargreaves was on hand to present a travelog, sharing photos and experiences from his recent trip to visit the organs of Hungary.

Good friends, good music, great time!





Around Town

Sunday, December 18, 2016, 7:00 p.m.
Joy to the World, an evening of Christmas music and carol singing at St. Paul's Presbyterian Church, 971 Woodroffe Avenue. Featuring St. Paul's Choir and the Manotick Brass Ensemble with percussion. Free admission; donations accepted for the Food Bank. Parking is available behind the church. Wheelchair accessible. Information: Church office 613-729-3384

Sunday, December 11, 2016, 3:00 p.m.
Immaculate Heart of Mary Christmas Concert at Immaculate Heart of Mary Church, 1758 Alta Vista Drive. Come and enjoy this wonderful prelude to the Christmas season; it's a joyous way to help those in need in our community. Three choirs, the Ottawa Catholic School Board Chamber Choir, the Kanata Choral Society, and the Immaculate Heart of Mary Church Choir, are accompanied by the popular Ottawa Wind Ensemble, a 35-member orchestral group. They will be joined by tenor soloist Dr. Fraser Rubens, for special tributes to the musical season. Interspersed with this will be carol singing for all to join in. This 25th Immaculate Heart of Mary 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 assist the HEFC in the purchase of fresh food and make this a special Christmas for all in our community. Tax receipts will be issued by HEFC for donations over \$25. Those interested in an advance donation or in purchasing advertising in the concert program or for any further questions should contact the concert organizing committee at 613-791-9115.

Dimanche, 11 décembre 2016 à 15 h
 Venez apprécier la musique de Noël à l'Église Immaculate Heart of Mary, 1758, promenade Alta Vista! Trois chorales, le Ottawa Catholic School Board Chamber Choir, le Kanata Choral Society, et l'Immaculate Heart of Mary Church Choir, seront accompagnées par le populaire Ensemble à vents d'Ottawa, formation composée de 35 musiciens. Avec à leurs côtés le ténor soliste Dr. Fraser Rubens, ils rendront hommage à la saison musicale. Le tout sera parsemé de chants de Noël qui uniront les voix des chorales et celles du public. Ce 25^e Concert de Noël Immaculate Heart of Mary est offert en appui au Heron Emergency Food Centre (HEFC). L'entrée est GRATUITE et le

stationnement est vaste et facile d'accès. Des paniers de collecte seront disponibles à la sortie pour ceux qui voudront faire un don au HEFC (chèques ou comptant). Ainsi, le HEFC pourra se procurer de la nourriture fraîche et rendre ce Noël spécial pour les gens dans le besoin de notre communauté. Des reçus pour fins d'impôt seront émis par HEFC pour tout don de plus de 25 \$. Si vous désirez faire un don à l'avance du concert ou acheter de la publicité dans le programme du concert, ou pour toute question, veuillez joindre le Comité d'organisation du concert au 613-791-9115. Venez profiter de ce magnifique prélude à la période des Fêtes de Noël. Quelle occasion joyeuse d'aider les moins fortunés de notre communauté!

Sunday, January 8, 2017, 3 p.m.
 Ottawa Centre member Joshua Zentner-Barrett, recent winner of the Barrie Cabena Music Scholarship and currently studying for a Master of Sacred Music degree in organ performance at Southern Methodist University, will present an organ recital to benefit the organ repair fund at Kanata United. Joshua, a student of Stefan Engels, will present works by Bach, Cabena, Reger, Gaston Litaize and Raymond Daveluy.

In Flanders Fields

*In Flanders fields the poppies blow
 Between the crosses, row on row,
 That mark our place; and in the sky
 The larks, still bravely singing, fly
 Scarce heard amid the guns below.*

*We are the Dead. Short days ago
 We lived, felt dawn, saw sunset glow,
 Loved and were loved, and now we lie
 In Flanders fields.*

*Take up our quarrel with the foe:
 To you from failing hands we throw
 The torch; be yours to hold it high.
 If ye break faith with us who die
 We shall not sleep, though poppies grow
 In Flanders fields.*





Questions About Music in Small Churches

REV. DR. DAN HANSEN

A column about music in small churches. I have been pondering that for several months now.

But the questions are these: Can one simply write about music in small churches? Is there a difference between music in small churches and music in larger ones?

Do “small” and “large” refer to the size of the building, the number of people there on a Sunday, or the number of people on the books? Do they have to do with congregational wealth, and the size of the budget and the weekly givings? What about the programming throughout the week and the relationships around the music-making activities?

These days, unfortunately, you could have a very small congregation in a very large church.

There are different approaches to music leadership in the church. Is there a norm? Is there one way to do things? Is there a traditional way and a contemporary way?

Throughout the Ottawa Valley, the “normative” music leadership role would be as church organist or pianist. There may also be a choir. There may be soloists and a quartet. I would also think that there could be a praise band involved. Maybe that replaces a more “traditional” approach?

For many years, people have thought that changing the music would alter who attends. And maybe it has in some cases.

Clearly, many people come to worship for the music. Music is also utilized as a way to engage mission.

In gaining an overall picture of a congregation, musically, I suggest a “descriptive” perspective. That consists of naming important aspects of the musical life of a congregation. These are “overarching” areas that are found in small churches, also evident in larger ones.

Every community has its own culture. Every community understands and practices music in a slightly different way. It is important to know all of the details.

Putting on my clergy hat, that would be similar to a conversation about faith. Here, you would talk about the meaning of God, Jesus Christ, Holy Spirit, church, discipleship, sacraments, denomination, beliefs, experience, and so on.

Today, you would not impose your understandings. Rather, you would use the above areas, as well as others, to have a conversation with a person about their faith and how he or she sees things.



So, in talking about music in any church, you first need an overview of what musical activity is taking place in a specific congregation.

To do that, you would have to have a conversation with the church musician. That “main” musician may be an organist or pianist, or choir director. One person or two? Are there other music leaders? These people will help you to find out what the music program includes.

How is the worship music planned? Who does that? The minister? The musician? Do the clergy and the musician consult in some way? There is a wide range in approaches here, from no consultation to weekly staff meetings.

There may also be a worship and music committee, or a session—a group that oversees the worship music activity of the congregation. How is that group involved in the planning of the music for worship? What kind of oversight do they provide?

How is the faith community itself involved in the oversight and support of its music and musicians? Maybe the

musician has all of the say? Maybe the minister can “overrule” the organist?

Another important thing to find out is what challenges that church musician (the one who leads the music in a congregation) has.

Throughout my years working with musician colleagues from across Canada, and from a United Church context, I have found that when musicians get together, they want to talk about their problems. And there usually are many!

Does the musician have any particular needs? Are there any issues? How are these heard and worked through?

How does the musician relate to the rest of the congregation? By a committee? Through the choir? The minister? Does he or she have “ex-officio” membership on the church’s governing board?

How music is understood and utilized in a particular congregation will say a lot. Are there any guidelines? Theological rationales? Historical perspectives? Denominational regulations? Are there directives about weddings and funerals?

What musical resources are used? What do you find in the pew? Hymn books? Bibles? Prayer books? Photocopied materials? Maybe everything is projected on a screen? Do the hymn books have music, or are they words only?

Perhaps that congregation, or the church musician, has a vision of what they want their music activities to include. That is another important aspect of finding out what music means in a particular congregation.

Is the musician encouraged to explore new ways of engaging music in the worship context? Is the musician encouraged to grow musically and spiritually, and given the means and support to do that?

Another concern that comes up is related to the musician’s education and experience. Do you have someone from the congregation playing the organ?

...continued on page 5

...continued from page 4

Has that person had any training? Maybe that musician has many years of experience. Do you have someone who went to university, or took the Royal Canadian College of Organists (RCCO) exams; or went through the Toronto or Western Conservatory of Music graded programs?

Does it make a difference how the hymns and the service music are played? By an amateur? By a professional? By someone who is paid or who volunteers his or her time?

What musical activities take place during the week at the church? Choir rehearsals? Handbell rehearsals? The teaching of piano or organ, or voice? Recitals and concerts of any sort?

Does the musician have an office in the church? Is the musician there to practice the organ and direct a choir rehearsal? Does he or she have administrative office hours?

There is also the question of money. Is the musician volunteer or paid? Is there a contract or is the musician an employee? Maybe, these kinds of things are not discussed.

Some musicians volunteer their time as members of their congregations. Others are not members of the congregation, and think of it more as a job. Some musicians are paid very little, given an honorarium, while others, a lot more.

The RCCO has some helpful guidelines here. They are revised every year. You could also compare your church musician's position, if he or she has similar education and experience, to the ministry personnel (clergy) minimum salary table. The United Church has one that is also revised yearly, and, as with the RCCO resource, can be downloaded from the Internet.

There is always a question around the number of hours that a musician takes to do his or her musical tasks. For a start, that would include planning, practicing, and performing, as well as searching for new music to be learned and performed. Most people have no idea what a musician puts into his or her position! (The same is also true for the minister!)

As a minister prepares a sermon, a musician also prepares music for a worship service. It does not just happen on Saturday night. Well, for the sake of the faith community, we hope not!

The musician's spiritual life is also a concern. Is the music leader a person of faith? Does he or she understand the faith and theology of the congregation being served?

Does the musician have to be a Christian? The minister does, so why wouldn't the church musician? They



are both leaders of the congregation's worship.

In the United Church of Canada there appear to be ministers who are atheists, or at least their Christian orientation is questionable. This may have developed from encouraging a wide range of theological perspectives, with one end of the spectrum being a more "evangelical" perspective, while the other end is more "humanistic" in orientation. But what about the church musicians who are leading the worship music of a faith community?

Usually, a church and its denomination have strict guidelines regarding who can be utilized as a minister. There are educational requirements, and a formal process regarding licensing takes place. You would not have just anyone in your pulpit and doing pastoral care, would you?

What do your church and denomination say about the musician? Is the musician treated in the same way as the minister, or is there a great variation in terms of pay and involvement in the faith community, for example?

Both the minister and the musician are equally instrumental in the worship activity and faith development of a

congregation. Both need similar attention.

It would also be interesting to talk to the ministry personnel of the congregation. That would give you another perspective regarding how music is perceived in terms of the view of the main leader of that congregation. Hearing the congregation's opinion would also be informative.

Since the Reformation, there has been a wide range of perspectives regarding the use of music in worship, from nothing at all, to music as a way of assisting the word of God to be heard, sung, and understood.

How music is utilized by a community of faith says something about how that group understands the arts and the importance of that unique expression in its midst. It also says something about how music is related to its theological understandings, and music's importance, or not, in the liturgical setting.

Going to visit another congregation on a Sunday morning for worship, and then talking to its staff, can be the best continuing education opportunity for any musician. Congregations should consider giving their musicians (and ministers) extra time off so they can visit other communities of faith, find out how they are doing things, and experience the worship of another faith group.

There are many dynamics around describing and understanding music and making music in the church. It is not simply a matter of someone playing the hymns, along with a prelude, offertory, and postlude, with a few musical responses in between, or getting someone to do that.

Understanding music in a church of any size requires covering a lot of territory, including interpersonal dynamics, theological understandings, and the role of music and the church musician. So important is the musical element of Christian faith that it cannot be relegated to just anyone doing it, or viewing it from a narrow perspective.

There is just as much at stake when looking at and the understanding of the use of music in smaller congregations as there is in larger ones. Don't be fooled by the size!

- Rev. Dr. Dan Hansen

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NEXT EXECUTIVE MEETING:
SUNDAY, NOVEMBER 6TH, 1:30 PM,
ST. PETER'S LUTHERAN CHURCH

Supply List

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| Nadia Behmann | 613-723-8601 | nadia@behmann.ca Weddings and Funerals. |
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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: pentland1212@eastlink.ca

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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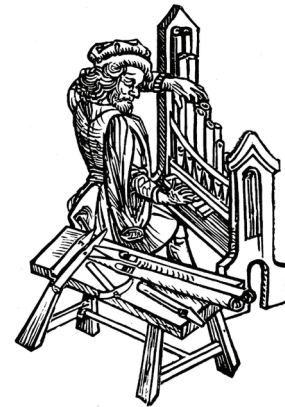
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2. If a member wishes to place a free announcement in Around Town for an event of another organization he/she is a member of (not covered by Policy 1), the member must make a written request to the RCCO Centre Executive for approval of that one specific event. Approval may be granted on the basis that this **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.

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7¼" x 8¾"
\$80

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\$40

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\$20

Eighth Page
(business card size)
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\$15

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LOTTIE ENNS-BRAUN (Organist, Winnipeg)
ALLEN HARRINGTON (Saxophone, Winnipeg)



Friday November 4, 2016 7:30 pm
le vendredi 4 novembre 2016 à 19h30

Centretown United Church
(507 Bank St. at Argyle)

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