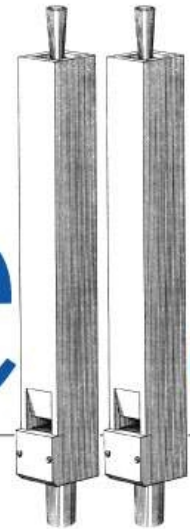


Clarabella

Newsletter of the Waterloo–Wellington Centre of the RCCO



OCTOBER 2008

This weekend marks the first day of the *“International Year of the Organ”* --- thus the reason we have the Barrie Cabena Scholarship Recital on Sunday, October 19 at 3:00 pm at St. John the Evangelist at Duke & Water St, Kitchener. Barrie has chosen to highlight this date, the birthday of his teacher, Herbert Howells (1892), by beginning and ending his programme with Howells' compositions. Additionally two Biblical Sonatas will be performed, one by Kuhnau, “Combat of David and Goliath”, and the other by Cabena, “The Wedding at Cana”. Barrie's work will feature Daniel Cabena as cantor and Sheri Cabena as narrator.

Come support this scholarship fund and enjoy a programme of diversity. The first recipient, Christina Hutton, has already received further award in Italy. You can read about that in this newsletter.

CABENA SCHOLARSHIP FUNDRAISER

Sunday, October 19, 2008 at 3:00 p.m.

St. John the Evangelist Church

Water & Duke St., Kitchener

featuring Barrie Cabena & Family

Advance tickets \$20.00 at Music Plus and Opus II

Tickets at the door \$25.00

CHRISTINA HUTTON **2008 Winner of the Cabena Scholarship**

Christina Hutton has just received the Second Prize at the Italian Organ Competition. Following is the press release from that occasion:



September 11, 2008
Pieve di Santa Maria Assunta
in Gavinana, Toscana, Italy

“On the evening of Sept 11, curious community members, excited local dignitaries and nervous contestants filled the Pieve di Santa Maria Assunta in Gavinana, Toscana, Italy to witness jury president, Gustav Leonhardt announce the winners of the 1o Concorso Internazionale di Interpretazione Organistica Agati-Tronci. The winners, pictured here with Maestro Leonhardt included two North American organists : American Tim Hinck was awarded the third prize of 1000E, Canadian Christina Hutton was awarded the second prize of 2000E, and Italian Simone Stella was awarded the first prize of 3000E and 6 concerts at prestigious European venues. Kirstin Gramlich of Germany received the prize of the Federazione Italiana Donne Arti Professioni Affari.

The competition, hosted by the Fondazione Accademia di Musica Italiana per Organo, began in April 2008 when participants from 11 countries submitted recordings for evaluation by James David Christie, Andrea Marcon and Andreas Liebig. On Sept 9, eight semifinalists met in San Marcello Pistoiese to perform for judges Gustav Leonhardt, Matteo Imburno, Stefano Innocenti, Mariella Mochi and Jose Gonzales Uriol. They each played a required program of Scheidemann, Froberger, Storace and Frescobaldi on the 1788-80 Pietro Agati organ in the Propositura di San Marcello. Five of the semifinalists moved on to compete in the finals on Sept 11 with a program of Cabezon, Buxtehude, Bohm, Scarlatti, and Muffat played on the recently restored Agati 1824-Tronci 1856 organ in Gavinana.

The Fondazione Accademia di Music Italiana per Organo, which has been promoting Italian organ music since 1975 through concerts and masterclasses by such greats as Luigi Ferdinando Tagliavini, enhanced the competition festivities by organizing public concerts featuring Italian new music group, Ensemble Operarmonica, organists Jose Luis Gonzales Uriol and Stefano Innocenti, and harpsichordist Alfonso Fedi.”

New Canadian Commission

Douglas Haas has commissioned Dr. John Vandertuin to write an organ piece entitled “Elegy” in memory of Doug's mother, Margery. This work will be premiered Wednesday, October 22, 2008 in the noonhour recital at St. Andrew's Presbyterian, Kitchener.

TOOTS & TWEETS

Sing Fires of Justice still has room for more participants in the October 18-19 event.

Mary Oyer, hymnologist, is lecturing in the evenings of October 23 & 24 at Conrad Greble College in Waterloo.

Marilyn Houser Hamm is presenting a Choral Workshop & introducing the new Mennonite Hymnal Supplement on Saturday, October 25 at Stirling Ave. Mennonite in Kitchener.

Marlin Nagtegaal is to perform Bedard's Organ Concerto with the Waterloo Chamber Players at St. John the Evangelist at Water & Duke St, Kitchener Saturday, October 25 at 7:30 p.m.

"Working Framework for a Theological Approach to Church Music

Presented by Don Nevile
at St. John's Lutheran Church
Waterloo, Ontario

RCCO : Waterloo-Wellington Centre, 7 September 2008

Cedric Abday, president of the Waterloo-Wellington Centre, opened the centennial-year program with Cesar Franck's "Chorale in A minor". We enjoyed listening to the voices of the organ drawn out by the resident organist at St. John's Lutheran Church. It was a nice choice as a gathering piece for the program on September 7th.

Don Nevile, a Lutheran pastor who also holds a Ph. D. in music from McGill University, spoke about the line between theology and church music : an appropriate start of the RCCO's 100th Anniversary Year. He focussed his talk on the work of three theologian-musicians :

Joseph Gelineau, SJ (1920-2008)
Erik Routley (1917-1982)
Paul Westermeyer (1940-)

Joseph Gelineau, SJ, was a French musician and priest whose work shaped ideas leading to Vatican II (1963-65). A member of the team that revised the Psalms into vernacular language for the *Jerusalem Bible*; his participation led to the publication of his *Twenty-Four Psalms* (1964), the first of two volumes of psalm tunes. He would go on to work with the Taizé community, writing psalm and service music for the ecumenical French worship centre.

Don noted that, for Gelineau, "music is the servant of the liturgy." The French Catholic musician strongly advocated the use of unison singing: "human speech transformed into song." For him, unison voices represented a united heart - a community in worship. Don explained that Joseph Gelineau composed psalm settings that enabled congregations to respond to God in their worship. For Gelineau, "pure music" expresses the mystery of God, but it is not liturgical music. The words of the psalms allow congregations, including clergy and musicians, to worship God through a liturgy of word and music.

The second theologian-musician, Erik Routley, was an ordained English Congregational minister (United Reformed Church after 1972), organist, composer, theologian, author of hymn texts in addition to many books and articles, and professor of church music at Oxford (1950-59) and, later, at Westminster Choir School in Princeton (1975-82). Church music was Erik Routley's "duty and delight." Don drew attention to the fact that Routley lectured in Montreal and Toronto on his first visit to North America in 1962. In Routley's writings the incontestable fact of church music is that "the cross is involved in our music-making." Don reminded us that Routley viewed worship as drama, but not as entertainment. It is a drama in which congregations, clergy and musicians are part of the cast; and where God is the only audience. Don also reminded us that Erik Routley concluded, after trying various forms of music in worship, that the organ is the primary instrument for congregational worship.

Of Don Nevile's three theologian-musicians Paul Westermeyer may be known to many, if not all, members of the Waterloo-Wellington Centre through his workshops and his books. He is an ordained Lutheran pastor in the Evangelical Lutheran Church of America, who began his career as a church organist and choir director before attending seminary. While serving as a Lutheran pastor, he completed a Ph. D in church history with Martin Marty at the University of Chicago, on the subject of American Lutheran congregational music. He directs the Master of Sacred Music program at Luther Seminary, St. Paul, MN, and is currently the visiting professor of church music at St. Olaf College in Northfield, MN.

Don noted that Paul Westermeyer served as chaplain of the American Guild of Organists from 1991 to 1997.

He was president of the Hymn Society in the United States and Canada, from 1998 to 2000.

For Paul Westermeyer the church's song is the people's song. Don emphasized Westermeyer's teaching—in person and in his books—that the role of church leaders and members is to point beyond themselves to God. Similarly, church music points beyond itself to God. For Westermeyer vocal music is the core of congregational service music. Prayer, praise and proclamation are expressed in various forms of vocal music. Westermeyer teaches that the choir rehearses on behalf of the congregation; its primary role, and that of the organ, is to support the people's song.

Don Neville argued that congregational song unites worshippers into a single heart, mind and voice, looking beyond themselves to God. It is a viewpoint shared by the three theologian-musicians who have led the way in encouraging and enabling congregational participation in worship.

During the question and answer period, discussion centred on ways of supporting congregations in their participation in worship. All agreed that it is important to start where the people in a congregation are in their congregational music and to work with them to explore collectively other dimensions of music, liturgy and theology. Don Neville drew the discussion to an end by commenting on two contrasting models of congregational music-making. American composer Alice Parker has encouraged musicians and clergy to teach unaccompanied singing, in order to help congregations find their singing voices and to concentrate on the sung text. Erik Routley concluded that the strongest instrument for supporting congregational song was the organ.

Further Reading :

Joseph Gélineau, *Voices and Instruments in Christian Worship Principles, Laws, Applications*, trans. Clifford Howell (Collegetown, MN: The Liturgical Press, 1964)

Erik Routley, *Church Music and the Christian Faith* (Carol Stream, IL: Agape, 1978)

Paul Westermeyer, *The Church Musician* (Minneapolis: Augsburg Fortress, 2nd ed., 1997)

Submitted by Margaret Leask

Looking for Organ-Bench Stories:

Can you contribute a tale or two about the Waterloo-Wellington Centre for our centennial portfolio? Please send your stories to Margaret Leask at rccoarchivist@gmail.com. Small photo files would also be appreciated.

Tales recorded on paper, with actual photographs, would bring delight, too!

I will be working with Stephanie Martin, editor of the national history book, in mid-November. One of our tasks is to look for photos and other illustrations. Contributions are welcome for that project.

Margaret Leask