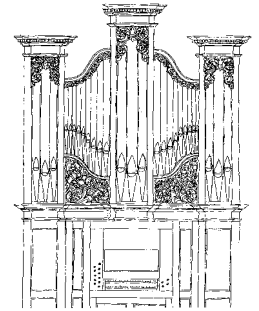




# Quarter Notes

The Royal Canadian College of Organists *Windsor Essex Centre*  
Le Collège Royal Canadien des Organistes *Centre Windsor Essex*



THE ROYAL CANADIAN COLLEGE OF ORGANISTS  
LE COLLÈGE ROYAL CANADIEN DES ORGANISTES

## Chatham Corner

The Royal Canadian College of Organists *Chatham Centre*  
Le Collège royal canadien des organistes *Centre Chatham*

*Spring, 2018*

### President's Message



Paul Wharram

As I sit to write this message, I am still glowing in the aftermath of a very successful Youth Organ Festival on March 10th. From the

masterclass at the beginning of the day, until the final notes of Jack and the Beanstalk, everything unfolded as expected and hoped for. On behalf of the Windsor Essex Centre executive committee, I want to express heart-felt appreciation and thanks for everyone's help in making the YOF the success that it was. Thirty-four young people participated and many were accompanied by their parents.

The day started with a Masterclass for our three organ students. It was both interactive and informative, and in the words of Henry Boon, our Scholarship Chair, "Tammy-Jo's comments were constructive and helpful. "

The members' workshop, which followed was invigorating. Many ideas and suggestions on how to engage young people with the organ came forward. Above all, the insights and expectations of our students were clearly front and centre, which only exemplifies the value that can added by young people and their enthusiasm and passion.

The debut of Orgelkids was a roaring success and this would not have happened without the long hours of tedious work by Ron Dossenbach constructing the very first Orgelkids organ in Canada. All of the young people who participated in these two sessions came away having been a party to a totally new experience, something that will resonate with them for some time. Among the youth participants, there were several who seem to be taking piano lessons, based on their ability to play a simple tune on the organ. This bodes well for attracting future organ scholarship candidates. Several young people took with them the scholarship application forms and we will indeed follow up with auditions being

scheduled for early June.

David's Pipe Organ Encounters were very informative and interactive. Even the youngest participants were engaged and fully attentive to the presentation and videos.

Jack and the Beanstalk was a delight. Tammy-Jo and Carmen's retelling of the fairy tale was indeed a hit with young and older alike.

We were very pleased too that one media outlet picked up on our press releases as we did get CTV coverage at 6:00 as well as at 11:00 pm.

There are so many people to thank and I won't attempt to name them all, except to say that their support and encouragement was key to making

*(Continued on page 7)*

## Quarter Notes and Chatham Corner

Is published 4 times a year by RCCO  
Windsor Essex Centre

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November 18—(November 5 deadline)

March 9—(March 2 deadline)

June 16—(June 2 deadline)

Contact Dale Burkholder  
[gangalf@live.com](mailto:gangalf@live.com) to have your events  
included in our calendar.

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PAUL WHARRAM, [paul.wharram@gmail.com](mailto:paul.wharram@gmail.com)

Past President & Membership

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Communications

DALE BURKHOLDER [gangalf@live.com](mailto:gangalf@live.com)

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MELISSA MINER [irun42.2@gmail.com](mailto:irun42.2@gmail.com)

Organ Advisor

RON DOSSENBACH [dossen54@gmail.com](mailto:dossen54@gmail.com)

Scholarships

HENRY BOON [hlboon@cogeco.ca](mailto:hlboon@cogeco.ca)

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## Annual College Service & General Meeting

The Annual General Meeting and the Service Worship will take place  
at Tecumseh United Church, 333 Lacasse Blvd., Tecumseh ON

The Service will begin at 6:00 PM

The Dinner will be served at 7:00 PM

The General Meeting will start at 8:15 PM

Cost for the dinner is \$ 15:00.

See you there!

## Nominations are open!

You are invited to submit nominations for positions on the Executive,  
to be elected at the Annual General Meeting on Friday, June 8.

The Nominating Chair will present a slate of officers for the meeting.  
However, members are encouraged to put forth other names as well, to  
broaden participation in the decision-making group of the centre.

These are the positions that need to be filled:

President

Secretary

Treasurer

Scholarship Chair

Membership Chair

Publicity

Newsletter Editor

Please send your nominations to David Palmer at  
[dpalmer@uwindsor.ca](mailto:dpalmer@uwindsor.ca), by May 1.

## Clergy/Organists' Dinner

On February 6, 2018 a number of us gathered at Di-Vino Trattoria in Essex for a time of fellowship and dialogue with our respective clergy during and after a lovely meal.

The evening provided us with an opportunity to tell our clergy about the RCCO, our services and programs and to discuss the following: How can we better serve our clergy partners in creating vibrant and meaningful worship through music? What should be at the foundation of a collaborative and supportive clergy/organist working relationship? How might we engage our clergy in meeting our goals and objectives in Windsor and Essex?

Rev. Robyn Sherman, Minister of the Tecumseh United Church spoke about the importance of open communication, mutual respect and trust. She stressed the need for a team approach, with each partner sharing knowledge, expertise and a desire to learn from one another. Planning worship around a theme requires a conscious connection between the music and liturgy.

Participants contributed ideas on how to engage congregations more fully in music through soliciting feedback on hymns they like to sing, organizing hymn festivals and 'sing-alongs', and hosting RCCO activities where choral and organ music are featured such as anthem reading sessions and Pipe Organ Encounters. Other ideas included interactive organ/clergy bible stories during worship services like Larry Visser's Dare to be a Daniel and Noah's Ark.

The executive committee hopes to build on this activity and perhaps make it a regular component of our annual programming. We look forward to exploring other opportunities to engage with our respective clergy going forward.

## Free to a good home.

Ron Kingham's wife wants to find a good home for a back for an organ bench. It is free if anyone can use it. Organ bench back support available for free to a good home. Dimensions are: 36" wide, 20.5" high. For information call Nancy Tapley 519-354-0463 or email [nancytapley2@gmail.com](mailto:nancytapley2@gmail.com).





## Message to RCCO

*Rev. Robin Sherman, Clergy/Organist Dinner, February 6, 2018*

Thank you for inviting me to speak at this gathering of Music Directors/Organists and Ministers. It is an honour to be here.

I have been in ministry for only 11 years and in that time I have worked with 7 different organists / music directors. In my first 3 years I worked with 3 at once. You see I was in a three-point charge in rural SK. The congregations were small but they all had organists. If you are a minister in this room who thinks dealing with one is bad, try 3 at once. And if you are an organist in this room and had to go along with a minister and 2 other organists you too understand the difficulties that can arise.

Everyone has their own way of approaching music within a worship service and guess what? Everyone's way is right!!

When I was still training to be a minister I had to go on an internship; that meant that I went to work in a church to learn from a supervisor. The Music Director at the church always played a postlude which everyone stayed seated for, but the minister would leave after the benediction and wait at the back for the postlude to end. One particular Sunday where I had put together the service. we went to the back and my supervisor said to me, "I get it now, I understand what you are doing?" I responded, "What do you mean?" and he said, "You have a theme! You pick a theme and then you build around it." Now, I have to be honest, my immediate thought was, "Of course! Don't you?" but thankfully I did not say that in my outside voice!

This incident helped me to recognise that not everyone thinks the same way I do about how to put together a worship service. It also made me much more aware of why the music and the scripture reading didn't always match up in that church. You could argue that most hymns can fit most themes but sometimes singing about Jesus on the Lakeshore during Advent doesn't work.

In my opinion the relationship between the Music Director and the Minister is imperative. It must be cultivated and respected. Each one, as a professional, wants to offer the best they can to the congregations they serve, sometimes making for a clash in styles and/or ideas about what should be played.

I can only speak from my perspective on this but for the most part I am the one who picks the weekly hymns because I have a theme. In our church we receive a magazine called Gatherings that offers us the weekly lectionary readings, some suggested hymns and prayers. Henry receives a copy of this magazine so he knows what the readings are etc. Sometimes we meet on Tuesday mornings and pick hymns together but generally

*(Continued on page 5)*



*(Continued from page 4)*

Henry goes along with what I have suggested. Henry then picks the anthem and any other music used through the service; the offering song, children's send off to Sunday school etc. Having said this, there are times when Henry comes back to me and says, No Robin, this one isn't going to work. Or my favourite is when he comes into the office and says, "you know Robin the hymn book is this big!"

He has also given me a list of hymns he thinks would be accepted by the congregation and could be used. When we are going away from the norm we decide together, giving both of us the opportunity to voice why it could or should be used or not. Communication between us is important and we both need to be able to speak to one another openly about music without it being a criticism of the person's ability or knowledge. We are respectful of each others opinion and if we do not agree we find a compromise. Ex. If Henry thinks a hymn is too long and wants to cut verses, I might respond with why it shouldn't be cut in this case. If I think a hymn or anthem shouldn't be sung because of language or theological reasons, we discuss it rather than simply saying NO, You can't do it. Henry usually comes up with wonderful suggestions on word changes or ways around it.

Now, again this is our way of working together. I am aware this is not everyone's way but here is what I have learned from the seven music people I have worked with and what I know in my heart;

1. The people who come on Sunday morning come for a variety of reasons and we will never please all of them all of the time, ever!!
2. I want the service to connect and flow together with a theme, so that those who listen to the sermon and the prayers hear what they need to and those who listen to the music and who have come to hear the music hear a similar message or theme throughout.
3. Nobody wins if the music is used to negotiate who has the power in the service. And everyone loses if the minister and the music director engage in a battle of wills, basically holding the congregation hostage as they vie for control.
4. Treat each other with respect, invite cooperation. Give a little when it doesn't seem to go your way and take a little when it does. You both should have the same end goal; to help people worship in a way that sends them into the world ready to face it all again. That should be your only goal, to move people to see God before them.
5. Know that some people will want the old and some will want the new. Keep in mind that today's new is tomorrow's old. Mix it up, give them an old one for every new and fill in with the favourites for both old and new. Change it up and throw something new at them. If you always play Beethoven and Bach, throw in a little Beatles or Christina Perri. The people in our pews today see meaning in all kinds of music.
6. Share your information, your hopes for the music, the direction you would like to see it go and if you cannot agree on everything find something you can agree on and work from there.
7. And last but not least, laugh! Laugh when you blow it; laugh when the words on the screen don't match those being sung. We are human beings and we make a mistake. When a hymn tanks – mark it off the list. When it goes over well move it to the top of the list. The music is meant to enhance the service, to lighten the mood, to set the stage, to bring us closer to God. With that in mind we can never be wrong.

Thank you! Amen



## Prohibition and Pipes

What a concert! And what a story as to how it came to be! Many people played key roles in its production, any one of which would have resulted in no concert at all.

It all started over a year ago when our RCCO president Paul Wharram brought up 4th Wall Productions, a concert-producing organization headed by harpist Amy Ley and University of Windsor Clarinet professor Trevor Pittman. They put on five chamber music concerts a year utilizing area professional classical musicians, most of whom have connections with the Windsor Symphony Orchestra. The 4th wall is the imaginary wall between the performers and the audience, and is usually respected as an impenetrable 4th wall, much like the back and sides of the stage. The idea is to break down the 4th wall with interactions and discussions with the musicians during intermission, usually featuring the availability of alcoholic beverages. Paul suggested the organ would be a good instrument around which to build such a concert, but was concerned that the organs in the area are located in churches not amenable to the consumption of adult beverages. At that point, I raised my hand - I knew of such a place!

The chapel at Morris Sutton Funeral Home is the home of the Cooper Aeolian Organ, which I restored and where I am the staff organist and curator of the organ. The venue has often been used for many purposes, which have included wine and cheese offerings. So we approached Amy and Trevor. David Palmer and I met with them at the venue. They were captivated by the organ and its story - installed in 1924 in entrepreneur James Cooper's Walkerville mansion. It was torn down in 1946 as the new Morris Funeral Home was being prepared. The organ went there and served as a chapel organ for over 70 years. Yet it still retains its orchestral 1924 tones and its roll playing ability.

Amy conceived a theme - most 4th Wall productions are built around some kind of theme. Thus Prohibition and Pipes was born: music from the 1920s with a Prohibition slant. All of the music came from that period or was popular during that time.

David opened with the well-recognized melodies of Katelbey's *In a Persian Market* followed by Gershwin's *Rhapsody in Blue* via a wonderful organ transcription by famed organist Jesse Crawford written one year after the *Rhapsody* was written. It was stunning to hear the organ produce these melodies. One echo passage with progressively softer repeats ended with the soft lyrical tones of the organ's Harp. Sighs of thrilled reaction could be heard as the Harp unexpectedly sounded in such a perfectly fitting way.

This was followed by another highlight - trumpet, harp and organ played together on *The Harp of St. Cecilia*, a popular piece at the time. This was immediately followed by the organ playing the same piece mechanically from a special organ roll. This is one of the rolls recovered from the organ chambers. Cooper himself assur-

*(Continued on page 7)*



*(Continued from page 6)*

edly heard this roll played in his home, and it sounds exactly the same today. The organ is a time machine in that the organ sounds exactly the same as it did in 1924. The restoration has not changed the tone of the organ in any way. The thought that we were all hearing the same thing Cooper did was moving. And hearing the same piece, first by live musicians, then by the organ mechanically yet in real time, was a joyous moment.

The Majestic Brass played, with the organ, and by themselves. A singer sang some 1920s songs. David and Amy played a harp/organ duet. Amy was at the front of the chapel, and two large video screens showed images of David playing the organ in the balcony, normally well out of sight of the audience. The camera also showed the paper roll playing the organ, which drew rapt attention from the audience.

Author Party Gervais, biographer of the local Prohibition scene, was on hand to illustrate the Rum Runner days in Windsor with wonderful slides. The audience was also treated to a virtual video tour of the organ chambers, located in the attic, which speak down into the chapel through a ceiling grille. I even gave a brief and simple demonstration of how a pipe organ works - a pipe sits on a box of wind, a valve opens, and it plays. I blew up a balloon, attached it to an organ pipe, and used thumb and forefinger to act as a valve. Well, that balloon does a pretty good job of playing the pipe.

It should be added that David played wonderfully despite numerous additional challenges. The organ's 30 note flat pedal board has notes located not in the normally expected positions. The console is located 75 feet from the pipes and a definite delay complicates playing. Also, the organ sounds much softer at the console than the audience hears, complicating registration. Finally, there are no adjustable pistons. There are but three divisional pre-wired pistons labelled P, MP, and F. And, being a blind console, they do not move the tabs. All of this makes frequent registrations nearly impossible, especially on a two manual instrument. I can say, as the staff organist at Morris Sutton, the registration performance alone was worth the price of admission. Bravo, David!

So Paul conceived the original idea, I suggested Morris Sutton, Amy designed a wonderful program and played marvellously on the harp, Trevor brought in wonderful camera equipment and generally managed the production, Party Gervais treated us to a most entertaining Prohibition talk, the brass group and singer were fabulous, and Morris Sutton offered the most warm hospitality, featuring a complimentary wine and cheese table in addition to the use of their wonderful facility. Several happy concert-goers told me after the concert they enjoyed the concerts immensely, and was one of the most enjoyable and entertaining events of the year.

*(Continued from page 1)*

the Youth Organ Festival the success that it was. I do want to say a special word of thanks, however to Pam Handsor and the Throne of Grace Church. It was a leap of faith on the part of the church administration and congregation to grant us full access to the church and its magnificent organ. We sincerely hope we will have more opportunities in the future to hear and play it.

To all of you, I say: 'Thank You! The Youth Organ Festival would not have happened without your help, cooperation and above all, your enthusiasm.



## Father Robert Wurm

Fr. Bob Wurm, a former Chaplain of Windsor Essex Centre, passed away on last July 25 in Detroit at the age of 82. Born in Detroit, Fr. Bob served on the executive of our centre for several years from 2007. In later years, he resided at the Pater Noster House in Tilbury until ill health led him to move to Riverview Manor in East Detroit

A man full of unusual ideas, and who was first and foremost committed to bringing people together, he was passionate about music and its place in the church service. He encouraged the centre one year to present a workshop on psalms, led by his friend and scholar Gerald Furi. He was instrumental in persuading the pastor of Our Lady of Guadalupe Church in Windsor to purchase a pipe organ in 1971. The resulting one-manual, built by Gabriel Kney, still functions well, under the expert playing of Yvonne Quinn-Chittle.



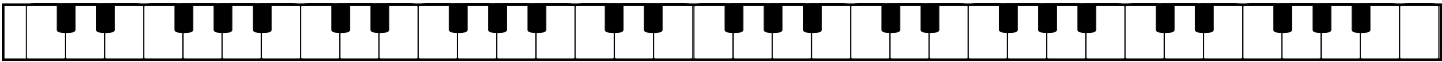
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## Vladimir Soloviev

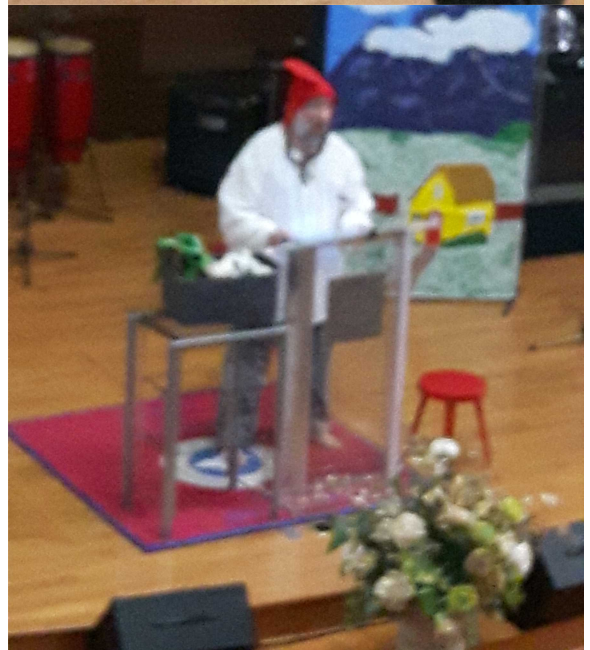
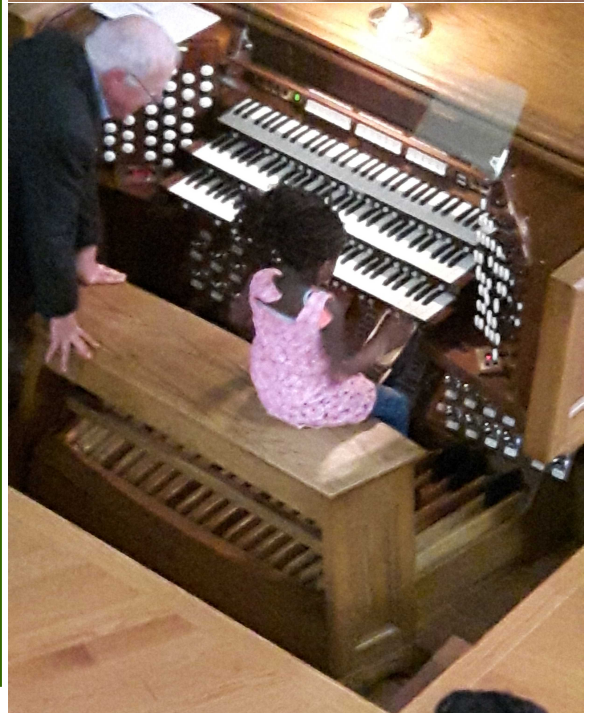
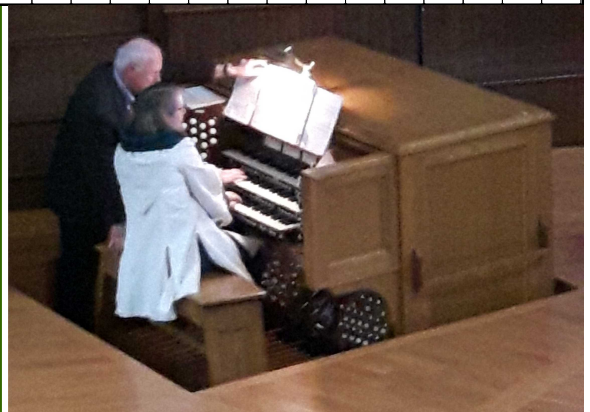
On May 27, 2018, Vladimir Soloviev will present a piano recital at Tecumseh United Church, 333 Lacasse Blvd. Tecumseh, ON.



The concert will begin at 3:00 pm. A post concert reception will be held afterward in the fellowship Centre to which all are invited. You will have the opportunity to meet the artist.

Vladimir Soloviev is a Toronto-based pianist, chamber musician and choral conductor. A musician of a versatile repertoire, Vlad has championed the music of contemporary Canadian composers, as well as works of Beethoven, Liszt and Rachmaninoff.

Vlad has performed in concert across Canada, as well as the US, Italy, France, Spain and Russia. Vlad is preparing to make his Carnegie Hall debut at the beginning of November. Over the course of his career Vlad has taken part in a number of competitions, winning the Pattison Piano Competition and the London Scholarship Foundation Competition, and the Western University Concerto Competition. He holds the position of a music director at the Trinity United Church in Newmarket.





# Dale and Friends Recital

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## Choral Reading Session

Hosted by Volweins Music ([volkweinsmusic.com](http://volkweinsmusic.com)), Pittsburgh, PA. August 10, 2018  
9AM to 4PM. Registration includes over 80 pieces of music and a wonderful lunch.

Mary McDonald is well known in sacred music. With a career that spans over thirty--  
five years, her songs appear in the catalogs of every major publisher of church music.  
More than 800 anthems, seasonal musicals, and

keyboard collections testify to her significant contribution to sacred literature.

In 2000, Mary became the first ever woman President of the Southern Baptist Church  
Music Conference. In addition, she has served as accompanist for the Tennessee Men's Chorale since 1985.  
Her greatest desire is "to give God glory for the songs He has allowed me to compose. He alone, is the true  
Creator behind my pen."

In 2011, after serving as sacred music editor for The Lorenz Corporation in Dayton, Ohio for more than  
twenty years, Mary answered a new call. Now she takes her tremendous passion and love for music making  
directly to churches as an independent artist. She is in constant demand in churches across the nation for Com-  
poser Weekends.



## Bedford United Church

Bedford United Church, Windsor  
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Chair of the M&P Committee at this  
email address - [lsmith@uwindsor.ca](mailto:lsmith@uwindsor.ca)



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## Choral Music

*Henry Boon has now published two SATB Christmas compositions with Cypress Choral Press in Vancouver.*

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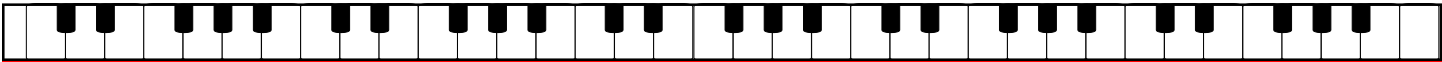


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Membership fee for 2015-16: \$30

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