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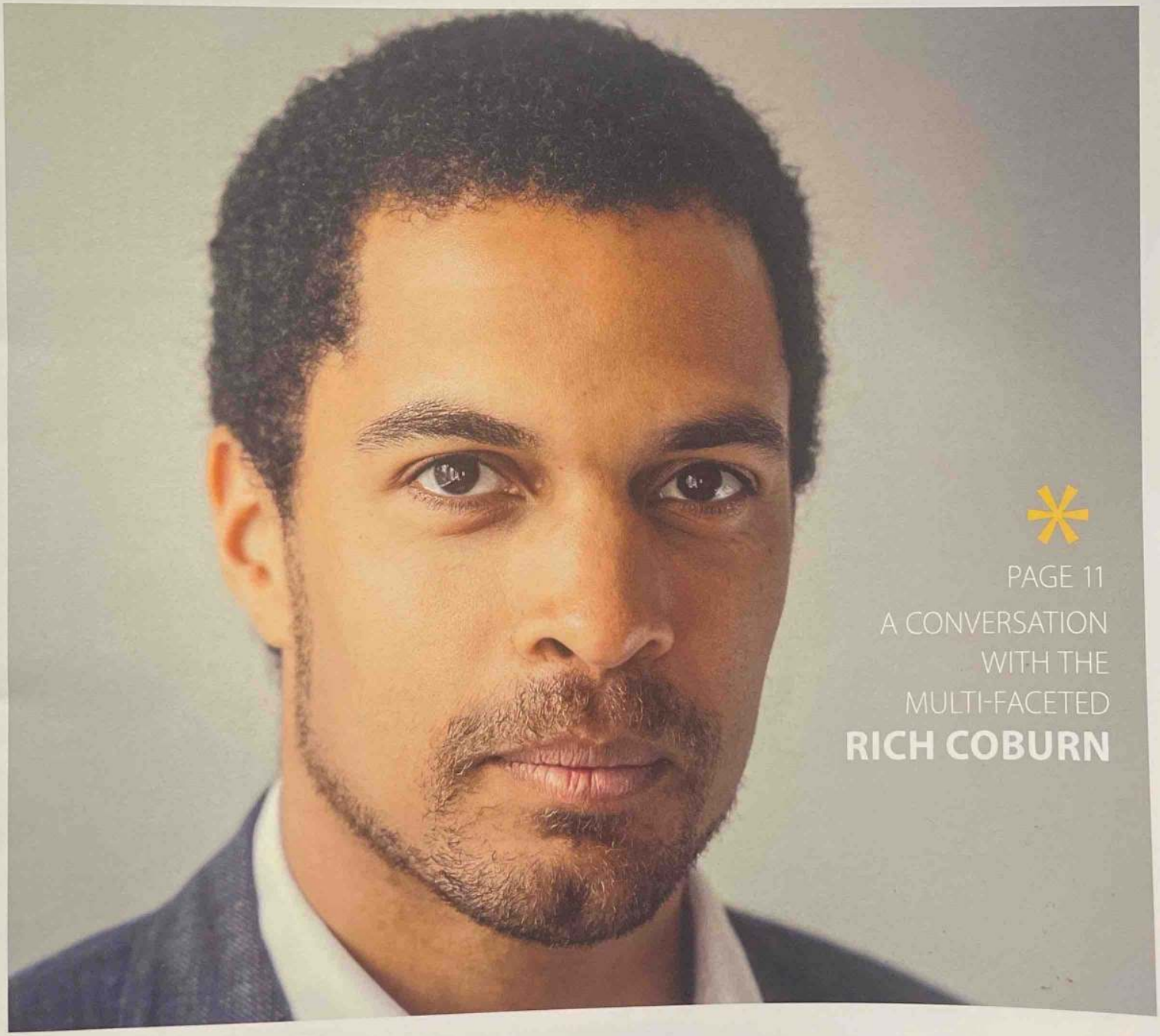
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NAVIGATING THE WORLD OF LIVESTREAMING: A CATHEDRAL ORGANIST'S PERSPECTIVE DONALD HUNT

Spring/Printemps 2021, Volume 34, No.2, www.rcco.ca



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A CONVERSATION WITH THE MULTI-FACETED **RICH COBURN**

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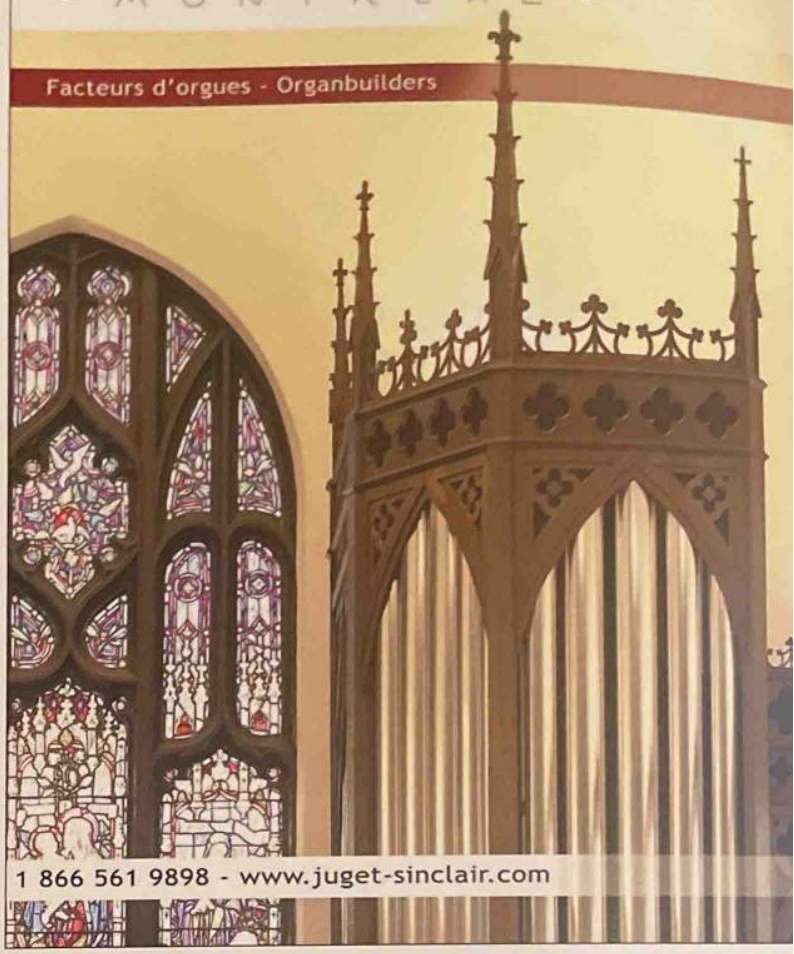
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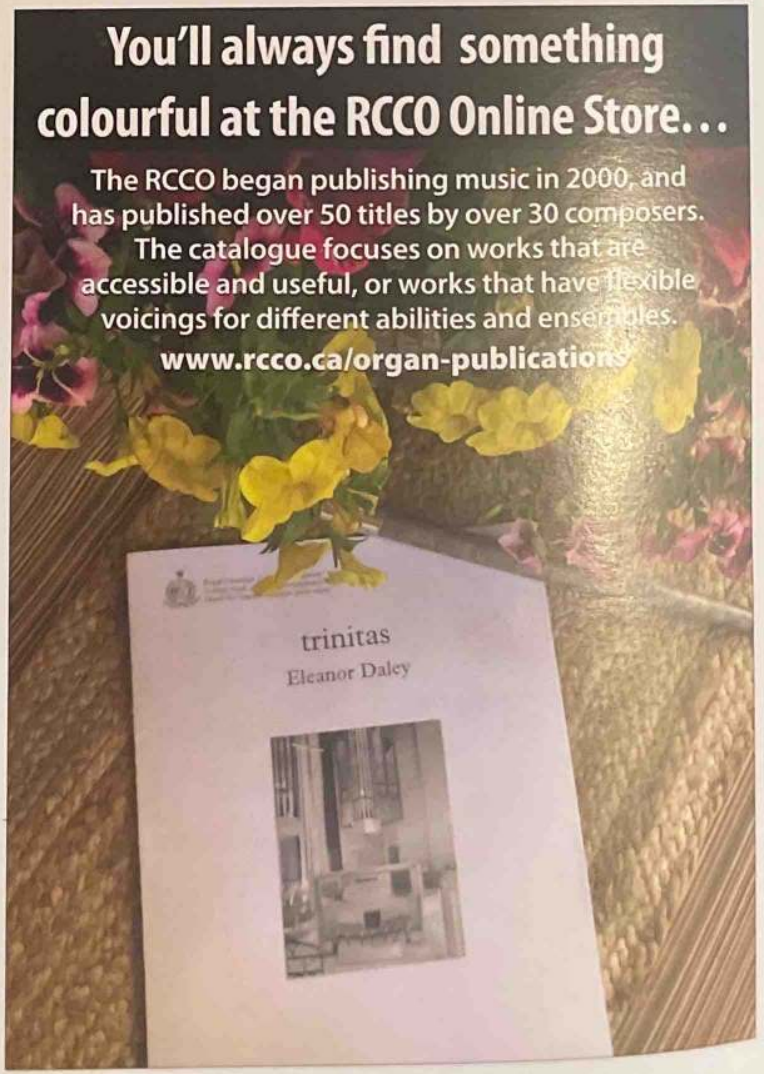


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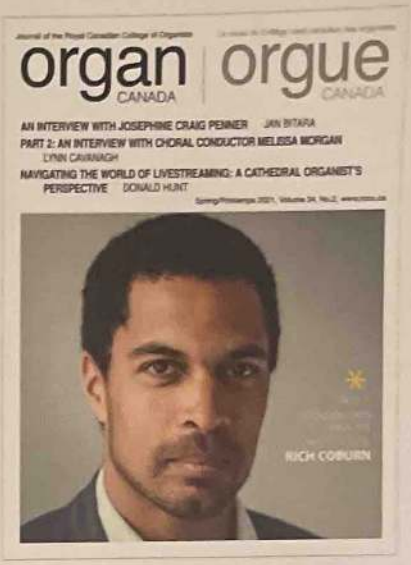
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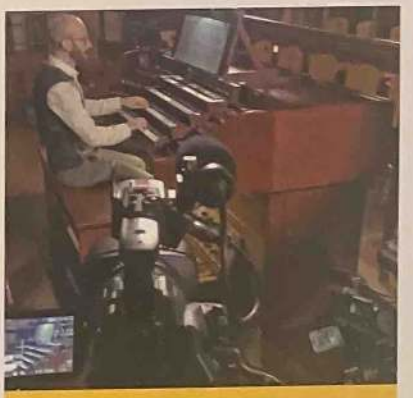
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President's message
Le message du Président



OUR COLLECTIVE LIVES have been upended for a full year now. Lockdowns, mask mandates, and social distancing are all parts of our day-to-day existence. The very real promise of vaccines and hope for returning to a "normal" life again are thwarted now by shortages of availability of those vaccines. Through all of this, our members and Centre leaders continue to find new ways to do what we do and serve the congregations, groups, and students that are part of our lives. One of the articles in this issue of *Organ Canada* discusses how to produce an online concert.

2020 will live in the global collective memory as the year of an unprecedented pandemic, but it will also live on as the year in which issues of inequality and injustice took a rightful place at centre stage in Canada as well as the United States. Another article in this issue shines a spotlight on the Black, Indigenous, and People of Colour (BIPOC) movement for greater awareness and inclusion of BIPOC composers and performers in the arts.

I mentioned in my last column that the College Board of Directors has begun a process of governance reform. This work continued throughout December and into the new year and we hope to have more detailed information to share with the full membership before the summer. At the same time, the Strategic Planning Committee has also been meeting regularly. As part of the information gathering process, an effort was made to meet with the leaders of every single Centre of the College and we were successful in arranging meetings with almost all Centres. The information gleaned from these meetings gave us the best snapshot of the full membership and activities of Centres that we have ever received and will inform the new Strategic Plan and help to create new Centre- and member-oriented programming. The Strategic Plan should also be available to the full membership before the summer.

Finally, membership renewal season will begin on April 1. Last year, as a gesture of support to the many members who were out of work and struggling financially, the Board of Directors made the decision not to remove anyone from membership who had not paid membership fees for 2020–21. This decision, while morally the correct one, also cost the College a significant percentage of our annual operating revenue. I would encourage you to renew promptly this year and consider making a donation to support the work of the College if you are able.

DEPUIS DÉJÀ PRESQUE UNE ANNÉE, toutes nos vies ont été bousillées. Les confinements, le port de masque imposé et la distanciation sociale font quotidiennement partie de notre existence. Les promesses de vaccins imminents et un espoir d'un retour à une vie normale se sont vites dissipés avec l'annonce qu'on envisage un manque de doses de vaccins. À travers tout cela, nos membres et nos Centres font tout pour offrir encore des services auprès des communautés de foi, des organisations et des étudiants que nous connaissons. L'un des articles dans ce numéro *d'Orgue Canada* porte notamment sur comment offrir des concerts à l'internet.

Pour tous, certes, l'année 2020 appartiendra à cette grande pandémie sans précédence, mais elle marquera aussi un temps durant lequel des sujets d'inégalité et d'injustice occupèrent, et avec raison, l'arène sociale au Canada et aux États-Unis. Un autre article dans ce même numéro porte sur les membres du mouvement BIPOC (Black, Indigenous, and People of Colour) et souligne leurs apports importants à la musique et aux arts.

Dans mon dernier message, j'avais souligné que le Conseil d'administration du Collège était en cours de réviser notre gestion d'affaire. Ce travail s'est poursuivi au cours du mois de décembre et dans la nouvelle année, et nous espérons pouvoir vous renseigner davantage à ce sujet d'ici l'été prochain. De plus, le Comité de planification stratégique a rencontré tous les responsables de nos Centres afin de mieux connaître nos membres et les activités qui leur sont offertes. Le plan stratégique qui en résultera nous permettra d'offrir une nouvelle programmation mieux ciblée pour tous. Ce plan devrait paraître avant l'été prochain.

Enfin, la période de temps pour renouveler votre cotisation s'amorcera le 1er avril prochain. L'an dernier, compte tenu de la situation financière que connaissaient plusieurs de nos membres, le Conseil d'administration avait opté de ne pas supprimer de notre registre les noms de ceux et celles qui ne puissent renouveler leurs adhésions 2020-2021. Quoique cette décision fût la bonne, elle a suscité une perte de revenus considérable pour le Collège. Je vous prie donc de renouveler votre cotisation sous peu et, selon vos moyens, de considérer verser un don aux œuvres du Collège.

—PETER NIKIFORUK

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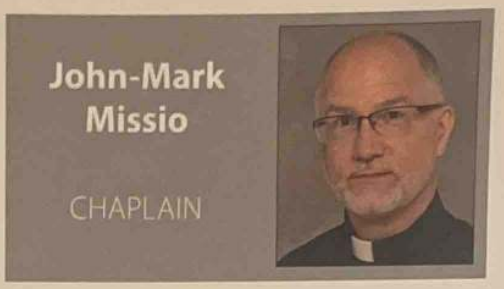
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Chaplain's column



"Bless me, Father, for I have sinned."

THE PENITENT'S OPENING LINE IN CONFESSION, "Bless me, Father, for I have sinned," has its roots in Psalm 51. The first line, "Have mercy on me, O God, in your kindness," *Miserere mei Deus*, is the refrain of Lent, marvellously voiced in Allegri's unparalleled setting, and cutting to the heart even in a simple responsorial psalm. The psalmist reminds us that God will not only forgive our sins when we repent, but that God will make in us a new heart, a clean spirit, and a tongue ringing out praise. Something better emerges. In all of God's creation, out of anyone or anything that has fallen short but is handed back to God for re-creation, the Artist's trademark is seen in the calling forth of something new and even more glorious.

In that spirit, I have a Lenten confession to make that seems fitting for the RCCO Chaplain's Column (tongue firmly placed in cheek). I have transgressed the RCCO, and yet a better thing came from it. In olden days, as a young organist preparing for the ARCCO exam, I decided that the only way I could really know how to prepare was to take the exam, fail it, and take it again the following year, knowing what areas I had to work on. I was quite surprised when the results came, and I had passed on the first attempt. The high marks I had in some parts of the exam had outweighed the poor marks in others, and the net result was a decent passing grade. But the next year, the wise examination committee changed the marking scheme to require better overall scoring. I enjoy telling my friends that I helped raise the standards of the RCCO in this most roundabout way.

Although a rather silly example, God's mysterious ways are at work in the silly and in the serious. I marvel at the way God has transformed friendships when I have sought forgiveness from someone whom I have wounded, as difficult as that has been at times. In seeking reconciliation, we open a window to the divine, and allow access for the Holy Spirit to further healing in ways we can neither accomplish nor comprehend ourselves. This Lent, with every *Miserere mei Deus*, may we learn to open that window.

—THE REV. JOHN-MARK MISSIO

NATIONAL AND CENTRE NEWS

CALGARY CENTRE

During this time of pandemic, the Calgary Centre has expanded its online presence to share the joy of music and to help us stay connected with each other. Our Facebook page was a busy place during the season of Advent! From Nov. 29 to Dec. 25, brief snippets of festive classics, holiday tunes, and Christmas carols were posted each day. Performed by **Chellan Hoffman** and recorded by Jessika Guse, these posts received many reactions, comments, and were widely shared. As an experiment, these clips were also shared on Guse's own TikTok account, under the handle KingofInstruments, drawing much interest from around the world. This relatively new social media platform is proving to be an effective channel to foster interest in the pipe organ.

In January, RCCO member Jim Picken presented a solo recital at Knox Presbyterian as part of the Calgary ProArts Society's series of online recitals. His program can be viewed at < https://vimeo.com/497456562 >.

February 2, the Centre held a Zoom meeting in which checking in on one another and catching up was the only agenda item. An enjoyable time was had by all. Going forward, this will become a bi-weekly event with the hope that more people will join in.

—COLIN REDEKOP



Chellan Hoffman plays the Casavant organ at Knox United Church for RCCO Calgary's daily Facebook posts during the Advent/Christmas season.

HALIFAX CENTRE

This past July a presentation was made to the 2020 recipients of the Helen Skuggedal-Reed Memorial Scholarship. This scholarship is open to organists from the Atlantic region who are studying organ at the university level. It is offered in memory of Helen Skuggedal-Reed by her brother, John Skuggedal, and is intended to encourage excellence in organ performance. It is administered by the Halifax Centre. For further information about the scholarship, visit either the RCCO National or Halifax Centre websites.

Those present at the presentation were, from left to right, **Gabriel O'Brien**, recipient; **Shawn Whynot**, chair of the Halifax Centre Scholarship Committee; **Wayne Rogers**, Centre president; **Margaret Machum**, member of the Scholarship Committee and past president; and **Matthew Fraser**, recipient. Due to the Covid-19 pandemic, we met outdoors (in the rain) while maintaining physical distancing!

John Skuggedal was present virtually as his speech was read. He wrote, "my sister worked hard but she had fun with music, and she gave a lot back to the community—as a teacher, a volunteer, an accompanist, a law librarian. And she loved her students and would do anything for them. If she were alive today, she would surely wish you all the best in your musical studies and in life."

Gabriel O'Brien is pursuing studies in organ at the Fountain School of Performing Arts at Dalhousie University with teacher Wayne Rogers. Matthew Fraser has been accepted into the Bachelor of Music Performance program at the University of Toronto with Dr.



Halifax Centre Scholarship presentation participants.

Patricia Wright and has been appointed Junior Organ Scholar at Metropolitan United Church.

—*MARGARET MACHUM*

The above news report was submitted many, many months ago. The *Organ Canada* editorial committee apologizes to Halifax Centre members for the accidental delay in publishing it.



Kingston Centre Twelfth Night Party.

KINGSTON CENTRE

In spite of the restrictions of the COVID lockdown, undaunted Kingston Centre members gathered by Zoom on the afternoon of Sunday, Jan. 3 for their annual Twelfth Night Party. The event is usually held in a penthouse party room overlooking Lake Ontario, but the festive beverages, hors d'oeuvres, and good company managed to re-create the usual celebratory ambiance. Host **Joan Egnatoff** asked participants to offer their thoughts on "What is the best thing that happened to you in the pandemic?" This was followed by a Centre members' variety show including a video of **Elizabeth Mitchell** playing *Noel X* by D'Aquin on her home Hammond organ, the annual music trivia quiz assembled by **Dave Cameron** and **Fran Harkness**, and **David Rankine** teaching us all to sing an original canon that he wrote for his elementary school students. Anke Carrington and **Bev Koski** recorded a beautiful rendition of "Do You Hear What I Hear" for oboe and piano, and Bill and daughter Beth Egnatoff performed "She Moved Through the Fair," No. 3 of John Corigliano's *Three Irish Folksong Settings* for voice and flute. Past-president **Michael Capon** read from Stephen Leacock's *Literary Lapses* and Elizabeth Mitchell returned to the virtual stage with a reading from A. A. Milne's "King John's Christmas."

The Kingston Centre has offered several organ scholarships each year, but the COVID lockdown has reduced the number of applicants and restricted the audition process. Nevertheless, an audition by Zoom took place on Jan. 13 and the Centre was pleased to award a scholarship to Yukie Langelier.

Congratulations are in order to our student representative **Séamus Kelly** who has been awarded the $1500 Lilian Forsyth scholarship offered by Knox Presbyterian Church in Ottawa.

—*BRAD MILLS*

LONDON CENTRE

This pandemic has been a challenge for us all but has also taught us new skills and taught us to broaden our horizons. And in spite of our preference for in-person events, we realize that our online audience is far larger than we've had before.

Fine fall weather meant that the executive was able to meet outdoors and plan our fall and early winter schedule. In September we presented an anthem reading session, concentrating on unison and two-part selections. Katy Clark sang the songs, with harmony by **Lorraine Clark**, and accompaniment by **Paul Merritt**. We all hope that choirs will meet again soon and be able to make use of these accessible anthems.

In October we presented a four-part recital series, featuring organists who had recently started new positions in our area. **Angus Sinclair**, newly appointed to Elmwood Presbyterian Church, led off. Next, we heard from Erich Knapp at First St. Andrews United Church. The third week featured **A. Young Kim**, organ scholar at Metropolitan United Church. Finally, we heard from Kennedy Kimber Johnson at Colborne St. United Church. The series allowed us to enjoy four very different organs and presented a wide variety of music. **Mitch Rowat** introduced the series and organized the event.

We did not want to lose the tradition of our annual Carol Service, so Paul Merritt went to work to organize this as an online event. Using our usual venue of Metropolitan United Church, we had local clergy come in to record the lessons; Kennedy Kimber Johnson to present organ selections; and soloists Katy Clark, soprano, Paul Grambo, baritone, Carmen Specht, mezzo soprano, and choristers from the Metropolitan United Church Choir School to perform choral selections. A section of the London Citadel Salvation Army Band presented several Christmas carols. We made sure the link to the service was announced in our local churches, to our chapter members, and to the email list of people who regularly attend the service and we were rewarded with a very large on-line audience.

We cannot thank enough the many fine people who have stepped up to share their talents: videographers, editors, organizers, and all our participants, and the churches where we have recorded sessions. What could have been a disappointing fall was turned into an extraordinary one.

—*LINDA PACE*



It's Membership Renewal Time APRIL 1 – MAY 31!

Thank you for your membership with the RCCO. We hope you are enjoying being part of our community and will renew your membership for the upcoming year. As a member you are eligible for a wide range of benefits and your membership fee helps to support the important work we do to provide more opportunities and engage more people in the organ and its music. You are an important part of this work and your membership is vital to our success.

Top Reasons to Renew Your Membership:

- discounted registration fee at Organ Festival Canada
- our quarterly journal, Organ Canada
- access to valuable resources available only to members
- discounted membership to the Royal College of Organists **(NEW!)**, American Guild of Organists and the Fédération Québécoise des Amis de l'Orgue (offer available only between April 1 and May 31)
- discounted subscriptions to several international organ publications (offer available only between April 1 and May 31)
- special health insurance rates for arts workers
- voting privileges to determine RCCO organizational leadership
- and of course, full participation in Centre events

RENEW TODAY

and continue to be part of our vibrant passionate network of organists, composers, educators, organ-builders, and organ music lovers!

Go to **rcco.ca** or call **416-929-6400**.

FRIENDS IN TIME OF NEED: The Professional Support Committee for the Royal Canadian College of Organists

The National Council of the RCCO includes a representative from the Professional Support Committee. Whereas many of the initiatives of the RCCO are educational in nature, this Committee is responsive by way of offering advice to individual RCCO members in times of conflict or crisis, and offering guidance to congregations searching for new music leadership. The Committee cannot enforce its recommendations, in keeping with the charitable status of the RCCO. With representatives scattered across the country, there is a broad experience to draw upon.

What is the mandate of this committee of the National Council?

The group of nine persons on the Professional Support committee are charged with reviewing all ads received from congregations who plan to advertise for a new music director. Review includes examining the integrity, accuracy of scope, and employment parameters described in the ad, as well as promoting the use of the RCCO salary grid. In second place, they offer, as needed, confidential counsel to practising church musicians who may be struggling with issues arising from hiring expectations, contractual matters, or termination.

What roles and responsibilities pertain to the committee members?

Members of the group act as advisors in dealing with the topics named above. In addition, since they are regionally based from Atlantic to Pacific, group members are available to provide confidential conversation opportunities for members in their area who may wish to discuss conflict resolution in the workplace, creative approaches to collegial discussion, and team relationships with a respectful attitude.

What is the role and the responsibility of the Convener?

The Convener maintains connection with the national office so that inquiries related to employment may be dealt with in a timely way; to distribute ads to one-third of the committee (in each case) for comment and advice prior to confirming the ad for RCCO posting; and to advise members who pose employment questions as to possible next steps in reaching a resolution to their stated challenge(s).

How are decisions made?

Decisions are made through collaborative 'in camera' consultation and email exchange mediated by the Convener so that a consensus is achieved.

How to engage with this committee?

The national office transmits all inquiries whether in relation to 50-60 ads each season, to enable the vetting of ads within 48 hours. The consultative system works well, and the workload is not onerous for any one individual. The service is seen as important in the profile of the RCCO, and fostering member satisfaction. Inquiries related to workplace challenges are also relayed through the central office, and are confined to discussion with only a few persons, and possible referral to legal counsel.

—FRED GRAHAM
Chair, Professional Support Committee

Praise Him with Strings and Pipes: AN INTERVIEW WITH JOSEPHINE CRAIG PENNER

by JAN BITARA

This interview was first published in Transcendentals. *It is reprinted here with permission of the author and publisher.*

THE KING OF INSTRUMENTS. The giant in the walls. It's hard to imagine a cathedral without hearing the characteristic chime of a pipe organ in the background. Out of all the instruments in the world, it's the only one that's the size of an entire building and has a plethora of sounds from the tiniest whistle to the most chest-vibrating trumpet reed. And they're impossible to find anywhere else in the general public. They had a brief debut in movie theatres in the early 1910s but pre-recorded dialogue quickly made them defunct. And they've been mostly done away with in major league sports, such as baseball and hockey, being considered a relic of the past.

So why is the pipe organ still used in Christian churches throughout the Western world? As a classically trained organist, Josephine Craig Penner has a few thoughts. She's studied and perfected her skills at Holy Rosary Cathedral in Regina, Saskatchewan, and continues to provide her talents at Blessed Sacrament Parish—the oldest Catholic Church in the city, just a few blocks away.



Can you give a brief history of how you learned to play organ and how you started playing music for Mass?
While I was growing up, my family attended Holy Rosary Cathedral (still do), where they offer an organ scholar program. This three-year program allows organ students to study under the music director-organist at the cathedral whilst gaining experience in Mass playing on Sundays (with some monetary compensation). When I was 13 years old, I completed my grade 8 piano exam and so was able to begin organ lessons with Valerie Hall (director at the time). I continued for four years and received my Service Playing Certificate, which allows me to play at Masses, weddings, funerals, etc.

Are there any aspects of organ playing that can enrich a person's spiritual life?
Because Mass playing was part of the way I learned to play, most (if not all) of the music I was taught related to Christian spirituality. For example, the first thing you'll start playing at a Mass is the psalm and the hymns. And in learning the notes and rhythms, you have to pay attention to the words that are going to be sung. Part of the reason for this is because part of playing the organ is setting the right registrations—the stops on the instrument that determine the type of sound that's going to come out. If the sound doesn't match the words, message, or mood of the words, there will be a disconnect. I never paid attention to the words that were being sung as much as I did after playing the organ. The other element comes from playing music that is not meant to be sung. Some of my favourite pieces to play are from Bach's Orgelbüchlein—a collection of forty-six chorale preludes. The chorales themselves have words but you have to communicate the same message, or the same prayer, without the words. So, in a way it challenges you to pray in a different way and not just by yourself, but on behalf of the whole congregation.

In what way does the organ enrich how the Mass is experienced, compared to other instruments like the piano or the guitar?
Something was said about the organ at the United States Conference of Catholic Bishops in 2007: "The manifold possibilities of the organ in some way remind us of the immensity and the magnificence of God." I think this is quite accurate, and something that cannot be said of other instruments such as the piano or guitar. A few reasons for this: first, the organ has no problem sustaining a congregation in song. The sheer strength of sound it emits does not have to be hooked up to speakers or distorted to reach the back of the room. In addition, the "principal" sounds of an organ are meant to mimic the sound of a human voice. On a traditional pipe organ, this is supported by the fact that air is literally causing the sound, exactly how people make sound when they sing. This gives the listener not just an accompaniment, but another voice that's praying and worshiping alongside them. To me, this is comforting. The last thing is that for most people, the Mass is the only place they will hear the organ. You can find guitars and pianos on the radio whenever you like and, because of this, there is no strong cue that you should treat the music at Mass any differently. But when people nowadays hear the organ, they know that it means something. And they listen differently because of it.

RETIRED

Simon Irving (MA Cantab, FRCCO) has retired at age 82 from regular church work after thirty-seven years. He has played the organ since age 13 and played his first service at 14. He was fortunate

to receive good musical grounding at his English boarding school where his teachers considered having him try the ARCO diploma as a route to Cambridge University, but decided instead that pursuing natural sciences was a better option. Once at Cambridge, he became organist and choir director at St. Andrew the Great, as well as being active in the university choral world.

Moving to Canada in 1967, he was too busy with his family and career at IBM to take up being an organist. Then in 1984 his local United Church in Carlisle, Ontario was keen to invite him and he spent the next eight years as their organist and choir director. In 1992 he took early retirement from IBM to become director of music at Church of Our Lady in Guelph, Ontario with its splendid, historic Casavant. After sixteen years he moved to St. John the Evangelist Anglican Church in downtown Hamilton for the next ten years, leaving in 2018.

He joined the RCCO in 1988. He earned his ARCCO diploma in 1989 tutored by John Laing and Heather Spry and his FRCCO diploma in 1994 tutored by Keith Hopkins and Heather Spry; in both cases he won all the prizes.

While in Guelph he was very active in the music community and founded the Guelph Symphony Orchestra, which he conducted for ten years in over sixty performances. Among other highlights he had the privilege of performing with Anton Kuerti, Jacques Israelievitch, and Alexander Tselyakov, as well as directing a memorable semi-staged performance of *The Magic Flute* and five performances of Handel's *Messiah*.

In Lent 1993 he began the series of annual Sundays at Three concerts at Church of Our Lady, which presented almost seventy concerts over the next twelve years. Noteworthy participants were the Vienna Boys Choir and Notre Dame University choir. Simon made five CD recordings, among these recordings with the Guelph Symphony Orchestra and his church choirs, and a recording of organ and trumpet duets. Another recording was of organ-piano duos with his pianist wife Janice Beninger as the duo Four Hands Two Feet, which has so far performed fourteen live concerts. For three years beginning 2014 he conducted the Canadian Orpheus Male Choir, including a six-concert tour of Ireland.

Simon Irving has served twice as Hamilton Centre president and served as National president of the College in 1998–2000. In 2004 he was given the RCCO Distinguished Service Award. Co-chair of an RCCO convention in 1999 and in 2011, he is now co-chair for Organ Festival Canada 2021. He is also currently Chair of Trustees for the College and a member of the Board of Directors.

—*Organ Canada* editorial committee with information submitted by Simon Irving

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FEATURE ARTICLE

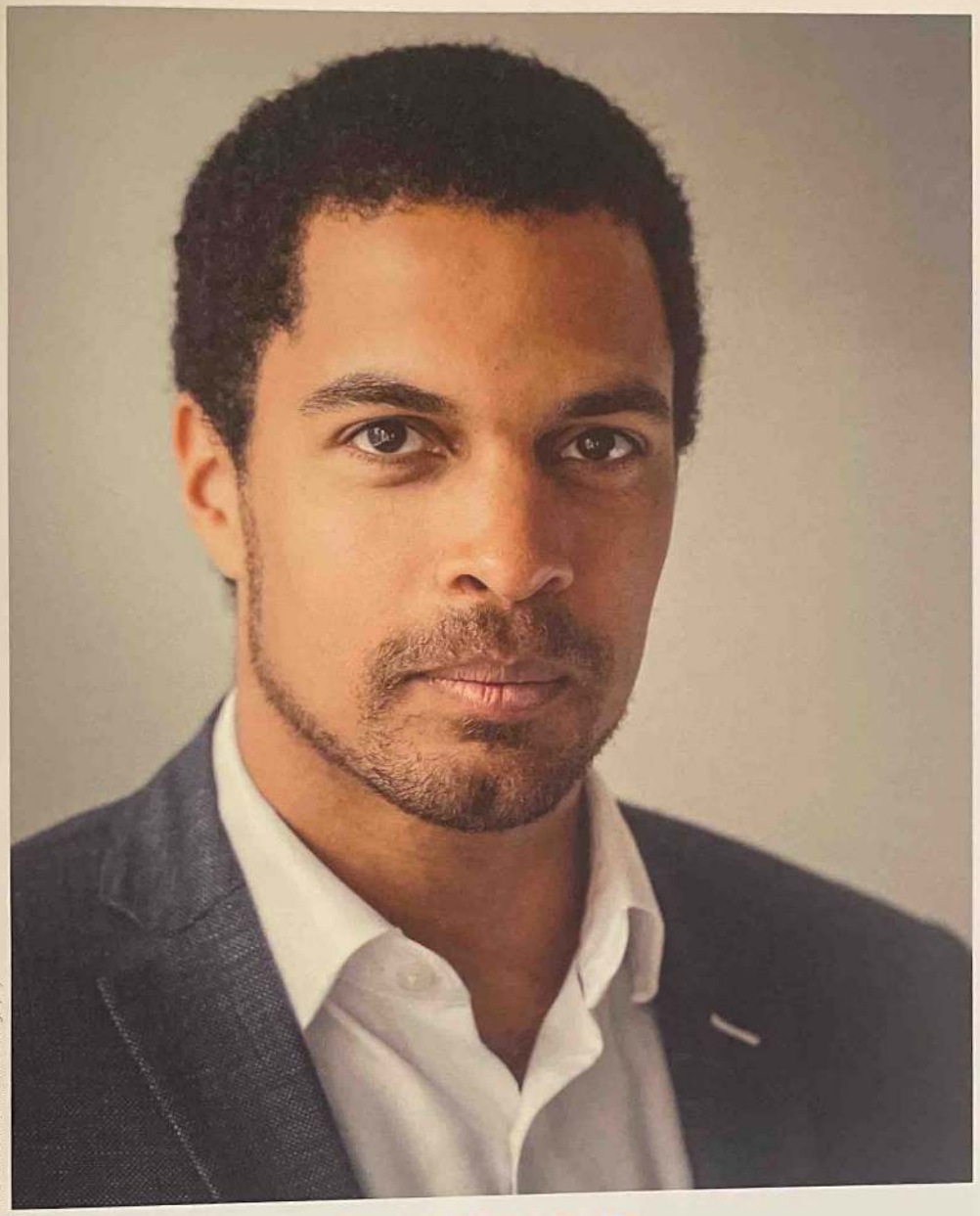


PHOTO: Danielle Tocker Photography

A CONVERSATION WITH THE MULTI-FACETED **RICH COBURN** PART 1

by CHELLAN HOFFMAN

Rich Coburn is many things—a pianist, ARCCO organist, a teacher of conflict resolution, an adjunct professor teaching entrepreneurship to musicians, a volunteer for a suicide prevention hotline, a creator of an online music library featuring BIPoC (Black, Indigenous, People of Colour) composers, and more. Coburn was born in Ontario, attended school in British Columbia, and honed his musical skills in Alberta. In this interview, he recounts his zig-zagging career path, diverse artistic projects, and varied roles that have brought him to this entrepreneurial life in Montréal. The interview begins in the present and moves back in time, revealing the experiences that contributed to his eclectic path.

CHELLAN: In January of 2021, you received the Award for Enterprising Alumni from the Music Academy of the West (Santa Barbara, California). What is the name of your winning project?

RICH: The project is called BIPoC Voices, and the website (to be created) will be called <BIPoCVoicesLibrary.com>. I really wanted to use IBPoC—Indigenous listed first—because, for all the problems we have with erasure of culture and systemic racism, particularly in the arts, there is a loud and clear black cultural voice. With Indigenous people, it's a much different situation. There is not, in a mainstream sense, a strong clear voice. But I decided to stay with the title that would be most recognized by the majority of people using the internet.

C: Cataloguing and building a library sounds like a major project. How are you making it happen?

R: Right now, I have funding that will pay for a year to get the program up and running. I'm working in collaboration with Black Opera, Amplified Opera, Association for Opera in Canada, and the Canadian Music Centre in British Columbia. If we can demonstrate that composers want to be a part of the library, and that companies and individuals want to access the library to program and commission, then we can adjust the long-term strategy to grow the project and the vision. We will apply for a second funding that will see the library operating long term.

C: How do you hope the library will be utilized?

R: Down the road, my vision is that we are a resource for both composers and anyone who wants to commission new works and/or program existing ones. We want BIPoC composers to send us their music—whether completed or a work in progress. Even if someone has only written and workshopped a few scenes, they should send it to us. Someone might be interested in it. We are deliberately leaving the boundaries fuzzy, so we don't restrict any of the interesting things that may come from unexpected places.

C: When it comes to collecting recordings and scores for the BIPoC library, are you looking for a specific kind of music and instrumentation?

R: I noticed that there are a few resources that exist for BIPoC orchestral music and art song, but no really functional ones for opera, so that's where our focus will be. And when I say "opera," I don't mean the narrow definition that most people associate with this art form. I like to use the term to include many combinations and types of vocal music (in conjunction with instruments, MIDI, orchestra, ensemble, etc.). I don't want to put limitations on those combinations. I'm mainly interested in creating a resource for the people who are trying to program more diverse music. "Opera" has the potential to impact people in a demonstrable way, and so we want to leave off the labels and open the doors.

C: Why do you think it's hard to find new "opera" compositions?

R: If a symphony wants to program a new composer, it can insert a five-minute piece into the program, and even if that short piece fails, the overall program can be a success. It's not a loss or a huge risk. But if you want to program an opera, often there is a lot more money involved in the commissioning, the workshopping, and the building of sets. There is so much that goes into that kind of production. One large-scale work, or two smaller ones, might be an organization's whole evening of entertainment, and if your audience doesn't like it, that's a huge investment for no payoff. Works such as these create a higher bar of commitment, which causes many organizations to be more conservative in their programming choices. There is a natural pressure and risk involved in programming opera and we are trying to address this hole in the industry by providing more resources, more choice, and hopefully less risk.

C: The BIPoC Voices Library will be an important resource for anyone wanting access to the bountiful swath of Canadian "voices." Despite having the Internet at our fingertips, it is hard to know where to begin looking.

R: Yes, that's the biggest hurdle. It's like driving your car in the winter and trying to start up at an icy stop sign. Your wheels are spinning, but once you have a bit of traction you can move forward.

The church I was playing at in Montréal for eight years, St. Lawrence Anglican Church, had a majority Caribbean congregation. Even I had trouble finding music for Black History month. You end up with music written by Black people in a white culture for white people. That music didn't sound any different from other music of the time. Not that I want to invalidate that music, but that's not the end goal of what you're looking for. You're looking for music that represents a different perspective, experience, voice. I struggled finding that kind of music.

I think there is more of a tradition for choral music historically in the black community. There is a relationship between choir and gospel organist that is different from choir and classical organist.

C: You mentioned that the idea of constructing the BIPoC Voices Library came from another project you were working on this past autumn. Tell us about that.

R: From March to December 2020, I only had a month of solid work. I was basically unemployed. I began moving in a lot of different directions—learning different skills and initiating projects that were interesting, but none were making me any money. I began learning how to program MIDI. Through a weird chain of events, I found myself proposing the idea of doing a concert using MIDI and voice. I started talking to musicians and organizers about it and learned that they were looking for music by BIPoC composers. I thought I should help with the acquisition. I had a lot of company in searching unsuccessfully for orchestrated work by BIPoC composers. What little progress was being made was slow and hard won.

A component of this concert will be to showcase some works that haven't been recorded before, so we will be making those tracks. But the more we talked about it, the more it became clear that the thing we should actually be working on is making it easy to find this work in the first place. I think of it like a technology start-up. The hardest part is getting an idea off the ground to a point where other people want to get involved in it. While there are a lot of organizations interested in doing this particular project right now, they don't have the funds, person power, connections, and time to make it happen. My entrepreneurial award from The Music Academy of the West came at the right time.

To be continued.

ONLINE RESOURCES TO LEARN MORE ABOUT ARTISTS OF DIVERSITY:

- **The Institute for Composer Diversity: https://www.composerdiversity.com**
  A vast and comprehensive website for music (with an emphasis on orchestral instruments) by composers of racial, cultural, and gender diversity.
- **Kassia Database: https://www.kassiadatabase.com**
  Provides the Institute for Composer Diversity with lists of women composers of art song.
- **National Press Radio podcasts: "Code Switch. Race. In Your Face": https://www.npr.org/sections/codeswitch/**
  Fearless conversations about race you've been waiting for.
- **Primary Colours: https://www.primary-colours.ca**
  Focuses on the [visual] arts of IBPoC artists, their art practices, and their communities; conversations include cultural relationships among Indigenous artists, artists from the settler communities, and artists of colour.

EDUCATIONAL ARTICLE



PHOTO: Danielle Tocker Photography

AN INTERVIEW WITH CHORAL CONDUCTOR **MELISSA MORGAN** PART 2

by LYNN CAVANAGH

In the continuation of an interview that took place last August, Melissa answered a question by citing a story that a friend told to her. For the published version of this interview, in place of the story that is not her own to tell, Melissa wrote an explanation of acceptable and unacceptable "cultural appropriation" based on her research. But first, Part II of the interview picks up where Part I left off.

When you prepare a choir for a concert, how do you balance a desire for choral excellence with the fact that these choristers will go on to work with church, school, and community choirs?
The types of choirs you mention should all have a desire for excellence and all the habits that I instill in my students, I hope my students would want to instill in their singers, should they become choral conductors. In terms of repertoire, I understand, and my students understand, that with their choirs they may not be able to do all of the repertoire we perform at the University of Regina—the Mozart Requiem, for example. But I am of the opinion that if a person never sings those larger works, then they will never know what are the possibilities! Moreover, it is important that university students are exposed to the highest caliber and widest range of music possible. When they graduate, they must be better musicians, listeners, and more informed so that they can teach their own ensembles. When that student becomes a conductor, they will bring all this knowledge to that community, church, or school choir, which I believe will result in their choirs carrying on a tradition of excellence.

Now, with the realities of COVID and this global pandemic, we will not have face-to-face rehearsals for some time and we are learning that choral singing cannot be about performance alone. I have had to ask myself: how is social distancing an opportunity? How can this pandemic be a good thing for me and my choirs? One thing that is a positive during our time online, is that we have time to sink our teeth into a text. In face-to-face rehearsals, we do not get enough time to talk about diction and vowel placement; now is an opportune moment to do that. Another positive is that we have time to explore the sight-singing potential of all the singers, not just the ones to whom it comes naturally.

What if a choral director wants to perform music of Black composers?
Right now, there is so much attention to issues of social justice and especially the Black Lives Matter movement. This is an area where all choirs could do more. We've always known that we should have broader representation of all people and all genres in choral music, but for some reason we've ignored some composers and some genres. We pick and choose what music should or should not be celebrated; we've neglected to address racial issues in the arts. We need representation of composers from the Black community, Indigenous communities . . . from every community: representation matters. [Rather than simply ignoring their music,] it is important for us to get to know it, what we like, what we don't like, what we can perform.

Why *don't* we have broader representation from those communities in the music performed by choirs?
I think because the issue is broader than simply performing diverse repertoire. Our choral organizations and ensembles need to see representation within our organizations in the form of singers, volunteers, and audience members. Our choir helpers, conductors and teachers should comprise of people from all communities. I myself have actually never had a Black teacher for school, for music lessons, for university classes—never! I think that's why seeing the professional ensemble, the Moses Hogan Chorale, was such a powerful thing for me. I was a second-year university student at the time and I knew that I was going to be a musician but I did not understand what kind of a musician I could be; I had no idea of the possibilities. Watching the Moses Hogan Chorale helped me see what I could do with my music and my gift. Think of all the musicians who are missing from our ensembles and all of the beautiful music we are missing out on performing because there are singers, conductors,

and composers from marginalized communities who are unaware of their possibilities. Moving forward, it is crucial that organizations actively foster diversity among our teachers, conductors, choral singers, as well as in our repertoire choices.

There must be many Black choral conductors and composers of choral music out there, are there not?

Yes, of course, there are BIPOC (Black, Indigenous, Persons of Colour) composers from all around the world. Someone contacted me last week asking for a list of Canadian Black composers of all genres, and I could only name five—we have to support more composers of colour in this country! These days, the majority of choral conductors and composers of colour who are popular in North America are American but there are many resources, websites, and lists for people to discover new composers from every corner of the earth.

The American conductor Marques L. A. Garrett has a website where he has created a list of non-idiomatic Black composers and their choral music and this is a wonderful resource for those needing a place to start researching composers of colour. According to Garrett, "Non-idiomatic, as it relates to black composers, refers to the original concert music that is not part of the traditional idiomatic canon associated with black musicians."[1] Often times, when people think of Black composers they think of spirituals or they think of a black-culture-specific kind of singing involving movement, rather than art music. We have to remember that composers of colour can write in more than one style or particular genre. Yet, I am often asked the question, "Is it okay for me to perform a spiritual—I'm not a person of colour?" In my opinion, I don't believe that any music that is written is composed for a specific race or ethnicity: music is written out of a response, music is an idea that comes to the mind in the form of a melody or a song.

We should perform all music, but—we must also "do the work" for all music. Just as we do our research on Bach to know the performance practice—how things would have been done in the time of Bach—we must do the work for the music of our BIPOC composers. What does, "do the work" mean? One way to start is by researching [information about] the text to understand its context: what is the text referring to? Why is the phrase or sentence structure the way it is? What time period was this text written? How might the time period of the text influence the music or the composer? Who is the audience that this text was written for? What was the composer or author of the text experiencing in life when creating this composition? Ask as many questions as possible, seek out people who understand and can help, and listen to their stories. Then after the research is complete, a conductor has the information and knowledge to know—Is this appropriate for me to do, or is it not appropriate?

One cannot choose to ignore aspects of a composition, and we must choose to do due diligence and respect a composition enough to understand it completely. This is where "appropriation" comes into play. When someone says, "Well… I like this music but I don't know of anyone who can speak the language. And I don't have time to contact someone who speaks that language or find someone who can help us with dialect, and inflection. Instead, I'll use an IPA guide and try to do my best." This kind of practice is unacceptable.

To perform the piece having made that compromise is what you would call "appropriation."

Yes, it is an unacceptable type of appropriation and a clear example of disrespect towards a culture. We usually consider the topic of appropriation in a negative light, so people might be surprised to learn that there are scholars who argue it is impossible to avoid certain levels of appropriation. The theorist Richard Rogers argues that cultural appropriation "is inescapable when cultures come into contact, including virtual or representational contact." Rogers argues that eating another culture's food, wearing its jewelry or clothing, reading a book by an author from a different culture, and even watching a film means that you have participated in a level of cultural appropriation. So, if appropriation is unavoidable, where does one begin? How might a conductor approach a choral program of works outside of their culture?

What we must understand as musicians is what is acceptable and what is unacceptable. In a presentation titled, "Examining Cultural Appropriation in the Preparation and Performance of Choral Music" choral scholar, composer, educator, and speaker Dr. Rollo Dilworth identifies three acceptable instances of appropriation (Dilworth 2019):

Cultural exchange—An agreed-upon time where two cultural groups come together to learn and share with each other. This could include a tour exchange or some other sort of cultural exchange. The key is that there are equal levels of power between cultural groups.

Cultural appreciation—using elements of a specific culture in our work but taking the necessary steps to honour, respect and value the original source.

Cultural assumption–a term coined by Dilworth "used to define instances in which we harmlessly (and sometimes unknowingly) interact with culture outside of our own. Such examples include watching a film, listening to music, eating food."

Unacceptable instances of appropriation are (Young 2008):

Cultural appropriation as theft—Young defines this as "outsiders taking (without proper permission) property that belongs to insiders", for example, using an instrument such as an Indigenous ceremonial hand drum as part of a

Note:

[1] Marques L. A. Garrett, *Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers* <https://www.mlagmusic.com/research/beyond-elijah-rock>. Speaking of repertoire by black composers who are Canadians, Robert Nathaniel Dett (1882–1943) composed both idiomatic and non-idiomatic music for choirs. His works include *Listen to the Lambs* for mixed chorus (New York: G. Schirmer, 1916); O Holy Lord for two mixed choruses (Schirmer, 1916); Ave Maria for baritone solo and mixed chorus (Schirmer, 1930; reprinted by Hinshaw Music as HMC 333). The first two are available for free download on IMSLP. Oscar Peterson's song *Hymn to Freedom* is available in a variety of arrangements for mixed choir.

performance without asking permission.

Cultural appropriation as assault—"causing harm to a culture or members of a culture and in some cases threaten the viability of a culture," for example, recording the performance and selling it for profit without compensating the rightful owners of the drum.

Cultural appropriation as profound offence—offense to one's moral sensibilities, for example, when an act of appropriation has been taken too far—when theft, assault and moral disrespect has taken place.

The value of understanding the difference between what is acceptable and what is unacceptable is that a musician, specifically a conductor, can make some informed decisions and equitable choices, and begin the process of learning. The benefits of cultural exchange are the opportunities and possibilities one can create. During this time of isolation, we witness first-hand the importance of connection. Why not make a connection with people and culture through our music? When two cultural groups mutually come together to learn and share with each other, we strengthen our capacity to create empathy and familiarity in a world that is diseased and fragmented. When we take the time to appreciate and interact with cultures outside of our own, we can make a difference. True equality between cultures is meeting each other on mutual terms, listening, learning, reflecting and sharing.

One last topic: what would you advise an undergraduate music student who hopes to follow in your footsteps to keep foremost in mind?

For a student who aspires to direct his or her own choirs, it is easy to hear a fantastic choir and think, "I *want* this, *this* excellence, *this* beautiful product." The more I direct choirs, however, I come to realize that reaching excellence is a *process*, and the most important element in the process are the people: choral singing is about people. It is important to remember that a voice is very different from other instruments; we cannot blame a reed or a sticky key when something does not seem to be right; the voice is part of a person's body. When something does not seem to be right, we must assess the person—the whole person. As a conductor, I am reminded daily about the importance of mind, body, spirit, *and* music. During the COVID pandemic, when people are seeking solace, they can take comfort in choral music because text and meaning alone can really change a person. So, as I get older, I am taking more time to listen to my singers, get to know them as people, and to create community, because that's what choral singing is really all about. When you get that *process* right, the product will be at the level of brilliance one desires.

Thank you for sharing your experiences and thoughts on choral singing, Melissa. And—all the best for your teaching, this coming autumn!

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NEWS AND VIEWS

City of Leipzig Bach Medal presented to **ANGELA HEWITT**, CC, OBE, and Honorary Patron of the Royal Canadian College of Organists

EVERY YEAR SINCE 2003, the Lord Mayor of the City of Leipzig has awarded the Bach Medal in recognition of efforts to promote the work of Johann Sebastian Bach. The medal jury consists of the director of the Bach Archive, the musical director of the Leipzig Gewandhaus, the cantor of the Thomaskirche, the headmaster of the University of Music & Theatre "Felix Mendelssohn Bartholdy" Leipzig, and three other personalities from the field of music.

In 2020, Angela Hewitt has been honoured for "her many-sided and longstanding commitment to the music of Johann Sebastian Bach, her genuine impact as a Bach ambassador all over the world, and her benchmark Bach interpretations on the concert grand piano." Though delayed by the pandemic, the presentation was finally made in the

Thomaskirche by Dr. Skadi Jennike, Lord Mayor of Leipzig, on Tuesday, November 17, following which Angela played the *Goldberg Variations* in the church.

Previous winners of the Leipzig Bach Medal have included Gustav Leonhardt, Sir John Eliot Gardiner, and Ton Koopman. Angela Hewitt is the first woman to be awarded the Medal.

In March of 2020, when all concert activity and travelling abruptly stopped due to the coronavirus pandemic, Angela went online to share daily offerings of short pieces. She gave some of the first-streamed concerts online during the pandemic—including a Bach recital from Wigmore Hall in London, and a socially distanced performance for the Edinburgh Festival of Beethoven's First Piano Concerto in a version for string quintet and piano. The months at home gave her the opportunity to learn Beethoven's mammoth "Hammerklavier" Sonata, Op. 106, thus completing her cycle of the thirty-two sonatas. After more recitals at Wigmore Hall in September 2020, she returned to Canada in October, performing the *Art of Fugue* in Toronto and Ottawa, thereby completing her Bach Odyssey (despite having to go into quarantine for fourteen days in order to do so).

In 2006 Angela was awarded an OBE by Queen Elizabeth II and in 2015 she was promoted to a Companion of the Order of Canada. She was named "Artist of the Year" at the 2006 Gramophone Awards, "Instrumentalist of the Year" at the 2010 MIDEM Classical Awards at Cannes, and in 2018 received the Governor General's Lifetime Achievement Award in Ottawa. She is a member of the Royal Society of Canada, holds seven honorary doctorates, is a Visiting Fellow of Peterhouse College, Cambridge, and of course—along with Dame Gillian Weir—is one of two Honorary Patrons of the Royal Canadian College of Organists. Her performance of the *Art of Fugue* was the highlight of the RCCO Organ Festival held in Ottawa in 2013.

Congratulations, Angela!

—Submitted by
FRANCES MACDONNELL

NAVIGATING THE WORLD OF LIVESTREAMING: a cathedral organist's perspective

by DONALD HUNT

FOR SOME TIME BEFORE I ARRIVED as Director of Music at Christ Church Cathedral in 2017, there had been talks about one day livestreaming services like some of our sister cathedrals and chapels in the United States have been doing for some time (think St. Mark's Cathedral, Seattle, Washington National Cathedral, and Duke Chapel). As recently as 2019, a visioning process undertaken by the Cathedral identified a desire to broaden our "audience" through digital means.

But desire isn't the mother of invention. As is the case for many organizations, this pandemic has hastened the need for Christ Church Cathedral, Victoria to offer its regular cycle of prayer through videos and livestreaming.

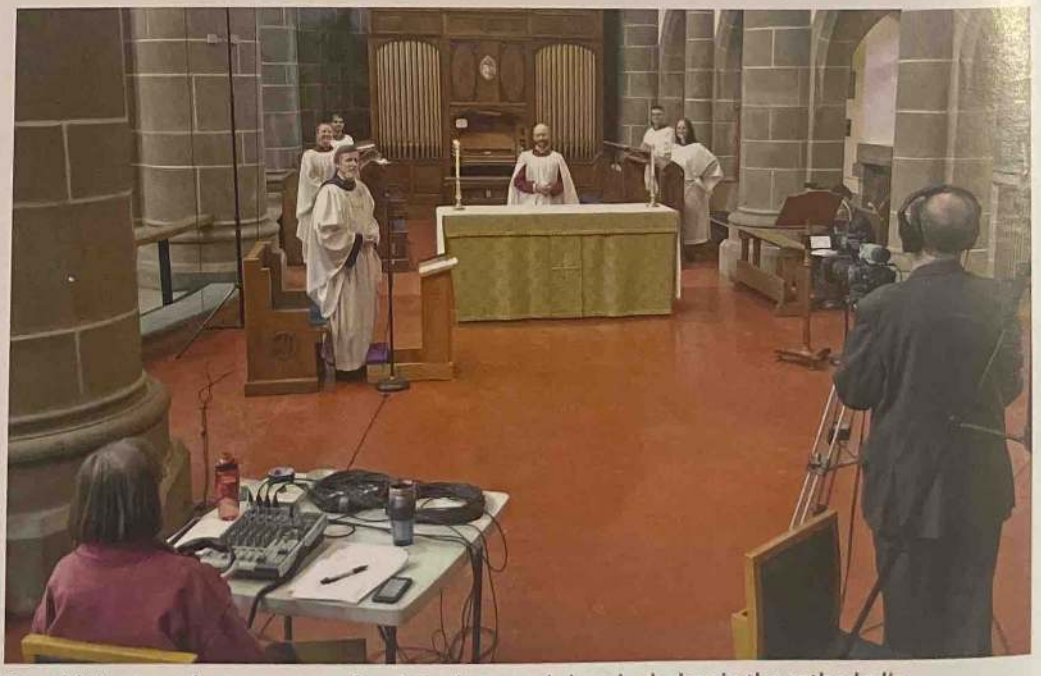
Here are some of the questions we've grappled with as a religious organization in making the switch to digital during this time, as well as some questions you might have about some of the fundamentals.

What is the difference between a prerecorded video service and a livestreamed service?

Prerecorded videos can be filmed at any time and segments can be filmed out of order, in different locations, and edited together on computer software in order to produce a service (or product) which is exclusively for the benefit of the person watching it on their computer, tablet, phone, or smart TV (the consumer).

Is this really a church service?

That depends. Many parish churches in this time have opted to conduct their regular worship via video-conferencing platforms such as Zoom, which allows multiple people to connect to each other from their living rooms, but at the same time. They take turns to read the scripture of the day, sing hymns (with their own microphones muted), listen



Donald Hunt conducts a group of socially distanced choral scholars in the cathedral's St. Christopher Chapel.

to homilies, and sometimes even break and eat their own bread. The experience is as communal as can be without being in the same room. This is certainly one way of doing things.

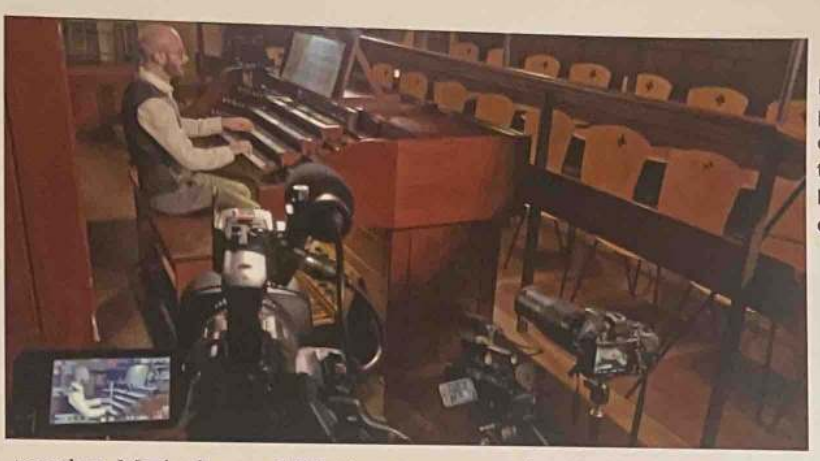
What informed your decision not to do Zoom services?

Here at Christ Church Cathedral, we decided to lean into our identity as a "cathedral" for worship, focusing our "parish" ministry on other activities. When the pandemic hit in mid-March 2020, we had, to-date, done exactly one livestream event: an evening concert in September 2019, which was livestreamed to Facebook using a smart phone. So, we didn't feel ready to walk the tightrope on a regular basis just yet. Instead, we rented some camera equipment, and began prerecording our services.

This involved calling musicians (initially only one singer and an organist) for a block of time (say two hours) to rehearse and record all the musical contributions in a service, then inviting the clergy for a separate time to film the homily and other spoken bits, possibly with some overlap between groups so we could film everyone in the space at the same time.

What made you switch to livestream services?

Apart from not feeling prayerful or meaningful for the participants in these video productions, they were also draining for the above-mentioned participants as well as for our Assistant Director of Music, Mark McDonald, who took on the task of editing the files together. Mark also used this time to investigate livestreaming software and practices, in turn building institutional comfort and intellectual capital in this new media. We knew not only that prerecording every service and editing it together was not sustainable during Covid, but also it would not be how we disseminate our liturgies online in a post-pandemic world.



Donald Hunt performs for cameras on the cathedral's Hellmuth Wolff organ.

These factors, along with the bold decision by the cathedral's management to invest significant funds in a state-of-the-art, six-camera, turn-key, livestreaming set-up, has motivated our pivot to doing *almost* all church services live in the space, with a simultaneous stream to the Internet. As for the new multi-camera system, we expect it to be up and running by mid-March this year.

You say that "almost" all your services are livestreamed. Which ones aren't?

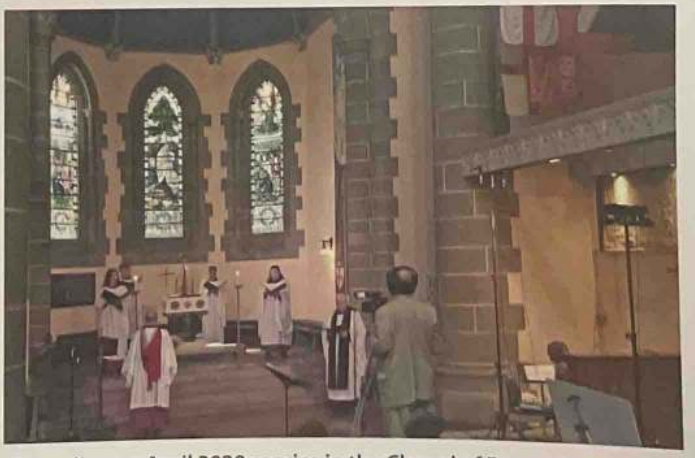
This past Christmas, we had the great privilege of putting together a service of Lessons and Carols for a television audience (via CHEK TV here in Victoria). Because of the need to produce a truly professional looking (and sounding) program, we opted to hire in a camera and sound crew to take care of the entire production. This allowed us to treat the videoing of a service as most classical musicians treat studio recording: we were able to film the service in very small pieces (often stopping and making edits in the middle of a single carol) to ensure we were happy with everything.

Producing *Lessons and Carols for Christmas* involved twelve hours of choir rehearsal, nine hours of filming, forty hours of editing, and a lot of careful planning. For those involved, it brought a sense of Christmas joy, but not in the same way a real live carol service in a packed cathedral would. To spend that much time and energy on a project will be a rare undertaking for us (though I'm sure we'll do other projects like it). But to do it week after week would be simply unimaginable.

Donald Hunt is Director of Music at Christ Church Cathedral, Victoria, B.C.



Lessons and Carols service recorded with the help of videographers Roll. Focus.Productions.



Recording an April 2020 service in the Chapel of Reconciliation.

FUTURESTOPS

Welcome to FutureStops, a podcast from the RCCO! The goal of FutureStops is to help build a more diverse, rich and relevant future for the pipe organ by introducing the instrument to new audiences and helping to connect its existing fans from around the world. By featuring both emerging and world-renowned artists and creating an ongoing dialogue about the pipe organ's place in the 21st century, FutureStops aims to be the #1 space for exploring the pipe organ's present and future potential.

Episode Summaries

by Hayley Raymond, Community Manager

1. Olivier Latry & The Notre Dame Organ Restoration Renowned organist Olivier Latry and organ builder Bertrand Cattiaux speak about the restoration, history and future of the great organ at the Notre Dame Cathedral in Paris following the devastating fire in 2019.

2. How Slow is Slow? Join Blake as he attends the first note change in 7 years in the longest organ performance on Earth: John Cage's 'Organ²/ASLSP' in Halberstadt, DE.

3. Pipe Dreams: The Making of a Documentary Stacey Tenenbaum, Director and Producer of 'Pipe Dreams', talks about her hit documentary that follows five young organists competing in the Canadian International Organ Competition.

4. Cameron Carpenter: Sharing Organ Music From a Flatbed Truck From his studio in Berlin, world-famous organist Cameron Carpenter tells us all about one of his latest projects: performing organ concerts from the back of a flatbed truck.

5. In the Meantone with Sarah Davachi Electroacoustic composer and performer Sarah Davachi speaks about her musical interests and practice.

6. The Hammond Organ with Alcée Chriss III Join Blake as he uncovers the history of the versatile Hammond B-3 organ and the impact it's had on both the world of music and on renowned organist Alcée Chriss III.

7. Alexandra Bartfeld: #OrganTalk – A Worldwide Online Organ Community When the pandemic isolated Alexandra Bartfeld from her colleagues and her practice, she found a creative way to remain engaged with the pipe organ by launching the online interview series #OrganTalk.

8. Organ+ with Kim Farris-Manning, Giles Perring & Afraaz Mulji In Organ+, we give a quick tour of multiple, unique organ music projects from around the world and the innovative artists behind them.

9. Tim Hecker: 'Ravedeath, 1972' and the Pipe Organ's Potential Canadian artist Tim Hecker speaks with Blake about his 2011 album 'Ravedeath, 1972', which heavily featured the pipe organ and which went on to win the Juno Award for Electronic Album of the Year.

10. Kara-Lis Coverdale: Beyond the Traditional Organ Canadian composer and improviser Kara-Lis Coverdale tells us about her work, and the path that led her from playing the organ in Sunday service to the world of experimental music and modern composition.

11. Xaver Varnus: Creating Canada's New Centre for 21st Century Organ Music A small town in Nova Scotia, Canada may not be where you'd expect to find the newest centre for 21st century organ music but world-renowned organist Xaver Varnus is well on his way to making that happen.

Listen today at futurestops.org or search for 'FutureStops' anywhere you get podcasts!

Host: Blake Hargreaves
Producer: Andrew O'Connor
Community Manager: Hayley Raymond
Executive Producer: Elizabeth Shannon

THE RESURRECTION OF "SAM MCGEE": A "CREMATED" YUKON PIPE ORGAN RISES FROM THE ASHES, PART 1

by JASON BARNSLEY

"There are strange things done in the midnight sun," or so the poem is told.
Here's an organ tale, from an arctic trail, to remake new from old.

—with severe apologies to Robert Service

OUR TALE, LIKE ANY OTHER has a beginning, middle and end. Since the end is not yet written—currently undergoing restoration and reassembly around my shop—let's start back at the beginning. In the case of this organ, we actually need to go back to 1979. St. James Lutheran Church of Altoona, Pennsylvania was getting a new pipe organ from the Schantz Pipe Organ Co. of Orrville, Ohio and they needed their 1926 Kilgen instrument removed. The congregation placed a classified ad in *The Lutheran* offering the organ for one US dollar. Seeing the ad, the congregation of Trinity Evangelical Lutheran Church of Whitehorse, Yukon thought that it would be a pretty fair deal, so a couple of volunteers flew down to eastern Canada to get a truck, which they then drove to Altoona. Once the organ was dismantled, these volunteers drove the organ 6,000 km., through two blizzards to get it back to Whitehorse. 1980 was a year of church additions to make room for the instrument and organ reassembly at the hands of volunteers, assisted by an American technician communicating over the telephone and "snail-mail." The only tonal change made at this time was to remove a Swell 8-foot Aeoline and install a small scale Trompette 8 in its place. The organ was finally dedicated by Paul Manz on May 18, 1981, with much regional celebration and with the congregation of St. James Lutheran, Altoona listening in over a long-distance phone connection for the entire recital!

The organ would serve the congregation faithfully until the fateful afternoon of March 29, 2017, when the organ console caught fire, destroying the console and rendering the organ unplayable. Having read about the loss on the news, I immediately reached out to the church telling them not to despair, that I could fix it. The problem was that my email got lost in a flood of emails from well-intentioned folks wanting to donate their grandmothers' old Lowrey organ to the church, so I didn't hear back from them. I thought little of the lack of reply as I was busy with other projects and figured that the church would opt for an electronic substitute. Imagine my surprise when I get an email in November of 2018 asking if I would consider bidding on the repairs. I headed up to Whitehorse in January of 2019 to meet with the church and inspect the pipe organ.

I submitted a proposal to the church in two parts, one being the replacement of the console and control system, which fell under the insurance coverage, with a second part outlining a full restoration of the remainder of the organ not covered by insurance. As I would ultimately have to take out most of the instrument to redo the wiring and control system anyways, and with the organ containing much of the original leather from 1926, it just made sense to me to restore the entire instrument. Thankfully, the church agreed with me and in January of 2020 three assistants and I descended on Whitehorse to disassemble the instrument and pack it for a journey to my shop in Calgary. I created a design outlining the dimensions and construction of an industry-standard pipe tray and commissioned a local from Whitehorse to make eighteen of them. That way I could fly up instead of driving both ways of the twenty-five-hour drive between Calgary and Whitehorse.

It is at this point in talking about the project that I want to make an



The burned console.

PHOTO: Mike Rudyk

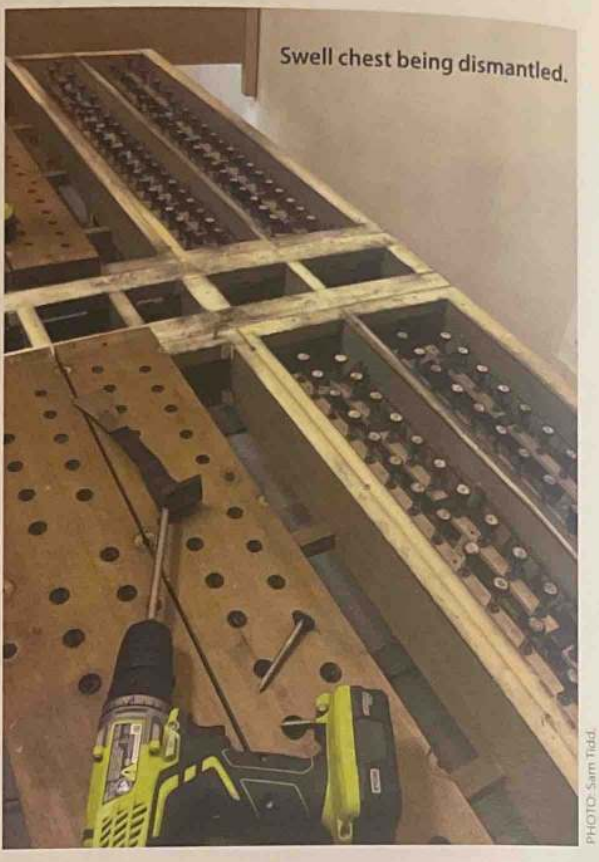


PHOTO: Jason Barnsley.

Above and below: My assistants packing and moving trays.



PHOTO: Jason Barnsley



Swell chest being dismantled.

PHOTO: Sam Tidd.

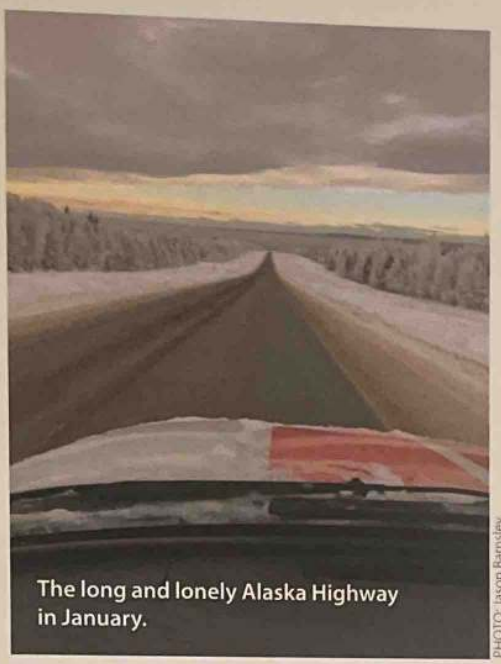
aside to tackle the universal challenges of transporting a pipe organ across country or continent. I feel that with many churches closing or changing to alternative forms of worship there is a "golden age of pipe organs" about to begin for those that desire a pipe organ. Labour has always been the most expensive aspect of pipe organ building. As computer-aided methods of milling, drilling, and component fabrication become more commonplace to reduce labour costs, and as organ control systems shrink in cost and complexity due to computer programming driving them, it is starting to be cost effective to take the raw materials of an existing instrument that is no longer in use and recast it to be a useable instrument for fractions of what an identical, completely new organ would cost. That being said, when it comes to transporting a used organ from A to B, especially across national borders, there are a lot of considerations and costs nowadays that weren't around when, for example, the congregation of Trinity Whitehorse imported a 1926 instrument from Pennsylvania. The original manual keyboards of the 1926 Kilgen organ would have been ivory, which today is nearly impossible to transport across a national border, regardless of how old or historic the ivory is. There are customs brokerage firms and import taxes to consider, not to mention the cost of the dismantling, the cost of an appropriate number of pipe trays (both in materials and time to build), and the time and expenses of transporting an instrument. I'm not saying that it isn't worth it in the long run, but that a "free" pipe organ in rural Alabama can quickly become $20–$30 thousand just to transport it home. The longer the organ is "on the road," the greater risk of damage from road vibrations, road unevenness, and the occasional, unavoidable pothole. Wood components that rub against each other will slowly "sand" themselves, and if it happens to be a screw head rubbing against wood, there could be a half-inch hole bored through the wood.

Getting back to Whitehorse, the organ dismantling took about three days. The first thing out of the organ was the pipework. The pipes need to be packed in 8-foot wooden pipe trays using foam, bubble-wrap, and thrice-folded newspaper (called "triplets"), which get woven between alternating pipes to reduce side-to-side roll, and to give a barrier against rubbing. The pipes are all packed in order into one end of the tray which will get put first into the truck, so that in the event

that the brakes get hit hard, the pipes have nowhere to go. Most ranks will take up a single tray, while higher-pitched ranks can sometimes go two or three to a tray. CC–EE of full-length zinc pipes are too long for an 8-foot tray, and unless you have a couple ten-foot trays on hand, they need to be packed differently, in which case they get tightly wrapped in moving pads and shrink wrap to form what I call a pipe "burrito." These can then be set on top of the stacked pipe trays in the truck with wooden yokes keeping them in place for side movement.

Once the pipes are out of the chamber, the team can get into disassembly and removal of pipe supports, wind-lines, and offset chests. Builders like Kilgen often used stamps to identify how components assemble, and several of those were still apparent, which was helpful. Otherwise, each person was to number items with their initial and a running count, which they needed to keep track of. Kilgen chests are 9 feet, 4 inches long, and need to be completely disassembled, down to the chest frame, in order to move them. Everything had forty years of fine, black blower dust, which meant we looked like coal miners by the end of the day. Extra trays were to hold the bits and pieces, like racking and bearers, plus the odds and ends that were leftovers from the original installation in 1980. Just like with a piece of Ikea furniture, there are always a few leftover parts when volunteers are working on organs.

Packing pipe organs is sort of like a game of Tetris. Everything has to fit tightly together with very little extra room, so as to minimize any shifting and rubbing. The wild card on any organ move or re-installation is the wind lines. I brought them back, having loaded them last, even though I was pretty sure that I wouldn't use them in the new rebuild. Wind lines are all sorts of funny, twisted shapes that can't be packed into the Tetris game. All you can do is wedge them in, as best you can, and hope they don't destroy anything. On the morning of the fifth day, I started out from Whitehorse at 6 AM and—I kid you not—as I left the town, there was a small dip in the road, the suspension on the truck bounced, and I heard an ominous clang from the cargo



The long and lonely Alaska Highway in January.

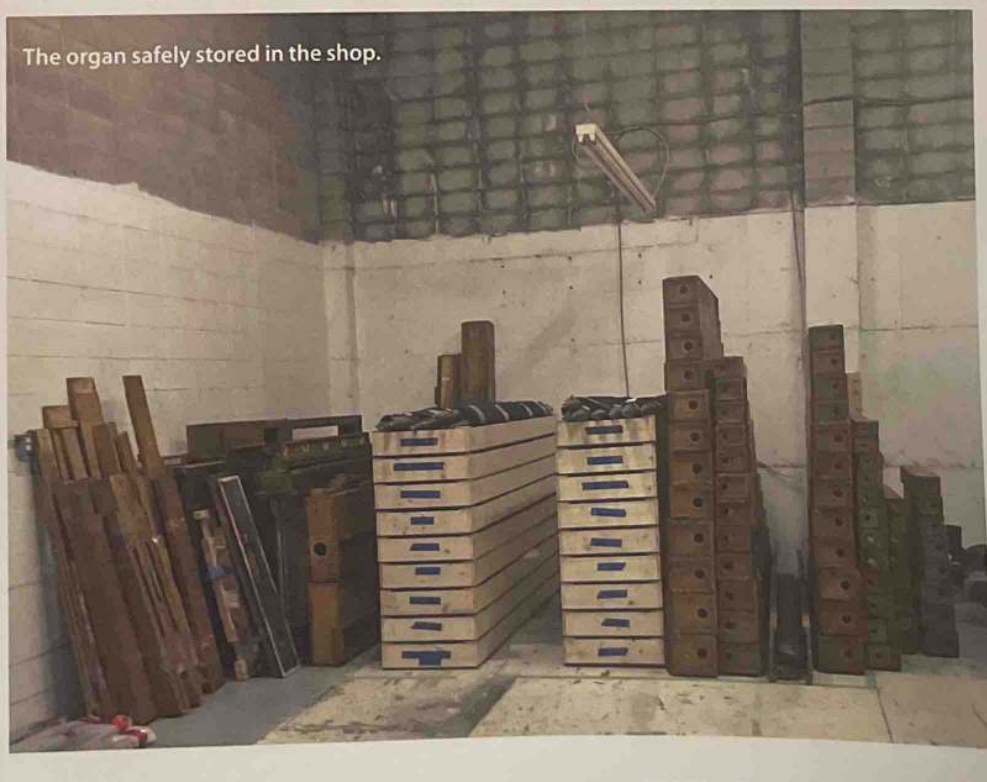
PHOTO: Jason Barnsley

hold behind me. I stopped, checked, and realized it was just one of those wind lines settling.

It took three days of driving to get it back to my shop in Calgary. The hardest part of the drive was the first leg. Leaving Whitehorse in January, there was really no place to stop until Fort St. John, B.C., which is a twelve-hour drive down the Alaska Highway. Thankfully, I had audiobooks to keep me company, and I was able to get through all twenty hours of Dostoyevsky's *Crime and Punishment*, which was fitting for a drive that felt like both a crime and a punishment.

In the next installment of this tale, I'll explain how I take a three-manual, eleven-rank, 1920s "orchestral" unit pipe organ and recast it into a two-manual, twelve-rank unit organ with an early "American Classic" flavour, utilizing judicious unification, a couple of rank modifications, some revoicing, and a new, independent mutation. I'll also show examples of unique Kilgen note actions along with their unique style of magnets, and I will outline the challenges of restoring a chest action where few of the modern, standardized organ components will work as a replacement. I'll also outline corrections that had to be made to a few innocent mistakes made by the volunteers in 1980 (remember that 8-foot Trompette being put where the Aeoline 8 had been?). The organ is slated for return to Whitehorse in late spring or early summer of 2021.

Jason Barnsley is a pipe organ builder and service technician based in Calgary, Alberta. He is also the president of the Calgary Centre of the RCCO and minister of music for the Anglican Church of the Good Shepherd in Calgary.



The organ safely stored in the shop.

PHOTO: Jason Barnsley



Organ Canada invites RCCO members to submit brief, two-sentence-long notices of **career milestones**, for themselves or for members who have given their permission, under the following headings: **Appointments**, **Honoured**, **In Memoriam**. Notices should contain a maximum of **forty words** and be submitted to <editor@rcco.ca>. They will be published according to submission deadlines printed near the front of each issue.

TIPS AND TECHNIQUES

It only takes a minute

by CHELLAN HOFFMAN



Chellan Hoffman's hands in one of twenty-six organ videos posted on TikTok. Video by Jessika Guse.

THIS PAST DECEMBER, RCCO Calgary challenged itself to post daily seasonal organ tunes on social media, from Advent 1 to Christmas Day. Jessika Guse, a journalist, RCCO Calgary volunteer (and my niece!) suggested that I introduce the pipe organ to the viewers of TikTok. TikTok is a relatively new video-sharing app quite popular with millennials and Gen-Zers. Its users create short videos ranging in topics from dance and music performances (both serious and silly), to "how-to" videos on all sorts of subjects. The clips are spontaneous and genuine. If viewers love a particular video, it will get shared thousands of times and eventually go viral! Let's see if there's a place for organ in a sea of pop, hip hop, and dance videos!

Abiding by COVID-19 safety protocols, Jessika set up her equipment to capture multiple angles of the organ console. On days she couldn't be there, I set up my iPhone, iPad, or both on a music stand for stationary shots. By the way, the iPad offers excellent audio and video quality and recording, editing, and uploading is easy to do.

We uploaded daily to Facebook and TikTok. Be aware they have different requirements:

Facebook video is best recorded with wide (horizontal) shots. Audio time is unlimited (to a certain point).

TikTok is best recorded with tall (vertical) shots. Audio time is limited to 60 seconds.

Jessika posted and managed the TikTok videos under her own handle #KingofInstruments. Facebook videos were posted under "RCCO Calgary."

Throughout December, we could see that Facebook users were enjoying the festive posts, but it was the TikTok viewers that really took us by surprise. Every day, we received multiple "likes," "follows," and comments from around the world—evident by the posts written in Russian, Ukrainian, German, Polish, Spanish, French, etc. While some viewers were very familiar with the organ and its repertoire, others found the sound to be a completely new experience. Reactions ranged from wistful nostalgia to jaw-dropping amazement. We tried to reply to curious questions about the instrument, music, and composers, and tried to fulfill as many Christmas music requests as possible during our twenty-six-day recording project.

Much to our delight, our post on Advent day 5—"Dance of the Sugar Plum Fairy"—went viral (over 220,000 views). Kudos to the Casavant organ at Knox United Church, Calgary, which had a convincing palette of sounds that included a Bassoon and an actual Celesta!

Perhaps in this imperfect time of social isolation it's the perfect time to reach out to the world via social media. While in-person audiences are limited, virtual audiences are not…and they are looking for connection. If you have access to an electronic or pipe organ, consider creating a TikTok account to share your favourite music. There is also a practical point to taking on such a project: you are mentally engaged. You have to choose some favourite excerpts (five to sixty seconds long), prepare registrations, learn and review notes and fingerings, and take your piece to a level that will engage listeners. And when you press "record," you are focused. It's a great way to exercise your performance skills again, while making global connections.

It's a pandemic challenge and it only takes a minute!

THE OHS PRESENTS KALEIDOSCOPE OF COLORS

A FESTIVAL OF PIPES

AUGUST 2021

AUGUST 2021
SUNDAYS

1
8
15
22
29

KALEIDOSCOPE OF COLORS

will feature fifteen instruments from 14 different states, played by organists who know the instrument well and can demonstrate its tonal variety. Each recital includes a brief history of the recital organ, a review of its stop list and an introduction to the repertoire. Viewers will be treated to five hours of glorious music in venues that could not all be visited during one in-person convention.

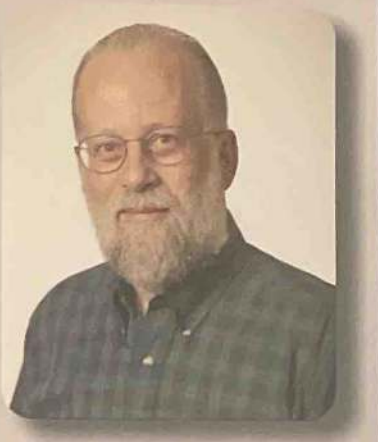
WORLD PREMIERE

of a newly commissioned work, *Variations on the theme of "Nettleton,"* composed by Kurt Knecht.

FREE TO EVERYONE

MICHAEL BARONE

MASTER OF CEREMONIES



As host and senior executive producer of Pipedreams, produced and distributed by American Public Media, Michael Barone is recognized nationally for his outstanding contributions to the world of organ music. Pipedreams began in 1982 and remains the only nationally distributed weekly radio program exploring the art of the pipe organ. Michael's talent and commitment have been recognized with numerous awards, including the American Guild of Organists President's Award in 1996, the Distinguished Service Award of the Organ Historical Society in 1997 and the 2001 ASCAP-Deems Taylor Award. In November 2002 he was selected for induction to the Minnesota Music Hall of Fame. He also hosts broadcasts of the Saint Paul Chamber Orchestra and The New Releases on Minnesota Public Radio.

FEATURED INSTRUMENTS INCLUDE:



SKINNER ORGAN COMPANY (1928)
AEOLIAN-SKINNER (1954, 1956)
N.P. MANDER LTD (1991)
Princeton University Chapel



THOMAS APPLETON (1830)
Metropolitan Museum of Art
New York City

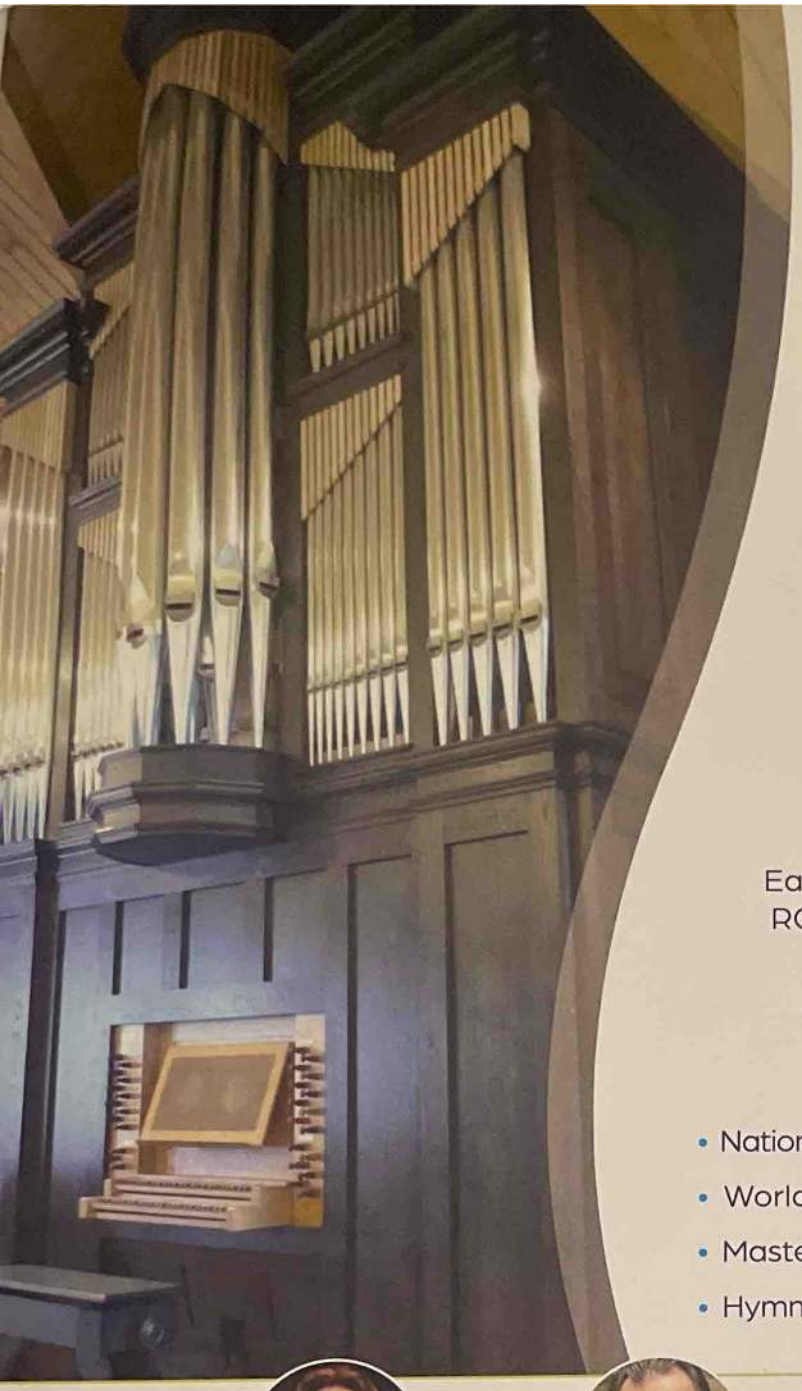


HOLTKAMP ORGAN CO. (1951)
Battell Chapel, Yale University
New Haven, Connecticut



QUIMBY PIPE ORGANS (2004)
First Baptist Church
Jackson, Missouri

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